

A Billboard Publication

Nov. Debut Set For Sony Portable CD

By IS HOROWITZ

NEW YORK—Compact Disc marketing broadens its target audience next month with the commercial launch by Sony of a low-cost portable CD player and two car models.

Introduction of these units in November, much earlier than trade observers had predicted, together with the bow of Sony's sixth and seventh new-model home players, will be supported by a wide-ranging marketing campaign that will see more than \$3 million spent in advertising alone during the holiday season, according to Thomas Steckbeck, senior vice president at Sony Consumer Products Co.

In one element of the campaign, Sony will join with CBS Records in making available one each of up to 30

OWITZ software titles at \$7.99 each to all

purchasers of Sony players from Nov. 1 through the end of February. CBS views the promotion as a form of pump-priming to lure consumers into CD via the availability of a low-ccst basic library, suggesting that reccrd retailers will feel that it is a positive move in building future customers, even if they don't participate in the initial sale. (Continued on page 72)

MTV Tapes Bow Via Radio Shack

NEW YORK—MTV's longawaited entry into prerecorded music videocassette sales arrives in the form of a join: effort between the cable network, v deo producer Picture Music International, record companies Capitol, 'EMI America and WEA, and Radio Shack, the 6,000-unit electronics retailer. The move marks Radio Shack's initial foray into prere-*(Continued on page 72)*

Arbitrons: Hits Still Hot Key Markets On Upbeat; L.A.'s KIIS at 10.0

By ROLLYE BORNSTEIN

LOS ANGELES—Are the hits still hot on radio? They are, according to the just-published summer Arbitron advances. Top 40, radio's newest old format, continues to sizzle in the nation's top three markets: New York, Los Angeles and Chicago.

Upbeat results are also seen in Boston, Cleveland, Detroit and San Francisco. The format is slightly off in Houston and Philadelphia, and shows mixed results in San Diego and Washington. (For a complete breakdown. see Radio, page 14.)

In Los Angeles, Gannett's KIIS-FM retains its market leader position, and breaks into double digits with a 10.0 overall average quarterhour share. This has long been considered an impossibility by all but KIIS president Wally Clark, who confidently claims, "Now we're working on a 12." KKHR, the CBS "Hit Radio" station, is also on the rise, breaking into the top 10 with a 3.0.

Behind second place KABC (Talkradio) and easy listening KJOI and KBIG in third and fourth, respectively, KIIS's closest competitor is

AOR-formatted KLOS, six and a

half points away at a 3.5. In New York, Malrite's WHTZ (Z-100) and ABC's WPLJ rank first and third with a 6.6 and 5.3 respectively. For 'PLJ, the former AOR outlet turned top 40, this is its best book, just a shade behind the 5.4 of

RKO's urban-formatted WRKS (Kiss). Contemporary hits aren't so dominant in Chicago, but show a rosy hue nevertheless. CBS's WBBM-FM (B-96) secures a 5.0 for fourth place; market eader is MOR mainstay WGN, followed by easy listening WLOO (FM 100) and urban WBMX Cox's WAGO, also top 40, is starting to make some inroads, bounding from a .6 to a 1.7.

The **cally** downtrend for hit radio in the b staree markets comes from ABC's **w'I S-AM-FM**. Both outlets are down at least half a point, dropping int: the two's.

Other trends in the summer book: the dor inance of adult contempo-(Continued on page 71)

ATV Music On Sales Block

NEW YORK—England's ACC entertainmen group is seeking about \$60 million from a buyer for its ATV Music publishing wing, the Northern Songs catalog of which contains the bulk of the Beatles' hits written by John Lennon and Paul McCartney.

The asked-for price puts ATV Music on a buyeut plateau similar to that of United Artists Music/Big 3, acquired by CB5 Inc. and a limited partnership last year. That deal was the biggest music publishing by yout in history, although it is likely to be eclipsed soon by the yet-to-be-finalized S100 million-plus acquisition of Chappell Music from PolyGram by a group headed by Freddy Bienstock. It's understood that Bienstock is unlikely to pursue the ATV catalog.

Sources say McCartney's MPL Communications figures heavily in bidding for ATV Music, along with others represented in recent music publishing bid-(Continued on page 72)



MOLLY HATCHET'S "THE DEED IS DONE" (FE 39621)—11 TRACKS THAT CUT THROUGH THE COMPETITION TO DELIVER THEIR HOTTEST SLICE TO DATE! PRODUCED BY TERRY MAN-NING, "THE DEED IS DONE" PUTS THE MURDER BACK INTO MURDEROUSLY GOOD ROCK 'N' ROLL! ON EPIC RECORDS AND CASSETTES.

-Inside Billboard-

• THE SALE OF PROMOTIONAL PRODUCT is a growing problem, and something needs to be done about it. That was the message from merchandisers to label representatives at the recent NARM advisory committee meeting in San Diego. Page 3. Another key topic at that meeting was the frequent conflict between label's priority product and dealers'. Retailing, page 22.

• MUTUAL'S WHN NEW YORK has been sold to Doubleday Broadcasting for \$13 million. The announcement of the sale ended long-standing speculation that the 62-year-old AM outlet, currently the market's only country station, would change hands. Radio, page 15.

• JAZZ'S PLACE IN THE MARKET was scrutinized in New York at the recent Jazz Times Convention. Some 325 representatives of all facets of the jazz community attended the convention, the first such industry gathering in four years. Page 3.

• DIGITAL RECORDING CONSOLES are among the topics to be examined in depth at the 76th Audio Engineering Society convention, this week in New York. Also on the agenda are discussions of stereo television broadcasting techniques and a writable Compact Disc system. Pro Audio/Video, page 39.

• A BULLISH MARKETPLACE OUTLOOK dominated at MCA Records' recent staff meetings in Los Angeles. Among the key topics was the signing of a number of name acts to the label. Page 3.



EVELYN CHAMPAGNE KING who already has to her credit 5 gold records, now gives us **"SO ROMANTIC**" AFL1-5308. The album's first hit single is **"JUST FOR THE NIGHT"** PB-13914 (12" PW-13915.) Among the out⊟arding producers are Jimmy Douglass. The System and Quincy Jone: Productions. RCA Records and Cassettes (Advertisement)





Barbra Streisand's new album, "Emotion." You can't live without it.

At the heart of it all ten totally new Barbra Streisand songs that belong to all of us.

With songs by Richard Baskin, Kim Carnes, Michel Colombier, John "Cougar" Mellencamp, Jim Steinman, Maurice White and Barbra Streisand.

Emotion

Produced by Richard Baskin and Barbra Streisand, Bill Cuomo and Kim Carnes, Albhy Galuten, Charles Koppelman and Barbra Streisand, Richard Perry, Jim Steinman, Maurice White. Executive Producer: Charles Koppelman for The Entertainment Music Company in Association with Barwood Productions. "Columbia," 🐨 are trademarks of CBS Inc. © 1984 CBS Inc.



Barbra

Including the very first hit single, "Left In The Dark" All new Barbra, on Columbia Records and Chrome Cassettes.



BIGGER WORLD VIEW-Motown executives meet with RCA brass to discuss a longterm contract whereby RCA will distribute Motown product outside North America and Africa. Seated are RCA division executive vice president of operations Jose Menendez, right, and Motown president Jay Lasker. Standing are Motown's business affairs vice president Lee Young Jr., left, and Ekke Schnabel, RCA division vice president, international business affairs, licensing and Pacific operations. The new agreement represents an expansion and extension of current agreements for RCA's international distribution of Motown, which began with Mexico in 1980 and

England in 1981.

Bullish Outlook At MCA Confab Signing Announcements Highlight Upbeat Staff Gathering

By JOHN SIPPEL

LOS ANGELES-MCA Records executives touted the division's recent upward sales spiral and projected a bullish outlook for major new releases and artist signings during staff meetings as the Sheraton Premiere hotel here, Sept. 28- Oct. 1.

'We've just finished the best week and the best single day in the history of MCA Records," Records Group president Irving Azoff reported. Azoff's comments prefaced Saturday (29) morning business sessions, at-

Disney Vid Bows 'Classics' Line With 'Robin Hood'

By TONY SEIDEMAN

NEW YORK-Walt Disney Home Video has begun to touch its "untouchables," reaching deep into its vaults to create a "Classics" line and releasing "Robin Hood" as the first in series of animated greats.

Disney executives call about 15 of the feature films in their vaults "untouchables" because they have so far not been released to any video media.

"Robin Hood" will be "initially priced at \$79.95," says Disney vice president Ben Tenn. He points to the (Continued on page 78) tended by an estimated 150 market-

ing and promotion executives. An aggressive roster expansion, continuing the current management's emphasis on both new and developing acts, was also outlined. Giving signals that this expansion isn't complete, field personnel were urged to provide input on possible signings by Jimmy Bowen, recently enlisted as MCA's country division chief, who urged staffers with prospective talent to contact him.

"We'll send somebody out quickly to listen to your act," Bowen said. "I myself might even come. Country today is plastic; it's all made by a small gorup of people in Nashville. I want unusual talent, like Reba McEntire, from Oklahoma, and George Strait, from San Marcos, Tex., before they come to Nashville."

Richard Palmese, executive vice president of marketing and promo-tion, outlined MCA Records' turnaround during the year-long tenure of Azoff, citing the chart penetration and RIAA certifications achieved by many newer acquisitions, as well as veteran roster acts. Palmese said new and forthcoming product would augment the inroads made by the Fixx, Night Ranger, Tracey Ullman, Tony Carey, Nik Kershaw, Van Stevenson, Dan Hartman, Real Life, Strait, the Oak Ridge Boys, Lee Greenwood, Barbara Mandrell, McEntire, Atlanta, John Schneider, New Edition, the

Crusaders, Randy Hall, Spyro Gyra and the Controllers. He also plugged current priorities, including Glenn Frey, Joan Jett and Barry Gibb.

SAN DIEGO-The open, appar-

ently unrestricted sale of promotional

and white label product through used

record stores and other outlets continues to infuriate leading U.S. mer-

chandisers. They wish to see greater

efforts by labels to crack down on the

problem, termed by one prominent

executive "a cancer in our business."

during the National Assn. of Record-

ing Merchandisers (NARM) con-

clave at the Sheraton Harbor Island

Hotel here Sept. 19-21, which brought together members of the

trade group's retail and manufactur-

er advisory committees (Billboard,

Oct. 6). Among the chains represent-

ed were Musicland, Camelot, Record

Bar, Budget, Hastings, Licorice Piz-

These sentiments were made clear

Among the numerous acts newly signed to MCA and unveiled during the sessions were hard rockers Triumph, previously with RCA; Melissa Manchester, moving to the label after a long tenure with Arista; and Bos-ton, previously with Epic. Triumph's label debut, "Thunder 7," is expected in mid-November, while the first album from Boston is projected for early next year.

Thom Trumbo and Steve Moir, vice presidents of a&r, shared the dais during a product presentation which highlighted such forthcoming releases as the new Dan Hartman alburn, the solo debut by Oingo Boingo leader Danny Elfman and former Geffen act Planet P, due later this year. Other signings with releases due early next year are Kim Wilde, previously on EMI America, and former Epic rockers Angel City.

Eastern a&r executive Michael Rosenblatt previewed the label debut of MCA's newest signing from the British Stiff label, Bronski Beat. Michael Goldstone of the label's West Coast a&r staff also previewed a cut from Tom Petty's next label release, and confirmed that Olivia Newton-John is now working on her next album. (Continued on page 71)

za, Music Plus, Wherehouse, Peaches, Tower, Turtles, Kemp Mill, Q Records & Tapes, Great American Music, Record Factory, Record Shop, Record World/TSS, Flip Side and Target.

Target's John Farr, in tandem with Turtles' Alan Levenson, led a session specifically devoted to the "continu-ing havoc" (the agenda description) of promo product, and it was he who used the "cancer" reference in describing the situation.

Comments by Carl Rosenbaum of Chicago's Flip Side web and John Burns of MCA Distributing, among others, illustrated the problem further. Said Rosenbaum, "Promos for in-store play in my 10 stores are the hardest thing in the world to get. [But] I can find CBS promo copies right down the street from my office three to four weeks before I can get them.

"It's apparent that no one wants this to happen. It's also apparent that nobody's really doing anything about it.'

Burn's example was equally telling, and exemplified the frustration felt by those manufacturers who are trying to control the problem. "One of our branch managers," he said, "went into a store in Chicago to take out our promo copies," which are stamped "For promotion only; ownership reserved by MCA Records Inc. Sale is unlawful." While pulling the label's product from the store, noted Burns, the branch manager was arrested.

Target's Farr added, "A lot of the problem comes from [radio] programmers who get records for giveaways, or whatever. The label promotion person may be aware of it, but looks the other way because it makes sense to get along with the programmer."

The merchandiser emphasized that he didn't mean to tar everyone in promotion with the same brush. "But," he added, "I think there's a possibility that some of those people are involved, and certainly there's a possibility that some of the programmers are.

Danjay Music's Evan Lasky, for the Budget Records & Tapes chain out of Denver, offered one solution to his colleagues: "Just make a nuisance of yourself" on site at outlets that sell promo product and DJ copies. "Show up in their stores," he urged.

"That really aggravates the hell out of them. They know who you are and why you're there, and if you can get cooperation from your local branch manager, get him to do the same thing. Hang around, make phone calls, whatever; it gets to the point where it isn't worth it" for the store in question.

Responding for manufacturer delegates to the meeting, WEA's Henry Droz observed, "We have very strict policies within our company. If we catch anybody selling DJs, they are terminated." Every report that is brought to WEA's attention is followed up, said Droz, but there are "so many sources" that product can come from, label and distributor em-(Continued on page 71)

Supreme Court **Upholds Ruling On Counterfeiting** By BILL HOLLAND

WASHINGTON - The U.S. Supreme Court has let stay a 1983 deci-sion by Florida's 11th Circuit Court of Appeals that found that a convicted tape counterfeiter should not have been prosecuted by state officials for dealing in stolen property because the counterfeiting charge was pre-

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Jazz Community Studies The Marketplace

By PETER KEEPNEWS

NEW YORK-For the first time in four years, representatives of the jazz community-a loose coalition of musicians, support organizations, broadcasters, educators, and people from all facets of the music indus--got together, Sept. 27-30, to talk about the music's place in the market and to explore ways to expand its audience.

The occasion was the third Jazz Times Convention, sponsored by Jazz Times magazine and held at the Roosevelt Hotel here. The conven-tion attracted some 325 registrants, more than attended each of the magazine's two previous gatherings, held in Washington in 1979 and 1980.

The modest goals the jazz community has set for itself were put into perspective by record producer Orrin Keepnews in his keynote address. 're more apt to be concerned with how to avoid disaster than how to strike it rich," he noted.

Keepnews also cautioned against the "tendency to think that any given technical advance is going to be the savior" of the music. But nonetheless, two of the more stimulating panels dealt with ways in which new technologies can boost jazz's profile and profitability.

One of those panels, moderated by Larry Adler of Adler Video Market-ing, examined the potential for jazz in home video. The other, moderated by Larry Rosen of GRP Records, examined Compact Disc technology.

Rosen, whose label has made a significant commitment to CD, maintained that the advent of the laserread disk was "tremendous for our business, and for jazz in particular." Other panelists echoed Rosen's enthusiasm, with Tom Jung of Digital Music Products making the point that "the subtleties of the music are finally able to be realized on a consumer level" as a result of the superior sound quality of CDs.

Another point made at the session

was the value of digital technology in preserving archival material. That point surfaced again at a panel on reissues, moderated by Jim Fishel of the Recording Industry Assn. of America. Proper preservation and storage of historical recordings was urged, as panelists recounted tales of precious master tapes getting lost, degenerating and even being destroyed. The possibility of digital storage was mentioned by producer Bob Porter and endorsed by the other panelists.

The backroom functions of running a jazz label, including accounting, marketing, distribution and royalties, were addressed at a panel on record company business practices, moderated by Porter. Inevitably, the panel dealt at some length with the issue of independent distribution.

"The indie scene has changed radi cally.' said marketing management consultant Erv Bagley, who handled the Savoy label when it was owned by Arista. With the loss of hit-oriented labels, he said, the distributors are ex-

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periencing "a real malaise now."

Internal marketing, especially with a large label, was emphasized. Bob Golden of Teresa Gramophone, which is distributed by CBS, noted, "By the time a record is released, a lot of pre-release internal marketing should have been done. You have to first sell the company on it."

Assistance in preparing this story provided by Fred Goodman.

The lack of attention given to jazz by major labels was addressed by both musicians and industry executives at a general session on jazz and the music business, moderated by Billboard's Mike Hennessey. Flutist Herbie Mann, bemoaning most majors' indifference to the music, said that even when a big label releases a jazz album, it tends to give it minimal support. "That's like telling a six-month-old

child, 'Well, you're born now. It's (Continued on page 78)

News **Merchandisers Ask Crackdown On Sale Of Promotional Product** By ADAM WHITE

News

SEPTEMBER RIAA CERTIFICATIONS More Gold For Elton, Chicago

By PAUL GREIN

LOS ANGELES-Elton John and Chicago added to their long gold album histories in September. John's "Breaking Hearts" on Geffen became his 20th gold album; "Chicago 17" on Full Moon/Warner Bros. became that band's 15th.

Those were two of 11 albums to be certified gold in September by the Recording Industry Assn. of America (RIAA). For the year to date, the RIAA has certified 92 gold albums, up from 70 by this point last year.

The RIAA also certified one platinum album in September: Quiet Riot's "Condition Critical" on Pasha/ CBS. The band's debut album, "Metal Health," went platinum late last year, and helped pave the way for the platinum success earlier this year of such heavy metal favorites as Motley Crue, the Scorpions and Ratt.

For the year to date, the RIAA has certified 39 platinum albums, up from 31 by this point last year. Of those 39, 12 each were distributed by

home the top metal for "Class" and

Most of the award-winning titles

for September qualified under the

RIAA's more restrictive standard of

37,500 units sold or \$1.5 million in

retail value for gold, and 75,000 units

sold or \$3 million in value for plati-

num. The standards initiated in Janu-

ary are already obsolete as of the be-

gining of October, when sales

requirements became 50,000 and \$2

million for gold and 100,000 and \$4

Reflecting the feature film's con-

tinuing dominance of the market-

place, only one award of the 36

granted went to a non-feature title,

"Blame It On Rio."

million for platinum.

CBS and WEA, five by RCA, four each by MCA and PolyGram and two by EMI. By combined labels, Columbia and Warner Bros. share the lead with six platinum albums.

There were no gold singles in September, marking the first time this year that that's been true. September was also the only month last year in which there were no gold singles. Still, for the year to date, the RIAA has certified 16 gold singles, one more than last year by this point.

While most of September's gold albums are recent releases, three were first issued last year. Berlin's "Pleasure Victim" entered the pop chart in February, 1983, followed by Dio's "Holy Diver" in June and Motley Crue's "Too Fast For Love" in December.

Here's the complete list of September certifications.

Platinum Albums Quiet Riot's "Condition Critical," Pasha/CBS. Their second.

Gold Albums

- Elton John's "Breaking Hearts," Geffen. His 20th.
- Chicago's "17," Full Moon/Asylum. Their 15th.

Teddy Pendergrass' "Love Language," Asylum. His seventh. The Time's "Ice Cream Castles,"

Warner Bros. Their third. Dio's "The Last In Line," Warner

Bros. Their second. Motley Crue's "Too Fast For

Love," Elektra. Their second. Quiet Riot's "Condition Critical."

- Pasha/CBS. Their second. Berlin's "Pleasure Victim," Geffen. Their first.
- Dio's "Holy Diver," Warner Bros. Their first.
- Scandal featuring Patty Smyth's "Warrior," Columbia. Their first. John Waite's "No Brakes," Chrysalis. His first



FELINE FANFARE-Donna Summer and WEA International president Nesuhi Ertegun host an international press reception in New York for Summer's just-released "Cats Without Claws" album. Overseeing things is the singer's manager Susan Munao, left.

Executive Turntable

Record Companies

RCA makes four promotions in New York. Andy Allen is upped to manager of national album promotion in the East. He was field promotion rep in St. Louis. Michael Vallone moves up to director of video and publicity. He was director of video and promotion administration. Jeff Cason moves up to manager of East Coast publicity. He was administrator of contemporary music publicity. And Mary Myszelow is upped to the label's photo editor. She was publicity coordinator. In Nashville, Dave Wheeler is promoted to director of marketing for RCA. He was director of national country sales.

In Hollywood, A&M ups David Anderle to a new post as director of film music for the label and Almo Irving Publishing. He was director of new talent for the label's a&r department ... Charlie Salah is upped to vice president of national accounts for Motown in Los Angeles. He was national sales manager, a post now filled by Ben Sheats, a seven-year Motown veteran ... Karen Moss moves to New York publicity coordinator for Warner Bros. She was assistant to the label's director of New York publicity. And in the label's Burbank headquaters, Charlie Springer is named national sales manager. He was Warner Bros. regional marketing manager in Chicago ... WEA's Boston branch makes two appointments. Karen Durkot is upped to Elektra/Asylum promotion manager for New England. She was a sales rep in the Boston market. Mary Alice Kelly fills her post on the Boston sales staff. She was with PolyGram's sales offices there. And Michelle Dutiel joins WEA's Miami sales branch as a field merchandiser. She was a singles buyer for Record Land in Florida.

Bruce Shindler is named general manager of Paradise Records in Nashville. The 15-year industry veteran was director of national promotion for the Main Street label in New York ... In Newark, Philip Sherr joins Peter Pan Industries as national sales manager. He had held a similar post for the Larami Corp. ... In New York, Allan Cohen is appointed controller of HME Records. He had held similar posts at Chrysalis, Private Stock and Bell Records.

Publishing

David Landau is promoted to creative manager, motion pictures and tv music, at Screen Gems/Colgems/EMI Music in Los Angeles. He was an independent production coordinator ... Manuel Montoya is recruited as director of Latin publishing for Almo Irving Publishing, based in Los Angeles. He was manager of international a&r for CBS/Columbia International in Mexico City ... Jack Conrad joins F.M. Music in Los Angeles. He is a composer/producer/ publisher. . . Henry Marks joins the Harry Fox Agency in New York as manager of the tv department. He is a publishing veteran, most recently associated with Warner Bros. Music.

Marketing

Western Merchandisers promotes two. Robert Cope is upped to vice president of sales for the rack service division, based in Salt Lake City. He was sales manager. And Holly Keenan is upped to vice president of store operations for the retail division, based in Austin. She was executive district manager.

Video/Pro Equipment

Turner Broadcasting makes a series of appointments for its 24-hour Cable Music Channel in Atlanta. Robert Wussler is named chief executive officer and president of the channel. He continues as executive vice president of Turner Broadcasting and president of WTBS. Scott Sassa is appointed vice president/ general manager of the channel. He continues as executive producer of the outfit's "Night Tracks." Jeff Appel is named director of operations. He was with the publicity department at Embassy Television. Ellen Berkowitz is named director of programming and acquisitions. She was program executive at "Night Tracks," Amy Kimmelman is named manager of acquisitions. She was an account executive with Rogers & Cowan. And Shauna Zurbrugg is named senior producer. She was music segment producer for "On Stage America" and "Entertainment Tonight.

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Video Market Continuing To Strike Gold, Platinum

By TONY SEIDEMAN

NEW YORK—An exploding home video market continues to give the Recording Industry Assn. Of America (RIAA) the opportunity to hand out its gold and platinum video awards in batches, with September's precious metal total reaching 11 platinum and 25 gold certifications.

September's certification brings the 1984 total up to 133 gold video awards and 48 platinum, compared to 1983's year-to-date of 95 gold and 19 platinum. Only four gold and no platinum awards were granted in September, 1983.

RCA/Columbia Pictures Home BOAI Video led the pack, bringing home four platinum video awards and nine gold. Vestron Video, the indepen-B dent, cemented its dominant position **J984**. in the industry by taking home two platinum and nine gold awards.

e ning titles were "The Big Chill," "The Man Who Loved Women" and "Educating Rita." Vestron took

RCA/Columbia's platinum win-

1984 Summer Olympics Highlights" from Continental Video. Other winners last month were MCA Home Video and Warner Home Video. MCA won three golds

and saw two of those titles also go platinum, while Warner also took three golds, just one of which went platinum.

New World Joins Video Market Mini-Studio Plans Early '85 Release Of First Cassettes

By FAYE ZUCKERMAN

LOS ANGELES-The home video industry will see the entry of a major new manufacturer early next year when mini-movie studio New World Pictures begins rolling out movie titles with list prices between \$59.95 and \$79.95 through its newly formed New World Video division.

Heading the new unit is home video veteran Paul Culberg, formerly vice president of sales and marketing for Media Home Entertainment. While an executive at Media, Culberg saw the firm grow from a \$6 million company in 1982 into a \$35 million corporation. At New World, he takes on the title of executive vice president and general manager.

According to Lawrence L. Kuppin, co-chairman of the movie company, "We decided to start our own home video company because of how much money was being made by other companies licensing our titles. We realized that they were making double what we received in advances and royalties."

Kuppin points to the success enjoyed by Embassy Home Entertainment with New World's "Children Of The Corn" and by Thorn EMI with "Angel." Both cost about \$2 million to produce, and shipped an average 65,000 videocassette units each, garnering a retail sales potential in excess of \$3 million.

February will see New World release the controversial "Crimes Of Passion," "Toy Soldier" and the

Australian film "Heart Of The Stag" on videocassette, Kuppin says. Culberg will also be given funds to acquire original programming, he notes. "Whatever Paul feels he needs, we will give him," he adds.

But, according to Culberg, no more than 30 titles a year will be released by New World's video division, which to date has a catalog of 75 film titles. Culberg's former employer, Media, is known for its aggressive acquisitions policy and for a product flow of as many as 40 titles a month. Media currently has 400 titles waiting for release dates.

Both Culberg and Kuppin explain the firm's conservative release scheme as an attempt to concentrate marketing and sales effort on each title. Says Culberg: "At Media, you could lose track of titles because of the number being brought out."

Kuppin adds: "We are going for more of a boutique focus. We will watch each title closely and give it a lot of attention." As for acquisitions, both note that it has not yet been decided if music, children's, exercise or any other genre will a major focus for the firm.

New World Pictures expects to produce about 15 films a year. Currently in production are four films tentatively titled "Avenger," "Kill-"Girls Just Want To Have ers." Fun" and "Party, Party, Party."

The 13-year-old New World Pictures once had a catalog numbering hundreds of titles, but most of those features were licensed to Embassy

Home Entertainment by the firm's former owner, Roger Corman, who helped pioneer exploitation films during the '50s and '60s, eventually winning the title of "King Of The Bs" from his peers. Corman used to boast that he could make a viable movie in six weeks for less than \$1 million.

Kuppin and partner Harry Evans Sloan purchased the film company nearly two years ago. Under their direction, New World started to produce major motion pictures with budgets between \$2 and \$5 million, eventually becoming a \$35 million force in the film industry, according to industry estimates.

Recent theatrical releases include "The Philadelphia Experiment" and "Body Rock." And while New World's films generally meet with above-average profit performance at the boxoffice, Kuppin says he finds the home video field equally viable. "We would give our films to the highest bidder [for home video rights], and then discovered their [the home video companies'] success exceeded our fees," Kuppin explains.

Culberg's home video experience started in 1980 when he was director of sales for Paramount Home Video, one of the first major studios to set up a home video division. Prior to joining Paramount, he was vice president of marketing and sales for Cream Records from 1977-80, and held earlier posts at Elektra/Asylum and the Wherehouse retail chain.

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SHOWTIME and PARAMOUNT VIDEO congratulate ROCK OF THE 80's on it's first anniversary. In celebration of this event, we're pleased to present during the month of October THE BEST OF ROCK OF THE 80's featuring: Culture Club, Cyndi Lauper, Spandau Ballet, Herbie Hancock, Greg Kihn, Wang Chung, Berlin, Stevie Ray Vaughn and The Alarm, airing exclusively on SHOWTIME October 5, 11, 20, and 23. Dedicated to showcasing the best of today's new musical talent, we wish to thank all the great performers and their record labels who have helped make this anniversary celebration of ROCK OF THE 80's possible.

The AlarmIRSAdam AntEpicBerlinGeffenThe BlastersSlash/Warner Bros.Breakfast ClubZE/IslandChain ReactionElectraChecquered PastEMICulture ClubEpicJoe ElyMCA

Jive/Arista Jive/Arista Herbie Hancock Columbia Human League A & M Icicle Works Arista INXS Atco Jason & The Scorchers EMI JoBoxers RCA Greg Kihn Band Electra/Bezerkley

Flock of Seagulis

King Crimson Warner Bros./E.G. Cyndi Lauper Portrait Madness Geffen Musical Youth MCA Nona Hendryx RCA Oingo Boingo A & M Psychedelic Furs Columbia Real Life MCA R.E.M. IRS Roman Holliday Arista/Jive

Shalamar Solar Simple Minds A & M Sparks Atlantic Spandau Ballet Chrysalis Specimen Warner Bros./Sire Stray Cats EMI Stevie Ray Vaughn Epic Wang Chung Geffen Wire Train 415/CBS

Look for more new and exciting talent in the second year of ROCK OF THE 80's.

Special thanks to Executive Producers Martin Schwartz, Rick Carroll and Producer/Director Bruce Gower.





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News

HARDWARE FIRM INTO SOFTWARE Audiophile Tapes Via Nakamichi

By SAM SUTHERLAND

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TORRANCE, Calif.-In a rare foray by an audio hardware firm into software sales, Nakamichi U.S.A. Corp. is bowing a line of prerecorded audiophile cassettes employing such upscale refinements as metal tape and Dolby C noise reduction.

With the company's image as a cutting-edge cassette technology source already well established, the Nakamichi Reference Recording Series is being launched via licensing deals with existing U.S. labels including Telarc, Delos, Sheffield Lab and GRP. Tapes are duplicated in real time at the firm's Pacific Cassette Laboratories here, using 16-bit first generation digital copies of the re-

Seminar To Examine Sponsorship Of Tours

NEW YORK-Jim Vail, president of The Vail Group, specializing in corporate sponsorship of touring artists, will be among the guest speakers at a seminar, "Sponsorship: Courting The Corporate Dollar," to be held Oct. 21-23 at the Loew's Anatole Hotel in Dallas.

The seminar, the first to be held by Amusement Business, a Billboard Publications Inc. weekly, will cover many areas of sponsorship, from legal to financial and merchandising and promotion.

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spective album masters as running master tapes for duplication.

Programs are duplicated to TDK MA metal tape, with both B and C Dolby encoding available. The company is initially distributing product through its existing home and mobile sound dealer network, with a suggested list of \$17.95.

Initial shipment of 13 titles is already underway, with 15 more due by year's end. In addition to product from the labels mentioned. Nakamichi has also licensed several fusion and rock titles from the now inactive Nautilus Recordings audiophile line.

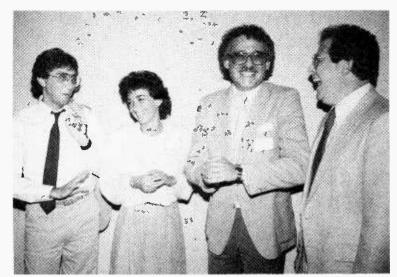
With the bulk of the classical, jazz and pop material involved already available in audiophile LP and Compact Disc versions, Ken Ohba, director of business development and communications here, confirms that Nakamichi's goal is to showcase the potential performance options still available in the cassette format. While the Japanese parent company has already marketed digital audio processors and will bow its first two Compact Disc players shortly, Ohba savs there's concern that the rush to CD may obscure the untapped capabilities of the now-dominant audiocassette.

Nakamichi has previously applied a similar thrust to its limited marketing of blank audiocassettes, branded under the Nakamichi logo but sourced from TDK and Maxell, with whom Nakamichi has worked closely since early '70s.

The opening catalog includes Delos titles by the Y Chamber Symphony of New York, the Los Angeles

Chamber Orchestra, Susann McDonald and Carol Rosenberger; a Sheffield Labs sampler, and albums by Victor Feldman, John Kay & Steppenwolf and the Generation Band, all previously offered by Nautilus. Due later this year are Telarc releases by the St. Louis Symphony Orchestra & Chorus, the Cleveland Orchestra, the Atlanta Symphony Orchestra and the Cincinnati Pops Orchestra; Dave Grusin and Glenn Miller Orchestra albums from GRP; and additional Sheffield Labs titles from Lincoln Mayorga, Thelma Houston, James Newton Howard and the Harry James Big Band.

Ohba says he's already negotiating with several mainstream U.S. labels to bring superstar rock and pop titles out in the premium cassette form.



COMPACT CONFIGURATION---Members of the Compact Disc Group gather in Los Angeles during one of the organization's bi-monthly meetings. Shown from left are WEA director of product marketing Alan Perper, Exposé president and CDG director Leslie Rosen, PolyGram senior vice president, Compact Disc, and CDG chairman Emiel Petrone, and CBS vice president of market development and CDG treasurer Jerry Shulman.

Chartbeat (Little) Stevie Wonder's Big Record

By PAUL GREIN

Stevie Wonder collects his eighth No. 1 pop hit this week with "I Just Called To Say I Love You," 21 years and two months after scoring his first, "Fingertips." That's the longest span of No. 1 records any act has had in the 44-year history of Billboard's pop singles charts.

The previous record was held by Frank Sinatra, who had a span of 20 years and eight months between his first No. 1, "Five Minutes More,' and his last, "Something Stupid."

"I Just Called" also surges to No. 1 on this week's black and adult contemporary charts, and holds at No. 1 in the U.K. for the fifth straight week. It's Wonder's 16th No. 1 black music hit, and his fourth to top the AC chart, following "You Are The Sunshine Of My Life," "Send One Your Love" and "Ebony And Ivory."

"Just Called" is the first single from Motown's "The Woman In Red" soundtrack, which surges to number 12 on this week's pop album chart. It's the seventh song from a feature film to top the Hot 100 in the past six months, following two hits each from "Footloose" and "Purple Rain" and the title songs from Odds" "Against All and "Ghostbusters."

But the week's most impressive statistic is Wonder's record-setting span of No. 1 singles. Here's a complete list of all acts with 10 years or more between their first and last No. 1 hits.

1. Stevie Wonder, 21 years and two months. "Fingertips" (Tamla), August, 1963, to "I Just Called To Say I Love You" (Motown), October, 1984.

2. Frank Sinatra, 20 years and eight months. "Five Minutes More" (Columbia), September, 1946, to "Something Stupid" (Reprise), May, 1967

3. Johnny Mathis, 20 years and eight months, "Chances Are" (Columbia), October, 1957, to "Too Much, Too Little, Too Late" (Columbia), June, 1978.

4. Paul McCartney, 19 years and 11 months. "I Want To Hold Your Hand" (Capitol), February, 1964, to "Say Say Say" (Columbia), January, 1984.

5. Diana Ross, 17 years and two months. "Where Did Our Love Go" (Motown), August, 1964, to "Endless Love" (Motown), October, 1981. 6. Paul Anka, 17 years. "Diana"

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(ABC Paramount), August, 1957, to "(You're) Having My Baby" (United Artists), September, 1974.

7. John Lennon, 17 years. "I Want To Hold Your Hand" (Capitol), February, 1964, to "Starting Over" (Geffen), January, 1981.

8. Frankie Valli, 16 years. "Sherry" (VeeJay), September, 1962, to "Grease" (RSO), September, 1978.

9. Michael Jackson, 13 years and 11 months. "I Want You Back" (Motown), January, 1970, to "Say Say Say" (Columbia), January, 1984.

10. Elvis Presley, 13 years and seven months. "Heartbreak Hotel" (RCA), April, 1956, to "Suspicious Minds" (RCA), November, 1969.

11. Four Seasons, 13 years and six months. "Sherry" (VeeJay), September, 1962, to "December, 1963," March, 1976.

12. Neil Sedaka, 13 years and two months. "Breaking Up Is Hard To Do" (RCA), August, 1962, to "Bad Blood" (Rocket), October, 1975.

13. Rolling Stones, 13 years and one month. "Satisfaction" (London), July, 1965, to "Miss You" (Rolling Stones), August, 1978.

14. Pery Como, 12 years and six months. "Till The End Of Time" (Victor), September, 1945, to "Catch A Falling Star" (RCA), March, 1958.

15. Manfred Mann, 12 years and four months. "Do Wah Diddy (Continued on page 78)

For The Record

"Rare Takes And Radio Cuts" is a compilation of songs by the late Hank Williams. The album, due on Polydor Oct. 18, was attributed to his son Hank Williams Jr. in last week's story previewing hot October releases

Also in that story, Kim Carnes should have been identified as one of nine producers on Barbra Streisand's new album, "Emotion." Carnes and Bill Cuomo co-produced Carnes' duet with Streisand, "Make No Mistake."

Agendas Set For NARM **One-Stop, Rack Confabs**

NEW YORK-Back-to-back conferences for NARM's rackjobbers and one-stop operators are slated for Oct. 29-31 and Oct. 31-Nov. 2 at La Posada, Scottsdale, Ariz. One-on-one meetings with manufacturers will again be a major feature of the schedules.

Keynoting the rackjobbers' meet, the theme of which will be "Quality Speaks," is Henry Droz, president of WEA Corp. The one-stop conference will be keynoted by Paul Smith, senior vice president and general manager of marketing for CBS Records.

Topics slated for both meets give special attention to new and developing product lines. At the rackjobbers conference, Egil Juliussen, chairman of market research outfit Future Computing, will speak on the role of mass merchants in selling home computer software, while the Compact Disc will be discussed by Alan Perper, national director of product marketing of WEA Corp. and a member of the Compact Disc Group. Other presentations and discussions will focus on music video and an update on "NARM Markets Music," including promotions tied to the Country Music Awards Show, Christmas '84 and the Grammy show. In addition, members of NARM's operation and information processing Committee will report on the status of UPC, progress on standardization of forms and carton count, and progress in ordering and invoicing through telecommunication networks.

Developing lines will also be addressed at the one-stop meet, where Perper will again speak on CDs. Other spotlighted products include music video, to be addressed by Russ Bach of WEA, and 12-inch singles, dis-cussed by Jim Callon of JDC Records.

In addition to the "NARM Markets Music" promotion presentations, the one-stop business session will feature a panel discussion dubbed "The Contemporary One-Stop Responds To Today's Marketplace," moderated by Randall Davidson of Central South Music Sales. Other panelists include Sam Ginsburg, City One Stop; Murray Berman, C&M; Jason Blaine, The Music People; David Colson, Trancontinent Music Sales; Dennis White, Capitol Records; John Burns, MCA Records; Jack Kiernan, PolyGram Records; and Pete Jones, RCA Records.

Dance Compilation Series LOS ANGELES-Jeito Concepts Inc., a music and video marketing firm based in Agoura, Calif., moves into front-line, full-priced album product this fall with a new series of

compilations aimed at the dance market. In contrast to earlier midline anthologies developed for rock and pop consumers, JCI's four dance-oriented packages will focus on current club hits, offering them in extended special mixes. Packages range from two sets based on proven hits, "Heat" and "No. 1 On The Streets," to New York hip-hop ("Street Sounds," mixed by Dave Storrs) and European dance music ("Foreign Affaire").

"We're obviously still marketing compilations of well-established hit songs, but we're trying to do some-thing fresh as well," explains JCI president David Catlin, a veteran in the mass merchandising field. While acknowledging that the series' dance orientation is a step beyond the once traditional boundaries for such packages, Catlin points to the dance field's broadening impact on mainstream pop, as well as shifting demographics for consumer traffic in mass merchandised outlets.

Catlin and product development vice president Jerome Bowie, who assembled the sets, both stress the critical timing required to complete the hip-hop and European-oriented sets. Notes Bowie: "What we attempted to do was work through a variety of sources to locate tracks that were just happening, or even only about to happen."

Featured acts include Billy Idol, Shannon, Eddy Grant, Tina Turner, the Thompson Twins, Herbie Hancock, Berlin, ABC, Pat Benatar,

Thomas Dolby, the Stray Cats, Men Without Hats and the Kinks on the two established hit sets. Newer acts featured on the remaining two packages include Evelyn Thomas, Fun Fun, Special AKA, Miquel Brown, Jocelyn Brown, Midway, Jay Novello, Hashim, Unlimited Touch and Kid Frost, among others.

"No. 1 On The Streets" is a double set, priced at a \$9.98 list. The others are single pocket titles listed at \$8.98.

A "seven-figure" media campaign built around national television buys will kick off in late October, with product to ship a few weeks earlier. National cable tv buys and local radio spots will also be utilized.

In developing the packages, executive vice president Alan Cordover reports "100% cooperation" from licensors, while senior sales/marketing vice president Jack Bernstein confirms that initial huddles with accounts were made during a recent road trip by JCI principals.

'Champagne' King: **Champagne Bonus**

NEW YORK-RCA Records. continuing what it terms "value-added packaging," is making a bonus offer in the new Evelyn "Champagne" King album, "So Romantic." Four customized crystal champagne flutes, with a retail value of \$35, are being made available to purchasers of the album for \$19.95.

Heralded by a sticker on the album sleeve, the flutes have "So Romantic" etched on the underside. Consumer initials on the flutes are optional.

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News/International



EASTERN DEFENSE—During a tour of Japan, Epic group Judas Priest accepts a gold award for the "Defenders Of The Faith" album after a show at Budokan Hall in Tokyo. Pictured from left are group members Ian Hill and K.K. Downing, Epic/Sony president Yoshikatsu Inoue, and Priests Rob Halford, Glen Tipton and Dave Holland.

Portuguese Pirates Cause Problems In Spanish Mart

By FERNANDO TENENTE

LISBON—Record companies in neighboring Spain are gravely concerned about the new and rapidly building problem of millions of pirate casssettes being produced in Portugal and apparently crossing the Spanish border at many key points.

Until now, Spain has had a comparatively low incidence of pirate cassette marketing because the laws are tough and strictly enforced. But a recent spate of confiscations of illicit software has revealed that there are huge quantities of Portuguese origin available here.

In the past, bogus Portuguese cassettes were packaged carelessly and thus were easy enough to track down. But the counterfeiters have become more skilled, reproducing precisely the packaging of software bought in Spain, the U.K. and elsewhere.

Noly Trindade, deputy chief of Trindade, Oporto's top record company, says: "If the Portuguese market itself, with about 90% of it in the hands of cassette pirates, can't fight the problem internally, it's obviously much tougher to try to stamp out pirate exports.

"But it's vital that the Portuguese authorities meet the problem head-on before Portugal joins the European Economic Community with its freedom of trade. I think we should look for international help."

SCREEN GEMS' ALBUM Brooks Scores British CD First

LONDON—An album of movie standards by A&M U.K. artist Elkie Brooks has become the first Britishmade Compact Disc to hit record stores here nationwide. Released last Monday (1), the 12-track "Screen Gems" set is being made available exclusively on CD for an initial onemonth period prior to the release of the LP and cassette versions.

The CDs are being manufactured at the Nimbus Records plant in Wye Valley, in the western part of England. The independent company's newly launched facility is the only one in Europe outside West Germa-

CD Campaign Set For U.K.

LONDON—A \$1 million advertising/promotion campaign is planned for this winter in the U.K. to increase consumer awareness of the Compact Disc system. The U.K. has lagged behind several other European territories in its acceptance of the format.

PolyGram and Philips are linking for the multimedia campaign, which, says PolyGram Record Operations director Clive Swan, should "help overcome serious consumer confusion about the compatibility of CD with existing equipment."

Swan adds that the campaign will also make the public more aware of the range of titles available here in the CD format. The campaign, which starts in early November with a commercial television blitz in the London area, carries the basic banner: "CD Is The Best Way To Get Music Out Of Your System." ny (Billboard, Sept. 15). Custom orders from British record companies will occupy most of the first year's production, with Virgin (Culture Club), EMI (Paul McCartney) and Zomba heading the queue for pop repertoire.

Marketing strategy for the Brooks release has been coordinated by EMI's recently established television exploitation department, following a one-off license deal between A&M and EMI Records, which is also handling manufacture and distribution. Normally, A&M product goes through CBS here.

Charles Webster, general manager of the new division, notes: "A&M looked at various options and saw that we now have a division dedicated specifically to the marketing of repertoire rather than the breaking of new acts, with facilities for in-house tv marketing that few companies possess.

"We're honored they came to us, and there's no reason it should affect their relationship with CBS. Rather, it's an indication of the growing trend to cooperation within the U.K. industry in the face of increased competition for leisure spending."

On the decision to adopt a CDonly window for the Brooks album, Webster says: "It's an exciting first for us. It not only acknowledges the growth of the CD market but also, by featuring a major artist like Elkie Brooks, should provide a true test of CD potential in the British marketplace."

CD exclusivity is not unknown in this market, however. Indeed, this year's prestigious Gramophone record of the year award for classical recordings was controversially given to a Deutsche Grammophon release available only on CD (Billboard, Oct. 6).

A national tv advertising campaign for "Screen Gems" will begin at the end of this month, timed to coincide with the LP/cassette release and accompanied by press and pointof-sale support. EMI won't disclose how the costs of the marketing push are being shared, but the album is likely to prove Brooks' biggest seller to date.

BUYS 50% OF RETEQUATTRO Berlusconi In Italian TV Deals

MILAN—In a series of late-summer deals, Silvio Berlusconi, via his company Fininvest, has gained a position of near-level power with the state-owned RAI networks in the Italian television world.

Berlusconi acquired 50% of the shares of the third leading network, Retequattro, from Arnoldo Mondadori Editore, which also publishes books and magazines. Berlusconi had previously acquired leading independent network Canale 5 and secondrated Italia 1.

Cost of the Retequattro acquisition was around \$65 million. That price includes all available program productions. RAI has three networks of its own. But Berlusconi is in a strong position to challenge the state setup because, with the scope of three major networks on his side, he can effectively cut programming costs which, in technical and talent terms, have risen alarmingly in Italy in recent years.

Berlusconi says he's convinced his networks can collectively raise the lire equivalent of \$450 million annually from advertising revenue.

lire equivalent of \$450 million annually from advertising revenue. Record company optimism for a better overal coordination of promotional prospects has been expressed by Guido Rignano, president of Milan-based D schi Ricordi, though Retequattro itself has tended to underplay its music interest.

German Music Magazine Wins Broad Support

By JIM SAMPSON

MUNICH—When Music Shop first appeared in early 1983, most German record companies and dealers were skeptical about the glossy, four-color magazine distributed free through music stores. Some 18 months and 16 issues later, the Munich-based publication has established a niche for itself as both advertising medium and point-of-sale promotion, with a new affiliated magazine for the music-minded jeans buyer.

The idea of a nationwide, independent, ad-sponsored music magazine is not new. But in Germany, and perhaps in all Europe, Music Shop appears to be the first such publication to win both broad music industry support and consumer acceptance.

According to Damir Ivani, cofounder and co-publisher of Music Shop, 144,000 copies of the October issue were shipped last Wednesday (3). The 56-page issue carried 15 halfpages of record company ads, plus three pages from such non-music



sponsors as Marlboro cigarettes. The magazine's editorial mix includes stories about the latest pop-/rock releases, pictures, personality

/rock releases, pictures, personality portraits, tour and television information and album/maxi-single reviews. For each full-page ad, the labels get an additional editorial page.

More than 90% of the most recent issue was given away in German record shops; an additional 5,000 copies are sold in Switzerland and Austria, and the remainder go to trade buyers and media people. Explains Ivani: "We concentrate on the big volume dealers, such as Saturn in Cologne, WOM, Life and La Musica, plus the Membran and Muller chains and the four big department stores."

Unlike most ad-supported magazines in other markets and fields, "Music Shop" isn't free to dealers, who pay between eight and 18 cents per copy, based on size of order. "This assures that the magazines are used effectively and not just thrown away," says co-founder and co-publisher Windfried Bahr.

A recent check of Munich retailers revealed uniformly positive response from both buyers and a few consumers. "The kids have really accepted the publication," says Christian Kraus of the huge Karstadt store. "They come in for it the first day of

issue, take it home and return to buy specific records featured in it. It's apparently passed around a lot in school classes.

"We thought of charging a small fee for it, but since it's drawing people into the store and increasing our sales, we'll continue giving it away with a purchase." Based on the response to a reader survey, Music Shop claims it reaches 2.7 readers per copy, more than half of whom don't read any other musicoriented publication regularly. Most are between the ages of 14 and 29. A quarter of them claim to use the magazine frequently in choosing records to buy. Some 18% buy four or more records monthly.

All major German labels have advertisements in the October issue, except EMI Electrola. Says Jochen Kraus, EMI international chief: "We're not avoiding the magazine. We just didn't have the right product for this issue. Its acceptance at retail level has improved. It reaches additional buyers we wouldn't reach through other publications."

The co-publishers say their main problem is winning acceptance from labels which give priority to circulation quantity over readership quality. Says Ivani: "There are still some marketing chiefs who'd rather go with mass-circulation national weeklies like Stern. But our entire readership consists is of committed record buyers. We're committed to supporting the music business."

This commitment explains an initial ban on blank tape ads. But when the magazine started accepting those ads, there were no objections from record companies, says Ivani.

The Music Shop concept has been expanded to Germany's flourishing jeans trade with an ad-supported monthly called Formula One, the editorial focus of which blends fashion with music. For a combination rate of \$3,000 per four-color page, the two magazines claim to deliver 780,000 readers, virtually all in the key 14-29 age group. <section-header><text><text><text><text>

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Vol. 96 No. 38

Commentary The Graying Of Black Music

By GERRIE E, SUMMERS

Mass exposure, increased popularity, sales and income. These are the benefits of "crossing over." No wonder the category is so appealing. But there can also be adverse effects: alienation of listeners, dilution of a musical genre, even destruction of the human spirit.

Proponents of black crossover music prefer to describe it as a way to remove the color barrier. Sounds beautiful, but will it actually dissolve the color barrier, or will it reinforce it? Is it per-

haps another way to destroy what some of us do not mind referring to as "black"?

Three centuries ago, African people crossed over the Middle Passage in chains, and upon reaching the New World were enslaved and stripped of their language, customs and heritage. Yet this heritage lingered on in another form, and out of their anguish, misery, pain, hope, faith and desire for freedom and renewed pride arose the forms of a true music: gospel, blues, jazz, rhythm & blues.

Summers: "Who wants hot tea served cold?"

in crossing over. There can be growth through experimentation, by working in other musical styles. And many of our most talented artists have managed to experiment with various genres without eliminating their black roots.

Elvis Presley waxed gold with a combination of blues, rock'n' roll and country. The Beatles became legends by combining the Motown sound with British rock. The Rolling Stones, Hall & Oates and countless others owe much to the invigorating strains of black music. But no one looks down upon them if they do not cross over.

"It depresses me to see so many black acts going through an identity crisis," says James Mtume, whose single "Juicy Fruit" sold more than one million copies without crossing over. "We're getting so involved and so concerned with crossover that we're losing our face. It's very sad, because we have very few things left to support our identity any more."

A white reporter asked Mtume if he felt he had "lost something" because "Juicy Fruit" didn't cross over. "Why should I?" Mtume countered. "Cross over to what?" As a No. 1 r&b single, 'Juicy Fruit" outsold the No. 1 pop record. Cross over to what, indeed.

Gladys Knight's lament that she must have "black people's stamp of approval" before entering the pop charts (and thereby reaching more people) is valid. But to weaken the power of her delivery in order to enter the pop realm is like diluting pekoe tea with milk because the steam makes it appear too hot. But who wants hot tea served cold?

Not only can crossover alienate the black (and white) recordbuying public, it frequently alienates the media that communicates directly to them. When a black artist achieves "crossover appeal," as a matter of course he hires white managers and publicists to assist his blossoming career, and his accessibility to black writers (and the black public) decreases.

The black writer is often denied interviews with these artists, and choice concert tickets and party invitations slip through black fingers. It should be remembered, but seldom is, that these very press persons helped introduce them to the people who made them stars. However, memories in this industry, like its trends, often fade.

A black writer attempts to strike up a conversation with her favorite artist, now a star. But after an affected hug, she is politely snubbed. She tells a seasoned veteran of her disappointment. "Why should you be?" he asks. "You've been in this business long enough to know they don't need us anymore."

'Some black artists feel they have failed if they have not crossed over'

Not only is there an undermining of the black press and its public, but also of the black stars themselves. Black reporters knew Prince was a musical genius when he recorded his Warner Bros. debut, "For You," which almost went gold thanks mainly to black consumers. When Newsweek wrote about Michael Jackson, it was old news to us. The same can be said about Lionel Richie, Diana Ross and others whom many black press people have assisted with kind pen strokes.

The black press may predict the rise of black stars. But it isn't until Rolling Stone or Time says it that they believe it.

The loss of face, as Mtume puts it, plus the alteration of musical concepts, forces artists to be false to their artistic selves. When musicians cater to the mainstream just for material rewards, they not only alter their taste, but also their self-esteem. Now some black artists feel that they have failed if they have not crossed over.

Universality in music can be achieved by simply playing to the heart and speaking to the people in honest terms through whatever combination of styles one can muster with comfort and skill. Anything less is not music; it's crap.

Black music flows from our hearts through our veins. It represents life. I would hate to see it die,

Gerrie Summers is music critic for The Black American and is at work on a novel about the recording industry.

Letters To The Editor

Quality Is The Key

I agree with Michael Morrissey's assessment of playing only the hits in his commentary, "Promoting Beyond The Top 10" (Sept. 8).

We all realize that people tend to listen to music of high quality. In radio or the merchandising of music, we have to understand that whether it is in New York or New Mexico, people know what is good. Sometimes we fail to give our listeners enough credit for knowing good music when they hear it.

The point that Mr. Morrissey makes about narrow-mindedness is accurate, but the reason we seem to play the same artists is not favoritism, prejudice or pressure from the record industry. The reason is quality.

> **Bob Richards** Program Director, KTNM/KQAY Tucumcari, N.M.

Getting The Words Right

I just want to thank Kip Kirby for writing such a great story on me. I enjoyed reading it and was especially happy with the quotes she used from our conversation together. It isn't often that my words appear in print exactly as I intended them when I spoke them. My one regret was that more of the interviews I've done in the past weren't reported with the same degree of journalistic integrity. Robert Duval New York

Congratulations! You've finally begun to explore the fascinating world of folk music.

It is pretty obvious to us out here that writer

Anne Leighton had space limitations, so she could only mention about .001% of what's going on. And, of course, it's too bad her recent article had to be oriented toward "top acts who integrate folk into their styles." But wotthehell, at least Billboard readers know we haven't all up and died Joan Pelton

> Silo Inc. Waterbury, Vt.

Give Jay An A

A Folk Response

While the rest of the world is awaiting the arrival of Barry Manilow's heavily publicized jazz/pop venture, Kip Kirby writes in her Nashville column (Sept. 29) that Manilow is doing a duet with Ronnie Milsap which will be released on Manilow's 'Greatest Hits, Vol. II'' album.

That album was released in 1983. Is this Billboard's way of testing its readers? Do I get an A? Michael Jay

Captain Hook Music Los Angeles

Lost Opportunities

Does anyone at Arista know the value of free promotion? Apparently not, judging by their han-dling of Barry Manilow's "2:00 A.M.—Paradise Cafe.

Since Sept. 16, two major radio syndicators-Westwood One and RKO-have aired lengthy programs featuring Manilow and tracks from the asyet-unreleased album. Both companies even supported their programs with full-page ads in consumer and trade publications. Cinemax also generated interest by airing videos from the album in its "Album Flash" series. Additionally, newspaper ads announcing Manilow concerts also plug the new record.

All this media activity stimulates demand for a product which Arista has not made available. They're failing to capitalize on a rare opportunity to sell more records.

Bill Valeff North Providence, R.I

Long May It Rock

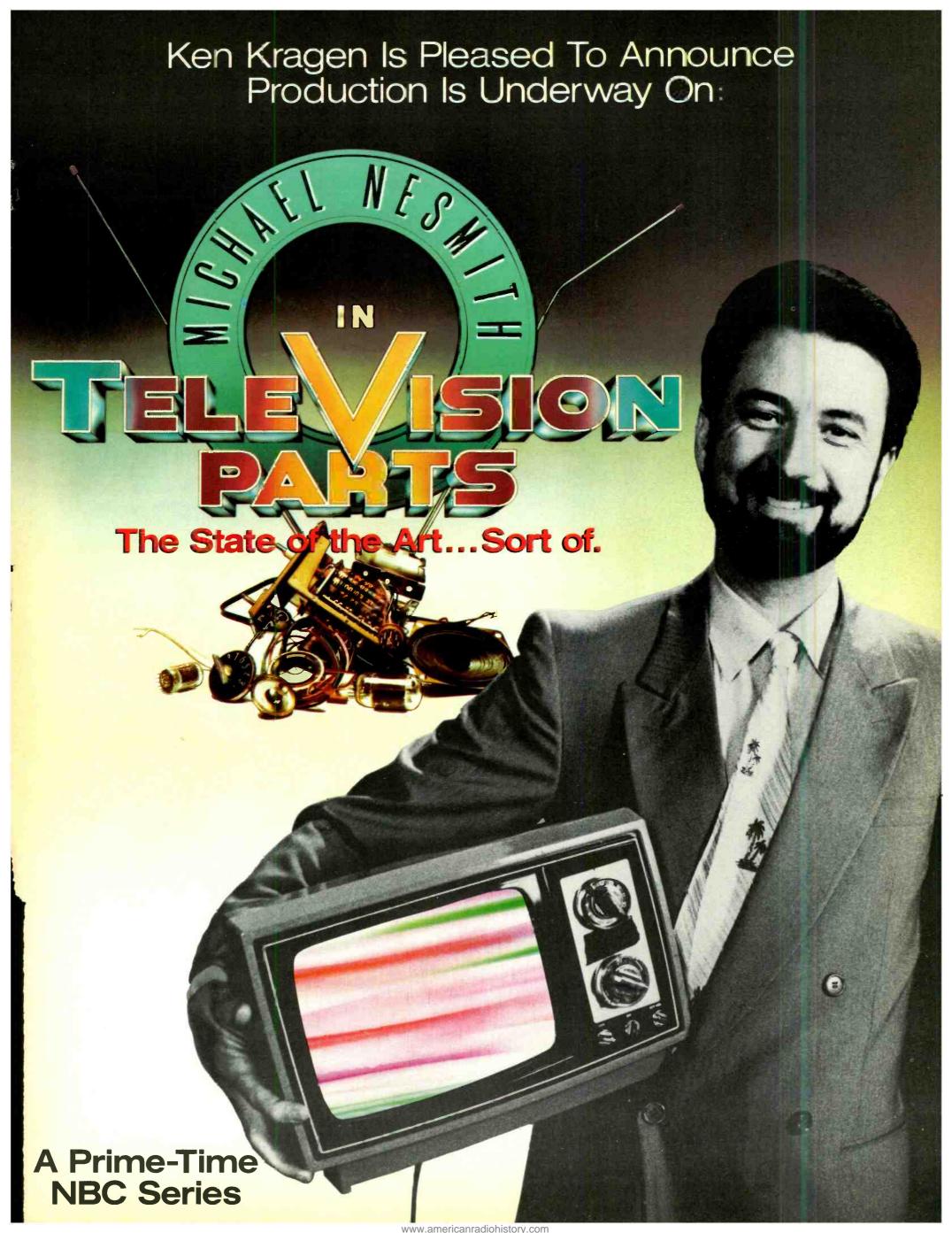
I've read recent Billboard articles on radio programming with interest, particularly in the area of top 40 format. In a letter (Sept. 22), a reader wondered what would happen if a station repeated its programming song by song, in the same order. I experienced just that while listening to a top 40 station over a two-day period, and felt that it was an insult to my intelligence. I never listened to that station again.

Then I found WAPP New York. It serves us well, playing all types of rock, from heavy metal to mainstream rock, to love ballads (old and new), hits and lesser-known album cuts. During WAPP's request hours, phone lines are always busy, and the station will play a song whether or not it has been a hit. Long may it rock.

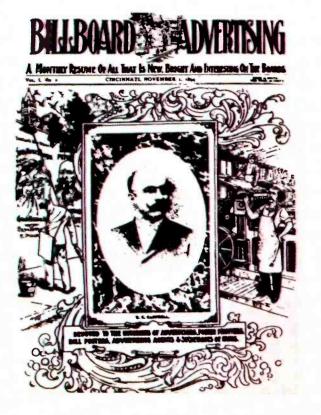
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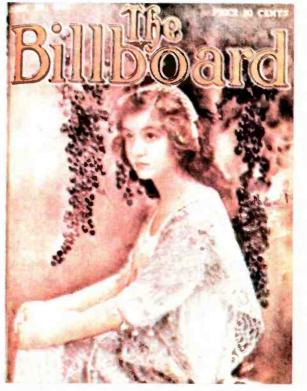
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1984

Doubleday Buys Gotham's WHN Mutual Sells City's Only Country Outlet For \$13 Million

NEW YORK-Rumors of the sale of the lone country outlet here, WHN, were confirmed last week with the announcement that the 50 kw AM facility will be purchased by Doubleday Broadcasting for \$13 million.

"This marks a new direction for us." says Doubleday president Gary Stevens, referring not only to the fact that WHN is country, a format previously not in the Doubleday chain, or that it's on AM, a bandwidth on which Steven is not known to be high. "The difference here is that we're buying a business-not just a facility with potential. WHN as it is has strong marketing synergies with our plans for WAPP.

What Stevens is hoping is that WHN's strong 25-54 numbers, combined with WAPP's targeted 18-34 audience, will present an unbeatable 25-34 buy. Of course, it's also nice that WHN is home to Nelson Doubleday's New York Mets.

WHN is arguably the oldest station continually licensed to New York (some historians will claim WJZ-which became WABC-as oldest; however, the late '20s found the station licensed to Bound Brook. N.J.). The station first signed on in March, 1922, licensed to Queens newspaper owner George Schaubel. Originally broadcasting with 250 watts at 833 on the AM band, Schaubel sold the station to the Loew's

Theatre chain in the late '20s Loew's moved the outlet to 1540 **Broadway**, changed the dial position to 1010 (WINS, which currently occupies that position, had been at 1180 with 1 kw) and increased the power to 5,000 watts. In 1943, its current 1050 dial position was adopted, along with its 50,000-watt signal.

Five years later, Loew's moved once again, this time to NBC's original 711 Fifth Ave. studios, where WHN remained until the 1957 move to its current address. The station's call letters were changed to WMGM, in an effort to imply a closer working relationship with co-owned Metro Goldwyn Mayer studios. WMGM's real notoriety came not from its early '50s move away from block programming to an MOR format known as "The Station Of The Stars," but rather from its brief but colorful stab at top 40.

WMGM successfully competed with WINS's more r&b-oriented top 40 approach until February, 1962.But it wasn't competition that finally sealed WMGM's fate, although the debut of top 40 WABC and similarly-formatted WMCA, programmed by former WMGM promotion director Ruth Meyers, did have an impact. The final blow came from WMGM's new conservative ownership.

George B. Storer agreed to purchase the facility for a record-breaking \$10,950,000, a hefty price considering the top of the rate card at the time had morning drive spots going for \$85 a minute on Ted Brown's show. Storer, however, wasn't the intended purchaser.

Crowell Collier, well-known operator of such top 40 legends as Oakland's KEWB and Los Angeles' KFWB (Gary Owens was slated to join WMGM once the sale was approved), agreed to pay the \$10 million-plus tab, only to be denied the privilege by the FCC, which in essence claimed it wasn't sure that Collier would really serve the public interest.

Radio

Storer was determined to do so, and announced it would "ban rock'n' roll music," in spite of the fact that two Storer stations. WIBG Philadelphia and WJBK Detroit, were then in a top 40 format, and feature a broad form of popular songs and "the finest album music." The call letters were changed back to WHN on Feb. 28, 1962, and the top 40 approach came to a halt with the airing of Joey Dee's "Peppermint Twist" and air personality Bob Callan's last words: "I'm sorry about the dedications we didn't get to . . .

The station maintained its MOR approach until the switch to country in 1973 (former WMCA Good Guy Jack Spector kicked it off with George Jones' "The Race Is On"). Rumors of a possible sale began circulating in 1977, exactly 15 years after Storer's quote about his newest acquisition: "If we are a raving success we could [recoup the purchase price] in seven years. By the slowprodding process it might require 15" In March, 1980, current owner Mutual acquired the outlet for approximately \$16 million.

from a 2.1, is "Rock Of The '80s'

AC-formatted KMGG and KIQQ

are tied at 2.4, with KIQQ falling

from a 2.6 and KMGG rising from

its 1.8, with urban KJLH and coun-

try KZLA-FM tied at 2.0. KJLH,

which now leads the L.A. urban

scene-hampered significantly by

signal problems common to all L.A.

urban outlets-was at a 2.3, with

quite nicely with Cap Cities' soon-to-

be-acquired KLAC. The AM coun-

try outlet, at a 1.9 (down a bit from a

2.0), will team up with KZLA for

AM powerhouse KFI is up mar-

ginally, 1.4 to 1.8, with Spanish-lan-

guage KALI, adult contemporary

KHTZ and nostalgia-formatted

KPRZ in a three-way tie at 1.7.

KPRZ had been a 2.4. KHTZ a 2.0

and KALI a 1.8. A three-way tie at

1.6 has urban KDAY flat, MOR

KNOB up from a 1.5, and oldies

Chicago

swung back into double digits, up

from an 8.8 to an 11.4, more than

four points ahead of easy listening

FM 100 (WLOO), which is in second

place at a 6.8, up from a 5.6. The ta-

bles are turned on the urban race this

time, with WBMX jumping into

third place, up to a 5.2 from a 4.8,

just ahead of CBS's top 40-formatted

WBBM-FM, up to a 5.0 from a 4.6.

fifth place, down from a 6.1 to a 4.7,

followed by CBS's news/talker

WBBM-AM at 4.4, down from 4.5.

Bonneville's AC WCLR was flat at a

4.1, with all-news WIND up to a 3.4

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(Continued on page 16)

Urban WGCI-FM slipped into

Baseball didn't hurt WGN, which

KRLA down from a 2.0.

However, KZLA's 2.2 will pair up

KZLA down from a 2.2.

more than a 4.0 share.

KROO.

ROLLYE BORNSTEIN



RADIO REUNION—Famous voices show their faces at WCBS-FM New York's recent weekend special "Rock & Roll Greats," during which air personalities of the '50s and '60s played the historic hits. Standing from left are Harry Harrison, Joe O'Brien, Ron Lundy, WCBS-FM vice president and general manager Nancy Widmann, WCBS-FM program director Joe Mc-Coy, Dan Ingram and Jack Spector. Seated are Charlie Greer, Dean Anthony, Herb Oscar Anderson, Bruce Morrow and Bob Lewis.

Vox Jox Croninger Exits WHDH/WZOU By ROLLYE BORNSTEIN

After more than a decade of success at WHDH/WZOU Boston, president/GM David Croninger leaves the Blair stations and will be pursuing other interests. Filling his post is Blair's Al Brady Law, who leaves WFLA-AM-FM Tampa to return to WHDH-for the third time. Twice in the '70s, Law as PD saw the AM powerhouse rise to the No. 1 position, as Blair-owned stations division president Jim Hilliard-then president of Fairbanks, which owned competing WVBF-watched enviously. Now the two are on the same team, along with PD Jim Murphy, as WHDH sits merely two tenths away from the 12 plus lead at an 8.4. Meanwhile, on the FM side, WZOU PD Dave Gariano continues to compile his airstaff. Another announcement is expected this week about afternoon drive at Boston's newest FM entry.

* * *

WCOS Columbia, S.C. PD Jim Tice accepts the same post at Birmingham's WZZK ... Across town at WYDE, Rish Wood exits the GM position to become station manager of Gadsden's Q-104 (WQEN-FM), working with president Bud Polacek ... Joining Art Astor's KTIM-AM-FM San Rafael, Calif. is GSM Michael C. Sobol, a former KSFO account exec and regional rep with Weiss & Powell and H-R Stone.

Looking to do afternoons or evenings in the nation's capital? Then send your tape and resume to Alan Burns at Q-107 (WRQX) pronto. The ABC PD is looking to fill the vacancy created by Dancin' Danny Wright's sudden exodus . . . The unconfirmed word is that Wright may wind up in the KDWB Minneapolis afternoon opening.

Across town at DC-101, things are better than ever for The Greaseman, who has just inked a multi-year contract in the megabuck range ... Meanwhile, over at WASH, Kid Curry joins the airstaff. Curry, a former Y-100 Miami personality, most recently programmed Jack Roth's KITY in San Antonio.

Speaking of Jack Roth alumni, Ted Cramer (formerly of WWOK Miami) exits his WMAQ Chicago PD post, with WSUN Tampa's Bill Gamble joining the NBC country outlet in that capacity ... Upped to PD of Anaheim's KEZY-AM-FM is former KHJer Pat Garrett, who replaces the exiting Dave Symonds.

Last week we told you we thought Infinity's Y-103 had been sold. This week we'll confirm it. Buying the Jacksonville FM (WIVY) for \$6.5 mil is Gilmore Broadcasting, which as you'll recall purchased Miami's Love 94 (WLVE) from Allan Margolis earlier this year.

Promotions at Summit Communications have KXXY-AM-FM Oklahoma City VP/GM Bill Kirkpatrick upped to vice president of Summit. with GSM Jim Tillary upped to KXXY-AM-FM GM just in time for KXXY-AM to become KCNN. And just like it sounds, the format slated for a January transition is news/talk.

WTUE Dayton's Bill Pugh migrates south into Smokey Rivers' former post, programming Nashville's WKDA/WKDF ... Across town at Y-107 (WYHY, licensed to Lebanon), the key words are "Hit Music FM." as the former AC outlet goes all-out top 40 with several openings. PD Gabe Hobbs (late of Evansville, Ind.'s WKDQ) and group consultant Michael St. John (with a proven Music City top 40 track record from his days at Galatin's WWKX) are seeking replacements for the morning team of Matthews & Morris and afternooner Ron Jordan, among others.

Also out and about is WYNY New York PD Rick Torcasso, which leaves NBC with AM and FM PD openings in the Big Apple . . . Speaking of which, "Big hits in the Big Apple" is soon to be the phrase that pays on one FM outlet there.

After 15 years managing Storz's WDGY Minneapolis (soon to be acquired by Malrite). GM Dale Weber exits that post to accept the same position at Nationwide's Columbus flagship WNCI. He replaces Art Ortega, who resigned last week . . . Former Arbitron Midwest division manager Joe Buys joins Inner City's WLBS Detroit as GM, replaing Janie Washington, who is upped to VP of Inner City in New York ... WPRO Providence acting GSM Earl Baker drops "acting" from that title ... Upped to GSM at King's KSFO/ KYA San Francisco is KGW Portland GSM Robert Scherner.

Asheville top 40 mainstay WISE starts its transition to AC, as its KISS FM counterpart (WKSF) picks up the contemporary hit slack ... Also moving to top 40, leaving AOR behind, is Buffalo's WRXT, which becomes the fifth such outlet in the metro.

11 CITIES' SUMMER RESULTS Arbitrons: Most Formats Healthy

FOBER LOS ANGELES — While top 40 continues to regain the strength it had in decades gone by-as evidenced by KIIS Los Angeles' 10.0 and Z-100's leading edge in New York (separate story, page one)-the momentum seen in the 11 markets surveyed during the summer Arbitron sweep (the 12th, St. Louis, was not available at presstime) was paced with the dominance of adult contem-

porary AM powerhouses in Chicago, Detroit and San Diego; talk in San Francisco; AOR's continued prominence in Cleveland and Boston; the No. 1 slot of easy listening in Washington and Philadelphia, and Houston's urban leader-providing a somewhat healthy picture for virtually all formats this book.

New York

Down slightly, but leading the pack nonetheless, was Malrite's WHTZ (Z-100), slipping from a 7.2 to a 6.6, still more than a share point ahead of Barry Mayo's Kiss (WRKS), which at a 5.4, up from a 5.1, came in second, just slightly ahead of ABC's WPLJ. The former AOR outlet turned top 40 came up with its best book to date, gaining almost an entire point from a 4.4 to a 5.3. MOR mainstay WOR was also up, jumping from a 4.2 to a 4.7 in fourth place. It was followed by Westinghouse's all-news WINS, off slightly from a 4.6 to a 4.4, and Bonneville's easy listening WRFM, flat at a 3.7.

Jumping up to seventh place from a 2.6 to a 3.5 is Inner City's WBLS, urban by day, "Quiet Storm" by night. Tied in eight place are WCBS-AM (all-news) and WCBS-FM (oldies), the former slipping from a 3.6 to 3.3, the latter flat. Rounding out the top 10 is WKTU (now top 40, but urban during the summer sweep), down

slightly from a 3.3 to a 3.1 and tied with both WNEW-AM and WNEW-FM. The AM nostalgia outlet and FM AOR leader were both flat.

Also flat was WNBC at a 3.0. It was followed by WHN, flat at a 2.9, tied with WPAT-FM. The easy listening outlet dropped from a 3.6, while WPAT-AM was up, from 1.6 to 2.0. Two AC outlets, WLTW and WYNY tied at 2.8, with "Lite" up from a 2.4 and 'YNY up from a 2.6. Flat at 2.6 was Talkradio WABC.

The Apple (AOR-formatted WAPP) fell half a point from a 2.9 to a 2.4, just ahead of AC-formatted WPIX, which was down from a 2.7 to a 2.3. Talk-formatted WMCA at a 1.8 (up from a 1.5) tied the market's Spanish leader WSKQ (formerly WVNJ, licensed to Newark).

Los Angeles

The ascent of KIIS from a 9.7 to a 10.0 has the market talking, but talker KABC is also on the rise in second place, moving from 7.6 to 7.9. Easy listening KJOI and KBIG eame in third and fourth respectively, breaking their previous 4.3 tie. This go-'round, KJOI has a 4.4, with KBIG at a 4.1. Rounding out the top five is ABC's AOR-formatted KLOS, down from a 3.9 to a 3.5.

KMPC's nostalgia programming, by the Angels ay-by-play, is up to sixth place at a 3.4 (from a 2.9), tied with Cox's KOST. The AC outlet had been at 2.7. Leading the Spanish market with a 3.2 is eighth place 10-Q (KTNQ), up from a 1.8. AOR outlet KMET at 3.1 (it AOR outlet had been a 3.4) and KKHR, up from a 2.9 to a 3.0, complete the big 10.

Flat at a 2.9 is KFWB, tying the all-news outlet with its direct competitor, CBS's KNX-AM, off slightly from a 3.0. Also tied at a 2.9, up from a 2.6, is AC/oldies-formatted

14

KRTH. Close behind at a 2.8, up

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Summer Arbitron Results Find Most Formats Healthy

• Continued from page 14

from a 2.7. NBC's AC WKQX was down considerably, feeling the brunt of an exiting PD and GM; it fell from a 4.6 to a 3.3. Tied for 10th place are AC-formatted WLAK and country WMAQ. 'LAK was flat at a 3.2, with 'MAQ falling from a 4.1.

Doubleday's WMET led the AOR race, but slipped nonetheless from a 3.3 to a 2.9, tying it with First Media's country-formatted WUSN, up from a 2.7. The Loop (WLUP) was also off slightly, tied at a 2.8 with WLS-FM. WLUP had been a 3.4, WLS-FM a 3.5. Also off is WLS-AM, down to a 2.7 from a 3.2.

Nostalgia WJJD was down fourtenths of a point to a 2.5. Fire (WFYR), down to a 2.4 from a 2.7, tied with AOR WXRT, which was flat. Up to a 2.3 from a 2.0 was nostalgia WAIT. The Windy City's newest oldies station, WJMK, debuted at a 1.9 (as WJEZ, it had been a 1.7). Also at a 1.9 is Spanish-lan-

4 "I Need You Tonight," Peter Wolf,

5 "All Through The Night," Cyndi

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guage WOJO, down from a 2.0, while Cox's WAGO gained momentum, going from a .6 to a 1.7. Flat at a 1.6 was classical WFMT.

San Francisco

Talkradio KGO continued to lead the pack, although it dropped more than a point from an 8.7 to a 7.4. Urban-formatted KSOL remained in second place, but gained an entire share point, up to a 6.1 from a 5.1. All-news KCBS followed with a 4.4, up from a 4.3, with top 40 KYUU bounding up to a 3.9 from a 3.6 and easy listening KABL in fifth place at a 3.5, up from a 3.0. KABL-AM was flat at a 2.6.

Malrite's country KSAN tied fifth place KABL's 3.5, up from a 3.0, ahead of MOR-formatted KNBR, which was down to a 3.3 from a 4.0. Breaking into the three's for the first time at a 3.1, up from a 2.4, was Entercom's top 40 KITS. Up to a 3.0 from a 2.8 was Bob Price's AC K-101.

Bill Weaver's KLOK-FM is also on the rise. The AC outlet scored a 2.8, up from a 2.2, ahead of a 2.7 tie between KBLX ("The Quiet Storm" is up from a 2.3) and KSFO (the AC outlet is down from a 3.0)

Radio

Down significantly is KFRC. The AM top 40 outlet fell back into the two's with a 2.6, down from a 3.4, tying the RKO station with Bonneville's KOIT, which slipped to a 2.6 from a 3.0 (KOIT-AM is up a 10th of a point to a .5)

Malrite's KNEW, off slightly from a 2.8 to a 2.5, is ahead of easy listening KBAY, which tied AC KWSS at a 2.3. (KBAY is down from a 2.6, KWSS up from a 1.8). Down from a 3.0 to a 2.2 is the late KDIA, with AOR-formatted KFOG and KRQR at 1.9 and 1.8 respectively (KFOG is down from a 2.1, CBS's "Rocker" off a point from a 2.8). KMEL, in the transition from AOR to top 40, gained slightly. the Century property went from 1.4 to 1.6 and tied with AOR KQAK, which also went from 1.4 to 1.6, just ahead of similarly programmed KOME, which fell to a 1.5 from a 2.0.

Philadelphia

A 7.1 for WEAZ, down from a 7.5, put the easy listening outlet in first place, since Westinghouse's all-news KYW fell from a 8.0 to a 6.9 in second. Close behind in third at a 6.6, up from a 5.4, is Greater Media's "Mag-WMGK, with AOR-formatted ic" WMMR up to a 6.2 from a 5.5. That puts it just ahead of fifth-ranked WUSL, off a notch from a 6.2 to a 6.1, ahead of competing urban outlet WDAS-FM at 5.6, down from 5.7.

CBS news/talker WCAU-AM is slightly down from a 5.6 to a 5.5, with nostalgia-formatted WPEN up to a 4.9 from a 4.3, ahead of WCAU-FM which leads the top 40 race in ninth place at a 4.7, down from a 5.5. Rounding out the top 10 is the more eclectic AOR approach of WIOQ, which slipped from a 4.4 to a 4.3.

AOR-formatted WYSP is down to a 3.7 from a 4.1, while AC WIP is up to a 3.5 from a 3.3, ahead of FM talker WWDB, which lost a point from a 4.4 to a 3.4. Up to a 3.3 from a 2.6 is Beasley's country outlet WXTU, while "Sunny" (AC-formatted WSNI) is off slightly from a 3.2 to a 3.0. Similarly programmed WKSZ is up from a 2.3 to a 2.7, while WFIL rebounds somewhat, moving from a 1.8 to a 2.3. That ties the oldies station with top 40 WZGO (formerly Cox's WWSH), which slid from a 2.8

Up to a 1.9 from a 1.6 is black-formatted WDAS-AM, while competing WHAT is down to a 1.5 from a 2.0. Classical WFLN stays almost even, up to 1.7 to 1.6. Detroit

Another example of a station bolstered by sports is seen in the strength of WJR, up to a 13.8 from a 11.4. Eight points behind at 5.8, down from a 5.9, is second place WJOI. A 10th of a point behind the easy listening outlet is AOR-formatted WRIF. The ABC facility jumped from a 5.4 to a 5.7, while WXYT (formerly WXYZ), with its news/ talk approach, slipped from a 5.3 to a 5.1. WHYT, Cap Cities' top 40 outlet, rounds out the top five at 4.8, up from a 4.6.

AC-formatted WNIC and WOMC follow with a 4.9 and 4.7 respectively ('NIC had been a 4.3, 'OMC a 4.2), with news/talk WWJ flat at a 4.6 ahead of Doubleday's AOR WLLZ, down to a 4.2 from a 4.7. Flat at a 4.1 in 10th place is Gannett's top 40 WCZY.

Urban-formatted WDRQ is down to a 3.7 from a 4.6, with W4 (WWWW) leading the country pack at a 3.1, up from a 2.3. AC-formatted

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WMJC and WCLS follow with a 2.8 and 2.6 respectively ('MJC down slightly from a 2.9, 'CLS up a point from a 1.6). Flat at a 2.5 is jazz-formatted WJZZ, with all-oldies WHND up to a 2.3 from a 1.2, ahead of country-formatted WCXI-FM, which slipped from a 2.5 to a 2.2, while WCXI-AM was off a point from a 2.7 to a 1.7. Windsor's CKLW dropped further, from a 1.2 to a .7.

Boston

Down slightly, from a 9.0 to 8.6, but still leading the market is AOR legend WBCN. Close behind at an 8.4, up from a 7.2, is AM adult contemporary 50,000-watter WHDH, with Sunny Joe White's top 40 WXKS off slightly to a 7.5 from a 8.1, followed by Group W's WBZ, flat at a 7.4, and Rick Peters' last book at CBS's WHTT up to a 6.6 from a 6.3.

Flat at a 4.7 in sixth place is RKO's talker WRKO, with Newsradio WEEI close behind at a 4.6, down from a 4.8. Tied at 4.5 are adult contemporary WVBF and WROR, with the former up from a 4.4 and the latter from a 3.8. Down to a 4.1 from a 4.6 is easy listening WJIB

Greater Media's WMJX follows at a 3.1, down from a 3.5, with easy listening WHUE-FM at a 2.7, down from a 3.2. Gaining significantly is AM black daytimer WILD, up to a 2.4 from a 1.9, while WXKS-AM drops to a 2.2 from a 3.1 with its nostalgia programming.

Worcester's AOR WAAF slips from a 2.0 to a 1.9, while country WBOS rises from a 1.4 to a 1.8, ahead of WCOZ's last AOR book (it fell from a 2.2 to a 1.7) and Curt Gowdy's oldies WCGY (it rose from a 1.2 to a 1.5).

Houston

Urban leads the pack in double digits here, as Amaturo's unstoppable KMJQ moves up more than a point from a 9.1 to a 10.2, trading places with Harte Hanks' KKBQ-FM, down to a 8.9 from a 10.7. (KKBQ-AM also slipped, from a 2.2 to a 1.6.)

Coming in third place, up from a 6.4 to a 7.5, is country KIKK-FM (The AM is also up, from a .9 to a 1.3), with Westinghouse's easy listening KODA off more than a point from a 8.4 to a 6.8. Flat at a 5.8 in fifth place is AOR-formatted KLOL, with similarly programmed KSRR down from a 7.4 to a 5.5.

Flat at a 4.9 is KXAS (formerly KILT-FM, with KILT-AM flat at a 1.7). Nostalgia-formatted KQUE is up a point from a 3.5 to a 4.6, with AC KLTR also showing great gains, from a 3.2 to a 4.5. Competing KRBE-FM is off slightly from a 4.7 to a 4.4 (the AM went from a .8 to a .6), followed by news/talk KTRH, up to a 4.3 from a 3.5; adult contemporary KFMK, up to a 4.1 from a 3.8; and news/talk KPRC, up to a 3.6 from a 3.1.

Washington

Greater Media's easy listening showcase WGAY-AM-FM slides back into first place with an 8.5, down from an 8.6, as NBC's urban FM, WKYS, slips into second with an 8.2, down from an 8.9, just ahead of similarly programmed WHUR, which also slipped, from a 7.3 to a 7.1

MOR mainstay WMAL in fourth place dropped from a 7.2 to a 6.2, while the market's lone AOR outlet gained two points-up to a 6.2 from a 4.2-ahead of the city's top 40 leader Q-107 (WRQX), which, while slipping from a 5.7 to a 5.6, nevertheless widened the top 40 gap, as Doubleday's WAVA fell from a 5.6 to a 4.1. Following the "Q" in seventh

place is AC WLTT, up a 10th of a point to a 4.7, just ahead of First Media's WPGC-AM-FM, which gained significantly, moving from a 3.3 to a 4.6. Also on the rise is Viacom's country outlet WMZQ, which swung from a 3.7 to a 4.4. WWRC, talk during the book, also rose, from a 3.3 to a 4.2.

Tying WAVA at a 4.1 was allnews WTOP, down from a 4.6, with urban WDJY up to a 3.7 from a 2.7 and country WPKX-AM-FM down to a 3.5 from a 3.2. Top 40 WASH gained a bit, moving from a 2.2 to a 2.6, with all-oldies XTRA (WXTR-FM) flat at a 2.5, classical WGMS-AM-FM down to a 2.3 from a 3.2, and AC WEZR up slightly from a 1.5 to a 1.8.

San Diego

Thanks in part to the Padres, KFMB-AM soared from an 8.0 to a 9.4, claiming the No. 1 slot in San Diego, with KGB and KJQY tied for second. AOR KGB rose from a 7.6 to a 9.2, and easy listening KJQY was up from an 8.4. B-100 (KFMB-FM) in fourth place at a 6.2 was up two share points from a 4.2, while fifth place KSDO-AM was also up. The news/talker rose to a 5.8 from a 4.6.

Down to a 5.0 from a 6.5 was top 40 KS 103 (KSDO-FM), while urban XHRM was also down, from 5.5 to 4.4, tying with "Rock Of The 80s" 91X (XTRA-FM), which was up from a 4.1. AC-formatted KYXY rose a 10th of a point to a 3.7, while top 40 XTRA-AM was up to a 3.5 from a 2.9, followed by AC KBZT, up to a 3.0 from a 2.9, and competing KIFM flat at a 2.7, tied with nostalgia KMLO, up to a 2.7 from a 2.4.

Tied at a 2.5 are George Johns' KLZZ, down a point from a 3.5, and nostalgia KPQP, down even more from a 4.0. Down to a 2.3 from a 3.1 is country-formatted KSON-FM (KSON-AM rose from a .9 to a 1.6), with nostalgia KEZL and classical KFSD tying at a 1.8 ('EZL had been a 2.3, KFSD, a 2.6).

Country-formatted KCBQ-FM slipped from a 2.0 to a 1.5 (the AM fell from a 2.5 to a 1.2), while KOGO was off from a 1.5 to a 1.4, tying the all-news outlet with Z-90 (XHZ). The Mexican outlet had been AOR during the book and rose from a 1.2. Cleveland

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It's easier to rank No. 1 WMMS than it is to classify it. The Malrite station-called AOR for convenience's sake-remained flat at a 10.4, followed by the market's surprising success story: AM nostalgia outlet WBBG, in second place with a 7.8, up from a 5.6. It in turn was followed by urban WZAK, up from a 7.3 to a 7.4; easy listening WQAL, up from a 7.0 to a 7.3; and top 40WGCL, up from a 6.7 to a 7.0.

AC-formatted WMJI rose from a 6.1 to a 6.4, while easy listening WDOK fell dramatically from an 8.5 to a 5.7. Also down is AC WLTF, from a 6.1 to a 5.3, while urban WDMT rose from a 4.2 to a 4.8. Up slightly is WGAR-FM (formerly WKSW), from a 4.0 to a 4.2. (WGAR-AM, which has adopted the same country format, is down from a 3.1 to a 1.9.)

Sports were kind to Gannett's AC WWWE, which rose from a 3.2 to a 4.1, as talk-formatted WJW fell from a 4.4 to a 3.9. Also off slightly was news/talk WERE, from a 3.6 to a 3.5. Gospel-formatted WABQ shot up a point to a 2.8, while oldies-formatted WHK was also up, from a 1.5 to a 2.2. Urban WJMO rose from a 1.7 to a 2.1, while contemporary WRQC fell to a 1.9 from a 2.1, as classical WCLV slipped a 10th of a point to a 1.6.

of Billboard's # of Billboard's stations stations adding record now reporting Title, Artist, Label this week record **HOT 100** LBOARD (184 Stations) "No More Lonely Nights," Paul 1 103 103 McCartney, Columbia "Sea Of Love," Honeydrippers, Es 2 56 56 Paranza 3 "Penny Lover," Lionel Richie, 44 123 Motown

BLACK

34

33

34

131

Most Added Records

The week's five most added singles at

Billboard's reporting stations in each of four formats

(94 Stations) 1 "Let It All Blow," Dazz Band, 37 37 Motown 2 "Purple Rain," Prince & the 28 **Revolution**, Warner Bros. 28 "Look The Other Way," Ernie Isley, 3 Chris Jasper, Marvin Isley, CBS 27 27 Associated "Black Butterfly," Deniece Williams, 4 27 24 Columbia 5 "Penny Lover," Lionel Richie, 21 28 Motown COUNTRY (125 Stations) 1 "How Blue," Reba McEntire, MCA 54 54 2 "The Best Year Of My Life," Eddie 97 35 Rabbitt, Warner Bros. 3 "Got No Reason Now For Goin' Home," Gene Watson, MCA/Curb 34 34 "Crossword Puzzle," Barbara 4 70 Mandrell, MCA 29 "The Boys' Night Out," Moe Bandy 5 49 27 & Joe Stampley, Columbia ADULT CONTEMPORARY (84 Stations) 1 "No More Loney Nights," Paul 23 23 McCartney, Columbia "Moonlight Lady," Julio Iglesias, 2 32 16 Columbia "Penny Lover," Lionel Richie, 3 57 15 Motown "Out Of Touch," Daryl Hall & John 4 10 38 Oates, RCA "All Through The Night," Cyndi 5

9 18 Lauper, Portrait

16

Billboard, Singles Radio Action Playlist Top Add Ons • Breakouts

••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 PAUL McCARTNEY-No More Lonely Nights

(Columbia) HONEY DRIPPERS-Sea Of Love (Atlantic) PETER WOLF-I Need You Tonight (EMI-America) 38 SPECIAL-Teacher Teacher (Capitol)

WFLY-Albany

(Peter Clark-P.D.) • THE FIXX-Are We Ourselves • HONEY DRIPPERS-Sea Of Love • PAUL McCARTNEY-No More Lonely Nights

WGUY-Bangor (Jim Randal-P.D.) • PAUL McCARTNEY-No More Lonely Nights • PETER WOLF-I Need You Tonight • HONEY DIPPERS-Sea Of Love • CYNDI LAUPER-All Through The Night • FEE WAYLO-YOU'Re Still Laughing • KISS-Heaven's On Erre

KISS-Heaven's On Fire
 CULTURE CLUB-The War Song

WIGY–Bath (Scott Robbins-P.D.) • PETER WOLF-1 Need You Tonight • PAUL McCARTNEY-No More Lonely Nights • HONEY DRIPPERS-Sea Of Love • ROGER HODGSON-Had A Dream KISS-Heaven's On Fire
 STEVE MILLER BAND-Shangri-la

WHTT-Boston (Rick Peters-P.D.) • STEVE PERRY-Strung Out • JOYCE KENNEDY & JEFFREY OSBORNE-The Last

Time | Made Love • TINA TURNES-Better Be Good To Me WXKS-Boston

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[Sunny Joe White-P.D.] • PAUL MCCARTNEY-No More Lonely Nights • HONEY DRIPPERS-Sea Of Love • FRANKIE GOES TO HOLLYWOOD-Two Tribes • 38 SPECIAL-Teacher Teacher • STEPHANIE MILLS-The Medicine Song

WBEN-FM-Buffalo (Bob Wood-P.D.) (Bob Wood-P.D.) • 38 SPECIAL-Teacher Teacher • EURYTHMISS-Here Comes The Rain • SAM HARRIS-Sugar Don't Bite • BANGLES-Hero Takes A Fall • PUMPKIN-Here Comes That Beat

WKBW-Buffalo (Sandy Beach-P.D.) • CYNDI LAUPER-All Through The Night • HONEY DRIPPERS-Sea Of Love

WNYS-Buffalo (Bill Tod-P.D.) • PAUL MCCARTNEY-No More Lonely Nights PETER WOLF-I Need You Tonight
 HONEY DRIPPERS-Sea Of Love
 LIONEL RICHIE-Penny Lover

WERZ-Exeter (Jack O'Brien-P.D.) • PAUL McCARTNEY-No More Lonely Nights PETER WOLF-I Need You Tonight
 FEE WAYLO-You're Still Laughing

WTIC-FM-Hartford (Mike West-P.D.) • DAVID BOWIE-Blue Jean NEW EDITION-Cool It Now
 PAUL MCCARTNEY-No More Lonely Nights

WFEA-Manchester W F LA-IMAICCRESTER (Rick Ryder-P.D.) P AUL MCCARINEY-No More Lonely Nights P ETER WOLF-I Need You Tonght HONEY DRIPPERS-Sea OI Love BAND DF GOLD-Love Songs Are Back MARIA VIDAL-Body Rock JULIO IELSIAS-Moonlight Lady DAVID BOWIE-Blue Jean

KC-101 (WKCI)-New Haven (Stef Rybak–P.D.) • HONEY DRIPPERS-Sea Of Love • ROMEO VOIO-A Girl In Trouble (Is A Temph ary Thing) • COREY HART-IT Ain't Enough

WJBQ-Portland (Brian Phoenix=.0.)
 PAUL McCARTNEY-No More Lonely Nights
 PETER WOLF-I Need You Tonight
 HONEY DRIPPERS-Sea Of Love
 TIMOTHY SCHMIT-Playing It Cool
 JEFFREY USBORNE-Dont Stop
 SAMMY HAGAR-I Cant Drive 55 FRANKIE GOES TO HOLLYWOOD-Two Tribes

WSPK-Poughkeepsie (Chris Leide-P.D.) • PAUL McCARTNEY-No More Lonely Nigh-s • HONEY DRIPPERS-Sea Of Love • PETER WOLF-I Need You Tonight TIMOTHY SCHMIT-Playing It Cool
 ROGER HODGSON-Had A Dream

WPRO-FM-Providence (Tom Cuddy-P.D.) • PAUL MCCARTNEY-No More Lonely Nights 38 SPECIAL-Teacher Teacher
 SAMMY HAGAR-I Can't Drive 55
 PETER WOLF-I Need You Tonight HONEY DRIPPERS—Sea Of Love JEFFREY OSBORNE-Don't Stop

WMJQ-Rochester (Jay Stevens-P.D.) • SAMMY HAGAR-| Can't Drive 55

38 SPECIAL-Teacher Teacher DAVID BOWIE-Blue Jean

WPXY-FM-Rochester (Tom Michell-P.D.) • LIONEL RICHE-Penny Lover • PAUL McCARTNEY-No More Lonely Nights • HONEY DRIPPERS-Sea Of Love • PETER WOLF-I Need You Tonight

WGFM-Schenectady (Mike Netf-P.D.) PAUL McCARTNEY-No More Lonely Nights CULTURE CLUB-The War Song PETER WOLF-I Need You Torright DAN HARTMAN-We Are The Young KISS-Heaven's On Fire

WRCK-Utica WKUK-UUICa (Jim Rietz-P.O.) PAUL McCARTNEY-No More Lonely Nights • PETER WOLF-I Need You Tonight • HONEY DRIPPERS-Sea Of Love • ROBCER HODGSON-Haid A Dream • KISS-Heaven's On Fire • FEE WAYLO-You're Stril Laughing

Mid-Atlantic Region

TOP ADD ONS PAUL McCARTNEY-No More Lonely Nights

(Columbia) LIONEL RICHIE-Penny Lover (Motown) HONEY DRIPPERS-Sea Of Love (Atlantic) WHAM-Wake Me Up Before You Go-Go (Columbia)

WFBG-Altoona (Tony Booth-P.C.) + HONEY DRIPPERS-Sea Of Love AL JARREAL—Afterall SAMMY HAGAR-I Can't Drive 55 KISS-Heaven's On Fire PAUL MCCARTNEY-No More Lonely Nights ROGER HODGSON-Had A Dream

WJLK-FM-Asbury Park (Dennis O'Mara-P.D.) • PAUL McCARTNEY-No More Lonely Nights

 AL JARREAU—Afterail HONEY DRIPPERS—Sea Of Love
 PEABO BRYSON—Slow Dancin' **DICKIE GOODMAN-Election '84** MARIA VINAL-Body Rock

B-104 (WBSE)-Baltimore (Steve Kingston-P.D.) • CULTURE CLUB-The War Song

WMAR-FM-Baltimore

(Rajh Wimmer-P.O.) • LIONEL RICHIE-Penny Lover • PAUL McCARTNEY-No More Lonaly Nights • SAMMY HACAR-I Can't Drue 55 • TOMMY SHAW-Grits With Guns • JANEY STREET-Say Helio To Ronnie • SAM HARRIS-Sugar Don't Bite • STEVE MILLER BAND-Shangr-Ja

WOMP-FM-Bellaire (Dwayne Bonds-P.D.) • BARBRA STREISAND-Left in The Dark • HONEY DRIPPERS-Sea Of Love • PAUL McCARTNEY-No More Lonely Nights

WVSR-Charleston (Chris Bailey-P.D.) • KAREN KAMON-DA Do Ron Ron • PAUL MCGATINEY-No More Lonely Nights • STEVE MILLER BAND-Shangri-Ja • HOREY DRIPPERS-Sea Of Love • TIMOTHY SCHMIT-Playning II Cool • JEFFREY OSBORNE-Don't Stop

WZYQ-Frederick (Kemosabi Joe-P.D.) 38 SPECIAL-Teacher Teacher TOMMY SHAM-Gurts With Guns CHAKA KHAN-Lift With Guns CHAKA KHAN-Lift With Guns PUMPKIN-Here Comes That Beat EURYTHMICS-Here Comes The Rain BANGLES-Hero Takes A Fail LIONEL RICHIE-Penny Lover SAMMY HAGAR-I Can't Drive 55

WKEE-FM-Huntington [Steve Hayes-P.D.] • CHAKA KHAN-I Feel For You • STEVE PERRY-Strung Out • DAVID BOWIE-Blue Jean

WBLI-Long Island (Bill Terry-P. 0.)
 PRINCE-Purple Rain
 PAUL MCCARTNEY-No More Lorely Nights
 COREY HART-II Ain't Enough
 38 SPECIAL-Fachter Teacher
 SAMMY HAGAR-I Can't Drive 55 DAN HARTMAN-We Are The Young NEW EDITION-Cool It Now

WPLJ-New York (Larry Berger-P.D.) • NEW ED!TION-Cool It Now • CHAKA KHAN-I Feel For You • ROD STEWART-Some Guys Have All The Luck

WKTU-New York City INEI MCIATYR-P.D.] • MARC ANTHONY THOMPSON-So Fine • PAUL MCCARTNEY-No More Lonely Nights VANITY-PATTY Mess • THE TIME-Jungle Love • PETER WOLF-I Need You Tonight • ELVIS COSTELLO-I Want To Be Loved • AL JARREAU-Afterail

WKHI-Ocean City

Based on station playlists through Tuesday (10/2/84)

TOP ADD ONS -NATIONAL

PAUL McCARTNEY-No More Lonely Nights (Columbia) HONEY DRIPPERS-Sea Of Love (Atlantic) WHAM-Wake Me Up Before You Go-Go (Columbia) CYNDI LAUPER-All Through The Night (Portrait)

(Jack Gillen-P.D.) • LIONEL RICHIE-Penny Lover • TOMMY SHAW-Girls With Guns DAN HARTMAN-We Are The Young • 38 SPECIAL-Teacher • SAMMY HAGAR-I Can't Drive 55 • PAUL MCCARTNEY-No More Lanely Nights • HONEY DRIPPERS-Sea Of Love

WCAU-FM-Philadelphia

WUSL-Philadelphia

Jeff Wyat-P.D. LATOYA JACKSON-Hot Polatoe JERMAINE JACKSON-Dynamite ASHFORD AND SIMPSON-Solid NEXT MOVEMENT-All I Do JEFFREY OSBORNE-Don't Stop

WHTX-Pittsburgh

WPST-Trenton

BAND-On The Dark Side • DAVID BOWIE-Blue Jean

WASH-Washington D.C.

B-94 (WBZZ)–Pittsburgh

(Todd Chase-P.D.) SAM HARRIS-Sugar Don't Bite PAUL MCCARTNEY-No More Lonely Nights HONEY DRIPPERS-Sea Of Love SURVIVOR-I Can't Hold Back

(Tom Taylor-P.D.) (Tom Taylor-P.D.) • HONEY DRIPPERS-Sea Of Love • PAUL MCGATNEY-NO More Lonely Nights • CULTURE CLUB-The War Song • FRANKIE GOES TO HOLLYWOOD-Two Tribes • AL JARREAL-Afterall • PETER WOLF-I Need You Tonight

(Alan Burns-P.D.) (Alan Burns-P.D.) • LIONEL RICHIE-Penny Lover • DIANA ROSS-Swept Away • JOHN CAFFERTY AND THE BEAVER BROWN BAND-On The Dark Side • DANN POWER Q-107 (WRQX)-Washington

(Guy Zapoleon-P.D.) • PUMPKIN-Here Comes That Beat • EURYTHMIDS-Here Comes The Ran • ROMEO VOID-A Grin In Trouble (Is A Temporary Thing) • DENNIS DEYOUNG-Desert Moon • JANEY STREET-Say Hello To Ronnie

WCAU-FM-Philadeiphia (Sooti Walker-P.D.) • DAN HARTMAN-We Are The Young • STEPHANIE MILLS-The Medicine Song • LIONEE RIGHE-Penny Lover • PAUL McGARTNEY-No More Lonely Nights • TOMMY SHAW-Gurk with Guns • HONEY DRIPPERS-Sea Of Love • PETER WOLF-I Need You Tonight • REBBIE JACKSON-Centipede • FRANKIE GOES TO HOLLYWOOD-Two Tribes

PETER WOLF-I Need You Tonight
 HONEY DRIPPERS-Sea Of Love
 GLENN FREY-The Allnighter
 MOLLY HATCHET-Satisfied Man
 JANEY STREET-Say Hello To Ronnie

WNVZ-Norfolk

WBJW-Orlando

WRVQ-Richmond

SURVIVOR-I Can't Hold Back

WXLK-Roanoke

WAEV-Savannah

INGRAM-What About Me? BARRY GIBB-Shine Shine

WZAT-Savannah

(J.D. North-P.D.) • DENNIS DEYOUNG-Desert Moon

(Jeff Morgan-P.D.) • CULTURE CLUB-The War Song • PRINCE-Purple Rain • CYNDI LAUPER-All Through The Night • LIONEL RICHIE-Penny Lover • SHEENA EASTON-Strut

(Gary Mitchell-P.D.) • PRINCE-Purple Rain • KENNY ROGERS WITH KIM CARNES & JAMES

NGRAM-What About Me INGRAM-What About Me CYNDI LAUPER-All Through The Night CULTURE CLUB-The War Song LIDNEL RICHIE-Penny Lover PAUL McCARTNEY-No More Lonely Nights

(Bob Lewis-P.D.) •• CYNDI LAUPER-All Through The Night

BILLY IDDL-Flesh For Fanlasy
 ROMEO VOID-A Girl in Trouble (Is A Temporary Thing)
 PAUL MCCARTNEY-No More Lonely Nights

(Russ Brown-P.D..) • BILLY OCEAN-Caribbean Queen (No More Love On The PAUL MCCARTNEY-No More Lonely Nights

SHEEN EASTON-Strut
 SHEEN EASTON-Strut
 ROMEO VOID-A Gri In Trouble (Is A Temporary Thing)
 AL JARREAU-Afterail

WHAM—Wake Me Up Before You Go-Go
 KENNY ROGERS WITH KIM CARNES & JAMES

(Ray Williams-P.D.) • PAUL McCARTNEY-No More Lonely Nights • HONEY DRIPPERS-Sea Of Love • REBBIE JACKSON-Centipede TWISTED SISTER-I Wanna Rock • 38 SPECIAL-Teacher Teacher

Q-105 (WRBQ)-Tampa

WSEZ-Winston-Salem

(Mason Dixon-P.D.) • TWISTED SISTER-I Wanna Rock • PAUL McCARTNEY-No More Lonely Nights

(Bob Mahoney-P.D.) • BRUCE SPRINGSTEEN-Cover Me • JUHN CAFFERTY AND THE BEAVER BROWN BAND-On The Dark Side • ROD STEWART-Some Guys Have All The Luck

North Central Region

PAUL McCARTNEY-No More Lonely Nights

HONEY DRIPPERS-Sea Of Love (Atlantic)

WHAM-Wake Me Up Before You Go-Go

(Nick Anthony-P.D.) • PAUL McCARTNEY-No More Lonely Nights

(Bob Leonard–P.D.) • GLENN FREY–The Allmighter • PAUL McCARTNEY–No More Lonely Nights • SAMMY HAGAR–I Can t Drive 55

(Tony Waitekus-P.D.) • DAN HARTMAN-We Are The Young • SAM HARRIS-Sugar Don't Bite PAUL McCARTNEY-No More Lonely Nights • CHAKA KHAN-I Feel For You

B-96 (WBBM-FM)-Chicago

(Budg Scott-P.D.) • RDD STEWART-Some Guys Have All The Luck • CHAKA KHAN-1 Feel For You • PAUL McCARTINEY-No More Lovely Nights • SHEENA EASTON-Strut • TOMMY SHAW-Girls With Guns

KASHIF-Are You The Woman
 DARYL HALL & JOHN OATES-Out Of Touch

(Steve Casey-P.D.) (Steve Casey-P.D.) • MADONNA-Lucky Star • LINDSEY BUCKINGHAM-Go Insane • DENNIS DeYOUNG-Desert Moon • RICK SPRINGFIELD-Bop Th You Drop • JEFFERSON STARSHIP-Layin' It On The Line

Q-102 (WKRQ)-Cincinnati

BAND-On The Dark Side • WHAM-Wake Me Up Before You Go-Go

(JIM FOX-P.D.) • JOHN CAFFERTY AND THE BEAVER BROWN

FM-108 (WDMT)-Cleveland

WLS-AM/FM-Chicago

WGCI-FM-Chicago

(Gram Armstrong-P.D.) • MADONNA-Lucky Star

INGRAM--What About Me? • TOMMY SHAW-Girls With Guns

WBWB-Bloomington

WCIL-FM-Carbondale

38 SPECIAL-Teacher Teacher
 KENNY ROGERS WITH KIM CARNES & JAMES

PETER WOLF-I Need You Tonight (EMI-AMERICA)

(Columbia)

(Columbia)

WKDD-Akron

TOP ADD ONS

WISE-Asheville

VVISE—ASIREVIIE (John Stevens-P.O. D) Love • TWISTED SISTEA-I Wanna Rock • BAND of CoLD-Love Songs Are Back J JEFREY OSBORNE-Don't Stop P AUL MCGATNEY-No More Lonely Nights • AL JARREAU-Afterall 94-Q (WQXI-FM)-Atlanta

(Jim Morrison-P.D.) • PAUL MCCATNEY-No More Lonely Nights • PETER WOLF-I Need You Tonght • HONEY DRIPPERS-See Of Love • AL JARREAU-Afterail V-103 (WVEE)-Atlanta (Scotti Andrews-P.D.) •• DAZZ BAND-Let It All Blow •• EVELYN "CHAMPAGNE" KING-Just For The Night • ERNIE ISLEY AND CHRIS JASPER-Look The Other

Way Z-93 (WZGC)—Atlanta (Chris Thomas-P.D.) • CULTURE CLUB-The War Song • DAN HARTMAN. WE Are The Young • REBBIE JACKSON-Centuped • PAUL MCCARTNEY-NO More Lonely Nights • PETER WOLF-I Need You Tomght

WBBO-FM-Augusta

WDDQ-TWI-AUgUSta (Hariey Drew-P.D.) • PAUL McCATINEY-No More Lonely Nights • REBBIE JACKSON-Centipede • PETER WDLF-I Keed You Jonight • MARC ANTHONY THOMPSON-So Fine • JEFFREY OSBORNE-Don't Stop • HONEY DRIPPERS-Sea Of Love

WSSX-Charleston (Brian Philips-P.D.) (Brian Philips-P.D.) • LIONEL RICHE-Penny Lover • PAUL McCARTNEY-NO More Lonely Nights • TOMMY SHAW-Grits With Guns • MATTHEW WILDER-Bounding Off The Wall • BARBRA STREISAND-Leit In The Dark

WBCY-Charlotte (Bob Kaghan-P.D.) COREY HART-It An't Enough TOMMY SNAW-Grits With Guns PAUL MCCARTNEY-No More Loneity Nights JEFFREY OSBORNE-Don't Stop AL JARREAU-Alterall

CK-101 (WCKS)-Cocoa Beach (Bobby Knight-P.D.) • PRINCE-Purple Rain

WNOK-FM-Columbia (Peter Wolfe-P.D.) • PAUL McCARTNEY-No More Lonely Nights • PETER WOLF-I Need You Tonight 38 SPECIAL-Teacher Feacher • COREY HART-I: Anit Enough • JEFFREY OSBORNE-Don't Stop

I-100 (WNFI)-Daytona Beach (Randy Van Halen-P.D.) • DAVID BOWIE-Blue Jean • BARRY GIBG-Shine Shine • PAUL McCARTNEY-No More Lonely Nights • DAN HARTMAN-We Are The Young

G-105 (WDCG)-Durham/Raleigh

(Rick Freeman-P.D.) • CULTURE CLUB-The War Song • COREY KART-IL An't Enough • PAUL MCCARTNEY-No More Lonely Nights WFLB-Fayetteville

(Larry Canon-P.D.) • THE HONEYDRIPPERS-Sea Of Love • AL JARREAU-Atterail • CULTURE CLUB-The War Song • COREY HART-It Aint Enough

WRQK-Greensboro (Wes Jones-P.D.) • AMERICA-Special Girl • THE EVERLY BROTHERS-On The Wings Of A Norbhicasin Nightingaie • LIONEL RICHIE-Penny Lover • WHAM-Wake Me Up Betore You Go-Go • JULIO ICLESIAS-Moonlight Lady • SURVIVOR-I Can't Hold Back • CYNDI LAUPER-Ail Through The Night • SERGIO MENDES-Real Life

WOKI-Knoxville

(Gary Adkins-P.D.) • PETER WOLF-I Need You Tonight • KISS-Heaven's On Fire NISS-Heaven's On Fire
 PAUL MCCARTNEY-No More Lonely Nights
 AL JARREAU-Afterall ROGER HODGSON-Had A Dream
 HONEY DRIPPERS-Sea Of Love CULTURE CLUB-The War Song
 TIMOTHY SCHMIT-Playing It Cool

1-95 (WINZ-FM)-Miami (Keith Isley-P.D.) • JULIO IGLESIAS-Mooninght Lady • PAUL McCARTNEY-No More Lone • COREY HART-It Ain t Enough • SHEENA EASTON-Strut ely Nights APOLLONIA 6-Sex Shooter

WKZQ-FM-Myrtle Beach (Chris Williams-P.D.) • PAUL McCARTNEY-No More Lonely Nights • CULTURE CLUB-The War Song • STEVE MILLER BAND-Shangri-1a • JEFFREY OSBORNE-Don't Stop

(VYUNI)-Clevel
 (Dean Dean-P.D.)
 OONALD D.-Don's Groove
 FAT BOYS-Jail House Rap
 MTUME-C.O.D
 DREAMBOY-I Promise (I Do Love You)
 PRINCE-Purple Rain

» EVELYN "CHAMPAGNE" KING-Just For The Night THE CONTROLLERS-Crushed
 KENNY ROGERS WITH KIM CARNES & JAMES INGRAM-What About Me?

17

WGCL-Cleveland

(Bot Travis-P.D.) • WHAM-Wake Me Up Before You Go-Go • DARYL HALL & JOHN OATES-Out Of Touch THE FIXX—Are We Ourselves
 EURYTHMICS—Here Comes The Rain

92-X (WXGT)-Columbus (Adam Cook-P.D.) • TOMMY SHAW-Girls With Guns • PAUL McCARTNEY-No More Lonely Nights • GLENN FREY-The Allinghter

WNCI-Columbus (Harry Valentine-P.D.) • DAVID BOWIE-Blue Jean • COREY HART-It Ain't Enough • CYNDI LAUPER-All Through The Night

WCZY-Detroit (Lee Douglas-P.D.) • APOLLONIA 6-Sex Shooter • PUMPKIN-He e Comes That Beat • EURYTHMICS-Here Comes The Rain

WDRQ-Detroit (Tony Gray-P.D.) • APOLLOMIA E-Sex Shoter • BAR-KAYS-Sexomatic • CHAMPAIGNE-OIT And Dn Love • DAZZ BAND-Let It All Blow • JEFFREY OSBORNE-Don't Stop • O'BNYAM GO Jn And Cry • PRINCE-Purple Ran

WHYT-Detroit WHYI-DETCOIT (Gary Berkowitz-P.D.) •• DENNIS DeYOUNG-Desert Moon •• SAMMY HAGAR-I Can't Drive 55 • HONEY DRIPPERS-Sea Of Love • PAUL MCCARTNEY-NO More Lonely Nights • STEPHANIE MILLS-The Medicine Song • DAN HARRIMA-W& Are Ine Young • SAM HARRIS-Sugar Don't Bite • PETER WOLF-I Need You Tonight

WNAP-Indianapolis (Gary Mothman-P.D.) (Gary Mothman-P.D.) PUMPKIN Here Comes That Beat EURYTHMICS-Here Comes The Rain COREY MART-It Ain't Enough TOMMY SHAW-Girls With Guns

WZPL--Indianapolis

 WY LPL ---INDIALIZEDIS

 (Mark Drisoll-P.D.)

 ELTON JOHN-Who Wears These Shoes

 SURVIVOR-I Cant Hold Back

 PALL MCCARTNEY-No More Lonely Nights

 • PETER WOLF-I Need You Tonight

 • FRANKIE COES TO HOLLWY00D-Two Tribes

 • LIONEL RICHE-Penny Lover

- WVIC-FM-Lansing (Bill Martir-P.D.) • HUEY LEWIS AND THE NEWS-Walking On A Thin

OCTOBER 13.

1984

BILLBOARD

 SAMMY HAGAR-I Can't Drive 55 SAS SPECIAL-Teacher Teacher
 CYNDI LAUPER-All Through The Night
 PAUL McCARTNEY-No More Lonely Nights

WZEE–Madison (Joharthan Little-P.D.) (Joharthan Little-P.D.) PAUL McCARTNEY-No More Lonely Nights ROGER HODGSON-Had A Dream CULTURE CLUB-The War Song HONEY DRIPPERS-Sea Of Love

WKTI-Milwaukee (Dallas Cole-P.D.) • DAVID BOWIE-Blue Jean 38 SPECIAL-Teacher Teacher
 HONEY DRIPPERS-Sea Of Love

WZUU-FM-Milwaukee (Cat Nichaels-P.D.) • NEW EDITION-Cool It Now • DAVID BOWIE-Blue Jean • HONEY DRIPPERS-Sea Of Love

KZ-93 (WKZW)-Peoria (Keith Edwards-P.D.) • ELTON JONN-Who Wears These Shoes • LONEL RICHIE-Penny Lover • TINA TURNER-Better Be Good To Me • SYNDI LAUPER-All Through The Night

WRKR-FM-Racine (Pat Martin-P.D.) • PAUL McCARTNEY-No More Lonely Nights SAMMY HAGAR-I Can't Drive 55
 HONEY DRIPPERS-Sea Of Love

CIONEL RIGHIE-Penny Lover
 P'BRYAN Go On And Cry

WSPT-Stevens Point

IJay Bouley-P.D. • PAUL McCARTNEY-No More Lonely Nights • LIONEL RIGH E-Penny Lover • ROGER HOOGSON-Had A Dream • SURVIVOR I CART Hold Back • KISS-Heav-n's Jn Fire TWISTED SISTER-I Wanna Rock

(Continued on page 18)

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WANS-FM-Anderson/Greenville (Bill McCown-P.D.) • PAUL McCARTNEY-No More Lonely Nights www.americanradiohistorv.com

(Bill Tanner–P.D.) • LIONEL RICHIE–Penny Lover • CYNDI LAUPER–All Through The Night WAVA--Washington D.C. (Smoke Rivers-P.D.) • TINA TURNER-Better Be Good To Me • DAVID BOWIE-Blue Jean • DARYL HALL & JOHN 0ATES-Out Of Touch • NEW EDITION-Cool It Now • DENNIS DEYOUNG-Desert Moon WILK-Wilkes Barre

(Frank Waren-P.D.) DARYL HALL & JOHN GATES-Out Of Touch LIONEL ROHEL-Penny Lover DAN HARTMAN-We Are The Young BAND OF GOLD-Love Songs Are Back REBBIE JACKSON-Centipede JANET JACKSON-Don't Stand Another Chance PHIL GOLUNS-In The At PACK WAGNER-All I Need WKRZ-FM-Wilkes-Barre

VWNKZ-FMI-WIIKES-BAIFE (Jm Ring-P.D.) • PAUL McCARTNEY-No More Lonely Nights • COREY HART-It Anit Enough DAN HARTMAN-We Are In FY Annug • PETER WOLF-I Need You Tonight • HONEY DRIPPERS-Sea Of Love • REBBIE JACKSON-Centipede • MARIA VIDAL-Body Rock

Q-106 (WQXA)-York (Mark McKenzie-P.D.) • PRINCE-Purple Rain • WHAM-Wake Me Up Before You Go Go • LIONEL RICHIE-Penny Lover

WYCR-York (Mark Richards-P.D.) • GLENN FREY-The Allinghter • 38 SPECIAL-Teacher Teacher LIONEL RIGHE-Penny Lover • EURYTHMICS-Here Comes The Rain • EDDY GRANT-Boys In The Street

Southeast Region

TOP ADD ONS

PETER WOLF-I Need You Tonight (EMI-America)

PAUL McCARTNEY-No More Lonely Nights

CULTURE CLUB-The War Song (Epic)

WHAM-Wake Me Up Before You Go-Go

(Columbia)

Billboard Singles Radio Action. Based on station playlists through Tuesday (10/2/84)

• Continued from page 17

Midwest Region

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TOP ADD ONS PAUL McCARTNEY-No More Lonely Nights

(Columbia) CYNDI LAUPER-All Through The Night (Portrait) 38 SPECIAL-Teacher Teacher (Capitol) HONEY DRIPPERS-Sea Of Love (Atlantic)

KFYR-Bismark (Dan Brannan-P.D.) • PAUL McCARTNEY-No More Lonely Nights HONEY DRIPPERS-Sea Of Love
 LIONEL RICHIE-Penny Lover
 PETER WOLF VI Need You Tonight

KFMZ-Columbia KF (WIZ-CONTIDUA (Jim Williams-P.D.) •• BARRY GIBB-Shine Shine •• PAUL MCCARTNEY-No More Lonely Nights • TWISTED SISTER-I Wana Rock • JOHN PARR-Naughty, Naughty • GLENN FREY-The Alinghter • DAN HARTMAN-We Are for the Young • RED ROCKERS-Eve Of Destruction

KIIK-Davenport

(Jim O'Ivara-P.D.)
 CULTURE CLUB-The War Song
 CYNDI LAUPER-All Through The Night
 LIONEL RICHIE-Penny Lover
 PAUL MCCARTNEY-No More Lonely Nights
 HONEY DRIPPERS-Sea O'Love
 38 SPECIAL-Teacher Teacher
 TOMMY SHAW-Girls With Guns
 KAREN KAMDN-Da Do Ron Ron

MGK-Des Moines (Al Brock-P.D.) HONEY DRIPPENS-Sea Of Love PETER WOLF-I Need You Tornght PAUL McCARTINEY-No More Lonely Nights UIDNEL RICHTE-Pony Lover BIDGER HODGSON-Had A Dream JANEY STREET-Say Hello To Ronme WEBC-Duluth (Dick Johnson)

(Dick Johnson-P.D.) • LIONEL RICHIE-Penny Lover • CYNDI LAUPER-All Through The Night 8 KKXL-Grand Forks

(Don Nordine-P.D.) • DIANA ROSS-Swept Away • CYNDI LAUPER-Ail Through The Night 984.

 TRIMA-IOWA City
 Bart Goynshor-P.D.]
 PAUL McCARTNEY-NO More Lonely Nights
 OYNOI LAUPER-AIL THOUGH THE Night
 OULTURE CLUB-The War Song
 LIONEL RICHIE-Penny Lover
 BILLY OCEAN-Canbbean Queen (No More Love On The Run) m KRNA-lowa City OCTOBER

Q-104 (KBEQ)-Kansas City

(Pat McKay-P.D.) PAUL McCARTNEY-No More Lonely Nights CHAKA KHAN-I Feel For You COREY HART-It An'i Enough • 38 SPECIAL-Teacher Teacher

KDWB-AM-Minneapolis

Lorin Palagi-P.D.) • PAUL MCGARTNEY-No More Lonely Nights • LIONEL RIGHIE-Penny Lover • 38 SPECIAL-Teacher Teacher • CYNDI LAUPER-All Through The Night

KDWB-FM-Minneapolis

(Dave Anthony-P.O.) • CHAKA KHAN-I Feel For You • CYNDI LAUPER-All Through The Night • 38 SPECIAL-Teacher Teacher • PAUL MCCARTNEY-No More Lonely Nights

WLOL-Minneapolis (Tac Hammer-P.D.) • CYNDI LAUPER-All Through The Night • COREY HART-It An't Enough • MATTHEW WILDER-Bouncing Off The Wall CULTURE CLUB-The War Song

KJ-103 (KJY0)-Oklahoma City (Dan Wilson-P.D.) • PAUL McCARTNEY-No More Lonely Nights HONEY DRIPPERS-Sea Of Love
 SAMMY HAGAR-I Can't Drive 55

KQKQ-Omaha (Jerry Dean-P.D.) • 38 SPECIAL-Teacher Teacher • SAMMY HAGAR-I Can't Drive 55

KKLS-FM-Rapid City (Randy Sherwyn-P.D.) • PRINCE-Purple Ran • PEABO BRYSON-Slow Dancin' • MATTHEW WILDER-Bouncing Off The Wali • SAMWH MAGAR-I Can't Drive 55 • TINA TURNER-Better Be Good To Me

KKRC-Sioux Falls

(Dan Kiley-P.D.) • CYNDI LAUPER-Ali Through The Night • SAMMY HAGAR-I Can't Drive 55 • TOMMY SHAW-Girls With Guns

KHTR-St. Louis (Bob Scott-P.D.) •• KENNY ROGERS WITH KIM CARNES & JAMES

INGRAM-What About Me² CYNDI LAUPER-All Through The Night 38 SPECIAL-Teacher Teacher

V-100 (KDVV)-Topeka (Tony Stewart-P.D.) • PETER WOLF-I Need You Tonight • JEFFREY OSBORNE-Don't Stop

CULTURE CLUB-The War Song
 TIMOTHY SCHMIT-Playing It Cool

ROGER HODCSON-Had A Dream
 HONEY DRIPPERS-Sea Of Love
 BARBRA STREISAND-Left In The Dark
 HUEY LEWIS AND THE NEWS-Walking On A Thin

 PAUL McCARTNEY-No More Lonely Nights
 DAN FOGELBERG-Sweet Magnolia KAYI–Tulsa (Johny Rivers-P.D.) • SAMMY HAGAR-I Can't Drive 55 • TOMMY SHAW-Girls With Guns • PAUL McCATIKEY-No More Lonely Nights • HONEY DRIPPERS-Sea Of Love

KRAV-Tulsa (Rick Allan West-P.D.) • DARYL HALL & JOHN OATES-Out Of Touch • BILLY OCEAN-Caribbean Queen (No More Love On The

MADONNA-Lucky Star

KFMW-Waterloo K F MW — W aterioo (Mark Potter-P.D.) • PETER WOLF-I Need You Tonight • JOHN PARR-Naughty, Naughty THE POINTER SISTERS-I'm So Excited • AL JARREAU-Afterall • ROMEO VOID-A Girl In Trouble (Is A Temporary Thing) • MDLLY HATCHET-Saltsfied Man • TIMOTHY SCHMIT-Playing It Cool

KEYN-Wichita (Ron Eric Taylor-P.D.) • CYNDI LAUPER-All Through The Night • PAUL MCCARTNEY-No More Lonely Nights • STEVE MILLER BAND-Shangin-la • 38 SPECIAL-Teacher Teacher • PETER WOLF-I Need You Tonight

Southwest Region

TOP ADD ONS

PAUL McCARTNEY-No More Lonely Nights (Columbia) HONEY DRIPPERS-Sea Of Love (Atlantic) CYNDI LAUPER-All Through The Night (Portrait) CULTURE CLUB-The War Song (Epic)

KHFI-Austin (Roger Garrett-P.D.) • CYNDI LAUPER-All Through The Night

DAVID BDWIE-Blue Jean
 WHAM-Wake Me Up Before You Go-Go
 LIONEL RICHIE-Penny Lover

WFMF-Baton Rouge (Randy Rice-P.D.) •• PRINCE-Purple Rain

WQID-Biloxi (Mickey Coulter-P.D.) • PAUL McCARTNEY-No More Lonely Nights • CULTURE CLUB-The War Song • CHAKA KHAN-I Feel For You • SHEENA EASTON-Strut • MOREY DOUBTORS Co. OL Long HONEY DRIPPERS-Sea Of Love

WKXX–Birmingham (Michael St. John-P.D.) • CYNDI LAUPER-All Through The Night • CULTURE CLUB-The War Song • HONEY DRIPPERS-Sea Of Love DESTER WOLF I AND You Toroth PETER WOLF—I Need You Tonight
 PAUL MCCARTNEY—No More Lonely Nights

KITE–Corpus Christi (Ron Chase-P.D.) • JOHN CAFFERTY AND THE BEAVER BROWN BAND-On The Dark Side CHAKA KHAN-I Feel For You ORAR KINA-Free for too
 BARRY GIBS-Shee Shoe Shoe Ke Up
 THOMPSON TWINS-You Take Me Up
 KENNY ROGERS WITH KIM CARNES & JAMES
 INGRAM--What About Me²
 WHAM--wake Me Up Betore You Go-Go
 38 SPECIAL-Teacher Teacher

KAFM–Dallas (John Shomby-P.D.) • HONEY DRIPPERS-Sea Of Love • SAMMY HAGAR-I Can't Drive 55 • NEW EDITION-Cool It Now • PAUL MCCARTNEY-No More Lonely Nights

KAMZ-El Paso (Bob West-P.D.) • BAND OF COLD-Love Songs Are Back • AL JARREAU-Afterail • MONEY DRIPPERS-Sea Of Love • JULIO IGLESIAS-Moonlight Lady

KSET-FM-El Paso (Cat Simon-P.D.) STEVE MILLER BAND-Shangri-la SAMMY HAGAR-I Can't Drive 55 NEW EDITION-Cool It Now MARIA VIDAL-Body Rock

KISR–Fort Smith (Rick Hayes-P.D.) • STEVE PERRY-Strung Out • SURVIVOR-I Can't Hold Bacl • PUMPKIN-Here Comes That TOMMY SHAW-Girls With • THE EVERLY BROTHERS-On The Wings Of A

Nightingale • THOMPSON TWINS-Hold Me Now • EURYTHMICS-Here Comes The Rai • SAMMY HAGAR-I Can't Drive 55 • NEW EDITION-Cool It Now

O-104 (WOEN)-Gadsden (Roger Gaither-P.D.) • PAUL McCARTNEY-No More Lonely Nights • HONEY DRIPPERS-Sea Of Love • SAMMY HAGRAFI Carit Drive 55 • JEFFREY OSBORNE-Don't Stop • BAND OF GOLD-Love Songs Are Back

KILE–Galveston (Dave Parks-P.D.) • PRINCE-Purple Rain • LINDSEY BUCKINGHAM-Go Insane • KISS-Heaven's On Fire • DAN HARTMAN-We Are The Young • SAM HARRIS-Sugar Don't Bile • CULTURE CLUB-The War Song • TOMMY SHAW-Girls With Guns

93-FM (KKBQ-FM)-Houston (John Lander-P.D.) • SAMMY HAGAR-I Can't Drive 55 • SAM HARRIS-Sugar Don't Bite MARDINA Maitan MADONNA-Holiday
 CYNDI LAUPER-All Through The Night

WTYX-Jackson (Jim Chick-P.D.) • PRINCE-Purple Rain • BARRY GIBB-Shine Shine • SHEENA EASTON-Strut • CULTURE CLUB-The War Song • SAMMY HAGAR-I Can't Drive 55

KBFM-McAllen/Brownsville (Russ Williams-P.D.) PAUL McCARTNEY-No More Lonely Nights COREY HART-IT An't Enough CULTURE CLUB-The War Song SAMMY HAGAR-I Can't Drive 55 THE EVERLY BROTHERS-On The Wings Of A Numburgal

Nightingale FM-100 (WMC-FM)-Memphis (Robert John-P.D.) • CULTURE CLUB-The War Song • STEPHEN STILLS FEATURING MICHAEL FINNIGAN-

Can't Let Go
 SURVIVOR-I Can't Hold Back

0-101 (WJDQ-FM)-Meridian (Tom Kelly-P.D.) •• PAUL MCCARTNEY-No More Lonely Nights

 TDMMY SHAW-Girls With Guns
 DAN HARTMAN-We Are The Young
 BAND OF GOLD-Love Songs Are Back
 PETER WOLF-I Need You Tonight KISS-Heaven's On Fire
 MOLLY HATCHET-Satisfied Man

WABB-FM-Mobile (Leslie Fran-P.D.) • COREY HART-it An't Enough • CYNDI LAUPER-All Through The Night • PAUL McCARTNEY-No More Lonely Nights

WHHY-FM-Montgomery (Alan DuPriest-P.D.) • GLENN FREY-The Almghter • STEVE MILLER BAND-Shargr-Ia PAUL MCGATNEY-No Kore Lonely Nights • ROMED VOID-A Grilln Trouble (Is A Temporary Thing) • MOVEY DIDEFOR G. G. Official Statements (Is A Temporary Thing)

 HONEY DRIPPERS—Sea Of Love KX-104 (WWKX)-Nashville

(Mike Murphy-P.D.) • TWISTED SISTER-I Wanna Rock TWISTED SISTEN-I Wanna Kock
 PAUL McCARTNEX-No More Lonely Nights
 GLENN FREY-The Allinghter
 DENNIS DEYOUNG-Desert Moon
 LIONEL RICHL-Penny Lover
 THE EVERLY BROTHERS-On The Wings Of A Nightingale

B-97 (WEZB)-New Orleans (Kris O'Kelly-P.D.) • WANG CHUNG-Don't Be My Enemy • COREY HART-It Ain't Enough • PAUL McCARTNEY-No More Lonely Nights

WTIX-New Orleans (Bruce Kramer-P.D.) •• BARBRA STREISAND-Left In The Dark

 JULIO IGLESIAS—Moonlight Lady KITY–San Antonio

(McGee/Upton-P.D.) • 38 SPECIAL-Teacher Teacher • CULTURE CLUB-The War Song • CYNDI LAUPER-All Through The Night • COREY HART-It An't Enough • MARIA VIDAL-Body Rock

KTFM-San Antonio (Bill Thorman-P.D.) • MARC ANTHONY THOMPSON-So Fine • PETER WOLF-I Need You Tonight • FEE WATLO-You're Shill Laughing • HONEY DRIPPERS-Sea Of Lave • FRANKIE COES TO HOLLYWOOD-Two Tribes • PAUL MCCARTNEY-No More Lonely Nights • FREDDIE MERCURY-Love Kills

KROK-Shreveport (Peter Stewart-P.D.) •• PRINGE-Purple Ran •• LIONEL RICHIE-Penny Lover • PUMPKIN-Here Comes That Beat • EURYTHMICS-Here Comes The Rain • DAN HARTMAN-WE Are The Young

Pacific Northwest Region TOP ADD ONS

PAUL McCARTNEY-No More Lonely Nights

(Columbia) LIONEL RICHIE-Penny Lover (Motown) STEVE MILLER BAND-Shangri-la (Capitol) CYNDI LAUPER-All Through The Night (Portrait)

KYYA-Billings Jack Bell-P.D.) • 38 SPECIAL-Teacher Teacher • HONEY DRIPPERS-Sea Of Love • SAMMY HAGAR-I Can't Drive 55 • PAUL McCARTNEY-No More Lonely Nights KBBK-Boise (Bobby King-P.D.) • DRAGON-Rain • LIONEL RICHIE-Penny Lover SOREL RIGHE-ready Lover
 Sore Special-Teacher Teacher
 TWISTED SISTER-I Wanna Rock
 STEVE MILLER BAND-Shangri-la DAN HARTMAN-We Are The Young

KTRS-Casper

(Bill Cody-P.D.) • CHAKA KHAN-I Feel For You • COREY HART-It Am't Enough • HONEY DRIPPERS-Sea Of Love

KYNO-FM-Fresno (John Lee Walker-P.D.) • CULTURE CLUB-The War Song • ELTON JOHN-Who Wears These Shoes • CYNDI LAUPER-All Through The Night • DRIVES Burdle Part PRINCE-Purple Rain
 MARIA VIDAL-Body Rock

KWSS-Gilroy (Dave Van Stone-P.D.) • PAUL MCCARTNEY-No More Lonely Nights • CYNDI LAUPER-All Through The Night • LIONEL RICHIE-Penny Lover

KGHO-FM-Hoquaim (Steve Larson-P.D.) • CULTURE CLUB-The War Song • CYNDI LAUPER-All Through The Night • STEVE MILLER BAND-Shangri-la

KOZE-FM-Lewiston (Jay McCall-P.D.) • HONEY DRIPPERS-Sea Of Love PAUL MCCARTNEY-No More Lonely Nights KISS-Heaven's On Fire
 BAND OF GOLD-Love Songs Are Back
 ROGER HODGSDN-Had A Dream

KHOP-Modesto (David Allyn Kraham-P.D.) • LIONEL RICHIE-Penny Lover • MARIA VIDAL-Body Rock HDNEY DRIPPERS-Sea Of Love
 PAUL McCARTNEY-No More Lonely Nights AL JARREAU-Afterall • FREDDLE MERCURY-Love Kills

 SAM HARRIS-Sugar Don't Bite **KIDD**-Monterey (Mark Diamond-P.D.) • BANANARAMA-Cruel Summer • DARYL HALL & JOHN DATES-Out Of Touch • BRUCE SPRINGSTEEN-Cover Me • ROD STEWART-Some Cover Mark All The Luck • GLENN FREY-The Alinghter • TINA TURNER-Better Be Good To Me

KMJK-Portland

Jon Barry-P.D.) C YADI LAUPER-All Through The Night + MONEY DRIPERS-Sea Of Love • PAUL McCARTNEY-No More Lonely Nights • ROGER HODGSON-Had A Dream • STEPHEN STILLS FEATURING MICHAEL FINNIGAN-Can't Let Go

KSFM-Sacramento (Rick Gillette-PD.) • LIDNEL RICHE-Penny Lover • BARBRA STREISAND-Left In The Dark JANEY STREIET-Say Hello To Ronnie • MARC ANTHONY THOMPSON-So Fine

KWOD-Sacramento (Tom Chase-P.D.) • PAUL McCARTNEY-No More Lonely Nights • CHAKA KHAN-I Feel For You • ROMED VOID-A Girl In Trouble (Is A Temporary Thing)

KSKD-FM-Salem KSKD-FM—Salem (Len E. Mitchell-P.D.) • SCANDAL-The Warnor • STEVE MILLER BAND-Shangri-Ia • PAUL McCARTNEY-No More Lonely Nights • PETER WOLF-I Need You Tonight • JEFFREY OSBORNE-Don't Stop • STEPHEN STILLS FEATURING MICHAEL FINNIGAN-Can't Lei Go • KISS-Heaven's On Fire • BAND OF GOLD-Love Songs Are Back • ROGER HODGSON-Had A Dream

KITS-San Francisco (Bob Garrett-P.D.) • DARYL HALL & JOHN DATES-Out Of Touch • CYNDI LAUPER-All Through The Night • APOLLONIA G-Sex Shooter • LIONEL RICHE-Penny Lover VANITY-Pretty Mess
 SURVIVOR-I Can't Hold Back

KPLZ-FM-Seattle (Jeff King-P.O.) • TWISTED SISTER-I Wanna Rock • HONEY DRIPPERS-Sea Of Love • LIONEL RICHIE-Penny Lover

KUBE-Seattle

(Bob Case-P.D.) • PAUL McCARTNEY-No More Lonely Nights SURVIVOR-I Can't Hold Back
 LIONEL RICHIE-Penny Lover STEVE MILLER BAND-Shangri-la
 ROGER HODGSON-Had A Dream

KNBQ-Tacoma (Sean Lynch-P.D.) STEVE MILLER BAND-Shangri-Ja BAND OF GOLD-Love Songs Are Back GLENN FREY-The Alinghter DAN HARTMAN-WE Are The Young

Pacific Southwest Region

TOP ADD ONS

PAUL McCARTNEY-No More Lonely Nights (Columbia) COREY HART-It Ain't Enough (EMI-America) 38 Special-Teacher Teacher (Capitol) SAMMY HAGAR-I Can't Drive 55 (Geffen)

KKXX-Bakersfield (Dave Kamper-P.D.) • BILLY OCEAN-Caribbean Queen (No More Love On The

KIMN-Denver

www.americanradiohistory.com

Run)

PAUL McCARTNEY-No More Lonely Nights

COREY HART-it Ain't Enough

(Doug Erickson-P.D.) • PAUL McCARTNEY-No More Lonely Nights • LIONEL IRCHIE-Penny Lover • CULTURE CLUB-The War Song • 38 SPECIAL-Teacher Teacher • TOMMY SNAW-Gris With Guns • STEPHEN STILLS FEATURING MICHAEL FINNIGAN-Can't let Go Can't Let Go

KOAQ-Denver

KPKE-Denver

KLUC-Las Vegas

(Jack Regan-P.D.) • TINA TURNER-Better Be Good To Me • PUMPKIN-Here Comes That Beat • EURYTHMICS-Here Comes The Rain • COREY HART-It Ain't Enough

(Tim Fox-P.D.) • TINA TURNER-Better Be Good To Me • CHAKA KHAN-I Feel For You

KIIS-FM-Los Angeles

KKHR–Los Angeles

KOPA-FM-Phoenix

KZZP-FM-Phoenix

K96 (KFMY)-Provo

(Charlie Quinn-P.D.) • CYNDI LAUPER-All Through The Night • COREY HART-It Am't Enough • PAUL McCARTNEY-No More Lonely Nights

(Scott Gentry-P.D.) • 38 SPECIAL-Teacher Teacher • SAMMY HAGAR-I Can't Drive 55 • TOMMY SHAW-Girls With Guns • STEVE MILLER BAND-Shangri-la • PAUL McCARTNEY-No More Lonely Nights

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IEd Scarboraugh-P.D.) COREY HART-It An't Enough DAN HARTMAL-We Are The Young 38 SPECIAL-Teacher Teacher SAMMY HAGAR-I Can't Drive 55 EDDY GRANT-Boys In The Street STEPHANIE MILLS-The Medicine Song

(Reggie Blackwell-P.D.) (Reggie Blackwell-P.D.) • RICK SPRINGFIELD-Bop Trl You Drop • THE FIXX-Are We Ourselves • CHAKA KHAN-I Feel For You • SAMMY HAGAR-I Can't Drive 55 • DIANA RDSS-Swept Away • ROMEO VOID-A Girl In Trouble (Is A Temporary Thing)

(Gerry DeFrancesco-P.D.) • FRANKIE GOES TO HOLLYWDOD-Two Tribes • NEW EDITION-Gool II: Now • PAUL McGATINEY-No More Lonely Nights • STEPHANIE MILLS-The Medicine Song

(Bill Kell-P.D.) • PAUL McCARTNEY-No More Lonely Nights • CYNDI LAUPER-All Through The Night • ROMEO VOID-A Girl In Trouble (Is A Temporary Thing) • TOMMY SHAW-Girls With Guns • LIONEL RICHIE-Penny Lover

Playlist Top Add Ons 🔹

KDZA-Pueblo

(Rip Avina-P.D.) • PAUL McCARTNEY-No More Lonely Nights • CULTURE CLUB-The War Song • GLENN FREY-The Allinghter • RICKIE LEE JONES-The Real End • JIM CAPALDI-I Keep Holding On • COREY HART-It Ain't Enough

KRSP-AM-Salt Lake City

(Steve Carlson-P.D.) • CYNDI LAUPER-All Through The Night • PAUL McCARTNEY-No More Lonely Nights

(Dave Parks-P.D.) • PAUL McCARTNEY-No More Lonely Nights • COREY HART-It Ain't Enough • SURVIVOR-I Can't Hold Back

(Jim Richards-P.D.) • PAUL McCARTNEY-No More Lonely Nights

KSLY-AM-San Luis Obispo

(Jee Collins-P.D.) PAUL MCCARTNEY-No More Lonely Nights HONEY DRIPPERS-Sea OI Love CULTURE CLUB-The War Song LIONEL RICHIE-Penny Lover

PETER WOLF-I Need You Tonight

KIST–Santa Barbara

Can't Let Go • BAND OF GOLD-Love Songs Are Back • GLENN FREY-The Allinghter • LIONEL RICHIE-Penny Lover

(Sherman Cohen-P.D.) • PAUL MCCARTNEY-No More Lonely Nights • FREDDIE MERCURY-Love Kills • AL JARREAU-Afterall

(Keily Norris-P.D.) • PAUL McCARTNEY-No More Lonely Nights • LIONEL RICHIE-Penny Lover • SAM HARNIS-Sugar Don't Bite • GLENN FREY-The Alinighter

Let's close

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HONEY DRIPPERS-Sea Of Love

STEVE MILLER BAND-Shangri-la
 HONEY DRIPPERS-Sea Of Love

CULTURE CLUB-The War Song

KRQQ-Tucson

13-KHYT-Tucson

DAN HARTMAN-We Are The Young
 STEPHEN STILLS FEATURING MICHAEL FINNIGAN-

(Dick Williams-P.D.) • PAUL McCARTNEY-No More Lonely Nights • STEPHEN STILLS FEATURING MICHAEL FINNIGAN-

KS-103 (KSDO-FM)-San Diego

DAN HARTMAN—We Are The Young
 HONEY DRIPPERS—Sea Of Love

XTRA-AM-San Diego

KISS-Heaven's On Fire
 COREY HART-It And't Enough
 JANEY STREET-Say Hello To Ronnie

38 SPECIAL-Teacher Teacher
 FREDDIE MERCURY-Love Kills

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YesterHits

HITS FROM BILLBOARD 10 AND 20 YEARS AGO THIS WEEK

POP SINGLES-10 Years Ago

Please Don't Stop Loving Me., Porter Wagoner & Dolly Parton, RCA
 See The Want To In Your Eyes,

- Conway Twitty, MCA Bonaparte's Retreat, Glen Campbell,
- Capitol
- A Mi Esposa Con Amor, Sonny James, 4
- Woman To Woman, Tammy Wynette, Epic I Overlooked An Orchid, Mickey Gilley, 6
- Playboy I Love My Friend, Charlie Rich, Epic If I Miss You Again Tonight, Tommy Overstreet, ABC/Dot Mississippi Cotton, Charley Pride, RCA I Honestly Love You, Olivia Newton-John MCA
- 8.
- 10. MCA
- POP SINGLES-20 Years Ago 1. Papa Don't Take No Mess Part 1,
- James Brown, Polydor 2. Do It ('Til You're Satisfied), B.T.
- Express, Scepter 3. You Haven't Done Nothin', Stevie
- You Haven't Done Nothin', Stevie Wonder, Tamla
 Higher Plane, Kool & the Gang, De-Lite
 Skin Tight, Ohio Players, Mercury
 Ain't Nothing Like The Real Thing, Aretha Franklin, Atlantic
 The Player Part 1, First Choice, Philly Grouve

- Groove
- Groove 8. Can't Get Enough Of Your Love, Babe, Barry White, 20th Century 9. Careful Man, John Edwards, Aware 10. Let's Straighten It Out, Latimore, Glades
- TOP LPs-10 Years Ago 1. I Honestly Love You, Olivia Newton-John,
- MCA 2. Nothing From Nothing, Billy Preston,
- 3. Then Came You, Dionne Warwick & the
- Spinners, Atlantic Beach Baby, First Class, Shakespeare You Haven't Done Nothin', Stevie
- Wonder, Tamla
- 6. Another Saturday Night, Cat Stevens,
- A&M 7. The Bitch Is Back, Elton John, MCA 8. Never My Love, Blue Suede, Capitol 9. Earache My Eye Featuring Alice Bowie, Cheech & Chong, Ode 10. Can't Get Enough, Bad Company, Swan
- Song
- TOP LPs-20 Years Ago
- 1. Oh, Pretty Woman, Roy Orbison
- Monument 2. Do Wah Diddy Diddy, Manfred Man
- Ascot 3. Dancing In the Street, Martha & the
- Vandellas, Gordy Bread & Butter, Newbeats, Hickory
- Remember (Walkin' In The Sand). 5
- Shangri-Las, **Red Bird** We'll Sing In The Sunshine, Gale Garnett, **RCA Victor** 6.
- It Hurts To Be In Love, Gene Pitney 7.

- Musicor 8. G.T.O., Ronny & The Daytonas, Mala 9. Last Kiss, J. Frank Wilson & the Cavalleers, Jesie 10. A Summer Song, Chad Stuart & Jeremy Clyde, World Artsits

COUNTRY SINGLES-10 Years Ago

- If You Love Me Let Me Know, Olivia Newton-John, MCA
 Not Fragile, Bachman-Turner Overdrive,
- Mercury Can't Get Enough, Barry White. 20th
- 3 Century

- Bad Company, Swan Song Caribou, Elton John, MCA Back Home Again, John Denver, RCA So Far, Crosby, Stills Nash & Young Atlantic
- Welcome Back My Friends, To The 8 Show That Never Ends—Ladies & Gentlemen Emerson, Lake & Palmer, Manticore
- 9. Body Heat, Quincy Jones. A&M 10. Holiday, America Warner Bros.
- SOUL SINGLES-10 Years Ago
- The Beatles—A Hard Day's Night, Soundtrack, United Artists Something New, Beatles, Capitol
- Everybody Loves Somebody, Dean Marlin. Reprise Peter, Paul & Mary In Concert, Warner 4.
- Bros. 5
- All Summer Long, Beach Boys, Capitol How Glad I Am, Nancy Wilson, Capitol Getz/Gilberto, Stan Getz & Joao Gilberto.
- Verve
- 8. The Impressions Keep On Pushing,
- ABC-Paramount Hello, Dolly!, Original Cast. RCA Victor Funny Girl, Original Cast, Capito! 10

• Continued from page 14

Good news! Barney Pip is back in action, and he didn't even have to leave Indy. The former WCFL Chicago legend joins WIRE Indianapolis' morning man Doug Dahlgren as traffic personality. Also joining the AM country powerhouse pro-grammed by Alan Furst is WKRC Cincinnati's Robert Bauer, who becomes news director. In case you're keeping track, the lineup now reads Dahlgren, mornings; Bob Wise, middays; Ken Spec, afternoons; Karen Key, nights, and Dina Harding, overnights. Grab the rolodex, it's name change

time. The address remains the same (Mt. Prospect, Ill.), but the company now reads "Bill Hennes & Associates." (Sherwood, you may recall, is into brokering these days.)

Twenty-two-year Kansas City radio yet Ross Reagan is upped to vice president of Shamrock Broadcasting. He continues in his posts as national program director of the chain and GM of K.C.'s KUDL.

Former WHTT Boston personality Willie B. Goode joins New York's WPLJ, doing weekends Roscoe joins San Diego's B-100, (KFMB-FM) doing nights. Roscoe is a doga statement of condition, not talentand so his master Danny Romero comes along with him. Romero and Roscoe have been barking up a storm in Fresno, where the team did afternoons at KYNO. Romero replaces Frank Anthony, who trots into the "B Morning Zoo," joining PD Bobby Rich as half of the "Rich Brothers."

Did you hear any of those rumors about Chicago's WFYR going urban? Well, considering the fact that the RKO outlet has just hired Bob Barnes Watts, the unmistakable British night jock on Raleigh's WRAL, to do 7 to midnight, you can forget that. However, should you be looking for a night gig, Raleigh's not a bad place to live. Send those T&R's to PD Rob Stewart, Box 10100, Raleigh, N.C. 27605.

Rather go to Las Vegas? Bill Rich-

ards is looking to fill the afternoon slot now that Jeff Colson (Jay Stone) has resigned for greener pastures. That's KLUC, Box 14805, Las Vegas 89114, providing you're high energy, have a great personality and want to have fun.

Radio

* * *

John Gambling fans know him: Peter Roberts, for more than 20 years a morning drive fixture on WOR New York. These days he's shortened his commute considerably, working in his backyard at Morristown, N.J.'s WMTR, handling the morning drive news and information offering on the North Jersey AM. Brian "Rock & Roll Kid" Bridg-

man is upped to programming assistant at St. Louis' KWK while retaining his night shift . . . Our old buddy Hurricane is moonlighting on the weekends. You can now hear the R&R assistant on L.A.'s newest AM, KWNK, licensed to Simi Valley.

The new lineup for Tacoma/Seattle's KNBQ has R.P. McMurphy and Mark Pierce in mornings, followed by Ric Hansen, production director Tim Edwards and afternoon personality Jeff Randall. Evenings are now handled by WLOL Minneapolis' Jay Philpott, while music director Sandy Louie (remember her from KFRC?) does overnights.

Speaking of KFRC, San Francisco personality Dr. Don Rose is lying down on the job again—literally. An-other nasty break to that left leg has the legend flat on his back for the next few months. But not to worry, Dr. Don fans, he's doing the morning drive show from home daily.

Across town at the Rocker (KRQR), morning personalitities Peter B. Collins and Michael Knight have signed multi-year contracts with the CBS outlet ... Also signing up for several years at CBS is WCAU-FM Philadelphia morning

personality Paul Barsky. While we're talking about Philly, Ron Eisenberg joins WCAU-AM in the 9 to noon talk block. The former WRC Washington personality replaces Wally Kennedy, who is now "AM Philadelphia" on

* * *

WMGX Portland, Me. is overnighter Jeremy Prescott. In case you're keeping track, the AOR outlet is programmed by operations manager Randi Kirshbaum-and should you be into vital statistics, Prescott recently wed the evening personality, Loretta Crawford.

rections (Billboard, Oct. 6), morning man Barry Michaels changes locations. He's now ensconced at Sacraa mole, overnighter Barbara Jo sees the sun overhead in her new midday shift at Austin's KVET, a move made possible by Jim Travis' exit to the morning slot on San Antonio's KBUC.

Rick Kimball (of the famed "Kim-

WFIL Philadelphia sent us an appetizing cut out of a large Dole banana. Can you say Banana Joe, boys and girls? If so, you qualify for the weekend for 200,000 at The Plaza at King of Prussia, cause that's where the one-time boss jock turned station owner, Joe Montione, was set to broadcast the weekend remote, complete with one ton of bananas and the biggest one of the bunch: morning man Joey Reynolds.

From the "sometimes it's best to just print 'em verbatim'' department, we have this announcement: "After six years with a fulltime gospel program our community encouraged us to change. The change is for adult contemporary/modern country, a unique format but very popular with adults." That from WSLV Ardmore, Tenn. GM Rachel Mitchell, who

adds that George Parker is music director.

* *

A while back we told you about WCBS-FM personality Bob Shannon's New York "Studio Studio" and its capabilities for turning out good audition tapes. Well, it's already worked for Lance Shepard. Out of the business about four years, Shepard decided he'd give it another try and with Shannon's help made the tape which landed him the overnight slot on Long Island's oldies-formatted WGLI.

Stewart Kennedy exits Missoula's KGRZ/KDXT for the flatlands of Kalispell (we're talking Montana here), doing mornings on country-formatted KGEZ.

Upped to FM of WTWR (which these days is Tower 98 in Monroe, Mich.) is sales manager Otto F. Bilkey ... Longtime KUTE Los Angeles personality Brian Roberts is out and about. Also on his resume are L.A.'s KDAY and San Francisco's KYA and KCBS-FM, as well as San Diego's KCBQ. Considering the fact that he's just graduated law school, this is your chance to hire a personality jock who can defend himself the next time a libel suit hits. He's currently doing weekends for Transtar's country format, and all he's looking for is lots of money and a good time. He's waiting by the phone now at (818) 893-9112.

OCTOBER New lineup for Elizabeth, N.J.'s WJDM: PD Jim Bosh does mornings, Rob Harrison does middays. Jan Ochs handles afternoons and 13 Ron Decore does evenings on "the station for North Jersey and Staten Island.

1984 Rapper Scrap Jackson leaves Cen-BILLBOARD tral Florida for Worcester, Mass., where he joins Holy Cross College's WCHC, handling Saturday's urban contemporary "New Sound In Town." Speaking of those new sounds, he needs record service. Drop him a package at P.O. Box 35A, Worcester 01610.



Vox Jox

hosting Channel 6 (WPVI).

Upped to music director at

As Baltimore's WQSR changes dimento's KSAC ... After five years as

balls & Bits" morning team-well, it's famous with the WDOV-AM Dover, Del. listeners) adds to his duties, heading up WDOV's "fun and games" department ... If this is starting to sound like "Mr. Rogers' Neighborhood," this next item will fit in well:

Billboard Top Rock Tracks

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Survey for Week Ending 10/13/84

WEEKS AT #1 4

20

OCTOBER 13, 1984, BILLBOARD

47

10

leading album oriented stations.

60

Y&T-Don't Stop Running, A&M

A compilation of rock radio airplay as indicated by the nation's

This Neek Neek Neeks On Chart ARTIST-Title, Label JOHN CAFFERTY AND THE BEAVER BROWN BAND-On The Dark Side, Scotti Brothers 1 2 U2-Pride (In The Name Of Love) Island 6 5 3 3 5 DAVID BOWIE-Blue Jean, EMI/America BRUCE SPRINGSTEEN-Cover Me, Columbia 4 17 4 5 8 5 SURVIVOR-I Can't Hold Back, Scotti Bros. 2 9 6 THE FIXX-Are We Ourselves? MCA LINDSEY BUCKINGHAM-Go Insane, Elektra 7 5 12 8 11 8 JOHN WAITE-Tears, EMI/America 9 7 12 HONEYMOON SUITE-New Girl Now, Warner Bros 10 9 9 BILLY IDOL-Flesh For Fantasy, Chrysalis 16 3 11 .38 SPECIAL-Teacher, Teacher, MCA 13 12 10 SAMMY HAGAR-Can't Drive '55, Geffen 13 10 9 KROKUS-Midnight Maniac, Arista 25 3 14 TOMMY SHAW-Girls With Guns, A&M 22 15 4 KISS-Heaven's On Fire, PolyGram 16 19 5 DAVE EDMUNDS-Something About You, Columbia 17 23 5 SCANDAL FEATURING PATTY SMYTH-Beat Of A Heart, Columbia 18 28 4 PRINCE AND THE REVOLUTION-Purple Rain, Warner Bros BILLY SQUIER-All Night Long, Capitol 19 15 10 20 17 ROMEO VOID-A Girl In Trouble, Columbia 10 21 35 ZEBRA-Bears, Atlantic 4 22 21 4 STEVE PERRY-Strung Out, Columbia 23 29 5 ELTON JOHN-Who Wears These Shoes? Geffen 24 12 THE CARS-Drive, Elektra 20 25 32 IRON MAIDEN-Two Minutes To Midnight, 4 Columbia DARYL HALL & JOHN OATES-Out Of Touch. 26 34 2 RCA 27 14 15 NIGHT RANGER-When You Close Your Eyes, MCA ROD STEWART-Some Guys Have All The 28 30 5 Luck, Warner Bros. 20 7 29 DIO-Mystery, Warner Bros. 30 24 10 PRINCE AND THE REVOLUTION-Let's Go Crazy, Warner Bros. 31 31 5 DENNIS DeYOUNG-Desert Moon, A&M 26 17 32 SCANDAL-The Warrior, Columbia 33 36 EDDIE MONEY-I'm Movin On, Polydor 3 18 17 34 JOHN WAITE-Missing You, EMI-America 35 27 9 JON ANDERSON-Cage Of Freedom, Columbia 43 36 4 DOKKEN-Into The Fire, Elektra 37 44 15 BILLY SQUIER-Rock Me Tonite, Capitol 38 42 TINA TURNER-Better Be Good To Me, Capitol 4 BOB SEGER & THE SILVER BULLET BAND-39 NEW Understanding, Capito 40 38 HUEY LEWIS AND THE NEWS-If This Is It, 12 Chrysalis 41 41 18 TWISTED SISTER-We're Not Gonna Take It, Atlantic 42 40 8 WHITESNAKE-Love Ain't No Stranger, Geffen THE HONEYDRIPPERS-Rockin' At Midnight, 43 NEW E NTRY Atlantic 46 RATT-Wanted Man, Atlantic 44 2 HUEY LEWIS AND THE NEWS-Walking On A 57 45 2 Thin Line, Chrysalis 56 46 2 TWISTED SISTER-I Wanna Rock, Atlantic 47 NEW ENTRY ROGER HODGSON-Had A Dream, A&M DAVID BOWIE-Neighborhood Threat, EMI-48 NEW ENTRY America 50 49 5 THE CARS-It's Not The Night, Elektra 37 50 11 LOU REED-I Love You Suzanne, RCA 33 51 10 STEPHEN STILLS-Stranger, Atlantic JOHN LENNON-Every Man Has A Woman Who Loves Him, Polydor 55 52 3 48 6 THE FIXX-Sunshine In The Shade, MCA 53 54 JETRO TULL-Lap Of Luxury, Chrysalis NEW ENTRY 55 59 BLACKFOOT-Morning Dew, Atco 2 56 MOLLY HATCHET-Satisfied Man, Epic NEW ENTRY 57 52 HUEY LEWIS AND THE NEWS-Finally Found A Home, Chrysalis **RED ROCKERS**-Eve Of Destruction, Columbia 58 54 2 59 58 JIM CAPALDI-I'll Keep Holding On, Island 2

Radio **Pro-Motions**

Station: 96 Rock (WSKS) Cincinnati (AOR) **Contact: Randy Michaels**

Concept: Cross-Promotion Execution: Leave it to PD Randy Michaels to psych out the competition. Seems his former haunt and now arch rival WKRQ was staging the classic "guess what's in the box' contest, with the box in question on display on the roof of the Riverfront Coliseum downtown. According to Q-102, the box was empty for safety reasons, but the item could easily fit inside. Callers were taken on the air with guesses as listeners tried to claim the \$10,000 grand prize.

Meanwhile, across town at Michaels' 96 Rock, morning man Marty Bender was mysteriously missing. Calls were taken on the air to determine his whereabouts, with a winner quickly emerging. Yes indeedy, Marty was in the "Q box." That cleared up, Marty began broadcasting live from his new live-in location while morning partner Ed Fingers furiously dialed Q-102. He knew who was in the box, and he wanted his money! His call was disconnected. So were the calls of other 96 Rock listeners who likewise wanted to show off their newfound knowledge.

Meanwhile, back at Q (there's enough meanwhiles in this story for a chorus of "Stranded In The Jungle"), Chris O'Brien and Jim Fox began to emphasize that nothing was really in

the box (little did they know). Amidst newspaper photogs, tv helicopter reporters and a growing crowd came police, who arrested Bender for disorderly conduct and escorted him away in handcuffs.

Meanwhile, back at 96 Rock, a "Marty Music Marathon" and "Free Bender Fund" were started, as the station broadcast such delights as "I Fought The Law" and "Jailhouse Rock" until he was released. As for how Bender pulled it off, all he's saying is, "One day last week I walked into a bar in Cleveland and the next morning I woke up in the WKRQ box. That's not so bad; I know one poor guy who walked into a bar in Cleveland, woke up the next morning-and he was still in Cleveland."

* * *

Station: WPEN Philadelphia (nostalgia) Contact: Marjorie Glass or

Mark Lipsky

Concept: Joe Niagra's Traffic Trivia Execution: What started in 1979 as a traffic promotion on Niagra's morning show has grown into a daily ritual, complete with the issuance of a paperback entitled "Joe Niagra's Traffic Trivia."

Initially, Niagra sought questions from listeners about local Philly trivia (i.e., What restaurant was located at Rising Sun Ave. and Roosevelt Blvd. at Ruscumb St., and what was



MAKING WAVES-WHYN Springfield, Mass.'s Doug Hawkes and Dan Williams surface from an unplanned dip in the pool given to the winners of the WHYN/Bud Light/Fanta Sea pool promotion. Pictured from left are Hawkes, Williams, and winners John and Charlene Dvorchak.

CMI Media Confab Adds Street Music To The Mix

NEW YORK - EMI America recording artist Peter Wolf is slated to deliver the keynote remarks at CMI Media's fourth annual Music Marathon convention, which runs Nov. 8-10 at the Roosevelt Hotel here. CMI Media, Albertson, N.Y., is home of the bi-weekly radio tipsheet CMJ's New Music Report and the monthly magazine Progressive Media Journal.

Started as strictly a college radio convention, the meet drew 200 with its first effort in 1981. It has since grown to accommodate the music business on a larger scale, with panels on retail, video and promotion.

This year's meet represents another expansion with the addition of a series of panels on urban contemporary, r&b and street music. Sponsored by the New York promotion and marketing firm Pro-Motion, these panels will focus on marketing and promoting black music as an integral part of progressive music.

The convention's 20 panels will cover topics ranging from video's role in the industry and careers in the business to the future of album radio and the purpose of college radio.

CMI's second annual New Music Awards will be held Friday (9), with a cocktail party, banquet and concert by A&M act Let's Active. Award categories range from best album, song, group and solo artist to favorite college and commercial station, air personality, and trade and consumer magazine. Results are now being tabulated from votes submitted by New Music Report's 3,000 subscribers.

CMI president Bobby Habar says he expects to exceed last year's attendance figure of 800 by at least half, and reports that this year's meet has already drawn an impressive number of registrants from out of state, including several from Washington, D.C., Florida and California.

Panel registration is \$75, with a \$160 package price that includes passes to the awards ceremony and Let's Active performance. Exhibition space is available for \$1,000, with special price breaks for independent KIM FREEMAN labels.

featured on its billboards?-Doesn't everybody remember Beck's big red lobster hovering 10 feet above moving traffic?). Both the question poser and the correct answerer win a prize.

With the popularity of Trivial Pursuit, and the longevity of Niagra's localized contest (We're still wondering what word is misspelled on the Liberty Bell), WPEN staffers have compiled the various questions over the years into paperback book form, available all over town for \$2.95. Equally visible all over town is the WPEN logo, prominently displayed on this well-received goodie.

* * *

Station: WLS Chicago (top 40) Contact: Susan Whitaker Concept: Larry Lujack Breakfast

Execution: During October, local outlets of Burger King (long a Lujack sponsor) have created the "Larry Lujack Breakfast." Promoted with a heavy spot schedule on his morning drive show, the meal includes the buyer's choice of "croissanwich" and a large cup of coffee served in the "official Larry Lujack Commuter Coffee Mug" bearing his official likeness.

Upon being immortalized on the \$1.99 package, Lujack claimed to be deeply honored, but added, "I was kinda hoping for Mt. Rushmore or the Hollywood Walk Of Fame.' Vowing to prove himself worthy of the tribute, his voice began to tremble; choked with emotion, he was unable to continue the show, and "had to lie down for a while.'

Station: WGCL Cleveland (contemporary) **Contact: Mike Yunis Concept: How Funny Are You**

Really? Execution: In conjunction with a nationwide talent search, WGCL has invited listeners to embarrass themselves publicly this Thursday at Public Square in downtown Cleveland. Co-sponsored by Showtime Cable, the search is on for the "funniest person in America." Listeners believing thay qualify are asked to bring about five minutes of material to the square, where Showtime will film each stellar performance, to be judged later by a team of professional comedians. As usual, it's the guaranteed losers here who wind up being the most entertaining.

ROLLYE BORNSTEIN



MART, Billboard's classified advertising section. For quick results, call Jeff Serrette today (NY residents dial 212 764-7388).

Radio

Featured Programming

Westwood One is very available these days. The company is now making its 30-plus programs available to affiliates via satellite, making it the only network to offer a choice between traditional delivery via tape or disk and satellite. The move began earlier this year when Westwood and RCA inked a \$6.7 million lease agreement for a channel on RCA's i-R communications Satcom satellite.

Claiming that the new transmission mode gives Westwood One "10 times the distribution capacity at half the annual costs," the network's president Norm Pattiz estimates that 45% of its affiliates have receiving dishes already directed at the Satcom 1-R. Previously, Westwood used the satellite delivery only for its concert simulcasts and live special events.

In addition, Westwood 'One has joined the fray of John Lennon celebrations with "A Present For Yoko." The hour-long special features music and interviews centered on the album "Every Man Has A Woman," a compilation of various artists, including Yoko and Sean Lennon, performing Lennon/Oko-penned tunes. The commercial-free, non-exclusive program airs the week of Oct. 15.

* * *

There's still time to catch the last three segments of Narwood Productions' Country Music Month salute. Run as special editions of the network's weekly "Country Closeup," parts two, three and four include spotlights on Sylvia, Charley Pride, Tammy Wynette, John Anderson, Ray Charles, Janie Fricke and other country stars ... If heavy metal is more your bag, catch Quiet Riot's Oct. 19 live broadcast on ABC Youth Radio. The 90-minute broadcast is part of ABC's "Super-Groups" series

Surrendering to the sad fact that ZZ Top did not secure its bid for the presidential nomination, Mutual Broadcasting is getting on with its coverage of the less colorful candidates. The syndicator's election fare includes on-site broadcasts of the debates. Mutual correspondent Peter Maer anchored Mondale and Reagan's first debate Sunday (7), and White House correspondent Bill Groody will anchor the contenders' second debate Oct. 21. Meanwhile, George Bush and Geraldine Ferraro



Offered at \$499,000 For information contact: Jen Douglas Company Nicole Segal (213) 820-6651 (213) 271-8825

can be heard exchanging comments via Mutual's Thursday (11) broadcast. The 90-minute debates are scheduled to air at 9 p.m. Less heated debates surrounded the election of three new members to Mutual's advisory board. They are WERE Cleveland general manager Kim Colebrook, KIUP Durango, Colo. general manager Karen Maas and KMJ Fresno general manager Don Schrack.

*

Speaking of snow jobs, New York's Audio Features is preparing its twice-weekly, 90-second "On The Slopes" feature. Hosted by Ski Magazine editor Dick Needham, the show will be distributed to stations nationally in November. Underwritten by Subaru, the program will offer skiers tips on clothing, technique and equipment ... For the indoor types, WNYC New York offers "The Territory Of Art," a 16-week series produced by the Los Angeles Museum of Contemporary Art that examines art, artists and art issues.

* * *

Looking into the future, Broadcast Productions East of Medford, N.Y., has finished production duties on its "Rarities In Rock" special. Available to AOR stations for \$125, the twohour program features well-known artists singing obsure songs and 18 minutes of blank space for local advertisers. Broadcast Productions principal and show host Bob Baron recommends programming the show during the Christmas season, as much of the material is holiday-related. The program includes cuts by David Bowie, the Who and the Beatles, but those in the know will buy the tape for Bruce Springsteen's "Santa Claus Is Coming To Town" alone.

Looking further into the future, Creative Radio Shows of Van Nuys, Calif., announces plans for a six-hour tribute Elvis Presley on what would have been his 50th birthday, Jan. 8. Entitled "Elvis, The 50th Birthday Radio Special," each hour of the program will stand on its own, allowing for programming flexibility. The show is being written and produced by Tom Holdridge, who handles the same duties for "Gary Owens Supertracks.'

$\star \star \star$

Judy Gold is upped to vice president of marketing for Transtar's special programming division in Los Angeles. She was an executive vice president at Westwood One ... Jocelyn Grunner joines Media General Broadcast Services in Memphis as senior buyer, working out of New York. She was a freelance buyer for Grey Advertising there ... Robert Turner goes to Katz Radio in New York as an account executive. He was a senior media planner for Ogilvy & Mather there . . . Guy Lay moves to Republic Radio's Chicago office as an account executive. He was a sales rep for the New York Times bureau there.

WISM Madison, Wis, has inked with Klemm Media of Kent, Conn., for broadcast service including sales and promotion strategy and market research ... Chicago's SuperSpots has been recruited to produce the radio and tv spots for Daryl Hall & John Oates' forthcoming "Big Bam Boom" tour. The firm has also been chosen to produce the radio spots for Viacom's new "Hot Hits" program. KIM FREEMAN

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.

Oct. 5-11, Motley Crue interview, Metalshop, MJI Broadcasting, one hour.

- Oct. 5-14, The Lost Tapes Of John Lennon, The Source, NBC, three hours. Oct. 8, Billy Squier, Rockline, Global Sat-
- ellite Network, 90 minutes. Oct. 8, Lita Ford, Inner-View, Inner-View
- Network, one hour. Oct. 8-14, Country Music Special part two, Country Closeup, Narwood Productions, one
- hour. Oct. 8-14, Mel Torme part one, The Music Makers, Narwood Productions, one hour. Oct. 8-14, Jerry Lee Lewis, Live From Gil-
- ley's, Westwood One, one hour. Oct. 8-14, Midnight Star, Budweiser Con-
- cert Hour, Westwood One, one hour. Oct. 8-14, O'Jays part two, Special Edi-
- tion, Westwood One, one hour. Oct. 8-14, Jefferson Starship, Off The Record Special, Westwood One, one hour.
- Oct. 8-14, Whitesnake, Slade, In Concert, Westwood One, 90 minutes.
- Oct. 8-14, Chicago part two, Star Trak profile, Westwood One, one hour.
- Oct. 9, Tribute to John Lennon with Yoko Ono and Sean Ono Lennon, live from N.Y.C., MJI Broadcasting, one hour.
- Oct. 10, Cyndi Lauper, The Source, NBC, 90 minutes.
- Oct. 12-14, Rod Stewart, Captured Live!, RKO Radioshows/ P.G. Productions, one
- hour Oct. 12-14, Helen Ward, The Great Sounds, United Stations, four hours.
- Oct. 12-14, Twisted Sister, Rick Dees' Weekly Top 40, United Stations, four hours. Oct. 12-14, Top 30 USA hosted by M.G.
- Kelly, RadioRadio, CBS, three hours. Oct. 12-14, Top 40 Satellite Survey with
- Dan Ingram, RadioRadio, CBS, three hours. Oct. 12-14, John Waite, Cars, Rock Album
- Countdown, Westwood One, two hours. Oct. 12-14, Huey Lewis & the News, Superstars Rock Concert, Westwood One, 90
- minutes. Oct. 12-14, The Bass Players, Rock Chron-
- icles. Westwood One, one hour Oct. 12-14, Request Songs, Dr. Demento,
- Westwood One, two hours. Oct. 12-14, Fifth Dimension, Rare &
- Scratchy Rock 'N Roll, Program Services Group, three hours. Oct. 12-14, Ronnie McDowell, Solid Gold
- Country, United Stations, three hours.
- Oct. 12-14, Reba McEntire, The Weekly Couontry Music Countdown, United Stations, three hours.
- Oct. 12-14, Ratt, Kick Axe, Alcatrazz, Star Talk, IRAP Productions, 90 minutes.
- Oct. 12-14, Sly & the Family Stone, Dick Clark's Rock, Roll & Remember, United Stations, four hours.
- Oct. 12-18, K.K. Downing of Judas Priest, Metalshop, MJI Broadcasting, one hour. Oct. 13, Hank Williams Jr., Best Of Silver Eagle, ABC Entertainment Network, 90
- minutes. Oct. 13, Ringo's Yellow Submarine, ABC FM Network, one hour.
- Oct. 13-14, Hootenanny Special, Super-
- tracks, Creative Radio Network, three hours. Oct. 13-14, Jefferson Starship, Music & Memories, Strand Broadcast Services, one
- hour Oct. 14. American Country Countdown with Bob Kingsley, ABC Entertainment Net-
- work, three hours. Oct. 14, Platinum Rock, Rolling Stone's Continuous History Of Rock & Roll, ABC
- Rock Radio Network, one hour. Oct. 15-21, Cars, Innerview, Inner-View
- Network, one hour. Oct. 15-21, Lacy J. Dalton, Live From Gil-
- ley's, Westwood One, one hour. Oct. 15-21, Oneway, Special Edition,
- Westwood One, one hour. Oct. 15-21. Cars, Off The Record Special,
- Westwood One, one hour.
- Oct. 15-21, Juice Newton, Pop Concert, Westwood One, one hour.
- Oct. 15-21, Tammy Wynette, John Anderson, Razzy Bailey, Country Music Month Special, Country Closeup, Narwood Productions, one hour.

			R Survey for Week Ending 10/13/84
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		-	A CONTRACTOR OF THE PARTY PARTY
		Chart	These are the most popular Adult Contemporary singles based on
Week	Week	5	radie air play and listed in rank order.
his	Last V	Weeks	TITLE, Artist, Label & Number (Dist. Label) (Publisher, Licensee
-	2	2	I JUST CALLED TO SAY I LOVE YOU
	-		Stevie Wonder, Motown 1745 (Jobete/Black Eull, ASCAP)
2	1	11	DRIVE The Cars, Elektra 7-69706 (Ric Ocasek/Lido, ASCAP)
3	3	10	HARD HABIT TO BREAK Chicago, Full Moon/Warner Bros. 7-29214 (MCA, ASCAP)
<u>•</u>)	4	5	WHAT ABOUT ME? Kenny Rogers With Kim Carnes And James Ingram, RCA 13899
5	5	11	(Lionsmate/Security Hogg, ASCAP/Foster Frees, BMI)
_			Neil Diamond, Columbia 38-04541 (Stonebridge/New Hidden Valley, ASCAP/Carole Bayer Sager, BMI)
6	8	8	IN THE NAME OF LOVE Ralph MacDonald With Bill Withers, Polydor 881221-7 (PolyGram)
2	12	5	LEFT IN THE DARK Barbra Streisand, Columbia 38-04605 (Lost Boys, BMI)
8	7	10	MISSING YOU John Waite, EMI-America 8212 (Hudson Bay/Paperwaite/Fullwater/Markmeem, ASCAP/BMI)
9	9	12	IF THIS IS IT Huey Lewis And The News, Chrysalis 4-42803 (Hulex/Red Admiral, BMI)
10	10	11	YOU WERE MADE FOR ME Irene Cara, Geffen/Network 7-29257 (Warner Bros.) (Carub/AlCor,
11)	11	6	ASCAP)
12	13	6	Barry Gibb, MCA 52443 (Gibb Bros./Unichappell, BMI)
-	10	Ť	The Everly Brothers, Mercury 880213-7 (PolyGram) (MPL Communication ASCAP)
13)	14	9	THE LÚCKY ONE Laura Branigan, Atlantic 7-89636 (Roliram/Lorimar,BMI)
14)	22	2	PENNY LOVER Lionel Richie, Motown 1762 (Brockman, ASCAP)
15)	19	5	DESERT MOON Dennis DeYoung, A&M 2666 (Grand Illusion, Almo, ASCAP)
16)	18	6	Anne Murray & Dave Loggins, Capitol 5401 (Erisign, BMI)
17	6	15	LEAVE A TENDER MOMENT ALONE Billy Joel, Columbia 38-04514 (Joel Songs, BMI)
18	21	4	WHO WEARS THESE SHOES? Etton John, Geffen 7-29189 (Warner Bros.) (Intersong, ASCAP)
19)	23	6	CARIBBEAN QUEEN (NO MORE LOVE ON THE RUN) Billy Ocean, Jive/Arista 1-9199 (Wilesden/Zomba)
20	15	17	STUCK ON YOU Lionel Richie, Motown 1746 (Brockman, ASCAP)
21)	25	6	LUCKY STAR Madonna, Sire 7-29177 (Warner Bros.) (WB/Bleu Disque/Webo Girl ASCAP)
22)	24	4	SPECIAL GIRL America, Capitol 5398 (ATV/Mussel Schwartz, BMI)
23	17	8	THERE GOES MY BABY Donna Summer Geffen 7-29291 (Warner Bros) (Unichappell/Jot, BMI)
24	16	15	ALL OF YOU Julio Iglesias & Diana Ross, Columbia 38-045C7 (Elettra/Ewald Corp.,
25)	34	2	ASCAP/Dyad/Braintree, BMI) OUT OF TOUCH
26	28	3	Daryl Hall & John Oates, RCA 13916 (Hot-Cha/Unichappell, BMI) REAL LIFE
27)	33	2	Sergio Mendes A&M 2672 (Snow,BMI/Hook & Line, ASCAP) WAKE ME UP BEFORE YOU GO-GO
28	20	17	Wham Columbia 38-04552 (Chappell, ASCAP) WHAT'S LOVE GOT TO DO WITH IT WHAT'S LOVE GOT TO DO WITH IT
29	26	22	Tina Turner, Capitol 5334 (Chappell/Irving/Good Single, ASCAP/BMI) IF EVER YOU'RE IN MY ARMS AGAIN IF EVER YOU'RE IN MY ARMS AGAIN
			Peabo Bryson, Elektra 7-69728 (Aimo/Prince Street, ASCAP/Snow/Dyac BMI)
30	31	7	I'M SO EXCITED Pointer Sisters, Planet 13857 (RCA) (Braintree/'Til Dawn/Blackwood,
31	44	2	BMI) MOONLIGHT LADY Julio Iglesias, Columbia 38-04645 (Albert Hammond/April, ASCAP/Bego
-	29	20	Melodies/Unichappell, BMI) I CAN DREAM ABOUT YOU
32 (33)	12	1	Dan Hartman, MCA 52378 (Multi-Level, BMI)
33	30	16	Paul McCartney, Columbia 38-04581 (MPL Communications, ASCAP)
		.0	Teddy Pendergrass And Whitney Houston, Asylum 7-69720 (Elektra) (Prince St./Almo, ASCAP/DeCreed/Music Corporation Of America, BMI
35	27	19	SAD SONGS (SAY SO MUCH) Elton John, Geffen 7-29292 (Warner Bros.) (Intersong, ASCAP)
36	35	9	BULLISH Herb Alpert Tijuana Brass, A&M 2655 (ANU,BMI/Ram Wave, ASCAP)
(37		THE OWNER	ALL THROUGH THE NIGHT Cyndi Lauper, Portrait 37-04639 (Epic) (Funzalo/Juters, BMI)
(38) 41	2	THE REAL END Rickie Lee Jones, Warner Bros. 7-29191 (Easy Money, ASCAP)
39	36	7	IF I'M STILL AROUND TOMORROW Sadao Watanabe Featuring Roberta Flack, Elektra 7-69700 (Antisia, ASCAD
40	37	5	ASCAP) THE LAST TIME I MADE LOVE Joyce Kennedy And Jeffrey Osborne, A&M 2656 (Dyad/Steeple Chase,
41	40	9	BMI) CITY OF NEW ORIFANS
(42	_		Willie Nelson, Columbia 38-04563 (Buddah/Turnpike Tom, ASCAP)
-	1	-	Judy Collins & T.G. Sheppard, Elektra 7-69697 (Prince Street/Screen Gems-Capitol EMI, ASCAP)
43	42	21	ALIBIS Sergio Mendes, A&M 2639 (Snow, BMI/T. Mac, PRS/Bibo/Welk/Welb
44	32	12	ASCAP)
			James Ingram, QWest 7-29235 (Warner Bros.) (WB/Nearytunes, ASCAP/Warner, Tamerlane/Nearysong, BMI)
45	39		STRAIGHT FROM THE HEARI (INTO YOUR LIFE) Coyote Sisters, Morocco 1742 (Motown) (Welk/It Rains/Middlefield, B
46	38		SOMEBODY'S EYES Karla Bonoff, Columbia 38-04472 (Ensign, BMI)
47	46		CRUEL SUMMER Bananarama, London 810127-7 (PolyGram) (MCA, ASCAP) ALMOST PARADISELOVE THEME FROM FOOTLOOSE
48	47		Mike Reno And Ann Wilson, Columbia 38-04418 (Ensign, BMI) CHOSTRUSTERS
49	43		Ray Parker, Jr., Arista 1-9212 (Golden Torch/Raydiola, ASCAP)
50		1 13	Rita Coolidge, A&M 2634 (Warner-Tamerlane/Writers House/Fifty Gran

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vers). Recording Industry Assn. of America seal for sales of 1,000,000 units (seal indicated by dot). A Industry Assn. of America seal for sales of 2,000,000 units (seal indicated by triangle).

Retailing NARM Addresses Promo Problem Dealers Say Labels' Priorities Aren't Always Theirs

SAN DIEGO—Priority product for record labels' sales and promotion teams is frequently at odds with other new releases that are generating activity at retail through in-store promotion, store managers' enthusiasm and consumer interest.

This ongoing problem surfaced during one of the sessions at the National Assn. of Recording Merchandisers (NARM) retail advisory/manufacturer advisory meetings, held here Sept. 19-21 at the Sheraton Harbor Island Hotel.

Lee Cohen of California's Licorice Pizza made the point. "When we get something that shows real momentum in our stores, we want to promote it, sell it, make it happen. But

New Products

Telarc Records of Cleveland has

begun distributing a Compact Disc

store fixture, which holds 192 CDs

in their jewel case. It is designed to

permit consumer browsing while

maintaining security and sells for

very often it's not the same priority that your people have at that particular time," he told manufacturer representatives. The outcome, he claimed, is less-than-maximized sales on both sides.

Evan Lasky of Denver-based Danjay Music elaborated: "You find label people of both types." While the promotion people "consider it a feather in their cap if they discover something breaking," the Budget Records & Tapes chief said, "The other type, salesmen, feel they have a project. They're narrow; they have blinders." The result, he pointed out, is a reluctance on the part of the latter to carry word of retail activity on non-priority releases up the chain of command.

Picking up on Lasky's point, Carl Rosenbaum of Chicago's Flip Side chain argued that label salespeople signal "when they're on a work album without saying so. They deliver the message. But there shouldn't be so much difference between a work album and other product."

That's not necessarily the case, responded Atlantic Records' Dave Glew on behalf of the manufacturers. "We have an interest in all our records," he said. Likewise, Harry Anger of PolyGram commented, "If there's a buzz, we need to know. I can't imagine anyone in a national situation not wanting to know, given the kind of dollars that are committed to developing artists."

Sam Citro and Dennis White of Capitol both argued that their company is receptive to street vibes. "We direct a handful of dollars here and there" based on marketplace feedback, noted Citro. "It works for us." Commented David Jackowitz of

Florida's Peaches Entertainment: "It's personality. You may find in one market that a sales manager is willing to take the fight from us higher up the echelon to get it done."

"Maybe there is a breakdown," conceded Atlantic's Glew. "It takes two weeks before we learn" of reported action on product, he said. "Yet we're constantly alert for an act we we ship that sticks its head up somewhere."

Roy Imber of Elroy Enterprises, New York, urged his fellow retailers to "pick up the phone" to label headquarters if they feel the message isn't getting through. But Ira Heilicher of Minneapolis' Great American Music observed, "You have to realize that we're not in New York like you; we're in the hinterlands. We try end running and we get our hands slapped [by local branches]."

The results are fast. The reach is vast. And the call is free! To place a Billboard Classified ad, call Jeff Serette

at (800) 223-7524



LIONEL MANIA—Macey Lipman Marketing staffers pose with cardboard versions of one of their clients, Lionel Richie, which were sent to key retail accounts across the country. Pictured in the top row from left at Tower's Sunset Blvd. store in Hollywood are Donnie Coleman, Susanne Schwartz and Barbara Firstman. In the middle row are Jan Teifeld, Jill Freeman and Carla Olson. In the bottom row are Macey Lipman and Stephani Resnick.

Chains In Heavy Push For Metal Store Campaigns Help Sales Despite Radio Indifference

By EARL PAIGE

LOS ANGELES—The resurgence of heavy metal is receiving a push from some intensive store campaigns, according to survey of major record/ tape chains. The bullish market profile for metal music is being sustained despite what several sources call "inconsistent" acceptance at radio.

Among major webs focusing on the field are Camelot, the 161-store chain based in North Canton, Ohio, and the 78-unit Budget Tapes & Records network of owned and franchised stores, based in Denver.

Attesting to the music's higher profile is a recently concluded 15-day "radio blitz," conducted via 28 radio stations affecting 45 stores, according to Camelot marketing director Bill Rees. The Camelot push focused on 19 acts from all six major branch vendors, offering \$1 off on the respective hit albums. Rees describes Texas, Arkansas, Missouri and parts of the South as a "metal belt where we first feel the pulse from our managers."

Radio can't always be relied on for support, however, according to several chain representatives critical of the stigma sometimes attached to the genre. Jeff Klem, advertising director at Budget, which is now in the midst of its month-long "Metal Mania" campaign, complains, "Denver AORs are basically chicken about metal.

"Everybody's playing Ratt and Twisted Sister and maybe Helix," Klem allows, alluding to three of the hottest younger metal bands, "but not much else." Exemplifying that radio reluctance, he notes, is KBPI, which confines its heavy metal programming to a Friday night slot for the hour-long syndicated "Metalshop" program.

According to radio sources, the key issue remains concern that heavy metal can be overdone. "We can't have all three AORs here blasting away at once," says KBPI music director Lynn Well, referring to local AOR outlets KINK and KRCK. "We pulled back some on heavy metal three or four months ago—we're careful about what tracks we feature," Wells adds.

Overall, retailers indicate, sales action on heavy metal can occur without consistent airplay concentration. Many, including Camelot's Rees, cite steady and continuing chart action despite variances in radio exposure.

Six months ago, heavy metal acts on Billboard's album chart represented 15 positions, with only Van Halen boasting two charted albums at once; now there are 21 entries, with two each from Def Leppard, Motley Crue, Quiet Riot, Scorpions and Van Halen. The number of albums reaching the top 50 and higher has doubled from three in April to six now.

Despite AOR's concern for overkill, in some degree heightened by discussions between clients and consultant firm Burkhart/Abrams/Michaels/Douglas, retailers see at least two compensating factors. They believe new metal stars like Ratt and Twisted Sister will force wider airplay beyond AOR, and that many AORs still carrying metal will not want to abandon the genre.

"KLOL here went off metal six months ago but is bringing it back now," says David Brichler Jr., vice president and general manager of Texas Tapes 'N Records, Houston. The store just concluded a co-promotion with KLOL for Ratt and Twisted Sister, both on Atlantic, drawing 4,000 for an in-store event.

One widely noted trend is the move to identify metal in a separate bin within the import sections. "Import sales are especially strong," says Chuck Obuchowski, assistant manager of the Record World in Manchester, Conn., one of the 50 units of the Port Washington, N.Y.-based chain.

"We're selling Venom, Saxon and Thor, and it seems a little older customer looks for the newer and more obscure heavy metal imports," says Obuchowski, who adds he is "not surprised" that some AORs in his area have pulled back on the genre.

The widening of demographics reported by retailers finds metal displayed along with all product in most chains other than special sections in import bins. "To be real honest with you, that section gets trashed constantly," says Joe Abramson, manager at Tower Records' giant Sunset Blvd. store here. "They come in packs, and I'd just as soon keep them in one place. Also, metal is selling very heavily. I wanted to give it special focus."

The heavy sales in Portland point up the connection with radio. KGON PD Dave Ervin says he stopped carrying "Metalshop" a long time ago, but cautions against making snap judgments about metal. "One person's heavy metal is another's mainstream rock'n'roll," says Ervin, who says the station went back on metal after KRCK, a local competitor, pulled away last winter. Another AOR in town, KINK, es-

Another AOR in town, KINK, eschews the genre.

Coming to the defense of metal is George Meier, affiliate relations vice president for MJI, who says its "Metalshop" program is still on around 100 outlets, as it was when launched in February. Stations involved change back and forth constantly, he explains.



SHOWTIME—Allsop offers a free bag of popcorn to consumers purchasing any of the company's video cleaning products. Allsop is delivering the promotion in a self-serve display bin, designed to go hand-in-hand with its video cleaner demonstration device.

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Retailing Diversification Works For Atlanta Vid Dealer Goodman

By EARL PAIGE

The following is another installment in a continuing series on emerging leaders of the Video Software Dealers Assn. (VSDA).

ATLANTA-Not all home video specialty retailers are locked into rental of feature films as their prime source of revenue (or, considering the growing competition, survival). Many are diversifying, but few as profoundly as Steve Goodman, whose Video Warehouse here has an industrial wing that grosses as much as the retail division.

Video Warehouse, with four retail units and plans to open three more soon, also has a production division. Initially, it also had a wholesale software wing, which was later spun off. The firm employs 70.

Elected to a one-year term as VSDA director a year ago, Goodman put in a bid this time for a three-year stint but was beat out by fellow oneyear-term incumbents Jim George, convention chairman and San Francisco retailer, and Art Ross, owner of a single unit in Tampa. There were only two board openings this year.

Prior to the recent VSDA convention, Goodman spoke from Atlanta about his candidacy: "It's only a title. I'm not overly concerned at all. You don't have to be a director to contribute to VSDA. I happen to have a deep commitment. VSDA is my baby. " Goodman was involved in the formation of the organization.

"There were a handful of us in

Noel Gimbel's office," he says of the Chicago distributor, head of Sound Video Unlimited and now president of the National Assn. of Recording Merchandisers (NARM), which originally sponsored VSDA in early 1982

On or off the VSDA board, Goodman has a big job. "I'm definitely committed to helping organize a Georgia VSDA chapter," he says, adding that the basic mom-and-pop constituency in the state's home video industry will be hard to assemble.

'They're fiercely independent, they distrust big labor, big anything, they're unique," he says of many Georgia video retailers. In Atlanta, he notes, a couple of the larger video chains have never responded to his urging to join VSDA.

Goodman says his first store in midtown was a 1,200 square foot unit, opened in 1980. The following year he added a 3,000 square foot store in Sandy Springs and started circling Atlanta.

Basically hardware-oriented from the beginning, Video Warehouse stores tend to be large and to do about 60% of their volume in hard goods. A Cumberland store in 1982 and one in Lennox that opened last year are both 5,000 square feet.

The firm builds the units. Opening immediately are two more 5,000 square foot units in Northlake and Gwynett. Goodman prefers sites near malls.

With intense competition including 70 record/tape chain units counting

Turtles, Cocanuts and Franklin Music, Goodman says that remaining dominant in home video requires doing everything, and doing it in a big way. "We spend \$50,000-\$75,000 a month in advertising," he notes.

In fact, for one CBS/Fox "Playboy Vol. 2" promotion alone, Video Warehouse spent \$15,000 "spread out among radio, television spots, direct mailers, print and gigantic instore displays," Goodman noted in a recent article in VSDA's newsletter.

For all the competition, movie rentals are still around \$3 in the market. But here, too, Goodman isn't locked in. He says that as early as two years ago he wanted to get into more sales. To assist him, he became the first consulting client of Linda Rosser, former principal in a widely heralded Phoenix store.

Goodman estimates Video Ware-

house's rental to sale ratio at 75/25, with sale's 25% share well ahead of the national averages. "We just got in 'The Big Chill' and sold 13 of them the first day at \$79.95," he says. Goodman says he can well understand why some studios still maintain high lists, disputing the conventional wisdom that home video prices must be in the \$29-\$39 area.

But rather than favoring sale over rental, Goodman indicates that his philosophy is to get any action there is. "We went all out on CED," he says, disclosing that now the chain is out of it entirely but continues to focus on laser videodisks.

Goodman's go-for-it attitude is dramatically illustrated in hardware, where he claims to be the biggest account in the South. "GE is, I guess, about the only brand we don't carry," he says. However, he "won't

toucn" satellite dishes. "There's just no consumer base yet." Goodman even sells audio playback rack systems.

Video Warehouse stocks Beta format titles in only one store, Goodman notes, "but this is about the only store in all of Atlanta that handles Beta. We chose the store because it's centrally located."

The industrial division, with its own sales force calling on the market's giants from Coca-Cola and Lockheed to federal agencies, was launched a year ago. "You're talking \$100,000 P.O.s here, orders for 40-50 VCRs at a time," Goodman says.

Another division working out of the 12,000 square foot midtown headquarters is in duplicating, home movie to tape conversion, "even video depositions," says Goodman.

AT CALIFORNIA VIDEO MEETING Dealers Urged To Develop Sales

By EARL PAIGE

ANAHEIM — The nation's home video specialty dealers, who built a business on rental and are fighting bitterly in Congress to preserve it, are now being urged to build a sales market. Entire seminars, like the one held here Sept. 25, are devoted to it.

Describing the attitude he sees, Jack Silverman, founder of Commtron Corp. and now head of Continental Video, said, "You can't force, threaten or even cajole these independent-minded dealers into doing something against their interests." Silverman was one of eight panelists at the seminar.

" Taking what he termed a "psychological tack," Silverman added to a variety of arguments presented to an audience of about 100 attendeesonly about 25% of whom were dealers, by some estimates.

Overall, panelists did not talk against rental or downplay it. Rather, they stressed the idea that sales is plus business and the direction for growth. As Silverman put it, "Sales do not necessarily mean less rentals."

"My business is rental, like yours," said Jack Middleton of Movietime Video, Redding, Calif., the sole retail-only businessman on the panel. But, he added, "I do more sales on a percentage basis.

Other panelists, each taking a different theme, were Wendy Moss, International Video Entertainment;

公TDK

TV Guide and cable publications will support the campaign. www.americanradiohistory.com

Cort Shannon, Karl Home Video; Klingensmith, Paramount Bob Home Video; Rand Bleimeister, Embassy Home Entertainment; Mike Weiss, King Of Video; and Rodger Wadley, founder of the Video Retailers Assn. (VRA), originally called Video Retailers Assn. of California, which sponsored the seminar. Moderator Ronald Conklin, a VRA vice president, is associated with Wadley in a store, Dimensions In Video, in the suburban community of Auburn near Sacramento.

Moss stressed, as did others, that stores "should not look like libraries" but should make vigorous use of point-of-purchase and display materials. She came closest of any panelist to taking a threatening tack by nothing, "If lower prices do not stimulate more sales, then [vendors] may move away from emphasis on home video"-in other words, pay-per-view may become more atrractive to them than videocassettes. That theme was developed during the Video Software

Dealers Assn. (VSDA) convention (Billboard, Sept. 15).

Klingensmith and Bleimeister fielded most of the questions pertaining to the low return allowance, apparently the chief worry dealers have about stocking up on sale titles. Both noted substantive return percentages, with Klingensmith urging dealers to develop more loyalty toward

Aside from a long debate on pira-cy, initiated because dealers said they fee, competition from that area (Bill- ω board. (by 6) area b board, ()ct. 6), nearly every question to the panel related in one way or other to inventory risk.

"It's not like the book, record or computer software business," said Klingensmith, "where manufacturer cost is 10% of wholesale. It's more cost is 10% of wholesale. It's more like 40% for cost of manufacturing versus the wholesale. You can't trash returns like with records and books."

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ROYAL COURT—Columbia recording artist Karen Kamon provides some

informal entertainment to attendees at Camelot's recent convention in Sandusky, Ohio. Pictured from left are CBS Cleveland field sales manager Peter Anderson, Kamon, Columbia's Cleveland branch promo rep Marc Benish and Larry Mundorf, vice president of Camelot's retail operations.



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Retailing

SAVING ENERGY COSTS Record Bar Scrutinizes Utilities

LOS ANGELES — "Awareness of the proper use of utilities can save a corporation 5% on its utility bills the first year. For instance, The Record Bar's utilities cost over \$1 million annually. It's the fifth highest element in our operating expenses," says Nanci Senter, who carries the rare title of "maintenance and energy systems administrator."

24

Despite estimated annual increases of 10% to 15%, Senter says that the Record bar stores where such costs were direct-billed to the Durham home office, representing 30% of the chain's 160 outlets, showed a "marked decrease in 1983 over 1982."

One example of what can be done is Senter's "relamping" the home office work area last year. With the help of an outside lighting firm, she found that less electricity would be used if the fluorescent light system were replaced with four-foot bulbs. The more efficient lighting brought six-month bills of \$37,022 in 1983 down to \$34,533, despite the fact that in the 1984 period, 8,000 square feet of working area was added, Senter notes.

"Cutting utility costs is a state of mind," Senter asserts. "We saved \$1,500 in a Tallahasee store because manager Gary Flisek continually alerted him employees to energy savings: Turn off the lights when you leave the bathroom or the stockroom. Don't mess with the thermostat, it's set properly, and if it isn't, notify the manager. If you see water dripping, attend immediately to it. It's an indi-

Announcing 1984 **Directories of** RECORD DEALERS 9,662 names \$99 **STEREO & HI-FI** DEALERS 21,108 names \$198 VIDEO RECORDER DEALERS 10,030 names \$195 • Compiled from over 4,800 Yellow Page directories for the entire U.S. Includes addresses, zip codes, area codes and telephone numbers

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5639 S. 86th Circle Omaha, NE 68127 #7854 cation of some more serious problem. It was little hints like that that enabled Flisek to cut his overhead."

A member of the Assn. of Professional Energy Managers, Senter points to forecasts that \$100 worth of electricity in 1980 will cost \$260 in 1990, natural gas will balloon from \$100 to \$532, and fuel oil will escalate from \$100 to \$350 in the same decade. Based upon Record Bar experience, which now goes back six years, Senter says the average store operates 3.700 hours annually, with 65% of its utilities costs in electricity, 30% in heat/air conditioning and the remaining 5% miscellaneous.

In 1981, Senter recalls, she worked closely with Craig Beckwith, who attended construction design seminars with her, during which both became energy-cost conscious. Both executives, she says, were astounded by the rising utilities costs. They were cautioned to bring this problem to employees' attention subtly by more experienced contemporaries from other industries.

"Buildings are for people" was an adage that Senter says greatly influenced her. "It's important to keep in mind that overlighting and underlighting are equal dangers in running a successful store. Both employees and shoppers must have adequate light," she avers. Senter often whips out her candle power meter as she visits stores.

Senter estimates that she spends 25% of her working time travelling. Her domain is 390,000 square feet, principally in malls, in 28 states, plus three office buildings encompassing 40,000 square feet and two warehouses totalling 48,000 square feet.

Senter's responsibilities cover maintenance, too. "Plumbing, electricity, repairs to the interior and exterior of stores, keeping the store clean, pest and trash control are just some of the things Cynthia Camp [her assistant] and I must do," she says.



Write for brochures & samples MASS PHOTO COMPANY 1315-B Waugh, Houston TX 77019 As the human resources attitude introduced by Ron Cruickshank, now president of the chain, manifested itself, Senter, along with other executives, was instructed to centralize in Durham as many solutions as possible to the problems that plague managers. For example, she now deals on a two-year contract basis with 85 service agencies, whose responsibility is to quickly repair faulty air conditioning/heating systems.

"I'd guess we have four such breakdowns on the average per unit in 12 months," she says. "The manager only has to call the authorized service agency for immediate help. A store without proper air conditioning or heating is out of it. The serviceman bills my department directly for the repair."

Senter's two-person department also sees that all Record Bar locations have proper lighting supplies on hand. "We figure the average store has 24 troffers, a recessed ceiling fixture that contains four four-foot lamps. Those fluorescents last two or three years. In order to replenish the supply, the store manager sends us a printed form, requesting how many replacements are needed. They are shipped from an outside supply firm with offices in Raleigh and Vestal, N.Y."

Senter is also responsible for proper fire and safety equipment. "Remember that a fire marshal making an unexpected inspection can legally close your store if he finds inadequate precautions being taken against fire," she notes.

Senter's even been known to crawl on the roofs of new malls where Record Bar has stores to check out whether suppliers followed blueprint instructions in setting up store equipment such as air conditioners and heating equipment. "Often, too, when I've been in a store for a while, I notice it's not comfortable, so I have to check further into the system to see what's the matter," she states.

When the prototype Record Bar store opened in Colorado Springs in mid-1984, Senter visited it. She noticed that the new acrylic/chrome motif was covered with finger and handprints, detracting from the modernistic fixtures' appearance. After investigation, she sent out a sheet of instructions for the store manual, providing a formula for a solution to be made by store employees to clean the fixtures two or three times weekly.

In 1980, she recalls, Record Bar put in its first ceramic flooring. Some managers waxed the floors, and they didn't look good. She found that such flooring needed only mopping with warm water and a light detergent.

Senter recently linked with Sure Air Ltd., a Tuckahoe, N.Y., consulting firm which provides energy guidance. Thus far, she says, the firm, with which Record Bar has a twoyear contract, has been helpful in correcting utilities rate schedules and analyzing the utilities portion of mall lease binders.

> Videocassette Top 40 ales & Rentals Charts Every Week In Billboard





WANG CHUNG DISCOVERS AN OASIS—Geffen recording artists Wang Chung recently made their first American in-store appearance at the Oasis Records & Tapes outlet in downtown Pittsburgh. The group, opening a show for the Cars at the Civic Arena, attracted 400 autograph seekers. Pictured at the in-store are, from left, Jeff Sewald of National Record Mart promotions, Jack Hues and Graham Pleeth of Wang Chung, Mark Wallace of Warner Bros. promotion, store manager Tedd Arnold, Wang Chung road manager Tim Messer, and Nick Feldman and Darren Costin of the group.

			Burvey for Week Er p25 beo Game				84 TM
This Week	Last Position	Weeks on Chart	These are the best selling home video games compiled from retail outlets by the Billboard research department TITLE Manufacturer, Catalog Number	Atari 2600	Atari 5200	Coleco Vision	Intellivision
1)1	28	PITFALL II–Activision AB-035	•			
2	5	108	FROGGER–Parker Brothers 5300		•	•	
3	2	60	Q-BERT–Parker Brothers 5360	•	•	•	
4	3	7	TARZAN-Coleco 2632			•	
5	4	60	POLE POSITION-Atari CX 2694	•	•		
6	6	7	STAR TREK-Coleco 2680			•	
7	7	58	DECATHLON-Activision AZ 030	•			
8	8	80	CENTIPEDE-Atari CX 2676	•	•	•	
9	15	48	POPEYE–Parker Brothers 5370	•	•	•	•
10	9	20	WARGAMESColeco 2637			•	
11	10	3	QIX-Atari CX 5212		•		
12	25	3	WAR ROOM-Odyssey 2153 CL	•			
13	11	5	BUMP 'N' JUMP-Coleco 2440			•	
14	14	7	ROCK AND ROPE-Coleco 2668			•	
15	NEW E	NTRY	FOOTBALL-Coleco 2422			•	
16	16	7	REAL SPORTS BASEBALL-Atari CX 5209		•		
17	12	12	STAR WARS-Parker Bros.	•	•	•	
18	19	42	SPACE SHUTTLE-Activision AX 033	•			_
19	20	38	CONGO BONGO-Sega 006-01		•		
20	23	32	MARIO BROTHERS-Atari CX2697	•			
21	13	90	RIVER RAID-Activision AX-018	•		•	•
22	17	66	BURGER TIME-Intellivision 4549	•			•
23	22	17	H.E.R.OActivision AZ 038	•	•	٠	
24	18	30	FRENZY-Coleco 2613	-		•	
25	21	7	ANT-ARTIC ADVENTURE-Coleco 2429			•	

Video Dealer Group Gets Mixed Reaction

By EARL PAIGE

LOS ANGELES-The new Video Retailers Assn. (VRA), virtually unknown outside California, is expanding its consumer publication wing, promoting a trade show and launching a video production division. The group is also opening an office here.

The emergence of the Sacramentobased trade group, until a few months ago called the Video Retailers Assn. of California, is drawing mixed reactions from members of the long-established Video Software Dealers Assn. (VSDA), some of whom see VRA as redundant.

The broader scope of the revamped VRA was announced here Sept. 25 during the organization's seminar on developing a home video sales market, attended by 100 delegates, including many top vendor representatives. Founder/president Rodger Wadley described two videos on drug abuse being produced under the organization's new Drug Education Consultants subsidiary.

Wadley says an umbrella production company has been formed at his Auburn, Calif. headquarters, called Media Video Productions. He adds that it involves "nine partnerships."

Also at the seminar, held here in suburban Anaheim, moderator and VRA administrator Ronald Conklin plugged Video Guide, a consumer publication developed by Wadley that dealers can sell or give away. "We want this to be the TV Guide of home video," Conklin told the audience.

Introduced at the gathering was Chaz Austin, former manager of Nickelodeon in Century City, who will be based here as account executive for both Video Guide and Video-Mark, VRA's newsletter. VRA and its activities will additionally be represented soon by a local public relations agency, according to Wadley and Austin.

Elaborating on a previously announced May 6-9 VRA trade show at Harrah's in Lake Tahoe, Wadley indicates that he is appealing to the many new video labels and cottage studios. "There are waves of new titles coming," he notes. Wadley describes the May dates as "tentative."

One area for projected expansion that is seen as competitive with VSDA is Wadley's announcement of a database to track legislation "nationally and in the 13 Western states.

Wadley, 30, with a background in advertising, opened the Dimensions In Video store in Auburn in Novem-



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ber, 1982. While publishing Video Guide and VideoMark, he says he learned that retailers were not represented in the California State Assembly.

The expansion of the retail association beyond California began a few months ago and now finds VRA dues increased from the initial \$25 to the current \$150. At the seminar and in VideoMark, VRA is described as representing "only video retailers, not studios, not distributors.'

Both Wadley and Conklin insist this positioning doesn't compete with VSDA, "Our efforts are more on the state level, helping dealers gain political influence," says Wadley.

All but two of the VRA officers are connected with Wadley and Conklin's organization. Wadley says he sees no need to elaborate on how VRA's officers are selected beyond noting that VRA is a registered California trade organization. "We have bylaws," he says, "and we follow the rules.

Santa Ana dealer John Pough, national vice president of VSDA, says rank and file members of his organization will view VRA less competitively once it is seen that the association is just part of the whole organization Wadley is assembling.

Pough was invited by Wadley to help publicize the seminar, and he says he found members of VSDA's Southern California chapter reluctant to participate. "Several who said they were going, didn't," he notes.

In Northern California, VSDA treasurer Jim George, who heads 12unit San Francisco Home Video, says he is continuing his efforts to form a VSDA chapter. "This is not in response to VRA," he adds.

While noting that VSDA is also vigorously organizing local chapters around the country, Pough says he is now urging VSDA to affiliate with dealer groups in other countries.

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—8t-rack cartridge; NA—price not available. Multiple records and/ or tapes in a set appear within parentheses fol- lowing the manufacturer number.	
POPULAR ARTISTS	JON Lac LP CA
CHAMPAIGN Woman In Flames LP Columbia FC 39365 (CBS)no list CA FCT 39365no list	KRI See NEL
GENERAL PUBLIC All The Rage LP I.R.S. SP 70046 (A&M)\$8.98 CA SPC 70046\$8.98	KRI Mu LP CA
JAM & THE BEAT BOYS Fun City LP Jamworks Inc. ACE AANA	
LADYSMITH BLACK MAMBAZO Induku Zethu LP Shanachie 43024\$8.98 LIJADU SISTERS	JAN 12 LP CA
Double Trouble LP Shanachie 43020\$8.98	
MOLLY HATCHET The Deed Is Done LP Epic FE 39621 (CBS)no list CA FET 39621no list	PER
MOLONEY, MICK, & EUGENE O'DONNELL Uncommon Bonds LP Green Linnet SIF 1053	En LP C/
MR. T Mr. T's Commandments LP Columbia BFC 39536 (CBS)no list CA BCT 39536no list	0
NEAR, HOLLY, & INTI ILLIMANI Sing To Me The Dream LP Redwood RR407\$8.98	1111
PREFAB SPOUT Swoon LP Epic BFE 39872 (CBS)no list CA BET 39872no list	T
STREISAND, BARBRA Emotion LP Columbia QC 39480 (CBS)no list CA QCT 39480no list	
TULL, JETHRO Under Wraps LP Chrysalis FV 41461 (CBS) no list CA FVT 41461 no list	A
VARIOUS ARTISTS Radio Tokyo Tapes—Vol. II LP Ear Movie/Enigma	
WILDER, MATTHEW Bouncin' Off The Walls LP Private I FZ 38979 (CBS)no list CA FZT 38979no list	
BLACK	
ROBINSON, FENTON Nightflight	

Retailing

This listing of new LP/Tape releases is designed

Nightflight LP Alligator AL 4736 \$8.98

_P/ lape Kele	eases
CA ALC 4736	WEBER Music For Wind Ensemble Jean-Claude-Malgoire, director LP (BS Masterworks M 39011 (CBS) no list CA VIT 39011
COUNTRY	COMPACT DISC
JONES, GEORGE Ladies' Choice LP Epic FE 39272 (CBS)no list CA FET 39272no list KRISTOFFERSON, KRIS See Willie Nelson Music From Songwriter LP Columbia FC 39531 (CBS)no list CA FCT 39531no list JAZZ JAMES, BOB 12 LP Columbia FC 39580 (CBS)no list CA VCT 39580	THE FIXX Reach The Beach CD MCA MCAD 5419 NEWTON JOHN, OLIVIA Greatest Mits CD MCA MCAD 5526 CD MCA MCAD 5526 CD MCA MCAD 5347 II CD MCA MCAD 5347 NIGHT RANGER Midnight Madness CD MCA MCAD 5456 CD MCA MCAD 5456 STEELY DAN Aja CD MCA MCAD 37214 CD MCA MCAD 37220 no list To get your company's new album and tape releases listed, either send release sheets or eise type the information in
PERAHIA, MURRAY Mozart Piano Concerti English Chamber Orch. LP CBS Masterworks IM 39225 (CBS)no list CA IMT 39225	the above format on your letterhead. Please include suggested list price whenever possible. Send to Kim Free- man, Billboard, 1515 Broadway, New York, N.Y. 10036.
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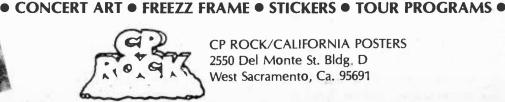
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FREE DISPLAY

Retailing

Now Playing_____ Electronic Mail From Western Union

By FAYE ZUCKERMAN

26

Receiving and sending information or a letter via a computer has until now been a luxury enjoyed by businesses, but essentially unavailable to home computer owners because of escalating costs. But, according to Western Union, the company that pioneered instant communication with the Telex, Mailgram and Telegram, the home computer market is about to become its next target audience for a new low-cost communication package and accompanying software.

As a promotion for its electronic mail service, EasyLink, the communications giant is offering its service free for two years to members of the **Boston Computer Society.** And Western Union recently linked the firm's 1.5 million Telex subscribers to EasyLink to expand the scope of two-way communication from one's home or office.

Accompanying the electronic mail service is a \$95 computer software package that has become the first communication program to provide word processing, filing capabilities, information storage and direct dialing. Says a spokesman for the firm: "The software is integrated. It can stand alone as a regular piece of home management software."

One obstacle standing in the way of a successful rollout for "Easy-Link" is retailers. Western Union is finding that dealers are less familar with electronic mail than it had expected. Hence, it will launch a \$45 million marketing scheme designed to introduce the public to its new service, according to the spokesman.

The firm's dealer support program will include a direct mail campagn, a "Match And Win Sweepstakes," \$3,500 in cash prizes and a toll-free 24-hour telephone number as well as "extensive" consumer advertising, the spokesman says.

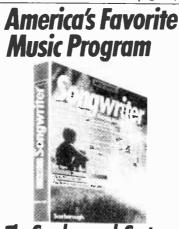
The EasyLink service is not without major competitors. According to the spokesman, Western Union will be competing with Dow Jones, MCI Mail, ITT DialCom, The Source, CompuServe, GTE and Tymeshare, among others.

Recent predictions by the market research firm **International Resource Development Corp.** place the electronic communications industry at \$4.3 billion by 1990 and see it growing into a \$148 million field this year. Some 400,000 communications software packages will sell this year, the research firm says.

About 98% of those sales in 1984 will be to businesses, the Western Union spokesman contends, adding, "They [the software] cost hundreds of dollars." The \$95 cost for its software places Western Union's program at a price point that entices the home computer market, he maintains.

"I think in 1985 we will see home computer users pick up communications capabilities. But the market will really open up in 1986, when we will see videotex technology and computer capabilities merge," he concludes.

* * * Merging technologies: Japan's electronics marketplace will soon see the first three interactive videodisk titles tying together home computers and videodisk players. The mammoth electronics firm JVC has set a Nov. 21 launch date for the computer programs, written in VHD standard language. (Continued on page 28)



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Video Music Programming MTV Adds & Rotation

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

NEW VIDEOS ADDED:

Culture Club, "The War Song," Virgin/Epic Eurogliders, "Heaven Must Be There," Columbia Lita Ford, "Dressed To Kill," Mercury Justine Johns, "Babylon," Artists International John Lennon, "Every Man Has A Woman," Polydor Men Without Hats, "Where Do The Boys Go," MCA OMD, "Locomotion," A&M Quiet Riot, "Party All Night," Pasha/CBS Survivor, "I Can't Hold Back," Scotti Bros./CBS Torch Song, "Don't Look Now," IRS U2, "Pride," Island Wang Chung, "Don't Be My Enemy," Geffen John Waite, "Tears," EMI America

HEAVY ROTATION (maximum 4 plays a day):

Bananarama, "Cruel Summer," London David Bowie, "Blue Jean," EMI America Lindsey Buckingham, "Go Insane," Elektra John Cafferty & the Beaver Brown Band, "On The Dark Side," Scotti Bros. Cars, "Drive," Elektra Chicago, "Hard Habit To Break," Full Moon/Warner Bros. Dennis DeYoung, "Desert Moon," A&M Fixx, "Are We Ourselves," MCA Glenn Frey, "Smuggler's Blues," MCA Sammy Hagar, "I Can't Drive 55," Geffen Daryl Hall & John Oates, "Out Of Touch," RCA Honey Drippers, "Sea Of Love," Esparanza/Atlantic 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 Elton John, "Who Wears These Shoes," Geffen Krokus, "Midnight Maniac," Arista Madonna, "Lucky Star," Sire Paul McCartney, "No More Lonely Nights," Columbia Night Ranger, "When You Close Your Eyes," Camel/MCA Steve Perry, "Strung Out," Columbia Pointer Sisters, "I'm So Excited," RCA Prince, "Let's Go Crazy," Warner Bros. Sheila E., "Glamorous Life," Warner Bros. Rick Springfield, "Bop 'Til You Drop," RCA Rod Stewart, "Some Guys Have All The Luck,' Warner Bros. Donna Summer, "There Goes My Baby," Geffen .38 Special, "Teacher, Teacher," Capitol Tina Turner, "Better Be Good To Me," Capitol Van Halen, "Hot For Teacher," Warner Bros. Peter Wolf, "Lights Out," EMI America Yes, "It Can Happen," Atco

MEDIUM ROTATION (maximum 3 plays a day):

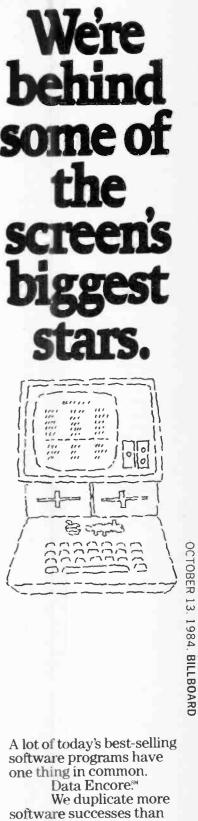
Black n' Blue, "Hold On To 18," Geffen Cars, "Hello Again," Elektra Bruce Cockburn, "Lovers In A Dangerous Time," A&M Difford & Tilbrook, "Love's Crashing Waves," A&M Ronnie James Dio, "Mystery," Warner Bros. Dave Edmunds, "Something About You," Columbia Dokken, "Into The Fire," Elektra Everly Brothers, "On The Wings Of A Nightingale," Mercury Frankie Goes To Hollywood, "Two Tribes," Island Barry Gibb, "Shine Shine," MCA Go-Go's, "Yes Or No," IRS Golden Earring, "Long Blond Animal," 21/PolyGram Grim Reaper, "See You In Hell," RCA Herbie Hancock, "Hard Rock," Columbia Hanoi Rocks, "Up Around The Bend," Epic Corey Hart, "It Ain't Enough," EMI America Iron Maiden, "2 Minutes To Midnite," Capitol Jermaine Jackson, "Dynamite," Arista Kiss, "Heaven's On Fire," Mercury Naked Eyes, "(What) In The Name Of," EMI America Billy Ocean, "Caribbean Queen," Jive Ratt, "Wanted Man," Atlantic Red Rockers, "Eve Of Destruction," Columbia Lionel Richie, "Penny Lover," Motown Romeo Void, "A Girl In Trouble," Columbia Stone Fury, "Break Down The Walls," MCA Talking Heads, "Once In A Lifetime," Sire Thompson Twins, "You Take Me Up," Arista Jethro Tull, "Lap Of Luxury," Chrysalis Twisted Sister, "I Wanna Rock," Atlantic Wham! U.K., "Wake Me Up," Columbia Xavion, "Eat Your Heart Out," Mirage Y&T, "Don't Stop Runnin'," A&M Zebra, "Wait Until The Summer's Gone," Atlantic LIGHT ROTATION (maximum 2 plays a day):

Aztec Camera, "All I Need Is Everything," Warner Bros. Backsters, "Hand Clappin'," A&M Bad Manners, "My Girl Lollipop," Epic Bananarama, "The Wild Life," MCA Belfegore, "All That I Wanted," Elektra Black Uhuru, "Solidarity," Island Bobby & the Midnites, "America," Columbia Laura Branigan, "The Lucky One," Atlantic (Continued on page 69)



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Computer Software **ENTERTAINMENT TOP 20** ●-Disk ●-Cartridge ★-Cassette tosh Commodore on Chart Week Week Systems Macint Apple CP/M Other Atari TRS This Last Weeks 1 BM Publisher Remarks Title . . . Simulation Package 1 39 FLIGHT SIMULATOR II Sublogio 1 . Simulation Package 2 Microsoft 4 47 FLIGHT SIMULATOR Arcade Style Sports Game 3 2 19 SUMMER GAMES Ерух JULIUS ERVING AND LARRY BIRD GO ONE-ON-ONE • . • Arcade Style Sports Game 4 3 40 Electronic Arts . . Strategy Arcade Game 5 **ARCHON II** Electronic Arts 6 2 • . Adventure Game 6 Penguin 7 2 TRANSYLVANIA . Strategy Game 7 5 3 RAID OVER MOSCOW Access . . Arcade Adventure Game 8 CASTLE WOLFENSTEIN Muse 13 50 . . 9 16 9 SARGON III Hayden Chess Program . • Strategy Arcade Game 10 11 38 BEACH-HEAD Access . • . Adventure Game 11 Data Soft 2 BRUCE LEE 10 • . Origins Systems Inc. Fantasy Role-Playing Game . . 12 EXODUS:ULTIMA III 9 53 . 13 Fantasy Role-Playing Game Electronic Arts 8 4 SKY FOX Arcade-Style Game . •• 14 12 54 LODE BUNNER Broderbund . Adventure Style Game 15 15 5 REALM OF IMPOSSIBILITY Electronic Arts . 16 18 53 WIZARDRY Sir-Tech Fantasy Role-Playing Game . . . ٠ • • Stock Market Simulation Game 17 MILLIONARE Bluchip • • • 18 SEVEN CITIES OF GOLD Electronic Arts Adventure Strategy NEW ENTRY . . Mystery Game . . MURDER BY THE DOZEN CBS 19 NEWENTH Adventure Style Game . ٠ . 20 Infocom 20 18 ZORK II **EDUCATION TOP 10** cational program that teaches touch typing to 7 to adult in an exciting video game format in ... •• ٠ . Scarborough 1 MASTERTYPE 18 different lessons. 1 54 Interactive music composition and learning tool enables user to work with a library of music or compose own. 2 MUSIC CONSTRUCTION SET Electronic Arts 5 35 . . • • • Educational program designed to help students study for the SAT exam. • 3 4 16 COMPUTER STUDY PROGRAM FOR SAT Barron Educational Series Contains over 600 problems in addition, subtraction, multiplication, division, fractions and decimals for students age 6-12, with game at the end. . • . 4 2 37 MATH BLASTER! Davidson & Associates Educational program designed to sharpen geographic and math skills helps to improve deductive reasoning • • • . Scholastic Inc 5 3 5 AGENT U.S.A. in ages 9 to adults • • • . CBS Educational Program designed to help prepare for the SAT exam. 6 SAT NEW ENTRY Educational Program designed to help children ages 3-8 learn their alphabet. . . . • 7 8 2 ALPHABET ZOO Spinnaker Educational Program designed to help children ages 3 to 6 in learning the alphabet. Program includes games that teach. 8 7 STICKY BEARS ABC • 4 Xerox An educational program designed in improve vocabulary, reading and spelling skills. 9 WORD ATTACK Davidson & Associates 9 11 . . . Koalo Technologies Corp. Graphic generator for home computers 10 10 10 KOALA PAD TOUCH **HOME MANAGEMENT TOP 10** . . . Information Management System Software Publishing 1 1 54 PFS:FILE . . 2 3 54 BANK STREET WRITER Broderbund Word Processing Package . . 3 2 46 DOLLARS AND SENSE Monogram Home Financial Package • . . . ٠ ۰ • • Home & Small Business Financial Management Program Arrays, Inc./Continental 4 7 54 THE HOME ACCOUNTANT •* Word Processing Package 5 6 14 NEW PAPER CLIP Batteries Included . 6 PRINT SHOP Broderbund At Home Print Shop 4 12 . . Database 7 10 7 THE CONSULTANT Batteries Included • • . . . Electronic Spread Sheet Program 8 MULTIPLAN Microsoft NEW ENTRY . . . • ٠ Program to generate reports from PFS: File 9 PFS: REPORT Software Publishing



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New On The Charts

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



RAID OVER MOSCOW # 1 Entertainment

Bruce Carver claims he lacks any kind of political leaning, even though his top-selling "Raid Over Moscow' deals with a timely political subject: thermo-nuclear war initiated by the Soviet Union.

The 35-year-old mechanical engineer explains that the idea for the game stemmed from several brainstorming sessions with the design staff of Access Software Inc., the Salt Lake City firm that publishes the game. The success of an earlier title, "Beach-Head," a World War II simulation game, sparked the notion of

Bilboard

three weeks after it shipped, the title stands poised to be the home computer software champion for the holiday selling season. That figure is unusually high for a home computer software title.

The object of "Raid Over Moscow" is to prevent total world destruction by disengaging Russianmade ballistic missiles. The player's role is to defend the U.S. against attack, according to David Ashby, vice president of Access Software. Inc.

At one point in the game, a grenade-throwing skirmish occurs in Moscow's Red Square. Eventually, the city is destroyed.

Later this year, an Apple version will be made available, says Ashby. The \$39.95 title is currently only available for Commodore 64 compu-**FAYE ZUCKERMAN** ters.

Two of the titles, "Motorcycle

Race" and "The Player's Club," are

considered entertainment software,

while the third title, "Alice In Chem-

ical Reaction," is being labeled edu-

cational. "Motorcycle Race" is a

driving game that matches live-ac-

tion road racing footage with animat-

ed obstacles. The object of the game

gambling games, including a slot ma-

chine, poker, roulette, bingo and an

original title called "Up Or Down."

The educational title "Alice In

Chemical Reaction" is a junior high

school chemistry course containing

actual chemical experiments as well

as instruction on required safety

"The Player's Club" contains five

• Continued from page 26

is to avoid the obstacles.

techniques.

Video, according to Applause founder Allan Caplan. Since Applause's inception last September, Caplan has opened 12 stores, with two more set to operate by Nov. 1. In addition, Caplan says, Applause has begun signing franchises, and expects 250 by 1986. Since Applause's opening, he adds, five Omaha video

Retailing

By MOIRA McCORMICK

sional marketing" is the key to the

dramatic growth of Omaha-based

ALLAN CAPLAN'S APPLAUSE

Kingdom outlets. We advertised from day one with full pages in the daily newspapers,' says Caplan, noting that ads are stra-

places special emphasis on safe driv-

ing techniques and the dangers of

driving under the influence of alco-

hol, drugs or emotional stress," a

Seymour Levine, who wrote the

CBS driving program, says he took

on designing the program because of

a lack of "serious approaches to driv-

er education in the schools." He adds

that the software has been sanctioned

by the American Automobile Assn.,

the National Safety Council and the

Available on Apple and IBM com-

puters, "Keys To Responsible Driv-

ing" comes packaged with a 32-page

learner's manual. Suggested retail

HOLD

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spokesman for the firm says.

Allstate Insurance Co.

price is \$79.95

Now Playing

stores have gone out of business, in-

cluding the Video Station and Video

tegically placed underneath television listings. Besides daily print advertising, which now involves two or three full pages per week, Caplan says Applause Video's commercials run four to seven days per week on the radio, and two weeks per month on tv. "All our stores are in one tv market, in order to maximize ad dollars," he remarks.

Video Chain Growing In Omaha

In addition, twice-monthly mailers go out to store customers, appraising them of new releases as well as impending promotions. "Most video stores sit and wait for people to come in," remarks Caplan, "whereas we're a professional marketing company."

Caplan founded Applause Video after selling his telemarketing company Team Telephone. "I looked around to see what else was going on," he recalls, "and found that at least in Omaha there were no movers and shakers in the video area.'

Applause's rapid growth would seem to indicate that Caplan has filled that gap. Everything from Applause's ad campaign to its store layout, he says, is "designed to sell."

Applause Video outlets are open from 9 a.m. to 9 p.m., seven days a week The average store is over 3,000 square feet in size (3,500 in main stores in Omaha and Lincoln), with modular design and "stainless steel, chrome, and high-tech formica" decor, Caplan says.

All units carry both hardware and software, including the full 800-title laserdisk library and over 10,000 CED disks. "The CED market is alive and well," states Caplan. "I have 500 players to sell, and I expect to sell them through Christmas." And, he adds, "We sell 10 disks for every one we rent."

Hardware lines in stock include RCA, Sony, Quasar, Canon, Sanyo, Kenwood, Pioneer and Lloyds. Overall store volume tends to break down at 46% hardware, 27% software rentals, and 27% sales of movies, books, and accessories, says Caplan. Each of Applause Video's 2,000 titles is displayed with front cover facing the customer, says Caplan. "We carry everything in both Beta and VHS," he notes, adding, "We'll buy 15 VHS to 10 Beta of new titles per

Credit card no

Signature.

store, with catalog titles going one to one and sometimes three to one. A 'Caddyshack' will run five to three."

Applause's video rental club, currently encompassing some 17,000 members, costs nothing to join. A membership card is filled out, a Visa or Mastercard run for \$100 and kept in the store's safe in the event of a non-return, and the customer is free to rent up to four movies per night at \$2.50 each. Sixty percent of the club's members own VHS machines, adds Caplan.

Caplan suggests that movie sales would increase dramatically "if the movie studios understood the business. If they want me to sell movies, they should price them where the public can buy them.

"I sold 1,500 copies of 'Raiders Of The Lost Ark' (at \$39.95)," he continues. "When 'The Big Chill' came out (at \$79.95), I bought 200 to rent and sold one. If RCA/Columbia had priced it as \$39.95, I'd have sold 100."

Applause Video stores tend to be located in "strip malls, shopping centers, and a few free-standing locations, with no covered malls except a little one downtown," says Caplan.

The company's 88 employees, in many cases culled from other area video stores, are encouraged to take home one free video per night for viewing (after the store's close), and are allowed to buy one piece of hardware per year at cost. "Even with 14 stores," says Caplan, "we're still a family."



BB



Every Week In

'One advantage of using interactive disks in connection with computers is that the system can be easily operated," a spokesman for JVC explains. "We can attract a wide range of users."

* * *

Safety drive: "Keys To Responsi-ble Driving" is CBS Software's latest educational title intended for teenage



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THURSDAY, NOVE		24	PETER CONN		DAVID KELLOGG
12:00pm to 8:00pm			Homer & Associates		ABC's Goodnight L.A.
8:00pm.to 10:00pm			KENNY ORTEGA		RICK KURKJIAN
10:00pm to 12:00am	Independent Production		FF Productions	F 1 F	California Music Channel
	Screenings		DANIEL PEARL Lights, Camera, Action	5:15pm to 5:30pm	"REACHING THE NIGHTLIFE"
FRIDAY, NOVEMBE			GORDON SKENE	5.50pm to 6.45pm Moderator:	FAYE ZUCKERMAN
9:00am to 6:00pm			Sound Engineer	MODELACOL.	Assoc. Video Editor
	Continental Breakfast "SHOPPING THE RECOR	5:15pm to 5:30pm	Break		Billboard Magazine
- 10.00am to 11.15am	LABELS"	5.5 0pm to 7.00pm	"THE ARTIST'S PERSPECTIVE"	Panelists	ANDREW BOUCAUT
Moderator:	TONY SEIDEMAN		ADAM WHITE Editor, Billboard Magazine		Video Marketing Services
	Video Editor, Billboard Mag	jazine Panelists	TO BE ANNOUNCED		Music Video Services
	JEFF AYEROFF		Exhibit Booths & Hospitality Suites		TOM DEIESO
	Warner Bros. Records KEN BAUMSTEIN		VIDEO MUSIC AWARD		Telegenics
	Chrysalis Records		NOMINEES Screening		MARTY DIAMOND The Ritz
	JEANIE MATTIUSSI	SATURDAY, NOVE			ROY FREEDOM
	Columbia Records	9:00am to 6:00pm			First Avenue
	MICHELLE PEACOCK Capitol Records	9:30am to 10:00am	Continental Breakfast "THE RISK TAKERS"		TOM KORANDA
	ROBIN SLOANE	Moderator:	THE RISK PARERS		Stuart Anderson's Black Angus
	Elektra Records	Panelists:	DAVID BEAN		Restaurants ED STEINBERG
	LARRY STESSEL		Pacific Arts Video		Rockamerica
	Epic Records		HOWIE KLEIN	6:45pm to 7:45pm	"EVERY DIRECTOR'S DREAM?
11:15am to 11:30am			415 Records MONICA LYNCH		TONY SEIDEMAN
11:30am to 12:45pm	"CREATING A SUPPORT SYSTEM"		Tommy Boy Records		Video Editor, Billboard Magazine
Moderator	STEVE DUPLER		JOEL WEBBER	Panelists:	ALLAN ARKUSH MARTIN KAHAN
	Pro Audio/Video Editor		Uproar Records		Martin Kahan P oductions
	Billboard Magazine	11:15am to 11:30am			MARK ROBINSON
	HOWARD BLOOM	11:30am to 12:30pm	"COVERING YOUR ART"		Modern Productions
	Howard Bloom Organizati	Moderator:	ARNIE HOLLAND RCA Video Productions		Exhibits & Hospitality Suites
	BOB GIBSON The Group Public Relations	Panelists	RON GERTZ	9:30pm to 11:30pm	BILLBOARD'S SECOND ANNUAL VIDEO MUSIC
1. 1. 1	RANDY HOCK	rancists.	The Clearinghouse		AWARDS
	Randy Hock & Associates		IRA SELSKY	Host:	FEE WAYBILL
	ROBERT SCHEIDLINGER		Almo/Irving Music	EXHIBITS &	
	I.C.M.		OWEN SLOANE Mason & Sloane	HOSPITALITY SUITES:	
	STEVEN STARR William Morris	12:30pm to 2:30pm	LUNCHEON Exhibit Booths &		CAPITOL RECORDS
	LUNCHEON Exhibit Boot		Hospitality Suites		L. CHAN DESIGNS
	Hospitality Suites		FOREIGN VIDEO MUSIC		COLUMBIA RECORDS EDITEL
2:30pm to 3:45pm	"THE MARRIAGE OF		SCREENINGS	1111	ELECTRON VIDEO CREATIONS
	FINANCE & CREATIVITY		"GOING THE DISTANCE" SAM SUTHERLAND		EPIC RECORDS
	CHUCK MITCHELL RCA Video Productions	Moderator:	West Coast Bureau Chief		GENERAL ELECTRIC
	STEVE BARRON		Billboard Magazine		PROJECTION DISPLAY
renenses.	Director, Limelight Product	ions Panelists:	LAURA FOTI		EQUIPMENT
	SIMON FIELDS		RCA Video Productions		HOLLYWOOD REPORTER
	Producer, Limelight Produc	tions	BOB HART Picture Music International		MUSIC VIDEO SERVICES
	DAVID LEWIS Director		DEREK POWER		MYLENEK TURNER VIDEO PICTURE MUSIC
	ROBERT LOMBARD		Copeland & Power		INTERNATIONAL
	Producer		LAURA REITMAN		PILOT VIDEO
	KEITH MacMILLAN		A&M Video		TIM PINCH RECORDING
	Director, KEEFCO	3:45pm to 4:00pm	BICAK		THE POST GROUP
	JOHN WEAVER		"SEEN IN THE RIGHT PLACES" HARVEY LEEDS		ROCKAMERICA, INC.
3:45pm to 4:00pm	Producer, KEEFCO Break	woderator.	Epic Records		ROWE INTERNATIONAL
	"THE BEHIND THE	Panelists:	DAVID BENJAMIN		SIGHT & SOUND ENTERTAINMENT
4.00pm10 5:15pm	SCENES TEAM"		NBC's Friday Night Videos		SONY CORPORATION
Moderator:	JO BERGMAN		ELLEN BERKOWITZ		SUNSET POST
	Warner Bros. Records		Turner Broadcasting's Cable Music Channel		T.A.V.
Panelists:	ALAN ADELMAN		DAVID CICLITIRA		TELEGENICS
	Imero Fiorentino		SkyChannel		VIDEO DIMENSIONS
	Red Car, Inc.		DAINERIC		WAVEFORM PRODUCTIONS,
	LOANN CHAN		Discovery Network		INC.
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STATE

Video

Winter CES Gets Cold Shoulder Most Major Software Firms Planning To Bypass Show

NEW YORK-The Consumer Electronics Show has been virtually abandoned by the prerecorded video industry, with almost no important home video firms planning to exhibit at the Jan. 5-8 Winter CES

So far the largest video company to sign up for exhibition space is Karl Home Video. The list of dropouts includes a number of firms that have been exhibitors almost since their births, among them Vestron Video, Thorn EMI Home Video, Family Home Entertainment and Media Home Entertainment.

According to some of the firms, the success of the recent Video Software Dealers Assn. convention helped contribute to their decision to give CES a pass.

"CES has been very good for us," says Thorn EMI Home Video president Nicholas Santrizos. But, he adds, "We had a major presence at the VSDA show," to a degree that moved CES several rungs down the importance ladder. "It's just a question of priorities."

For some firms, more than priorities are involved. International Video Entertainment's Family Home En-

Billboard

tertainment will be avoiding the Winter CES and probably all future shows due to "past treatment," says vice president Len Levy. He and numerous other home video executives refer to the tent-like exhibit area where software firms were housed at the Chicago-based June 3-8 Summer CES.

Levy says that he flew out to Chicago prior to the summer show and was assured that the exhibit space would meet certain specifications. but that it ended up falling far short of his initial expectations. "Based on that treatment, we're just not going to go back," he says. "We wound up in a very bad situation there, and it left a bad taste in everybody's mouth.

While Karl Home Video has also expressed bitterness about the Summer CES, the company will be returning to the show in January. "Assuming that I get a good location, I will be there," says company head Stuart Karl.

The key reason for Karl's planned attendance at the show is the breadth of the audience that will be there, he says, with the scope of CES tran-

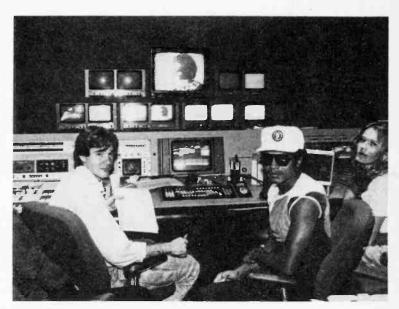
scending the regular confines of the home video business. The firm is looking to encounter, and sell to, major department stores and mass merchandisers, he says, as it works towards its goal of creating a sale market.

Although Karl Home Video was more than satisfied with VSDA, the video specialty store marketplace is rental-oriented, while many of the companies attending CES and looking to try out the field are very salesoriented. For Karl, "developing the new market for our product is very important" for the future

CES does have a retail population many times larger than that of VSDA, as Jack Wayman of the Electronic Industries Assn. (EIA), the organization that sponsors the show, is quick to note. While the VSDA convention drew about 2,000 attendees this August, the Summer CES broke the 90,000 mark.

CES has more than 52,000 retailers in attendance, says Wayman, with 12,000 of them representing outlets that carry prerecorded videocassettes in some way or another.

(Continued on page 38)



TORTUROUS EDITING-Jackie Jackson sits in on the editing of the Jacksons' "Torture" clip, for which he holds the writing and production credits. Seated from left are engineer Henry Sutton, tape editor Peter Karp, Jackson and producer Cathy Dougherty. The locale was New York's Editel facility.

Scholastic, Lorimar Join In Production/Distrib Deal

By TONY SEIDEMAN and FAYE ZUCKERMAN

NEW YORK-Looking to help push its planned acquisition, Karl Video Corp., to a leading position in the children's video genre, Lorimar has cut a production and distribution deal with Scholastic Productions Inc. (SPI), a subsidiary of Scholastic Inc.

According to the terms of the agreement, Lorimar will be financing and distributing children's titles created by SPI. The company will be making both home video programming and feature films for children. Lorimar will be handling distribu-

tion of the theatrical films that result from the deal. Karl will be putting out the titles on videocassette.

One requirement of the deal will be that Scholastic Inc. support the Lorimar/SPI releases via marketing and publicity efforts through the books and magazines it puts out. Scholastic Inc. is reportedly the largest publisher of such materials in the world.

Instead of going through a movie studio, as it currently does, Lorimar will be bringing SPI product directly to motion picture theatres on a regional basis, according to SPI president Marty Keltz.

Lorimar will be giving SPI money on a project-by-project basis, says Keltz, who declined to give specific figures but says the numbers will almost definitely end up in the "millions of dollars.

"We saw the huge growth in the video area. Since we have pre-existing product, this gives an outlet for us as well as setting up production funding," says Keltz.

Since its creation in 1979, SPI has produced or co-produced about 100 hours of programming. Among the top programs created under the SPI aegis are the Emmy Award-winning ABC Afterschool Special "The Great Love Experiment" and "Scholastic Sports Academy," an ongoing series of 65 half-hour sports instructional programs made for the USA Cable Network Also in the SPI library is "Fun And Games," an interactive videodisk nominated for a Grammy for best video in 1982.

Karl Home Video's Courtier Shannon estimates that his company will be releasing 30 titles from the SPI library alone, not including the programs that come out of the Lorimar/ SPI deal.

Home video release of the SPI product probably won't start until the first quarter of 1985 at earliest, says Shannon. Pricing will be in line with that of most children's video titles, in the \$29.95-\$39.95 range, except for the programs where Karl feels will dominate, he says.

Three programs will probably make up the initial release, says Shannon: "Mystery At Fire Island," a soccer how-to tape, and the halfhour animated program, "The Special Magic Of Herself The Elf."

The first feature Lorimar will distribute will probably be "Dear Lola," budgeted at \$1.5 million. "Now a way has been created [for SPI] to take low-budget G-rated movies to theatres and bring them out on home video," says Keltz.

RCA's CED Disk System Coming To End In U.K.

LONDON-RCA's CED videodisk system has now bitten the dust in Britain as well as the U.S. The company has announced the details of the final shutdown of its ill-fated U.K. CED effort after selling only an estimated 13,000 units in a year. Software production will cease at year's end.

On the hardware side, manufacturer Hitachi and GEC McMichael are now selling players at \$130, half the original price of the cheapest model, and purchasers also receive 20 free disks with a nominal value over \$250. Hitachi, which still has U.K. stocks of around 30,000 machines,

says it will continue to honor its normal 12-month guarantee and will maintain spare parts for a minimum of seven years.

These moves follow RCA's announcement in April of an end to Stateside production and marketing. Commenting on the decision, an RCA spokesman here said the company was "desperately disappointed," but had not been able to establish a player base large enough to support the manufacture and sale of CED software. The closing offers were designed to "soften the blow as much as possible," the spokesman said.

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1	2	6	THE BIG CHILL A	RCA/Columbia Pictures Home Video 100211	William Hurt Glenn Close	1983	R	CED	ĺ
2	3	4	ROMANCING THE STONE	CBS-Fox Video 1358	Michael Douglas Kathleen Turner	1983	R	CED Laser	
3	1	3	FOOTLOOSE	Paramount Pictures Paramount Home Video 1589	Kevin Bacon John Lithgow	1984	PG	CED Laser	-
4	4	7	LASSITERA	Warner Brothers Pictures Warner Home Video 11372	Tom Selleck Jane Seymour	1984	R	CED Laser	-
5	8	9		RCA/Columbia Pictures Home Video 10189	Michael Caine Julie Walters	1983	PG	CED Laser	1
6	16	2	SPLASH	Touchstone Home Video 213	Daryl Hannah Tom Hanks	1984	PG	Laser	
7	5	13	THE RIGHT STUFFA	The Ladd Company Warner Home Video 20014	Charles Frank Scott Glenn	1983	PG	CED Laser	
8	7	15	TERMS OF ENDEARMENT	Paramount Pictures RCA Video Disc 1407	Shirley MacLaine Debra Winger	1983	PG	CED Laser	
9	NEW	NTRY	BLAME IT ON RIO	Sherwood Productions Vestron 5040	Michael Caine Joseph Bologna	1984	R	CED Laser	
10	12	12		Orion Pictures Vestron 5053	William Hurt Lee Marvin	1983	R	CED Laser	
11	6	* 13		RCA/Columbia Pictures Home Video 10141	Keith Gordon	1983	R	CED Laser	
12	10	10	VERTIGO •	Universal Classics MCA Dist. Corp. 80082	James Stewart Kim Novak	1958	PG	CED Laser	
13	15	20	REAR WINDOW .	Universal Classics MCA Dist. Corp. 80081	James Stewart Grace Kelly	1954	PG	CED Laser	
14	14	18	SCARFACE	Universal City Studios MCA Dist. Corp. 80047	AI Pacino	1983	R	CED Laser	
15	9	10	TANKA	Universal City Studios MCA Dist. Corp. 80072	James Garner Shirley Jones	1984	PG	CED Laser	
16	NEW C	NTRY	UNFAITHFULLY YOURS	CBS-Fox Video 1340	Dudley Moore Natassa Kinski	1983	PG	CED Laser	
17	11	18	ALL THE RIGHT MOVES	CBS-Fox Video 1299	Tom Cruise Lea Thompson	1983	R	CED Laser	
18	17	12	CHILDREN OF THE CORN	New World Pictures Embassy Home Entertainment 4039	Peter Horton Linda Hamilton	1984	R	CED Laser	
19	13	26		Warner Brothers Pictures Warner Home Video 11341	Clint Eastwood Sondra Locke	1983	R	CED Laser	
20	18	32	MR. MOMA	Vestron 5025	Michael Keaton Teri Garr	1983	PG	CED Laser	1

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



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Video

MTI'S 'FREEDANSE' Original Music For Exercise Tape

By JIM BESSMAN

NEW YORK — A new dance/exercise program featuring "Flashdance" dancing star Marine Jahan is utilizing oiginal music as a means of marketing new recording artists as well as providing a musical bed beneath the celebrity instructor's dance/exercise calls.

"Freedanse With Marine Jahan" is being released as both a 60-minute videocassette and a 12-song album.

Commtron Aids 'Strong Kids'

NEW YORK—Commtron Corp., the Des Moines-based video software distributor, is supporting Paramount's new "Strong Kids—Safe Kids" videocassette with a donation for each unit sold to the National Center for Missing & Exploited Children.

Through Nov. 30, Commtron is contributing \$2 for every sale of the \$29.95 Paramount title, which is hosted by Henry Winkler and designed to inform and advise families in preventing sexual abuse of children and child abduction. The company is also asking its dealer accounts to elicit additional support from local libraries, PTAs, pre-schools, day care centers and law enforcement agencies, and to tack on their own contributions. Following a pre-Christmas national release via some 200 independently owned health clubs, the \$49.98 videocassette, pending a distribution agreement, will be available to the public after Jan. 1. The \$9.98 LP and cassette, on MTI Records, are scheduled for late October shipment via independent distributors, according to company head Larry Brahms.

Brahms says that the album will yield two cuts—"Freedanse" by Linda Lawley and "Universal Dancer" by Olga Mercedes—in 12-inch and/ or seven-inch single formats by Jan. 1. The latter title will also be lifted from the videocassette as a four-minute promotional clip to push the song, the videocassette, the "Freedanse" exercise concept and the dancing of Jahan, who is best known as Jennifer Beals' double during the dance routines in "Flashdance."

The "Freedanse" project came about when MTI was approached by Fitness Trends International, a Miami-based organization of independently owned health clubs, which was seeking a club advertising campaign along the lines of the celebrity endorsements used by the major fitness center chains. MTI developed the idea of using Jahan and choreographer Jackie Sleight to devise a selfexpressive dance exercise system using original music.

"We more or less licensed the live performance rights to 'Freedanse' to Fitness Trends in giving them the right to teach the method," explains Brahms. He says the agreement with Fitness Trends calls for all advertising to be tied in with "Freedanse."

"When you take into consideration that each club spends between \$1,500 and \$2,000 monthly on advertising, there's \$400,000 a month being spent in consumer awareness ads for 'Freedanse,' all cued into the video and record being for sale," he continues.

Brahms cites the health clubs as a "phenomenal exposure vehicle for both the product and the methodology, since they get the first copies for sale." He further likens the fitnes's center distribution system to "sending records out to disco pools: 200 clubs open six days a week, reaching 50 people per class."

Prospects for a "Freedanse II" are good, says Brahms, adding that halfhour updates, to include new music and routines, are expected every four months. Also in the works are an additional three singles from the first "Freedanse" album, including "Right Now Woman" by former Ritchie Family lead singer Vera Brown. Brown and Mercedes recorded other material at the time of the "Freedanse" sessions, and Brahms anticipates solo albums from them and the seven other "Freedanse" artists following that album's release.

To fully round out the project, Brahms reports that a "Freedanse" line of exercise clothing is being developed, using the outfits that appear in the videocassette.



KEY TO THE BAHAMAS—Executives from CBS/Fox's Key Video and HWH Enterprises stand around wishing they'd had a chance to win the company's sweepstakes offer of a condo in the Bahamas. Shown from left are HWH's Lois Whitman, Key Video staffers Linda Foreman, Candace Barth, Rick Buehler and vice president/general manager Herb Fischer, and HWH's Andrew Scott.

Japan Trade Board Asks Cutback In VCR Exports

TOKYO—With European VCR sales stable or declining and the U.S. now the world's leading marketplace, Japan's Ministry of International Trade & Industry (MITI) has requested VCR manufacturers here to cut back their exports of finished machines to the European Economic Community by 10%. Unassembled kits are not affected by the move.

According to MITI officials, who notified EEC vice president Viscount Etienne Davignon of the decision during his recent Japanese visit, the move is designed to avoid price competition between rival firms caused by slackening demand in Europe. It will be implemented during the Christmas selling season.

Japan's VCR exports reached an all-time high of 1.99 million units in August, nearly 60% higher than in the corresponding month last year, and 33% higher in value terms at \$597 million. The previous record of 1.91 milion was set in July. It is less than 18 months since the monthly export total first exceeded one million. Under the terms of last year's EEC/MITI agreement, Japan agreed to limit annual European exports to 3.95 million machines plus 600,000 knock-down kits to be assembled in Europe. The purpose of the deal was to protect European manufacturers, largely dominated by Philips.

In fact, Japan's exports to the EEC have fallen by an estimated 12% since last year. From January through July this year they were down 16%, and the August total of 381,000 units worth \$116 million is 8% lower than the total for the same month last year.

At the same time, exports to the U.S., now the world's hottest VCR market, have soared. The August figure of 1.05 million VCRs worth \$305 million is more than double last August's total, and some 90% higher in value terms.

Exports to the Southeast Asian market, which have been relatively stable over the last year, were worth \$40 million in August, 44% higher than in the same month last year, setting a new monthly record.

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1000 · 23000			ABEL	SALES
	10001 E 10012 M 10014 M 10020 1 10026 10030 10038 20039	RTIST INRIQUE Y ANA MENUDO MENUDO MENUDO MENUDO POPY SERENATA GUAYANESA ESCARLATA DAIQUIRI OLASTONACE (OST.)	HISPAVOX SONOGRAFICA SONOGRAFICA SONOGRAFICA SONOGRAFICA SONOGRAFICA SONOGRAFICA SONOGRAFICA CASABLANCA	174,000 119,000 152,000 123,000 245,000 148,000 113,000

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Video

Producers Consider Third World Clips At ATI Festival

By FAYE ZUCKERMAN

LOS ANGELES--The kinds of images that should be conjured up by today's video directors for music from Africa, the Caribbean, Brazil and other parts of the Third World took center stage during a Sept. 22 panel at the American Film Institute's 1984 National Video Festival.

Moderator Robert Wisdom, a musician and independent producer, discussed how the three popular categories for video music—conceptual, performance and concert—can be used as an educational tool for alternative forms of music and visuals. He illustrated this point by showing several video clips, including those made by Warner Bros. Records for the South African group Juluka and by Island for King Sunny Ade and Bob Marley.

The three-minute Juluka piece exemplified Wisdom's formula of combining performance footage with sequences of traditional African dance and shots of townspeople. Other videos focused on concert footage while weaving in scenes depicting a nation's economic and social conditions.

The power of conceptual video was portrayed by Oscar-winning Polish director Zbigniew Rybczynski's "Close To The Edit" video for Art of Noise (Billboard, June 30). The promotional piece was lauded for its use of stop-motion photography, freeze frame and synchronization of musical sounds and images.

The sensitivity record companies and directors must develop for music and accompanying visuals was stressed during the panel. CBS recording artist and composer Babatunde Olatunji noted: "Images are powerful tools that can give shape and perceptions to a culture."

He added, "The music remains the most important aspect. The sounds and rhythms tell the story. There are many misconceptions about Africa. I grew up in Lagos, Nigeria, and the first time I ever saw a lion was at the Bronx Zoo."

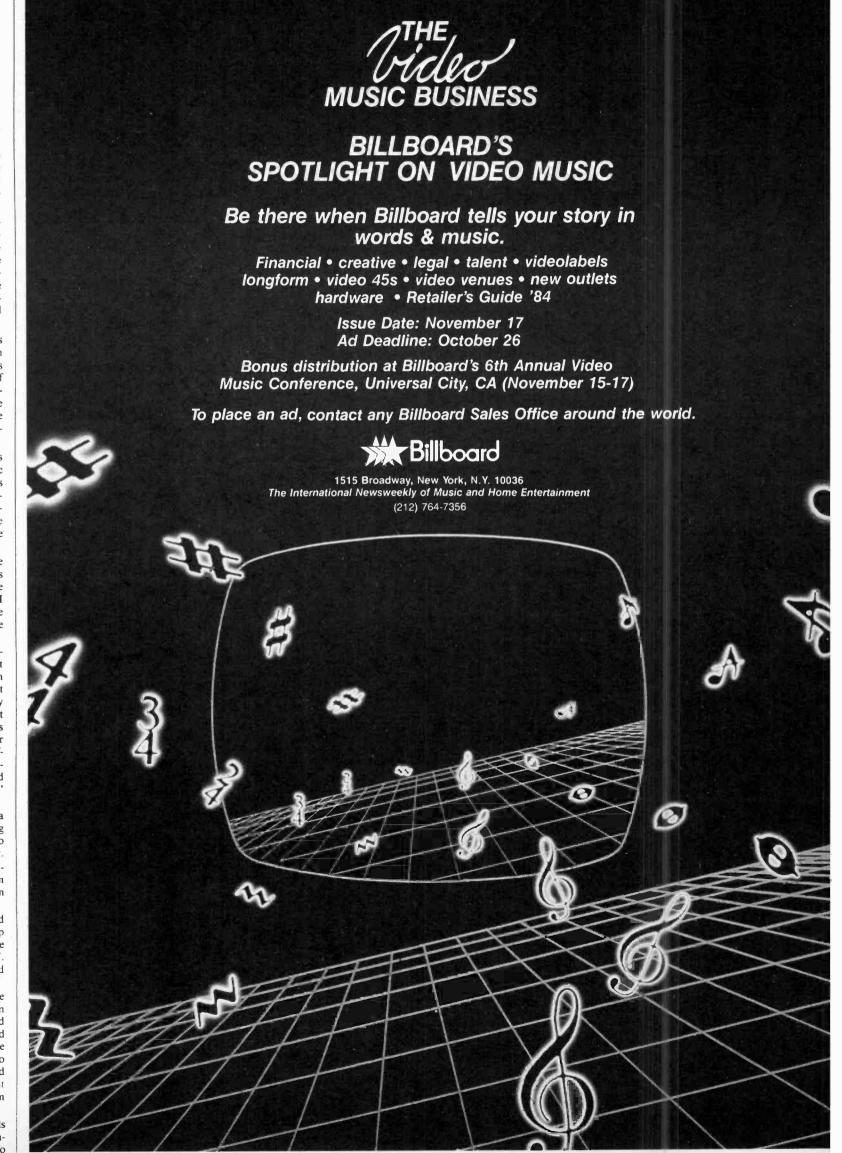
The difficulty of accurately portraying another culture comes not only from the record label's concern for an artist's commercial image, but from government regulations, Fay Cummins, formerly of Limelight Productions, pointed out. "Artists need to take more responsibility for the visuals to their songs. We are often required to produce a piece sanctioned by the manager or the record company and not always the artist," she said.

"I have been on shoots in Jamaica when security guards are holding back angry crowds who want to come after us. That is the reality. That should be portrayed in the video. Instead we are forced to churn out the kind of rubbish seen on MTV."

The audience of some 150 hooted at Beth B's highly controversial clip for Dominatrix, with one attendee describing the clip as typical of MTV. Police drummer Stewart Copeland countered, "It's just a bad video."

Copeland showed portions of the popular "Synchronicity" long-form music video by Kevin Godley and Lol Creme, as well as Francis Ford Coppola's promotional piece for the movie "Rumble Fish." Copeland also exhibited film footage, sounds and music he recorded during a recent two-month jaunt across the African equator.

"We will be making the sounds and images into some kind of a documentary" he said. "We are hoping to introduce something that is totally conceptual. It can be watched repeatedly, appreciated in sections, and will not require viewers to follow a story line." The television industry's acute concern for ratings, suggested video artist and tv director Kit Fitzgerald, continues to thwart creativity in the medium. "In television, we are forced to make decisions on what we think the tv executives want," she said. "I can appreciate some of the frustrations music video directors must experience when dealing with record companies."



ideocassette Top 40

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Survey for Week Ending 10/13/84

SALES

This Week	Last Position	Weeks on Chart		Research Depart- e included. opyright Owner,	rincipal Performers	Year of Release	Rating	Format	Price
1	2	5	FOOTLOOSE	Paramount Pictures Paramount Home Video 1589	Kevin Bacon John Lithgow	1984	PG	VHS Beta	39.95
2	1	5	ROMANCING THE STONE	CBS-Fox Video 1358	Michael Douglas Kathleen Turner	1984	PG	VHS Beta	79.98
3	3	126	JANE FONDA'S WORKOUT A (ITA)	KVC-RCA Karl Video Corporation 042	Jane Fonda	1982	NR	VHS Beta	59.95
4	4	3	SPLASH	Touchstone Home Video 213	Daryl Hannah Tom Hanks	1984	PG	VHS Beta	79.95
5	6	17	TERMS OF ENDEARMENT	Paramount Pictures Paramount Home Video 1407	Shirley MacLaine Debra Winger	1983	PG	VHS Beta	39.95
6	5	10	THE BIG CHILL	RCA/Columbia Pictures Home Video 100211	William Hurt Glenn Close	1983	R	VHS Beta	79.95
7	7	43	RAIDERS OF THE LOST ARK	Paramount Pictures Paramount Home Video 1376	Harrison Ford Karen Allen	1981	PG	VHS Beta	39.95
8	9	41	MAKING MICHAEL JACKSON'S THRILLER ▲ (ITA)	Vestron 1000	Michael Jackson	1983	NR	VHS Beta	29.95
9	8	16	LIMITED GOLD EDITION CARTOON CLASSICS MICKEY	Walt Disney Home Video 198	Mickey Mouse	1984	NR	VHS Beta	29.95
10	24	30	THE JANE FONDA WORKOUT CHALLENGE •	KVC-RCA Karl Video Corporation 051	Jane Fonda	1984	NR	VHS Beta	59.95
11	15	3	HEARTBEAT CITY	Elektra Entertainment Warner Home Video 34024	The Cars	1984	NR	VHS Beta	29.98
12	14	13	CULTURE CLUB: KISS ACROSS THE OCEAN	CBS-Fox Music Video 6659	Culture Club	1984	NR	VHS Beta	29.98
13	10	15		The Ladd Company Warner Home Video 20014	Charles Frank Scott Glenn	1983	PG	VHS Beta	79.95
14	NEW ENT	RV	YENTL	CBS-Fox Video 4724	Barbra Streisand	1983	PG	VHS Beta	79.98
15	NEW ENT	RY	AGAINST ALL ODDS	RCA/Columbia Pictures Home Video 60077	Rachel Ward Jeff Bridges	1984	R	VHS Beta	79.95
16	16	26	SUDDEN IMPACT (ITA)	Warner Brothers Pictures Warner Home Video 11341	Clint Eastwood Sondra Locke	1983	R	VHS Beta	79.95
17	11	7		Warner Brothers Pictures Warner Home Video 11376	Goldie Hawn Kurt Russell	1984	PG	VHS Beta	79.95
18	23	19		Universal City Studios MCA Dist. Corp. 80047	Al Pacino	1983	R	VHS Beta	. 79.95
19	19	30	TRADING PLACES	Paramount Pictures Paramount Home Video 1551	Dan Ackroyd Eddie Murphy	1983	R	VHS Beta	39.95
20	18	2	ON THE WATERFRONT	RCA/Columbia Pictures Home Video 10458	Marlon Brando Lee J. Cobb	1954	NR	VHS Beta	59.95
21	26	11	VERTIGO •	Universal Classics MCA Dist. Corp. 80082	James Stewart Kim Novak	1958	PG	VHS Beta	59.95
22	12	64	DURAN DURAN •	Thorn/EMI TVD 1646	Duran Duran	1983	NR	VHS Beta	29.95
23	27	2		Universal City Studios MCA Dist. Corp. 80074	Timothy Hutton Lindsay Crouse	1984	PG	VHS Beta	69.95
24	17	21	REAR WINDOW .	Universal Classics MCA Dist. Corp. 80081	James Stewart Grace Kelly	1954	PG	VHS Beta	59.95
25	32	15	LIMITED GOLD EDITION CARTOON CLASSICS PLUTO	Walt Disney Home Video 202	Pluto	1984	NR	VHS Beta	29.95
26	33	42		The Geffen Company Warner Home Video 11323	Tom Cruise Rebecca de Mornay	1983	R	VHS Beta	39.98
27	21	12		Sherwood Productions Vestron 5040	Michael Caine Joseph Bologna	1984	R	VHS Beta	Not
28	28	16	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
29	39	15	LIMITED GOLD EDITION CARTOON CLASSICS SILLY SYMPHONIES	Walt Disney Home Video 204	Animated	1984	NR	VHS Beta	29.95
30	31	36	DO IT DEBBIE'S WAY	Raymax Prod. P. Brownstein Proc Video Assoc. 1008	I. Debbie Reynolds	1983	NR	VHS Beta	39.95
31	22	55	FLASHDANCE	Paramount Pictures Paramount Home Video 1454	Jennifer Beals	1983	R	VHS Beta	39.95
32	NEW ENTE		1984 SUMMER OLYMPICS HIGHLIGHTS •	ABC, INC., Continental Video 1014	Frank Gifford	1984	NR	VHS Beta	29.95
33	29	10		Warner Brothers Pictures Warner Home Video 11372	Tom Selleck Jane Seymour	1984	R	VHS Beta	79.95
34	34	15	LIMITED GOLD EDITION CARTOON CLASSICS MINNIE	Walt Disney Home Video 199	Minnie Mouse	1984	NR	VHS Beta	29.95
35	20	84	STAR TREK II— THE WRATH OF KHAN ▲ (ITA)	Paramount Pictures Paramount Home Video 1180	William Shatner Leonard Nimoy	1982	PG	VHS Beta	39.95
36	38	8	UNFAITHFULLY YOURS	CBS-Fox Video 1340	Dudley Moore Natassa Kinski	1983	PG	VHS Beta	79.98
37	30	7	HARD TO HOLD .	Universal City Studios MCA Dist. Corp. 80073	Rick Springfield Janel Eilber	1984	PG	VHS Beta	69.95
38	40	18	SILKWOOD	ABC Motion Pictures Embassy Home Entertainment 13	Meryl Streep	1983	R	VHS Beta	79.95
39	13	16	LIMITED GOLD EDITION CARTOON CLASSICS DONALD	Walt Disney Home Video 200	Donald Duck	1984	NR	VHS Beta	29.95
40	35	11		Universal City Studios MCA Dist. Corp. 80072	James Garner Shirley Jones	1984	PG	VHS Beta	59.98

1984PGVHS
Beta79.98for MTV, according to Videofest co-
director Zoe Elton, who acquired the
piece on a recent visit to England.A vid
"both a
a work"1982NRVHS
Beta59.95The 80-minute Talking Heads
piece, "Once In A Lifetime," was di-Sental in the sentation
animatic sentation

piece, "Once In A Lifetime," was directed by Geoff Dunlop for Britain's Channel 4. Elton describes it as "a documentary that counterpoints great concert footage with things like religious broadcasts and commercials taken straight from television." She notes that the video will not soon see general distribution, so as to avoid conflict with the new Heads movie, "Stop Making Sense."

MILL VALLEY, Calif. - The

American premieres of new long-

form videos by Eurythmics, Talking

Heads and Joni Mitchell highlighted

the Mill Valley Film Festival's

The 20-minute Eurythmics piece, a

mixture of studio work and inter-

views directed by Terry Flaxton and Penny Dedman, was originally done

Videofest, held here Sept. 21-24.

Joni Mitchell's "Refuge In The Roads" was directed by Norm Levy, who, says Elton, lived in Mitchell's house for three months and set up an editing console there to create the piece.

"Rock documentaries have pushed the boundaries of the documentary form," says Elton, "and all three of these pieces creatively use the documentary medium in a way that's totally appropriate to rock."

In addition to the three premieres, Videofest also showed two politically-oriented half-hour documentaries. "Saxophone Diplomacy" shows the Rova Saxophone Quartet on its highly unusual 1983 tour of the Soviet Union, while Pete Seeger, Holly Near and the Looters are featured in "Back From Nicaragua."

For a special program titled "Film Directors' Rock," Steve Seid assembled a selection of rock videos done by film directors, among them Nicholas Roeg, Bob Rafelson, Tobe Hooper and Alan Arkush, and the Videofest also showed a compilation of Bay Area-produced music videos. A panel on the editing of music videos featured Larry Bridges, Peter Conn, Norm Levy and John Sanborn.

Video

Mill Valley Fest Spotlight

On Rock Documentaries

By JACK McDONOUGH

A video bar, described by Elton as "both a practical, functional bar and a work of video art," was created for the Videofest. There was also a presentation on computer graphics and animation, and an exploration of the new form of "dance video" highlighted recent collaborations between choreographers and video makers.

The Mill Valley festival, one of the West Coast's most ambitious, has made a point in recent years of highlighting new music video work and music-related films.

Embassy Gets Krofft Catalog

NEW YORK—Embassy Home Entertainment has obtained worldwide home video rights to the entire Sid & Marty Krofft library.

Acquired from Sid and Marty Krofft Productions Inc., the Krofft catalog contains more than 200 halfhour tv programs, including "H.R. Pufnstuf," "Land Of The Lost," "The Bugaloos" and "Lost Saucer," all of which are slated for 1985 home video release as part of Embassy's Children's Treasures collection.

Additional titles in the Krofft series, which was known for the use of costumed characters in fantasy settings, are "Sigmund And The Sea Monsters," "Far Out Space Nuts" and "The Krofft Superstar Hour," which includes the Bay City Rollers.

CLIP POLICY TOPS AGENDA IFPI'S World Council To Meet

LONDON—Music video use will be the main item on the agenda for the World Video Council, representative body of IFPI's video division, when it meets Friday (12) in St. Tropez, France. IFPI policy is that every use of a video clip should be paid for.

Additional topics will include private copying, with the WVC pressing for remuneration to take the form of a blank tape royalty paid to copyright owners, not a blank tape tax paid to the state, and the general question of growing government involvement in video industry affairs. The Council is opposed to statutory imposition of compulsory windows between theatrical and home video release, as well as to state censorship, taking the position that producers must preempt this by operating their own classification systems.

Also on the agenda are the possible harmonization of identification codes for audio/visual works, and an international register for video rights, whose introduction could aid the fight against piracy and help in logging video use.

Since the WVC last met, in April, the number of national video associations represented has grown to 20. The Council, chaired by Yves Rousset-Rouard, also includes representatives of the international video majors. This month's meeting is timed to fall between the first International Music Video Festival in St. Tropez and Bernard Chevry's Vidcom event in Cannes.



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

Video New Audio/Visual Genre: Poetry Clips Make Debut

NEW YORK—Music video, which involves just about every form of music, has now spawned a new short-form entertainment genre: poetry video.

The initial poetry video clips were recently premiered at a pair of soldout shows sponsored by the Manhattan Poetry Video Project at the Public Theatre here. Hosted by Lou Reed and fellow rock poet Jim Carroll, the Sept. 14 program, which organizers called one of the biggest poetry events in U.S. history, featured live and video renditions of works by Allen Ginsberg, Anne Waldman and Bob Holman.

According to Rose Lesniak, executive producer of the project and head of Out There Productions Inc., a literary networking service that co-presented it with Joseph Papp's New York Shakespeare Festival, the example of music video and MTV provides a way of "commercializing" poetry in performance. "We don't want to limit the appreciation of poetry to just the academic audience; we want to take performance poets and what they have to say and communicate it to the masses," says Lesniak.

Lesniak maintains that poetry videos do the trick, and the fruits of her nine-month video project, for which she raised \$100,000 and enlisted production support from New York's Center For The Media Arts multimedia technical school, are indeed very much like their music video models. Ginsberg's "Father Death Blues," which was written on the way to his father's funeral and was previously recorded on the poet's "First Blues" album, is an affecting portrait, first on a fireboat approaching Ellis Island, then in the main building there, where Ginsberg sings the remainder of the elegy among several actors dressed as immigrants.

"Uh-Oh Plutonium," Waldman's anti-nuke ode originally recorded on Hyacinth Girls Music, uses computer graphics and other video backdrops behind her despairing sing-song, which is supported by three female singer/dancers. Bob Holman's "Rapp It Up" is rhythmically recited to a funk rhythm track in front of break dancers and fits in well with music video of that style.

"It was a beautiful blending of three different kinds of poetry to begin our concept," states Lesniak, adding that future poetry videos could be produced for works by dead poets as well as living, since "anyone can act out a poem."

Lesniak adds that she hopes the concept can be expanded beyond the

Crown Debuts Language Tapes

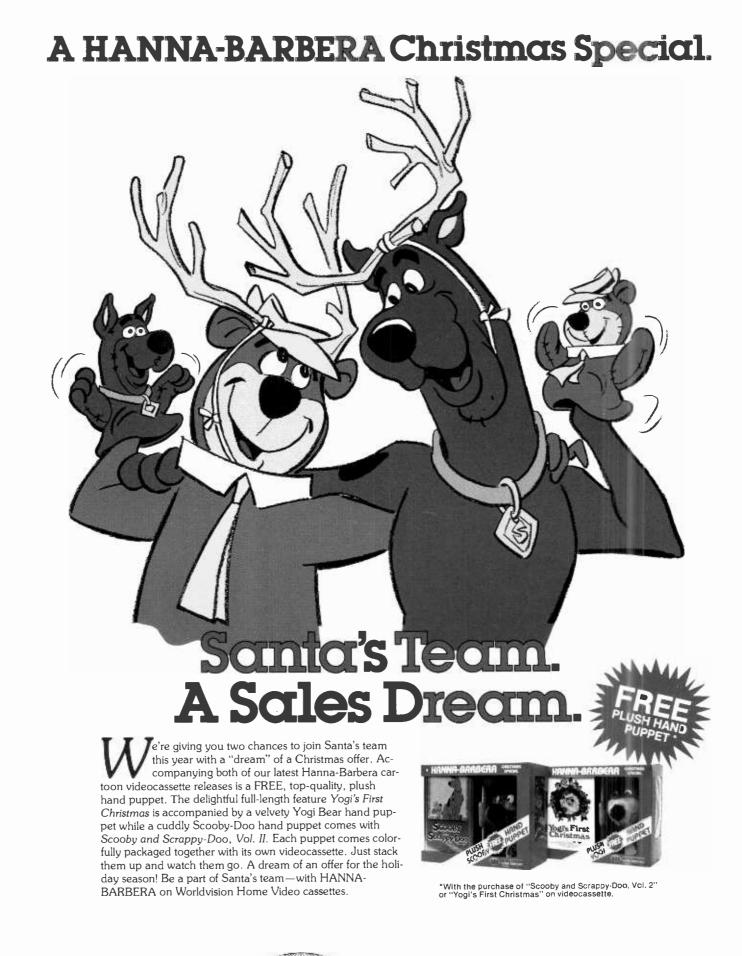
NEW YORK—Karl Home Video begins distributing Crown Video's new "Living Language" French and Spanish instruction videocassettes on Nov. 7. The Crown programs, the first language instructional videotapes, are an outgrowth of Crown Publishers' line of audio cassette courses.

Both programs have been developed to satisfy the needs of travelers, and provide sufficient vocabulary to enable them to deal with such common situations as airport, hotel, street, restaurant and store encounters. The learning method involves realistic dialog spoken by actors at conversational and slow speeds.

The 60-minute French and 77minute Spanish videocassettes both retail for \$39.95. production of more poetry clips to include broadcast and cable programming as well as home video software releases. According to Laura Nuchow Vural, writer and promotional director of the project and an instructor at the Center For The Media Arts, the project's organizers hope to market the Public Theatre show as a half-hour to one-hour special. Lesniak also sees poetry clips as a future lead-in to movies in theatres, and as an educational tool for use in schools. And in the same manner that music videos help stimulate record sales, Lesniak predicts that poetry video will increase sales of poetry books. She has already discovered such interest in purchasing poetry volumes by the three initial poetry video artists from the Center For The Media Arts students who helped in the production of the clips.

JIM BESSMAN

35



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SIX MUSIC TITLES

PolyGram, RCA Join In Push

NEW YORK—PolyGram Music-Video and RCA/Columbia Pictures Home Video are teaming up to launch a major marketing campaign to help support their joint music video releases.

Survey for Week Ending 10/13/84

Titles involved in the push include the group ABC's music video movie "Mantrap," Donna Summer's "A Hot Summer Night ... With Donna," Rush's "Exit ... Stage Left," Roxy Music's "The High Road," Rainbow's "Live Between The Eyes," and Dexys Midnight Runners' "The Bridge." All of the titles are priced at \$29,95.

Advertising for the campaign will be via a 60-second commercial cur-

rently airing only on MTV. Plans are to broadcast the spot 40 times. Although the spot is designed to boost retail sales, a toll-free number will be given for consumers who want to get their cassettes via direct response. The spot began running last Monday (1) and runs through next Monday (15).

PolyGram MusicVideo senior vice president and general manager Len Epand and RCA/Columbia Pictures Home Video director of marketing Vallery Kountze produced the commercial, which was directed by Richard Camp and line-produced by Gillian Gordon and Meg Hunnewell for Hunnewell Productions.

Second 'Danspak' From Sony

NEW YORK—Sony Video Software has released the second in its "DansPak" Video EP series.

Again produced by Merrill Aldighieri and Joe Tripician for Co-Directions Inc., "DansPak II" contains the initial video entries by six New York artists: the Jim Carroll Band, whose video version of Lou Reed's "Sweet Jane" features Reed himself;

Spandau Ballet Makes News With Hong Kong Clip

HONG KONG—British band Spandau Ballet is believed to be the first major pop act to make a highbudget promotional music video on location in Hong Kong. The clip was filmed over four days in September at a reported outlay of more than \$150,000.

The clip centers on the track "Highly Strung," from the band's new album "Parade." It was produced by Dominic Amcino of the local company Fugitive Films.

The clip tells the story of a beautiful Chinese model (Sally Kwok) who falls in love with Martin Kemp of Spandau Ballet. The summit talks about the eventual handing over of Hong Kong to the Chinese in 1997 helped fuel enthusiasm for making the video in this territory.

Steve Beaver, a&r manager of Kong Kong Records, which distributes the group's product here, predicts that the video's local flavor will push sales of the album past the gold standard of 25,000 units in Hong Kong. He adds: "The group did try to get into mainland China for additional filming. The authorities there were very open to the idea. but we'd applied too late to get permission."

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> Meg Murphy Sony Video Software 9 W 57th Street New York, N.Y. 10019

k' From Sony the Lenny Kaye Connection, led by the former Patti Smith Group lead guitarist; Strange Party, made up of musical associates of David Bowie and the late Klaus Nomi; Japanese rocker Go Ohgami, actor Jason Har-

vey and Michael Musto & the Must. In addition to the "Danspak" release. Sony recently offered a special incentive program to stimulate sales of its nine children's titles. Retailers buying the entire set received three free blank T-120 or L-750 videocassettes, while those who bought 19 of the cassettes along with 36 music video titles earned the free tapes as well as an FM Walkman radio and a Tic-Tack counter display rack that holds 36 videocassettes. The incentive program, timed for the Christmas season, ended last week.

Firm Releasing JFK Footage

NEW YORK — Documentary footagé from President John F. Kennedy's press conferences and several animated videocassettes are being released by Worldvision Home Video in November.

"Thank You, Mr. President: The Press Conferences Of JFK" is a onehour compilation made up of memorable portions of Kennedy's news conferences. It is narrated by E.G. Marshall.



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Video & Film Production Facil

This Week	Last Position	Weeks on Chart	These are the most rented videocassettes compiled from retail reports by the Billboard Chart Re- search Department. Both Beta and VHS formats are included.			of ase	ß	nat
				Copyright Owner, Distributor, Catalog Number	Principal Performers	Year of Release	Rating	Format
1) 1	4	ROMANCING THE STONE	CBS-Fox Video 1358	Michael Douglas Kathleen Turner	1984	PG	VHS Beta
2	4	3	SPLASH	Touchstone Home Video 213	Daryl Hannah, Tom Hanks	1984	PG	VHS Beta
3	2	4	FOOTLOOSE	Paramount Pictures Paramount Home Video 1589	Kevin Bacon John Lithgow	1984	PG	VHS Beta
4	3	10	THE BIG CHILL	RCA/Columbia Pictures Home Video 100211	William Hurt Glenn Close	1983	R	VHS Beta
5	6	3	ICEMAN A	Universal City Studios MCA Dist. Corp. 80074	Timothy Hutton Lindsay Crouse	1984	PG	VHS Beta
6	7	15	THE RIGHT STUFF	The Ladd Company Warner Home Video 20014	Charles Frank Scott Glenn	1983	PG	VHS Beta
7	8	10	LASSITER A	Warner Brothers Pictures Warner Home Video 11372	Tom Selleck Jane Seymour	1984	R	VHS Beta
8	10	17	TERMS OF ENDEARMENT	Paramount Pictures Paramount Home Video 1407	Shirley MacLaine Debra Winger	1983	PG	VHS Beta
9	5	7	SWING SHIFT	Warner Brothers Pictures Warner Home Video 11376	Goldie Hawn Kurt Russell	1984	PG	VHS Beta
10	9	12	BLAME IT ON RIO	Sherwood Productions Vestron 5040	Michael Caine Joseph Bologna	1984	R	VHS Beta
11	13	19	SCARFACE	Universal City Studios MCA Distributing Corp. 80047	Al Pacino	1983	R	VHS Beta
12	11	13	EDUCATING RITA	RCA/Columbia Pictures Home Video 10189	Michael Caine Julie Walters	1983	PG	VHS Beta
13	14	11	TANK 🔺	Universal City Studios MCA Dist. Corp. 80072	James Garner Shirley Jones	1983	PG	VHS Beta
14	17	6	PURPLE HEARTS	Warner Brothers Pictures Warner Home Video 20018	Cheryl Ladd Ken Wahl	1984	R	VHS Beta
15	12	6	HOTEL NEW HAMPSHIRE	Orion Pictures Vestron 5042	Jodie Foster Beau Bridges	1984	R	VHS Beta
16	16	4	THE DRESSER	RCA/Columbia Pictures Home Video 10184	Albert Finney Tom Courtney	1983	PG	VHS Beta
17	NEW ENT	RY	AGAINST ALL ODDS	RCA/Columbia Pictures Home Video 80077	Rachel Ward Jeff Bridges	1984	R	VH9 Beta
18	18	7	UNFAITHFULLY YOURS	CBS-Fox Video 1340	Dudley Moore Natassa Kinski	1983	PG	VHS Beta
19	22	23	UNCOMMON VALOR	Paramount Pictures Paramount Home Video 1657	Gene Hackman Robert Stack	1983	R	VHS Beta
20	15	18	SILKWOOD	ABC Motion Pictures, Embassy Home Entertainment 1377	Meryl Streep Kurt Russell	1983	R	VHS Beta
21	19	7	HARD TO HOLD •	Universal City Studios MCA Dist. Corp. 80073	Rick Springfield Janet Eilber	1984	PG	VHS Beta
22	20	44	RAIDERS OF THE LOST ARK	Paramount Pictures Paramount Home Video 1376	Harrison Ford Karen Allen	1981	PG	VHS Beta
23	21	6	RECKLESS .	MGM/UA Home Video 800421	Daryl Hannah Aidan Quinn	1 98 4	R	VHS Bet
24	30	20	REAR WINDOW •	Universal Classics MCA Distributing Corp. 80081	James Stewart Grace Kelly	1954	PG	VHS Beta
25	23	26	SUDDEN IMPACT ▲ (ITA)	Warner Brothers Pictures Warner Home Video 11341	Clint Eastwood Sondra Locke	1983	R	VHS Beta
26	33	3	WEEKEND PASS	Crown Pictures Vestron 5045	Chip McAllister Peter Ellenstein	1984	R	VHS Bet
27	29	11	VERTIGO •	Universal Classics MCA Dist. Corp. 80082	James Stewart Kim Novak	1958	PG	VHS Bet
28	25	21	GORKY PARK	Orion Pictures Vestron 5053	William Hurt Lee Marvin	1983	R	VHS Bet
29	35	30	TRADING PLACES	Paramount Pictures Paramount Home Video 1551	Dan Ackroyd Eddie Murphy	1983	R	VH Bet
30	32	18		RCA/Columbia Pictures Home Video 10141	Keith Gordon	1983	R	VH Bet
31	NEW EN	TRY	ICE PIRATES	MGM/UA Home Video 800427	Robert Urich Mary Crosby	1984	PG	VHS Bet
32	36	24	UNDER FIRE	Vestron 5033	Gene Hackman Nick Nolte	1983	R	VH Bet
33	34	5	WHERE THE BUFFALO ROAN	Universal City Studios MCA Dist. Corp. 55075	Bill Murray Peter Boyle	1980	R	VH: Bet
34	24	8		Orion Pictures Vestron 5037	Paul Newman Robby Benson	1983	R	VH: Bet
35	27	17	ALL THE RIGHT MOVES	CBS-Fox Video 1299	Tom Cruise Lea Thompson	1983	R	VH: Bet
36	37	33	MR. MOM 🔺	Vestron 5025	Michael Keaton Teri Garr	1983	PG	VH Bet
37	26	13	CHILDREN OF THE CORN	New World Pictures. Embassy Home Entertainment 4039	Peter Horton Linda Hamilton	1984	R	VHS Bet
38	28	9	REPO MAN	Universal City Sudios MCA Dist. Corp.80071	Harry Dean Stanton	1983	R	VHS Bet
39	40	75	JANE FONDA'S WORKOUT	KVC-RCA Karl Video Corporation 042	Jane Fonda	1982	NR	VHS Beta
40	39	36		RCA/Columbia Pictures Home Video 10535	Dustin Hoffman Jessica Lange	1982	PG	VUE

Videocassette Top 40

DENITALC

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

By FAYE ZUCKERMAN

• Latin sounds: Veteran video clip director Martin Kahan will turn his directorial skills on Jose Luis Rodriguez, popularly known as "El Puma." The CBS recording artist will make conceptual video clips for "Time Goes By" and "Lost In Paris." Martin Kahan Productions will

produce the pieces. For the New York production house, which has taken charge of some 25 promotional clips so far this year, the El Puma project will mark the first time the firm has created multi-lingual videos. English, Spanish and Portugese versions will be released.

Director Kahan describes Rodriguez's clips as elegant and romantic. "Lost In Paris" chronicles a 24-hour love affair in a hotel room, and "Time Goes By" it was inspired by novelist Gabriel Garcia Marquez and features 10 dancers. Margot Sappington choreographed the clip. Meanwhile, look for Kahan to pro-

duce the first music video for Elvis **Presley.** The clip will feature "Blue Suede Shoes," off of RCA's "Elvis The Rocker" album.

Body beautiful: Jake Steinfeld, "the body builder to the stars," takes center stage in his first promotional video for a soon-to-be-released exercise tape and an accompanying soundtrack album on MCA Records & Home Video. Steinfeld, who boasts of a client roster that includes Steven Spielberg, Morgan Fairchild and Harrison Ford, says the clip was directed and edited by Tom Kennedy. The featured song is "Don't Quit, also the name of his album. Post-production was done at The Post Group.

• Toe stomping: Alfonso Ribeiro, who starred in the Broadway show "The Tap Dance Kid," filmed his first music video at Long Island City's Silvercup Studios. The weeklong shoot was produced by Alan Palmer and directed by John Fraker. The clip, "The Tap Dance Kid," reportedly has a \$100,000 budget.

• Hollywood sequel: Veteran music video director Steve Barron has done his first clip since he took a short hiatus from the music video field and directed the motion picture 'Electric Dreams." For the clip, Eddy Grant's "Boys In The Street,

November Date For NFL Films' **Official Kickoff**

NEW YORK-Three of the National Football League's top teams are being documented in NFL Films videocassettes scheduled for release in November to commemorate each team's 25th anniversary.

"Shoot For The Stars," a 40-minute video about the Dallas Cowboys, is the longest program and retails for s the longest program and retails for \$39.95. The somewhat shorter "Leg-end Of The Lightning Bolt" and "The Way They Were" cover the San Diego Chargers and New York Jets respectively, and are priced at \$34.95 each



Barron had a set of a street scene constructed in a forest 30 miles from London. The three-minute video piece is said to be renuniscent of "West Side Story." It was produced by Limelight Productions; the song is from Grant's latest Portrait album, "Going For Broke."

• Post-production action: Pacific

Video will play host for a second sea son to "Solid Gold," 'Star Search" and "Rock 'N' America." Para-mount Television's "Solid Gold" now plays in some 220 markets. It is directed by Louis J. Horvitz and choreographed by Anita Mann. Ray Bush edits the show.

Music Monitor

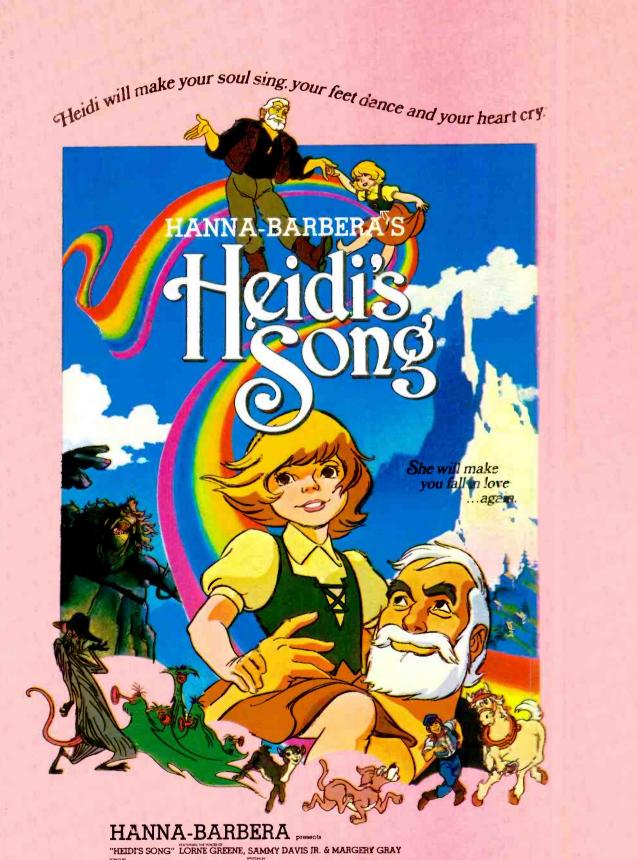
Picture Music International's

"Rock 'N' America" is directed and co-produced by Philip B. Cheney in association with Q.C. Productions, Bob Cambridge and Tony Quin. Kris Trexler will be editing the one-hour

late-night music video program.
Bits and pieces: Culture Club will release a video for "The War Song," from Epic/Virgin's "Waking Up

With The House On Fire," several weeks before the album is released The inventor of the Laserium, Ivan Dryer, will present selected works at the Visual Music Alliance membership meeting Oct. 16 in Los Angeles ... Friday (5) saw the world premiere of David Bowie's "Jazzin' For Blue Jean" on MTV

37



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New Video Releases

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

FILMS

BLOOD AND BLACK LACE Cameron Mitchell, Eva Bar-tok, Mary Arden Beta & VHS Media Home Enter-tainment M713..... \$69.95

CARMEN Antonio Gades, Laura Del

Sol, Paco De Lucia Beta & VHS Media Home Enter-tainment M717......\$69.95 A CHARLIE BROWN CHRISTMAS/ YOU'RE NOT ELECTED CHARLIE BROWN Beta & VHS Snoopy's Home Vid-eo Library M331 (Miedia Home Entertainment) \$39.95

DOUBLE DEAL Louis Jourdan, Angela

WHEN IT COMES TO STAR POWER

STANDS OUT

INA CROW

Punch-McGregor Beta & VHS VCL VL 9016 (Me-dia Home Entertainment)..... \$69.95

Beta & VHS Media Home Enter-tainment M714 \$59.95 GONE IN 60 SECONDS H.B. Halicki, Marion Busia Beta & VHS Media tainment M716 \$59.95 HEIDI'S SONG Beta & VHS Worldvision Enter-prises 1031 \$49.95 THE MAN IN THE SANTA CLAUS SUIT Fred Astaire, Gary Burghoff, John Byner Beta & VHS Media Home Enter-tainment M713..... \$69.95 SCOOBY-DOO Beta & VHS Worldvision Enter-prises 1017 \$39.95 SIX SWEDES AT A PUMP Brigitte-Lahie Beta & VHS Private Screenings PS544 (Media Home Entertainment). \$39.95 Entertainment). SMITHEREENS Susan Berman, Brad Rinn, Richard Hell Beta & VHS Media Home Enter-tainment M718..... \$69.95 SURFACING Joseph Bottoms, Kathleen Beller Beta & VHS VCL VL 9023 (Me-\$69.95 THE TEXAS CHAINSAW MASSACRE Marilyn Burns, Paul Partian, Edwin Neal Beta & VHS Media Home Enter-tainment M719 \$49.95 YOGI's FIRST CHRISTMAS Beta & VHS Worldvision Enter-prises 1030 \$49.95 MUSIC VIDEO

DIRE STRAITS

Software Firms Snub Winter CES

• Continued from page 30

the statistically small impact the ab-sence of the home video firms will have on a show his size But a have on a show his size. But a great deal of big-name stars showed up at the VSDA meet pushing cassettes from firms that will not be appearing at the CES. Some home video executives say that this absence may be one reason CES is making strong overtures to get the prerecorded firms back on the floor.

1984

BILLBOARD

Although CES now has a waiting list for exhibitors, says Wayman, "We have a space blocked out in case" software firms want to sign up. "We do have some space, and we will be canvassing" software firms, he adds.

Wayman admits that with most majors having skipped the last several shows, "Hollywood's pretty well gone" from CES. Now his organization will move to get the home video companies directly in touch with retailers onto the floor: the video distributors.

So for, overtures to the distributors have only begun, says Wayman, who contends that it will not be until the end of October that the figures on who will and won't attend will be locked up. Meanwhile, one thing that is prob-

able is that the Summer CES will stay in Chicago at least through 1986. Although that too is a decision that will have to wait until later this month, comments from inside the CES board of directors and from Wayman himself make it look doubtful that the show will be making a move to New York.

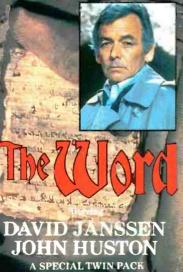
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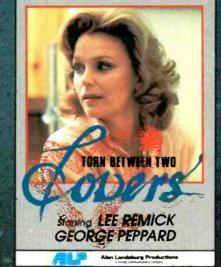
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 \mathbf{VID}

Pro Audio/Video AES Confab Attendees To Hear Wide Range Of Technical Papers By STEVEN DUPLER

WIGE FACE By STEVEN DUPLER NEW YORK—Digital audio recording consoles, stereo television broadcasting techniques, digital power amp design, a writable Compact Disc system and a proposal for a high speed telecommunications interface for digital audio transmission and re-

FULL HOUSE AT ACORN—The Oak Ridge Boys take time out to welcome the participants of the recent LEDE studio design workshop. Pictured are the band members with Peter D'Antonio, Don Davis, Russ Berger, Chips Davis and Gien Meeks, along with the workshop staff, Acorn's general manager Jimmy Tarbutton, Acorn's designer, Bob Todarnk of Valley Audio, and the conference attendees.

Oaks' Studio Plays Host To Design Technique Meet

NEW YORK—Recording studio design techniques, most notably the new Live End Dead End (LEDE) technology, was the subject of a three-day workshop held at the Oak Ridge Boys' newly constructed studio, Acorn Sound Recorders, in Hendersonville, Tenn., Sept. 11-13. Sponsored by Synergetic Audio Concepts of San Juan Capistrano, Calif., the event was attended by 23 participants representing Canada, Sweden, Hong Kong and the U.S.

LBOARD BIL According to Don Davis, president of Synergetic, the conference marked 984. the first time that two or more designers have come together to discuss m techniques of studio design in an organized workshop setting. Other no-OCTOBER table designers in attendance included Chips Davis of LEDE Design, Glen Meeks of Comcast, Russ Berof Joiner-Pelton-Rose and ger Peter D'Antonio of RPG Diffusor systems. According to D'Antonio, designer of the RPG Diffusor, the system "utilizes scientific research on numerical sequences developed by Manfred Schroder. I translated it to use in a recording studio control room, and it equalizes the sound all over the control room—from one position to another it always sounds the same." The LEDE-designed control room at Acorn, D'Antonio explains, "absorbs sound from the front and diffuses sound from the rear of the room."

Acorn is the first major recording studio in the U.S. to install the RPG System. "The workshop was held at Acorn because of the new technology represented here," says Don Davis. "Acorn is the most highly developed control room in the world, utilizing not only the RPG Diffusor System, but also the LEDE theory."

have six engineers speaking on "Eight Channel Digital Audio Mixer For Digital Mastering And Recording," CompuSonics' president David Schwartz will offer "Specifications and Implementation Of A Computer Audio Console For Digital Mixing And Recording," and B. Morgan of Martin Neve Inc. will discuss that firm's highly publicized digital signal processing (DSP) console. Other notable presentations during the opening session include Studer's Dr. Roger Lagadec speaking on filter

Dr. Roger Lagadec speaking on filter dispersion, James Moorer of Lucasfilm Ltd. on studio applications of linear-phase bandsplitting, and Louis Fielder of Dolby Laboratories Inc. on "Audible Modulation In Floating Point Conversion Systems." The chairman of the digital session is Ken Pohlmann, director of the recording engineering program at the Univ. of Miami.

ception are but a few of the areas un-

der discussion during the technical paper presentations at the 76th Au-

dio Engineering Society (AES) con-

vention here, Monday through Thursday (8-11). Convention execu-

tive director Don Plunkett says the

technical program planned for this

year's expo is "one of the most com-

The sessions kick off Monday (8)

at 9 a.m. with the technical papers on

digital audio recording. Three manu-

facturers will present their outlooks

on digital mixing consoles:.Sony will

prehensive and dynamic ever.

At the "Broadcasting & Transmission" session on Tuesday, television stereo will be discussed in two pa pers: "Television Stereo: Basics, Considerations, Conclusions And Recommendations" by Richard Burden of Richard W. Burden Associates, and "Multichannel Audio for Television Broadcasting," presented by Irv Joel of Irving Joel & Associates. A paper on a five-band technique for converting telephone quality to broadcast quality using two voicegrade phone lines is planned by Daniel Talbot of Talbot Technology.

While the actual implementation of the technology may be some time in coming, both Sony and Matsushita will deliver presentations on writable/erasable Compact Disc and CD-compatible audio systems. Matsushita will also discuss a new photopolymer process for optical digital audio disk duplication, said to be extremely cost-effective for producing smaller quantities of the disks.

"The photopolymer process is being presented by one of our Japanese research divisions," says Matsushita's Almon Clegg. "It entails a new duplication process and equipment, and it's geared for relatively low volume per master. It's much more costeffective than conventional processes which require large quantities of CDs." Clegg puts the break-even point for the new Matsushita system as 10,000 units per month.

Matsushita's presentation on an "Erasable CD-Compatible Magneto-Optical Disc Recorder," as well as Sony's on "A Writable CD Digital Audio System," should attract high interest. According to Clegg, the CDcompatible disks utilized in the Matsushita system are the same size and shape as a Compact Disc and are constructed of a magneto-optic material which is "pre-grooved" when recorded, is easily erasable with a bulk eraser and can be recorded upon.

Plunkett says this year's technical sessions will also include a day-long session on sound reinforcement, both in the control room and on stage. Chaired by Chris Sowden of the acoustic design firm Joiner-Pelton-Rose Inc., the technical presentations will range from "Stage Miking Techniques" by Brent Laminack of In Touch Ministries to "Optimizing Loudspeaker Performance With Electronics" by William Gelow and Harro Heinz of Renkus-Heinz.

For any party interested in the production techniques behind some of the more extravagant productions at the recent Los Angeles Olympic Games, the AES is also offering a special presentation describing how events such as the "Rhapsody In Blue" piano sequence were pulled off. A team of eight, headed by Larry Estrin of Best Audio, Los Angeles, will be on hand Monday, and the workshop will feature visuals culled from the games.



Scny's PCM-3210 digital audio recorder is making its formal industry debut at the New York AES convention. It's an open-reel twotrack stationary-head DASH machine which should receive quite a bit of attention.

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Pro Audio/Video_

Digital Breakthroughs Fuel Sony VP Currie's Optimism

By STEVE DUPLER

NEW YORK—Under the direction of its vice president and general manager George Currie, Sony's pro audio division has, during the past two years, increased its sales force by a factor of four, branched into the film and broadcast markets in response to increasing excitement about digital audio in those fields, and completed the integration of MCI Inc. into the Sony family.

It's been a busy two years for Currie, whose first position in the pro audio field was as a salesman for a dealership, and who has worked his way through a variety of positions with Sony's video division prior to his current post. Speaking on the state of Sony pro audio just prior to the 76th Audio Engineering Society convention, he is optimistic.

"We're looking to move somewhere between 25 and 30 digital multitracks this coming year," he says. "Based upon our discussions with the recording industry, the film and broadcast industries and certain entertainers, that would seem to be a reasonable figure."

Currie places great emphasis on the high degree of interest in digital audio in the film and broadcast areas as a major factor in Sony's sales this year and for 1985.

"We recently concluded a sale with Glen Glenn Sound," he notes. "It was largely based upon a showing of the film 'Digital Dream.' So many people came to them asking about digital sound for their productions, they decided to invest in the equipment." Recent digital audio soundtracks

both come to us directly inquiring about the digital equipment," Currie adds. "But we try not to get directly involved with the film companies we steer them instead to our customers."

Celebrities with the money to back up their production goals are an increasing source of business for Sony digital, says Currie. Systems have been sold this year to Stevie Wonder, Giorgio Moroder, Neil Young and other artists who wish to own the highest technology, and interest remains high. But what of the recording professionals who are not rich and famous? Currie has a loosely mapped timetable.

"We see a crossover point occurring somewhere around 1987 or 1988, when more people in the indus-

try will be able to realistically afford to own digital equipment. The prices will begin coming down, as they do with any advancing technology, particularly one that is computer-based. By the year 1990, I think we'll see a second crossover occur where digital/analog usage will be split 50-50.

"We don't exactly see everybody running out and going digital real soon," Currie continues. "As the costs come down, it will appeal to a broader market. But that will happen gradually, and even though costs will remain higher than analog, there are always people out there who will pay for that small yet significant edge digital provides them in marketing their product."

Currie says Sony's marketing strategy is one thing that sets the company apart from its competition. "We have product meetings several times a year," he says. "What we try to do most of all is offer customers a wide spectrum of choices. "For example, as far as two-track systems, we have the PCM1610, and now we're showing a preproduction model of the DASH-format PCM 3102. We plan on bringing out a family of machines, and the 3102 will be an answer for some people, while another product next year will offer a

different kind of answer. "We're not marketing the 3102 as the answer to, say, the Mitsubishi X-80, he adds. "It is, however, an answer." On the analog product side, the integration of the MCI product lines (Continued on page 46)



"DIGITAL AUDIO IS TRANSFORMING US ALL"

-Giorgio Moroder

"I've heard people say they really wanted to hate digital audio. But, of course, they couldn't. Because nothing sounds as real as digital." So begins Giorgio Moroder, the award-winning composer/producer and owner of one of the world's most extensive Sony digital installations—three 24-track digital recorders and one PCM-1610 mastering system.

"Listening to digital is truly an ear-opening experience. You can't even tell if what you're hearing is a first generation track or a tenth. The fidelity is absolutely incredible."

And these are just a few of the reasons why so many top recording artists and producers, like Moroder, Phil Ramone, Neil Young, Elliot Mazer, Frank Zappa and Nile Rodgers now own or use Sony DASH-standard digital equipment.

"After all," Moroder explains, "I want my studio to be compatible with studios the world over and Sony has set the standard. And, of course, Sony has led this transformation right from the start."

We couldn't have said it better ourselves.

The Leader in Digital Audio.

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Pro Audio/Video Houston Film/Recording Studio To Feature Futuronics

By FAYE ZUCKERMAN

LOS ANGELES-Houston will become home base in early 1986 to a new \$30 million major motion picture soundstage and recording studio that will feature the recently patented 65mm film, camera and Futuronics matting technique. According to Chris Clements, a project manager for the soon-to-beconstructed Kamric/Cinergy Futuronic Studio, Futuronics is a process of creating matte paintings by a lasergenerated three-dimensional image lensed on a 65mm Wil/Cam 4 camera. "In essence," he says, "footage shot on the 65mm camera is used in a studio to incorporate actors, images or objects, similarly to how we currently marry matte work with live action."

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Besides the \$30 million studio, the Texas facility will house audio recording studios in an ancillary building, Clements says. Studio officials have been reviewing product brochures, but, according to Clements, "No audio hardware or software purchases have been made yet."

Video production and post-production are expected to take center stage at Kamric/Cinergy Futuronic Studio, which is planning to woo music video productions by promoting Futuronics as a cost-saving device. Clements explains that the process can place a performer "anywhere" without having to go on location.

"We can show a musician walking through a Rembrandt painting, or have a band perform at the Pyramids without ever leaving our Texas home base," he notes. "As it stands now, 35mm matte work has its shortcomings."

The Futuronics technique was used to generate imagery for "The Incredible Shrinking Woman" and "Outland," Clements says. In "Outland," 80% of the shots of Sean Connery climbing along the outside of the space station/ greenhouse was created by the 65mm technique, he adds.

The inventors of the process are Wally Gentleman and John Eppolito, veteran filmmakers who have worked for Francis Ford Coppola and Stanley Kubrick, among others. The two are not commenting about Futuronics for fear that patented material will be stolen, a spokesman for them says. But, the spokesman adds, they define the process as "projecting a still or moving picture onto a screen and placing the screen 30 feet behind the actor to give the illusion that the actor is actually moving inside the [laser-generated] picture."

It costs \$110,000 to build a 65mm camera, according to Clements. The only existing camera was built by Geoff Williamson. By the time ribbon-cutting ceremonies commence for the new studio, three 65mm cameras will be operational, Clements says.

Kamric/Cinergy Futuronics Studio, located 22 miles northeast of Houston, will be the second major motion picture studio based in Texas. The first is headquartered in Las Colinas near Dallas.

The Houston studio's investors, Denver-based Kamric Investments, Houston-based Cinergy Corp. and Los Angeles-based Futuronics, are hoping that the \$30 million facility will compete with Pinewood Studio in London, which has played host to many high-budget special effects films, including "Raiders Of The Lost Ark." "Superman" and several of the James Bond films.

To be effectively competitive, the Texas facility plans to house an aluminum clear span geodesic dome measuring 135 feet in height and 430 feet in base diameter. It is believed to be the world's largest, says a spokesman for the studio, who adds that the enclosed floor area, estimated at 3.2 acres or 140,000 square feet, can be divided into three large soundstages.

The dome's unprecedented height allows for camera angles that, according to the spokesman, "cannot be duplicated on any other soundstage in the world." Additionally, an eight-foot-deep water tank, approximately 350 feet by 200 feet, will be constructed underneath the movable stage to accommodate underwater scenes. When the tank is drained, the extra depth will provide additional possible camera angles, the spokesman says.

A scene from Giorgio Moroder's rescored version of Fritz Lang's 1926 film classic, "Metropolis," which includes the world's first totally digital sound track.

Pro Audio/Video High-Tech Video Operation At Townshend's Eel Pie

LONDON—The Who's Pete Townshend has invested some \$650,000 in adding a fully-equipped video operation to the existing recording, mixing and dubbing facilities in his Eel Pie Studios complex. He'll be testing the installed technology for his own upcoming album for Atlantic Records and the accompanying video.

Townshend personally supervised the installation of the high-tech equipment in the converted boathouse studios back in 1981. Now, he says, "With the present upsurge of promos and album/video packages, there's a clear-cut need for video equipment as a standard option in major audio studios."

Eel Pie project manager Russ Schlagbaum adds: "Microchip technology is opening up many possibilities for the music industry. We're into an age when it's possible to transmit live studio performances by satellite direct to, say, MTV in the U.S."

The Townshend complex has a Solid State Logic 4048A console with total recall and automated mixdown. There's a range of 12 Sony broadcast monitors in the vision control room and eight in the audio control room, with five Sony D XCM3 cameras.

Eel Pie executives hope the video equipment will bring back artists who have already used the audio facilities, among them Captain Sensible, Siouxsie & the Banshees, Nick Lowe, Vicious Pink, Thomas Dolby, Aztec Camera and Mari Wilson.

Notes studio manager Sue Brookes: "Even prior to moving in the video equipment, the audio facilities had been so fully booked that Pete Townshend had to look for outside studio time to record his own material."

Keith Slaughter, who worked with Beatles producer George Martin at EMI's Abbey Road studios beggining in the late '50s, looks after acoustic problems at Eel Pie. But it was Townshend who insisted on highly efficient air conditioning to counteract the debilitating effect of studio lights, and who stressed that the system had to be completely silent in operation.



Audio-Technica's UniPoint series makes its AES debut in New York, although the mikes have been seen at NAMM and NSCA shows earlier this year. The five ultra-lowprofile electret condenser microphones—models AT837, 853, 855, 857 and 859—are said to reproduce sound in a highly natural manner and may be used at a considerable distance from the sound source. All five feature broad, flat response curves and are balanced low impedance. Pro user net prices range from \$130 to \$180.





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<u>No Hocus-Pocus</u>. How could we make the A80VU MKIV better and lower the price at the same time? Simple. We make it in Switzerland, and you pay for it in dollars. The favorable exchange rate does the trick. That means you get advanced electronics, Swiss precision, and low price. If you act now. This can't go on forever.

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NEW YORK

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Several projects are underway at Quadrasonic. Wadadah act Purpose is working on a double album with producer Buzzrock and engineer Peter Lewis. Bacchus is laying 12inch tracks with producer Skip Sargent and engineer Lewis. Joshua has a dance track underway with producers Frank Doyle, Howie Green and Dave Ogrin. Ogrin is doubling at the board. Gabriell Roth & the Mirrors are laying tracks for an EP, with Gene Heimlich handling production and engineering. Benny Digs is mixing a 12-inch for Stimulation, with Ogrin at the desk. Country artist Joe South is mixing his new album, with John Hanti, Sandy Brown and Matthew Kasha producing. Gospel artist Jonah Thompson is recording two songs for Super Star Records. And the

Studio Track

Rich Kids are working on four songs with producer Stuart Weiner.

LOS ANGELES

Eric Clapton is recording his next Warner Bros. album at Lion Share. Ted Templeman and Lenny Waronker are producing with engineer Lee Herschberg and assistant Tom Fouce. France Joli is there with her next Epic album. George Duke is producing, with Stephen Schmitt assisting engineer Tommy Vicari. Kenny Rogers and Dolly Parton are mixing their Christmas album for RCA there. Rogers is producing with David Foster. Humberto Gatica is at the board with help from Larry Fergusson. Finally, Tina Turner is mixing a single for Capitol. Carter is producing, with help from Gatica and Fergusson.

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Four projects are underway at Capitol. Nancy Allen is recording a live harp album for Angel, with Patti Laursen producing and Bob Norberg engineering. Jermaine Jackson is doing string overdubs for Arista with engineer Hugh Davies. Leon Sylvers is producing the Sylvers with engineer Les Cooper and assistant David Leonard. And Grady Harrell is mastering an MCA album with producer Fred Wesley and engineer Wally Traugott Bosco Records artist Louis Bellson is

working on an album with producer Pete Christlieb, engineer Jim Hughart and assistant Bob Winard.

Voyeur is recording its first album for Camel/MCA at Image Recording. Pat Glasser is producing, with John Vannest at the board

A&M's Alan Gorrie is finishing his album at Conway Recording. Jay Gruska is producing, with Mick Guzauski engineering and Rick Clifford assisting. The Motels are there tracking songs with Richie Zito. Guzauski is at the board with help from Jeff Stebbins. Kevin Wells is doing an album for Beverly Glen. Peter Bunetta and Rick Chudacoff are producing, with Csaba Petocz engineering and Stebbins assisting.

Former Volumatix vocalist **Kerry Brown** is at **Mad Dog** working on a solo project with producer and studio owner **Mark Avnet**. Enigma act **TSOL** is there with an album produced by **Ron Goudie** and engineer **Dusty Wakeman**. Tropical Records act **Leatherwolf** is recording a metal album, with Avnet handling production and engineering.

NASHVILLE

John Culver is at Sound Emporium working on a project with producer Patty Parker ... Larry Lee and Danny Hilley are putting the finishing touches on a new album by the Ozark Mountain Daredevils at Hummingbird. Reunion Records artist Pam Mark Hall is there with producer Keith Thomas and engineer Hilley. Hilley will mix the album at Bennett House in Franklin, Tenn., with the mastering handled by Ted Jensen at New York's Sterling Sound.

OTHER CITIES

Three projects are underway at San Francisco's Automatt. Cyndi Lauper is mixing a live performance recording with producer Lennie Petze and engineer Ed Thacker. Executive producer John Yapp, producer Norman Newell and engineer John Kurlander are perfecting a digital recording of the PolyGram cast album for the Broadway show "Jerry's Girls," featuring Carol Channing and Leslie Uggams. And Narada Michael Walden is producing tracks for Aretha Franklin's next Arista album. Dave Frazer is at the board with help from Ray Pyle... Omar & the Howlers are completing their next album for Austin Records at Austin's Riverside Sound. Richard Mullen is producing.

At Santa Barbara Sound, Santa Barbara, Calif., Jack Puig is cutting basic tracks for Nashville's Imperials with engineer Terry Nelson. Kenny Loggins is completing his self-produced Columbia album, with Nelson at the board. Steve Fields is mixing down Iron Curtain's forthcoming EP, with Terry Bower at the console. Earl Robinson has an album underway with producer/engineer Daniel Protheroe. And Raygun is finishing tracks for a Santa Babylon Records album. Casey Jones is producing with Protheroe at the board

Some is producing with Profile the and Board ... In Sacramento, the Southern Empire Band is wrapping an album at Footetracks Recording. Perry Jones is producing with engineer Robbie Robertson.

At San Francisco's Different Fur Recording, James Taylor, Bill Payne and Lee Sklar are tracking a piece for an upcoming film soundtrack. Martin Rosen is producing, and Howard Johnston is at the board with help from Kim Foscato.

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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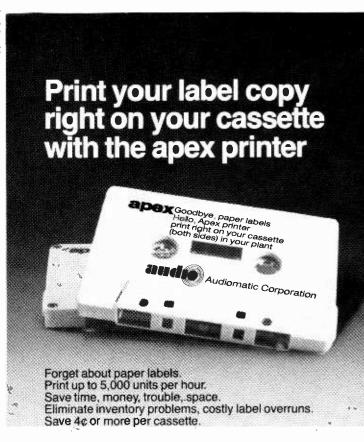
Pro Audio/Video



RAMSA's two new eight- and 16-track mixers, Models WR-T812 and WR-T820, are said to greatly simplify recording/mixdown operations by replacing the need to repatch with the ability to switch between the two operations. The WR-T820, shown here, features 20 inputs for eight-track and 16-track capability, while the WR-T812, not shown, features 12 inputs. Both boards can simultaneously mix incoming signals with tape playback signals during overdubbing without the need to repatch. Two different metering configurations are available for either mixer. The basic metering configuration consists of 10 12-point LED bar graphs, while optional meter bridges are available for each board. Suggested retail is \$4,995 for the WR-T820 and \$3,995 for the WR-T812.



Electro-Voice Inc.'s new PL78 is a cardioid condenser mike designed for a wide variety of musical applications, particularly live vocal and instrumental performances. The firm claims the new microphone achieves "heightened gain before feedback through a smooth, peak-free frequency response, a fine-tuned cardioid pick-up pattern and innovative transducer positioning." The PL78 may be powered either with an internal four and a half volt alkaline cell or via 24- to 48-volt phantom power. Suggested retail is \$208



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Patent For Compusonics Digital System

NEW YORK—The U.S. Patent Office has issued patent #4,472,747 for CompuSonics' "audio digital recording and playback system," according to CompuSonics Corp. president David Schwartz. Schwartz also says that a new patent application has been filed with the U.S. Patent Office for the company's magnetic storage system.

Schwartz says the newly issued patent covers all 17 claims filed by CompuSonics for the floppy diskbased digital audio recording and playback system on April 19, 1983. Patent applications covering 27 other countries are still pending.

Schwartz is delivering a technical paper at the Audio Engineering Society convention here Oct. 8-11, titled "Specifications And Implementation Of A Computer Audio Console For Digital Mixing And Recording."

Sony VP/GM George Currie

• Continued from page 40

into Sony pro audio has been achieved, says Currie, and MCI sales for 1984 have been "excellent." According to Currie, sales for MCI analog recorders are up 42% compared to the same period last year, and he cites an "amazing" 4.3% upturn in MCI's share of the console market.

"We're not doing significantly well in the major markets with the consoles," Currie says. "We're looking mostly to the secondary markets people with not a lot of money who still require high quality. We have three formidable opponents in the console market," he adds, citing Solid State Logic, Trident and Sound Workshop.

Looking to the future, Currie says that discussions regarding Sony's increasing involvement in the professional Compact Disc hardware field are "ongoing," but that they remain, for the time being, just discussions, although new machines, such as the CDP-3000, continue to be introduced.

Tandberg Sets Reorganization

NEW YORK—Tandberg A/S, the Oslo, Norway-based electronics firm, has modified its organizational structure, dividing the parent company into five separate product centers: Tandberg high fidelity, professional, satellite communications, educational and production.

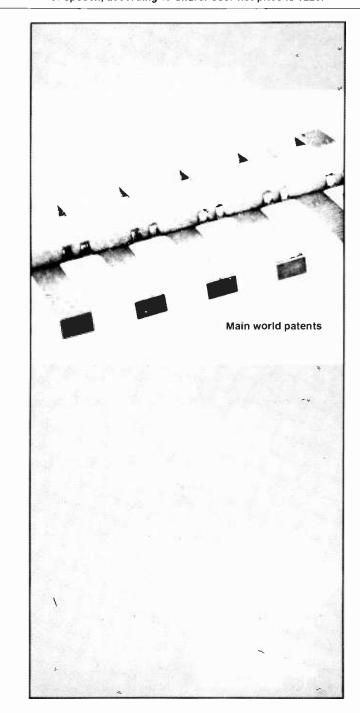




The DN780 reverberator/processor from Klark-Teknik Electronics utilizes 16-bit linear A/D and D/A convertors and a 32-bit arithmetic processor to process a high number of reflections in what Klark-Teknik terms "added density" reverberation. There are 20 factory presets for Room, Hall, Chamber and Plate, and variations of these can be stored in any of 50 non-volatile user memories. The DN780's Effects Program currently includes ADT, multi-tap echo, sound on sound, straight delay and infinite room, with additional programs made available to owners as they are developed. Reverb parameters are indicated via LED displays. Suggested retail is \$5,500.



Shure's newest addition to its Automatic Microphone System (AMS) is the AMS24 condenser microphone, a goose-neck unit designed for mounting to surfaces such as conference tables, desks and lecterns. As with other AMS mikes, an AMS24 connected to an AMS mixer will gate on automatically when addressed from within a 120-degree front acceptance angle. Any sounds that originate from outside this angle will not gate the microphone on, regardless of their loudness. When the speaker has finished talking, the mike will turn off. The AMS24's wide frequency response (100 to 10,000 Hz) is tailored specifically for maximum clarity and intelligibility of speech, according to Shure. User net price is \$220.



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Tolent Video Medium Not The Message For Daryl Hall & John Oates

By JEFF TAMARKIN

NEW YORK—Despite the popularity of their videos, Daryl Hall and John Oates admit that they're reluctant video stars.

"I'd be very happy if videos didn't exist," says Hall. "Being a musician, I'd rather have people just listen to music. But since the world isn't perfect, and video is here, our job is to make the best of it and to try to do something artistic with it. That's the real challenge."

real challenge." Hall adds, "The problem is that the musician, the creator of the song, is relegated to an actor's situation and can't really control what the outcome of the video is going to be. We're trying to bridge that gap and establish a rapport with our director."

The video for the duo's latest single, "Out Of Touch," was directed by Jeff Stein. "Out Of Touch" is the first single from "Big Bam Boom," Hall & Oates followup to four consecutive platinum albums.

The team say they consciously created a more urban/dance-oriented album this time around. But Oates says he doubts that they will lose any of their pop following because of the harder street direction.

"Actually, I think we'll gain," he says, "because AOR is starting to go more in our direction, which is blackwhite crossover. Radio is heading more in that direction now than at any time in the past 15 years."

The duo created much of the music for "Big Bam Boom" in the recording studio, writing and refining the material as it was put on tape. As a result, the line between the writing and recording processes was blurred beyond recognition.

Working with co-producer/engineer Bob Clearmountain and remixer Arthur Baker, Hall & Oates were able to eliminate much of the preproduction process, keeping the sessions lively and the music fresh. "It's much more spontaneous that way," says Hall. "We have a group of musicians we can rely on, who play with us live and understand us, so we can afford not to work it all out beforehand."

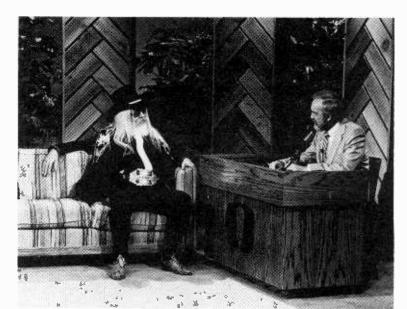
For all of Hall & Oates' recent pop success—"Out Of Touch" is their 14th consecutive top 40 hit since 1980—they say they never write or record with hits in mind. "We think about commerciality only in the sense of keeping up with our own standards," insists Hall. "We don't want to be obscure for obscurity's sake. But that isn't something we think about when we're doing the arrangements. We're thinking about writing the songs."

In addition to their work together, Hall recently wrote and co-produced "Swept Away" for Diana Ross, and will be writing a song for Carly Simon's next album.

Hall & Oates are also the subject of a new biography by music journalist Nick Tosches. The account, "Dangerous Dances," will be sold at the more than 90 concert dates the duo has planned beginning this month.

The tour is being sponsored by General Motors, in the same way that last year's tour was sponsored by Canada Dry. But both Hall and Oates dismiss charges that they have "sold out" to corporate interests.

"What's the difference between being sponsored by General Motors, which makes cars, or a record company like RCA, which also makes refrigerators?" asks Hall. "All record companies are corporations."



ROLLIN' WITH RALPH—Host Ralph Emery talks with Leon Russell during a recent episode of "Nashville Now." During the show, Russell performed "Rollin' In My Sweet Baby's Arms" and "Goodtime Charlie's Got The Blues."

Barry Gibb Setting Sail On Maiden Solo 'Voyage'

By PAUL GREIN

LOS ANGELES—Since Barry Gibb has been one of the leading figures in pop music for nearly two decades, it's surprising that he's only now releasing his first solo album, "Now Voyager," on MCA.

"It's something I always wanted to do," Gibb says, "but I never quite felt confident enough to do it. The man who really made me think seriously about it was [MCA president] Irving Azoff, who convinced me that there was possibly a market out there for me."

Gibb is also co-producing a fulllength video, which will be released in late November or early December (Billboard, Oct. 6). It's being billed as the first true video album. "I started conceiving the idea of it around the second or third song in the recording of the album," Gibb explains.

Gibb says the 70-minute video cost more than \$1 million to produce. He adds that Polydor, which releases his records in all territories outside of the U.S. and Canada, is the main backer of the project. Gibb says MCA "wanted to be involved, but later on decided it would be better to use the money elsewhere in promotional purposes."

Gibb is realistic about the potential for the video, which was produced by Green Back Films. "We're not going out to make a killing," he says. "The market isn't big enough yet to really do much more than help us break even."

Gibb says that at the moment he doesn't know if he'll do any live dates to support his album. "I don't think I'd enjoy doing live shows if I wasn't enjoying some sort of success from the album," he says, "so I'll wait and see what the record does."

The last time Gibb performed live was in 1979, on the Bee Gees' summer tour. The group didn't tour to support its 1981 album "Living Eyes," which was a major commercial disappointment, peaking at number 41 on the Billboard pop chart.

Gibb says the Bee Gees will return to the studio a year from now, with the intent of bringing out an album in early 1986. He adds that no label is set at the moment, and that the Bee Gees' deal with PolyGram will be terminated upon the delivery of two more songs.

Why the long layoff between albums? "Obviously we'd had a scare with 'Living Eyes,'" Gibb says. "It wasn't the kind of album we should have brought out at that point. It was a little too downbeat, as opposed to having energy. But we were trying to go for a change, to draw ourselves away from the falsetto vocals and do something that might be a little different. We knew the risks when we did that.

"As unhappy about it as we were at the time, we now appreciate why it didn't do well. We worked nine months on that album. That's crazy; I think you lose energy by doing that. The message has to be that we really can't take so long making albums.

"In any case, that frightened us into staying a little quiet and regrouping. The decision we came to was that we would do individual projects for a couple of years and get some fresh input. We can then use that when we come together again to make an album."

Gibb is philosophical about the failure of the 1981 album. "Living Eyes' to us is that kick in the backside to remind us that you have to be hungry. After the amount of albums that we had sold with both 'Saturday Night Fever' and 'Spirits Having Flown,' I thought it was very healthy that we got a kick anyway. You get a better perspective. You realize that you are in fact human, and that they're not ready to accept everything that you do."

The fate of that album may have also been linked to the tendency for the industry to topple its superstars.

"The business doesn't like to see its artists get too hot," Gibb agrees. "I think the same thing may apply to Michael [Jackson] if he overexposes himself—and I think a lot of that has already happened. As talented as the guy is, people will only hear something so many times and then they're ready for something else. The public is fickle, and the industry is fickle."

Though the Bee Gees have been off the market in recent years, Gibb's success in writing and producing hits for Barbra Streisand, Dionne Warwick and Kenny Rogers & Dolly Parton proves that he hasn't lost his commercial touch.

And Gibb says he senses no drastic changes in the market in the wake of new music and music video. He feels a hit song today is much like a hit song 10 or 20 years ago.

"There's not a whole lot of difference in the music," he says. "It isn't all that different from the '60s. To me, Culture Club sounds very much like Herman's Hermits."

Iron Maiden Pierces Iron Curtain British Rockers Bring Heavy Metal To Eastern Bloc

By ETHLIE ANN VARE

LOS ANGELES—British heavy metal veterans Iron Maiden chose an unusual itinerary to kick off a 13month world tour in support of EMI America's "Powerslave" album: a series of shows in Poland, Hungary and Yugoslavia.

A documentary entitled "Iron Maiden Behind The Iron Curtain," shown on MTV on Friday (5), graphically illustrated that Eastern Bloc fans are as avid about rock'n'roll as are Western ones.

"The Polish audiences were some of the best I'd ever seen," says Maiden vocalist Bruce Dickenson. "I think it's because they're so starved for Western entertainment."

Dickenson says that though other

European groups occassionally play Poland, they seldom bring a full stage show along, and "bands always treat it as a second-class country." Maiden, however, brought four full semis full of ancient Egyptian-style backdrops, 40,000 watts of PA and 700 lights.

"We didn't make any money on this trip," notes Dickenson. "Ticket prices were held very low, because it's all controlled by the state." The 10,000- to 18,000-capacity shows were all sellouts, according to a band spokesperson.

"In Warsaw," says Dickenson, "there were about 10,000 people inside the stadium, and about 5,000 people outside." Polish rock fans, he adds, also support a number of home"I think the government tolerates them," he says, "mainly because some of them tour in the West and export their records to the West. And that earns foreign currency. The Polish government will tolerate anything that earns foreign currency."

grown bands, which the state allows.

The Eastern European tour was arranged by Iron Maiden's U.K. agent, John Jackson of Fair Warning, who had been approached by a Polish cultural representative. "We agreed out of curiousity, really," says Dickenson. "That, and a desire to play somewhere in August, which is bloody difficult in Europe because everybody's on holiday. We wanted to start the tour in September, and we didn't want to go straight into the major markets cold."

Iron Maiden wraps up the European leg of its tour this month, heading to Canada in November and the U.S. (where Twisted Sister is expected to open for them) in December.

But even without arena shows to support it, "Powerslave" has gotten off to a fast start. In its third week on Billboard's pop chart, the album climbs to 21. And this success has been without the benefit of a hit single.

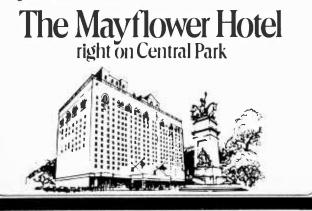
"We've only released one single in America," says Dickenson, "and I think that was probably a mistake. We were thinking of putting out a single of the 13 1/2-minute 'Rime Of The Ancient Mariner' from 'Powerslave,' but only as sort of a joke."

Radio play may be minimal, but Maiden (guitarists Adrian Smith and Dave Murray, bassist Steve Harris and drummer Nicko McBrain round out the group) is confident that its sales base is strong enough to push both "Powerslave" and last year's "Piece Of Mind" over the platinum mark.

"We're not a band with a conventional philosophy," says Dickenson. "People still don't believe we're serious. They think that one day we're suddenly going to come out with a three-and-a-half-minute ballad. But album after album, that never happens."

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Talent In Action

LIONEL RICHIE

Pacific Amphitheatre, Costa Mesa, Calif. Tickets: \$17.50, \$15

Lionel Richie has been touring almost nonstop for the past year, and it's starting to show It's not that his concert here Sept. 30 wasn't entertaining and well-packaged; of course it was that, and more. In fact, the problem may be that it was a little too well-packaged, a bit too choreographed and scripted. This made Richie seem slightly manic and on, and when he stopped to talk, a little glib and self-conscious. He came across like an over-eager tour guide at Disneyland who has his spiel down pat and delivers it with just a little too much enthusiasm.

Are we quibbling? Possibly. Richie's show is very good just as it is. But if he wants it to be -and he certainly shouldn't settle for great less-he needs to work on being looser and more spontaneous. Before he started his first solo tour, Richie and his advisors wisely sought the advice of some top-notch directors and staging experts. But now that Richie has proved that he can mount the Big Professional Show, it's time for him to peet away some of the Hollywood slickness and focus on the directness and simplicity that have always been at the heart of his music and his appeal

For one thing, Richie should be less concerned that too many ballads will slow down the show. Richie's emphasis on ballads may have been a problem before "All Night Long" and "Running With The Night," but it is no longer. At least it's not a problem to the degree that Richie should sacrifice three of his best songs in the interest of tempo. But that's just what he did-omitting "Three Times A Lady, compressing the exquisite "Still" into a oneminute version and performing the sublime, country-shaded "Sail On" as an uptempo toetapper (and, by so doing, losing the song's essence)

Richie was obviously seeking to bring a harder edge to the show. His efforts were most successful on a hot, searing version of "Run-ning With The Night," and on a punchy "You Are." They were less successful on extended versions of "Can't Slow Down" and "All Night Long," which bogged down in seemingly end-less drum solos, and, in the case of the latter song, a marathon breakdance session. (Also, the four dancers on "All Night Long" were dressed in new wave chic, which doesn't fit the spirit of the song nearly as well as the Third World costumes usually associated with it.)

The best part of the show came when Richie stripped away the excess and sang his clas sics like "Stuck On You" and "Easy," which combine gentle, graceful melodies, conversa tional lyrics and warm, reassuring vocals. Ri chie brightened "Easy" with some street-corner doo-wops, and then demonstrated how similar the melody line "Easy like Sunday morning" is to the title hook of Al Jarreau's hit "We're In This Love Together.

Richie was backed by a seven-man band, and Sheila E, also served as quest percussionist on "All Night Long." The show was opened by comedian Byron Allen from NBC-TV's "Real

People One final note: The audience seemed to be 98% white, which may be due in part to the nature of the Orange County venue, but is also doubtless due to the nature of Richie's current PAUL GREIN audience appeal.

CYNDI LAUPER

Bouvard Auditorium, Los Angeles Tickets: \$10.50, \$7.50

Cyndi Lauper's image may be kooky and fun-loving, but her live show is remarkably tough and aggressive. Appearing here Sept 28. Lauper pounded her fists into the air kicked the mike stand and went into the audience and yanked dozens of people out of their seats. All of this suggests that Lauper is resisting being typecast as America's new pop princess.

It's noteworthy that Lauper is seeking to keep her rough edges even after attaining such symbols of mass appeal acceptance as a series of top five singles and a pair of tv visits with Johnny Carson. After the Go-Go's' similar broad-based success in 1982, they seemed to soften those edges, and submit more willingly to the pop sweethearts tag, perhaps to their longterm career detriment.

The fact that Lauper can go from "The Tonight Show" to this special show on the U.S.C. campus, and be a hit with both audiences, underscores her wide appeal. The highlights of the show were the title track

to "She's So Unusual," with its hard edge and rocking beat, and that album's three smash singles. The show also served to underscore how critical "Time After Time" was in Lauper's career development. That Lauper was able to follow the frolicking but somewhat glib "Girls Just Want To Have Fun'' with a serious ballad like "Time After Time" proved her to be an artist of unexpected versatility and depth. "Time After Time'' is almost certain to be nominated for Grammys for record and song of the year and rightly so: It's probably the closest we're going to come in the MTV age to a "You've Got A Friend.

Lauper's presentation of "Girls Just Want To Have Fun'' was also noteworthy in that it borrowed heavily from Arthur Baker's remixed version of the single

While Lauper has gotten a lot of mileage out of her Betty Boop speaking voice, it's probably time for her to drop it; otherwise, she may find herself keeping that novelty act up for the rest of her career. In general, there's a bit too much mudging and posing in Lauper's act. The only other major problem was the decision to give the keyboardist a lead vocal spot right in PAUL GREIN middle of Lauper's show.

QUIET BIOT

The Forum, Los Angeles Tickets: \$13.50, \$11

vin DuBrow, Carlos Cavazo, Frankie Banali and Rudy Sarzo. After 10 years of slogging away, Quiet Riot was headlining the Forum That the venue didn't quite sell out and that the group's latest album is slipping down the charts seemed to hardly faze them at all.

"There's nothing like a hometown crowd!" cried vocalist DuBrow, a vision in black, white and yellow stripes. He looked like an escaped bee from "Saturday Night Live"; his agonized heavy-metal shriek could shatter Jello. But he was able to cheerlead a sea of teenagers into stomping and clapping along to hits like "Cum On Feel The Noize'' and "Mama Weer All Crazee Now

Calling Quiet Riot's set predictable is under stating the point. No cliche was left unturned. From the timing to the pacing to the smoke, light and laser effects, the band steadfastly avoided originality at every step. The only heartfelt moment came when the group presented a platinum copy of "Condition Critical" to Mike Harrison and Jeff Gonzer of KMET, the station which first played the song "Bang Your Head.

Quiet Riot has about three good songs: "Winners Take All," an anthem they wrote a decade ago, plus the singles "Noize" and "Crazee," which Slade wrote a decade ago. In the interim, guitarist Cavazo apparently worked on his speed (not his elegance), Sarzo and Banali on their volume (not their rhythm), and DuBrow on holding a microphone stand in his mouth

It would be unfair to call the performance unsuccessful; the reception by the majority of fans was warm. But even the diehards must have sensed that the show was being done by the numbers. Superficial aspects were fine Tractor-driven lighting trusses were imposing, lasers nighlighting the drum kit and lead guitar were attractive, the sound was more than loud enough and reasonably clean. There was tons of surface, but very little substance.

"Tomight is very special to us," said DuBrow as he came back for the second encore. That was a line delivered from the gut. Unfortunately, it was the only sound delivered from the gu ETHLIE ANN VARE all night



DANCIN' WITH THE BIG BOYS-Rod Stewart entertains a Madison Square Garden crowd with one of his trademark shimmies. (Photo: Chuck Pulin.)



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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 Oct. 2

- JACKSONS—\$2,640,000 (\$3,300,000 Canadian), 110,000, \$30, Stadium Management Corp., Olympic Park Stadium, Montreal, two shows, two sellouts, Sept. 16-17. BRUCE SPRINGSTEEN—\$499,045, 34,800, \$15 & \$12.50, Festival
- East Concerts, Buffalo (N.Y.) Memorial Auditorium, two shows, two sellouts, Sept. 24-25.
- SAMMY HAGAR, KROKUS—\$310,371, 24,000, \$13.50 & \$12.50, Contemporary Prods., The Arena, St. Louis, two shows, two sellouts, Sept. 28-29.
- RUSH, RED RIDER—\$285,641 (\$357,052 Canadian), 23,162 (24,000), \$16.50 & \$15.50, Concert Prods. International, Maple Leaf Gardens, Toronto, Sept. 21-22. RUSH.
- -\$257,640, 16,952, \$16.50 & \$15, Bill Graham Presents, Greek YES
- Theatre, Berkeley, two shows, two sellouts, Sept. 21-22. RUSH, HELIX—\$247,837, 18,340, \$14.50 & \$13.50, Monarch Entertainment Bureau, Byrne Meadowlands, East Rutherford, N.J., one show, Sept. 29
- ROD STEWART—\$201,817, 13,646 (14,632), \$15 & \$13.50, Brass Ring Prods./Concert Promotions Inc., The Omni, Atlanta, Sept. 28.
- LIONEL RICHIE, BYRON ALLEN-\$194,702, 11,402, \$17.50 & \$15, Bill Graham Presents, Cow Palace, San Francisco, one show, sellout, Sent 28
- DIANA ROSS-\$186,997, 11,632 (11,777), \$16.50 & \$13.50, Cross Country Concerts, Hartford (Conn.) Civic Center, Sept. 24. RUSH, HELIX—\$166,708, 11,947 (12,500), \$14.50 & \$12.50, Larry
- Vaughn/Ron Delener, Nassau Coliseum, Unioridale, N.Y., Sept. 30. ROD STEWART—\$133,539, 9,096 (9,600), \$15 & \$13.50, Pioneer
- Prods./Sound Seventy Prods., Murphy Center. Murfreesboro, Tenn., Sept. 29. RICK SPRINGFIELD, COREY HART—\$130,052, 10,004, \$13, Beaver Prods., Jackson (Miss.) Coliseum, one show, sellout, Sept. 23.
- RUSH, FASTWAY-\$120,932, 9,830, \$12.50 & \$10.50, Cross Coun-
- try Concerts, New Haven (Conn.) Coliseum, one show, sellout, Sept. 24. THOMPSON TWINS, A FLOCK OF SEAGULLS, WEATHER GIRLS-\$110,001, 8,086 (10,000), \$15 & \$13.50, Bill Graham Presents, Oakland (Calif.) Coliseum, Sept. 23.
- NEIL YOUNG, WAYLON JENNINGS—\$107,033, 8,476 (13,346), \$12.75 & \$11.75, Sunshine Promotions, Rupp Arena, Lexington, Ky., Sept. 22
- LIBERACE—\$104,490, 7,057 (9,000), \$20-\$12.50, Stardate Prods. Dane County Exposition, Madison, Wis., Sept. 23.
- YES—\$104,385, 6,959 (8,000), \$15, Bill Graham Presents, Lawlor Events Center, Reno, Sept. 20.
- CHICAGO, ALAN KAYE—\$101,641,7,621 (9,662), \$13.50, In-House, Centennial Hall, Toledo, Sept. 28. LIBERACE, CATTE ADAMS—\$100,138, 5,711, \$20, \$17.50 & \$15,
- In-House, Prairie Capitol Convention Center, Springfield, III., one show, sellout, Sept. 21.
- THOMPSON TWINS, BERLIN—\$95,775, 7,894, \$12.50, Evening Star Prods./Jam Prods., Special Events Center, Salt Lake City, one show, sellout Sent 19
- JOAN RIVERS, GARY SHANDLING, DENNIS BLAIR-\$95,555, 4,953, . \$15 & \$10, Mid-South Concerts, Mud Island Amphitheater, Memphis, one show, sellout, Sept. 20.
- GEORGE BENSON—\$92,680, 3,029 (5,617), \$16.50, Evening Star Prods., Gammage Performing Arts Center, Tempe, two shows, one sell-Sept. 30.
- NIGHT RANGER, BLACK & BLUE-\$81,124, 5,868, \$14 & \$13, Double Tee Promotions, Civic Auditorium, Portland, Ore., two shows, two sell-outs, Sept. 19-21.
- Y&T, TWISTED SISTER, LITA FORD-\$77,032, 5,568 (8,500), \$15 &
- Y&T, TWISTED SISTER, LITA FORD—\$77,032, 3,506 (8,500), \$13 & \$13.50, Bill Graham Presents, San Francisco Civic Center, Sept. 25.
 Y&T, TWISTED SISTER, LITA FORD—\$74,502, 5,427 (6,400), \$14 & \$13.50, Bill Graham Presents, San Jose (Calif.) Civic Auditorium, two shows, Sept. 18-19.
- NIGHT RANGER, BLACK & BLUE-\$65,515, 5,697, \$11.50, Double
- Tee Promotions, Jackson County Expo Hall, one show, sellout, Sept. 22, CYNDI LAUPER, HARD ATTACK—\$46,791, 3,441, \$13.50, Bill Graham Presents, Berkeley (Calif.) Community Theater, one show, sellout, Sept.
- LOU REED, JIM CARROLL, RUN DMC, ARLENE SMITH & THE CHAN-TELS, 14 KARAT SOUL—\$41,567, 3,226, \$14.50 & \$13.50, Monarch Entertainment Bureau, Capitol Theatre, Passaic, N.J., one show, sellout,
- POINTER SISTERS—\$41,250, 3,314, \$14.95, In-House, Holiday Star Theater, Merrillville, Ind., one show, sellout, Sept. 30. Y&T, TWISTED SISTER—\$28,082, 2,224, \$13.50 & \$12.50, Double Tee Promotions, Starry Night, Portland, Ore., two shows, Sept. 27-28.
- LOU REED, SWIMMING POOL Q'S-\$24,555, 1,637 (1,701), \$15, Brass Ring Prods./Monarch Entertainment Bureau, Royal Oak (Mich.) Music Theater, Sept. 29.
- RATT, SANTERS-\$19,560 (\$24,450 Canadian) 1,741 (2,500), \$15, Concert Prods. International, Massey Hall, Toronto, Sept. 25.
- SECOND CITY NATIONAL TOURING COMPANY—\$13,349, 1,504 (1,813), \$9.50 & \$8.50, Prism Prods., Michigan Theatre, Ann Arbor, Sept. 22.
- B.B. KING, ESQUIRES—\$10,625, 850, \$12.50, Double Tee Promo-tions, The Starry Night, Portland, Ore., one show, sellout, Sept. 21. MIGHTY DIAMONDS—\$2,530, 253 (500), \$10, Evening Star Prods., After The Goldrush, Tempe, Ariz., Sept. 25.

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Dance Trax

By BRIAN CHIN

New singles, in an above-average week: Our personal favorite is a dance leftfielder but a top 40 natural, Dhuo's "Walkin' " (Sire 12-inch), which is a downtempo mood piece produced by Matteo Bonsanto, a member of the Italian production team behind Kano. Mark Kamins remixed the finely detailed U.S. edition ... Two key remixes: Bruce Springsteen's mad and passionate "Cover Me" (Columbia 12-inch) gets the full-overdub Arthur Baker treatment, resulting in a rhythmic mesh as dense as "Walking On Sunshine." Baker also remixed Daryl Hall & John Oates' "Out Of Touch" (RCA 12-inch) with a vast, all-out approach; there's a definite Kraftwerkian note in the dub version.

The news is all bad again in Divine Sounds' "Changes (We All Go Through)" (Specific 12-inch, through Fantasy), which adds a toned-down rock guitar to the gospelish wail of the group's underground hit "What People Do" ... Nolan Thomas' "Yo Little Brother" (Emergency 12-inch) also looks at the dark side of everyday life, attaching a harder version of the "Mama Used To Say" theme to the trademark "Shannon" beat of Liggett & Barbosa ... Marcel King's "Reach For Love" (A&M 12-inch) is just a great club cut, with a determinedly upbeat message; we hope radio will go for it. Mark Kamins remixed the U.S. version Peter Brown's "Love Is Just The Game" (Columbia 12-inch) should be as easy a club cut as was his last chart-topper; this new side is a mainstream black

record as well Talking Heads' "Once In A Lifetime" (Sire 12-inch promo), a street/dance-rock hit of years' standing which spawned one of the classic early music videos, is the single from "Stop Making Sense" and should easily crash the overground.

* * *

Chaka Khan's "I Feel For You" album (Warner Bros.) shows Khan at the peak of her powers again. Sporting a nine-man production team, the album runs from sharp techno-pop ("Love Is Alive," "This Is My Night," "La Flamme") to a gutsy kind of adult contemporary ("Stronger Than Before," "Through The Fire"). Khan's inconsistent recorded work has obscured her standing recently, but with this fine new work, there's no reason why she should be overshadowed even by such an imposing figure as Tina Turner-they share a talent for lyricintensive delivery that's almost literary. For that reason alone, Khan should really be the next black artist to score an AOR crossover.

* * *

Notes: Bronski Beat, we are told, is once and for all due for U.S. release on MCA; "Smalltown Boy" ships late this month and an album Nov. 7... The other Brit phenom, Frankie Goes To Hollywood, will cover "Born To Run" and "Do You Know The Way To San Jose" on the upcoming album "Welcome To (Continued on opposite page)

DISCOS DANCE 12"- U.S. & Imports (WHOLESALE FOR STORES) (SALE Andda - Engliand - Germany light - France - Holland We have a complete selection of all U.S. re- leases and all import disco records. We also export to foreign countries. Some of our brand new releases are: Import LP's W.S. & Canadia 12" Cong After Midnight—True Sace Effects #2 And Like That—Keliy Page Poole From Ibiza (remix)—Sandy Martin Menore 10 Speakers- Date Show Import LP's Number 2 In Love—Nancy Martiner Romes Number 2 In Love—Nancy Martiner Pay Time—Dan Eller Scate Of The Night—Maggie Safe Edde And The Soul Band State Of Emergency—Ireen Nande's Augiting—Heat Exchange Wh-Bronski Beat Comp I Condet a Light New Condet The State Edde And The Soul Band State Of Emergency—Ireen Nande's Augiting—Heat Exchange Wh-Bronski Beat Come To Me—France Joli A Little Lowin/Con't Turn Around—The Rase Use Cames—Jounde's Light New Condet Scate Wh-Bronski Beat Come To Me—France Joli A Little Lowin/Con't Turn Around—The Rase Use Games—John Paul Young That's The Touble/I Need A Man- Gace Jones Easy Love (remix)—Vicki Benson Chinese Eyes—Facy Wi Love—Lime Bate Of The Night—Maggie Come To Me—France Joli A date Low/Mercy—Carol Jiani Memory—Mange Ain't No Mountain (remix)—James Brown Feel's Like it in Love—Keily Marie Lat's Stari To Dance—Keily Marie Lat's Stari To Dance—Chean Love/You're My Magcian—Lime Pus meny more Dick Witz - Watson Complexe Complexe Carol Stari More Stari To Dance—Time Sese CONKLIN ST. FARMINGDALE, NY 1735 (16) 694-4545 TELEX			Continued on opposite page)
Italy - France - Holland Some of our brand new releases are: U.S. & Canadian 12" Long Atter Midright—True Space Effects # 2 A Mar Like That—Keily Page People From Ibza (remix)—Sandy Martin Dong Atter Midright—True Space Effects # 2 A Mar Like That—Keily Page People From Ibza (remix)—Sandy Martin Dong Atter Midright—True Space Effects # 2 A Mar Like That—Keily Page People From Ibza (remix)—Sandy Martin Dong Atter Midright—True Space Effects # 2 A Mar Like That—Keily Page People From Ibza (remix)—Sandy Martin Dong Atter Midright—True Space Effects # 2 A Mar Like That—Keily Page People From Ibza (remix)—Sandy Martin Comp Active France Joli A Little Lown/Don't Turn Around—The Remembering Love—Tiffary Pay Time—Char Eller Sur Games—Outhrown D.J. Complicated Situation—Real Juice Lovemaker—Kim Lamour My Love—Lime Beat Of The Night—Magge Buy tore (remix)—Vick Benson Chinese Eyes—Farcy Hold On'T OM y Love—Jimmy Ruffin Touch Me Baby—O'Hara Que Me Pasa—Vicio Latino Coundown (remix)—Kifi and the Love Tonss Title Tatlie—Bai Centro See Machine (11 min)—James Brown Fee's Like 1'm In Love—Keily Marie Let's State To Dance—Bohannon Babe, We're Gonna Love/You're My Magician—Lime Plus many more	U.S. & Im	Ports We have leases an export to	d all import disco records. We also
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Talent World Tour, Album Launch Deep Purple Comeback

LOS ANGELES-Deep Purple's first album for PolyGram is due Oct. 29 on Polydor. It will be followed by a tour of Australia, New Zealand, Japan and the Far East in November and December, with U.S. dates planned from January to March, and

Europe slated for March and April. The group, which announced its re-formation this past April, consists of Ian Gillan, Ritchie Blackmore, Roger Glover and Jon Lord. That lineup hasn't recorded together in a decade.

Polydor International will release the new album on the same date in the international market. Deep Purple hit its peak in 1973 with the top five single "Smoke On The Water" and the top 10 albums "Machine Head" and "Made In Japan."

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'his	Last	Weeks	photocopying, recording, or otherwise, without	t the pri This Week	Last Week	Weeks On Chart	rmission of the publisher
eek	Week	Chart 5	TITLE(S), Artist, Label SWEPT AWAY-Diana Ross-(12 Inch)	Week (41)			TITLE(S), Artist, Label OUT OF TOUCH–Daryl Hall & John Oates–(1
			RCA PW13865	42	NEW 6	15	Inch) RCA PW13917 CARIBBEAN QUEEN (NO MORE LOVE ON
2	3	9	LET'S GO CRAZY/EROTIC CITY-Prince And The Revolution-(12 Inch) Warner Bros.				THE RUN)-Billy Ocean-(12 Inch) Jive JD1-9215
3	1	7	0-20246 THE MEDICINE SONG-Stephanie Mills-(12	(43)	61	2	VICIOUS—Black Mamba—(12 Inch) Garage ITG-201 GIRLS, GIRLS (AH-AH-HI)—Solo—(12 Inch)
4	4	9	Inch) Casablanca 880 180-1 WOOD BEEZ/ABSOLUTE-Scritti Politti-(12	44 (45)	39 51	6	Next Plateau NP 50022 CENTIPEDE-Rebbie Jackson-(12 Inch)
5)	8	4	Inch) Warner Bros. 0-20225 I FEEL FOR YOU-Chaka Khan-(12 Inch)	45	25	2	Columbia 44-05047 THE MEXICAN-Jellybean-(12 Inch) EMI-
6)	7	7	Warner Bros. 0-20249 TWO TRIBES-Frankie Goes To Hollywood-(12	40	25 47	3	America V-7831 BOP 'TIL YOU DROP-Rick Springfield-RCA
7	6	8	Inch) ZTT/Island 0-96931 IN THE EVENING-Sheryl Lee Ralph-(12 Inch)	47	34	6	PW13868 HEAD OVER HEELS-Illustrated Man-(7 Inch
8)	9	5	New York Music Co. NYM-11 SLIPPERY PEOPLE-The Staple Singers-(12	40	NEW F		Capitol B-5392 SEXOMATIC—The Bar-Kays—(12 Inch)
9	10	5	Inch) Private I 4Z9-05078 TORTUREThe Jacksons(12 Inch) Epic	50	33	12	Mercury 880 255-1 SHE BOP-Cyndi Lauper-(12 Inch) Portrait
10)	12	5	49-05075 THE LUCKY ONE-Laura Branigan-(12 Inch)	50	53	2	49-05011 I WISH YOU WOULD-Jocelyn Brown-(12
1	13	7	Atlantic 0-86925 LIGHTS OUT-Peter Wolf-(12 Inch) EMI-	(52)	NEW E		Inch) Vinyl Dreams VND D03 DON'T BE MY ENEMY/WAIT-Wang Chung-
12)	19	6	America V-7834 HONEY TO A BEE-Tina B(12 Inch) Elektra	53	NEW E		(12 Inch) Geffen 0-20252 TOGETHER IN ELECTRIC DREAMS-Giorgio
13)	21	4	0-66944 TUCH ME-Wish Featuring Fonda Rae-(12		NEWE		Moroder & Phil Oakey-(12 Inch*) Epic AS-1937
14	14	5	Inch) KN/Personal KN1001	54	54	2	REACH OUT (EVERLASTING LOVER)- Unlimited Touch-(12 Inch) Prelude
			UNDER THE GUN-Face To Face-(12 Inch) Epic 49-05033	(55)	NEW E	NTRY	PRLD-683 TAKE A BITE-Eve Elektro-(12 Inch) Black
15) 16	15 5	7 10	WHAT KIND OF GIRL-APB-(12 Inch) Import SET IT OUT-Midway-(12 Inch) Personal	56	35	6	Suit BS-003 (WHAT) IN THE NAME OF LOVE-Naked
17	17	5	P49811 NEXT LOVE-Deniece Williams-(12 Inch)	57	36	8	Eyes-(12 Inch) EMI-America V-7832 SHOT IN THE DARK-The Michael Zager
18)	31	3	Columbia 44-05043 BLUE JEAN/DANCING WITH THE BIG BOYS-				Band-(12 Inch) Mosaic/CBS Associated 4Z9-05046
19)		3	David Bowie-(12 Inch) EMI-America V-7838	58	59	3	ONCE IS NOT ENOUGH-Oh Romeo-(12 Inch Personal/Oh My! OM 4010
	32		STRUT-Sheena Easton-(12 Inch) EMI- America V-7837	59	60	6	ONE HOT NIGHT-Pure Energy-(12 Inch) Prism ITP 204
20	20	6	DYNAMITE-Jermaine Jackson-(12 Inch) Arista AD1-9222	60	64	2	SING YOUR OWN SONG/TIME BOMB–Jeani Tracy–(12 Inch) Megatone MT-125
21)	26	5	FLESH FOR FANTASY-Billy Idol-(12 Inch) Chrysalis 4V9-42810	61	NEW E	NTRY	AFTER THE DANCE-Krystol-(12 Inch) Epic 49-05084
22)	29	3	JUNGLE LOVE-The Time-(12 Inch*) Warner Bros. A-2194	62	NEW E	NTRY	BETTER BE GOOD TO ME-Tina Turner-(12 Inch) Capitol V-8609
23)	24	6	DON'T STAND ANOTHER CHANCE-Janet Jackson-(12 Inch) A&M SP-12105	63	NEW E	NTRY	FRIENDS/FIVE MINUTES OF FUNK–Whodini (12 Inch) Jive JD1-9227
24	11	9	RELEASE THE TENSION-Circuit-(12 Inch) 4th & Broadway BWAY405	64	42	7	I NEED A MAN IN MY LIFE-Katie Kissoon- (12 Inch) Jive JD1-9247
25)	45	2	BODY ROCK-Maria Vidal-(12 Inch) EMI- America V-7836	65	50	13	RELEASE YOURSELF-Aleem-(12 Inch) NIA NI-1241
26)	41	3	A GIRL IN TROUBLE (IS A TEMPORARY THING)-Romeo Void-(12 Inch) Columbia	66)	NEW E	NTRY	SOMEBODY-Junior-(12 Inch) London 882 008-1
27	27	5	44-05103 MISSING YOU-John Waite-(12 Inch) EMI-	67	43	8	FREE NELSON MANDELA-The Special AKA- (12 Inch) Chrysalis 4V9-42793
28	28	7	America V-7833 I CAN'T TAKE IT-Janet Wright-(12 Inch)	68	46	15	HIGH ENERGY-Evelyn Thomas-(12 Inch) TS TSR-833
29	16	7	Cotillion 0-86922 CRUEL SUMMER–Bananarama–(12 Inch)	69	66	14	DANCING IN THE DARK-Bruce Springsteen (12 Inch) Columbia 44-05028
10)	58	2	London 810 291-1 PRETTY MESS-Vanity-(7 Inch) Motown	70	70	2	GUNSMOKE BREAKOUT-Willesden-Dodgers- (12 Inch) Jive/Electro JED1-9228
31	18	12	1752MF NO FAVORS-Temper-(12 Inch) MCA 23506	71	63	5	HARDROCK-Herbie Hancock-(12 Inch) Columbia 44-05027
32	22	11	YOU GET THE BEST FROM ME-Alicia Myers- (12 Inch) MCA 23511	72	72	19	THE GLAMOROUS LIFE-Sheila E(12 Inch) Warner Bros. 0-20251
33	23	9	NIGHTIMEPretty Poison-(12 Inch) Svengali	73	69	10	JUST THE WAY YOU LIKE IT-The S.O.S. Band-(12 Inch) Tabu 4Z9-05031
4	49	1	SR8403 I'M GIVIN' ALL MY LOVE-Terri Wells-(12	74	67	9	BREAKER'S REVENCE-Arthur Baker-(12 Inch) Atlantic 0-86931
15	44	5	Inch) Philly World 0-96924 IN THE RIVER-I-Level-(12 Inch) Virgin/Epic	75	. 73	6	THE MORE YOU LIVE, THE MORE YOU LOVE-A Flock Of Seaguils-(12 Inch) Jive
36	37	3	49-05070 HIEROGLYPHICS/PRIVATE WORLD-The Vels-	76	74	7	JD1-9221 GET OFF (YOU FASCINATE ME)-Patrice
7)	38	5	(12 Inch) Mercury 880 138-1 TASTE SO GOOD-File 13-(12 Inch) Profile	77	71	7	Rushen–(7 Inch) Elektra 7-69702 MADE IN THE USA–I.R.T.–(12 Inch)
8	40	4	PR07052 HOT POTATO-LaToya Jackson-(12 Inch)	78	77	4	RCA/Automatic PW13852 YOUR TOUCH-Bonnie Pointer-(12 Inch)
39)	52	5	Private 4Z9-05074 WHERE DO THE BOYS GO-Men Without	79	68	9	Private I 4Z9-04996 THESE THINGS HAPPEN–David Van
10)	57	2	Hats-(12 Inch) MCA 23513 HAND ON MY HEART-Shriekback-(12 Inch)	80	65	13	Tieghem-(12 Inch) Warner Bros. 0-20234 MUSIC IS THE ANSWER-Colonel Abrams-(1
2		-	Import				Inch) Streetwise SWRL2235

Talent

MUSICAL 'SHORT STORIES' DeBurgh Drawing Teen Devotees

By SAM SUTHERLAND

LOS ANGELES-Chris De-Burgh's expanding overseas audience and a recent, partial breakthrough here via video and radio play find the veteran singer/songwriter tapping a younger, more emphatically rockoriented market. DeBurgh refuses to court the MTV generation at the expense of the older fans he won in the '70s.

"Strangely enough, what's happening to me as I go from country to country is that I'm trading generations," the 35-year-old performer observed on the eve of his final U.S. concert in a current international tour. "In places like France, Germany and the Continent in general, I'm drawing much younger, teenaged au-diences, which frankly baffles me."

This evolution follows DeBurgh's conscious balancing act in evolving his persona as a musical "storytell-'On 'Man On The Line,' I was er. very keen about not alienating my old fans—I'll always put a ballad on there, and try to be 'sensitive,' " he says, alluding to his most recent A&M album, his sixth since signing with the label in 1974.

"I said to Rupert [Hine, the album's producer], 'Look, I'm fighting a rear guard action here with the people who came to love my music in the '60s and '70s.' So I really worked to insure that that wouldn't happen." DeBurgh can hardly be blamed for

remaining mindful of his earlier audience; beyond any sense of personal

1) disc

loyalty, the Argentine-born musician already has a long history of hits abroad. His Stateside acceptance, while now a high priority, is thus tempered by DeBurgh's own philosophical view of how careers must operate in the long run.

DeBurgh's penchant for dramatic performances and a narrative sensibility are reflected in his frequent description of his albums as "books of short stories." His subsequent growth during the '70s, via his A&M recordings and his long-lived management ties with Mismanagement Ltd., found him appealing to his own peers. "I find it ludicrous that everyone

thinks the teen market is the only one to pursue," he comments. "I think there's a huge silent majority out there that's being ignored. There's a Catch-22 in that no one is making records for them, and if they did, they wouldn't get played.

still reaches that invisible new adult audience. DeBurgh recognizes that his American success had been dependant on the younger fans courted by radio.

aggressive rock edge added with his two Hine-produced albums, De-Burgh attributes the newer approach to concert work, not conscious radio strategies

working much larger venues, with a concentration of arena dates forcing him to punch up his live sound. De-

Burgh, who expressed interest in working with the successful English producer (the Fixx, Robert Palmer, Saga) after hearing Hine's evocative "Immunity" solo album, welcomed the fresh technique Hine brought

Video, though, may have been the force which clinched DeBurgh's first major U.S. hit, "Don't Pay The Ferryman." With its supernatural storyline and gothie imagery, "Ferryman" yielded a natural platform for a conceptual video clip.

While clearly grateful for the exposure, DeBurgh admits to "mixed feelings" about video, partially because of the current trend toward conceptual clips that eliminate the listener's own imagination in completing the are between artist and audience



Continued from opposite page

The Pleasure Dome" ... Wham!'s upcoming album will include George Michael's solo U.K. chart-topping single, "Careless Whisper," in its U.S. edition only.

*

Our suggestion of the week: If the twelve-inch single is to be developed as a real salesmaker, it is time to put two different and worthwhile songs on each disk, aside from the "dub" version, which now often amounts to a self-congratulatory cliche-razor-blade hotdogging, if you will. Even the most low-budget rap records include a brief free-style rap different from the featured cut on a 12inch, while the non-LP B side is becoming something of a status symbol on the standard seven-inch single. Best examples recently of value-for-\$4.98: both of Prince's recent 12-inches; others by Scritti Politti. Chaka Khan and Madonna, all on Warner Bros.; David Bowie's new EMI America 12-inch; Tina Turner's Capitol 12's; the Elvis Costello and Paul McCartney 12-inches on Columbia; Alicia Myers' "Say" and "Thank You" reissue on MCA, and FGTH's maga-zine-like "Two Tribes" 12-inch on Island.



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Prince Concert Dates Set D.C. Ticket Sales Record

This story prepared by Bill Holland in Washington and Nelson George in New York.

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WASHINGTON—Prince's coming concert dates at the Capitol Centre here have broken all local records for ticket sales

More than 130,000 tickets were sold in less than 10 hours for the seven shows, Nov. 18-20, 26 and 28-30. The tickets for the first three shows, which went on sale Sept. 24, sold out within six hours. The tickets for the added shows, which went on sale Oct. 2, sold out in four hours, according to Darryll Brooks, president and owner of G Street Express Inc., the production company putting on the series of shows.

The Prince dates also broke another local record: total number of shows. The previous record-holder was a five-concert series nine years ago featuring the Beach Boys and Chicago

Washington is set to be the fourth stop on Prince's much-anticipated "Purple Rain" tour, which will also feature his band the Revolution and opening act Sheila E. The tour is being co-promoted by Dick Klotzman and Quentin Perry.

The tour is set to open with eight shows in nine nights at Detroit's Joe Louis Arena, Nov. 4-12. It will then move on to Greensboro, N.C., Nov. 14-15, before heading to Hampton, Washington, Philadelphia and New England.

In December, the tour will reach

Prince's hometown, St. Paul. In January and February, Prince is set to head West, playing such major markets as Los Angeles. The tour will move to Europe for two to three weeks in March before returning Stateside for a series of concerts in the New York area.

This tour will reportedly be Prince's last for about two years. According to a spokesman, "Prince will take time off from the road to work in films. He has two projects in preparation now, one of which isn't a musical.



JULIO HOOPLA—Julio Iglesias takes a break between ballads to tell a joke during one of his Radio City Music Hall dates in New York. (Photo: Chuck Pulin.)

All-Star Cast Turns Out For Tribute To Bill Graham By JACK MeDONOUGH

SAN RAFAEL, Calif.-A tribute to Bill Graham drew a full house of 2,000 to the Marin County Civic Center Sept. 29 for a program that mixed live music, original video and reminiscences from such guests as Francis Ford Coppola, Ken Kesey, David Rubinson and Herbie Herbert.

The affair was put together by the Mill Valley Film Festival and the Marin Video Archives (with proceeds earmarked to assist both of those non-profit organizations) as a retrospective honoring Graham's 19

years in the business.

The central theme of the evening, put forth both by the live speakers and in several cases on videotape (Mick Jagger, Keith Richard, Eric Clapton, Pete Townshend, Elton John, Grace Slick and Paul Kantner, plus veteran members of Graham's staff) was that Graham had revolutionized the live presentation of rock music in America.

The high point of the evening musically was the team-up of George Thorogood and Norton Buffalo on a blistering Chuck Wasn't Me." Berry-ish

Nicolette Larson had opened the show singing "You Send Me," backed by the 11-piece house band (which included the six-man Tower of Power horn section). She then was joined by former Stoneground vocalist Annie Sampson for "Show Me."

Later, Jerry Garcia and bassist John Kahn did two acoustic duets, including "Ripple"; Paul Butterfield and Rick Danko fronted "C.C. Rider"; Elvin Bishop, Tommy Johnston, Carlos Santana and Chris Michie led a four-guitar attack on "Walking Blues," and Johnston led the troupe through a Doobie Brothers segment on "China Grove" and "Listen To The Music.

Everyone joined forces for the finale of "A Little Help From My Friends," with Graham—who had just delivered a highly emotional thank you to the crowd-joining in on cowbell.

New (On The Charts break came in 1983, when a demo

JANEY STREET

Janey Street's Arista debut single 'Say Hello To Ronnie'' moves up to 72 on the pop chart, marking another milestone in a long career of rock'n roll efforts.

New York native Street's childhood ambition was to be a puppeteer, a hobby she later incorporated in the descriptive songwriting present on her album. Street formed her first band, Operation Blues, in gramman school. After high school, she formed a band with her current songwriting partner, Dennis Pereca, with which she toured on the New York club scene.

Street next moved to Los Angeles, where she lived on the beach, perfecting her material and painting houses

found its way to Millennium Productions president Jimmy Jenner, Jenner brought the tape to Arista, which signed her earlier this year. Produced by Millennium's Teeth, Streets "Heroes, Angels And Friends" album is a rock'n'roll representation of both the delights and disappointments an artist encounters on the way to success. Street is managed by David Werchen, 150 E. 58th St., Suite 3000. New York, N.Y. 10155.,

RODNEY SAULSBERRY

Moving up to 55 on the black singles chart is Rodney Saulsberry's Allegiance debut "I Wonder." Saulsberry follows in the footsteps of Rick Springfield, Kim Fields, Mr. T and others who have moved into the music business through the tv medium.

A graduate of the Univ. of Michigan, Saulsberry taught junior high school for six months before landing a role in the touring company of "Your Arms Too Short To Box With God." This brought him to Los Angeles, where he honed his songwriting skills between appearances on ows, including "Taxi" arious tv 'M*A*S*H,'' various shows, "Dynasty."

In the midst of shopping demos to several labels, Saulsberry sent one to mentor Stanley Clarke, a long shot that resulted in a productive relationship. Clarke produced "I Wonder" as well as Saulsberry's self-titled album. a collection of self-penned ballads and r&b rave-ups.

Saulsberry is managed by Peter Brown, 12814 Halkirk, Studio City,





LET'S CHASE WHO?-Nashville Network host Ralph Emery seems a bit bemused by the title of Merle Haggard's single, "Let's Chase Each Other Around The Room," during Hag's recent live appearance on "Nashville Now.'

Country **Greatest Hits Lead Holiday Blitz** Nashville Labels Unleashing Flood Of Special Packages

By EDWARD MORRIS

NASHVILLE - The major country labels here are releasing a flood of greatest hits and other special packages aimed at Christmas shoppers. At least 30 such titles have been shipped within the past eight weeks or are being readied. Most will sell at regular frontline prices, but a few midlines are in the mix.

"Hits packages are value packages," says Mercury's Joe Polidor, whose company is represented by "Hank Williams 40 Greatest Hits" (Polydor) and Mac Davis' "Very Best And More" (Casablanca). "We're not planning a lot more before Christmas," Polidor adds, "but we will be developing a lot next year that is set-oriented.'

Neither the Williams nor the Davis package is earmarked for special promotion, Polidor reports, but both will be spotlighted in Mercury/Poly-Gram ads for regular product "where appropriate."

Vic Faraci, who heads country music marketing for Warner Bros., says that five packages are set for a special promotional campaign, details of which will be released later this month. Titles involved in the campaign are "Profile II The Best Of Emmylou Harris," "Golden Duets-The Best Of Frizzell & West" (Viva), Conway Twitty's "Latest Greatest Hits Vol. 1," "You And I Classic Country Duets" by various artists, and John Anderson's "Greatest Hits.

CBS has been lavish in the issuance of double albums, including David Allan Coe's "For The Record-The First 10 Years" (Columbia), Mickey Gilley's "Ten Years Of Hits" (Epic) and Marty Robbins' "Long, Long Ago" (Columbia). The Coe and Gilley packages are greatest hits, but the Robbins project—all of which was recorded in the '60s—features 10 numbers never before released and several others seldom featured in Robbins' repertoire. Also from the CBS closet are George Jones' "By CBS closet are George Jones' Request" (Epic) and Merle Haggard's "His Epic Hits—The First 11."

Already out on Capitol is Juice Newton's "Greatest Hits." Michael Martin Murphey's "Best Of" album will be shipped Oct. 19. Although it will contain hits ranging from "Geronimo's Cadillac" and "Wildlife" through "Radio Land," the material is not reissue but recut, according to Capitol publicist Bonnie Rasmussen.

The album will have two new songs among its 12 cuts.

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To support the Murphey album, Rasmussen says, Capitol will supply dealers with posters and one-by-one's, and will run ads on radio and in newspapers and consumer and trade magazines. Additionally, Murphey will do several in-store appearances.

MCA is already on the Hot Country LPs chart with the recently unveiled Oak Ridge Boys "Greatest Hits II" package (as is Capitol with the Juice Newton assemblage). The company is also ready to release a series of midline titles on Kenny Rogers & the First Edition, Eddy Raven and Frankie Laine.

The Rogers/First Edition albums are "Love Songs," "Country Songs" and "Featuring Songs Of Mac Davis, Mickey Newbury, Kris Kristofferson, Dallas Frazier, Mike Settle And Kim Carnes." Raven's-a repackag-ing of his ABC cuts-is called "Thank God For Kids." The remain-ing project is titled "Frankie Laine Featuring The Hits 'Mr. Bojangles,' 'Proud Mary,' 'Put Your Hand In The Hand'.'

Bowing to the seemingly inexhaustible zeal for Willie Nelson product, RCA released "Don't You Ever Get Tired Of Hurting Me," a reissue package, in late July. More recent ti-tles are Jerry Reed's "Greatest Hits" and a various-artists compilation, "The Best Of The '80s . . . So Far." A greatest hits collection on Waylon Jennings is scheduled to be out soon.

In addition to the titles cited, several labels have released or re-released Christmas albums, and others are on the way.

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Nashville Scene May We Have The Envelope, Please?

By KIP KIRBY

Okay. Everybody's heard the rumors that this year's DJ Convention Week isn't going to be what it used to be. How the record companies aren't doing their showcase, how there won't be the non-stop round of partying or late-night hospitaltiy suites to keep registrants red-eved and happy as the week wears on. But we refuse to accept this newly

sedated version of CMA Week. We admit it's been a pretty quiet year in coun-try—and in Nash-ville. We realize that we've lost some of our more colorful characters, and that

Music Row executives have become increasingly sober about their bottom lines

On the other hand, we hate to see the madcap zaniness of CMA Week wind down into tranquility. So we have hired a full brass band to herald the arrival once again of our annual Nashville Scene Tribute Awards, back for their sixth appearance in this column!

When we first started the Nashville Scene Tribute Awards in 1979. we had no idea that they would become a permanent fixture in the great tradition of awards shows. But they have. So while other things may change for DJ Convention '84, it won't be our awards!

For the first time this year, the invisible Nashville Scene statuettes are platinum-plated and will carry tiny 45s with the name of each recipient on the label. Winners announced in this column will receive their gleaming trophies courtesy of Purolator Courier. (We had hoped for Federal Express, but when we told them our budget, they wouldn't return our phone calls.)

We also want to announce that after much thought, we have succumbed to the growing trend of museum proliferation and will be opening our own "Nashville Scene Museum & Hall of Same." We have an architect drawing up blueprints for our proposed five-story museum, to be located along Music Row near

For The Record

NASHVILLE-In last week's story about the new Warner/Elektra/ Asylum Music joint venture, Warner Bros. Records artist Pam Tillis' name was misspelled.

those of Waylon Jennings, Barbara Mandrell, Mel Tillis, the Country Music Foundation, and Minnie Pearl's yet-to-be-opened tourist attraction. Our museum will be a permanent showplace for all previouslyawarded invisible Scene trophies.

We'll have more about this at a later date, but now it's time to get on with this year's Scene Tribute Awards. May we have the envelopes, please?

Leading off our 1984 list of winners is Julio Iglesias, to whom Scene bestows its "Robert Heinlein's Stranger In A Strange Land Award" for his role in conquering America with the year's most unexpected duet pairing-with Willie Nelson. (Who says country music isn't international?) This award will be presented to Julio by Cyndi Lauper, who we understand is scheduled to be Iglesias' next duet partner on a remake of C.W. McCall's "Convoy.

To Nitty Gritty Dirt Band manager Chuck Morris goes our "Whaddya Mean I Don't Sound Country? Award" and a pocket-sized edition of the newest Berlitz best-seller, "How To Talk Southern Like Jerry Clower

To Lionel Richie goes Scene's first "Elmer's Glue-All Award" for his surprise country hit, "Stuck On You." With his award, Lionel will receive a carton of Velcro, a year's supply of Duco Cement and an invitation to join the Grand Ole Opry. To Frances Preston of BMI, we

proudly (and enviously) present our "Jane Fonda Has Nothing On Me Award" for her stunning new figure. Along with this award come 12 fashion headbands from the Janie Fricke collection, a portable Nautilus exercise system that folds up for airline travel, and a pair of battery-operated

socks for cold winter morning walks. To Don Tolle, president of Noble Vision Records, we offer our "Jack & the Beanstalk Award" for managing to take his independent record la-bel to the top of the country charts this year ... And to Jim Glaser, Vern Gosdin, the Nitty Gritty Dirt Band and Eddy Raven, we are sending Scene's "Never Say Never Again Award" for proving that it's never too late for a No. 1. Glaser, Gosdin, the Dirt Band and Raven all scored their first chart-toppers this year after decades in the business. With their trophies, each act will receive a personal videocassette of Sean Connery as James Bond in "Never Say Never Again."

To RCA's Joe Galante and Randy

Goodman, at Fort Nipper Nashville, Scene awards this year's "How To Win Friends & Influence People" plaque, along with author-auto-graphed editions of "Looking Out For No. 1" and "Pulling Your Own Strings.

And to Pam Lewis, RCA's lively manager of publicity, we gladly pre-sent our "Who Says MTV Can't Go Country Award" for her Nashville efforts since leaving the Warner-Amex channel. (But, Pam, why won't MTV play the Judds?)

To Eddie Reeves, Warner Bros. Records' new general manager, goes (Continued on page 58)



By KIP KIRBY

NASHVILLE-What do William Lee Golden, Rosanne Cash, Waylon Jennings, John Anderson, Michael Martin Murphey, Johnny Cash and Gene Autry have in common?

They are all part of a growing number of artists who are adopting eagles in an unusual program designed to save America's endangered national symbol. The "Adopt-An-Eagle" program is sponsored by Save The Eagle Project (STEP), which has created a subsidiary division geared toward enlisting support and spon-sorship from the entertainment community.

Al Louis, executive director of STEP in Nashville, has launched a one-of-a-kind effort to raise funds for the breeding and rehabilitation of the birds. He is approaching artists, record companies, publishers and managers to contribute in the production of a five-album set, "Fly Eagle Fly," featuring both recent and golden country hits by the artists who originally performed them.

Louis hopes to receive full cooperation from major labels in licensing this material for the non-profit proins material for the hon-profit pro-ject. In addition to well-known hits, "Fly Eagle Fly" will contain songs written about eagles. Among these are "Occasional Eagle," written and donated by John Anderson and Fred Carter Jr.; "Through The Eyes Of An Eagle," by Joe Carter of the Car-ter Family; "Fly Eagle Fly," by former Marshall Tucker Band member Toy Caldwell; and another "Fly Eagle Fly," written by James Rogers, which was Tennessee's official bicentennial state song in 1976.

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Louis is now working with American Songwriter magazine to coordinate a national songwriting competition for eagle material. The winning entry will also appear on the album.

The 50-song, five-disk set will be priced at \$19.95 and direct marketed STEP through per-inquiries on satellite, cable and local television stations, as well as through print ads in a variety of publications, including entertainment, outdoorsman and en



EAGLE EYED—John Anderson regales Osceola, an American bald eagle, with a rendition of his song. "Occasional Eagle." The Warner Bros. artist is donating the song to Save The Eagle Productions in Nashville for a collection of country songs that will raise funds to help save the endangered national symbol.

vironmental magazines. Louis says country music was chosen for the package because it best seems to represent the spirit and heritage of America.

Louis is approaching various artists to sponsor individual eagles as part of this campaign. In return for their contributions-through donated songs, performances, public service announcements or cash-the artists are allowed to "name" one of the rehabilitated or captive-bred eagles covered under the wildlife restoration program of the Tennessee Wildlife Resources Agency and the Cumberland Bird Rehabilitation Foundation.

Louis calls STEP's "Adopt-An-Eagle" fund-raising effort "not unlike the one for the Statue of Liber-ty." Accompanied by Kevin Schutt, president of the Cumberland Bird Rehabilitation Foundation, Robert Hatcher, a Tennessee endangered species coordinator, and Osceola, a four-year-old American bald eagle who was crippled in a shooting accident, Louis is visiting major Nashville record labels, booking agencies, publishers and corporations to solicit support.

During CMA Week, Louis is initiating the first in a series of artist public service spots for "Adopt-An-Eagle." R. David Ludwick, the Nashville music attorney representing STEP in its licensing and negotiating, hopes to have final agreements for all material by the end of the year. "Fly Eagle Fly" should be on the market by next spring, says Louis

Also part of STEP's future plans (Continued on page 58)

Danny Shirley will sing his way into your heart with "Love and Let Love"



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OCTOBER 13, 1984, BILLBOARD

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THIS WEEK	LAST WEEK	WKS. ON CHART	TITLE—Artist (Producer) Writer, Publisher, Licensee, Label & Number (Dist. Label)	THIS	UAST 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)
	12	13	UNCLE PEN-Ricky Skaggs (Ricky Skaggs)	(34)	41	4	SHE'S MY ROCK-George Jones (B. Sherrill) S.K. Dobbins; Famous/Chappell, ASCAP, Epic 34-04609	69	50	17	WAY BACK-John Conlee (B.Logan) J.Fuller; ATV/Wingtip, BMI; MCA 52403
L	, -		UNCLE PEN-Ricky Skaggs (Ricky Skaggs) Bill Monroe: Rightsong, BMI; Sugar Hill/Epic 34-04527	(35)	39	5	GOD WON'T GET YOU-Dolly Parton (M.Post, D. Parton)	70	44	17	I GOT A MILLION OF 'EM-Ronnie McDowell (B.Killen) M.Garvin R.Hellard B.Jones: Tree.BMI/Cross Keys, ASCAP (Tree Group);
2	4	12	I DON'T KNOW A THING ABOUT LOVE-Conway Twitty	(36)	43	4	D. Parton; Velvet Apple, BMI; RCA 13883 LOVE ONLY YOU—The Nitty Gritty Dirt Band (M. Morgan, P.	71	57	16	Epic 34-04499 EVENING STAR/MIDSUMMER NIGHT-Kenny Rogers
			(Jimmy Bowen) H. Howard; Tree Publishing Corp., BMI; Warner Bros. 7-29227				Worley) D. Loggins, D. Schlitz; MCA/Don Schlitz/Leeds/Patchwork, ASCAP; Warner Bros. 7-29203	71	57		(B.Gibb, K.Gibc, Galuten) B.Gibb, M.Gibb; Gibb Bros. Music /Unichappell Music, BMI; RCA 13832
3	3	13	TO ME-Barbara Mandrell And Lee Greenwood (Tom Collins, Jerry Crutchfield)	37	32	11	I'VE ALWAYS GOT THE HEART TO SING THE BLUES-	72	76	3	ALL HEAVEN IS ABOUT TO BREAK LOOSEZella Lehr (T. Rocco, C. Black)
(4)	5	11	Mack David, Mike Reed; Collins Court/Lodge Hall, ASCAP; MCA 52415 IF YOU'RE GONNA PLAY IN TEXAS (YOU GOTTA				Bill Medley (J. Crutchfield) G. Lyle, T. Seals, Good Single/Irving/WB, PRS/BMI/ASCAP; RCA 13851				T. Rocco, S. Bogard, C. Black; Bibo/Vogue/Chappell, BMI/ ASCAP; Compleat 129 (PolyGram)
			HAVE A FIDDLE IN TH-E BAND) Alabama (H. Shedd, Alabama) D. Mitchell, M. Kellum; Baray/Dale Morris, BMI; RCA 13840	(38)	48	4	WORLD'S GREATEST LOVER-The Beliamy Brothers (D.&H. Beliamy, S. Klein) D. Beliamy, Beliamy Brothers, ASCAP; MCA/Curb 52446	73	61	17	FAITHLESS LOVE-Glen Campbell (H.Shedd) J.D.Souther; WB/Golden Spread, ASCAP; Atlantic America 7-99768
5	6	13	THE LADY TAKES THE COWBOY EVERYTIME—Larry Gatlin & The Gatlin Bros. (Rick Hall)	39	42	5	MAMA SHE'S LAZY-Pinkard & Bowden (Pinkard, Bowden) K. O'Dell; Kenny O'Dell, BMI; Warner Bros. 7-29205	(74)	82	2	I'M GLAD YOU COULDN'T SLEEP LAST NIGHT-Narvel
6	9	9	Larry Gatlin; Larry Gatlin, BMI; Columbia 38-04533 CITY OF NEW ORLEANSWillie Nelson (C. Moman) S. Goodman; Buddah/Turnpike Tom, ASCAP; Columbia 38-04568	(40)	46	5	N. O Dell, Kenny O Dell, BMI, Walter Dirs, 7-2305 WISHFUL DRINKIN'-Atlanta (M. Bogdan, L. McBride) B. Mevis, B. Shore; G.LD.,Royal Haven, ASCAP/BMI; MCA 52452			Ì	Felts (J. Morris) T. Skinner, J.L. Wallace, S. Nathan; Hall-Clement/Jack & Bill, BMI/ASCAP: Evergreem 1025
7	8	12		(41)	47	5	IT'S A BE TOGETHER NIGHT-Frizzell & West (J.E. Norman)	75	53	8	IT'S GREAT TO BE SINGLE AGAIN-David Allan Coe (B.
	Ĩ		SECOND HAND HEART—Gary Morris (G. Morris, J.E. Norman) C. Karp, M. Gray, H. Tipton; Irving Music Inc/Warner- Tamerlane/Daticabo, BMI; Warner Bros. 7-29230	42	45	6	T. Rocco, J. Schweers, C. Black; Chappell, ASCAP; Viva 7-29187 WHEN THE WILD LIFE BETRAYS ME—Jimmy Buffett (J.				Sherrill) D.A. Coe; Warner-Tamerlane, BMI; Columbia 38-04553
8	11	12	I'VE BEEN AROUND ENOUGH TO KNOW-John Schneider (Jimmy Bowen)				Bowen, M. Utley, T. Brown) J. Buffett, M. Utley, W. Jennings; Coral Reefer/Coconutley/Warner- Tamerlane/Blue Sky Rider , ASCAP/BMI; MCA 52438	76	65	19	ONLY A LONELY HEART KNOWS-Barbara Mandrell (T. Collins)
			D. Lee, B. McDill; Hall-Clement Publication, c/o The Welk Music Group, BMI; MCA 52407	(43)	49	4	SOME HEARTS GET ALL THE BREAKS—Charly McClain	(77)	NEW EP	TRY	D. Morgan, S. Davis; Tom Collins/Dlick James, BMI; MCA 52397 GOT NO REASON NOW FOR GOIN' HOME-Gene Watson
(9)	12	10	GIVE ME ONE MORE CHANCE—Exile (B. Killen) J.P. Pennington, S. Lamaire; Pacific Island (Tree Group), BMI; Epic 34-				(Chucko II) J. Raymond, B. Moore; Tapadero, BMI; Epic 34-04586				(R. Reeder, G. Watson) J. Russell; Vogue/Sunflower County, BMI; MCA/Curb 52457
(10)	13	12	04567 (YOU BRING OUT) THE WILD SIDE OF ME—Dan Seals	(44)	51	3	AMERICA—Waylon Jennings (J. Bridges, G. Scruggs) S. Johns; Lowery/Legibus/Captain Crystal, BMI; RCA 13908	78	74	9	TELL 'EM I'VE GONE CRAZY—Ed Bruce (T. West) E. Bruce, P. Bruce, R. Peterson; Tree/Sugarplum, BMI; MCA 52433
			(K. Lehning) D. Seals; Pink Pig Music, BMI; EMI-America 8220	45	54	3	DOES FORT WORTH EVER CROSS YOUR MIND-George Strait (J. Bowen, G. Strait)	79	68	20	LET'S FALL TO PIECES TOGETHER-George Strait (R.Baker) D. Lee, T. Rocco, J. Russell, Maplehill (Welk Group) Sunflower
	14	9	SHE SURE GOT AWAY WITH MY HEART-John Anderson (J. Anderson, L. Bradley)	(46)	58	2	S.D. Shafer, D. Shafer; Scuff-Rose, BMI; MCA 52458 THE BEST YEAR OF MY LIFE—Eddie Rabbitt (E. Rabbitt, E.				Country/Hall-Clement/B ibo (Welk Group), BMI/ASCAP; MCA 52392
12	1	14	W. Aldridge, T. Brasfield; Rick Hall, ASCAP; Warner Bros. 7-29207 EVERYDAY —The Oak Bidge Boys (R. Chancey)	C			Stevens, J. Bowen) E. Rabbitt, E. Stevens; Deb Dave/Briarpatch, BMI; Warner Bros. 7-29186	80	67	7	ALL THE LOVE IS ON THE RADIO-Tom Jones (G. Mills) L. Russell, D.A. Snider, Young Carney/Warner-Tamerlane, ASCAP/BMI; Mercury 80:173-7
			EVERYDAY—The Oak Ridge Boys (R. Chancey) D. Loggins, J.D. Martin, Leeds (MCA)/Patchwork/Music Corp. of America, ASCAP/BMI; MCA 52419	47	25	13	TONIGHT I'M HERE WITH SOMEONE ELSE—Karen Brooks (Jim Ed Norman)	81	66	17	HE BROKE YOUR MEM'RY LAST NIGHT-Reba McEntire
13	16	10	PLEDGING MY LOVE—Emmylou Harris (B. Ahern) D. Robey, F. Washington; MCA, BMI; Warner Bros. 7-29218	(48)	63	2	Dave Loggins; Leeds (MCA) Patchwork, ASCAP; Warner Bros. 7-29225 WHY NOT ME—The Judds (B. Maher)				(N.Wilson) D.Lee,B.Jones; Maplehili/Hall-Clement (Welk Group), Cross Keys, BMI/ASCAP; MCA 52404
14	17	11	WOMAN YOUR LOVE-Moe Bandy (B. Mevis) B. Shore, D. Willis; Royalhaven/G.I.D., ASCAP, Columbia 38-04466			5	H. Howard, S. Throckmorton, B. Maher; Tree, BMI/Cross Keys/Welbeck/Blue Quill, ASCAP; RCA/Curb 13923	(82)	NEW ER	TRY	ROSE OF MY HEART-Johnny Rodriguez (R. Albright)
(15)	19	9	FOOL'S GOLD-Lee Greenwood (J. Crutchfield) T. Tappan, D. Roth; Goldsboro/Ronzomatic, ASCAP/BMI; MCA 52426	49	60	3	DIAMOND IN THE DUST-Mark Gray (B. Montgomery, S. Buckingham)	83	81	3	J. Moffat, Atlantic/Boguillas Canyon, BMI; Epic 34-04628
(16)	18	11	ROCK & ROLL SHOES-Ray Charles With B.J. Thomas (B.				M. Gray, S. LeMare; Warner-Tamerlane/Doticabs, BMI; Columbia 38- 04610				D. Helms, T. Wilburn; Sure Fire. BMI; Sugar Hill 4105
			Sherrill) P. Kennerly, G. Lyle; Good Single/Irving, BMI; Columbia 38-04531	50	52	5	THAT'S EASY FOR YOU TO SAY—Kathy Mattea (R. Peoples, B. Hill)	84	70	6	PARDON ME (HAVEN'T WE LOVED SOMEWHERE BEFORE)—Becky Hobbs (B. Mevis) B. Hobbs, C. Parton, Irving, BMI; EMI-America 8224
17	20	9	ONE TAKES THE BLAME-The Statler Brothers (J. Kennedy) D. Reid; Statler Brothers, BMI; Mercury 880-130-7	(51)	56	4	B. Clifford, D. Hodges; Welbeck/ATV, ASCAP/BMI; Mercury 880-192-7 TURN ME LOOSE—Vince Gill (E. Gordy, Jr.)	85	78	9	ALL I WANNA DO (IS MAKE LOVE TO YOU)-Bandana
18	10	13	WHAT WOULD YOUR MEMORIES DO-Vern Gosdin (Blake Mavis)	52	38	9	V. Gill; Benefit, BMI; RCA 13860 RIDE 'EM COWBOY-Juice Newton (R. Landis)				(E. Prestidge, J.E. Norman) K. Kane; Kieran Kane, ASCAP; Warner Bros. 7-29226
(19)	23	8	Hank Cochran, Dean Dillon; Tree, BMI; Compleat 126 (Polygram) YOU COULD'VE HEARD A HEART BREAK—Johnny Lee (J.				P. Davis; Web IV, BMI; Capitol 5379	86	80	18	NEVER COULD TOE THE MARK—Waylon Jennings (W.Jennings, A.,D., & B. Cartee)
			Bowen) M. Rossi; Songmaker, ASCAP; Warner Bros. 7-29206	(53)	62	4	DON'T YOU GIVE UP ON LOVE-Steve Wariner (N. Wilson, T. Brown) D. Gibson; Silverline, BMI; RCA 13862	87	84	6	W. Jennings; Waylong Jennings, BMI; RCA 13827 WE JUST GOTTA DANCE-Karen Taylor-Good (G. Perry)
(20)	24	7	YOUR HEART'S NOT IN IT—Janie Fricke (B. Montgomery) M. Garvin, B. Jones, T. Shapiro; Tree/O'Lyric, BMI/Cross Keys (Tree	54	64	2	ALL MY ROWDY FRIENDS ARE COMING OVER			1	J. Gillespie; Somebody's, Sesac: Mesa 1117 (NSD)
(21)	27	7	Group), ASCAP; Columbia 38-04578 PRISONER OF THE HIGHWAY—Ronnie Milsap (R. Milsap, R.				TONIGHT—Hank Williams, Jr. (J. Bowen, H. Williams, Jr.) H. Williams, Jr.; Bocephus, BMI; Warner/Curb 7-29184	88	87	19	TENNESSEE HOMESICK BLUES—Dolly Parton (M. Post, D. Parton) D. Parton; Velvet Apple, BMI; RCA 13819
			Galbraith) M. Reid; Lodge Hall, ASCAP; RCA PB-13847	(55)	59	4	WHATEVER TURNS YOU ON-Keith Stegall (K. Lehning) K. Stegall, D. Lowery; Blackwood/Stegall, BMI/Sheddhouse, ASCAP;	89	88	7	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
22	22	10	A SWEETER LOVE (I'LL NEVER KNOW)-Brenda Lee (J. Crutchfieid)	56	35	14	Epic 34-04590 DREAM ON TEXAS LADIES—Rex Allen, Jr. (A. DiMartino)				
(23)	26	8	J. Crutchfield; Music Corp. of America, BMI; MCA 52394 PINS AND NEEDLES —The Whites (R. Skaggs) R.&J. Carnes, C. Hardy; Elektra/Asylum/Refuge, BMI, ASCAP; MCA/Curb	57	37	11	S. Dan Mills; Combine, BM1; Moon Shine 3030 KNOCK ON WOOD-Razzy Bailey (T. Brown, J. Bowen) E. Floyd, S. Cropper; Irving, BM1; MCA 52421	90	89	5	WHAT'S GOOD FOR THE GOOSE (IS GOOD FOR THE GANDER)-Dottle West (J. Crutchfield)
			52432	(58)	73	2	CROSSWORD PUZZLE-Barbara Mandrell (T. Collins)	91	90	19	A. Harvey; Blackwood/Preshus Child, BMI; Permian 82006 THE POWER OF LOVE—Charley Pride (N. Wilson)
24	28	7	MAGGIE'S DREAM—Don Williams (D. Williams, G. Fundis) D. Loggins, L. Silver; Leeds/Patchwork, ASCAP/BMI; MCA 52448				S. Dean, F.J. Myers; Tom Collins, BMI/Collins Court, ASCAP; MCA 52465				D. Cook, G. Nicholson; Cross Keys ASCAP; RCA 13821
25	29	7	TOO GOOD TO STOP NOW-Mickey Gilley (J. Boylan) B. McDill, R. Bourke; Hall-Clement/Chappell, BMI/ASCAP; Epic 34-04563	59	69	3	HOME AGAIN—Judy Collins & T.G. Sheppard (M. Masser) M. Masser, G. Goffin; Prince Street/Screen Gems-Capitol EMI, ASCAP;	92	92	20	SOMEWHERE DOWN THE LINE-T.G. Sheppard (J.E. Norman) L. Anderson, C. Kelly. Old Friends/Golden Bridge, BMI/ASCAP; Warner/Curb 7-29365
26	31	6	CHANCE OF LOVIN' YOU-Earl Thomas Conley (N. Larkin, E.T. Conley)	60	40	19	Elektra 7-69697 YOU'RE GETTIN' TO ME AGAIN—Jim Glaser (D. Tolle)	93	85	10	SO CLOSE—The Wright Brothers (M. Daniel, J. Dowell) K. Blazy, Hoosier, ASCAP; Mercury 880-055-7
			E.T. Conley, R. Scruggs; Blue Moon/Labor of Love, ASCAP/BMI; RCA 13877	61)	72	3	P. McManus, W. Bomar; Music City, ASCAP; Noble Vision 105 ON THE WINGS OF A NIGHTINGALE—The Everly Brothers	94	95	12	GOODTIME CHARLIE'S GOT THE BLUES-Leon Russell (L.
27	15	13	I COULD USE ANOTHER YOU-Eddy Raven (Eddy Raven, Paul Worley)				(D. Edmunds) P. McCartney; MPL, ASCAP; Mercury 880-213-7				Russell, D. Snider) D. O'Keefe; Warner-Tamerlame, Road Cannon Music, BMI; Paradise
			Chris Waters, Bucky Jones, Tom Shapiro; Tree Music/O'Lyric/Cross Keys (Tree Group), BMI/ASCAP; RCA AHLI-5040	62	NEW	NTRY	HOW BLUEReba McEntire (H. Shedd) J. Moffat; Sonmedia/Bugshoot, BMI; MCA 52468	95	91	18	PR628 ATTITUDE ADJUSTMENT—Hank Williams, Jr.
(28)	30	9	GOODBYE HEARTACHE-Louise Mandrell (E. Kilroy) R.C. Bannon, M. Spriggs; Warner-Tamerlane/Three Ships/Writers House,	63	71	4	GETTIN' OVER YOU-Mason Dixon (D. Schaffer, R. Dixon) C.L. Rutledge; Phono/Big Crush, SESAC; Texas 5557			,	(J.Bowen,H.Williams,Jr.) H.Williams, Jr. Bocephus, BMI, Warner/Curb 7-29253
29	34	6	BMI; RCA 13850 NOBODY LOVES ME LIKE YOU DO-Anne Murray & Dave	64	55	13	STUCK ON YOU-Lionel Richie (L. Richie, J.A. Carmichael) L. Richie; Brockman, ASCAP; Motown 1746	96	96	21	IF ALL THE MAGIC IS GONE-Mark Gray (B.Montgomery, S.Buckingham)
			Loggins (J.E. Norman) J. Dunn, P. Phillips; Ensign, BMI; Capitol 5401	65	NEW	NTRY	THE BOY'S NIGHT OUT-Moe Bandy & Joe Stampley (B. Mevis) J. Stampley, T. Stampley, D. Rosson; Mullet/Banron, BMI; Columbia 38-	97	79	9	C.Lester; Warner-Tamerlane/Writer's House, BMI; Columbia 38-04464 GOOD NIGHT FOR FALLING IN LOVE-Hillary Kanter (E.
(30)	33	8	RADIO LAND—Michael Martin Murphey (J.E. Norman) C. Rains, J.E. Norman, M. Murphey; Choskee Bottom:/Kahala/Timberwolf, ASCAP/BMI; Liberty 1523		75		04601			Ū	Stevens) E. Stevens, E. Rabbitt, D. Mailoy; Deb Dave/Briarpatch, BMI; RCA 13835
31	7	15	Bottom/Kahala/Timberwolt, ASCAP/BMI; Liberty 1523 TURNING AWAY—Crystal Gayle (J.Bowen) T.Krekel; Combine, BMI; Warner Bros. 7-29254	(66)	75	3	TURN ME TO LOVE—Keith Whitley (N. Wilson) W. Holyfield, N. Wilson, April/Ides of March, ASCAP/Blackwood/Easy Days, BMI, RCA 13810	98	93	11	IT'S YOU ALONE—Gail Davies (G. Davies) R. Davies; Valet, BMI; Warner Bros. 7-29219
(32)	36	6	P.S. J LOVE YOU-Tom T. Hall (J. Kennedy)	67	77	2	JAGGED EDGE OF A BROKEN HEART—Gail Davies (G. Davies, L. Sklar)	99	98	6	BETTER CLASS OF LOSER-Ray Price & The Cherokee Cowboys (S. Garrett)
33	21	14	G. Jenkins, J. Mercer; MCA/WB, ASCAP; Mercury 880-216-7 LET'S CHASE EACH OTHER AROUND THE ROOM-Merle	60	83	2	W. Igleheart, M. Joyce; Black Note/Greeser, ASCAP/BMI; RCA 13912	400	00		R. Peterson, H. Howard; Tree, BMI; Viva 7-29217
			Haggard (M. Haggard, R. Baker) M. Haggard, F. Powers, S. Rogers; Mount Shasta, BMI; Epic 34-04512	(68)	03	E	LEONA—Sawyer Brown (R. Scruggs) B. Shore, D. Wills; Royal Haven/G.I.D., BMI/ASCAP; Capitol/Curb 5403	100	86	4	COME ON HOME-Tony Arata (D. Tolle) T. Arata, D. Hodge, Jr.; Grandison, ASCAP; Noble Vision 106
			0				this weak (Prime Movers) Recording Industry Assn. of America seal		1	000	A A THE REAL AND MAN A MULTURE ADDRESS.

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). A Recording Industry Assn. of America seal for sales of 2,000,000 units (seal indicated by triangle).



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VIA 'MEN IN BLUE' SINGLE Cubs Going To Bat For Charity

By MOIRA McCORMICK

CHICAGO—The Chicago Cubs, celebrating their first championship season in 39 years, have been racking up big hits all season. They're about to add another one to the tally—only this one doesn't come off the end of a baseball bat.

Five Cubs players teamed up a couple of weeks ago to record an original country ode, "Men In Blue," encapsulating the summer of 1984 and featuring individual players in solo bits. All proceeds from the record are earmarked for an as-yet-unspecified charity.

specified charity. An initial pressing of 10,000 copies, which hit the streets Monday (24), was spoken for by area retailers in a single day, a week prior to the single's release. The tune had also been receiving airplay on half a dozen Chicago stations, with more picking

Phil Jones Management Opens In Nashville

NASHVILLE—Phil Jones, who was with the Ronnie Milsap organization for seven years, has established the Phil Jones Management company here, with offices at 20 Music Square West. Jones' management background also includes work with Johnny Rodriguez, the New Christy Minstrels and others.

Claire Elwell will be in charge of marketing for the new firm, while publicity will be handled by Morningstar Public Relations. it up as they received the tape, says

BOARD

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independent promotion man Paul Gallis.

According to John Salstone, president of MS Distributing, the Mount Prospect-based distributor handling "Men In Blue," "We have accounts that would normally order a thousand copies of a single over its whole life—and they're putting in for a thousand on the first order of the Cubs' song... We're ready to take it national if the demand is there."

"I've been getting calls from 500 miles away," says Gallis. He adds that "Men In Blue" is expected to garner added nationwide sales via the Cubs' exposure on superstation WGN-TV.

Though there's currently a glut of Cubs-related singles available in Chicago (MS's Salstone jokes, "We could start a whole new format with them"), MS is handling three: "Men In Blue," local doo-wop group Stormy Weather's "Don't You Know It" and the late Steve Goodman's fight song, "Go Cubs, Go," with overdubs by a handful of Cubs.

Right fielder Keith Moreland, a member of the chorus on that previous project and, with fellow Cubs, a devotee of country supergroup Alabama, says the idea of cutting an original country song occurred to him around the All-Star break in July.

Moreland's longtime friend Jim Ritz, a Los Angeles-based filmmaker/actor, penned the tune with partner Al Petrowski, and recorded the instrumental tracks in a West Coast studio. Moreland rounded up four teammates, all fellow country music fans, to contribute their voices to the cause. His fellow vocalists are catcher Jody Davis, first baseman Leon Durham, pitcher Rick Sutcliffe and outfielder Gary Woods.

"You do so much traveling in baseball that music becomes a part of your life," says Moreland. "There's not much else to help you get through the plane trips and long rides."

"We listen to a lot of country music," says Davis, "and we're always singing along in the clubhouse and on the bus."

With songwriter Ritz producing, the five Cubs laid down vocal tracks Sept. 13 at the Chicago Recording Co. studios. Although one observer commented during the proceedings, "You guys play better ball," the consensus was that the Cubs showed a surprising flair for down-home vocalizing. "I swear I thought I sounded bet-

"I swear I thought I sounded better than I do," chuckled Durham of his inaugural recording experience. Adds Cy Young Award candidate Sutcliffe: "The only way this thing's gonna sell is if we win the whole thing."

"We're not trying to take anybody's place in the music charts," Moreland grins. "We just wanted to have some fun, and if it makes \$20,000-\$25,000 for charity, that would be fantastic."

Videocassette Top 40 Sales & Rentals Charts Every Week In Billboard



SHOPPING, ANYONE?—MCA artist Lee Greenwood chats with KBRQ morning air personality Jim Lago during a personal appearance at a Sears department store. Greenwood made the stop during his tour through

Industry Veteran Waugh Waits For 'New Explosion'

NASHVILLE — "I think country music is almost in a state of pause," reflects Irving Waugh, executive producer of the Country Music Assn. Awards Show and winner of this year's Billboard Pioneer Award. "It looks like we're biding time. Is there a new direction? Is there a new explosion? Is something on the verge of happening?"

By the time he retired as president of WSM Inc. in 1977, Waugh had instituted the country DJ convention, Fan Fair, the Friday night version of the Grand Ole Opry and the annual network televising of the CMA Awards celebration.

Currently a consultant to the CMA and chairman of its television committee, Waugh sees hope for country music's expansion in several international markets. But he acknowledges that "the actual overseas market is still very small."

He notes, for example, "We have a tendency to think of Japan as a big country music market. But it isn't really. There are pockets of intense interest, but when you visit broadcasters or major production centers in Japan (you see it's) not widespread."

However, he adds, "The CMA does feel there is a lot of room for growth in England and Scotland, and there's been a rather remarkable

Wembley Fest Performances On TV Special

TULSA—Patrick Duffy of "Dallas" fame is host of a new hour-long country variety special, "The Wembley Music Festival: Country Goes To England," produced and directed by Sherman Halsey for Churchill Records & Video Ltd. Multimedia Entertainment is syndicating the program.

The program includes performances by Emmylou Harris, B.J. Thomas, Lee Greenwood, David Frizzell & Shelly West and the Osmond Brothers, taped during the Wembley event last April. Also included are vintage Wembley performances from other years, including those by Johnny Cash, Kris Kristofferson, Don Williams, Jerry Lee Lewis, Carl Perkins and Roy Clark. amount of interest in Western Europe. In Australia and New Zealand there is interest, too, but there aren't a lot of people there."

In this country, Waugh points out, country music has entrenched itself in most areas other than in New England, which he characterizes as "a soft market." "Canada's been a much better market than New England," he adds.

Besides his television-related work for the CMA, Waugh is also involved in planning video projects for the Country Music Hall of Fame & Museum to heighten that institution's visibility.

Although Waugh agrees that audiences for specific country music television shows may decrease as the number of such shows increases on cable and network, he says that the CMA Awards Show has been successful in holding its dominant share of viewers. He notes that Kraft, the show's sponsor since its inception in 1966, recently signed a new five-year agreement, "and for considerably more dollars."

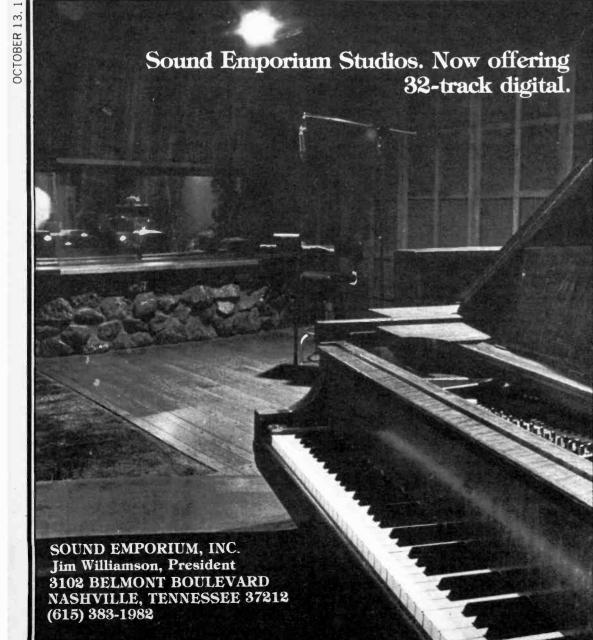


Here come two "air fresheners" to relieve the ballad blahs from **CUZZIN TOM GRAHAM** the same yardbird who created the 1984 farmer-rancher classic THEM DANGED OLD COWS. The new single is: NEVER ASK A COMPUTER ABOUT

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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A lot of people are going to see and hear "Songwriter." 45 million people have already seen Willie and Kris perform this new duet on the CMA Awards on Oct. 8. The movie premiers nationally this week throughout the U.S.

Willie and Kris wrote all new songs for "Songwriter," and they're among their very best.

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Country

Nashville Scene

• Continued from page 53

Scene's first "Katharine Gibbs Fine Typing Skills Award" for his dextrous keyboard abilities. Also to Eddie goes a special miniature calculator that plays "The Eyes Of Texas Are Upon You" when all the numbers balance.

To Gary Morris, we offer Scene's "Luciano Pavarotti Sings Country Music Award" for switching from country to opera for his "La Bodebut with Linda Ronstadt. heme" And just to make sure he doesn't get homesick while he's living in New York, Gary's award is gift-boxed with a complete set of Freddy Fender albums on laser disk.

To the Welk Music Group, Scene's next-door neighbors in Nashville, we are sending our "If It Can Carry A Tune, Buy It Award" for its ever-increasing catalog and roster. With this award, Welk will receive a year's subscription to Architectural Digest so it can design its new Music Row headquarters next year.

Scene's first "Gulf & Western Award" goes to Jimmy Buffett and Bertie Higgins for creating a new kind of country music that only they



GOLD RUSH-Epic artist Ricky 3 Skaggs stands proud after being presented with his third RIAA-certified gold album, for "Don't Cheat In Our Hometown." The presenta-tion was made by CBS senior vice president and general manager Rick Blackburn at a listening party for Skaggs' fourth Epic album, "Country Boy." can do! Their trophies come handsomely wrapped in sequinned palm fronds, accompanied by a shaker of Margaritas, one reel of any Humphrey Bogart movie and a fan to simulate cool tropical breezes.

We have an unprecedented fourway tie this year in our newly created "Kissing The Hand That Plays You Award" category. Vying for trophies are the Kendalls ("Thank God For The Radio"), Michael Martin Murphey ("Radio Land"), Tom Jones ("All The Love Is On The Radio") and George Jones ("Radio Lover") All four acts will receive transistorized AM/FM radios with their invisible trophies. Radio programmers may determine a final winner in this category by on-air contests in their markets.

actor-turned-singer John То Schneider (and producer Jimmy Bowen), we present our "Most Career Turnaround Amazing Award" for their success in cracking the top 10 and totally erasing the stigma of "It's Now Or Never" on Schneider.

For favorites Loretta Lynn and Barbara Mandrell, we have a special "Grace Under Pressure Award" for their courage in displaying genuine the-show-must-go-on attitudes in the face of adversity. We would like to give both these ladies an expensepaid two-week vacation in St. Tropez, but somehow we just know

they'd rather be performing. We have another tie for Scene's "Home Is Where The Chart Is Award" among ex-rockers Bill Med-ley, Exile, McGuffey Lane, Dan Seals and the Nitty Gritty Dirt Band. All of these acts have proven you're country if you think you are.

Becky Hobbs wins this year's "Nashville Scene Favorite Come-On Line" for her wonderful opener, "Pardon Me, Haven't We Loved Somewhere Before?" Along with her invisible platinum statuette, Becky will receive a six-month supply of Ritter Sport chocolate bars from Germany and a copy of "The Chocolate Lover's Guide To Overnight Weight Loss."

To Triad Records exec Phil Walden, we proudly present a red-checked gourmet edition of "Picnics I Have Known," plus a street guide to new restaurants in Macon, Ga.

To Bobby Bare, we have this vear's "Ed Sullivan Personal Dynamism Award" for his on-camera loquaciousness as host of "Bobby Bare & Friends"—and a special 21-gun sa-lute for his ongoing efforts to showcase songwriters properly on the electronic medium. Let's hope for more shows of this caliber from The Nashville Network!

To Janice Azrak, Warner Bros. publicity vice president, we have a neon-pink art deco pair of chopsticks to accompany her "Nashville Scene Slippery Sushi Award" and a free dinner at Matoi in Los Angeles.

And to Alabama, we are awarding a one-of-a-kind gold-plated "Nashville Scene Pogo Stick" to help country music's most decorated foursome bound onto the stage each time their name gets called at awards shows.

And that's it: These are the winners of the sixth annual Nashville Scene Tribute Awards. We know that many of you will bask in the glow of this award-dom for weeks to come-and we know, too, that some of you (disappointed at not finding your name listed here) will be trying to figure ways to qualify for next year

All we can say is that while many are called, few are chosen-but we're always open to suggestions! Thanks to all our winners for helping make this past year interesting, and have a wonderful CMA Week

Wills Museum **Being Planned** For Fort Worth

NASHVILLE-A Bob Wills Museum is being organized and is scheduled to be opened in Fort Worth within the next year. Heading the project are Wills' widow, Mrs. Betty Wills, and David Stallings, president of Delta Records, the label responsible for several recent Wills reissue albums and special collections.

Diane Wills Malone, daughter of Bob and Betty Wills, will manage the museum, which will be located near Billy Bob's Texas nightclub. Planned for inclusion in the museum are Wills memorabilia and audio/visual displays about his career and personal life. A theatre will show Bob Wills movies daily, and a gift shop will offer Wills records and mementoes

Artists Offer Aid To Eagles

• Continued from page 53

will be a projected Save The Eagle publishing operation, aimed at songwriters who would compose original eagle material and donate proceeds to STEP's ongoing program.

"We hope to raise \$1 million," Louis says, adding that \$500,000 will be used to build an eagle restoration center through the Tennessee Wildlife Resources Agnecy and another \$500,000 to construct the largest rehabilitation and captive breeding center in the Southeast.

Among the artists committed to participating in the "Adopt-An-Ea-gle" program are Neil Young, Jerry Reed, Waylon Jennings, Eddy Arnold, Michael Martin Murphey, Rosanne Cash, Johnny Cash, Toy Cald-William Lee Golden, Gene Autry, John Anderson, Fred Carter Jr, Joe Carter, Juice Newton and John Hartford.

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Survey for Week Ending 10/13/84

■ 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).

THE ANNETTE FUNICELLO COUNTRY ALBUM

Starview Records #S-4001

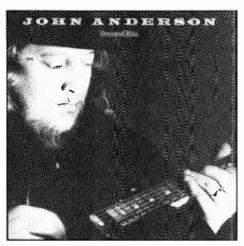


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Chicken Truck I'm Just An Old Chunk Of Coal (But I'm Gonna Be A Diamond Someday) Would You Catch A Falling Star Wild And Blue Your Lying Blue Eyes Black Sheep

Conway's Latest Greatest Hits-Volume I



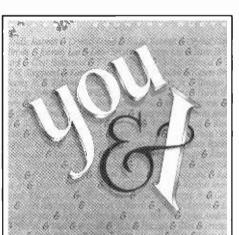
Ain't She Somethin' Else The Rose Slow Hand Somebody's Needin' Somebody Three Times A Lady I Don't Know A Thing About Love (The Moon Song) The Clown Heartache Tonight Lost In The Feeling We Did But Now You Don't

Conway Twitty Conway's Latest Greatest Hits, Volume I 1/4-25170



Blue Kentucky Girl Wayfaring Stranger **Beneath Still Waters** Born To Run Someone Like You Mister Sandman Pledging My Love I'm Movin' On (Lost His Love) On Our Last Date Save The Last Dance For Me

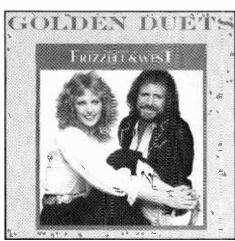
Profile II: The Best Of Emmylou Harris 1/4-25161



You And I The Conversation Make My Day The Yellow Rose The Waltz You Saved For Me You're Welcome To Tonight I Don't Care (If Tomorrow Never Comes) **Cajun Invitation** Faking Love Does He Ever Mention My Name

You And I: Classic Country Duets 1/4-25171

Featuring such artists as Eddie Rabbitt, Crystal Gayle, Hank Williams, Jr., T.G. Sheppard, Johnny Lee, John Anderson, Emmylou Harris, Gary Morris, David Frizzell, Shelly West, Karen Brooks, Rick Carnes and Janis Carnes.



You're The Reason God Made Oklahoma A Texas State Of Mind Husbands And Wives Another Honky-Tonk Night On Broadway I Just Came Here To Dance Please Surrender Caiun Invitation It's A Be Together Night Silent Partners Do Me Right

Golden Duets: The Best Of Frizzell & West 1/4-25148

No-Risk Favorites Also Available From Warner/Nashville:

Johnny Lee: Greatest Hits 1/4-23967 Eddie Rabbitt: Greatest Hits Vol. II 1/4 23925 T.G. Sheppard's Greatest Hits 1/4-23841 Conway Twitty: Conway's #1 Country Classics, Vol. I E1/E4-60115 and Vol. II 1/4-60209 Hank Williams, Jr.: Greatest Hits 14-60193



GOSPEL Lectern **Carlton Brightens Michele Pillar's Day**

By BOB DARDEN

Lovely Michele Pillar received the full "This Is Your Life" treatment Waco, Tex. radio station from KBBW recently—although she said it was more like being on "Queen For A Day." KBBW played nothing but her music all day and presented the national premiere of her soon-to-bereleased album, "Look Who Loves You Now."

In keeping with the album title, KBBW and Sparrow Records arranged for old friends, family members and a number of well-known musicians-including Steve Taylor, Billy Ray Hearn, Lenny LeBlanc and others-to call in during the day and express their love for the popular singer.

One of those who called in was guitar wizard Larry Carlton. Carlton was still in the process of the mixing of the final tracks from "Look Who Loves You Now," or he would have been in Waco as well.

The album is the first contemporary Christian project Carlton has

Best Selling

produced in his career as one of Los Angeles' premiere session guitarists. He has also released a number of well-received albums on his own, including "Friends," "Sle "Singing/Playing" and "Sleepwalk," and "Strikes Twice." He's even won a Grammy for best pop instrumental performance for his work with Mike Post on the theme from "Hill Street Blues.

Pillar's no slouch in the credits department either, especially in the religious music world. After starting out as a much-in-demand session vocalist, she's recorded two popular contemporary albums, "Michele Pillar" (which contained the hit "Walk Across Heaven") and "Reign On Me," in the funky environs of Muscle Shoals, Ala.

Here's where the two paths cross. After making a public profession of faith more than a year ago, Carlton felt a call to become involved in some way in Christian music and checked out a number of labels. At first he wanted to release an instrumental album (a la Koinonia); then he decided

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that his gifts could be better used as a producer.

Enter Michele Pillar. Even as she was praying about a producer for her third album, Sparrow sent Carlton copies of her first two. He listened to eight bars of the first song on each al-bum to see if she could hold a pitch. She could, and the day after meeting for the first time during the Grammy telecast, they got together.

"Larry had no idea what was going on in contemporary Christian mu-sic," she said during her "day" in Waco. "He kept asking me, 'Is this kind of guitar solo OK for this market?"

Carlton produced the entire album in his home studio, Room 335, played virtually every instrument and wrote the music to three of the songs. "We both brought in material, but he had such high standards," Pillar marveled. "If he said something was only 'pretty good' and didn't have anything new and different to offer, we'd put it aside.

"One of the most interesting songs on the album is 'One Day Like Him We Will Rise.' It started off as a jingle for radio station KBBW by Phil Kristianson and Billy Batstone. The folks at KBBW fell in love with it, but didn't use it. Well, I thought it had a wonderful melody, and I kept bugging Phil and Billy until they finished it.

Other songs on the album include "Each Day He Gives," written by John Bettis, and two songs by Pillar's "Muscle Shoals connection," J.L. Wallace and Lonnie Ledford.

Pillar said Carlton approached the recording process in a unique way. She'd come in and sing along with a

DJ FOR A DAY—Sparrow recording artist Michele Pillar plays DJ while visiting KBBW Waco, Tex., to preview her forthcoming album, produced by

track he'd prepared in advance. Then he'd erase everything but the basic "click track" and build the instrumentation around her vocal lines, using a number of advanced guitar synthesizers.

"I can't tell you how excited I am," she said while listening for the first time to the mixes flown in for the appreciation day. "Musically, this is still me. It's more 'Los Angeles'-whatever that means-but it's not really a different direction. It's Larry and me together. I loved working in Muscle Shoals, but Larry somehow brought out more of me."

* * *

GLAD's "Live at the Kennedy Center" is now available. The popular band became the first contemporary Christian group to perform and record in the noted Washington venue back in late spring. They were also the first group to have an altar call following the performance. Twentyseven people made professions of faith after the concert.

GLAD recorded a number of past and present hits with a crack brass section composed of outstanding mil-

Larry Carlton. itary brass players from all four military division bands. The album is on the Greentree label.

* * *

Big things have been happening with the Mighty Clouds Of Joy. The two-time Grammy winners' album "Sing And Shout" (produced by Freddie Perrin) has been an across-the-board hit. Clouds tenor Paul Beasley's Myrrh solo album "My Soul Is Free" has all the makings of another hit.

And now lead singer Joe Ligon has a solo album in the mill, "Old Revival Back Home," set for release this month, produced by the **Rev. James Cleveland.** Incidentally, Atlanta Mayor Andrew Young and Georgia Governor Joe Frank Harris recently proclaimed "Paul Beasley Day" in . Atlanta.

Computer Software Chart very Wei

Inspirational LPs

ph	otoco	pying.	recording, or otherwise, without	the g	rior v	vritten	permission of the publisher.
This Week	Last Week	Weeks on Chart	Title, Artist, Label & Number	This Week	Last Week	Weeks on Chart	Title, Artist, Label & Number
1) 1	33	STRAIGHT AHEAD Amy Grant, Myrris 7016757064 (Word)	20	13	29	SEND US TO THE WORLD Harvest, Milk And Honey MH1051 (Zondervan)
2	3	118	AGE TO AGE Amy Grant, Myrrh MSB 6697 (Word)	21	21	21	TRIUMPH IN THE AIR Sheila Walsh, Sparrow SPR-1088
3	4	69	MORE THAN WONDERFUL Sandı Pattı, İmpact R 3818	22	10	17	CHOICES Farrell And Farrell, Star Song 710205386X (Word)
4	5	29	(Benson) MICHAEL W. SMITH 2 Michael Smith Reunion	23	17	77	THE MICHAEL W. SMITH PROJECT Michael Smith, Reunion RRA 002 (Word)
5	2	41	7010004129 (Word) NOT OF THIS WORLD	24	40	25	STEVE GREEN Steve Green, Sparrow SPR-1084
6	6	29	Petra, Star Song 7102050860 (Word) THE SKY'S THE LIMIT Leon Patillo, Myrrh 7016771067	25	26	17	CELEBRATE THIS HEARTBEAT Randy Stonehill, Myrrh 7016765067 (Word)
7	38	5	(Word) SONGS FROM THE HEART	26	27	25	ONE DAY AT A TIME Cristy Lane, Arrival 9644 (Dominion)
8	8	41	Sandy Patti, Benson RO 3884	27	34	41	REIGN ON ME Michele Pillar, Sparrow SPR-1077
Ů	0		Debby Boone, Lamb And Lion 3001 (Sparrow)	28	16	17	LIVING WATERS Jimmy Swaggart, JIM 143
9	7	17	PERFECT TIMING The Sweet Comfort Band, Light LS5831 (Lexicon)	29	14	13	TIME LINE Kerry Livgren, CBS Associated BFZ 39368
10	9	21	WARRIOR IS A CHILD Twila Paris, Milk and Honey MN 1048 (Zondervan)	30	150	CHERT	THE GOD OF LIFE John Michael Talbot, Sparrow BWC 2056
11	11	25	MELTDOWN Steve Taylor, Sparrow SPR-1063	31	23	114	LIFT UP THE LORD Sandi Patti, Impact R 3799
12	12	21	THE IMPERIALS SING THE CLASSICS The Imperials, Dayspring 7014118013 (Word)	32	28	37	(Benson) KIDS PRAISE 4 The Maranatha Kids, Maranatha 7100108829 (Word)
13	19	98	MORE POWER TO YA Petra, Star Song SSR 0045 (Word)	33	39	9	CELEBRATION Koinonia Sparrow SPR 1093
14	18	21	(Word) FIRE AND ICE Steve Camp, Sparrow SPR-1085	34	22	49	THE PRODIGAL SON Keith Green, Pretty Good Records PGR 003
15	37	5	HEART AND SOUL Kathy Troccoli, Reunion 7-01-000512-5 (Word)	35	32	5	JESUS JUST THE MENTION OF YOUR Jimmy Swaggart, Jim 01-141
16	NEW	-	JESUS COMMANDS US TO GO Keith Green, Pretty Good Records	36	30	45	MISSION OF MERCY DeGarmo And Key, Power Disc 1071 (Benson)
17	35	5	PGR 004 ALL BECAUSE OF YOU	37	33	9	CELEBRATE FREEDOM Phil Driscoll Sparrow SPR-1094
18	15	25	Lisa Whelchel, Sparrow EMR 4606 VITAL SIGNS	38	25	61	WALLS OF GLASS Russ Taff, Myrrh MSB 6706 (Word)
			Whiteheart, Myrrh 7016782069 (Word)	39	20	33	SUNDAY'S ON THE WAY Carman, Priority 38713
19	24	9	NO TIME TO LOSE Andrae Crouch Light LS 5863 (Lexicon)	40	29	61	I EXALT THEE Phil Driscoll Sparrow SPR-1074

JAZZ Blue Notes Where The Convention Action Was

By SAM SUTHERLAND and PETER KEEPNEWS

As is usually the case at such industry gatherings, much of the action at the recent Jazz Times Convention in New York-covered in some detail elsewhere in this issuetook place away from the various panels and workshops

Not surprisingly, a lot of the corridor action, in addition to the expected socializing, gossiping and swapping of business cards, had to do with video. At the **Sony Video** Software Operations booth, the tv set was on all the time, displaying the wide variety of jazz programming that company has on the market. Of even more interest-because it was unexpected-were the excellent videotapes of Eddie Jefferson and the Art Ensemble of Chicago being shown by the Univ. of Illinois, which is marketing them via mail order.

Also on the subject of video, Capitol/EMI's Bruce Lundvall raised a few eyebrows with his offhand announcement, at a panel on the music business, that the initial release from the revived Blue Note label will include the first four Blue Note videocassettes-probably including one of Thelonious Monk. Lundvall also revealed that Musician, the eclectic jazz label he estab-lished, will remain the property of Elektra—with Bob Hurwitz, recently named head of the label's Nonesuch classical arm, in charge

There was some grumbling among convention attendees about the role played (or not played) by Dizzy Gilles**pie.** The great trumpeter had been prominently advertised as the event's "guest of honor," but he neither performed at any of the three nightly jam sessions nor participated in any of the panels. In fact, he was only at the convention for a few hours one afternoon.

Some of the happiest moments of the convention came during the closing panel on "the good old days," moderat-ed by record producer **Orrin Keepnews**, whose keynote address included the classic line, directed at everyone in the jazz business, "We don't have to be unrealistic just be-cause we're a little insane."

Most of the anecdotes tossed around by the all-star panel of veterans seemed to be about Monk, with Milt Jackson vividly remembering the bad blood between Monk and Miles Davis at the celebrated "Bags' Groove' recording session, and Jimmy Heath recalling the pianist/ composer's words of wisdom: "Always keep a thousand-

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dollar bill in your pocket. You never know when you might want to buy a house or a car or something." Also on that nostalgic panel were pianists Tommy Flanagan and Dick Katz, trumpeter Al Porcino, critic Leonard Feather and mover and shaker John Hamond.

* * *

Few figures have been as synonymous with West Coast jazz as drummer Shelly Manne, whose recent death (Billboard, Oct. 6) came as a sad, sudden surprise, following by scant weeks a Sept. 9 concert tribute by more than 40 area players and a mayoral proclamation declaring it "Shelly Manne Day" in Los Angeles.

New York-born Sheldon Manne established himself in a succession of top bands, starting with **Bobby Byrne** in 1939. Stints with **Joe Marsala**, **Stan Kenton**, **Woody Her**man, Charley Ventura and others all honed Manne's chops, but it was only after moving to Southern California in 1952 that Manne emerged as a versatile, vital presence whose work transcended timekeeping.

As proprietor of Shelly's Manne Hole, he also enjoyed a 12-year run as the architect of one of Los Angeles' bestloved live jazz showcases, site of countless solid performances and myriad concert recordings. With the club as his built-in outlet for mainstream jazz, Manne was able to devote much of his energy to composing music for both movies and ty; as one of the first major jazz musicians to build a steady body of work in that area, Manne helped define the prototype for succeeding ranks of young players on the Coast.

In the process, however, his mainstream loyalties and frank conservatism (especially on such topics as rock'n' roll, which drew few kind words from him in its formative years) may have obscured his taste and sense of adventure as a player. His long association with the Contemporary label during the '50s and early '60s found Manne playing with a younger generation of titans such as **Sonny Rollins**, and he had a hand in a host of classic jazz albums.

Such diversity, coupled with a moderate and disciplined personal life, marked Manne's career as a healthy and heartening rebuttal to the more downbeat stereotypes of the jazz musician. As the massive turnout for his Sept. 29 memorial service demonstrated, he'll be missed.

OCTOBER 13, 1984, BILLBOARD

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R By KIP KIRBY rom Julio Iglesias to Lionel Richie, country music

had them all in 1984: new acts, old acts, pop acts. Country had its share of drama, its own backyard version of "Dallas," as Nashville record companies imitated other music centers playing fast-paced executive musical chairs. Rumors flew, faces changed, rosters shifted, and so did goals and directions.

Drama reigned on the charts. Veteran talents such as Drama reigned on the charts. Veteran talents such as Vern Gosdin, The Nitty Gritty Dirt Band and Eddy Raven finally scored long-awaited, never-before No. 1 singles. So did newcomers to country, acts like The Judds and Exile (who once had a No. 1 on the rock charts with "Kiss You All Over"). Little Noble Vision Records in Atlanta scoffed at the locked-in notion of major distribution; and with its carefully-chosen team of indies, sent oldtimer Jim Glaser soaring up the charts and into the awards circle. Deborah Allen signed with RCA; her very first single, "Baby I Lied," was a pop crossover smash.

Everyone said country sales were down. But for those who had them they were the color of gold and platinum.

Record companies suddenly seemed eager to sign new talent. They vied with each other to come up with sparkling, attractive rosters that shone with—among other qualities—clearcut visual appeal. Video was on its way. The Nashville Network celebrated its first birthday.

Kip Kirby is Billboard's Nashville Bureau Chief and Country Music Editor. Shortly afterward, it announced a Nielsen viewership of 16 million cable homes, far ahead of initial projections. Who said country doesn't have universal appeal?

"Nashville Now," country music's answer to "The Tonight Show," exposed lots of artists to viewers, some of whom were getting acquainted with these names for the first time. Nitty Gritty Dirt Band member John McEuen, a popular guest on the live show, was heard to remark one night backstage, "This is like going to a big musical jam session—You never know who's going to show up!"

If newcomers dominated the headlines, there was no shortage of available space for established acts. Waylon Jennings looked in the mirror and liked what he saw, and set about putting his career back into high gear. Hank Williams Jr. needed no revitalization; he was Warner Bros.' biggest country seller, and 1984 was his best career year yet.

Earl Thomas Conley made history by scoring four consecutive No. 1 singles from the same album, and Larry Gatlin gave his career a shot of adrenaline by rediscovering Texas swing. Actor Robert Duvall won an Academy Award for his Merle Haggard-like role in "Tender Mercies," then came to Nashville to record his first solo country album.

Leon Russell turned up on the country charts—this time as himself, not Hank Wilson—Ronnie Milsap made MTV, Dolly Parton was on the silver screen with Sylvester Stallone in a film with questionable value to Nashville. Moe and Joe took one look at Boy George and put on dresses and wigs.

Was the fun coming back to the industry?

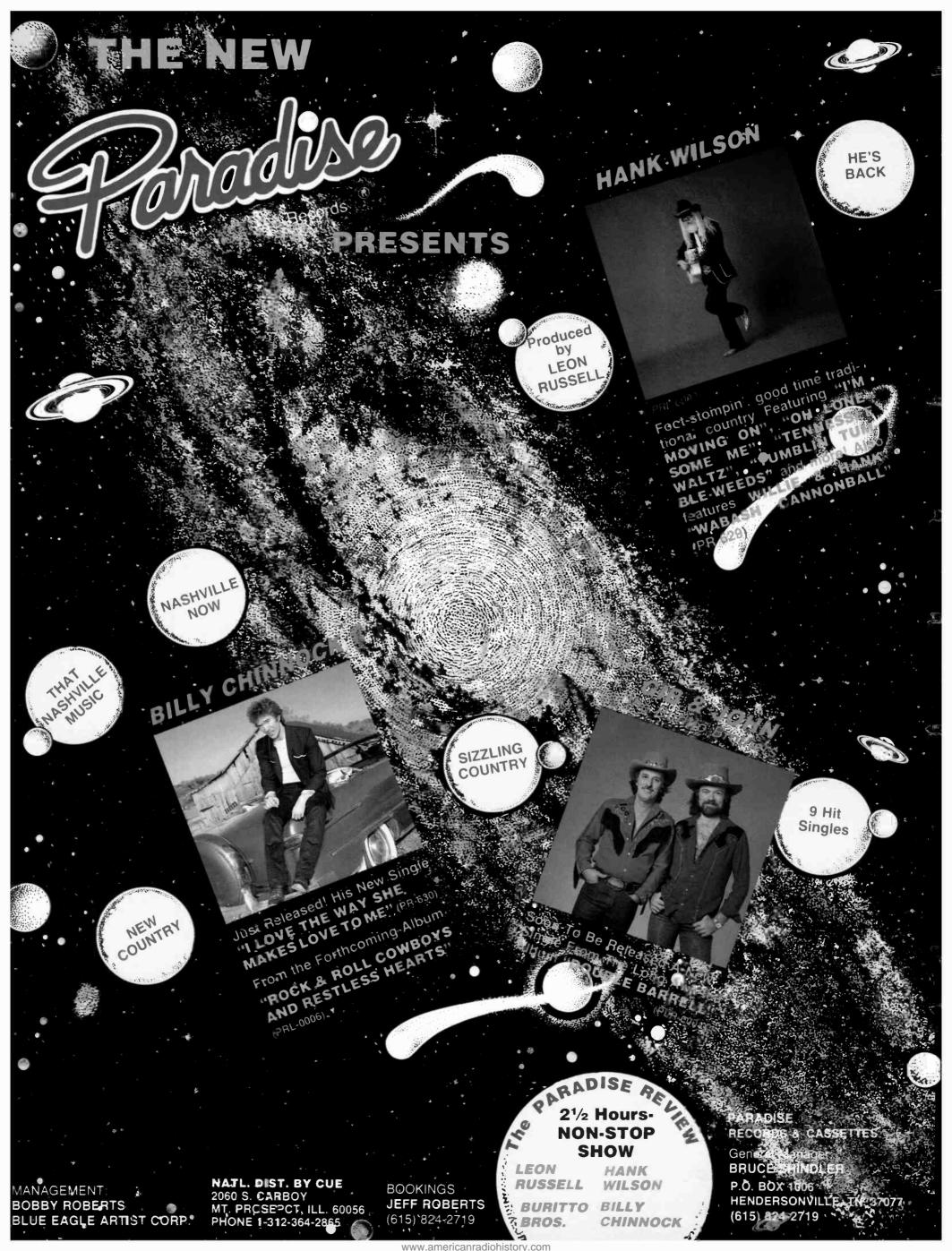
Budgets increased as rosters enlarged. Video mania of a fashion arrived on Music Row. Everyone agreed country music has nothing to rival MTV in translatable selling power—but record companies began doing research to see if more videos might not boost country sales beyond present levels.

The term "artist development" came back into style. Labels spent months grooming their new acts, working on image presentation and preparing complete marketing campaigns prior to release of a debut single.

By late summer, country videos—especially ones with crossover potential—locked as if they would soon get new avenues of exposure. Three different music video programming services announced start-up dates and said they would include suitable country clips on their rotation lists. Nashville started using rock directors from N.Y. and L.A. to improve the quality of their videos. How successful all this would be remains to be seen; but the interest—and viewer demand—was implicit as the year closed out.

1984 was also the year of the duet in country music. Not since the days of Conway and Loretta or Kenny and Dottie had duets had such appeal. Everyone, it seemed, was following Willie's lead and hunting for a vocal partner.

In the pages ahead, you will meet some of the faces that are leading the country popularity boom. You'll read about the year that was—and the year that will be—for the music that keeps Nashville, Tennessee on the map.



Labels Play Musical Row Chairs As Game Plan Shifts

By ANDREW ROBLIN

or most of the past year, the events on Music Row have had more in common with an unusually lively plate of jumping beans than with the logical chess board that executives like to portray.

Jimmy Bowen departed Warner Bros. to head up MCA, and Jim Ed Norman assumed the helm at Warners. Jim Foglesong left MCA to take charge of Capitol/EMI America's rehabilitation, but 37-year company staffer Chic Doherty survived the carnage among executives at MCA to retire intact in June. Another veteran, Jerry Kennedy, ended his association of 23 years with Mercury to form his own company, JK Productions.

But while speculation on which executive was going where had tongues wagging and heads spinning, other significant developments unfolded. Modern management techniques and consumer research became more important. Labels began looking at new acts with an eye to their visual appeal and management backing. Behind all the executive switcheroos and increased busi-

Andrew Roblin is a writer based in Nashville.

Top Country Singles

- Pos. TITLE Artist Label
- 1. ISLANDS IN THE STREAM—Ken-
- ny Rogers w/Dolly Parton—RCA TO ALL THE GIRLS I'VE LOVED **BEFORE**—Julio Iglesias & Willie Nelson—Columbia
- Nelson—Columbia 3. I CAN TELL BY THE WAY YOU DANCE (YOU'RE GONNA LOVE ME TONIGHT)-Vern Gosdin-Compleat
- I DON'T WANT TO BE A MEMO-
- RY-Exile-Epic MAMA HE'S CRAZY-The Judds-
- RCA/Curb 6. I GOT MEXICO-Eddy Raven-
- 7. ELIZABETH—The Statler Broth-
- ers—Mercury 8. HOLDING HER AND LOVING
- YOU—Earl Thomas Conley—RCA I GUESS IT NEVER HURTS TO HURT SOMETIMES—The Oak 9
- Ridge Boys—MCA 10. JUST ANOTHER WOMAN IN
- LOVE—Anne Murray—Capitol 11. SOMEBODY'S NEEDIN' SOME-BODY-Conway Twitty-Warner
- 12. THANK GOD FOR THE RADIO-
- The Kendalls—Mercury 13. HOUSTON (MEANS I'M ONE DAY CLOSER TO YOU)-Larry Gatlin & the Gatlin Bros. Band-
- 14. THE YELLOW ROSE/SAY WHEN—Johnny Lee w/Lane Brody—Warner Bros. IN MY EYES—John Conlee—MCA
- 16. ANGEL IN DISGUISE-Earl Thom-
- as Conley—RCA 17. MONA LISA LOST HER SMILE-David Allan Coe-Columbia
- 18. SLOW BURN-T.G. Sheppard-Warner/Curb
- WHEN WE MAKE LOVE-Ala-19
- bama—RCA SOMEDAY WHEN THINGS ARE
- GOOD—Merle Haggard—Epic 21. RIGHT OR WRONG—George
- Strait—MCA 22. BABY I LIED—Deborah Allen-
- WOKE UP IN LOVE—Exile—Epic 23STILL LOSING YOU-Ronnie Mil-
- -RCA BLACK SHEEP—John Anderson-Warner Bros

ness sophistication lies a gloomy fact. Country record sales have fallen off sharply from their peak during the "Urban Cowboy" heyday of 1981-82.

'We've seen a reduction of 15-20% in record sales since the 'Urban Cowboy' boom, '' says Joe Polidor, PolyGram's director of marketing for country product. ''Sales for a top 10 single now range from just below 100,000 to 150,000 units." Others say it's significantly lower.

Polidor puts the blame for slumping demand on changes in the economy and buying patterns. "Rack jobbers aren't racking as many singles now, so there're less slots open to country singles," he notes. "And there's been a fluctuation in our core audience; no doubt there's been a decrease in crossover buying."

Country's lost ground on pop radio, too. "The new music has no country influence at all," says RCA vice president Joe Galante. "When you turn on contemporary radio you don't hear the Eagles or Linda Ronstadt Instead you hear



Making the presentation is Bruce Adelman. national di rector of country promotion, Warner Bros

At the post-party for the special Nashville screening of "Rhinestone." starring Dolly Parton and Sylvester Stallone are, from left. Bob Summer, RCA Records president; Parton; Larry Gallagher, vice president. sales. RCA; and Joe Galante, RCA Nashville division president

Cyndi Lauper or Michael Jackson.

In fact, there seems to be a direct relationship between the resurgence in black/dance music and country's decline. Country made big gains among consumers at the expense of black/dance music during 1979-81, according to the RIAA's market research committee. But in the past two years that trend has been sharply reversed. Country music lost 2% of the total dollars spent on music purchases in 1982-83, while black/dance music picked up 4%.

NOCM-3

However, there is some good news. Country's "Urban Cowboy'' fad greatly increased the music's overall market share. The decline from that peak—a natural event in a cyclical business—still leaves a much larger audience for country music than in the pre-"Urban Cowboy" years, though most labels now release close to 30% less product than they did two years ago.

During that time, says Gene Hughes, formerly of MCA, rock sales were off, so record stores pushed country music up front. Now, with Michael Jackson and Lionel Richie

Chart awards appearing in this section are compiled over a 12-month period beginning Sept. 10, 1983 and ending Sept. 1, 1984.



leading sales, rock has displaced country and moved back up again. "But country's base is way up," Hughes notes. We've picked up a new demographic group in the 20-35 age bräcket. Even teenagers and college students follow George Strait and the Bellamy Brothers.

plateau than we were before 'Urban Cowboy,' " agrees Jim Foglesong. "Country music lovers have come out of the closet

Country's slide from its peak years has actually had sev-(Continued on page WOCM16)

ON THE COVER: Scenes from Ronnie Milsap's "She Loves My Car" video

Stampley don Boy George gear for their net hit, "Where's The duet hit, Dress



Moe Bandy and Joe

Pos. LABEL Pos. LABEL (No. of Charted LPs & Singles) 1. RCA (19) 2. MCA (94) 3. EPIC (72) 4. WADAED DDOG (20) WARNER BROS. (68) COLUMBIA (76) MERCURY (40) WARNER (2000) WARNER/CURB (20) LIBERTY (28)

CAPITOL (19)

Willie Nelson makes a rare visit to the CBS Nashville of-fices to receive a triple platinum certification for his "Always On My Mind" al bum. With Nelson are CBS Nashville senior vice presi dent Rick Blackburn and manager Mark Rothbaum

VIVA (20)

10

Barbara Mandrell joins MCA labelmate Bill Monroe for a song on his "Bill Monroe And Friends" album





The exciting thing is that now we're at a much higher

Video Set For Wider Exposure

By ANDREW ROBLIN

WOCM-4

BILLBOARD

W hen MTV signed on in August 1981, music videos changed the face of rock in the blinking of an eye. But change comes more slowly in Nashville. In 1984, three years after MTV's rise, the steady increase in cable services, syndicated programs and local shows featuring country videoclips has begun to exert a similar influence on country music.

The similarity hasn't been lost on Nashville's record labels. In the past year, budgets for projects like Mark Gray's "Left Side Of The Bed" and Michael Martin Murphey's "Disenchanted" have approached \$50,000. And in recent months, everyone from Hank Williams Jr. (whose all-star cast for "All My Rowdy Friends Are Coming Over Tonight`` includes Cheech and Chong, Willie Nelson, Leon Redbone and Kris Kristofferson) to Gary Morris and Kathy Mattea has jumped on the bandwagon. With bigger budgets has come an influx of video direc-

tors, many of whom--like Francis Delia and Jack Coleestablished their reputations with rock clips. Performance videos are no longer as common and more sophisticated conceptual elements-such as spoken dialog-are being used

In August, Los Angeles-based Fusion Films opened a Nashville office headed by Joanne Gardner to coordinate country projects for its stable of video directors. Whiz directors Russell Mulcahey, Ian Leech, Duncan Gibbons, Gil Bettman and Mark Rezyka-all working with Fusionmay soon be putting their skills to work for Nashville artand Jack Cole directed the CBS Mark Gray clip, "Left Side Of The Bed.

Country music is a world of 'Tender Mercies,' " says Cole, whose credits include clips for Lionel Richie, Steve Perry and Al Jarreau. "There are incredible opportunities for beautiful pieces in country video.

Artistically appealing as the medium is, the bottom line-video's ultimate effect on sales of country recordsremains largely undetermined. Label heads, however, express confidence that clips will translate into sales in country as they do in rock

There's nothing like television to give an artist visibili-



Mickey Gilley visits the set of "CBS Morning News" with Pat Collins, left, Danny Cooksey and Bill Kurtis.



most

ty, "notes Jim Foglesong, president of Capitol/EMI Ameri-ca's revamped Nashville division. "It's only a matter of

While the major labels pondered country video's sales impact, independent labels found new facets in video's pro-

motional power. Indies discovered that clips can sway ra-

dio-the medium which initially feared video's impact the

Evergreen Records supported Robin Lee's "Want Ads" single with a conceptual video mailed to 130 Billboard

chart reporting stations. Because most country radio sta-

(Continued on page WOCM14)

time before country videos start influencing sales.



ists. David Hogan, who directed Ronnie Milsap's "She Loves My Car" and many other projects for RCA, is the first from Nashville to join Fusion.

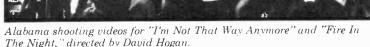
She Loves My Car" made its way into light rotation on MTV this year. Contrary to the widely-believed publicity surrounding the video, it was not the first from an ostensibly country artist to appear on the network; Eddie Rab-bitt's "Step By Step" was shown on MTV back in 1981.

Despite the various country videlip shows now on the air, no program or network has yet acquired the viewer-ship or sales power of MTV. But late in the summer several challengers to the rock video giant appeared on the horizon

The Discovery Music Network announced plans to start a new cable channel offering country, black and pop clips by Jan. 1. MTV retaliated by unveiling its proposed new network, which would presumably show country crossover clips appealing to its target 25-49 age bracket. Ted Turner hopes to assemble yet another 24-hour music video network that will also be open to crossover acts.

Interestingly enough, many of the eminent rock video directors/producers enjoy the challenge of country. Unlike rock videos, which generally employ heavy doses of violence and sexism, country clips have more freedom to explore lyrical content through creative concepts. Ricky Skaggs used Martin Kahan for one of his videos this year,

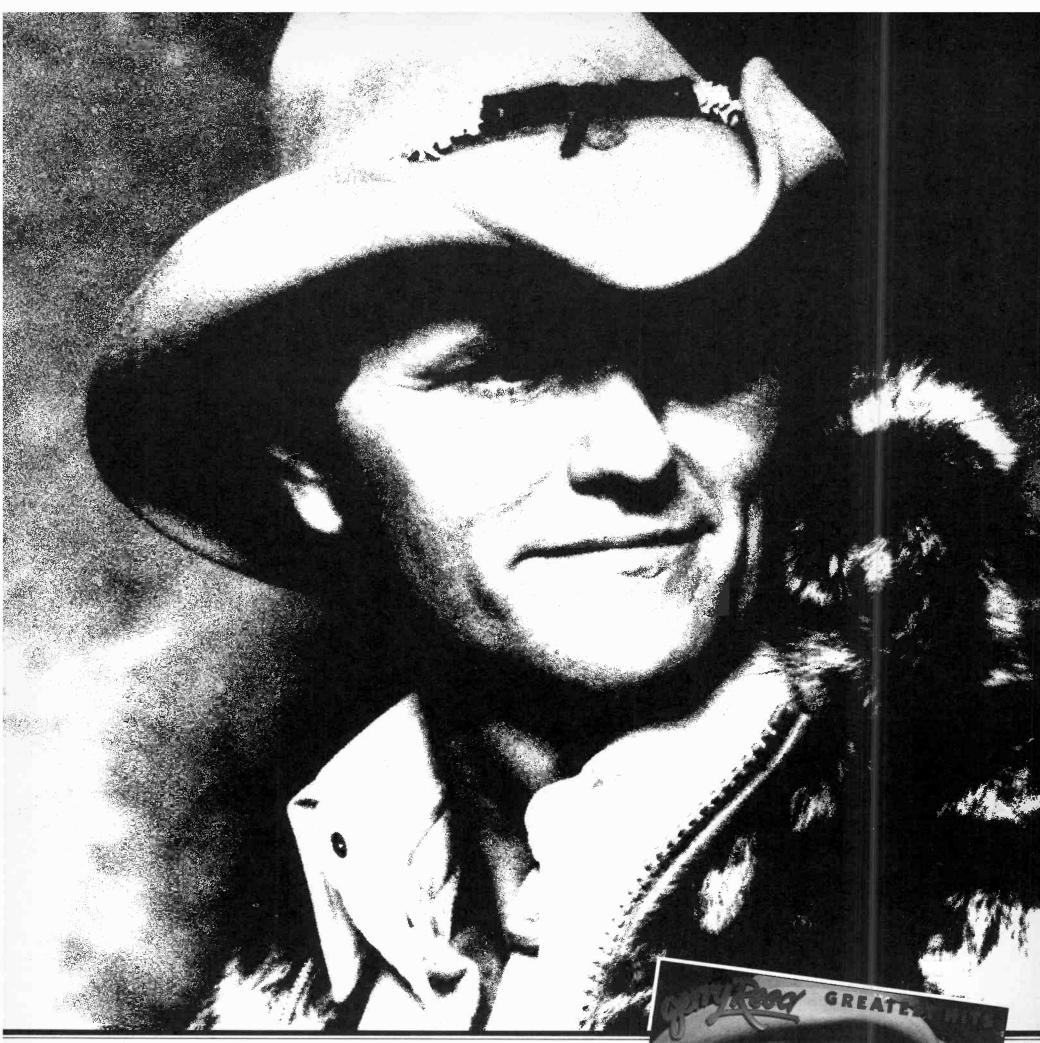




Mel Tillis makes a guest appearance on "The David Letterman" show during a Northeast tour

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T.G. Sheppard guest hosts "Nashville Now.



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Publishers Roundup

By EDWARD MORRIS

WOCM-6

By EDWARD MORKIS With Acuff-Rose and Combine Music both admit-tedly up for sale, the big question is, What sort of future is there for independent music publishers in Nashville? In-creasingly, the trend is for smaller publishers—even those with sound financial bases—to sell their catalogs to larger ones. Of all the Nashville-based independents, Tree Inter-national seems least swayed by these economic winds.

Another concern voiced by publishers here during the past year was the degree to which they were having to be-come financially involved in record promotion. While the practice of helping pay the cost of independent record promoters is not new, the publishers admitted, many complained that record labels and songwriters were beginning to expect them to pay for a greater share of the cost and to



George Jones and Johnny Cash duet on Cash's "I Still Miss Someone" at opening day of "Jones Country," the singer's 95-acre music and entertainment complex located near Colmesneil, Tex.

get involved in the promotion earlier in the chart life of records on which the publishers hold copyrights. On a company-by-company basis, here are some publish-

ing highights of the past year:

ACUFF-ROSE-The oldest Nashville publisher signed writers Jerry Doucette and Butch Baker to its roster and re-signed Whitey Shafer. Its top chart successes were "That's The Way Love Goes" and "You've Still Got A Place In My Heart." Two of its songs were used in movies: "Tennessee Waltz" in "The Right Stuff" and "Lil Red Rid-ing Head" in "Private School" in "Private School. ing Hood"

ALMO/IRVING-Under the managership of David Conrad, Almo/Irving's Nashville branch has scored such recent top 10 country singles as "Stay Young," "In My Dreams," "Forget About Me" and "Midnight Hour." Staff writers are Kent M. Robbins, Paul Kennerley, S. Ronald Brooks, Harold E. Tipton, Tom DeLuca, Taylor Rhodes and Rhonda Fleming-Gill.

Producer Jim Ed Norman works out a guitar part for an Os-monds' session. From left are Merrill Osmond, Norman, Wayne

www.americanradiohistory.com

Osmond and Jay Osmond.

Jeff Bullock and S. Alan Taylor. Country hits for the com-pany included "When We Make Love," "Mona Lisa Lost Her Smile," "Way Back," "Scarlet Fever," "Way Down

Deep," "Lucille" and "Touch Me." In plugging its Venice Music catalog, which contains works by Little Richard, Sam Cook, Larry Williams and others, ATV has assembled a promotional album, "Venice and will soon issue a companion volume, "Venice II," also to be sent to artists and producers.

CHAPPELL/INTERSONG-Last year's ASCAP "Mu-CHAPPELL/INTERSONG—Last year's ASCAP "Mu-sic Publisher Of The Year," Chappell/Intersong has ac-counted for such No. 1 country singles since last October: "Somebody's Gonna Love You," "Islands In The Stream," "A Little Good News," "You Look So Good In Love," "Slow Burn," "In My Eyes," "Going Going Gone," "Let's Stop Talkin' About It" and "Somebody's Needin' Somebody." The firm has two songs in the movie "Rhinestone"— "Honky Tonkin" and "Your Cheatin' Heart." Its "I've Been Everywhere" is being used in a commercial for the New York Post. And its merchandising division is market-ing "Sing Along Shower Curtains," one of which is solely

ing "Sing Along Shower Curtains," one of which is solely devoted to Nashville copyrights. Paul Harrison is the newest addition to the writing staff. CBS SONGS—Norro Wilson, staff producer for RCA

CBS SONGS—Norro Wilson, staff producer for RCA Records, has joined the CBS Songs writing staff, and long-time staff writer Keith Stegall has been signed to a record-ing contract with Epic Records. Recent Top 10 hits for this publisher include "That's The Thing About Love," "To All The Girls I've Loved Before," "Angel In Disguise," "Don't Make It Easy For Me," "I'm Not Through Lovin' You Yet,"



"I Could've Had You," "Ozark Mountain Jubilee," "Don't Count The Rainy Days" and "Your Love Shines Through.

COMBINE-With its immensely strong catalogs, Combine has accounted for such recent hits as "A Fire I Can't Put Out," "Houston," "Dream Baby," "Love Song," "Senti-mental Ol You," "Just Another Woman In Love," "You're Gettin' To Me Again" and "Turning Away From Love. Producer Johnny MacRae and engineer Alan Rush are



At a listening party for Lee Green-wood's "You've Got A Good Love Comin'" are, from left, Bruce Hinton, MCA Records Nashville executive vice president and general manager; Greenwood; Frances Preston, BMI executive director; and Jerry Crutchfield, Greenwood's producer.

putting together a project for the British Broadcasting Corp. (BBC) that will feature Combine's best demos. FAMOUS—Under a new co-publishing agreement with producer Kyle Lehning and Tony Gottlieb, Famous/Ensign has added John Porter McMeans to its writing staff. The company has also contracted with producer Nelson Larkin to administer his Blue Moon and Red Ribbon catalogs and to co-publish any new songs acquired by them. The agreement gives Famous a percentage of songs writ-ten by Earl Thomas Conley.

MCA MUSIC-MCA Music drew industry attention to its stable of writer/performers with a standing-room-only showcase this past June. Its chart successes embrace, among others, "Roll On Eighteen Wheeler," "Two-Car Ga-rage," "Nobody But You," "You Look So Good In Love," "Caught Between Two Fires" and "Everyday."

Jerry Crutchfield, who heads the Nashville division, continues his production chores with Lee Greenwood and Brenda Lee. Writer Dave Loggins has lately been paired with Anne Murray on the single. "Nobody Loves Me Like

Chart awards appearing in this section are compiled over a 12-month period beginning Sept. 10, 1983 and ending Sept. 1, 1984.

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Wherever there's music, there's BMI.

Booking Goes Big Time

robably no one area of country music has been more dramatically affected in the past year than the booking industry.

VOCM-

IGHT

BOARD SPOTI

BIL

The "good of boy" days have gone by the wayside. Personal representation is no longer "a family affair." As one booking veteran no longer active in the industry puts it, "It's not the same business, it's not the same Nashville. The loyalty factor has disappeared."

Traditionally. Nashville booking and management *was* a family affair—literally. Top name artists were represented by fathers, uncles, brothers, cousins and friends. Booking agencies were often small, friendly, feet-up-on-the-desk kinds of operations. Everyone knew everyone else by first name; and contracts were usually nothing more than a handshake and a smile.

This all changed with the overwhelming rise in country music's acceptance. Today, Nashville talent is turning to the large booking conglomerates for career management, to agencies who have proven themselves in New York or Los Angeles as giants in the areas of television, commercials, movies, touring, personal endorsements and corporate sponsorship negotiation.

And the aggressive new competition from outside companies setting up business in Nashville has created palpable tension among the smaller local agencies who see the handwriting on the wall.



Says 20-year booking veteran Tandy Rice, chairman of Top Billing International, "The big boys are coming in, loud and clear. There's no way to stop them."

Rice sees the urbanization of Nashville booking as the death knell of what he calls the "mom and pop agencies." He believes that in the future, country artists will be represented either by major conglomerates with Coast ties, or by "specialized agencies who concentrate on only three or four acts at one time."

Says Rice, "Artists today are only as loyal as their next deal. West Coast agencies are taking over the city, and there is no way 90% of the rest of the booking community can hope to compete on their terms."

The existence of written contracts (in lieu of the smile and a handshake) has never guaranteed permanency among Nashville agencies. Artists have learned that when they want to leave, the front door remains open despite the piece of paper.

As Buddy Lee vice president Tony Conway puts it succinctly, "Acts who move from agency to agency in a period of months are just trying to bleed that agency's contacts and sources."

A number of other agents agree wholeheartedly. "It's the 'grass is greener' theory," says Charles Dorris, executive director of Headline International Talent, formed a little over a year ago by singer Ronnie Milsap. "If you can't come up with everything an artist expects, he immediately starts looking." Though most Nashville agencies say they require stan-

Though most Nashville agencies say they require standard one-to three-year contracts for their artists, they admit these aren't enforceable. As a result, they are helpless in stopping the turnstile effects on their business.



Lee Greenwood performs during Fan Fair

Says one disgruntled agency head, "You spend months mapping out a gameplan for an act—and then you read one morning that he's signed with one of the new L.A. agencies."

Industry insiders say the booking business is more competitive now than it has ever been before. Country music means big bucks; and profits bring competition.

As if this isn't enough, Nashville booking agencies now face competition from artists who handle their own promotion, and from acts who have formed their own in-house agencies.

The Statler Brothers, Ronnie Milsap and Barbara and

Louise Mandrell have each formed their own booking agencies in the last year and a half or so. Other acts, such as Ricky Skaggs, Kenny Rogers, the Oak Ridge Boys, Alabama and Conway Twitty all handle their own promotion to varying degrees.

Another area of deepening concern is pricing. Acts are demanding more money on the road, and agents feel that the money spread is too heavily concentrated in the hands of too few acts, thus squeezing out opportunities for midrange or breaking artists.

(Continued on page WOCM19)



Michael Martin Murphey in concert.



BILLBOARD AWARDS • TOP MALE VOCALIST (SINGLES) • TOP OVERALL VOCALIST (SINGLES)



New Looks From Old Faces

 \mathbf{I}_{t} was almost a case of "silver threads find golden

And even by country standards-rules, that is, not songs—this was a vintage year for longtime favorites. Like classic wines, some artists just seem to get better with or, at least, with a healthy seasoning of longevity. age 1984 will be remembered as a year shared equally by newcomers and familiar faces. Some of the familiar faces hadn't been around the charts for a while. Or as high up in

3

the charts before. Artists who had been unsuccessful cracking the top five suddenly found themselves there for the first time. Careers took on new dimension through label changes or ε switch in producers. And there were even acts who made the transition into country from another kind of music-and found immediate acceptance

It took $\mathbf{Vern}\ \mathbf{Gosdin}\ \mathbf{nearly}\ \mathbf{two}\ \mathbf{decades}\ \mathbf{of}\ \mathbf{hard}\ \mathbf{work}\ \mathbf{and}$ soulful singing to get his first No. 1 record-and it happened this year with "I Can Tell By The Way You Dance

> CMA's Judi Turner joins Exile backstage following their Nashville concert. From left are Exile's Sonny Lemaire, J.P. Pennington, Steve Goetzman, Marlon Hargis and Les Taylor.

Chart awards appearing in this section are compiled over a 12-month period beginning Sept. 10, 1983 and ending Sept. 1, 1984.

Jim Glaser

Overall Top Singles Artists Pos. ARTIST (No. of Charted Sir.gle) Label (No. of Charted STRAIT (4) MCA (4) Warner Bros. (4) Columbia (1) Columbia (4) Foic Pos. ARTIST MERLE HAGGARD (4) Epic (1) MCA MERLE II A (1) MUA 1. ALABAMA (5) RCA 5. EARL THOMAS CONLEY (4) RCA 6. JOHN CONLEE (4) MCA 7. CONWAY TWITTY (5) Warner Bros. 7. CONWAY TKAGGS (5) Epic 7. RICKY SKAGGS (5) Columbia 8. BICKY SKAGGS (5) Columbia 9. JANIE FRICKE (5) Columbia 10. KENNY ROGERS (3) RCA (2) Liberty (You're Gonna Love Me Tonight)."

In Gosden's case, success seemed to result from a combination of new label (Compleat), new producer (Blake Mevis) and new management (The Management Group). By year's end, Gosdin's career had scaled new heights and he was being billed simply as "The Voice."

Another veteran achieving his first-ever No. 1 single this year was Eddy Raven, who saw what the top spot looks like with "I Got Mexico." Raven's momentum came from RCA, which he joined after leaving Warner Bros. He co-produced his debut RCA album with new producer Paul Worley, and the teaming paid off handsomely.

Jim Glaser, formerly of the Glaser Brothers, singlehandedly pulled little Atlanta-based Noble Vision Records into the top of the country singles chart without the help of any major distribution. And his Noble Vision album, 'The Man In The Mirror," spent virtually all year on the Billboard al-bum chart. But it was a good year for Glaser in other ways, too: after earning a standing ovation after his appearance on the Country Radio Seminar's New Faces Show, he was voted best new male vocalist by the West Coast Academy Of Country Music.

David Allan Coe. a controversial country figure, narrow ly missed his first no. 1 when "Mona Lisa Lost Her Smile" froze at number two. But this signaled a new pinnacle for Coe who, despite a series of personal tragedies during 1984, managed to look stronger than ever by year's end.

Ray Charles brought a lot of listeners to country back in he '60s when he cut the landmark album, "Modern the '60s when he cut the landmark album, (Continued on page WOCM20)





Thanks to the DS's for your continued friendship and support. Because of you the good times keep getting better. Razzy Bailey

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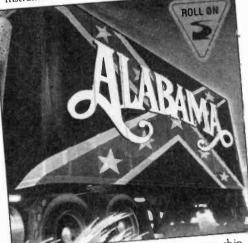


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WOCM-10

ALABAMA

- Album of the year "ROLL ON"
- Entertainer of the year
- Vocal group of the year
 Instrumental group of the year



"Roll-On"—the first country album to ever ship platinum continues to roll with their latest single "If You're Gonna Play In Texas..."

DEBORAH ALLEN Horizon awar



With the first single release of "Heartache And A Half' from the new album "Let Me Be The First"—this is only the first of many hits from her November release.

EARL THOMAS CONLEY

 Single of the year "HOLDING HER AND LOVING YOU" Horizon award



Music history continues with "Chance of Lovin' You", the first single from his new album "Treadin' Water"

HAT WENT WRONG? THIS IS THE STORY OF FOUR RECORD COMPANIES:

EVERYBODY, SOMEBODY, ANYBODY AND NOBODY. THERE WAS AN IMPORTANT JOB TO BE DONE, AND EVERYBODY WAS SURE THAT SOMEBODY WOULD DO IT. ANYBODY COULD HAVE DONE, IT, BUT NOBODY DID IT. IT ENDED UP THAT THE JOB WASN'T DONE AND EVERYBODY BLAMED SOMEBODY, WHEN ACTUALLY NOBODY ASKED ANYBODY.



Single of the year
 "MAMA HE'S CRAZY"

- Vocal group of the year



The excirement continues with their October release of "Why Not Me". This new album has unlimited single releases beginning with the title "Why Not Me".

RCA-WE DID IT.

KENNY ROGERS/ OOLLY PARTON Single of the year "ISLANDS IN THE STREAM" Song of the year "ISLANDS IN THE STREAM" (Robin Gibb/Barry Gibb/ Maurice Gibb)



Kenny & Dolly are doing It again with "Once Upon A Christmas"—making this the greatest gift of all.

RONNIE MILSAP Entertainer of the year



"One More Try For Love" delivers one more hit for Ronnie with "Prisoner Of The Highway".

 Congratulations to our CMA final nominees

Rural Roots Intact As Skaggs Leads Traditional Pack

U rossover remains its showiest blossom, but country music has weathered another year with its rural roots intact. Indeed, the roots seem stronger now than they have been in the past several seasons.

NOCM-12

To no one's surprise-and to every hardcore's delight-Ricky Skaggs continues as leader of the traditional pack, skillfully blending bluegrass and country and energizing the mix with a rocker's impatience to get the emotions out front. Skaggs' entries, many of which have been drawn from the classical country repertoire of the 1940s and '50s, now routinely go No. 1. And, at this writing, his version of Bill Monroe's tribute to even more ancient country influences, "Uncle Pen," is in the top 10 and going full-speed.

Larry Gatlin & the Gatlin Brothers Band has taken a new lease on chart life by repairing to the old Western swing sound, via such Gatlin originals as "Houston (Means Swing sound, via such Gatim originals as Houston (Means I'm One Day Closer To You)" and "The Lady Takes The Cowboy Everytime." George Strait, who's been basic coun-try all along, mined some swing gold himself recently with his version of "Right Or Wrong." His recent chart-topper, "Let's Fall To Pieces Together," proves that the old honky-toph waves form still gobs along compare like tonk-weeper form still sobs along commercially. Even such old-timers as Dolly Parton, Mel Tillis and the

Kendalls have retreated-at least temporarily-to older sounds and themes, after having flirted or moved in with pop. Parton's paean to country pleasures, "Tennessee



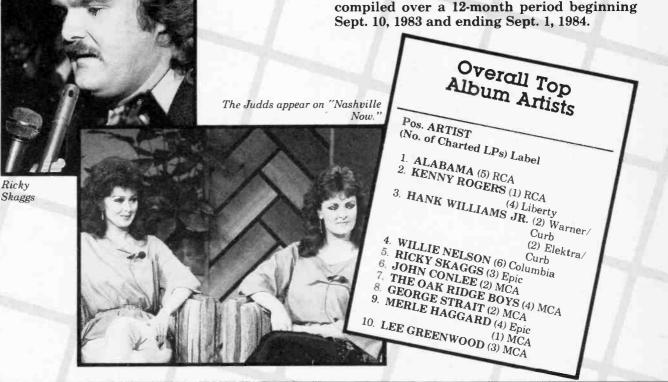
Homesick Blues," has become her first No. 1 solo hit since 1982. Tillis took his Fiftyish sounding "New Patches" into the Top 10. And the Kendalls made a pitch at Louvin Brothers enthusiasts by reviving "My Baby's Gone."

The Judds demonstrated that there is still an eager audience for pure mountain vocal harmonies when their second single, "Mama He's Crazy," soared to No. 1. The lure of this mother-daughter team was underscored when it

picked up three Country Music Assn. nominations. Die-hard traditionalists such as Vern Gosdin, Mel McDaniel, the Whites and Reba McEntire continued to turn out songs clearly marked "country," although Gosdin had his first No. 1 with his least-country sounding effort ever, "I Can Tell By The Way You Dance," and McDaniel found that there were too few ears for yet another version of the Jimmie Rodgers chestnut, "All Around The Water Tank.

Some acts whose ancestry was off the farm learned that (Continued on page WOCM14)

Chart awards appearing in this section are compiled over a 12-month period beginning



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Video Set

• Continued from page WOCM4

tions receive so few videos—no more than three or four per month—the clip persuaded some programmers to air Lee's single. "Robin Lee would never have made it on our playlist without that video," says Kevin Herring, music director of Detroit's WWW.

Another independent label, Mesa, found a new way to finance video production. In exchange for the prominent display of its product and insignia, Coors Light beer par-tially underwrote the cost of Mesa artist Karen Taylor-Good's "We Just Gotta Dance" video. According to Mesa president Taylor Sparks, the move was intended to ease the burden of what he considers an essential-but expensive-part of the record business.

The major labels, too, are alarmed by the rapidly-esca-lating costs of video production. "We'll see a leveling off of video budgets in the \$35-\$50,000 range next year," predicts Roy Wunsch, CBS's vice president of marketing. "But video will continue to play a key role in country music."

There's every indication country videos will get wider exposure in the months ahead. With three new music video networks set to join HBO, Showtime, the Nashville Network and Country Music Television in programming country clips, country video's future has never looked brighter. Many viewers are disaffected with what has been termed rock video's adolescent mentality. Country video may be just what they're looking for.

Тор	o Album Labels
	s. LABEL b. of Charted LPs)
,	RCA (41)
2.	MCA (29)
	EPIC (29) COLUMBIA (28)
	WARNER BROS. (21) MERCURY (11)
7.	WARNER/CURB (7)
-	LIBERTY (8) CAPITOL (3)
10.	MAIN STREET (3)

Rural Roots

• Continued from page WOCM12

country was still a nice place to come home to, notably the Nitty Gritty Dirt Band with "Long Hard Road (The Share-cropper's Dream)" and Dan Seals with his believably bu-colic "(You Bring Out) The Wild Side Of Me." Both songs could find a place—and did—in the countriest of formats. Apparently testifying to the appeal of traditional coun-

try artists, RCA has signed bluegrass prodigy Keith Whitley and are grooming him in the hard-country school of which Lefty Frizzell and George Jones are the most admired graduates. Similarly, Columbia has taken aboard singer and ace bluegrass banjo picker Carl Jackson. Sugar Hill Records, Skaggs' label before he switched to Epic, has issued a new Chris Hillman album that is filled with traditional sounds and songs and has peeled off "Somebody's Back In Town," a 1959 hit for the Wilburn Brothers, to test country waters.

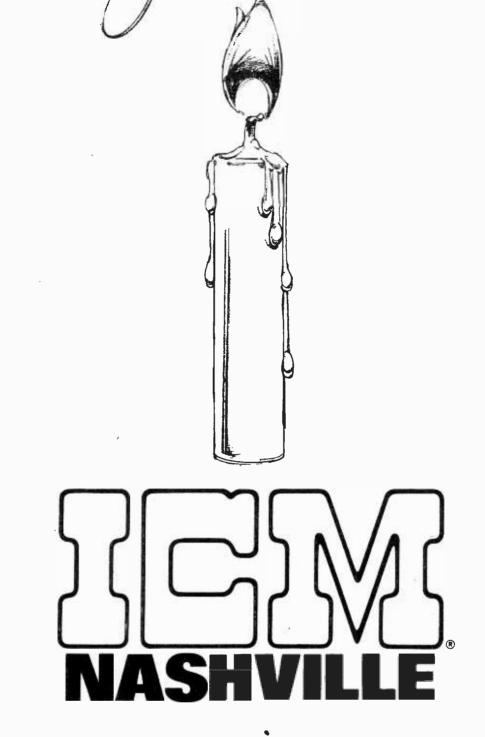
"If you're gonna play in Texas," Alabama advises us, "you gotta have a fiddle in the band." Well, in spite of the doomsayers, if you're gonna succeed in Nashville, you can still do it with a fiddle and a mandolin and a banjo and even a Dobro in the band. At least you could this year.

EDWARD MORRIS

Chart awards appearing in this section are compiled over a 12-month period beginning Sept. 10, 1983 and ending Sept. 1, 1984.

	Top Album Groups
Po	s. ARTIST
(Ne	o. of Charted LPs) Label
	ALABAMA (5) RCA
2	THE OAK RIDGE BOYS (4) MCA
3.	THE STATLER BROTHERS (3) Mercury
4.	LARRY GATLIN & THE GATLIN
	BROS. BAND (2) Columbia
5	THE KENDALLS (1) Mercury

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Continued from page WOCM3

BILLBOARD-SPOTLIGHT

BILLBOARD

OCTOBER 13, 1984,

eral positive effects, according to Foglesong. "Sales were so big we got carried away in making our deals with customers on discount programs and with artists on tour support," he says. "Things were so good the industry got careless. We're much better business people now.

One area in which the labels have improved is in their use of consumer research methods, "We do a lot more re-search on our artists than we ever did before," notes Ga-lante, who names focus groups as an especially useful tool. Focus groups are made up of 15-20 representatives of the demographic group under study. A researcher asks the group various questions to determine their reactions to the music being studied. An observer watches the test from behind a one-way mirror. Says Galante, "Focus groups are good for general information, but they're not reliable for Top Singles Groups

3.

Pos. ARTIST (No. of Charted Singles) Label

ALABAMA (5) RCA

specific statements." Only RCA and CBS currently use focus groups extensively.

Executive decision-making has also undergone some changes. For instance, in deciding which potential single to release from an album, Warner Bros. makes a joint ef-fort. "We combine the data and expertise of the record company with the intuitive feeling of the artist and producer," says Jim Ed Norman. "The promotion and a&r de-

artments compare their choice with the artist; either can be right," he adds. "We spread the responsibility over our department heads," notes Roy Wunsch. "We try to include everybody." Wunsch adds that CBS's approach to signing new acts has changed significantly. "In the past, the industry worked on a 'throw-it-up-against-the-wall-and-see-if-it-sticks ba-sis,' "he says. "We're much more selective now with new artists."

It's become something of a cliché to say that visual considerations are growing more crucial to newcomers, but the statement's obviousness doesn't alter its truth. "You just don't see many new artists who don't look good now, says PolyGram's Frank Jones. "Today, it's a factor for an artist to come across visually. It's more of a Hollywood situation."

But music remains the key. "Talent is the first criteria, but a combination of other ingredients are important due to today's competitive market." Jones cites an initial hit song and management with good communicating skills as

song and management with good communicating skins as essential in launching a new act's career. Jim Ed Norman emphasizes Warner Bros.' renewed commitment to non-crossover country. "We're prepared to work with artists who are happy to have the chance to work in the country market, says Norman, "We're not con-carned with forcing our way into rop." cerned with forcing our way into pop." Despite the post."Urban Cowboy"hangover, key execu-

tives remain cautiously optimistic about country's future. "Our outlook is based on a continued ecohomic recovery," says PolyGram's Polidor. "The more discretionary income consumers have, the greater our sales increase will be.

Foglesong foresees a period of new growth for Capitol/ EMI America. "We're on the move," he says. "We'll be breaking new acts and making some big signings too. The parent company has made a total commitment to expanding our staff and roster."

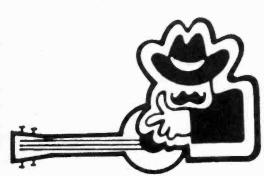
ing our staff and roster." CBS will also see a spate of signings, according to Wunsch. But he expects big gains from two acts already on the label's roster. "We'll see an explosion start to develop on Exile and Mark Gray," he predicts. "There's been an improvement in the technical quality of country music," says Hughes. "The product's better. That'll continue to help sales." Warner Bros.' Norman also anticipates sales growth, but he bases his forecast on greater efficiency. "We'll be taking a back-to-basics approach with more regionalized promotion, sales and marketing," he notes. *I*"That will maximize the whole picture." maximize the whole picture.

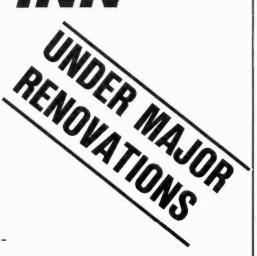
The World of



While sharing the bill with Crystal Gayle at the Universal Ampitheatre, L.A., Eddie Rabbitt accepts a plaque commemorating his 10th year in show business. From left are Vic Faraci, Mo Ostin, Gayle, Rabbitt and Stan Moress

HALL OF FAME MOTOR INN





The Hall of Fame has been sold to Connecticut Innkeepers, Inc., of New Britian Conn. A major renovation is under way to include all rooms, lobby, restaurant, lounge and hallways. The property will be in operation throughout the renovation period.

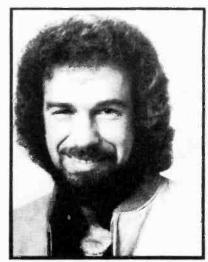
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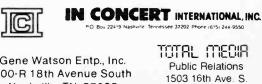
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"WHAT WOULD YOUR MEMORIES DO" There is a time and "THERE IS A SEASON." This is Vern's Also Just Released! Vern's First Gospel Album

"IF JESUS COMES TOMORROW (WHAT THEN)" 671011-1





mercury

"THAT'S EASY FOR YOU TO SAY" The hit single from

Kathy's current album "KATHY MATTEA."

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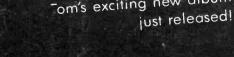
TOM JONES

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"LOVE IS ON THE RADIO"



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PolyGram Recordš



Presents The 1984 Silver Eagle CMA / Horizon Award Special starring







John Anderson



Vern Gosdin



Michael Murphey



Earl Thomas Canley

The Silver Eagle Cross Country Music Show is proud to be part of the excitement of the CMA Awards.

the exclience of annual Horizon This year's second annual Horizon Award Special features a spectacular array of talent with performances by former Horizon Award winners, Ricky Skaggs, Terri Gibbs, and John Anderson, plus all five of and John Anderson, plus all five of

and John Anderson, plus an inco or this year's nominees: Michael Martin Murphey, The Judds, Vern Gosdin, Earl Thomas Conley, and Debra Allen.

COUNTY MUSIC ASSOCIATION



OCTOBER IS COUNTRY MUSIC MONTH

The Silver Eagle prides itself in showcasing new stars on the country music horizon and is very honored to have been chosen by The Country Music Association to produce this program.

Don't miss it on **OCTOBER 8th.** It's on over 400 of America's top country stations via **The ABC Entertainment Network.**



Produced by DIR Broadcasting

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Booking

• Continued from page WOCM8 "There are too few acts making

all the money, and too many acts barely able to make a living at all," says one booking veteran.

Hit records help, of course. But country radio now deals in sharply-decreased playlist lengths, often spinning a mere 30 or 35 records in prime rotation. And record companies put their big pushes behind those acts doing well on the charts (especially if they are also crossover acts). So artists without major label deals, without chart records, and without the ability to pay their own way month after month on the road are losing out.

Roster raiding is a term heard frequently in Nashville these days. It refers to one agency soliciting another agency's clients, directly or indirectly. Once considered taboo, now it's considered the norm, at least by the newer booking firms moving into town, say longtime Nashville agents. They hint of bonuses and benefits offered to big name talent to lure them away from one agency to another.

> TOP NEW ARTISTS/ LABEL

NEW ARTIST: Kathy Mattea NEW GROUP: Exile NEW LABEL: Evergreen These awards are given to those who either accumulated the most points after entering the top 30 of Billboard's Country Singles chart for the first time or showed significant activity on the Country LPs chart during Sept. 10, 1983 through Sept. 1, 1984.

6

Yet no one disputes the fact that the past year has been healthy for the booking business—and certainly beneficial to artists who want to expand their career interests into new areas.

ICM opened its Nashville division a little less than one year ago. Today, ICM represents a treasure chest of country talent: Shelly West, Reba McEntire, David Frizzell, the Charlie Daniels Band, Steve Wariner, Gus Hardin, Mell Tillis, Leon Everette and Keith Whitley. The agency actively recruits roster additions.

So successful has ICM's first year in town been that the company recently moved into larger offices, added new agents and scooped Atlanta veteran booker Alex Hodges to join its West Coast division. Reggie Mac was promoted to the post of vice president and general manager for the Nashville division.

TOP ALBUM DUOS

Pos. ARTIST (No. of Charted LPs) Label 1. WILLIE NELSON & MERLE HAGGARD (1) Epic 2. THE BELLAMY BROTHERS (1) MCA/Curb (3) Warner/Curb 3. WILLIE NELSON w/ WAYLON JENNINGS (1) Columbia 4. MICKEY GILLEY & CHARLY McCLAIN (1) Epic 5. DAVID FRIZZELL & SHELLY WEST (1) Viva

The William Morris Agency has had a Nashville bureau for some years; but it's stepped up its visibility with the return to Nashville of Dave Douds from L.A. Now under the William Morris banner are Karen Brooks, Lacy J. Dalton, Exile, Gail Davies, Janie Fricke, Crystal Gayle, Vince Gill, Michael Martin Murphy, T.G. Sheppard, Eddie Rabbitt, Eddy Raven, John Schneider and newest addition Vern Gosdin.

West Coast-based Regency Artists has managed to pick up several major Nashville acts without establishing a local office: the firm now represents Gary Morris, George Jones, Earl Thomas Conley, Ray Charles and Glen Campbell.

Stan Strickland, who oversees the country division of Regency, says firmly that his company is a business, not a family.

"We aren't family' to our acts, and we don't try to be," he says. "We operate from a purely professional business point of view, like accountants or attorneys. We feel if an agency is doing the right job for its clients, it won't lose them." Far from the fray is Tulsabased Jim Halsey, who is enjoying his agency's biggest year yet.

"We've spent three years finetuning our operation," says Halsey, "from computerizing all our departments to getting just the right people on board. We direct our company like any sales company, because while we're in the personal service business, we're also in sales.

"We direct our company with

quotas, sales meetings, specific territories and incentives."

To head up its new Nashville division, Halsey chose Jerry Flowers, formerly with RCA Records. He also opened a New York office, and shortly before the end of this year, negotiated a joint venture with a Los Angeles triumvirate to represent Halsey acts in areas of tv, films and literary interests.

KIP KIRBY

WOCM-19

Bobby Bare and Friends

Join us for homecoming. We're expecting a full house.

For Homecoming Special Daily Telecasts 6 & 11 P.M.

OCT 15	Johnny Cash, Carl Perkins
OCT 16	Glen Campbell, Jimmy Webb
OCT 17	Tim DuBois, Jerry Reed
OCT 18	Joe Chambers, David Clayton-Thomas, Earl Thomas Conley, Randy Scruggs
OCT 19	Willie Nelson
OCT 20 & 21	Johnny Lee, Michael Martin Murphey
OCT 22	Mac Davis, Bertie Higgins
OCT 23	Buddy Killen, Mary Miller Roger Miller
OCT 24	RC Bannon, Louise Mandrell
OCT 25	Steve Dorff, Dottie West Shelly West
OCT 26	Jessi Colter, Waylon Jennings
OCT 27 & 28	Charlie Daniels, Dobie Gray, Joe Sullivan



Bare and Friends" Produced by Bareworks, Inc. Steven

EXILE—The Pop-To-Country

Breakthrough Award

When E ile bit the top of the popularts with 1K ss Yea All Over 1978, no in-dustry crystal ball-gater oredicted the group would pull an identical coup in the country market just a few years lat-er. To the surplise of every would-be prognosticator in the business, country music welcomed the pop exiles in from the cold with a No. 1 slot in March for the band is second Epic single, "Woke Up In Love."

ALABAMA—The Bill Williams Artist of the Year Award

Bill Williams took the long view that good music is just a part and not the whole of Juman achieve-

ment. This is a view that Alabama shares. Although its music has drawn millions of concert-goers and record-buyers. Alabama has never

been a caught up in its own success that it has forgotten the needs of others. Through its June Jam bene-fi and countless other acts of com-munity generosity, the group has earned love for itself and honor for its profession.

VERN GOSDIN -Resurgence Award

VOCM-20

A BILLBOARD SPOTLIGHT

After nearly two decades on the charts, Vern Cosdin finally earned his first No. 1 single this year with "I Can Tell By The Way You Dance (You're Gonna

Love Me Tonight)." Gosdin broke onto the country charts 1967 with late brother Rex on "Han-

gin' On." He then worked with Emmy-lou Harris, Doug Dillard, Glen Camp-bell, Chris Hillman, Gene Clark, Clarence White and Michael Clarke (the latter four wore mombre of the i latter four were members of the legendary Byrds

ary Byrds). As a writer, Gosdin has co-penned sev-eral effits own hits, including "If You're Goma Do Me Wrong (Do It Right)" and "I Wonder Where We'd Be Tonight." Through his association with Compleat Records, Gosdin is finally achieving the career success he deserves.



Publishers

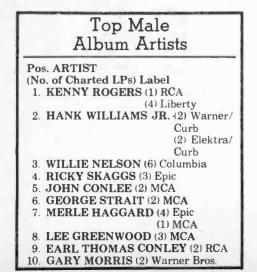
• Continued from page WOCM6

You Do." Lisa Silver is the newest addition to the MCA writing staff.

writing staff. **TREE INTERNATIONAL**—In the past year, Tree has racked up nearly 20 Top 10 hits, most of them No. 1s. They include "As Long As I'm Rockin' With You," "I've Been Wrong Before," "Forever Again," "I'm Not Through Lov-ing You Yet," "Left Side Of The Bed," "Let Somebody Else Drive," "You Made A Wanted Man Of Me," "I Don't Want To Be A Memory," "I've Got A Million Of 'Em," "The Pow-er Of Love," "That's The Thing About Love," "I Can Tell By The Way You Dance," "New Looks From An Old Lov-er," "Somebody's Gonna Love You," "Don't Count The Rainy Days" and "Your Love Shines Through." "War Is Hell On The Homefront Too," another Tree copyright, has been optioned for a movie, and Tree will

copyright, has been optioned for a movie, and Tree will have several songs in the newly announced film about the life of Patsy Cline. Tree president Buddy Killen is doing the music for the movie "Alamo Bay" and will also have a supporting acting role in the project.

The company, which this year switched its print music affiliation from Columbia Pictures to Hal Leonard, has doubled its print output over last year's. It has acquired the Jim Reeves and OAS catalogs and 50% of Chips Moman's Baby Chic Music. New Tree writers are Bill Caswell, Sonny Curtis, Steve Goetzman, Greg Guidry, Denny Henson, John Jarvis, Sonny Lemaire, Jerry Marcum, David Martin, Craig Morris, Jeff Silbar, Dallas Pearce and Madeline Stone



Killen continues to produce Exile and Ronnie McDowell, as well as handling a special project on harpist Lloyd Lin-droth. Tree now has three 24-track recording studios.

WELK—This rapidly expanding division is constructing new headquarters on 16th Ave. and will have them open in the fall of 1985. The company's Top 10 country hits during the past year are "Tennessee Whiskey," "A Little Good News," "You Look So Good In Love," "Slow Burn," "I Call It Love," "Drinkin' My Way Back Home," "I May Be Used (But Baby I Ain't Used Up)" and "Let's Fall To Pieces Tograther" Together.

Welk has made co-publishing deals lately with Reba McEntire Music, Chockie Mountain Music, Cowdaddies Music, David Wills Music, Yellow Jacket Music, Rebel Heart Music, Uppercut Music, Rap/Jak Music and Frizzell Music. Under these arrangements, Welk acquired half in-terest in the existing catalogs and signed their owners as exclusive writers. New writers are Danny Tate, Reba McEntire, David Anthony, James Williams, David Wills, Jerry Kennedy, Rick Peoples, Gordon Kennedy, David Frizzell and Dennis Knutson.

The company also entered into a more limited co-pub-lishing deal with Johnny Russell's Sunflower County Songs. To help promote all its catalog hits, Welk has just released a new songbook, via Hal Leonard, that will be used as an "all-out industry marketing and promotion tool.

New Looks

• Continued from page WOCM10

Sounds In Country And Western." In 1982, he joined Columbia in Nashville. This year found him with two re-leases: the fine "Do I Ever Cross Your Mind" album and an all-star duet album titled "Friendship."

The duet package found Charles warbling with everyone from Ricky Skaggs and Willie Nelson to B.J. Thomas and George Jones. While there were some uneven spots, the album brought Charles a top-10 single with Jones called "We Didn't See A Thing," and another hit with B.J. Thomas called "Rock And Roll Shoes."

Exile certainly wasn't an old face in country music, by anybody's guess. Yet as far back as 1978, the five-piece band has smashed up the pop charts with a No. 1 seductor, "Kiss You All Over." That success was never again duplicated by the Kentucky band; so after time off to regroup under the leadership of sole remaining original member J.P. Pennington, Exile returned—this time, to country.

Worries about radio acceptance proved groundless: in March 1984, on only its second single release, Exile sky-rocketed to No. 1 with "Woke Up In Love," and began to move into position behind Alabama and the Oak Ridge Boys for country fans' favor.

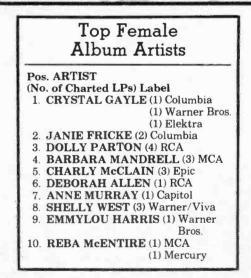
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Country music has journeyed all over the world in vehicles Irving Waugh designed and built for it in Nashville-the imaginative vehicles of radio and television shows, trade associations and conventions and fan gatherings. With a heart that believed more and a vision that saw farther, Mr. Waugh became the pioneer ve all would follow

THE JUDDS—The Special Breakthrough Award

Until last year, the Judds had never made a record. This year, the broke one when their sec-ond single, "Matha He's Crazy," became a No. 1 country, hit. In this age of synthesized sounds, the Judds have sweetly reminded us that there still is no sound as beautiful as human voices in harmony. harmony.



Moe Bandy and Joe Stampley chose to make an encore appearance as The Good Ol' Boys with a second duet al-bum, "Alive And Well." Though they didn't seem likely candidates to be Boy George fans, Moe and Joe dressed up in braids, bowlers and dresses and painted their faces like Culture Club devotees for their novelty single, "Where's The Dress." A cross between "Where's The Beef" and "Karma Chameleon," the record gained the pair wide-spread media attention, took them on a national promotion junket—and brought them a top 10 single junket-and brought them a top 10 single.

Glen Campbell turned to producer Harold Shedd to put him back on the charts, and so did Mel Tillis. Shedd obliged to the tune of "Faithless Love" for Campbell, and "New Patches" for Tillis, both top-10 records and the biggest in some time for either artist.

There were other success stories, of course, throughout the year. But the nicest message seemed to come from the artists themselves, who found that in country music, time really is on their side.

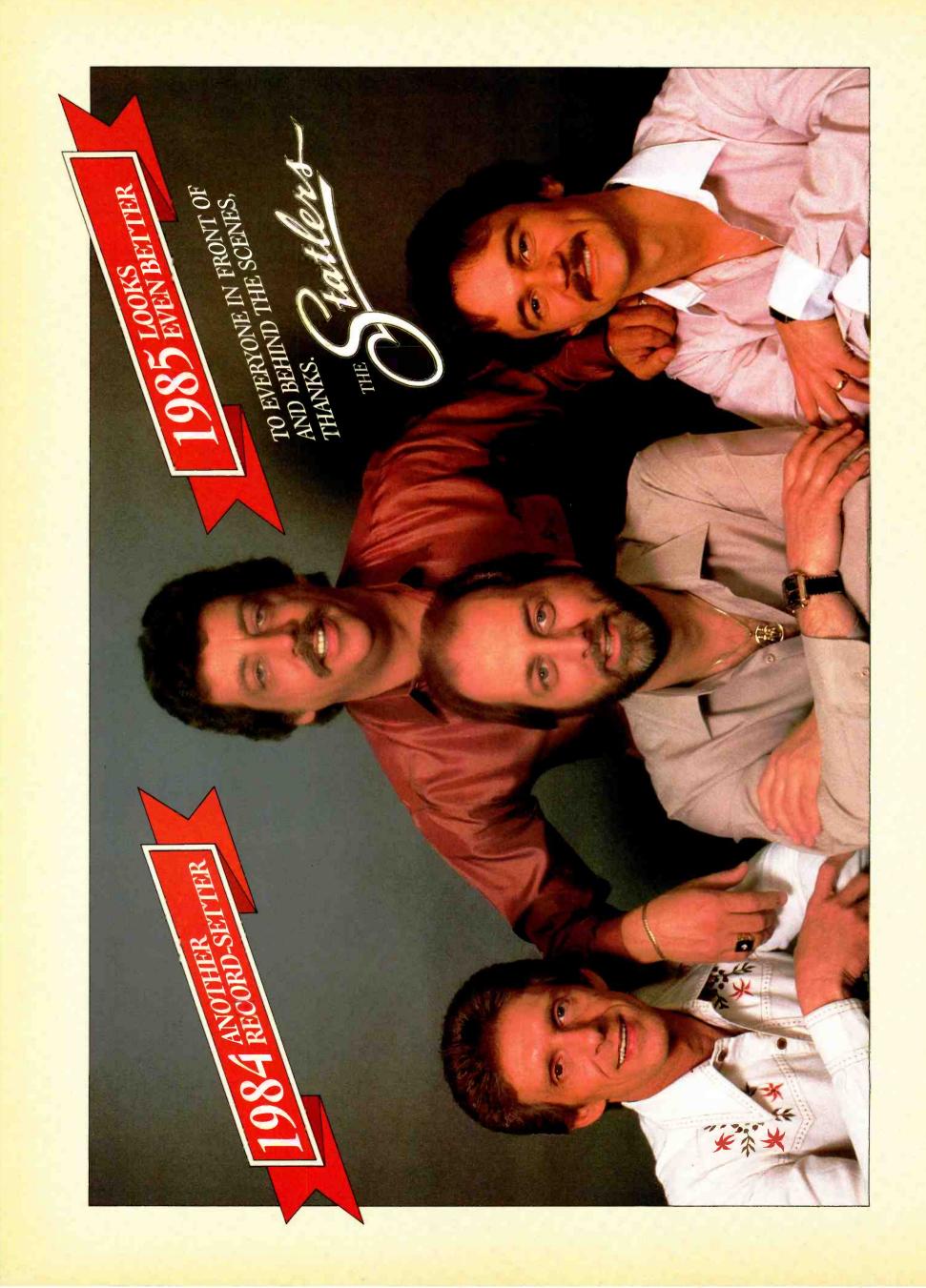
KIP KIRBY

Chart awards appearing in this section are compiled over a 12-month period beginning Sept. 10, 1983 and ending Sept. 1, 1984.

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CLASSICAL Keeping Score **Moss Music Reviews Market Stance**

By IS HOROWITZ

Moss Music Group has drawn its belt a few notches tighter as it reevaluates its position in today's market. Hit by an "undue number" of returns and declining sales of LPs against other configurations, the company is in for a period of retrenchment, admits president Ira Moss.

In addition to slimming the personnel roster at its New York headquarters, the company has placed previously scheduled recording sessions on an indefinite hold, including some dates with the Cincinnati Symphony, the Cincinnati Pops and the Houston Symphony.

Some six or eight projects have been cancelled, says Moss, who anticipates that his company will hold off on any new recording for perhaps six months. However, Moss insists that release schedules will not be affected, as the company issues material from a large pool of unreleased masters.

Additional budget catalog promotions are being planned that should hit the trade in January, says the Moss Music chief. Budget tapes, of course, is the product area pioneered by Moss, who is largely credited with opening many new outlets for classics with such material.

Moss shows special concern about the place of LPs in the configuration mix, as cassettes assume a larger market share and Compact Discs gain consumer converts. The firm has released 16 CDs to date and expects to put out a half-dozen more before the end of the year. However, Moss does not yet see a large enough universe of CD players in the field to support major activity in this area. * * *

Telarc Records tackled its first European project last week when it recorded Andre Previn and the Royal Philharmonic in Tchaikovsky's Fifth in London's Walthamstowe Hall. Telarc's Jack Renner engineered the sessions, and the producer was James

Mallinson, After the London dates. they moved on to Prague, where they are to record a Mozart program offering the "Posthorn" Serenade and "Eine Kleine Nachtmusik." The Prague project is a joint venture with Supraphon, the Czech firm, which will handle sales of the album in the Eastern Bloc. More European projects are in the planning stage, says Telarc vice president Bob Woods. The Renner/Mallinson team, incidentally, also makes up an active production unit for CBS Masterworks.

* * *

Current Record Bar promotion with CBs includes raffling off a complete 25-record set of the label's "Composers Greatest Hits" ser-. A New York giveaway has WNCN handing out free tickets to Luciano Pavarotti's Nov. 16 concert at Madison Square Garden. Fifty pairs of tickets will go to selected callers-in to Steve Sullivan's morning drive show. Specially priced tickets for the concert (\$150 to \$200) include a contribution to CARE.

* * *

Sefel Records' Bob Herrington corrects a pricing error in a recent column item about the label (Sept

29). Digital albums on LP continue to list at \$12.95, he reminds us, with Compact Discs expected to be retailed at about \$14.95. Dealer cost for CDs is about \$9. Japan and Hong Kong will be probed for marketing opportunities during an Asian junket this month. The label ships finished product only to its reps in Europe.

New Sefel projects include the Liszt gratorio, "Legend of St. Elizabeth," with Eva Marton the soprano soloist; the Elgar and Saint-Saens cello concertos performed by Shauna Rolston; and the complete Beethoven String Quartets as performed by the Orford Quartet. Latter is a threeyear project; the first album is due out next January.

* *

The Assn. for Classical Music is laying plans to hold regional meetings in Chicago and Los Angeles next year. Texas, where many members are located, may be the scene of a later conclave, says executive director Sylvia Craft. Until now, all AfCM meetings have been held in New York ... Wynton Marsalis continues to win distinctions. He's now been chosen by Ebony Magazine as one of the 10 best-dressed black men in America



PRODIGIOUS PRODIGY—Fourteen-year-old pianist Dimitris Sgouras, left, is congratulated after a Newport Music Festival performance by Angel Records vice president John Pattrick, center, and Tony Caronis, the label's East Coast operations director.

LATIN Notas K-tel Arm Targets Broad Audience

By ENRIQUE FERNANDEZ

K-tel is more of a marketing company than a regular record label. The exception is its Latin division, K-tel Latino, which so far is functioning as a full-blown label in the U.S. Latin market.

Though K-tel Latino is working on the compilations characteristic of the parent company and has released specialty disks, like its Spanish-language breakdancing LP, the new label also has a regular roster of artists geared to the different musical tastes of the Latin market.

In the international ballad field, K-tel Latino's entry is Puerto Rican singer Lou Briel, who this year will represent his country at the OTI International Festival in Mexico City. Briel is currently traveling around the U.S. on a promotional tour.

For the traditional Mexican music market on the West Coast, the label has released an album by ranchera singer Pedro Rev. And for East Coast salsa lovers. K-tel Latino has introduced the "Noche Caliente" concept-salsa arrangements of romantic ballads-and an album of orchestral Latin dance music by Argentine bandleader Horacio Malvicino.

The "Noche Caliente" concept is now on its fourth album. The first, produced by Louie Ramirez, has been the most successful so far. The third album was produced by legendary salsa musician Larry Harlow, and the fourth, which will be released soon, is another Ramirez production. "Noche Caliente" is based around lead singers Tito Allen and Menique.

K-tel entered the Latin field after a market study convinced the company of the growing buying power of U.S. Hispanics. According to the label's national merchandising manager Solomon Gill, K-tel Latino hopes to grow along with the market

So far, K-tel Latino's target market is the over-25 age

group. However, there are now plans to enter the youth market with tv star Martita from the K-tel Entertainment syndicated show "Kids, Inc." Martita's album will be produced by Juan Carlos Calderon.

In addition, the label is working on product for the growing Colombian music market with an album of the traditional Colombian dance beat, the cumbia. in a medley arrangement. The artists will be the Colombian band La Cumbiana. And in the Mexican tropical music field, K-tel Latino is working with the L.A.-based Mexican group Cobra.

K-tel Latino is under K-tel's distribution company. Dominion Music, to whose vice president. Joe Cerami, Gill reports. Jose Silva handles a&r for the label, which is based at the company's headquarters in Minneapolis

K-tel Latino works with subdisbributors in the specific Latin markets, and the latter, in turn, are in charge of promotion. The label has its own sales managers in the different districts: Mark Cerami and Hilda Garcia in Los Angeles. Bob Grossi on the East Coast, Dennis Hoefer in the South. Jason Couch in the Midwest and Vivian Rodriguez in Puerto Rico.

* * *

Chicago's FM stereo station WOJO is the only 24-hour Spanish-language station in the Midwest. Its musical programming is quite varied, though it leans to the Latin top 40. "The Midwestern population is mostly Mexican," explains music director Carlos Nuno Aceves, "and for this reason we play more music that reminds us of that country.

However, explains Nuno Aceves, WOJO also plays youth music like Menudo, salsa and merengue hits, ranchera and regional Mexican music, romantic ballads. Spanish-language rock, romantic trio oldies, "any kind of rhythm or melody as long as it's in Spanish."

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. *		NEW YORK ARTIST—Title, Label &		+ 5	CALIFORNIA ARTIST—Title, Label &	
Week	Last Report	Number (Distributing Label)	This Week	Last Repor	Number (Distributing Label)	
1	$)^2$	EL GRAN COMBO En Alaska, Combo 2039	1	$)^{1}$	JUAN GABRIEL Recuerdos 2, Arjola 6035	
2	4	JOSE JOSE Secretos, Ariola 6000	2	2	JULIO IGLESIAS 1.100 The Belair Place, CBS	
3	3	JUAN GABRIEL Recuerdos 2, Ariola 6035	3	6	50335 DULCE	-
4	13	LOS NIETOS DEL REY Y su abuelita, Profono 101 JULIO IGLESIAS	4	4	Tu muneca, Profono 90388	
6	10	1,100 Belair Place, CBS 50335 LA ORGANIZACION SECRETA	5	2	SESTO Lani Hall, A&M 37008	
		La organizacion secreta, Mundo 011	5	3	JOSE JOSE Secretos, Ariola 6000 MARIA CONCHITA	
7	0	NELSON CORDERO Con elegancia, Elegancia 001 RUBEN BLADES	7	11	Maria Conchita, A&M 37007	
9	5	Buscando America, Elektra 60352 LANI HALL Y CAMILO	8	12	Mi fantasia, Profono 1122 PERLA	
		SESTO Lani Hall, A&M 37008	9	0	Confidencias, RCA 7244 DANIELA ROMO	
10	14	LA GRAN MANZANA La Gran Manzana, Conoran 1755	10	13	Amor Prohibido, Gamma 433 DYANGO	
11	12	BELKIS CONCEPCION- WILFRIDO VARGAS	11	0	Al fin solos, Odeon 9024 RAMON AYALA 15 Exitos, Freddie 1290	
12	6	Belkis Concepcion Con Wilfrido Vargas, Karen 82 PIMPINELA	12	0	MENUDO Evolucion, RCA 7335	-
13	7	Pimpinela, CBS 11317 ELIO ROCA Segunda Luna de Miel, RCA	13	8	AMANDA MIGUEL El ultimo sonido, Profono	
14	0	7274 TOMMY OLIVENCIA Celebrando otro aniversario, TH	14	0	90391 LUCIA MENDEZ Enamorada, Ariola 6025	
15	9	2296 LUPITA D'ALESSIO	15	0	MANCELLA TORRES Aceptame Como Soy, CBS 119	
		Yo, Orfeon 84 FLORIDA	-		TEXAS	-
This Week	Last Report	ARTIST—Title, Label & Number (Distributing Label)	This Week	Last Report	ARTIST—Title, Label & Number (Distributing Label)	
1	$)^{2}$	PLACIDO DOMINGO Siempre en mi corazon	1	$)^1$	JUAN GABRIEL Recuerdos 2, Ariola 6035	
2	1	Siempre en mi corazon, CBS 10335 JULIO IGLESIAS	2	3	RAMON AYALA	
3	6	1,100 Belair Place, CBS 50335 HANSEL Y RAUL Hansel y Raul, TH 2271	3	0	Vestida de color de Rosa, Freddie 1285 GRUPO PEGASO	
4	0	DULCE Tu muneca, Profono 90388	4	12	Amar Vendido, Remo 1011 JULIO IGLESIAS	
5	5	LANI HALL Y CAMILO SESTO	5	5	1,100 Belair Place, CBS 50335 JOSE JOSE	-
6	4	Lani Hall, A&M 37008	6	9	Secretos, Ariola 6000 LOS ANGELES NEGROS 20 exitos, Odeon 9004	
7	9	Secretos, Ariola 6000 RUDY	7	13	LOS YONICS Ya no me dejes, Profono 90351	
	3	Rudy, RCA 7333	0			1
8		MARIA CONCHITA	8	0	LANI HALL Y CAMILO SESTO	
8 9	12	Maria Conchita, A&M 37007 RAPHAEL	9	0	SESTO Lani Hall, A&M 37008 MARIA CONCHITA	
	12 0	Maria Conchita, A&M 37007			SESTO Lani Hall, A&M 37008	
9		Maria Conchita, A&M 37007 RAPHAEL Eternamente tuyo, CBS 80379 ROBERTO CARLOS	9	4	SESTO Lan: Hall, A&M 37008 MARIA CONCHITA Acariciame, A&M 37007 LOS BUKIS	
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This Week	ast Week	eeks on Chart	ARTIST Title, Label & Number		his Week	Last Week	eeks on Chart	ARTIST Title, Label & Number	
F	وم 1	A		EKS	₽ 40	34	X 7	(Dist. Label) HERBIE HANCOCK	
Ľ)		Warner Bros	2	41	41	19	Sound-System, Columbia FC 39478 SOUNDTRACK	CBS
2	2	17	TINA TURNER A Private Dancer, Capitol		(42)	60	2	Breakin', Polydor 821919-1Y-1 (PolyGram) SAM HARRIS	POL
3	4	10	ST-12330 BILLY OCEAN Suddenly, Jive/Arista	CAP	43	43	26	Sam Harris Motown 6103ML BAR-KAYS	MCA
4	3	12	JL8-8213 THE TIME • Ice Cream Castle,	RCA WEA	44	44	19	Dangerous, Mercury 818-478-1 (PolyGram) SOUNDTRACK Beat Street, Atlantic	POL
5	7	7	Warner Bros. 25109-1 MTUME You, Me And He, Epic FE 39473	CBS	45	46	18	80154 CHERRELLE Fragile, Tabu BFZ 39144	WEA
6	6	7	THE S.O.S. BAND Just The Way You Like It, Tabu FZ 39332 (Epic)		46	42	7	(Epic) RAMSEY	CBS
	11	3	STEVIE WONDER The Woman In Red- Soundtrack, Motown 6108ML	MCA	47	48	27	LEWIS/NANCY WILSON The Two Of Us, Columbia FC 39326 VAPBROUCH 8	CBS
8	8	49	LIONEL RICHIE ▲ Can't Slow Down, Motown 6059ML (MCA)	MCA	47	40	27	PEOPLES Be A Winner, Total	
9	9	8	LILLO All Of You, Capitol ST-12346	CAP	48	53	3	Experience TEL8-5700 (RCA) GIL SCOTT-	RCA
10	5	14	KASHIF Send Me Your Love, Arista AL8-8205	RCA				HERON The Best Of Gil Scott- Heron Arista AL8-8248	RCA
11	1.0	7	RICK JAMES Reflections, Gordy 6095GL (Motown)	MCA	49	49	43	LUTHER VANDROSS A Busy Body, Epic FE	
12	12	17	TEDDY PENDERGRASS • Love Language, Asylum		50	50	10	39196 THE VALENTINE BROTHERS	CBS
13	14	22	Love Language, Asylum 60317-1 (Elektra) JERMAINE JACKSON	WEA	51	45	95	Have A Good Time, A&M SP-4989 MICHAEL	RCA
14	15	16	Jermaine Jackson, Arista AL8-8203 SHEILA E. The Glamorous Life,	RCA	52	NEW	ENTRY	JACKSON A Thriller, Epic QE 38112 GRANDMASTER	CBS
15	16	7	Warner Bros. 25107-1 ALICIA MYERS	WEA MCA				MELLE MEL & THE FURIOUS FIVE	
16	17	47	POINTER SISTERS • Break Out, Planet BXL1-4705 (RCA)	RCA	53	52	42	Grandmaster Melle Mel & The Furious Five Sugar Hill SH 9205 PATTI	MCA
(17)	19	7	JOYCE KENNEDY Lookin' For Trouble, A&M SP-4996	RCA	EA	51	0.1	LABELLE • I'm In Love Again, P.I.R. FZ 38539 (Epic)	CBS
	25	2	DIANA ROSS Swept Away RCA AFL1- 5009	RCA	54	51	31	CAMEO ● She's Strange, Atlanta Artists 814984-1M1 (PolyGram)	POL
19 20	13 20	12 54	JACKSONS ▲ Victory, Epic QE 38946 MADONNA ● Madonna, Sire 23867-1 (Warner Bros.)	CBS	55	57	17	SMOKEY ROBINSON Essar, Tamla 6098TL (Motown)	MCA
21	21	17	PEABO BRYSON Straight From The	WEA	56	47	19	ROGER The Saga Continues, Warner Bros. 23975-1	WEA
22	22	21	Heart, Elektra 60362 O'BRYAN Be My Lover, Capitol	WEA	57	59	10	LITTLE MILTON Playing For Keeps, Malaco 7419	IND
23	40	2	ST-12332 VANITY Wild Animal Motown	САР	(58)	65	5	SADAO WATANABE Rendezvous, Elektra	
24	27	4	6102ML JANET JACKSON Dream Street, A&M	MCA	60	NEW	ENTRY	60371 NEW EDITION New Edition RCA	WEA
25	26	15	SP-4962 NEWCLEUS Jam On Revenge, Sunnyview SUN 4901	RCA	61	62	67	5515 MIDNIGHT STAR ▲	MCA
26	32	4	(Backet) KURTIS BLOW Ego Trip, Mercury 822420-1M-1 (PolyGram)	IND POL	62	54	34	No Parking On The Dance Floor, Solar 60241-1 (Elektra) DENNIS	WEA.
(27)	31	2	DONNA SUMMER Cats Without Claws Geffen GHS 24040 (Warner Bros.)	WEA	63	56	25	EDWARDS Don't Look Any Further, Gordy 6057GL (Motown) THE CRUSADERS	мса
28 29	18 24	23	RUN-D.M.C. Run-D.M.C., Profile 1201 PATRICE RUSHEN	IND	64	66	6	Ghetto Blaster, MCA 5429 BEAU WILLIAMS	MCA
30	30	6	Now, Elektra 60360-1 RANDY HALL I Belong To You, MCA	WEA	65	68	45	Bodacious, Capitol ST- 12344 Z.Z. HILL	CAP
31	23	14	SOUNDTRACK A Ghostbusters, Arista	MCA	66	63	58	I'm A Blues Man, Malaco 7415 HERBIE	IND
32	36	4	AL8-8246 RALPH MACDONALD	RCA	67	61	25	HANCOCK Future Shock, Columbia FC38814 STANLEY CLARKE	CBS
33	33	12	Universal Rhythm, Polydor 823323-1Y-1 (PolyGram) LAKESIDE	POL.	68	64	25 13	STANLEY CLARKE Time Exposure, Epic FE 38688 SPYRO GYRA	CBS
34	29	11	Outrageous, Solar 60355 (Elektra) THE BROTHERS	WEA	69	72	27	Access All Areas, MCA 2-6893 KLEEER Intimate Connection,	MĊA
35	28	25	JOHNSON Out Of Control, A&M SP-4965 ONE WAY	RCA	70	69	15	Atlantic 80145-1 TYZIK Jammin' In Manhattan,	WEA
36	37	12	Lady, MCA 5470 BRASS	MCA	71	58	20	Polydor 821605-1Y1 (PolyGram) GEORGE HOWARD	POL
37	38	19	CONSTRUCTION Renegades, Capitol ST-12327 DENIECE	CAP	72	67	21	Steppin' Out, TBA TB 201 (Palo Alto) WOMACK & WOMACK	IND
		~	WILLIAMS Let's Hear It For The Boy, Columbia FC 39366	CBS	73	73	29	Love Wars, Elektra 60293-1 BOBBY WOMACK	WEA
38	35	8	BOBBY BLAND You've Got Me Loving You, MCA 5503	MCA	74	70	11	The Poet II, Beverly Glen BG 10003 PEABO BRYSON The Peabo Bryson	IND
39	39	7	BOB MARLEY AND THE WAILERS Legend, Island 90169	WF -	75	75	47	Collection, Capitol ST-12348 DAVID SANBORN Backstreet, Warner Bros. 23906-1	CAP
			(Afco)	WEA				BIOS. 23906-1	WEA

OCTOBER 13, 1984, BILLBOARD

Survey for Week Ending 10/13/84

Black **BROWDER BACK IN ACTION** Savannah Band's Beat Goes On

NEW YORK-The obvious question to ask Stony Browder Jr. is where he's been since 1980, when Elektra released the third and last album by Dr. Buzzard's Original Savannah Band, Browder responds with an elaborate tale of contract release negotiations that stalled his career, noting, "It takes 10 minutes to get signed and years to get unsigned."

Having dropped "original" from their name, Browder and three of his bandmates are back as Dr. Buzzard's Savannah Band with the album "Calling All Beatniks," on Jem. The new lineup is missing Browder's

brother August Darnell, who left in 1977 to become Kid Creole, and Andy Hernandez (a.k.a. Coati Mundi), who joined Darnell's Coconuts. Browder is joined on the new album by three other original Savannah members: vocalist Cory Daye, drummer Mickey Sevilla and producer Sandy Linzer.

The "Beatniks" album is a radical change from the slick, eccentric disco of the original outfit. It represents, says Browder, both Darnell's departure and the desire of the remaining members to pursue music "more simplistic, more emotional and less pretentious."

The Rhythm & The Blues New Label: 'Islamic Gospel'

By NELSON GEORGE

Salaam Records may be the most unusual company in the record busi-It markets what its founder Erik Khalif Nuri calls "sort of an Is-lamic gospel music," aimed at the large community of Afro-Americans who have embraced Islam.

"The lifestyle of a Muslim is one that teaches against listening to music that exploits sexuality and immo-

rality as the basis for lyrics," Nuri says. "Muslims, especially the youth, are caught in a position of enjoying the r&b and pop music of a song, but dislik-



ing the lyrics. "In the recent past there have been other Muslim attempts to create and market black American music with Islamic lyrics," Nuri continues. 'However, to my knowledge these have been individual musicians or vocalists who sell primarily at their performances or through mail order. Salaam, in contrast, is attempting to develop a distribution system utilizing masaiid (religious temples). schools and Muslim-owned retail stores

The label is family-owned, with Nuri's parents Abdul-Latif and Latifah Abdus-Salaam the financiers, and his wife Najla, an ex-staffer at the RCA and Arista labels, serving as vice president. The Salaams' first artists also come from close to home: Nuri's children, 11-year-old Oji and 10-year-old Erika, perform as the Whizdom Kids on a cassette-only album called "Minority Mentality.

Nuri, who made an impact in rap circles in 1981 with his "Let's Vote" single, the first music project of Tom Silverman before he started the Tommy Boy label, says he went with a cassette release "because the Muslim community is one that is extremely cassette-oriented. Adult Muslims spend a great deal of time listening to and reviewing lectures by the Imans (religious leaders and teachers). This activity has almost replaced listening to music in their lives, and many do not own phonographs.

"After completing the production on four songs and exhausting our budget," Nuri says, "we decided to introduce the company in New York by releasing a three-song 12-inch single. We sold enough to record the remainder of the album and manufacture an initial order of 500 tapes

"It was during this process that we discovered just how cassette-oriented the Muslim community was. Many customers paid in advance for cas-

americantadio

settes rather than purchasing records." The lyrics on "Minority Mental-

ity" are inspired by the Islamic Bible, the Holy Koran, and temple teachings. One song, "Elijahville," is about a new model city planned on the site of one of America's first black colleges. Palmer Institute in Sedalia. N.C. The title cut was inspired by a speech by Iman Warith D. Muhammad on why blacks should not accept the term "minority."

Salaam Records can be reached at (Continued on opposite page)

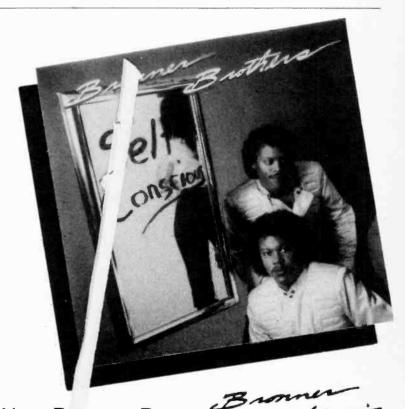
Of his split with Darnell, Browder says they got along personally but not professionally. "We were differ-ent as night and day to begin with," he says. "As musicians, someone plays plus, someone plays minus. We were like a wheel out of kilter.

Due to the Original Savannah Band's tumultous career, Browder, now 35, has plenty of advice for young musicians. Most of it stems from 1976 and 1977, when the group was managed by what Browder now refers to as "our mismanagement firm," Champion Entertainment. According to Browder, Champion principal Tommy Mottola turned down several booking offers when RCA released the group's debut album in 1976. Browder says Mottola created an image for the group as "hot headed musicians" whose egos were "out of this world."

Responding to that accusation, Mottola says, "The Savannah Band's reputation within the industry speaks for itself. Other than that, I have no comment."

Browder now works closely with his business manager Bert Podell. And, he says, "I now check out all the facts and figures."

Jem hasn't yet selected a single from the "Beatniks" album. When that song is chosen, Browder plans to shoot a video. The Savannah Band is now rehearsing for a tour, with at least one New York date set for this KIM FREEMAN month.



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News/International_____ **'UNPRECEDENTED' TOUR Queen Makes South Africa News**

By JOHN MILLER

JOHANNESBURG - Queen's first vist to Southern Africa, which started Friday (5), is being described here as unprecedented in this territory's show business history.

The British rock group is playing 11 concerts at Sun City's Super Bowl in Bophuthatswana in a three-week stay, its longest residency in any single venue. No other act has played that number of shows in the complex, built at a cost of \$30 million in 1981, which seats more than 6,000.

All 85,000 available tickets were sold within a few hours. Prices range from \$10 to \$25.

Hazel Veldman, entertainment manager for Sun International, says: "This incredible and unprecedented demand for Queen reinforces our belief in a policy of attracting younger audiences by bringing in more contemporary acts in addition to the traditional Las Vegas-styled artists.

But there's been inevitable criticism in the U.K. about the band's decision to visit Southern Africa, the apartheid policies of which are widely condemned. The trek cuts across

Musicians' Union guidelines

Prior to Queen's departure, Jim Beach, the band's business manager, said: "Our whole philosophy is that music transcends all else. The group has always been unpolitical, believing only in music as an international uni fying medium.

"Fans of the group are spread as far apart as Nicaragua and Poland, and the band believes its first commitment is to the fans, no matter where they live or the politics of their governments," Beach continued. "Queen played a major tour of Argentina to 250,000 fans at the time of the military dictatorship there.

"The group's single 'Another One Bites The Dust' was No. 1 in the South African charts for many weeks, attributable mainly to its crossover into the black South African marketplace. The single 'I Want To Break Free' is another big hit with the black community.

"So the band felt it right to accept multiracial dates in Sun City, following successful appearances there by Elton John, Rod Stewart, Cliff Richard and David Essex," Beach concluded.

Though potential group earnings of around \$2 million for the Sun City shows have been mentioned in the U.K. press, Beach inststs: "Cost of mounting the full-scale Queen show through Europe into Sun City result in no likely profit, as was the case when the band toured South America. We feel its worth the expense to meet new fans. But the band resolutely refuses to get involved in the political arena.

The Queen "coup" boosts Sun International's claims to be the biggest single buyer of entertainment in the world. In three years, around 40 major acts have played the venue. This year's signings, including Chicago, Andy Gibb, the Bellamy Brothers and Boney M., underline the policy

shift towards contemporary pop. Bookings in 1981 included Frank Sinatra, Cher, the Osmonds, Shirley Bassey, Glen Campbell, the Village People and the Beach Boys. The next year's headliners included Leo Sayer, Kenny Rogers, Ann-Margret, George Benson, Olivia Newton-John and Dolly Parton, and 1983 attractions included Julio Iglesias, Barry Manilow, Linda Ronstadt, Liberace and Nana Mouskouri.

Canada **NEW UMBRELLA GROUP**

Black Assn. Seeking Official Trade Status

TORONTO -The Black Music Assn. Canada (BMAC) has been formed as a non-profit umbrella group for black musicians, producers, record companies, publishers, broadcasters. DIs and others in the industry here.

While the group says it seeks to be an official trade representative to such organizations as the Canadian Recording Industry Assn. (CRIA) and the Canadian Independent Re-cord Production Assn. (CIRPA), it is unclear yet whether those two leading industry groups will recognize BMAC as such.

The association, unveiled at a Toronto news conference, says it intends to promote the growth and development of the domestic black music industry and organize trade and educational projects of an unspecified nature. It plans seminars and workshops to help black music receive a higher Canadian profile, in the hopes of achieving international attention.

Executive directors include T.C.I. Productions chief Trevor Shelton, journalist Daniel Caulderon, inde-pendent publicist/promoter Linda

Van Halen Albums Lead

Dawe, musician Carl Harvey and industrvite John White. Nine corporations, all of them involving the direchave also been deemed tors, corporate founders.

The association has no links with the American Black Music Assn. and stressed that it does not intend to pursue such ideas as black music quotas or political issues of any sort.

In a press statement, the group says: "There is a phenomenal amount of talent in Canada. However, as talented as our musicians may be, the missing element has been education and organization. Our artists get tied up in bureaucracy and red tape and as a result, many potential big hits never even get airplay, let alone to the charts."

The association is presenting the Jacksons with an honorary membership for their contribution to black music internationally. It hoped to present the affiliation when the group visited Toronto last weekend.

Affiliate fees are \$200 for individuals are \$100 and \$250 for corporations. For more information, contact Shelton at 361A Oakwood Ave., To-ronto, Ontario, Canada, M6E 2W1, or phone (416) 656-9420.

Greek Industry Boosts Promotional Spending

By JOHN CARR

ATHENS-The Greek industry's total spending on advertising and promotion this year is likely to be at least double that of last year, judging from figures released by major ratings agencies.

The figures for the first seven months of the year, processed by Nielsen Ltd. and Athens-based Metrix SA, show that the major labels are turning to television advertising, although it's expensive, as a major new marketing tool. For the first time, spending on tv advertising now has the edge here over traditional radio methods.

The recording industry, including the independent labels, spent the equivalent of some drachma \$900,000 in present conversion rates on promotion activities between January and July this year. That's more than double the amount spent in the first seven months of 1983.

EMI Greece led the field with 28% of the total spending. Minos Records, the domestic repertoire giant, was second with 20%. The figures are a switch over last year, when Minos led with 7% and EMI trailed with 13%. Publication of the actual drachma amounts would be misleading, since the currency is depreciating daily against the U.S. dollar.

PolyGram's share from January to July this year rose to 12% from 9% last year, while CBS jumped from 2% to 8%. The shares of the other labels generally declined, indicating only the financially stronger that companies can put up with the cost of continued high-priced tv advertising.

TWO NEW MODELS Commodore In Big U.K. Push

LONDON—Home computer firm Commodore is expected to spend more on U.K. promotion this fall than the rest of the microcomputer industry put together, according to the its advertising agency, Grandfield Rork Collins.

The estimated expenditure of between \$8 million and \$11 million spend will form part of what's expected to be the fiercest battle yet for pre-Christmas sales.

Focus of the Commodore campaign will be the two new models launched earlier this year in the U.S. and now on sale in Europe: the Commodore 16, selling at around \$190 and replacing the successful VIC-20, and the more sophisticated Plus/4 at around \$400.

The company's chief rival is British-owned Sinclair Research, which has announced that it will spend \$5.3 million on fourth quarter advertising including, like Commodore's campaign, heavy television exposure. Sinclair's Spectrum machine, now priced at around \$130, has been a big success here, and the new QL (Quantum Leap) hardware at \$500 plus has also been widely acclaimed.

Commodore U.K. general manager Howard Stanforth says his company and Sinclair are currently "neck and neck" in Britain.

So far this year, tv has been the preferred medium for promotion. Comparing the first seven months of last year and this year, its share of the industry's total promotion budget soared from 1% to 47%. At the same time, radio's share fell from 88% to 46%. For the whole of 1983, radio advertising took 76% of the total budget, television 10%, newspapers 12% and magazines 2%.

Television enjoyed its boom abruptly, starting this April, with the big labels vastly increasing their outlay. By July, however, television spending had dropped again to 1983 levels

Executives say this should not be seen as a flash in the pan. Says CBS managing director Sol Rabinowitz: "Television advertising here is ex-tremely expensive and also very risky. Nevertheless, we have received an adequate return on our investment, and we're not going to abandon it.

The industry is readying a late fall television advertising campaign based on the encouragement received in the spring months. But it's generally accepted that product has to be selected very carefully, because of the very high stakes.

www.americanradiohistory.com

September Certifications TORONTO - Virtually the entire Van Halen catalog was certified multi-platinum in September by the Canadian Recording Industry Assn. (CRIA). Evidence also appeared of brisk sales by latest albums from Bruce Springsteen and Prince & the

> Revolution. Van Halen's "1984" and the group's self-titled debut surpassed the quadruple platinum mark during the month, signifying 400,000 Canadian sales, with the debut also formally receiving certification for double platinum. In addition, the band's "Van Halen II" and "Women And Children First" went double plati-num, while "Fair Warning" went platinum and "Diver Down" was certified gold and platinum.

> Springsteen's "Born In The U.S.A." was given double, triple and quadruple platinum certification, while his "Dancing In The Dark" single went gold. Another hot sales item during September was Prince's "Purple Rain" soundtrack, which

shot through the gold, platinum and $\frac{1}{\omega}$ double and triple platinum barriers. Roger Wittaker's "Greatest Hits" double and triple platinum barriers. Roger Wittaker's "Greatest Hits" of was the other quadruple platinum album in September. It was certified on the heels of the singer's cross-country

OCTOBER

BILLBOARD tour Other CRIA certifications included triple platinum for Billy Joel's "An Innocent Man," double plati-num for "Into The Gap" by the Thompson Twins, and platinum for "Too Low For Zero" by Elton John and "Victory" by the Jacksons. "Vic-tory." Bob Marley's "Legend" and "Carroll Baker's Greatest Hits" were certified gold. The Baker album was the only Canadian certification.

Singles certified platinum in September were "The Reflex" by Duran Duran and "Ghostbusters" by Ray Parker Jr Gold singles went to "The Reflex," Tina Turner's "What's Love Got To Do With It," Laid Back's "Sunshine Reggae," Robin Gibb's "Boys Do Fall In Love" and the Jacksons' "State Of Shock."

Maple Briefs

The experimental cable computing project launched last year by the Nabu Network, seen now in Ottawa and Alexandria, Va., is in dire financial jeopardy. A mid-November date has been set for a financial restructuring deadline, or else the network may fizzle.

* * *

Capital Radio Broadcasting Operations has applied to acquire the as-sets of CHRC/CHOI Quebec and change the stations' format markedly to include more rock, more Canadian content and fewer instrumentals. A CRTC hearing on the matter is scheduled for Nov. 9.

+ +

New Communications Minister Marcel Masse is going to be "very active and very up-front" in his first few months as the federal government's chief of cultural industries, some aides indicate. He is already meeting with provincial counterparts and holding news conferences afterward.

* * *

The number of videotape recorders doubled in Canadian households last year, according to Statistics Canada. A total of 12.5% of households now have VCRs, up from slightly more than 6% a year ago. The survey was conducted in March. * * *

Maple Briefs features short items on the Canadian music industry. In-formation should be submitted to Kirk LaPointe, 43 Sweetland Ave., Ottawa, Ontario, Canada K1N7T7.



AUSSIE APPLAUSE-CBS Songs head John Anderson, center, accepts a special gold award for Men At Work's first No. 1 American single, "Who Can It Be Now?," during the Australasian Performing Rights Assn.'s recent Music Awards ceremony. Shown with him are APRA managing director John Sturman, right, and director/member Glenn Shorrock, former lead singer of Australia's Little River Band.

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	elec © Co	pyright 198 Ironic, med	hanical	, photocopying, recording, or otherw
	BRITAIN	27 28	22 21	QUEEN GREATEST HITS, EMI HOPE AND GLORY, Tom
(Courte	sy of Music & Video Week) As of 10/8/84	29		Robinson, Castaway THE PLAN 1978, Gary Numan,
	SINGLES	30	16	Beggars Banquet BREAK OUT, Pointer Sisters,
Last Week		31	19	Planet BREAKING HEARTS, Elton
1	I JUST CALLED TO SAY I LOVE YOU, Stevie Wonder, Motown	32	23	John, Rocket 1100 BEL AIR PLACE, Julio
2	GHOSTBUSTERS, Ray Parker Jr., Arista	33	30	Iglesias, CBS MUSIC FROM THE FILM
NEW	THE WAR SONG, Culture Club, Virgin			GHOSTBUSTERS, Various, Arista
3	PRIDE, U2, Island LOST IN MUSIC, Sister Siedge,	34	28	NOW, THAT'S WHAT I CALL MUSIC II, Various, Virgin
7	Cotillion WHY?, Bronski Beat, Forbidden	35	25	BORN IN THE U.S.A., Bruce Springsteen, CBS
6	Fruit BLUE JEAN, David Bowie, EMI	36	27	CRE-OLE, Kid Creole & Coconuts, Island
16	America PURPLE RAIN, Prince &	37	40	ALCHEMY-DIRE STRAITS LIVE, Vertigo
17	Revolution, Warner Bros. IF IT HAPPENS AGAIN, UB40,	38	38	DOWN ON THE STREET, Shakatak, Polydor
12	DEP International LOVE KILLS, Freddie Mercury,	39 40	37 NEW	WAR, U2, Island SWEPT AWAY, Diana Ross,
5	CBS CARELESS WHISPER, George			Capitol
10	Michael, Epic A LETTER TO YOU, Shakin'		WE	ST GERMANY
15	Stevens, Epic APOLLO 9, Adam Ant, CBS			Ourtesy Der Musikmarkt) As of 10/8/84
9 37	BIG IN JAPAN, Alphaville, WEA DRIVE, Cars, Elektra			SINGLES
8 27	AGADOO, Black Lace, Flair EAST OF EDEN, Big Country,		i Last k Week	
11	Mercury DR. BEAT, Miami Sound	1	1	I JUST CALLED TO SAY I LOVE YOU, Stevie Wonder,
13 19	Machine, Epic HAMMER TO FALL, Queen, EMI HUMAN RACING, Nik Kershaw,	2	3	Motown/RCA MASTER & SERVANT, Depeche
39	MCA TOGETHER IN ELECTRIC	' 3	4	Mode, Mute/Intercord NEVERENDING STORY, Limahi,
33	DREAMS, Giorgio Moroder & Philip Oakey, Virgin	4	6	EMI GHOSTBUSTERS, Ray Parker
29	SMOOTH OPERATOR, Sade, Epic	5	5	Jr., Arista/Ariola CARELESS WHISPER, George
18	MADAM BUTTERFLY, Malcolm McLaren, Charisma	6	19	Michael, Epic/CBS IRGENDWIE, IRGENDWO,
14	MASTER AND SERVANT, Depeche Mode, Mute	7	2	IRGENDWANN, Nena, CBS REACH OUT, Giorgio Moroder,
32	MR. SOLITAIRE, Animal Nightlife, Island	8	7	CBS SUCH A SHAME, Talk Talk, EMI
25 21	TESLA GIRLS, OMD, Virgin HOT WATER, Levei 42, Polydor	9	10	WHAT'S LOVE GOT TO DO WITH IT, Tina Turner,
	NO MORE LONELY NIGHTS, Paul McCartney, Pariophone	10	11	Capitol/EMI PEOPLE FROM IBIZA, Sandy
33	THE MEDICINE SONG, Stephanie Mills, Club	11		Marton, Ariola WHY, Bronski Beat, Metronome
22	PASSENGERS, Elton John, Rocket	12	8	PRECIOUS LITTLE DIAMOND, Fox The Fox, CBS
20	LIKE TO GET TO KNOW YOU WELL, Howard Jones, WEA	13	9	SMALLTOWN BOY, Bronski Beat, Metronome
NEW 24	SKIN DEEP, Stranglers, Epic SELF CONTROL, Laura	. 14	13	SQUARE ROOMS, AI Coriey, Mercury/Phonogram
36	Branigan, Atlantic MYSTERY, Dio, Vertigo	15 16		CHINESE EYES, Fancy, Metronome MANNER, Herbert Groenemeyer,
23	TALKING IN YOUR SLEEP, Bucks Fizz, RCA	17		EMI KALIMBA DE LUNA, Boney M.
26	I'LL FLY FOR YOU, Spandau Ballet, Reformation	18		Hansa/Ariola HIGH ENERGY, Evelyn Thomas,
28	TOUR DE FRANCE, Kraftwerk, EMI	19		Ariola 1001 NACHTS, Klaus Lage Band,
	MISSING YOU, John Walte, EMI America WHITE LINES, Grandmaster &	20		Musikant/EMI DOWN ON THE STREET,
31 38	Melle Mel, Sugar Hili CATH, Bluebells, London			Shakatak, Polydor/DGG
30	, .			ALBUMS
	ALBUMS	1	1	4630 BOCHUM, Herbert
NEW	TONIGHT, David Bowie, EMI America	2	2	Groenemeyer, EMI DIAMOND LIFE, Sade, Epic/CBS
2	"WOMAN IN RED" SELECTIONS, Stevie Wonder, Motown	3	13	WOMAN IN RED, Stevie Wonder, Motown/RCA
3 1	DIAMOND LIFE, Sade, Epic NOW THAT'S WHAT I CALL	4	NEW	SOME GREAT REWARD, Depeche Mode,
NEW	MUSIC III, Various, Virgin SOME GREAT REWARD,	5	3	Mute/Intercord DISCOVERY, Mike Oldfieid, Virgin
4	Depeche Mode, Mute ELIMINATOR, ZZ Top, Warner	6	7	PRIVATE DANCER, Tina Turner, Capitol/EMI
15	Bros. WE ARE FAMILY, Sister Siedge, Cotiliion	7	8	1100 BEL AIR PLACE, Julio Iglesias, CBS
	Comion	8	5	SCHWEISSPERLEN, Klaus Lage Band, Musikant/EMI
6	PRIVATE DANCER, Tina Turner, Capitol	9 10	6 9	IT'S MY LIFE, Talk Talk, EMI POWER PLAY, Iron Maiden, EMI
9	PURPLE RAIN, Prince & Revolution, Warner Bros.	11	4	MY BEST, ART GARFUNKEL, CBS
5 NEW	THE WORKS, Queen, EMI ANIMALIZE, Kiss, Vertigo	12	12	STIMME DES MEERES, Ronny, K-tel
NEW	HOW MEN ARE, Heaven 17, B.E.F.	13 14		/ DON'T SUPPOSE, Limahi, EMI SCHWARZ AUF WEISS, Spliff,
7	CAN'T SLOW DOWN, Lionel Richle, Motown	15	5 11	CBS MAN ON THE LINE, Chris De
11	PARADE, Spandau Ballet, Reformation	16		Burgh, A&M/CBS / TONIGHT, David Bowie, EMI
14 10	KNIFE, Aztec Camera, WEA LEGEND, Bob Mariey & Wailers,	17		EIN GLUECK, Roger Whittaker, Avon
NEW	Island STREET SOUNDS ELECTRO 5,	18	14	ICH FUEHJL MICH WOHL IN DEINEM LEBEN, Roland
18	Various, Street Sounds HUMAN RACING, Nik Kershaw,	19		Kalser, Hansa/Ariola HAUTNAH, Udo Juergens, Ariola UNDER WRAPS Jethro Tull
12	MCA THRILLER, Michael Jackson, Epic	20) 15	UNDER WRAPS, Jethro Tull, Chrysalis/Ariola
NEW 24	Epic NIGHT MOVES, Various, K-tel ALL BY MYSELF, Various, K-tel			
13	HUMAN'S LIB, Howard Jones, WEA			AUSTRALIA urtesy Kent Music Report)
8 20	POWERSLAVE, Iron Maiden, EMI SELF CONTROL, Laura		,- /	As of 10/8/84
17	Branigan, Atlantic UNDER A BLOOD RED SKY, U2,		s Last	SINGLES
26	Island AN INNOCENT MAN, Billy Joel,	Wee 1	k Week 1	CARELESS WHISPER, George
	CBS			Michael, Epic

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2	t the p	rior written permission of the publisher.		
3	2	YOU, Stevie Wonder, Motown GHOSTBUSTERS, Ray Parker		
4	4	Jr., Arista PRIDE, U2, Island	1 2	2 5
5	5	MISSING YOU, John Waite, EMI America	3	8
6	3	WHAT'S LOVE GOT TO DO WITH IT, Tina Turner,	4	NEW
7 8	9 6	Interfusion LEGS, ZZ Top, Warner Bros. DANCING IN THE DARK, Bruce	5	1
9	14	Springsteen, CBS PASSENGERS, Elton John,	6	3
3 10	10	Rocket JUMP, Pointer Sisters, Planet	7	4
11	8	I CAN DREAM ABOUT YOU, Dan Hartman, MCA	8 9	11 6
12	15	LET'S GO CRAZY, Prince & Revolution, Warner Bros.	10	7
13 14	11 12	BURN FOR YOU, Inxs, WEA NO SECOND PRIZE, Jimmy	11	9
15	13	Barnes, Mushroom TWO TRIBES, Frankle Goes To	12	NEW
16	NEW		13	18
17		LOVE RESURRECTION, Alison Moyet, CBS	14	NEW
18	NEW	America	15	NEW
19 20	NEW		16	10
		Divine, Shake	17	17
		ALBUMS	18	12
1	3	BODYSWERVE, Jimmy Barnes,	19	NEW
2	1	Mushroom H'ITS HUGE '84, Various, CBS	20	NEW
3	2	1100 BEL AIR PLACE, Julio Iglesias, CBS		
4 5	NEW 5	TONIGHT, David Bowie, EMI America BORN IN THE U.S.A, Bruce		_
5	4	Springsteen, CBS RODNEY RUDE LIVE, EMI		(Cou
7	8	ELIMINATOR, ZZ Top, Warner Bros.		
8	7	UNDER A BLOOD RED SKY, U2, Island	This Week 1	Last Week 4
9	10	PRIVATE DANCER, Tina Turner, Interfusion	2	6
10 11	6 9	1984 THE MUSIC, Various, EMI PURPLE RAIN, Prince, Warner	3	2
12	12	Bros. THE SWING, Inxs, WEA	4 5	3 1
13	11	CAN'T SLOW DOWN, Lionel Richie, Motown	6	11
14	13	BREAKING HEARTS, Elton John, Rocket	7	9
15	NEW	WILDE, Rak	8	NEW
16 17	14 15 17	THE BIG ONES, Meatloaf, J&B WAR, U2, Island PARADE, Spandau Ballet,	9	5
18 19	20	Chrysalis MADONNA, Sire	10	14
20	16	HIP HOP '84, Various, Telmak	11	7
		JAPAN	12 13	NEW
		(Courtesy Music Labo)	14	13
		As of 10/8/84 SINGLES	15	12
This	Last Weel		16	NEW
1	3	HOSHIKUZU NO STAGE, Checkers, Canyon/Yamaha	17	18
2	2	YAMATONADESHIKO SHICHIHENGE, Kyoko Koizumi,	18	17
3	1	Victor/Burning EIEN NI HIMITSUSA, Masahiko	19	20
4	4	Kondo, Canyon/Johnny's JIKKAI, Akina Nakamori,	20	16
		Warner-Ploneer/MC Cabin- NTV-Kitty		
5	5	LA VIE EN ROSE, Koji Kikkawa, SMS/Watanabe	(Co	NE
6	6	SAIAI, Yoshie Kashiwabara, Phonogram/Yamaha		
7 8	9 7	KOI HAZIMEMASHITE, Yukiko Okada, Canyon/Sun ZENRYAKU MICHI NO UEYORI,	This	Last
•	'	issuituubi, TJC/Tokuma- Isseituubi	Weel 1	Weel
9	10	VIRGIN BLUE, Sally, Phonogram/JCM-Nihon Geino-	2	2
10	11	no NAKANAIDE, Hiroshi Tachi, Fun	3	3
11	16	House/JCM-Ishihara NANIWABUSHIDAYO JINSEI	4	6 9
		WA, Tomoe Kimura, Victor/Kayo-Shinel		-
12	14	MOSHIKASHITE PART 2, Sachiko Kobayashi &	6 7	NEW 8
13	18	Katsuhiko Miki, Warner- Pioneer/Dailchi Ongaku NANIWABUSHIDAYO JINSEI	8	NEW
13	10	WA, Takashi Hosokawa, Columbia (J.C.M./Burning)	9	5
14	15	NAGARAGAWA ENKA, Hiroshi Itsuki, TJC/TV Asahi-RFMP-	10	4
15	8	Sound 1 MOMOIRO TOIKI, Mariko		
16	20	Takahashi, Victor/Bird-JCM MODORINOHIBI, Off Course,		
17	13	Fun House/Fairway-PMP NYUANSE SIMASYO, Miyuki	1 2	1 3
18	12	Kisaka, Polydor/Sun PINK NO MOZART, Seiko	3	2
19	17	Matsuda, CBS-Sony/Sun KUCHIBIRU NO PRIVACY, Nacko Kawai, Columbia/Galei	4	4
20	NEW	Naoko Kawai, Columbla/Gelei GHOSTBUSTERS, Ray Parker Jr., Arista-Phonogram/PMP	5	9

		ALBUMS	6	6	1100 BEL AIR PLACE, Julio Iglesias, CBS
			7	5	CAN'T SLOW DOWN, Lionel
		TRIAD, Mariko Takahashi, Victor GHOSTBUSTERS, Soundtrack,	8	NEW	Richle, Motown TIME, Robnerto Jacketti &
	8	Phonogram IN THE MOOD, Hirohi Tachi, Fun House	9	10	Scooters, CNR WHOSE SIDE YOU ARE, Matt
	NEW	TONIGHT, David Bowle,	10	NEW	Bianco, WEA SWEPT AWAY?, Diana Ross,
	1	Toshiba-EMI OCEAN SIDE, Momoko Kikuchi, VAP			Capitol
	3	FOOTLOOSE, Soundtrack, CBS- Sony			DENMARK (Courtesy BT/IFPI)
	4	NINKIMONO DE IKOU, Southern All Stars, Victor/Amuse			As of 10/2/84
	11	R, Reiml, Columbia			SINGLES
	6	CRYPTOGRAPH, Asami		Last	
	7	Kobayashi, CBS-Sony MICHI GA ORETACHI NO SE	Week 1	Week 2	I JUST CALLED TO SAY I LOW
	'	WO OSHITA, Issei Fuubi, TJC		-	YOU, Stevie Wonder, Motow
	9	ZETTAI CHECKERS, Checkers, Canyon	2	1	SELF CONTROL, Laura Branigan, Atlantic
	NEW		3	3	I WON'T LET THE SUN GO DOWN, Nik Kershaw, MCA
	18	?(QUESTION MARK), Nena, Epic-Sony	4	4	MASTER AND SERVANT, Depeche Mode, Mute
	NEW	DEAR HEARTS, Takeshi Ito,	5	8	SHINE, Frida, Polar
	NICIM	CBS-Sony	6	NEW	BLUE JEAN, David Bowie,
	NEW	PRIVATE HEAVEN, Sheena Easton, Toshiba-EMI	7	NEW	Capitol SUSANNA, Art Company, CBS
	10	STREET OF FIRE, Soundtrack, Victor	8		CARELESS WHISPER, George Michaels, CBS
	17	POWERSLAVE, Iron Maiden, Toshiba-EMI	9	6	WAKE ME UP BEFORE YOU G GO, Whami, CBS
	12	CINDERELLA, Yukiko Okada, Canyon	10	10	TIME AFTER TIME, Cyndi Lauper, CBS
	NEW	PLASTIC GARDEN, Ami Ozaki, Canyon			ALBUMS
	NEW	CONDITION CRITICAL, Quiet Riot, CBS-Sony	1	1	1100 BEL AIR PLACE, Julio
			2	NEW	Iglesias, CBS SMAA, BLAA BREVE, Nanna,
		ITALY	3	NEW	Replay NUTIDENS UNGE, TV-2, CBS
	(Cou	irtesy Germano Ruscitto)	4		SHINE, Frida, Polar
	(As of 10/1/84	5	3	TIDEN ER KLOG,
	1	SINGLES	6	6	Toesedrengene, Mercury HUMAN RACING, Nik Kershav
k	Last Week		7	7	PolyGram FARLIG SOM ILD, Anne Grete
	4 6	MOVIN' ON, Novecento, WEA PEOPLE FROM IBIZA, Sandy	8	NEW	Medley HARDINGER, Michael Harding
	2	Marton, PolyGram SOUND LIKE A MELODY,	9	4	PolyGram DISCOVERY, Mike Oldfield,
	3	Alphaville, WEA SUCH A SHAME, Talk Talk, EMI	10	5	Virgin CAN'T SLOW DOWN, Lionel
	1	FRIENDS, Amii Stewart, RCA			Richie, Motown
	11	CI VORREBBE UN AMICO, Antonello Venditti, Ricordi	_		
	9	TIME AFTER TIME, Cindi Lauper, CBS	Fi	nni	ish Study:
		SMALL TOWN BOY, Beat, London/PolyGram			-
	5	FOTOROMANZA, Gianna Nannini, Ricordi	VI	ue	o Booming
	14	TO FRANCE, Mike Oldfield, Virgin	н	ELS	INKI—The video indus
	7	GUARDIAN ANGEL, Masquerade, Baby			brisk sales in recent mont
	NEW	KALIMBA DE LUNA, Toni Esposito, Ricordi	cond	lude	s a survey from Suom
	NEW	MAYBE ONE DAY, Creatures,			aatio (the Finnish Fi
	13	Full Time CIGARETTE & COFFEE, Scialpi, BCA			on), and there sho 6% of all households

RCA AGAINST ALL ODDS, Phil

PolyGram VOICES, Russ Ballard, EMI

Concato, PolyGram SHINE ON DANCE, Carrara,

NETHERLANDS

(Courtesy Stichting Nederlandse Top 40) As of 10/5/84

SINGLES

Machine, Epic

CARELESS WHISPER, George

Michael, Epic I JUST CALLED TO SAY I LOVE

YOU, Stevie Wonder, Motown DR. BEAT, Miami Sound

HOT WATER, Level 42, Polydor ON THE WINGS OF A

NIGHTINGALE, Everly Bros., Mercury NEW WHY, Bronski Beat, London

MAKE ME CRY, Roberto

NEW IF IT HAPPENS AGAIN, UB40,

RCA

Bros.

Jr., Arista

ALBUMS

2 PARADE, Spandau Ballet,

Virgin 5 MIJN STAD, Danny de Munk,

GHOSTBUSTERS, Ray Parker

DIAMOND LIFE, Sade, Epic

PURPLE RAIN-Prince-Warner

Chrysalls PRIVATE DANCER, Tina Turner,

EMI Bovema THE WOMAN IN RED, Stevie Wonder, Motown

TWO TRIBES, Frankie Goes To Hollywood, Ricordi FIORE DI MAGGIO, Fabio

Collins, WEA NEW SAD SONGS, Elton John,

DDD/CBS

10	WHOSE SIDE TOO ARE, Matt
	Bianco, WEA
FW	SWEPT AWAY?, Diana Ross,
	Capitol
	Capitor
	DENMARK
	(Courtesy BT/IFPI)
	As of 10/2/84
	SINGLES
ast	
eek	
2	I JUST CALLED TO SAY I LOVE
-	
	YOU, Stevie Wonder, Motown
1	SELF CONTROL, Laura
	Branigan, Atlantic
3	I WON'T LET THE SUN GO
	DOWN, Nik Kershaw, MCA
4	MASTER AND SERVANT,

1100 BEL AIR PLACE, Julio

	Depeche Mode, Mute
8	SHINE, Frida, Polar
NEW	BLUE JEAN, David Bowie,
	Capitol
NEW	SUSANNA, Art Company, CBS
NEW	CARELESS WHISPER, George
	Michaels, CBS
6	WAKE ME UP BEFORE YOU GO

- ME UP BEFORE YOU GO Whaml, CBS FTER TIME, Cyndi
- er, CBS

LBUMS

1	1	1100 BEL AIR PLACE, Julio
•	•	Iglesias, CBS
2	NEW	SMAA, BLAA BREVE, Nanna,
		Replay
3	NEW	NUTIDENS UNGE, TV-2, CBS
4	NEW	SHINE, Frida, Polar
5	3	TIDEN ER KLOG,
		Toesedrengene, Mercury
6	6	HUMAN RACING, Nik Kershaw,
		PolyGram
7	7	FARLIG SOM ILD, Anne Grete,
		Mediey
8	NEW	HARDINGER, Michael Hardinger,
		PolyGram
9	4	DISCOVERY, Mike Oldfield, Virgin
10	5	CAN'T SLOW DOWN, Lionel
		Richie, Motown

Study: Booming

-The video industry sales in recent months, urvey from Suomen (the Finnish Film and there should around 16% of all households nationwide should have VCRs by year's end.

According to the new figures, some 103,000 VCR units were imported into Finland in 1983, with a total monetary value of around \$40 million. Actual sales were around the 85,000-unit mark. But this year, thanks mainly to the Olympic Games in Los Angeles, plus a wider variety of software titles, the hardware sales figure should easily top the 100,000 mark, according to the survey.

Last year, some 310,000 prerecorded videocassettes were imported by 33 firms. These were valued at \$4 million, though the actual turnover of sales and rental here through the year hit the \$10 million mark. That figure is expected to double this year.

Adventure movies accounted for 60% of the video software turnover here. A total of 2,500 titles are now available in Finland, through some 1.000 rental and sales outlets



- (er,
- riola
- Michael, Epic
- www.americanradiohistorv.com

OCTOBER 13, 1984, BILLBOARD

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(Courtesy

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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

Oct. 5-12, San Francisco International Video Festival, Video Gallery, San Francisco.

Oct. 8, Country Music Assn. Awards Show, Grand Ole Opry, Nashville. (615) 244-2840. Oct. 8-9, National Religious Broadcasters Southwestern Chapter

Convention, Astro Village Complex, Houston.

Oct. 8-11, First International Music Video Festival, St. Tropez,

France. Oct. 9, Country Music Assn. Artist DJ Tape Session, Opryland Hotel, Nashville. (615) 244-2840.

Oct. 9, Southern California Women In Cable Dinner, Marina Marriott Hotel, Marina Del Rey, Calif.

Oct. 9-Dec. 23, 1984 Next Wave Festival, Brooklyn Academy of Mu-

sic, Brooklyn, N.Y. Oct. 10-12, National Religious Broadcasters Midwestern Chapter Convention, Yahara Center, Madison, Wis.

Oct. 10-12, Telcos & Videotex conference, Sheraton Harbor Island Hotel, San Diego.

Oct. 11, Country Music Assn. Membership Meeting, Opryland Ho-tel, Nashville. (615) 244-2840.

Oct. 11-13, Great Southern Computer Show, Orlando Centroplex Expo Centre, Orlando, Fla.

Oct. 11-14, National Assn. for Campus Activities Southeast Regional Conference, Savannah Civic Cen-ter, Savannah, Ga. (803) 656-2461.

Oct. 13, Radio-Television News Directors Assn.'s conference, Memphis State University, Memphis. (202) 737-8657. Oct. 13-17, Vidcom, Palais des

Festivals, Cannes, France.

Oct. 15-17, second International Conference on the Future of Optical Memories, Videodisks & Compact Discs to the Year 2000, Loews Summit Hotel, New York. Oct. 16-17, New Videotex Confer-

ence, Plaza Hotel, New York. (617) 542-6828.

Oct. 18-21, National Assn. for Campus Activities Upper Midwest Regional Conference, Holiday Inn-Nicollet Mall, Minneapolis. (701) 777-3926.

Oct. 19, Radio-Television News Directors Assn.'s conference, Shera-ton Centre Hotel, New York City. (202) 737-8657.

Oct. 19-21, Independent Distributors Conference, Eden Roc Hotel, Miami Beach, Fla. Oct. 19-21, 1984 Steelband Festi-

val's preliminary competitions, Port-Of-Spain, Trinidad & Tobago. (212) 684-6300.

Oct. 24-25, Ohio Assn. of Broadcasters Fall Convention, Hyatt Regency, Capitol South, Columbus. (614) 228-4052.

Oct. 24-26, New Mexico Cable Television Assn. convention, Santa Fe Hilton, Santa Fe, N.M. (505) 983-5885

Oct. 28-30, Iowa Cable Television Assn. annual meeting, Airport Hil-ton, Des Moines. (515) 842-7202. Oct. 29-30, 1984 Steelband Festi-

val semi-finals, Port-Of-Spain, Trinidad & Tobago. (212) 684-6300. Oct. 29-31, Rackjobbers Confer-

ence, La Posada, Scottsdale, Ariz.

Oct. 29-Nov. 1, third annual Comdex/Europe, RAI Congress & Exhibition Centre, Amsterdam. (617) 449-6000.

Lifelines

Births

Girl, Whitney Bryn, to Rod and

Lisa Huff, Sept. 1 in Hollywood: He

is director of fullfillment and admin-

* * *

Girl, Megan Whitney, to Miles

and Lisa Bell, Sept. 28 in Nashville.

* * *

Boy, Mark Joseph, to Rebecca and Randy Develbiss, Sept. 22 in

Lima, Ohio. She is a sales assistant

at National Record Mart's store

 $\star \star \star$

que and Denny Bryan, Sept. 21 in

Lima, Ohio. She is manager of Na-

* * *

Girl, Jenna Michelle, to Jeff and

Susan Backer, Sept. 19 in New York.

He is director of East Coast promo-

<u>Marriages</u>

Ken Baumstein to Lisa Globman,

Sept. 15 in New York. He is national

director of merchandising for Chrys-

alis there. She is manager of employ-

Chris DeBurgh, "Ecstasy Of Flight," A&M Dreams, "Kiss Me Red," Columbia Sheena Easton, "Strut," EMI America Face To Face, "Under The Gun," Epic Jools Holland, "Crazy Over You," IRS Hoodoo Gurus, "I Want You Back," A&M

INXS, "Burn For You," Atco Jakata, "Hell Is On The Run," Morocco

Rickie Lee Jones, "The Real End," Warner Bros. Juluka, "Fever," Warner Bros.

Karen Kamon, "Da Doo Ron Ron," Columbia Keats, "Turn Your Heart Around," EMI America Chaka Khan, "I Feel For You," Warner Bros.

Kick Axe, "On The Road To Rock," Pasha Mama's Boys, "If The Kids Are United," Jive Harry Nilsson, "Loneliness," Polydor Nobodys, "No Guarantees," Capitol

Residents, "This Is A Man's World," Ralph Santers, "Can't Shake You," Passport Iam Siam, "Talk To Me," Columbia

Oueen, "Hammer To Fall," Capitol

BubblingUnderThe

Top LPs

201-REBBIE JACKSON, Centipede, Colum-

202-THE RED HOT CHILI PEPPERS, The

203-JOHN ANDERSON, Greatest Hits,

204-LAURA BRANIGAN 2, Laura Brani-

205-COYOTE SISTERS, Coyote Sisters,

206-RED ROCKERS, Schizophrenic Circus,

207-BLANCMANGE, Mange Tout, Sire

209-LAURA BRANIGAN, Laura Branigan,

210-XAVIAN, Burnin' Hot, Elektra 60375

Red Hot Chili Peppers, EMI-America/

bia BFC 39238

Enigma ST-1712

Warner Bros. 25169-

gan. Atlantic 80052

Maracca 6063CL (Motown)

Columbia BFC 39281

25172-1 (Warner Bros.) 208-DRAGON, Body And The Beat, Polydor

817874-1 (PolyGram)

Atlantic 19289

Phil Oakey, "Together In Electric Dreams," Epic Pseudo Echo, "Listening," EMI America Public Image Ltd., "Bad Life," Elektra

Southside Johnny & the Jukes, "New Romeo," Mirage X-Teens, "Change Gotta Come," Dolphin

• Continued from page 26

Video

Music Programming

tion for Arista there.

tional Record Mart's store there.

Boy, Nicholas Edward, to Moni-

there.

He is president of Limeliters Inc.

istration for Capitol there.

ment for RCA there.

chard, Sept. 16 in Chicago. He is an entertainment attorney there and keyboardist with Captain Rat & the Blind Rivets. She is a songwriter.

* * *

Barry Coburn to Jewel Blanch, Sept. 19 in New Zealand. She is a recording artist and former Australian country female vocalist of the year. He is her manager and director of Sundowner Music there.

* * *

Douglas Kirschner to Sasha Taylor, Sept. 8 in Radnor, Pa. He is publisher of Video Insider magazine.

Deaths

Marcus Price, age unknown, of a gunshot wound Sept. 24 in Memphis. Guitarist with the Bar-Kays, Price was shot and killed while leaving a rehearsal studio.

* *

Vincent James DeSantis, 74, of natural causes Sept. 15 in Philadelphia. A saxophonist with many big bands. DeSantis had also led several groups at local night clubs. He is survived by his wife, two daughters, two brothers and five grandchildren.

Market Quotations

				As of	closing:					
Ann High	ual Low	NA	ME		P-E	(Sales 1COs)	High	Low	Close	Change
771/4	50¼	ABC			10	1124	66%	66	66 <i>%</i> a	+ 5⁄8
54%	40	American Can			11	1322	48%	471/2	481/2	— ½
12%	101⁄a	Armatron Int'l			9	9	11	103/4	11	- 1/a
873/4	611/2	CBS			9	1602	191/4	773/4	781/4	- 3⁄4
221/4	95⁄8	Coleco			_	545	153/8	151/8	151/4	unch
1034	41/4	Craig Corporat	on		1	_		_	51/8	unch
103/4	461/2	Disney, Walt			19	457	59%	56¾	591/4	- 1/4
5%	43/8	Electrosound (iroup		13	4	43/4	43/4	43⁄4	— ½
35	251/a	Gulf + Wester			7	611	273/4	27¾	275⁄в	- 1/8
36%	17	Handleman			13	349	343/4	34¾	341/2	— ½
7¾	1 %a	K-Tel			0	_		_	2	unch
88%	57	Matsushita Ele	ctronics		11	361	681/4	67	671/4	1/2
135⁄8	4 7/8	Mattel			_	850	111/4	11	111//a	- 1/8
463%	33¾	MCA			18	1107	423/4	413/4	421/2	- 1/2
851/2	691/4	ЗM			12	1241	75%	74%	755⁄s	+ 3/8
47½	29¾	Motorola			12	7788	361/8	34¾	36	+ 3/8
391/2	281/2	No. American A	hillips		8	17	.361/8	361⁄a	361⁄a	unch
5%	21/4	Orrox Corporat	ion		_	12	33/4	35⁄8	3¾	unch
327/8	18¾	Pioneer Electro	nics		46	130	21	20%	20%	— ⁵ ⁄8
38%	28%	RCA			10	950	34%	341/4	34%	+ 1/8
113/8	123⁄4	Sony			14	2264	16	15¾	15¾	+ 1/8
441/8	301/4	Storer Broadca	sting		_	957	42%	415⁄8	415%8	- 3⁄4
4%	31⁄4	Marantz - MTZ			_	16	35%8	35%8	35%8	unch
70	491/4	Taft Broadcast	ing		13	276	631/2	62	62	- 13/4
29%	17	Warner Commi			_	570	19%	191/4	191/4	_ ³ ⁄8
197⁄a	117⁄8	Wherehouse E	ntertain.		14	27	141⁄2	14	14	— ⁵ ⁄8
OVER T		Sales	Bid	Ask		R THE NTER		Sale	s Bid	Ask
Certron (Corp.	9400	113/16	2	Jose	ohor Int'l		480	0 9	91⁄4
Data Pac	ckaging	500	9	91/2	Reco	ton		140	0 71/2	73/4
Koss Co	rp.	3500	21⁄a	2¾	Schw	artz Bros.		-	- 21/2	3

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, Assocrate 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

Publishing Humanform Co., formed by M.K. Nairon. 6219 Millbrook Road, Brentwood, Tenn. 37027; (615) 373-9312.

* * *

Touch Of Class International Inc., a full-service booking agency, formed by Margo Smith and Richard Cameron. One Maryland Farms, Suite 350, Brentwood, Tenn. 37027; (615) 377-3330.

* * *

Frank's Music Collectables, a record store and import distributor. 1022 South 74th Plaza, Omaha, Neb. 68114; (402) 391-1159.

*

Makin' Music Inc., an artist management and publishing company, formed by Chris Dodson. First clients include Sonny Throckmorton, Angela Kaset, Casey Kelly and others. 3002 Blakemore Ave., Nashville. Tenn. 37212; (615) 292-3632.

* * *

Straight A Records, a label formed by Steven Donaghey, Jan Walton and Jan Walton. First release is an EP by Jim Dawson. 217 E. 85th St., Suite 188, New York, N.Y. 10028; (212) 861-4694.

* * *

Parachute Records, a label formed by Steve Weller. First release is Sandi Burnett's single "First Stop Amarillo." 25 Edwardian Place, Northport, Ala. 35476; (205) 339-4827.

Neophonic Records, a label formed by Evyen Klean. First release is an EP by the rock group Museum. 6404 Hollywood Blvd., Suite 406, Los Angeles, Calif 90028: (213) 466. Los Angeles, Calif. 90028; (213) 466-

L.A. Sound Records, a label ormed by Ed Crawley and Norman /est. 787 Gardenia, #2, Long each, Calif. 90813; (213) 591-0263. formed by Ed Crawley and Norman West. 787 Gardenia, #2, Long Beach, Calif. 90813; (213) 591-0263.

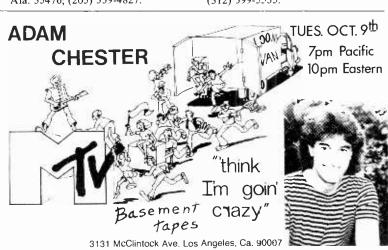
Austin Records, a label formed by Herschel Cunningham and Jan Beeman. First releases include albums by Omar & the Howlers and a compilation project entitled "An Austin Rhythm & Blues Christmas." P.O. Box 33207, Austin, Tex. 78764; (512) 385-0901.

* * *

Margot Jordan Management, a full service outfit offering public relations, promotion and management, specializing in soca music. The firm's initial roster includes Lord Nelson and Designer. 115 S. Elliott Place, Suite 1A, Brooklyn, N.Y. 11217; (718) 403-0198.

*

Tempe Records, a Kiderian-distributed label, formed by Ray Peck for Arizona artists only. First signings are the Mechanix and Lucky Guess. c/o Kiderian Records, P.O. Box 256577, Chicago, III. 60625; (312) 399-5535.



BubblingUnderThe HOT 100

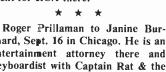
- 101-JUNGLE LOVE, The Time, Warner Bros. 7-29181
- 102-I WANNA ROCK, Twisted Sister, Atlantic 7-89617
- 103-YOU WERE MADE FOR ME, Irene Cara, Geffen/Network 7-29257 (Warner Bros.
- 104-SEX SHOOTER, Apollonia 6, Warner Bros. 7-29182
- 105-YOU GET THE BEST FROM ME, Alicia Myers, MCA 52425 106-DON'T STAND ANOTHER CHANCE.
- Janet Jackson, A&M 2660 107-ALL I NEED, Jack Wagner, Quest 7-
- 29233 (Warner Bros.) 108-SO FINE, Marc Anthony Thompson,
- Warner Bros. 7-29175 109-I CAN'T FIND, Smokey Robinson, Tamia 1756 (Motown)
- 110-NOBODY LOVES ME LIKE YOU, Anne Murray & Dave Loggins, Capitol 5401

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RAVENS Billboard Singles

Pop

70

-picks

CYNDI LAUPER—All Through The Night; Portrait 37-04639 (4:29); producer: Rick Chertoff; writer: J. Shear; publishers: Funzalo/Juters, BMI. Another tug at heart-strings already pulled out of shape by "Time After Time"; fourth single is her fastest-rising pop hit yet.

HUEY LEWIS AND THE NEWS-Walking On A Thin Line; Chrysalis VS4-42825 (3:58); producer: Huey Lewis and the News; writers: A. Pessis, K. Wells; publisher: Endless Frogs, ASCAP. More good-natured rock & roll (angry lyrics notwithstanding) from the platinum

(angry lyrics notwithstanding) from the platinum "Sports" LP that's already turned out four top 10 hits. CULTURE CLUB—The War Song; Virgin/Epic 34-04638 (3:57); producer: Steve Levine; writer: Culture Club; publisher: Virgin, ASCAP. An effervescent protest song, hard to disagree with; jumps to 46 on this week's Hot 100

PETER WOLE-I Need You Tonight: EMI America B-8241 (3:37); producers: Michael Jonzun, Peter Wolf; writers: P. Wolf, P. Bliss; publisher: Pal-Park, ASCAP. Quieter

ers: P. Wolf, P. Bliss; publisher: Pal-Park, ASCAP. Queter but just as danceable as the explosive "Lights Out"; vo-cal toned down to the merest personable growl. JOE COCKER—Edge Of A Dream; Capitol B-5412 (3:51); producer: Keith Forsey; writers: Adams, Vallance; publishers: Irving/Adams Communications/Calypso Toonz, BMI/PROCAN. Another "Up Where We Belong"? Could be, if the Nick Nolte film "Teachers" takes off. Cocker rise the movie theme to raw embiginal shreds Cocker rips the movie theme to raw emotional shreds.

-recommended

BILLY SQUIER—All Night Long; Capitol B-5422 (3:39); producers: Billy Squier, Jim Steinman; writer: Billy Squier; publisher: Songs Of The Knight, BMI. KISS—Heaven's On Fire; Mercury 880 205-7 (3:18); pro-ducer: Paul Stanley; writers: P. Stanley, D. Child; publish-ers: Kiss (Desmobile, ASCAP) BILLBOARD

ers: Kiss/Desmobile, ASCAP.

1984

A ers: htts:/besmoonle, ASCAP.
 INXS.—Burn For You; Atco 7-99703 (3:38); producer:
 Nick Launay; writers: A. Farriss, M. Hutchence; publish-rc; ers: Music Corporation of America/Browning, BMI.
 DOKKEN—Into The Fire; Elektra 7-69687 (4:30); producers

 Concern and the rife, Electra 7-5566 (4:36), production of (4:00); producer: Mark Knopfler; writer: Roddy Frame; publisher: WB, ASCAP.

publisher: WB, ASCAP. SCRITTI POLITTI—Wood Beez (pray like aretha frank-lin); Warner Bros. 7-29152 (3:39); producer: Arif Mardin; writer: Green; publisher: Copyright Control. 7-inch ver-sion of previously reviewed 12-inch, Billboard, Aug. 4,

1984 **ROGER TAYLOR**—Strange Frontier; **Capitol B-5420** (4:11); producers: Roger Taylor, David Richards, Mack; writer: Roger Taylor; publishers: Queen/Beechwood, BMI.

SOUVENIR—Lovelines; MCA/Curb 52479 (3:42); product er: Michael Lloyd; writers: A. Kasha, J. Hirschhorn, M. Lloyd; publishers: TSP/Sister Cell/Triple Star/Fire and Water, ASCAP/BMI. Movie title tune in the danceable metal mode. DREAMS—Kiss Me Red; Columbia 38-04644 (3:38); pro-

ducer: Bruce Botnick; writers: B. Steinberg, T. Kelly; publishers: Billy Steinberg/Denise Barry/Kawashima Rock, ASCAP. Techno-dance song from the "Dreams" tv

WHITESNAKE—Love Ain't No Stranger; Geffen 7-29171 (3:24); producer: Martin Birch; writers: Coverdale, Gal-ley; publishers: Whitesnake (Overseas)/Whitesnake, ASCAP.

ASCAP. MOLLY HATCHET—Satistfied Man; Epic 34-04648 (3:30); producer: Terry Manning; writers: T. DeLuca, T. Jans; publishers: Irving, BMI/Cavesson, ASCAP. SILENT RUNNING—Emotional Warfare; EMI America B-

8239 (4:09); producer: Peter Walsh; writers: A. Scott, I. Gault, A. White, R. Collett, P. Gamble; publisher: Deja-mus, ASCAP. U2-style wall of sound to a disco beat. DAKOTA—Runaway; MCA 52463 (3:58); producer: Dan-ny Seraphine; writers: J.G. Hludzik, B. Kelly; publisher:

Jakota, ASCAP. The familiar AOR/MTV power chords spiced with ruder-than-usual lyrics.

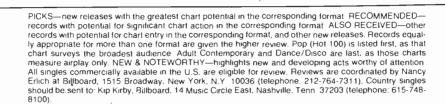
IAM SIAM-Talk To Me (I Can Hear You Now); Columbia 38-04580 (3:59); producers: David Sonenberg, Brian Rothschild, Larry Fast; writers: S. Vienna, B. Rothschild; publisher: Liedela, ASCAP. Theatrical, mannered . electrodance

also received

ANDY LANDIS—Johnny; Allegiance 3918. Label based in Hollywood, Calif. BANDABLES—Cynicism: Galt GP 300. Contact: (212) 224-9754. TKO—I Wanna Fight; Combat MX-1208 (12-inch single). Contact: (718)

LONE RAGER—Metal Rapsody; Megaforce MRIS-3 (12-inch single). Con

Long Indelements (12-Meth Repsol), megatole ministry (12-Meth Single), con-tact: (201) 639-1179.
 AXMINSTER—Rock And Roll Infection; Tuesday Night (no number). Con-tact: (617) 244-4727.
 DOCTOR MARZ—Crushed By The Foot Of The Elephant; Gem GM 00001.
 Contact: (412) 341-3934.



DISBAND—The Working Song (I Gotta Work); Dem RR 42756. Contact: (313) 293-6816.



JOYCE KENNEDY—Stronger Than Before; A&M AM-2685 (3:59); producer: Jeffrey Osborne; writers: Carole Bayer Sager, Burt Bacharach, Bruce Roberts; publishers: Fedora/Unichappell/Begonia Melodies, BMI/New Hid-den, ASCAP. A zippier tempo than in her hit duet with

Jeffrey Osborne, with more room for vocal dynamics. TEMPTATIONS—Treat Her Like A Lady; Gordy 1765GF (3:59); producer: Suzee Ikeda; writers: O. Wil-liams, O Woodson; publishers: Jobete/Tall Temptations, ASCAP. Uptempo dance-funk punctuated with bursts of rich harmony; EWF-style production augurs pop crossover

LILLO THOMAS with MELBA MOORE-(Can't Take Half) All Of You; Capitol B-5415 (3:53); producer: Paul Laurence/Stone Jones Productions; writers: L. Thomas, LaLa Laurence; publishers: Bush Burnin'/New Music Group/Music Corporation of America, ASCAP/BMI. Love ballad graced by a perfect vocal blend and strongly per-sonal interpretive styles. BAR-KAYS—Sexomatic; Mercury 880 255-7 (3:46);

producer: Allen A. Jones; writers: Bar-Kays, A.A. Jones; publishers: Warner-Tamerlane/Bar-Kays, BMI. Stylish contemporaray techno-soul; rising to 56 on this week's Black chart.

SLAVE—Ooohh: Cotillion 7-99696 (3:45); (12-inch version also available, Cotilion 7-9966 (3.43), (12-inci my Douglass; writers: Mark Adams, Danny Webster, Charles Carter, Keith Nash, J. Douglass; publishers: Slave, ASCAP/Major Toms, BMI. First single from the "New Plateau" LP; plenty of subtle surprises under the nonstop funk beat.

-recommended-

JUNIOR-Somebody; London 882 008-7 (4:06); producer: Arif Mardin; writers: Junior, Nightingale; publishers: Junior/SaMusic, PRS/Airs & Graces, ASCAP.

TYZIK—New York Woman; Polydor 881 220-7 (3:42); producer: Jeff Tyzik; writers: J. Tyzik, M. Boone, B. Stein; publishers: Halwill/Macaroni, ASCAP.

Stein; publishers: Halwill/Macaroni, ASCAP. KIDDO—She's Got The Body; A&M AM-2679 (3:44); pro-ducers: Donnie Sterling, Steve Millang; writer: Donnie Sterling; publishers: Kiddo/Southern/Almo, ASCAP. PETER BROWN—(Love Is Just) The Game; Columbia 38-04622 (3:50); producer: Peter Brown; writers: P. Brown,

R. Rans; publisher: Minong, BMI. 7-inch version of previ-ously reviewed 12-inch, Billboard, Oct. 6, 1984.

ously reviewed 12-incn, Billboard, Uct. 6, 1984. MILLIE JACKSON—Sister In The System; Spring SPR-7-3040 (4:01); producers: Millie Jackson, Brad Shapiro; writers: Millie Jackson, Brad Shapiro; publishers: Double AK-Shun/Gaucho/Ninadan, BMI. In which she outlines the platform of her presidential candidacy; at least the headlines would be beging.

headlines wouldn't be boring. BOBBY GLOVER—Your Spell; Columbia 38-04651 (4:15); producer: Roger Troutman; writers: R. Troutman, B. Beck; publisher: Troutman's, BMI. B.T. EXPRESS—Your Love (Is All I Need); Earthtone ET-

1205 (12-inch single) (6:29); producers: King Davis, Tin-ker Barfield, Danny Weiss; writer: Jamal Rasool; publishers: Davis King/Marva Lorr, BMI. Contact: Alpha Dist., New York.

CHOPS—Your Red Hot Love; Atlantic 7-89606 (3:57) (12-inch version also available, Atlantic 0-86920); pro-ducers: Marvin Daniels, Fred Mills, Garrie Wayne, Chris Lord-Alge; writers: Svengali, Funki, Craig Derry; publish ers: Funki, Dash and Zeke, BMI.

CHUCK MANGIONE—Diana "D"; Columbia 38-04649 (3:50); producer: Eumir Deodato; writers: C. Mangione, J. Barnes, K. Barnes; publisher: Gates, BMI. Dance instru-mental with one whispered lyric.

-also received-

DENISE LaSALLE—Treat Your Man Like A Baby; Małaco MAL 2105. KLOCKWIZE—Love Dance; J C Sinban JC 0025. Contact: (212) 765-4088. BIG BOY HENRY—Mr. President; Audio Arts AAS 007. Contact: (919) 758

2240. O'MAR—The Legend Of O'Mar The Grand Master Lover; Chrome CR-A-001 (12-unch single). Contact: (314) 521-8094. SONARPHONIC—Super Breaker; Bound Sound BS-1010. Contact: (305) 461-1010.

401-1010. PALMERFORCE TWO—Street Wars; Pandisc PD-007 (12-inch single). Con-tact: (305) 687-3761.



NEIL DIAMOND—Sleep With Me Tonight; Columbia 38-04646 (3:47); producer: Richard Perry; writers: N. Di-amond, B. Bacharach, C.B. Sager; publishers: Stone-bridge/New Hidden Valley, ASCAP/Carole Bayer Sager, BMI. Grandly-presentated MOR ballad; high emotions, lots of strings. RICHARD CLAYDERMAN—The Way I Loved You; Co-

lumbia 38-04631 (2:32); producers: Paul de Senneville, Olivier Toussaint; writer: O. Toussaint; publisher: Lanta-na, BMI. Theme from the film "Irreconcilable Differences" is a candlelight-and-champagne instrumental for piano and orchestra.

-also received-

CHRIS CONDE—Welcome Home; SyntheSound NR15563. Contact: (412) 838-0811.

Disco Dance

NOLAN THOMAS—Yo' Little Brother; Emergency EMDS 6546 (12-inch single) (5:19); producers: Mark Lig-gett, Chris Barbosa; writers: Curtis Josephs, Ann Godwin; ublishers: Jobete/Not Fragile, BMI. Ex-actor Thomas is the latest Liggett-Barbosa discovery, paired here with a buoyant dance track and an unusually sensitive message

(6:45); producers: Reggie Andrews, Bobby Harris; writ-ers: Keith Harrison, Bobby Harris; publishers: Jobete/ Dazzberry Jam, ASCAP. 12-inch version of previously re-

Weiss, BMI. 12-inch version of previously reviewed 7-inch, Billboard, Sept. 1, 1984.

recommended

TONI BASIL-Suspense; Chrysalis 4V9-42824 (12-inch single) (6:57); producer: Richie Zito; writers: Alan Roy Scott, Brian Short; publishers: Tyne Side Toones, BMI/ Colgems-EMI, ASCAP. Eclectic artist returns in Euro-

Colgens-Emi, ASCAP. Eclectic artist returns in Euro-disco-chanteuse style. MASCARA—Baja; Oh My! OM 4005 (12-inch single) (7:15); producer: Jurgen S. Korduletsch; writers: J.S. Korduletsch, M. Kovarrubias; publishers: Sounds Of Jupi-

ter/MCA, ASCAP. Cross-cultural disco, including bilin-gual dialogue. Contact: (212) 246-5520. MELANIE ROSALES—What You Really Want; Wide An-gle WAR 619 (12-inch single) (4:37); producers: Steve Raitt, Ricky Peterson; writer: Jerry Williams; publishers:

Blackwood/Urge, BMI. Contact: (612) 340-9597. LYDIA MURDOCK—Love On The Line; Team TRS3006 (12-inch single) (5:21); producers: Michael Burton, Gerry Gabinelli, Bobby Eli, Tony Bongiovi; writer: Michael Burton; publishers: Metaphor/Mothers Own Pie, BMI. Contact: (215) 546-7000.

DAVID M—Cut The Rug; GZPZ 12002 (12-inch single) (6:29); producer: David McMurray; writer: David McMur-ray; publisher: not listed. Solo effort of Was (Not Was) saxophonist suggests Funkadelic as interpreted by the B-52s. Contact: (301) 564-1295.



JULIAN LENNON—Valotte: Atlantic 7-89609 (4:15); producer: Phil Ramone; writers: Julian Lennon, Justin Clayton, Carlton Morales; publishers: Charisma/Chappell, ASCAP. After three or four plays the eeriness fades and he does emerge with a voice and a grace of his own; but the pensive debut of John's eldest will call up 20 years of flashbacks in the first uncanny instant. ROGER HODGSON—Had A Dream (Sleeping With The

Enemy); A&M AM-2678 (4:24); producer: Roger Hodgson; writer: Roger Hodgson; publisher: Unichord, ASCAP. Wall-of-sound boogie stomper introduces the solo career of the former Supertramp frontman; literate, intricate pop with accessible hooks.

pop with accessible hooks. TIMOTHY B. SCHMIT—Playin' It Cool; Asylum 7-69690 (3:56); producers: Josh Leo, Timothy B. Schmit; writers: John David Souther, Timothy B. Schmit, Josh Leo, Vince Melamed; publishers: Ice Age/Jeddrah, ASCAP/Elektra/Asylum/Mopage/Jasper Jeeters, BMI. Another ex-Eagle goes solo; nervous rhythms celebrate the restinces teen lifestule hore of surphise and features the restless-teen lifestyle born of sunshine and freeways.

also received JACK GREENE—If It's Love; EMH 0035. Label based in Nashville. JOY FORD—String Around His Finger; Country International 203. Contact VICTORIA SHAW—I've Changed My Mind; MPB-5011. Label based in En-

(713) 695-3648.

production.

Country

picks-

CRYSTAL GAYLE-Me Against The Night; Warner

38-04647 (2:57); producer: Stan Cornelius; writer: H. Howard; publishers: Tree/Harlan Howard, BMI. An im-

peccable song and production, with enough country and bluegrass licks to satisfy purists and enough drive and sassiness to convert the skeptical fringe.

-recommended

MEMPHIS-Closer To Crazy; A Rose AR 078 (4:07); pro-

ducers: Ron Oates, Memphis; writers: Woody Wright, Dewayne Orender; publisher: Cedarwood, BMI. Vocals,

lyrics and production are all first-rate on this slow, richly melodic weeper. Contact: (615) 791-1146. DANNY NEWSOME—I'd Think You Were Cheating To-

night; Rustic 1023 (2:22); producer: Harold Bradley; writ-ers: Blake Mevis, David Wills; publisher: Jack and Bill, ASCAP. Contact: (615) 833-1457.

AUBREY T. HEIRD—Sometimes He Smiles; QuaZar QR 101 (2:50); producers: Lon Wright, A. Heird; writers: Lon-

nie Wright, A. Heird; publisher: Starbound, BMI. Contact:

VICTORIA SHAW—I ve Changed my Mind; MrB-3011, Lober Dased in En-cino, Calif. JACK YOUNG—New Heartache (From An Old Heartbreak); BGM 90584, Contact: (512) 654-8773. CHRIS LeDOUX—Even Cowboys Like A Little Rock And Roll; American Cow-boy Songs 20001, Contact: (615) 444-8431. CUZZIN TOM GRAHAM—I'm In Love With My Mother-In-Law; Cuzzin Tom IO2. Contact: (512) 875-2881. DEE DEE CHRISTI—I'm Puttin' My Heart On The Line; Charta 190. Contact: (515) 255-2175.

(615) 255-2175. CLYDE OWENS—Something She Can't Control; C.O.S. 1984-E. Label based

CLYDE UWENS—Sometining Site Carl Country, Social 123 Carl State in Huntsville, Ala. PETE PETERSON—Shine On; HMC 840619. Label based in Charlotte, N.C. BOB TEAGUE—Take It Easy On Me; We're Country LY-411. Contact: (209)

896-3507. DIANA WARDEN—More Sad Goodbyes; Aspro A.H.S. 6783. DORRY TOWNEND—All My Life; God's World C.J. 8883. Contact: Holy Spirit Records, Inkster, Mich. STEVE CHANCE—A \$ Ain't A Dollar Anymore; Manchester 109. Label based

in Manchester, Tenn. SANDY LEHMAN—Robin Danced; Regal 111. Contact: (615) 329-2278. BILLY DON BURNS—Heartbreak Alley; Dream 84-101. Contact: (615) 327-

3900. SHOPPE—If You Think I Love You Now; American Country S-45-2. Contact: (817) 267-7232. SHEILA GORE—Heaven In Your Arms; Universal Artist 1032. Label based in

Madison, Tenn. EARL CLARK—Let The Music Play; Door Knob 84-222. Label based in

Nashville. CHUCK CONLON—You Are A Woman; Wheel 001. JOHNNY HOLM—Too Poor To Quit; NEVA 3702. Label based in Minneapolis. VIRGIL CARTER—Close Your Eyes; Pantheon Desert 1984. Label based in Paradise Valley, Ariz. JOE RUSSELL—When I Cross Over; White Line 702. Contact: (703) 674-9597.

9397. SANDRA KAYE—Hard Drinkin' Good Timin' Woman; Shine NR15367-1. STU STEVENS—Sad Old Spanish Guitar; Young Blood YB0084. EVANS SISTERS—Chime Bells; Music City 005.



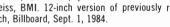
AL JARREAU—After All: Warner Bros. 7-29262 (3:59): producer: Jay Graydon; writers: Al Jarreau, Jay Graydon, David Foster; publishers: Aljarreau/Garden Rake/Foster Frees, BMI. Quiet, dreamy, and meditative; a change of emphasis from his three upbeat hits last year.

Bros. 7-29151 (2:49); producer: Jimmy Bowen; writers: Pam Rose, Mary Ann Kennedy, Pat Bunch; publishers: Ir--picksving/Love Wheel, BMI. Sweeping, silvery arrangement on a dynamic song; a perfect change for Gayle. B.J. THOMAS—The Girl Most Likely To; Cleveland International/Columbia 38-04608 (3:08); producer: Bob Montgomery; writers: S. Pippin, W. Newton; publishers: Warner-Tamerlane/Writers House, BMI, Thomas takes a sympathetic look at a lover on the rebound in this lush CARL JACKSON-She's Gone, Gone, Gone; Columbia

lvric DAZZ BAND-Let It All Blow; Motown 4524MG

viewed 7-inch, Billboard, Oct. 6, 1984. FLIRTS—Helpless (You Took My Love); Telefon TE 3 (12-inch single) (7:43); producer: Bobby Orlando; writer: Bobby Orlando; publishers: Gennaro/Personal, ASCAP. An almost identical rhythm track just brought Evelyn

An almost identical mythin track just brought Everyin Thomas to the top of the Dance chart; synchronicity, some call it. Contact: (212) 246-5520. SAM HARRIS---Sugar Don't Bite; Motown 4523MG (5:36); producers: Steve Barri, Tony Peluso; writers: B. Roberts, D. Weiss; publishers: Broozertoones/Donna Voice PMI 123 inch uprice of providently conjuned 7.



Supreme Court On Counterfeiting

• Continued from page 3

empted by federal copyright statutes. The action came as a part of the Supreme Court's fall orders list, released last week. The case, Crow vs Wainwright, was filed with the Supreme Court April 20 after the Florida court denied a petition for

Crackdown On **Promo Product**

• Continued from page 3 ployees included. "All of us have a little piece of this problem," he stated

Calls for advice from Charles Ruttenberg of Arent, Fox, Kintner, Plotkin & Kahn found the NARM counsel suggesting that dealers talk to local enforcement authorities as one tack, and to manufacturer reps consistently as another. "What happens if [the industry] takes a legal stand?" inquired Farr. "Is there too much of a risk from a precedent standpoint?"

Ruttenberg commented, "If you're going to proceed, it should be set up properly. There has to be a certain amount of activity with respect to getting records back before you go for legal action." Labels must show 'a better pattern of retaining title" to promotional product stamped with warnings that ownership is reserved by the manufacturer, he said. If there's no history of getting the records back, the likelihood of successful court action is diminished.

The session closed with a request by Farr that label representatives confer with their legal departments, and probe prospects for "a test case."

The retailer made one final comment to manufacturers present: "It's not that we think you don't care. It's just maybe not the first priority anyone has. Yet someone has to make a priority out of it.'

Arbitrons Show Hits Still Hot

• Continued from page 1

rary AM powerhouses in Chicago, Detroit and San Diego, and talk in San Francisco; the continued promi-nence of AOR in Cleveland and Boston; the No. 1 slot of easy listening in Washington and Philadelphia; and urban's lead in Houston.

Organizers Of Milwaukee Fest File Chapter VII

MILWAUKEE-Musicfest Inc. a non-profit organization which held its second annual program on Milwaukee's lakefront Summerfest grounds Sept. 7-9, filed a Chapter VII bankruptcy petition Sept. 18.

The festival, featuring local and national entertainers, was developed by the Milwaukee Musicians Assn. Local 8. Funds from the event financed free concerts at parks, schools and nursing homes.

"We didn't have enough people down there. That's the bottom line," says Robert Couey, secretary-treasurer of the musicians' local and Musicfest.

Festival officials reportedly considered filing for bankruptcy in 1983, after the program drew only 22,000 and ended with a debt of \$40,000. But they decided to try again this year

No figures for the festival's debts and assets were given in the Chapter VII petition.

rehearing.

The state of Florida, as represented by Louie Wainwright, secretary of the Dept. of Corrections. had argued in its brief that the defendant, Robert Larry Crow, had not been charged with engaging in unauthorized duplication, but with stolen propertyroyalty rights-which are not covered under federal law but under private contract agreements, and therefore not within the bounds of copyright law.

However, the Supreme Court let stand the appellate ruling and the respondent's counsel's contention that royalty rights are "equivalent to" those rights protected by the copy-right provisions in the U.S. code.

The respondent, court records show, had participated in unautho-rized reproduction and sale of eighttrack recordings of Tammy nette's 1972 Epic album "Golden Ring." The Florida prosecution's stolen property charge consisted of the "royalty rights owed to Ms. Wynette under the terms of contract with CBS

Crow's lawyer, William J. Sheppard, contended that the amended federal copyright act had allowed Congress to "preempt the legislative field with regard to acts involving the sale of federally copyrighted and protected materials," and that therefore, 'any state prosecution of Mr. Crow for his unauthorized reproduction and sale of these materials was pre-empted by the Copyright Act."

This contention was rejected by the State District Court in 1980 and the State Supreme Court in 1981. but the Court of Appeals agreed in late 1983 and refused the petition for rehearing.

However, the Supreme Court's refusal to hear the case does not establish the precedent that states cannot prosecute record/tape bootleggers on charges of dealing in stolen property, if those rights are defined as royalty rights. Rather, legal sources say, the high court remains "neutral" in choosing not to grant certiori, and the "preemption" ruling by the 11th Circuit Court of Appeals applies only to that jurisdiction.

Bullish Outlook Prevails At MCA Staff Gathering

• Continued from page 3

Black music vice president Jheryl Busby then previewed recent and forthcoming releases from such acts as the Controllers, Carrie Lucas, Randy Hall, New Edition and, on Constellation, Klymaxx and Alicia Myers. Also joining MCA is Mr. T., who already has a current album via CBS, but is due to release both an album and home video program themed to "Be Somebody Or Be Somebody's Fool" later this month. Also in the wings are albums from Wilton Felder, Thelma Houston, Klique and Rockie Robbins, while Constellation will be releasing an album documenting the Rev. Jesse Jackson's address to the Democratic National Convention earlier this year.

Bowen, who thanked field staffers for the label's strong country catalog sales performance, noted that country sales have risen to 16% from a 8% share of the action in February. The country executive noted that the

division's roster of some 50 acts has since been trimmed to between 20 and 25; he also noted new signings, including Mac Davis and Nicolette Larson, and hinted that similar deals with established acts are in the works.

Emory Gordy has been added as a producer, Bowen reported, and producer/musicians Randy Scruggs and David Hungate are currently talking with the label about possible production assignments. But Bowen injected a more sobering note by pointing to a dip in national country product sales from an estimated 15% of the overall market to "8% or 9%," adding that fewer country crossovers are likely in the future.

Azoff praised Motown's contribution to MCA's growth and introduced Motown president Jay Lasker. Motown held a similar sales confer-ence Sunday (30), to which the press was not invited.

STATEMENT OF OWNERSHIP, MANAGEMENT AND CIRCULATION (Required by 39 U.S.C. 3685)

6.

- STATEMENT OF OWNERSHIP, MANAGEMENT AND CIRCULATION (Required by 39 U.S.C. 3685) A. Title of Publication: Billboard B. Publication No. 00062510 Date Of Filing: October 1, 1984 Frequency of Issue: Weekly, except for first week of year. A. No. of Issues Published Annually: 51 B. Annual Subscription Price: \$148,00 Complete Mailing Address of Known Office of Publication: 1515 Broadway, New York, New York 10036 Complete Mailing Address of the Headquarters of General Business Offices of the Publisher: 1515 Broadway, New York, New York 10036 Full names and complete mailing address of Publisher, Editor and Managing Editor: Publisher: Gerald S. Hobbs, 1515 Broadway, New York, New York 10036. Editor: Adam White, 1515 Broadway, New York, New York, 10036 Managing Editor: George Finley, 1515 Broadway, New York, New York 10036. Owner: Billboard Publications, Inc., 1515 Broadway, New York, New York, New York 10036. New York, 10036. Managing Editor: George Finley, 1515 Broadway, New York, 10036. Owner: Billboard Publications, Inc., 1515 Broadway, New York, New York, New York, New York, 10036. New York, NY; John Logan O'Donnell, New York, NY; Paul J. Chase, Glen Head, NY; Eoo P. Arnaboldi, Jr., Greenwich, CT; Billboard Publications, Inc. Retirement Savings Plan Trust, New York, NY; Billboard Publications, Inc. Pension Plan Trust, Cincinnati, OH; The Central Trust Company, u/a/w William D. Litt efford, Cincinnati, OH; Gerald S. Hobbs, Scarsdale, NY; Mary McGodrick, Titusville, NJ; The Central Trust Company, Trustee u/a/w Roger S. Littleford, Jr., Cincinnati, OH; Samuel S. Holdsworth, Gloucester, MA; Gordon P. Baird, Jr., Gloucester, MA; William D. Littleford, Tr., u/a/w Central Trust Co., Cincinnati, OH; Roger S. Littleford, Jr., Trustee, Nales, S. Jr., Trustees, New York, NY; Michael K. Littleford, Chicago, IL; Patrick Keleher, Stamford, CT. Known Bondholders, Mortgages, and other security holders owning or holding 1 percent or more of

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ACQUISITION TIME-Joe Isgro, left, vice chairman of Isgro Enterprises welcomes Jay Warner and his Jay Warner Music Group as Isgro's newest acquisition. The Warner catalog will now operate under Isgro's new publishing arm, Private I Music, of which Jay Warner assumes the presidency. Pictured with them is Isgro vice chairman David Chackler.

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71

Portable CD Player From Sony

Continued from page 1

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Under the plan, buyers of Sony hardware during the eligible period will send a pre-paid order for the CDs along with the warranty card they return to Sony. The orders will then be forwarded to CBS for fulfillment. Brochures to be supplied to Sony audio dealers will list the software offered.

Among the 30 titles offered are some of the label's best-selling, including Michael Jackson's "Thrill-er," Billy Joel's "An Innocent Man," the "Footloose" soundtrack, Bruce Springsteen's "Born In The U.S.A.,' and, on the classical side, titles by Wynton Marsalis, Glenn Gould and Yo-Yo Ma.

There will be a \$1 per disk mailing and handling charge for orders up to five units. The added charge for six or more will be 50 cents per title. Jerry Shulman, vice president of marketing development at CBS Records, says that the plan will be offered through some 2,000 selected audio dealers until Jan. 1. After that, it will be extended to as many as 8,000 dealers, until the plan terminates.

While the new Sony portable player is little more than five inches square, the company is not stressing

listening-on-the-move capability over use as a plug-in deck. Sony eschews use of its proprietory name, "Walkman," in its promotion.

Suggested list price of the basic portable player, the D-5, is \$299.95, including AC adaptor and patch cord. An additional \$49.95 buys the optional battery pack/carrying case. Six C batteries are required for five hours of operation. Other extra-cost options include a car battery cord and a rechargeable battery unit.

Headphones are not furnished, and Sony recommends that high-quality, digital-ready phones be used, al-though the player will operate with lesser units. It's estimated that Walkman-type readiness will cost the buyer about \$400, with the required optional equipment. Carrying weight would be about 23⁄4 pounds.

The basic D-5 weighs 21 ounces and incorporates many of the operating features of standard home playsuch as scanning and music search. Its small size has been made possible by the development of a new high-density chip and a laser optic assembly one-third the size of previous designs, it's said.

Lowest price car model, the CDX-5, lists at \$599.95. The CDX-R7,

which lists at \$699.95, includes an AM/FM tuner. Both require separate power amplifiers and are said to have survived rigid vibrations and heat tests.

News

Sony's "umbrella" concept promotion campaign incorporates a monthlong drive on MTV as part of general television advertising. Thirty-second spots will trumpet Sony's leadership role in supplying CD players for home, car and portable usage. A total of 56 commercials are slated for airing on MTV this month. Beginning in November, print ads will be run in such consumer publications as Playboy, Rolling Stone and the New York Times Magazine, in addition to audio books.

In seeking college converts, Sony is joining with WEA in promotional support of Rolling Stone's Electronics Expo, which will be aimed at an estimated half-million students on 20 campuses. There will also be audiovisual presentations at major hi fi retailer shows in conjunction with Bose. New members will be sought for Sony's Digital Audio Club, a facility that supplies information and discount plans on accessories. And the company will distribute "Compact Disc-Count" booklets to hardware purchasers' said to hold coupons worth up to \$500 toward the purchase of other components.

ATV Music Goes On Sales Block

• Continued from page 1 ding wars, including the Welk Music Group, EMI,Coca-Cola and U.S. real estate magnate Sam Lefrak.

According to Sam Trust, who runs the U.S. division of ATV Music and sits on the ACC board, ACC chief Robert Holmes a Court has asked him to "centralize this sale" and forward bids on to him. Trust indicates that an acceptable bid will deliver the catalog quickly, pointing to Holmes a Court's flair for speedy deal making. "It'll go quickly or not at all," Trust

Northern Songs, which Lennon and McCartney established in the heyday of the Beatles with Dick James and later sold to then ACC head Lord Grade, is estimated to bring in revenues of \$10 million a year, about half of the roughly \$20 million grossed by the publishing di-

Three years ago, McCartney offered Lord Grade a rumored \$27 million for the Northern Songs portion of the catalog with its 180 copyrights, mostly Beatles songs. This bid was rejected and in the following year Holmes a Court, an Australian busi-nessman, bought ACC for about \$70

provided by Peter Jones in London.

Word of the decision by Holmes a Court to sell his music publishing division follows a settlement last week of a demand by McCartney, supported by Yoko Ono, Lennon's widow, for a bigger share of publishing royalties. In an out-of-court settlement reached only days before the full case was due to be heard in London's High Court, McCartney and Ono are believed to have accepted an improved deal on Northern Songs-related royalties and a seven-figure payout.

Some 18 months ago, a second, parallel action in respect to royalties going back to 1965 was thrown out by the High Court (Billboard, March 5, 1983). However, the current litigation only affects records made after

MTV Videotapes Bow Through Radio Shack ly are in there."

• Continued from page 1

corded videocassette sales as well, although the chain has involved itself with record/tape sales in the past and continues to do so.

Twenty thousand copies of two PMI-produced video compilation albums bearing the MTV logo have been shipped to 4,500 Radio Shack outlets nationwide, with 20,000 more units due to follow shortly. The 45minute video albums, "MTV Video To Go" and "MTV Live Video To Go," are priced at \$29.95, and feature video clips and live performances by such artists as Tina Turner, Duran Duran, Thomas Dolby and Billy Squier.

With its vast number of outlets, the move puts Radio Shack solidly into position to become a major force in the videocassette sales-only marketplace, according to Bob Hart, who was instrumental in teaming Radio Shack with MTV and the various labels.

"Radio Shack is uniquely positioned to turn around the whole music video sales business," he says. "From an industry that has had relatively few outlets, it has gone suddenly to one with a potential 6,000 outlets carrying some of the hottest, timeliest music video product ever.

"Nobody else has achieved the kind of orders they've had on this se-ries already," Hart continues, referring to the initial order of 40,000 copies of both compilations Radio Shack placed with PMI. According to Hart, PMI's previous compilation cassette, Vestron's "Picture Music," sold about 30,000 copies, while CBS/ Fox Video's "Prime Cuts" sold about the same.

Radio Shack's video buyer Dave Shoemaker is excited about the new venture's prospects. But he is cautious about overstating the potential of his company's move into music videocassette sales until more feedback arrives.

"Up until now, we've never been involved in the video software business, and we still aren't really heavily involved," he says. "I don't want to compete with the big software retailers and rental outlets; I only want to carry special, unique programming. We're not yet a force, but we definite-

According to Shoemaker, PMI became involved in the project because, once Radio Shack decided to get into music video software sales and began contacting record companies and video producers, PMI was "the only company that even returned our phone calls. Many of the record la-bels we initially contacted who didn't want to touch this are now calling PMI, very interested in getting their artists involved."

PMI contacted MTV and worked with the music video cable service in designing the packaging and concept for the two initial compilations, says Hart. The company also took care of arranging clearance for the various artists through their respective labels.

"We wanted the MTV identification because of the high recognition factor the network has with our target market," Shoemaker explains. Something like 'Radio 1990,' for example, which is an excellent show, simply doesn't have the same instant identification."

The MTV connection is highlighted both on the packaging of the videocassettes and in the print advertising planned to begin soon. "National advertising begins this week with newspaper ads and inserts," Shoemaker says. "We'll also display the MTV logo prominently in all Radio Shack video hardware ads, right through the Christmas season," he noting that advertising on MTV begins in November. Shoemaker says that the two titles are available in both VHS and Beta Hi-Fi for-mats, which goes "hand in hand" with Radio Shack's recent introduction of a Beta Hi-Fi VCR.

Hart says that PMI, Radio Shack and MTV are already discussing the next titles to become available next spring: "MTV Video To Go, Vol. II" and "MTV Live Video To Go, Vol.

II." "People collect record albums, and it only seems natural that they would collect reasonably priced video music albums as well," Shoemaker argues. 'These are 45-minute albums, not just two- or three-song collections like Sony's Video 45s. I feel \$29.95 is an acceptable price point, but the marketplace will make the decision for us as to what happens next."



TOP POP

1955-1982

Deluxe Hardcover Ed

1983

BEST

Total

Name

City

State

Address







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.

Oct. 5-12, San Francisco International Video Festival, Video Gallery, San Francisco.

Oct. 8, Country Music Assn. Awards Show, Grand Ole Opry,

Nashville. (615) 244-2840. Oct. 8-9, National Religious Broadcasters Southwestern Chapter Convention, Astro Village Complex, Houston.

Oct. 8-11, First International Music Video Festival, St. Tropez, France.

Oct. 9, Country Music Assn. Artist DJ Tape Session, Opryland Hotel. Nashville. (615) 244-2840

Oct. 9, Southern California Women In Cable Dinner, Marina Marriott Hotel, Marina Del Rey, Calif.

Oct. 9-Dec. 23, 1984 Next Wave Festival, Brooklyn Academy of Music, Brooklyn, N.Y.

Oct. 10-12, National Religious Broadcasters Midwestern Chapter Convention, Yahara Center, Madison, Wis.

Oct. 10-12, Telcos & Videotex conference, Sheraton Harbor Island Hotel, San Diego.

Oct. 11, Country Music Assn. Membership Meeting, Opryland Hotel, Nashville. (615) 244-2840.

Oct. 11-13, Great Southern Computer Show, Orlando Centroplex Expo Centre, Orlando, Fla.

Oct. 11-14, National Assn. for **Campus Activities Southeast Region**al Conference, Savannah Civic Center, Savannah, Ga. (803) 656-2461.

Oct. 13, Radio-Television News Directors Assn.'s conference. Memphis State University, Memphis. (202) 737-8657. Oct. 13-17, Vidcom, Palais des

Festivals, Cannes, France.

Oct. 15-17, second International Conference on the Future of Optical Memories, Videodisks & Compact Discs to the Year 2000, Loews Sum-mit Hotel, New York.

Oct. 16-17, New Videotex Conference, Plaza Hotel, New York. (617) 542-6828.

Oct. 18-21, National Assn. for Campus Activities Upper Midwest Regional Conference, Holiday Inn-Nicollet Mall, Minneapolis. (701) 777-3926

Oct. 19. Radio-Television News Directors Assn.'s conference, Sheraton Centre Hotel, New York City. (202) 737-8657.

Oct. 19-21, Independent Distributors Conference, Eden Roc Hotel, Miami Beach, Fla.

Oct. 19-21, 1984 Steelband Festival's preliminary competitions, Port-Of-Spain, Trinidad & Tobago. (212) 684-6300

Oct. 24-25, Ohio Assn. of Broadcasters Fall Convention, Hyatt Re-gency, Capitol South, Columbus. (614) 228-4052.

Oct. 24-26, New Mexico Cable Television Assn. convention, Santa Fe Hilton, Santa Fe, N.M. (505) 983-5885

Oct. 28-30, Iowa Cable Television Assn. annual meeting, Airport Hilton, Des Moines. (515) 842-7202. Oct. 29-30, 1984 Steelband Festi-

val semi-finals, Port-Of-Spain, Trinidad & Tobago. (212) 684-6300.

Oct. 29-31, Rackjobbers Conference, La Posada, Scottsdale, Ariz.

Oct. 29-Nov. 1, third annual Comdex/Europe, RAI Congress & Exhibition Centre, Amsterdam. (617) 449-6000.

Lifelines

Births

Girl, Whitney Bryn, to Rod and

Lisa Huff, Sept. 1 in Hollywood: He

is director of fullfillment and admin-

* * *

Girl, Megan Whitney, to Miles

and Lisa Bell, Sept. 28 in Nashville. He is president of Limeliters Inc.

* * *

Boy, Mark Joseph, to Rebecca

National Record Mart's store

and Randy Develbiss, Sept. 22 in Lima, Ohio. She is a sales assistant

* * *

Boy, Nicholas Edward, to Moni-

que and Denny Bryan, Sept. 21 in

Lima, Ohio. She is manager of National Record Mart's store there.

* * *

Girl, Jenna Michelle, to Jeff and

Susan Backer, Sept. 19 in New York. He is director of East Coast promo-

Marriages

Ken Baumstein to Lisa Globman,

Sept. 15 in New York. He is national

director of merchandising for Chrys-

alis there. She is manager of employ-

Chris DeBurgh, "Ecstasy Of Flight," A&M Dreams, "Kiss Me Red," Columbia Sheena Easton, "Strut," EMI America Face To Face, "Under The Gun," Epic Jools Holland, "Crazy Over You," IRS

Jools Holland, "Crazy Over You," IRS Hoodoo Gurus, "I Want You Back," A&M INXS, "Burn For You," Atco Jakata, "Hell Is On The Run," Morocco Rickie Lee Jones, "The Real End," Warner Bros. Juluka, "Fever," Warner Bros. Karen Kamon, "Da Doo Ron Ron," Columbia Keats, "Turn Your Heart Around," EMI America

Chaka Khan, "I Feel For You," Warner Bros. Kick Axe, "On The Road To Rock," Pasha

Mama's Boys, "If The Kids Are United," Jive Harry Nilsson, "Loneliness," Polydor Nobodys, "No Guarantees," Capitol

Queen, "Hammer To Fall," Capitol Residents, "This Is A Man's World," Ralph Santers, "Can't Shake You," Passport

Bubbling Under The

TopLPs

201-REBBIE JACKSON, Centipede, Colum-

202-THE RED HOT CHILI PEPPERS. The

203-JOHN ANDERSON, Greatest Hits,

204-LAURA BRANIGAN 2, Laura Brani-

205-COYOTE SISTERS, Coyote Sisters,

Morocco 6063CL (Motown) 206-RED ROCKERS, Schizophrenic Circus,

207-BLANCMANGE, Mange Tout, Sire

208-DRAGON, Body And The Beat, Polydor

209-LAURA BRANIGAN, Laura Branigan,

210-XAVIAN, Burnin' Hot, Elektra 60375

Red Hot Chili Peppers, EMI-America/

bia BFC 39238

Enigma ST-1712

Warner Bros. 25169-

gan, Atlantic 80052

Columbia BFC 39281

25172-1 (Warner Bros.)

817874-1 (PolyGram)

Atlantic 19289

Phil Oakey, "Together In Electric Dreams," Epic Pseudo Echo, "Listening," EMI America Public Image Ltd., "Bad Life," Elektra Oueen, "Hammer To Fall" Content

Santosia, "Talk To Me," Columbia **Southside Johnny & the Jukes**, "New Romeo," Mirage **X-Teens**, "Change Gotta Come," Dolphin

• Continued from page 26

Video

Music Programming

tion for Arista there.

istration for Capitol there.

there.

ment for RCA there.

* * * Roger Prillaman to Janine Burchard, Sept. 16 in Chicago. He is an entertainment attorney there and

keyboardist with Captain Rat & the Blind Rivets. She is a songwriter.

* * *

Barry Coburn to Jewel Blanch, Sept. 19 in New Zealand. She is a recording artist and former Australian country female vocalist of the year. He is her manager and director of Sundowner Music there.

* * * Douglas Kirschner to Sasha Tavlor, Sept. 8 in Radnor, Pa. He is pub-

lisher of Video Insider magazine. Deaths

Marcus Price, age unknown, of a gunshot wound Sept. 24 in Memphis. Guitarist with the Bar-Kays, Price was shot and killed while leaving a rehearsal studio.

* * *

Vincent James DeSantis, 74, of natural causes Sept. 15 in Philadel-phia. A saxophonist with many big bands, DeSantis had also led several groups at local night clubs. He is survived by his wife, two daughters, two brothers and five grandchildren.

Market Quotations_

				As of	closing:					
Ann High	Low	NAI	ME		P-E	(Sales 100s)	High	Low	Close	Change
771/4	501/4	ABC			10	1124	66 <i>7</i> /8	66	66 %	+ 5⁄8
54%	40	American Can			11	1322	48%	471/2	481/2	- 1/8
125⁄8	10½	Armatron Int'l			9	9	11	10¾	11	— 1⁄8
87¾	611/2	CBS			9	1602	791/4	773/4	781/4	_ 3⁄4
221/4	95 ⁄8	Coleco			_	545	153/8	151/8	151/4	unch
10¾	4 1/4	Craig Corporati	on		1	_	_	_	5½	unch
103/4	461/2	Disney, Walt			19	457	59%	56¾	59¼	- 1⁄4
51/8	4 ¾	Electrosound G	iroup		13	4	43/4	4 3/4	4 3/4	- ½
35	251⁄8	Gulf + Wester	n		7	611	27¾	27 ∛ a	27 5⁄8	— 1⁄8
367/8	17	Handleman			13	349	343⁄4	34¾	341/2	— ½
73⁄8	1 % a	K₊Tel			0	_	_	_	2	unch
88%	57	Matsushita Ele	ctronics		11	361	681/4	67	671/4	— ½
135⁄в	4 1⁄8	Mattel			_	850	111/4	11	11½	— 1⁄8
46¾	33%	MCA			18	1107	42¾	413/4	421/2	— 1/2
851/2	691/4	ЗM			12	1241	75 <i>%</i>	74 <i>%</i> a	75%	+ 3⁄8
47½	29 ¾	Motorola			12	7788	361/8	343/4	36	+ 3/8
391/2	281/2	No. American F	Phillips		8	17	361⁄a	361⁄a	361/8	unch
53/8	21/4	Orrox Corporat				12	33/4	35/в	3¾	unch
321/8	183⁄4	Pioneer Electro	nics		46	130	21	20 %	20 %	5/8
383/8	28 %	RCA			10	950	347/8	341⁄4	34%	+ 1/8
113/8	123/4	Sony			14	2264	16	153/4	153/4	+ 1/8
44½	301/4	Storer Broadca	stina			957	427/8	415/8	415⁄a	- 3/4
4 5⁄8	31⁄4	Marantz - MTZ				16	35/8	35/8	35/8	unch
70	491/4	Taft Broadcasti	ng		13	276	631/2	62	62	- 13/4
295/8	17	Warner Commu				570	195/8	191/4	191⁄4	— ¾a
19 %	11 <i>%</i> 8	Wherehouse Er	ntertain.		14	27	141⁄2	14	14	— 5/a
OVER T		Sales	Bid	Ask		R THE NTER		Sale	s Bid	Ask
Certron (Corp.	9400	1 13/16	2	Jose	ohon Int'l		480	0 9	91⁄4
Data Pad	ckaging	500	91/2	Reco	ton		140	0 71/2	73/4	
Koss Co	rp.	3500	21/8	23⁄8	Schw	artz Bros.		-	- 21/2	3

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

Humanform Publishing Co., formed by M.K. Nairon. 6219 Mill-Road, Brentwood, Tenn. brook 37027; (615) 373-9312.

Touch Of Class International Inc., a full-service booking agency, formed by Margo Smith and Richard Cameron. One Maryland Farms, Suite 350, Brentwood, Tenn. 37027; (615) 377-3330

*

Frank's Music Collectables, a record store and import distributor. 1022 South 74th Plaza, Omaha, Neb. 68114; (402) 391-1159.

* * *

Makin' Music Inc., an artist management and publishing company, formed by Chris Dodson. First clients include Sonny Throckmorton, Angela Kaset, Casey Kelly and others. 3002 Blakemore Ave., Nashville, Tenn. 37212; (615) 292-3632.

* *

Straight A Records, a label formed by Steven Donaghey, Jan Walton and Jan Walton, First release is an EP by Jim Dawson. 217 E. 85th St., Suite 188, New York, N.Y. 10028; (212) 861-4694.

* * *

Parachute Records, a label formed by Steve Weller. First release is Sandi Burnett's single "First Stop Amaril-" 25 Edwardian Place, Northport, lo. Ala. 35476; (205) 339-4827.

Neophonic Records, Neophonic Records, a label of formed by Evyen Klean. First release is an EP by the rock group Museum. 6404 Hollywood Blvd., Suite 406, Los Angeles. Calif. 90028; (213) 466-8776.

* * *

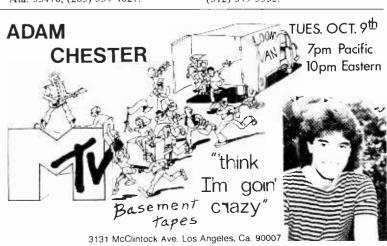
L.A. Sound Records, a label formed by Ed Crawley and Norman West. 787 Gardenia, #2, Long Beach, Calif. 90813; (213) 591-0263.

Austin Records, a label formed by Herschel Cunningham and Jan Beeman. First releases include albums by Omar & the Howlers and a compila-tion project entitled "An Austin Rhythm & Blues Christmas." P.O. Box 33207, Austin, Tex. 78764; (512) 385-0901.

* * *

Margot Jordan Management, a full service outfit offering public relations, promotion and management, specializing in soca music. The firm's initial roster includes Lord Nelson and Designer. 115 S. Elliott Place, Suite 1A, Brooklyn, N.Y. 11217; (718) 403-0198.

Tempe Records, a Kiderian-dis-tributed label, formed by Ray Peck for Arizona artists only. First signings are the Mechanix and Lucky Guess c/o Kiderian Records, P.O. Box 256577, Chicago, Ill. 60625; (312) 399-5535.



BubblingUnderThe HOT 100

- 101-JUNGLE LOVE, The Time, Warner Bros. 7-29181
- 102-I WANNA ROCK, Twisted Sister, Atlantic 7-89617 103-YOU WERE MADE FOR ME, Irene
- Cara, Geffen/Network 7-29257 (Warner Bros.
- 104-SEX SHOOTER, Apollonia 6, Warner Bros 7-29182 105-YOU GET THE BEST FROM ME, Alicia
- Myers, MCA 52425 106-DON'T STAND ANOTHER CHANCE,
- Janet Jackson, A&M 2660 107-ALL I NEED, Jack Wagner, Quest 7-
- 9238 (Warner Bros.) 108–SO FINE, Marc Anthony Thompson, Warner Bros. 7-29175
- 109-I CAN'T FIND, Smokey Robinson, Tamla 1756 (Motown)
- 110-NOBODY LOVES ME LIKE YOU, Anne Murray & Dave Loggins, Capitol 5401

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CYNDI LAUPER—All Through The Night; Portrait 37-04639 (4:29); producer: Rick Chertoff; writer: J. Shear; publishers: Funzalo/Juters, BMI. Another tug at heart-strings already pulled out of shape by "Time After Time"; fourth single is her fastest-rising pop hit yet.

HUEY LEWIS AND THE NEWS-Walking On A Thin HUEY LEWIS AND THE NEWS—Walking On A Thin Line; Chrysalis VS4-42825 (3:58); producer: Huey Lewis and the News; writers: A. Pessis, K. Wells; publisher: Endless Frogs, ASCAP. More good-natured rock & roll (angry lyrics notwithstanding) from the platinum "Sports" LP that's already turned out four top 10 hits.

CULTURE CLUB—The War Song; Virgin/Epic 34-04638 (3:57); producer: Steve Levine; writer: Culture Club; publisher: Virgin, ASCAP. An effervescent protest song, hard to disagree with; jumps to 46 on this week's Hot 100

Hot 100. PETER WOLF—I Need You Tonight; EMI America B-8241 (3:37); producers: Michael Jonzun, Peter Wolf; writ-ers: P. Wolf, P. Bliss; publisher: Pal-Park, ASCAP. Quieter but just as danceable as the explosive "Lights Out"; vo-cal toned down to the merest personable growl. JOE COCKER—Edge Of A Dream; Capitol B-5412 (3:51); producer: Keith Forsey; writers: Adams, Vallance; publishers: Irving/Adams Communications/Calypso Toonz, BMI/PROCAN. Another "Up Where We Belong"? Could be, if the Nick Nolte film "Teachers" takes off. Could be, if the Nick Nolte film "Teachers" takes off. Cocker rips the movie theme to raw emotional shreds.

-recommended

Fectormended BILLY SQUIER—All Night Long; Capitol B-5422 (3:39); producers: Billy Squier, Jim Steinman; writer: Billy Squier; publisher: Songs Of The Knight, BMI. KISS—Heaven's On Fire; Mercury 880 205-7 (3:18); pro-ducer: Paul Stanley; writers: P. Stanley, D. Child; publish-ers: Kiss/Desmobile, ASCAP. INXS—Burn For You; Atco 7-99703 (3:38); producer: Nick Launay; writers: A. Farriss, M. Hutchence; publish-ers: Music Corporation of America/Browning, BMI. DOKKEN—Into The Fire; Elektra 7-69687 (4:30); produc-er: Tom Werman; writers: D. Dokken, Lynch, Pilson; pub-lisher: Copyright Control. AZTEC CAMERA—All I Need Is Everything; Sire 7-29153 (4:00); producer: Mark Knopfler; writer: Roddy Frame; publisher: WB, ASCAP.

20 publisher: WB. ASCAP.

SCRITTI POLITTI—Wood Beez (pray like aretha frank-lin); Warner Bros. 7-29152 (3:39); producer: Arif Mardin; writer: Green; publisher: Copyright Control. 7-inch ver-sion of previously reviewed 12-inch, Billboard, Aug. 4, 1984

ROGER TAYLOR—Strange Frontier; **Capitol B-5420** (4:11); producers: Roger Taylor, David Richards, Mack; writer: Roger Taylor; publishers: Queen/Beechwood, BMI.

SOLIVENIR-Lovelines: MCA/Curb 52479 (3:42): produc er: Michael Lloyd; writers: A. Kasha, J. Hirschhorn, M. Lloyd; publishers: TSP/Sister Cell/Triple Star/Fire and Water, ASCAP/BMI. Movie title tune in the danceablemetal mode.

DREAMS—Kiss Me Red; Columbia 38-04644 (3:38); producer: Bruce Botnick; writers B. Steinberg, T. Kelly; publishers: Billy Steinberg/Denise Barry/Kawashima Rock, ASCAP. Techno-dance song from the "Dreams" tv series

(3:24); producer: Martin Birch; writers: Coverdale, Galley; publishers: Whitesnake (Overseas)/Whitesnake, ASCAP.

AŠCAP. MOLLY HATCHET—Satistfied Man; Epic 34-04648 (3:30); producer: Terry Manning; writers: T. DeLuca, T. Jans; publishers: Irving, BMI/Cavesson, ASCAP. SILENT RUNNING—Emotional Warfare; EMI America B-8239 (4:09); producer: Peter Walsh; writers: A. Scott, I. Gault, A. White, R. Collett, P. Gamble; publisher: Deja-mus, ASCAP. U2-style wall of sound to a disco beat. DAVCDE Broadeway MCA 62462 (3:85); producer: Dav

DAKOTA—Runaway; MCA 52463 (3:58); producer: Dan-ny Seraphine; writers: J.G. Hludzik, B. Kelly; publisher: Jakota, ASCAP. The familiar AOR/MTV power chords spiced with ruder-than-usual lyrics.

IAM SIAM-Talk To Me (I Can Hear You Now): Columbia 38-04580 (3:59); producers: David Sonenberg, Brian Rothschild, Larry Fast; writers: S. Vienna, B. Rothschild; publisher: Liedela, ASCAP. Theatrical, mannered publisher: l electrodance

also received

ANDY LANDIS—Johnny; Allegiance 3918. Label based in Hollywood, Calif. BANDABLES—Cynicism; Galt GP 300. Contact: (212) 224-9754. TKO—I Wanna Fight; Combat MX-1208 (12-inch single). Contact: (718)

995-9200. LONE RAGER—Metal Rapsody; Megaforce MRIS-3 (12-inch single). Con-tact: (201) 679-1179.

tact: (201) 679-1179. AXMINSTER—Rock And Roll Infection; Tuesday Night (no number). Con-tact: (617) 244-4727. DOCTOR MARZ—Crushed By The Foot Of The Elephant; Gem GM 00001. Contact: (412) 341-3934.

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 equal-ly 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)

DISBAND—The Working Song (I Gotta Work); Dem RR 42756. Contact: (313) 293-6816.

5-1FA/FA/FA/F3 Black -picks

JOYCE KENNEDY—Stronger Than Before; A&M AM-2685 (3:59); producer: Jeffrey Osborne; writers: Carole Bayer Sager, Burt Bacharach, Bruce Roberts; publishers: Fedora/Unichappell/Begonia Melodies, BMI/New Hidden, ASCAP. A zippier tempo than in her hit duet with Jeffrey Osborne, with more room for vocal dynamics.

TEMPTATIONS-Treat Her Like A Lady; Gordy 1765GF (3:59); producer: Suzee Ikeda; writers: O. Wil-liams, O Woodson; publishers: Jobete/Tall Temptations, ASCAP. Uptempo dance-funk punctuated with bursts of rich harmony; EWF-style production augurs pop crossover

LILLO THOMAS with MELBA MOORE—(Can't Take Half) All Of You; Capitol B-5415 (3:53); producer: Paul Laurence/Stone Jones Productions; writers: L. Thomas, LaLa Laurence; publishers: Bush Burnin'/New Music Group/Music Corporation of America, ASCAP/BMI. Love ballad graced by a perfect vocal blend and strongly personal interpretive styles.

BAR-KAYS—Sexomatic; Mercury 880 255-7 (3:46); producer: Allen A. Jones; writers: Bar-Kays, A.A. Jones; publishers: Warner-Tamerlane/Bar-Kays, BMI. Stylish contemporaray techno-soul; rising to 56 on this week's Black chart.

SLAVE—Ooohh; Cotillion 7-99696 (3:45); (12-inch version also available, Cotillion 0-96913); producer: Jimmy Douglass; writers: Mark Adams, Danny Webster, Charles Carter, Keith Nash, J. Douglass; publishers: Slave, ASCAP/Major Toms, BMI. First single from the "New Plateau" LP; plenty of subtle surprises under the nonstop funk beat.

-recommended

JUNIOR----Somebody; London 882 008-7 (4:06); producer: Arif Mardin; writers: Junior, Nightingale; publishers: Junior/SaMusic, PRS/Airs & Graces, ASCAP.

TYZIK—New York Woman; Polydor 881 220-7 (3:42); producer: Jeff Tyzik; writers: J. Tyzik, M. Boone, B. Stein; publishers: Halwill/Macaroni, ASCAP.

Stein; publishers: Halwill/Macaroni, ASCAP. KIDDO—She's Got The Body; A&M AM-2679 (3:44); pro-ducers: Donnie Sterling, Steve Millang; writer: Donnie Sterling; publishers: Kiddo/Southern/Almo, ASCAP. PETER BROWN—(Love Is Just) The Game; Columbia 38-04622 (3:50); producer: Peter Brown; writers: P. Brown,

R. Rans; publisher: Minong, BMI. 7-inch version of previ-ously reviewed 12-inch, Billboard, Oct. 6, 1984.

ously reviewed 12-inch, Billboard, Oct. 6, 1984. MILLIE JACKSON—Sister In The System; Spring SPR-7-3040 (4:01); producers: Millie Jackson, Brad Shapiro; writers: Millie Jackson, Brad Shapiro; publishers: Double AK-Shun/Gaucho/Ninadan, BMI. In which she outlines the platform of her presidential candidacy; at least the

headlines wouldn't be boring. BOBBY GLOVER—Your Spell; Columbia 38-04651 (4:15); producer: Roger Troutman; writers: R. Troutman, B. Beck; publisher: Troutman's, BMI. B.T. EXPRESS—Your Love (Is All I Need); Earthtone ET-

1205 (12-inch single) (6:29); producers: King Davis, Tin-ker Barfield, Danny Weiss; writer: Jamał Rasool; publish-ers: Davis King/Marva Lorr, BMI. Contact: Alpha Dist.,

CHOPS-Your Red Hot Love: Atlantic 7-89606 (3:57) (12-inch version also available, Atlantic 0-86920); pro-ducers: Marvin Daniels, Fred Mills, Garrie Wayne, Chris

Lord-Alge; writers: Svengali, Funki, Craig Derry; publish-ers: Funki, Dash and Zeke, BMI. CHUCK MANGIONE—Diana "D"; Columbia 38-04649 (3:50); producer: Eumir Deodato; writers: C. Mangione, J. Barnes, K. Barnes; publisher: Gates, BMI. Dance instrumental with one whispered lyric.

-also received

DENISE LaSALLE—Treat Your Man Like A Baby; Malaco MAL 2105. KLOCKWIZE—Love Dance; J C Sinban JC 0025. Contact: (212) 765-4088. BIG BOY HENRY—Mr. President; Audio Arts AAS 007. Contact: (919) 758-

2240. O'MAR—The Legend Of O'Mar The Grand Master Lover; Chrome CR-A-001 (12-inch single). Contact: (314) 521-8094. SONARPHONIC—Super Breaker; Bound Sound BS-1010. Contact: (305)

461-1010. PALMERFORCE TWO—Street Wars; Pandisc PD-007 (12-inch single). Con-tact: (305) 687-3761.

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CRYSTAL GAYLE—Me Against The Night; Warner Bros. 7-29151 (2:49); producer: Jimmy Bowen; writers: Pam Rose, Mary Ann Kennedy, Pat Bunch; publishers: Ir-ving/Love Wheel, BMI. Sweeping, silvery arrangement on a dynamic song; a perfect change for Gayle. B.J. THOMAS—The Girl Most Likely To; Cleveland In-ternational/Columbia 38-04608 (3:08); producer: Bob Montgomery; writers: S. Pippin, W. Newton; publishers: Warner-Tamerlane/Writers House, BMI. Thomas takes a sympathetic look at a lover on the rebound in this lush production. production.

CARL JACKSON—She's Gone, Gone, Gone; Columbia 38-04647 (2:57); producer: Stan Cornelius; writer: H. Howard; publishers: Tree/Harlan Howard, BMI. An impeccable song and production, with enough country and bluegrass licks to satisfy purists and enough drive and sassiness to convert the skeptical fringe.

recommended

MEMPHIS—Closer To Crazy; A Rose AR 078 (4:07); pro-ducers: Ron Oates, Memphis; writers: Woody Wright, Dewayne Orender; publisher: Cedarwood, BMI. Vocals, lyrics and production are all first-rate on this slow, richly melodic weeper. Contact: (615) 791-1146. DANNY NEWSOME—I'd Think You Were Cheating To-night; Rustic 1023 (2:22); producer: Harold Bradley; wri-ers: Rlake Mavis: David Wills: publisher: lack and Bill

ers: Blake Mevis, David Wills; publisher: Jack and Bill, ASCAP. Contact: (615) 833-1457. AUBREY T. HEIRD—Sometimes He Smiles; QuaZar QR

101 (2:50); producers: Lon Wright, A. Heird; writers: Lon-nie Wright, A. Heird; publisher: Starbound, BMI. Contact: (713) 695-3648.

also received

JACK GREENE—If It's Love; EMH 0035. Label based in Nashville. JOY FORD—String Around His Finger; Country International 203. Contact: (615) 327-4656. VICTORIA SHAW—I've Changed My Mind; MPB-5011. Label based in En-

cino, Calif. JACK YOUNG—New Heartache (From An Old Heartbreak); BGM 90584. Contact: (512) 654-8773. CHRIS LeDOUX—Even Cowboys Like A Little Rock And Roll; American Cow-boy Songs 20001. Contact: (615) 444-8431. CUZZIN TOM GRAHAM—I'm In Love With My Mother-In-Law; Cuzzin Tom

102. Contact: (512) 875-2881. DEE DEE CHRISTI—I'm Puttin' My Heart On The Line; Charta 190. Contact:

(61) 255-2175. CLYDE OWENS—Something She Can't Control; C.O.S. 1984-E. Label based in Huntsville, Ala. PETE PETERSON—Shine On; HMC 840619. Label based in Charlotte, N.C. BOB TEAGUE—Take It Easy On Me; We're Country LY-411. Contact: (209)

SBG-3307. DIANA WARDEN—More Sad Goodbyes; Aspro A.H.S. 6783. DORRY TOWNEND—All My Life; God's World C.J. 8883. Contact: Holy Spirit Records, Inkster, Mich. STEVE CHANCE—A \$ Ain't A Dollar Anymore; Manchester 109. Label based

STEVE CHARGE—A 3 KIN LA DOILA ANYHOTE, MAIICHESSEP 109. Laber Dased in Manchesster, Tenn. SANDY LEHMAN—Robin Danced; Regal 111. Contact: (615) 329-2278. BILLY DON BURNS—Heartbreak Alley: Dream 84-101. Contact: (615) 327-

3900. SHOPPE—If You Think I Love You Now; American Country S-45-2. Contact: (817) 267-7232. SHEILA GORE—Heaven In Your Arms; Universal Artist 1032. Label based in

Madison, Tenn. EARL CLARK—Let The Music Play; Door Knob 84-222. Label based in

EARL CLARK—Lef the Music Flay, Odor Knob 64-222. Cabe based in Nashville. CHUCK CONLON—You Are A Woman; Wheel 001. JOHNNY HOLM—Too Poor To Quit, NEVA 3702. Label based in Minneapolis. VIRGIL CARTER—Close Your Eyes; Pantheon Desert 1984. Label based in Paradise Valley, Ariz. JOE RUSSELL—When I Cross Over; White Line 702. Contact: (703) 674-

SSN. SANDRA KAYE—Hard Drinkin' Good Timin' Woman; Shine NR15367-1. STU STEVENS—Sad Old Spanish Guitar; Young Blood YB0084. EVANS SISTERS—Chime Bells; Music City 005.



picks

AL JARREAU—After All; Warner Bros. 7-29262 (3:59); producer: Jay Graydon; writers: Al Jarreau, Jay Graydon, David Foster; publishers: Aljarreau/Garden Rake/Foster Frees, BMI. Quiet, dreamy, and meditative; a change of emphasis from his three upbeat hits last year

NEIL DIAMOND—Sleep With Me Tonight; Columbia 38-04646 (3:47); producer: Richard Perry; writers: N. Di-amond, B. Bacharach, C.B. Sager; publishers: Stone-bridge/New Hidden Valley, ASCAP/Carole Bayer Sager, BMI. Grandly-presentated MOR ballad; high emotions, lets of crigar. lots of strings. RICHARD CLAYDERMAN—The Way I Loved You; Co-

lumbia 38-04631 (2:32); producers: Paul de Senneville, Olivier Toussaint; writer: O. Toussaint; publisher: Lanta-na, BMI. Theme from the film "Irreconcilable Differences" is a candlelight-and-champagne instrumental for piano and orchestra.



CHRIS CONDE—Welcome Home; SyntheSound NR15563.,Contact: (412) 838-0811.

Disco Dance -picks-

NOLAN THOMAS—Yo' Little Brother; Emergency EMDS 6546 (12-inch single) (5:19); producers: Mark Liggett, Chris Barbosa; writers: Curtis Josephs, Ann Godwin; publishers: Jobete/Not Fragile, BMI. Ex-actor Thomas is the latest Liggett-Barbosa discovery, paired here with a buoyant dance track and an unusually sensitive message lvric

DAZZ BAND-Let It All Blow; Motown 4524MG (6:45); producers: Reggie Andrews, Bobby Harris; writ-ers: Keith Harrison, Bobby Harris; publishers: Jobete/ Dazzberry Jam, ASCAP. 12-inch version of previously re-viewed 7-inch, Billboard, Oct. 6, 1984. FLIRTS—Helpless (You Took My Love); Telefon TE 3

(12-inch single) (7:43); producer: Bobby Orlando; writer: Bobby Orlando; publishers: Gennaro/Personal, ASCAP. An almost identical rhythm track just brought Evelyn Thomas to the top of the Dance chart; synchronicity, some call it. Contact: (212) 246-5520.

SAM HARRIS—Sugar Don't Bite; Motown 4523MG (5:36); producers: Steve Barri, Tony Peluso; writers: B. Weiss, BMI. 12-inch version of previously reviewed 7-inch, Billboard, Sept. 1, 1984.

recommended

TONI BASIL---Suspense; Chrysalis 4V9-42824 (12-inch single) (6:57); producer: Richie Zito; writers: Alan Roy Scott, Brian Short; publishers: Tyne Side Toones, BMI/ Colgems-EMI, ASCAP. Eclectic artist returns in Eurodisco-chanteuse style.

disco-chanteuse style. MASCARA—Baja; Oh My! OM 4005 (12-inch single) (7:15); producer: Jurgen S. Korduletsch; writers: J.S. Korduletsch, M. Kovarrubias; publishers: Sounds Of Jupi-ter/MCA, ASCAP. Cross-cultural disco, including bilin-gual dialogue. Contact: (212) 246-5520. MELANIE ROSALES—What You Really Want; Wide An-gle WAR 619 (12-inch single) (4:37); producers: Steve Raitt, Ricky Peterson; writer: Jerry Williams; publishers: Blackwood/Urge, BMI. Contact: (612) 340-9597. LYDIA MURDOCK—Love On The Line; Team TRS3006 (12-inch single) (5:21): producers: Michael Burton. Gerry

(12-inch single) (5:21); producers: Michael Burton, Gerry Gabinelli, Bobby Eli, Tony Bongiovi; writer: Michael Burton; publishers: Metaphor/Mothers Own Pie, BM1. Con-tact: (215) 546-7000.

DAVID M—Cut The Rug; GZPZ 12002 (12-inch single) (6:29); producer: David McMurray; writer: David McMur-ray; publisher: not listed. Solo effort of Was (Not Was) saxophonist suggests Funkadelic as interpreted by the B-52s. Contact: (301) 564-1295.



JULIAN LENNON—Valotte; Atlantic 7-89609 (4:15); producer: Phil Ramone; writers: Julian Lennon, Justin Clayton, Carlton Morales; publishers: Charisma/Chappell, ASCAP. After three or four plays the eeriness fades and he does emerge with a voice and a grace of his own; but the pensive debut of John's eldest will call up 20 years of flashbacks in the first uncanny instant.

ROGER HODGSON—Had A Dream (Sleeping With The Enemy); A&M AM-2678 (4:24); producer: Roger Hodgson; writer: Roger Hodgson; publisher: Unichord, ASCAP. Wall-of-sound boogie stomper introduces the solo career of the former Supertramp frontman; literate, intricate pop with accessible hooks. TIMOTHY B. SCHMIT—Playin' It Cool; Asylum 7-

69690 (3:56); producers: Josh Leo, Timothy B. Schmit; writers: John David Souther, Timothy B. Schmit, Josh Writers: John David Souther, Limothy B. Schmit, Josh Leo, Vince Melamed; publishers: Ice Age/Jeddrah, ASCAP/Elektra/Asylum/Mopage/Jasper Jeeters, BMI. Another ex-Eagle goes solo; nervous rhythms celebrate the restless-teen lifestyle born of sunshine and freeways.

THANKS FOR OPENING STUDIO

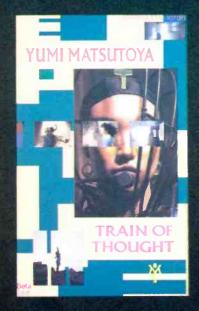
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YUNNING The most important performer from the East.



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She is more than just a performer.

In 10 years this music superstar has released 15 albums, each of which has sold in excess of 700,000 copies. Her versatile activity on stage has carried the "live" performance in Japan to a new dimension. The total attendance of her annual concert tour is over 200,000 people in Japan alone.

Now, Yuming, the major star in Japan, has made her first video; **TRAIN OF THOUGHT** which was 500,000 dollars in the making, is neither a presentation of her live performance to a camera nor a series of unrelated numbers. It is a dramatic story which integrates the visual images of 8 songs with her outstanding debut as an actress. The film contains the following, all written and sung by her -

Pessimist/Time Passing/Heartbreak/Hotel Without Time/Dang Dang/Like A Swallow/Destiny/Mysterious Experience

> So, for a spectacular look at the most important performer from the East, see and contact Picture Music International at VIDCOM 84.

Produced by Green Back Films Ltd. in association was Planne Music Intl. Presented by Toshiba EMI Ltd. and Kinara Music Publisher. Available on video cassets and video disc formate.

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photo	copyin	ng, rea	rm or by any means electronic, mi cording, or otherwise, without the pri publisher Compiled from national retail stores and one-stops by the Music Popu- larity Chart Dept of Billboard.	echanic ior writt	en			4							2				19	
THIS WEEK	LAST WEEK	Weeks on Chart	ARTIST Title	RIAA	Suggested List Prices LP, Cassettes,	Black LP/	THIS WEEK	LAST WEEK	Weeks on Chart	ARTIST Title	RIA	Suggested List Prices LP, Cassettes,	Biack LP/ Country LP	THIS WEEK	LAST WEEK	Weeks on Chart	ARTIST	RIAA	Suggested List Prices LP, Cassettes,	Black LP/ Country LF
	1	×	Label, No. (Dist. Label) Dist. Co. PRINCE AND THE REVOLUTION AT #1	Symbols	8 Track 8.98	Chart BLP 1	≓ (36)	≤ 36	x 6	Label, No. (Dist. Label) Dist. Co. KROKUS	Symb	ols: 8 Track	Chart	≓ (72)		ENTRY	Label, No. (Dist. Label) Dist. Co. RICKIE LEE JONES	Symbol	s 8 Track	Chart
			Purple Rain Warner Bros. 25110-1 WEA				37	35	10	The Blitz Arista AL8-8243 RCA PETER WOLF	-	8.98		73	110	3	The Magazine warner Bros. 25117-1 WE SAM HARRIS Sam Harris	A 1	8.98	
2	2	17	BRUCE SPRINGSTEEN Born In The U.S.A. Columbia PC 38653 CBS				(38)	40	25	Lights Out EMI-America SJ-17121 CAP LAURA BRANIGAN	•	8.98		74	88	4	Motown 6103 ML MC	A	8.98	BLP 42
3)	4	18	TINA TURNER Private Dancer Capitol ST-12330 CAP		8.98	BLP 2	(39)	47	4	Self Control Atlantic 80147 WEA KENNY ROGERS	-	8.98		(75)	76	7	Wild Animal Motown 6102ML MC STEPHEN STILLS		8.98	BLP 23
4	3	54	HUEY LEWIS & THE NEWS Sports Chrysalis FV 41412 CBS				(40)	43	4	What About Me? RCA AFL1-5043 RCA DONNA SUMMER		8.98		(76)	85	18	Right By You Atlantic 80177 WE TEDDY PENDERGRASS		8.98	
5	5	28	THE CARS Heartbeat City Elektra 60296 WEA		8.98		(41)	42	4	Cats Without Claws Geffen GHS 24040 (Warner Bros.) WEA TALKING HEADS		8.98	BLP 27	(77)	79	5	Love Language Asylum 60317 (Elektra) WE MTUME		8.98	BLP 12
6	6	7	JULIO IGLESIAS 1100 Bel Air Place Columbia QC 39157 CBS					34		Stop Making Sense Sire 25121-1 (Warner Bros.) WEA	+	9.98		78	78	8	You, Me And He Epic FE 39473 CB	3		BLP 5
7	7	49	LIONEL RICHIE Can't Slow Down Motown 6059 ML MCA		8.98	BLP 8, CLP	42		14	First Offense EMI-America ST-17117 CAP	-	8.98					See You In Hell RCA NFL1-8038 RC		6.98	
8	8	47	THE POINTER SISTERS	•	0.30	71	(43)	44	10	SAMMY HAGAR VOA Getten GHS24043 (Warner Bros.) WEA		8.98		(79)	80	6	JOYCE KENNEDY Lookin' For Trouble A&M SP-4996 RC		8.98	BLP 17
9	9	23	Break Out Planet BXL1-4705 (RCA) RCA JOHN CAFFERTY AND THE		8.98	BLP 16	44	37	22	JERMAINE JACKSON Jermaine Jackson Arista AL8-8203 RCA	•	8.98	BLP 13	80	58	35	SOUNDTRACK Footloose Columbia JS 39242 CB	5		
			BEAVER BROWN BAND Eddie and the Cruisers/Soundtrack Scotti Bros. BFZ 38929 (Epic) CBS	•			(45)	45	7	LINDSEY BUCKINGHAM Go Insane Elektra 60363 WEA		8.98		81	81	24	R.E.M. Reckoning I.R.S. SP-70044 (A&M) RC		8.98	
10	10	59	MADONNA Madonna			B UD 00	46	117	2	KISS Animalize Mercury 822495-1 (PolyGram) POL		8.98		82	82	7	HERBIE HANCOCK Sound-System Columbia FC 39478 CB			BLP 40
11	14	43	Sire 1-23867 (Warner Bros.) WEA CYNDI LAUPER She's So Unusual		8.98	BLP 20	47	49	13	DIO The Last In Line Warner Bros. 25100-1 WEA	•	8.98		83	83	6	NAKED EYES Fuel For The Fire EMI-America ST-17116 CA		8,98	
12	18	4	Portrait BFR 38930 (Epic) CBS STEVIE WONDER The Woman In Red-Soundtrack	-			48	41	31	THOMPSON TWINS Into The Gap	•	8.98		84	65	18	PEABO BRYSON Straight From The Heart			
13	13	30	Motown 6108ML MCA		8.98	BLP 7	49	46	17	Arista AL 8-8200 RCA STEVIE RAY VAUGHAN & DOUBLE TROUBLE		8.98		85	86	17	Elektra 60362 WE RUN - D.M.C. Run - D.M.C.		8.98	BLP 21
14	11	14	Atlantic 80143 WEA	•	8.98		50	50	9	Couldn't Stand The Weather Epic FE 39304 CBS SPANDAU BALLET				86	91	4	Profile 1201 IN ZEBRA No Telling Lies		8.98	BLP 28
15)	15	48	No Brakes EMI-America ST-17124 CAP NIGHT RANGER		8.98		51	48	9	Parade Chrysalis FV 41473 CBS NEIL DIAMOND	-	-		87	101	2	Atlantic 80159 WE W.A.S.P. W.A.S.P.	\	8.98	
16	12	11	Midnight Madness Camel/MCA 5456 MCA BILLY SQUIER		8.98					Primitive Columbia QC 39199 CBS		-		88	92	13	Capitol ST-12343 CA	, 	8.98	
17)	17	11	Signs Of Life Capitol ST-12361 CAP		8.98		(52)		ENTRY	THE EVERLY BROTHERS EB 84 Mercury 822431-1 (PolyGram) POL		8.98		89	89	8	Send Me Your Love Arista AL8-8205 RC BRUCE COCKBURN		8.98	BLP 10
	1	"	SCANDAL FEATURING PATTY SMYTH Warrior Columbia FC 39173 CBS	•			53	53	31	SCORPIONS Love At First Sting Mercury 814 98101 (PolyGram) POL		8.98		90	90	6	Stealing Fire Gold Mountain 80012 (A&M) RC. BARBARA MANDRELL/LEE		8.98	
18	19	15	TWISTED SISTER A Stay Hungry Atlantic 80156 WEA	٠	8.98		54	51	14	GLENN FREY The Allnighter MCA 5501 MCA		8.98				Ŭ	GREENWOOD Meant For Each Other MCA 5477 MC		8.98	CLP 8
19	22	20	CHICAGO 17	•	8.98		(55)	56	9	BOB MARLEY AND THE WAILERS Legend				91	93	11	BANGLES All Over The Place Columbia BFC 39220 CB:			
20	20	6	Full Moon/Warner Bros. 1-25060 WEA THE FIXX Phantoms				56	55	95	Island 90169 (Atco) WEA MICHAEL JACKSON Thriller		8.98	BLP 39	92	70	25	STEVE PERRY Street Talk Columbia FC 39334 CB			
21	24	3	MCA 5507 MCA IRON MAIDEN Powerslave		8.98		57	57	18	Epic QE 38112 CBS LOU REED New Sensations	+		BLP 51	93	96	14	SPYRO GYRA Access All Areas		0.00	DI D CO
22	16	15	Capitol ST-12321 CAP SOUNDTRACK Ghostbusters		8.98		58	54	8	RCA AFL1-4998 RCA RICK JAMES	-	8.98		94	94	7	MCA 2-6983 MCA SOUNDTRACK Electric Dreams		9.98	BLP 68
23	23	13	Arista AL-8-8246 RCA JACKSONS		8.98	BLP 31	59)	64	100	Reflections Gordy 6095GL (Motown) MCA PRINCE		8.98	BLP 11	95	66	11	Virgin/Epic SE 39600 CB: LITA FORD Dancin' On The Edge	-		
24	25	12	Victory Epic QE 38946 CBS	•		BLP 19	60	61	7	1999 Warner Bros. 1-23720 WEA THE S.O.S. BAND	-	10.98		96	95	104	Mercury 818864-1M-1 (PolyGram) PO LIONEL RICHIE Lionel Richie		8.98	
25)	31	8	Ice Cream Castle Warner Bros. 25109-1 WEA BILLY OCEAN		8.98	BLP 4	61	52	9	Just The Way You Like It Tabu FZ 39332 (Epic) CBS	-	-	BLP 6	97	62	20	Motown 6007 ML MC		8.98	
26)	26	78	Suddenly Jive/Arista JL 8-8213 RCA Z Z TOP		8.98					In Rock We Trust A&M SP-5007 RCA		8.98		98	74	6	Breakin' Polydor 821919-1 (PolyGram) PO NEWCLEUS		9.98	BLP 41
27	20	38	Eliminator Warner Bros. 1-23774 WEA VAN HALEN		8.98		62	59	45	DURAN DURAN Seven And The Ragged Tiger Capitol ST-12310 CAP		8.98		99	75	15	Jam On Revenge Sunnyview SUN 4901 (Becket) INI BOX OF FROGS		8.98	BLP 25
			1984 Warner Bros. 1-23985 WEA		8.98		63	63	53	MOTLEY CRUE Shout At The Devil Elektra 60289 WEA		8.98		100	71	11	Box Of Frogs Epic BFE 39327 CB: WILLIE NELSON			
28)	28	15	SHEILA E. The Glamorous Life Warner Bros. 1-25107 WEA		8.98	BLP 14	64	60	18	JEFFERSON STARSHIP Nuclear Furniture Grunt BXLI-4921 (RCA) RCA		8.98					City Of New Orleans Columbia FC 39145 CB:	_	1	CLP 1
29)	39	3	DIANA ROSS Swept Away RCA AFL1 5009 RCA		8.98	BLP 18	65	68	52	SOUNDTRACK The Big Chill Motown 6062ML (MCA) MCA		8.98		101	103		STEVE MORSE BAND The Introduction Musician 60369 (Elektra) WE	-	8.98	
30	3 0	20	BANANARAMA Bananarama London 820036-1 (PolyGram) POL		8.98		66	67	8	HONEYMOON SUITE Honeymoon Suite Warner Bros. 25098-1		8.98		102	104	36	ALABAMA Roil On RCA AHL1-4939 RCJ		8.98	CLP 2
31)	38	46	BILLY IDOL Rebel Yell Chrysalis FV 41450 CBS				67	72	22	WHITESNAKE Slide It In				103	128	3	JIMMY BUFFETT Riddles In The Sand MCA 5512 MCA		8.98	BLP 45
32	27	13	ELTON JOHN Breaking Hearts	•	8 98		68	125	2	Geffen GHS 4018 (Warner Bros.) WEA DENNIS DeYOUNG Desert Moon		8.98		104	97	28	GO-GO'S Talk Show LR.S. SP-70041 (A&M) RC		8.98	
33	32	16	Geffen GHS 24031 (Warner Bros.) WEA ROD STEWART Camouflage	•			69	69	9	A&M SP-5006 RCA HELIX Walking The Razor's Edge	-	8.98		105	105	37	THE PRETENDERS Learning To Crawl			- L
34	29	11	Warner Bros. 25095-1 WEA QUIET RIOT Condition Critical		8.98		70	77	8	Capitol ST-12362 CAP ROMEO VOID Instincts	-	8.98		106	84	8	Sire 1-23980 (Warner Bros.) WE FRANK SINATRA L.A. Is My Lady.		8.98	
		61	Pasha QZ 39516 (Epic) CBS BILLY JOEL				(71)	73	6	Columbia BFC 39155 CBS THE OAK RIDGE BOYS Greatest Hits, Vol. 2		-		107	87	8	QWest 25145-1 (Warner Bros.) WE A FLOCK OF SEAGULLS		9.98	

SURVEY FOR WEEK ENDING OCTOBER 13, 1984

Bullets are awarded to those products demonstrating the greatest sales gains this week (Prime Movers),
Recording Industry Assn. of America seal for sales of 500,000 units (seal indicated by dot).
Recording Industry Assn. of America seal for sales of 1,000,000 units (seal indicated by triangle).

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OCTOBER 13, 1984, BILLBOARD

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Grass Route **Two Views Of Heavy Metal Mania**

By KIM FREEMAN

A weekly focusing on the activities of independent labels and distributors. While heavy metal has been a cash

cow for independents since long before most majors made commitments to the genre, it's interesting to note differing attitudes on the future of the market from two of the country's leading heavy metal outfits.

Eric Williams, domestic buyer for Important Records of Jamaica, N.Y., says he anticipates a drop in the market soon, due to its currently flooded state. "Everyone is donning leather and chains and putting out an album," he jokes. Noting that "almost anything will sell for three weeks, Williams says it's the continued life of each album he is concerned about.

Williams reports that Important is "doing well" with its in-house metal label. Combat, home of Talas, the Rods, Tokyo Blade and others. But Important's biggest coup of late is the

Metallica album on Megaforce. As the record continues to climb the pop album chart, its sales figures are close to 50,000, Williams estimates.

Despite this success, Williams says he is increasingly aware of the heavy metal product glut, and has adopted a "more cautious" attitude towards metal product for buying distribution.

On the West Coast, Enigma Records is harboring a more optimistic attitude. The label's Sandra Gustchem, who acts as liaison between Enigma and Metal Blade, says she sees metal sales as a constant for the label. According to Gustchem, the Metal Blade/Engigma roster accounts for about 25% of Enigma's sales. Metal Blade's "speed metal" act Slayer has sold 50,000 copies of the year-old album "Show No Mercv, and a recently released threesong EP by the group has already hit the 12,000 mark, Gustchem says. On Enigma's own roster, Christian metal

act Stryper has sold 25,000 copies of its first album in three months.

* * *

Seeds & Sprouts: New York's Sutra wastes no time in putting the Fat Boys' "Jail House Rap" on the black singles chart, where it enters at . Chicago's Wax Trax label 88 welcomes Ministry back to the fold, after a now-dissolved deal with Aris-Wax Trax president Jim Nash ta. says Ministry leader Al Jourgenson split with Arista because of "artistic differences" and has joined his label as an artist and corporate member, to be involved in future a&r activities. Ministry is now on an East Coast tour, followed by camera crew from European video show "Sky Channel," which is taping portions of the tour for future broadcast.

\star \star \star

A Comment in the Sept. 29 edition of this column concerning a decrease in Jem Records' publicity activities was unfounded. Label head Marty Scott informs us that promotion and publicity services remain an integral part of Jem's campaign. The false alarm appears to have been a misunderstanding of Jem's current efforts to target its publicity efforts at the most productive sources.

Imminent releases from Jem's Passport logo reflect the label's commitment to big name artists. Coming this week are albums by David Jo hanssen, former Yes and Moody Blues keyboardist Patrick Moraz and Al Stewart of "Year Of The Cat" fame. Jem has also signed a new longterm agreement with Utopia. Scott advises us to take note of the ad campaign surrounding "Welcome to My Couch," a comedy album that ships this week. The record is a compilation of politicians' voices spliced together so as to imply the setting of a psychoanalysis session.

Disney Video Bows 'Classics'

• Continued from page 3

"First Sale situation" as the reason why the company did not release the children-oriented title at a lower price

As for why his company didn't use a more successful animated title like 'Snow White" or "Bambi" to kick off its line, Tenn says, "We (Disney Home Video) were not the ones to make the selection" of which classic would go into release.

Disney's upper management made the choice, and, says Tenn, "When they gave us the opportunity to release 'Robin Hood,' we took it."

Because of the relatively unexpected unearthing of the title, Disney will be giving the program a relatively short pre-order period. Initial order date will be Nov. 15, while the title will ship to distributors on Dec. 3 and retailers three days later

In a sign of Disney's confidence in the ability of different media to coexist, "Robin Hood" will not be removed from its seven-year theatrical release cycle. It will return to movie theaters sometime in 1989-90.

By that time the title should be off the home video marketplace, however, with Tenn estimating two years as the maximum time the cassette will be on sale.

Disney will also be staging a sweepstakes which will send the dealers with the best window display to London. The final date for entering will be Jan. 31.

No Disney executives will give exact dates as to when any other of the company's classics will go into release, or say what titles might be shipped in the future.

nartbeat

• Continued from page 6.

Diddy" (Ascot), October, 1964, to "Blinded By The Light" (Warner Bros.), February, 1977. 16. Herb Alpert, 11 years and four

months. "This Guy's In Love With You" (A&M), June, 1968, to "Rise" (A&M), October, 1979.

17. Paul Simon, 10 years and two months. "The Sounds Of Silence" (Columbia), January, 1966, to "50 Ways To Leave Your Lover" (Columbia), February, 1976.

18. Ringo Starr, 10 years. "I Want To Hold Your Hand" (Capitol), February, 1964, to "You're Sixteen" (Apple), January, 1974.

One final note: "I Just Called" is Motown's first No. 1 not written, produced and performed by Lionel Richie since Diana Ross' "Upside Down" more than four years ago.

* * *

The Woman In Red: Diana Ross' current hit, "Swept Away" (RCA) jumps to No. 1 on this week's dance/

ists while Heartbeat houses reggae.

Rounder's newest sibling is Ambient,

a doo-wop logo with albums by the

Jive Five and Randy & the Rainbows

slated for fall release. In addition,

Rounder handles national distribu-

disco chart. It's Ross' third No. 1 dance hit, following "The Boss" in August, 1979, and "Upside Down"/ I'm Coming Out" in August, 1980.

"Swept Away" was co-written and co-produced by Daryl Hall, who had also scored two previous No. 1 dance hits with his partner John Oates: "I Can't Go For That" and "Say It Isn't So

* * *

Fast Facts: Chicago's "Hard Habit To Break" (Full Moon/Warner Bros.) jumps to number four on this week's Hot 100, and pulls the "Chicago 17" album into the top 20 in its 20th chart week. "Hard Habit" is Chicago's 14th top 10 single and the group's eighth to crack the top five. And **Prince's** "Purple Rain"

(Warner Bros.) holds at No. 1 on the pop album chart for the 11th straight week, becoming the longest-running No. 1 soundtrack since "Grease" had 12 weeks on top in 1978.





Rounder Roots For Roots Music mainstream rock, blues and folk art-

By KIM FREEMAN

INDIE PROFILE

NEW YORK-What began at a fiddler's festival 15 years ago has grown into a major enterprise for hippies turned entrepreneurs Marion Leighton, Ken Irwin and Bill Nowlin, founders of the independent Rounder outfit. The trio started the label in 1970 to put 60-year-old banjo player George Pegram on vinyl, and the company has sinced flourished on the philosophy of exposing traditional or "roots" music

Shortly after the label's birth, Rounder Distribution and Roundup, a mail order service, were started as adjunct companies. All three are now run by Leighton, Nowlin, Irwin and a 22-person staff out of Rounder's warehouse in North Cambridge, Mass

Collectively, the founding trio harbors a broad spectrum of musical tastes. Leighton says the bottom line in a&r decisions is "what we like and what you should hear." While Rounder took George Thorogood's "Move It On Over" album to gold status in 1979, releases like Snuffy Jenkins & Pappy Sherrill's "33 Years Of Pickin' And Pluckin" proved that the label has not abandoned its committment to the George Pegrams of the world

In the past two years, Rounder has grown into a family of four labels. Rounder and Varrick handle more

americantradiohistory co

tion and marketing for the New Orleans-sound logo Black Top and the newly rejuvenated folk label Philo. The Rounder catalog boasts more than 400 releases that range from back-porch musicians to reggae dub poets. This diversity presents obvious marketing problems, the most challenging of which, says Irwin, is educating retailers on the values of their

often offbeat releases. Irwin says the Rounder team prides itself on development "accurate sales expectations" on each title. which are passed on to retailers and distributors. "Over the years, we've developed the trust of our clients,' says Leighton, adding that Rounder has often advised customers to reduce orders on certain product.

Part of this educational campaign is Concentrics, a quarterly newsletter that features artist news, tour dates and new release information. For mail-order customers, Rounder provides the Record Roundup. a catalog update and album review newsletter.

Irwin, who oversees Rounder's a&r activities, says the label's policy of fostering the trust of its clients holds true in the artist relations department. Recalling Thorogood's amicable move to EMI America in 1981, Irwin says the blues artist had to be encouraged to leave the Rounder family. The ties between Thorogood and Rounder remain strong, with Leighton, Nowlin and Irwin acting as the artist's production company.

Thorogood's departure, Since Rounder's best known contemporary acts include NRBQ, Duke Robillard, The Nighthawks, Roomful Of Blues and the Neville Brothers. But lesserknown acts such as folk guitarist Norman Blake remain Rounder's "bread and butter" releases, says Leighton.

Rounder's extensive roster of fiddler's and banjo, dobro and guitar players represents the label's ongoing effort to promote new acoustic music, a term created by musicians and adopted by Rounder to donate artists who are "stretching the form of their given genres," says Leighton. Rounder has approximately 25 releases in that vein slated for the next year.

The company's distribution wing handles the Rounder family of labels in the Northeast. On a national level, Rounder Distribution channels a catalog of releases from more than 300 independents, ranging from Rhino, Flying Fish and Shanachie to a few vanity labels. Rounder, Varrick. Heartbeat, Ambient, Black Top and Philo product is also available through a network of 19 independent distributors.

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Jazz Convention In Gotham

• Continued from page 3 time to go out and make your own

living' Mann said. Trumpeter Clark Terry, making a similar point, said, "The industry is being thought about before the music."

But despite such complaints, the tone of the convention as a whole was surprisingly harmonious and constructive. Even a panel on jazz criticism, moderated by Ira Gitler, aroused relatively little controversy And when musicians James Mtume, Archie Shepp and Charles Tolliver, at a panel on jazz-to-pop crossover m moderated by Stanley Catron of BMI, all decried the use of the word OBER "jazz" and suggested that the kind of music that word is generally used to describe was "dead," it marked one of the few times in the course of the convention that such negativity surfaced Other panels focused on jazz radio

programming and promotion, the role of non-profit jazz support organizations, the future of jazz in nightclubs and concert halls, women in jazz, the jazz musician and the Musicians' Union, record collecting and other topics.

In addition to the panels, the convention included a two-day record fair at which albums, many of them rare and out of print, were bought, sold and traded, along with books, photographs and other memorabilia. There were also nightly jam sessions, led by trumpeter Ted Curson, in the hotel's grand ballroom

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THIS WEEK	LAST WEEK	Weeks on Cl	ARTIST Title Label, No. (Dist. Label) Dist. Co.		AA Ca	List Prices LP, assettes, 3 Track	Black LP/ Country LP	138	121 141	12 63	LAKESIDE Outrageous Solar 60355 (Elektra) WEA BILLY IDOL		8.98	BLP 33	170		ENTRY	PRINCE Dirty Mind Warner Bros. BSK 3478 WEA	•	6.98	
108	99	15	ELVIS COSTELLO & THE ATTRACTIONS Goodbye Cruel World	J		3 TIOCH	Chart	140	142	46	Don't Stop Chrysalis PV 44000 CBS YES 90125				171 172	140		BERLIN Love Life Geffen GHS 4025 (Warner Bros.) WEA SHANNON	•	8.98	
109	122	6	Columbia FC-39429 CB LUCIANO PAVAROTTI (MANCINI) Mamma	S				141	150	5	Atco 90125 WEA BLACK. 'N' BLUE Black. 'N' Blue Geffen GHS 24041 (Warner Bros.) WEA		9.98		173	175	77	Let The Music Play Mirage 90134-1 (Atco) WEA SOUNDTRACK Flashdance		8.98	BLP 7
110	108	40	London 411959-1 (PolyGram) PO PRINCE Controversy			9.98		142	165	3	SOUNDTRACK Beat Street, Vol. II Atlantic 80158 WEA		8.98		174	180	78	Casablanca 8114921 (PolyGram) POL QUIET RIOT Metal Health		9.98	
111	102	81	Warner Bros. BSK 3601 WE JULIO IGLESIAS Julio Columbia FC38640 CB	1		6.98	CLP 70	143	144	8	RAIL Rail EMI-America MLP 19010 CAP		6.98		175	177	6	Pasha/CBS BFZ 38443 CBS SOUTHSIDE JOHNNY & THE JUKES In The Heat			
112	98	18	SOUNDTRACK Streets Of Fire MCA 5492 MC			9.98		(144) 145	162 145	3	SURVIVOR Vital Signs Scotti Bros. FZ39578 (Epic) CBS CHERRELLE				176	178	2	Mirage 90186 (Atco) WEA EMMYLOU HARRIS Profiles II-The Best Of	-	8.98	
113 114)	114 129	50 8	CULTURE CLUB Colour By Numbers Virgin/Epic QE 39107 CB SOUNDTRACK	s				146	146	108	Fragile Tabu BFZ 39144 (Epic) CBS BILLY SQUIER Don't Say No			BLP 45	177	159	8	Emmylou Harris Warner Bros. 25161-1 WEA JULIO IGLESIAS In Concert	-	8.98	
	115		Metropolis Columbia JS 39526 CB HERBIE HANCOCK	s				147	147	44	Capitol ST-12146 CAP MOTLEY CRUE Too Fast For Love Elektra 60174 WEA	•	8.98 8.98		178	183	30	Columbia KC2 39570 CBS HOWARD JONES Human's Lib Elektra 60346 WEA		8.98	
116	NEW	ENTRY	Future Shock Columbia FC 38814 CB DOKKEN Tooth And Nail				BLP 66	148	152	5	CHUCK MANGIONE Disguise Columbia FC 39479 CBS				179	126	22	SERGIO MENDES Confetti A&M SP-4984 RCA		8.98	
117	107	13	Elektra 60376 WE FASTWAY All Fired Up Columbia BFC 39373 CB		-	8.98		149	149	8	ORIGINAL BROADWAY RECORDING Sunday In The Park With George				180	124		EURYTHMICS Touch RCA AFL1-4917 RCA	•	8.98	
118	120	21	INXS The Swing Atco 90160 WE			8.98		150	155	6	Red Seal/RCA HBC1-5042 RCA RAMSEY LEWIS/NANCY WILSON The Two Of Us		9.98		181 182	184 131		RATT Ratt Time Coast TC2203 (Enigma) IND O'BRYAN		6.98	
119 120)	106		PATRICE RUSHEN Now Elektra 60360 WE OUEENSRYCHE	A		8.98	BLP 29	151	151	5	Columbia FC 39326 CBS CHEQUERED PAST Chequered Past EMI-America ST-17123 CAP		8,98	BLP 46		112		Be My Lover Capitol ST-12332 CAP VAN STEPHENSON		8.98	BLP
121)	NEWE	ENTRY	The Warning EMI-America ST-17134 CA STEPHANIE MILLS	Р		8.98	¥2	152	156	6	VARIOUS ARTISTS Electric Breakdance Dominion Music 2320 IND		6.98		184	136	11	Righteous Anger MCA 5482 MCA GEORGE CARLIN Carlin On Campus		8.98	
122	NEW	ENTRY	I've Got The Cure Casablanca 822421-1 (PolyGram) PC VARIOUS ARTISTS Every Man Has A Woman			8.98		153 (154)	157	45	U2 Under A Blood Red Sky Island 90127 (Atco) WEA TWISTED SISTER	•	5.98		185	NEW	ENTRY	Eardrum ED 1001 IND SOUNDTRACK Hard To Hold-Rick Springfield RCA ABLI-4935 RCA		8.98 9.98	
123	116	51	Polydor 823490-1 (PolyGram) PO HUEY LEWIS AND THE NEWS Picture This Chrysalis FV41340 CB			8.98		155		ENTRY	You Can't Stop Rock 'N' Roll Atlantic 80074 WEA DAVE EDMUNDS Riff Raff		8.98		186	189	2	LILLO All Of You Capitol ST-12346 CAP		8.98	BLP
124	127	63	JEFFREY OSBORNE Stay With Me Tonight A&M SP 4940 RC	Α.		8.98	BLP 59	156	154	68	Columbia FC 39273 CBS THE POLICE Synchronicity				187	172		TYZIK Jammin' In Manhattan Polydor 821605-1 (PolyGram) POL		8.98	BLP
1 25) 126	134		PSYCHEDELIC FURS Mirror Moves Columbia BFC 39278 CB HERB ALPERT TIJUANA	s	_			157	160	4	A&M SP3735 RCA PETER TOSH Captured Live EMI-America ST-17126 CAP		8.98 8.98		188 189	192 195	9	JANE FONDA New and Improved Workout Columbia CX2 39287 CBS DURAN DURAN			
127)	132		BRASS Bullish A&M SP-5022 RC MEN WITHOUT HATS	A	_	8.98		158		541	PINK FLOYD Dark Side Of The Moon Harvest ST-11163 (Capitol) CAP	•	8.98		190		ENTRY	Rio Capitol ST-12211 CAP KURTIS BLOW Ego Trip Ego Trip		8.98	
	111		Folks Of The 80's MCA 5487 MC WANG CHUNG	A	-	8.98		159	161 138	53 64	THE FIXX Reach The Beach MCA 5419 MCA MIDNIGHT STAR		8.98		191	170	87	Mercury 822420-1 (PolyGram) POL DURAN DURAN Duran Duran	•	8.98	BLP 2
129	NEWE	INTRY	Points On The Curve Geffen GHS 4004 (Warner Bros.) WE PAT METHENY GROUP First Circle			8.98		161	173	3	No Parking On The Dance Floor Solar 60241 (Elektra) WEA METALLICA Ride The Lightning		8.98	BLP 61	192	163	89	Capitol ST-12158 CAP DEF LEPPARD Pyromania Mercury 8103081 (PolyGram) POL		8.98 8.98	
130	113	50	ECM 25008-1 (Warner Bros.) WE JOHN COUGAR MELLENCAMP Uh-Huh Riva RVL 7504 (PolyGram) PO			9.98		162	166	4	Megalorce 769 (Important) IND JACK WAGNER All I Need QWest 25089-1 (Warner Bros.) WEA		8.98 5.99		193	NEW	ENTRY	AZTEC CAMERA Knife Sire 1-25183 (Warner Bros.) WEA		8.98	
131			RUSH Grace Under Pressure Mercury 818476-1 (PolyGram) PO	L		8.98		163	143	96	BILLY IDOL Billy Idol Chrysalis FV 41377 CBS	•			194 195	167 197		NIGHT RANGER Dawn Patrol Camel/MCA 5460 MCA LEE GREENWOOD		8.98	
132 133	109		BON JOVI Bon Jovi Mercury 814982-1M1 (PolyGram) PO SOUNDTRACK	L	-	8.98		(164) 165	NEW	ENTRY 28	RALPH MACDONALD Universal Rhythm Polydor 823323-1 (PolyGram) POL JOE JACKSON		8.98	BLP 32	195	153		You've Got A Good Love Comin' MCA 5488 MCA EDDY GRANT	-	8.98	CLP
34	NEW		Beat Street Atlantic 80154-1 WE WYNTON MARSALIS			8.98	BLP 44	166	139		Body And Soul A&M SP-5000 RCA CHRIS DEBURGH Man On The Line		8.98		197	164		Going For Broke Portrait FR 39261 (Epic) CBS IRON MAIDEN Maiden Japan			
35	NEWE	NTRY	Hot House Flowers Columbia FC 29530 CB NEW EDITION New Edition					167	169	49	A&M SP5002 RCA BILLY SQUIER Emotions In Motion		8.98		198	188	37	Capitol ST-15017 CAP JUDAS PRIEST Defenders Of The Faith	•	8.98	
136	130	162	MCA 5515 MC VAN HALEN Van Halen Warner Bros. BSK 3075 WE			8.98	BLP 60	168	119	14	Capitol ST-12217 CAP DIFFORD & TILBROOK Difford & Tilbrook A&M SP-4985 RCA		8.98 8.98		199	179	19	Columbia FC39219 CBS HANK WILLIAMS, JR. Major Moves Warner/Curb 1-25088 WEA		8.98	CLP
137	135	55	LINDA RONSTADT What's New Asylum 60260 (Elektra) WE	4		8.98	_	169	137	11	THE BROTHERS JOHNSON Out Of Control A&M SP-4965 RCA		8.98	BLP 34	200	198	19	DENIECE WILLIAMS Let's Hear It For The Boy Columbia FC 39366 CBS		0.00	BLP :

TOP LPs & TAPE A-z (LISTED BY ARTISTS)

A1.4	
Alabama	
Herb Alpert Tijuana Brass	
Aztec Camera	
Bananarama	
Bangles	
Berlin	
Black 'N' Blue	
Kurtis Blow	
Bon Jovi	
Box Of Frogs	
Laura Branigan	
Brothers Johnson	
Peabo Bryson	
Lindsey, Buckingham	
Jimmy Buffett	
John Cafferty And The	
Beaver Brown Band	9
George Carlin	184
Cars	5
Chequered Past	151
Cherrelle	
Chicago	
Bruce Cockburn	
Elvis Costello & The Attractions	
Culture Club	
Chris Deburgh	
Def Leppard	
Dennis DeYoung	

Neil Diamond	
Difford & Tilbrook	
Dio	
Dokken	
Duran Duran	
Sheila E	
Dave Edmunds	
Eurythmics	
Everly Brothers	
Fastway	
Fixx	
Flock Of Seagulis	
Jane Fonda	
Lita Ford	
Glenn Frey	
Go Go's	
Eddy Grant	
Lee Greenwood	
Grim Reaper	
Sammy Hagar	
Herbie Hancock	
Emmylou Harris	
Sam Harris	
Corey Hart	
Helix	
Honeymoon Suite	
Billy Idol	1, 139, 163
Julio Iglesias	
Iron Maiden	
Jacksons	

Men Without Hats Sergio Mendes Pat Metheny Group	
John Cougar Mellencamp	
Wynton Marsalis	
Bob Marley & The Wailers	
Chuck Mangione	
Barbara Mandrell/Lee Greenwood	
Madonna	
Ralph MacDonald	
Lillo	
Ramsey Lewis/Nancy Wilson	
Huey Lewis & The News	
Cyndi Lauper	
Lakeside	
Krokus	
Kiss	
Joyce Kennedy	
Kashif	
Judas Priest	
INXS.	
Rickie Lee Jones	
Howard Jones	
Elton John	
Billy Joel	
Jefferson Starship	
Rick James	
Michael Jackson	
Joe Jackson	
Jermaine Jackson	

Metallica		.161
Midnight Star		160
Stephanie Mills		
Steve Morse Band		101
Notley Crue		
Wtume		
Naked Eyes		
Willie Nelson		180
Newcleus		98
Yew Edition		135
Vight Ranger	15	194
D'Bryan		
Dak Ridge Boys		71
Billy Ocean		
Driginal Broadway Recording		149
leffrey Osborne		124
uciano Pavarotti		
Feddy Pendergrass		
Steve Perry		
Pink Floyd		.158
Pointer Sisters		8
Police		.156
Pretenders		.105
Prince		
Psychedelic Furs		
Queens ryche		.120
Quiet Riot		
R.E.M.		
Rail		.143
Ratt		181

Lou Reed	5
Lionel Richie	
Kenny Rogers	
Romeo Void	7
Linda Ronstadt	
Diana Ross	
Run-D.M.C	
Rush	
Patrice Rushen	
S.O.S. Band	
Scandal Featuring Patty Smyth	
Scorpions	
Shannon	
Frank Sinatra	
SOUNDTRACKS:	
Beat Street	.133, 142
Big Chill	
Breakin'	
Electric Dreams	
Flashdance	
Footloose	
Ghostbusters	
Hard To Hold - Rick Springfield	
Metropofis	
Streets Of Fire	
Southside Johnny & the Jukes	
Spandau Ballet	
Bruce Springsteen	
Spyro Gyra	
Billy Squier	146 167

Van Stephenson	
Red Stewart	
Stephen Stills	
Donna Summer	
Survivor	
Servivor Talking Heads	41
Thompson Twins	
Time	
Peter Tosh	
Tima Turner	
Twisted Sister	
Tyzik	
U2	
Van Halen	
Vanity	
Vanity	
Vanity Various Artists Stevie Ray Vaughan & Double Tro	
Vanity Various Artists Stevie Ray Vaughan & Double Tro Jack Wagner	
Vanity Various Artists Stevie Ray Vaughan & Double Tro Jack Wagner John Warte	
Vanity Various Artists Stevie Ray Vaughan & Double Tro Jack Wagner	
Vanity Various Artists Stevie Ray Vaughan & Double Tro Jack Wagner John Waite Wang Chung W A.S.P.	
Vanity. Various Artists Stevie Ray Vaughan & Double Tro Jack Wagner John Waite. Wang Chung. W A S.P. Whitesnake.	74 152, 122 uble 49 162 14 128 87 67
Vanity. Various Artists Stevie Ray Vaughan & Double Tro Jack Wagner	74 152, 122 uble 49 162 14 128 87 67 200
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Vanity Various Artists Stevie Ray Vaughan & Double Tro Various Artiste Wang Chung Wa A S.P Whitesnake Denicec Williams Mank Williams, Jr. Peter Wolf.	74 152, 122 100 162 162 14 128 87 67 7 200 199 37
Vanity Various Artists Stevie Ray Vaughan & Double Tro Jack Wagner	74 152, 122 162 162 14 128 87 67 200 200 209 37 37
Vanity Various Artists Stevie Ray Vaughan & Double Tro John Waite Wang Chung Wa A S.P Whitesnake Denicee Williams Hank Williams, Jr. Peter Wolf. Stevie Wonder.	74 152, 122 162 162 14 128 87 67 200 199 37 12 140
Vanity Various Artists Stevie Ray Vaughan & Double Tro Jack Wagner	74 152, 122 10ble 49 162 14 128 87 67 200 199 37 12 14 61
Van Halen Van Halen Stevie Ray Vaughan & Double Tro Jack Wagner John Waite. Wang Chung Wang Chung Wang Chung Denicec Williams. Jebricec Williams. Jebrice Williams. Stevie Wonder. Tes. Tes. Tes. Zt Top. Zebra	74 152, 122 100 162 14 128 87 67 200 199 37 12 140 61 26

OCTOBER 13, 1984, BILLBOARD

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TOP BRASS TRIBUTE—Julio Iglesias greets CBS executives backstage after one of his dates at New York's Radio City Music Hall. Pictured from left are Columbia's senior vice president and general manager AI Teller, CBS Records Group president Walter Yetnikoff, Iglesias, Mrs. Thomas Wyman, and Thomas Wyman, CBS chairman and chief executive officer.

Hearing On 'Bogus' 'Amadeus'Soundtrack

LOS ANGELES-Federal District Judge Richard A. Gadbois issued a temporary restraining order Sept. 28 prohibiting the PolyGram Group from marketing recordings in the U.S. bearing any reference to the movie "Amadeus."

A preliminary hearing was slated for Friday (5) over the accusation of the Saul Zaentz Co. that N.V. Philips, GMBH, Phonogram International, and PolyGram Records and

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schemed to produce a bogus "Ama-ပ္ပ deus" soundtrack recording to compete with the \$10.98 two-pocket album of the film's music, released by Zaentz's Fantasy Records.

The plaintiff argues that his original soundtrack recording is performed in its entirety by the Academy of St. Martin in the Fields, conducted by Neville Marriner and especially recorded for the film, while "counterfeit" Philips album has only three cuts performed by those artists. The infringing album, the filing continues, boldly captions in large type the group and conductor, while the words "and others" are set forth below it in smaller type.

In addition, the defendants are accused of further hoodwinking the prospective record buyer by a simulated film strip on the cover and spine, carrying the wording: "Music From The Movie 'Amadeus'." Backliner notes, too, are alleged to carry repeated references associating the Philips album with the original soundtrack's music.

The Zaentz suit asks court-determined damages of \$10,000 or more for alleged violations of the California Business & Procedure Code and \$1 million in punitive damages.

InsideTrack

Rack Row: At presstime, Handleman Co.'s acquisition of the United Record & Tape rackjobber operation was widely rumored. A call to the Clawson, Mich. Handleman HQ produced the instruction to call Sid Silverman of the Hialeah Gardens rack/Peaches retail firm. Silverman was not available. Grapevine has Handleman taking over a number of Sears, now handled by the Alan Wolk-founded firm, along with all the Richway record/tape departments.

News

Reports have Chrysalis co-founders Chris Wright and Terry Ellis now considering dissolution of their holdings along territorial lines, with Ellis thus controlling the U.S. interests and Wright taking the U.K. and international assets. While the Chrysalis identity would remain in both sectors in the partnership re-evaluation (Billboard, Sept. 29), U.S.-signed acts like Pat Benatar, Billy Idol and Huey Lewis & the News would be Ellis', while Wright would have the likes of Ultravox and Spandau Ballet, U.K. pactees. It's hinted both men would set up separate new firms open for distribution bids. Neither could be reached at presstime.

Relations between principals in Alpha Distributing, New York, are strained. Veteran Alpha execs John Cassetta, Murray Viscoso and Nick Campanella disagree with the policies of John Apostoleris, son of the late Harry, founder of the indie label distributorship. The old guard triumvirate is reportedly making an effort to ac-quire the operation . . . Track just learned that two promo longtimers, r&b ace Bunky Sheppard and c&w wheel John Brown, have opened their own offices. Former MCA/PolyGram staffer Brown is located in L.A., while Sheppard has hied off to New Orleans.

Industry Upbeat: The opulent vendor-subsidized functions at the recent Record Bar confab and MCA Records' four days last week at the elegant Sheraton Premiere (separate story, page 3) harken back to the trade's pre-1980 affluence. Especially impressive was the jam-packed vendors' exhibit hall, where more than 40 personal stereo, alternative merchandise and record/tape makers loaded the more than 150 Bar managers with goodies . . . Those consolidated antitrust suits filed by a number of accounts from cross-country to be heard by Federal Judge Nicholas Boa of Chicago have been moved to March 4, 1985.

MTM Enterprises bowing a Nashville branch at 1207 7th Ave. South, with Tommy West possibly helming the new office ... Pre-orders for the Walt Disney Home Vid-eo version of "Splash" said to be over 65,000 ... An April trail date has been calendared for the Vidmax suit against WCI-owned Atari Coin-Op division. Vidmax charges Atari breached its pact, requiring that it provide development costs for the laserdisk game "Robot Rebellion."... Danjay Music board chairwoman Jean Lasky just returned from a junket to mainland China ... Track sadly reports that Cal Simpson Jr. has been forced to close his wholesale and retail endeavors in the Detroit area, due to financial woes.

Jerry Richman, the Pennsauken, N.J. distributor/onestop/retailer, has added another winner to his stable of bangtails. Stubborn Esther, named after his mother-inlaw, Esther Stern, won her first as a two-year-old in her third race at Keystone in Philadelphia... Following its success with the Hooters, now with CBS, Cornerstone Management of Philadelphia has turned over its Antenna Records album by Billy Price ... VSDA board members get a preview of the 1985 convention site when they sequester at the Washington Sheraton, Oct. 23-24 ... Ratings Watch: Video dealers and the Parent-Teachers' Assn. are getting together. VSDA's John Pough, who was speaker at the state meeting on movie ratings last week, tells Track stores are more stringent than theatres in enforcing ratings. Two more meetings are slated, one set for Nov. 14 at Clovis, Calif. This month 14 video manufacturers start shipping software with ratings disclosures.

Zody's daily newspaper tabloid supplement offered Prince, Huey Lewis, Julio Iglesias and Ratt at \$4.99, limiting customer to one of each title at that price . . . EMI's VP Gary Gersh reportedly negotiating with Elektra's Bob Krasnow for a custom deal, with EMI said to be proffering a counter-offer . . . Little Richard's autobiography, The Life And Times of Little Richard" (Crown) has him hitting the tv trail, with Phil Donahue last week and David Letterman Oct. 17... Look for the Jackson's "Vic-tory" tour to hit Chicago, Phoenix and Vancouver before it ends in L.A. Dec. 9 ... Jay Landers Music writer Robert Kraft just collaborated with Larry Carlton for the theme song to ABC-TV's new series, "Who's The Boss?" . Don't write off Walter Yetnikoff's possible move to Warner Communications. Track hears the CBS Records Group chief still has his options open.

George Ware out as executive director of the Black Music Assn., with new president Ewart G. Abner taking over day-to-day administration . . . Longtime Minneapolis record promoter Tim Kehr sticking his toe back into the industry water with a 40,000 unit sale to the Twin City Realty World franchises of a special \$1 each Christmas gift-card with an Evatone recording of an original, "Sally Claus, The Night Before Christmas As Told By Santa Claus," written and produced by John Maddock.

An informal creditors' committee was established in New York Thursday (4) to deal with a reported \$1.3 million indebtedness by King Karol, the long-established three-unit Gotham record/tape chain. Ben Karol, head of the operation, could not be reached for comment at presstime.

CBS Records had begun releasing its first "2 on 1" Compact Discs, counterparts of double albums that sell at \$12 to dealers in their new single CD configuration. First out this month is "The Jackie Wilson Story," to be followed in the next two months by similar disks by Journey, George Jones and Bob James. Each has a playing time of more than 70 minutes... The All-Industry Tele-vision Station Music License Committee decided last week to ask the full Federal Court of Appeals in New York to reconsider the recent decision in the local tv stations' class action lawwuit against ASCAP and BMI in which the court upheld blanket licensing.

Edited by JOHN SIPPEL

\$\$ Troubles For K-tel; Chapter XI Filing Seen

By JOHN SIPPEL

LOS ANGELES-Unable to meet an immediate payment demand for \$12.3 million from four bank lenders and a weekly payroll for 240 employees nationwide, executives of K-tel at presstime were reportedly mulling voluntary protection under Chapter

XI of the Bankruptcy Act. Word late last week from Minne apolis was that the four banks had agreed to continue aiding K-tel by continuing the loans and adding more cash to enable the business to operate. As a result, K-tel was said to be filing for reorganization under Chapter XI Friday (5).

Trading in the stock of the oldest and largest of the tv record/tape marketers was suspended on Sept. 28 when the stock was two, a low for the past five years. Trading had not resumed as of market closing Thursday (4).

The four banks-First Bank, Norwest Bank and American National, all located in the Twin Cities, and Continental Illinois National Bank in Chicago-called in the loan, they claim, because of K-tel's recent heavy quarterly losses and lack of collateral. The loans were part of a September, 1983 agreement, with First Bank the largest lender.

Paychecks received on Sept. 28 by the more than 240 U.S. employees, including executives, bounced. As of Thursday, K-tel workers were still waiting for word that sufficient cash had been generated to cover the payroll expenditure. Mickey Elfenbein, executive vice president and chief U.S. operating officer, was known to have told some employees that K-tel would cover their checks soon.

Reports had K-tel brass explaining the present weak cash position by pointing to the weak foreign currency against the dollar; the failure of gas, oil and real estate diversification in the early '80s to generate expected profits, and heavy losses from Candlelight, a separate mail-order operation acquired by K-tel. Candlelight primarily sold series of specialized repertoire to consumers, offering the first album free in a series of 10 releases.

K-tel's parent operation, based in Winnipeg with a U.S. headquarters in Minnetonka, Minn., is the largest leasee of recorded product from a variety of labels to produce collated hit albums and custom albums by major artists. No information as to what is owed record labels is available.

Harry Fox Agency boss Ed Murphy says K-tel is "current with publishers," with the agency's account-ing current up to "two or three" weeks ago.

LOS ANGELES-Recording contracts in the future may have to guarantee at least \$6,000 to artists if labels wish to exercise the California minimum compensation requirement for injunctive relief.

The responsibility for pay artists yearly is emphasized in a Sept. 17 ruling from the state Court of Appeal in the local Superior Court case of Motown Records vs. Tina Marie Brockert, who records as Teena Marie. Ironically, the case was settled recently, with the plaintiff label making a confidential cash settlement with Brockert.

Motown had instituted suit against Brockert, alleging breach of contract, when the artist rescinded her pact with the label in order to sign with CBS Records several years ago. Motown filed suit to halt her leaving and won an injunction until her pact was over.

In its decision, the state court outlawed the prior "option" on the part of the label to make a \$6,000 payment to an act, a provision that was standard since 1919, when a legislative act was passed to that effect "The \$6,000 option clause is intended to allow record companies to

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avoid payment of minimum compensation while retaining the power of economic coercion over the artist, the court held.

The ruling judges opened the door for possible further legislative action which would increase the minimum compensation requirement essential for injunctive relief in a personal services pact, noting that in 1919, when the statue passed, "the sum of \$6,000 then was more than five times the average national wage of \$1,142. This is equivalent to setting the minimum compensation figure today at \$100,000."

The ruling described Brockert's four albums for Motown as "successful," stating that her fourth album, "It Must Be Magic," sold more than 400,000 units. The decision notes that an expert witness for Teena Marie-believed to be Irving Azoff, then a personal manager and owner of his own label-estimated that Motown earned a profit of \$1.7 million.

The appeals court also opened another legal can of worms when it stated that a performer who was being paid \$6,000 as a recording artist would provide the label with injunctive relief only for records and would

not support an injunctive action if that same act were under a music publishing binder, as was the case with Brockert, who signed with Motown Records and Jobete Music.

The court stated further that "there is evidence suggesting Tina Marie performed other services for Motown and possibly Jobete as a producer, technician and the like. Presumably she received compensation for these efforts unrelated to her singing, songwriting and recording work. If she was already receiving \$6,000 a year as a sound technician, for example, then she would be guaranteed nothing under the contracts before us.'

The ruling is the second stemming from the efforts of Los Angeles attorney Don Engel which vitally affects artists' recording contracts. In a legal hassle between Olivia Newton-John and MCA Records, Engel had argued successfully that despite guarantees to the Australian singer of as high as \$200,000 per album, Newton-John often was forced to pay out that entire amount for recording and production fees, for which she was responsible under her pact, in delivering a finished album to the label.

JOHN SIPPEL

Ruling Cites Labels' Money Obligation To Acts

Zaentz alleges that the defendants



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