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OCTOBER RELEASES

Labels Load Big Guns For Christmas Salvo

By PAUL GREIN

LOS ANGELES—Take a good look at the top 10 on the pop album chart, because the odds are that it's going to look very different in about six weeks.

October is traditionally a strong month for superstar releases, as labels haul out their big guns in preparation for the holiday sales season.

But this October seems even stronger than usual, with new albums set for release by nine acts who went platinum with their last studio releases: Barbra Streisand, Paul McCartney, Pat Benatar, Culture Club, Madonna, Toto, REO Speedwagon, the J. Geils Band and the Steve Miller Band.

Six of these albums are distributed by CBS, which may portend that corporation's domination of the top 10 during the pivotal Christmas sales period.

Leading the way is "Emotion," Streisand's first studio album since the worldwide No. 1 "Guilty" four years ago. The \$9.98 equivalent list album, due Thursday (4), features the work of eight different producers: Jim Steinman, Richard Perry, Maurice White, Alby Galuten, Bill Cuomo, Charles Koppelman, Richard Baskin and Streisand.

Among the key cuts are "Make No Mistake," a duet with Kim Carnes, "Step In The Right Direction," which Streisand wrote with John Cougar Mellencamp, and "Left In The Dark," the Jim Steinman composition that is the album's first single.

Due Oct. 18 on Columbia are Toto's "Isolation" and McCartney's "Give My Regards To Broad Street."

(Continued on page 4)

Concern Over Used Vtape Sales Boom

By TONY SEIDEMAN

NEW YORK—The used videocassette business is booming, prompting fears on the part of manufacturers and distributors that sales of new prerecorded product will be sharply reduced as stores concentrate their dollars on picking up the less expensive re-marketed titles.

Used cassette brokers deny this, claiming that their efforts have a positive impact on the marketplace, providing the fiscal lubrication that enables cash-poor video stores to buy product, and healthy stores to stock more inventory.

Retailers say they're feeling the impact of the used tape market strongest in the way that it allows new stores to open up with inexpensive inventory. The used-fueled outlets are able to slash prices to below-survival levels for existing outlets.

"New stores open up and then go ahead and really undercut the market," says Shelly Slott of the Wayne,

(Continued on page 67)

NARM Figures Show Increase Of 17% In January-July Sales

SAN DIEGO—Retail sales of records, tapes and accessories, including blank tape, for the first seven months of this year were 17% ahead of the same period in 1983. This fresh evidence of the music industry's recovery was presented by the National Assn. of Recording Merchandisers (NARM) during its retail advisory/manufacture advisory committee meetings here, Sept. 19-21.

In 1983, an average 1,274 NARM member stores generated sales of \$391.9 million from January through July. This year, for the same period, an equivalent number of outlets sold \$460.2 million worth of product. The hottest month this year was July, traditionally one of the industry's slowest, with sales of \$73.2 million at retail. That compares with \$55.6 million for July '83, and represents a whopping 32% increase.

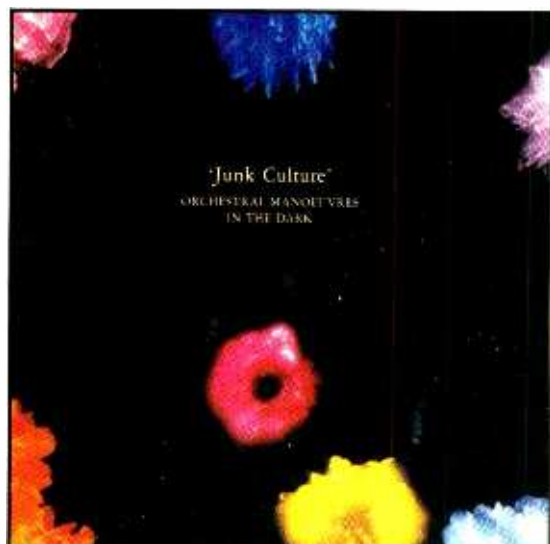
Other reports from NARM's San Diego meet are on pages 22, 72; additional coverage will appear next week.

The figures are drawn from retail sales of major U.S. record/tape chains, including many that are members of NARM's retail advisory group. At the San Diego conclave at the Sheraton Harbor Island Hotel, committee chairman Bill Golden of The Record Bar presented the data.

"We're coming out of the closet with these numbers," he said, "because we believe they'll do the industry good. They represent a benchmark for us all to look at, and we can be very proud."

Golden estimated that the statistics represent approximately 65% of U.S. record/tape store volume. He explained that the survey covers prerecorded music and "limited audio accessories," ranging from blank audiotape and T-shirts to needles and other non-music items now found in NARM member outlets. The numbers do not include video software or audio hardware, the Record Bar executive noted, nor the rack or leased

(Continued on page 67)



ORCHESTRAL MANOEUVRES IN THE DARK (or just OMD) release their debut A&M record (their fifth overall.) It is called "JUNK CULTURE" (SP-6-5027) because it is an essential part of 1984 popular culture—that is, music which is video influenced, conservative, danceable, fun, sad, aggressive and passive. The first single "LOCOMOTION" (AM-2671) comes from this truly epic album, on A&M Records. (Advertisement)

—Inside Billboard—

• **BLACK MUSIC'S PLIGHT** in the pop marketplace was addressed at an ad hoc Congressional hearing that proved to be a highlight of the recent Black Music Assn. conference in Washington. The gathering was also marked by spirited discussions of concert promotion, independent labels and gospel music, as well as several appearances by the Rev. Jesse Jackson. Page 3.

• **CONCERT PROMOTERS** are looking to fall and early winter tours by a number of superstar acts, following a summer season that they generally feel was on the disappointing side. Page 3.

• **RADIO STATIONS' LIABILITY** for the claims made by advertisers came to light in a recent out-of-court settlement in Kansas City. At issue was the role of KKCI-FM and a local tavern in a fatal accident that had occurred after a listener had become intoxicated during a promotion that offered free beer. Radio, page 15.

• **DOMESTIC COMPACT DISC PRODUCTION** has been officially launched with the opening of Digital Audio Corp., the plant set up jointly by CBS Inc. and Sony in Terre Haute, Ind. Page 6.

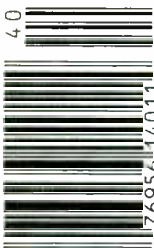
• **VIDEO PIRACY** was the focus of a heated discussion during last week's Anaheim meeting of the Video Retailers Assn., with dealers complaining that action to combat the problem has been slow. Page 6.

• **THE LOS ANGELES RADIO MARKET** has grown by two new nighttime AM signals. KIEV, licensed to Glendale, and KWNK, licensed to Simi Valley, have both joined the already crowded marketplace as full-time outlets. Radio, page 15.



When it comes to harmony, they were born to sing together. "EB '84," (822 431-1) the triumphant return of **The Everly Brothers**, produced by Dave Edmunds and featuring original compositions by Paul McCartney, Jeff Lynne, Frankie Miller, Bob Dylan and Don Everly. Includes the soaring new single, "On The Wings Of A Nightingale." (880 213-7). On Mercury. Marketed by PolyGram Records. (Advertisement)

(Advertisement)



BURNS LIKE A STAR

MCA-5522
THEIR DEBUT
MCA ALBUM

MCA RECORDS
DELIVERING THE
MUSIC OF THE 80'S

STONE FURY

...FEATURING
THE FIRST SINGLE
**BREAK
DOWN
THE
WALLS**

MCA-52464

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New Edition



THEIR DEBUT MCA ALBUM:

MCA RECORDS
DELIVERING THE MUSIC OF THE 80'S

MCA-5515

FEATURING THE HIT SINGLE:

COOL IT NOW

MCA-52455

BMA Takes Case To Congress

'Historic' Hearing Highlights Organization's Conference

By NELSON GEORGE

WASHINGTON — A provocative ad hoc Congressional hearing on black music, spirited discussions on the problems of black concert promoters, independent labels and gospel music, and several appearances by the Rev. Jesse Jackson highlighted the sixth Black Music Assn. (BMA) conference, held at the Hyatt Regency here Sept. 20-23. Despite some administrative snafus caused by 200 last-minute registrants, BMA officials called the conference the most eventful in the organization's history.

For BMA executive director George Ware, the Capitol Hill hearing on Sept. 20 was "an historic event in our organization's history... We educated our black Congressmen to the issues and concerns of blacks in the music industry, initiating an ongoing dialog." The hearing was chaired by Rep. Cardiss Collins (D-Ill.) and attended by Rep. William Gray (D-Pa.), Rep. Katie Hall

(D-Ind.), Rep. Walter Fauntroy (D-District of Columbia), Rep. John Conyers (D-Mich.) and Rep. Louis Stokes (D-Ohio).

Ware says he believes the Congressional Black Caucus can aid "black music's entry in the pop marketplace" by acknowledging the restraint of trade represented by pop radio's reluctance to play a wide spectrum of black music. Following the hearing, the representatives accepted Ware's proposal that they create a task force to study the music industry "as a first step" in moving to help black music.

The possible antitrust and restraint of trade implications of black music in relation to pop radio and MTV, the 24-hour video clip channel, were raised repeatedly by Rep. Conyers, a member of the House Judiciary Com-

mittee. He wondered, for example, how MTV's programming policy was established and if the Federal Communications Commission had looked into it. When told by Ware that the BMA had received little response from the FCC on MTV, Conyers asked for more hearings and documentation of discrimination against black music.

"This musical question could resolve itself into a legal one and ultimately a constitutional one," Conyers said. He added that the BMA and the representatives should explore "whether the same tactics used in increasing black employment in the communications media should be used to get more black music played"—tactics such as pressure from the Equal Employment Oppor-

(Continued on page 70)

New Solution Offered For Problems Of Black Labels

WASHINGTON — A bleak picture of the position of independent distribution with regard to black music was painted by the members of a BMA panel here last week. One panel member, however, offered a fresh idea for the consideration of black-oriented indie labels.

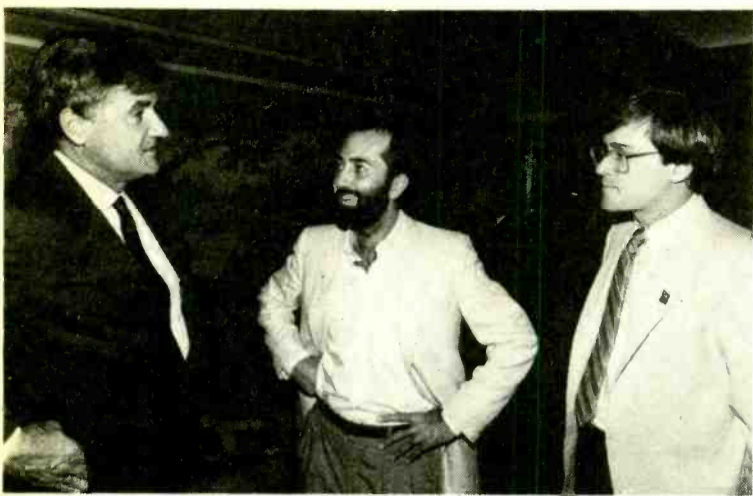
Ewart Abner, BMA president, business advisor to Stevie Wonder and ex-Motown president, noted that such labels as Solar, Total Experience and Motown had signed with major labels for distribution, but maintained their autonomy. "Let's not consider them as having abdicated the game," he said, suggesting that they still be considered independents, using the facilities of one distributor, instead of several, to market their product.

"I submit it may be possible for us to have the best of both worlds," Abner said, "by letting Total Experience, Motown and Solar finance you and distribute your product through the corporate system. We have to be thinking in such ways today. These companies are not Santa Claus; you need to be realistic in approaching your deal, knowing you've got to give a piece to the distributor, but they have what we want: access to the marketplace."

At least one other panel member, Max Kidd, president of the Washing-

ton-based D.E.T.T. and T.E.D.D. labels, saw Abner's proposal as a viable option. Kidd, who is currently negotiating with several majors for either a production or distribution deal, said that if a deal could be structured whereby his labels would maintain their identity, he would forsake the large advance a major could provide for more points on actual sales.

Tom Silverman, president of (Continued on page 70)



THE FOUNTAIN OF YOUTH—A&M president Gil Friesen, left, discusses the label's new contract to market and distribute the Canadian kiddie label Shoreline. Shown with him are Shoreline's owner and children's recording artist Raffi, center, and Shoreline's manager Glen Sernyk.

Producers In Novel Music/Film Tie-In

By SAM SUTHERLAND

LOS ANGELES—Motion picture producers Richard Zanuck and David Brown have joined veteran label executive Alan Livingston in a search for a new recording artist who'll get more than a label deal: The trio plans to build an entire movie project around their find.

Prompting that unorthodox and ambitious goal is Livingston's first novel, "Ronnie Finkelhof, Superstar," scheduled for publication next year by Random House and recently acquired by Zanuck and Brown under their existing production deal with Warner Bros. Pictures, which already has its biggest summer box office hit in another rock drama, "Purple Rain."

Livingston notes, however, that the strategy behind the proposed movie/music package will be unusual in that he, Zanuck and Brown will schedule production of the film to follow completion of the artist's album, which will function as both a soundtrack package and, by merit of its release prior to the movie's rollout, a career debut. The film's producers thus plan to recruit the album's producer as a key figure in the project who will "be involved throughout" the entire project. No label outlet has been selected yet.

Livingston, former Capitol Records president and subsequent chief of 20th Century-Fox's label operations during the mid-70s, will co-pro-

duce the film with Zanuck and Brown. Their involvement followed initial reports that the former Capitol executive was working on the book.

"I've been writing it over the past year," he explains. "It was originally at Harper & Row, which wanted some changes made that we disagreed about. So my agent took it to Random House, who wanted it immediately."

"Dick Zanuck read in a column somewhere that I'd written a book, and called up asking me if he could read it. So I sent it to him first. He got it on a Friday, and called the following Monday." Zanuck wanted partner Brown to see the book, Livingston says, and a deal was struck quickly after that.

He adds that plans also call for a soft-cover version of the book to be marketed side by side with the movie and album. As for how his own years working with musical acts impact on the story, Livingston confirms that there are plenty of behind-the-scenes episodes involving label executives, managers, agents and other industry types. Overall, he concludes, "It's a fairy tale that could happen," recalling that his own experience in working with superstars like the Beatles showed what could happen when a career takes off.

Livingston meanwhile continues to operate his own investment firm, Atlanta Investments, in Beverly Hills.

Execs Of New Vidclip Channels Set For Confab

NEW YORK—High level executives from the three 24-hour music video services scheduled to debut in the next few months will be gathered together for the first time on a single panel at Billboard's sixth annual Video Music Conference, to be held Nov. 15-17 at the Sheraton Premiere Hotel in Universal City, Calif.

The panel, "Seen In The Right Places," to be held on Saturday (17), will feature Les Garland of MTV Networks Inc., Ellen Berkowitz of Turner Broadcasting's Cable Music Channel and Dain Eric of the Discovery Music Network, as well as David Benjamin of "Friday Night Videos," David Cichitira of SkyChannel, David Kellogg of ABC's "Goodnight L.A." and Rick Kurkjian of the California Music Channel. Harvey Leeds of Epic Records will moderate.

"Seen In The Right Places" is one of 11 panels scheduled to be held at the conference, at which topics ranging from how producers can create and preserve relationships to the ways in which record labels can get their clips exhibited will be covered.

(Continued on page 70)

Promoters: Summer Business Disappointing

By PAUL GREIN

LOS ANGELES—Promoters are looking forward to fall and early winter tours by Prince, Culture Club and Daryl Hall & John Oates to make up for a summer season that they generally feel was on the disappointing side.

Also expected to register strongly in the fall are Billy Squier, U2, Sammy Hagar, Lou Reed, the Grateful Dead, Rick Springfield and Barry Manilow.

John Scher, president of New Jersey-based Monarch Entertainment, says summer attendance was down 10%-15% in the Northeast. One problem, in his view: a dearth of touring superstars capable of playing multiple dates or stadiums.

"In the summer of '83, Journey and the Police were both out," Scher remembers. We also had great success with Simon & Garfunkel and Willie Nelson. This summer, there just weren't as many superstar acts

touring, with the glaring exceptions of the Jacksons and Springsteen."

Scher adds that, instead of helping the summer concert picture, the Jacksons' tour may have actually been a drag on it. "With past stadium shows by the Stones or the Who," he says, "the shows would go on sale a month to six weeks in advance, and there would be a gradual taking out of money from the market. But the Jacksons dates took millions of dollars out of the market in a very short time period."

Another problem, in Scher's view: "I think we're starting to see a gradual decline in the numbers of people who go to rock concerts. This year we had enormous success with Kenny Rogers and Diana Ross, artists whose appeal is older than the average 15-to-21-year-old."

One hopeful sign for fall, according to Scher, is a rise in activity for mid-level acts. "For the first time in a while, there are some strong theatre-size shows out," he says, citing Lou

Reed, R.E.M., Beaver Brown, Scandal with John Waite, Stevie Ray Vaughan, the Psychedelic Furs and Romeo Void. "Acts like that who were stretching to try to play arenas or were going out as support acts are now playing 3,000-seaters," he says.

Brian Murphy, head of Los Angeles-based Avalon Attractions, disagrees that it was an off summer. "It was a stronger summer season than last year," he says, "but it wound down early. When the Olympics started, they took the whole view away from the concert industry, and it never really came back."

"The beginning of the outdoor season is very much like the beginning of the baseball season," Murphy notes. "All winter long we sit around and wait for baseball so we can go back to the ballpark. In April, May and June, it's fun, but in July, August and September, you're only there if the team's a winner."

"That's about what we had this year in the concert business. In April,

May and June, acts that we weren't even sure would draw 8,000 people at Irvine Meadows were drawing 15,000. But now we've got shows that I think are very marketable, and ticket sales are way down. I think we're just tapped out. If I had my way, the summer season would be from April to July, and after that we'd stop going outdoors except for stadium shows."

Murphy agrees that the Jacksons' tour hasn't been a plus. "If handled correctly, it would have enhanced the business for summer shows," he says. "But the way it was done, with an announcement days before they were going to play a date, I'm sure it didn't have a positive effect."

Jerry Mickelson, a partner in Chicago-based Jam Productions, says that Lionel Richie, Van Halen, Huey Lewis & the News and Julio Iglesias were especially strong this summer. But he adds that concerts are a harder sell than they were several years ago.

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October Hot Album Releases

Fifteen albums are set for release in October by acts that hit gold or platinum with their last albums, or in the past 12 months. All are single-disk albums listing for \$8.98, unless otherwise designated.

ARTIST	TITLE	LABEL	DATE	FORMAT
Pat Benatar	Tropico	Chrysalis	End of Oct.	Studio
Big Country	Steeltown	Mercury	Oct. 29	Studio
Culture Club	Waking Up With The House On Fire	Virgin/Epic	Oct. 25	Studio
J. Geils Band	You're Gettin' Even While I'm Gettin' Odd	Capitol	Oct. 5	Studio
Al Jarreau	High Crime	Warner Bros.	Oct. 29	Studio
Joan Jett & the Blackhearts	Glorious Results Of A Misspent Youth	MCA/Blackheart	Oct. 1	Studio
Madonna	Like A Virgin	Sire	Oct. 29	Studio
Steve Miller Band	Italian X-Rays	Capitol	mid-Oct.	Studio
Paul McCartney	Give My Regards To Broad Street	Columbia	Oct. 18	Soundtrack/ \$9.98
Willie Nelson	Songwriter	Columbia	Oct. 4	Studio
Teddy Pendergrass	Greatest Hits	Philadelphia Intl.	Oct. 31	Hits
REO Speedwagon	Wheels Are Turning	Epic	Oct. 31	Studio
Barbra Streisand	Emotion	Columbia	Oct. 4	Studio/\$9.98
Toto	Isolation	Columbia	Oct. 18	Studio
Hank Williams Jr.	Rare Takes & Radio Cuts	Polydor	Oct. 18	Studio



CAUSE TO CRY OUT LOUD—After performing at the NAB/NRBA Radio Programming Conference in Los Angeles, Melissa Manchester listens as MCA Records president Irving Azoff, right, and executive vice president, marketing and promotion, Richard Palmese, announce the artist's long-term contract with the label.

Executive Turntable

In Billboard's New York chart department, Kathy Gillis is upped to dance chart coordinator. She was with Billboard's Record Source International (RSI) department.

Record Companies

PolyGram makes a series of appointments in New York. Derek Shulman is upped to vice president, a&r, rock division. He was director of that department. Bill Levenson is named a&r manager, rock division. He was the division's manager. George DeVito is tagged as director of PolyGram Special Products. He was the department's manager. And Derry Johnson Jr. is named Gulf regional promotion manager, urban contemporary/black music division. He was director of marketing at Target Marketing Inc.



Shulman



Levenson



Spencer



Douglas

Karen Sherlock Spencer is upped to international manager for Motown in Los Angeles. She was international and video services manager. John Douglas is named director of promotion for the Fiction label in North Hollywood, Calif. He continues as vice president of production. Dave Wheeler is upped to marketing director at RCA Nashville. He was sales director.

CBS makes three appointments in New York. Steve Backer is named director of college marketing. He had been college marketing manager since 1982. Patty Mahon is appointed associate director of product planning for Columbia. She has held various posts for the label since 1972. And Barry Levine is named director of point-of-purchase marketing for CBS. He was associate director of college marketing. In Burbank, Stephen McBeth is named director of domestic sales and marketing for Disneyland/Vista Records. He was the label's marketing manager. Chuck Offutt is named vice president of marketing and promotion for American Dream Records in Westbury, N.Y. He was with CBS.

Publishing

In Port Chester, N.Y., Laura Ritter moves up to general manager of Cherry Lane Music Publishing. She was assistant to the president of Cherry Lane's print company. Sandy Miller leaves the Harry Fox Agency in New York, where she was head of the tv licensing department, to pursue other interests.

Video/Pro Equipment

Paul Foster is upped to president of RKO HomeVideo in Los Angeles. He was vice president. Ruth Robinson assumes a new post as senior producer, West Coast, for MTV Networks in Los Angeles. She was music editor at the Hollywood Reporter. Mike Watts joins Virgin Video in London as managing director. He was Chrysalis' managing director. In Burbank, Bernard Paul Vanderfin is upped to vice president of finance and administration for RCA/Columbia Pictures Home Video. He was director of accounting and operations for Columbia Pictures Home Entertainment.

VCA Teletronics, New York, appoints Don Cuminale audio maintenance engineer. He was a studio technician at Mediasound. Michael Reinert is named director of video operations for Rowe International in New York. He was with the law firm of Baugarten, Swiedler & Waxman. Roland Blackway joins PSI Video, New York, as production supervisor. He was with Marlboro Marketing Inc.

Richard Burkett resigns his post as president and chief executive officer of the ElectroSound Group in Hauppauge, N.Y. A replacement has yet to be named

(Continued on page 61)

Labels Ready Big Holiday Salvo

Continued from page 1

"Isolation" is Toto's followup to "Toto IV," which won Grammys for album and record of the year in 1982 and generated five chart hits. "Broad Street" is the soundtrack to McCartney's long-awaited musical feature. Its equivalent list is \$9.98.

Culture Club's third album, "Waking Up With The House On Fire," is due Oct. 25 on Virgin/Epic. The group's last album, "Colour By Numbers," logged 30 weeks in the top 10 and generated four top 20 hits.

Benatar's "Tropico" is due late in the month on Chrysalis. The singer's last five albums have all topped the million sales mark. And REO Speedwagon's "Wheels Are Turning" is set for release Oct. 31 on Epic. The group's last album, "Good Trouble," went top 10 and platinum two years ago, but still did much less well than its prior release, "Hi Infidelity," the best-selling album of 1981.

October's top non-CBS release is Madonna's second album, "Like A Virgin." Madonna's first album went

platinum and this week enters the top 10, more than a year after its release.

EMI distribution also has two key releases set for October: the Steve Miller Band's "Italian X-Rays" on Capitol and the J. Geils Band's "You're Gettin' Even While I'm Gettin' Odd" on EMI America. Both acts went platinum with their last studio albums ("Abracadabra" and "Freeze Frame"), though they did less well with live followups.

Three acts that stopped at gold with their last release will be trying to make it back to platinum. Joan Jett & the Blackhearts' "Glorious Results Of A Misspent Youth" is due Monday (1), to be followed by Willie Nelson's "Songwriter" Thursday (4) and Al Jarreau's "High Crime" Oct. 29.

Three other acts that hit gold last time out will aim to do as well with their new releases. Hank Williams Jr.'s "Rare Takes & Radio Cuts" is due Oct. 18, followed by Big Country's "Steel Town" on Oct. 29 and Teddy Pendergrass' "Greatest Hits" on Oct. 31.

Christmas albums due in the month are Barbara Mandrell's "Christmas At Our House" on MCA and the Carpenters' "An Old Fashioned Christmas" on A&M. The latter album contains previously unreleased tracks recorded before Karen Carpenter's death last year. The Carpenter's last Christmas album, "Christmas Portrait," went gold.

Two name pop acts are set to debut on Geffen Oct. 29: the Sylvers and Eric Carmen. Also due through Warner Bros. distribution is Laurie Anderson's "United States Live," a five-record set listing for \$29.90.

Top black music releases include Chaka Khan's "I Feel For You" and "Apollonia 6," both due Monday (1) on Warner Bros., and Ashford & Simpson's "Solid," due Oct. 12 on Capitol. Also, MCA/Constellation has set an Oct. 16 release for the Rev. Jesse Jackson's "Our Time Has Come," containing his address to this year's Democratic National Convention.

FIRST INTERNATIONAL FESTIVAL

Vidclip Contest In St. Tropez

NEW YORK—About 900 executives, video producers, directors and artists have registered for the Oct. 9-11 first International Music Video Festival of St. Tropez.

The list includes representatives from more than 250 firms from 15 countries around the world, including over 100 North American corporations.

Clips registered in the festival competition now reportedly number in excess of 400, with 200 American music video clips currently registered.

Panels on a variety of subjects are also scheduled, covering topics that include production, advertising and marketing of music video, and European and American outlets.

Among the members of the panel which will be judging the St. Tropez

clips will be Rolling Stones bassist Bill Wyman, video director Tim Pope, record producer Trevor Horn and Australian music video expert Donnie Sutherland.

American companies so far registered include MTV Networks Inc., A&M Records, CBS/Fox Video, RCA Video Productions, GASP! Productions, Geffen Records, Home Box Office, Rockamerica Video, Telegenics, Warner Bros. Records, The Disney Channel, Columbia Records, MCA Records, Chrysalis Records, Arista Records, Dancing Buffalo Productions, Picture Music International, A&M Video/IRS Video, PolyGram Records, Sony Corp., Henson Associates, Media Home Entertainment and MGM/UA Home Video.

Billboard will be sponsoring two panels at the festival on the morning

of Oct. 11. Video editor Tony Seideman will be moderating both, the first of which will deal with payments for video clips and exclusivity, and the second with the rights of video clip makers and how they should best be protected.

Executives currently scheduled to appear on the panels include RCA Video Productions vice president of business affairs Arnie Holland, Elektra Records vice president of creative services Randy Edwards, Sony Video Software Operations director John O'Donnell, and Mike Green, vice president and general manager of The Atlanta Music Channel.

Entries for U.S.-made clips have been closed off. For more information on the conference, those interested can call John Nathan at (212) 223-0044.

In loving memory
of
IRWIN SCHUSTER

a great music man
a great man

We will miss him very much.

 **chappell/intersong** 
music group - usa

First Domestic CD Plant Opens New CBS/Sony Factory Gets To Work In Terre Haute

By IS HOROWITZ

TERRE HAUTE, Ind.—Ribbon-cutting ceremonies at Digital Audio Disc Corp., the plant set up jointly by CBS Inc. and Sony, symbolically launched the era of domestic Compact Disc manufacture here on Sept. 21.

Being packaged at the final stage of the new plant's production line were finished CDs due for shipment to MCA, Motown, A&M, Arista, Chrysalis, Fantasy and GRP, among others, as well as product bearing CBS logos. Actual production has been underway at the plant since the first week in September.

Six presses are installed in the Digital Audio plant, although all are not yet in production modes. They will be capable of turning out 300,000 CDs a month by year's end on a three-shift basis, says Jim Frische, vice president and general manager. Supporting editing and mastering facilities are all operational, he adds. The current employee roster numbers about 100.

Its expansion rate will depend on how fast CD marketing activities proceed, said Walter Yetnikoff, president of the CBS Records Group, who was among a number of industry and political VIPs at the ceremonies. He also noted that developmental work was underway on a CD format that would be capable of projecting still pictures along with audio content.

"We can cope with the market," says Frische, who explains that expansion will come in stages as demand warrants. Present clean-room facilities allow the addition of another nine presses, he says, but the plant itself provides space for the eventual installation of 24 presses. "And then we have 20 acres of land here, so new

facilities can be built."

Portions of incoming orders may be handled by the CBS/Sony plant in Japan, and the amounts pressed here or abroad will depend in part on release and quantity requirements. The Japanese facility is now turning out about a half million CDs a month, Frische says, and is also slated for expansion. Identical technology is utilized in each plant.

A tour through the new plant provided behind-glass glimpses of mastering, molding and quality control procedures. Robotic technology is in evidence, and relatively few people are in attendance at machines—that is, until one gets to the packaging tables. There, hand labor is the norm as personnel pick and insert product in either blisterpack or six 6- by 12-inch cardboard containers.

Packaging will remain labor intensive until containers are standardized and demand reaches proportions that will support the development of automation equipment, says Frische. Several different approaches to packaging are now being studied.

Indiana Gov. Bob Orr, one of the speakers present at the opening ceremonies, noted that the state and a local industry group are providing \$400,000 for a training package for new employees. By the end of the year, the number of those working at the plant should number 150.

Tax abatement concessions also made the choice of the site more attractive for the CBS/Sony venture. The plant, which represents an investment of \$21 million, occupies the space formerly used by the CBS injection molding and tape duplicating plant here. It is situated near the giant Columbia Record Club facilities.

To commemorate the plant

launch, CBS designated the Bruce Springsteen album "Born In The U.S.A." as the first CD to be made in the States. Also issued commemoratively was a CD sampler of original recordings from the Edison archives, produced by Sony in conjunction with the Edison National Historic Site.

Others participating in the ceremonies included Norio Ohga, president and chief operating officer of the Sony Corp.; Toshio Ozawa, chairman of CBS/Sony Inc. and president of Digital Audio Disc Corp.; and Michael Schulhof, director and chairman of strategic planning, Sony Corp. of America.



FRESH OUT OF THE OVEN—Employees at the newly opened CBS/Sony Compact Disc plant in Terre Haute, Ind. place a thin layer of aluminum over the mold's pitted surface which reflects the CD player's laser.

Chartbeat

Richie, Prince Set More Records

By PAUL GREIN

Lionel Richie this week becomes the first artist in the history of the pop chart to keep at least one single from the same album in the top 40 every week for a full year.

What's more, Richie accomplishes this feat on the black and adult contemporary charts as well as the pop charts.

This run began the week of Oct. 1, 1983, when Richie cracked the top 40 with "All Night Long (All Night)." It has continued uninterrupted through three followup hits from "Can't Slow Down": "Running With The Night," "Hello" and "Stuck On You."

Michael Jackson came up one week short of accomplishing this feat with his "Thriller" album. Except for a one-week gap the week of Oct. 22, 1983, Jackson was represented in the top 40 with at least one single from "Thriller" every week from Nov. 13, 1982 to Dec. 24, 1983.

Richie's top 40 streak is likely to be extended with the release this week of a fifth single from the album, "Penny Lover." Airplay for the new hit is also likely to keep "Can't Slow Down" in the top 10 for five more weeks, which would give the album a full year in the top 10.

Not to be outdone, Prince holds at No. 1 on the pop album chart for the 10th straight week with the "Purple Rain" soundtrack. That puts it in a tie with "Footloose" as the longest-running No. 1 soundtrack of the year. It also makes it one of the six longest-running No. 1 soundtracks of the past 20 years, trailing "Saturday Night Fever" (24 weeks), "A Hard Day's Night" (14 weeks), "Mary Poppins" (14 weeks) and "Grease" (12 weeks).

With 10 weeks on top, "Footloose" and "Purple Rain" stand ahead of "Help" and "The Graduate," both of which had nine weeks at No. 1.

Prince's "Let's Go Crazy" single also moves up to No. 1 on this week's black chart, a week after hitting No. 1 on the pop and dance/disco charts. "When Doves Cry" also topped all three charts a few months ago. Only one other artist has topped the pop,

black and dance charts with two different hits. We won't tell you who it was; we'll just tell you that the hits were "Billie Jean" and "Beat It."

Prince could be headed for his third triple crown winner: the "Purple Rain" title track enters the pop chart at number 28, after being heavily played as an album out for the past three weeks.

(Our thanks to Reggie Bryant of Americus, Ga. for the info. on Lionel Richie).

★ ★ ★

Staying Power: Even though we're in the final quarter of 1984, fully half of the albums in the top 10 on the pop chart were released in 1983.

"Madonna" (Sire), which finally cracks the top 10 this week in its 58th week on the chart, entered the chart on Sept. 3, 1983 followed by Huey Lewis & the News' "Sports" (Chrysalis) on Oct. 8, John Cafferty & the Beaver Brown Band's "Eddie & the Cruisers" soundtrack on Oct. 15, Lionel Richie's "Can't Slow Down" (Motown) on Nov. 12 and the Pointer Sisters' "Break Out" (Planet) on Nov. 26.

In addition, two other albums in the top 15 first hit the chart in '83 Night Ranger's "Midnight Madness" (Camel/MCA) debuted on Nov. 19, followed by Cyndi Lauper's "She's So Unusual" (Portrait) on Dec. 24.

Western Merchandisers: More Details Of Settlement

LOS ANGELES—Court data provided in a recent story concerning the settlement of suits involving Western Merchandisers, Amarillo, Tex., and three Texas industryites, Tom Sims, Ron Peebles and Keith Dubbs, failed to include related litigation wherein Western Merchandisers was the plaintiff (Billboard, Sept. 1).

The exact amount of the settlement to the three men was not in excess of \$2 million, but rather set fourth an immediate payment of \$1 million by cashier's check and a five-year promissory note for \$750,000 at 10% interest.

The settlement resulted in a dismissal of all lawsuits and a release of the judgment entered in favor of Peebles and Dubbs against Record Town of Houston Inc. and RTH Inc., including a dismissal of the appeal of that judgment filed by RTH. In Dallas-filed complaints against Sims, Peebles and Dubbs, Western Merchandisers and RTH alleged that the

These seven albums include both sleeper hits and albums that have been strong sellers since their release. "Eddie & the Cruisers" is the most dramatic sleeper: It rode the chart for 13 weeks last fall and then disappeared until two months ago, when it came back stronger than ever. (Much stronger: The album peaked at number 47 the first time around.)

The Night Ranger and Pointer Sisters albums are also sleepers which survived the shaky starts of unsuccessful first singles. The first Night Ranger single, "(You Can Still) Rock In America," stalled at 51, the first Pointers single, "I Need You," peaked at 48.

The other four albums have all been consistent sellers, fueled by a string of hit singles. The Huey Lewis and Lionel Richie albums have each produced four top 10 hits; Lauper's album has yielded three, and Madonna's has spun off two, with "Lucky Star" this week following "Borderline" into the top 10.

The fact that nearly half of the top 15 albums this late in the year are 1983 releases underscores the greater longevity being enjoyed by current hit product. It also shows that it's now possible for an album to survive a failed first single, whereas in the past, an album would likely fall apart under such a blow.

three men had dissipated the assets of Record Town Inc., Record Town of Houston and Galaxy Sales; that as business officers of the same firms, the three had usurped business opportunities from these companies; that the three had set up Benchmark Distributing as a firm to compete directly with Galaxy; and that they had used Benchmark to acquire record merchandise stolen or embezzled from WM.

The original story failed to note that the employment grievances complained of by the three men in their lawsuits all arose as a result of activities conducted in June, 1979, prior to the purchase of stock by WM, which in December of that year purchased a majority portion of RTH stock. The settlement also included issues concerning the valuation of stock held by Sims, Dubbs and Peebles in RTH and RTI. The threesome owned 46% of RTH stock and 35% of RTI shares when WM became majority stockholder.

Heated Words On Piracy At Video Retailers' Meet

By EARL PAIGE

ANAHEIM—A Video Retailers Assn. (VRA) conference here last Tuesday (25) aimed at helping home video retailers develop a sales market evolved instead into a focus on piracy, as dealer delegates and vendors exchanged heated views.

An estimated 100 attendees, some from as far away as Washington, Oregon and Idaho, heard one delegate charge Paramount's Mel Harris with having "his head in the sand" in claiming no reported bogus U.S. versions of "Indiana Jones And The Temple Of Doom."

Both Harris and Bob Klingensmith, the latter also from Paramount and a panelist along with Rand Bleimeister of Embassy, Cort Shannon of Karl Video, Wendy Moss of I.V.E., Jack Silverman of Continental Video and Mike Weiss of King Of Video, fought off dealer complaints surrounding Hollywood's "slow action" on piracy. "It's your responsibility, too," Klingensmith pointedly told the delegate who was arguing with Harris.

Harris told the group that Paramount has its own "Marshal Dillon" or full-time investigator, and that thanks to coding that identifies each print as to the theatre projectionist, a person in a Detroit suburb has been "put in jail. We're using helicopters and infra-red cameras," he continued. "This is not a small business."

The concentration on piracy came nearly two hours into the meeting, forcing moderator Ron Conklin of the year-old suburban Sacramento-based VRA to close off questioning.

The topic was ignited when John Pough, vice president of the Video Software Dealers Assn. (VSDA), argued that studios "should bring civil action" to speed piracy cases.

Pough said he intervened a few years ago when Mike Weiss, then a Chicago retailer, "had his life threatened." Pough said an FBI agent described "an 18-month investigation involving \$32 million in pirated product, one murder and possibly two more, with the accused getting off with a six-month suspended sentence and a \$25,000 fine."

Klingensmith pointed to recent success in prosecuting pirates, noting that there was a time last year when video piracy was considered "the lowest quality of crime." Agreeing that the legal process is "laborious," Klingensmith said, "We can't put a horse head in everybody's bed."

From the dais, Weiss acknowledged Pough's description of the situation but said, "It was the fault of the DA; it [piracy prosecution] was not glamorous, not political." Weiss was once allied with Pough in a trade group, prior to VSDA's formation.

Most questions on sale of product had to do with the lack of guaranteed returns. Shannon said Karl is offering a 30% "return for credit," and Klingensmith added that Paramount's recently reduced promotion involving 25 gift movies has "a 20% stock balancing."

All panelists hit hard on re-educating the home video dealer to create a sale market. Perhaps most persuasive was Jack Middleton, the only retailer

(Continued on page 61)

For The Record

Vestron Video says it has sold about 800,000 copies of "Making Michael Jackson's Thriller" worldwide, rather than the lesser figure reported in a story in last week's issue. According to Vestron, some 500,000 units have been sold in the U.S.

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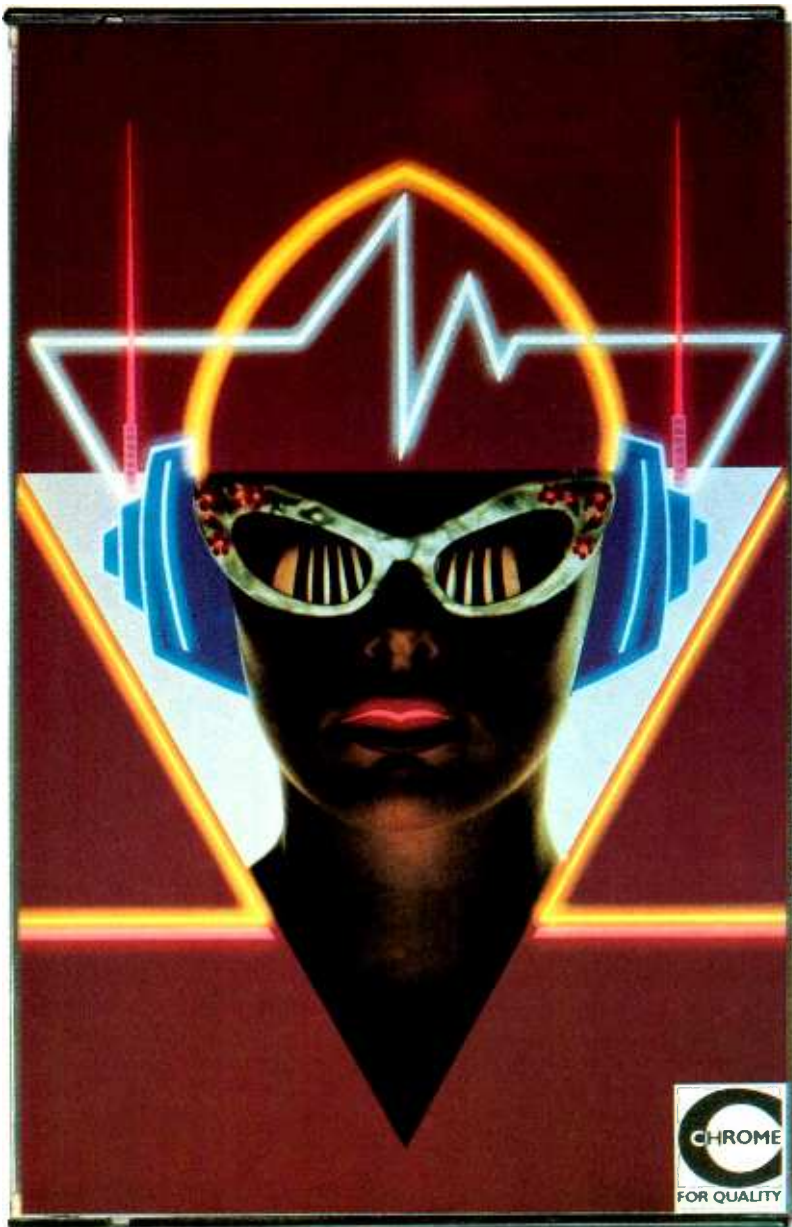
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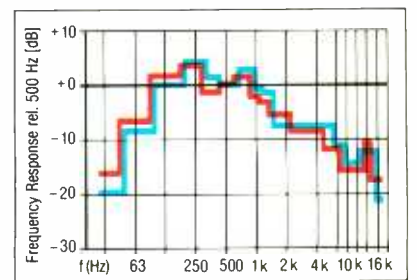
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PUBLISHERS FIGHT BACK ON LEVY

German Tape Companies Blasted

HAMBURG—The German Music Publishers' Assn. has accused tape manufacturers here of dishonestly misleading the public in their efforts to avert introduction of a blank tape levy.

Commenting on the companies' claim that the planned levy will increase blank videocassette prices from \$7 to \$13, the association's managing director, Hans-Henning Wittgen, notes: "This is wrong, and the tape industry knows it is." In reality, he says, the levy will be only 10 cents an hour for videotapes, and a

mere three cents an hour for audiocassettes.

Wittgen has also attacked the postcard campaign by a syndicate of nine major manufacturers urging members of the public to write in protest against the proposed levies. The campaign, he says, is an abuse of the economic power of the multinationals, designed to confuse consumers, and should be stopped immediately.

The view of the publishers' group is that the West German government is only trying to offer rights holders a moderate compensation for the fact that blank tapes are widely used to copy their works free of charge. Such copying has already reduced the incomes of composers, lyricists, publishers and record companies by more than 30% and put in jeopardy many jobs in the industry, the publishers maintain.

Erich Schulze, chairman of copyright society GEMA, supports these arguments. "There is no question of an impending doubling of prices for videocassettes in Germany, as some manufacturers would have the public believe," he says. The bill under discussion in Parliament would provide modest compensation after years of painful losses, Schulze says.

Schulze says the government must act swiftly to avoid further damage to the entertainment industry as a whole. Consumers can console themselves with the good news that the hardware levy on VCRs is to be reduced to a flat \$5, and the levy on audio equipment to 65 cents.

Europe-wide sales of blank audiocassettes are expected to rise slightly this year, reaching 296 million compared with 1983's total of 284 million.



SAUL'S FIESTA—WEA Europe chief Siegfried Loch, left, congratulates WEA Spain's new managing director, Saul Tagarro. Formerly the head of Hispavox, Tagarro joined WEA Spain earlier this year as general manager.

Ertegun Praises WEA U.K.'s Resurgence

By NICK ROBERTSHAW

LONDON—WEA's U.K. operation has been transformed from "a problem area" into one of the major's most successful companies in the space of a year, according to WEA International president Nesuhi Ertegun.

Speaking at the company's annual U.K. sales conference in Bournemouth last month, Ertegun said the last 12 months had witnessed "a fantastic change. What (WEA U.K. chairman) Rob Dickins has done is absolutely extraordinary.

"The English company is the talk of WEA International," he continued. "Great Britain is no longer a problem area; it is one of our best companies."

Worldwide, Ertegun said, WEA has been having a very good year, "maybe better than any of us had a

right to expect. The company is lean and strong, and we have the highest quality of executives."

Echoing this view, Warner Bros. Records vice president Tom Ruffino told the conference: "This has probably been the greatest year to date for WEA International and Warners International. The leadership is obviously solid, and your efforts have been phenomenal."

Opening the sales meet, Dickins said the national company had gone from the third division straight into the first and was now a top choice for artists and managers. "Big companies are often adversely compared with independents," he noted, "but companies are simply people. I like to think that we have the heart of an independent and the muscle of a major, giving our artists both care and concern with every release."

Major international acts like ZZ Top, Laura Branigan and Prince had been broken and would provide not only the successes of today but the catalog of the future, Dickins said. "On the U.K. side we have been lacking this for too many years," he continued. On the WEA U.K. label, such artists as Howard Jones, Matt Bianco, Aztec Camera and Everything But The Girl have been successfully marketed, and a series of tv campaigns for both new and established albums is planned.

Conference attendees included guest delegations from Scandinavia, Holland, Ireland, Greece, Portugal, Israel, the U.S. and WEA International. The latter's vice president of European operations, Siegfried Loch, paid tribute to the achievements of the last 12 months and said the U.K., Sweden and West Germany were all in the race as the most successful WEA operations of the year. Manfred Bormann, vice president for product administration, reviewed past successes and future projects involving acts from Australia, Canada, France, Holland, West Germany, Italy, Spain, Japan and elsewhere.

Atlantic senior vice president Phil Carson reported that the label was way ahead of international targets. He praised WEA U.K.'s work in breaking Laura Branigan and dwelt on the continuing popularity of heavy metal, with WEA acts AC/DC, Motley Crue and Van Halen at the forefront. "When Nena's 99 red balloons have all burst and Frankie has been sent back from Hollywood," he joked, "there will still be heavy metal rock'n'roll."

Elektra/Asylum international vice president Bill Berger expressed appreciation for the efforts of WEA's U.K. salesmen and revealed plans to expand the London office.

German Study Sees Jump In Europe Videotape Sales

HAMBURG—Europe-wide sales of blank videocassettes, currently around 100 million units annually, will rise to 220 million by 1988, according to a survey published here.

With VCR penetrations of 16% and 25% respectively, West Germany and Britain are the largest markets for blank videotape, the survey finds. Although they only account for 36% of all European VCR households, two-thirds of the continent's blank cassettes are sold there.

In West Germany, the survey predicts, 1983's total of 26 million is expected to increase by more than 30% this year to 34 million, while in the U.K. a more modest increase of 12% should lift last year's 25 million total

to 28 million.

Restrained optimism is the keynote of the hardware market in West Germany, where overall sales are projected to top five million machines by year's end, giving a penetration of around 20%. Research by the German Video Institute shows that first half deliveries this year totalled 630,000 units, though not all were sold during that period. The arrival of hi fi video recorders is expected to boost second half sales.

VHS machines should reach a 74% market share in Europe by the end of the year, with Beta taking 18% and Philips V2000 the remaining 8%, according to the survey.

MUSIC COMPOSING PACKAGE OFFERED

Island U.K. Computer Arm Bows

LONDON—Island Logic, the computer software arm of Island Records, has been launched here with a music composing package as its first offering. EMI will handle sales and distribution.

Described as "the most advanced micro-based music program on the market," The Music System (TMS) goes on sale later this month. Priced around \$33, it will be available as two cassette packages or on two floppy disks. It is designed for the best-selling BBC 'B' microcomputer and comprises five elements: editor, keyboard, linker, printout and synthesizer, plus an additional song and sound library.

The program, developed in cooperation with British software house SYSTEM, will be available in other versions for different computers by

early next year, when a version for the Commodore 64 will be launched in America. It is designed to allow even novices with no musical knowledge to compose, display, play back and print their own music.

Island Logic's managing director, former rock photographer Adrian Boot, says the company aims to innovate, not imitate, and intends to create "software that combines entertainment with intelligence. We are not in the business simply to re-create Pac-Man." An 11-person research team is currently at work on a range of new software projects.

The BBC 'B' computer received a major boost here recently with news that the Boots The Chemist retail chain will establish 22 "Acorn Centers" in its stores around the country, "to exploit the developing

serious-hobby segment of the market by offering BBC 'B' and Electron computers and peripherals." Computer selling space in another 280 Boots stores has been doubled, and 120 extra computer consultants have been taken on.

But the autumn's key development in the U.K. home computer market has been the arrival of the much-heralded MSX "people's computer" format, made available simultaneously here by eight manufacturers, including Hitachi, JVC, Sanyo, Toshiba and Canon. By year's end, more than 20 firms are expected to be selling MSX machines, and many software companies here are preparing entertainment, educational and business software. The system has been hailed by Japanese backers as a potential world standard.

PolyGram Leads Field In British Classical Awards

LONDON—PolyGram-owned labels dominate this year's Gramophone Record Awards, given by the prestigious British classical music magazine for outstanding recordings released between last June and this May.

Record of the year, selected by Gramophone critics, is Deutsche Grammophon's recording of Mahler's Ninth Symphony with Herbert Von Karajan and the Berlin Philharmonic, which also takes the award in the orchestral category. DG's issue of Beethoven's Piano Sonata No. 29 played by Emil Gilels has been named instrumental recording of the year. An album of Bach's chamber music by the Cologne Musica Antiqua ensemble, on the Archiv label, wins the early music (baroque) section.

Philips has two winners with Mozart's Requiem (choral category) and Richard Strauss's Four Last Songs (solo vocal category). Decca carries

off the operatic award for a performance of Janacek's "Jenufa" conducted by Charles Mackerras.

Other awards go to ASV for an album of Beethoven's late quartets by the Lindsay Quartet (chamber category), to CBS for Murray Perahia's account of Mozart's Piano Concertos Nos. 15 and 16 (concerto category), and to RCA for a selection of 20th Century string quartets played by the Arditti Quartet (contemporary category).

EMI's HMV label wins recognition for a recording of Dunstable's Motets by the Hilliard Ensemble (early music, medieval and renaissance) and for a collection of lieder by Brahms and Schumann (historical). Finally, independent label Chandos takes the award for engineering and production for an album of Bax's Fourth Symphony and the tone poem "Tintagel," while the dell'Arte issue of Beethoven piano sonatas wins the historical (non-vocal) section.

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Vol. 96 No. 38.

Commentary

Mediating The Greed Game

By PAUL B. UNGAR

To those who might engage the services of a lawyer for the purpose of negotiating entertainment industry contracts, permit me to spin a tale which illustrates how not to use an attorney while simultaneously increasing the client's legal costs by quantum proportions.

Enter Mr. Producer, Ms. Artist and my client, Mr. Megabucks. Producer had introduced Artist to Megabucks at a party, and their vibes were immediate and wonderful. Megabucks thus decided to invest his hard currency in a dream combining Artist's talent and Producer's creativity. Off they traipse to a studio, where Producer merrily spends Megabucks' money recording Artist's tunes.



Ungar: "Use your lawyer efficiently."

their first act.

At Megabucks' suggestion, they have now come to my law office for a consultation on a summer's Friday afternoon. I review their proposal with but minor comment, and compliment the sense of fairness each has maintained despite their years of collective dues paying. At their request, I agree to draft the necessary paperwork for a set fee.

I send them home to enjoy the weekend and to bask in peace and harmony, reminding them to pick up the contracts on Tuesday. I ride into the New Jersey sunset to enjoy my weekend, secure in the knowledge that Monday will find me earning an honest dollar or two.

On Monday morning my secretary bursts ashamed into my private chambers as I'm about to scribe the deal. Megabucks and Artist are outside insisting that I see them without an appointment. Methinks it must be serious, so in they are shown.

It seems they've had a tiff with Producer, which has disturbed their weekend bliss. He has demanded Artist's management, the accompanying 25% commission of Artist's gross income, an additional 10% of Artist's gross as a finder's fee and, of course, his one-third net share of recording and publishing monies.

Megabucks and Artist now inquire whether my New Jersey acquaintances include any who specialize in kneecap rearrangement. Notwithstanding temptation, I suggest instead that all parties meet so as to arrive at some mutually acceptable compromise.

Megabucks and Artist insist that everyone's own attorney be present as well. I remind them of my hourly fee for contract negotiations. At the meeting later that day, nothing is resolved through several hours of screaming.

After more meetings Tuesday, Wednesday and Thursday, the other lawyers and I finalize a series of agreements between our respective clients. The combined effect of these agreements is identical to the clients' proposal of last Friday.

Equity has prevailed, but with a slight addition: 20-some extra hours of billed negotiation time. I hand my invoice to Megabucks and he contemplates another contract—this one on the lawyers' lives.

What caused these characters to spend eight or nine times more than they should have for legal services? Instead of having an attorney merely review and draft a proposal which they negotiated themselves using their business experience, they decided to play the Greed Game. It is a game which inevitably concerns two basic issues: the division of net profits, and creative control, as evidenced in this case by the dispute over management.

'Ultimately, the decision to haggle or walk from the deal is the client's'

But these issues are not legal issues and are not necessarily handled best by attorneys. Before I'm tarred and feathered by my brothers and sisters at law, I suggest that the client consult an entertainment attorney if unsure of reasonable industry parameters or of what options are available.

However, the decision of whether to haggle or walk from the deal is ultimately the client's. It is best based upon the attorney's advice and the client's own gut perceptions of his or her proposed associates.

So like every good fable, my story ends with a simple moral: Use your lawyer efficiently to negotiate the many other non-Greed Game issues which arise in entertainment contracts, such as accounting procedures, royalty calculations, taxes, indemnification and cross-collateralization. There's more than enough legal work involved to keep the gas tank full in his or her BMW.

Play the Greed Game if you so desire, but don't play in your counselor's office, lest the final score be: lawyer wins, you lose.

Paul Ungar is a member of the New Jersey and New York bars and practices entertainment law associated with the law office of Kendall Minter in Manhattan.

Letters To The Editor

Applause Is Better

Having spent much of the last 12 years working rock'n'roll shows from backstage, above-stage, etc., it's been a long time since I sat in an audience and watched a show. Now I know why.

Recently, I attended a Billy Squier concert in New Haven. My first clue that things had changed with respect to the basic audience structure was when I saw people dropping beer bottles onto other people's heads, especially when the people being dropped on were policemen.

Ratt was the opening act, and security seemed pretty tight. But when Billy Squier came on, everything began to go a little strange. I was in the second row, but found myself having to stand on my chair for the remainder of the show when rows 14 to 30 decided to storm the stage. Where was security?

I do believe in rock'n'roll as a participation sport—one of my two favorites—but come on. If someone wants to sit down front, let them buy those tickets. However, the most disturbing thing was not that many of us had to stand on our chairs. It was the number of things being thrown (not tossed, but aimed for direct hits) at the band, and unfortunately, at Billy. These were not just soft things like the inevitable lingerie, but lighters, tennis balls, shoes, etc.

I saw Billy take two direct hits without so much as changing stride, but the look on his face was not of a man having a good time. Physically attacking the band as a means of expression seems a bit extreme.

Somewhere along the way, we seem to have lost our sense of who those people on stage are, and why they are there. Putting that kind of energy

into a show night after night is not easy, no matter how dedicated one is. And having music and shows you sweated months over be dismissed as "Saturday Night At The Fights" has to be a little disheartening.

It would seem relatively easy to let a performer know he's appreciated. Listen to them. If they want to do a ballad, let them. If they want to rock you till you drop, let them—everybody wins. Then, put your hands together and instead of using them to throw things, just applaud. Nothing sounds, or feels, better to a performer.

Elizabeth Chapin
Darien, Conn.

Lay Off Top 40

I've heard, one time too many, record producers and store owners crying that there's not a whole lot of variety in today's top 40 formats (latest gripe: Michael Morrissey, Commentary, Sept. 8).

Let me make one thing perfectly clear. We, the radio audience of America, along with our program directors, have picked the songs we like to hear on radio by putting them on the charts with requests and sales. It's as simple as that. If an album contains only one good song, that's the fault of the artist, not radio.

Nowadays, most good hit stations program a large enough variety of songs to keep the format interesting (I cite WHTT in Boston as a perfect example), and that's good enough. No need to clog the airwaves with a lot of album tracks and progressive garbage. The hits on the charts are there because they're good songs.

So keep on producing and promoting your mindless acts. Keep on selling them in your stores. But

lay off top 40 radio.

Jamie K. Branson
Dorchester, Mass.

Fishing For Compliments

Regarding your recent article on ticket services in Toronto (Billboard, Sept. 8), we wish to advise that Bay Area Seating Service (BASS) is not connected in any way with Best Available Seating Service (Bass) from Toronto.

Ticketing practice in Northern California is substantially different from that indicated in your article in the Toronto area. Most of our promoters allow for the best seats to go on sale to the public, although these seats are the first to be sold on any computerized system.

Our own telephone service has an enviable record. On average, calls are answered within 30 seconds over 80% of the time, and within one minute 90% of the time. There are occasions on the opening of ticket sales to a very hot show when lines do get tied up. We try to clear those lines as rapidly as possible, usually within an hour or so. Tickets go on sale through the phones and at our 50 ticket centers at the same time, so that everyone has equal access to the best available seats.

From time to time, a defective telephone line will cause a ticket center to be inoperative, and on rare occasions our equipment at the center does malfunction.

We mention all this so that your readers will not anticipate the same kind of problems in Northern California from BASS that were described in your article concerning Toronto.

David M. Mendelsohn
Bay Area Seating Service
Oakland, Calif.

Articles and letters appearing on this page serve as a forum for the expression of views of general interest. Contributions should be submitted to Is Horowitz, Commentary Editor, Billboard, 1515 Broadway, New York, N.Y. 10036.

STOP...

NEW JEFFREY OSBORNE SINGLE AND ALBUM HITTING HOT AND HEAVY... **STOP**... NC SURPRISE AFTER FOUR MULTI-FORMAT HITS FROM HIS GOING-PLATINUM "STAY WITH ME TONIGHT" PACKAGE... **STOP**... JEFFREY RETURNING TO SOLID GOLD AND SOUL TRAIN... **STOP**... NOW ON 50-CITY CONCERT TOUR... **STOP**... NEW PROMO VIDEO TAKING HIM EVERYWHERE ELSE... **STOP**... MUST STOP TO THANK RADIO AND RETAIL FOR NON-STOP SUPPORT
DON'T STOP.

JEFFREY OSBORNE

DON'T STOP



The first single (AM 2687) from his brand new album (SP 5017). Coming soon... the 12" extended re-mix of "Don't Stop" (SP 1211).

Produced by George Duke for George Duke Enterprises
Management: Jack Nelson & Associates
ON A&M RECORDS & BASF CHROME CASSETTES.

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DARYL HALL & JOHN OATES

"Big Bam Boom," the new album from
Daryl Hall & John Oates, is packed so tight
with hits it just had to explode—
the first hit single **"OUT OF TOUCH"**

PB-13916

SPECIAL BONUS ADDED
ON CASSETTE ONLY—
EXTENDED REMIX OF
"OUT OF TOUCH"

MANAGEMENT + DIRECTION:
TOMMY MOTTOLA—
CHAMPION ENTERTAINMENT ORGANIZATION, INC.

The album that couldn't
have been called anything else...

Rhythm Nation

- Major 95-City Tour Starts Oct. 27
- MTV Sweepstakes Promo
- All-Out Marketing Campaign

AFLI-5309

RCA
Records and Cassettes

PRODUCED BY DARYL HALL, JOHN OATES AND BOB CLEARMOUNTAIN

WHAT DOES A SWIMMING POOL Q HAVE IN COMMON WITH A HOODOO GURU?

Unconventional names, sure.
But more importantly, the stuff of greatness...
borne out by the facts
as well as the music.

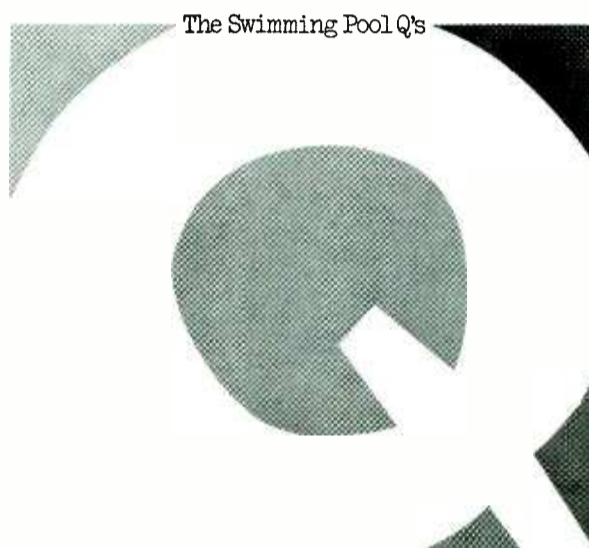
THE SWIMMING POOL Q'S

● "Dive in and Q it" — **Bill Hard Report/
Friday Morning Quarterback**

● "An original and fun-loving grasp of 1984
rolling rock. Lyrics are witty and bright!"

— **Album Network**

● On: WNEW WQAK WIMZ WOOS
WLAJ WIOT WKLS WTPA WPDH
WEZX WKQQ KQDS WWCK WOXY
WCXT KBLE WRAS WHFS WUOG
WMCD WBCN WFNX WSQY KFMU
WFXK KSPN WXRT WBRU WTOS
WZYC KWVE KTCL KVNK WNCB
KCGL WKLC KLAQ WMGM WOOW
WYSP WAQY KSTM WVRS KVNK
KJET WQBK KUFO WPOH WZZO
KKKX WGLU WIZN WGMM KNAC
WPGU KQAK WIQB



● "A sparkling new album. One of the
freshest!"

— **Rolling Stone**

● ON TOUR WITH LOU REED:
September: 21/Stoney Brook
22/Freedonia 25/Passaic
28/Chicago 29/Detroit

October: 1/Toronto
3/Cleveland 4/Pittsburgh
6/Nashville 8/D.C.
9/Richmond 11/Hartford
13/Boston 14-15, 18-19/N.Y.C.

● FIRST SINGLE:
"THE BELLS RING" (AM 2680)
In your hands by October 9.

THE HOODOO GURUS

● **CMJ's #1 Album and #1 Track** for the
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Romeo Void and Lou Reed on 300
college stations).

● #3 Gavin Alternative Action Chart

● On: WMMS WFNX WPGU KFMU
WOXY KCGL KNAC KWVE WDEK
KMOK WRAS WCXT WMCD WTOS
KTCL KKKX WHFS KBCO KJET
KFMH WUOG KAZY WLIR KSPN
KRVV WZYC WBCN WGLU KSQY
KQAK WLSQ WOOS WBYG KVNK
WOOW WRCN WZEW WXKT KUFO
WHMD WIZN KTMS KMOK KQDS
KVRE KROQ

● First video/single on MTV:
"I WANT YOU BACK" (AM 2670)



● "The first single — I Want You Back — is
potentially huge!"

— **Gavin Report**

● "Listen and you'll be talking about it!"
— **Friday Morning Quarterback**

● "Smooth in all the right places, with just
enough dirt thrown in."

— **Rockpool**

● "Familiar enough to stand a commercial
radio chance. Distinctive enough to be
exciting. Australia's answer to just about
every European and American pop
form!"

— **College Media Journal**

● Look for their first U.S. tour in October.

What's in a name, anyway?
Some of the most exciting new music around.

THE SWIMMING POOL Q'S (SP-5015) Produced by David Anderle.
THE HOODOO GURUS, STONEAGE ROMEOS (SP-5012) Produced by Alan Thorne.



On A&M Records and BASF Chrome Cassettes.



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Radio

Settlement In 'Free Beer' Case Suit Cited KKCI/Tavern Promotion In Highway Death

KANSAS CITY — The age-old question, "Is a station liable for the claims made by advertisers?" has again been raised, resulting in a recent out-of-court settlement here involving an advertiser promotion run on Golden East's KKCI-FM here more than two years ago.

The case arose after KKCI promoted a "106.5 night" where listeners were enticed to patronize the Merry Go Round Tavern because "106.5 minutes of free beer" would be poured. According to the suit, Thomas Kim Dickey attended the promotion, drank to excess and left in his car. Heading out on I-635, Dickey struck and killed 19-year-old Scott Meade. Meade, too, is said to have attended the promotion, and at the time of the accident had left his

car to aid a stranded motorist on the interstate highway.

Dickey subsequently pleaded guilty to charges of vehicular homicide, drunken driving and leaving the scene of the accident. In that hearing, he informed authorities that he went to the tavern after hearing the advertisements on KKCI.

After receiving \$20,000 from Dickey's insurance company, Meade's parents filed a \$5 million lawsuit against both the radio station and the tavern. In essence, the suit alleged that KKCI and the tavern conspired to get Dickey drunk and that the advertisements carried on KKCI influenced Dickey to become intoxicated.

The settlement arrived at on the day of the trial, Sept. 10, followed a judge's ruling that "conspiracy" was not a factor in the case. The amount (\$50,000 from Golden East and \$42,500 from Merry Go Round) was the result of an agreement between the insurance companies involved and the plaintiffs, and in no way represents an admission of guilt or liability on the part of either party.

Promotions such as this one have

not only enjoyed longevity on KKCI and AOR outlets in general but have long been a staple in the Kansas City market within several formats, as Missouri state laws prohibit mentions such as "free beer," while Kansas establishments (comprising a large portion of the metro area) are given the green light.

In this particular case, principals and management of the station viewed the event strictly as a sales promotion. Spots were aired and bonus mentions were carried; however, station personnel were neither present at the event nor represented as expected to be present. Similar schedules ran without problems before the 1982 incident, which has seemingly not dissuaded the company from carrying similar promotions to the present day.

Pending the trial of a subsequently filed case (one of Meade's friends, present at the scene of the accident, is claiming trauma and emotional distress), Golden East management is understandably mum, while the question of a station's responsibility to its audience—morally and legally—continues to go unanswered.



UPTOWN CROWD—WRKQ Cincinnati staffers act as bodyguards for Billy Joel at a post-concert party. Pictured from left are, standing, backstage pass winner Stephanie Silvanti, Joel's mom, Joel, the station's J.C. McCoy, Janeen Coyle and Chris O'Brien, a pass winner and WKQR's Andy Craig, kneeling, CBS's Al Stann and the station's program director Jim Foxx.

Vox Jox

Busy Month For EZ Communications

By ROLLYE BORNSTEIN

Management changes and a new acquisition mark the month of October for EZ Communications. Bonnie Brooks of B-97 (WEZB New Orleans) is upped to GM at WEZR Washington, replacing Wyatt Thompson, who becomes president of EZ's travel division, Broadcast Travel Incentives. Meanwhile, the group has concluded a handshake agreement with Surrey to purchase KYKY St. Louis (if you've been under a rock for the past few years, that's Bartell's old KSLQ) for \$4 mil.

Surrey, by the way, has also agreed to sell Tucson's KAIR/KJYK for \$5.5 mil, which leaves them only with Oklahoma City's KATT-AM-FM, and tidbits from the rumor mill about Surrey's continued association with radio are already starting to drop. Buying the Tucson combo is Larry Wilson and Fritz Beesemyer's Phoenix-based Citadel Communications.

★ ★ ★

After more than a decade at WCCO-FM turned WLTE Minneapolis in everything from the jock lineup to the general manager's throne, Paul Stagg has decided he wants to go back on the air, and where better to do that than the legendary WCCO-AM? And so it is that Stagg, who became GM in 1981, has walked across town to the AM side of the Midwest Communications operation, where he'll start doing weekends this Saturday (6). As for his replacement as WLTE GM, no word yet, but the person to contact is Midwest president James Rupp.

Taking her first bite out of the Big Apple is a very excited Jo Weitz. The former morning drive "Madam" on Miami's WINZ-FM (I-95) joins Infinity's latest entry into the New York top 40 race, WKTU, doing 7 a.m. to noon—which puts her on Jay Thomas' morning offering from 7 to 9 and has her soloing 9 to noon. Following Jo is another ex-Miamian, Quincy McCoy, who exits his WASHINGTON slot to handle noon-4.

★ ★ ★

Morning changes in Cleveland have Matt Morgan waking up the WDMT audience while "Hutch" entertains the WGCL crowd. Morgan, late of Pittsburgh's WAMO-FM (and WYDD), fills the vacancy created by Carol Ford's shift to afternoons. Before we get to 'GCL's news, also note that WDMT midday man Eric Faison adds to his duties as music direc-

tor now that Dean Dean is program director. Dean, as you'll remember, replaces Jeffrey B. Kelly, who is on the air at WLTF—which brings us to Dave Popovich's good news. The former WMJI and WWWE Cleveland PD has landed his third such gig in the market, taking over Bob Dunphy's post as PD of WLTF now that Dunphy has decided to return to New York.

Now back to WGCL: C.C. Mathews' touch is already being felt, not only with the addition of Hutch (whom Nap Town residents will recognize as "Commander Hutch" from Indy's Apple, WZPL) in mornings (he replaces the exiting Phil Gardner and his co-host Tom Jeffries, who remains with the top 40 outlet), but also with the hiring of night man Bumper Morgan, who hails from New Orleans' WQUE-AM. Meanwhile, nights across town on WERE are being enlivened with Gary D., who started last week in the 9 p.m. to midnight slot.

★ ★ ★

Moving up the career ladder and across the country is BJ 105 (WBJW Orlando) PD Garry Mitchell, who assumes that post at Alta's KBZT (K-Best) San Diego. It's a newly created post, now that Alta's Mike Wagner spends his time in a solely national capacity. Mitchell, who hails from Kalamazoo, is also a former V-100 (WVAF) Charleston, W. Va. PD.

New to the Jeff Pollack fold is Michael Mallace, who becomes director of research. The Phoenix broadcaster most recently served as corporate research director for Buck Owens' stations, including KNIX-AM-FM there.

Noise from San Francisco's Quiet Storm (Inner City's KBLX) has a new lineup in place, with Paul Zarcone doing mornings, as morning man Steve Collins moves to evenings, while evening personality Clifford Brown Jr. (yes, daddy was the famous trumpet player) becomes music director and afternoon personality now that B.K. Kirkland is off to New York. Meanwhile, in middays, Licia Torres exits that post to do middays on KMEL, while KMEL's Tony Kilbert swaps places with her. Kilbert, who prior to spending five years at The Camel was heard on KSAN, also hosts TV 20's 10 p.m. movie nightly. And as for Zarcone, if you don't recognize the name, you may remember him as New York personality J.D. Holiday. Most recently heard on

WPIX, Holiday spent four years with Inner City's WBLS there, and is a former WKTU personality and PD as well.

From evenings to afternoons on Nashville's easy listening WZEZ goes Gary Moss. He fills Bill Gerson's air slot, while midday man Jim Eskew fills Gerson's former operations manager's post, now that the latter is ensconced in New Orleans at WBYU.

A little Indianapolis trivia for those of you keeping tabs on such stuff: When WTPI debuts in WIFE-FM's former dial position, wives will figure prominently in the lineup, as afternoon drive personality Steve Cooper (late of 'FBQ there) is joined by his wife Pam Carr, who will serve as the station's GSM, while evening jock Paul Poteet (also late of 'FBQ, where he used the air name Jim Carr—although Carr is actually Cooper's last name) is followed on the air by his wife Jenifer Carr.

Joey Ryan is back. The longtime Detroit jock is doing weekends on oldies-formatted WHND... Waking up Nashville in morning drive on Gallatin's KX 104 is the team of Neil Harrison and Andy Spinosi, who like newly appointed PD Mike Murphy hail from Beaumont's B-95... Upped to PD at Q-101 (WQPO Harrisonburg, Va.) is Brian Charette.

Jacksonville's got a new lineup and a nice rumor. As for the lineup: WCRJ, "Continuous Country," now features John Richards in mornings; Mike Moore, middays; Susan Shaw, afternoons; Steve Fox, nights; and Kelvin Lewis, overnights. And as for the rumor—totally unconfirmed—we hear Infinity's Y-103 (WIVY-FM) has been sold for a price in excess of \$6 mil.

Turns out the rumors about Metroplex's WPXK-AM-FM are unfounded. The group has released a statement saying it does not intend to sell—just in time for a new group of rumors to crop up about WMAL/WRQX. The gossipers in the nation's capital say the combo will be sold by ABC so that the network can pick up ABC affiliate WJLA-TV.

★ ★ ★

Watermark's Laurie Woolsoncroft joins Jeff Pollack Communications... Coming to KOME San Jose as programming assistant is KARA (nearby Santa Clara) traffic assistant Mindy Vargas.

New to the Burkhardt/Abrams etc.

(Continued on page 19)

Two New Night Signals Join Los Angeles AM Band

LOS ANGELES — The AM band here is adding two new nighttime signals to its spectrum, the results of a 23-year struggle and a seven-year battle for the right to join the already crowded marketplace.

In the case of William J. Beaton, president of KIEV, licensed to Glendale, the dream of turning an AM daytimer into a full-time facility first began in 1931 when the Cleveland broadcaster joined then-daytime-only KMPC, emanating from Beverly Hills. After purchasing KIEV in 1961, Beaton immediately began to petition the FCC for increased hours on the facility, which for the past several years has had a talk format comprised largely of brokered programs.

"We were the first station on a clear channel to receive a full-time grant," notes Beaton of the April 1, 1981 decision. "But we had tremendous problems in finding a suitable site." The obstacles were cleared on Sept. 20, and at 7 p.m., instead of signing off, the station continued with its eclectic talk approach and hasn't stopped since.

KIEV emanates from a site in Eagle Rock with 5 kw daytime power and 1,000 watts directional at night (the outlet protects WWL New Orleans to the east, rendering a solid signal to the west, north and south), originating from both the main Glendale studio and a street level showcase in the downtown Arco plaza. Its down-home approach is seen as an alternative to the more predictable fare on competing KABC.

Representative of that approach is a diverse lineup including Paul Wallach's afternoon drive restaurant suggestions, financial advice, race results, Roy Masters' own brand of religion, Billy James Hargis, George Putnam, "Divorce Court's" Lou Edelberg and Dr. Smudde. Smudde, an expert in holistic medicine, is at times vaguely reminiscent of the infamous "Dr. Brinkley," whose "goat gland" operations and advice promptly lost a major broadcast license decades ago. Beaton, whose career predates even Brinkley's, admits to more than a casual listen initially.

In addition to the increased coverage and new personality lineup gained by the nighttime hours, Bea-

ton, who also owns Monterey's KNRY, is most excited by the fact that KIEV will serve as the originating station for the San Diego Clippers basketball team, which is moving north to L.A.'s Sports Arena.

If KIEV's eclectic fare wasn't available at 870 nightly until last week, it often could also be heard on 1090, where Beaton's son Ron—who also serves as KIEV's general sales manager—has a long-standing agreement to purchase the nighttime programming from Mexican-licensed XPRS. Largely devoted to oldies aimed at the Mexican-American audience (with revenues pouring in from advertised record packages—"It's the Low Rider special," hawked Dick "Huggy Boy" Hug), XPRS in the past often carried some of the programs also heard on KIEV.

Across town in Simi Valley, Puerto Rican immigrant Manny Cabranes recently saw seven years of heartaches fade away as KWNK became a reality on 670. Cabranes was so moved by the experience—the possibility of an immigrant succeeding to the point of station ownership—that the first record aired on the new full-time facility at 12:01 a.m. on Sept. 22 was Kate Smith's "God Bless America."

The Irving Berlin song did not set the tone for the remainder of the top 40 outlet's programming. The idea of the AM on KBOI Boise's clear channel frequency station started in 1977 when a consulting engineer came up with the possible dial position. Like Beaton, Cabranes found that his major obstacle once the license was granted was a suitable site.

Harassment similar to that in Beaton's case, where the residents of the city of Alhambra said the radio waves could affect them physically (a totally unfounded claim), ensued. Here, the owner of a gravel pit near the proposed site said the towers would be "unsightly." The eventual location allowed for a full-time 1,000-watt directional facility which manages to blanket the three major valleys (San Fernando, Conejo and Simi) with less than adequate service elsewhere.

"The signal is a bit less than we
(Continued on page 16)

FORMAT EVOLUTION IN BALTIMORE

Oldies Make News At WQSR

BALTIMORE — When Steve Cochran stared at his 1.5 upon taking the PD post at top 40 WQSR here last February, he knew it was no match, not only in the face of competing Baltimore stations, but against Washington's Q-107 (WRQX) and WAVA as well.

A closer look, however, turned up an interesting fact: "All our research showed that our listeners came almost exclusively from the 25- to 34-year-old cell." The information, Cochran said, left him with a dilemma: "How to keep them without shocking them. A 1.5 is not much, but the station maintained that base for almost three years, and it was a starting point we didn't want to lose."

Consequently, "evolve"—often touted as a six-letter word for failure—became the plan, as the station gradually moved from top 40 to its present stance as "The Greatest Hits Of Your Life." But WQSR wasn't going to be the only oldies station in the market, notes Cochran.

"'92 Star is in the format, but from listening to them it seems their perception is that people in their 30s only want to hear one type of music. They're much softer than we are, and they present the format largely without personality. What they do works very well for them, but we felt there was an opening for a full spectrum personality-based oldies station."

Currently using a mix of 75% oldies to 25% current/recurrent, Cochran says the station is now at a point where he's ready to promote the product in time for the fall book. "We went down a bit in the spring, and that's what we expected," he admits of the former WKTK, which dropped its AOR stance and adopted the WQSR calls in anticipation of ABC's ill-fated "Superadio." "Since then, this station has been looking for an identity," he adds.

Cochran has found it with "The Greatest Hits Of Your Life," a phrase played up not only on the air but in massive print advertisement and a soon-to-debut billboard and television campaign.

"One thing we've been heavily promoting is our class reunions," says Cochran of the oldies shows targeted to the graduates of specific years. "We've tailor-made flyers and done a massive mailout campaign."

The real ingenuity came from Cochran's approach to finding potential listeners. Going first to area high schools, he was momentarily stumped by the fact that current addresses are not kept on former graduates. Then the idea of contacting the organizers of the various class reunions, whose addresses were kept on file, struck, and with the help of interns, research assistants and volunteers, WQSR soon had a massive list, demographically targeted.

"We're doing a major class reunion encompassing several years next Feb. 14, and prior to that we're holding several smaller ones. In addition to the mailers, the biggest publicity we've gotten has been word of mouth. You mail a class reunion flyer to one person and he or she will tell some friends, and soon they're calling wanting more information. We wind up with as many names that way," notes Cochran of the format's emotional draw.

"One of the biggest shows we've got," he continues, "is something I do called 'Jukebox Saturday Night.' It's mainly '50s and early '60s, and I take the part of the 'Rock'n'Roll Doctor.' I've never seen that kind of phone action. Now we're negotiating to take the show on the road and originate it live from a local club."

New Nighttimers Join L.A. Dial

• Continued from page 15

had hoped," notes PD John Campbell, "but Simi Valley has about 90,000 people, the San Fernando Valley has about 1.3 million and Conejo is around 80,000, so that's a big service area."

Campbell has learned the terrain well. After he came on board last March, with a target date of April 15, delays ensued which had him performing in various preliminary capacities, including measuring the contours of the station's intended pattern.

"You've got to follow the signal where it takes you. I've never seen places like that. There are rattlesnakes out there," says an alarmed Campbell. "Quitting? I thought about it daily."

The wait has netted him the sound he sought. "We're not trying to be a ratings success," he notes. "We just want to be a professional-sounding station from the Simi Valley. So far, not one call has been negative. There's a perception about Simi (often called seamy) that nothing good happens here. Residents have been saying we sound as good as anyone in L.A."

"Originally we had planned an upbeat AC approach," he continues. "But one thing about being off the air: It's given me time to plan a format and refine it long before the audience could hear it. What we evolved into by the time we debuted is really top 40."

The current lineup includes KACY Oxnard's Gary Butterworth in mornings, former KHTZ Los Angeles program director Jim Conlee returning to radio in middays, Campbell (formerly of Riverside's KGGI) in afternoons, Steve Smith from Tucson's KQKQ in evenings, and KGGI's Mike Stevens on overnights.

ROLLYE BORNSTEIN

Billboard
RADIO AWARDS
RULES

1. All entries must have aired within the eligibility period of Jan. 1, 1984 through Dec. 31, 1984 and must be submitted prior to Jan. 1, 1985.

2. All entries must be accompanied by the official entry blank printed below which may be duplicated. A separate entry blank is required for each category entered.

3. A telescoped aircheck of the work under consideration is mandatory for all categories and must be on cassette (no reel to reel). Total running time must not exceed 20 minutes.

4. RADIO STATION OF THE YEAR, PROGRAM DIRECTOR OF THE YEAR AND PERSONALITY OF THE YEAR categories are open to all U.S. and Canadian broadcasters. Awards will be presented for small, medium and major markets. (Arbitron market size will apply in the U.S.; population figures will determine Canadian classification. Awards will further be divided into six format categories: contemporary (contemporary hits, AC, top 40), urban (including black), country, AOR (including new wave), MOR (including nostalgia), and miscellaneous, which includes any format not mentioned above, i.e. news/talk, oldies, Spanish. In addition to the entry blank and cassette, applicants as follows must also provide:

a) Radio Station Of The Year: In addition to the entry blank and cassette described in item 3, a written presentation describing station's programming, on-air promotions, off-air advertising, community involvement, target audience, goals and positioning statement in addition to a brief history of station's performance over the last five years. Support materials, i.e. promotional items, sales pieces, may also be included. If also entering the program director of the year category, a separate entry, including tape and written materials is required.

b) Program Director Of The Year: In addition to the entry blank and cassette described in item 3, a written presentation describing entrant's programming philosophy, station's ratings history (documentation must be included), target audience, objectives and positioning as well as entrant's background, motivational skills and personal goals.

c) Air Personality Of The Year: In addition to the entry blank, the cassette must contain a telescoped aircheck of one complete hour of actual air time.

5. INTERNATIONAL PERSONALITY OF THE YEAR: Entrant must be a local broadcaster (military, commercial and state-owned stations) outside the U.S. and Canada. Cassette must contain a telescoped aircheck of one complete hour of actual air time, and it is suggested a one-page outline of station, format and market be included.

6. FEATURED PROGRAMMING: Two awards will be given, one to a locally produced program by an individual station and one to a syndicated program including network, syndicator and AFRTS productions. Program may be a regularly scheduled feature or a one-time special aired within the eligibility period. In addition to the entry blank and telescoped cassette aircheck of the program, a written description including dates aired, personnel involved and target audience must also be included. Syndicated applicants must also provide station line-up.

7. Judging will be supervised by Billboard's Radio Advisory Board. A list of members is available upon request.

8. Finalists will be announced no later than June 1985. Awards will be presented at the Billboard Radio Conference, date and location to be announced.

BILLBOARD RADIO AWARDS
1984 ENTRY FORM

NAME (of entrant): _____
STATION: _____
ADDRESS: _____
CITY STATE ZIP: _____
PHONE: _____

CATEGORY ENTERING: (check one only)

_____ STATION OF THE YEAR
in present format since: mo: _____ yr: _____

_____ PROGRAM DIRECTOR OF THE YEAR
in present position since: mo: _____ yr: _____

_____ PERSONALITY OF THE YEAR
daypart _____ since: mo: _____ yr: _____

_____ INTERNATIONAL PERSONALITY OF THE YEAR
military _____ commercial _____
market: _____ daypart _____

_____ FEATURED PROGRAMMING
station produced _____ syndicator/network produced _____

MARKET INFORMATION:

(American entrants state Arbitron market served and size)
MAJOR 1-30 # _____ market _____
MEDIUM 31-100 # _____ market _____
SMALL 101-over # _____ market _____
(Canadian applicants state market and metro population: _____)

_____ contemporary hit/ _____ AOR
_____ adult contemporary _____ MOR/nostalgia
_____ urban/black _____ miscellaneous
_____ country _____ (please describe): _____

All entries must be submitted no later than Jan. 1, 1985 to:
Rollye Bornstein Radio Editor
Billboard Magazine 9107 Wilshire Blvd. Beverly Hills, CA 90210

Most Added Records

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

Title, Artist, Label	# of Billboard's stations adding record this week	# of Billboard's stations now reporting record
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HOT 100
(184 Stations)

1 "Purple Rain," Prince, Warner Bros.	144	144
2 "All Through The Night," Cyndi Lauper, Portrait	98	98
3 "Penny Lover," Lionel Richie, Motown	79	79
4 "The War Song," Culture Club, Virgin/Epic	71	71
5 "It Ain't Enough," Corey Hart, EMI America.	42	86

BLACK
(94 Stations)

1 "Just For The Night," Evelyn "Champagne" King, RCA	31	31
2 "Don't Stop," Jeffrey Osborne, A&M	24	34
3 "Solid," Ashford & Simpson, Capitol	23	64
4 "Sexomatic," Bar-Kays, Mercury	16	31
5 "Jungle Love," Time, Warner Bros.	14	77

COUNTRY
(125 Stations)

1 "Why Not Me," Judds, RCA/Curb	68	68
2 "All My Rowdy Friends Are Coming Over Tonight," Hank Williams, Jr., Warner/Curb	60	60
3 "The Best Year Of My Life," Eddie Rabbitt, Warner Bros.	53	62
4 "Does Fort Worth Ever Cross Your Mind?," George Strait, MCA	41	79
5 "Crossword Puzzle," Barbara Mandrell, MCA	41	41

ADULT CONTEMPORARY
(84 Stations)

1 "Penny Lover," Lionel Richie, Motown	33	37
2 "Wake Me Up Before You Go-Go," Wham!, Columbia	17	26
3 "Out Of Touch," Hall & Oates, RCA	16	28
4 "Moonlight Lady," Julio Iglesias, Columbia	16	16
5 "Caribbean Queen (No More Love On The Run)," Billy Ocean, Jive/Arista	10	37

Billboard Singles Radio Action

Playlist Top Add Ons • Breakouts

Based on station playlists through Tuesday (9/25/84)

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

Northeast Region

TOP ADD ONS

CULTURE CLUB—The War Song (Epic)
 CYNDI LAUPER—All Through The Night (Portrait)
 LIONEL RICHIE—Penny Lover (Motown)
 REBBIE JACKSON—Centipede (Columbia)

WFLY—Albany
 (Peter Clark—P.D.)
 • SHEENA EASTON—Strut
 • CHAKA KHAN—I Feel For You
 • CYNDI LAUPER—All Through The Night
 • CULTURE CLUB—The War Song
 • SURVIVOR—I Can't Hold Back
 • KENNY ROGERS WITH KIM CARNES & JAMES INGRAM—What About Me?
 • LIONEL RICHIE—Penny Lover

WGUY—Bangor
 (Jim Randall—P.D.)
 • STEVE MILLER—Shangri-la
 • MICHAEL FURLONG—Use It Or Lose It
 • DRAGON—Rain
 • FREDDIE MERCURY—Love Kills

WIGY—Bath
 (Scott Robbins—P.D.)
 • COREY HART—It Ain't Enough
 • TOMMY SHAW—Girls With Guns
 • 38 SPECIAL—Teacher Teacher
 • CULTURE CLUB—The War Song
 • CYNDI LAUPER—All Through The Night

WXKS—Boston
 (Sunny Joe White—P.D.)
 • CYNDI LAUPER—All Through The Night
 • LIONEL RICHIE—Penny Lover
 • CULTURE CLUB—The War Song
 • RALPH MACDONALD WITH BILL WITHERS—In The Name Of Love
 • SAMMY HAGAR—I Can't Drive 55
 • REBBIE JACKSON—Centipede
 • JONZUN CREW—Time Is Running Out
 • XAVION—Eat Your Heart Out

WKBW—Buffalo
 (Sandy Beach—P.D.)
 • LAURA BRANIGAN—The Lucky One
 • DENNIS DeYOUNG—Desert Moon
 • BILLY OCEAN—Caribbean Queen (No More Love On The Run)
 • LIONEL RICHIE—Penny Lover
 • DARYL HALL & JOHN OATES—Out Of Touch
 • SHAKIN' STEVENS—A Love Worth Waiting For

WNYS—Buffalo
 (Bill Tod—P.D.)
 • CULTURE CLUB—The War Song
 • STEVE MILLER—Shangri-la
 • CYNDI LAUPER—All Through The Night
 • MARIA VIDAL—Body Rock

WERZ—Exeter
 (Jack O'Brien—P.D.)
 • LIONEL RICHIE—Penny Lover
 • TOMMY SHAW—Girls With Guns
 • CYNDI LAUPER—All Through The Night
 • SAMMY HAGAR—I Can't Drive 55
 • CULTURE CLUB—The War Song
 • STEVE MILLER—Shangri-la
 • DAN HARTMAN—We Are The Young
 • STEPHEN STILLS—Can't Let Go
 • REBBIE JACKSON—Centipede
 • JOYCE KENNEDY & JEFFREY OSBORNE—The Last Time I Made Love

WFEA—Manchester
 (Rick Ryder—P.D.)
 • PRINCE—Purple Rain
 • LIONEL RICHIE—Penny Lover
 • STEVE MILLER—Shangri-la
 • WHAM—Wake Me Up Before You Go-Go
 • CYNDI LAUPER—All Through The Night
 • STEPHEN STILLS—Can't Let Go
 • CULTURE CLUB—The War Song

KC-101 (WKCI)—New Haven
 (Stef Rybak—P.D.)
 • DIANA ROSS—Sweet Away
 • LIONEL RICHIE—Penny Lover
 • CYNDI LAUPER—All Through The Night
 • CULTURE CLUB—The War Song

WJBQ—Portland
 (Brian Phoenix—P.D.)
 • DAN HARTMAN—We Are The Young
 • STEPHEN STILLS—Can't Let Go
 • CYNDI LAUPER—All Through The Night
 • LIONEL RICHIE—Penny Lover
 • NEW EDITION—Cool It Now
 • REBBIE JACKSON—Centipede

WSPK—Poughkeepsie
 (Chris Leide—P.D.)
 • PRINCE—Purple Rain
 • CULTURE CLUB—The War Song
 • JANEY STREET—Say Hello To Ronnie
 • STEVE MILLER—Shangri-la
 • SAMMY HAGAR—I Can't Drive 55
 • NEW EDITION—Cool It Now
 • CYNDI LAUPER—All Through The Night
 • TOMMY SHAW—Girls With Guns

WPRO—Providence
 (Tom Cuddy—P.D.)
 • LIONEL RICHIE—Penny Lover
 • CULTURE CLUB—The War Song
 • REBBIE JACKSON—Centipede
 • COREY HART—It Ain't Enough
 • CYNDI LAUPER—All Through The Night
 • MATTHEW WILDER—Bouncing Off The Wall

WMJQ—Rochester
 (Jay Stevens—P.D.)
 • TEDDY PENDERGRASS AND WHITNEY HOUSTON—Hold Me
 • DENNIS DeYOUNG—Desert Moon
 • WHAM—Wake Me Up Before You Go-Go
 • TOMMY SHAW—Girls With Guns

WPXY—Rochester
 (Tom Mitchell—P.D.)
 • CULTURE CLUB—The War Song
 • STEVE MILLER—Shangri-la
 • CYNDI LAUPER—All Through The Night
 • MARIA VIDAL—Body Rock

WGM—Schenectady
 (Mike Neff—P.D.)
 • LIONEL RICHIE—Penny Lover
 • SAMMY HAGAR—I Can't Drive 55
 • CYNDI LAUPER—All Through The Night
 • GLENN FREY—The Allnighter

WRCK—Utica
 (Jim Rietz—P.D.)
 • PRINCE—Purple Rain
 • CYNDI LAUPER—All Through The Night
 • STEVE MILLER—Shangri-la
 • GLENN FREY—The Allnighter
 • STEPHEN STILLS—Can't Let Go
 • DAN HARTMAN—We Are The Young
 • JANEY STREET—Say Hello To Ronnie
 • THE EVERLY BROTHERS—On The Wings Of A Nightingale
 • MATTHEW WILDER—Bouncing Off The Wall
 • THE JACKSONS—Body
 • FORCE M.D.'S—Tears
 • MICHAEL FURLONG—Use It Or Lose It

Mid-Atlantic Region

TOP ADD ONS

CYNDI LAUPER—All Through The Night (Portrait)
 CULTURE CLUB—The War Song (Epic)
 PRINCE—Purple Rain (Warner Bros.)
 LIONEL RICHIE—Penny Lover (Motown)

WFBG—Altoona
 (Tony Booth—P.D.)
 • PRINCE—Purple Rain
 • SURVIVOR—I Can't Hold Back
 • LIONEL RICHIE—Penny Lover
 • COREY HART—It Ain't Enough
 • 38 SPECIAL—Teacher Teacher
 • JANEY STREET—Say Hello To Ronnie
 • TOMMY SHAW—Girls With Guns

WMAR—Baltimore
 (Ralph Wimmer—P.D.)
 • CULTURE CLUB—The War Song
 • CYNDI LAUPER—All Through The Night
 • 38 SPECIAL—Teacher Teacher
 • MATTHEW WILDER—Bouncing Off The Wall
 • ROMEO VOID—A Girl In Trouble (Is A Temporary Thing)

WOMP—Bellaire
 (Dwayne Bonds—P.D.)
 • CULTURE CLUB—The War Song
 • CYNDI LAUPER—All Through The Night
 • 38 SPECIAL—Teacher Teacher
 • TOMMY SHAW—Girls With Guns
 • PRINCE—Purple Rain
 • LIONEL RICHIE—Penny Lover

WVSR—Charleston
 (Chris Bailey—P.D.)
 • CULTURE CLUB—The War Song
 • CYNDI LAUPER—All Through The Night
 • LIONEL RICHIE—Penny Lover
 • DAN HARTMAN—We Are The Young
 • STEPHEN STILLS—Can't Let Go

WZYQ—Frederick
 (Kemosabi Joe—P.D.)
 • 38 SPECIAL—Teacher Teacher
 • TOMMY SHAW—Girls With Guns
 • CHAKA KHAN—I Feel For You
 • CULTURE CLUB—The War Song
 • CYNDI LAUPER—All Through The Night
 • STEVE MILLER—Shangri-la
 • LIONEL RICHIE—Penny Lover
 • SAMMY HAGAR—I Can't Drive 55

WPLJ—New York
 (Larry Berger—P.D.)
 • JOYCE KENNEDY & JEFFREY OSBORNE—The Last Time I Made Love
 • JOHN CAFFERTY AND THE BEAVER BROWN BAND—On The Dark Side
 • PRINCE—Purple Rain
 • CULTURE CLUB—The War Song
 • WHAM—Wake Me Up Before You Go-Go

Z-100 (WHTZ)—New York
 (Scott Shannon—P.D.)
 • PRINCE—Purple Rain
 • CYNDI LAUPER—All Through The Night

WKTU—New York City
 (Neil McIntyre—P.D.)
 • THE JACKSONS—Body
 • ROD SKIVVY—Small Town Boy
 • CULTURE CLUB—The War Song
 • CYNDI LAUPER—All Through The Night
 • DAVID BOWIE—Dancing With The Big Boys
 • DAVID BOWIE—Dancing With The Big Boys
 • FREDDIE MERCURY—Love Kills

WKHI—Ocean City
 (Jack Gillen—P.D.)
 • CYNDI LAUPER—All Through The Night
 • SAM HARRIS—Sugar Don't Bite
 • CULTURE CLUB—The War Song
 • RICKIE LEE JONES—The Real End
 • STEVE MILLER—Shangri-la

WUSL—Philadelphia
 (Jeff Wyatt—P.D.)
 • DAVID BOWIE—Dancing With The Big Boys
 • JERMAINE JACKSON—Dynamite
 • ASHFORD AND SIMPSON—Solid
 • NEXT MOVEMENT—All I Do
 • JEFFREY OSBORNE—Don't Stop

WHTX—Pittsburgh
 (Todd Chase—P.D.)

TOP ADD ONS - NATIONAL

CYNDI LAUPER—All Through The Night (Portrait)
 CULTURE CLUB—The War Song (Epic)
 LIONEL RICHIE—Penny Lover (Motown)
 PRINCE—Purple Rain (Warner Bros.)

• CYNDI LAUPER—All Through The Night
 • SHEENA EASTON—Strut
 • CULTURE CLUB—The War Song

WPST—Trenton
 (Tom Taylor—P.D.)
 • CYNDI LAUPER—All Through The Night
 • LIONEL RICHIE—Penny Lover
 • COREY HART—It Ain't Enough
 • GLENN FREY—The Allnighter
 • ROMEO VOID—A Girl In Trouble (Is A Temporary Thing)
 • STEPHEN STILLS—Can't Let Go

Q-107 (WRQX)—Washington
 (Alan Burns—P.D.)
 • DARYL HALL & JOHN OATES—Out Of Touch
 • CHAKA KHAN—I Feel For You
 • STEVE PERRY—Strung Out

WASH—Washington D.C.
 (Bill Tanner—P.D.)
 • JOHN CAFFERTY AND THE BEAVER BROWN BAND—On The Dark Side
 • CULTURE CLUB—The War Song
 • WHAM—Wake Me Up Before You Go-Go

WAVA—Washington D.C.
 (Smoky Rivers—P.D.)
 • PRINCE—Purple Rain
 • WHAM—Wake Me Up Before You Go-Go

WILK—Wilkes Barre
 (Frank Warren—P.D.)
 • NEW EDITION—Cool It Now
 • SAM HARRIS—Sugar Don't Bite
 • CULTURE CLUB—The War Song
 • JULIO IGLESIAS—Moonlight Lady
 • PRINCE—Purple Rain
 • SAMMY HAGAR—I Can't Drive 55
 • CYNDI LAUPER—All Through The Night
 • WHAM—Wake Me Up Before You Go-Go
 • DAVID BOWIE—Blue Jean
 • PEABO BRYSON—Slow Dancin'
 • RALPH MACDONALD WITH BILL WITHERS—In The Name Of Love
 • EGYPTIAN LOVER—Egypt, Egypt

WKRZ—Wilkes-Barre
 (Jim Rising—P.D.)
 • PRINCE—Purple Rain
 • RATT—Wanted Man
 • CULTURE CLUB—The War Song
 • LIONEL RICHIE—Penny Lover
 • CYNDI LAUPER—All Through The Night

Q-106 (WQXA)—York
 (Mark McKenzie—P.D.)
 • JOHN CAFFERTY AND THE BEAVER BROWN BAND—On The Dark Side
 • DARYL HALL & JOHN OATES—Out Of Touch

WYCR—York
 (Mark Richards—P.D.)
 • GLENN FREY—The Allnighter
 • 38 SPECIAL—Teacher Teacher
 • LIONEL RICHIE—Penny Lover
 • CYNDI LAUPER—All Through The Night
 • EDDY GRANT—Boys In The Street

Southeast Region

TOP ADD ONS

CYNDI LAUPER—All Through The Night (Portrait)
 CULTURE CLUB—The War Song (Epic)
 LIONEL RICHIE—Penny Lover (Motown)
 COREY HART—It Ain't Enough (EMI-America)

94-Q (WQXI-FM)—Atlanta
 (Jim Morrison—P.D.)
 • PRINCE—Purple Rain
 • LIONEL RICHIE—Penny Lover
 • CYNDI LAUPER—All Through The Night
 • COREY HART—It Ain't Enough
 • DAN HARTMAN—We Are The Young
 • CULTURE CLUB—The War Song

V-103 (WVEE)—Atlanta
 (Scott Andrews—P.D.)
 • DARYL HALL & JOHN OATES—Out Of Touch
 • CULTURE CLUB—The War Song
 • ASHFORD AND SIMPSON—Solid
 • JEFFREY OSBORNE—Don't Stop
 • R.J.'S LATEST ARRIVAL—Harmony

Z-93 (WZGC)—Atlanta
 (Chris Thomas—P.D.)
 • PRINCE—Purple Rain
 • LIONEL RICHIE—Penny Lover
 • CYNDI LAUPER—All Through The Night
 • COREY HART—It Ain't Enough
 • NEW EDITION—Cool It Now

WSSX—Charleston
 (Brian Phillips—P.D.)
 • PRINCE—Purple Rain
 • CULTURE CLUB—The War Song
 • CYNDI LAUPER—All Through The Night
 • COREY HART—It Ain't Enough
 • THE EVERLY BROTHERS—On The Wings Of A Nightingale
 • NEW EDITION—Cool It Now

WNOK—Columbia
 (Peter Wolfe—P.D.)
 • CYNDI LAUPER—All Through The Night
 • LIONEL RICHIE—Penny Lover
 • TOMMY SHAW—Girls With Guns
 • NEW EDITION—Cool It Now
 • CULTURE CLUB—The War Song

I-100 (WNFI)—Daytona Beach
 (Randy Van Halen—P.D.)
 • DARYL HALL & JOHN OATES—Out Of Touch
 • CULTURE CLUB—The War Song

• CYNDI LAUPER—All Through The Night
 • 38 SPECIAL—Teacher Teacher
 • MATTHEW WILDER—Bouncing Off The Wall

WFLB—Fayetteville
 (Larry Canon—P.D.)
 • JULIO IGLESIAS—Moonlight Lady
 • STEVE MILLER—Shangri-la
 • DAN HARTMAN—We Are The Young
 • BAND OF GOLD—Love Songs Are Back
 • STEPHEN STILLS—Can't Let Go

WRQK—Greensboro
 (Wes Jones—P.D.)
 • ELTON JOHN—Who Wears These Shoes
 • DARYL HALL & JOHN OATES—Out Of Touch
 • NAKED EYES—(What) In The Name Of Love
 • IRENE CARA—You Were Made For Me
 • MADONNA—Lucky Star
 • BARBRA STREISAND—Left In The Dark
 • RICKIE LEE JONES—The Real End

WOKI—Knoxville
 (Gary Adkins—P.D.)
 • PRINCE—Purple Rain
 • STEVE MILLER—Shangri-la
 • REBBIE JACKSON—Centipede
 • BARBRA STREISAND—Left In The Dark
 • LIONEL RICHIE—Penny Lover
 • RATT—Wanted Man
 • DAN HARTMAN—We Are The Young
 • CYNDI LAUPER—All Through The Night

Y-100 (WHYI)—Miami/Ft. Lauderdale
 (Robert W. Walker—P.D.)
 • PHIL COLLINS—In The Air
 • SHERYL LEE RALPH—In The Evening
 • CYNDI LAUPER—All Through The Night
 • DICKIE GOODMAN—Election '84
 • CULTURE CLUB—The War Song
 • MATTHEW WILDER—Bouncing Off The Wall

WKZQ—Myrtle Beach
 (Chris Williams—P.D.)
 • 38 SPECIAL—Teacher Teacher
 • WHAM—Wake Me Up Before You Go-Go
 • LIONEL RICHIE—Penny Lover
 • COREY HART—It Ain't Enough
 • GLENN FREY—The Allnighter
 • CYNDI LAUPER—All Through The Night

WNVZ—Norfolk
 (Jeff Morgan—P.D.)
 • DARYL HALL & JOHN OATES—Out Of Touch

WRVQ—Richmond
 (Bob Lewis—P.D.)
 • LIONEL RICHIE—Penny Lover
 • WHAM—Wake Me Up Before You Go-Go

WZAT—Savannah
 (Ray Williams—P.D.)
 • LIONEL RICHIE—Penny Lover
 • SURVIVOR—I Can't Hold Back
 • ROMEO VOID—A Girl In Trouble (Is A Temporary Thing)
 • CULTURE CLUB—The War Song
 • CYNDI LAUPER—All Through The Night
 • COREY HART—It Ain't Enough

Q-105 (WRBQ)—Tampa
 (Mason Dixon—P.D.)
 • CYNDI LAUPER—All Through The Night
 • CULTURE CLUB—The War Song
 • SAMMY HAGAR—I Can't Drive 55
 • NEW EDITION—Cool It Now

WSEZ—Winston-Salem
 (Bob Mahoney—P.D.)
 • BILLY OCEAN—Caribbean Queen (No More Love On The Run)

North Central Region

TOP ADD ONS

CYNDI LAUPER—All Through The Night (Portrait)
 DARYL HALL & JOHN OATES—Out Of Touch (RCA)
 SAMMY HAGAR—I Can't Drive 55 (Geffen)
 CULTURE CLUB—The War Song (Epic)

WKDD—Akron
 (Nick Anthony—P.D.)
 • CULTURE CLUB—The War Song
 • BILLY IDOL—Eyes Without A Face
 • SAMMY HAGAR—I Can't Drive 55
 • THE GO-GO'S—Yes Or No
 • RATT—Wanted Man

WGI-FM—Chicago
 (Gram Armstrong—P.D.)
 • MADONNA—Lucky Star
 • KASHIF—Are You The Woman
 • DARYL HALL & JOHN OATES—Out Of Touch

Q-102 (WKRQ)—Cincinnati
 (Jim Fox—P.D.)
 • PRINCE—Purple Rain
 • STEVE WONDER—Just Called To Say I Love You
 • BILLY OCEAN—Caribbean Queen (No More Love On The Run)
 • DARYL HALL & JOHN OATES—Out Of Touch

WGCL—Cleveland
 (Bob Travis—P.D.)
 • WHAM—Wake Me Up Before You Go-Go
 • DARYL HALL & JOHN OATES—Out Of Touch
 • THE FIXX—Are We Ourselves
 • CYNDI LAUPER—All Through The Night

92-X (WXGT)—Columbus
 (Adam Cook—P.D.)

• SURVIVOR—I Can't Hold Back
 • GLENN FREY—The Allnighter
 • SAMMY HAGAR—I Can't Drive 55

WNCI—Columbus
 (Harry Valentine—P.D.)
 • PRINCE—Purple Rain
 • JANET JACKSON—Don't Stand Another Chance
 • DARYL HALL & JOHN OATES—Out Of Touch

WCZY—Detroit
 (Lee Douglas—P.D.)
 • APOLLONIA 6—Sex Shooter
 • CULTURE CLUB—The War Song
 • CYNDI LAUPER—All Through The Night

WDRQ—Detroit
 (Tony Gray—P.D.)
 • DARYL HALL & JOHN OATES—Out Of Touch
 • DAN HARTMAN—I Can Dream About You
 • DR. Jekyll AND MR. HYDE—Fast Life
 • AMUZEMENT PARK BAND—No

WHYT—Detroit
 (Gary Berkowitz—P.D.)
 • DARYL HALL & JOHN OATES—Out Of Touch
 • LIONEL RICHIE—Penny Lover
 • CULTURE CLUB—The War Song
 • CYNDI LAUPER—All Through The Night
 • NEW EDITION—Cool It Now
 • COREY HART—It Ain't Enough
 • 38 SPECIAL—Teacher Teacher
 • DAVID BOWIE—Blue Jean
 • ROD STEWART—Some Guys Have All The Luck
 • REBBIE JACKSON—Centipede

WNAP—Indianapolis
 (Gary Hoffman—P.D.)
 • CULTURE CLUB—The War Song
 • CYNDI LAUPER—All Through The Night
 • COREY HART—It Ain't Enough
 • TOMMY SHAW—Girls With Guns

WZPL—Indianapolis
 (Mark Driscoll—P.D.)
 • STEVE PERRY—Strung Out
 • CYNDI LAUPER—All Through The Night
 • STEVE MILLER—Shangri-la
 • SAMMY HAGAR—I Can't Drive 55
 • CYNDI LAUPER—All Through The Night
 • STEVE PERRY—Strung Out
 • SAMMY HAGAR—I Can't Drive 55
 • STEVE MILLER—Shangri-la

WVIC—Lansing
 (Bill Martin—P.D.)
 • WHAM—Wake Me Up Before You Go-Go
 • DARYL HALL & JOHN OATES—Out Of Touch
 • MATTHEW WILDER—Bouncing Off The Wall
 • COREY HART—It Ain't Enough

WZEE—Madison
 (Johnathan Little—P.D.)
 • LIONEL RICHIE—Penny Lover
 • SAMMY HAGAR—I Can't Drive 55
 • TOMMY SHAW—Girls With Guns
 • SHEENA EASTON—Strut
 • CYNDI LAUPER—All Through The Night

WKTJ—Milwaukee
 (Dallas Cole—P.D.)
 • TINA TURNER—Better Be Good To Me
 • WHAM—Wake Me Up Before You Go-Go

WZUW—Milwaukee
 (Gat Michaels—P.D.)
 • BILLY IDOL—Flesh For Fantasy
 • CYNDI LAUPER—All Through The Night
 • SAMMY HAGAR—I Can't Drive 55
 • RATT—Wanted Man

KZ-93 (WKZW)—Peoria
 (Keith Edwards—P.D.)
 • ROD STEWART—Some Guys Have All The Luck
 • BILLY OCEAN—Caribbean Queen (No More Love On The Run)
 • PRINCE—Purple Rain
 • WHAM—Wake Me Up Before You Go-Go
 • DARYL HALL & JOHN OATES—Out Of Touch

WRKR—FM—Racine
 (Pat Martin—P.D.)
 • KISS—Heaven's On Fire
 • WHAM—Wake Me Up Before You Go-Go
 • SURVIVOR—I Can't Hold Back
 • CYNDI LAUPER—All Through The Night
 • CULTURE CLUB—The War Song

WZOK—Rockford
 (Jeff Davis—P.D.)
 • BILLY OCEAN—Caribbean Queen (No More Love On The Run)

WSPT—Stevens Point
 (Jay Bouley—P.D.)
 • ROD STEWART—Some Guys Have All The Luck
 • STEPHEN STILLS—Can't Let Go
 • CYNDI LAUPER—All Through The Night
 • PRINCE—Purple Rain
 • SAM HARRIS—Sugar Don't Bite

Midwest Region

TOP ADD ONS

CULTURE CLUB—The War Song (Epic)
 SURVIVOR—I Can't Hold Back (Scotti Bros.)
 CYNDI LAUPER—All Through The Night (Portrait)
 PRINCE—Purple Rain (Warner Bros.)

KFYR—Bismark
 (Dan Branan—P.D.)
 • CYNDI LAUPER—All Through The Night
 • PRINCE—Purple Rain
 • SAMMY HAGAR—I Can't Drive 55

KFMZ—Columbia
 (Jim Williams—P.D.)
 • KISS—Heaven's On Fire
 • COREY HART—It Ain't Enough
 • STEVE MILLER—Shangri-la
 • SAM HARRIS—Sugar Don't Bite
 • STEPHEN STILLS—Can't Let Go

KIHK—Davenport
 (Jim O'Hara—P.D.)

• TINA TURNER—Better Be Good To Me
 • PRINCE—Purple Rain
 • DARYL HALL & JOHN OATES—Out Of Touch
 • GLENN FREY—The Allnighter
 • MATTHEW WILDER—Bouncing Off The Wall
 • COREY HART—It Ain't Enough
 • SAMMY HAGAR—I Can't Drive 55
 • SAM HARRIS—Sugar Don't Bite

WEBC—Duluth
 (Dick Johnson—P.D.)
 • MADONNA—Lucky Star
 • DARYL HALL & JOHN OATES—Out Of Touch

KKXL—Grand Forks
 (Don Nordine—P.D.)
 • PRINCE—Purple Rain
 • SURVIVOR—I Can't Hold Back
 • CULTURE CLUB—The War Song

KRNA—Iowa City
 (Bart Goynshor—P.D.)
 • COREY HART—It Ain't Enough
 • 38 SPECIAL—Teacher Teacher
 • GLENN FREY—The Allnighter
 • SURVIVOR—I Can't Hold Back
 • STEVE MILLER—Shangri-la
 • THE EVERLY BROTHERS—On The Wings Of A Nightingale

Q-104 (KBEQ)—Kansas City
 (Pat McKay—P.D.)
 • CULTURE CLUB—The War Song
 • CULTURE CLUB—The War Song
 • SURVIVOR—I Can't Hold Back
 • SURVIVOR—I Can't Hold Back
 • TINA TURNER—Better Be Good To Me
 • TINA TURNER—Better Be Good To Me
 • CYNDI LAUPER—All Through The Night
 • CYNDI LAUPER—All Through The Night

KDWB—FM—Minneapolis
 (Dave Anthony—P.D.)
 • MATTHEW WILDER—Bouncing Off The Wall
 • SURVIVOR—I Can't Hold Back
 • COREY HART—It Ain't Enough
 • ROMEO VOID—A Girl In Trouble (Is A Temporary Thing)

WL0L—Minneapolis
 (Tac Hammer—P.D.)
 • ROMEO VOID—A Girl In Trouble (Is A Temporary Thing)
 • SURVIVOR—I Can't Hold Back
 • LIONEL RICHIE—Penny Lover

KJ-103 (KJYO)—Oklahoma City
 (Dan Wilson—P.D.)
 • CYNDI LAUPER—All Through The Night
 • CULTURE CLUB—The War Song
 • COREY HART—It Ain't Enough
 • LIONEL RICHIE—Penny Lover

KKLS—FM—Rapid City
 (Randy Sherwyn—P.D.)
 • PRINCE—Purple Rain
 • PEABO BRYSON—Slow Dancin'
 • MATTHEW WILDER—Bouncing Off The Wall
 • SAMMY HAGAR—I Can't Drive 55
 • TINA TURNER—Better Be Good To Me

KKRC—Sioux Falls
 (Dan Kiley—P.D.)
 • STEVE PERRY—Strung Out
 • LIONEL RICHIE—Penny Lover
 • CULTURE CLUB—The War Song
 • TINA TURNER—Better Be Good To Me
 • DIANA ROSS—Sweet Away

Billboard Singles Radio Action

Playlist Top Add Ons

Based on station playlists through Tuesday (9/25/84)

Continued from page 17

Southwest Region

TOP ADD ONS

- CYNDI LAUPER-All Through The Night (Portrait)
- PRINCE-Purple Rain (Warner Bros.)
- LIONEL RICHIE-Penny Lover (Motown)
- CULTURE CLUB-The War Song (Epic)

KHFI-Austin

- (Roger Garrett-P.D.)
- PRINCE-Purple Rain
- DARYL HALL & JOHN OATES-Out Of Touch
- TINA TURNER-Better Be Good To Me
- DENNIS DEYOUNG-Desert Moon

WFMF-Baton Rouge

- (Randy Rice-P.D.)
- PRINCE-Purple Rain

WQID-Biloxi

- (Mickey Coulter-P.D.)
- CYNDI LAUPER-All Through The Night
- COREY HART-It Ain't Enough
- 38 SPECIAL-Teacher Teacher
- GLENN FREY-The Allnighter

WKXX-Birmingham

- (Michael St. John-P.D.)
- PRINCE-Purple Rain
- LIONEL RICHIE-Penny Lover
- MARIA VIDAL-Body Rock
- ROMEO VOID-A Girl In Trouble (Is A Temporary Thing)
- BAND-On The Dark Side
- COREY HART-It Ain't Enough

KITE-Corpus Christi

- (Ron Chase-P.D.)
- ROD STEWART-Some Guys Have All The Luck
- DONNA SUMMER-There Goes My Baby
- JOHN CAFFERTY AND THE BEAVER BROWN BAND-On The Dark Side
- SAMMY HAGAR-I Can't Drive 55

KAFM-Dallas

- (John Shomby-P.D.)
- COREY HART-It Ain't Enough
- CYNDI LAUPER-All Through The Night
- CULTURE CLUB-The War Song
- LIONEL RICHIE-Penny Lover
- TOMMY SHAW-Girls With Guns

KAMZ-El Paso

- (Bob West-P.D.)
- CULTURE CLUB-The War Song
- SHANNON-It's You
- BILLY IDOL-Flesh For Fantasy
- THE EVERLY BROTHERS-On The Wings Of A Nightingale

KSET-FM-El Paso

- (Cal Simon-P.D.)
- COREY HART-It Ain't Enough
- CYNDI LAUPER-All Through The Night
- JOYCE KENNEDY & JEFFREY OSBORNE-The Last Time I Made Love
- DAN HARTMAN-We Are The Young
- ROMEO VOID-A Girl In Trouble (Is A Temporary Thing)

KISR-Fort Smith

- (Rick Hayes-P.D.)
- STEVE PERRY-Strung Out
- SURVIVOR-I Can't Hold Back

- CULTURE CLUB-The War Song
- TOMMY SHAW-Girls With Guns
- THE EVERLY BROTHERS-On The Wings Of A Nightingale
- DAN HARTMAN-We Are The Young
- CYNDI LAUPER-All Through The Night
- SAMMY HAGAR-I Can't Drive 55
- NEW EDITION-Cool It Now

Q-104 (WQEN)-Gadsden

- (Roger Gaither-P.D.)
- LIONEL RICHIE-Penny Lover
- 38 SPECIAL-Teacher Teacher
- CYNDI LAUPER-All Through The Night
- CULTURE CLUB-The War Song
- STEPHEN STILLS-Can't Let Go
- TOMMY SHAW-Girls With Guns

KILE-Galveston

- (Dave Parks-P.D.)
- 38 SPECIAL-Teacher Teacher
- GLENN FREY-The Allnighter
- JANEY STREET-Say Hello To Ronnie
- CYNDI LAUPER-All Through The Night
- THE EVERLY BROTHERS-On The Wings Of A Nightingale
- NEW EDITION-Cool It Now
- MATTHEW WILDER-Bouncing Off The Wall

93-FM (KKBQ-FM)-Houston

- (John Lander-P.D.)
- SAMMY HAGAR-I Can't Drive 55
- SAM HARRIS-Sugar Don't Bite
- KISS-Heaven On Fire
- CYNDI LAUPER-All Through The Night

WTYX-Jackson

- (Jim Chick-P.D.)
- CHAKA KHAN-I Feel For You
- LIONEL RICHIE-Penny Lover
- WHAM-Wake Me Up Before You Go-Go
- CYNDI LAUPER-All Through The Night

KKYK-Little Rock

- (Ron White-P.D.)
- JACKSONS-Torture
- THE POINTER SISTERS-I'm So Excited
- JERMAINE JACKSON-Dynasty

KBFM-McAllen/Brownsville

- (Russ Williams-P.D.)
- CYNDI LAUPER-All Through The Night
- LIONEL RICHIE-Penny Lover
- ROMEO VOID-A Girl In Trouble (Is A Temporary Thing)
- TOMMY SHAW-Girls With Guns
- MATTHEW WILDER-Bouncing Off The Wall
- 38 SPECIAL-Teacher Teacher

FM-100 (WMC-FM)-Memphis

- (Robert John-P.D.)
- STEVE PERRY-Strung Out
- LIONEL RICHIE-Penny Lover
- CYNDI LAUPER-All Through The Night
- PRINCE-Purple Rain

Q-101 (WJDQ-FM)-Meridian

- (Tom Kelly-P.D.)
- STEVE MILLER-Shangri-la
- PRINCE-Purple Rain
- CYNDI LAUPER-All Through The Night
- CULTURE CLUB-The War Song
- LIONEL RICHIE-Penny Lover
- KROKUS-Midnite Maniac
- REBBIE JACKSON-Centipede
- SAMMY HAGAR-I Can't Drive 55

KX-104 (WWKX)-Nashville

- (Mike Murphy-P.D.)
- PRINCE-Purple Rain
- CYNDI LAUPER-All Through The Night
- CULTURE CLUB-The War Song
- STEVE MILLER-Shangri-la
- MARIA VIDAL-Body Rock

B-97 (WEZB)-New Orleans

- (Kris O'Kelly-P.D.)
- PRINCE-Purple Rain
- LIONEL RICHIE-Penny Lover
- CULTURE CLUB-The War Song
- CYNDI LAUPER-All Through The Night
- JULIO IGLESIAS-Moonlight Lady

WTIX-New Orleans

- (Bruce Kramer-P.D.)
- DARYL HALL & JOHN OATES-Out Of Touch
- SERGIO MENDES-Real Life
- WHAM-Wake Me Up Before You Go-Go
- PEABO BRYSON-Slow Dancin'
- LIONEL RICHIE-Penny Lover
- STEPHEN STILLS-Can't Let Go

KITY-San Antonio

- (McGee/Upton-P.D.)
- PRINCE-Purple Rain
- DARYL HALL & JOHN OATES-Out Of Touch
- BARBRA STREISAND-Left In The Dark

KTFM-San Antonio

- (Bill Thorman-P.D.)
- CULTURE CLUB-The War Song
- STEVE MILLER-Shangri-la
- DAN HARTMAN-We Are The Young
- STEPHEN STILLS-Can't Let Go
- DARYL HALL & JOHN OATES-Out Of Touch
- SHANNON-It's You
- LIONEL RICHIE-Penny Lover

KROK-Shreveport

- (Peter Stewart-P.D.)
- PRINCE-Purple Rain
- LIONEL RICHIE-Penny Lover
- CULTURE CLUB-The War Song
- CYNDI LAUPER-All Through The Night
- DAN HARTMAN-We Are The Young

Pacific Southwest Region

TOP ADD ONS

- CYNDI LAUPER-All Through The Night (Portrait)
- CULTURE CLUB-The War Song (Epic)
- LIONEL RICHIE-Penny Lover (Motown)
- COREY HART-It Ain't Enough (EMI-America)

KKXX-Bakersfield

- (Dave Kamper-P.D.)
- KISS-Heaven On Fire
- SURVIVOR-I Can't Hold Back
- SAMMY HAGAR-I Can't Drive 55
- TWISTED SISTER-I Wanna Rock
- LIONEL RICHIE-Penny Lover
- PRINCE-Purple Rain
- CYNDI LAUPER-All Through The Night
- CULTURE CLUB-The War Song

KIMN-Denver

- (Doug Erickson-P.D.)
- PRINCE-Purple Rain
- COREY HART-It Ain't Enough
- CYNDI LAUPER-All Through The Night
- JOYCE KENNEDY & JEFFREY OSBORNE-The Last Time I Made Love
- SAM HARRIS-Sugar Don't Bite

KOAJ-Denver

- (Jack Regan-P.D.)
- TINA TURNER-Better Be Good To Me
- CULTURE CLUB-The War Song
- CYNDI LAUPER-All Through The Night
- COREY HART-It Ain't Enough

KPKE-Denver

- (Tim Fox-P.D.)
- LIONEL RICHIE-Penny Lover
- CULTURE CLUB-The War Song
- 38 SPECIAL-Teacher Teacher
- TOMMY SHAW-Girls With Guns

KLUC-Las Vegas

- (Bill Kelly-P.D.)
- THE POINTER SISTERS-I'm So Excited
- CHAKA KHAN-I Feel For You
- SAMMY HAGAR-I Can't Drive 55

KIIS-FM-Los Angeles

- (Gerry DeFrancesco-P.D.)
- DAVID BOWIE-Blue Jean
- TINA TURNER-Better Be Good To Me
- BARRY GIBB-Shine Shine
- COREY HART-It Ain't Enough
- CULTURE CLUB-The War Song
- DARYL HALL & JOHN OATES-Out Of Touch
- BARBRA LAUPER-All Through The Night
- LIONEL RICHIE-Penny Lover

KKHR-Los Angeles

- (Ed Scarborough-P.D.)
- CYNDI LAUPER-All Through The Night
- CULTURE CLUB-The War Song
- LIONEL RICHIE-Penny Lover
- TEDDY PENDERGRASS AND WHITNEY HOUSTON-Hold Me
- NEW EDITION-Cool It Now

KOPA-FM-Phoenix

- (Reggie Blackwell-P.D.)
- WHAM-Wake Me Up Before You Go-Go
- BARBRA STREISAND-Left In The Dark
- CULTURE CLUB-The War Song
- JANEY STREET-Say Hello To Ronnie
- PRINCE-Purple Rain
- CYNDI LAUPER-All Through The Night

K96 (KFMV)-Provo

- (Scott Gentry-P.D.)
- LIONEL RICHIE-Penny Lover
- PRINCE-Purple Rain
- COREY HART-It Ain't Enough
- BARBRA STREISAND-Left In The Dark
- GLENN FREY-The Allnighter
- CYNDI LAUPER-All Through The Night

KDZA-Pueblo

- (Rio Avina-P.D.)
- LIONEL RICHIE-Penny Lover
- ANNE MURRAY & DAVE LOGGINS-Nobody Loves Me Like You
- PRINCE-Purple Rain
- SERGIO MENDES-Real Life
- JULIO IGLESIAS-Moonlight Lady
- IRENE CARA-You Were Made For Me
- SAM HARRIS-Sugar Don't Bite

KRSP-AM-Salt Lake City

- (Steve Carlson-P.D.)
- BANANARAMA-Cruel Summer
- CULTURE CLUB-The War Song

KS-103 (KSDO-FM)-San Diego

- (Dave Parks-P.D.)
- CULTURE CLUB-The War Song
- MATTHEW WILDER-Bouncing Off The Wall
- 38 SPECIAL-Teacher Teacher
- CYNDI LAUPER-All Through The Night
- STEVE MILLER-Shangri-la

XTRA-AM-San Diego

- (Jim Richards-P.D.)
- CULTURE CLUB-The War Song
- CYNDI LAUPER-All Through The Night
- LIONEL RICHIE-Penny Lover
- NEW EDITION-Cool It Now
- TOMMY SHAW-Girls With Guns
- SAMMY HAGAR-I Can't Drive 55

- MARIA VIDAL-Body Rock

KIST-Santa Barbara

- (Dick Williams-P.D.)
- DAN HARTMAN-We Are The Young
- CYNDI LAUPER-All Through The Night
- REBBIE JACKSON-Centipede
- SAM HARRIS-Sugar Don't Bite
- SAMMY HAGAR-I Can't Drive 55
- STEVE MILLER-Shangri-la
- CULTURE CLUB-The War Song

13-KHYT-Tucson

- (Sherman Cohen-P.D.)
- LIONEL RICHIE-Penny Lover
- GLENN FREY-The Allnighter
- DAN HARTMAN-We Are The Young
- STEPHEN STILLS-Can't Let Go
- SAM HARRIS-Sugar Don't Bite
- MATTHEW WILDER-Bouncing Off The Wall
- CYNDI LAUPER-All Through The Night
- PRINCE-Purple Rain

KRQQ-Tucson

- (Kelly Morris-P.D.)
- PRINCE-Purple Rain
- CYNDI LAUPER-All Through The Night
- BARRY GIBB-Shine Shine
- COREY HART-It Ain't Enough
- ROMEO VOID-A Girl In Trouble (Is A Temporary Thing)

KTKT-Tucson

- (Bobby Rivers-P.D.)
- JOHN CAFFERTY AND THE BEAVER BROWN BAND-On The Dark Side
- BARBRA STREISAND-Left In The Dark
- CYNDI LAUPER-All Through The Night
- DAN HARTMAN-We Are The Young
- STEPHEN STILLS-Can't Let Go

Pacific Northwest Region

TOP ADD ONS

- CYNDI LAUPER-All Through The Night (Portrait)
- COREY HART-It Ain't Enough (EMI-America)
- SURVIVOR-I Can't Hold Back (Scotti Bros.)
- CULTURE CLUB-The War Song (Epic)

KBBK-Boise

- (Bobby King-P.D.)
- TEDDY PENDERGRASS AND WHITNEY HOUSTON-Hold Me
- FREDDIE MERCURY-Love Kills
- PRINCE-Purple Rain
- TOMMY SHAW-Girls With Guns
- GLENN FREY-The Allnighter
- VANITY-Pretty Mess

KTRS-Casper

- (Bill Cody-P.D.)
- PRINCE-Purple Rain
- CYNDI LAUPER-All Through The Night
- ROMEO VOID-A Girl In Trouble (Is A Temporary Thing)
- NAKED EYES-What! In The Name Of Love

KYNO-FM-Fresno

- (John Lee Walker-P.D.)
- DARYL HALL & JOHN OATES-Out Of Touch
- SURVIVOR-I Can't Hold Back
- MATTHEW WILDER-Bouncing Off The Wall

KWSS-Gilroy

- (Dave Van Stone-P.D.)
- KENNY ROGERS WITH KIM CARNES & JAMES INGRAM-What About Me?

- 38 SPECIAL-Teacher Teacher
- COREY HART-It Ain't Enough
- SURVIVOR-I Can't Hold Back

KGHO-FM-Hoquiam

- (Steve Larson-P.D.)
- CULTURE CLUB-The War Song
- CULTURE CLUB-The War Song
- STEVE MILLER-Shangri-la

KOZE-FM-Lewiston

- (Jay McCall-P.D.)
- CULTURE CLUB-The War Song
- CYNDI LAUPER-All Through The Night
- PRINCE-Purple Rain
- LIONEL RICHIE-Penny Lover
- JANEY STREET-Say Hello To Ronnie

KHOP-Modesto

- (David Allyn Kraham-P.D.)
- DAN HARTMAN-We Are The Young
- CYNDI LAUPER-All Through The Night
- 38 SPECIAL-Teacher Teacher
- SAMMY HAGAR-I Can't Drive 55
- JANEY STREET-Say Hello To Ronnie

KOSO-Modesto

- (Stan Maine-P.D.)
- DARYL HALL & JOHN OATES-Out Of Touch
- TINA TURNER-Better Be Good To Me
- RALPH MACDONALD WITH BILL WITHERS-In The Name Of Love
- BARBRA STREISAND-Left In The Dark

KMJK-Portland

- (Jon Barry-P.D.)
- LIONEL RICHIE-Penny Lover
- CULTURE CLUB-The War Song
- TOMMY SHAW-Girls With Guns
- COREY HART-It Ain't Enough

KSFM-Sacramento

- (Rick Gillette-P.D.)
- CYNDI LAUPER-All Through The Night
- SAM HARRIS-Sugar Don't Bite

KWOD-Sacramento

- (Tom Chase-P.D.)
- CYNDI LAUPER-All Through The Night
- SURVIVOR-I Can't Hold Back (Scotti Bros.)
- COREY HART-It Ain't Enough

KSKD-FM-Salem

- (Len E. Mitchell-P.D.)
- DAN HARTMAN-We Are The Young
- CYNDI LAUPER-All Through The Night
- 38 SPECIAL-Teacher Teacher

KITS-San Francisco

- (Bob Garrett-P.D.)
- PRINCE-Purple Rain

KPLZ-FM-Seattle

- (Jeff King-P.D.)
- STEVE MILLER-Shangri-la
- CYNDI LAUPER-All Through The Night
- CULTURE CLUB-The War Song
- MATTHEW WILDER-Bouncing Off The Wall
- 38 SPECIAL-Teacher Teacher

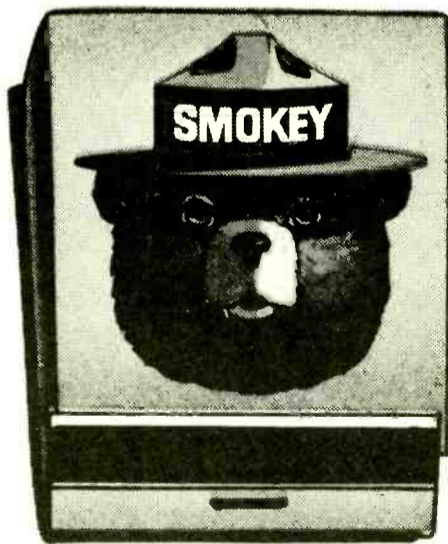
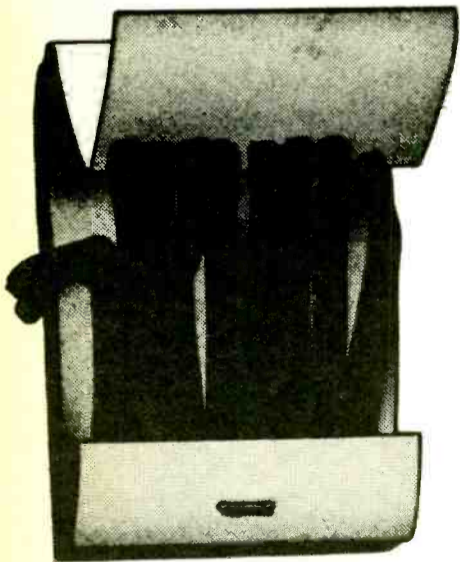
KUBE-Seattle

- (Bob Case-P.D.)
- THE POINTER SISTERS-I'm So Excited

KNBQ-Tacoma

- (Sean Lynch-P.D.)
- CYNDI LAUPER-All Through The Night
- SURVIVOR-I Can't Hold Back
- LIONEL RICHIE-Penny Lover I
- JOYCE KENNEDY & JEFFREY OSBORNE-The Last Time I Made Love
- COREY HART-It Ain't Enough

OCTOBER 6, 1984, BILLBOARD



Let's close the book on forest fires.

Forest fires kill. Trees, flowers, animals, and plants. In 1982 alone, 2,914,500 acres of woodland went up in smoke. Because we were careless, reckless, foolish, and rash.

Don't let a forest meet its match. Close the book on forest fires.



A Public Service of This Magazine & The Advertising Council

• Continued from page 15

Upped to GSM at King's KGW Portland is **Kenn Brown** . . . Engineering ace **Alan Perkins** (he was chief at New Orleans' WAIL and comes from a long line of broadcasters in Mississippi) migrates to New York, where among other things he works with **Eric Small** on stereo audio for television. They've got a system up and running and would love to talk to you about it at (212) 625-7333.

Well, lo and behold, 97 WASH-FM (Washington) has given away the million bucks. On Sept. 19, at 8:50 in the morning, one of WASH's more faithful listeners (word is he's been glued to the station since the days of Swami Promenanda, not to mention over a decade of AC before the switch to top 40) picked up the phone, told the world 97 WASH-FM was his fave rave and identified "If This Is It," "Give It To Me" and "Here Comes The Rain Again." The loot will be doled out over a 50-year period—the winner is a 54-year-old retiree, but he can assign the 20 grand annually to an heir. It's rumored that the guy sent in hundreds and hundreds of postcards with his phone number on them and was hoping to be called before the Jacksons concert (we hear he won tickets to that, too, but was afraid to go in case the station called). You see that, boys and girls—persistence *does* pay off.

★ ★ ★

Laura Seaton leaves her post at the Transtar Radio Network (in addition to an air gig, she also produced Mike E. Harvey's "Saturday Super Gold") to bask in the luxury of the Monterey Peninsula. When she's not basking, she'll program KIDD there and handle afternoon drive. She replaces **Mark Diamond**.

Back in L.A., **Geno Mitchellini** joins KLOS doing afternoons. He had been up in San Francisco on The Camel (KMEL), and in his trek southward managed to pick up some national syndication work as well, hosting Global Satellite Network's "Power Cuts."

By day it's sublime AC, satellite delivered (it used to be country, we know, but never mind). By night it's "Taylorville's Jammin' Youth," and so it is that WTJY Rock 93 has filled the Central Illinois rock'n'roll void with everything from Iron Maiden to Iron Butterfly. The rock portion, which starts nightly at 6 p.m. and ends somewhere between midnight and 3 (depending on the day), is hosted by PD **G.W. O'Bryan** and **Ron Cockrell**. The closest thing to it in the past, says station manager **Michael Burns**, was the legend of 3-E (WEEE—may it rest in peace).

Passing through Santa Fe? Check out KLSK-FM. According to the local paper (The New Mexican), the station has come up in first place in

the people's choice awards. Yep, right in black and white it says: "Best Radio Station: KLSK 104. The classical music station where a kid reads the editorials and listeners can play their own tunes on Sundays."

★ ★ ★

Now seeing the light of day (well, for about half an hour anyway) is KKYX San Antonio overnighter **Candi Stone**, who slides up into 7 to midnight. That word comes from her friend **Liz Darrig** (Tucker), who has not only convinced the NAB's J.T. **Anderton** that marriage is in order, but also led the boy to believe South Africa was a romantic honeymoon site.

When you think about oldies in Houston, the jock that often comes to mind is **Johnny Goyen** (he's played 'em everywhere). And so it is KFMK has hired him to host "Johnny Goyen's Sunday Morning Memories" from 8 til noon. He'll play the regular First Media AC fare weekdays from 10 a.m. to 1 a.m.

Promotions at WGR Buffalo have midday man **Joe Galuski** upped to assistant PD, with weekender **Tom Langmyer** taking over the music director duties, while **Allen Costantini** comes on board as news anchor.

Looking for someone to listen to in the middle of the night in Detroit? Try WCXI's **Jyl Jackson**. We haven't actually heard her, but the Detroit Free Press made her sound worthy of a few moments of your time.

Should you be down Texarkana way, however, note that urban contemporary KADO has migrated from FM to AM ("America's Music"), with **Big Daddy Griffin** in mornings, **Jameelah T. Austin** mid-days, and PD **Dorian Cox** doing afternoon drive until signoff . . . Up in the Hudson Valley? Forget about WCCR. It's now "Starsound 1170, WVSG," and the format is oldies-oriented AC, with **Ed Roberts** in mornings, PD **Spencer Wade** middays and **Curt Williams** in afternoons on the AM daytimer licensed to Cornwall.

Former WJKR Muncie, Pa. personality **Michael Daily** takes his act to the Big Apple, checking out the highway conditions for New York-based Shadow Traffic.

★ ★ ★

Now here's a title for an adult: "Flower Man." And that's just what **Bill Zappettini's** KCBS San Francisco business cards will read now that the wholesale florist has signed up to do morning drive "flower updates." (Rumors that we drink while writing this are totally unfounded.)

Longtime urban personality **Harry O.** (Cleveland? WZAK. St. Louis? KMJM. Houston? KMJQ. San Francisco? KDIA.) leaves his faculty post at the Bay Area's Baile School of Broadcasting to join "Hot Hits!" KITS San Francisco as production

director and swing personality.

Across town at KFRC, **Vicki Mann** comes on board as promotions director from Chicago's WFYR . . . Coming to Memphis' WRVR as marketing director is **Carol McCullough**, who joins the Viacom station from crosstown posts at Plough and Scripps-Howard . . . Upped to promotion coordinator at Doubleday's KPKE Denver is **Patti Gaver**, while **Loo Katz** joins co-owned WAVA in Washington in a similar capacity. Katz had been with D.C.'s 'PGC.

★ ★ ★

From Atlanta's WCNN to WFOX there as news assistant goes **David Brown** . . . New news appointments at Indianapolis' soon-to-be WTPI (Oct. 15 and counting) are news director **Cheryl Miller** (from WIRE across town) and anchors **Sharon Alseth** (another WIRE graduate), **Doug Weedman** (WIRE again), **Dave Brannen** (WIOU Kokomo), **Brent Speraw** (WXMG Mishawaka, Ind.) and **Scott Bridge** (Lafayette's

WAXY).

Upped to morning news anchor at Baltimore's WCBM is **Jane White** . . . And back at News Radio 99 (KHVH Honolulu) after a year at San Diego's KSDO is morning anchor **Warren Moran**.

The stability at WCCO Minneapolis even extends to the agribusiness manager. **David Haeg**, the son of Larry Haeg, who served as 'CCO's first farm service director, assumes that role.

We had a bunch of other stuff to tell you last week but we ran out of room, so in case you haven't heard: The new Bonneville International Central Broadcast Division spells further promotions for KAAM/KAFM VP/GM **Bill Steding**, who becomes executive VP/GM of the Dallas properties and also oversees co-owned KMBZ/KMBR Kansas City in the capacity. Moving up at Bonneville's Seattle offices, KIRO news and program manager **Vic Bremer** becomes vice president and **LSM Ron Carter** also acquires VP

stripes, becoming vice president of sales . . . Meanwhile, on the FM side, the KSEA VP/GM slot is wide open with the resignation of **Bill Knudsen**, who becomes VP/sales and marketing for the Seattle Mariners baseball team.

Exiting his general manager slot at Tampa's WZNE, recently acquired by DKM Broadcasting, is **Gary Kines**. He's replaced by former WSUN manager **Don Hibbitts** . . . Former Sandusky manager (Denver's KNUS/KBPI and Tucson's KWFM) **Jim Hardy** takes over the general managership of Infinity's KOMA San Jose. He replaces **Dan Tapson**, who retired earlier this summer.

And as we mentioned a few weeks back, Harte-Hanks has indeed sold off its radio properties to the insiders group led by **Gary Edens**, as expected. Regarding the rumors that Houston's KK BQ-AM-FM would be spun off: They will. Picking up the top-rated combo for a rumored \$35 mil is Gannett.

CHRISTMAS ON RECORD

Best Selling Xmas Singles & Albums Of The Past 40 Years

Based upon 14 different Billboard Charts. Hundreds more listed in Notable sections. Shows all charted Christmas Singles, EP's & Albums in 3 separate sections arranged by artist and divided into Charted & Notables. Record listings are in chronological order. Artists are cross referenced in the Notable sections.

This reference book is needed as a programming tool for Radio Stations and a buying guide for Record Stores or the avid Collector. Not a Price Guide.

General Listings in Singles, EP's & Albums:

Artist. Title. Year released or reissued. Years charted on Billboard. Original issues, Reissues, Gold standard reissues. Labels & distributing labels. Same recording on other labels

Billboard Single Charts Used:

Hot 100 1940-82. Bubbling Under The Hot 100 1959-82. Best Bets For Christmas 1963-73. Adult Contemporary 1961-82. Hot Country Singles 1948-82. Black Singles 1948-82. Best Selling Childrens Records 1948-52. Note: Chart names used here are most current. All Single charts are combined into one listing

Additional Single Listings:

Gold record awards. Different Versions of songs. Childrens labels & all record numbers. (78 RPM's, 45 RPM's, 7 inch 33' & RPM's, 12 inch singles, dual 78 & 45 RPM listings)

Plus sections for Borderline Xmas Singles. Promotional Singles. Number one single for each year. Countdowns of all charted singles, songs & top single artists. Million sellers page. Xmas song index. Christmas standards section for radio stations listing Title, Composer, Publisher, License & Year song was composed Over 200 charted Singles listed and over 900 Notables, plus thousands of original & reissued numbers

Billboard Album Charts Used:

Top LP's 1945-82. Bubbling Under The Top LP's 1974-82. Best Bets For Christmas 1963-73. Hot Country LP's 1974-82. Black LP's 1974-82. Best Selling Jazz LP's 1974-82. Note: Chart names used here are most current. All Album charts are combined into one listing.

Additional Album Listings:

R.I.A.A. gold record awards. Retitled albums, Mono & Stereo issues & dual listings. All record numbers. (78 RPM's, 10 inch & 12 inch LP's, dual listings for 78's—10 inch & 78's—12 inch)

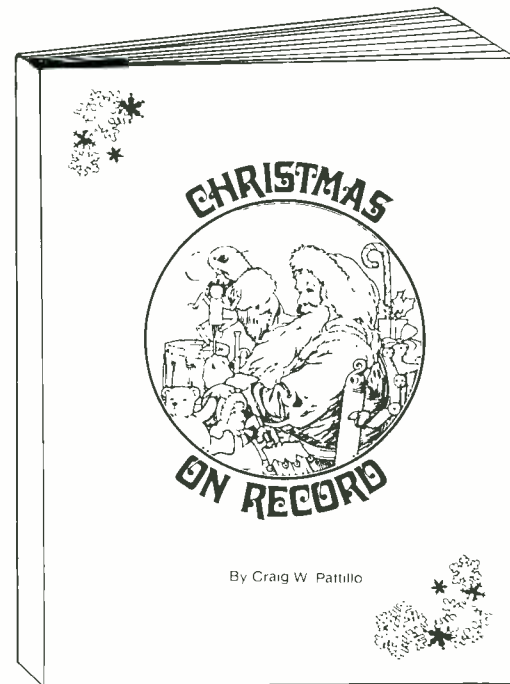
Plus Various Artists & Two Artists on an Album sections. Number one album for each year. Countdowns of all charted albums & top album artists. R.I.A.A. gold albums page. Over 200 charted Albums listed and over 500 Notables, plus thousands of original & reissued numbers.

Billboard EP Charts Used:

Best Selling Pop EP's 1957-59.

Additional EP Listings:

All record numbers. Number one EP for each year. Countdowns of all charted EP's & top EP artists. There's 12 charted EP's listed with 91 Notables.



By Craig W. Patillo

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INCREDIBLE HULK—WPST Trenton, N.J. station manager and morning man Tom Taylor poses between promotional material for the station/Trenton Time-sponsored sneak previews for "Conan The Destroyer" and the station's "Conan look alike contest."

Top Rock Tracks

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

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

YesterHits

HITS FROM BILLBOARD 10 AND 20 YEARS AGO THIS WEEK

POP SINGLES—10 Years Ago

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

POP SINGLES—20 Years Ago

1. Oh, Pretty Woman, Roy Orbison, Monument
2. Do Wah Diddy Diddy, Manfred Mann, Ascot
3. Bread & Butter, Newbeats, Hickory
4. Dancing In The Street, Martha & the Vandellas, Gordy
5. Remember (Walking In The Sand), Shangri-las, Red Bird
6. G.T.O., Ronny & the Daytonas, Mala
7. It Hurts To Be In Love, Gene Pitney, Musicor
8. The House Of The Rising Sun, Animals, MGM
9. We'll Sing In The Sunshine, Gale Garnett, RCA Victor
10. Save It For Me, 4 Seasons, Philips

TOP LPs—10 Years Ago

1. Endless Summer, Beach Boys, Capitol
2. If You Love Me Let Me Know, Olivia Newton-John, MCA
3. Bad Company, Swan Song
4. Not Fragile, Bachman-Turner Overdrive, Mercury
5. Caribou, Elton John, MCA
6. Can't Get Enough, Barry White, 20th Century
7. Back Home Again, John Denver, RCA
8. Chicago VII, Chicago, Columbia
9. Welcome Back, My Friends, To The Show That Never Ends—Ladies & Gentlemen Emerson, Lake & Palmer, Manticore
10. Body Heat, Quincy Jones, A&M

TOP LPs—20 Years Ago

1. The Beatles—A Hard Day's Night, Soundtrack, United Artists
2. Something New, Beatles, Capitol
3. Everybody Loves Somebody, Dean Martin, Reprise
4. Peter, Paul & Mary In Concert, Warner Bros.
5. All Summer Long, Beach Boys, Capitol
6. How Glad I Am, Nancy Wilson, Capitol
7. Getz/Gilberto, Stan Getz & Joao Gilberto, Verve
8. Funny Girl, Original Cast, RCA Victor
9. Hello, Dolly!, Original Cast, RCA Victor
10. The Impressions Keep On Pushing, ABC-Paramount

COUNTRY SINGLES—10 Years Ago

1. I Love My Friend, Charlie Rich, Epic
2. I'm A Rambling Man, Waylon Jennings, RCA
3. Please Don't Stop Loving Me, Porter Wagoner & Dolly Parton, RCA
4. Bonaparte's Retreat, Glen Campbell, Capitol
5. A Mi Esposa Con Amor, Sonny James, Columbia
6. Woman To Woman, Tammy Wynette, Epic
7. I Overlooked An Orchid, Mickey Gilley, Playboy
8. I See The Want To In Your Eyes, Conway Twitty, MCA
9. If I Miss You Again Tonight, Tommy Overstreet, ABC/Dot
10. Who Left The Door To Heaven Open, Hank Thompson, ABC/Dot

SOUL SINGLES—10 Years Ago

1. You Haven't Done Nothin', Stevie Wonder, Tamla
2. Papa Don't Take No Mess Part I, James Brown, Polydor
3. Skin Tight, Ohio Players, Mercury
4. Do It ('Til You're Satisfied), B.T. Express, Scepter
5. Can't Get Enough Of Your Love, Babe, Barry White, 20th Century
6. Higher Plane, Kool & the Gang, De-Lite
7. Ain't Nothing Like The Real Thing, Aretha Franklin, Atlantic
8. The Player Part I, First Choice, Philly Groove
9. In The Bottle, Brother to Brother, Turbo
10. Do It Baby, Miracles, Tamla

Radio

Pro-Motions

Station: KKBQ-AM-FM Houston (top 40)

Contact: Paulette McGrath
Concept: Mr. Leonard for president
Execution: As election time draws near, more and more "candidates" are throwing their hats into the ring. In Houston, "Mr. Leonard," an imaginary character on the morning show (we think he's imaginary, but who knows), has gotten his platform together and is taking his show on the road.

The issues range from education ("Everyone should have an education; if you don't have one, then you should be prepared to play basketball") to the environment ("Everyone should also have an environment. If you don't have an environment then go out and purchase a boom box radio and turn it up to full blast. That way no one will bother you, and you will then have your own environment.")

Chosen as Leonard's running mate on the "Beef Party" ticket is (who else?) Clara Peller of "Where's the beef?" fame. The party is holding its convention prior to the start of an Astros game, with PD John Lander nominating the pair, speeches from both candidates and the seal of approval from Wendy's chairman of the board R. David Thomas, who's flying in for the ceremonies.

Station: KLOS Los Angeles (AOR)

Contact: Chrisa Sadd
Concept: Shana Does Munich

Execution: No doubt about it; October may be Country Music Month (as the Country Music Assn. tells it annually), but the "Rocktober" celebrations at AOR outlets throughout the land are right up there. In Germany, the month means the annual Oktoberfest; and taking the concept Stateside, KLOS has come up with the "Rocktoberfest," which will not only send morning personality "Fraulein" Shana to the Hofbrauhaus Beirgardsens (we're talking Munich here) but will also send a bunch of listeners along with her.

Billing the event on the air as "a solid week of eating, drinking, mak-

ing merry and drinking," KLOS is referring to itself as the "Party Animal Ambassadors" and will award 10 round trip tickets, including a tour of the BMW factory, a visit to the Olympic Village, stops at all the local rock clubs, and participation in the authentic Oktoberfest.

Station: 4GR Toowoomba, Queensland, Australia (top 40)

Contact: Garry Bowles,

Program director

Concept: Birthday suit giveaway

Execution: Terry Kerr (afternoon personality "T.K."), seizing on the fact that 4GR turned 59 years old recently (it's not the kind of number you generally celebrate—the dial position is 864—and next year's 60th is a way off), decided to do a promotion of his own. Promising not only to appear in his "birthday suit" but to give it away as well, T.K. got a lot of mileage, but perhaps not as much visibility as some listeners were expecting. The actual prize turned out to be a \$300 suit from a local men's wear outlet, with the promos creating as much excitement as the prize.

Station: WMGG Tampa (contemporary)

Contact: Audrey Lynn

Concept: Beauty & the Beast

Execution: In conjunction with Rose Auto Stores, Magic 96 FM is conducting a variation on the idea of an ugliest-car contest. The station is searching for not only the ugliest automobile in Tampa Bay (The Beast), but also the prettiest (The Beauty). Entrants are asked to mail pictures of their Jaguars and jalopies to the station, which will select 18 finalists to display their masterpieces-on-wheels at the Pinellas Square Mall, where they'll be presented with car care kits from Rose Auto.

Judges will determine the winners in both categories, with \$500 going to the driver of "The Beast" for car repairs, while the owner of "The Beauty" will receive a weekend cruise to Nassau.

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Featured Programming

Yoko Ono and Sean Ono Lennon have joined forces with M.J.I. Broadcasting to deliver a birthday tribute to the late John Lennon. Entitled "Every Man Has A Woman Who Loves Him: A Live Birthday Party For John And Sean Lennon," the show airs next Tuesday (9) at 11 p.m. Yoko and Sean are hosting the program with WNEW-FM New York operations manager/air personality Scott Muni, while Charlie Kendall and Denny Somach are handling production duties. The program's music and interview format will feature such artists and Lennon friends as Elvis Costello, Harry Nilsson, Eddie Money, Roberta Flack, Klaus Voormann and Rosanne Cash.

M.J.I. is sending the show to 150 of its affiliates via satellite, a first for the broadcaster. The company's president Joshua Feigenbaum says the show is a "truly special" special, warranting use of the satellite system and marking M.J.I.'s gradual entry into the delivery mode. Meanwhile, behind the scenes at M.J.I., Julie Talbott is upped to vice president and general manager. Talbott joined the company last January as director of sales.

★ ★ ★

For those who crave more about the former Beatle, NBC's *The Source* is offering "The Lost Tapes" to its affiliates, Oct. 5-14. The three-hour program features exclusive interview tapes of John and Yoko talking to author Peter McCabe, just prior to the Beatles' breakup. In the interview, which spawned McCabe's book "John Lennon: For The Record," Lennon discusses his "divorce" with the Fab Four and songwriting partner Paul McCartney, his relationship with Ono, and other subjects.

Other October fare from *The Source* includes a live broadcast of Cyndi Lauper's Oct. 10 concert at the Summit Arena in Houston.

★ ★ ★

Westwood One pays tribute to a

broader subject with two specials celebrating Country Music Month 1984. Appropriately, the campaign begins Monday (1) with "The Best Of Live From Gilley's," an hour's worth of highlights from the network's weekly, Jim Duncan-hosted "Live From Gilley's." Featured artists include the Charlie Daniels Band, Ed Bruce, George Jones, George Strait and Steve Wariner, as heard live from the Pasadena, Tex. honky-tonk. Look for a second installment of this program later in the month.

The following Monday (8), Westwood One presents "Tammy Wynette: A Country Profile," an exclusive two-hour special hosted by KLAC Los Angeles air personality Mike O'Neil in which the music and life of country's "first lady" will be explored. And finally, Westwood One will air the "The US Festival: A Day In The Country" during the last two weeks of the month. The three-hour concert features Alabama, Waylon Jennings, Emmylou Harris and others.

★ ★ ★

The National Public Radio show "Talkback With Jerry Galvin" conquers another market with its debut in Los Angeles, where it's now airing on Pasadena City College's KPCC. There's only one small hitch: The show's name has been changed to "Talk Talk" to protect the innocent Jerry Galvin from the wrath of George Putnam, who has the rights to the "Talkback" tag in that market. Radioradio's "Top 40 Satellite Survey" (CBS) celebrates its five-month anniversary with the addition of WKTU New York and KMEL San Francisco, bringing the show's subscriber list up to 100 outlets. This is just icing on the cake for Donald Sabatini, who's been upped to programs manager for the CBS Radio Network. He had been an associate director for the network since 1980.

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. 1, Stephen Stills, Rockline, Global Satellite Network, 90 minutes.

Oct. 1, Steve Van Zandt, Inner-View, Inner-View Network, one hour.

Oct. 1-7, Country Music Month special part one, Country Closeup, Narwood Productions, one hour.

Oct. 1-7, Lionel Hampton, The Music Makers, Narwood Productions, one hour.

Oct. 1-7, Ian Anderson, Rock Over London, Radio International, one hour.

Oct. 1-7, The Best Of Gilley's part one, Live From Gilley's, Westwood One, one hour.

Oct. 1-7, O'Jays, Special Edition, Westwood One, one hour.

Oct. 1-7, Billy Squier, Off The Record Special, Westwood One, one hour.

Oct. 1-7, Kansas, In Concert, Westwood One, 90 minutes.

Oct. 5-6, Steve Miller, The Hot Ones, RKO Radioshows, one hour.

Oct. 5-7, Stray Cats, Captured Live!, RKO Radioshows/P.G. Productions, one hour.

Oct. 5-7, American: First Impressions, Rock Chronicles, Westwood One, one hour.

Oct. 5-7, Interview with George Carlin, Dr. Demento, Westwood One, two hours.

Oct. 5-7, Krokus, Billy Squier, Rock Album Countdown, Westwood One, two hours.

Oct. 5-7, Dion & the Belmonts, Rare & Scratchy Rock 'N Roll, Program Services Group, three hours.

Oct. 5-7, Anne Murray, Solid Gold Country, United Stations, three hours.

Oct. 5-7, Ricky Skaggs, The Weekly Country Music Countdown, United Stations, three hours.

Oct. 5-7, Jay & the Americans, Dick Clark's Rock, Roll & Remember, United Stations, four hours.

Oct. 5-7, Mills Brothers, The Great Sounds, United Stations, four hours.

Oct. 5-7, Chicago, Rick Dees' Weekly Top 40, United Stations, four hours.

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

Oct. 6, Special Tribute to the CMA Awards nominees, Silver Eagle, ABC Entertainment Network, 90 minutes.

Oct. 6, Ringo's Yellow Submarine, ABC FM Network, one hour.

Oct. 6-7, Culture Club, Hot Rocks, United Stations, one hour.

Oct. 6-7, Chicago, Paul Anka, Supertracks, Creative Radio Network, three hours.

Oct. 6-7, Billy Preston, Music & Memories, Strand Broadcast Services, one hour.

Oct. 7, American Country Countdown with Bob Kingsley, ABC Entertainment Network, three hours.

Oct. 7, American Top 40 with Casey Kasem, ABC Contemporary Network, four hours.

Oct. 7, Name That Brand, Rolling Stone's Continuous History Of Rock & Roll, ABC Rock Radio Network, one hour.

Oct. 8, Billy Squier, Rockline, Global Satellite 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 Gilley's, Westwood One, one hour.

Oct. 8-14, Midnight Star, Budweiser Concert Hour, Westwood One, one hour.

Oct. 8-14, O'Jays part two, Special Edition, 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. 12-14, Rod Stewart, Captured Live!, RKO Radioshows/P.G. Productions, one hour.

Oct. 12-14, John Waite, Cars, Rock Album Countdown, Westwood One, two hours.

Billboard [®] Survey for Week Ending 10/6/84

TOP 50 Adult Contemporary

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These are the most popular Adult Contemporary singles based on radio air play and listed in rank order.

TITLE, Artist, Label & Number (Dist. Label) (Publisher, Licensee)

This Week	Last Week	Weeks on Chart	TITLE, Artist, Label & Number (Dist. Label) (Publisher, Licensee)	WEEKS AT #1
1	1	10	DRIVE The Cars, Elektra 7-69706 (Ric Ocacek/Lido, ASCAP)	3
2	2	8	I JUST CALLED TO SAY I LOVE YOU Stevie Wonder, Motown 1745 (Jobete/Black Bull, ASCAP)	
3	3	9	HARD HABIT TO BREAK Chicago, Full Moon/Warner Bros. 7-29214 (MCA, ASCAP)	
4	8	4	WHAT ABOUT ME? Kenny Rogers With Kim Carnes And James Ingram, RCA 13899 (Lionsmate/Security Hogg, ASCAP/Foster Frees, BMI)	
5	5	10	TURN AROUND Neil Diamond, Columbia 38-04541 (Stonebridge/New Hidden Valley, ASCAP/Carole Bayer Sager, BMI)	
6	4	14	LEAVE A TENDER MOMENT ALONE Billy Joel, Columbia 38-04514 (Joel Songs, BMI)	
7	7	9	MISSING YOU John Waite, EMI-America 8212 (Hudson Bay/Paperwaite/Fullwater/Markmeem, ASCAP/BMI)	
8	9	7	IN THE NAME OF LOVE Ralph MacDonald With Bill Withers, Polydor 881221-7 (PolyGram)	
9	6	11	IF THIS IS IT Huey Lewis And The News, Chrysalis 4-42803 (Hulex/Red Admiral, BMI)	
10	12	10	YOU WERE MADE FOR ME Irene Cara, Geffen/Network 7-29257 (Warner Bros.) (Carub/AlCor, ASCAP)	
11	13	5	SHINE SHINE Barry Gibb, MCA 52443 (Gibb Bros./Unichappell, BMI)	
12	17	4	LEFT IN THE DARK Barbra Streisand, Columbia 38-04605 (Lost Boys, BMI)	
13	15	5	ON THE WINGS OF A NIGHTINGALE The Everly Brothers, Mercury 880213-7 (PolyGram) (MPL Communications, ASCAP)	
14	16	8	THE LUCKY ONE Laura Branigan, Atlantic 7-89636 (Roliram/Lorimar, BMI)	
15	10	16	STUCK ON YOU Lionel Richie, Motown 1746 (Brockman, ASCAP)	
16	11	14	ALL OF YOU Julio Iglesias & Diana Ross, Columbia 38-04507 (Elektra/Ewald Corp., ASCAP/Dyad/Braintree, BMI)	
17	18	7	THERE GOES MY BABY Donna Summer, Geffen 7-29291 (Warner Bros.) (Unichappell/Jot, BMI)	
18	20	5	NOBODY LOVES ME LIKE YOU DO Anne Murray & Dave Loggins, Capitol 5401 (Ensign, BMI)	
19	24	4	DESERT MOON Dennis DeYoung, A&M 2666 (Grand Illusion, Almo, ASCAP)	
20	14	16	WHAT'S LOVE GOT TO DO WITH IT Tina Turner, Capitol 5334 (Chappell/Irving/Good Single, ASCAP/BMI)	
21	27	3	WHO WEARS THESE SHOES? Elton John, Geffen 7-29189 (Warner Bros.) (Intersong, ASCAP)	
22	NEW ENTRY		PENNY LOVER Lionel Richie, Motown 1762 (Brockman, ASCAP)	
23	30	5	CARIBBEAN QUEEN (NO MORE LOVE ON THE RUN) Billy Ocean, Jive/Arista 1-9199 (Willesden/Zomba)	
24	33	3	SPECIAL GIRL America, Capitol 5398 (ATV/Mussel Schwartz, BMI)	
25	32	5	LUCKY STAR Madonna, Sire 7-29177 (Warner Bros.) (WB/Bleu Disque/Webo Girl, ASCAP)	
26	21	21	IF EVER YOU'RE IN MY ARMS AGAIN Peabo Bryson, Elektra 7-69728 (Almo/Prince Street, ASCAP/Snow/Dyad, BMI)	
27	19	18	SAD SONGS (SAY SO MUCH) Elton John, Geffen 7-29292 (Warner Bros.) (Intersong, ASCAP)	
28	35	2	REAL LIFE Sergio Mendes A&M 2672 (Snow, BMI/Hook & Line, ASCAP)	
29	22	19	I CAN DREAM ABOUT YOU Dan Hartman, MCA 52378 (Multi-Level, BMI)	
30	23	15	HOLD ME Teddy Pendergrass And Whitney Houston, Asylum 7-69720 (Elektra) (Prince St./Almo, ASCAP/DeCree/Music Corporation Of America, BMI)	
31	34	6	I'M SO EXCITED Pointer Sisters, Planet 13857 (RCA) (Braintree/Til Dawn/Blackwood, BMI)	
32	25	11	SHE LOVES ME (THE BEST THAT I CAN BE) James Ingram, QWest 7-29235 (Warner Bros.) (WB/Nearlytones, ASCAP/Warner-Tamerlane/Nearlysong, BMI)	
33	NEW ENTRY		WAKE ME UP BEFORE YOU GO-GO Wham, Columbia 38-04552 (Chappell, ASCAP)	
34	NEW ENTRY		OUT OF TOUCH Daryl Hall & John Oates, RCA 13916 (Hot-Cha/Unichappell, BMI)	
35	29	8	BULLISH Herb Alpert Tijuana Brass, A&M 2655 (ANU, BMI/Ram Wave, ASCAP)	
36	31	6	IF I'M STILL AROUND TOMORROW Sadao Watanabe Featuring Roberta Flack, Elektra 7-69700 (Antisia, ASCAP)	
37	37	4	THE LAST TIME I MADE LOVE Joyce Kennedy And Jeffrey Osborne, A&M 2656 (Dyad/Steeple Chase, BMI)	
38	26	10	SOMEBODY'S EYES Karla Bonoff, Columbia 38-04472 (Ensign, BMI)	
39	28	12	STRAIGHT FROM THE HEART (INTO YOUR LIFE) Coyote Sisters, Morocco 1742 (Motown) (Welk/It Rains/Middlefield, BMI)	
40	38	8	CITY OF NEW ORLEANS Willie Nelson, Columbia 38-04568 (Buddah/Turnpike Tom, ASCAP)	
41	NEW ENTRY		THE REAL END Rickie Lee Jones, Warner Bros. 7-29191 (Easy Money, ASCAP)	
42	39	20	ALIBIS Sergio Mendes, A&M 2639 (Snow, BMI/T. Mac, PRS/Bibo/Welk/Welbeck, ASCAP)	
43	41	12	GHOSTBUSTERS Ray Parker, Jr., Arista 1-9212 (Golden Torch/Raydiola, ASCAP)	
44	NEW ENTRY		MOONLIGHT LADY Julio Iglesias, Columbia 38-04645 (Albert Hammond/April, ASCAP/Begonia Melodies/Unichappell, BMI)	
45	36	12	SOMETHING SAID LOVE Rita Coolidge, A&M 2634 (Warner-Tamerlane/Writers House/Fifty Grand, BMI)	
46	44	3	CRUEL SUMMER Bananarama, London 810127-7 (PolyGram) (MCA, ASCAP)	
47	45	21	ALMOST PARADISE...LOVE THEME FROM FOOTLOOSE Mike Reno And Ann Wilson, Columbia 38-04418 (Ensign, BMI)	
48	40	16	TAKING IT ALL TOO HARD Genesis, Atlantic 7-89656 (Pun/Warner Bros., ASCAP)	
49	42	18	JUMP (FOR MY LOVE) Pointer Sisters, Planet 13780 (RCA) (Welbeck/Stephen Mitchell/Anidraks/Porchester, ASCAP)	
50	43	8	ONLY WHEN YOU LEAVE Spandau Ballet, Chrysalis 4-42792 (Reformation, ASCAP)	

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

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Retailing

NARM Advisory Committees In Wide-Ranging, Constructive Meet

By EARL PAIGE and ADAM WHITE

SAN DIEGO—The fourth annual meeting between the retailers' and manufacturers' advisory committees of the National Assn. of Recording Merchandisers (NARM) yielded spirited, constructive and only occasionally acrimonious dialog between

the two groups. The conclave was held at the Sheraton Harbor Island Hotel here Sept. 19-21, and topics included Compact Disc, video music and the sale of promotional copies, plus the "Gift Of Music" campaign, bar coding and the 1985 NARM convention.

Retail companies represented were Camelot Enterprises, Danjay Music,

Elroy Enterprises, Flip Side, Great American Music, Kemp Mill, Licorice Pizza, the Musicland Group, Q Records & Tapes, Peaches Entertainment, Record Bar, Record Factory, Record Shop, Show Industries, Target, Tower, Turtles, Western Merchandisers and Warehouse Entertainment. For the manufacturers, senior executives were present from Arista, Atlantic, CBS, Capitol, Chrysalis, Elektra/Asylum, MCA, Motown, PolyGram, RCA, WEA and Warner Bros.

Representing NARM's headquarters organization were Mickey Granberg, Joe Cohen and Stan Silverman. Attending from the Arent, Fox, Kintner, Plotkin & Kahn law firm was Charles Rutenberg.

Retail advisory committee chairman Bill Golden of Record Bar opened the meeting with a "state of the industry" report that was bullish. He cited the ongoing positive impact on business of such superstars as Michael Jackson, Prince, Bruce Springsteen and Lionel Richie; the "Victory" and Springsteen tours; the proliferation of hot soundtracks; the apparent return to record buying of older consumers; and the relative absence of major price increases.

"Music has regained its place as America's favorite entertainment form," Golden noted. At the close of the conference, the following day, he released sales statistics from advisory committee member chains (separate story, page one).

Exploration of manufacturers' marketing programs found Kemp Mill's Darryl Sherman and Flip Side's Carl Rosenbaum respectively positive on labels' commitment to new artists and new technology, and

(Continued on opposite page)



CAMELOT QUEEN—Motown artist Vanity chats with Camelot president Paul David during the chain's recent convention in Sandusky, Ohio.

Dealers, Manufacturers In Upbeat CD Discussion

By EARL PAIGE

SAN DIEGO—With record/tape outlets experiencing steadily increasing sales of Compact Discs, most discussions on the subject between retailers and manufacturers are upbeat and constructive. Such was the case at the NARM retail advisory committee meeting at the Sheraton Harbor Island Hotel here, Sept. 19-21.

The optimism came in a presentation made by retailers Roy Imber of Elroy Enterprises, Port Washington, N.Y., and Mary Ann Levitt of The Record Shop, Sausalito, 50-unit and 25-unit chains respectively. "A rough average is that CD now represents 5%-6% of total sales," said Imber. "Russ Solomon says CD is 30% of his classical volume; Ned Berndt says CD is running as much as 15% of total sales." Solomon heads the Tower chain. Berndt fronts Miami-based Q Records & Tapes.

Following Imber's urging that manufacturers should come with midline CDs "so consumers will begin to replace their collections, as happened in the early years of stereo," Levitt made several pointed suggestions. "Dating programs and better returns would help" maintain momentum, she said, as would simultaneous releases and bar coding.

"Here we are with a brand new configuration, and not all of it is bar

coded," Levitt noted. "We also need to see CD in all advertising. Institutional ads will help, and repetition is the key to success."

The subject of packaging was addressed, and CBS Records' senior vice president of marketing, Paul Smith, responded. "When we went into this, we saw two essentials, the tray and the jewel box. That thinking has been discarded." Indicating that a new, third package is in the works, Smith continued, "One problem is that what we have is a package on a package."

As the discussion ensued, Berndt held up the Pioneer eight-inch laser disk, suggesting one new package idea was already created. As others chimed in, Smith came back, "The commitment to 6 by 12 is there."

Imber touted the more recent cardboard employed by the WEA labels, saying it allowed better graphics and, being flat, stacked in warehouses more readily. "It has the title on all four sides," he added.

References were made throughout the presentation to the advent of car CD and portable Walkman-type CD machines, as first one and then another delegate picked up the CD ball. Alan Levenson of 30-unit Turtles made a pitch for packaging that would allow stores "tight for space" to stock up more.

Dealers Debate Merits Of Video In Record Stores

By ADAM WHITE

SAN DIEGO—"If record dealers don't get into the video business, they're just plain fools. That's all there is to it." The forthright speaker: Russ Solomon of Tower Records. The occasion: a discussion about video in the record store at NARM's retail advisory/manufacture advisory committee meeting here, Sept. 19-21.

Solomon was jousting with fellow retailers who had expressed reservations about the sales of video music, among them Carl Rosenbaum of Chicago's Flip Side chain. "In our market, we were involved with music video for quite a while," said Rosenbaum. "Last week, though, we took it out of our stores because we can't give music video away in the Midwest. When you get a brand new release on video and it's a Kinks al-

bum that is six years old, it's hard to get your customer excited."

Tower's Solomon conceded that the video music catalog is "real tired," adding, "What we need is new, bright things, at very low prices, too." This will require "a real commitment" on the part of record manufacturers, he continued. "Get the material out and get it out fast, so that it can be sold along with the Prince release, and 'Footloose' and 'Flashdance' and 'Thriller.' These are the things that are stimulating the market."

Earlier in the meeting, Tower's Stan Goman talked up Pioneer's eight-inch laserdisk as "a great vehicle" for music video, stressing the \$10.99 price point and superior video

(Continued on opposite page)

On Target

A Closer Look At The CD Buyer

By MIKE SHALETT

How much does the consumer know about the Compact Disc? Our most recent survey, conducted in the first two weeks of September, was the first time we included questions on the new digital configuration. It shows that while consumers have a fair understanding of the market and its prices, they need to be reminded that the price of the new technology is constantly coming down.

Consumers were asked five CD questions. They were queried as to whether they knew what a Compact Disc is, if they owned a CD player and if they had ever heard a CD.

They were then asked how much they would expect to pay for a player and were offered five choices from \$250 to more than \$1,000. They were also asked how much they would expect to pay for a single Compact Disc and were offered choices from \$10 to more than \$25.

We sorted out the responses into three categories: those who knew of CDs, those who purchase CDs and those who have heard the CD. Among all three groups, males accounted for a disproportionate share of the CD audience. More than 70% of those who knew of CD were males, as were 75.7% of those who had heard a CD previously and 78.2% of those who said they owned a player. The breakdown of

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

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

males to females in this survey was 65/35.

There is an interesting breakdown in age demographics. There is no difference between our average record buyers and those who said they knew of CDs. Those who said they had heard a CD showed a higher percentage of 19- to 24-year-olds than our survey average. Among those who said they owned a CD player, there were more 16- to 18-year-olds, indicating family ownership, more 25- to

30-year-olds, and fewer 31- to 35-year-olds.

What type of music do these active record buyers favor? Among those who knew of or had heard a Compact Disc, new wave/new music is the favorite. However, among those who own CD players, soft rock ties new wave as the favorite. Jazz fans also show a propensity towards CD ownership.

CD owners watch more MTV than our survey average. They are also heavier record buyers than our survey average and tend to purchase quite a few seven- and 12-inch singles. The record buyer who indicated he had heard a CD also was a more active record buyer than our average. The CD owner also showed a slightly higher propensity to purchase in the cassette configuration than our average record buyer.

While those record consumers who had listened to or knew of CDs followed the norm when it came to radio format preference, our CD owners indicated an increased preference for contemporary hit radio. And a sizeable amount of owners indicated they preferred alternative radio.

Before we get carried away with this new information on CD owners, we should point out that while 81.3% of our survey sample said they knew what a Compact Disc was, and 64.5% said they had heard a Com-

(Continued on page 25)

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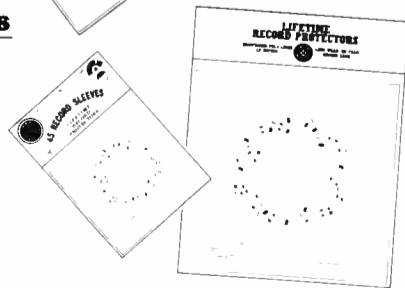
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Retailing

NARM Advisory Committees

• Continued from opposite page

to midlines. Sherman was also among many who spoke on the subject of cross-promotions employed by record/tape vendors, such as the CBS/Proctor & Gamble tie and the Rod Stewart/Canada Dry connection.

Manufacturer representatives repeatedly pointed out that third party companies (often brand item giants) "are not as together as we are," in the words of Lou Dennis of Warner Bros. With the Stewart promotion, he said, "We had to deal with several independent bottlers, who bottle other brands," compounding the difficulties.

Observed CBS's Paul Smith, "It's a learning process. We're seeing some gains; it's a matter of finding the right partners." One experience found a partner vendor "working at cross purposes within its own organization," he said.

Evan Lasky of Danjay wanted to

know if cross-promotions represent funds "taken away from our in-flow for advertising. Does one cut the other?" Responded Atlantic's Dave Glew, "No, it's plus advertising."

The need for manufacturers to be selective was emphasized by Great American Music's Ira Heilicher. "We don't want rigor mortis to set in with our staff. You can only cry wolf so many times. We are in danger of stifling our staff's enthusiasm," he said of campaigns gone awry.

Several delegates mentioned success stories. Elroy's Roy Imber said a coupon promotion with a mall clothing chain that had approached CBS Records "came back to us." He added, "It's called retailers working with retailers."

A session on bar coding found presenters using audio/visual elements to parody some vendors' lag in utilizing the UPC system, and pointedly but politely urging their intensified cooperation.

"Henry," said Western Merchandisers' Robert Schneider to WEA Distribution chief Henry Droz, "we know we're picking on you." Schneider had identified a number of charting albums from the WEA group of labels that were not bar coded. At the end of the session, Droz vowed to renew efforts in this area.

Record Factory's Sterling Lanier appeared in a video produced by his firm to underscore the importance of bar coding. Another character in the footage observed that "even condoms" are UPC'd in the U.S.

A more formal presentation on the subject was made by Musicland's Jeff Lynn, who provided evidence from that chain of the advantages gained ("In our stores converted to computerization, we are recycling 50%-60% of our returns," he said) and distributed to delegates an updated report on the NARM operations/information processing committee.



BANANAS AT PIZZA—Bananarama members, from left, Siobhan Fahey, Sarah Dallin and Keren Woodward sign copies of their self-titled London/PolyGram album at Licorice Pizza's store in Sherman Oaks, Calif.

Video In Record Stores

• Continued from opposite page

quality, while Licorice Pizza's Lee Cohen and Show Industries' Alan Schwartz outlined how home video had enhanced sales of prerecorded audio product.

Commented Cohen: "We feel that video has brought a wider demographic into record stores, entire families, more frequent customers. People are coming in two, three, five times a week—something we've not seen in years in the music business."

"Carrying video has opened up new opportunities to sell music, and our people have grown considerably in the process; they've matured to deal with this kind of customer."

Schwartz concurred that video product can enhance audio software sales, as well as generating revenues in its own right. "With 'The Big Chill,' we were able to merchandise audiocassettes on the counter where the video customer was shopping," he said, "and get a lot of supplemental sales to people who got turned on by the film's music."

On the manufacturers' side,

WEA's Russ Bach urged full commitment by music retailers: "If we're to have a music video business, we have to get everyone to come to the party." A lot of record/tape accounts were reluctant to take the Cars' \$29.95 "Heartbeat City" video release, he claimed. "Video music should be with this group [of retailers]. Don't let someone else take it away."

Added the WEA executive, "There are two markets: sale and rental. Those of you that are into video all the way have to be the ones that are promoting both markets, and those of you that are not, you have to get that sale aspect."

"We have to seed some money to you, I concede that. We should be giving you some funds. We're in the seeding process of the consumer, and there has to be some exploitation money out there for this reason."

Key considerations in expanding this market, according to other delegates, include returns policies similar to those for prerecorded audio product, and more manufacturer p-o-p materials. Also, noted Flip Side's Rosenbaum, "It's very difficult to deal with the people we have to deal with in the film distribution business," referring to the current network of independent home video distributors. "They don't understand our business, and they certainly don't understand the retail business."

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New LP/Tape Releases

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

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HENDRIX, JIMI
Kiss The Sky
LP Reprise 1 25119 (WEA) \$8.98
CA 4 25119 \$8.98

HOT TUNA
Acoustic Splashdown
LP Relix RRLP 2004 NA
CA RRLP 2004C NA

KAIL, GARY, & ZURICH 1916
Creative Nihilism
LP Iridescence W3 NA

RAMONES
Too Tough To Die
LP Sire 1 25187 (WEA) \$8.98
CA 4 25187 \$8.98

ROBINSON, TOM
Hope And Glory
LP Geffen GHS 24053 (WEA) \$8.98
CA M5G 24053 \$8.98

ROESSLER, PAUL
Pandemonium Shadow Show
LP Iridescence CI NA

STREET, JANEY
Heroes, Angels & Friends
LP Arista AL8 8219 (PolyGram) \$8.98
CA ALC8 8219 \$8.98

THOMPSON, MARC ANTHONY
LP Warner Bros. 1 25126 (WEA) \$8.98
CA 4 25126 \$8.98

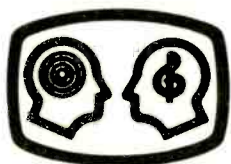
VARIOUS ARTISTS
Boston Rock & Roll Anthology Vol. 3
LP VAR International VAR 6D \$8.98

VARIOUS ARTISTS
Radio Tokyo Tapes, Vol. II
LP Ear Movie E 1086 (Enigma) \$8.98

BLACK

APOLLONIA 6
LP Warner Bros. 1 25108 (WEA) \$8.98

Billboard



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Nov. 15-18, 1984

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Universal City, California

CA 4 25108 \$8.98

KHAN, CHAKA
I Feel For You
LP Warner Bros. 1 25162 (WEA) \$8.98
CA 4 25162 \$8.98

MATABARUKA
Outcry
LP Shanachie \$8.98

JAZZ

CUNNINGHAM, J.C.
LP Viva 1 25173 (WEA) \$8.98
CA 4 25173 \$8.98

JOPLIN, SCOTT
1916
CA Biograph BRC 1006Q no list
The Entertainer
CA Biograph BRC 1013Q no list

MAHAVISHNU
LP Warner Bros. 1 25190 (WEA) \$8.98
CA 4 25190 \$8.98

WHEELER, KENNY
Gnu High
LP ECM 1 1069 (PolyGram) \$8.98

CLASSICAL

BREAM, JULIAN
Music Of Spain, Vol. 7; Works by Fal-

la, Gerhard Mompou, Moreno Torroba and Turina
LP Red Seal ARC1 5306 (RCA) \$8.98

SCHUBERT & MOZART
Trout Quintet, Eine Kleine Nachtmusik
Lionel Ax: Guarneri Quartet, Julius Levine
LP Red Seal ARC1 (RCA) \$8.98

MISCELLANEOUS

VARIOUS ARTISTS
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LP Cyclops CY 907 \$8.98
Volume II—Walking To Three Years
LP Cyclops CY 908 \$8.98
Volume III—Three Years And Up
LP Cyclops CY 909 \$8.98

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Now Playing

New Sweepstakes, Contests Readied

By FAYE ZUCKERMAN

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

Computer hardware and software sales will be spurred on, in part, by a number of elaborate promotions, sweepstakes and contests planned for the pre-holiday selling season.

In its attempt to woo the teenage market, Apple Computer has launched a \$50,000 scholarship sweepstakes. Verbatim, also looking to attract a 12- to 18-year-old audience, has announced a contest that challenges youngsters to design "creative and money-making uses for computers on its blank floppy disks."

Educational software maker Scholastic Software is sponsoring a creative writing contest to promote the firm's "Story Tree" writing program. The Apple sweepstakes is being

pegged to a scheme to promote the educational benefits of the Apple II computer family, as well as to build customer traffic at Apple dealerships. To enter the Apple sweepstakes, participants are required to visit an authorized Apple retailer.

According to a spokesman for the Cupertino, Calif. firm, as an added incentive for retailers, the dealer whose name appears on the winning entry form will receive five Apple IIc systems free. Other prizes include personal computers, disk drives, monitors and Apple-made computer software. The contest ends Oct. 12.

Verbatim's promotion, dubbed "Kids, Money & Computers," awards the winner with a Commodore 64 computer system which includes a printer, disk drives and monitor. The contest, which ends Dec. 1, comes with a 16-page guide and 30 computer-oriented business ideas.

The youngster who best utilizes one of these business ideas in a computer software package will receive the grand prize.

A spokesman for Verbatim says the contest's judges include representatives from well-known Silicon Valley firms, among them Hewlett-Packard, Human Engineered Software, Commodore and Data Encore.

As for Scholastic Software's writing contest, the winner will receive \$1,000 or an Apple IIc computer. Other prizes include cash and computer software. Apple Computer is co-sponsoring the national contest, which is open to all school children.

★ ★ ★

Joy-board: Joystick maker Wico Corp. has introduced "SmartBoard," one of the first keyboards to incorporate a trackball and the QWERTY and DVORAK key layouts. The new keyboard, which also contains a numeric keypad, is compatible with IBM and Apple computers.

The trackball is comparable to a mouse, as it can be programmed to recall letters and rapidly move in four directions. The SmartBoard contains 256 bytes of programmable space; any single function key can be programmed to remember 126 characters of information.

The SmartBoard's suggested retail price is \$399, making it one of the least expensive keyboards available today. It will ship Nov. 1.

The keyboard has been designed to plug directly into IBM computers. Apple owners will be required to purchase an adaptor for \$50.

★ ★ ★

Lawsuit settled: One of the first trademark infringement lawsuits in the computer industry was settled out of court Sept. 17 by Software Arts and VisiCorp.

Both software firms have signed an agreement to terminate a 1979 agreement in which VisiCorp reportedly received the exclusive worldwide rights to the VisiCalc trademark. Software Arts, which created and allegedly copyrighted the VisiCalc name, now becomes the sole marketer of VisiCalc products.

VisiCorp has agreed on the name "Visi On Calc" for VisiCalc, a home management program it will continue to market. VisiCorp has also agreed to pay Software Arts \$500,000 as a settlement fee. The cash exchange also covers some royalty payments that were part of the 1979 agreement.

★ ★ ★

(Continued on opposite page)

Video Music Programming

MTV Adds & Rotation

As of 9/26/84

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

NEW VIDEOS ADDED:

Aztec Camera, "All I Need Is Everything," Warner Bros.
 Bad Manners, "My Girl Lollipop," Epic
 Dokken, "Into The Fire," Elektra
 Dreams, "Kiss Me Red," Columbia
 Sheena Easton, "Strut," EMI America
 Golden Earring, "Long Blond Animal," 21/PolyGram
 Daryl Hall & John Oates, "Out Of Touch," RCA
 Elton John, "Who Wears These Shoes," Geffen
 Rickie Lee Jones, "The Real End," Warner Bros.
 Chaka Khan, "I Feel For You," Warner Bros.
 Steve Perry, "Strung Out," Columbia
 Queen, "Hammer To Fall," Capitol
 Red Rockers, "Eve Of Destruction," Columbia
 Stone Fury, "Break Down The Walls," MCA
 Talking Heads, "Once In A Lifetime," Sire
 .38 Special, "Teacher, Teacher," Capitol
 Jethro Tull, "Lap Of Luxury," Chrysalis

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
 Honeymoon Suite, "New Girl Now," Warner Bros.
 Billy Idol, "Flesh For Fantasy," Chrysalis
 Jacksons, "Torture," Epic
 Jefferson Starship, "Lay It On The Line," Grunt/RCA
 Krokus, "Midnight Maniac," Arista
 Madonna, "Lucky Star," Sire
 Night Ranger, "When You Close Your Eyes," Camel/MCA
 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
 Bruce Springsteen, "Dancing In The Dark," Columbia
 Rod Stewart, "Some Guys Have All The Luck," Warner Bros.
 Donna Summer, "There Goes My Baby," Geffen
 Tina Turner, "Better Be Good To Me," Capitol
 Van Halen, "Hot For Teacher," Warner Bros.
 John Waite, "Missing You," EMI America
 Peter Wolf, "Lights Out," EMI America
 Yes, "It Can Happen," Atco


MEDIUM ROTATION (maximum 3 plays a day):

Berlin, "Dancing In Berlin," Geffen
 Black n' Blue, "Hold On To 18," Geffen
 Cars, "Hello Again," Elektra
 Bruce Cockburn, "Lovers In A Dangerous Time," A&M
 Difford & Tilbrook, "Love's Crashing Waves," A&M
 Ronnie James Dio, "Mystery," Warner Bros.
 Dragon, "Rain," Polydor
 Dave Edmunds, "Something About You," Columbia
 Everly Brothers, "On The Wings Of A Nightingale," Mercury
 Fastway, "All Fired Up," Columbia
 Frankie Goes To Hollywood, "Two Tribes," Island
 Go-Go's, "Yes Or No," IRS
 Herbie Hancock, "Hard Rock," Columbia
 Corey Hart, "It Ain't Enough," EMI America
 Helix, "Rock You," Capitol
 Iron Maiden, "2 Minutes To Midnight," 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
 Rail, "One-Two-Three-Four Rock," EMI America
 Ratt, "Wanted Man," Atlantic
 Lionel Richie, "Penny Lover," Motown
 Romeo Void, "A Girl In Trouble," Columbia
 Spandau Ballet, "Only When You Leave," Chrysalis
 Stephen Stills, "Stranger," Atlantic
 Thompson Twins, "You Take Me Up," Arista
 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):

Backsters, "Hand Clappin'," A&M
 Bananarama, "The Wild Life," MCA
 Belfegore, "All That I Wanted," Elektra
 Black Uhuru, "Solidarity," Island
 Bobby & the Midnites, "America," Columbia

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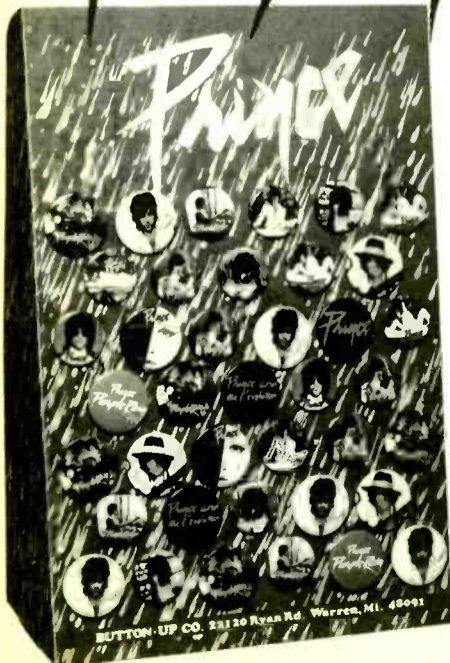
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Billboard Computer Software

Survey for Week Ending 10/6/84

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ENTERTAINMENT TOP 20

•—Disk ◆—Cartridge ★—Cassette

This Week	Last Week	Weeks on Chart	Title	Publisher	Remarks	Systems	Apple	Atari	Commodore	IBM	Texas Instruments	TRS	CP/M	Other
1	1	38	FLIGHT SIMULATOR II	Sublogic	Simulation Package		•	•	•					
2	2	18	SUMMER GAMES	Epyx	Arcade Style Sports Game		•	•	•	•				
3	5	39	JULIUS ERVING AND LARRY BIRD GO ONE-ON-ONE	Electronic Arts	Arcade Style Sports Game		•	•	•					
4	3	46	FLIGHT SIMULATOR	Microsoft	Simulation Package					•				
5	17	2	RAID OVER MOSCOW	Access	Strategy Game				•					
6	NEW ENTRY		ARCHON II	Electronic Arts	Strategy Arcade Game			•	•					
7	NEW ENTRY		TRANSYLVANIA	Penguin	Adventure Game		•							•
8	9	3	SKY FOX	Electronic Arts	Fantasy Role-Playing Game		•							
9	8	52	EXODUS:ULTIMA III	Origins Systems Inc.	Fantasy Role-Playing Game		•	•	•	•				
10	NEW ENTRY		BRUCE LEE	Data Soft	Adventure Game		•	•	•					
11	12	37	BEACH-HEAD	Access	Strategy Arcade Game				•					
12	7	53	LODE RUNNER	Broderbund	Arcade-Style Game		•	◆◆						
13	11	49	CASTLE WOLFENSTEIN	Muse	Arcade Adventure Game		•	•						
14	10	7	HES GAMES	H.E.S.	Arcade Style Sport Game		•		•					
15	4	4	REALM OF IMPOSSIBILITY	Electronic Arts	Adventure Style Game			•						
16	15	8	SARGON III	Hayden	Chess Program		•			•				
17	14	15	BEYOND CASTLE WOLFENSTEIN	Muse	Arcade Adventure Game		•	•						
18	16	52	WIZARDRY	Sir-Tech	Fantasy Role-Playing Game		•							
19	18	12	DEATH IN THE CARIBBEAN	Micro Lab	Adventure Style Game		•	•	•	•				
20	13	17	ZORK II	Infocom	Adventure Style Game		•	•		•				

EDUCATION TOP 10

1	1	53	MASTERTYPE	Scarborough	Educational program that teaches touch typing to ages 7 to adult in an exciting video game format in 18 different lessons.		•	◆◆	◆◆	•				
2	2	36	MATH BLASTER!	Davidson & Associates	Contains over 600 problems in addition, subtraction, multiplication, division, fractions and decimals for students age 6-12, with game at the end.		•		•	•				
3	4	4	AGENT U.S.A.	Scholastic Inc.	Educational program designed to Sharpen geographic and math skills helps to improve deductive reasoning in ages 9 to adults		•	•	•	•				
4	3	15	COMPUTER STUDY PROGRAM FOR SAT	Barron Educational Series	Educational program designed to help students study for the SAT exam.		•		•	•				
5	5	34	MUSIC CONSTRUCTION SET	Electronic Arts	Interactive music composition and learning tool enables user to work with a library of music or compose own.		•	•	•					
6	6	51	IN SEARCH OF THE MOST AMAZING THING	Spinnaker	Learning adventure that encourages problem-solving & sharpens the mind of the player (age 10 to adult) while they search for the most amazing thing.		•	•	•	•				
7	7	3	STICKY BEARS ABC	Xerox	Educational Program designed to help children ages 3 to 6 in learning the alphabet. Program includes games that teach.		•							
8	NEW ENTRY		ALPHABET ZOO	Spinnaker	Educational Program Designed To Help Children. Ages 3-8 Learn There Alphabet		•	•	•	•				
9	10	10	WORD ATTACK	Davidson & Associates	An educational program designed to improve vocabulary, reading and spelling skills.		•	•	•					
10	8	9	KOALA PAD TOUCH	Koala Technologies Corp.	Graphic generator for home computers			•	•	•	•			

HOME MANAGEMENT TOP 10

1	7	53	PFS:FILE	Software Publishing	Information Management System		•			•	•			
2	6	45	DOLLARS AND SENSE	Monogram	Home Financial Package		•			•				
3	2	53	BANK STREET WRITER	Broderbund	Word Processing Package		•	•						
4	1	11	PRINT SHOP	Broderbund	At Home Print Shop		•							
5	4	4	SYN CALC	Synapse	Second generation spreadsheet			•	•					
6	10	13	NEW PAPER CLIP	Batteries Included	Word Processing Package				•★					
7	3	53	THE HOME ACCOUNTANT	Arrays, Inc./Continental	Home & Small Business Financial Management Program		•	•	•	•	•	•	•	•
8	9	2	THINK TANK	Living Videotext, Inc.	Word Processing/Organizer		•			•				•
9	8	9	CUT & PASTE	Electronic Arts	Word Processing Package		•	•	•	•				
10	5	6	THE CONSULTANT	Batteries Included	Database				•					•

Now Playing

• Continued from previous page

Bits & Bytes: Market research firm Talmis says that the computer software business grew into a \$1 billion industry in 1983 and predicts that it will increase by 40% this year . . . Apple computer has launched a 512K Macintosh. The more powerful machine costs \$2,195 and is geared toward the business marketplace. Macintosh owners can currently get an expansion kit for \$995 . . . Basketball great Larry Bird showed up at the Lechmere Department Store in Danvers, Mass. Liberty Tree Mall Sept. 25 to promote the computer game "Julius Erving & Larry Bird Go One-On-One." He co-authored the sports title for **Electronics Arts**.

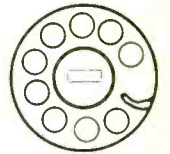
On Target

• Continued from page 22

compact Disc, only 3.6% of our record consumers indicated that they owned a CD player. And on the average, consumers assessed the cost of a CD player at between \$500 and \$750, while pegging the disk itself in the \$15-\$20 price range. Emphasizing the growing low-end hardware market seems of paramount importance.

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AT NAB/NRBA CONFERENCE

Clip Shows Compared To Radio

By KIP KIRBY

LOS ANGELES—The number of independent tv stations airing extensive video programming is on the rise. And those now in operation are using established radio techniques, including structured playlists, segmented dayparts, live air personalities and an emphasis on local tie-ins.

Panelists at the recent National Assn. of Broadcasters/National Radio Broadcasters Assn. Radio Programming Conference explored the escalating role of independent television stations programming music videos full-time, agreeing that while the twist of localized clip shows is new to tv, the shows closely adhere to traditional radio formats.

In his opening statements at the panel titled "The Independent Music Video Station," moderator Mort Nasatir of Boston's Berklee College of Music noted, "Music video stations are born of radio and intertwined with record companies. Like radio, they must battle for ratings and revenue using music."

Panelist Gary Smithwick, president of Consolidated Broadcasting—

which operates WLXI-TV in Winston-Salem, N.C., the first full-powered full-time music video channel—went further: "We are a tv station, but we think and operate exactly like a radio station.

"Almost everyone we hired is from radio. Our sales in the market are to local radio advertisers. We tell them we can sell them ad time at radio's rates, but with a picture."

Lanny Ziering, who produces three hours of video music programming for Los Angeles' KWHY-TV ("Video L.A."), told the audience that he calls his station's format "contemporary hit television," or "CHT." He pointed out that certain popular groups, such as ZZ Top, appear to be capitalizing primarily on their success as video stars, and connected this new kind of success to the strength of music video shows.

Smithwick compared UHF stations to early FM radio stations before FM became the dominant format. There are currently 11 indie tv video stations airing full-time music programming. Predictions are that by the end of next year, this figure could jump to 40, with perhaps hun-

dreds more entering the field by 1986.

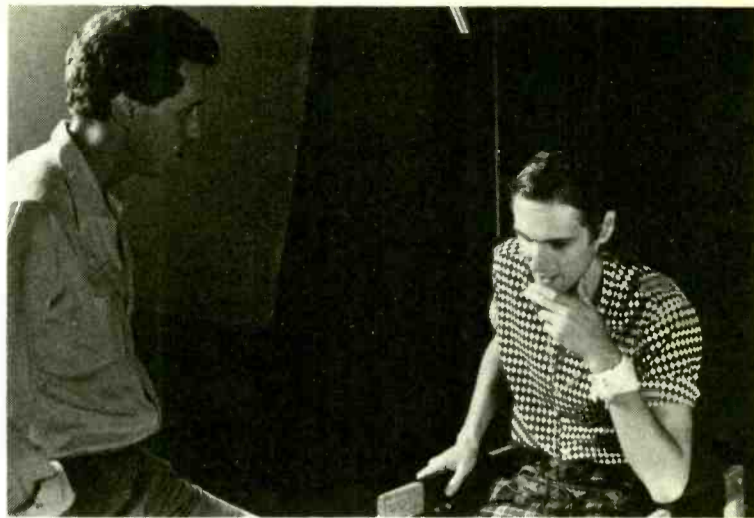
Panelist Gary Cocola, chief operating executive for Sanger Telecasters Inc. in Fresno, Calif., is about to launch a new music video channel in that market. KSMG-TV will take to the air in stereo with more than one million watts. "We have been moving toward this day since the early concept videos were first shown on 'The Midnight Special,'" he observed. "The future of music video tv is obvious."

All four panelists concurred that local promotions and marketing to capitalize on viewer awareness are major assets for indie stations trying to compete with such competitors as MTV.

"The most important thing we can do is be local," Ziering said. "We can't compete against services like MTV. But we can focus on local groups, focus on local events, local concerts, local acts, local hits.

"We key into local concert dates," he continued. "We take our cameras out to the beach for remotes, or out to local breakdancing competitions.

(Continued on page 28)



THE POPE OF VIDEO VILLAGE—"Night Flight" producer Stuart Shapiro, left, interviews clip director Tim Pope for the show's "Take Off To Video Directors" segment, which airs Friday (5).

Embassy Trying To Add Mirth To Yule Promotion

By TONY SEIDEMAN

NEW YORK—Space requirements, timing and the video specialty store's addiction to the rental habit are causing troubles for Embassy Home Entertainment's attempt to persuade consumers to buy cassettes by including a gift with each program in a special Christmas promotion.

Called "Christmas With Embassy," the program has a ship date of Oct. 17, and is unique in that it is packaging gifts with titles targeted at adults. Most gift-linked programs have heretofore been targeted at children.

Both children's and adult programs are included in the Embassy effort, however, with all the adult titles priced at \$39.95. Among them are "Wok Before You Run," which includes a free wok; "The Alpine Ski School," which gives consumers a ski bag and boot strap; and the feature film "Southern Comfort," which comes with three tankards.

According to Embassy director of sales Rand Bleimeister, the effort is "being received better than was expected." Helping the numbers along, he says, are "distributors who have been contacting mass merchandisers, department stores and specialty outlets," going to retailers that do not normally handle prerecorded videocassettes. But he admits that "the vast majority of units we are selling and will sell to video specialty retailers."

That may be one of the program's chief problems, say videocassette distributors. "For the most part they [specialty retailers] have shied away from it," says Schwartz Bros. general manager Donald Rosenberg. A key reason given by Schwartz and a number of other distributors for the lower-than-expected numbers on their part is the size of the boxes containing the titles and gifts.

Box sizes for the program range from 14¼ inches by 12¾ inches by 4½ inches to 17½ inches by 14½ inches by 20¾ inches—large enough so that "if it's a small store it doesn't have any room," Rosenberg says. Other distributors agree, and even a mass merchandiser says that Embassy's large packages have proven difficult to handle for an industry used to videocassette-sized containers.

"I'm enticed by it," says Jerry Wolf, video buyer for the Lechmere chain, "but from the point of view of a mass merchant, the packaging is rather large."

As for Embassy's reasoning that the addition of the special gifts to its cassettes makes them sellable in areas other than the video department, Wolf says, "I don't know. It's one of

those things we're looking into."

Reflecting Wolf's uncertainty distributors say that the conflicting needs of different outlets have also hindered sales. Video specialty stores operate on a very short time line, often booking product only as their shelves go bare knowing that they'll get a rapid turnaround from their distributors.

Department stores have a different problem, planning and purchasing for their holiday seasons many months before the titles will even be available for shipment, and often before they've even been announced.

Despite the extended time length used by Embassy for its promotion, distributors still say they would have needed an extra two or more months to fit the product into mass merchandise shelves. Two other problems have also hindered Embassy's gift giving effort, say distributors.

One is the sheer number of programs being released this holiday season. "There's an awful lot of Christmas promotions, and to some extent anybody's going to get lost in the shuffle," says Malcom Ferris, president of the Bellevue, Wash.-based Metro Video Inc.

The other problem is the quality question. "I just think the titles are poor," says one distributor, commenting that "Texercise," one of the key programs, has never been a hit, while the feature film "Southern Comfort" was also never a big winner in the sales sweepstakes. Programs such as "Wok Before You Run," "The Alpine Ski School" and "The Producer" have done relatively well, Embassy and the distributors agree.

'Ultimate Swan Lake' Features Bolshoi Ballet

NEW YORK—Kultur is releasing what it claims is the first home video offering from the Bolshoi Ballet. "The Ultimate Swan Lake" was filmed last May in Moscow in Dolby stereo and includes performances by the company's Natalia Bessmertnova and Boris Akimov. Yuri Grigorovich choreographed, and Gene Kelly narrated.

The title, which has never been released theatrically or shown on television, retails for \$79.95.

Videocassette Top 40
Sales & Rentals
Charts
Every Week
In Billboard

Billboard Videodisk Top 20

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Survey for Week Ending 10/6/84

This Week	Last Position	Weeks on Chart	TITLE	Copyright Owner, Distributor, Catalog Number	Principal Performers	Year of Release	Rating	Format	Price
1	1	2	FOOTLOOSE	Paramount Pictures Paramount Home Video 1589	Kevin Bacon John Lithgow	1984	PG	CED Laser	29.95
2	1	5	THE BIG CHILL ▲	RCA/Columbia Pictures Home Video 100211	William Hurt Glenn Close	1983	R	CED	29.95
3	2	3	ROMANCING THE STONE	CBS-Fox Video 1358	Michael Douglas Kathleen Turner	1983	R	CED Laser	19.98 34.98
4	4	6	LASSITER▲	Warner Brothers Pictures Warner Home Video 11372	Tom Selleck Jane Seymour	1984	R	CED Laser	19.98 39.98
5	3	12	THE RIGHT STUFF▲	The Ladd Company Warner Home Video 20014	Charles Frank Scott Glenn	1983	PG	CED Laser	29.98 39.98
6	7	12	CHRISTINE ▲	RCA/Columbia Pictures Home Video 10141	Keith Gordon	1983	R	CED Laser	29.95 29.95
7	5	14	TERMS OF ENDEARMENT	Paramount Pictures RCA Video Disc 1407	Shirley MacLaine Debra Winger	1983	PG	CED Laser	29.95 39.95
8	10	8	EDUCATING RITA ▲	RCA/Columbia Pictures Home Video 10189	Michael Caine Julie Walters	1983	PG	CED Laser	29.95 29.95
9	8	9	TANK▲	Universal City Studios MCA Dist. Corp. 80072	James Garner Shirley Jones	1984	PG	CED Laser	19.98 29.98
10	6	9	VERTIGO •	Universal Classics MCA Dist. Corp. 80082	James Stewart Kim Novak	1958	PG	CED Laser	29.98 39.98
11	19	17	ALL THE RIGHT MOVES ▲	CBS-Fox Video 1299	Tom Cruise Lea Thompson	1983	R	CED Laser	19.98 34.98
12	12	11	GORKY PARK ▲	Orion Pictures Vestron 5053	William Hurt Lee Marvin	1983	R	CED Laser	29.95 39.95
13	13	25	SUDDEN IMPACT▲	Warner Brothers Pictures Warner Home Video 11341	Clint Eastwood Sondra Locke	1983	R	CED Laser	19.98 34.98
14	9	17	SCARFACE▲	Universal City Studios MCA Dist. Corp. 80047	Al Pacino	1983	R	CED Laser	34.98 39.98
15	15	19	REAR WINDOW •	Universal Classics MCA Dist. Corp. 80081	James Stewart Grace Kelly	1954	PG	CED Laser	19.98 29.98
16	NEW ENTRY		SPLASH	Touchstone Home Video 213	Daryl Hannah Tom Hanks	1984	PG	Laser	34.98
17	18	11	CHILDREN OF THE CORN	New World Pictures Embassy Home Entertainment 4039	Peter Horton Linda Hamilton	1984	R	CED Laser	29.95 34.98
18	14	31	MR. MOM▲	Vestron 5025	Michael Keaton Teri Garr	1983	PG	CED Laser	29.95 34.95
19	20	23	DEAD ZONE	Paramount Pictures, RCA Video Disc 1646	Christopher Walken Martin Sheen	1983	R	CED Laser	29.95
20	16	15	UNCOMMON VALOR	Paramount Pictures RCA Video Disc 1646	Gene Hackman Robert Stack	1983	R	CED Laser	29.95

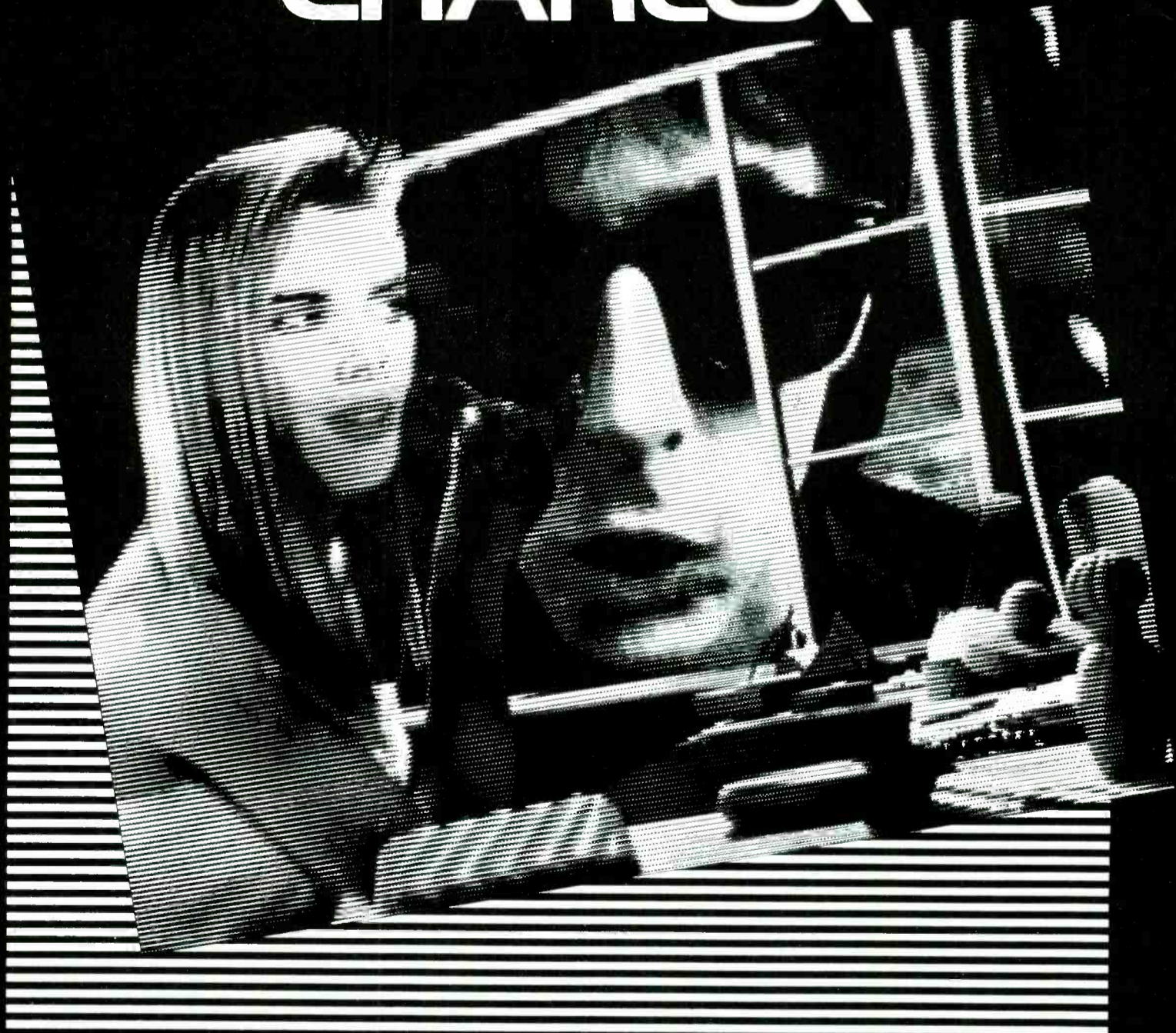
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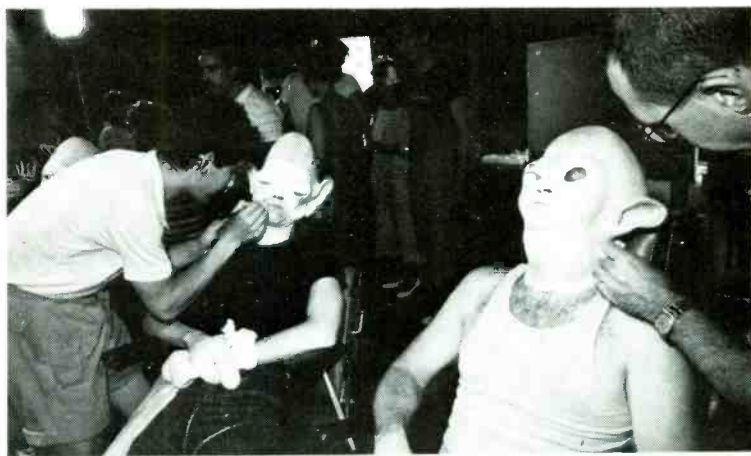
Survey for Week Ending 10/6/84

SALES

This Week	Last Position	Weeks on Chart	TITLE	Copyright Owner, Distributor, Catalog Number	Principal Performers	Year of Release	Rating	Format	Price
1	1	4	ROMANCING THE STONE	CBS-Fox Video 1358	Michael Douglas Kathleen Turner	1984	PG	VHS Beta	79.98
2	2	4	FOOTLOOSE	Paramount Pictures Paramount Home Video 1589	Kevin Bacon John Lithgow	1984	PG	VHS Beta	39.95
3	3	125	JANE FONDA'S WORKOUT ▲ (ITA)	KVC-RCA Karl Video Corporation 042	Jane Fonda	1982	NR	VHS Beta	59.95
4	8	2	SPLASH	Touchstone Home Video 213	Daryl Hannah Tom Hanks	1984	PG	VHS Beta	79.95
5	5	9	THE BIG CHILL ▲	RCA/Columbia Pictures Home Video 100211	William Hurt Glenn Close	1983	R	VHS Beta	79.95
6	4	16	TERMS OF ENDEARMENT	Paramount Pictures Paramount Home Video 1407	Shirley MacLaine Debra Winger	1983	PG	VHS Beta	39.95
7	7	42	RAIDERS OF THE LOST ARK	Paramount Pictures Paramount Home Video 1376	Harrison Ford Karen Allen	1981	PG	VHS Beta	39.95
8	6	15	LIMITED GOLD EDITION CARTOON CLASSICS MICKEY	Walt Disney Home Video 198	Mickey Mouse	1984	NR	VHS Beta	29.95
9	17	40	MAKING MICHAEL JACKSON'S THRILLER ▲ (ITA)	Vestron 1000	Michael Jackson	1983	NR	VHS Beta	29.95
10	9	14	THE RIGHT STUFF ▲	The Ladd Company Warner Home Video 20014	Charles Frank Scott Glenn	1983	PG	VHS Beta	79.95
11	10	6	SWING SHIFT ▲	Warner Brothers Pictures Warner Home Video 11376	Goldie Hawn Kurt Russell	1984	PG	VHS Beta	79.95
12	36	63	DURAN DURAN •	Thorn/EMI TVD 1646	Duran Duran	1983	NR	VHS Beta	29.95
13	20	15	LIMITED GOLD EDITION CARTOON CLASSICS DONALD	Walt Disney Home Video 200	Donald Duck	1984	NR	VHS Beta	29.95
14	12	12	CULTURE CLUB: KISS ACROSS THE OCEAN	CBS-Fox Music Video 6659	Culture Club	1984	NR	VHS Beta	29.98
15	28	2	HEARTBEAT CITY	Elektra Entertainment Warner Home Video 34024	The Cars	1984	NR	VHS Beta	29.98
16	13	25	SUDDEN IMPACT (ITA) ▲	Warner Brothers Pictures Warner Home Video 11341	Clint Eastwood Sondra Locke	1983	R	VHS Beta	79.95
17	24	20	REAR WINDOW •	Universal Classics MCA Dist. Corp. 80081	James Stewart Grace Kelly	1954	PG	VHS Beta	59.95
18	NEW ENTRY		ON THE WATERFRONT	RCA/Columbia Pictures Home Video 10458	Marlon Brando Lee J. Cobb	1954	NR	VHS Beta	59.95
19	25	29	TRADING PLACES	Paramount Pictures Paramount Home Video 1551	Dan Ackroyd Eddie Murphy	1983	R	VHS Beta	39.95
20	31	83	STAR TREK II— THE WRATH OF KHAN ▲ (ITA)	Paramount Pictures Paramount Home Video 1180	William Shatner Leonard Nimoy	1982	PG	VHS Beta	39.95
21	40	11	BLAME IT ON RIO ▲	Sherwood Productions Vestron 5040	Michael Caine Joseph Bologna	1984	R	VHS Beta	Not Listed
22	33	54	FLASHDANCE	Paramount Pictures Paramount Home Video 1454	Jennifer Beals	1983	R	VHS Beta	39.95
23	22	18	SCARFACE ▲	Universal City Studios MCA Dist. Corp. 80047	Al Pacino	1983	R	VHS Beta	79.95
24	11	29	THE JANE FONDA WORKOUT CHALLENGE •	KVC-RCA Karl Video Corporation 051	Jane Fonda	1984	NR	VHS Beta	59.95
25	26	14	LIMITED GOLD EDITION CARTOON CLASSICS DAISY	Walt Disney Home Video 201	Daisy Duck	1984	NR	VHS Beta	29.95
26	21	10	VERTIGO •	Universal Classics MCA Dist. Corp. 80082	James Stewart Kim Novak	1958	PG	VHS Beta	59.95
27	NEW ENTRY		ICEMAN ▲	Universal City Studios MCA Dist. Corp. 80074	Timothy Hutton Lindsay Crouse	1984	PG	VHS Beta	69.95
28	37	15	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	32	9	LASSITER ▲	Warner Brothers Pictures Warner Home Video 11372	Tom Selleck Jane Seymour	1984	R	VHS Beta	79.95
30	34	6	HARD TO HOLD •	Universal City Studios MCA Dist. Corp. 80073	Rick Springfield Janel Eilber	1984	PG	VHS Beta	69.95
31	23	35	DO IT DEBBIE'S WAY ▲	Raymax Prod. P. Brownstein Prod. Video Assoc. 1008	Debbie Reynolds	1983	NR	VHS Beta	39.95
32	19	14	LIMITED GOLD EDITION CARTOON CLASSICS PLUTO	Walt Disney Home Video 202	Pluto	1984	NR	VHS Beta	29.95
33	39	41	RISKY BUSINESS (ITA) ▲	The Geffen Company Warner Home Video 11323	Tom Cruise Rebecca de Mornay	1983	R	VHS Beta	39.98
34	15	14	LIMITED GOLD EDITION CARTOON CLASSICS MINNIE	Walt Disney Home Video 199	Minnie Mouse	1984	NR	VHS Beta	29.95
35	14	10	TANK ▲	Universal City Studios MCA Dist. Corp. 80072	James Garner Shirley Jones	1984	PG	VHS Beta	59.98
36	16	13	LIMITED GOLD EDITION CARTOON CLASSICS, DISNEY'S BEST: THE FABULOUS FIFTIES	Walt Disney Home Video 203	Animated	1984	NR	VHS Beta	29.95
37	27	2	PURPLE HEARTS •	Warner Brothers Pictures Warner Home Video 20018	Cheryl Ladd Ken Wahl	1984	R	VHS Beta	79.95
38	30	7	UNFAITHFULLY YOURS	CBS-Fox Video 1340	Dudley Moore Natassa Kinski	1983	PG	VHS Beta	79.98
39	18	14	LIMITED GOLD EDITION CARTOON CLASSICS SILLY SYMPHONIES	Walt Disney Home Video 204	Animated	1984	NR	VHS Beta	29.95
40	29	17	SILKWOOD	ABC Motion Pictures Embassy Home Entertainment 1377	Meryl Streep Kurt Russell	1983	R	VHS Beta	79.95

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Video



BEAUTY TREATMENT—Members of the cast of Silent Treatment's first video get the alien treatment on a set underneath New York's Brooklyn Bridge. (Photo: Chuck Pulin)

Music Monitor

By FAYE ZUCKERMAN

• Long form: **Thom Keith**, the founder of the fledgling Games Network cable channel, and **Paul Webb**, founder of Pacific Studios, have joined forces to produce a series of music/exercise videos aimed at a teenage audience. Producer/director Keith says that he will shoot the first video, "The Five Minute Rock'n' Roll Workout," at several beaches in Southern California.

The **DeMarche Sisters** will be included in the cast of dancers, who will move to top 40 music. **Pam DeMarche** wrote the videos, which will be arranged by **Brad Vance**.

• Country music focus: **RCA Video Productions** has produced a two-hour special on country music entitled "Countryline." The completed pilot centers on interviews, performances and some conceptual video clips from many of today's top country stars. **Syndicast Services** will distribute it. **Sam Riddle** and **Bob Fead** served as executive producers.

Ronnie Milsap, **Waylon Jennings**, **Earl Thomas Conley** and **Deborah Allen** are included in the program, which features a live hook-up with Jennings for an interview on the set of the tv show "The Dukes Of Hazard."

• Video tracks: Video technology

was used to help **Linda Ronstadt** record her latest Elektra album. For all the musicians in **Nelson Riddle's** orchestra to get a prime view of Riddle's conducting, he was captured in action by a video camera and shown on nearby monitors. A third monitor was placed in the studio for producer **Peter Asher** to view the session.

Another camera lensed **Ronstadt** and used SMPTE time code to lock video and audio. It took four weeks to arrive at correct camera and monitor angles. In the end, a spokesman for The Complex says, "It allowed **Ronstadt** to follow **Riddle's** orchestration while she was doing overdubs. Similarly, **Riddle** and the orchestra could watch **Ronstadt's** vocal timings and instrumental overdubs."

• Home video: **San Francisco's One Pass Inc.** has been hard at work on several projects destined for the home video market. **Sony Corp.** will roll out **One Pass Productions' "Mel Torme Special"** in Beta Hi-Fi and VHS Stereo... **Firesign Theatre's "Nick Danger"** video comedy album is now available on disks through **Pacific Arts' "Special Effects,"** a 60-minute program on motion picture special effects, is being prepared for a year-end launch via **Media Home Entertainment**.

• New Jersey location: a 100-year-old New Jersey resort hotel was the site for "I'm Leaving You," the latest video from **Scorpions' Mercury** album "Love At First Sting." Director **Martin Kahan** livened up the clip with fast action reminiscent of the **Marx Brothers**. A shotgun-toting father, strange athletes and six-inch-long emperor scorpions play starring roles in the clip.

Steve Bower and **David Greene** lensed the piece. **Lenny Grodin** produced, and **Kahan** and **Celeste Hines** edited it.

Panel On Local Clip Programs

• Continued from page 26

We use a local music critic to review concerts. We use live VJs."

KRLR-TV in Las Vegas, billed as "Music 21," went on the air Aug. 1 as the country's first high-powered full-time 24-hour independent music video tv station. Owner **Jack Daniel** noted that his is also the first station to use an all-female air staff, none of whom had any previous broadcast experience.

This was done, he said, to make the station seem more familiar and local to viewers. The station has been very successful in its first month, according to **Daniel**, who says its revenue is "well over projection." He is now syndicating a four-hour music clip show hosted by the **Solid Gold Dancers**.

Smithwick stressed that local stations "can inject localism into our programming," which **MTV** cannot. He said programmers are finding it a major plus to have a live VJ in the studio giving viewers time, temperature and area updates. "People like the idea that there's someone right there in the studio—they're used to this from radio."

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Photo Credit: George Holz/1984

MTV: Music Television's

Video of the Year.



WARNER HOME VIDEO

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Video

Gibb Links Solo Debut To Hour-Long 'Visual Album'

LONDON—Barry Gibb of the Bee Gees is nearing completion of a 60-minute film based on his newly released debut solo album "Now Voyager." Co-financed by Gibb and PolyGram Music Video to the tune of \$1.8 million, the production is likely to be premiered on television in Britain and the U.S. before its home video release late this year.

Gibb sees the video album as representing a creative advance in music video, but does not expect it to earn heavy profits. "I've always wanted to do a visual album as opposed to just a collection of tracks," he says. "It was while I was recording the LP earlier this year that the idea came to me to do something that covered the whole album rather than a single promotional video, and things just fell into place as regards raising the money and finding a director."

The film has been shot on location in Florida, Europe and London, with a picaresque story line built around the songs and allowing Gibb to play a series of character roles, including

'50s rock 'n' roll singer, space shuttle pilot and sea captain. Also starring is top British actor Sir Michael Hordern.

Directing the film is Storm Thorgersen, best known as one of the founders of Hipgnosis, the most celebrated of the album sleeve design outfits to emerge in the '70s. Green Back Films, the production company set up by Thorgersen and colleagues Aubrey Powell and Peter Christophersen four years ago, has since worked mainly on commercials and promo clips, including Paul Young's "Wherever I Lay My Hat." On the "Now Voyager" project, Powell is producer and Christophersen lighting cameraman.

According to Gibb, no new Bee Gees album will be recorded before the end of 1985. The band has not performed live for five years, and its last album was released in 1982. Brothers Robin and Maurice have been active with solo projects and film soundtracks, and Barry says he plans to record a second solo album next year.

New Video Releases

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

FILMS

- THE ADVENTURES OF TOPPER**
Leo G. Carroll, Anne Jeffreys, Bob Sterling
Beta & VHS U.S.A. Home Video... \$59.95
- AFFORDABLE COLLECTIBLES**
NFL Sym/Funny/Super Bowl III (Jets/Colts)
Beta & VHS VidAmerica (Vestron)... \$34.95
- Football Follies/Super Bowl V (Cowboys/Colts)**
Beta & VHS VidAmerica (Vestron)... \$34.95
- Son Of Football Follies/Super Bowl XIV (Steelers/Rams)**
Beta & VHS VidAmerica (Vestron)... \$34.95
- A LONG WAY HOME**
Timothy Hutton, Brenda Vaccaro, Rosanna Arquette
Beta & VHS U.S.A. Home Video... \$59.95
- A MATTER OF LIFE AND DEATH**
Linda Lavin, Salome Jens
Beta & VHS U.S.A. Home Video... \$59.95
- BLACK NARCISSUS**
Deborah Kerr, Jean Simmons, Kathleen Byron
Beta & VHS VidAmerica (Vestron)... \$59.95
- BREAKIN'**
Shabba Doo, Boogaloo Shrimp
Beta & VHS MGM/UA Home Video... \$79.95
- BRIDE OF FRANKENSTEIN**
Boris Karloff, Elsa Lanchester, Ernest Thesiger
Beta & VHS MCA Home Video... \$39.95

- ter, Ernest Thesiger**
Beta & VHS MCA Home Video... \$39.95
- THE CANNON BALL AND DIZZY HEIGHTS AND DARING HEARTS**
Chester Conklin
Beta & VHS Video Yesteryear... \$39.95
- CANTINFLAS, VOL. II: GALAXIES AND GAMES**
Beta & VHS (Family Home Entertainment)... \$29.95
- DEADLINE**
Barry Newman, Trisha Noble, Bill Kerr
Beta & VHS Worldvision Enterprises... \$49.95
- DEATH VALLEY DAYS**
Ronald Reagan, Clint Eastwood, Robert Taylor
Beta & VHS Monterey Home Video... \$29.95
- THE FAMILY CIRCUS CHRISTMAS**
Beta & VHS Family Home Entertainment... \$29.95
- FATHER SERGIUS**
Ivan Mozhukhin
Beta & VHS Video Yesteryear... \$49.95
- FIRESTARTER**
David Keith, Drew Barrymore, Freddie Jones
Beta & VHS MCA Home Video... \$79.95
- FRIDAY THE 13TH—THE FINAL CHAPTER**
Beta & VHS Paramount Home Video... \$79.95
- GREYSTOKE: THE LEGEND OF TARZAN, LORD OF THE APES**
Sir Ralph Richardson, Ian-Holm, Christopher Lambert
Beta & VHS Warner Home Video... \$79.95
- THE GRIM REAPER**
Tisa Farrow, George Eastman, Saverio Vallone
Beta & VHS Monterey Home Video... \$59.95

(Continued on page 48)

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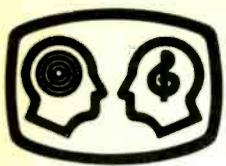
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Survey for Week Ending 10/6/84

RENTALS

This Week	Last Position	Weeks on Chart	TITLE	Copyright Owner, Distributor, Catalog Number	Principal Performers	Year of Release	Rating	Format
1	1	3	ROMANCING THE STONE	CBS-Fox Video 1358	Michael Douglas Kathleen Turner	1984	PG	VHS Beta
2	3	3	FOOTLOOSE	Paramount Pictures Paramount Home Video 1589	Kevin Bacon John Lithgow	1984	PG	VHS Beta
3	2	9	THE BIG CHILL ▲	RCA/Columbia Pictures Home Video 100211	William Hurt Glenn Close	1983	R	VHS Beta
4	5	2	SPLASH	Touchstone Home Video 213	Daryl Hannah, Tom Hanks	1984	PG	VHS Beta
5	4	6	SWING SHIFT ▲	Warner Brothers Pictures Warner Home Video 11376	Goldie Hawn Kurt Russell	1984	PG	VHS Beta
6	22	2	ICEMAN ▲	Universal City Studios MCA Dist. Corp. 80074	Timothy Hutton Lindsay Crouse	1984	PG	VHS Beta
7	9	14	THE RIGHT STUFF ▲	The Ladd Company Warner Home Video 20014	Charles Frank Scott Glenn	1983	PG	VHS Beta
8	7	9	LASSITER ▲	Warner Brothers Pictures Warner Home Video 11372	Tom Selleck Jane Seymour	1984	R	VHS Beta
9	6	11	BLAME IT ON RIO ▲	Sherwood Productions Vestron 5040	Michael Caine Joseph Bologna	1984	R	VHS Beta
10	8	16	TERMS OF ENDEARMENT	Paramount Pictures Paramount Home Video 1407	Shirley MacLaine Debra Winger	1983	PG	VHS Beta
11	10	13	EDUCATING RITA ▲	RCA/Columbia Pictures Home Video 10189	Michael Caine Julie Walters	1983	PG	VHS Beta
12	12	5	HOTEL NEW HAMPSHIRE	Orion Pictures Vestron 5042	Jodie Foster Beau Bridges	1984	R	VHS Beta
13	11	18	SCARFACE ▲	Universal City Studios MCA Distributing Corp. 80047	Al Pacino	1983	R	VHS Beta
14	13	10	TANK ▲	Universal City Studios MCA Dist. Corp. 80072	James Garner Shirley Jones	1983	PG	VHS Beta
15	15	17	SILKWOOD	ABC Motion Pictures, Embassy Home Entertainment 1377	Meryl Streep Kurt Russell	1983	R	VHS Beta
16	19	3	THE DRESSER ▲	RCA/Columbia Pictures Home Video 10184	Albert Finney Tom Courtney	1983	PG	VHS Beta
17	16	5	PURPLE HEARTS ▲	Warner Brothers Pictures Warner Home Video 20018	Cheryl Ladd Ken Wahl	1984	R	VHS Beta
18	14	6	UNFAITHFULLY YOURS	CBS-Fox Video 1340	Dudley Moore Natassa Kinski	1983	PG	VHS Beta
19	17	6	HARD TO HOLD •	Universal City Studios MCA Dist. Corp. 80073	Rick Springfield Janet Eiber	1984	PG	VHS Beta
20	18	43	RAIDERS OF THE LOST ARK	Paramount Pictures Paramount Home Video 1376	Harrison Ford Karen Allen	1981	PG	VHS Beta
21	23	5	RECKLESS •	MGM/UA Home Video 800421	Daryl Hannah Aidan Quinn	1984	R	VHS Beta
22	20	22	UNCOMMON VALOR	Paramount Pictures Paramount Home Video 1657	Gene Hackman Robert Stack	1983	R	VHS Beta
23	27	25	SUDDEN IMPACT ▲ (ITA)	Warner Brothers Pictures Warner Home Video 11341	Clint Eastwood Sondra Locke	1983	R	VHS Beta
24	21	7	HARRY AND SON ▲	Orion Pictures Vestron 5037	Paul Newman Robby Benson	1983	R	VHS Beta
25	24	20	GORKY PARK ▲	Orion Pictures Vestron 5053	William Hurt Lee Marvin	1983	R	VHS Beta
26	25	12	CHILDREN OF THE CORN	New World Pictures, Embassy Home Entertainment 4039	Peter Horton Linda Hamilton	1984	R	VHS Beta
27	32	16	ALL THE RIGHT MOVES ▲	CBS-Fox Video 1299	Tom Cruise Lea Thompson	1983	R	VHS Beta
28	28	8	REPO MAN	Universal City Studios MCA Dist. Corp. 80071	Harry Dean Stanton	1983	R	VHS Beta
29	29	10	VERTIGO •	Universal Classics MCA Dist. Corp. 80082	James Stewart Kim Novak	1958	PG	VHS Beta
30	30	19	REAR WINDOW •	Universal Classics MCA Distributing Corp. 80081	James Stewart Grace Kelly	1954	PG	VHS Beta
31	33	7	ROMANTIC COMEDY	CBS-Fox Video 4733	Dudley Moore Mary Steenburgen	1983	PG	VHS Beta
32	26	17	CHRISTINE ▲	RCA/Columbia Pictures Home Video 10141	Keith Gordon	1983	R	VHS Beta
33	34	2	WEEKEND PASS	Crown Pictures Vestron 5045	Chip McAllister Peter Ellenstein	1984	R	VHS Beta
34	38	4	WHERE THE BUFFALO ROAM	Universal City Studios MCA Dist. Corp. 55075	Bill Murray Peter Boyle	1980	R	VHS Beta
35	35	29	TRADING PLACES	Paramount Pictures Paramount Home Video 1551	Dan Ackroyd Eddie Murphy	1983	R	VHS Beta
36	39	23	UNDER FIRE ▲	Vestron 5033	Gene Hackman Nick Nolte	1983	R	VHS Beta
37	36	32	MR. MOM ▲	Vestron 5025	Michael Keaton Teri Garr	1983	PG	VHS Beta
38	31	42	RISKY BUSINESS ▲	The Geffen Company Warner Home Video 11323	Tom Cruise Rebecca de Mornay	1983	R	VHS Beta
39	37	35	TOOTSIE ▲ (ITA)	RCA/Columbia Pictures Home Video 10535	Dustin Hoffman Jessica Lange	1982	PG	VHS Beta
40	40	74	JANE FONDA'S WORKOUT	KVC-RCA Karl Video Corporation 042	Jane Fonda	1982	NR	VHS Beta

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Agenda

THURSDAY, NOVEMBER 15th:

12:00pm to 8:00pm Registration
8:00pm to 10:00pm Cocktail Reception
10:00pm to 12:00am Independent Production Screenings

FRIDAY, NOVEMBER 16th:

9:00am to 6:00pm Registration
9:30am to 10:00am Continental Breakfast
10:00am to 11:15am **"SHOPPING THE RECORD LABELS"**

Moderator: TONY SEIDEMAN
Video Editor, Billboard Magazine

Panelists: JEFF AYEROFF
Warner Bros. Records
KEN BAUMSTEIN
Chrysalis Records

JEANIE MATTIUSSI
Columbia Records
MICHELLE PEACOCK
Capitol Records

ROBIN SLOANE
Elektra Records
LARRY STESSEL
Epic Records

11:15am to 11:30am Break

11:30am to 12:45pm **"CREATING A SUPPORT SYSTEM"**

Moderator: STEVE DUPLER
Pro Audio/Video Editor
Billboard Magazine

Panelists: HOWARD BLOOM
Howard Bloom Organization
BOB GIBSON
The Group Public Relations

RANDY HOCK
Randy Hock & Associates
ROBERT SCHEIDLINGER
I.C.M.

STEVEN STARR
William Morris

12:45pm to 2:30pm LUNCHEON Exhibit Booths & Hospitality Suites

2:30pm to 3:45pm **"THE MARRIAGE OF FINANCE & CREATIVITY"**

Moderator: CHUCK MITCHELL
RCA Video Productions

Panelists: STEVE BARRON
Director, Limelight Productions
SIMON FIELDS
Producer, Limelight Productions

DAVID LEWIS
Director
ROBERT LOMBARD
Producer

KEITH MacMILLAN
Director, KEEFCO

JOHN WEAVER
Producer, KEEFCO

3:45pm to 4:00pm Break

4:00pm to 5:15pm **"THE BEHIND THE SCENES TEAM"**

Moderator: JO BERGMAN
Warner Bros. Records

Panelists: ALAN ADELMAN
Imero Fiorentino
LARRY BRIDGES
Red Car, Inc.

LOANN CHAN
L Chan Designs

PETER CONN
Homer & Associates

KENNY ORTEGA
FF Productions

DANIEL PEARL
Lights, Camera, Action

GORDON SKENE
Sound Engineer

5:15pm to 5:30pm Break

5:30pm to 7:00pm **"THE ARTIST'S PERSPECTIVE"**

Moderator: ADAM WHITE
Editor, Billboard Magazine

Panelists: TO BE ANNOUNCED

7:00pm to ??? Exhibit Booths & Hospitality Suites

9:00pm to 11:00pm VIDEO MUSIC AWARD NOMINEES Screening

SATURDAY, NOVEMBER 17th:

9:00am to 6:00pm Registration

9:30am to 10:00am Continental Breakfast

10:00am to 11:15am **"THE RISK TAKERS"**

Moderator:

Panelists: DAVID BEAN
Pacific Arts Video

HOWIE KLEIN
415 Records

MONICA LYNCH
Tommy Boy Records

JOEL WEBBER
Uproar Records

11:15am to 11:30am Break

11:30am to 12:30pm **"COVERING YOUR ART"**

Moderator: ARNIE HOLLAND
RCA Video Productions

Panelists: RON GERTZ
The Clearinghouse

IRA SELSKY
Aimo/Irving Music

OWEN SLOANE
Mason & Sloane

12:30pm to 2:30pm LUNCHEON Exhibit Booths & Hospitality Suites

FOREIGN VIDEO MUSIC SCREENINGS

2:30pm to 3:45pm **"GOING THE DISTANCE"**

Moderator: SAM SUTHERLAND
West Coast Bureau Chief
Billboard Magazine

Panelists: LAURA FOTI
RCA Video Productions

BOB HART
Picture Music International

DEREK POWER
Copeland & Power

LAURA REITMAN
A&M Video

3:45pm to 4:00pm Break

4:00pm to 5:15pm **"SEEN IN THE RIGHT PLACES"**

Moderator: HARVEY LEEDS
Epic Records

Panelists: DAVID BENJAMIN
NBC's Friday Night Videos

ELLEN BERKOWITZ
Turner Broadcasting's Cable
Music Channel

DAVID CICLITIRA
SkyChannel

DAIN ERIC
Discovery Network

LES GARLAND
MTV

5:15pm to 5:30pm Break

5:30pm to 6:45pm **"REACHING THE NIGHTLIFE"**

Moderator: FAYE ZUCKERMAN
Assoc. Video Editor
Billboard Magazine

Panelists: ANDREW BOUCAUT
Video Marketing Services

MIKE COOPER
Music Video Services

TOM DEIESO
Telegenics

MARTY DIAMOND
The Ritz

ROY FREEDOM
First Avenue

TOM KORANDA
Stuart Anderson's Black Angus
Restaurants

ED STEINBERG
Rockamerica

6:45pm to 7:45pm **"EVERY DIRECTOR'S DREAM?"**

Moderator: TONY SEIDEMAN
Video Editor, Billboard Magazine

Panelists: ALLAN ARKUSH
Martin Kahan Productions

MARK ROBINSON
Modern Productions

Exhibits & Hospitality Suites

7:45pm to 9:30pm

9:30pm to 11:30pm

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POST-J. GEILS BAND SUCCESS

Wolf 'Lights Out' On His Own

By JEFF TAMARKIN

NEW YORK — Although Peter Wolf's name was hardly unknown to fans of the J. Geils Band during the years he sang lead with the Boston-based group, he still felt apprehension as he embarked on a solo career earlier this year.

"It was frightening at first," Wolf recalls about his departure from the band. "When you're working with a group there's a kind of one-for-all, all-for-one feeling, which is very constructive. But working with other musicians after being in a group so long gave me the opportunity to interact with a bunch of different musicians who had great ideas."

Wolf's departure from the J. Geils Band last year, following a 16-year tenure that saw the band finally hit No. 1 in 1982 with the album "Freeze Frame" and single "Centerfold," was reportedly less than amicable. Many wondered whether Wolf would score as a solo artist, but those fears were allayed with the release of his first EMI America album, "Lights Out," and the title track, which peaked at number 12 on the Hot 100.

Wolf collaborated on the album with Boston funkster Michael Jonzun, who co-produced the entire project. The pair met at a party when Jonzun was working with New Edition on their No. 1 black hit, "Candy Girl."

"When things started deteriorating with the band, I knew I needed someone to groove with," Wolf says. "I thought Michael would be the logical choice because we'd already been getting together and making a lot of music. I thought it was worth a try rather than getting a big-name producer."

The "Lights Out" single was co-written by Wolf and r&b veteran Don Covay ("Chain Of Fools"), a friend of Wolf's since the early '70s, when the Geils Band played such halls as the Fillmore East.

Wolf is pleased that the dance-ori-

ented single received across-the-board airplay on pop, urban, AOR and new music radio stations. "I've always been a fan of black music and can't imagine how any musician could not be," he says.

"And what I think is exciting is the fusion of black and white radio due to the success of people like Boy George on black radio and Prince and Michael Jackson on white radio. There's more music being picked on groove than on color now."

Wolf recently spent several hours as a guest VJ on MTV. He spent the time interviewing people in New

York's Greenwich Village and airing videos by such artists as Run-D.M.C., Bob Dylan and Was (Not Was), who aren't regularly played on the music video channel.

Wolf considers himself a supporter of MTV. "Although they're under fire in a way, I just remember back to the times when the only music on tv was Ed Sullivan and Don Kirshner's shows," he says. "MTV has helped a lot of musicians and helps the excitement of rock'n'roll."

Wolf hopes to hit the touring circuit by December or January with a band comprised of musicians who aided him on the album.

Deodato In 'Motion' With His Uptown Funk Formula

By HARRY WEINGER

NEW YORK—Since ending his hit-studded association with Kool & the Gang, Eumir Deodato has been active as an independent producer, arranger, composer and performer.

The Brazilian's current releases, either as producer or arranger, include Chuck Mangione's "Disguises," three tracks from Juicy spread over both volumes of the "Beat Street" soundtrack, and recent hits by Con Funk Shun and Kleer.

Deodato is also producer of three tracks on the RCA debut of reggae crossover artist Denroy Morgan, and is credited as arranger on Roberta Flack's track on the "Body Rock" hip-hop soundtrack. Still to come is straight-ahead funk for Gwen Guthrie, representing a change of pace from her previous releases, which were produced by Sly Dunbar and Robbie Shakespeare.

Somehow, Deodato also makes time for his own efforts. Set for October release is his first Warner Bros. album in two years, "Motion."

Deodato says building his own studio in downtown New York has afforded him the time and space to take

on projects of his own choosing. The fact that he's no longer working with Kool & the Gang has also given him more opportunity to do outside projects.

"It takes six months to do a Kool & the Gang album," he says. "In that time I could do two or three records, or two records and miscellaneous projects. That way I'm always involved with different things."

According to Deodato, the uptown r&b pearls he creates today aren't that far removed from the lauded CTI sessions of the early '70s. "Creed Taylor was always into funk," he says. "That's really what we were doing then: creating a smooth sound for a particular market—although it was a bit more musically based, with more soloing, of course."

Deodato comes close to calling his current style a formula. "We consciously make the sound easy to digest," he says, "yet I take great pains to keep the words powerful, to lay out a message that hits you between the ears, too."



LAUPER LOOK-ALIKE—One of several Cyndi Lauper clones joins the original on stage during her show at New York's Pier 84. (Photo: Chuck Pulin)

Most Promoters Agree: Summer Season Was Slow

• Continued from page 3

"In today's world, people only go to see somebody if they really want to see them," he notes. "Five or six years ago, they'd take a chance. People today usually don't take chances."

New York-based promoter Larry Vaughn makes a similar point. "It's not what it used to be," he says. "Ten years ago, if you had a top five album, you automatically knew you were going to be able to do two nights at most venues. That's not the case anymore."

Vaughn also makes the point that there weren't as many outdoor concerts this summer, save for the Jacksons, but he says he doesn't mind. "That suits me fine," he says. "The only people who do real well on outdoor shows are the building managers and the stagehands."

Fellow New York-based promoter Ron Delsener says his summer business was "a little bit off" compared to last year. "I don't think people really have the money that the government says they have," he says. "Strong shows were few and far between, and the other shows that you need fell short by 500 or 1,000 seats."

"The acts were asking for sellout money and were just missing the boat in many cities. They were drawing good attendance, but we didn't make any money on those shows."

As for the effect of the Jacksons' tour, Delsener says: "I think it blinded people for a while. After you see great performers such as the Jacksons or Bruce (Springsteen), who wants to see just any old act at \$12.50 a ticket? People would rather spend the \$30 or the \$20 or the \$17.50 to see something incredible."

Denver-based promoter Barry Fey says that this summer was "much better" for his company than last. He adds that his figures will show "either the first or second highest percentage of tickets sold over a summer." He says his high was 90.4% a few years ago, and that his low was 71% last year.

The main reason for the upsurge, according to Fey: "The polarization of new music was absent this year. That's something we really learned our lesson on last year, when 20% to 25% of our Red Rocks schedule was new music."

"We thought new music was going to be big across the board, in the same way that if you like Journey, you're going to like Loverboy and Billy Squier, and if you like Kenny Rogers you're probably going to like Neil Diamond. We tried to type new music, and it couldn't be done."

Tom Hulett, president of Los Angeles-based Concerts West, reports good business for the two major acts he had on the road this summer: the Moody Blues and the Beach Boys.

As for the business overall, he says: "I don't think it's changed much in the last year. Two years ago it was down, but in the last year or 14 months, it's pretty much been the same."

Larry Vallon, vice president of entertainment for the Universal Amphitheatre here, says that he has booked 100 nights from May to October, which puts him right on target to his budgeted 150 nights a year. The Amphitheatre's biggest shows of the summer were Julio Iglesias with 10 nights, Diana Ross with seven and Linda Ronstadt and Nelson Riddle, with six.

St. Louis-based promoter Ray Shepardson, who specializes in variety acts geared to the 50-plus demographic, had a good summer by diversifying into contemporary country and adult contemporary performers like the Oak Ridge Boys, Anne Murray, Roy Clark, the Manhattan Transfer and Peter, Paul & Mary.

"I tried to diversify and still keep my subscription base," he says. "I thought the market would be softer this summer, which is why I changed. I always try to get the people who aren't being serviced."

Art Ensemble's Tour Celebrates 'Third Decade'

By PETER KEEPNEWS

NEW YORK—Percussionist Famosou Don Moye recalls that there were years when the Art Ensemble of Chicago spent five or six months rehearsing and played a total of four paid engagements. But, he says, "Money was never the issue. If it was, we wouldn't still be around."

The Art Ensemble—whose motto, "Great black music, ancient to the future," isn't so much a boast as a reflection of the range of its repertoire—is still not much of a money-maker. But it's managed to stay together, with personnel virtually intact, for 20 years.

In honor of that milestone, the Art Ensemble is currently embarked on what it's calling "The Third Decade Tour." It's the first extensive cross-country trek since 1980 for the five-member outfit, which consists of Moye, saxophonists Roscoe Mitchell and Joseph Jarman, trumpeter Lester Bowie and bassist Malachi Favors Maghostut.

The 21-city tour began Sept. 12 in Minneapolis and concludes Oct. 13 at The Palace in Los Angeles. It includes stops in New York, Boston,

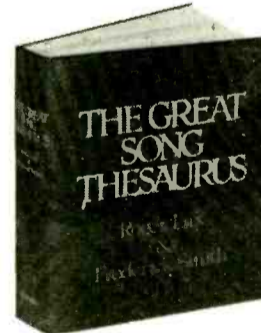
(Continued on page 37)

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Talent In Action

JEFFREY OSBORNE PATRICE RUSHEN

Universal Amphitheatre, Los Angeles
Tickets: \$15.00, \$13.50

The key to the success of Osborne's show here Sept. 22 was its diversity. While many of Osborne's rivals in the field of black pop specialize in either ballads (James Ingram, Peabo Bryson) or rhythm pieces (Ray Parker Jr., Jermaine Jackson), Osborne is equally convincing in both styles. He sings love songs like "On The Wings Of Love" and "We're Going All The Way" with as much warmth and feeling as Ingram, and approaches uptempo party tunes like "Stay With Me Tonight" and the new "Don't Stop" with as great a sense of fun as Parker.

But the most striking comparison may be to Lionel Richie, who was fronting the Commodores while Osborne was heading up L.T.D. Osborne seems to have taken a cue from Richie in the staging of his show, with its clean, uncluttered look and sleek lighting effects. Osborne also has Richie's easy, affable charm, though he is considerably looser and more streetwise.

Osborne was backed by a seven-man band and three singers in the first of two nights at the Amphitheatre. He was also joined by fellow A&M artist Joyce Kennedy for a heartfelt reading of their duet hit "The Last Time I Made Love." And for the encore he was accompanied by a 20-voice choir for the pop inspirational piece, "Live For Today." Other highlights of the show included the hard-edged reggae rhythms of "Plane Love" and Osborne's intense soulful vocalizing on L.T.D.'s old hit "Love Ballad."

It's hard to understand why Osborne isn't a consistent top 20 pop artist (his highest-charting pop hit, "Don't You Get So Mad," peaked at number 25). It may be that the wide range of his single releases has confused programmers, who tend to like to slot artists. Whatever the reason, one hopes that Osborne breaks out

of this mid-chart rut and claims the pop smash that he deserves.

The show was opened by Patrice Rushen, whose voice is so thin and wispy she makes Diana Ross sound like Chaka Khan. Since Rushen's voice is so light, she should lean on the harder-edged funk instrumentals for an element of contrast. When she sings featherweight material like "Forget Me Nots" the effect is like heaping meringue on an eclair.

Rushen, who was backed by a six-man band and two singers, performed several songs from her new Elektra album, "Now."

PAUL GREIN

THE RAMONES

Malibu, Lido Beach, N. Y.
Tickets: \$15

The Ramones of 1984 are barely distinguishable from the Ramones that helped inaugurate punk/new wave in 1974, but that's just the way their audience likes them. One doesn't come to a Ramones concert to hear new technical developments, one comes to be blissfully assaulted by non-stop power and raw rock'n'roll spirit, and at Malibu on Sept. 2, that's exactly what this packed house got.

The three-chord barrage provided by Joey, Johnny, Dee Dee and Richie Ramone had the patrons crowded near the stage pulsating like pneumatic drills, raising fists in the "Hey ho, let's go" salute and shouting "Gabbabba Hey" in unison when the moment called for it. Not exactly intellectual stimulation, but if you want synthesized mystical fantasies, there's always Yes.

Considering that the Ramones have a new album, "Too Tough To Die," due soon on Sire it was curious that the band chose to include only one or two new songs. Indeed, the set list was identical to that of any other Ramones show of the past few years, stressing short and to-the-point headbangers such as "Rockaway Beach," "Rock'n'Roll Radio," "Teenage Lobotomy" and "I Wanna Be Sedated."

The show was sponsored by new music radio station WLIR for a "Last Summer Splash" party, and local new music band Aku Aku, a favorite of the station's DJs, opened up. While their set was certainly competent, the British flavor seemed forced and the material unoriginal. Yet it wouldn't be surprising to find this band on a major label before long.

JEFF TAMARKIN

URBAN BLIGHT

The Ritz, New York
Tickets: \$8

Urban Blight has Huey Lewis' all-American looks, Bruce Springsteen's real-person appeal and Jane Fonda's stamina. But the sextet's sound is all its own. Various styles are so finely blended that the lines between ska and swing, soul and rock fade to form a greater whole.

Blight's Sept. 7 show saw a hometown crowd threaten the floorboards with a mass of dancing feet. Danny Lipman, Tony Orbach and Paul Vercesi blew their horns with pride and an impressive command of counterpoint. This horn section created a swinging diversion to a meaty bottom line provided by Keene Carse's aggressive drumming and Wyatt Sprague's fat, splashy bass. And, keyboardist Jamie Carse laid the icing on the cake with a lean melody line.

Keene Carse held down the lead vocals with a husky, emotive tenor, while brother Jamie and trumpeter/guitarist Lipman kicked in with cool backups. Delivered with the group's trademark shuffle, Blight's presentation reflects a relaxed professionalism that belies their tender age.

Songs such as "Three More Roses," "Put Out The Fire" and the self-released 12-inch "Peace Train" had the audience chanting along. But the highlight was "Love Go Round," a lady-killer love song that opens a new chapter in the group's potential. The downtempo tune saw Keene as the unassuming front man and showcased the band's depth and versatility.

Expert musicianship aside, what's great about Urban Blight is its utter lack of pretention. Even when delivering tunes about romance gone awry and trashed backyards, there's a current of unabashed happiness capable of catching even the most jaded by giddy surprise.

KIM FREEMAN

JANE SIBERRY

The Ritz, New York
Tickets: \$3

Jane Siberry's Sept. 17 show could easily have been an outtake from "The Twilight Zone." The Canadian artist is a song stylist of the Laurie Anderson/Talking Heads camp, forcing art and pop music to meet at the threshold of undiscovered territory.

Working with material from her second Duke Street album, "No Borders Here," Siberry presented both the unsettling and soothing elements that drug-induced dreams are made of. She sings with a sometimes fragile, sometimes angry alto, often lapsing into neurotic dialogs with imaginary characters such as the 200-year-old polka partner in "Dancing Class."

Siberry's stage posture is timid and tentative, as if her vocal cords were under the power of an outside source. The singer's four-piece band acts as her personal weather vanes, providing images of balmy days or hurricanes according to the emotional climate of each tune. Ken Myhr showed signs of psychedelic influences on his occasional solos, and drummer Al Cross maintained the show's continuity with a salsa-tinged beat.

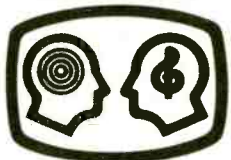
Most of the Monday night crowd left at half-time, and not entirely without reason. The entertainment value of Siberry's set is generated more from fascination than from sheer enjoyment, with a few tunes initially hitting the ears as annoying cacophony.

Siberry's future success is contingent upon the willingness of the masses to accept intellectually challenging music as a form of recreation. It's an acquired taste. KIM FREEMAN



GUITAR COWBOY—Nick Lowe models his cowboy outfit for a packed house at the Ritz in New York. (Photo: Chuck Pulin)

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AMUSEMENT BUSINESS Boxscore

The following are among the top concert grosses nationwide reported through the survey week. Included are act(s), gross, attendance, capacity of facility, ticket prices, promoter, facility, city, number of shows, number of sellouts and dates(s).

Among the top concert grosses through Sept. 25.

- **BRUCE SPRINGSTEEN—\$1,750,000, 111,600, \$16**, Electric Factory Concerts, The Spectrum, Philadelphia, six shows, six sellouts, new house record, Sept. 11-12, 14-15, 17-18.
- **SAMMY HAGAR, KROKUS—\$393,470, 28,697 (32,000), \$14**, Pace Concerts, Reunion Arena, Dallas, two shows, Sept. 21-22.
- **BILLY SQUIER, RATT—\$230,596, 18,094, \$13.50 & \$12.50**, Monarch Entertainment Bureau, Byrne Meadowlands Arena, East Rutherford, N.J., one show, sellout, Sept. 14.
- **BILLY SQUIER, RATT—\$207,525, 18,300, \$12.50 & \$10**, Electric Factory Concerts, The Spectrum, Philadelphia, one show, sellout, Sept. 21.
- **ROD STEWART—\$157,465, 11,897 (12,737), \$15 & \$12.50**, Frank J. Russo, The Centrum, Worcester, Mass., Sept. 18.
- **JAMES TAYLOR, RANDY NEWMAN—\$111,363, 8,063 (10,200), \$17.50 - \$7.50**, Muni Opera/Contemporary Prods., Muni Opera House, St. Louis, Sept. 4.
- **CROSBY, STILLS & NASH—\$110,796, 8,271 (9,000), \$15 & \$13.50**, Frank J. Russo, Colt State Park, Bristol, R.I., Aug. 22.
- **JEFFREY OSBORNE, PATRICE RUSHEN—\$110,000, 3,713, \$14.75**, Marquee Entertainment, Circle Star, San Carlos, two shows, two sellouts, Sept. 21-22.
- **RICK SPRINGFIELD, COREY HART—\$104,220, 8,032 (10,000), \$13.50**, New Era Prods., Tallahassee (Fla.)-Leon County Civic Center, Sept. 20.
- **WILLIE NELSON & FAMILY—\$99,852, 7,785 (13,079), \$13.50 & \$10**, John Scher Presents/Festival East, Buffalo (N.Y.) Memorial Auditorium, Sept. 9.
- **YES—\$98,305, 7,616 (12,170), \$13 & \$12**, Feyline Presents, Events Center, Univ. of Colorado, Boulder, Sept. 18.
- **BILLY SQUIER, RATT—\$97,840, 7,280 (9,900), \$13.50 & \$12.50**, Cross Country Concerts, New Haven (Conn.) Coliseum, Sept. 18.
- **CHICAGO, ALAN KAYE—\$93,706, 7,328, \$13.50 & \$12.50**, In-House, Frank Erwin Center, Austin, one show, sellout, Sept. 16.
- **GO-GO'S—\$91,301, 7,495 (10,200), \$15.50 - \$6.50**, Muni Opera/Contemporary Prods., Muni Opera House, St. Louis, Sept. 6.
- **CHICAGO, ALAN KAYE—\$89,325, 8,046 (10,328), \$12.50**, Troy State University, Garrett Coliseum, Montgomery, Ala., Sept. 20.
- **OAK RIDGE BOYS, EXILE—\$84,881, 9,636 (15,104), \$9 & \$8**, In-House, National Cattle Congress, Waterloo, Iowa, Sept. 16.
- **OAK RIDGE BOYS—\$73,671, 5,749 (8,000), \$13 & \$11**, In-House, Swiss Villa Amphitheater, Lampe, Mo., Sept. 13.
- **JEFFERSON STARSHIP, BILLY SATELLITE—\$66,940, 5,692 (6,000), \$12.50 & \$11.50**, John Scher Presents, Rochester (N.Y.) War Memorial Auditorium, Sept. 8.
- **OAK RIDGE BOYS, MICHAEL MARTIN MURPHEY—\$63,146, 6,537 (11,615), \$10.50 - \$5.50**, In-House, Univ. of Illinois, Champaign, Sept. 14.
- **THOMPSON TWINS, BERLIN—\$59,171, 5,162 (12,170), \$11.50 & \$10.50**, Feyline Presents, Events Center, Univ. of Colorado, Boulder, Sept. 17.
- **OAK RIDGE BOYS, EXILE—\$54,742, 4,397 (8,658), \$12.50 & \$11**, Frank Productions, Inc., Dane County Coliseum, Madison, Wis., Sept. 15.
- **LITTLE RIVER BAND, KENNY RANKIN—\$50,268, 3,628 (5,000), \$13.50 & \$12.50**, Double Tee Promotions, Schnitzer Concert Hall, Portland, Ore., Sept. 10.
- **JEFFERSON STARSHIP, BILLY SATELLITE—\$47,925, 4,008 (5,000), \$12.50**, Fantasma Prods., O'Connell Center, Univ. of Florida, Gainesville, Sept. 23.
- **LAURA BRANIGAN, MARK GRAY—\$46,026, 2,720, \$17.50 & \$15**, John Scher Presents, Avery Fisher Hall, New York, one show, sellout, Sept. 14.
- **LITTLE RIVER BAND, KENNY RANKIN—\$27,529, 2,151 (2,505), \$13 & \$12**, Double Tee Promotions, Hult Center, Eugene, Ore., Sept. 11.
- **CHAKA KAHN, D'ALAN MOSS—\$26,369, 1,968, \$13.50 & \$12.50**, Bill Graham Presents, Warfield Theater, San Francisco, one show, sellout, Sept. 15.
- **BOBBY & THE MIDNITES, JORMA KAUKONEN, STEVE MORSE—\$26,027, 2,406 (3,097), \$12.50 & \$10**, Monarch Entertainment Bureau/Electric Factory Concerts, Tower Theater, Philadelphia, Aug. 28.
- **BOBBY & THE MIDNITES, STEVE MORSE—\$23,621, 1,886 (2,829), \$12.65 & \$11.65**, Monarch Entertainment Bureau/Don Law Co., Orpheum Theater, Boston, Aug. 30.
- **RATT, CHEQUERED PAST, MAMA'S BOYS—\$21,846, 1,936 (2,500), \$11.50 & \$10.50**, Frank J. Russo, The Expo, Portland, Me., Sept. 17.
- **PETRA—\$21,747, 3,472, \$8, \$7 & \$6**, Petrafied Prods., Memorial Auditorium, Spartanburg, S.C., one show, sellout, Sept. 22.
- **PETRA—\$12,282, 1,850 (2,460), \$8, \$7 & \$6**, Petrafied Prods., City Auditorium, Macon, Sept. 21.
- **PETRA—\$8,809, 1,435 (2,500), \$8, \$7 & \$6**, Petrafied Prods., Humphrey Coliseum, Starkville, Miss., Sept. 20.
- **BLASTERS, CRAZY 8'S—\$4,579, 462 (800), \$10.50 & \$9.50**, Double Tee Promotions, Starry Night, Portland, Ore., Sept. 14.
- **JAMES COTTON—\$3,199, 475 (750), \$7 & \$6**, Evening Star Prods., After The Goldrush, Tempe, Ariz., Sept. 17.

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Talent

Producer Easter Gets Active As Performer

By MOIRA McCORMICK

CHICAGO—Mitch Easter may be better known for his production work with the likes of R.E.M., the Bongos and Pylon than as frontman of his own band, Let's Active. But the 29-year old North Carolinian is hoping to reverse that perception with the release of Let's Active's debut album, "Cypress."

Easter is owner/operator of Mitch's Drive-In Studio in Winston-Salem, located in his parents' garage, and, appropriately, home of some of the most noted garage rock in recent years.

A longtime devotee of '60s hit radio, Easter formed his own scrappy pop trio almost three years ago. "I started playing guitar when I was 12," Easter says impishly, "because other people were doing it and it looked really cool to walk around carrying a guitar."

Easter recruited old friend Faye Hunter on bass and spirited away drummer Sara Romweber from another local band, and two weeks later, in November, 1981, Let's Active opened for fellow Southerners R.E.M. in Atlanta.

After touring with R.E.M. in the spring of '83, Let's Active signed with IRS. An EP, "Afoot," was released last fall, and ended up topping college radio charts.

"When we recorded that EP, we literally had to schedule a week for ourselves in the studio between all the other projects going on there," Easter chuckles. "I couldn't get into my own place!"

In the ensuing year, Let's Active embarked on a successful Stateside tour with Echo & the Bunnymen, and readied material for their first full-length album. Easter, meanwhile, continued to produce other projects at Mitch's Drive-In Studio, including Beat Rodeo and Oh OK, as well as co-producing R.E.M.'s second album "Reckoning" with frequent partner Don Dixon at Reflection Studios in Charlotte.

Let's Active began recording "Cypress" last May at Easter's studio, with Dixon co-producing. "It's sort of deeper and darker than the EP," says Easter, adding with a grin, "On the other hand, it's not a tribute to Pink Floyd. Many of the cuts were done on the first take."

Easter wrote most of the album's 12 rough-and-catchy songs, co-writing two with bassist Faye Hunter. The most likely candidate as the first

single is a cover of "Blue Line," first recorded by the Outskirts around 1980.

Let's Active is currently on a six-week British tour with old roadmates Echo & the Bunnymen. While in England and Scotland, the band plans to do some recording, as well as film the video for "Blue Line."

Let's Active may even work with another producer, a prospect which has Easter "kind of scared, 'cause I've always done it myself at home."

Easter says he's leery of "recording with the hitmakers, the guys who've

done the latest dance mix. The first thing they do is pull out the Linn drum and say 'let's start programming.'" (Easter did utilize a Yamaha DX9 digital keyboard on "Cypress" but primarily for its "metal ringy sounds like bells and chimes.")

Ever the non-conformist, Easter says if he had to work with another producer, he'd prefer Jimmy Page. "Everybody expects a pseudo-new wave group to go with somebody else," he grins. "But I've always thought Led Zeppelin's albums were really hip-sounding for their time."



FOLK FANATICS—Participants in the recent New York Folk Festival congregate at the city's Folk City club. Shown from left are the venue's owners Robbie Woliver and Marilyn Lash, performers T-Bone Burnett and Elvis Costello, Festival associate producers Jeff Trachtman, Richard Mayer and Diane Magnuson, and Folk City manager Randy Mastronicola. (Photo: Thom Wolke)

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Talent

Schedule Unveiled For Eighth Annual Songwriters Expo

LOS ANGELES—The eighth annual Songwriters Expo will be held Nov. 3-4 at nearby Pasadena City College. The expo is produced by the BMI-sponsored Los Angeles Songwriters Showcase. The two-day symposium will feature a series of workshops, panels and classes on aspects

of songwriting.

Highlights include "The Synth And The Songwriter," hosted by Michael Boddicker; "The International Song And Record Market," with CBS Records' Mauri Lathower; "Assembling The Team," with producer Bob Monaco; "Radio Realities,"

with KMET program director Mike Harrison; and "Negotiating The Single Song Contract," with attorney Emily Shenkin.

The expo is produced by Len Chandler and John Braheny, who founded the non-profit Los Angeles Songwriters Showcase in 1971.

Dance Trax

By BRIAN CHIN

It's a fair guess that the fall rush of major-artist releases will probably dictate the look of the dance chart through the end of the year, since we can assume that no one making a record these days would want *not* to have something danceable on it. Among notable new singles: **Culture Club's** "War Song" (Epic 12-inch) combines naive but heartfelt sentiment with a light Caribbean beat. Two six-minute versions and a Spanish translation are offered, the longer cuts differing more in editing than in the mix... **Dazz Band's** "Let It All Blow" (Motown 12-inch promo) is a major surprise, an almost wordless West Coast tribute to the minimalist beats of Liquid Liquid and Art Of Noise, with a fantastic, tugging groove. It sounds like the non-cloned successor to "Rockit" and certainly deserves commensurate video treatment... **Evelyn "Champagne" King's** "Just For The Night" (RCA 12-inch) will certainly be the second production triumph for Rufus' **David "Hawk" Wolinski**; like his currently hitting "Medicine Song" for Stephanie Mills, the track is concise, punchy and solid, while King's lead provides an earthy human element... **Maria Vidal's** pop-charting "Body Rock" (EMI America 12-inch) should quite easily take a place among "Foot-loose" and "Flashdance" in the growing pantheon of dance movie themes; **John Benitez** mixed the long version.

More singles: **Sylvester's** "Rock The Box" (Megatone 12-inch) is another of the records that's right on the border of disco and hip-hop; the dub mix is convincing breakdance material... **Eddy Grant's** "Boys In The Street" remix (Portrait 12-inch) is harder-hitting in three separate versions and remains one of his most cryptic funk-rockers... **General Public's** "Tenderness" (IRS 12-inch) is a fine, sharp neo-Motown homage that should be a logical pop chart contender for its accessibility.

Remixed: **Sparks'** second 12-inch from their current Atlantic album is another impressive double-sider: "Pretending To Be Drunk" is the rocker; "Kiss Me Quick" is the groove-oriented street cut... **Wang Chung's** new Geffen 12-inch pairs a fine, though long, mix of "Don't Be My Enemy" with a great remix of (Continued on opposite page)

Billboard

Dance/Disco Top 80

Survey for Week Ending 10/6/84

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This Week	Last Week	Weeks On Chart	TITLE(S), Artist, Label	This Week	Last Week	Weeks On Chart	TITLE(S), Artist, Label
1	2	6	THE MEDICINE SONG—Stephanie Mills—(12 Inch) PolyGram 880180-1 WEEKS AT #1 1	41	57	2	A GIRL IN TROUBLE—Romeo Void—(12 Inch) Columbia AS 1886
2	5	4	SWEPT AWAY—Diana Ross—(12 Inch) RCA 13865	42	37	6	I NEED A MAN IN MY LIFE—Katie Kissoon—(12 Inch) Jive/Arista JD1-9247
3	1	8	LET'S GO CRAZY/EXOTIC CITY—Prince—(12 Inch) Warner Bros. 20246	43	34	7	NELSON MANDELA—The Specials AKA—(12 Inch) Chrysalis 4J942793
4	6	8	WOOD BEEZ/ABSOLUTE—Scritti Politti—(12 Inch) Warner Bros. 2025	44	62	4	IN THE RIVER—I-Level—(12 Inch) Epic 49-05070
5	3	9	SET IT OUT—Midway—(12 Inch) Personal P49811	45	NEW ENTRY	→	BODY ROCK—Maria Vidal—(12 Inch) EMI-America V-7836
6	7	7	IN THE EVENING—Sheryl Lee Ralph—New York Music Co. NYM-11	46	27	14	HIGH ENERGY—Evelyn Thomas—(12 Inch) TSR Records TSR 833
7	8	6	TWO TRIBES—Frankie Goes Hollywood—(12 Inch) Island 096931	47	54	2	BOP TIL YOU DROP—Rick Springfield—RCA WRL-2227
8	23	3	I FEEL FOR YOU—Chaka Khan—(12 Inch) Warner Bros. 20249	48	42	10	WITH ALL MY MIGHT/PROGRESS—Sparks—(12 Inch) Atlantic 86939
9	22	4	SLIPPERY PEOPLE—Staples Singers—(12 Inch) Private I 42905078	49	NEW ENTRY	→	I'M GIVIN' ALL MY LOVE—Terri Wells—(12 Inch) Philly World 0-96924
10	12	4	TORTURE—The Jacksons—(7 Inch) Epic 34-04575	50	40	12	RELEASE YOURSELF—The Aileems—(12 Inch) NIA NI-1241
11	9	8	RELEASE THE TENSION—Circuit—(12 Inch) 4th & Broadway BWAY 405-A	51	NEW ENTRY	→	CENTPEDE—Rebbie Jackson—(12 Inch) Columbia 44-05047
12	19	4	THE LUCKY ONE—Laura Branigan—(12 Inch) Atlantic 86925	52	55	4	WHERE DO BOYS GO—Men Without Hats—(12 Inch) MCA L331217
13	15	6	LIGHTS OUT—Peter Wolf—(12 Inch) EMI-America V-7834	53	NEW ENTRY	→	I WISH YOU WOULD—Jocelyn Brown—(12 Inch) Vinyl Dreams VND D03
14	16	4	UNDER THE GUN—Face To Face—(12 Inch) Epic 49-05033	54	NEW ENTRY	→	REACH OUT (EVERLASTING LOVER)—Unlimited Touch—(12 Inch) Prelude PRLD-683
15	17	6	WHAT KIND OF GIRL—APB—Import	55	32	5	RIGHT BY YOUR SIDE—Eurythmics—(12 Inch) RCA PW 13696
16	11	6	CRUEL SUMMER—Bananarama—(12 Inch) PolyGram 810291-1	56	48	6	OUR LOVE IS HOT—Alphonse Mouzon—(12 Inch) Private I 42905045
17	26	4	NEXT LOVE—Deniece Williams—(12 Inch) Columbia 44-5043	57	NEW ENTRY	→	HAND ON MY HEART—Shriekback—Import
18	4	11	NO FAVORS—Temper—(12 Inch) MCA 23506	58	NEW ENTRY	→	PRETTY MESS—Vanity—(7 Inch) Motown 1752MF
19	21	5	HONEY TO A BEE—Tina B.—(12 Inch) Elektra 0-66944	59	61	2	ONCE IS NOT ENOUGH—O'Romeo—(12 Inch) Personal/Oh My! 4010
20	24	5	DYNAMITE—Jermaine Jackson—(12 Inch) Arista AD-19222	60	60	5	ONE HOT NIGHT—Pure Energy—(12 Inch) Prism ITP 204
21	28	3	TOUCH ME (All Night Long)—Fonda Rae—(12 Inch) KN/Personal KN 1001	61	NEW ENTRY	→	VICIOUS—Black Mamba—(12 Inch) Garage IT-201
22	13	10	YOU GET THE BEST FROM ME—Alicia Myers—(12 Inch) MCA 23511	62	29	8	HE'S A REBEL—Holly Oas—(12 Inch) DND DD105
23	14	8	NIGHTTIME—Pretty Poison—(12 Inch) Svengali SR8403	63	53	4	HARDROCK—Herbie Hancock—(12 Inch) Columbia 5027
24	33	5	DON'T STAND ANOTHER CHANCE—Janet Jackson—(12 Inch) A&M SP-12105	64	NEW ENTRY	→	SING YOUR OWN SONG/TIME BOMB—Jeanie Tracy—(12 Inch) Megatone MT 125
25	10	9	THE MEXICAN—Jellybean—(12 Inch) EMI-America EMI-V7831	65	41	12	MUSIC IS THE ANSWER—Colonel Abrams—(12 Inch) Streetwise 2235
26	38	4	FLESH FOR FANTASY—Billy Idol—(12 Inch) Chrysalis 4V9-42810	66	43	13	DANCING IN THE DARK—Bruce Springsteen—(12 Inch) Columbia 44-05028
27	31	4	MISSING YOU—John Waite—(7 Inch) EMI-America V8212	67	47	8	BREAKER'S REVENGE—Arthur Baker—(12 Inch) Atlantic 86931
28	30	6	I CAN'T TAKE IT—Janet Wright—(12 Inch) Cotillion 0-86922	68	45	8	THESE THINGS HAPPEN—David Van Tighem—(12 Inch) Warner Bros. 20234
29	50	2	JUNGLE LOVE—The Time—(LP Cut) Warner Bros. LP 2510	69	44	9	JUST THE WAY YOU LIKE IT—The S.O.S. Band—(12 Inch) Tabu 42905031
30	18	14	CARIBBEAN QUEEN (No More Love On The Run)—Billy Ocean—(12 Inch) Jive/Arista JDI-9215	70	NEW ENTRY	→	GUNSMOKE BREAKOUT—Willesden-Dodgers—(12 Inch) Jive/Electro JED1-9228
31	56	2	BLUE JEAN/DANCING WITH THE BIG BOYS—David Bowie—(12 Inch) EMI-America V-7838	71	70	6	MADE IN THE USA—I.R.T.—(12 Inch) RCA/Automatic PW13852
32	49	2	STRUT—Sheena Easton—(12 Inch) EMI-America V-7837	72	65	18	THE GLAMOROUS LIFE—Sheila E.—(12 Inch) Warner Bros. 20251
33	20	11	SHE BOP—Cyndi Lauper—(12 Inch) Portrait 4R 905011	73	52	5	THE MORE YOU LIVE, THE MORE YOU LOVE—A Flock Of Seagulls—(7 Inch) Arista TS-19220
34	36	5	HEAD OVER HEELS—Illustrated Man—(12 Inch) Capitol B-5392	74	72	6	GET OFF (YOU FASCINATE ME)—Patrice Rushen—(12 Inch) Elektra 7-69702
35	35	5	(WHAT) IN THE NAME OF LOVE—Naked Eyes—(12 Inch) EMI-America V-7832	75	69	9	WHEN I HEAR MUSIC—Debbie Deb—(12 Inch) Sunnyview SUN-413
36	25	7	SHOT IN THE DARK—The Michael Zager Band—(12 Inch) Mosaic 42905046	76	68	14	MY HEART'S DIVIDED—Shannon—(12 Inch) Mirage/Atlantic 96937
37	51	2	HIEROGLYPHICS/PRIVATE WORLD—The Vels—(12 Inch) Mercury	77	64	3	YOUR TOUCH—Bonnie Pointer—(12 Inch) Private I 429-49996
38	58	4	TASTE SO GOOD—File 13—(12 Inch) Profile PRO 7052	78	67	8	TATTERED DRESSES/(DON'T LOOK NOW)—Torch Song—(12 Inch) I.R.S. SP70978
39	39	5	GIRLS, GIRLS—Solo—(12 Inch) Next Plateau NP 50022	79	73	7	LIVING FOR THE WEEKEND—Rocker's Revenge—(12 Inch) Streetwise 2232
40	46	3	HOT POTATO—LaToya Jackson—(12 Inch) Private I 429-05074	80	71	8	SHOOT THE MOON—Patti Austin—(12 Inch) Qwest 20235

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- The Meaning—Binary
- Love Dies With the Night—The Only
- Hit And Run Lover—Yvonne Moore
- Burnin'—Patti Philippe
- We're Rockin' the Planet—Hasim
- 25 West Medley
- Pretty Boys (remix)—Elaine Charles
- Beat Of The Night—Maggie
- We Can Make It—Purple Flash

European 12"

- I Need A Man—Kelly Page
- Nonchalance—Richard Romeo
- Japanese War Games (new remix)—Koto
- Fantasy—PAAC Society
- Can The Rhythm—Girl Talk
- New York Times (remix)—Nancy Costa
- Give Me The Night—B.R.U.T.
- Love Bites Back—Jackson Moore
- High Sex Drive—Doiman
- War Games—John Paul Young
- That's The Trouble/I Need A Man—Grace Jones
- Take It Up—Lime
- Chinese Eyes—Fancy
- Hold On To My Love—Jimmy Ruffin
- Let The Music Play—Sammy Barbot
- I Only Have Eyes—Bonnie Forman
- The Fight—Norma Lewis
- House Party—Tony McKenzie

- I'm Gonna Love You (remix)—Ruffin/Moore
- No Time—Emily Jones
- Countdown (remix)—Kifi and the Love Tones
- Tonight—Mariene Ricci
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- Born To Be Alive—Patrick Hernandez
- Sex Machine (11 min.)—James Brown
- Move On Up (remix)—Destination
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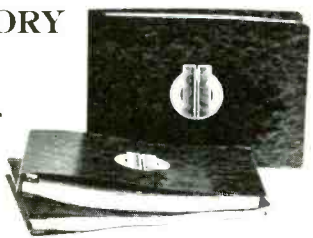
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Art Ensemble Tour Marks 'Third Decade'

• Continued from page 33

Philadelphia, Detroit, St. Louis and San Francisco—but not, oddly enough, in Chicago, where the Art Ensemble got its start as an outgrowth of the pioneering Assn. for the Advancement of Creative Musicians, and where two of its members still make their homes.

"There were no independent promoters in Chicago willing to do the concert," says Helene Cann of Outward Visions, which booked the tour and serves unofficially as the Art Ensemble's management company. "They're somewhat taken for granted in Chicago as a jazz club band."

Despite that apparent snub, the Art Ensemble has developed a steadily growing following in recent years for its unique mixture of musical styles, ranging from the most basic blues to the most esoteric experimentation. As its audience has grown, so has its ability to mount a professional show.

"We're able to take more equipment with us now," says Moye. "We all play a lot of instruments, and we can now take all of them to all our gigs. And it's the first time we've had a full road crew, with four roadies

and a truck, for an entire tour."

Still beyond the Art Ensemble's budget, he notes, are a permanent sound and light system and people to operate them. "We're further along than we used to be," he says, "but we've still got a way to go."

In the course of its 20-year existence, the Art Ensemble has recorded numerous albums for labels both large and small, ranging from the group's own AECO to Atlantic, for which the Art Ensemble recorded briefly in the early '70s. The group's current label is ECM, which plans to release its next album, tentatively titled "The Third Decade," this winter.

Moye says the Art Ensemble is performing "a lot of music we haven't played in a few years" on the current tour. But, he stresses, it's "not a retrospective per se. We don't want to get caught in that trap. We just play whatever feels right at the moment."

Dance Trax

• Continued from opposite page

"Wait," which had been available on import only . . . Giorgio Moroder & Philip Oakey's "Together In Electric Dreams" is almost too perfect a pop-disco record and a natural for the Eurodisco crowd; exactly the same can be said of Toni Basil's "Suspense," remixed straightforwardly by John Luongo for a Chrysalis 12-inch.

★ ★ ★

Notes: Bronski Beat, still unsigned for the U.S. according to London Records' U.K. office, has released its second single, "Why?," on Forbidden Fruit. Like the breakthrough single, "Smalltown Boy," the new track combines Eurodisco drive (compare Phyllis Nelson's "Don't Stop The Train," and try to forgive the mistimed break) with a message and lead vocal that are, by turns, seductive siren calls and challenges from the voice of conscience.

We're intrigued by two recent pop phenomena occurring in Britain. The re-emergence of pop-jazz and jazz-funk is one. The trend is represented by the much-touted Working Week (of two uncharted singles, their "Venceremos" is a gem) and Sade, a technically dazzling singer whose "Smooth Operator" ends in a sophisticated instrumental jam. Released as a 12-inch, Stan Getz & Astrud Gilberto's "The Girl From Ipanema" has even re-entered the U.K. pop chart . . . At the same time, the first major-label soca hit made mid-chart progress in recent months over there: Arrow's "Hot Hot Hot" is available here on Chrysalis and we only wish it stood a chance . . . Other recent imports now available here: Jermaine Stewart's "The Word Is Out," a muscular song-oriented hip-hop now on Arista 12-inch; Falco's "Junge Roemer" album has been released by A&M domestically, along with a dressy remix of the title cut by John Luongo.

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GAP BETWEEN GROUP'S ALBUMS

Weir, Hunter Filling Dead Time

By JEFF TAMARKIN

NEW YORK—It's been four years since San Francisco's Grateful Dead has released a new studio album. Not surprisingly, while the next project is in progress, members of the group have delved into extracurricular activities in both live performance and recording.

Rhythm guitarist/vocalist Bob Weir recently released his second album with Bobby & the Midnites, while Robert Hunter, not actually a Dead member but co-author of many of the band's best-known songs with guitarist Jerry Garcia, has released his fifth solo album.

"The Grateful Dead are about one-third of the way through our next album," reports Weir, "but it will probably take us some time to complete it. The main difference between the Dead and this band is that with Bobby & the Midnites I get to shape the show a little more than I do with

the Dead, and I have a more personal avenue of expression."

Bobby & the Midnites consists of Weir, guitarist/vocalist/songwriter Bobby Cochran (a nephew of the late rockabilly great Eddie Cochran), bassist Kenny Gradney (formerly with Little Feat), jazz veteran Bill Cobham on drums and keyboardist Dave Garland. The band's first album in this configuration (another was released on Arista in 1981 with different members) is "Where The Beat Meets The Street" on Columbia.

Weir sees this band as a more commercially oriented effort than the Dead, whose records have never been as strong in the marketplace as their concerts.

"It was CBS's suggestion that we come up with something commercial," Weir notes. "Therefore we can establish a foothold and do what we want. It was a valuable experience for me, because I'm not that commercially oriented as a writer. I took

CBS's interests into consideration, but I do have my own notions of how I can do it."

The quintet recently taped a live gig for MTV's "Influences" series. The video for their first single, "(I Want To Live In) America," has also received play on the network. The album was produced by Jeff Baxter.

Robert Hunter, meanwhile, chose a different route for his solo venture. Although he has been linked with the Grateful Dead since the beginning of the band's career, as a non-member his profile has been considerably lower than Weir's or Garcia's.

Thus, the Brooklyn-based independent label Relix, an outgrowth of the Dead-oriented fanzine of the same name, took on Hunter's latest album, "Amagamalin Street," as well as his previous two releases.

The two-record set is a conceptual work following characters named Chet and Murphy and their women. While Hunter admits his project might not be chart-topping material, he hopes that it will reach those looking for something a bit different.

"Obviously, my audience is smaller than the Dead's by about 100 zillion," he says. "But I tend to get the cream of the crop from their audience, those interested in the lyrical content."

Hunter says he understands both the pros and cons of recording for a small label. The advantage, he says, is being allowed to record non-mainstream, somewhat folk material and epic story-songs without undue concern for commercial considerations.

"The major disadvantage is that there's no huge sum of money for promotion and distribution. It's catch as catch can. I wanted to make this a four-album set, but my sense of proportion caught up with me."

Hunter used such stalwart San Francisco musicians as Jorma Kaukonen and John Cipollina on the album. His next project will be the soundtrack for a film called "Armageddon Rag," based on a book about the murder of a rock singer. Hunter has also written some lyrics for the next Dead album, which he too hopes to see released in his lifetime.

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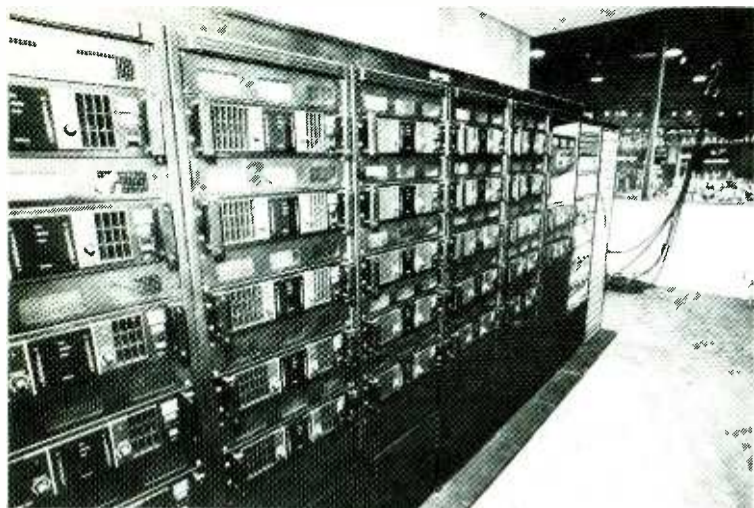
**New On
The Charts****METALLICA**

Moving up the pop album chart is Metallica's "Ride The Lightning." It's the group's second album for the Important-distributed Megaforce label of Old Bridge, N.J., the first being 1983's "Kill 'Em All."

Drummer Lars Ulrich, vocalist James Hetfield, bassist Cliff Burton and guitarist Kirk Hammett are all in their early 20s and hail from the Los Angeles heavy metal scene. The band launched its vinyl career with a cut on Metal Blade Records' compilation album "Metal Massacre." Before signing with Megaforce in 1982, Metallica was a favorite among head-banger journalists and fans in the U.S. and Europe.

The group has opened for such metal heroes as Y&T, Saxon and Krokus. Their own headlining tour is on the boards for early 1985.

Metallica is managed by *Crazed Management*, 60 York Street, Old Bridge, N.J. 08857.



ON THE ROAD WITH RON—Backstage at the Jacksons show? Ready to rock with Priest? Not quite. The power-packed assemblage seen here was used to cut through the din at the recent Republican National Convention in Dallas. Spec'd for the city of Dallas by Stanley R. Miller of Stanal Sound Ltd. and installed by Audio Technical Services of Vienna, Va., the system was comprised of 407 speakers powered by 52 Fender 2244 power amps running in the four ohms bridged mode. According to Stanal Sound, the amps were pushing out more than 1,300 watts apiece, with SPL averaging 101 dB on the convention floor.

European Sound Quality Symposium Planned

LOS ANGELES—Audio consultant Mike Jones, a prime mover behind recent industry seminars on pre-

Rawlston Charles' Brooklyn Studio Opens Its Doors

NEW YORK—A studio grows in Brooklyn, as Rawlston Charles opens his 24-track custom Neve-equippe facility there. Rawlston Recording was designed by Soundworks' Jerry Garzsva and The Hit Factory's Frank Comantele.

The studio features a 32-channel custom Neve 8068 modified to provide an additional 32 inputs and eight sub-groups, Studer A80 MK III multitrack and Studer A80 half-inch and quarter-inch two-track recorders. Other gear includes UREI 813B time-aligned monitors, a stereo EMT plate reverb, two live echo chambers and assorted outboard gear, tube mikes and electric and acoustic instruments.

Keyboards and drum machines include a Yamaha C7 acoustic grand piano, an Oberheim OB-8 polyphonic synthesizer, a Yamaha DX-7 digital synthesizer, a Roland Juno 60 and Oberheim and Linn drum machines.

Rawlston's engineering staff consists of Akili Walker and Tom Weber, whose individual credits include such artists as Prince, Bootsy Collins, Peter Tosh, Rick James and Chaka Khan.

TECHNICAL PRODUCTS

N.A.P. Forms New Division

NEW YORK—N.A.P. Consumer Electronics Corp., marketer and manufacturer of Magnavox, Philco and Sylvania audio/video products in the U.S., has formed a technical products division to design and manufacture products for the OEM (original equipment manufacturer) marketplace. According to N.A.P. president Frank Lann, the firm is "committed to the development of a strong presence in the OEM business," and will be supported in its efforts by "our technological resources and experience in engineering, quality control and manufacturing operations."

"We can also capitalize on the technologies and research resources

recorded cassette quality, will broaden his focus to include analog LPs and digital Compact Discs during an upcoming European symposium on prerecorded audio product.

Jones, credited with initiating the first audiocassette quality summit, held last March in London, and a participant in the recent U.S. cassette summit held recently in Sunnyvale, Calif. (Billboard, Sept. 15), has scheduled a meeting for Nov. 16-18 at the Hotel Hermitage in Monte Carlo.

In contrast to the London and Sunnyvale huddles, each of which drew about 100 participants, Jones says he envisions an upward limit of about 45 delegates for the Monte Carlo meeting, which will be aimed primarily at label executives.

"We'll try and show them how these configurations can sound when properly produced, as well as where they go wrong," says Jones, who outlines his basic strategy as "a soft sell" for improved disks, cassettes and CDs, justified, in part, through the assertion that sales in all configurations suffer when quality dips. In particular, Jones, who's tilted with cassette quality in the past, now contends that manufacturers may be letting LPs slip as they turn their attention to the dominant cassette format.

How quickly that most venerable configuration, the disk, will fade from the market may well be dictated by labels' willingness to improve quality, he adds. "It's a question of survival, especially for vinyl

available to us from both North American Philips Corp. (N.A.P.'s parent company) and N.V. Philips of The Netherlands, one of the largest consumer electronics organizations in the world," adds Lann.

N.A.P.'s previous OEM business was dealt with by the component specialty products group within the company's materials department. The new division, headed by Enrico Policicchio, will design and manufacture printed circuit boards including automatic component insertion, electronic assemblies and high-voltage transformers, power supplies and electronically driven products, and will utilize NAPCEC manufacturing facilities in both Greeneville, Tenn. and Juarez, Mexico.

ONE-OF-A-KIND DEVONSAL

New 'Hybrid Instrument' Scores

By STEVEN DUPLER

NEW YORK—Jerry Love stands next to a mass of power supplies and voice cards surrounded by a pile of cables, a Lexicon 224X digital reverb and an Eagle IBM-compatible PC. His partner, Sal Gallina, a studio musician and ex-Lyricon employee, is producing some impressively exotic orchestral sounds by blowing on a modified Lyricon woodwind synthesizer. Gallina takes the device through its paces, ranging from a full-blown symphonic rendition of the "Star Wars" theme to a Jimi Hendrix-ish, tube-distorted lead guitar riff.

The machine is called the Devonsal. According to Stan Davidson, an electrical engineer who designed the Music Controller software it uses, it is "a hybrid instrument, utilizing

both digital and analog techniques, which specializes in musical dynamics."

Love, on the other hand, is less esoteric: "We expect the Devonsal to change the current method of writing scores and underscoring film and television productions. It can not only cut at least 75% of the time involved, but if a production has a music budget of, say, \$100,000, the Devonsal can bring it in for about \$60,000."

There is only one Devonsal, and Love and Gallina aren't planning to manufacture the device, but rather to supply it on per-project rental basis to film composers and scorers. The system consists of an Eagle 1600 microcomputer ("The IBM PC simply wasn't fast enough," says Gallina), the Lexicon 224X digital reverb with LARC head, a hard disk drive and two steel racks fitted with power supplies and voice cards. The modified Lyricon is used as entry port to the system, although Gallina says that any instrument with a voltage or digital output can be controlled through the machine.

"There are eight voice cards yielding 24 voices," says Gallina. "There are also 64 dynamic control voltages on each voice card, each capable of 65,535 steps of resolution per control voltage channel." Gallina further describes the Devonsal as a device which "stores all sounds digitally, but is capable of modifying them

with VCOs, VCFs and VCAs." The storage is all real time, he says, so there is no tape dump.

As far as creating sounds, Davidson says, "We have a basic sound library, which can be modified or used as is. It's also capable of any type of sound effects and acoustic instruments as well, such as tympani and bells."

The computer also utilizes a mouse, so that the user can actually draw the envelope of a desired sound. The process is so comprehensive, says Gallina, that "you can even draw the shape of the low-frequency oscillator for vibrato."

There are few mechanical switches on the Devonsal. All patch cards, trim pots, digital reverb programming, faders and sliders are controlled from the computer, and stored internally, as are the sequencer settings.

"This device took two years and a lot of money to develop," says Love. "Its potential for composers and arrangers is limitless. Say you're an arranger doing a demo for a film scoring job—with the Devonsal, you'll be able to give the producers a full-scale symphony demo, done entirely on the machine."

Love says that the Devonsal has already received its first assignment. The device will be used to underscore the upcoming HBO film "Finnegan Begin Again," starring Mary Tyler Moore and Robert Preston and scored by David Sanborn.

Chicago's Universal Gets Mitsubishi Digital Recorder

CHICAGO—Universal Recording Corp. here, which has offered digital recording services since 1980, has taken delivery of a Mitsubishi X-80 two-track digital recorder. The studio has already used the X-80 for several mixdown projects, among them some McDonald's commercials and an upcoming album for Columbia artist Peter Brown.

According to Universal president Murray Allen, the X-80 was chosen for its simplicity of operation and razor-blade editing capabilities. "The engineers here really enjoy working with it because it's similar in many ways to an analog recorder," Allen says. "They can splice and edit tape without any problems."

Bill Bradley, who engineered the digital mastering of the Peter Brown album, says he was impressed with the way the machine handled the mixdown from the two 24-track ana-

log recorders used in the project.

"I did most of my mixing through the machine," says Bradley. "When I listened to it back off the console, the differences were noticeably slight. From a handling standpoint, it's much quicker and easier than other digital machines I've worked with."

Allen notes that demands for digital projects are steadily increasing, and says that requests from commercial clients for digital are especially growing. He predicts that digital audio will have its greatest impact on the emerging audio-for-video industry.

"We do a lot of work for MTV and other stereo cable networks," Allen explains. "Whenever it's conceivably possible, we use digital masters. I think you're going to see digital technology playing a major role in the future of television and motion picture audio."

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ENTERTAINMENT TOP 20

•—Disk ◆—Cartridge ★—Cassette

This Week	Last Week	Weeks on Chart	Title	Manufacturer	Remarks	Systems	Apple	Atari	Commodore	IBM	Texas Instruments	TRS	CP/M	Other
1	1	38	FLIGHT SIMULATOR II	Sublogic	Simulation Package		•	•	•					
2	2	18	SUMMER GAMES	Epyx	Arcade Style Sports Game		•	•	•	•				
3	5	39	JULIUS ERVING AND LARRY BIRD GO ONE-ON-ONE	Electronic Arts	Arcade Style Sports Game		•	•	•					
4	3	46	FLIGHT SIMULATOR	Microsoft	Simulation Package					•				
5	17	2	RAID OVER MOSCOW	Access	Strategy Game				•					
6	NEW ENTRY		ARCHON II	Electronic Arts	Strategy Arcade Game			•	•					
7	NEW ENTRY		TRANSYLVANIA	Penguin	Adventure Game		•							•
8	9	3	SKY FOX	Electronic Arts	Fantasy Role-Playing Game		•							
9	8	52	EXODUS:ULTIMA III	Origins Systems Inc.	Fantasy Role-Playing Game		•	•	•	•				
10	NEW ENTRY		BRUCE LEE	Data Soft	Adventure Game		•	•	•					
11	12	37	BEACH-HEAD	Access	Strategy Arcade Game				•					
12	7	53	LODE RUNNER	Broderbund	Arcade-Style Game		•	◆						
13	11	49	CASTLE WOLFENSTEIN	Muse	Arcade Adventure Game		•	•						
14	10	7	HES GAMES	H.E.S.	Arcade Style Sport Game		•		•					
15	4	4	REALM OF IMPOSSIBILITY	Electronic Arts	Adventure Style Game			•						
16	15	8	SARGON III	Hayden	Chess Program		•			•				
17	14	15	BEYOND CASTLE WOLFENSTEIN	Muse	Arcade Adventure Game		•	•						
18	16	52	WIZARDRY	Sir-Tech	Fantasy Role-Playing Game		•							
19	18	12	DEATH IN THE CARIBBEAN	Micro Lab	Adventure Style Game		•	•	•	•				
20	13	17	ZORK II	Infocom	Adventure Style Game		•	•		•				

EDUCATION TOP 10

1	1	53	MASTERTYPE	Scarborough	Educational program that teaches touch typing to ages 7 to adult in an exciting video game format in 18 different lessons.	•	•	◆	◆	•				
2	2	36	MATH BLASTER!	Davidson & Associates	Contains over 600 problems in addition, subtraction, multiplication, division, fractions and decimals for students age 6-12, with game at the end.	•				•				
					Educational program designed to Sharpen									

SOUND INVESTMENT

Calf: Winning Way With Mikes

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

When Calf Audio, a small 24-track facility nestled in the countryside outside Ithaca, N.Y., wants to acquire more Crown Pressure Zone microphones, studio owner Al Grunwell has discovered a simple alternative to purchasing them: He just enters and wins Crown's PZM recording competition, as he has for the past three years. He began with two PZMs and, after winning four more this past summer, now boasts 12 of the microphones in his studio.

Grunwell's business encompasses rental and retail operations as well as recording, and when he moved everything but the recording end of his company to a new downtown Ithaca location, he was delighted to find himself with enough room to construct a live echo chamber, a facility which is complemented by his large PZM collection.

"Since we're out here in the country, we're fortunate enough to have room for a chamber, which a lot of studios in city locations can't have,"

says Grunwell. "We drive the chamber with a stack of JBLs, and have the PZMs all over the walls. It's better than any type of reverb—plate, spring, digital, you name it."

Grunwell says his eventual aim is to have a studio which records with nothing but the PZMs, which he describes as having "an incredibly articulate and clear sound."

"We use UREI 811 monitors in the control room—the original ones, not the ones with the revised magnet structure," he says. "The combination of the PZMs and the UREIs gives an extraordinary sense of detail and spaciousness. More important, it's a bright and effortless sound, that doesn't sound as if someone cranked up the high end of the console."

The recording with which Calf won its third consecutive PZM competition was of a local artist named Mark Rust, produced by Canadian producer Bill Usher. According to Grunwell, 90% of the recording was made with the PZMs.

The recording process at Calf entails very little in the way of outboard processing, although Grunwell says he recently purchased a Lexicon Prime Time II, for effects like flang-

ing the reverb return and double-tracked vocals. "Most of our equipment processing is fairly subtle," he says.

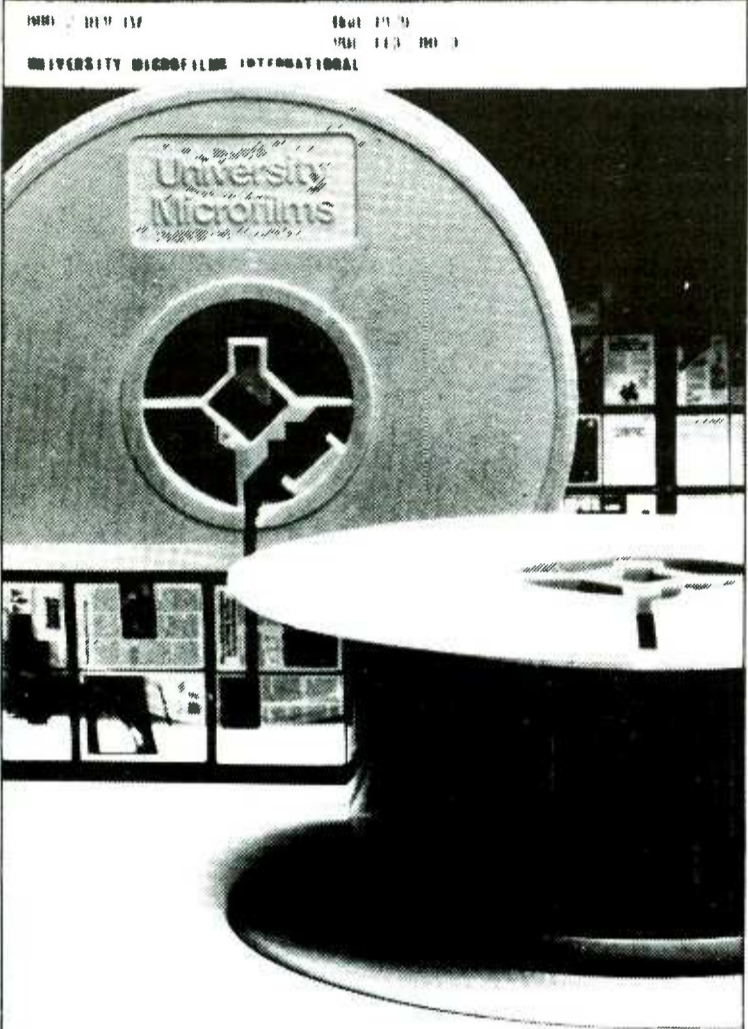
Grunwell's situation is an enviable one in many ways. Being a retailer enables him to get hold of many different types of gear before deciding to either install them in his recording studio or carry them in his store. His expertise with the PZM is in part due to the fact that he had access to a pair of the original Wahrenbrock PZMs (made with hand-carved aluminum blocks) three years before Crown introduced the microphones.

"We still have those mikes," he laughs. "They're permanently installed inside our Steinway."

Grunwell also has some interesting views on the diverse reactions the PZM has received from engineers.

"People who don't like PZMs probably use consoles made with the newer, faster circuitry introduced in the late '70s and early '80s," he opines. "On the other hand, we use a 10-year-old ADM console, which is slower than the newer boards, but our PZMs are faster than the old tube mikes which have become so popular with many studios now."

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Studio Track

NEW YORK

Live Skull is recording new material at Evergreen with engineer Hahn Rowe... Detroit's Model Citizen travels to Unique Recording to complete its first EP. David Spradley is producing with engineer Bob Rosa for Capaldi & Associates. Donna Garraffa is also there, cutting four sides with producer Joel Diamond, arranger Marcus Barone and mixer Shep Pettibone. And producer Raul Rodriguez is finishing a remix of M&M's "Cooling The Medium" for RCA... Singer Roy Winter is recording at Sorcerer Sound with producer Tom Christopher and engineer Dave Avidor... Raul Rodriguez is also sharing production duties with Man Parrish for a single by Sugarscoop act RAMA at Man Made. The two are doubling at the board.

LOS ANGELES

Two projects are underway at Evergreen. Bad Art with Lauren Wood is laying tracks with producers Kathy Kurasch and Wood. Kurasch and Jim Behrendt are engineering the session. And Richard Carpenter is producing the Carpenters' Christmas album with engineer John Richards and assistant David Marquet... Linyl Vinyl/MCA artist Annie G is tracking four new songs at Track Record. The singer and her partner Roger Kleier are producing, with John Carter at the board... Weather Report just checked out of Crystal, having finished work on their forthcoming Columbia album with engineer Howard Siegel. And the Crusaders' Wilton Felder is there working on an MCA solo album.

NASHVILLE

The stars are out in force at Woodland Sound. Glen Campbell is recording a gospel album for Word Records with producer Ken Harding and engineers Rick McCollister and Ken Cribble. Neil Young is laying tracks with producer Elliott Mazer, engineer Gene Eichelberger and assistant Cribble. The Charlie Daniels Band is working on its next album with producer John Boylan, engineer Paul Grupp and assistant Cribble. And Canadian artist Gary Buck is doing overdubs on his new release, with David McKinley at the board.

Randy Kling is mastering the following records at Disc Mastering Inc., all produced by Blake Mevis: Ed Bruce's album for RCA, David Willis' produced RCA single, and the Kendalls' new Mercury single, "I'd Dance Every Dance With You." Kling is also working on Bobby Vinton's new Tapestry single, "Bed Of Roses."

OTHER CITIES

Taking a break from their current American Tour, MCA act the Fixx dropped in at Yorkshoppe, Douglaston, N.Y., to work on new material with engineer Rob Bengston. Bengston and producer Marty Pekar have just finished mixing the Jive Five's "Way Back" album for Ambient/Rounder. Engineer Kevin Kelly and music director Alan Brewer have just mixed a concert recording by Peter Townshend, Phil Collins, Sting, Donovan, Jeff Beck and Eric Clapton, in performance at a benefit for Amnesty International. The mixes are being used for the Miramax Film "Secret Policeman's Rock Concert."

Van Zant is recording its first Network/Geffen album at Studio One, Doraville, Ga. Rodney Mills is producing, with Greg Quesnel at the board. Producer Scott Billington is recording Duke Robillard's next Rounder album at Normandy Sound, Warren, R.I. Phil Greene is engineering with help from Fletcher.

The following projects are underway at RMJ Recording in Detroit: R.J.'s Latest Arrival is completing a single and album for Golden Boy/Quality, with John Jaszcz and Mike Brown at the board. Thomas Whitfield is producing an album for Vanessa "Bell" Armstrong for the Bensen Co. Warren Woods is

at the board. The ACD Band is wrapping its latest single with producer Johnnie Mae Mathews and engineer Brown. Maze is tracking its next Capitol album with Frankie Beverly producing, Jaszcz engineering and Sparky Lawson assisting... At London's Marquee, chief engineer Phil Harding is working on Matt Bianco's next album. Producer/engineer Walter Samuels is finishing Kissing The Pink's latest project. And the One O'Clock Gang and Chiefs Of Relief are laying tracks.

At Sound Vault, Zerimar is recording its debut album for the newly formed Clasica Moderna label. Tim Gorman is producing, with Bill Hawkins and Steve Barkovitz at the board... Debbie Jacobs-Rock is doing vocal overdubs for her new album at Sheffield, Phoenix, Md. Bill Mueller is at the board, making use of the facility's new Solid State Logic SL4000 E automated console... In Washington, Style 32 is recording a single at Lion & Fox Recording for Civil Defense Records. The group is co-producing with Jim Fox, who is doubling at the board.

All material for the Studio Track column should be sent to Kim Freeman, Billboard, 1515 Broadway, New York, N.Y. 10036.

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THIS WEEK	LAST WEEK	Weeks on Chart	Artist-TITLE-Label	RIAA Symbols	Suggested List Prices LP Cassettes, 8 Track	Black LP/Country LP Chart	THIS WEEK	LAST WEEK	Weeks on Chart	Artist-TITLE-Label	RIAA Symbols	Suggested List Prices LP Cassettes, 8 Track	Black LP/Country LP Chart	THIS WEEK	LAST WEEK	Weeks on Chart	Artist-TITLE-Label	RIAA Symbols	Suggested List Prices LP Cassettes, 8 Track	Black LP/Country LP Chart
1	13	1	PRINCE AND THE REVOLUTION Purple Rain Warner Bros. 25110-1 WEA	▲	8.98	BLP 1	36	39	5	KROKUS The Blitz Arista AL8-8243 RCA		8.98		72	64	21	WHITESNAKE Slide It In Geffen GHS 4018 (Warner Bros.) WEA		8.98	
2	16	2	BRUCE SPRINGSTEEN Born In The U.S.A. Columbia PC 38653 CBS	▲			37	37	21	JERMAINE JACKSON Jermaine Jackson Arista AL8-8203 RCA	●	8.98	BLP 14	73	79	5	THE OAK RIDGE BOYS Greatest Hits, Vol. 2 MCA 5496 MCA		8.98	CLP 12
3	4	53	HUEY LEWIS & THE NEWS Sports Chrysalis FV 41412 CBS	▲			38	24	45	BILLY IDOL Rebel Yell Chrysalis FV 41450 CBS	▲			74	74	5	NEWCLEUS Jam On Revenge Sunnyview SUN 4901 (Becket) IND		8.98	BLP 26
4	3	17	TINA TURNER Private Dancer Capitol ST-12330 CAP	▲	8.98	BLP 2	39	73	2	DIANA ROSS Swept Away RCA AFL1 5009 RCA		8.98	BLP 25	75	68	14	BOX OF FROGS Box Of Frogs Epic BFE 39327 CBS		8.98	
5	5	27	THE CARS Heartbeat City Elektra 60296 WEA	▲	8.98		40	43	24	LAURA BRANIGAN Self Control Atlantic 80147 WEA	●	8.98		76	77	6	STEPHEN STILLS Right By You Atlantic 80177 WEA		8.98	
6	6	6	JULIO IGLESIAS 1100 Bel Air Place Columbia QC 39157 CBS				41	40	30	THOMPSON TWINS Into The Gap Arista AL 8-8200 RCA	●	8.98		77	84	7	ROMEO VOID Instincts Columbia BFC 39155 CBS			
7	7	48	LIONEL RICHIE Can't Slow Down Motown 6059 MFL MCA	▲	8.98	BLP 8, CLP 72	42	55	3	TALKING HEADS Stop Making Sense Sire 25121-1 (Warner Bros.) WEA		8.98		78	90	7	GRIM REAPER See You In Hell RCA NFL1-8038 RCA		6.98	
8	9	46	THE POINTER SISTERS Break Out Planet BXL1-4705 (RCA) RCA	●	8.98	BLP 17	43	53	3	DONNA SUMMER Cats Without Claws Geffen GHS 24040 (Warner Bros.) WEA		8.98	BLP 31	79	81	4	MTUME You, Me And He Epic FE 39473 CBS			BLP 7
9	13	22	JOHN CAFFERTY AND THE BEAVER BROWN BAND Eddie and the Cruisers/Soundtrack Scotti Bros. BF7 38929 (Epic) CBS	●			44	44	9	SAMMY HAGAR VOA Geffen GHS24043 (Warner Bros.) WEA		8.98		80	83	5	JOYCE KENNEDY Lookin' For Trouble A&M SP-4996 RCA		8.98	BLP 19
10	12	58	MADONNA Madonna Sire 1-23867 (Warner Bros.) WEA	▲			45	45	6	LINDSEY BUCKINGHAM Go Insane Elektra 60363 WEA		8.98		81	89	23	R.E.M. Reckoning I.R.S. SP-70044 (A&M) RCA		8.98	
11	10	13	JOHN WAITE No Brakes EMI-America ST-17124 CAP	●	8.98	BLP 20	46	46	16	STEVIE RAY VAUGHAN & DOUBLE TROUBLE Couldn't Stand The Weather Epic FE 39304 CBS				82	82	6	HERBIE HANCOCK Sound-System Columbia FC 39478 CBS			BLP 34
12	11	10	BILLY SQUIER Signs Of Life Capitol ST-12361 CAP		8.98		47	57	3	KENNY ROGERS What About Me? RCA AFL1-5043 RCA		8.98		83	85	5	NAKED EYES Fuel For The Fire EMI-America ST-17116 CAP		8.98	
13	8	29	RATT Out Of The Cellar Atlantic 80143 WEA	▲	8.98		48	35	8	NEIL DIAMOND Primitive Columbia QC 39199 CBS				84	72	7	FRANK SINATRA L.A. Is My Lady QWest 25145-1 (Warner Bros.) WEA		9.98	
14	16	42	CYNDI LAUPER She's So Unusual Portrait BFR 38930 (Epic) CBS	▲			49	34	12	DIO The Last In Line Warner Bros. 25100-1 WEA	●	8.98		85	59	17	TEDDY PENDERGRASS Love Language Asylum 60317 (Elektra) WEA	●	8.98	BLP 12
15	17	47	NIGHT RANGER Midnight Madness Cameo/MCA 5456 MCA	▲			50	50	8	SPANDAUBALLET Parade Chrysalis FV 41473 CBS				86	69	16	RUN - D.M.C. Run - D.M.C. Profile 1201 IND		8.98	BLP 18
16	14	14	SOUNDTRACK Ghostbusters Arista AL-8-8246 RCA	▲	8.98	BLP 23	51	47	13	GLENN FREY The Allnighter MCA 5501 MCA		8.98		87	88	7	A FLOCK OF SEAGULLS The Story Of A Young Heart Jive/Arista JL 8-8250 RCA		8.98	
					8.98	BLP 23	52	51	8	Y&T In Rock We Trust A&M SP-5007 RCA		8.98		88	110	3	VANITY Wild Animal Motown 6102MFL MCA		8.98	BLP 40

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THIS WEEK	LAST WEEK	WKS ON CHART	TITLE—Artist (Producer) Writer, Label & Number (Distributing Label)	THIS WEEK	LAST WEEK	WKS ON CHART	TITLE—Artist (Producer) Writer, Label & Number (Distributing Label)
1	10	10	LET'S GO CRAZY —Prince And The Revolution (Prince and the Revolution), Prince and the Revolution; Warner Bros. 7-29216	35	37	7	STRUT —Sheena Easton (Greg Mathieson), C. Dore, J. Littman; EMI-America 8227
2	5	8	I JUST CALLED TO SAY I LOVE YOU —Stevie Wonder (Stevie Wonder), S. Wonder; Motown 1745	36	18	16	STUCK ON YOU —Lionel Richie (Lionel Richie, James Anthony Carmichael), L. Richie; Motown 1746
3	3	10	DRIVE—The Cars (Robert John "Mutt" Lange, Cars), R. Ocasek; Elektra 7-69706	37	40	6	SHINE SHINE —Barry Gibb (Barry Gibb, Karl Richardson), B. Gibb, M. Gibb, G. Bitzer; MCA 52443
4	2	16	MISSING YOU —John Waite (John Waite, David Thoener, Gary Geresh), J. Waite, C. Sanford, M. Leonard; EMI-America 8212	38	48	2	OUT OF TOUCH —Daryl Hall & John Oates (Daryl Hall, John Oates, Bob Clearmountain), D. Hall, J. Oates; RCA 13916
5	4	12	SHE BOP —Cyndi Lauper (Rich Chertoff), C. Lauper, S. Lunt, G. Corbett, R. Chertoff; Portrait 37-04516(Epic)	39	39	9	(WHAT) IN THE NAME OF LOVE—Naked Eyes (Arthur Baker), R. Fisher, P. Byrne; EMI-America 8219
6	12	10	HARD HABIT TO BREAK —Chicago (David Foster), S. Kipper, J. Parker; Full Moon/Warner Bros. 7-29214	40	43	8	THE LAST TIME I MADE LOVE —Joyce Kennedy & Jeffrey Osborne (Jeffrey Osborne) B. Mann, C. Weil, J. Barry; A&M 2656
7	8	17	THE GLAMOROUS LIFE —Sheila E. (Sheila E., Starr Company), Sheila E.; Warner Bros. 7-29285	41	44	4	WHAT ABOUT ME? —Kenny Rogers With Kim Carnes And James Ingram (Kenny Rogers, David Foster), K. Rogers, D. Foster, R. Marx; RCA 13899
8	13	7	LUCKY STAR —Madonna (Reggie Lucas), Madonna, Sire 7-29177(Warner Bros.)	42	21	11	WE'RE NOT GONNA TAKE IT—Twisted Sister (Tom Werman, Julia's), D. Snider; Atlantic 7-89641
9	7	15	THE WARRIOR —Scandal Featuring Patty Smyth (Mike Chapman), H. Knight, N. Gilder; Columbia 38-04424	43	19	17	GHOSTBUSTERS —Ray Parker, Jr. (Ray Parker, Jr.), R. Parker, Jr.; Arista 1-9212
10	10	9	COVER ME —Bruce Springsteen (Bruce Springsteen, Jon Landau, Chuck Plotkin, Steve Van Zandt), B. Springsteen; Columbia 38-04561	44	45	7	YOU TAKE ME UP—Thompson Twins (Alex Sadkin, Tom Bailey), T. Bailey, A. Currie, J. Leeway; Arista 1-9244
11	15	9	CARIBBEAN QUEEN (NO MORE LOVE ON THE RUN) —Billy Ocean (Keith Diamond), K. Diamond, B. Ocean; Jive/Arista 1-9199	45	49	6	A GIRL IN TROUBLE (IS A TEMPORARY THING) —Romeo Void (David Kahne), D. Iyall, P. Woods, P. Zinzavage, D. Kahne; Columbia/415 38-04534
12	9	12	CRUEL SUMMER —Bananarama (Tony Swain, Steve Jolley), T. Swain, S. Jolley, Bananarama; London 810127-7(PolyGram)	46	50	5	STRUNG OUT —Steve Perry (Steve Perry), S. Perry, C. Krampf, B. Steele; Columbia 38-04598
13	6	21	WHAT'S LOVE GOT TO DO WITH IT —Tina Turner (Terry Britten), T. Britten, G. Lyle; Capitol 5354	47	31	20	SUNGLASSES AT NIGHT —Corey Hart (Jon Astley, Phil Chapman), C. Hart; EMI-America 8203
14	11	12	IF THIS IS IT —Huey Lewis And The News (Huey Lewis And The News), J. Colla, H. Lewis; Chrysalis 4-42803	48	54	4	I CAN'T HOLD BACK —Survivor (Ron Nevison), F. Sullivan, J. Peterik; Scotti Bros. 4-04603(Epic)
15	22	10	I'M SO EXCITED —Pointer Sisters (Richard Perry), A. Pointer, J. Pointer, R. Pointer, T. Lawrence; Planet 13857(RCA)	49	NEW ENTRY	NEW ENTRY	ALL THROUGH THE NIGHT —Cyndi Lauper (Rick Chertoff), J. Shear; Portrait 37-04639(Epic)
				68	36	14	ROCK ME TONITE —Billy Squier (Billy Squier, Jim Steinman), B. Squier; Capitol 5370
				69	56	23	I CAN DREAM ABOUT YOU —Dan Hartman (Jimmy Iovine, Dan Hartman), D. Hartman; MCA 52378
				70	81	2	THE ALLNIGHTER —Glenn Frey (Glenn Frey, Allen Blasek), G. Frey, J. Tempchin; MCA 52461
				71	53	14	ALL OF YOU —Julio Iglesias & Diana Ross (Richard Perry, Ramon Arcusa), Tony Renis, Cynthia Weil, J. Iglesias; Columbia 38-04507
				72	51	11	ONLY WHEN YOU LEAVE —Spandau Ballet (Tony Swain, Steve Jolley, Spandau Ballet), G. Kemp; Chrysalis 4-42792
				73	78	4	MIDNITE MANIAC —Krokus (Bruce Fairbairn), M. Storace, F. Von Arb; Arista 1-9248
				74	NEW ENTRY	NEW ENTRY	SHANGRI-LA —Steve Miller Band (Steve Miller, Kenny Lee Lewis), S. Miller, K. Lewis; Capitol 5407
				75	58	17	ROUND AND ROUND —Ratt (Beau Hill), DeMartini, Pearcy, Crosby; Atlantic 7-89693
				76	NEW ENTRY	NEW ENTRY	SAY HELLO TO RONNIE —Janey Street (Teeth), J. Street, D. Perera; Arista 1-9265
				77	63	20	DANCING IN THE DARK —Bruce Springsteen (Bruce Springsteen, Jon Landau, Chuck Plotkin, Steve Van Zandt), B. Springsteen; Columbia 38-04463
				78	61	14	LEAVE A TENDER MOMENT ALONE —Billy Joel (Phil Ramone), B. Joel; Columbia 38-04514
				79	68	9	JUST THE WAY YOU LIKE IT —The S.O.S. Band (J. Jam, T. Lewis), T. Lewis, J. Harris, Ill; Tabu 4-04523(Epic)
				80	85	2	LOVE KILLS —Freddie Mercury (Freddie Mercury, Giorgio Moroder, Mack), F. Mercury, G. Moroder; Columbia 38-04606
				81	NEW ENTRY	NEW ENTRY	WE ARE THE YOUNG —Dan Hartman (Dan Hartman, Jimmy Iovine), D. Hartman, C. Midnight; MCA 52471
				82	88	2	SLOW DANCIN' —Peabo Bryson (Peabo Bryson), P. Bryson; Elektra 7-69699
				83	87	2	THE REAL END —Rickie Lee Jones (Rickie Lee Jones, James Newton Howard), R. L. Jones; Warner Bros. 7-89699

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(Continued on page 48)

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Continued from page 46

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Continued from page 31

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6	6	51	IN SEARCH OF THE MOST AMAZING THING	Spinnaker	Learning adventure that encourages problem-solving & sharpens the mind of the player (age 10 to adult) while they search for the most amazing thing.	•	•	•	•	•	•	•	•
7	7	3	STICKY BEARS ABC	Xerox	Educational Program designed to help children ages 3 to 6 in learning the alphabet. Program includes games that teach.	•	•	•	•	•	•	•	•
8	NEW ENTRY		ALPHABET ZOO	Spinnaker	Educational Program Designed To Help Children. Ages 3-8 Learn There Alphabet	•	•	•	•	•	•	•	•
9	10	10	WORD ATTACK	Davidson & Associates	An educational program designed to improve vocabulary, reading and spelling skills.	•	•	•	•	•	•	•	•
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6	10	13	NEW PAPER CLIP	Batteries Included	Word Processing Package	•	•	•	•	•	•	•	•
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JAZZ Blue Notes

A Landmark For Veteran Producer

By SAM SUTHERLAND
and PETER KEEPNEWS

We confess to being less than impartial, for reasons that should be obvious, about Peter Keepnews, the veteran record producer who recently announced his full-time return to the record business via the new Landmark label (Billboard, Sept. 29). Still, we think it's undeniable that Keepnews' return to action is a significant event, so we thought we'd press him for some more details on the new venture.

First of all, he filled us in on the three releases that will mark Landmark's debut in January. As previously reported, the artists are Bobby Hutcherson, Yusuf Lateef and pianist Keith MacDonald. The Hutcherson album, produced by Keepnews, is noteworthy for a generation-spanning supporting cast that includes the ageless Philly Joe Jones on drums and the youthful Branford Marsalis on saxophones. Lateef's album was produced by the saxophonist/flutist/oboeist in Nigeria, where he now makes his home, and features accompaniment by Nigerian singers and drummers. And newcomer MacDonald's solo piano recital was produced

by Helen Keane, who for many years both managed and produced Bill Evans—although MacDonald's eclectic style has little in common with Evans'.

As for future releases, in addition to already announced sets by Jack DeJohnette and the Kronos Quartet, Keepnews says, "I'm examining a lot of options. I'm talking to a lot of people—some of whom I can't avoid talking to, because they come up to me and say, 'I hear you've got a label.'"

"I plan a limited number of releases per year, and the first problem I've run into is that, in terms of the tapes and projects that have already been brought to my attention, there's already more than I could possibly do, much of which is very interesting. I have to differentiate between the things I'd like to do and the things I'd love to do."

Keepnews says he's also examining the possibility of a reissue series, involving artists with whom he's been involved in the past.

★ ★ ★

Pianist Ran Blake's fascination with film music, and his special (dare we say) obsession with its role in the

films of Alfred Hitchcock, will be given full rein Nov. 15 when Blake performs as part of a Hitchcock festival at the Brattle Theatre in Cambridge, Mass. Blake, who describes himself as "an addict" of the British master's movies and their often mesmerizing scores, has built the program around "Variations On 'Vertigo'" and other film themes, subtitled "The Cinematic Ear" and prominently featuring the music of Bernard Herrmann.

That Hitchcockian focus will also surface in an album slated to go into production this month during Blake's lecture and club tour of Europe. Between his participation last week in a symposium on the daunting subject of "jazz pedagogy" (sponsored by the French government and expected to draw such artists as Chico Freeman and George Russell) and a mid-October engagement in a Spanish club, the pianist will cut "Vertigo" for the Owl label in France.

★ ★ ★

The San Francisco area has two new jazz clubs, thanks to the efforts of fans Pearl Wong and Shirley Johnson. The former has converted the banquet room of her Great Eastern Restaurant in Chinatown into a



RAMSEY ON THE ROAD—Columbia recording artist Ramsey Lewis stops by the studios of Washington's WHUR as part of a promotional tour in support of "The Two Of Us," his collaboration with Nancy Wilson. Pictured from left are Columbia's national director of jazz/progressive promotion Doug Wilkins, the label's Washington/Baltimore black music promotion manager Freddie Richardson, Lewis and WHUR music director Mike Archie.

small jazz room dubbed Pearl's; the latter has likewise appended her own name to the old Mr. Majors lounge in East Oakland.

Both clubs opened last month, with perennial Bay Area guitarist Eddie Duran helping attract players to Pearl's, and pianist Ed Kelly booking artists at Shirley's.

Duran's early offerings have tapped the area's traditionally ripe

ranks of solid musicians, including Bruce Forman, George Cables and Bobby Hutcherson. Evidence of the apparent rapport between clubs was a two-night stand by Kelly, Shirley's talent booker, at Pearl's. Shirley's, meanwhile, has featured Kelly, Jimmy Witherspoon and Eddie Harris.

Pearl's is at 649 Jackson St. in San Francisco. Shirley's is at 8021 MacArthur Blvd. in East Oakland.

Survey for Week Ending 10/6/84

Billboard[®] Best Selling Jazz LPs[™]

This Week	Last Week	Weeks on Chart	ARTIST Title, Label & Number (Dist. Label)	This Week	Last Week	Weeks on Chart	ARTIST Title, Label & Number (Dist. Label)
1	1	13	SPYRO GYRA Access All Areas, MCA 2-6893	25	13	23	STANLEY CLARKE Time Exposure Epic FE 38688
			WEEKS AT #1 5	26	36	5	CHUCK MANGIONE Disguise, Columbia FC 39479
2	2	13	MILES DAVIS Decoy, Columbia FC 38991	27	27	11	MICHAEL HEDGES Aerial Boundaries, Windham Hill WH-1032 (A&M)
3	3	46	DAVID SANBORN Backstreet, Warner Bros. 23906-1	28	24	9	BOBBY McFERRIN The Voice, Musician 60366-1-E (Elektra)
4	4	13	DAVE GRUSIN Night-Lines, GRP A-1006	29	30	5	HERB ALPERT TIJUANA BRASS Bullish, A&M SP-5022
5	19	5	SADAO WATANABE Rendezvous, Elektra 60371-1	30	28	11	COUNT BASIE Basic Basie, Verve/MPS Series 821291-1 (PolyGram)
6	12	5	RAMSEY LEWIS/NANCY WILSON The Two Of Us, Columbia FC 39326	31	26	33	KENNY G G Force, Arista AL8-8192
7	8	15	PATRICE RUSHEN Now, Elektra 60360-1	32	31	9	SERGIO MENDES Confetti, A&M SP-4084
8	17	5	HERBIE HANCOCK Sound-System, Columbia FC 39478	33	29	9	KAZUMI WATANABE Mobo 1, Gramavision GR 8404 (PolyGram)
9	5	66	WYNTON MARSALIS Think Of One, Columbia FC 38641	34	33	29	JEFF LORBER In The Heat Of The Night, Arista AL8-8025
10	22	5	FRANK SINATRA L.A. Is My Lady, QWest 25145-1 (Warner Bros.)	35	34	23	BRANFORD MARSALIS Scenes In The City Columbia FC 38951
11	6	29	EARL KLUGH Wishful Thinking, Capitol ST-12323	36	37	11	EAST COAST OFFERING East Coast Offering, MCA 5494
12	14	56	HERBIE HANCOCK ● Future Shock, Columbia FC 38814	37	35	11	OSCAR PETERSON Travelin' On, Verve/MPS Series 821663-1 (PolyGram)
13	10	23	THE CRUSADERS Ghetto Blaster MCA 5429	38	39	31	TANIA MARIA Love Explosion Concord Picante CJP-230
14	15	95	GEORGE WINSTON December, Windham Hill C-1025	39	46	3	MODERN JAZZ QUARTET Echoes, Pablo Today D2312-142
15	9	19	GEORGE HOWARD Steppin' Out, TBA TB 201 (Palo Alto)	40	41	37	PIECES OF A DREAM Imagine This, Elektra 60270
16	18	78	GEORGE WINSTON Autumn, Windham Hill C-1012	41	43	118	GEORGE WINSTON Winter Into Spring, Windham Hill C-1019
17	32	5	STEVE MORSE BAND The Introduction, Musician 60369-1 (Elektra)	42	44	76	JARREAU ● Jarreau, Warner Bros. 1-23801
18	7	21	PAT METHENY Rejoicing, ECM 25004-1 (Warner Bros.)	43	42	52	SHADOWFAX Shadowdance Windham Hill WH-1029 (A&M)
19	16	13	TYZIK Jammin' In Manhattan, Polydor 821605-1Y-1 (PolyGram)	44	NEW ENTRY		JIMMY McGRUFF Skywalk, Milestone M-9126 (Fantasy)
20	20	11	VARIOUS ARTISTS That's The Way I Feel-A Tribute To Thelonus Monk, A&M SP-6600	45	45	29	WEATHER REPORT Domino Theory, Columbia FC 39147
21	21	15	LEE RITENOUR Banded Together, Elektra 60358-1	46	38	50	MICHAEL FRANKS Passionfruit, Warner Bros. 1-23962
22	11	23	STEPS AHEAD Modern Times Musician 60351-1 (Elektra)	47	NEW ENTRY		STAN GETZ/CHARLIE BYRD Jazz Samba, Verve UMJ 3158 (Polygram)
23	23	44	LINDA RONSTADT ▲ What's New, Asylum 60260 (Elektra)	48	NEW ENTRY		HANK CRAWFORD Down On The Deuce, Milestone M-9129 (Fantasy)
24	25	31	ANDREAS VOLLENWEIDER Caverna Magica CBS FM 37827	49	NEW ENTRY		AZYMUTH Flame, Milestone M-9128 (Fantasy)
				50	40	7	SONNY ROLLINS Sunny Days, Starry Nights, Milestone M-9122 (Fantasy)

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LATIN **Notas****RCA Move Points Up Miami's Tastiness**

By ENRIQUE FERNANDEZ

RCA Records officially opened its new Latin American and U.S. Latin offices in Miami last week with a bash attended by, among others, the major's superstar, Emmanuel. The Florida move comes as no surprise. For quite some time, Miami has been the capital of the U.S. Latin record industry.

Los Angeles is closer to Mexico, source of much of the product, and located in the heart of the country's major Latin market. New York is, well, New York, media and corporate capital of the world. But Miami, though it commands a relatively small market, enjoys some enviable qualities.

First of all, Miami is easily accessible to all of Latin America. Second, Miami boasts a large bilingual population of highly trained professionals and technicians. And third, Miami's Caribbean weather and Latin American vibes are an added perk to a company's personnel.

The RCA offices are located in an office complex close to Miami International Airport, not far from its main U.S. Latin competitor, Discos CBS. The race is on for the Latin market, and Miami is the battlefield.

After the opening cocktail party, many of the RCA brass and the visiting press wound up at La Carreta restaurant to munch on Cuban sand-

wiches and sip the triple-strength espresso one can only find in this city. And maybe in the final analysis that's what draws the Latin record industry to Miami—a quality found in both Latin music and Latin food: *sabor*.

Mexican singer Jose Jose stars in a motion picture about his own career and his struggle with alcoholism and drug abuse, titled "Gavilan o Paloma" (Hawk Or Dove). The film, produced in Mexico by Carlos Amador and directed by Alfredo Gurrola, tells how the crooner fell prey to his weaknesses and, after nearly ruining his career, made a triumphant comeback.

"I want this film to serve as a warning to young people who are seduced by intoxicants," said Jose at a presentation of the film in New York. According to the singer, it was this desire to present a moral lesson that prompted him to act out for the camera some of the sorriest episodes of his life.

The Mexican star, who recently performed at Atlantic City's Tropicana hotel and casino, is being sued for breach of contract by New York promoter Jose Tejada. Asking for half a million dollars in damages, the promoter claims that Jose Jose had a contract with him to perform at New York's Felt Forum next May. The singer plans to perform at Radio City

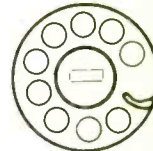
Music Hall that month, independently of Tejada.

★ ★ ★

Video Latino Inc. is the latest outfit to enter the growing Spanish-language prerecorded videocassette distribution business. The company can be reached at 3305 Spring Mountain Road, Suite 60, Las Vegas, Nev. 89102; (702) 367-1714. . . . Dominican tv and recording star Charytin, ex-Menudo Rene and Puerto Rican singer Carmita Jimenez are being represented by Puerto Rican talent agency Angelo Medina & Associates. Charytin records for Telerecord, Rene for Mexico's Melody International, and Carmita for the Karen label. . . . TH? TTH? Confused? Many seem to be, for the New York-based TTH (Top Ten Hits) label wants it to be known that *they are not* the Venezuelan firm TH (Top Hits).

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Billboard
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This Week	Last Report	Weeks on Chart	TITLE, Artist, Label & Number	WEEKS AT #1
1	1	11	MAMMA Pavarotti (Mancini), London 411 959	5
2	2	61	HAYDN/HUMMEL/L. MOZART: Trumpet Concertos Marsalis, National Philharmonic Orch. (Leppard), CBS Masterworks IM 37846	
3	3	29	PACHELBEL: Canon/FASCH: Trumpet Concerto Paillard Chamber Orch., RCA FRL 1-5468	
4	4	11	COME TO THE FAIR Te Kanawa, Angel DS 38097	
5	5	5	SUNDAY IN THE PARK WITH GEORGE Original B'way Cast, RCA HBC1 5042	
6	10	5	SONGS OF ERNESTO LEUCONA Domingo, CBS FM 38828	
7	6	45	STRAUSS: Four Last Songs Jessye Norman (Masur), Philips 6514 322	
8	7	102	BACH: Goldberg Variations Glenn Gould, CBS IM 37779	
9	28	3	BOULEZ CONDUCTS ZAPPA-THE PERFECT STRANGER (Boulez), Angel DS 38170	
10	15	7	PACHELBEL: Canon Berlin Philh. (Karajan), DG 413 3091	
11	9	29	BOLLING: Suite For Cello and Jazz Piano Trio Bolling, Yo-Yo Ma, CBS M 39059	
12	8	29	HANDEL: Water Music English Concert (Pinnock), DGG Archiv 410 525	
13	13	55	NOCTURNE James Galway, RCA ARL1-4810	
14	11	45	J. S. BACH: Unaccompanied Cello Suites Yo-Yo Ma, CBS M/W I3M 37867	
15	12	9	HAYDN: 3 Concertos Marsalis, Ma, Lin, CBS IM 39310	
16	21	3	GHENA DIMITROVA-OPERA ARIAS Dimitrova, Angel DS 38074	
17	18	5	MOZART: Eine Kleine Nachtmusik Academy Of Ancient Music (Hogwood), London 411 720	
18	25	11	MAHLER: Symphony #4 Te Kanawa, Chicago Symphony Orch. (Solti), London 410 188	
19	16	252	PACHELBEL: Canon Paillard Chamber Orchestra, RCA AGL1 5211	
20	19	452	JEAN-PIERRE RAMPAL & CLAUDE BOLLING: Suite for Flute & Jazz Piano, CBS Masterworks M 33233	
21	14	5	MUSIC OF THE XXIIIrd OLYMPIAD (Various Artists), Columbia BJS 39322	
22	24	3	RACHMANINOFF: Piano Concerto #2 Licad (Abbado), CBS IM 38672	
23	26	7	BRASS IN BERLIN The Canadian Brass, CBS IM 39035	
24	22	98	BEETHOVEN: Cello Sonatas #'s 3 & 5 Yo-Yo Ma, Emanuel Ax, CBS Masterworks IM 39024	
25	27	75	CANTELOUBE: Songs of the Auvergne Te Kanawa, English Chamber Orch. (Tate), London LDR 71104	
26	34	5	GREATEST HITS OF 1720 Philharmonia Virtuosi (Kapp), CBS MX 34544	
27	31	11	BRAHMS/SCHOENBERG: Piano Quartet Baltimore Symphony (Comissiona), Vox Cum Laude VCL 9066	
28	17	9	BIZET: Carmen Domingo, Erato 75113	
29	20	15	VIVALDI: The Four Seasons Zukerman, CBS MY 38478	
30	39	3	MAHLER: Symphony #1 Philadelphia Orch. (Muti), Angel DS 38078	
31	30	35	DVORAK: Symphony No. 9 ("New World") Chicago Symphony Orch. (Solti), London 410 116	
32	NEW ENTRY		DELIBES: LAKME (Lombard) Various Artists, Seraphim S60386	
33	38	3	GLASS: Einstein On The Beach Philip Glass Ensemble, CBS M4 38875	
34	37	98	PORTRAIT OF KIRI TE KANAWA Te Kanawa, CBS Masterworks 39208	
35	NEW ENTRY		STRAVINSKY: SYMPHONY OF PSALMS/FOSS/IVES: (Psalms) Milwaukee Symphony (Foss), Pro Arte PAD 169	
36	33	5	RACHMANINOFF: Piano Concerto #3 Sgouros, Angel DS 38105	
37	23	5	SOUSA: Marches Philip Jones Brass Ensemble, London 410 290	
38	29	21	BEETHOVEN: Piano Concertos Brendel (Levine), Philips 411 189	
39	40	5	HOLST: The Planets Berlin Philh. (Karajan), DG 253 2019	
40	35	5	EILEEN FARRELL--Opera Arias Farrell, Seraphim 60683	

CLASSICAL

Keeping Score

Old Complaints Surface About New Music

By IS HOROWITZ

The perennial complaint that too little attention is paid by the establishment to contemporary music was voiced but given short shrift at a panel discussion last week. If non-mainstream music is being neglected, the fault lies elsewhere, industry spokesmen said.

Scene of the exchange was CAMI Hall in New York, where a NARAS-sponsored seminar attracted more than 100 on Sept. 20. What brought them together was "The classical repertoire: Is it in a straitjacket?", a topic that resonates with perjorative overtones.

Pulitzer Prize-winning composer Ellen Taaffe Zwilich seemed in total agreement with the premise and showed particular concern over the alleged neglect of today's composers by major record companies. These labels have an obligation to the music of the future, she said.

Zwilich apparently tweaked a sore point, and record company representatives who shared the dais with her were quick to respond. As a matter of fact, the first to take issue with her was Sam Niefeld of Columbia Artists Management, who reminded Zwilich that artists with big careers depend on standard music, whether in concert or on record.

Tom Shepard, RCA vice president in charge of Red Seal, responded that the largest labels are "artist-oriented" and must look for repertoire best suited for them. He later decried the tendency to view record companies as negligent in their duty if they fail to record much new music. "There are limits," he said, noting that record companies are commercial enterprises, and that an obligation to management and stockholders must be fulfilled.

Shepard described the road he and colleagues pursue as a kind of "balancing act." And, at least in his case, there was no need to apologize, as he pointed to music RCA has recorded by John Corigliano, George Rochberg and Stephen Sondheim, among others.

Gianfranco Rebutta, president of PolyGram Classics, voiced a feeling of responsibility to contemporary music, but noted that "we are a company for profit." To a complaint that many recordings of modern music remain in the catalog for just a short time, he responded that it's because they don't sell.

Giving younger artists new music to record is not the answer either, said Rebutta. "They must be given the opportunity to measure themselves against established

artists."

Zwilich claimed she finds in her travels that there is enthusiasm for new music, but that there is a lack of vision in major record companies. From Bob Hurwitz, the newly named head of Nonesuch Records, came the observation that consistency is important, and what is often missing at the record company level is an ongoing commitment to a composer.

This theme was picked up and developed by independent producer Tom Frost in one of the more impassioned statements of the evening. He noted that in earlier days, such people as Goddard Lieberson were at the helm of major companies and provided artistic leadership. Then an entire record company was one profit center. Now classical divisions must pay their own way and are driven to convince artists to record "crap" so they can cross over into a wider market.

Today those who hold the pursestrings lack culture, charged Frost. There are very few, he added, that have the necessary vision.

PolyGram's Rebutta characterized this charge as an "unfair generalization," especially insofar as European companies are concerned. There, many top record company executives rose to their positions from the classical area, he maintained.

Rebutta also said there was still great hope for expanding the classical record market. There are only about 300 to 350 "good" classical record stores in this country, compared to as many as 1,000 in Europe, he said. Still, budget product and more liberal dating policies are helping to open up new outlets for classics, he maintained.

Returning to the main theme of the seminar, Zwilich at one point conceded that independent companies are recording quantities of contemporary music. But, she added, "Being recorded by a small company may put you in the Schwann catalog, but is less likely to get you into Tower."

The discussion was moderated by Martin Bookspan, executive vice president of the Moss Music Group. Other panelists included David Starobin of Bridge Records; Gerry Widoff, artist manager and past president of the Assn. for Classical Music; Ray Edwards, Tower's classical sales manager, and Ray Moore, engineer/producer.

GOSPEL Lectern

Exercise Albums Showing Muscle

By BOB DARDEN

Just when you think a trend has about run its course, something new always pops up. Take exercise albums. After they hit big in the secular marketplace, someone got the bright idea that some folks would like to go through the motions with something other than worldly, secular songs for a beat. Presto! "Christian" aerobics albums were born, using the same type of exercises—done to contemporary Christian music.

There are now dozens of Christian aerobics albums, including "Believer-cize," "Firm Believer," "Firm Believer Advance," and even an aerobics album for pregnant women. A latecomer, but one of the best entries, was Stormie & Michael Omartian's "Exercise For Life" volumes one and two, which Stormie followed with a well-received book entitled "Greater Health God's Way," now in its fourth printing.

What's left? How about the folks who want to exercise to music, but who don't like contemporary music? Well, Canaan Records has just released "Body Light," a totally Southern gospel aerobics album featuring the music of the Rex Nelson Singers and exercise instructions by the beautiful Kelly Nelson Thompson.

How about something for kids? Not to worry, LoveSong Records is releasing "Surprise-R-Cise," a children's exercise album directed towards pre-schoolers, Sandy Taylor had the original idea with John & Diane Mays. "Surprise-R-Cise" focuses on the early development of proper exercise and sculpture memorization.

For older kids, the musical "The Race Is On" combines a youth choir learning a musical (featuring music by the likes of Michael W. Smith and Kathy Troccoli) and a physical fitness campaign during rehearsal. Also just released is Elaine Gordon's "Kid's Shape Up" album. Both are from Word.

★ ★ ★

The place to be in Lake Charles, La., a couple of weeks ago was "A Celebration Of Gospel Music And Culture," honoring the 56th anniversary of the famed Dixie Hummingbirds. The occasion was a benefit for the Southwestern Sickle Cell Anemia Foundation, and the evening turned into a mutual love affair, drawing a full house and media attention from around the country.

On hand to honor the Hummingbirds were Roberta Flack, the Rev. Larry McCullough of Atlanta International Records and other dignitaries, along with letters and telegrams from the likes of Speaker of the House Tip O'Neill, heavyweight champ Larry Holmes, Melissa Manchester, Louisiana Gov. Edward Edwards, Dr. Benjamin Hooks of the NAACP and a host of others.

Never ones to let an opportunity pass by, the Dixie Hummingbirds used the occasion—and a handy old-style riverboat—to shoot the cover of their next album.

★ ★ ★

New releases: Morgan Cryar's "Keep No Secrets" from Star Song. Morgan is currently on tour with DeGarmo & Key and Farrell & Farrell... "Cruse II," the first new release in more than two years for the vari-

ous members of the Cruse Family, produced by hit-maker John Rosasco. It's on the new Nissi label... From the new Morada label, the first two albums by the Goads: a high-energy contemporary release and a children's album... Edwin ("Oh Happy Day") Hawkins' return to the Birthright label is entitled "Angels Will Be Singing"... From the always intriguing Reunion label, albums by Pam Mark Hall and Billy Sprague... Maranatha has just released "Psalms Alive II," featuring lyrics taken directly from the Psalms.

★ ★ ★

People: Recently honored at the second anniversary celebration of Tyscot Inc., in Indianapolis, was vice president and general manager Rickie Clark—although the label has actually been in existence since 1976. On hand to perform were the Rev. Billy Sawyer & the Christian Tabernacle Evangelistic Church Choir, Sharon Johnson, Robert Turner & the Silverhearts, the Pentecostal Ambassadors and the Christ Church Apostolic Broadcast Choir... A tour of note is Debby Boone and Russ Taff's "Keep The Flame Burning Tour," which is being produced by Brallier Productions of Nashville. This is Debby's first Christian tour in several years... Also on tour are Steve Taylor & Some Band. They'll be on the road through December. In conjunction with the tour, Sparrow Records is releasing an extended, remixed 12-inch single of Steve's "Meltdown" for \$3.99. It's one of the first such EPs in the contemporary Christian market.



By IS HOROWITZ

T

he road ahead for classics holds lots of promise even as ruts and potholes along the way pose traps for the unwary. For most at the record label, retail and commercial radio level the past 12 months produced profits that surpassed those in the recent past. These same entrepreneurs see strong opportunities for the next 12, but there are caveats and unknowns, factors whose resolution remains unclear.

On the record side, the big new factor, of course, is the Compact Disc. The new technology took hold most quickly in classics and even though the overall CD market penetration is yet marginal, it is exerting a leveraged influence on the industry out of all proportion to its actual size.

It must be said, too, that that size is not longer negligible. As of the end of August, for instance, PolyGram Classics toted up its CD sales activity at 26% of the total in dollar volume.

(Continued on page WC8)

Billboard

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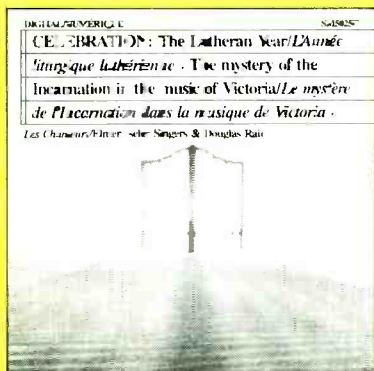
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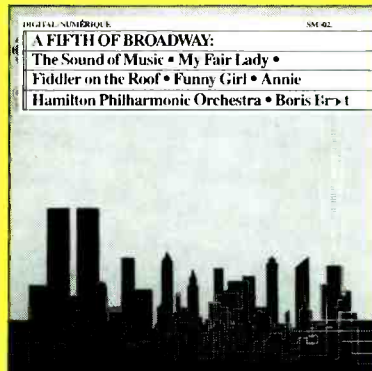
NEW RELEASES



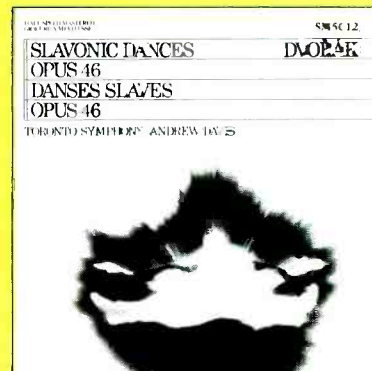
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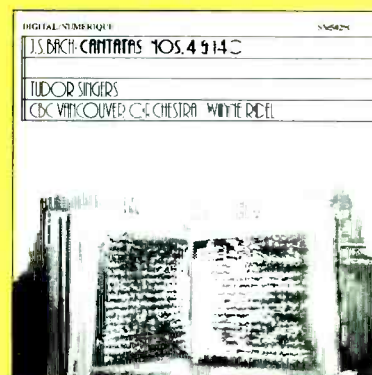
SM5009 DIGITAL **SMC5009**
BEETHOVEN SYMPHONY NO. 7
National Arts Centre Orchestra / Mario Bernardi



SM5018 DIGITAL **SMC5018**
MOZART EINE KLEINE NACHTMUSIK SYMPHONY NO. 40
National Arts Centre Orchestra / Mario Bernardi



SM5035 DIGITAL **SMC5035**
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Edmonton Symphony Orchestra / Uri Mayer

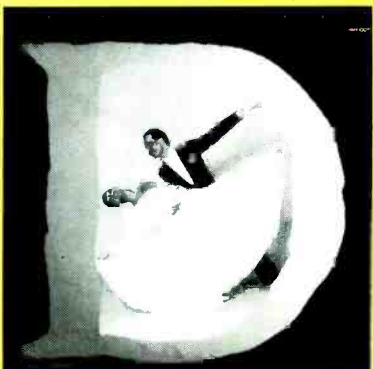


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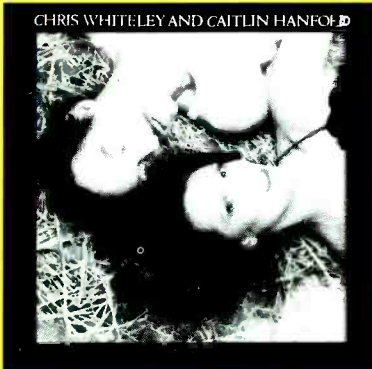
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CBC Vancouver Orchestra
Hugh McLean, organ/Mario Bernardi

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Anton Kuerti, Piano
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The World of Classical Music



Yo-Yo Ma

By IS HOROWITZ

Compact Discs have come along much more rapidly than expected, particularly in classics. As the recording industry approached the final quarter of the year, the new laser-read platters were already contributing substantial revenues to many classical labels and all were predicting rapid growth as the universe of CD players in consumer hands expands.

From Gianfranco Rebutta came forecasts that one-third of the dollar volume generated by PolyGram Classics, which he heads, would be coming from CDs by the end of the year. In August, it already accounted for 26% of the total company take (see separate story this section).

Most encouraging, however, is strong evidence that CD volume is at least in substantial part incremental. That is the considered view of Richard Rollefson, who administers PolyGram's London Records wing.

Increasingly it has been noted that LPs at the top of the price line, those pressed from digitally recorded masters, were showing somewhat less vigor at market level. And fear was expressed that CD sales were achieved at the expense of LP and represented little more than replacement dollars. But



Wynton Marsalis



Vladimir Ashkenazy

while some portion of CD sales is undoubtedly traceable to the tilt in buyer favor toward the new configuration, much of it represents new business from buyers whose interest in recorded music has been fired by the CD medium.

Available statistics are not entirely clear, but it is obvious that the dip in LP sales also represents consumer moves to cassettes. Despite statistical ambiguities, however, there is mounting conviction among label executives that CD will quickly become the favored configuration for new recordings. As such, it will be relied on increasingly to supply the revenues to finance active recording programs. The boom in budget and midline cassettes cannot serve this function, label chiefs have observed.

Looking some years into the future, prognosticators see the bulk of the market dominated by CDs at the top of the price spectrum, cassettes at the lower, and both sharing the middle with LP. However, none except some specialty labels are yet ready to write off LPs.

Sharp reductions in CD pricing beginning last spring accelerated market acceptance, as did the extension by manufacturers to dealers of some of the same incentives, such as dating and return privileges, normally given LP and cassette product. Joint promotions were mounted involving hardware



Composer Joaquin Rodrigo, left, and guitarist Pepe Romero

and software that succeeded in focusing promotional attention on the medium.

This was true for CDs in all repertoire categories, but classics still enjoyed a favored status. Digital recording of pop material was still a sometime thing, and many consumers attracted to the technology found its advantages displayed fully largely in classics where the digital process has been the recording medium of preference for years.

Even in classics, however, the need for an ever broader repertoire pool has labels looking back to some of its more impressive past analog recordings for transfer to CD. The great performances must be made available.



Luciano Pavarotti



Kiri Te Kanawa

One of the more significant conversions is the digitalizing by London Records of its landmark recordings of Wagner's "Ring" by Sir Georg Solti and the Vienna Philharmonic. "Das Rheingold," taped in 1958, is already out, and others in the cycle of operas are slated to follow. RCA has gone back to its analog vaults to "update" performances by Jascha Heifetz and Artur Schnabel, and CBS is readying a whole series of CD transfers of George Szell and Bruno Walter material. These are only a few of many examples.

Compilations designed specifically for CD, which have no LP or cassette counterpart, are beginning to appear, and advantage is being taken of the format's ability to contain an hour or more of uninterrupted music without technical compromise. Longer works are coupled on the disks than on LP, providing greater value and convenience, and the number of disks required to encompass complete operas is often reduced.

Expansion of CD pressing capacity in Japan and Germany has made practicable the release of much new product simultaneously with LP and cassette. While turnaround time from Stateside order to delivery has shortened noticeably, activation of the CD Sony/CBS pressing plant in Terre Haute, Ind., last month will speed that process still further, at least for U.S.-based labels. Others will benefit from the easing of



Herbert von Karajan



Itzhak Perlman

pressure on German and Japanese plants stemming from activation of the American plant, as well as the new Nimbus facility in the U.K.

Importers, carefully skirting traffic in parallel product, are bringing in a wide variety of repertoire on CD on a host of small and medium-sized European labels.

Only International Book & Records among the larger importers has yet to handle the new product. Others, like Qualiton, AudioSource and Harmonia Mundi U.S.A. are deeply in-

(Continued on page WC10)

LABELS REAP SUBSTANTIAL BENEFIT FROM COMPACT DISCS

Classical

This is a recap chart of the best-selling classical albums from the eligibility period of March 24, 1984 through September 8, 1984.

- HAYDN/HUMMEL/L. MOZART: Trumpet Concertos**
Marsalis, National Philharmonic Orch. (Leppard), CBS IM 37846
- STRAUSS: Four Last Songs**
Jessye Norman (Masur), Philips 6514 322
- BACH: Goldberg Variations**
Glenn Gould, CBS IM 37779
- PACHELBEL: Canon**
Paillard Chamber Orch., RCA AGL1 5211
- HANDEL: Water Music**
English Concert (Pinnock), DGG Archiv 410 525
- PACHELBEL: Canon/FASCH: Trumpet Concerto**
Paillard Chamber Orch., RCA FRL1 5468
- NOCTURNE**
James Galway, RCA ARL1 4810
- CANTELOUBE: Songs Of The Auvergne**
Te Kanawa, English Chamber Orch. (Tate), London LDR 71104
- DVORAK: Symphony No. 9 ("New World")**
Chicago Symphony Orch. (Solti), London 410 116
- MAHLER: Symphony No. 9**
Chicago Symphony Orch. (Solti), London LDR 72012
- BEETHOVEN: Cello Sonatas Nos. 3 & 5**
Yo-Yo Ma/Emanuel Ax, CBS IM 39024
- BEETHOVEN: Piano Concertos**
Brendel (Levine), Philips 411 189
- MOZART: Opera Arias**
Popp (Slatkin), Angel DS 38023
- BACH: Unaccompanied Cello Suites**
Yo-Yo Ma, CBS IM 37867
- PORTRAIT OF KIRI TE KANAWA**
Te Kanawa, CBS IM 39208

Classical Crossover

This is a recap chart of the best-selling classical crossover albums from the eligibility period of March 24, 1984 through Sept. 8, 1984.

- BOLLING: SUITE FOR CELLO**
Bolling, Ma, CBS FM 39059
- JEAN-PIERRE RAMPAL & CLAUDE BOLLING**
Rampal, Bolling, CBS M 33233
- MAMMA**
Pavarotti, London 411 959
- COME TO THE FAIR**
Te Kanawa, Angel DS 38097
- PERHAPS LOVE**
Domingo, CBS FM 37243

The World of Classical Music



By IRV LICHTMAN

As the prerecorded configuration of "convenience," the classical cassette continues to dig in as it vies vigorously for the biggest share of serious music lovers' dollars.

Although the cassette has not quite reached sales parity with the LP among classical buyers, retailers heavily involved in catering to a classical clientele say that budget and midline tape product, however negatively they may impact on front-line goods, are worth their weight in burgeoning store traffic. And looking ahead, they feel that tape's versatile "playing ground" makes it likely to be a hearty survivor with the Compact Disc, the laser-read configuration they predict will force an eventual decline of the LP to a level of a minor role in their fortunes.

"A long life for the LP is doubtful," says Art Shulman, director of the four-store Laury's chain based near Chicago that does about 35% of its volume in classical music, with a growing proportion in CDs. "It won't completely disappear with its huge base of hardware. The cassette, with convenience, price and hardware going for it, is likely to have staying power."

Not quite sure where front-line classical product's destiny lies in view of the vast array of lower-priced goods from all major classical lines, retailers nevertheless stress that strong artist identity in tandem with performances recorded within a stereo-age timeframe are causing even the most

avid classical buyers to seriously consider budget/midline cassette product.

"The classical cassette business is 80% budget and midlines," assesses Frank Fischer, president of the 75-store National Record Mart. Fischer, a classical music buff himself, adds, "There's just no demand of great consequence on regular priced releases." Fischer does note an ironic exception: a successful sales pattern for RCA's front-line "5" digitally remastered chrome tapes of historic performances. This well-received Red Seal line has a \$12.98 list, yet possesses the kind of powerhouse names now luring many to less meticulously produced lower-priced series.

With low price points to start with and even better deals when considered, too, are promotions that move budget classicals in multiples of 3-for-\$10 or 5-for-\$15, Fischer adds another, perhaps "hidden bonus" from the trade point of view: good performances and attractive prices reduce, in his view, the incidence of home taping of classical music.

Generally speaking, dealers feel that, given the constraints in size of the cassette, labels are doing a good job of merchandising. One area where improvement can directly influence sales is noted by Fritz Ireland, a classical buyer for the Dixie, Fla. unit of Spec's, a classical-minded Florida chain of 17 stores.

Ireland, whose unit, located near the Univ. of Miami, does the most classical business of any Spec's store (20% of volume compared to an average of 5% for the others), points to cassettes that "will just sit" when their spines contain "microscopic" type faces that are too small to clearly identify performer/repertoire credits. Ireland says an ideal graphic in his view is supplied by CBS with its large red type against white background.

Spec's Dixie unit contains about 700 square feet of space
(Continued on page WC10)

CASSETTES VIE VIGOROUSLY FOR LARGEST SHARE OF MUSIC LOVERS' DOLLARS



From left: Producers Joanna Nickrenz and Marc Aubort, conductor Gerard Schwarz, and Delos president Amelia Haygood

Irv Lichtman is Billboard's Deputy Editor.

PHILIPS

Digital Classics

The People Who Invented the

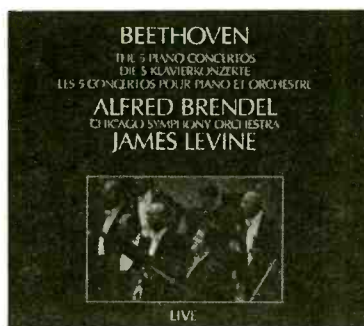
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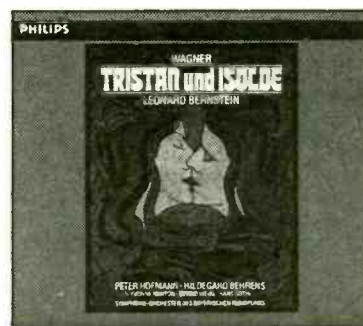
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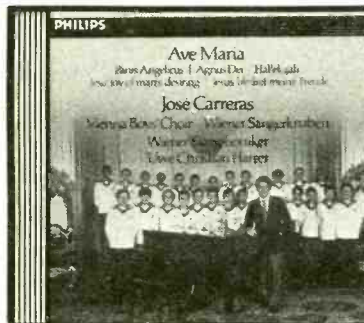
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 Ovation Magazine, November 1983



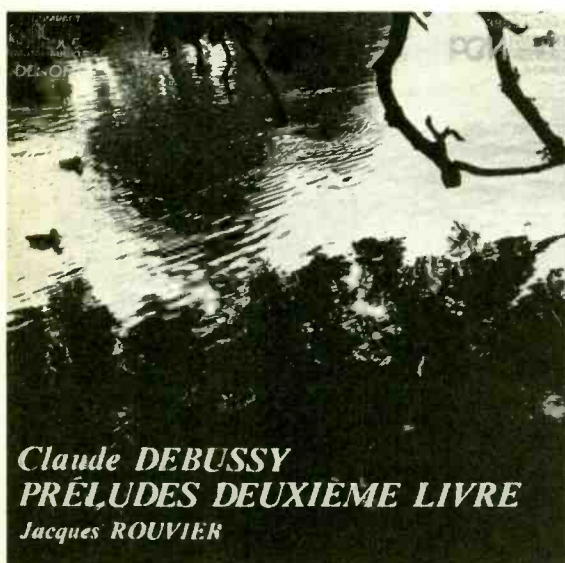
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DENON IMAGINE WHAT WE'LL DO NEXT.



The Canadian Brass

By JIM BESSMAN

While not a classical store as such, Vine Records' suburban Louisville location is a mom & pop store which nevertheless has managed to realize as much as 10% of its total sales in classical product. Store personnel, while not forsaking the preponderance of pop titles in both prerecorded product mix and sales percentage, make a point of satisfying experienced and novice classical customers, and feel that a recently observed sales increase in the genre will continue.

"There's definitely a classical music audience," states Vine's co-manager Amy Cassidy. "The consumers are out there, they're just a bit turned off because they've been neglected, quite frankly. So the store that goes out of the way to try a little harder will be paid off handsomely for its efforts."

Cassidy's store is situated in the Shelbyville Road Plaza strip center in the St. Matthews eastern suburb of Louisville. It is one of two stores owned by Kenneth and Helen Vine, the other a downtown location lacking the prevalent upper middle class customer base served by the Plaza location.

Classical product sales vary seasonally at from 5-10%, compared with 80-85% sales in pop product including soundtracks, 5% country, and 5-10% jazz. Cassidy says

Jim Bessman is a writer based in New York.

that classical sells slowest during summer, but moves upward to a Christmas peak in the fall. Part of the reason, she notes, is Christmas gift-giving, with younger customers and others who don't normally buy classical coming in to purchase such staples as "The Nutcracker Suite," Handel's "Messiah," and Pavarotti and Domingo opera titles for parents.

But the biggest boon to classical product movement is the budget and mid-line price cassette lines, which account for half of the music's sales at Vine. Cassidy lists such labels as CBS Great Performances, London Stereo Treasury and Deutsche Grammophon MusikFest as beneficial to classical sales, since their "wonderful price makes new classical customers more able to afford to blow some money on something that



Claudio Arrau

VINE RECORDS' MOM & POP SHOP HAS CLASSIC TOUCH

they're not necessarily familiar with." Vine further stimulates sales of these lines by sale pricing such that the \$6.98 CBS Masterworks tapes retail there for \$5.86, and the \$4.98 MusikFests go for \$3.86.

These low price cassette lines are appropriately merchandised together, along with all other classical cassettes, in a separate case in the store's classical room, itself the heart of Vine's classical sales success story. The approximately 12 x 12-ft. square room in the rear of the 10,000 sq. ft. or so store contains an estimated 6,000 different titles, including predominately new releases and label programs, though Cassidy says that store personnel make a point of informing seekers of "more obscure things" that they will be gladly special ordered. She adds that "things people are going to look for all the time" including penultimate performances and warhorses like Pachelbel's "Canon In D" and Vivaldi's "Four Seasons," and all of Beethoven are necessarily on hand constantly.

The classical room was originally the manager's office when Vine first moved in from a nearby location two years ago, having been in the area eight years. The room was then converted to its current function, with the manager's office now in what was formerly a bank's vault.

A glass partition separates the room from the rest of the

(Continued on page WC11)



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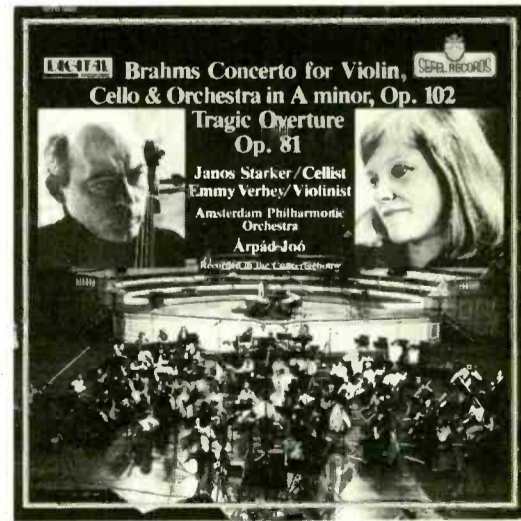
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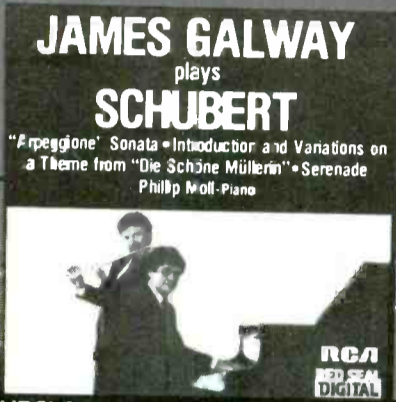
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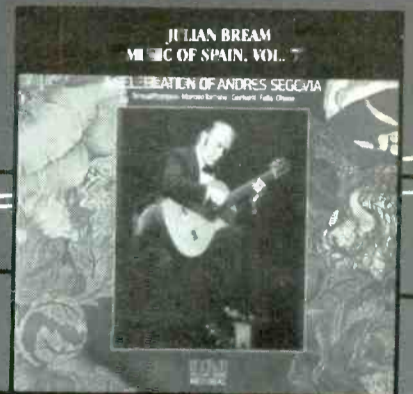
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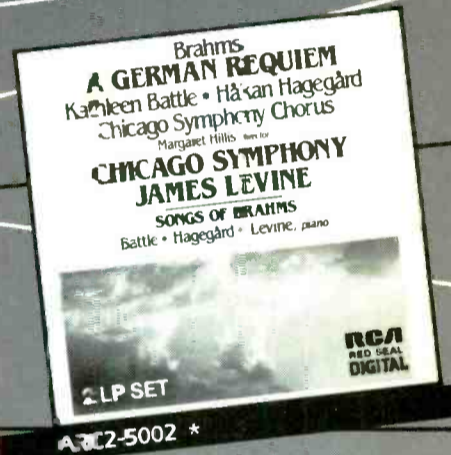
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THE WORLD OF CLASSICAL MUSIC

CLASSICAL MUSIC

• Continued from page WC1

LPs were still the leader at 40% of volume, with the share of prerecorded cassettes at 34%. Before we pass that last figure by, it should be recorded that if units rather than dollars were being compared, cassettes would be measurably ahead of the traditional black disk.

The status of CD is examined in greater detail elsewhere in this issue, but its influence on the course of the classical record industry is pervasive. No planning at label summits can afford to neglect its impact.

Cassettes, which have been playing an increasing role in classical marketing for several years, continue their advance. Unlike the case in pop, they do not yet equal sales of LPs on top-of-the-line product, either in units or dollars, although the gap continues to narrow.

The story in budgets and midlines, however, follows a different plot line. There, tape outsells equivalent disk product by a strong margin, and in the burgeoning variety of non-duplicated budget and double-length midlines enjoys a thriving life all its own.

Not all in the industry are totally happy with the development, although competition dictates that each major classical label or aspirant, must be a participant in the low-cost cassette marathon.

Moss Music Group, a pioneer in the development of budget cassettes, has found its grip weakening on the market over the last couple of years as others sent out a multitude of competitors to bid for a piece of the action. What has remained, however, is a larger retail universe for classical recordings. Only the rare racked department now fails to carry a least one or two lines of budget classics, a repertoire category many never stocked before. And all kinds of non-traditional outlets are now host to the product.

Ira Moss, who engineered the marketing blitz for budget classical tapes with Moss Music's Allegro label, places his best estimate of the number of retailers handling the budget product at around 15,000. The number is significant against the backdrop of a retail universe of some 1,200 stores nationally who label marketing chiefs believe carry a reasonable stock of classics, and the 300 or so rated as "good, full-line" accounts.

Gianfranco Rebulla, president of PolyGram Classics, whose company embraces Deutsche Grammophon, London and Philips, as well as groups of satellite labels under their supervision, says that budgets have "reached a certain maturity." They currently account for about 15% of the market, in his judgement.

Some have seen in the uninhibited growth of budget cassettes a mounting threat to industry stability. What these cautionary critics are concerned about is the inability of classical labels to finance active recording programs on the revenues generated by low-priced product. There has to be active turnover in top-of-the-line packages to help pay for new recordings, they maintain.

What none will deny is that front-line classics no longer enjoy the sales longevity they did in past years. The exploitation span has shortened, and sales taper off more rapidly. "It's more like the pop record business," says Rebulla, who remarks that he has found that, on average, 50% of total sales of a new album are now realized in the first year of release. First year action used to be about 25%, he recalls.

What that means, of course, is that more recordings move down more quickly in price category—to midline, and then to budget.

RCA Red Seal's Tom Shepard admits candidly that most of the income the label realizes today comes from repackaging of one sort or another. New recording, particularly of large symphonic works, continues at a low ebb, if one recalls to mind the label's past history. Still, work is being done with the St. Louis Symphony and Leonard Slatkin, James Levine and the Chicago Symphony, among others, and a number of chamber groups and solo artists.

Erato material is being imported by RCA on a more bounteous basis, and Shepard takes obvious pride in the recognition given Red Seal as the "Broadway label."

For the kind of a job RCA can do in repackaging perhaps better than any other label, one need only look ahead to a "centennial celebration" package it will release in November honoring the Metropolitan opera. The company's vaults have yielded performances by 100 different singers who have actually performed at the Met over the years that will be assembled in an eight-record deluxe set. Senior producer Jack Pfeiffer promises that no repertoire will be repeated in the collection and that some of the recordings, extremely rare, have never been released before.

(Continued on opposite page)

Is Horowitz is Billboard's Executive, Commentary and Classical Editor.



Photo: Umbooth / DG

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PUTTING THE CLASS BACK INTO CLASSICS.

• Continued from previous page

If more stress has been given to midlines and budgets, bringing down the average de facto prices for recorded classics, price shaving has also occurred at the top of the line by settling in the suggested list at around \$11.98 by the majors for digitally recorded albums. And more and more, specials are offered that reduce the prices further for shoppers.

One curious sidelight is the occasional release of a digitally recorded LP that eschews such identification, except in small print, and thus is put out to market at a lower price. One recent example is the release by CBS of a new recording of the Tchaikovsky Fourth Symphony performed by Lorin Maazel and the Cleveland Symphony.

A general relaxation of dating strictures by some of the labels and more generous advertising allowances are other inducements offered to make the product more attractive at store level.

Of those labels translating an upbeat view of classical business into heavier product investment, CBS' commitment took a dramatic step forward a month ago with the signing of the Berlin Philharmonic to a term deal. The first batch of recordings includes a survey of the Schubert symphonies led by Daniel Barenboim, but other conductors in yet unspecified repertoire is expected to figure in this alliance.

Joseph F. Dash, head of CBS Masterworks has other recordings planned with a number of orchestras, among them the New York Philharmonic and the Chicago. Imported pressings for multi-record albums and exploitation of the company's FM Green Label for crossover product (in both directions) continue as CBS projects.

Although the number of operas to be mounted by Deutsche Grammophon are fewer than in past years (high costs for such endeavors take years to pay off), they still continue to figure in the label's release plans. This fall, for instance, the DG logo will grace new sets of "Il Trovatore" led by Carlo Maria Giulini, and a "Manon Lescaut" with Giuseppe Sinopoli. Add also a first recording of Rossini's "Voyage to Rheims," to be produced under the direction of Claudio Abbado.

Alison Ames, DG chief, reminds one that the backbone of the label has been the symphonic literature. Such recording will be continued, perhaps at a slightly reduced rate, but hopefully with a resumption of projects by Herbert von Karajan and the Berlin Philharmonic. Still, she points out, more attention will now be placed on chamber music and programs with star soloists. Among violinists she cites as slated for heavy recording schedules are Itzhak Perlman (also committed to many projects with Angel), Shlomo Mintz and Gidon Kremer. DG pianists to receive major attention include Krystian Zimerman, Ivo Pogorelich and Martha Argerich.

Operas are still high on the agenda for Philips, says Nancy Zannini. Before the fall is over, there will be a new "Magic Flute" led by Colin Davis and a "Macbeth" by Sinopoli. A "Pagliacci" produced at La Scala is also promised. On the vocal side, Simon Estes and Jessye Norman have albums coming, and the recent resolution of difficulties between John Williams and the Boston Pops will see many new projects with this combination.

Philips has also assembled a set of Mozart performances conducted by Neville Marriner it is pushing strongly as "Music from the soundtrack of 'Amadeus.'" Zannini sees some poetic justice in this competitive album to the actual soundtrack, also conducted by Marriner, issued by Fantasy Records. The idea for using Marriner came from her, says Zannini, and there was an expectation that the soundtrack would indeed be issued by Philips.

While London Records has no plans to reduce its rate of new recording and will still continue to bid for a large chunk of the action on operas, with six sets planned over the next year, it will place more much stress on midlines in release planning, says Richard Rollefson, label head. He is one who confirms the shorter sales life of top-of-the-line vinyl and their earlier transfer to a \$6.98 price level.

But this reclassification can also come about because the same artist rerecords some basic repertoire and so frees a prior interpretation for midline attention. One upcoming example he cites stems from the release later this fall of a new version of Vladimir Ashkenazy of the Beethoven Piano Concertos, recorded with the Vienna Philharmonic conducted by Zubin Mehta. The Ashkenazy-Solti collaboration in the concertos then becomes an earlier candidate for release on Jubilee than it would otherwise, he notes.

Earlier this year, Angel Records made clear its intention to regain more of its past clout as a dominant classical label in

(Continued on page WC12)

a World of Genius

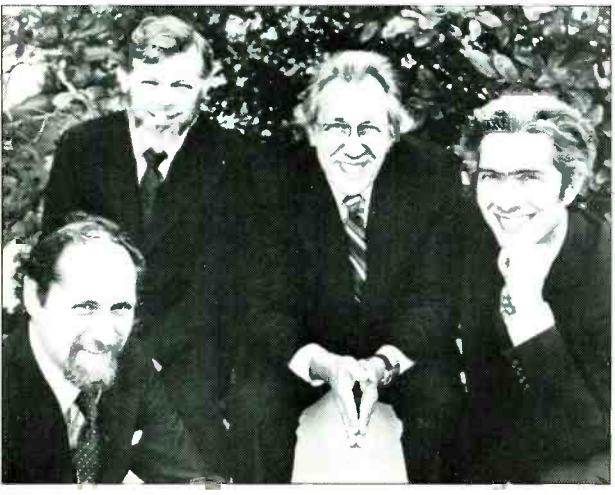
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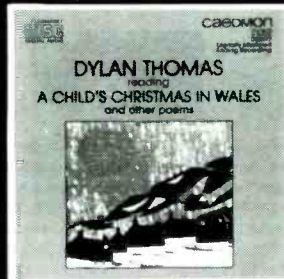


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CASSETTES VIE VIGOROUSLY FOR LARGEST SHARE OF MUSIC LOVERS' DOLLARS

Continued from page WC4

devoted to classical product, about 15% of the total footage of 5,000 square feet. Its commitment to prerecorded classical cassettes is underscored by eight browser bins housing 250 cassettes each at a \$3.47 price point. "Budget cassettes are blowin' out of the store," Ireland says.

Laury's Shulman, pointing to recent experience indicating a "slower movement" on front-line classical product, contends that customers are "more careful in selection," with press reviews of new releases playing an "increasingly larger role" in drawing buyers to full-price merchandise. "Newer releases are getting close to becoming instant catalog," he says. "We used to buy more and merchandise more heavily."

In New York, Jay Sonin, owner of 40-year-old single unit Record Hunter, whose classical business is a mammoth 40%-45% of its volume, says that budget cassettes account for about 30% of his classical tape business, although overall cassette business in the classics amounts to about 15% against LPs. Agreeing that budget goods have brought in customers not likely to delve much into front-line product, he suggests that his deep-seated classical customer base keeps regular-priced albums moving well.

LABELS REAP SUBSTANTIAL BENEFIT FROM COMPACT DISCS

Continued from page WC3

involved. For the latter, says president Rene Goiffon, CDs represented almost one-third of gross intake in August. This proportion becomes more impressive when it is realized that only about 2.5% of the 2,000 titles carried by Harmonia Mundi are available in the CD configuration.

For classical radio, CDs are a standard fixture now, with stations adding to their libraries as fast as product becomes available. WQXR in New York could provide a full day of programming solely from CD, as it did over the Labor Day weekend. Says Ray Nordstrand, president of WFMT in Chicago: "CD has become so well integrated into our programming, it's just part of the landscape."



Lorin Maazel



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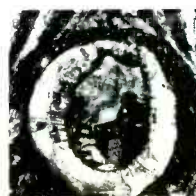
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COMPACT DISCS



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THE WORLD OF CLASSICAL MUSIC



VINE RECORDS' MOM & POP SHOP HAS CLASSIC TOUCH

• Continued from page WC6

store. Cassady notes that this not only prevents children from going back there "and messing things up" but also enables clerks to see when customers, who are frequently in need of help, are browsing. "A lot of people come in who are intimidated by German names they can't pronounce and are timid in asking for help," she explains.

Besides the cassette case, there are a pair of display racks for new releases and separate bin sections for male and female vocalists, with such renowned top-sellers as Pavarotti, Domingo, Jean-Pierre Rampal, James Galway, and John Williams meriting their own personal bins.

Since one wall is carpeted and two are vinyl covered and thus easy to mark up, in-store merchandising is restricted mostly to poster hanging from the ceiling or window displays. CBS-supplied Pierre Boulez and Claudio Abbado posters are currently suspended and Columbia 1 x 1s for Philip Glass's "Einstein On The Beach" and Mahler's "Das Lied Von Der Erde" are featured in the window, while the CBS Masterworks French horn emblem has been affixed to the top of the room's entrance.

But Cassady, who just changed the section's display materials for the first time in a year, complains that not enough of it is made available. "It's feast or famine as far as classical p.o.p. materials go, because the labels feel that there isn't the need for it. But it's definitely helpful. Anything from posters to pamphlets helps create the kind of ambience in the area that makes people want to browse and come back, which is so important in record stores."

That Vine includes classical music in the front store window signage denoting the kinds of music carried within has also been very helpful, says Cassady, "since people don't otherwise know we sell classical music and hardly anyone else does." But she finds a growing listenership for the product, especially in the last three or four months. "I'm not sure what to attribute it to, but we're getting a lot of people coming in saying, 'Can you help me? I don't know much about classical music, but want to start listening to it.' So we direct them to the budget lines and they go out with four or five albums or cassettes."

She feels that the increase may be partly due to the March opening of The Center for the Arts facility in downtown Louisville, which is the new home of the Kentucky Opera Assn., the Louisville Orchestra, and the local ballet troupe. She hopes that Vine will tie-in with the performing arts groups and university station WVOL-FM in future events.

Cassady adds that the Opera has just installed "surtitles" above the stage, which offer opera-goers a translation of the lyrics in running script. She expects the surtitles to help opera product sale among people who shy away from opera because "they don't understand what's going on."

One last practice at the suburban Vine outlet also affects classical sales, according to Cassady. "If someone goes into the classical room we put an open copy of a classical LP on the stereo, or else tune in the classical station. The teens may not like it, but the classical customers appreciate it because they don't have to be battered by the pop music in the rest of the store."



Christopher Hogwood

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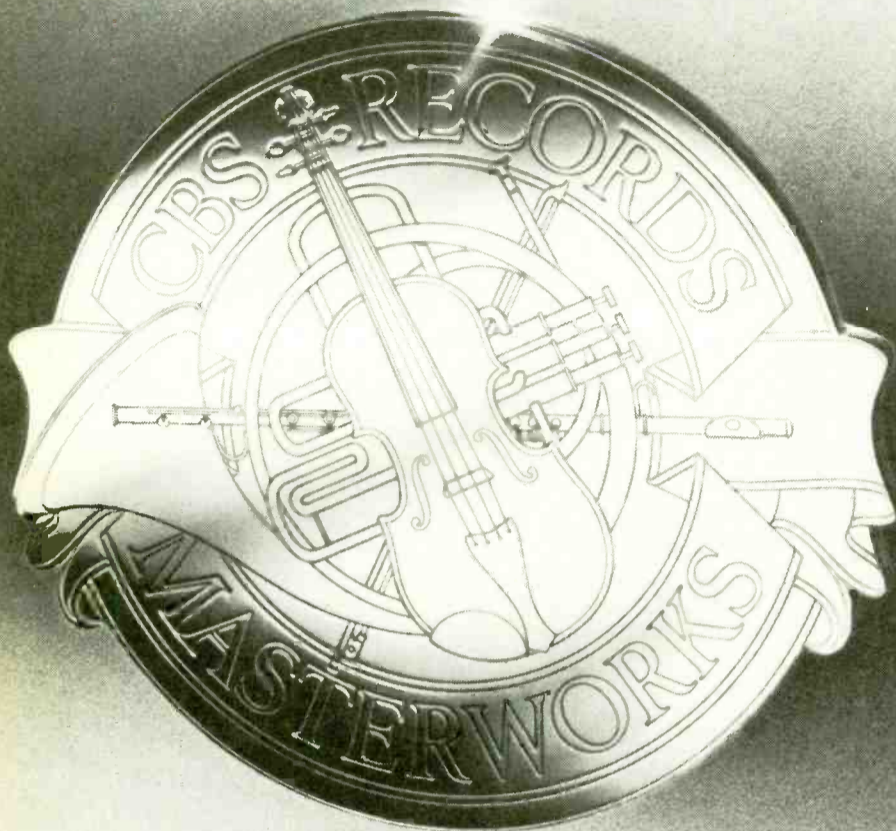


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M A S T E R W O R K S



CLASSICAL MUSIC

● Continued from page WC9

the U.S., with a reorganization that established far greater autonomy for the label under its own president, Brown Meggs Jr., brought back into Capitol fold after some years of other career endeavors. John Pattrick was also brought over from the U.K. to take a high position with the label, and steps were taken to add marketing personnel. Tony Caronia remained as major domo on the East Coast.

Among the initial steps taken under the new administration was the launch of a quality drive that would see more albums mastered with DMM technology in England and pressed by Electrola in Germany before being brought to the States for marketing. Another move was to adjust list prices to compete better with other majors, and to add some energy to an admittedly late and tepid effort in CD output.

New recordings will be coming through in familiar quantity, says Meggs, with operas, more of them recorded live, figuring prominently in product mixes. Riccardo Muti, Klaus Tennstedt and Itzhak Perlman remain among the label's stalwarts, and Angel also hopes to be resuming activity with Karajan and the Berlin Philharmonic.

Another label to bring its vinyl prices down to industry norms was Telarc, in line with its desire to broaden its market beyond the sphere of audiophile specialty shops. Like certain other labels (Delos in an example), however, vinyl has become a small and decreasing segment of its volume. It has placed its stress on CD, and the format accounts for an overwhelming share of turnover.

One of the industry's most active classical labels, which its president, Don Johnson, likes to characterize as the largest indie in the business, is Pro Arte and the cluster of labels it markets.

Pro Arte, like Angel, is making much of the fact that it imports most of its top line pressings from Germany, and that they are mastered with DMM technology. As of Sept. 1 it also began shipping product by Teldec, developer of the DMM process, in a major addition to its string of distributed labels. The Teldec alliance instantly put another 500 titles in the Pro Arte product pool, with catalog taken over from the German label's former host, London Records.

With its move to New York and the transfer of direction from Keith Holzman to Bob Hurwitz, future activity of Nonesuch will be monitored closely by aficionados of the label. Hurwitz promises no early shift in direction, if one is taken at all, but has said that even more emphasis may be placed on contemporary music.

Sefel Records, which made such a splash with its Bartok recordings, and later with Kodaly productions, is due to pick up activity this fall. Arpad Joo, of course, continues as the label's prime conductor and among the artists featured are cellist Janos Starker and singer Eva Marton. First Sefel CDs are slated for release in November and LPs will be upgraded via DMM processing and European pressing.

CBC Records, another Canadian label, this devoted to presenting the work of its country's artists, will become much more visible in the U.S. market during the year, according to manager Allen Schechtman. Among major productions are multi-record sets—the complete Beethoven piano concertos with Anton Kuerti, and all the violin and piano sonatas with Steven Staryk and John Perry.

Arabesque Records expects to step up marketing activities, already beefed up after its recent re-assumption of sales duties. For a year or so, the label had been in the Pro Arte camp of distributed lines. Again, Arabesque promises more Alkan and choice historical product gleaned from EMI vaults.

In the area of new music, special attention will be focused on Contemporary Recordings Inc., the 30-year-old label headed for the past 13 years by Carter Harman. He has now been replaced by Hollis Headrick, former director of Composers Forum in New York, who says more attention will be placed on packaging and sales and that more of the younger school of composers will be heard on the label than previously.

Commercial classical radio stations, particularly those in major markets, are doing well financially, and expect that happy state to continue into the new year. Revenue gains of 30% over 1983 are not uncommon says Ray Nordstrand of WFMT Chicago. This percentage gains in significance when it is compared to the average industry gain of 7% to 8%. Advertisers have come to realize the affluent nature of large numbers of regular listeners to classical radio.

Competition has also sharpened, particularly in markets where more than one full-time classical station bid for audiences. Warren Bodow, head of WQXR New York and president of the Concert Music Broadcasters Assn. says this is most noticeable in his city, Chicago and San Francisco.

Some smaller market stations are experiencing difficulties and recent sales of KHEP Phoenix and KWHO Salt Lake City may spell abandonment of the classical format by these wavelenghts.

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Billboard Black LPs

Survey for Week Ending 10/6/84

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This Week	Last Week	Weeks on Chart	ARTIST Title, Label & Number (Dist. Label)	WEEKS AT #1	This Week	Last Week	Weeks on Chart	ARTIST Title, Label & Number (Dist. Label)
1	1	13	PRINCE AND THE REVOLUTION Purple Rain, Warner Bros. 25109-1	40	41	27	18	VANITY Wild Animal Motown 6102ML MCA
2	2	16	TINA TURNER ▲ Private Dancer, Capitol ST-12330 CAP		42	42	6	SOUNDTRACK ▲ Breakin', Polydor 821919-1Y-1 (PolyGram) POL
3	3	11	THE TIME Ice Cream Castle, Warner Bros. 25109-1 WEA		43	36	25	RAMSEY LEWIS/NANCY WILSON The Two Of Us, Columbia FC 39326 CBS
4	4	9	BILLY OCEAN Suddenly, Jive/Arista J18-8213 RCA		44	33	18	BAR-KAYS Dangerous, Mercury 818-478-1 (PolyGram) POL
5	5	13	KASHIF Send Me Your Love, Arista AL8-8205 RCA		45	41	94	SOUNDTRACK ● Beat Street, Atlantic 80154 WEA
6	12	6	THE S.O.S. BAND Just The Way You Like It, Tabu FZ 39332 (Epic) CBS		46	40	17	MICHAEL JACKSON ▲ Thriller, Epic QE 38112 CBS
7	8	6	MTUME You, Me And He, Epic FE 39473 CBS		47	45	18	CHERRELLE Fragile, Tabu BFZ 39144 (Epic) CBS
8	9	48	LIONEL RICHIE ▲ Can't Slow Down, Motown 6059ML (MCA) MCA		48	47	26	ROGER The Saga Continues, Warner Bros. 23975-1 WEA
9	14	7	LILLO All Of You, Capitol ST-12346 CAP		49	49	42	YARBROUGH & PEOPLES Be A Winner, Total Experience TEL8-5700 (RCA) RCA
10	10	6	RICK JAMES Reflections, Gordy 6095GL (Motown) MCA		50	54	9	LUTHER VANDROSS ▲ Busy Body, Epic FE 39196 CBS
11	24	2	STEVIE WONDER The Woman In Red, Soundtrack, Motown 6108ML MCA		51	46	30	THE VALENTINE BROTHERS Have A Good Time, A&M SP-4989 RCA
12	6	16	TEDDY PENDERGRASS ● Love Language, Asylum 60317-1 (Elektra) WEA		52	53	41	CAMEO ● She's Strange, Atlanta Artists 814984-1M1 (PolyGram) POL
13	11	11	JACKSONS ▲ Victory, Epic QE 38946 CBS		53	56	2	PATTI LABELLE ● I'm In Love Again, P.I.R. FZ 38539 (Epic) CBS
14	13	21	JERMAINE JACKSON ● Jermaine Jackson, Arista AL8-8203 RCA		54	43	33	GIL SCOTT-HERON The Best Of Gil Scott-Heron Arista AL8-8248 RCA
15	7	15	SHEILA E. The Glamorous Life, Warner Bros. 25107-1 WEA		55	48	61	DENNIS EDWARDS Don't Look Any Further, Gordy 6057GL (Motown) MCA
16	19	6	ALICIA MYERS I Appreciate, MCA 5485 MCA		56	57	24	JEFFREY OSBORNE ● Stay With Me Tonight, A&M SP-4940 RCA
17	16	46	POINTER SISTERS ● Break Out, Planet BXL1-4705 (RCA) RCA		57	62	16	THE CRUSADERS Ghetto Blaster, MCA 5429 MCA
18	17	22	RUN-D.M.C. Run-D.M.C., Profile 1201 IND		58	50	19	SMOKEY ROBINSON Essar, Tamla 6098TL (Motown) MCA
19	23	6	JOYCE KENNEDY Lookin' For Trouble, A&M SP-4996 RCA		59	60	9	GEORGE HOWARD Steppin' Out, TBA TB 201 (Palo Alto) IND
20	22	53	MADONNA ● Madonna, Sire 23867-1 (Warner Bros.) WEA		60	61	24	LITTLE MILTON Playing For Keeps, Malaco 7419 IND
21	21	16	PEABO BRYSON Straight From The Heart, Elektra 60362 WEA		61	61	24	SAM HARRIS Sam Harris Motown 6103ML MCA
22	18	20	O'BRYAN Be My Lover, Capitol ST-12332 CAP		62	64	66	STANLEY CLARKE Time Exposure, Epic FE 38688 CBS
23	15	13	SOUNDTRACK ▲ Ghostbusters, Arista AL8-8246 RCA		63	63	57	MIDNIGHT STAR ▲ No Parking On The Dance Floor, Solar 60241-1 (Elektra) WEA
24	25	16	PATRICE RUSHEN Now, Elektra 60360-1 WEA		64	67	12	HERBIE HANCOCK ● Future Shock, Columbia FC38814 CBS
25	NEW ENTRY		DIANA ROSS Swept Away RCA AFL1-5009 RCA		65	66	4	SPYRO GYRA Access All Areas, MCA 2-6893 MCA
26	20	14	NEWCLEUS Jam On Revenge, Sunnyview SUN 4901 (Backet) IND		66	68	5	SADAO WATANABE Rendezvous, Elektra 60371 WEA
27	37	3	JANET JACKSON Dream Street, A&M SP-4962 RCA		67	52	20	BEAU WILLIAMS Bodacious, Capitol ST-12344 CAP
28	26	24	ONE WAY Lady, MCA 5470 MCA		68	51	44	WOMACK & WOMACK Love Wars, Elektra 60293-1 WEA
29	29	10	THE BROTHERS JOHNSTON Out Of Control, A&M SP-4965 RCA		69	55	14	Z.Z. HILL I'm A Blues Man, Malaco 7415 IND
30	32	5	RANDY HALL I Belong To You, MCA 5504 MCA		70	69	10	TYZIK Jamin' In Manhattan, Polydor 821605-1Y1 (PolyGram) POL
31	NEW ENTRY		DONNA SUMMER Cats Without Claws, Geffen GHS 24040 (Warner Bros.) WEA		71	73	33	PEABO BRYSON The Peabo Bryson Collection, Capitol ST-12348 CAP
32	39	3	KURTIS BLOW Ego Trip, Mercury 822420-1M-1 (PolyGram) POL		72	72	26	SHANNON ● Let The Music Play, Mirage 90134 (Atco) WEA
33	28	11	LAKE SIDE Outrageous, Solar 60355 (Elektra) WEA		73	58	28	KLEER Intimate Connection, Atlantic 80145-1 WEA
34	34	6	HERBIE HANCOCK Sound System, Columbia FC 39478 CBS		74	59	25	BOBBY WOMACK The Poet II, Beverly Glen BG 10003 IND
35	35	7	BOBBY BLAND You've Got Me Loving You, MCA 5503 MCA		75	71	46	DENISE LASALLE Right Place, Right Time, Malaco 7417 IND
36	38	3	RALPH MACDONALD Universal Rhythm, Polydor 823323-1Y-1 (PolyGram) POL					DAVID SANBORN Backstreet, Warner Bros. 23906-1 WEA
37	31	11	BRASS CONSTRUCTION Renegades, Capitol ST-12327 CAP					
38	30	18	DENIECE WILLIAMS Let's Hear It For The Boy, Columbia FC 39366 CBS					
39	44	6	BOB MARLEY AND THE WAILERS Legend, Island 90169 (Atco) WEA					

OCTOBER 6, 1984, BILLBOARD

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Black

Colorblind Jeff Tyzik Blows His Own Horn

By STEVE IVORY

LOS ANGELES—Though some may say that the world has a long way to go towards social unity, things are changing musically, insists trumpeter/flugelhornist Jeff Tyzik, whose primarily instrumental "Jamin' In Manhattan" album has been on the black album chart for more than two months.

Despite being a white instrumentalist working in a pop-jazz style dominated by the likes of Grover Washington Jr., Tyzik says, "The warmth I've received at black radio stations all over has been incredible. I think it just goes to show that if people like something, they like it, simple as that."

Tyzik insists that the exclusion of

his photograph anywhere on his album's package isn't a ploy to get air-play from black stations, and that he "chose graphics to depict the music inside. Four years ago, someone told me that, with the kind of music I make, if I put my face on the cover, it would be destructive. But my ego doesn't tell me I have to have my face plastered all over the place. I want to be noticed for my music."

Backing up Tyzik's statement is a professional history that includes working with Chuck Mangione as assistant producer and lead trumpeter in 1975. Beginning in 1978, Tyzik worked with Doc Severinsen as a producer, composer and arranger. He has also written for Maynard Ferguson and Woody Herman, and has

penned background music for ABC, NBC, HBO and Cinemax.

"The reaction to the Tyzik record was favorable from the very beginning," says Harold Childs, PolyGram's senior VP for urban contemporary/black music, who in a similar A&M Records post handled big instrumental records for Herb Alpert and Mangione.

"Depending on the market, it is always difficult getting this kind of record on certain stations, because everyone doesn't play instrumentals.

Tyzik, who opened shows for comedian Eddie Murphy, Phyllis Hyman and Spyro Gyra last year, currently has no booking agent but is still looking forward to an early fall national tour.

The Rhythm & The Blues

BMA's Nigeria Debate Is Healthy

By NELSON GEORGE

Late at night on Sept. 21, at the bar of the Hyatt Regency Hotel in Washington, a prominent figure in the black music business and a well-liked veteran promotion man had a friendly but heartfelt disagreement over the site of the next Black Music Assn. conference.



Members of the BMA board, including its chairman and former president Dick Griffey, feel that Lagos, Nigeria should host the next conference, making it the first BMA conference held outside the country. Griffey has gone so far as to raise money via the Recording Industry Assn. of America to open a BMA office in Lagos with the intent of promoting black African music in Africa, helping African artists receive more exposure in the U.S., and combatting the piracy that keeps the lucrative West African market from becoming a major economic asset to black music.

The supporter of Griffey's view said that with the American market shrinking and blacks excluded from the lending institutions of this country, Africa's vast, still relatively untapped black population may prove to be the future of blacks in this business. After sipping his Scotch, he pointed out that strengthening West Africa would also act to make South Africa a less important record market, increasing the effectiveness of those who wish to boycott that country and limit American investment there.

The promotion man, a bourbon fancier, replied, "Yeah, that is worthwhile. But what about here?" He, like some other BMA board members, thinks that there should be some kind of program in Nigeria next year, but that the conference should stay in America (maybe Chicago) for economic and political reasons. Despite assurances from BMA president Ewart Abner and executive director George Ware that arrangements will be made for its membership to reach Nigeria, he isn't convinced that most members will be able to afford the trip.

In light of this year's large turnout and the productivity of the sessions, his view is that such a trans-Atlantic hop would be premature, focusing on legitimate international concerns when so much still needs to be done in the U.S.

This debate is, ironically, a positive

sign. It means that there are many who feel that the BMA conference is not just a party or an overpriced waste of time, but has the power to focus attention on issues heretofore ignored. The Congressional hearing, panels on concert promotion and independent distribution, and the presence of the Rev. Jesse Jackson all reflect the importance the conference can have.

No easy solutions will emerge from the BMA. However, we can see enough growth in the organization to

suggest the possibility that it can be a vehicle to find solutions. The question is not really where the conference will be held (a board meeting in November will decide that), but whether the BMA conference has finally become something worth fighting over.

★ ★ ★

BMA Staff: A videotape of Jackson's speech at the Democratic Convention blasted away near the BMA registration table all weekend as pro-

(Continued on opposite page)



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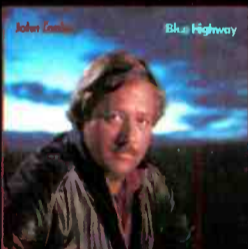
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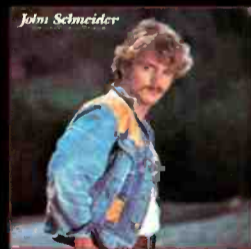
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DELIVERING THE MUSIC OF THE 80'S

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Warner Records, Music Join Forces

NASHVILLE—Warner Bros. Records and Warner Bros. Music have entered into a joint venture to focus their efforts on the development of writer/artists.

The new venture will be called Warner/Elektra/Asylum Music. Under the new agreement, the Jim Halsey Co. has purchased the existing Elektra/Asylum and Refuge music catalog containing approximately 700 titles. The catalog will be administered by Warner/Elektra/Asylum.

Songs covered under the Halsey acquisition include "Prisoner Of Hope," "Can't Even Get The Blues," "You Put The Blue In Me," "The Yellow Rose," "Hangin' Around" and "Pins And Needles," the Whites' current single. First artist/writer to be signed jointly to Warner/Elektra/Asylum Music, Warner Bros. Records and the Halsey Co. is Pam Titlis.

"Jim Ed Norman (executive vice president of Warner Bros. Records), Randy Talmadge (Warner/Elektra/Asylum Music's director of creative services) and I have been looking for a way to create a joint relationship within the Warner corporate struc-

ture," explains Tim Wiperman, vice president and general manager of Warner Bros. Music in Nashville.

"This was especially true in forging a link between Warner Bros. Records and Warner Bros. Music," Wiperman continues. Warner/Elektra/Asylum is the result of our cooperative effort. Randy Talmadge, as director of creative services, will be responsible for the day-to-day operation of the venture."

Wiperman says that the main focus of the new company will be to create opportunities for singer/songwriters and to provide financial incentives for both Warner divisions.

KIP KIRBY



THREE'S COMPANY—RCA artist Gail Davies, center, chats backstage with country/rocker Neil Young, left, and RCA division vice president Joe Galante, following Young's recent Nashville concert at the Grand Ole Opry House. Davies opened for Young.

Cable Push For Willie Nelson

NASHVILLE—Cable tv advertising is playing a key role in Columbia's marketing program for Willie Nelson's new album, "City Of New Orleans."

The label is purchasing 30-second buys on both The Nashville Network (TNN) and WTBS's rock video show, "Night Tracks." The tv spots are black and white, with four-color artwork appearing only at the conclusion. Columbia has designed a 10-day campaign for TNN with an initial 40-spot buy starting Oct. 8. On WTBS, the label is purchasing a weekend slot for Oct. 12-13 with an eight-spot buy.

Point-of-purchase retail materials include a 12- by 24-inch two-sided LP flat with the album's front-cover artwork, a 19- by 38-inch poster layout of both covers, a two-sided flat utilizing the LP's inner-sleeve artwork, and a two-sided double bin diecut header card.

Initial target cities include Indianapolis, Cincinnati, Louisville, Nashville, Atlanta, Little Rock, New Orleans, Dallas/Ft. Worth, Houston and Oklahoma City. Also used by Columbia in this campaign will be outdoor billboards in these 10 cities through mid-October, radio buys, and Nelson-autographed litho prints of the "City Of New Orleans" cover.

Mail Order For Nashville Net's Discount Card

NASHVILLE — The Nashville Network is now making its "Country Card" discount service available by mail as well as by telephone request. Created by Group W Satellite Communications, which distributes the network, the free discount card is applicable to TNN-related merchandise, travel services and promotional items.

According to Group W, more than 193,000 viewers called for the cards during the first 100 days after the promotion was introduced in May. In some areas, TNN cable operators are distributing the cards in bills sent to their subscribers.

Viewers who request the free card are then encouraged to apply for a "Gold Country Card," sold at \$15 a year for the introductory period. It is good for additional product discounts, a quarterly newsletter that spotlights country artists, a calendar of upcoming country activities, and blocks of tickets and invitations to selected events.

Nashville Scene Legitimate Move For Gary Morris

By KIP KIRBY

The rumor reported here last week is fact: Gary Morris has been signed to star opposite Linda Ronstadt in the New York Shakespeare Festival production of the opera "La Boheme."

Morris is being touted as the first country performer to appear in a legitimate theatre production in New York City—and "La Boheme" is the first full-length classical opera presentation in the 17-year history of New York's Public Theatre.

This marks not just Gary's operatic debut, but his acting debut. He auditioned for the lead role of Rodolfo opposite Ronstadt's Mimi in September, although he recalls that at first, he wasn't all that intrigued by the idea.

"Initially, I wasn't interested—my management and record label were," Morris explains. "As I heard that more and more people were auditioning for the part and not getting it, it became intriguing to me. I thought I should at least try for it."

Once he read the story (about a destitute poet in the mid-1800s who falls in love with a girl who dies), Gary says he began to relate more strongly to the role of Rodolfo. But he admits he was "scared to death" before the audition. Not the least of his concerns was the fact that not only had he never acted on stage before, he'd never had any formal voice training to prepare him for the rigorous demands of opera.

Since the show only runs eight weeks (November through December), Gary and manager Art Stone decided that his recording career and touring would not suffer if he took the part. Rehearsals begin Tuesday (2), with two days off for the singer to fulfill his Oct. 5-6 concert engagement at the Carlton Celebrity Theatre in Bloomington, Minn. He is still set to appear on the live CMA Awards telecast Oct. 8, on which he is a finalist for the male vocalist of the year. Then it's back to Manhattan for intensive rehearsals.

So strenuous is this particular opera that Gary and Linda will each perform four times a week, with the other four performances filled by an alternate cast yet to be announced.

Phones are already ringing off the hook for tickets. But it's unlikely most fans will get the chance to see the limited-run engagement, since

the Ansbacher Theatre where the show is being staged has only 250 seats per performance. (For those who wish to console themselves with autographs or play Stage Door Johnnies, the theatre is located in the East Village.)

Morris is frank about the fact that one of the deciding factors in his decision to accept the role was image. Not his—country's.

"I think a lot of people believe that country music is a pretty restricted field," says Gary. "So I hope this role will help legitimize country music performers even further." He calls this a "great chance to bring a different kind of credibility to country music," especially to sophisticated theatergoers who may not have been exposed to the range of country's talents today.

And then there's the question uppermost in everybody's mind: Is he nervous about singing opposite Linda Ronstadt? Gary's answer covers his feelings about the entire project: petrified!

"Being cast with Linda is as much a pleasure as playing a role in a New York City production," he says. "However, an opera alone is enough for me to deal with right now, much less thinking about the pressures of having Linda Ronstadt as my leading lady!"

A Yoko Ono album might seem like a strange place to find Rosanne Cash. But she's one of the featured artists on the just-released "Every

Man Has A Woman" album. The project was conceived by John Lennon before his death as a way to expose his wife's songs through other performers. He felt her work was underappreciated and would benefit from outside interpretations.

Each artist selected to participate in the project was given a choice of material to cut, and allowed to work with his or her own producer on the arrangement. Rodney Crowell and Rosanne produced her Ono cut, entitled "Nobody Sees Me Like You Do."

★ ★ ★

Deborah Allen does many things, and does them well. Cooking isn't one of them. So when the CMA Horizon Award tv taping committee showed up to film Deborah whipping up a quick meal for husband Rafe VanHoy in the kitchen, the singer said uh-uh.

Instead, she decided to find out what *real* horizons looked like—from miles up. The fact that she'd never done any skydiving before in her life didn't deter her for a minute. She suited up and began immediate instruction. At last report, the plucky RCA artist had successfully negotiated her first dives and was ready to be taped for her Horizon Award spot. Skeptics and the faint-hearted can see the results during the Oct. 8 CBS-TV telecast of the CMA Awards Show.

★ ★ ★

(Continued on opposite page)

James Stroud Forms Publishing Operation

NASHVILLE — Producer/musician James Stroud has formed a new publishing venture, The Writers Group, composed of Montage Music (BMI) and Writers Group Music (ASCAP).

Signed writers include Thom Schuyler, Fred Knoblock, Dan Tyler, Mitch Humphries and Bobby Field. Schuyler's hits include Kenny Rogers' "Love Will Turn You Around" and Lacy J. Dalton's "16th Avenue." Knoblock and Tyler cowrote B.J. Thomas' recent top 10 country single, "The Whole World's In Love When You're Lonely," and Stroud produced a top 10 country duet in 1980 by Knoblock and Susan Anton, "Killing Kind." Tyler's credits include the Oak Ridge Boys' "Bobbie Sue" and Eddie Rabbitt's "Hearts On Fire."

Stroud, who moved to Nashville from Los Angeles three years ago, is

well known as a session drummer as well as a producer. Acts with which he has played drums include Joe Cocker, Paul Simon, Millie Jackson, the Tams, Yoko Ono, Nigel Olsson and the Pointer Sisters. His recording of "Misty Blue" by Dorothy Moore was nominated for five Grammys, and he also produced the Grammy-nominated "I Believe You."

Stroud is a former partner in Malaco Records and served as director of a&r for Bang Records, a CBS custom label in Atlanta, where he also managed the label's 24-track Web IV recording studio. He has produced for CBS, Atlantic, Elektra/Asylum, Scotti Brothers, PolyGram and Atco.

However, says Stroud, he quit producing temporarily nine months ago to begin concentrating on building The Writers Group and signing staff writers to the company. He has

bought several songs from Schuyler's, Knoblock's and Tyler's catalogs, and the new operation currently has two cuts by Shelly West through her current production deal with Barry Beckett and Jim Ed Norman.

"Our emphasis is going to be on a small, select group of writers who enjoy co-writing and work well together," Stroud says. Additionally, he adds, the writers play instruments (both Stroud and Mitch Humphries are studio session players).

Stroud is president of The Writers Group. Cliff Audretch serves as general manager, and Robin Palmer, formerly of DebDave Music, is professional manager. Audretch and Dwight Wiles have also formed Pulse Management under the same roof, handling Atlantic America act McGuffey Lane, Warner Bros. artist Jessica Boucher and Fred Knoblock.

Hall Hosts Show To Raise \$\$ For Amnesty Push

NASHVILLE — Mercury artist Tom T. Hall hosted a benefit for Amnesty International at his Fox Hollow estate near here Sept. 21. The event, highlighted by an appearance by Kurt Vonnegut Jr., attracted more than 300 ticket buyers and raised between \$20,000 and \$24,000 for the human rights organization's Campaign To Abolish Torture.

Speaking to the group, in addition to Vonnegut, were writer and preacher Will D. Campbell, Amnesty International U.S.A. board chairman David Barber and singer/songwriter/author Hall.

Among the guests were Nashville mayor Richard Fulton, state representatives Steve Cobb and Michael Murphy, The Farm founder Steve Gaskin, songwriters Bob McDill and Tom Schuyler and singer Emmylou Harris. Harris capped off the evening by performing McDill's "Someone Like You." EDWARD MORRIS



CANADIAN DEBUT—New MCA artist Ruth Ann makes her first appearance on "Nashville Now," singing "Hello It's Me," her debut single in the U.S.

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Nashville Scene

Continued from opposite page

Barbara Mandrell Update: As promised last week, here's the latest on her condition following a head-on collision two weeks ago in Nashville.

Mandrell underwent a second operation in which a foot-long metal rod was placed into her right thigh-bone through a four-inch incision. This was done to stabilize the bone fracture from the car wreck and to replace all traction devices.

According to surgeons working on Barbara, the break itself was a clean one rather than a compound fracture. "The pieces fit together like a puzzle," said Dr. David Jones. "We were able to realign the bone in its proper location with the same length she had before." If the singer continues to progress in her recovery as she has thus far, it is believed she will regain full use of her leg.

Following surgery, doctors hoped to have Barbara out of bed and walking as initial therapy. She will probably have to rely on crutches for three or four months, however.

Radio station KFDI in Wichita put together what may well be the world's largest get-well card for Barbara after she was injured and unable to perform at the Kansas State Fair as scheduled. The station took the billboard-sized "card" out to the fair instead and collected 36,000 signatures, including that of John Carlin, governor of Kansas. American Airlines heard of the signature drive through the nationally syndicated Paul Harvey radio show, "The Rest Of The Story," and volunteered to fly the "card" to Nashville.

It was sectioned into two parts and flown to Nashville after a brief display at KFDI. Accompanying the get-well card were KFDI DJ Chris Collier and program director John Speer. It was given a new home in Nashville on Church St., and Irby Mandrell attended its arrival so that he could tell his daughter about it personally.

Doctors now definitely credit seat belts with saving Barbara's life. Strangely enough, her frequent duet partner, Bobby Jones of Bobby Jones & New Life, was injured only a week later when the car he was driving was struck by a woman who ran a red light. Jones says that with Barbara's accident fresh in his mind, he had buckled his seat belt on—and avoided more serious injury in the force of the collision, suffering only bumps and bruises. His car was heavily damaged.

★ ★ ★

Jimmy C. Newman has signed a recording deal overseas with RCA Records in London. His first album under the international pact is "Wild And Cajun," which will ship this month throughout Europe. Country International artist Joy Ford recently completed a successful European tour with a number of performances there.

Davis Leaves Oaks To Form Company

NASHVILLE—After three and a half years as general manager of the Oak Ridge Boys, Shelly Davis is resigning to develop his own company, USA Communications.

Davis plans to play a more active role in the expansion of the Nashville Music Group (NMG), which works with such locally-based acts as EMi America's Jason & the Scorchers. Davis is an officer and director in the Nashville Management Group, headed by Eli Ball.

Billboard Hot Country LPs

Survey for Week Ending 10/6/84

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This Week	Last Week	Weeks on Chart	ARTIST Title, Label & Number (Dist. Label)	This Week	Last Week	Weeks on Chart	ARTIST Title, Label & Number (Dist. Label)
1		10	WILLIE NELSON City Of New Orleans, Columbia FC-39145 CBS	37	37	11	SOUNDTRACK Rhinestone, RCA ABL1-5032 RCA
				38	35	50	HANK WILLIAMS, JR. Man Of Steel, Warner/Curb 23924 WEA
2	2	16	MERLE HAGGARD It's All In The Game, Epic FE-39364 CBS	39	28	55	JOHN CONLEE In My Eyes, MCA 5434 MCA
3	3	25	ALABAMA Roll On, RCA AHL1-4939 RCA	40	45	11	THE WHITES Forever You, MCA/Curb MCA5490 MCA
4	4	17	HANK WILLIAMS, JR. Major Moves, Warner/Curb 25088 WEA	41	30	10	WAYLON JENNINGS Never Could Toe The Mark, RCA AHL1-5017 RCA
5	6	50	RICKY SKAGGS Don't Cheat In Our Hometown, Sugar Hill/Epic FE-38954 CBS	42	43	8	MICKEY GILLEY Too Good To Stop Now, Epic FE-39324 CBS
6	5	48	GEORGE STRAIT Right Or Wrong, MCA 5450 MCA	43	31	37	THE STATLER BROTHERS Today, Mercury 812-184-1 POL
7	9	12	JOHN ANDERSON Eye Of A Hurricane, Warner Bros. 25099 WEA	44	47	12	EDDY RAVEN I Could Use Another You, RCA AHL1-5040 RCA
8	11	24	BARBARA MANDRELL Clean Cut, MCA 5474 MCA	45	40	11	KAREN BROOKS Hearis Of Fire, Warner Bros. 1-25051 WEA
9	8	32	THE JUDDS The Juds - Wynonna & Naomi, RCA/Curb MHL1-8515 RCA	46	53	81	ALABAMA The Closer You Get, RCA AHL-1-4663 RCA
10	7	25	MICKEY GILLEY & CHARLY MCCLAIN It Takes Believers, Epic FE-39292 CBS	47	49	133	WILLIE NELSON Always On My Mind, Columbia FC 37951 CBS
11	20	6	BARBARA MANDRELL & LEE GREENWOOD Meant For Each Other, MCA 5477 MCA	48	41	46	THE OAK RIDGE BOYS Deliver, MCA 5455 MCA
12	16	6	OAK RIDGE BOYS Greatest Hits 2, MCA 5496 MCA	49	56	22	VERN GOSDIN There Is A Season, Complanet CPL-1-1008 POL
13	10	64	EARL THOMAS CONLEY Don't Make It Easy For Me, RCA AHL1-4713 RCA	50	39	23	REBA MCENTIRE Just A Little Love, MCA 5475 MCA
14	12	17	LEE GREENWOOD You've Got A Good Love Comin', MCA 5488 MCA	51	52	21	KATHY MATTEA Kathy Mattea, Mercury 818-560-1 POL
15	14	17	DON WILLIAMS Cafe Carolina, MCA 5493 MCA	52	51	6	CHARLEY PRIDE Power Of Love, RCA AHL1-5031 RCA
16	13	21	THE STATLER BROTHERS Atlanta Blue, Mercury 818-652-1 POL	53	61	335	WILLIE NELSON Stardust, Columbia JC 35305 CBS
17	17	21	LARRY GATLIN & THE GATLIN BROS. BAND Houston To Denver, Columbia FC-39291 CBS	54	48	18	MARK GRAY Magic, Columbia B6C-39143 CBS
18	19	18	RONNIE MILSAP One More Try For Love, RCA AHL-1-5016 RCA	55	57	134	ALABAMA Mountain Music, RCA AHL1-4229 RCA
19	21	45	JIM GLASER The Man In The Mirror, Noble Vision NV-2001 IND	56	62	159	WILLIE NELSON Greatest Hits, Columbia KC 237542 CBS
20	18	48	CRYSTAL GAYLE Cage The Songbird, Warner Bros. 23958 WEA	57	46	75	JOHN CONLEE John Conlee's Greatest Hits, MCA 5406 MCA
21	22	24	GARY MORRIS Faded Blue, Warner Bros. 25069 WEA	58	54	46	WILLIE NELSON Without A Song, Columbia FC-39110 CBS
22	23	21	CONWAY TWITTY By Heart, Warner Bros. 25078 WEA	59	60	88	MERLE HAGGARD AND WILLIE NELSON Poncho And Lefty, Epic FE 37958 CBS
23	26	12	NITTY GRITTY DIRT BAND Plain Dirt Fashion, Warner Bros. 25113 WEA	60	50	46	EMMYLOU HARRIS White Shoes, Warner Bros. 23961 WEA
24	15	43	EXILE Exile, Epic B6E-39154 CBS	61	58	22	MEL TILLIS New Patches, MCA 5472 MCA
25	42	4	JANIE FRICKE The First Word In Memory, Columbia FC-39338 CBS	62	65	10	BILL MEDLEY I Still Do, RCA MHL-8519 RCA
26	44	5	JOHN SCHNEIDER Too Good To Stop Now, MCA 5495 MCA	63	55	18	GEORGE JONES You've Still Got A Place In My Heart, Epic FE-39002 CBS
27	27	19	DAVID ALLAN COE Just Divorced, Columbia FC-39269 CBS	64	67	13	MCGUFFEY LANE Day By Day, Atlantic America 90155 WEA
28	63	2	EXILE Kentucky Hearts, Epic FE-39424 CBS	65	66	20	THE WRIGHT BROTHERS Easy Street, Mercury 818-654-1 POL
29	25	12	MOE BANDY & JOE STAMPLEY The Good Ol' Boys-Alive & Well, Columbia FC-39426 CBS	66	59	18	B.J. THOMAS Shining, Columbia FC-39337 CBS
30	32	7	CHARLY MC CLAIN Charly, Epic FE-39425 CBS	67	69	103	HANK WILLIAMS JR. Hank Williams Jr.'s Greatest Hits, Elektra/Curb 60193 WEA
31	24	52	ANNE MURRAY A Little Good News, Capitol ST12301 CAP	68	68	9	JUICE NEWTON Can't Wait All Night, RCA AFL1-4995 RCA
32	29	16	THE BELLAMY BROTHERS Restless, MCA/Curb 5489 MCA	69	64	3	JUICE NEWTON Greatest Hits, Capitol ST-12353 CAP
33	38	24	ATLANTA Pictures, MCA 5463 MCA	70	71	14	JULIO IGLESIAS Julio, Columbia FC-38640 CBS
34	34	55	THE KENDALLS Movin' Train, Mercury 812-779-1 POL	71	72	29	DON WILLIAMS The Best of Don Williams Vol.3 MCA 5465 MCA
35	33	10	GLEN CAMPBELL Letter To Home, Atlantic America 90164 WEA	72	74	8	LIONEL RICHIE Can't Slow Down, Motown 6059 MCA
36	36	7	RAY CHARLES Friendship, Columbia FC-39415 CBS	73	70	14	RONNIE MCDOWELL Willing, Epic FE-39329 CBS
				74	73	49	JANIE FRICKE Love Les, Columbia FC-38730 CBS
				75	75	16	LOUISE MANDRELL I'm Not Through Loving You Yet, RCA AHL-1-5015 RCA

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).

OCTOBER 6, 1984, BILLBOARD

Photo News



BUG BUDDIES—Bug Music Group songwriter Dave Alvin, right, of the Blasters, and blues legend Willie Dixon talk during a release party for Dixon's Pausa album "Mighty Earthquake & Hurricane."



ORIGINAL SINNERS—Atco/Atlantic act INXS greets friends backstage after a show at New York's Beacon Theatre. Standing from left are Atlantic local promotion rep Bruce Tenenbaum, WRCN Riverhead, N.Y.'s John Grappone, INXS's Jon Farris, Atco's Michael Prince, producer/musician Nile Rodgers, Atco's Paul Brown and group member Kirk Pengilly.



FAREWELL FANFARE—MCA artist Bill Monroe, right, chats with Chic Doherty, the label's recently retired vice president of country sales, during a Nashville bash in the latter's honor.



POLYGRAM'S IN THE RED—PolyGram staffers welcome the Reddings to the label in New York. Seated from left are group members Otis Redding III, Mark Lockett and Dexter Redding. Standing are PolyGram's senior vice president, urban contemporary/black music division, Harold Childs; the division's a&r director Jerome Gasper; the Reddings' business manager Zelma Redding; RT3 Productions president Russell Timmons, and Ted Green, PolyGram's vice president of legal affairs.



DUCH DOWN—The Eurythmics relax with RCA executives after a close brush with a rainstorm during their show at New York's Forest Hills Tennis stadium. Shown from left are Peter Robinson, director of a&r, U.K.; Jim Shipone, international a&r manager, Australia; Annie Lennox; division vice president John Ford; Dave Stewart, and Chris Stone, manager of international a&r, U.K.



ASCAP NIGHTCAP—ASCAP representatives toast ex-Squeeze members Chris Difford and Glen Tilbrook after the duo's recent show at New York's Ritz. Shown from left are membership rep Rick Morrison, Tilbrook, East Coast director of repertory Lisa Schmidt, Difford and David Steele, general manager of Virgin Music Inc.

GREAT GOLD NORTH—Lionel Richie poses with Quality Records executives who presented him with quintuple platinum awards for Canadian sales of his Motown/Quality album "Can't Slow Down." Shown from left are Quality's Western promotion woman Debbie Wood, national sales and operations manager Ned Talme, Motown label manager Larry Macrae, Roy Rindahl of B.C. Sales, Richie and Doug Kinashuk, Quality's Western sales manager.



'RESTRICTED' RATINGS

Ontario Censors Hit Two Frankie Vidclips

By KIRK LaPOINTE

TORONTO—The Ontario Censor Board, in what the recording industry believes is the first such case, has slapped a "Restricted" rating on video versions of "Two Tribes" and "Relax" by Frankie Goes To Hollywood.

The move precludes the videos' exhibition in schools, clubs, theatres and institutions in the province where there are audiences in which some are under the age of 18. However, it does not restrict broadcast or in-store play.

The board ruling means the province can intervene and take to court anyone showing the video clips under the Theatres Act of Ontario. The ruling has no direct effect outside the province, but could greatly influence other similar film boards in their decisions on how to rate the clips.

Island Records Canada president Doug Chappell says the ruling "so far is just a small thorn in my side" because it essentially only removes the videos from schools.

Somewhat sanitized versions of "Two Tribes" were being shown on MuchMusic Network, the national

pay-tv music video service. Broadcasting is a matter for the courts and the federal regulator, the Canadian Radio-Television & Telecommunications Commission.

The ruling states that the "Two Tribes" video contains "bloodletting" which could be offensive to some. The "Relax" video, the board has ruled, is too sexually explicit.

Island submitted edited and unedited versions of the two videos for rulings. The edited versions received "Parental Guidance" ratings, meaning there should be adults present when they are shown to children.

The "Relax" single has surpassed gold in Canada, and "Two Tribes" will likely reach that mark by early October. Video has been an important impetus for the sales of both records, particularly "Two Tribes."

The Lol Creme-Kevin Godley production which received the "PG" rating has had groin-grabbing, digit-thrusting and nose-bloodying scenes removed. Regular and extended versions of "Two Tribes" were being shown by MuchMusic.

Jacksons Hit Montreal For 'Concert Of The Century'

MONTREAL — Jackson fever gripped this city Sunday and Monday, Sept. 16-17, as the "Victory" tour, described in a characteristic understatement by promoter Donald Tarlton as "the concert of the century," played before two crowds of 55,000 at the Olympic Stadium.

Meanwhile, Toronto is preparing itself for a three-show run, Oct. 5-7. Concert Productions International announced the Oct. 7 date two weeks ago for the Canadian National Exhibition Grandstand, following record sales for the first two shows it is presenting. First day sales alone totalled more than 43,000 for the 110,000-capacity dates.

Canadians who bought tickets for the Jacksons' concerts Aug. 25-26 at Rich Stadium in Orchard Park, N.Y., were the beneficiaries of largesse by tour organizer Chuck Sullivan, who made good on an earlier promise to give free Toronto seats (at \$40 each) to any Canadian attending

the New York shows.

There was considerable confusion, however, over how the free seats were to be distributed. CPI referred all inquiries to Sullivan's New York office. It was also unclear how many will capitalize on the offer, even though some estimated the number at nearly 2,000.

The Jacksons concert Sunday at Olympic Stadium was marred slightly by the failure of the immense video screen. But otherwise the shows went off without a hitch.

On the heels of a visit by Pope John Paul the week before, the Jacksons' security was a snap for local police augmenting the already considerable force hired by Tarlton and the Jacksons entourage. About 100 people attempted to crash the Monday show, resulting in several arrests and at least one injury. A police car was also involved in an accident en route to the scene. **KIRK LaPOINTE**

FREQUENT PLATINUM

Kidisk Sales Reaching Maturity

TORONTO — Years of perseverance got record companies to pay attention to children's recording artists. Now, years of perseverance by record companies are paying their dividend, too, as albums frequently surpass platinum and make a profound impact on a young public that will soon form the major consumer group.

Epitomized by such stalwart Canadian-based artists as Raffi, Fred Penner and Sharon, Lois & Bram, children's music has earned an increasingly comfortable niche in the business and an ardent following at street level.

With Raffi's signing this month by A&M Records in the U.S., the dedicated warmth of a former folksinger who turned his attention to the young

generation appears ready to reach audiences abroad and spread Raffi's following.

A&M, meanwhile, is involving itself with Pram Records in the production of a syndicated radio show for children. Television continues to play a significant role in developing the careers of children's artists, too, as both the CBC and CTV networks devote considerable production funds to children's music programming. Looming on the horizon is an all-children's channel on cable television as early as next year, potentially a gold mine for children's music.

Radio play remains minimal. CBC slots children's music into early-day programming at random, while private stations barely admit that the music form exists.

Holland Gets Behind Annual Record Event

By WILLEM HOOS

AMSTERDAM—The foundation behind the fourth annual Dutch Record Event, which takes place here Oct. 10-20, is investing some \$320,000 to promote sales of records and tapes among the country's population, and particularly among consumers in the 25-40 age group.

According to Jan Gaasterland, the foundation's managing director, this year's campaign is supported by all of Holland's record companies, 95% of the country's retailers, and a number of music industry bodies, including the Edison Foundation and authors' rights organization BUMA/STEMRA.

A key element in the campaign is a 16-track album titled "Highly Recommended" featuring both international acts, including Earl Klugh, Willie Nelson and Air Supply, and top local artists such as Lori Spee and Laurens Van Rooyen. Some 13 record companies have contributed repertoire for the album, which will be given away during the period of the Event to all customers spending more than \$7.50 on normally available records and tapes. Around 300,000 LPs have been pressed, plus 90,000 cassettes.

In addition to the free album, consumers will receive 18 so-called discount checks, giving a \$2 reduction on the price of catalog albums bought before Nov. 16.

A similar offer applies on classical product. An eight-track album titled "Barok Plus," of which 30,000 LPs and 10,000 cassettes have been man-

ufactured, will be sold during the campaign at the reduced price of \$2, and again discount vouchers will be given to purchasers allowing \$3 off the price of classical albums bought before the end of the year.

A highlight of the Event is the television gala set for next Wednesday (10) in Rotterdam's Ahoy Hall. A total of 20 national and international acts will appear, including the Everly Brothers, Joe Cocker, Spandau Ballet, Dutch groups BZN and the Nits,

and local piano duo Pim Jacobs & Louis Van Dijk. The gala will result in two 90-minute tv specials to be screened by national broadcast organization AVRO on Oct. 11 and 13.

During the first half of October, a series of six 20-second tv commercials and 20 radio commercials will be transmitted to promote public awareness of the Dutch Record Event. There will also be extensive advertising in all Dutch national newspapers.

BPI Levies Record Fine For Chart Conduct Breach

By PETER JONES

LONDON—The British Phonographic Industry (BPI) has fined Independent Distribution Services (IDS) 12,500 pounds (around \$16,250) for what it describes as "a serious breach" of the BPI's chart code of conduct. The penalty is the highest yet levied by the industry's watchdog organization during the four years its chart code has been in operation.

IDS, a comparatively new major company in the field, offers via its trade advertising field sales, telesales, national promotion, computerized stock control and 24-hour distribution.

The fine followed an investigation by Gallup, the market research firm which compiles the British charts, of a report that an IDS sales representative had made false entries into Dataport machines in a chart return shop.

It's understood that the representative, who admitted the offenses, was suspended by IDS, and that the company cooperated fully with BPI after accepting its own responsibility.

"It's never a pleasant matter for a trade association to discipline its members," says John Deacon, BPI director general. "But interference with Dataport dealers in any shape or form will not be tolerated, though in this instance there's no evidence to suggest that the conduct extended beyond one single shop. However, the fine reflects the gravity of the matter."

Deacon adds: "That the incident came to light is clear evidence of the excellent cooperation between Gallup and the dealers on the chart panel, themselves a party to the chart code of conduct."

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No.	ARTIST	LABEL	SALES
10001	ENRIQUE Y ANA	HISPAVOX	290,000 LP/MC
10012	MENUDO	SONOGRAFICA	150,000
10014	MENUDO	SONOGRAFICA	143,000
10020	MENUDO	SONOGRAFICA	334,000
10026	MENUDO	SONOGRAFICA	174,000
10030	POPY	SONOGRAFICA	119,000
10038	SERENATA GUAYANESA	SONOGRAFICA	152,000
20039	ESCARLATA	SONOGRAFICA	123,000
20043	DAIQUIRI	SONOGRAFICA	245,000
120063	FLASHDANCE (QST)	CASABLANCA	148,000
80085	STAYING ALIVE (QST)	R S O	113,000
120064	RAGS & RICHES	CASABLANCA	106,000

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Billboard® Hits Of The World™

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BRITAIN

(Courtesy of Music & Video Week)
As of 10/2/84

SINGLES		
This Week	Last Week	
1	1	I JUST CALLED TO SAY I LOVE YOU, Stevie Wonder, Motown
2	2	GHOSTBUSTERS, Ray Parker Jr., Arista
3	4	PRIDE, U2, Island
4	7	LOST IN MUSIC, Sister Sledge, Cotillion
5	3	CARELESS WHISPER, George Michael, Epic
6	17	BLUE JEAN, David Bowie, EMI America
7	22	WHY?, Bronski Beat, Forbidden Fruit
8	5	AGADOO, Black Lace, Flair
9	8	BIG IN JAPAN, Alphaville, WEA
10	11	A LETTER TO YOU, Shakin' Stevens, Epic
11	6	DR. BEAT, Miami Sound Machine, Epic
12	27	LOVE KILLS, Freddie Mercury, CBS
13	19	HAMMER TO FALL, Queen, EMI
14	9	MASTER AND SERVANT, Depeche Mode, Mute
15	28	APOLLO 9, Adam Ant, CBS
16	25	PURPLE RAIN, Prince & Revolution, Warner Bros.
17	33	IF IT HAPPENS AGAIN, UB40, DEP International
18	13	MADAM BUTTERFLY, Malcolm McLaren, Charisma
19	20	HUMAN RACING, Nik Kershaw, MCA
20	12	LIKE TO GET TO KNOW YOU WELL, Howard Jones, WEA
21	18	HOT WATER, Level 42, Polydor
22	10	PASSENGERS, Elton John, Rocket
23	16	TALKING IN YOUR SLEEP, Bucks Fizz, RCA
24	14	SELF CONTROL, Laura Branigan, Atlantic
25	21	TESLA GIRLS, OMD, Virgin
26	15	I'LL FLY FOR YOU, Spandau Ballet, Reformation
27	NEW	EAST OF EDEN, Big Country, Mercury
28	24	TOUR DE FRANCE, Kraftwerk, EMI
29	34	SMOOTH OPERATOR, Sade, Epic
30	26	TORTURE, Jacksons, Epic
31	23	WHITE LINES, Grandmaster & Melle Mel, Sugar Hill
32	36	MR. SOLITAIRE, Anlmal Nightlife, Island
33	39	THE MEDICINE SONG, Stephanie Mills, Club
34	29	TWO TRIBES, Frankie Goes To Hollywood, ZTT
35	32	WHATEVER I DO, Hazell Dean, Proto
36	NEW	MYSTERY, Dio, Vertigo
37	NEW	DRIVE, Cars, Elektra
38	NEW	CATH, Bluebells, London
39	NEW	TOGETHER IN ELECTRIC DREAMS, Giorgio Moroder & Philip Oakey, Virgin
40	30	MOTHERS TALK, Tears For Fears, Mercury
ALBUMS		
This Week	Last Week	
1	1	NOW THAT'S WHAT I CALL MUSIC III, Various, Virgin
2	2	"WOMAN IN RED" SELECTIONS, Stevie Wonder, Motown
3	3	DIAMOND LIFE, Sade, Epic
4	5	ELIMINATOR, ZZ Top, Warner Bros.
5	9	THE WORKS, Queen, EMI
6	6	PRIVATE DANCER, Tina Turner, Capitol
7	7	CAN'T SLOW DOWN, Lionel Richie, Motown
8	4	POWERSLAVE, Iron Maiden, EMI
9	12	PURPLE RAIN, Prince & Revolution, Warner Bros.
10	10	LEGEND, Bob Marley & Wailers, Island
11	8	PARADE, Spandau Ballet, Reformation
12	11	THRILLER, Michael Jackson, Epic
13	13	HUMAN'S LIB, Howard Jones, WEA
14	NEW	KNIFE, Aztec Camera, WEA
15	NEW	WE ARE FAMILY, Sister Sledge, Cotillion
16	17	BREAK OUT, Pointer Sisters, Planet
17	30	UNDER A BLOOD RED SKY, U2, Island
18	25	HUMAN RACING, Nik Kershaw, MCA
19	14	BREAKING HEARTS, Elton John, Rocket
20	16	SELF CONTROL, Laura Branigan, Atlantic
21	NEW	HOPE AND GLORY, Tom Robinson, Castaway
22	22	QUEEN GREATEST HITS, EMI
23	15	1100 BEL AIR PLACE, Julio Iglesias, CBS
24	NEW	ALL BY MYSELF, Various, K-tel

25	28	BORN IN THE U.S.A., Bruce Springsteen, CBS
26	19	AN INNOCENT MAN, Billy Joel, CBS
27	21	CRE-OLE, Kid Creole & Coconuts, Island
28	24	NOW, THAT'S WHAT I CALL MUSIC II, Various, Virgin
29	32	INTO THE GAP, Thompson Twins, Arista
30	NEW	MUSIC FROM THE FILM GHOSTBUSTERS, Various, Arista
31	18	NO REMORSE, Motorhead, Bronze
32	23	PHIL FEARON & GALAXY, Ensign
33	20	UNDER WRAPS, Jethro Tull, Chrysalis
34	34	VICTORY, Jacksons, Epic
35	27	SHE'S SO UNUSUAL, Cyndi Lauper, Portrait
36	35	AMERICAN HEARTBEAT, Various, Epic
37	38	THE CROSSING, Big Country, Mercury
38	29	DOWN ON THE STREET, Shakatak, Polydor
39	NEW	BAT OUT OF HELL, Meat Loaf, Cleveland International
40	31	ALCHEMY-DIRE STRAITS LIVE, Vertigo

CANADA

(Courtesy of The Record)
As of 10/1/84

SINGLES		
This Week	Last Week	
1	3	MISSING YOU, John Waite, EMI America/Capitol
2	2	GHOSTBUSTERS, Ray Parker Jr., Arista/PolyGram
3	1	WHAT'S LOVE GOT TO DO WITH IT, Tina Turner, Capitol
4	5	THE WARRIOR, Scandal, Columbia/CBS
5	4	SHE BOP, Cyndi Lauper, Epic/CBS
6	6	LET'S GO CRAZY, Prince & the Revolution, Warner Bros./WEA
7	7	IF EVER YOU'RE IN MY ARMS AGAIN, Peabo Bryson, Elektra/WEA
8	14	WE'RE NOT GONNA TAKE IT, Twisted Sister, Atlantic/WEA
9	10	DRIVE, Cars, Elektra/WEA
10	15	TORTURE, Jacksons, Epic/CBS
11	9	ROUND AND ROUND, Ratt, Atlantic/WEA
12	13	DYNAMITE, Jermaine Jackson, Arista/PolyGram
13	NEW	BLUE JEAN, David Bowie, EMI America/Capitol
14	NEW	I JUST CALLED TO SAY I LOVE YOU, Stevie Wonder, Motown/Quality
15	8	WHEN DOVES CRY, Prince & the Revolution, Warner Bros./WEA
16	16	DANCING IN THE DARK, Bruce Springsteen, Columbia/CBS
17	12	I CAN DREAM ABOUT YOU, Dan Hartman, MCA
18	11	ALL OF YOU, Diana Ross & Julio Iglesias, Columbia/CBS
19	18	LIGHTS OUT, Peter Wolf, EMI America/Capitol
20	19	SAD SONGS (SAY SO MUCH), Elton John, Geffen/WEA

ALBUMS

1	1	PURPLE RAIN, Prince & the Revolution, Warner Bros./WEA
2	2	BORN IN THE U.S.A., Bruce Springsteen, Columbia/CBS
3	4	PRIVATE DANCER, Tina Turner, Capitol
4	8	1100 Bel Air Place, Julio Iglesias, Columbia/CBS
5	3	SPORTS, Huey Lewis & the News, Chrysalis/MCA
6	5	HEARTBEAT CITY, Cars, Elektra/WEA
7	7	SHE'S SO UNUSUAL, Cyndi Lauper, Epic/CBS
8	6	GHOSTBUSTERS, Soundtrack, Arista/PolyGram
9	9	BREAKING HEARTS, Elton John, Geffen/WEA
10	13	STAY HUNGRY, Twisted Sister, Atlantic/WEA
11	12	NO BRAKES, John Waite, EMI America/Capitol
12	11	CAN'T SLOW DOWN, Lionel Richie, Motown/Quality
13	10	ELIMINATOR, ZZ Top, Warner Bros./WEA
14	14	OUT OF THE CELLAR, Ratt, Atlantic/WEA
15	15	WARRIOR, Scandal, Columbia/CBS
16	19	REBEL YELL, Billy Idol, Chrysalis/MCA
17	17	CONDITION CRITICAL, Quiet Riot, Pasha/CBS
18	18	SELF CONTROL, Laura Branigan, Atlantic/WEA
19	16	FOOTLOOSE, Soundtrack, Columbia/CBS
20	20	PHANTOMS, Fixx, MCA

WEST GERMANY

(Courtesy Der Musikmarkt)
As of 10/1/84

SINGLES		
This Week	Last Week	
1	8	I JUST CALLED TO SAY I LOVE YOU, Stevie Wonder, Motown/RCA
2	1	REACH OUT, Giorgio Moroder, CBS
3	3	MASTER & SERVANT, Depeche Mode, Mute/Intercord
4	7	NEVERENDING STORY, Limahl, EMI
5	11	CARELESS WHISPER, George Michael, Epic/CBS
6	5	GHOSTBUSTERS, Ray Parker Jr., Arista/Ariola
7	2	SUCH A SHAME, Talk Talk, EMI
8	6	PRECIOUS LITTLE DIAMOND, Fox The Fox, CBS
9	4	SMALLTOWN BOY, Bronski Beat, Metronome
10	12	WHAT'S LOVE GOT TO DO WITH IT, Tina Turner, Capitol/EMI
11	16	PEOPLE FROM IBIZA, Sandy Marton, Ariola
12	10	MANNER, Herbert Groenemeyer, EMI
13	14	SQUARE ROOMS, Al Corley, Mercury/Phonogram
14	9	HIGH ENERGY, Evelyn Thomas, Ariola
15	15	TO FRANCE, Mike Oldfield, Virgin
16	13	1001 NACHTS, Klaus Lage Band, Musikant/EMI
17	18	DOWN ON THE STREET, Shakatak, Polydor/DGG
18	17	TWO TRIBES, Frankie Goes To Hollywood, Island/Ariola
19	NEW	IRGENDWIE, Irgendwo, Virgin
20	NEW	IRGENDWANN, Nena, CBS
20	NEW	CHINESE EYES, Fancy, Metronome

ALBUMS

1	1	4630 BOCHUM, Herbert Groenemeyer, EMI
2	3	DIAMOND LIFE, Sade, Epic/CBS
3	2	DISCOVERY, Mike Oldfield, Virgin
4	8	MY BEST, Art Garfunkel, CBS
5	4	SCHWEISSPERLEN, Klaus Lage Band, Musikant/EMI
6	5	IT'S MY LIFE, Talk Talk, EMI
7	6	PRIVATE DANCER, Tina Turner, Capitol/EMI
8	7	1100 BEL AIR PLACE, Julio Iglesias, CBS
9	11	POWER PLAY, Iron Maiden, EMI
10	12	SCHWARZ AUF WEISS, Spiffi, CBS
11	9	MAN ON THE LINE, Chris De Burgh, A&M/CBS
12	13	STIMME DES MEERES, Ronny, K-tel
13	NEW	WOMAN IN RED, Stevie Wonder, Motown/RCA
14	10	ICH FUEHL MICH WOHL IN DEINEM LEBEN, Roland Kaiser, Hansa/Ariola
15	NEW	UNDER WRAPS, Jethro Tull, Chrysalis/Ariola
16	16	ZWESCHE SALZJEBAECK UN BIER, BAP, Musikant/EMI
17	15	EIN GLUECK, Roger Whittaker, Avon
18	NEW	DOWN ON THE STREET, Shakatak, Polydor/DGG
19	18	REBEL YELL, Billy Idol, Chrysalis/Ariola
20	14	HAUTNAH, Udo Juergens, Ariola

AUSTRALIA

(Courtesy Kent Music Report)
As of 10/1/84

SINGLES		
This Week	Last Week	
1	1	CARELESS WHISPER, George Michael, Epic
2	2	GHOSTBUSTERS, Ray Parker Jr., Arista
3	3	WHAT'S LOVE GOT TO DO WITH IT, Tina Turner, Interfusion
4	6	PRIDE, U2, Island
5	9	MISSING YOU, John Waite, EMI America
6	5	DANCING IN THE DARK, Bruce Springsteen, CBS
7	NEW	I JUST CALLED TO SAY I LOVE YOU, Stevie Wonder, Motown
8	4	I CAN DREAM ABOUT YOU, Dan Hartman, MCA
9	12	LEGS, ZZ Top, Warner Bros.
10	8	JUMP, Pointer Sisters, Planet
11	7	BURN FOR YOU, Inxs, WEA
12	13	NO SECOND PRIZE, Jimmy Barnes, Mushroom
13	11	TWO TRIBES, Frankie Goes To Hollywood, Island
14	NEW	PASSENGERS, Elton John, Rocket
15	NEW	LET'S GO CRAZY, Prince & Revolution, Warner Bros.

16	10	WAKE ME UP BEFORE YOU GO GO, Wham!, Epic
17	20	LOVE RESURRECTION, Allson Moyet, CBS
18	17	YOU'RE THE BEST THING, Style Council, Polydor
19	15	SMALL TOWN BOY, Bronski Beat, London
20	14	WHEN DOVES CRY, Prince, Warner Bros.

ALBUMS

1	1	HITS HUGE '84, Various, CBS
2	4	1100 BEL AIR PLACE, Julio Iglesias, CBS
3	5	BODYSERVE, Jimmy Barnes, Mushroom
4	3	RODNEY RUDE LIVE, EMI
5	6	BORN IN THE U.S.A., Bruce Springsteen, CBS
6	2	1984 THE MUSIC, Various, EMI
7	11	UNDER A BLOOD RED SKY, U2, Island
8	12	ELIMINATOR, ZZ Top, Warner Bros.
9	7	PURPLE RAIN, Prince, Warner Bros.
10	8	PRIVATE DANCER, Tina Turner, Interfusion
11	9	CAN'T SLOW DOWN, Lionel Richie, Motown
12	10	THE SWING, Inxs, WEA
13	13	BREAKING HEARTS, Elton John, Rocket
14	14	THE BIG ONES, Meatloaf, J&B
15	20	WAR, U2, Island
16	NEW	HIP HOP '84, Various, Telmak
17	16	PARADE, Spandau Ballet, Chrysalis
18	15	SWEET AND SOUR, Takeaways, ABC
19	NEW	BREAK OUT, Pointer Sisters, Planet
20	17	MADONNA, Sire

JAPAN

(Courtesy Music Labo)
As of 10/1/84

SINGLES

This Week	Last Week	
1	1	EIEN NI HIMITSUSA, Masahiko Kondo, Canyon/Johnny's
2	NEW	YAMATONADESHIKO SHICHIHENGU, Kyoko Kolzum, Victor/Burnling
3	2	HOSHIKUZU NO STAGE, Checkers, Canyon/Yamaha
4	3	JIKKAI, Akina Nakamori, Warner-Pioneer/MC Cabin-NTV-Kitty
5	4	LA VIE EN ROSE, Koji Kikkawa, SMS/Watanabe
6	5	SAIJI, Yoshie Kashiwabara, Phonogram/Yamaha
7	6	ZENRYAKU MACHI NO UEYORI, Issuifuubi, TJC/Tokuma-Issuifuubi
8	8	MOMOIRO TOIKI, Mariko Takahashi, Victor/BIRD-JCM
9	NEW	KOI HAZIMEMASHITE, Yukiko Okada, Canyon/Sun
10	11	VIRGIN BLUE, Sally, Phonogram/JCM-Nihon Geino
11	12	NAKANAIDE, Hiroshi Tachi, Fun House/JCM-Ishihara
12	7	PINK NO MOZART, Seiko Matsuda, CBS-Sony/Sun
13	10	NYUANSE SIMASYO, Miyuki Kikaku, Polydor/Sun
14	14	MOSHIKASHITE PART 2, Sachiko Kobayashi & Katsuhiko Miki, Warner-Pioneer/Daiichi Ongaku
15	13	NAGARAGAWA ENKA, Hiroshi Itsuki, TJC/TV Asahi-RFMP-Sound 1
16	18	NANIWABUSHIDAYO JINSEI WA, Tomoe Kimura, Victor/Kayo-Shinel
17	9	KUCHIBIRU NO PRIVACY, Naoko Kawai, Columbia/Geiel
18	17	NANIWABUSHIDAYO JINSEI WA, Takashi Hosokawa, Columbia (J.C.M./Burnling)
19	16	AI OBOETE IMASUKA, Mari Iijima, Victor/Nichion-Tatsunoko
20	NEW	MODORINOHIBI, Off Course, Fun House/Fairway-PMP

ALBUMS

1	3	OCEAN SIDE, Momoko Kikuchi, VAP
2	NEW	TRIAD, Mariko Takahashi, Victor
3	2	FOOTLOOSE, Soundtrack, CBS-Sony
4	1	NINKIMONO DE IKOU, Southern All Stars, Victor/Amuse
5	8	GHOSTBUSTERS, Soundtrack, Phonogram
6	4	CRYPTOGRAPH, Asami Kobayashi, CBS-Sony
7	5	MICHI GA ORETACHI NO SE WO OSHITA, Issel Fuubi, TJC
8	NEW	IN THE MOOD, Hiroshi Tachi, Fun House
9	6	ZETTAI CHECKERS, Checkers, Canyon
10	9	STREET OF FIRE, Soundtrack,

11	NEW	R, Reimi, Columbia
12	7	CINDERELLA, Yukiko Okada, Canyon
13	11	PURPLE RAIN, Prince, Warner-Pioneer
14	10	DAYDREAM COAST, Naoko Kawai, Columbia
15	15	E', Eikichi Yazawa, Warner-Pioneer
16	18	ROMANCE, Miki Asakura, King
17	NEW	POWERSLAVE, Iron Maiden, Toshiba-EMI
18	NEW	?(QUESTION MARK), Nena, Epic-Sony
19	12	HOLD YOUR LAST CHANCE, Tsuyoshi Nagabuchi, Fun House
20	16	VICTORY, Jacksons, Epic-Sony

ITALY

(Courtesy Germano Ruscitto)
As of 9/25/84

ALBUMS		
This Week	Last Week	
1	3	CUORE, Antonello Venditti, Heinz/Ricordi
2	6	LEGEND, Bob Marley & Wailers, Ricordi
3	1	FESTIVAL BAR, Various, Ricordi
4	4	VA BENE VA BENE COSI, Vasco Rossi, Carosello
5	2	MIXAGE NO. 3, Various, Baby/CGD-MM
6	9	FABIO CONCATO, PolyGram
7	NEW	FREEWAY NO. 2, Various, WEA
8	5	PUZZLE, Gianna Nannini, Ricordi
9	16	IT'S MY LIFE, Talk Talk, EMI
10	NEW	BREAKING, Various, PolyGram
11	NEW	DJ STAR '84, Various, Five/CGD-MM
12	12	MIXADA, Various, Panarecord
13	8	CANZONI PER L'ESTATE NO. 3, Various, Ricordi
14	7	CANZONI PER L'ESTATE NO. 2, Various, CBS
15	13	SIZE 50, Kim & Cadillac, Ariston/Ricordi
16	NEW	SYNTHESES, Jean Michel Jarre, PolyGram
17	NEW	I GRANDI SUCCESSI, Ron, Siglaquattro/RCA
18	17	UCCELLI D'ITALIA, Squalor, Ricordi
19	20	DISCOVERY, Mike Oldfield, Virgin
20	18	SEVEN AND THE RAGGED TIGER, Duran Duran, EMI

NETHERLANDS

(Courtesy Stichting Nederlandse Top 40)
As of 9/28/84

SINGLES		
This Week	Last Week	
1	1	CARELESS WHISPER, George Michael, Epic
2	2	I JUST CALLED TO SAY I LOVE YOU, Stevie Wonder, Motown
3	5	DR. BEAT, Miami Sound Machine, Epic
4	4	GHOSTBUSTERS, Ray Parker Jr., Arista
5	3	MJUN STAD, Danny de Munk, RCA
6	8	HOT WATER, Level 42, Polydor
7	6	SOUNDS LIKE A MELODY, Alphaville, WEA
8	NEW	MAKE ME CRY, Roberto Jaccetti & Scooters, Carrere
9	NEW	ON THE WINGS OF A NIGHTINGALE, Everly Bros., Mercury
10	NEW	TOUCH BY TOUCH, Diana Ross, EMI Bovema
ALBUMS		
This Week	Last Week	
1	1	DIAMOND LIFE, Sade, Epic
2	2	PARADE, Spandau Ballet, Chrysalis
3	3	PURPLE RAIN-Prince-Warner Bros.
4	7	PRIVATE DANCER, Tina Turner, EMI Bovema
5	5	CAN'T SLOW DOWN, Lionel Richie, Motown
6	4	1100 BEL AIR PLACE, Julio Iglesias, CBS
7	6	VICTORY, Jacksons, Epic
8	8	LEGEND, Bob Marley & Wailers, Island
9	NEW	THE WOMAN IN RED, Stevie Wonder, Motown
10	NEW	WHOSE SIDE YOU ARE, Matt Bianco, WEA

Videodisk
Top 20 Chart
Every Week
In Billboard

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. 1-2, **Cashing In On The Videotex Market** conference, Washington Plaza Hotel, Washington, D.C. (301) 986-0666.

Oct. 1-3, **Cable In Context** seminar, Northwestern Univ.'s Kellogg Graduate School of Management, Chicago. (212) 598-7395.

Oct. 1-5, **15th Annual Video Expo** New York, New York Passenger Ship Terminal, New York. (914) 328-9157.

Oct. 1-5, **London Multi-Media Market**, Gloucester Hotel, London.

Oct. 4-6, **National Religious Broadcasters Eastern Chapter Convention**, Dulles Marriott Hotel, Washington.

Oct. 4-7, **National Assn. for Campus Activities South Central Regional Conference**, Adams Mark Hotel, Houston. (512) 863-1345.

Oct. 5-7, **Country Music Assn. Talent Buyers Seminar**, Hyatt Regency Hotel, Nashville. (615) 244-2840.

Oct. 5-12, **San Francisco International Video Festival**, Video Gallery, San Francisco.

Oct. 8, **Country Music Assn. Awards Show**, Grand Ole Opry, Nashville. (615) 244-2840.

Oct. 8-9, **National Religious Broadcasters Southwestern Chapter Convention**, Astro Village Complex, Houston.

Oct. 8-11, **First International Music Video Festival**, St. Tropez, France.

Oct. 9, **Country Music Assn. Artist DJ Tape Session**, Opryland Hotel, Nashville. (615) 244-2840.

Oct. 9, **Southern California Women In Cable Dinner**, Marina Marriott Hotel, Marina Del Rey, Calif.

Oct. 9-Dec. 23, **1984 Next Wave Festival**, Brooklyn Academy of Music, Brooklyn, N.Y.

Oct. 10-12, **National Religious Broadcasters Midwest 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 Regional 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 Summit Hotel, New York.

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.

Executive Turntable

• Continued from page 4

... Dolby Laboratories of San Francisco names **Tim Prouty** national product manager. He was manager of broadcast audio for the firm ... **James Merkle** is named vice president of Allied Film & Video in Detroit. He was general manager of the company ... **James Lucas** joins Barcus-Berry Electronics, Huntington Beach, Calif., as national sales manager. He was with Oakleaf Computer Corp.

New Companies

Dre-Mar Records, an r&b label, formed by Gene Lawson. First release is "Kinky Girl" by the Creations. 651 South 52nd St., Philadelphia, Pa. 19143; (215) 476-0919.

★ ★ ★

Kudos Management, a personal management and concert production firm, formed by Craig Berg. 2514 Bethards Drive, Santa Rosa, Calif. 95405; (707) 526-9380.

★ ★ ★

King & Saunders Artist Representation, formed by Tony King and Michele Saunders. First clients are director Just Jaeckin, photographer Uwe Ommer and costume designer Toyce Anderson. (212) 496-0268.

Entertainment Artists Inc., a full service booking agency formed by Dan Wojcik, former president of the Lavender Talent Agency. Initial roster includes Hank Williams Jr., Merle Kilgore, Leon Russell and the Burrito Brothers. 819 18th Ave. South, Nashville, Tenn. 37203; (615) 320-7041.

★ ★ ★

Prelude Productions, a video production company with a dance clip emphasis, formed by Vince DeMatia. First project is "Hotdance," with music by Jerry Marcellino. 443 Albany St., Boston, Mass. 02118; (800) 854-8855.

Video Music Programming

• Continued from page 24

Laura Branigan, "The Lucky One," Atlantic
Chris DeBurgh, "Ecstasy Of Flight," A&M
Face To Face, "Under The Gun," Epic
Barry Gibb, "Shine Shine," MCA
Grim Reaper, "See You In Hell," RCA
Hanoi Rocks, "Up Around The Bend," Epic
Jools Holland, "Crazy Over You," IRS
Hoodoo Gurus, "I Want You Back," A&M
Illustrated Man, "Head Over Heels," Capitol
INXS, "Burn For You," Atco
Jakata, "Hell Is On The Run," Morocco
Juluka, "Fever," Warner Bros.
Karen Kamon, "Da Doo Ron Ron," Columbia
Keats, "Turn Your Heart Around," EMI America
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
Phil Oakey, "Together In Electric Dreams," Epic
Pseudo Echo, "Listening," EMI America
Public Image Ltd., "Bad Life," Elektra
R.E.M., "Pretty Persuasion," IRS
Residents, "This Is A Man's World," Ralph
Santer, "Can't Shake You," Passport
Iam Siam, "Talk To Me," Columbia
Scritti Politi, "Wood Beez," Warner Bros.
Simple Minds, "Up On The Catwalk," A&M
Southside Johnny & the Jukes, "New Romeo," Mirage
Time, "Ice Cream Castles," Warner Bros.
Bonnie Tyler, "Here She Comes," Columbia
Vanity, "Pretty Mess," Motown
X-Teens, "Change Gotta Come," Dolphin

Bubbling Under The Top LPs

- 201-ORIGINAL BROADWAY CAST, Cats, Geffen GHS 2917 (Warner Bros.)
- 202-COYOTE SISTERS, Coyote Sisters, Morocco 6063CL (Motown)
- 203-THE RED HOT CHILI PEPPERS, The Red Hot Chili Peppers, EMI-America ST-1712
- 204-BLANCMANGE, Mange Tout, Sire 25172-1 (Warner Bros.)
- 205-RUBBER RODEO, Scenic Views, Mercury 818477-1 (PolyGram)
- 206-J.D. SOUTHER, Home By Dawn, Warner Bros. 205081-1
- 207-SOUNDTRACK, Bachelor Party, I.R.S. SP-70047 (A&M)
- 208-RED ROCKERS, Schizophrenic Circus, Columbia BFC 39281
- 209-JOHN ANDERSON, Greatest Hits, Warner Bros. 25169-1
- 210-NEW EDITION, Something Original, MCA 5515

Bubbling Under The HOT 100

- 101-JUNGLE LOVE, The Time, Warner Bros. 7-29181
- 102-THE MEDICINE SONG, Stephanie Mills, Casablanca 880180-7 (Polygram)
- 103-USE IT OR LOSE IT, Michael Furlong, Atlantic 7-89627
- 104-DON'T STAND ANOTHER CHANCE, Janet Jackson, A&M 2660
- 105-SEX SHOOTER, Apollonia 6, Warner Bros. 7-29182
- 106-YOU GET THE BEST FROM ME, Alicia Myers, MCA 52425
- 107-YOU WERE MADE FOR ME, Irene Cara, Geffen/Network 7-29257 (Warner Bros.)
- 108-ALL I NEED, Jack Wagner, Quest 7-29238 (Warner Bros.)
- 109-I CAN'T FIND, Smokey Robinson, Tamla 1756 (Motown)
- 110-ONE HEART FOR SALE, The Stampers, Mercury 880174-7 (Polygram)

Market Quotations

As of closing, 9/18/84

Annual High	Low	NAME	P-E	(Sales 100s)	High	Low	Close	Change
77 1/4	50 1/4	ABC	17	2869	72 3/4	72	72 1/4	- 5/8
55	40 1/2	American Can	11	1837	48 1/4	47 3/4	48 1/4	+ 1/8
12 3/4	10 1/8	Armstrong Int'l	9	2	11 1/8	11 1/8	11 1/8	- 1/8
87 3/4	61 1/2	CBS	10	601	86 3/8	89 3/4	85	- 1 3/8
22 1/4	9 5/8	Coleco	—	3349	16 1/2	15 1/4	16 1/4	+ 3/4
8 1/8	4 1/4	Craig Corporation	1	9	4 3/8	4 3/8	4 3/8	unch
69 1/2	45 1/4	Disney, Walt	20	5222	63 3/8	61 1/2	62	1 1/2
5 7/8	4 3/8	Electrosound Group	13	22	5	4 7/8	4 7/8	- 1/8
35	25 1/2	Gulf + Western	8	4009	28 3/8	27 7/8	28 1/4	- 1/4
36 3/8	17	Handleman	13	79	35 5/8	35 1/8	35 5/8	+ 1/2
7 3/8	2 3/8	K-Tel	0	6	2 1/2	2 1/2	2 1/2	unch
88 5/8	57	Matsushita Electronics	11	203	68 1/8	67 3/8	67 1/2	- 1
13 5/8	4 7/8	Mattel	—	1764	11 7/8	11 1/2	11 1/2	- 1/4
46 3/8	33 3/8	MCA	18	444	43 1/2	42 7/8	43 1/2	+ 1/4
85 1/2	69 1/4	3M	12	2908	80	78 1/4	78 1/2	- 1 1/4
47	29 1/4	Motorola	13	10541	41 3/8	40 1/4	40 5/8	- 2
39 1/2	28 1/2	No. American Phillips	9	89	37 3/4	37	37 3/4	+ 5/8
5 3/8	2 1/4	Orron Corporation	—	39	3 3/8	3 1/2	3 1/2	+ 1/8
32 7/8	18 3/4	Pioneer Electronics	44	18	21 3/8	21 3/4	21 7/8	+ 1/8
38 3/8	28 3/8	RCA	11	1933	37 1/8	36 3/8	36 3/8	- 1/8
17 3/8	12 3/4	Sony	14	7866	15 1/4	15	15	- 1/8
43 3/4	30 1/4	Storer Broadcasting	—	647	44 1/8	43 3/4	43 3/8	+ 1/8
4 1/8	3 1/4	Marantz - MTZ	—	11	3 3/4	3 3/8	3 3/4	unch
70	49 1/4	Taft Broadcasting	13	240	63	62 1/4	62 1/2	- 1/2
29 5/8	17	Warner Communications	—	702	21 1/4	20 3/4	21 1/8	+ 1/8
19 1/2	11 1/2	Wherehouse Entertain.	15	84	15 1/2	14 7/8	15 1/4	+ 1/4

OVER THE COUNTER

Sales	Bid	Ask	OVER THE COUNTER	Sales	Bid	Ask
—	1/2	7/8	Joseph Int'l	6100	9	9 1/4
9000	1 7/8	2 1/8	Recoton	23600	8 1/4	8 5/8
1000	8 1/2	9	Schwartz Bros.	1000	2 1/2	3
5900	2	2 3/8				

Over-the-Counter prices shown may or may not represent actual transactions. Rather, they are a guide to the range within which these securities could have been sold or bought at the time of compilation. The above information contributed to Billboard by Douglas J. Vollmer, Associate Vice President, Los Angeles Region, Dean Witter Reynolds Inc., 4001 West Alameda Ave., Suite 100, Toluca Lake, Burbank, California 91505, (213) 841-3761, member of the New York Stock Exchange, Inc.

Lifelines

Births

Girl, Colleen Jovaughn, to Thelma and Jim Stoops, Aug. 29 in Belleville, Ill. She is manager of Record Bar's Fairview Heights, Ill. store.

★ ★ ★

Girl, Sarah Kathryn, to Tom and Elaine Stevens, Aug. 29 in Los Angeles. He is a member of the Frontier Records act Long Ryders.

★ ★ ★

Boy, Christopher William, to Ken and Lynn Nelson, Sept. 9 in Dallas. He programs the urban contemporary radio format for TM Communications there.

Deaths

Steve Goodman, 36, the singer/songwriter best known for "City Of New Orleans," of complications

from a bone marrow transplant to treat leukemia, Sept. 20 in Seattle. (Separate story, page 64.)

★ ★ ★

Lawrence R. Conti, 63, of unknown causes Sept. 19 in Thousand Oaks, Calif. He was a consultant to BMI's licensing vice president, and had worked for the organization for 39 years. He is survived by his wife and three daughters.

★ ★ ★

Shelly Manne, 64, of an apparent heart attack Sept. 26 in Los Angeles. The celebrated jazz drummer and composer got his start with the big bands of Les Brown, Stan Kenton and Woody Herman before becoming one of the leading figures on the West Coast jazz scene. He also composed several film scores and at one point ran a nightclub, Shelly's Mann-Hole.

Heated Words On Piracy At Video Retailers' Meet

• Continued from page 6

panelist and a Redding, Calif. dealer. His point: If video dealers do not grab the sales market, "someone else is going to do it. We already see the chains and bookstores getting into the act."

VRA founder and president Rodger Wadley—who did not inform the audience that the trade group had until recently been known as the Video Retailers Assn. of California—said a sales effort could be used politically in the video rental legislation battle. Although Wadley has said in the past that his group has taken no stand on video legislation, he said here, "I don't believe a sale environment can be legislated."

VRA advertised the meeting here, its first in Southern California, in area newspapers, and a mailing was supplied by Commtron Corp. Jack Silverman expressed the curiosity of several in noting that prior to being informed of the gathering he had

never heard of VRA, Pough added that in his calls to drum up attendance, he spoke to many people who believed VRA to be in competition with VSDA.

Both Wadley and Conklin deny positioning the group against VSDA. But both also stress that VRA is "for dealers only," primarily in the 13 Western states. "VSDA is more broad-based," Conklin says.

Wadley announced that a VRA trade show is set for May 5-7 at Lake Tahoe's Harrah's, and that VRA will soon have on-line a data base gathering legislation moves "in other states."

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Billboard Singles Reviews

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Pop picks

PRINCE AND THE REVOLUTION—Purple Rain; Warner Bros. 7-29174 (4:02); producers: Prince and the Revolution; writers: Prince and the Revolution; publisher: Controversy, ASCAP. Captured in four minutes, the song and the emotion that make the pivotal moment of a remarkable film. Pretty majestic, actually.

PAUL McCARTNEY—No More Lonely Nights, Columbia 38-04581 (4:38); producer: George Martin; writer: Paul McCartney; publisher: MPL Communications, ASCAP. How long have we been hearing about the "Give My Regards To Broad Street" film? Finally, here's a taste of the soundtrack (subtitled "ballad"). No surprises, but eminently satisfying.

LIONEL RICHIE—Penny Lover; Motown 1762MF (3:46); producers: Lionel Richie, James Anthony Carmichael; writers: L. Richie, B. Harvey-Richie; publisher: Brockman, ASCAP. Another of his unfailingly effective universal-appeal ballads.

DAN HARTMAN—We Are The Young; MCA 52471 (3:52); producers: Dan Hartman, Jimmy Iovine; writers: D. Hartman, C. Midnight; publishers: Blackwood/Multi-Level/Janiceps, BMI. Dance-oriented teens' lib anthem; a harder sound than "I Can Dream About You."

JULIO IGLESIAS—Moonlight Lady; Columbia 38-04645 (3:27); producer: Ramon Arcusa; writers: A. Hammond, C.B. Sager; publishers: Albert Hammond/April, ASCAP/Begonia Melodies/Unichappell, BMI. After two smash duets, he's on his own, in English, and the Sager/Hammond melodies become exotic and continental.

CHRISTINE McVIE—I'm The One; Warner Bros. 7-29160 (4:03); producer: Russ Titelman; writer: Sharp; publishers: Matterhorn Rosti/Cement Chicken, ASCAP. Punchy, percussive tune expresses interpersonal fedupness.

TWISTED SISTER—I Wanna Rock; Atlantic 7-89617 (2:49); producer: Tom Werman; writer: D. Snider; publishers: Zomba/Snidest, ASCAP. Newest stars of the shock-rock brigade strip down their stadium-sized sound to a minimum of power chords and slogan lyrics.

recommended

ELVIS COSTELLO AND THE ATTRACTIONS—I Wanna Be Loved; Columbia 38-04625 (3:50); producers: Clive Langer, Alan Winstanley; writer: F. Jenkins; publisher: Irving, BMI.

FREDDIE MERCURY—Love Kills; Columbia 38-04606 (4:29); producers: Freddie Mercury, Giorgio Moroder, Mack; writers: F. Mercury, G. Moroder; publishers: Moroder/Queen, BMI. From the "Metropolis" soundtrack; no great departure from symphonic Queen.

JOHN PARR—Naughty Naughty; Atlantic 7-89612 (3:36); producer: Pete Solley; writer: John Parr; publisher: Carbert, BMI. Gruff-voiced, aggressive rock.

DIFFORD & TILBROOK—Love's Crashing Waves; A&M AM-2675 (3:08); producer: Tony Visconti; writers: Chris Difford, Glenn Tilbrook; publisher: Virgin, ASCAP. Anglo-soul of Squeeze heritage and orchestral leanings.

PSYCHEDELIC FURS—Heaven; Columbia 38-04627 (3:27); producer: Keith Forsey; writers: R. Butler, T. Butler; publisher: Blackwood, BMI.

EUROGLIDERS—Heaven (Must Be There); Columbia 38-04626 (3:43); producer: Nigel Gray; writer: B. Lynch; publisher: Nostata. Australian sextet's harmonies fall between Abba and Fleetwood Mac.

WOLF & WOLF—Talk Of The Town; Morocco 1754CF (c/o Motown) (3:23); producer: Ron Nevison; writers: P. Wolf, I. Wolf; publishers: Jobete/Petwolf, ASCAP/Stone Diamond/Kikiko, BMI. Synthpop with a German accent.

also received

RED ROCKERS—Eve Of Destruction; 415/Columbia 38-04596.
BANGLES—Going Down To Liverpool; Columbia 38-04634.
RICHARD JAMES BURGESS—The Fugitive; Capitol B-5410.
FOOLS—Life Sucks, Then You Die; PVC 3902 (12-inch single). Contact: (212) 772-9335.
DAWN ARNONE—Hardwork; J&D DA-10. Contact: (213) 842-9322.
MILE HIGH PIE—You're A Star; HMC MHP-84-01. Label based in Charlotte, N.C.
LOUISIANA LIGHTNIN'—Ronald Reagan Blues; Louisiana Lightnin' 405068. Contact: (207) 772-4446.

PICKS—new releases with the greatest chart potential in the corresponding format. **RECOMMENDED**—records with potential for significant chart action in the corresponding format. **ALSO RECEIVED**—other records with potential for chart entry in the corresponding format, and other new releases. Records equally appropriate for more than one format are given the higher review. Pop (Hot 100) is listed first, as that chart surveys the broadest audience. Adult Contemporary and Dance/Disco are last, as those charts measure airplay only. **NEW & NOTEWORTHY**—highlights new and developing acts worthy of attention. All singles commercially available in the U.S. are eligible for review. Reviews are coordinated by Nancy Erlich at Billboard, 1515 Broadway, New York, N.Y. 10036 (telephone: 212-764-7311). Country singles should be sent to Kip Kirby, Billboard, 14 Music Circle East, Nashville, Tenn. 37203 (telephone: 615-748-8100).

Black picks

BOBBY WOMACK & PATTI LABELLE—It Takes A Lot Of Strength To Say Goodbye; Beverly Glen BG2018 (3:49); producers: Bobby Womack, Andrew Oldham, James E. Gadson; writer: Chris Brubeck; publishers: ABKCO/Ashtay. A second duet from Womack's "Poet II" album; spine-chilling performances from two uncontrollable personalities. Contact: (212) 399-0330.

DAZZ BAND—Let It All Blow; Motown 1760MF (3:55); producers: Reggie Andrews, Bobby Harris; writers: K. Harrison, B. Harris; publishers: Jobete/DAZZLE, ASCAP. Scattered vocals play a supporting role to wild electronic effects.

DENIECE WILLIAMS—Black Butterfly; Columbia 38-04641 (4:13); producer: George Duke; writers: B. Mann, C. Weil; publisher: Dyad, BMI. A soaring, inspirational ballad; Williams' grace and power give warmth to a serious message.

PHILIP BAILEY—Photogenic Memory; Columbia 38-04607 (4:13); producer: Phil Collins; writers: J. Knight, D. Sigerson, L. Clarke; publishers: Almo & Crimsco/Great Theater of Oklahoma/Lillie's, ASCAP. Slick, hard-hitting dance material from a singer usually associated with mellower sounds; interesting match with producer Collins.

recommended

NEW HORIZONS—Get Ready, Let's Party; Columbia 38-04630 (3:58); producer: Roger Troutman; writers: R. Troutman, L. Troutman; publisher: Troutman's, BMI.

HASSAN & 7-11—Emotions Can Be Serious; Easy Street EZS-7511 (12-inch single) (5:23); producer: George Kerr; writers: G. Kerr, D. Jones, S. Culley; publishers: Publishing Corp. of America/Wesalene/Rightsong, BMI. Hip hop harmonics. Contact: Aero Records, New York.

PENNYE FORD—Change Your Wicked Ways; Total Experience TES1-2404 (c/o RCA) (3:59) (12-inch version also available, Total Experience TEDI-2605); producer: Oliver Scott; writers: O. Scott, P. Ford; publishers: TX, ASCAP/TEMP, BMI. Energetic soul belter tears up a midtempo r&b tune.

JELLYBEAN—The Mexican; EMI America B-8240 (3:47); producer: John "Jellybean" Benitez; writers: E. Morricone, A. Shacklock; publishers: Hudson Bay/CBS U Catalog, BMI. 7-inch version of the record that topped the Dance chart last month in its 12-inch form.

DAVID SIMMONS—Love Tonight; Pearl Harbor PHR 33304 (12-inch single) (5:58); producers: George Guess, "Lambchops"; writers: Eugene Curry, George Guess; publishers: Mary Hill/Shelton Associates/Tajai, BMI. Pendergrass-style romantic ballad. Contact: (215) 477-7122.

M.C. FLEX & THE F.B.I. CREW—Rockin' It; Posse POS 5027 (4:15); producers: Joe Granda, Amos Larkins II, F.B.I. Crew; writers: Remy Palacids, Frank Hernandez, Jose Montells, Amos Larkins II; publishers: Too Much, ASCAP. Staccato hip hop from the film "Cry Of The City." Contact: (212) 581-5398.

IRA WILKES—I'm So Glad; Fifth Street CR-1019 (3:40); producers: Ira Wilkes, Dave Brock; writer: I. Wilkes; publisher: Chapie, BMI. Sonic-boom techno-funk. Contact: (816) 842-6854.

also received

PICTURES—Count On Me, Southwest Experience S/WER-8984. Contact: (214) 351-5435.
TOUSSAINT McCALL—No One Takes The Place Of You; "Nu" Sound 201. Contact: (318) 322-2537.

Country picks

GENE WATSON—Got No Reason Now For Goin' Home; MCA/Curb 52457 (2:40); producers: Russ Reeder, Gene Watson; writer: J. Russell; publishers: Vogue/Sunflower County, BMI. Watson lands smack dab in the middle of a pure, traditional country song and, as usual, brings out the best in it.

REBA McENTIRE—How Blue; MCA 52468 (2:40); producer: Harold Shedd; writer: J. Moffat; publishers: Song-media/Bughoot, BMI. This is pure hand-wringing, soul-wringing and bell-ringing country from one of the best voices around. Shedd's production is crisp and vitally supportive.

DEBORAH ALLEN—Heartache And A Half; RCA PB-13921 (4:38); producer: Rafe VanHoy; writers: Deborah Allen, Rafe VanHoy, Eddie Struzick; publishers: Posey/VanHoy/Unichappell, BMI/Jaseppy/Struzick Muzick, ASCAP. Simple, sweet, wafting vocals demonstrate Allen's amazing versatility from record to record.

BUTCH BAKER—Thinking 'Bout Leaving; Mercury 880 256-7 (2:45); producer: David Kastle; writers: R. Albright, M.D. Sanders, B. Paulson; publisher: Milene, ASCAP. Newcomer Baker comes on strong with this tale of emotional dilemma. Sparse instrumentation and well-crafted lyrics give his vocals the chance to shine.

recommended

ROY CLARK—Another Lonely Night With You; MCA/Churchill 52469 (2:52); producer: Jerry Kennedy; writers: R. Clark, C. Anderson; publishers: Seductive Lady, BMI/Sweet Street, ASCAP. Big heartache gets big production.

also received

KIM & KARMEN—Honky Tonk Lullaby; Compleat 130 (c/o PolyGram).
ADAM BAKER—The Best Thing I Ever Did Wrong; Signature 4522484-2. Label based in Nashville.
BUCKY ALLRED—He's Steppin' Out (I'm Steppin' In); F&L 540. Contact: (615) 329-2278.
JAMIE—My New Baby; Nashville 701. Label based in Nashville.
GEORGE TOMSCO—Goin' Away; Fifth Street CR-1018. Contact: (816) 842-6854.
JOSH FRANK—Lone Star Lovin' Night; Lone Star 110. Contact: (214) 644-9686.
DANNY MAXEY AND TEXAS SHOOT OUT—She's Got That Special Touch; NSD 197. Label based in Nashville.
LEON RAUSCH—Route 66; Southland 7314 (c/o NSD, Nashville).
JOE STEPHENS—I'll Go On Alone; Goffin U-11795M. Contact: (501) 887-6033.
ROADMASTERS—Harry's Mortuary; RMS NR11691-1.
JANE RUSSELL—When Will The Hurt Go Away?; Holly MSR-884-1. Contact: (919) 273-9892.
DON SWIGGLESWAGGLE—(Hey Bartender) One More And Shove Me Out The Door; Jewel 8416. Label based in Cincinnati, Oh.
LARRY LEE ADKINS—Babe Hold On; Frog Gene AR 6935. Label based in Center Line, Mich.
SOUTHERN EMPIRE BAND—Vote For Willie; Axbar 6031. (c/o TMC Prod., San Antonio, Tex.).
"JADE"—Chattanooga Shoe Shine Boy; JCS 0737. Contact: (615) 822-5087.
EDNA MAE HENNING—He Left Me; Henning Surprise 345. Label based in Manchester, Pa.

Adult Contemporary

also received

MARGARET McGLINN—When I Could Have Had You; Tuxedo Music Ltd. TX1/2001 (c/o Alpha Dist., New York).

Disco/Dance picks

PETER BROWN—(Love Is Just) The Game; Columbia 44-05102 (12-inch single) (6:56); producer: Peter Brown; writers: P. Brown, R. Rans; publisher: not listed. Loopy sound effects and clever lyrics are icing on the cake; melody and balance are Brown's greatest strengths.

BRUCE SPRINGSTEEN—Cover Me; Columbia 44-05087 (6:05); producers: Bruce Springsteen, John Landau, Chuck Plotkin, Steve Van Zandt, Arthur Baker; writer: B. Springsteen; publisher: not listed. 12-inch version of previously reviewed 7-inch, Billboard, Aug. 11, 1984.

FALCO—Junge Roemer (Young Romans); A&M SP-12107 (12-inch single) (7:45); producer: Robert Ponger; writers: Ponger, Falco; publisher: P.S. of Vienna, MCPS. Vocal and dub sides are wildly different, one spare and almost voiceless, the other lavish and almost operatic.

MARCEL KING—Reach For Love; A&M SP-12106 (12-inch single) (5:26); producer: not listed; writer: Marcel King; publisher: Davenhall. Demon beat boxes and sequencers with minds of their own; there's a sweet-voiced tenor there in the middle.

recommended

HERB ALPERT TIJUANA BRASS—Bullish; A&M SP-12110 (5:30); producer: Randy Badazz; writer: Jimmie Cameron; publishers: ANU, BMI/Ram Wave, ASCAP. Newly-remixed 12-inch version of previously reviewed 7-inch, Billboard, July 28, 1984.

SERGIO MENDES—Dance Attack; A&M SP-12103 (12-inch single) (5:13); producer: Sergio Mendes; writers: Don Freeman, David Batteau; publishers: Haymaker/Warner-Tamerlane, BMI/David Batteau, ASCAP. Not too far out of his usual pop/AC mode, except for extra-prominent percussion.

CHUCK STANLEY (CHUCKIE)—I Want You Here; Starlite B356 (12-inch single) (5:40); producer: O. Fasehun; writer: O. Fasehun; publishers: Fred Lockhart, ASCAP/FemFast, BMI. Emotion-charged r&b set to a clear electro-dance pulse. Label based in Westbury, N.Y.

ZINO—Lovin' Is Really My Game; Pacific SA3-6 (12-inch single) (5:45); producers: Steve Algozino, Lester Temple; writers: Woods, Womack; publisher: Interior, BMI. High energy from San Francisco outfit. Contact: (415) 931-2933.

also received

BILLY JONES—I Can't Wait To Break; NIA NI 1232 (12-inch single) (c/o National Dist. Network, New York).
SEX EXECS—Sex Train; Sex Execs SE-34 (12-inch single). Label based in Dorchester, Mass.
VAUGHAN MASON & KRUSH featuring JEROME BELL—Breakers Anthem; Funky Feet FF-102450. Contact: (201) 675-5674.
DAVID PATRICK—Photos Don't Lie; Be-Bott 408005 (12-inch single). Contact: (614) 231-6314.

New & Noteworthy

HONEYDRIPPERS—Sea Of Love; Es Paranza 7-99701 (3:02); producers: Nugetre, Fabulous Brill Brothers; writers: Khoury, Baptise; publisher: Fort Knox, BMI. Uncredited but unmistakable, the crooner on this '59 ballad is a none-too-serious Robert Plant, drenched in strings, with chord arrangements dusted off from some archaeological archive.

GENERAL PUBLIC—Tenderness; I.R.S. SP-70980 (12-inch single) (3:34); producer: General Public; writer: General Public; publishers: In General/I.R.S., BMI. A much-anticipated debut and a natural progression for Dave Wakeling and Ranking Roger (ex-English Beat); complex, melodic dance music ("I Confess"), but with a new spaciousness and control.

DHUO—Walkin'; Sire O-20253 (12-inch single) (4:49); producer: Matteo Bonsanto; writers: Michael Logan, Bruno Bergonzi; publisher: Sugar Melodi, ASCAP. A gloomy but intriguing exercise in techno-pop obsessiveness; Englishman Mike Logan and Italian Bruno Bergonzi combine to make beguilingly attractive mood music.

LET'S ACTIVE—Blue Line; I.R.S. SP-70981 (12-inch single) (2:58); producers: Let's Active, Don Dixon; writer: Maggie Beck; publisher: Albion, PRS. From that segment of the American underground that's trying to renew the humanitarianism of the '60s without its attendant foolishness. Trio includes prolific engineer/producer Mitch Easter (R.E.M. among others).

WITH DEEPEST SYMPATHY

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1930-1984

FROM HIS FRIENDS AND ASSOCIATES

AT MCA MUSIC

HALL OF FAME BANQUET

Georgia Honors Its Native Sons

By RUSSELL SHAW

ATLANTA—Rock and r&b legend Little Richard, country trailblazer Fiddlin' John Carson, songwriter Buddy Buie and opera star James Melton are the four newest members of the Georgia Music Hall of Fame, announced at the annual Georgia Music Hall of Fame Awards banquet, held Sept. 22 at the downtown Atlanta Marriott.

Little Richard was elected in the performer category, Buie in the non-performer category and Melton in the posthumous category. Carson, whose recording career dates back to 1923, received the Mary Tallent Pioneer Award.

Buie and Little Richard accepted their awards in person, while heirs of Melton and Carson were on hand to accept their trophies. The event, a highlight of the eight-day Georgia Music Week festivities, was televised live throughout the state via a hook-up of educational tv stations.

Also featured in the two-hour awards program was a short documentary clip prepared by the Atlanta Historical Society featuring a visual and musical history of performing and recording activity in Georgia. This was the first time that the awards banquet has showcased early country, blues and jazz.

However, there is some feeling in the Georgia music community that the events and awards during the week were not totally representative of the state's rock and new music artists.

The Georgia Dept. of Industry and Trade mailed out a pocket-sized Georgia Music Week calendar of events with a list of artists who "have been or are now part of the Georgia music scene." While artists with minor chart activity several years ago were cited, conspicuously absent

were such commercially successful acts as Cameo, which has six gold albums; R.E.M. and the B-52's, both of whom have earned industry plaudits; country group Atlanta, which has a string of top 10 hits; and the Steve Morse Band, whose leader was twice voted best overall guitarist in Guitar Player magazine's annual readers' poll.

Bill Lowery, chairman of Friends of Georgia Music Inc., which administers Georgia Music Week, says that he hopes this oversight will be corrected at an upcoming meeting. "We don't mean to exclude anybody," he says. "We wouldn't necessarily want to have new music on a hall of fame program, but if we could get the new music people interested, we'd love to have them involved in other ways."

Sources indicate that several of the newer rock groups were contacted to appear at various Georgia Music Week functions but were unable to appear. However, the new music camp have a different viewpoint.

"The organizers of the event like things as they are—an opportunity to reign over their little fiefdom," asserts Danny Beard, president of the Georgia-based db Records. "They know where we are, and nobody is that out of touch that they don't know R.E.M. is one of the top groups in the country. I don't think they would be interested in us getting involved even if we tried."

Similarly, there were virtually no hard rock entries in the Atlanta Songwriters Assn. Showcase '84 song competition held Sept. 19. But, says ASA president Dave Leonard, "We are making an effort to include these types of acts." He adds that the ASA is considering rock and new music showcases in a drive to recruit a more diverse membership statewide.

Winners of the ASA's competition were: in the pop category, "She's All Over Your Face," written by Michael Jaye and Diane Pfeifer; gospel, "Hope Is On The Way," by Steve Rodning; rock, "Mystery," by David Romaine; r&b, "What Am I Gonna Do With You Now," by Candi Long; open, "I Love Humanity," by Phil Thompson and Louis Brown; country, "Now I See A Stranger In Your Eyes," by Louis Brown and Gordon Dee. "Stranger" also captured best overall song honors.

Michael Milsap won the Sept. 20 contemporary Christian-oriented talent competition sponsored by radio station WAEC for his three-song set performed at the Mt. Paran Church of God.

NASHVILLE PANEL

Subpublishing Pointers Offered

By EDWARD MORRIS

NASHVILLE—Maintaining foreign subpublishing deals is an involved—but usually profitable—process, according to a panel of entertainment lawyers and music publishing executives convened here to examine the subject Sept. 13. The discussion was sponsored by the Music Publishers' Forum and held at the ASCAP offices.

Panelists were attorneys Michael Sukin and Craig Benson; Tery Smith, head of Copyright Management Services; John Merritt, London division manager of the Welk Music Group; and Dean Kay, vice president and general manager of the Welk Music Group. The group agreed that as complex as subpublishing negotiations often get, they are too large a source of potential revenue to overlook or enter into perfunctorily.

- Domestic catalogs should be registered immediately with subpublishers.

- Most subpublishing contracts are for a minimum of three years.

- Publishers—particularly large ones with bargaining power—may want to make subpublishing deals territory by territory so that isolated unproductive deals can be terminated and new deals struck.

- American publishers must often encourage their subpublishers to approach record companies in their countries to make the most of catalogs assigned to them.

- Handled wisely, subpublishing can bring in 20-40% of an American publisher's income.

- A good working relationship is more profitable in the long run than the size of the advance a subpublisher brings to a deal.

- If an American publishing company has adequate bargaining power, it can insist on getting a share of its subpublisher's portion of the "black box" (non-allocable) funds. Because the foreign publishers' share of the fund is prorated, they have little incentive to clean up the fund by taking greater pains to see that those who are really entitled to the money are identified.

- It is difficult to get the most out of a subpublishing relationship without actually visiting the subpublishers in their home territories.

- Publishers should be careful of the rights they grant to subpublishers in their contracts, particularly anything beyond performance, mechanical and print rights. American publishers should wholly retain jingle, grand, lyric and video rights or, at least, be able to approve their use.



SIGNED, SEALED AND DELIVERED—MCA Music executives contract the service of writer/producer/artists Carl Sturken and Evan Rogers in their Los Angeles office. Standing from left are MCA Music's vice president Mark Koren and creative services director Michael Millius, engineer Shawn Alexander and attorney Michael Toorock. Seated are the company's president Leeds Levy, Sturken and Evans.

The contract should specify who pays the adapter's share (usually the subpublisher), which can run as high as 16% in Germany. Publishers should never assign copyright rights or allow the subpublishing agreements to end on any date other than Dec. 31. Domestic publishers generally agree to a smaller percentage of original songs cut than on covers—usually 80/20 for originals and 40/60 for covers.

- Subpublishing in such Eastern bloc countries as Czechoslovakia and Yugoslavia can be profitable, but the money may take years in coming.

- Subpublishers who get a cover on an American song may ask to retain rights to it past the time the contract ends. Thus, it is a good idea to negotiate such retention rights, if granted at all, on the amount of income generated by the cover rather than on the

mere fact that a cover was cut. While granting a subpublisher retention rights to certain songs will dilute one's bargaining power with subsequent subpublishers, small companies may have no other choice.

- The bulk of performance fees in other countries come from live performances rather than airplay. Because of this, it is important that the publisher's songs get into print as well as on record.

- American publishers should receive their foreign-generated money within 60 to 90 days of the time the subpublisher is paid. Contracts should specify when payment is due so the subpublisher will not pay only when current fluctuation is in its favor.

- The subpublishing situation remains so chaotic in Latin America that publishers cannot predict when, how much or if they will be paid.

Spitalsky Opens Own Firm, Returns To Indie Promo

NEW YORK—Facing a vastly different independent promotion scene, Bill Spitalsky returns to both local and national promotion and marketing here with the opening of Bill Spitalsky Enterprises.

Spitalsky, an industry veteran of some 35 years, about 14 of which were spent in his own promotion set-up, recently left a 15-year association as a partner in Spring/Posse Records. His first label representations are Fantasy Records, including Milestone and Prestige, and the Fantasy-distributed Specific label's "Changes (We Go Through)." He's also handling a Mell-O-Sounds record from a new group scheduled to debut in mid-October.

In addition to indie promotion, Spitalsky, who first joined the industry as a part-time shipping clerk with Atlantic Records in 1949, will also provide national retail, distributor and one-stop contact, and make recommendations on master product that comes his way.

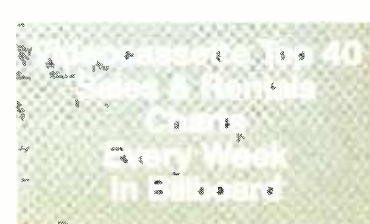
Although Spitalsky—who did indie promotion in the heyday of top 40 AM promotion in the early '60s—says "decent product" and "trustworthiness" remain the basic calling cards of promotion contact, he notes considerable changes since then. "In those days we went directly to disk jockeys to make our case," Spitalsky recalls.

He cites other differences: the switch, started by Motown, to a double A side, which at first infuriated

radio and the trades ("they thought they had the ears to determine hits"); the role played by women as behind-the-scenes programmers, but not, as today, in front of the mike; and, ironically, less of a racial dividing line for black promotion men, who regularly contacted pop radio then.

As for greater promotion gambits years ago, Spitalsky brings two to mind of his own making: He once flew to Los Angeles and insured all New York DJs for \$25,000 each ("I wasn't quite sure they all wanted me to make it"). And in order to convince a local programmer he believed in a record he serviced him with, Spitalsky sent a dozen roses to the wives of the station's jock—but a funeral wreath to the programmer, with the following note: "I can't believe I'm dead with this record."

For the record, Spitalsky began his indie promotion career on Jan. 1, 1960 with three accounts: Bobby Darin, Sam Cooke and Laurie Records. The first two records he had worked on earlier as an Atlantic promotion man were Darin's "Splish Splash" and the Coasters' "Yakety Yak." IRV LICHMAN



WROTE 'NEW ORLEANS' HIT

Steve Goodman Dies At 36

LOS ANGELES—Singer/songwriter Steve Goodman, who died Sept. 20 in Seattle, left behind a legacy capped by "City Of New Orleans," his best-known work, and a long career as a concert, club and recording draw. Goodman, 36, passed away following kidney and liver failure in the wake of a bone marrow transplant, made in an effort to combat his chronic leukemia.

The Chicago native had first been diagnosed with the disease 15 years ago, but knowledge of the ailment had been concealed from the public until 1982, when a relapse forced him to miss a New York concert engagement.

Goodman's songwriting career began in Chicago, where he started writing advertising jingles to supplement his income as a performer at clubs and folk festivals. The Univ. of Illinois attendee gradually emerged as a major local draw, and also helped attract attention to his longtime friend John Prine, whose own initial Atlantic label deal was prompted, in part, by Goodman's insistence that recording executives catch Prine's act.

Goodman himself first recorded for Buddah during the late '60s, but his broadest acclaim came with the 1972 Arlo Guthrie recording of "City Of New Orleans," which has since emerged as a sturdy pop and country perennial. Willie Nelson's current single version of the song was climbing toward the top 10 on Billboard's Country Singles chart, and

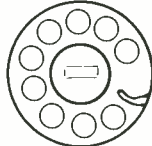
the album of the same name was perched at No. 1 on the Country Albums chart, when Goodman died.

During the '70s, Goodman moved to Asylum, cutting a string of albums that moved progressively away from his acoustic folk origins, while continuing to write songs favored by country performers. On the concert circuit, however, he continued to focus on what he did best: holding an audience single-handedly with his warm baritone, fleet guitar playing and often antic wit. Goodman most recently released two albums on his own Red Pajamas label, with a third, "Santa Ana Winds," released only last week.

Goodman is survived by his widow, Nancy, his three daughters, a brother, his mother and grandmother. According to longtime friend and manager Al Bunetta, a concert tribute, tentatively set for Nov. 3, is in the works. SAM SUTHERLAND

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News

Boom In Used Videocassette Sales Causing Concern

• Continued from page 1

Pa.-based Video Wonderland. "All these people can open up all over the place and charge nothing for movies."

Increasingly, video retailers are resorting to used tape brokers, selling off slow-moving titles and buying inexpensive inventory. In some markets, estimates are that as many as 90% of the stores deal in some way with the brokers.

Besides cutting out the bottom line

New NARM Figures Show Jump Of 17% In Sales

• Continued from page 1

department activities of retailers surveyed.

Average monthly sales per store were \$51,599 for the January-July period this year, compared to \$43,949 in 1983.

The survey also includes results from a larger number of stores—an average 1,339 for January-July this year—reflecting a 5% growth in the retail universe polled. When the additional outlets are factored in, sales for this past July total \$77.6 million, and for the full seven-month period, \$492.7 million.

Companies which are current members of the NARM retail advisory committee are: Camelot Enterprises, Danjay Music, Elroy Enterprises, Flip Side, Great American Music, Harmony House, Kemp Mill Records, Licorice Pizza, the Musicland Group, Q Records & Tapes, Peaches Entertainment, Record Bar, Record Factory, Record Shop, Show Industries, Spec's Music, Target Stores, Tower, Turtles Records & Tapes, Western Merchandisers and Warehouse Entertainment.

The San Diego-released statistics draw on data supplied by most, but not all, of those firms, as well as other chains not currently members of the advisory committee.

NARM first announced it would canvass member stores' sales in October, 1982. At its advisory meeting in Houston, Camelot's Jim Bonk, then

of retail outlets, and thus leaving them less able to buy the in-depth catalog they need to keep their long-term customers satisfied, the used tape market also clogs up the sales pipeline, according to manufacturers, distributors and retailers.

Schwartz Bros. general manager Donald Rosenberg says that he sees used tape "all over the place," and that the retread product is "definitely eating up catalog sales."

"Tapes should go to a tape grave-

yard or be sold off to a consumer," he says. Instead, they are "recycled into the system," blocking orders for both rental and sell-through product.

New store openings help provide the profits that keep many distributors going. In some markets, Rosenberg says that instead of filling an average initial new store order of 800 titles, he'll find himself shipping anywhere from "40 pieces to 300 of the 800."

At Paramount Home Video, vice president of sales and marketing Eric Doctorow reports seeing dealers "selling used tapes to brokers instead of selling used tape to customers."

Besides the damage done to manufacturers and distributors via lost income from missing sales, Doctorow sees retailers who deal in used tapes doing two kinds of damage to themselves: "giving the competition the opportunity to buy cassettes at a lower cost than he would from his distributor," and "losing a chance to introduce consumers to the joys of sales," by selling product to them at low prices instead of to the brokers.

Used tape brokers, some distributors and many retailers defend the second-sale industry, saying that without it many cash-squeezed video stores would be unable to survive.

Philadelphia Video Exchange distributes used tape nationally. General manager Sheldon Harvey says his business is "always increasing."

"If we sat down with the studios and detailed it with them, we could show them on paper how selling used movies sells more of their product," says Harvey.

He and other distributors contend

that their business helps sell new product in a number of different ways, the two main ones of which are:

- By giving new stores a 30%-40% cost saving, the used tape industry allows newly opening stores and existing outlets to buy more units than they would have if they'd concentrated solely on new product, and thus have some money left over to buy the catalog titles used tape brokers tend not to carry.

- With sure knowledge that they'll be able to automatically get back half of what they paid for the tape, store owners are able to stock hit titles in more depth, knowing they'll be able to get rid of their extra units easily.

Used videocassettes are "extremely useful," says Marvin Betesh of Budget Video Inc. of Philadelphia. In terms of buying, used tape is something Betesh says he purchases "because of the price. Basically that's the only reason."

Having brokers available is "important because it gives you a way of eliminating some of the inventory as it becomes less and less popular," he says. Betesh has tried selling to consumers, he says, but now is resorting to used tape brokers "because the consumer is basically not interested in buying."

Selling to consumers can take time, says Philadelphia Video's Harvey, and that is just what many cash-squeezed video stores don't have.

Marginal outlets in highly competitive markets can't afford to wait the two, three or more weeks that might be needed to sell used titles to

consumers.

To handle a flood of new releases that is cresting this season at more than 300 titles a month, retailers have to get cash from their old titles, and quickly, Harvey claims.

Used tape dealers pay retailers "45%-60% of what the retailer paid new," says buyer Bob Kaplan of Second Play Video. Kaplan estimates that his company takes in as many as 4,000 units of used product a week. For a retail-priced \$79.95 movie that sells to a store for about \$52, Second Play will pay out between \$25 and \$28.

For titles retail priced at \$39.95, Kaplan says, his company will pay around \$16. He says that a title usually begins to flow into his hands five to six weeks after it has gone into general release. His company sees "a wide mix—there isn't anything that dominates."

Philadelphia Video, Harvey says, will also pay \$25 for title that lists for \$79.95, and then sell it to retailers for \$35. For a \$39.95 list/\$28 wholesale title, the company will pay \$18 and sell for \$23.

In addition to their fears of economic damage brought on by a burgeoning used tape market, manufacturers and distributors also say that quality can be a problem, as tapes that should have been retired instead get played again and again.

Used tape brokers deny this. Both Second Play and Philadelphia Video say that they provide a 100% guarantee on the product they sell, and if retailers have any problems with bad cassettes, they can easily return them and get quality replacements.

committee chairman, estimated that 1982 sales would hit \$600 million. In his San Diego presentation, Golden said that based on the seven-month figures, retail business of those chains surveyed would exceed \$1 billion this year—excluding video software.

Offering a comment on NARM's more recent (until now) reticence to release the figures, Budget's Evan Lasky said, "For the past one and a half years, we were not so proud of our sales." Lasky was retail advisory committee chairman in 1983.

Among manufacturers represented at the San Diego meeting, WEA's Henry Droz suggested the establishment of a base by which to index future retail sales.

The 1984 monthly figures are as follows, with the comparable 1983 numbers in parentheses: January, \$63.2 million (\$55.5 million); February, \$63.6 million (\$55.9 million); March, \$67.4 million (\$61.7 million); April, \$64.7 million (\$60.8 million); May, \$58.3 million (\$53.4 million); June, \$69.8 million (\$48.9 million); July, \$73.2 million (\$55.6 million).

With the expanded survey universe, averaging 1,339 stores, the monthly 1984 figures are: January, \$67.9 million; February, \$67.5 million; March, \$71.9 million; April, \$70.3 million; May, \$63.5 million; June, \$73.9 million; July, \$77.6 million.

New Joint Venture Unites Halsey Co., Artists Group

NASHVILLE—A new joint venture has combined the mutual services of the Jim Halsey Co. in Tulsa and the Artists Group Ltd. in Los Angeles.

Through the merging of services and representation, both firms will expand their range of activity and provide support across the board in the entertainment field for clients signed to both.

Jim Halsey, president of the Jim Halsey Co., says that the venture will open new doors for music performers interested in moving into television and motion pictures, while Artists Group clients can utilize the booking and personal services expertise of the Halsey Co.

The Artists Group, headed by partners Hal Stalmaster, Arnie Soloway and Mark Harris, is a motion picture, television, stage and literary talent agency. The company offers access to financing for film production and represents Crown Inc., a movie marketing firm specializing in corporate tie-ins for advertising and promotion in film distribution.

The Jim Halsey Co. is country's largest booking and management firm, handling an extensive roster of artists in the U.S. and overseas. Dick

Howard, executive vice president for television and motion pictures, heads the Halsey Agency in Los Angeles, which now shares combined offices with the Artists Group.

Their new address is 1930 Century Park West, Suite 303, Century City, Los Angeles, Calif. 90068. Telephone: (213) 552-1100.

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90th ANNIVERSARY ISSUE Issue date: November 10, 1984

Billboard TOP LPs & TAPE

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THIS WEEK	LAST WEEK	Weeks on Chart	ARTIST Title Label, No. (Dist. Label)	Dist. Co.	RIAA Symbols	Suggested List Prices LP, Cassettes, 8 Track	Black LP/ Country LP Chart	THIS WEEK	LAST WEEK	Weeks on Chart	ARTIST Title Label, No. (Dist. Label)	Dist. Co.	RIAA Symbols	Suggested List Prices LP, Cassettes, 8 Track	Black LP/ Country LP Chart	THIS WEEK	LAST WEEK	Weeks on Chart	ARTIST Title Label, No. (Dist. Label)	Dist. Co.	RIAA Symbols	Suggested List Prices LP, Cassettes, 8 Track	Black LP/ Country LP Chart	
1	1	13	PRINCE AND THE REVOLUTION Purple Rain Warner Bros. 25110-1	WEA	▲	8.98	BLP 1	36	39	5	KROKUS The Blitz Arista AL8-8243	RCA	●	8.98		72	64	21	WHITESNAKE Slide It In Geffen GHS 4018 (Warner Bros.)	WEA	●	8.98		
2	2	16	BRUCE SPRINGSTEEN Born In The U.S.A. Columbia PC 38653	CBS	▲			37	37	21	JERMAINE JACKSON Jermaine Jackson Arista AL8-8203	RCA	●	8.98	BLP 14	73	79	5	THE OAK RIDGE BOYS Greatest Hits, Vol. 2 MCA 5496	MCA	●	8.98	CLP 12	
3	4	53	HUEY LEWIS & THE NEWS Sports Chrysalis FV 41412	CBS	▲			38	24	45	BILLY IDOL Rebel Yell Chrysalis FV 41450	CBS	▲			74	74	5	NEWCLEUS Jam On Revenge Sunnyview SUN 4901 (Becket)	IND	●	8.98	BLP 26	
4	3	17	TINA TURNER Private Dancer Capitol ST-12330	CAP	▲	8.98	BLP 2	39	73	2	DIANA ROSS Sweet Away RCA AFL1 5009	RCA	●	8.98	BLP 25	75	68	14	BOX OF FROGS Box Of Frogs Epic BFE 39327	CBS	●			
5	5	27	THE CARS Heartbeat City Elektra 60296	WEA	▲	8.98		40	43	24	LAURA BRANIGAN Self Control Atlantic 80147	WEA	●	8.98		76	77	6	STEPHEN STILLS Right By You Atlantic 80177	WEA	●	8.98		
6	6	6	JULIO IGLESIAS 1100 Bel Air Place Columbia QC 39157	CBS	▲			41	40	30	THOMPSON TWINS Into The Gap Arista AL 8-8200	RCA	●	8.98		77	84	7	ROMEO VOID Instincts Columbia BFC 39155	CBS	●			
7	7	48	LIONEL RICHIE Can't Slow Down Motown 6059 ML	MCA	▲	8.98	BLP 8, CLP 72	42	55	3	TALKING HEADS Stop Making Sense Sire 25121-1 (Warner Bros.)	WEA	●	8.98		78	90	7	GRIM REAPER See You In Hell RCA NFL1-8038	RCA	●	6.98		
8	9	46	THE POINTER SISTERS Break Out Planet BXL1-4705 (RCA)	RCA	●	8.98	BLP 17	43	53	3	DONNA SUMMER Cats Without Claws Geffen GHS 24040 (Warner Bros.)	WEA	●	8.98	BLP 31	79	81	4	MTUME You, Me And He Epic FE 39473	CBS	●		BLP 7	
9	13	22	JOHN CAFFERTY AND THE BEAVER BROWN BAND Eddie and the Cruisers/Soundtrack Scotti Bros. BFZ 38929 (Epic)	CBS	●			44	44	9	SAMMY HAGAR V.O.A. Geffen GHS24043 (Warner Bros.)	WEA	●	8.98		80	83	5	JOYCE KENNEDY Lookin' For Trouble A&M SP-4996	RCA	●	8.98	BLP 19	
10	12	58	MADONNA Madonna Sire 1-23867 (Warner Bros.)	WEA	▲	8.98	BLP 20	45	45	6	LINDSEY BUCKINGHAM Go Insane Elektra 60363	WEA	●	8.98		81	89	23	R.E.M. Reckoning I.R.S. SP-70044 (A&M)	RCA	●	8.98		
11	10	13	JOHN WAITE No Brakes EMI-America ST-17124	CAP	●	8.98		46	46	16	STEVIE RAY VAUGHAN & DOUBLE TROUBLE Couldn't Stand The Weather Epic FE 39304	CBS	●			82	82	6	HERBIE HANCOCK Sound-System Columbia FC 39478	CBS	●		BLP 34	
12	11	10	BILLY SQUIER Signs Of Life Capitol ST-12361	CAP	●	8.98		47	57	3	KENNY ROGERS What About Me? RCA AFL1-5043	RCA	●	8.98		83	85	5	NAKED EYES Fuel For The Fire EMI-America ST-17116	CAP	●	8.98		
13	8	29	RATT Out Of The Cellar Atlantic 80143	WEA	▲	8.98		48	35	8	NEIL DIAMOND Primitive Columbia QC 39199	CBS	●			84	72	7	FRANK SINATRA L.A. Is My Lady QWest 25145-1 (Warner Bros.)	WEA	●	9.98		
14	16	42	CYNDI LAUPER She's So Unusual Portrait BFR 38930 (Epic)	CBS	▲			49	34	12	DIO The Last In Line Warner Bros. 25100-1	WEA	●	8.98		85	59	17	TEDDY PENDERGRASS Love Language Asylum 60317 (Elektra)	WEA	●	8.98	BLP 12	
15	17	47	NIGHT RANGER Midnight Madness Cameo/MCA 5456	MCA	▲	8.98		50	50	8	SPANDAU BALLET Parade Chrysalis FV 41473	CBS	●			86	69	16	RUN - D.M.C. Run - D.M.C. Profile 1201	IND	●	8.98	BLP 18	
16	14	14	SOUNDTRACK Ghostbusters Arista AL-8-8246	RCA	▲	8.98	BLP 23	51	47	13	GLENN FREY The Allnighter MCA 5501	MCA	●	8.98		87	88	7	A FLOCK OF SEAGULLS The Story Of A Young Heart Jive/Arista JL 8-8250	RCA	●	8.98		
17	19	10	SCANDAL FEATURING PATTY SMYTH Warrior Columbia FC 39173	CBS	●			52	51	8	Y&T In Rock We Trust A&M SP-5007	RCA	▲	8.98		88	110	3	VANITY Wild Animal Motown 6102ML	MCA	●	8.98	BLP 40	
18	38	3	STEVIE WONDER The Woman In Red-Soundtrack Motown 6108ML	MCA	●	9.98	BLP 11	53	42	30	SCORPIONS Love At First Sting Mercury 814 98101 (PolyGram)	POL	▲	8.98		89	98	7	BRUCE COCKBURN Stealing Fire Gold Mountain 80012 (A&M)	RCA	●	8.98		
19	15	14	TWISTED SISTER Stay Hungry Atlantic 80156	WEA	●	8.98		54	41	7	RICK JAMES Reflections Gordy 6095GL (Motown)	MCA	▲	8.98	BLP 10	90	93	5	BARBARA MANDELL/LEE GREENWOOD Meant For Each Other MCA 5477	MCA	●	8.98	CLP 11	
20	20	5	THE FIXX Phantoms MCA 5507	MCA	●	8.98		55	56	94	MICHAEL JACKSON Thriller Epic QE 38112	CBS	▲		BLP 45	91	136	3	ZEBRA No Telling Lies Atlantic 80159	WEA	●	8.98		
21	21	37	VAN HALEN 1984 Warner Bros. 1-23985	WEA	▲	8.98		56	60	8	BOB MARLEY AND THE WAILERS Legend Island 90169 (Atco)	WEA	●	8.98	BLP 39	92	92	12	KASHIF Send Me Your Love Arista AL8-8205	RCA	●	8.98	BLP 5	
22	22	19	CHICAGO 17 Full Moon/Warner Bros. 1-25060	WEA	●	8.98		57	58	17	LOU REED New Sensations RCA AFL1-4998	RCA	●	8.98		93	95	10	BANGLES All Over The Place Columbia BFC 39220	CBS	●			
23	18	12	JACKSONS Victory Epic QE 38946	CBS	▲		BLP 13	58	49	34	SOUNDTRACK Footloose Columbia JS 39242	CBS	▲			94	96	6	SOUNDTRACK Electric Dreams Virgin/Epic SE 39600	CBS	●			
24	62	2	IRON MAIDEN Powerslave Capitol ST-12321	CAP	●	8.98		59	48	44	DURAN DURAN Seven And The Ragged Tiger Capitol ST-12310	CAP	▲	8.98		95	97	103	LIONEL RICHIE Lionel Richie Motown 6007 ML	MCA	▲	8.98		
25	26	11	THE TIME Ice Cream Castle Warner Bros. 25109-1	WEA	●	8.98	BLP 3	60	61	17	JEFFERSON STARSHIP Nuclear Furniture Grunt BXL1-4921 (RCA)	RCA	●	8.98		96	102	13	SPYRO GYRA Access All Areas MCA 2-6983	MCA	●	9.98	BLP 64	
26	25	77	Z Z TOP Eliminator Warner Bros. 1-23774	WEA	▲	8.98		61	63	6	THE S.O.S. BAND Just The Way You Like It Tabu FZ 39332 (Epic)	CBS	●		BLP 6	97	87	27	GO-GO'S Talk Show I.R.S. SP-70041 (A&M)	RCA	●	8.98		
27	27	12	ELTON JOHN Breaking Hearts Geffen GHS 24031 (Warner Bros.)	WEA	●	8.98		62	54	19	SOUNDTRACK Breakin' Polydor 821919-1 (PolyGram)	POL	▲	9.98	BLP 41	98	86	17	SOUNDTRACK Streets Of Fire MCA 5492	MCA	●	9.98		
28	32	14	SHEILA E The Glamorous Life Warner Bros. 1-25107	WEA	▲	8.98	BLP 15	63	67	52	MOTLEY CRUE Shout At The Devil Elektra 60289	WEA	▲	8.98		99	94	14	ELVIS COSTELLO & THE ATTRICTIONS Goodbye Cruel World Columbia FC-39429	CBS	●			
29	23	10	QUIET RIOT Condition Critical Pasha QZ 39516 (Epic)	CBS	▲			64	52	99	PRINCE 1999 Warner Bros. 1-23720	WEA	▲	10.98		100	75	7	HERB ALPERT TIJUANA BRASS Bullish A&M SP-5022	RCA	●	8.98		
30	30	19	BANANARAMA Banarama London 820036-1 (PolyGram)	POL	●	8.98		65	65	17	PEABO BRYSON Straight From The Heart Elektra 60362	WEA	●	8.98	BLP 21	101	NEW ENTRY		W.A.S.P. W.A.S.P. Capitol ST-12343	CAP	●	8.98		
31	36	7	BILLY OCEAN Suddenly Jive/Arista JL 8-8213	RCA	●	8.98		66	66	10	LITA FORD Dancin' On The Edge Mercury 818864-1M-1 (PolyGram)	POL	●	8.98		102	104	80	JULIO IGLESIAS Julio Columbia FC38640	CBS	▲		CLP 70	
32	29	15	ROD STEWART Camouflage Warner Bros. 25095-1	WEA	●	8.98		67	80	7	HONEYMOON SUITE Honeymoon Suite Warner Bros. 25098-1	WEA	●	8.98		103	103	6	STEVE MORSE BAND The Introduction Musician 60369 (Elektra)	WEA	●	8.98		
33	33	60	BILLY JOEL An Innocent Man Columbia QC 38837	CBS	▲			68	78	51	SOUNDTRACK The Big Chill Motown 6062ML (MCA)	MCA	▲	8.98		104	100	35	ALABAMA Roll On RCA AHL1-4939	RCA	▲	8.98	CLP 3	
34	31	13	COREY HART First Offense EMI-America ST-17117	CAP	●	8.98		69	76	8	HELIX Walking The Razor's Edge Capitol ST-12362	CAP	●	8.98		105	111	36	THE PRETENDERS Learning To Crawl Sire 1-23980 (Warner Bros.)	WEA	▲	8.98		
35	28	9	PETER WOLF Lights Out EMI-America SJ-17121	CAP	●	8.98		70	70	24	STEVE PERRY Street Talk Columbia FC 39334	CBS	▲			106	108	17	PATRICE RUSHEN Now Elektra 60360	WEA	●	8.98	BLP 24	
								71	71	10	WILLIE NELSON City Of New Orleans Columbia FC 39145	CBS	●		CLP 1									

● Bullets are awarded to those products demonstrating the greatest sales gains this week (Prime Movers). ● Recording Industry Assn. of America seal for sales of 500,000 units (seal indicated by dot). ▲ Recording Industry Assn. of America seal for sales of 1,000,000 units (seal indicated by triangle).

Grass Route WLIR Declares 'New Music Wars'

By KIM FREEMAN

A weekly column focusing on the activities of independent labels and distributors.

Attention all progressive music labels: A number of publicity, airplay and major label interest opportunities arise as WLIR Long Island launches its "New Music Wars" contest. Station air personality and contest coordinator Scott Gordon says the event's intent is to "give recognition to 18 of the world's best unrecognized acts."

The winning group is guaranteed a worldwide recording contract with a yet-unannounced major label, the services of a "top name" producer and a week's trip to London to headline a progressive club there. Aside from this grand prize, the station is planning to plug the contest concerts approximately once an hour, with the possibility of several live broadcasts.

The nine rounds of the "New Music Wars" will be held on Wednesday nights at New York's Studio 54, starting Oct. 17 and culminating Dec. 26. During these preliminary rounds, three of the 18 bands selected by Gordon will perform for a fluctuating panel including WLIR staffers, a&r executives and rock journalists. Bands already recruited for first round are *Stickman's Urban Blight* and *Confidential/Important's Danc-*

ing Hoods.

Interested labels should send cassettes or records, band bios and contact information to Gordon at WLIR, 175 Fulton Ave., Hempstead, N.Y. 11550; (516) 485-9200.

★ ★ ★

Seeds and Sprouts: Once is never enough for Berkeley's *Fantasy* label, (415) 459-2500, which puts three of its *Milestone* artists on the jazz chart this week. Entering at 44, 48, and 49 respectively are *Jimmy McGriff's "Skywalk," Hank Crawford's "Down On The Deuce"* and *Azymuth's "Flame"*. . . On the black singles chart, New York's *Personal*, (212) 246-5520, enters at 86 with *Midway's "Sell It Out."*

★ ★ ★

Chicago sports fan and entrepreneur *Eurie Morris* launches his new label, *B&E Records*, with a timely tribute to Cubs left fielder Gary Matthews entitled "Mull Digger." Performed by the ball team's right fielder and B&E partner *Thad Bosley*, the single ships through Navarre this week. For the uninitiated, Morris explains that the term "mull digger" denotes "a guy who gives 200% on the field." A followup release is on the boards, also written and sung by Bosley, who earlier penned "Pick Up The Pieces" for Temple act *Wrecking Crew*. . . B&E may get some competition from the folks at New York's *Emergency*, who are scrambling to release "To The Top," a pep rally-type tune that the label's *Spanky LePew* plans to offer to the highest bidding ball club. LePew hatched the plan while riding the subway back from a Mets game Sept. 25, and had the lyrics written the next morning.

★ ★ ★

Five-year-old Bronx label *RSP* is gearing its latest release to young scholars. *Lady Fresh & Ice Ice's "School Time Zodiac Rap"* ships to New York, Philadelphia and Washington radio this week, plugging the merits of education. Says the label's *John Wesley Brown*: "We want to enforce the minds of youngsters who

are listening to hip-hop" . . . Mars, Pa.-based *Gem Records* makes its debut with "Crushed By The Foot Of The Elephant" by *Dr. Marz*. The politically satirical single pits the common worker against the current administration. The label has yet to choose a distribution outlet, but T-shirts depicting an elephant stomping on a construction worker are already available and a *Dr. Marz* follow up album is in the works.

Boston's *Rounder* has finalized its contract to manufacture, promote, market and continue distributing the folksy *Philo* catalog. First new releases under this agreement are *Utah Phillips' "We Have Fed You All A Thousand Years," "The Best Of Mary McCaslin"* and volume five of "The Songs Of Robert Burns" . . . New York's *Spring Posse* label makes a break from its usual r&b fare with the *Max's "Do You Love Me,"* Spring's first mainstream pop entry. Spring is also shipping a 12-inch of *Millie Jackson's "Sister In The System,"* and the *Posse* is ready with *M.C. Flex' rap tune "Rockin' It."*

★ ★ ★

Allan Tepper of Gotham's *Artist International Records* reports that the label's first video effort, *Justine Johns' "Babylon,"* has cracked the playlists at MTV, "Night Flight" and "Nightracks." . . . Out of Nashville, *Dread Beat* is hoping to enter MTV rotation for the second time with the *White Animals' "This Girl Of Mine"* clip, now in the postproduction stage. The rock'n'roll group met MTV standards earlier this year with "Don't Care."

Palo Alto Records of Palo Alto, Calif. releases "Jazz Monterey, 1958-1980," a double album featuring performances of various artists at the Monterey Jazz Festival. The \$14.98 set is a tax-deductible purchase, with net proceeds going to the Festival's non-profit educational jazz program.

Billboard Video Music Confab

• Continued from page 3

Screenings of independently produced and foreign-made videos are also scheduled, as is the presentation of Billboard's second annual Video Music Awards.

Registration, a cocktail reception and independent production screenings will take place on Thursday (15). Panels will begin on Friday (16) with "Shopping The Record Labels."

Billboard's *Tony Seidman* will moderate. *Ken Baumstein* of *Chrysalis Records*, *Jeanie Mattiussi* of *Columbia Records*, *Capitol's Michelle Peacock*, *Elektra's Robin Sloane*, *Eric's Larry Stessel* and *Warner Bros.' Jeff Ayeroff* will be panelists.

Next will be "Creating A Support System," with Billboard's *Steven Dupler* moderating. Panelists scheduled are *Howard Bloom* of the *Howard Bloom Organization*, *Bob Gibson* of *The Group Public Relations*, *Randy Hock* of *Randy Hock & Associates*, *Robert Scheidlinger* of *ICM* and *Steven Starr* of *William Morris*.

After lunch and exhibit booth and hospitality suite viewing, "The Marriage Of Finance And Creativity" is scheduled, with *RCA Video Productions' Chuck Mitchell* as moderator. Panelists will include *Steve Barron* and *Simon Fields* of *Limelight Productions*, director *David Lewis*, producer *Robert Lombard*, and *Keith MacMillan* and *John Weaver* of *KEEFCO*.

After a break, the conference will explore the creation and manage-

BMA Gathers In D.C., Takes Case To Congress

• Continued from page 3

tunities Commission, which monitors affirmative action programs in American business.

Newly elected BMA president *Ewart Abner* told the representatives to consider the possible antitrust implications of an industry where "entry into industry and access to the marketplace" is limited by the loss of independent labels that were once

Problems Of Black Labels

• Continued from page 3

Tommy Boy Records and head of the *Independent Label Coalition*, complained that the majors glut the 12-inch market and noted that the failure of several distributors has hurt his label. As a result, he said, *Tommy Boy* has set up its own distribution network in California and the Washington area and is marketing cassettes equivalent to 12-inch singles, which he said now constitute 5% to 10% of his business.

The other panelists emphasized the sorry state of indie distribution. *Forest Hamilton* of *Total Experience* talked in great detail about why *Lonnie Simmons' label* had, after leaving *PolyGram*, decided to go with *RCA Records* instead of independent distribution. "We couldn't get guarantees on bad debts or cash flow on a monthly basis," he said, so the label went with *RCA*.

Two retailers, *King James* of Philadelphia and *Ed Carter* of Chicago's *Metropolitan Record Assn.*, spoke of the decline of black retail outlets in the face of unemployment, undercapitalization and lack of support from the record industry. *James* talked about the frustrations of his attempt to open a one-stop in Philadelphia, *Triangle Record Distribution*, noting that the lack of cooperation among indie labels and one-stops undercut his efforts.

black music's backbone. The small labels that just recorded black music are disappearing, *Abner* observed.

Richard Penniman, better known as *Little Richard*, spoke at length about his contractual problems and his recent lawsuit to recover songwriting royalties, using his case as an example of how black music has been unfairly exploited by the record industry. Drawing laughter, at one point he shouted, "I created rock'n'roll and I don't even have the rock!"

Included in the conference registration package were tickets to the *Jacksons' concert* at *RFK Stadium* on Sept. 21 and the *BMA's tribute to James Brown* the following evening. But when walk-ups increased the number of registrants from 500 to 700, the organization was caught short on tickets for both events, causing some disgruntlement among attendees. Last-minute efforts by outgoing BMA president *Dick Griffey* and BMA board member *LeBaron Taylor* helped keep the ticket shortage to a minimum.

Jesse Jackson, who appeared at several BMA functions, made a powerful impromptu appeal at the gospel luncheon. Making a reference to the *James Brown* tribute, he noted that too often "we celebrate the fruits, but not the roots" of pop music, referring to gospel.

In the seminar that followed, *Savoy Records* president *Fred Mendelsohn* criticized gospel and inspirational radio stations for playing music by such pop acts as *Donna Summer*, a policy which he said hurts "devoted gospel artists, taking away play from those who need it." But on the whole, panelists, among them *Don Miller* of *WYCB* and *BMI* representative *Thomas Cain*, maintained that "mainstreaming gospel" by mixing traditional and contemporary styles via creative programming and songwriting will help spread the music's message.

ment of "The Behind The Scenes Team," with *Jo Bergman* of *Warner Bros.* moderating a panel composed of *Alan Adelman* of *Imero Fiorentino*, *Larry Bridges* of *Red Car Inc.*, *Peter Conn* of *Homer & Associates*, *Daniel Pearl* of *Lights, Camera, Action*, sound engineer *Gordon Skene*, *LoAnn Chan* of *L. Chan Designs* and *Kenny Ortega* of *FF Productions*.

Ending the day will be "The Artist's Perspective," to be moderated by *Billboard* editor *Adam White*, featuring leading video music and recording artists.

Saturday will open with "The Risk Takers," with panelists *David Bean* of *Pacific Arts Video*, *Jeanie Hance* of the *Independent Label Coalition*, *Howie Klein* of *415 Records*, *Monica Lynch* of *Tommy Boy Records* and *Joel Webber* of *Uproar Records*.

"Covering Your Art" will be the next panel, with *RCA Video Productions' Arnie Holland* as moderator and panelists *Ron Gertz* of *The Clearinghouse*, *Ira Selsky* of *Almo/Irving Music* and *Owen Sloane* of *Mason & Sloane*.

Next will be "Going The Distance," featuring moderator *Sam Sutherland* of *Billboard* and panelists *Laura Foti* of *RCA Video Productions*, *Bob Hart* of *Picture Music International*, *Derek Power* of *Copeland & Power* and *Laura Reitman* of *A&M*.

The next panel will be "Seen In The Right Places," followed by "Reaching The Nightlife," with

moderator *Faye Zuckerman* of *Billboard* and panelists *Andrew Boucaut* of *Video Marketing Services*, *Mike Cooper* of *Video Music Services*, *Tom Deisco* of *Telegenics*, *Marty Diamond* of *The Ritz*, *Roy Freedom* of *First Avenue*, *Tom Koranda* of *Stuart Anderson's Black Angus Restaurants* and *Ed Steinberg* of *Rock-america*.

The final panel of the conference will be "Every Director's Dream?," moderated by *Seidman*, with director *Allan Arkush*, *Martin Kahan* of *Martin Kahan Productions*, and *Mark Robinson* of *Modern Productions* on the panel.

The evening, and the conference, will be closed with *Billboard's* second annual Video Music Awards, with *Fee Waybill* of *the Tubes* acting as host.

Three different screenings are scheduled for the conference: of independent video music on Thursday, of Video Music Award nominees on Friday, and of foreign video music during the luncheon period on Saturday. Submissions for the independent and foreign screenings are still being accepted.

Registration for the conference will cost \$275 before Oct. 3, rising to \$325 after that date. Students, the military and panelists will be charged \$175. At-the-door registration will be \$375.

Those interested in more information can call conference manager *Kris Sofley* at (818) 842-1212.



COULDN'T STAND THE WEATHER—Epic recording artist Stevie Ray Vaughan waits out Hurricane Diane during Record Bar's recent convention in Hilton Head Island, S.C.

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TOP LPs & TAPE

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THIS WEEK	LAST WEEK	Weeks on Chart	ARTIST Title Label, No. (Dist. Label)	Dist. Co.	RIAA Symbols	Suggested List Prices LP, Cassettes, & Track	Black LP/ Country LP Chart
107	101	12	FASTWAY All Fired Up Columbia BFC 39373	CBS			
108	99	39	PRINCE Controversy Warner Bros. BSK 3601	WEA		8.98	
109	105	33	BON JOVI Bon Jovi Mercury 814982-1M1 (PolyGram)	POL		8.98	
110	125	2	SAM HARRIS Sam Harris Motown 6103 ML	MCA		8.98	BLP 60
111	114	33	WANG CHUNG Points On The Curve Geffen GHS 4004 (Warner Bros.)	WEA		8.98	
112	91	19	VAN STEPHENSON Righteous Anger MCA 5482	MCA		8.98	
113	115	49	JOHN COUGAR MELLENCAMP Uh-Huh Riva RVL 7504 (PolyGram)	POL		8.98	
114	116	49	CULTURE CLUB Colour By Numbers Virgin/Epic QE 39107	CBS		8.98	
115	120	58	HERBIE HANCOCK Future Shock Columbia FC 38814	CBS			BLP 63
116	117	50	HUEY LEWIS AND THE NEWS Picture This Chrysalis FV41340	CBS			
117	NEW ENTRY		KISS Animalize Mercury 822495-1 (PolyGram)	POL		8.98	
118	119	27	JOE JACKSON Body And Soul A&M SP-5000	RCA		8.98	
119	112	13	DIFFORD & TILBROOK Difford & Tilbrook A&M SP-4985	RCA		8.98	
120	123	20	INXS The Swing Atco 90160	WEA		8.98	
121	122	11	LAKESIDE Outrageous Solar 60355 (Elektra)	WEA		8.98	BLP 33
122	131	5	LUCIANO PAVAROTTI (MANCINI) Mamma London 411959-1 (PolyGram)	POL		9.98	
123	124	23	RUSH Grace Under Pressure Mercury 818476-1 (PolyGram)	POL		8.98	
124	106	36	EURYTHMICS Touch RCA AFL1-4917	RCA		8.98	
125	NEW ENTRY		DENNIS DEYOUNG Desert Moon A&M SP-5006	RCA		8.98	
126	128	21	SERGIO MENDES Confetti A&M SP-4984	RCA		8.98	
127	130	62	JEFFREY OSBORNE Stay With Me Tonight A&M SP 4940	RCA		8.98	BLP 55
128	189	2	JIMMY BUFFETT Riddles In The Sand MCA 5512	MCA		8.98	
129	134	7	SOUNDTRACK Metropolis Columbia JS 39526	CBS			
130	133	161	VAN HALEN Van Halen Warner Bros. BSK 3075	WEA		8.98	
131	107	20	O'BRYAN Be My Lover Capitol ST-12332	CAP		8.98	BLP 22
132	NEW ENTRY		MEN WITHOUT HATS Folks Of The 80's MCA 5487	MCA		8.98	
133	129	19	SOUNDTRACK Beat Street Atlantic 80154-1	WEA		8.98	BLP 43
134	109	20	PSYCHEDELIC FURS Mirror Moves Columbia BFC 39278	CBS			
135	121	54	LINDA RONSTADT What's New Asylum 60260 (Elektra)	WEA		8.98	
136	140	10	GEORGE CARLIN Carlin On Campus Eardrum ED 1001	IND		8.98	
137	118	10	THE BROTHERS JOHNSON Out Of Control A&M SP-4965	RCA		8.98	BLP 29

THIS WEEK	LAST WEEK	Weeks on Chart	ARTIST Title Label, No. (Dist. Label)	Dist. Co.	RIAA Symbols	Suggested List Prices LP, Cassettes, & Track	Black LP/ Country LP Chart
138	141	63	MIDNIGHT STAR No Parking On The Dance Floor Solar 60241 (Elektra)	WEA		8.98	BLP 62
139	113	15	CHRIS DEBURGH Man On The Line A&M SP5002	RCA		8.98	
140	127	28	BERLIN Love Life Geffen GHS 4025 (Warner Bros.)	WEA		8.98	
141	132	62	BILLY IDOL Don't Stop Chrysalis PV 44000	CBS			
142	126	45	YES 90125 Atco 90125	WEA		9.98	
143	138	95	BILLY IDOL Billy Idol Chrysalis FV 41377	CBS			
144	152	7	RAIL Rail EMI-America MLP 19010	CAP		6.98	
145	149	5	CHERRELLE Fragile Tabu BFZ 39144 (Epic)	CBS			BLP 46
146	154	107	BILLY SQUIER Don't Say No Capitol ST-12146	CAP		8.98	
147	147	43	MOTLEY CRUE Too Fast For Love Elektra 60174	WEA		8.98	
148	139	540	PINK FLOYD Dark Side Of The Moon Harvest ST-11163 (Capitol)	CAP		8.98	
149	151	7	ORIGINAL BROADWAY RECORDING Sunday In The Park With George Red Seal/RCA HBC1-5042	RCA		9.98	
150	155	4	BLACK 'N' BLUE Black 'N' Blue Geffen GHS 24041 (Warner Bros.)	WEA		8.98	
151	156	4	CHEQUERED PAST Chequered Past EMI-America ST-17123	CAP		8.98	
152	157	4	CHUCK MANGIONE Disguise Columbia FC 39479	CBS			
153	146	16	EDDY GRANT Going For Broke Portrait FR 39261 (Epic)	CBS			
154	160	67	THE POLICE Synchronicity A&M SP3735	RCA		8.98	
155	159	5	RAMSEY LEWIS/NANCY WILSON The Two Of Us Columbia FC 39326	CBS			BLP 42
156	158	5	VARIOUS ARTISTS Electric Breakdance Dominion Music 2320	IND		6.98	
157	135	44	U2 Under A Blood Red Sky Island 90127 (Atco)	WEA		5.98	
158	137	23	SLADE Keep Your Hands Off My Power Supply CBS Associated FZ 39336	CBS			
159	164	7	JULIO IGLESIAS In Concert Columbia KC2 39570	CBS			
160	168	3	PETER TOSH Captured Live EMI-America ST-17126	CAP		8.98	
161	173	5	THE FIXX Reach The Beach MCA 5419	MCA		8.98	
162	190	2	SURVIVOR Vital Signs Scotti Bros. FZ39578 (Epic)	CBS			
163	142	88	DEF LEPPARD Pyromania Mercury 8103081 (PolyGram)	POL		8.98	
164	166	25	IRON MAIDEN Maiden Japan Capitol ST-15017	CAP		8.98	
165	187	2	SOUNDTRACK Beat Street, Vol. II Atlantic 80158	WEA		8.98	
166	170	3	JACK WAGNER All I Need QWest 25089-1 (Warner Bros.)	WEA		8.98	
167	145	65	NIGHT RANGER Dawn Patrol Cameo/MCA 5460	MCA		8.98	
168	143	13	ART OF NOISE (Who's Afraid Of) The Art Of Noise Island 90179 (Atco)	WEA		8.98	
169	186	48	BILLY SQUIER Emotions In Motion Capitol ST-12217	CAP		8.98	

THIS WEEK	LAST WEEK	Weeks on Chart	ARTIST Title Label, No. (Dist. Label)	Dist. Co.	RIAA Symbols	Suggested List Prices LP, Cassettes, & Track	Black LP/ Country LP Chart
170	153	86	DURAN DURAN Duran Duran Capitol ST-12158	CAP		8.98	
171	171	20	ONE WAY Lady MCA 5470	MCA		8.98	BLP 28
172	174	5	TYZIK Jammin' In Manhattan Polydor 821605-1 (PolyGram)	POL		8.98	BLP 69
173	188	2	METALLICA Ride The Lightning Megaforce 769 (Important)	IND		8.98	
174	176	74	SCORPIONS Blackout Mercury SRM 14039 (PolyGram)	POL		8.98	
175	180	76	SOUNDTRACK Flashdance Casablanca 8114921 (PolyGram)	POL		9.98	
176	182	35	SHANNON Let The Music Play Mirage 90134-1 (Atco)	WEA		8.98	BLP 71
177	178	5	SOUTHSIDE JOHNNY & THE JUKES In The Heat Mirage 90186 (Atco)	WEA		8.98	
178	NEW ENTRY		EMMYLOU HARRIS Profiles II-The Best Of Emmylou Harris Warner Bros. 25161-1	WEA		8.98	
179	184	18	HANK WILLIAMS, JR. Major Moves Warner/Curb 1-25088	WEA		8.98	CLP 4
180	163	77	QUIET RIOT Metal Health Pasha/CBS BFZ 38443	CBS			
181	185	6	JULIO IGLESIAS From A Child To A Woman Columbia FC 39569	CBS			
182	179	6	JULIO IGLESIAS Hey Columbia FC 39567	CBS			
183	148	29	HOWARD JONES Human's Lib Elektra 60346	WEA		8.98	
184	144	15	RATT Ratt Time Coast TC2203 (Enigma)	IND		6.98	
185	172	11	ROLLING STONES Rewind Rolling Stones 90176 (Atco)	WEA		8.98	
186	162	15	KICK AXE Vices Pasha BFZ39297 (Epic)	CBS			
187	169	169	MICHAEL JACKSON Off The Wall Epic FE 35745	CBS			
188	167	36	JUDAS PRIEST Defenders Of The Faith Columbia FC39219	CBS			
189	NEW ENTRY		LILLO All Of You Capitol ST-12346	CAP		8.98	BLP 9
190	192	5	KANSAS Best Of Kansas CBS Associated QZ 39283	CBS			
191	194	2	BACHMAN TURNER OVERDRIVE Bachman Turner Overdrive Compleat CPL1-1010 (PolyGram)	POL		8.98	
192	198	8	JANE FONDA New and Improved Workout Columbia CX2 39287	CBS			
193	193	4	THE ANIMALS Rip It To Shreds-The Animals Greatest Hits Live I.R.S. SP-70043 (A&M)	RCA		8.98	
194	150	6	BILLY SATELLITE Billy Satellite Capitol ST-12340	CAP		8.98	
195	161	123	DURAN DURAN Rio Capitol ST-12211	CAP		8.98	
196	181	13	VARIOUS ARTISTS The Official Music Of The XXIIIrd Olympiad-Los Angeles 1984 Columbia BJS 39322	CBS			
197	165	18	LEE GREENWOOD You've Got A Good Love Comin' MCA 5488	MCA		8.98	CLP 14
198	175	18	DENIECE WILLIAMS Let's Hear It For The Boy Columbia FC 39366	CBS			BLP 38
199	191	4	JULIO IGLESIAS Moments Columbia FC 39568	CBS			
200	177	12	SOUNDTRACK The Karate Kid Casablanca 822213-1M-1 (PolyGram)	POL		8.98	

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A-Z (LISTED BY ARTISTS)

Alabama.....	104	Def Leppard.....	163	Jermaine Jackson.....	37	Midnight Star.....	138	Kenny Rogers.....	47	Billy Squier.....	12, 146, 169
Herb Alpert Tijuana Brass.....	100	Dreams Of Young.....	125	Joe Jackson.....	118	Steve Morse Band.....	103	Rolling Stones.....	185	Van Stephenson.....	112
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Art Of Noise.....	158	Difford & Tilbrook.....	119	Rick James.....	50	Mtume.....	79	Linda Ronstadt.....	135	Stephen Stills.....	76
Bachman Turner Overdrive.....	191	Dio.....	49	Jefferson Starship.....	67	Naked Eyes.....	83	Dona Ross.....	39	Donna Summer.....	43
Bananarama.....	30	Duran Duran.....	59, 170, 195	Elton John.....	23	Willie Nelson.....	71	Run-D.M.C.....	86	Survivor.....	162
Bangles.....	93	Sheila E.....	49	Howard Jones.....	183	Newcleus.....	74	Scorpions.....	123	Talking Heads.....	42
Berlin.....	140	Fastway.....	107	Howie Mandel.....	120	Night Ranger.....	15, 167	Patrice Rushen.....	106	Thompson Twins.....	41
Black 'N' Blue.....	150	Fixx.....	20, 161	Judas Priest.....	188	O'Bryan.....	131	S.O.S. Band.....	61	Time.....	25
Bon Jovi.....	109	Flock Of Seagulls.....	87	Kansas.....	190	Oak Ridge Boys.....	73	Billy Satellite.....	194	Peter Tosh.....	160
Box Of Frogs.....	75	Jane Fonda.....	192	Kashif.....	92	Billy Ocean.....	31	Scandal Featuring Patty Smyth.....	17	Tina Turner.....	19
Laura Branigan.....	40	Lita Ford.....	80	Kick Axe.....	186	One Way.....	171	Scorpions.....	53, 174	Twisted Sister.....	119
Brothers Johnson.....	137	Joyce Kennedy.....	80	Kiss.....	117	Night Ranger.....	122	Shannon.....	176	Tyzik.....	172
Peabo Bryson.....	65	Glenn Frey.....	51	Krokus.....	36	Night Ranger.....	122	Frank Sinatra.....	84	U2.....	170
Lindsey Buckingham.....	45	Go Go's.....	97	Lakeside.....	121	Night Ranger.....	122	Slade.....	158	Van Halen.....	21, 130
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Beaver Brown Band.....	9	Grim Reaper.....	78	Ramsey Lewis/Nancy Wilson.....	155	Night Ranger.....	122	Big Chill.....	68	Stevie Ray Vaughan & Double Trouble.....	46
George Carlin.....	136	Sammy Hagar.....	44	Lillo.....	189	Night Ranger.....	122	Breakin'.....	62	Jack Wagner.....	166
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FLA. HOTEL GETS FACELIFT

'85 NARM Confab:
Music Video 'Festival'

By EARL PAIGE

SAN DIEGO—The National Assn. of Recording Merchandisers (NARM) is vowing to turn the Hollywood, Fla. Diplomat Hotel into a live and recorded music video festival during the group's 1985 convention. "You're going to see music video every place you turn. We're taking over rooms. Instead of some innocuous group, there'll be acts the labels can furnish," Mickey Granberg, NARM executive vice president, said here, in reviewing plans for next Spring's convention.

Mapping the March 29-April 2 NARM convention here were members of the convention committee, headed this year by Jim Greenwood of Licorice Pizza, Los Angeles, who met during NARM's fourth annual retail advisory conference, held at the Sheraton Harbor Island Hotel East here Sept. 19-21.

Most notably, convention planners seek to blunt any criticism of the Diplomat, site of NARM's 1984 convention. Granberg says the hotel is undergoing extensive remodeling. A West Coast site is being considered for 1986.

Among the innovations planned for March are three keynotes, representing the artistic community, manufacturers and retailers. Additional-

ly, Granberg says, a speaker from the hardware field is likely.

Other featured speakers could come from the home video community, among other sectors. "We also are considering a label president's panel, something we have not had in years," Granberg adds.

Business meetings will be restricted to mornings, allowing for attendees to spend more time in manufacturer exhibit suites. To further expand time for manufacturers, one-on-one sessions between vendors and accounts are to be set up near the pool area.

"There was more excitement (this past March) than we had seen in years," Granberg says of the move to have lavish manufacturer presentations. "We were aware of needed improvements. Question and answer sessions did not materialize as constructively as we would have liked."

The convention theme is to "educate, motivate and facilitate communication," Granberg explains. In contrast to a year ago, when the convention was severely criticized during NARM's retail advisory gathering at La Costa, the reaction this year was upbeat among several convention committee members working on the group's 27th event.

Philips/PolyGram and WCI announced Sept. 27 that they have petitioned the U.S. Court of Appeals for the Ninth Circuit for a re-hearing of their merger proposals. This petition is subsequent to the Sept. 14 decision by that court to grant a preliminary injunction blocking the proposed merger.

Album Price Parity: Track's Sept. 15 forecast of a suggested list of \$9.95 for LP/cassette/Compact Disc in 1985 accelerated last week when Sine Qua Non sales chief Herb Dorfman informed major accounts of an impending \$7 wholesale for its CD catalog. SQN president Sam Attenburg would not elaborate. Watch for the Providence, R.I. firm to change its moniker to "SQN Software Entertainment Corp.," with a broader-based software approach that will include self-help and children's product in both audio and video.

More CD: Sears in its latest catalog supplement plumps its CD playback unit from \$499 to \$349, but a spokesperson for Magnavox refutes the rumor that North American Philips is coming with a \$299 unit. Report probably was kindled when major hi fi specialist Pacific Stereo advertised a one-time \$400 Magnavox model at as low as \$249. . . . Back at the Sears ranch, the new Christmas catalog carries a list of the best-selling Disneyland album titles, the first inclusion of recorded product by the major retailer in a catalog in cons.

The Jacksons' "Victory" tour is set for L.A., Nov. 30-Dec. 2 at an as-yet-undecided venue. Michael Jackson is reported to be providing as much as \$7 million, his tour proceeds, to three charities, the United Negro College Fund; Camp Good Times, a Malibu, Calif., camp for terminally ill youngsters, and the Martell Foundation for Leukemia & Cancer Research. Frank Dileo, Jackson's manager, says the total amount of the donation will be ascertained later. . . . Jerry Weintraub has bought into a partnership in six James M. Nederlander Broadway theatres. . . . Paramount's Bob Klingensmith advised a conference of video specialty dealers in Anaheim last week to "be more loyal, instead of just shopping around for price, trying to get 13 cents less than the other guy," during a gripe over what retailers feel are skimpy return privileges.

Neiman-Marcus dips its elegant toe into audio software in its Christmas catalog. Most noteworthy is a five-album \$50 set of Windham Hill titles by George Winston, Alex deGrassi, Shadowfax and others, dubbed "The Windham Hill Collection." Elsewhere, the catalog offers a Neiman-Marcus line of chrome audio cassettes, featuring clear shells and high-tech metal reels. . . . Sam Passamano Jr. and Burt Bogash are keeping mum on their new rumored audio/video firm (Billboard, Sept. 9). The HQ on Cahuenga Blvd. in Universal City is in the new modernistic Centrum Building, and the receptionist answers with "Feeling Fine." That building is reportedly bankrolled by Dr. Art Ulene, the medic seen often on NBC-TV, and proprietor of the Health Channel on cable tv. Track hears through the grapevine that the bespectacled MD could well be the money behind the Passamano-Bogash endeavor.

Capitol-EMI gathered 80 managing directors of its worldwide operating companies last week for summit meetings at the New York Hilton, with chairman and chief executive officer Bhaskar Menon presiding. It was the group's second such convention; first was held in Los Angeles three years ago.

The National Academy of Television Arts & Sciences hosted its annual Presidents' meeting in Nashville Sept. 29-30, marking the first time it's chosen a provisional chapter for the honor. Academy brass was feted by the CMA, The Nashville Network, Gannett Broadcasting and Multimedia Entertainment at separate bashes. They also attended the Grand Ole Opry. . . . At presstime, Michael J. Spector could not be reached for comment on the rumor that he was assembling creditors to explain his present financial position. MJS had been rumored selling out its Atlanta and Miami holdings to Win, the Sam Weiss New York audio/tv wholesaler, but that deal is said to have fallen through.

The reorganized Atari Corp., recently acquired by Jack Tramiel, is rumored plagued with financial woes, because it inherited a debt estimated to be as high as \$250 million. In an unrelated development, Atari is being sued by Synapse Software, seeking \$15 million in punitive damages from it and WCI's coin-op division. . . . The Target stores are hinted to be selling some computer software for the now-defunct Commodore VIC-20 as low as a nickel.

Circle your calendar for Jan. 17, when the first induction ceremony for the Alabama Music Hall of Fame is held at the \$2.5 million museum in Muscle Shoals. Event expects to tap four major performers. Ticket information for the ceremony and banquet is available from the Junior Board Birmingham Music Club, P.O. Box 76193, Birmingham, Ala. 35253. . . . The American Bar Assn. Forum Committee on Entertainment & Sports sponsors "Seven Years Of The New Copyright Act," Oct. 26-27 at the Hyatt Regency, Washington, D.C. For details contact the ABA, 750 N. Lake Shore Drive, Chicago 60611. . . . Rich Home, an engineering undergrad at Ohio State Univ., was the winning entry from among 250,000 in the MTV/Sony/WEA/PolyGram promotion, winning a state-of-the-art Sony digital rig and a selection of 100 CDs. His entry was dropped at Oasis Records, Youngstown, Ohio, during the September contest.

CBS Inc.'s 10-K filed with the SEC last spring discloses 30% ownership in Shoreco International, parent of Shorewood Packaging. . . . Sept. 23 N.Y. Times Home Design section featured the megabucks Trump Tower condo of Joe and Donnie Smith, along with a pic of their splendid English Tudor digs in Beverly Hills. . . . Watch for Carl and Larry Rosenbaum, who operate the Flip Side record store chain in Chicagoland, to reaffirm their once strong position in talent exposure there with the opening of Old Vic, a Belmont Ave. rock boite that will hold up to 1,500. . . . One-time Birmingham area retailer Mike Goldwasser rumored ready to open an Atlanta one-stop. Track could not reach him for comment.

Edited by JOHN SIPPEL

Franklin Acquisition Gives
Camelot Entree Into Atlanta

By FRED GOODMAN

NEW YORK—Camelot Music has acquired the five Franklin Music stores in Georgia through a stock purchase from Young Enterprises. The purchase of the financially troubled outlets gives the Canton, Ohio-based Camelot a long-sought entry into the Atlanta market.

"The Southeast and Texas have been the area for all of our growth in the last few years," says Jim Bonk, executive vice president of Camelot Enterprises. "The thorn was that we could never get into Atlanta. If we had not been able to make this acquisition, we might never have had adequate representation there."

Although Bonk declined to discuss the specifics of the deal because of a non-disclosure agreement with Young Ent., he confirms that competition for the five stores had been stiff. "I understand we had four competitors for the stores," he says. "These outlets do have the potential to be large volume stores."

Plans call for the stores to be rechristened as Camelots in mid-November.

"The product in the stores is pretty depleted," says Bonk. "They're out of hot titles, and the catalog and fringe titles are down to the bone. We'll put in an entire complement of inventory, the fixturing will be Camelot-ized, and there'll be a grand opening."

With one store in Augusta, the remaining four Franklin shops are located in the Atlanta region at the Lenox Square Mall, the Perimeter Mall, the Cumberland Mall and the South DeKalb Mall. In addition, Camelot will be opening a new store in Atlanta's Gwinnett Mall in November.

Camelot already has an outlet in the Augusta Mall, and the acquisition of a second shop in that location will probably see a shuttering of the smaller of the two spaces.

The acquisition of the five stores was negotiated for Camelot by Joe Schott, vice president of finances, Ray Samples, vice president of real estate, and Bonk.



ARRESTING PROMOTION—The Fat Boys cause a little commotion while plugging their new Sutra single "Jail House Rap" during a concert for the inmates at Rikers Island Correctional Institution For Women in New York. Pictured from left are Mark Morales, Darren "Human Beat Box" Robinson, Damon Wimbley and correctional officer Tony Peitranico.

Reagan OK Expected For Record Rental Bill

By BILL HOLLAND

WASHINGTON — President Reagan is expected to sign the Record Rental Bill, passed by the House Sept. 11 and approved by the Senate Sept. 21, early this month.

The President, by law, must sign a bill approved by the Congress and meeting his own approval within 10 days from the time it reaches his desk. The non-controversial bill, which prohibits the rental of recordings without the prior permission of copyright owners of the sound recording as well as the underlying musical compositions, is expected to meet no opposition at the White House, according to sources both on Capitol Hill and in the industry.

The Record Rental Bill met little resistance throughout the legislative process. It is the only domestic copyright legislation connected with home taping to be passed in this session of Congress.

A foreign trade bill on its way to the White House, with stiff copyright, trademark and patent provisions underlining Administration concerns with rampant counterfeiting and piracy of American goods overseas, is also expected to be signed into law by the President. The 10-year extension of the Generalized

System of Preferences (GSP) for Third World nations, a part of the Senate trade bill, was passed by the Senate 96-0 on Sept. 20.

The GSP extension permits limited duty reductions for some products from developing nations but also contains tougher, specific language stating that the President may withdraw, suspend or limit the application of duty-free treatment to any country that fails to deal more effectively with counterfeiters and pirates of U.S. products, including records and tapes, in their own countries. That includes tougher laws and enforcement policies.

The market for illicit recordings and tapes alone in Third World countries has been estimated at more than \$900 million in 1982, according to figures published by the Recording Industry Assn. of America (RIAA).

In a related Senate action last week, the U.S. Register of Copyrights submitted a comprehensive report on the problems connected with securing intellectual property rights in world commerce to the Senate copyright subcommittee on patents, copyrights and trademarks.

Register David Ladd told the subcommittee, which had instructed the Copyright Office to prepare the report last year, that the U.S. must be-

come more aware of the increasing role intellectual property now plays in the American economy.

He cited the publicity concerning enormous losses in foreign markets caused by counterfeiting and piracy, which has "markedly increased during 1983 and 1984," to the efforts of the American industrial coalition which lobbied for the strong language in the GSP extension bill.

Ladd recommended additional government action, including closer cooperation between U.S. customs officials and their foreign counterparts, further legislation dealing with trade benefits, training programs for foreign copyright officials, new licensing arrangements with neighbors "to supply the demand for American copyrighted works," and bilateral or regional approaches to copyright relations, "particularly appropriate in the Pacific basin and the Persian Gulf where copyright piracy is rife and protection for United States copyright interests is feeble or non-existent."

Ladd said the revenue now generated by copyright-related commerce in the U.S. in the "post-industrial information age" is "vital and growing," and the contribution to international trade balances "crucial to the national welfare."

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