

Billboard

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May 19, 1984 • \$3 (U.S.)

VIA MEDIA HOME

Vid Features To Hit Market At \$19.95

By TONY SEIDEMAN

NEW YORK—Media Home Entertainment is slashing home video price points to a never-before-reached low with the planned June release of 20 titles at \$19.95.

Included in the package will be the Academy Award-winning "Sleuth," the Beatles' "Magical Mystery Tour," the Alan Alda-starring "To Kill A Clown" and the cult favorite "Attack Of The Killer Tomatoes."

Some music titles and all of Sony's Video 45s have been released at under \$20. But manufacturers, distributors and retailers all agree that the MHE move marks the first time a major manufacturer has put movies and other full-length product out at such a low price.

Depending on the acceptance of the product, Media should have anywhere from 40 to 60 under-\$20 titles out by the end of the year, says vice president Paul Culberg. And while all of the titles in the initial release have already been out on the market with higher prices, the company will soon be shipping full-length product that will be priced at \$19.95 on first

release.

Manufacturers voice doubts that anyone will be following MHE to the under-\$20 mark soon. The tapes will be wholesaling for around \$13, cutting margins to a level which would make profits impossible for most companies, they say.

That may be so for other firms, but not his, says Culberg, who claims that because of his company's "horizontal" structure, "We can do it and make it profitable." Media is one of the only home video manufacturers that does its own video duplication. Thus it can absorb one of the key costs involved in prerecorded videocassette production.

Distributors are enthusiastic about the Media move, but some video specialty stores say the margins on the product will be so thin it may be hard for them to justify carrying the titles. At New York-based Star Video, advertising director Susan Betran says that a number of the Media titles are perennial sellers, including "Attack Of The Killer Tomatoes," "Hell

(Continued on page 66)

Spring(steen) Fever Strikes Radio Runs With Single, Sneaks Preview

This story prepared by Fred Goodman in Los Angeles and Leo Sacks in New York.

LOS ANGELES—A meticulous and ambitious pre-release teaser campaign by Columbia Records for Bruce Springsteen's "Born In The U.S.A." album is running headlong into an already existent, near fever-pitch clamoring for the release that has the label trying to stir the pot and keep the lid on simultaneously.

The elaborate marketing campaign is heavily front-loaded to generate awareness of the recording a month

before its release. And while the label prefers not to tag this as its biggest promotion of the summer, the perception at retail is plain.

"Based on what I've seen and heard, I would almost say this is the most expensive, best organized pre-release campaign I've ever seen," says Norman Hunter, album buyer for the 150-store Record Bar chain. Hunter, who was flown down to Atlanta by CBS last week to hear the album, says he expects the chain to do well with it.

Columbia's plans also include sev-

eral videos and an aggressive catalog campaign on Springsteen's earlier titles. A U.S. tour by the rocker and his E Street Band is slated for a July start, with plans for subsequent overseas swings—especially to Japan and Australia—also in the works.

A carefully structured schedule for pre-release promotion was set into motion May 1 when the label gave its field reps an overview of the campaign, including album graphics, advertising information and point-of-purchase samples. Since then, Columbia has shipped T-shirts to radio and accounts, distributed three-by-three album cover blowups with a teaser strip, and solicited orders on the album and Springsteen catalog. The album's first single, "Dancing In The Dark," was released to radio Wednesday (9).

Excitement at the New York radio level was particularly keen. Two stations, album rocker WNEW-FM and hit outlet WHTZ, were leaked singles about two days in advance of the radio blitz. CBS and Springsteen manager Jon Landau promptly responded with cease and desist telegrams to the stations' program directors.

(Continued on page 66)

Twin-System Floppy Disk Set

By FAYE ZUCKERMAN

LOS ANGELES—A major home computer software maker has devised a new approach to reducing multiple inventories by combining two versions of a title, representing two different formats, on a single unit.

Future releases on floppy disks from Scarborough Systems will bow the concept by offering an Atari version of the program on one side with a Commodore version on the flip side. According to Sandy Bain, vice president of marketing of the firm, "The cost of the software will be the same. My company is actually saving money on single packaging requirements."

The Tarrytown, N.Y. firm's initial pairing of Atari and Commodore product was devised to accommodate record/tape and mass merchandised environments. "The end goal is to save shelf space and encourage more inventory

(Continued on page 66)



BANANARAMA brings you their smash single "Robert Ce Niro's Waiting" (820 033-7) already #3 on the English Pop Charts from their new self-titled album **BANANARAMA** (820 036-1). Get ready... **Bananarama** is waiting! On London. Marketed by PolyGram Records. (Advertisement)

-Inside Billboard-

• **THE MUSIC VIDEO MARKETPLACE** is being altered by the decision of two major record companies, CBS and PolyGram, to service clips to nightclubs only through video pools, and to begin charging the pools for the use of the clips. Page 3.

• **INDEPENDENT LABELS AND DISTRIBUTORS** were urged to embrace new technologies as a means of remaining competitive with the majors at the annual convention of the National Assn. of Independent Record Distributors & Manufacturers (NAIRD). Coverage of the San Francisco gathering begins on page 3.

• **RADIO STATIONS** and ASCAP are near an agreement on a new performance contract. Negotiators for the stations say they hope to have a contract by the end of June, ending a stalemate that dates back to December, 1982, when radio contracts with the performing rights organization expired. Page 3.

• **THE CASSETTE SALES SURGE** is leading to new success for labels devoted solely to cassette releases. It's also inspiring a number of conventional labels to offer cassette-only series. Page 4.

• **WLVE MIAMI** is being sold to Gilmore Broadcasting Corp. for \$10.5 million. The price, which includes no real estate, is believed to be the highest paid to date for an FM station in Florida. Radio, page 15.

• **MICHAEL JACKSON'S SUCCESS** has translated into the print music field. But sales of the "Thriller" folio and its single-sheet offshoots are not comparable to Jackson's record sales. Page 74.

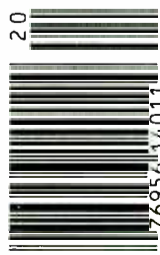


NEW YORK SETS THE SCENE... TYZIK SETS THE CITY IN MOTION. All the driving energy and excitement unleashed in a single New York night is brilliantly captured on the debut album (821 605-1) and single (821 795-7) from **Tyzik**. Go "**JAMMIN' IN MANHATTAN**," and feel the magic of a night in New York. On Polydor. Marketed by PolyGram Records. (Advertisement)

(Advertisement)



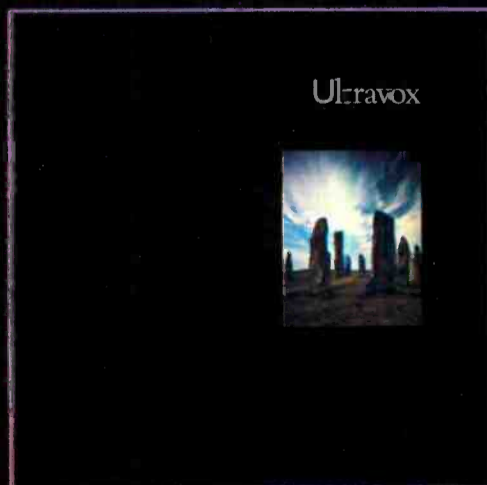
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Ultravox

Lament



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 "White China" and
 "Dancing With Tears In My Eyes"

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They've already won over everyone else. With gold and platinum ULTRAVOX sales in six separate global markets.

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- **TO RADIO PROMOTION...** Top-priority at CHR stations on their "Dancing With Tears In My Eyes" single. Their strongest mass appeal record yet.

- **TO VIDEO VISIBILITY...** With their "Dancing With Tears In My Eyes" clip hot on the heels of their MTV "One Small Day" premier. Two simultaneous hit videos. Doubling their cable/broadcast TV exposure.

- **TO MERCHANDISING...** With in-store in-color efforts including posters, banners and flats.

- **TO PUBLICITY...** With upcoming interviews on national radio syndicators. And in consumer print from Rolling Stone to major metro dailies.

- **TO TOURING...** With the band returning to U.S. headline status on their next national trek starting in June.

- **TO ADVERTISING...** With a co-ordinated, sales-conscious campaign.



Chrysalis

www.americanradiohistory.com

Stray Cats Get Clawed By Ruling On 'Jeanie' Lyrics

LOS ANGELES—Ruling here that the Stray Cats perverted the moral concept of the lyrics to "Jeanie, Jeanie, Jeanie," Federal District Judge Pamela Ann Meyer will award a judgment for infringement to George Motola of publisher House of Fortune Music.

Acknowledging the suit and subsequent decision to be a U.S. court precedent, Judge Meyer noted that the Stray Cats' EMI America recording of the Eddie Cochran song changed 85 of the 191 words in the lyric, emphasizing "booze" and sex and distorting the original song's intent.

In her April 24 ruling, Judge Meyer held that the "consensual license" quality of the Copyright Act was violated and that "musicians and record companies should be required (as Congress ruled) to obtain the consent of the copyright owner before making these kinds of changes in a protected work."

The complaint, filed here in August 1983, named as co-defendants EMI America Records, the individual members of the Stray Cats, three local record stores (Tower, Music Plus and Licorice Pizza) that sold the controversial record, and a third party defendant, the Harry Fox Agency.

In a court filing, EMI disclosed that as of March 31, 1983, it had sold 1,783,571 units of the album that contained the song in question, and had grossed \$8,642,742.

The publisher plaintiff is represented by Jack Whitley II of Hollywood.

JOHN SIPPEL

NAIRD Focuses On Technology

100 First-Time Attendees At Indie Distrib/Label Meet

By FRED GOODMAN

SAN FRANCISCO—Independent labels and distributors must embrace new technologies to remain competitive with the majors. That was a key message from panelists and participants here at this year's National Assn. of Independent Record Distributors & Manufacturers (NAIRD) convention, held May 3-6 at the Golden Gateway Holiday Inn.

Over 250 registrants, including more than 100 first-time attendees, flocked to panels covering such topics as the application of computers to independent companies, the changing marketplace for Compact Discs, video and cassettes and tips on promotion, distribution, foreign licensing, direct mail sales and contract writing. A two-day trade show exhibit open to the public also drew a wide range of retailers from the Bay Area.

The technological call to arms was sounded early in the convention by keynote speaker Russ Solomon, president of the Tower Records retail chain. Opening the first day of the meet, Solomon urged independent manufacturers to try to keep pace with their larger competitors.

"Don't let the new technologies run away from you," Solomon said. "You must take authoritative steps to establish yourselves in the Compact Disc market." He added that Tower already sells more CDs than singles, with the new audiophile configuration accounting for 6% of the chain's overall sales. "The CD is the real thing," he said, "and the customer base is growing more rapidly than you think."

Cassettes, an area in which many independent and catalog-oriented la-



THAT'S ENTERTAINMENT—New York Mayor Ed Koch presents a proclamation to the creators of the off-Broadway musical "The Fantasticks," which is celebrating its 25th anniversary. Chappell Music, publisher of the show's score, hosted the reception. Shown from left are Koch, the show's producer Lore Noto and the score's composer Harvey Schmidt and lyricist Tom Jones.

New Merger Filing Slams FTC

Warner, PolyGram Say Delay Hurts Both Companies

NEW YORK—Continued delay in clearing the way for merging the recording interests of Warner Communications and PolyGram "will seriously jeopardize the joint venture," declare merger forces in a brief filed Thursday (10) with the U.S. Court of Appeals in San Francisco.

In rejecting arguments filed with the court by the Federal Trade Commission April 26 (Billboard, May 12), the brief stresses that the Federal District Court acted properly in finding that the FTC failed to support anticompetitive allegations and the need for a temporary injunction.

The new filing, prepared by

Warner and PolyGram attorneys, charges that the FTC has delayed the merger for more than eight months, and that a "complex international transaction hangs precariously in the balance." The proposed merger would not only create a joint venture in this country owned 80% by Warner, but would establish another joint venture for the rest of the world in which each partner would hold a 50% share.

The merger brief states that delay in implementing the domestic plan is eroding the "competitive vigor" of both firms. PolyGram losses continue to mount, it asserts (more than

CBS, PolyGram Act To Charge Pools For Use Of Vidclips

By TONY SEIDEMAN

NEW YORK—In moves that dramatically alter the structure of music video promotion, CBS Records and PolyGram Records have decided to service nightclubs only through video pools, and at the same time to begin charging the pools for the use of the clips.

While CBS has only informed users that a fee is in the offing, PolyGram has sent out new contracts and disbanded the "Magical Music Video Club," the company pool via which it used to send clips out to clubs.

Both the CBS and PolyGram plans involve charging video pools a flat

rate of \$5 for each outlet served in order to get access to the month's videos. PolyGram is "charging for the service, not for the videos," says vice president of video Len Eband.

"In terms of usage fees, we're not charging anybody," Eband says. The fee will be enacted to help cover the cost of duplication and distribution of the clips.

Music videos have to start paying off their production costs or die off, Eband claims. "It's clear the record companies can no longer just be sugar daddy to the whole business," he says.

As for cutting out PolyGram's video pool, says Eband, "That was inefficient." PolyGram will service the club marketplace, but "only through the pools," he says.

CBS Records will also cease distributing directly to clubs. Executives at the company now describe video pools as the "rackjobbers" of the nightclub video clip business, and talk of supporting the existing distribution system and avoiding the expense and consumption of time caused by directly servicing nightclubs using video. Rather than usage, talk at CBS is reportedly of an "access" fee.

CBS and PolyGram are joining Warner Bros. Records, A&M Records and RCA Nashville in charging for video service. Rather than ask for

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END SEEN TO PERFORMANCE STALEMATE

Radio Stations Near ASCAP Deal

By IS HOROWITZ

NEW YORK—Negotiators for radio stations hope to reach an agreement with the American Society of Composers, Authors & Publishers (ASCAP) on a new performance contract by the end of June, according to a key attorney representing the All-Industry Music Licensing Committee.

This would end a stalemate dating back to December, 1982, when radio contracts with ASCAP expired. It would also open the likelihood of early talks with Broadcast Music Inc. (BMI), in the opinion of All-Industry Committee attorney Alan Weinschel. BMI pacts with radio expired at the end of 1983.

The new ASCAP pact will contain a number of procedural improvements benefitting radio, reports Weinschel, but is unlikely to provide savings in per-program alternatives to the blanket license in the case of most formats, an issue around which

added.

Many of Solomon's points received added emphasis during a succeeding panel on the application of emerging technologies. Moderated by Bill Schubart of Philo Records and Resolution Studios, a real-time tape duplicator, the discussion focused on the nuts and bolts of applying new manufacturing techniques to small labels.

"Many of you are better situated to take advantage of many of these new

(Continued on page 72)

The brief restates arguments that the size of the music market should include volume done by home tapers, counterfeiters and marketers of parallel imports. Inclusion of these factors would reduce the perceived market share of the merger companies, it argues.

It also reiterates that there are "no substantial barriers to entry (in the

(Continued on page 72)

much of the controversy between radio and ASCAP has centered.

Although Weinschel spoke before a convention of the Concert Music Broadcasters Assn. (CMBA) here last week, he was unable to hold out much hope for their format on per-program options. He told station reps there they could still enter into separate negotiations with ASCAP if they were dissatisfied with the All-Industry contract.

Barter and trade-out deals may no longer have to be reported to ASCAP under the new agreement, said Weinschel, and certain of the deductions previously allowed may be removed from the fee calculation procedure. This would simplify reporting procedures, but not necessarily impact on the actual fees paid, since rates would be altered as well.

Some concessions were won from ASCAP on the definition of a program, of special interest to those who might take advantage of per-program formulas, Weinschel noted. He added

Cassette-Only Labels Flourishing Market Swing From LPs Leading To New Successes

By JOHN SIPPEL

LOS ANGELES—Spurred by the market's accelerating swing from LPs to cassettes, labels offering albums exclusively on tape are flourishing.

Reflecting the shift in configurations are both labels devoted solely to cassette releases, such as Reach Out International Records (ROIR) and the classical In Sync tape line, and unique cassette-only release series by conventional labels. Meanwhile, at least one company, Digital Music Products, may offer a model for the future in its mix of cassette and Compact Disc product.

Neal Cooper's ROIR is a groundbreaker in this regard, having released 29 albums—all on a unique, one album per artist basis—since its formation three years ago. Cooper, a former APA theatrical agent and rock/disco club owner in New York and Florida, reports sales ranging from 1,500 to as many as 10,000 units per album. He estimates the average sale at 4,200 pieces.

In addition to his insistence on only one release per act, Cooper sustains an unusual arrangement with foreign affiliates, shipping finished goods to each territory rather than licensing titles for duplication abroad.

ROIR's overseas allies include Unitroy (Finland), Amigo (Sweden), Red Rhino (U.K.), New Rose (France), Strine (Australia), Boudisque (The Netherlands), Jamming (Switzerland), Lyche (Norway) and Himalaya (Belgium). Those companies collectively account for 40% of

ROIR's unit sales, Cooper reports.

Cooper provides consumers with more graphic display and liner information by printing multiple-fold inserts, nine by four inches in size, usually printed in four colors, for standard Norelco boxes. ROIR carries a \$9.95 list price for all titles.

Cooper, who recently acquired Neutral Records product from Glenn Branca via a global custom label deal, says his return rate averages about 3% for ROIR tapes.

At an even higher price point is the In Sync premium cassette line launched by former Connoisseur Society entrepreneur Alan Silver, who gets \$17.98 for his new cassette titles. Silver formed the line in 1979 after determining that sales for more esoteric classical titles were slowing down; by going exclusively to cas-

sette releases, he says, he was convinced he could reduce returns.

In Sync duplicates in real time on chrome tape, using high-end Nakamichi 582 cassette machines fed from 15 ips master tapes.

Tom Jung, former owner of Minneapolis' Sound 80 recording studios, started Digital Music Products (DMP) primarily as an all-digital jazz label last year. The veteran sound engineer's commitment to digital sound made Compact Disc release a prime goal, but for release in a prerecorded analog format, he opted for cassette, which also allows longer programs, about an hour in length, compatible with the CD's playing time.

The veteran sound engineer, who's now releasing his first four CD titles,

(Continued on page 65)

Settlement In Gittelman Case

NEW YORK—An out-of-court settlement was apparently reached in Boston's U.S. District Court May 4 in a two-year-old civil action by nine labels against Danny Gittelman, veteran music industry retailing/wholesaling figure.

The settlement brought to an end a jury trial that began April 23, in which Gittelman was charged with copyright and trademark infringements in the sale of allegedly counterfeit cassettes through Hot Cakes, a distributor whose chief operating officer, Michael Driscoll, had earlier agreed to a consent decree.

A statement issued by Charles R. Parrott and Paul R. Devin, attorneys for the plaintiff recording companies and defendant Gittelman respectively, notes that "the claims against Hot Cakes, Federated Records and Michael Driscoll were resolved by the filing of a consent decree. The remaining claims were disposed of by a stipulation of dismissal."

The firms charging the defendants were Warner Communications Inc., the Elektra/Asylum/Nonesuch, Warner Bros. and Atlantic labels, Capitol Records, CBS Records and Chrysalis Records.



LET'S HEAR IT FOR THE BOYS—Columbia associates celebrate the success of the "Footloose" soundtrack, which sits atop the charts this week and so far has spawned four top 40 singles. Shown from left are Columbia's senior vice president and general manager Al Teller, Kenny Loggins, Loverboy's Mike Reno and CBS/Records Group president Walter Yetnikoff.

Executive Turntable

Trade Groups

Roy Trakin is named public relations director for the Recording Industry Assn. of America and its RIAA/Video division. He was chief copywriter and publicist for Showtime/The Movie Channel and replaces Audrey Strahl.

Record Companies

MCA adds two to its New York staff. Michael Rosenblatt joins as East Coast director of a&r. He was a&r director at Sire. And John Brown comes aboard as director of East Coast operations, black music. He was Northeast regional black music promotion manager for A&M... Epic/Portrait/Associated Labels pro-



Rosenblatt

Brown

Anthony

Kirksey

motes two in Los Angeles. Polly Anthony is upped to director, national adult contemporary promotion and trade relations. She was the department's associate director. And Jon Kirksey moves up to director of national album promotion, West Coast. He was associate director, West Coast AOR promotion.

EMI, Los Angeles, elevates Denise Skinner to manager of merchandising and advertising. She was coordinator of creative services... In New York, Barbara Sisilli-Higgins is upped to director of advertising media for RCA. She was manager of that department. And RCA Direct Marketing appoints Devarajan Puthukarai division vice president. He has been with that RCA wing since 1974... Tom Corson is named West Coast sales director for IRS Records in Los Angeles. He retains his former responsibilities as the label's national merchandising coordinator.

Linda Feder joins Jem, South Plainfield, N.J., as national promotion director. She was promoting records on an independent basis... Norm Nesis joins Brown Record distributing, Buena Park, Calif., as sales manager. He was with MJS in Miami and replaces Dave Hoeltje, who has been appointed operations manager. Hoeltje replaces Mike Sur, who is opening a new division for the company... In New York, three Main Street executives have picked up new titles. Richard Huntley is named chairman of the board and continues as president of the label. Howard Kane is named general counsel, while remaining director of business affairs. And William Hyland assumes the post of chief financial officer while continuing his previous duties as controller.

Publishing

Mel Bly joins Nashville-based Merit Music as senior vice president to head the firm's new Los Angeles office. (Separate story, page 6.)

Video/Pro Equipment

CBS/Fox Video makes two appointments in New York. Mary Weisgerber is named manager of program operations. She was associate director for ABC News promos. David Brown is appointed marketing vice president. He was vice president and group management director at Marsteller. And Rick Buehler and Linda Foreman are named Western and Midwestern district managers, respectively, for Key Video, the newly formed independent arm of CBS/Fox Video. Buehler was a sales rep for CBS/Fox. Foreman was a major account sales rep for Sound Video Distributors.

Vestron makes two appointments in Stamford, Conn. Brown Johnson is named vice president, East Coast, film acquisitions. She was director of program planning for Showtime/The Movie Channel. And Michael Wiese is named vice president of program development. He was director of on-air promotion and

(Continued on page 63)

'UP WHERE,' RICHIE, APRIL TOP WINNERS

ASCAP Gives First Pop Awards

LOS ANGELES — ASCAP, the performing rights society, raised the curtain on its first annual most-performed pop songs awards here May 3 before an audience of 450 at the Beverly Wilshire Hotel.

The key winners, among 58 songs most performed during the 1983 ASCAP survey year (Oct. 1, 1982-Sept. 30, 1983), are, in their respective categories: song of the year: "Up Where We Belong," co-written by Will Jennings, Jack Nitzsche and Buffy Sainte-Marie, with Famous Music its ASCAP co-publisher; writer of the year: Lionel Richie; and publisher of the year: April Music.

In addition to the 1983 awards, a special presentation was made honoring 11 ASCAP standards that have "consistently been among the most performed songs over the last 10 years."

Making the presentations to writers and publishers were ASCAP president (and multiple award winner) Hal David and managing director Gloria Messinger.

Adapting to the new music video era, ASCAP employed video clips to show performances of the top five most-performed songs.

The following is the complete list of 1983 most-performed ASCAP songs.

AFRICA—David Paich, Jeff Porcaro; Cowbells Music, Hudmar Publishing Co. Inc.

ALL THIS LOVE—Eldra DeBarge; Jobete Music Co. Inc.

ALL RIGHT—Christopher Cross; Another Page

ALWAYS SOMETHING THERE TO REMIND ME—Burt Bacharach, Hal David; Blue Seas Music Inc., Chappell & Co. Inc., JAC Music Co. Inc.

AMERICAN MADE—Bob DiPiero, Patrick McManus; Music City Music Inc.

ARTHUR'S THEME — Peter Allen, Burt Bacharach, Christopher Cross, Carole Bayer Sager; New Hidden Valley Music Co., Pop 'N' Roll Music, WB Music Corp.

BABY COME TO ME—Rod Temperton (PRS); Almo Music Corp.

BREAK IT TO ME GENTLY—Diane Lampert, Joe Seneca; MCA Inc.

COME ON EILEEN—Kevin Adams (PRS), James Paterson (PRS), Kevin Rowland (PRS); April Music Inc., Colgems-EMI Music Inc.

DON'T YOU WANT ME—John Callis (PRS), Phillip Oakey (PRS), Adrian Wright (PRS); Virgin Music Inc., WB Music Corp.

DO YOU REALLY WANT TO HURT ME—Michael Craig (PRS), Boy George (PRS), Ron Hay (PRS), Jon Moss (PRS); Virgin Music Inc.

ELECTRIC AVENUE—Eddy Grant (PRS); Greenheart Music Ltd.

FLASHDANCE... WHAT A FEELING—Irene Cara, Keith Forsey (GEMA), Giorgio Moroder (SUISA); Famous Music Corp., Intersong USA Inc.

HARD TO SAY I'M SORRY—Peter Cetera, David Foster; Double Virgo Music

HEART OF THE NIGHT—John Bettis, Michael Clark; Sweet Harmony Music

HEART TO HEART—David Foster, Kenny Loggins, Michael McDonald; Genevieve Music, Milk Money Music

HEARTLIGHT—Burt Bacharach, Neil Diamond, Carole Bayer Sager; New Hidden Valley Music Co., Stonebridge Music

HUMAN NATURE—John Bettis, Steve Porcaro; John Bettis Music, Porcara Music, WB Music Corp.

HUNGRY LIKE THE WOLF—Simon LeBon (PRS), Nick Rhodes (PRS), Andy Taylor (PRS), John Taylor (PRS), Roger Taylor (PRS); Chappell & Co. Inc.

IGY (WHAT A BEAUTIFUL WORLD)—Donald Fagen; Freejunket Music

IOU—Kerry Chater, Austin Roberts; Christwald Music, Hopi Sound Music, MCA Inc.

I KEEP FORGETTIN—Jerry Leiber, Mike Stoller; Yellow Dog Music Inc.

(Continued on page 65)

CONTROVERSIAL LEGISLATION

'Omnibus' Bill: Markup Near?

WASHINGTON — There were strong indications at presstime that the Kastenmeier "omnibus" copyright reform bill will be scheduled for another markup meeting, perhaps as early as last Friday (11) or early this week.

The bill, hotly debated among members of the House subcommittee on courts, civil liberties and the administration of justice in the first markup attempt April 25, faced even tougher opposition when the Motion Picture Assn. of America (MPAA) voiced doubts that the balance of the patchwork bill is fair to copyright owners (Billboard, May 12).

The bill, which links once-separate

video rental, audio rental, home taping and cable television rate reform measures, is also under fire from the video manufacturer/retailer/distributor coalition. Only the recording industry, also unhappy with the omnibus approach, stands to gain from the defeat, since sources say there is a good chance the audio rental bill could pass this session should the omnibus legislation fail to gain support.

Sources close to the subcommittee now say that a date for another attempt at markup is "on paper," but hasn't yet been formally approved.

BILL HOLLAND



NEWS!

Presents:

**JOSETTE MARTIAL in
REMEMBER TOMORROW**

by **Norman Newell / Daniele Patucchi**
theme from **WILD BEASTS**



"REMEMBER TOMORROW"

Theme from "WILD BEASTS"

Lyric: NORMAN NEWELL Music: DANIELE PATUCCHI



REMEMBER TOMORROW
BEGINS WITH DREAMS OF TODAY
REMEMBER TOMORROW
TOO SOON WILL CHANGE TO YESTERDAY
REMEMBER FOREVER
BEGINS RIGHT HERE AND NOW
WE SAY TOGETHER AND LEARN
TO GET A LONG SOME HOW
LOOK AROUND CAN'T YOU SEE
WHAT A WORLD IT CAN BE

ALL TOO SOON TIME GOES BY
IT'S UP TO YOU AND I
THE ROAD THAT WE FOLLOW
WILL LEAD TO LOVE
IF WE TRY
REMEMBER TOMORROW
BELONGS TO YOU AND I

An album of this artist is also available on label

Record & Publishing Copyright owner CAM S.p.A. Italy - 8, Via Virgilio 00193 Rome - Tel.06/3595101/352350 - Telex 621195 CAMROM I

Film released in ITALY - FRANCE - UNITED KINGDOM - GERMANY FED.REP. - USA - JAPAN - SOUTH EAST ASIA

Atari/Lucas Titles Ready To Roll

June Launch For First Two Vidgames In Joint Venture

By FAYE ZUCKERMAN

SAN FRANCISCO—The results of Atari/Lucasfilm's 18-month-old joint venture surfaced here Tuesday (8) with Lucasfilm displaying two video games in final form, although Atari admitted it has not yet firmed its advertising or marketing plans for the titles.

The titles, slated to be shipped this June, will be treated as a separate product line under the Atari/Lucasfilm banner, via a newly developed logo dominated by a star.

According to a spokesman for Atari's advertising agency, Doyle Dane & Bernbach, and Atari product manager Joel Oberman, the agency and the home computer firm are still discussing advertising budgets and campaign ideas. The DD&B source, noting the nearing June deadline, said he hoped plans would be completed this week.

Lucasfilm exhibited little concern with Atari's hedging on its advertising schemes during the press conference. The film studio claimed the joint effort calls for Lucasfilm to act as a developer, and Atari to be the marketer. "We completed our part of the bargain," a spokesman for Lucasfilm added.

In an interview, Atari's Oberman said that an announcement about the campaign would be forthcoming. "It will principally be tv, and the target audience will be a slightly older (teenage/young adult) group, as the games are more sophisticated," he added.

The first two games will sell for about \$35 suggested retail and will

initially be made available on the Atari video game system, the 5200. By year's end, the titles will be rolled out on other home computer formats via the company's Atarisoft division. A version for the company's flagship 2600 video game console is unlikely, according to a spokesman, as "it is too small a system, and we need more room."

Lucasfilm took charge of the packaging for the games, photographing stills from real-life models of game action for cover art. All the Lucasfilm/Atari packages will differ from Atari's in an attempt to make the Lucasfilm connection apparent.

The Atari-Lucasfilm joint effort calls for additional products to be developed through the San Rafael, Calif. home computer unit. "The agreement is open-ended," Oberman pointed out.

The agreement was made in June, 1982, nearly five months before Atari, a unit of Warner Communications Inc., started announcing million-dollar losses. Its total 1983 losses of more than \$500 million were attributed to the mercurial video game industry.

Future products from the joint effort are likely to be made available on home computers. The initial launch for the Atari 5200 video game console was an agreement made while video games were a booming industry.

One of the titles, "Rescue On Fractalus," is an outer space hybrid reminiscent of "Flight Simulator II" and "Choplifter." It contains advanced graphics and three-dimensional imagery superior to home computer

software currently being made available. The other title, "Ballblazer," also features the 3-D effect. It's an intergalactic sports game that uses split-screen technology and an original electronic jazz score by game designer David Levine.

When Atari launches the advertising campaign, which is also said to be pegged to the Summer Olympics in Los Angeles, it will have to compete with reports that software pirates who have obtained copies are already judging the games as having quality graphics, but inferior game action.

According to Levine, the titles were pirated before Lucasfilm completed an overhaul on game action. "At first, both titles were difficult to play, and those versions are the ones that were pirated."



THREE CHEERS—Chrysalis executives take a break during strategy meetings in Los Angeles. Topics discussed included marketing plans for Ultravox, Icehouse, the Specials and other artists. Standing from left are label president Jack Craig, marketing vice president Billy Bass and Terry Ellis, co-chairman, Chrysalis International Group of Companies.

Chartbeat

Deniece Williams Has The Next Dance

Rob Hoerburger takes over this week while Paul Grein finishes his Masters thesis on "Don't Talk To Strangers."

Deniece Williams stands on the verge of a triple chart sweep this week as "Let's Hear It For The Boy" jumps to No. 1 dance, number two pop and number three black.

Should Williams hit No. 1 on the Hot 100, "Boy" will be only the 23rd record to top both the pop and dance charts. If it then goes to the top of the black chart, it will be only the 14th to top all three.

"Boy" is also Williams' second dance No. 1 following 1979's "I've Got The Next Dance," which, considering the relative strength of dance records in the pop market at the time, peaked at a surprisingly low 73 on the Hot 100. If "Boy" holds off the strong challenge of the Earons' "Land Of Hunger" on the dance chart next week and reaches No. 1 pop, then Williams will have performed even more of a chart rarity, as only nine artists have topped the pop and dance charts simultaneously.

Three of those artist—Michael

Jackson, David Bowie and Irene Cara—performed that chart feat in 1983, and of the 18 records that have hit No. 1 pop since Jackson's "Billie Jean," 10 were substantial dance hits as well. Even the No. 1 pop ballad by Yes, "Owner Of A Lonely Heart," reached the top three on the dance chart in a specially remixed 12-inch version.

But a danceable hit doesn't necessarily make a dance hit. Kenny Loggins' "Footloose," a No. 1 pop record and the theme from the hottest dance movie of the season, has failed to crack the dance chart.

The dance market has been the most fruitful for independent labels in the last few years. "Boy" is only Columbia's sixth dance No. 1, while Prelude has had five, and TK and Streetwise have had three each. The CBS family of labels has had 15 dance chart-toppers, including the O'Jays' r&b classic "I Love Music," a disco smash by Dan Hartman ("Instant Replay"), and a comeback by the inimitable Dee Dee Sharp Gamble ("Breaking And Entering").

Another of those CBS dance chart-

toppers, Cyndi Lauper's "Girls Just Want To Have Fun," recently created a reverse crossover situation. The dance remix was released long after the pop single, and reached No. 1 on the dance chart after the pop version had peaked at two on the Hot 100.

"Let's Hear It For The Boy" makes a strong move from 13 to five on the adult contemporary chart, and if the song reaches No. 1 there, it could become the first to top pop, black, dance and AC.

★ ★ ★

Rush pick up their fifth top 10 album this week with "Grace Under Pressure." This follows "Permanent Waves," which peaked at four in 1980, "Moving Pictures" (#3, 1981), "Exit—Stage Left" (#10, 1981) and "Signals" (#10, 1982).

"Grace Under Pressure" has gotten off to a quick start without the benefit of any chart single, making Rush one of few remaining "album" acts. The highest any Rush single has reached is 21 ("New World Man," 1982). Even such perennial albums

(Continued on page 65)

PolyGram Eyes Home Mart With New Music Vid EPs

LOS ANGELES—PolyGram Records' music video arm says its producing two music video EPs primarily for home video exploitation.

When PolyGram's video unit releases a 30-minute prerecorded videocassette pegged to Pat Travers' album "Hot Shot" and a 20-minute video for "cow-punk" band Rubber Rodeo next month, it will mark the first time that a major record label has funded productions specifically for a home video target. Until now, majors have allotted funds for short-form video productions to be used for promotional purposes or as part of joint agreements with tv networks.

PolyGram will air three-minute promotional clips from the programs to boost album and videocassette sales. Ultimately, says Len Eband, senior vice president and general manager of PolyGram Video USA, "We are hoping to create a payback system that will be used for future projects."

According to Eband, "Part of the video division's charter is to create video LPs for sale." He characterizes the Travers and Rubber Rodeo videos as "mini-movies."

Amid reports that compilation reels of promotional clips generate more rentals than sales, Eband counters that PolyGram's short forms can't be compared to the "K-tel fashion" of linking unconnected sequences.

"They (the EPs) are conceptual, and foster repeat viewing," he points out. For example, the Travers video is a science fiction story about three alien women who flee to Earth from a planet where music is outlawed.

Mirage, a new Seattle video pro-

duction house, secured the project by offering a low bid and commissioning Mark Rezyka, one of four directors requested by Eband. According to Dan O'Brien, general manager of Mirage, "We offered a lower price to prove ourselves in the video field. It is our first project."

For the cost of one clip, O'Brien says, Mirage is producing the 30-minute project, which includes three Travers songs, extensive dialog by professional actors, and special effects. The program's production budget is believed to be under \$95,000, although Eband and O'Brien decline to specify the cost.

A similar turn of events occurred for Second Story Television Productions, the production facility working on the Rubber Rodeo project, the cost of which is believed to be less than that of the Travers piece. Rubber Rodeo's script centers on band members Bob Holmes, who plays a truck driver, and Trish Milliken, who portrays a housewife.

According to Eband, "The use of these two bands was more coincidental than anything else. They will both work well in cross-promotions."

Which home video software vendor will secure the rights to distribute the two programs has not been determined. Eband is hoping to ready the videocassettes for sale in June, when Rubber Rodeo will release an album.

Featured songs on the Travers video will be "Hot Shot," "Killer" and "Women On The Edge Of Love." Rubber Rodeo will likely feature "Anywhere With You," "How The West Was Won" and "Hardest Thing."

FAYE ZUCKERMAN

Bly At Helm Of Merit L.A. Arm

By SAM SUTHERLAND

LOS ANGELES—Veteran music publishing executive Mel Bly is back in action here, helming the newly opened West Coast arm of Merit Music, the Nashville-based firm founded 14 months ago by Dave Burgess. Bly's new post finds the former Warner Bros. Music chief taking a new career tack by allying with a small, service oriented independent.

Bly, who is still setting up his operation in the Sunset Strip office suite he opened two weeks ago, offers a blueprint calling for Merit's Los Angeles arm to extend the reach of the company's Music Row roster and gradually build a pop-oriented field to complement its Nashville holdings. Noting Merit's fast-growing reputation since its February, 1983 launch, Bly reports he's already begun supervising projects here for Merit writers prior to the official opening.

Bly contends that the move to Merit finds him working on a creative level "as opposed to a banking level. I find that most major music executives are progressively removed from the pure music side in direct proportion to the size of their compa-

ny. It is something that's very difficult to change, by the way, because it's the very nature of the business beast."

At Merit, however, Bly sees a much more flexible platform for nurturing talent and developing copyrights. He asserts that the two Virginia investors bankrolling Merit have provided not only a competitive credit base (which he declines to specify, but suggests can sustain major bids on top established writers and catalogs), but have encouraged an ambitious long-term growth strategy.

He points out Merit's plans for new lease and real estate investments as evidence. Burgess' home office operation has already broken ground for its own building in Nashville, with the present office, in a residential building, to be retained and converted into a demo studio. The Merit building, when completed, will include a digital recording studio and video production facilities, and could eventually serve as home base for the company's own label, deemed a long-term objective.

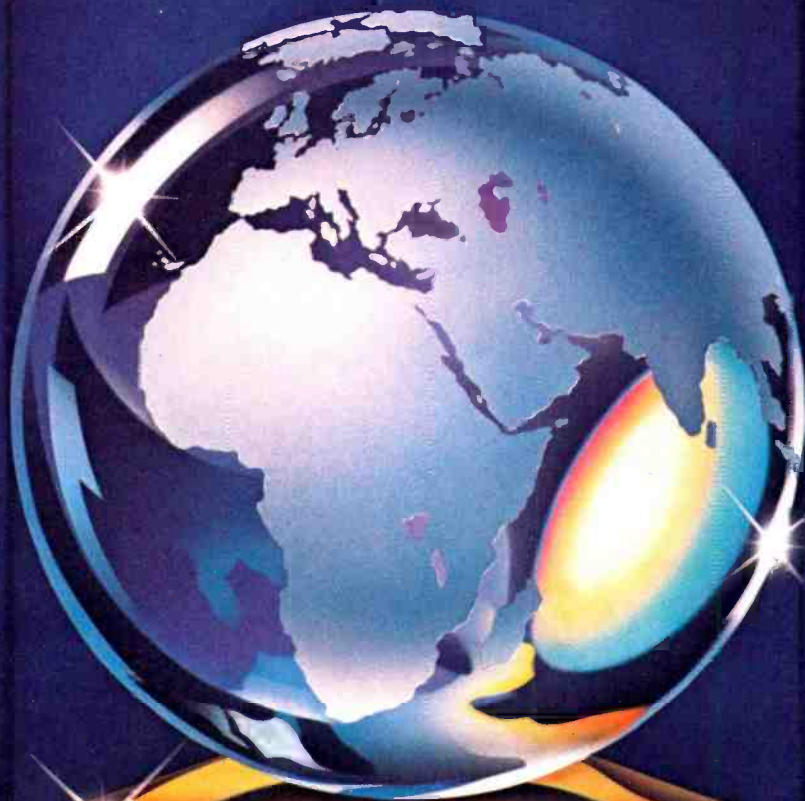
As for Bly's own charter here, he sees his initial priorities as creating pop market opportunities for the

Nashville roster, acquiring major catalogs, developing ties to developing writer/producers ("which would encompass some management functions"), and laying the groundwork to create a production company here. Bly will also seek appropriate collaborative projects for Merit writers and Outside songwriters, such as a current venture in which Steve Davis, newly signed to Merit, has been brought to Los Angeles to work with Paul Williams.

Bly's official station is that of senior vice president, but he downplays any fixed role by stressing his goal of creating "a small, customized service relationship (with writers and producers) where I'll be available to them at all times."

As for Merit chief Burgess, Bly notes he's hardly a stranger: "Dave and I started in the business together over 25 years ago, at Challenge Records and Four Star Music."

Looking to further expansion for the company, which Bly describes as "publishing, production and management—the old cliché of an entertainment complex, but an accurate one," a New York operation is also being eyed.



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CD Mastering Comes To Germany

Bertelsmann's Sonopress Arm Inks Deal With Sanyo

By JIM SAMPSON

MUNICH—Sonopress, the audio/visual manufacturing arm of Bertelsmann, has pacted with Sanyo of Japan for Compact Disc manufacturing technology. CD mastering is due to start this fall in Guetersloh, Germany.

There has been speculation that Sonopress is converting LaserVision videodisk manufacturing capacity to CDs. But the company denies this.

At present, neither Sanyo nor Sonopress are talking about actual manufacturing of Compact Discs in West Germany. Sonopress will take CD orders and prepare tapes for CD mastering, later handling the mastering itself. But actual disk production will be done by Sanyo in Japan. The agreement is for one million CDs in the next 12 months.

Ariola, Bertelsmann's West German record company, now orders

Compact Discs from Nippon Columbia, Sanyo, JVC in Japan and PolyGram in Germany. It will now deal exclusively through Sonopress, according to import chief Wolfgang Breuer. Other Sonopress record and tape customers, such as RCA, are also expected to draw CDs from Guetersloh.

For Sanyo, the deal assures continuation of maximum CD production at a time when Compact Disc manufacturing is shifting from a seller's to a buyer's market. Ariola's Breuer asserts: "For several months, I've had no problem at all finding CD capacity."

Sanyo, which is now turning out about five million laser-read disks annually, already has 20 clients in Europe, including WEA, Teldec, Orfeo and Intercord. Albrecht Gasteiner, CD coordinator at Sanyo's European office in Basle, Switzerland, says quality has been one of the firm's major selling points: "Since we started producing CDs last year, not one defective disk has been returned to me."

Defective CDs are an increasing problem in Europe, as some suppliers relax their previously stringent quality controls, and as newer, cheaper players with less effective error correction technology reach the market at prices around \$300.

Neither Sanyo nor Sonopress expect the new deal to lead to lower CD software prices. For its customers, however, Sonopress now becomes a one-point source of all audio/visual recording media on the European market, adding Compact Discs without dropping LaserVision.

Following the demise of the CED videodisk, which was never marketed in Europe, press speculation has focused on the viability of Philips' LaserVision system, sales of which have been called "unsatisfactory" by the

developer itself. The German Video Institute offers no consumer retail unit figures for the format ("no significant sales in 1983"), while a news-magazine here claims that only 30,000 players have been sold in Germany since the system was launched.

Sonopress, with an annual capacity of 600,000 disks, is one of only two European LaserVision software centers, the other being Philips in Blackburn, England. As consumer demand in Europe failed to meet expectations, Sonopress started turning to America for LaserVision clients and indicated that the future of LaserVision lay in education and professional audio/visual applications rather than consumer sales.

However, Uew Swientek, managing director of Sonopress, asserts that his company's LaserVision capacity will not be reduced by CD expansion. He points to a recent deal by the firm's marketing subsidiary Telemedia with Fiat for extensive use of LaserVision in German auto dealerships. Philips says IBM has also chosen its videodisk systems for training purposes.

Neither Philips nor Sonopress indicate willingness to drop consumer marketing of LaserVision. Both concede, however, that it will take another several years for the system to establish itself, and that the current software offering (under 250 titles in Europe) must be expanded significantly, especially with music programming. The system, they note, has significant sound advantages over videocassette recorders.

Claus Harder, a Philips spokesman in Hamburg, says his company is preparing a new marketing campaign for the system, with a stripped-down player due this fall at a price that may be under \$400.



ROCKET LAUNCH—Elton John and company pose during a PolyGram-hosted bash in Australia, where the artist and his group were honored with awards for his latest album, "Too Low For Zero." At that time, the record had spent 46 weeks on the country's top 10. Standing from left are PolyGram Australia managing director Bruce MacKenzie, band member Dee Murray, composer Bernie Taupin, producer Chris Thomas, band members Davey Johnstone and Fred Mandel, Rocket Records product manager Chris Wemcken and PolyGram product and promotion manager Sam Hamilton. Seated are John's manager John Reid and John.

'NARM-STYLE' U.K. GROUP SOUGHT

BPI Seeks Ties With Retailers

By PETER JONES

LONDON—The British Phonographic Industry, the national IFPI organization, is attempting to set up talks with record retailers nationwide to forge a closer working relationship. This initiative has been "warmly welcomed," according to BPI chairman Maurice Oberstein, who is also head of CBS U.K.

Oberstein will write to dealers representing all areas of the retail trade, from multiples to independent operators, and plans to get them together on a committee consisting of around seven representatives from record companies and the same number from the retail trade.

"One of the first problems that I'd like to see aired is that of putting pre-recorded cassettes on open display to build consumer interest and aware-

ness, but at the same time overcome the security hassles," Oberstein says. "But we'll also get into such topics as piracy and bar coding.

"The harsh reality of the situation is that the retailers themselves have, in the U.K., failed miserably to establish a NARM-style kind of trade association. I believe we have all waited too long for each other to make firm approaches to each other to get some meaningful dialog going.

"So this is a record company initiative. We don't want a committee aiming to be anticompetitive or involved in price-cutting niggles. We just want to confront common problems and sort out solutions. It's a matter of dialog, pushed through proper meeting agendas."

Says Ian Gray, managing director of the HMV Shops chain: "We have to listen carefully to each other. We

should look into prime topics, even if they're not ones the record companies would choose to raise, like faulty returns after deletion."

Mike Isaacs of Our Price Records executive says, "One immediate priority is bar coding. That would be a good kickoff point."

Additionally, the BPI is filing a formal complaint to the Independent Broadcasting Authority over widespread television advertising by U.K. hi fi hardware manufacturer Amstrad for its double-headed tape-to-tape cassette machine, which the BPI says it "considers tantamount to inciting home taping of prerecorded cassettes."

SOVIET STATE RECORD COMPANY

Melodiya Marking Its 20th Year

By VADIM YURCHENKOV

MOSCOW—Melodiya Records, the state-run Soviet company that claims to be the biggest in Europe combining all facets of the record/cassette industry, is celebrating its 20th year of national and international action.

The company is staging a special exposition at the VDNK exhibition here in June. There will also be a nationwide Melodiya Day Festival featuring the company's major artists and groups.

Melodiya today has widespread operations covering recording, a&r activities, manufacturing and pressing, cassette assembly, sleeve duplication, wholesale divisions and growing involvement in retailing its own product. The Melodiya catalog includes some 40,000 titles, and another 1,000 will be added during the year.

Major classical releases this year include Moussorgsky's "Boris Godunov" and "Khovanshchina," by the Bolshoi Opera. The Kiev Opera has recorded Shostakovich's opera "Katerina Ismailova," and the Stanislavsky Music Theatre is set to record Moussorgsky's comic opera "Sorochinskaya," as yet relatively unknown in the West. The latter, a four-record set, will be included in the "Anthology Of Russian Music" subscription series.

While major classical works make up a large part of the Melodiya action the company this year is also

continuing its Hit Parade series, linked with top artists in the contemporary pop field. And Melodiya is completing the issue of its subscription series "Treasury Of The World's Performing Arts," claimed to be the biggest project of its kind anywhere in the world.

Also to be continued is the highly-praised "Music Arts Of The Peoples Of The USSR," another subscription series. And Yelena Obraztsova, prima donna of the Bolshoi Opera, is set to release a new album of "Romances And Songs By Georgi Sviridov."

Melodiya has used the Sony digital recording system since 1981, and some 80 classical album have been produced in this format in the Moscow studios. From now on, the company plans to record most of its new releases digitally.

Compact Discs also figure strongly in planning for the anniversary year. Melodiya engineers, together with national research and industrial companies, are well into detailing Soviet participation in this sector.

Igor Dmitiyev, Melodiya deputy director general, says: "We've steadily improved the quality of our products in recent years. We've gone deeply into anti-static disk production technology, for instance, with a pre-production batch of software in this area pressed at the Aprelevsky plant here and introduced through our retail chain. We're aiming for full-scale production of anti-static disks by the end of 1985."

The Aprelevsky plant itself is being

modernized, with the most modern presses installed into a newly built workshop. Each press is said to have an annual production capacity of 300,000.

"The opening of the newly constructed cassette manufacturing factory in Tallin last year was very important to our future," Dmitiyev says. "Production of our own quality cassettes will hopefully resolve some of the longstanding problems of the national tape market."

These criticisms of quality have been persistently aired in the national media in the Soviet Union, most recently last year (Billboard, Nov. 5.). Some consumer demands have been partly met recently by the importation of Agfa Sony and Maxell C-90 blank tapes, which are selling in many cities around the country at a ruble equivalent of around \$6, but this is seen by the authorities as a temporary solution to a problem that is better solved internally.

Melodiya trends in the area of putting out licensed material have remained largely unchanged over the years. The company releases up to 20 licensed albums a year, both classical and pop/jazz, with between 10,000 and 30,000 copies of each title pressed.

The company's main foreign license partners are EMI (U.K.), Ariola Eurodisc (West Germany), Ricordi (Italy), Vox (U.S.), Columbia and Zafiro (Spain), CNR (Holland), Chant du Monde (France) and Victor (Japan).

BPI's Isherwood Mulls New Chart Sanctions

LONDON—The British Phonographic Industry's legal adviser, Patrick Isherwood, is drawing up a report suggesting revised sanctions against companies found to be in breach of the IFPI group's British chart code of conduct.

Isherwood will offer ideas on whether the amount of fine imposed on offenders should be related to the size of the company and its ability to pay, or to the seriousness of the offense. He'll also ponder whether the fine should be greater if the offending company breaches the code more than once, even though its top management may have changed between offenses.

He has also been instructed to consider whether a "hyped" record should be penalized by being automatically moved down the national chart, as compiled by Gallup.

The re-evaluation of chart conduct penalties comes after WEA U.K. was fined around \$8,700 for breaches of the code (Billboard, April 21) involving the offer of free Van Halen albums to chart panel shops reporting to Gallup. A couple of months earlier, EMI was fined around \$14,500 when it was found that company salesmen promoting singles were offering dealers free albums of artists

other than those whose records were being promoted.

As Isherwood ponders how best to mete out punishment, John Deacon, BPI director general, is on record as saying: "Our council expects the code to be rigorously enforced even when one of its own members has been involved."

Cable Coming To France By End Of Year

PARIS—The French government has given the go-ahead for an initial investment of \$120 million by the Ministry of Posts & Telecommunications to cable 320,000 homes by the end of the year. It hopes to reach a cabling rate of one million homes annually by 1986.

The decision reflects differences from British philosophy on cabling, both in its emphasis on public rather than private investment and in its insistence on the use of optical fiber technology.

A total of 133 local authorities in France, representing around four million homes and 12 million people, have so far asked to be cabled, according to the government.

JOAN BAEZ

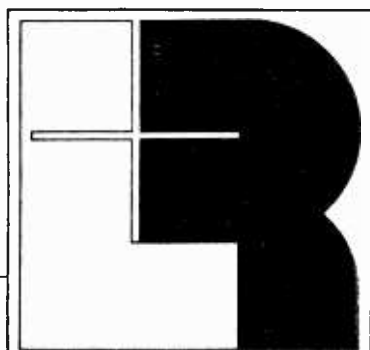
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CHROME

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CHROME & punishment



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Radio

MARGOLIS TO GET \$10.5 MILLION

Gilmore Buying Miami's WLVE

MIAMI—"I'm not sure, but I think it's the biggest price paid for an FM in the state," comments WLVE VP/GM Dean Goodman of the announcement that Allan B. Margolis has agreed to sell the Class C FM here at 93.9 to Gilmore Broadcasting Corp. for \$10.5 million. The price includes no real estate.

Currently located on First St. in Miami Beach, where WBBM-AM is housed—Margolis plans to keep the Class IV urban AM at 1490—the studios and tower will be relocating to an area adjacent to the North Dade antenna farm. "Right now we're on top of the One Biscayne Building, which is the tallest building downtown, but the move will put us on a 1,000-foot tower," Goodman says. Also on the new site will be WEZI, WTMI, WINZ-FM and four other

FMs still in negotiation.

Originally put on the air by Margolis in 1962 as WBBM-FM, the frequency became WGOS ("The Wild Goose," where Margolis' current wife, Irene, was country personality Cowgirl Connie) in 1966, switching to WBUS two years later. Initially, WBUS presented a business and information approach, but by 1980 it had become "The Magic Bus," featuring an AOR format. Four years later, Joe Rico and Allan Grant debuted "The Jazz Bus," and in 1976, as WWWL, Love 94 was born.

Though several gradations, Love 94 has remained an AC station to this day, and Goodman says there are no

plans to alter the approach or staff when Gilmore takes over later this year. Earlier this year the call letters WLVE, closer to the "Love 94" logo, were secured.

"We're the oldest FM AC outlet in town, and we're doing well," comments Goodman, who will remain VP/GM after the switch. Gilmore, in addition to owning KODE Joplin, Mo. and WWSA / WQPO Harrisonburg, Va., also owns network tv affiliates in Evansville, Joplin and Rockford, Ill., as well two cable tv systems in Ohio, Anthony Abraham Chevrolet in Coral Gables and The Green Turtle Inn in Islamorada. The company is also the sponsor of the A.J. Foyt Racing Team.

ONE-THIRD OWNER

Kempff Takes Over At WZKS

NASHVILLE—In one of his first actions as new president and one-third owner of WZKS-FM here, Ron Kempff has named the station's midday jock, Jack Randall, as PD. Randall assumes the duties earlier handled by morning man Jim Zippo.

This one personnel shift, says Kempff, a former Dayton, Ohio, broadcast executive, is the only one he's decided on. "If the other people choose to stay, they're welcome to," he says.

Kempff bought Tom Weaver's 34% share of the recently re-christened "96 Kiss" operation last week for an undisclosed sum. Weaver has said he will continue to be based in Nashville and look to other broadcast interests.

Although he has been in town

since the purchase was announced and working out of the station offices, the 48-year-old Kempff does not officially assume the presidency until Monday (14). Murray Moss and Joe Wolf of Los Angeles, the other two station owners, will continue as investors, although Kempff has an option to purchase their shares.

Kempff takes over the station a mere six weeks after it changed its call letters (from WKOS-FM) and adopted a "hot hits" format. The shift is still being heavily promoted in the Nashville market.

A 12-year veteran of Cox Broadcasting, Kempff left that company in January to begin purchasing his own stations. His last post was general manager of WHIO-AM-FM Dayton.

EDWARD MORRIS

Court: KKRZ Can't Use 'Flame Thrower' Jingle

PORTLAND — KKRZ has been barred from broadcasting Jam Productions' celebrated "Flame Thrower" jingle, according to a court order obtained Wednesday (9) by rival hit station KMJK as part of its \$5 million antitrust and copyright infringement suit against the Taft outlet.

The complaint brought by KMJK parent 107 Ltd. contends that KKRZ violated KMJK's exclusive contract with Jam for the production of a "Flame Thrower" commercial originally heard on WHITZ New York by illegally duplicating the spot from a demo package brought to Portland from Atlanta by consultant Dwight Douglas, who is named as a defendant in the suit along with his company, Burkhart, Abrams, Michaels, Douglas & Associates. Douglas is the president of the firm.

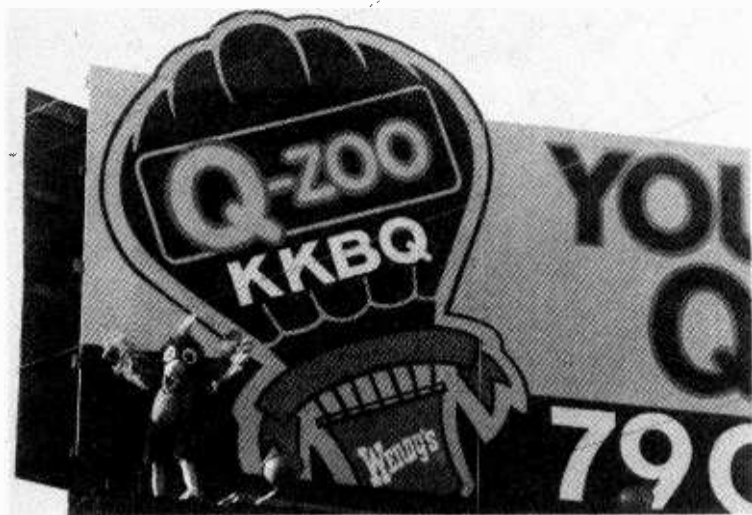
According to the suit, the station violated the Racketeer Influenced & Corrupt Organization Act (RICO) by obtaining the demo tape through "false and fraudulent pretenses" when it ran the jingle between four and six times an hour from April 16-May 1 before KMJK could run its "Flame Thrower" ad after an 18-month search for the proper commercial. KMJK, which recently lost air personalities Brian Thomas and Peter Lett to KKRZ, says the duplication was undertaken in a deliberate effort to "destroy" the locally owned outlet.

Douglas, the document states, "participated in and ratified the unlawful acts of BAMD and Taft and their contractual interference with Jam, KMJK's relationships with its

employees, and KMJK's prospective economic advantage."

David Milner, vice president and general manager of KEX, KKRZ's adult contemporary sister station, says that "based upon the information we have, the suit is wholly without merit and will be vigorously defended." Speaking for David Crowl, vice president and general manager of KKRZ, Milner, who is also a Taft official, says that the broadcaster's chief counsel, Charles Lindburg, is coordinating the case from his office in Cincinnati with a local attorney, identified by KMJK representative John Cavanaugh as Ken Triplet of Schwabe & Williamson.

Douglas declined to comment on the suit because he had not been served with the document at press-time. However, he says, "We have obviously plan to defend ourselves. I tell you this: We have done nothing illegal."



TOOKIE TAKES FLIGHT—Once a fictional character on Houston's KKBQ, the tookie bird is now the station's mascot and was last seen breakdancing on one of KKBQ's freeway billboards. When he's not in or on the air, the tookie bird reportedly visits nearby hospitals.

Vox Jox

Two Washingtonians Back In Action

By ROLLYE BORNSTEIN

A couple of Washington GMs are back on the front lines, as former WAVA VP/GM Dave Barrett takes over the management of Hearst's WBAL/WIYY and former WASH GM Bill Kunkel is named station manager of WAVA. Barrett replaces the retiring Al Burk at the 50 kw clear channel AC AM and its Class B AOR FM, 98 Rock, while Kunkel's post is new to the station—but not new to Doubleday. As at KDWB Minneapolis, where station manager Mike Boen reports to regional VP and KDWB GM Lou Buron, Kunkel will report to regional VP and WAVA GM Alan Goodman.

Speaking of 98 Rock, KTZQ Dallas' Bernie Lucus comes on board as director of marketing, while Mitchell Dahne is upped to promotion director. Returning to Baltimore to do weekends on WIYY is Chris Emry, a former WAYE programmer ... Back in D.C., Q 107 (WRQX) account exec Tricia Zigarelli gets the nod as national sales manager ... Moving up to general sales manager at Jefferson Pilot's KIMN/KYGO is LSM Jeff Clark, while former GSM Cathy Meloy migrates to D.C., becoming regional retail service manager for the Northeast. Based in Washington, she'll concentrate on bringing in co-op dollars.

★ ★ ★

Keeping the GSM title but moving across town is KYTE/KRCK's Bill Fuller, who becomes general sales manager of country-formatted KUPL-AM-FM ... Upped to GSM at Toledo's WIOT/WCWA is regional sales manager Ray Barker, who replaces Bo Lafferty, who now warms the VP/GM chair at the Reams outlets ... It's official: Jim

Blakely quits acting and starts in for real as VP/GM of Willie Davis' L.A. urban outlet, KACE, where we've seen morning man and PD Alonzo Miller's face at bus stops all over town.

WBCY Charlotte's John Boy gets some FM contemporary personality competition in the form of Chuck Boozer, who joins EZ's WEZC there. The former 94Q (WQXI Atlanta) jock, known mostly as Gary McKee's stand-in, is another step in WEZC PD Ralph Rhodes' move to add some personality to the AC outlet, where former morning man John David Wells moves to middays, replacing Gary Michaels, while WAYS/WROQ's Tony Trueblood joins Boozer, handling morning news.

★ ★ ★

Speaking of 'BCY, PD Bob Kaghan's former haunt, Knoxville's WRJZ (one of the best sounding medium market AM top 40 stations of the mid '70s), is on its way back. It was bought by Sherwood/Hennes a few years ago; the consulting duo filed bankruptcy last year, and the station was operated on an interim basis until recently but is now dark. It looks like WEZE Boston owner Salem Media Group will assume the debt structure, and carry on with a religious format. The new company will be called Tennessee Media Associates.

Memphis, too, will be getting another station on the AM dial. With all the new clear channel regulations, Minority Broadcasting of the Midwest Inc. has managed to procure WBZ Boston's dial position. Memphis' mighty 103 will be pretty hefty in the day (50 kw) but will have to go down to a kilowatt at night. Among the principals will be Chicago urban

broadcaster Pervis Spann and Memphis musician and recording exec Willie Mitchell. No Soul Coax in here, however; the format, which will be managed by consulting engineer Charles Wingate, will be strictly AC, giving WRVR some head-to-head competition ... New to the Kansas City market is urban daytimer KCXL, which made its debut last week with local broadcaster Chuck Moore in as general manager.

Kelly Norris is for real now. The acting KRQQ Tucson PD gets the official word that she'll replace Guy Zapolon, who is currently discovering the pleasures of Pittsburgh (Billboard, April 21).

★ ★ ★

Who's KIIS-FM president/GM Wally Clark hanging out with these days? Well, among his office visitors last week was the "First Lady From Plains," touting a book of the same name ... And while Rosalynn Carter was seated in Wally's office, talk was going on across town at KIQQ concerning what airshift KROQ's Richard Blade would do. Word is he'll be making the move later this month, while word is stronger than ever that KZLA indeed has purchased KLAC, which is now in AM stereo.

Down in San Diego, Rod Hunter exits his KSON-AM-FM operations manager post, with PD Mike Shepard absorbing his chores, but not his morning show. The FM a.m. drive slot goes to KNIX Phoenix's Len Roberts ... Across town at Alta Broadcasting, group PD Mike Wagner, who oversees San Diego's KBZT and San Jose's KEZR, becomes vice president of programming.

Gwen Braverman likes Q 105—wherever it happens to be. The Q105 (WRBQ Tampa) promotions assistant moves to Q105 (WQSR Baltimore) as publicity director for the top 40 outlet ... Peter Feinstein gives up fame, fortune and Blairstown, N.J. at Dennis Feely's WFMV, where he handled promotion, continuity and traffic, to join Cap Cities WPAT-AM-FM New York, producing Dick Shepard's morning drive program.

★ ★ ★

Ready for the latest Cleveland rumor? WWE is being sold and Westinghouse is buying. Regardless of the truth, Westinghouse has owned the 1110 facility before. Back then it was KYW. Of course, they still own KYW, but these days it's in Philly.

(Continued on page 22)

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Multimedia Kickoff For Convention

LOS ANGELES—Ft. Lauderdale-based Access Radio has agreed to develop a multimedia presentation to kick off the Billboard Radio Programming Convention, July 5 in Washington, D.C.

The three-day event will examine some of the problems facing the industry that are seldom publicly discussed, such as what research cannot do for you and the problems inherent in record merchandising when a company's target buyers are not in sync with a station's target audience. Billboard chart personnel will also present nightly interactive sessions explaining the methodology of the chart process.

The Billboard Radio Awards, currently being judged by a group of 12 industry notables, will be presented. Finalists in the various categories will appear in Billboard's June 9 issue. For further information contact Kris Sofley at (213) 273-7040.

Billboard



RADIO
PROGRAMMING
CONVENTION

July 5-8, 1984
L'Enfant Plaza
Washington, D.C.

Radio

AM Stereo: New Salvo Fired

Kahn Raps Rival Motorola System's 'Platform Motion'

By BILL HOLLAND

WASHINGTON—It's a war out there in AM stereo land. On a battlefield filled with combatants who stand to lose a lot of money if the Motorola C-QUAM becomes the marketplace choice—and its opponents say that includes broadcasters unhappy with the Motorola system's quality—there are very powerful weapons being put to use.

Leonard Kahn's weapon is the air sickness bag. Kahn, head of Kahn Communications Inc., manufacturer of one of the rival AM stereo systems, says that the Motorola system has so much zig-zag "platform motion" (the sound image shifting from one speaker to the other) that it might make listeners "sick to their stomachs."

Kahn has offered to send along an air bag and a cassette demonstrating the alleged ury characteristic of the C-QUAM system. He added that he felt the chilly reception by some broadcasters at the recent NAB convention also pointed to a preference

for another system choice as well as receivers that receive multi-system signals.

"AM stereo is all over if the kids hear it (C-QUAM)," Kahn says. "They'll blame the stations."

He also says his own systems, sold to stations in the big cities, have blocked and "checkmated" use of the Motorola system in 17 major markets. Kahn now has a strong ally in Sony Corp. of America, which has introduced two portable radios with multi-system switches. Sansui is also producing similar equipment.

However, the forces of the Motorola system continue to grow, spearheaded by the recent entry of Pioneer Electronics into the fold of manufacturers turning out C-QUAM receivers (Delco-GM, Chrysler, Jensen, Marantz, Sherwood and others), who are turning the Kahn stand into an uphill fight (Billboard, May 12).

Even competitor Harris has announced it will now change the pilot tone of its system to one compatible with C-QUAM. Kahn also lacks the long marketing arm that Motorola now has.

Nevertheless, Kahn is determined to stay on the battlefield. "We have the best radio," he says. "How do you stop the growth of this terrible other system? Go on pushing our system."

WHUR Promotion Keys On D.C.'s Football 'Gerbils'

WASHINGTON—WHUR, the popular urban contemporary station here, has unveiled a promotion scheme that seems sure to lift the eyebrow of even the most hardened radio station veterans.

The station is offering half-price tickets to game at RFK Stadium involving a bunch of gerbils. That's right, listeners can save \$5 on a lower deck seat to watch a bunch of gerbils and a mammoth fireworks display by the world famous Zambelli Internationale. And, as a added bonus, the first 1,000 fans will get a certificate for a free Wendy's hamburger.

Gerbils? Well, sort of. To Washingtonians, the gerbils in question are the ill-starred Washington Federals, who have the worst record in the entire United States Football League (USFL). They got their nickname from their owner, Berl Bernhard, early in the year when he admitted to the press that "a group of untrained gerbils can play as well as this team." The furry tag caught on at once in a town already saddened by their beloved Redskins' embarrassing defeat in the Super Bowl, and gerbils they became.

Time has not proved the owner's estimation wrong: The team also racked up the second-lowest attendance record in the two years of the USFL at their game against the Memphis Showboats here May 6. Plans are afoot to sell the team and move to another city, and nobody seems to be crying bitter tears.

So why is popular WHUR announcing a promotion involving a team that has redefined the word "loser" in the sports lexicon of fans here as well as across the country, and perhaps the entire free world?

"We're not," swears Belinda Rollins, WHUR's promotion director. "It may look like we are, but we're not." Rollins adds that even WHUR's general manager wanted to "pull out" of the Federals' promotion, but has been unable to because of a commitment the station has made.

Rollins explains that the promotion is a tie-in with an annual fitness celebration held last week in connection with one of the station's clients, the Washington Racquet Club. "They support the Federals," she explains.

"I'll be frank with you," she continues. "We don't have much of an advertising budget, and when I get a chance to do a promotion, some sort of giveaway to our listening audience, I'll take advantage of it."

But doesn't she have the least bit of sympathy and commitment to the Federals? "No. Not one bit. I wish we could do the (hometown middle-weight champ) Sugar Ray Leonard fight, but we have this Federals game."

And the half-price tickets, aren't they from WHUR? "Nope," Rollins says. "The Federals."

It appears that even in the area of supporting underdogs, it's a question of how under and how dog. Perhaps the Federals have set new records here as well. **BILL HOLLAND**

www.americanradiohistory.com



PAMS PACT AGAIN—The Pam Singers, renowned jingle makers of the '60s, reunite after 20 years to record logos for Gary Owens' "Super-Tracks" weekly radio series. Pictured from left are Abby Anderson, Judy Parma, Jim Clancy, Dan Alexander and Brian Beck.

In New Post At Gaylord, Lindahl Maps WKY Shifts

OKLAHOMA CITY—In a market with less than a million people and four country signals, three of which are on AM, is there room for another AM country outlet? "Definitely," says Gregg Lindahl, who has just been appointed group radio programming director for Gaylord Broadcasting—which, in addition to WSM-AM-FM Nashville, where Lindahl is operations manager, also owns WKY here.

"It's really a weird feeling, having done the same thing with KOMA in 1980," says Lindahl, who formerly programmed KOMA, about his task of turning former top 40 powerhouse WKY country. KOMA in its '60s heyday was WKY's chief competitor. With its pending acquisition by Price Communications, its fate as a country outlet is unknown, but should it remain so, KOMA and WKY will once again be doing battle.

With Lindahl's planned approach, however, it's more likely he'll perceive KEBC as the major factor, as

KOMA and KXXY-AM-FM rely more on music than Lindahl's planned ploy. "The angle we're working on is bringing back that full service approach. Country music is just a vehicle to reach the people who remember WKY, and turned to it for news and information," he says.

"We're increasing our news staff considerably. The newsroom will be staffed 24 hours a day. We've hired KOMA's news director Bob Glover as operations manager. It's a good indication of our priorities." Current PD Dave Hood, who also handles mornings, will exit the station, concentrating on his local tv position as host of "PM Magazine."

"We're negotiating with some personalities right now," says Lindahl. "We're making a major commitment to this radio station. With the resources of Gaylord and its position in the country community, the switch is a natural." And, naturally, WSM's Music Country Network featuring Charlie Douglas will replace NBC's Talknet.

Morning Man Bob Scott Named To KHTR PD Post

ST. LOUIS—Bob Scott is more than just another pretty voice. The new program director of CBS's KHTR here, while best known for his three-year morning stint on the Hit Radio station, has a background that includes sales, agency work, and several air stints at country and AC outlets across America.

Replacing Bob Garrett, who resigned last week to program San Francisco's KITS, was "surprising," admits Scott, who plans to make finding his replacement for morning drive a priority. "We're taking requests," he laughs. "Actually, I am interested in receiving tapes and resumes."

"We've got a great team, and that sounds corny, but this is the first place I've worked where everybody likes each other. Management gets

along with the jocks, the office personnel. We don't have problems with sales, and I think that chemistry like this is the key to our success, and probably the reason for any station doing well for long periods of time.

"Quite honestly, it's my first programming gig, so I was surprised when it was offered, but I had definite ideas about the station and we talked. I get along well with everyone, and I'm easy to talk to, and I think they realized I could continue to create the positive atmosphere we've been feeling."

Scott, who joined the station when it was still KMOX-FM, is aware that the PD chair has become somewhat of a hot seat since Ed Scarborough left for co-owned KKHR Los Angeles last year. Scott Alexander, who today programs KWK-FM—which is said to be readying a strategy that will place the two outlets in direct competition—programmed the top 40 outlet briefly after Scarborough's departure. He was replaced by Garrett, who has vacated the post after less than a year.

"We're aware there's competition," notes Scott, "but we're not going to panic. We're number two overall. The only station that beats us is our AM."

Prior to joining CBS, Scott, a St. Louis native, was an account executive across town at both KSD and a local ad agency, coming from Cincinnati's WUBE and WKRC. He also did air stints at Raleigh's WYNA and WAME Charlotte.

Most Added Records

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

Title, Artist, Label	# of Billboard's stations adding record this week	# of Billboard's stations now reporting record
HOT 100 (184 Stations)		
1 "Almost Paradise," Mike Reno & Ann Wilson, Columbia	71	105
2 "Magic," the Cars, Elektra	52	54
3 "It's A Miracle," Culture Club, Virgin/Epic	44	144
4 "Eyes Without A Face," Billy Idol, Chrysalis	41	124
5 "No Way Out," Jefferson Starship, Grunt	38	65
BLACK (94 Stations)		
1 "In The Mix," Roger, Warner Bros.	28	56
2 "If Ever You're In My Arms Again," Peabo Bryson, Elektra	21	44
3 "Simple," Johnny Mathis, Columbia	20	20
4 "Jump (For My Love)," the Pointer Sisters, Planet	16	71
5 "Touch Down," L.J. Reynolds, Mercury	16	54
COUNTRY (125 Stations)		
1 "B-B-B Burnin' Up With Love," Eddie Rabbitt, Warner Bros.	82	95
2 "That's The Thing About Love," Don Williams, MCA	74	75
3 "Still Losing You," Ronnie Milsap, RCA	70	71
4 "If The Fall Don't Get You," Janie Fricke, Columbia	51	91
5 "Forever You," the Whites, MCA/Curb	31	66
ADULT CONTEMPORARY (84 Stations)		
1 "It's A Miracle," Culture Club, Virgin/Epic	20	25
2 "If Ever You're In My Arms Again," Peabo Bryson, Elektra	12	23
3 "Almost Paradise," Mike Reno & Ann Wilson, Columbia	11	18
4 "Prime Time," the Alan Parsons Project, Arista	11	11
5 "Simple," Johnny Mathis, Columbia	7	11

Billboard



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Crawl album is their biggest yet. Chrissie Hynde and the band make headlines for a reason... find out why. Check your local listings for the station and time in your area... it's the station that will bring you the Superstar Concert Series all summer long and throughout the year, featuring acts like Duran Duran, Genesis, Pat Benatar, ASIA, Eddie Money, Huey Lewis & The News, .38 Special, Stevie Nicks and many more.

And don't miss the Pretenders' exclusive interview "Off The Record" with Mary Turner on a Westwood One Radio Network station in your area the week of May 21st.

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FOR THE BIGGEST EVENTS ON RADIO, IT'S WESTWOOD ONE...AND ONLY!

LIVING DAHL *Irreverent Chicago Personality May Be Moving Beyond WLS*

By MOIRA McCORMICK

CHICAGO—Steve Dahl of WLS-FM (94.7), who along with sidekick Garry Meier steers Chicago's second most popular afternoon drive show, hints that radio soon may not be big enough for the both of them.

Dahl's distinctive brand of humor, generally perceived as running along a continuum between irreverence and offensiveness, seems to be in considerable demand these days with other entertainment media besides the wireless. With backup band Teenage Radiation, Dahl commands as much as \$20,000 per appearance for his satirical live concerts. A recent local television special featuring Dahl and Meier garnered a more than respectable audience share, with the possibility of a series currently being discussed. Dahl also just finished shooting a role in the upcoming feature film "Grandview USA," starring Jamie Lee Curtis, in which he plays (what else?) a DJ.

Add to that the fact that Dahl considers radio "notorious for not paying performers a fair share of the money they bring in," and one gets the distinct impression that he and Meier may one of these days be moving on to those greener pastures we've heard about.

"We make a good wage even now," Dahl allows. "But when you consider that we could probably turn out a screenplay in two weeks and make the same kind of money we do in a year... I'd like to stay in radio, but there are other media in which we can get a fairer split."

For now, however, Dahl and Meier are ensconced in radio, with another two years to go on their WLS contract. Their popular p.m. drive show pulled a 6.5 share in the winter book, behind WGN's Bob Collins (7.3). WLS-FM itself checked in with a 2.9, tying for 16th place in the 12-plus ratings with WMAQ-AM.

In recent efforts to "expose ourselves nationally," Dahl and Meier have been conducting live remote broadcasts in locales as diverse as



Steve Dahl

suburban Glenview, Ill. and Maui. Both were present at this year's Academy Awards ceremony in Hollywood as well, interviewing arriving celebrities from a vantage point outside the Dorothy Chandler Pavilion. "The only stars who refused to talk to us were Tom Bosley and Arnold Schwarzenegger," says a perplexed Dahl.

The Glenview remote originated at popular showcase club McGreevy's on April 7, feting the premier of the Dahl-Meier tv special, "An Extremely Low Budget Show," which aired at midnight on NBC affiliate Channel 5. The program drew an encouraging 28 share in the local Nielsen ratings for that time slot, though it was critically slammed in Chicago's daily papers. "Those were the opinions of only two people," says Dahl. "What matters is that our fans liked it."

Bits on "Low Budget" included a "Thicke Of The Night" parody called "Lech Of The Night," featuring Solidarity leader Lech Walesa with sidekick Pope John Paul II, and Dahl's techno-pop takeoff entitled "I'm A Wimp," a music video that Steve's hoping will make it to MTV.

"It's a low-key show," says Dahl, "and not typical fast-paced tv fare. We assume the viewer has a longer attention span than 20 seconds." He adds that show sponsor Budweiser "may be interested in doing more specials with us, possibly in other

markets, to capitalize on our fair amount of regional popularity."

Dahl's previous fling with television, almost exactly a year ago, was a Monday through Friday show called "It's Too Early," the title referring to its 7-9 a.m. air time. The program was cut off after just a month's run because, according to Steve, the local channel's Bahai owners thought its content might run afoul of their "family viewing" policies. Dahl says that, though the schedule was quite rigorous, what with a live tv show in the morning and his WLS stint in the afternoon, "We'd love to have another daily tv outlet. Our forte is live performance."

The 29-year-old Dahl, a Los Angeles native, got his start in radio almost 15 years ago, "hangin' out" in a variety of stations in order to learn the trade. "Living in L.A. at that time, with so much creative radio around, like Firesign Theatre and the Credibility Gap," recalls Dahl, "made me realize that radio could be more than time, temp and playing the music."

Dahl put in time at KPI San Diego, KROI Sacramento, KAFY Bakersfield and other outlets before migrating to WABX Detroit in 1975 on his ex-wife's recommendation. In 1978 he joined up with WWWW there, bringing the morning drive shift up to a 7.2 Arbitron share.

Dahl next hooked up with Chicago album rocker WDAI-FM, ending his tenure there two days before Christmas when the station went disco—the impetus for the infamous "Disco Sucks" campaign he waged as morning man at subsequent employer WLUP.

His much-publicized firing from WLUP in February, 1981 gave him "no choice but to sign a five-year deal with WLS. It's frustrating," says Dahl. WLS, he alleges, isn't promoting him and Meier as heavily as other Chicago stations push their morning personalities.

"Unless things change (at WLS)," says Dahl, "we won't be hanging around (when our contract's up)."

URBAN, AOR CONTESTS

Starstream Talent Hunts Brew Ratings Excitement

HOUSTON — When Joetta Dickerson bites into her sausage colochi, she turns into Mr. Hyde. Her counterpart at Starstream Communications here, Robyn Rivers, has already assumed the role of Dr. Jeckyll.

Dickerson and Rivers are the marketing specialists who make the company's national talent searches a big ratings booster for urban and album rock stations. While the contests pump excitement into either format, the strategies behind their execution make them vastly different.

Startstream's goal is to reach "two distinct sets of beer-drinking demographics," according to Rivers, who coordinates the "Rock To Riches" contest, sponsored by Miller, for album stations. Dickerson directs the "Budweiser Showdown," sponsored by Anheuser-Busch, for urban stations.

The contests, which pit emerging acts in local, regional and national competition, yield some tangible results. Budweiser donates 2,000 45s of the winning song to the station that backs the group. Album rock outlets, on the other hand, can order up to 3,000 "homegrown" disks for promotional purposes.

"There's nothing racial or economically significant about it," Rivers says. "The configurations were requested by Miller and Bud." Rivers acknowledges that "rock and soul audiences are worlds apart." However, she sees a common dominator among entrants from either format: "They're 18- to 24-year-olds who like to perform and, hopefully, drink beer."

Finalists also win free Rickenbacker equipment and recording contracts with major labels. PolyGram Records will present the winner of the May 10 "Showdown" at the Hollywood Palace in Los Angeles with a

singles deal and a option for an album. Meanwhile, MCA has hooked up with the 1984 "Rock To Riches" winner. The group, 24 Karat from Birmingham, Ala., sponsored by WAPI there, was selected from more than 30,000 national entrants.

The "Showdown" finalists come from WBLS New York, WHYZ Greenville, S.C., WBMX Chicago, KJLH Los Angeles and KMJQ here. Dickerson describes them as "fast pop r&b" sounding, although she says Chicago's Marshall Titus reminds her of Prince.

Dickerson, in her dealings with urban programmers, stresses that their involvement with Starstream not only boots call-letter visibility (through point-of-sale merchandise wherever beer is sold) but also strengthens their relationship with the local beverage distributor. "Then there's the support the bands and their fans provide," she adds. "That can be a longterm commitment."

Stations wishing to affiliate with either program can contact Rivers at (713) 781-0781, or write to Starstream, 800 Wildcrest, Suite 210, Houston, Tex. 77042.

LEO SACKS

Billboard



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Meyrowitz Looks Back On A Decade Of 'King Biscuit'

NEW YORK—With the 500th airing of "The King Biscuit Flower Hour," the longest running (and probably most successful) featured series aimed at the AOR market, taking place last month, DIR founder and president Bob Meyrowitz reflects on the past decade.

In 1973, when underground radio was receiving initial acceptance as

"progressive," Meyrowitz, then a network account executive, saw an open market. "I had a conceptual idea that we could do a concert on the radio," he says. "What I was not conceptualizing was that there weren't programs on progressive FM stations. Everyone was only playing records, and for the most part, only the records they wanted to play."

That was a minor problem in com-

parison to convincing a sponsor that the FM audience was a viable target group. In Meyrowitz's favor, however, the barter horror stories of decades ago had long since faded away, making the concept of a "free" show in exchange for commercial time an attractive proposition for program directors.

Using the philosophy that "you can't pay people enough, so you've got to give them something they want," Meyrowitz attempted to clear stations for the first airing of "The King Biscuit Flower Hour"—the name taken from a picture of a black-oriented program, "King Biscuit Time," sponsored by the King Biscuit Flour Co., seen in a book on the history of radio in Tennessee—while simultaneously lining up sponsors.

Shying away from the idea of selling sponsorship based on the attractiveness of a low CPM, Meyrowitz then pitched (and still does) the package at a premium price, offering convenience. "Instead of having to go after these markets one at a time," he notes, "I bring them to [the sponsor], and when you have a good special program, you'll bring in the listeners."

The concept of targeting the progressive listener, however, was seen as a negative in the beginning by a host of advertisers. Brazenly pitching the idea to—of all the unlikely candidates—Avon, Meyrowitz nearly got a buy by saying: "I can give you a

show which nobody you don't want to offend will ever hear, while those you want to attract to the product for the first time will come away with a completely different image." Pioneer accepted the offer.

The show has always been limited to two sponsors, who are given total product protection. The one-hour format with two breaks continues to be hosted by Bill Minkin and is designed to resemble a live concert presentation as closely as possible.

After the first show, featuring Blood, Sweat & Tears, the Mahavishnu Orchestra and a then-unknown Bruce Springsteen, aired on a lineup of 33 stations, including New York's WNEW-FM, Boston's WBCN, WMMR Philadelphia, WMMS Cleveland and KMET Los Angeles, partner Peter Kauff joined DIR from Premier Talent. Kauff continues to book the impressive talent lineup, which has ranged from Black Sabbath to Barry Manilow.

From its beginning of hand-wrapping reel-to-reel tapes in aluminum foil prior to mailing ("Early on, Pioneer came by to see our operation. We were so embarrassed we kept them in the waiting room," remembers Meyrowitz) to DIR's current status, affiliated with the ABC Rock Radio Network, an agreement formed three years ago, Meyrowitz has seen the marketplace as receptive to AOR.

"We're shipped by disk to 280

stations in the U.S. alone, and we're not dealing with a teen demo anymore," he says. "We're selling 25-49, and I don't find any stigma at all. Agencies that turned us down in '73 have been with us for several years." Outside the U.S., the show is available on a cash basis.

In addition to the 500th show, a two-part extravaganza featuring "the best" of King Biscuit, including Springsteen, the J. Geils Band, the Rolling Stones, David Bowie, Genesis, Journey, Joe Jackson, Pat Benatar, the Cars, John Cougar, Quiet Riot and the Who, Meyrowitz and Kauff have been and continue to be involved in several related projects.

Currently responsible for three country series, including ABC's "Silver Eagle," as well as the 90-minute AOR interview show "The Inside Track," the team is also in the process of putting together three television specials for HBO this year, featuring Bette Midler, Paul Simon and Alabama.

Through the years they've seen fleeting competition and serious contenders while continuing to grow. And the reason for DIR's success is simple, according to Meyrowitz:

"Our word over 10 years is good. We have developed incredible contacts, and they've found that when we say we'll do something they don't have to think about it again. Ideas are good to have, but we have shown the ability to deliver."



HAMMING IT UP—Legendary producer and talent scout John Hammond accepts the Tom Donahue Memorial Award for his contribution to FM radio during DIR Broadcasting's sixth annual Rock Radio Awards luncheon, which was aired on 200 stations. Shown from left are DIR's Peter Kauff, co-host and WXRT Chicago program director Norm Winer, co-host Rob Halford of Judas Priest, Hammond, WNEW-FM New York air personality Dave Herman and DIR's Bob Meyrowitz.

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Vox Jox

• Continued from page 15

KYW, but these days it's in Philly . . . Over in Lovely Louisville, Lee Tobin moves up from assistant PD to the PD position at WRKA now that Dan O'Toole's gone corporate . . . Upped to operations director at Abell's WDOQ Daytona is Glen Walker, while Michael Jetter becomes PD at Titusville's WAMT/WAJX, adding those chores to his morning drive duties.

Back to Cleveland for a moment: If you're looking for work and want to be a GM, check out WGCL . . . If a top 40 midday slot is more to your liking, then send a tape and resume to Bill Terry at WBLI, 3090 Route 112, Medford, N.Y. 11763. The FM outlet is the No. 1 contemporary station on Long Island.

After doubling the shares of WCCO's FM, W-Lite (WLTE) Minneapolis, since his arrival last September, PD Paul Sebastian has been upped to operations manager of the "Lite Rock" outlet. Prior to his Twin Cities debut, Sebastian programmed Kansas City's KFKF and Jacksonville's Big Ape.

Speaking of WAPE, we hear former Apeman The Greaseman has been getting some mention on David Letterman's tv show. According to some radio folks we know who watch the program, Letterman went to the NBC phones on the air only to find a WNBC listener inquiring whether Howard Stern and The Greaseman were one and the same. I'm from Jacksonville, she told all of America, and I'm sure this guy Howard Stern is The Greaseman! Letterman, obviously unaware of Grease, or the fact that he replaced Stern in D.C., was ready to agree to almost anything, as evidenced by his handling of the next caller, an older lady inquiring about this guy Howard on WNBC. No, not Howard, Letterman informed her, he's The Greaseman. But I'm sure he said Howard, she said in total confusion.

Moving into the VP/GM chair at Atlantic City's WMID/WLQE is David W. Klahr, who comes to Lucky 99 and its AM counterpart from WIIN/WFPG across town, where he was operations manager. Other notable posts include Schulke, Greater Media's WMGK Philly and NBC's WYNY New York. Moving up at the New Jersey combo is Jeff Dean, who becomes VP/GSM. What's all that do to Harry Sparks, you knowingly ask? He becomes

president, and concentrates on acquisitions while advising the sales department.

Congratulations to WKXI Jackson, Miss.'s Heavy Herb Anderson. The urban personality, whose credits include Philly's WHAT as well as a stint doing tv weather on WAPT (TV 16) in Jackson, has just signed a million-dollar contract to continue in his morning slot. According to PD Tommy Marshall, who witnessed the signing at Frank's Family Restaurant, "He better not ask for a raise anytime soon!"

★ ★ ★

Kirk Russell vacates his midday slot at San Jose's KOME and is looking to remain in the Bay Area. We've heard him, and we think he's more than worthy of a phone call, so do so now: (408) 378-3483.

Here's a deal you can't pass up—an air shift in the Caribbean on the tropical island of St. Croix. Sound too good to be true? Well, it's for real (although we're not talking big bucks here, and you haven't felt the humidity). The station is WIVI, owned by Bob Richer's Leisure Market Radio. Former Schulke-ite Phil Stout has developed a format for 'IVI, and LMR's Newport, R.I. outlet, WOTB ("On The Bay"), known as "The Elegant Sound." So if you think you could get into swaying palm trees while playing Antonio Carlos Jobim, send a tape and resume to GM Amy Land, WIVI, Box 310 Christiansted, St. Croix, U.S. Virgin Islands 00820. In case you don't have your world atlas handy, it's about 40 miles by air from Puerto Rico, and an hour flight from Miami.

While we're in the tropics, Lt. Col. Brendan O'D. Hollis (British, y'know) is upped to marketing manager for the Bermuda Broadcasting Co., which includes five radio and two television outlets, all beginning with "Z."

★ ★ ★

Residents of the Quad Cities are already aware of KFMH's Stupid Contest. The annual event, which has not only drawn such winners as the human Jello mold and the guy who baked a cake using only garden utensils (the lawnmower apparently makes a dynamite flour sifter), has now come to the attention of KABC Los Angeles' Ken & Bob Company. The morning duo are featuring PD Steve Bridges' Stupid Report each Wednesday morning. According to Steve, it's about real stupid people, like the lady in jail who was arrested for using thin slices of salami and

colby cheese to try and defraud the automatic bank teller machines, when all she wanted was lunch money.

Over at more serene Format 41, Transtar's latest syndicated offering, evening jock Bernie Alan, former KZLA L.A. announcer, has also been named program director for the approach patterend after Viacom's WLAK Chicago and WLTW New York.

KFWB Los Angeles' reorganization includes two new hirings. Joining as an anchor reporter is Ventura correspondent John Brooks, while Memo Munoz, of Pacifica's KPDK, becomes a writer correlator . . . Across the country at Group W's KYW Philadelphia, Fred Brown comes on board after stints at WFIL and WPEN as urban affairs reporter, while Dorothy Bowman is upped to retail sales manager . . . Across the state in Pittsburgh, WDSY evening personality Barry Nelson segues into the morning shift at the country station, replacing Tom Daniels.

Meanwhile, back at Malrite in Cleveland, in addition to Bill Smith's appointment as station manager, Gabe Ramstrom is upped to GSM for WHK / WMMS, while Art Greenberg becomes local sales manager. That moves former WHK GSM Lonnie Gronck to New York, where he becomes local sales manager of Z-100 (WHTZ) . . . While we're on the subject of Z-100, word is that WHTZ and WNEW-FM have been served with cease and desist orders. By the time you read this, it will all be long over, but it seems that Columbia Records was none too pleased with the airplay on Bruce Springsteen's "Dancing In The Dark" single. Actual release date was Wednesday (9), but Z-100 and WNEW-FM decided to speed things up a bit.

May 9 is significant to WHTZ PD Scott Shannon in another way as well. It's the day he and Tampa sweetheart Trish Martin tied the knot in New York.

Across town at WPLJ, Theresa Angela is upped to advertising administrator . . . At classical-formatted WNCN New York, assistant chief engineer David Antoine becomes chief operating engineer, while Shirley Ford is upped to producer . . . And over at WCBS-FM, Bob Shannon has opened a voice-over studio, so if you're in need of an audition tape in the Big Apple, contact Studio Studio at 330 E. 39th St., #6G, New York, N.Y. 10016; (212) 599-0140.

★ ★ ★

New to mornings on Chicago's FM-100 (WLOO) is Jack Taylor. That ends a 26-year WGN career



OZZY DROPS BY—WMMS Cleveland staffers get a visit from rocker Ozzy Osbourne during a coffee break. Shown from left are air personalities Matt The Cat and Denny Sanders, Osbourne, promotion and programming assistant Gina Iorillo and air personality Dia.

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YesterHits

HITS FROM BILLBOARD 10 AND
20 YEARS AGO THIS WEEK

POP SINGLES—10 Years Ago

1. The Streak, Ray Stevens, Chess/Janus
2. Dancing Machine, Jackson 5, Motown
3. The Entertainer, Marvin Hamlisch, MCA
4. The Loco-Motion, Grand Funk, Capitol
5. The Show Must Go On, Three Dog Night, Dunhill
6. Bennie & The Jets, Elton John, MCA
7. Band On The Run, Paul McCartney & Wings, Capitol
8. Midnight At The Oasis, Maria Muldaur, Reprise
9. (I've Been) Searchin' So Long, Chicago, Columbia
10. You Make Me Feel Brand New, Stylistics, Avco

POP SINGLES—20 Years Ago

1. My Guy, Mary Wells, Motown
2. Hello, Dolly!, Louis Armstrong, Kapp
3. Love Me Do, Beatles, Tollie
4. Bits And Pieces, Dave Clark Five, Epic
5. Do You Want To Know A Secret, Beatles, Vee Jay
6. Ronnie, 4 Seasons, Philips
7. Don't Let The Rain Come Down (Crooked Little Man), Serendipity Singers, Philips
8. Dead Man's Curve, Jan & Dean, Liberty
9. White On White, Danny Williams, United Artists
10. It's Over, Roy Orbison, Monument

TOP LPs—10 Years Ago

1. The Sting, Soundtrack, MCA
2. Buddha & The Chocolate Box, Cat Stevens, A&M
3. Maria Muldaur, Reprise
4. Greatest Hits, John Denver, RCA
5. Shinin' On, Grand Funk, Capitol
6. Band On The Run, Paul McCartney & Wings, Apple
7. Chicago VII, Columbia
8. Goodbye Yellow Brick Road, Elton John, MCA
9. Court And Spark, Joni Mitchell, Asylum
10. Tubular Bells, Mike Oldfield, Virgin

TOP LPs—20 Years Ago

1. The Beatles' Second Album, Capitol
2. Hello, Dolly!, Original Cast, RCA Victor
3. Meet The Beatles, Capitol
4. Glad All Over, Dave Clark Five, Epic
5. Honey In The Horn, Al Hirt, RCA Victor
6. Kissin' Cousins, Elvis Presley, RCA Victor
7. Introducing The Beatles, Vee Jay
8. Funny Girl, Original Cast, Capitol
9. Barbra Streisand/The Third Album, Columbia
10. Days Of Wine And Roses, Moon River And Other Academy Award Winners, Frank Sinatra, Reprise

COUNTRY SINGLES—10 Years Ago

1. Country Bumpkin, Cal Smith, MCA
2. No Charge, Melba Montgomery, Elektra
3. Pure Love, Ronnie Milsap, RCA
4. Honey Moon Feelin', Roy Clark, Dot
5. Is It Wrong (For Loving You), Sonny James, Columbia
6. The Streak, Ray Stevens, Barnaby
7. Something, Johnny Rodriguez, Mercury
8. I Will Always Love You, Dolly Parton, RCA
9. On The Cover Of The Music City News, Buck Owens, Capitol
10. Last Time I Saw Him, Dottie West, RCA

SOUL SINGLES—10 Years Ago

1. I'm In Love, Aretha Franklin, Atlantic
2. Don't You Worry 'Bout A Thing, Stevie Wonder, Tamla
3. Dancing Machine, Jackson 5, Motown
4. Be Thankful For What You Got, William DeVaughn, Roxbury
5. The Payback, James Brown, Polydor
6. Satisfaction Guaranteed, Harold Melvin & the Blue Notes, Philadelphia International
7. For The Love Of Money, O'Jays, Philadelphia International
8. Let's Get Married, Al Green, Hi
9. Can You Handle It, Graham Central Station, Warner Bros.
10. Hollywood Swinging, Kool & the Gang, De-Lite

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★ ★ ★ ★ ★ GREAT FOOD
★ ★ ★ ★ ★ OPEN 24 HOURS
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The Saga of Michael Jackson

A Billboard
Special Issue
June 30, 1984

Written by
ROBERT HILBURN
Pop Music Critic for
the Los Angeles Times,
and guest contributors

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T H E I M P A C T

T H E F U T U R E



This Special Issue of Billboard will receive more than our usual newsstand distribution. The front cover will be devoted exclusively to Michael Jackson. The advertising deadline is June 8. For more information call Don Frost in New York at (212) 764-7352, or contact any Billboard Sales Office around the world.

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*** National Release Date: June 20, 1984 ***

VHS: VA2022; Beta: VB2022; 60 Minutes; U.S. Only

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ARMED FORCES WORKOUT record album available from Dominion Music Corporation, a division of K-Tel International Inc.
Background recordings are sound-alikes and not the original artists' recordings.



Retailing

Vid Test At National Record Mart Pittsburgh-Based Chain Unveils Pilot Store Concept

By EARL PAIGE

PITTSBURGH—As it did previously with computer software and video games, National Record Mart is now testing videocassette rental. Just opened is a department within the downtown Wood & Oliver Oasis unit, a pilot store concept that could find the chain moving steadily into video, according to Jim Grimes, vice president.

The locally-based chain, which has almost 100 units, is no stranger to video. Like other record/tape chains, National Record Mart entered video early on, but backed off when rental plans became complicated and list sale prices were still high.

All the same, National moved strongly into CED videodisks, initially stocking the configuration chain-wide. Lately, Grimes says there has been some retrenching. "We've pulled back so that CED is just in the stores that showed stronger action."

Around 175 titles are currently stocked, and Grimes says that RCA's recent announcement that it was discontinuing the CED player was not a surprise for National's management. The chain never considered rental of disks, he says.

By introducing video in an Oasis unit, National can watch the new product category and do considerable experimenting. National has several Oasis units which are not identified by consumers as part of the total chain.

Initially, National is going with a \$4 nightly rental fee, with the club membership at \$29.95, renewal \$10.

Grimes says a fairly representative title mix consists of 1,000 VHS and 500 Beta units. Club members get a 10% discount off new movie purchases and accessories.

Keyed to the transient commuter traffic, the store is offering a "rush hour" special: \$3 per movie if rented after 4 p.m. and returned prior to 11 a.m. weekdays. Sunday is a free day for rentals, as the store is not open. Grimes says Pittsburgh is the number three market in the U.S. for corporate headquarters, resulting in masses of shoppers during noon hours.

In terms of interior design, the store has video rental at a rear counter. There are still some mer-

chandising options being studied. A video monitor may be installed up front.

The chain's executives are also watching the video music market closely. The idea in the pilot store is to find out how the video section can be integrated with a basic record/tape-buying clientele.

National has been successful in adapting special sections in stores before. In another downtown site here, a large area is set aside for Compact Discs in the rear of what is otherwise an exclusively classical annex. An elaborate stage with a CD demonstration going all the time dramatizes the new product category.



VIDEO OASIS—National Record Mart's entry into video rental is integrated by way of the department seen here into the chain's new Oasis unit at 306 Sixth in Pittsburgh.



BUILT TO SIGN—The Michael Schenker Group prepares to deal with over 500 fans who showed up at Texas Tapes & Records in South Houston to get autographs. Shown from left are group members Chris Glen, Andy Nye, Gary Barden, Ted McKenna and Schenker.

VSDA Looks To Clone Southern Calif. Chapter

LOS ANGELES—The Southern California chapter of the Video Software Dealers Assn. (VSDA) is regarded as so successful that the national organization recently met with the local group's leaders to map out how it can be cloned, says chapter president Albert Diedrich.

Here from VSDA's staff headquarters in Cherry Hill, N.J., Mickey Granberg, executive director of both the National Assn. of Recording Merchandisers (NARM) and VSDA, huddled with Diedrich and his board prior to NARM's board meeting here May 1-2.

Diedrich, head of three-unit Video Station in Anaheim, Los Alamitos and Brea, says timely agenda items, a market where reportedly 15 new stores open monthly, and a set meeting calendar are three factors giving the chapter a strong image. Diedrich says representatives of 31 stores attended the May 2 meeting, adding, "Seven were stores we'd never seen before."

The Southern California VSDA chapter's meeting was highlighted by presentations by three business computer firms: BMS, Mysoft and RTI. Diedrich says his stores can retrieve

customers' last 10 movie rentals "like at an airline reservation counter."

All the same, he contends, video dealers are disappointed by systems sold to them that do not have enough capacity or lack multi-terminal features. "We have four terminals in Anaheim and one each in Brea and Los Alamitos," he notes.

Chapter founder John Pough, national VSDA treasurer and head of Videocassettes Unlimited, Santa Ana, says the chapter benefited by being born during a crisis. "The Warner rental plan is what really brought us together," Pough says. He also credits dedicated board members who persevered as the chapter went from monthly to six annual meetings in 1982.

The chapter features ongoing vendor merchandising presentations. The most recent saw MCA and Warner introduce new products and p-o-p items. Both Pough and Diedrich see record/tape chains starting to join the chapter. A 50-store membership is anticipated by summer, they say.


The chapter meets at a Griswold's in suburban Fullerton on the first Tuesday night of every other month.

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Girls Returning To Record Stores

By MIKE SHALETT

A strange thing has happened to the record buying public in the last two years. The girls have come back!

Once, the music industry lived off the dollars of screaming young girls, through the likes of Sinatra, Elvis and the Beatles. But in the late '60s and the '70s, the young female audience for pop music virtually disappeared.

Managers and acts who struggled to nurture an audience of early adolescent girls met a disappointing fate. David Cassidy, Shaun Cassidy, Joey Travolta, Leif Garrett and an army of hopeful teen idols found themselves, at best, with a brief moment of glory followed by almost instant anonymity, and, at worst, with no glory at all.

Market research done in the late '60s and throughout the '70s showed that the new market for music was overwhelmingly male. A study commissioned by Rolling Stone in 1969, for example, revealed that the magazine's audience—which reflected the nature of the newly emerging rock fan—was 80% male.

Now, the latest Street Pulse surveys tend to indicate that the audience, once again, is going through a massive gender shift. Those crowds of girls standing outside hotels waiting for a glimpse of Duran Duran or Menudo, those hordes of females rushing to the newsstand to buy any publication with Michael Jackson's name somewhere on the cover, are not a fluke.

The Street Pulse data reveals that

"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 music industry marketing consultancy of which Mike Shalett is the 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 are still in the majority among record buyers (59%). But the percentage of female buyers has doubled, soaring from 20% to 41%.

What does this mean for those of us selling music? Who makes up this new army of girls and women? How old are they? What kind of music do they want to buy? What radio formats do they favor?

First, age. Yes, the teenyboppers are back. These new female record buyers are young. Almost a quarter of them are under 15. The vast majority of male record buyers (69%) are over 18. But the bulk of the female buyers (48%) are under 18.

What about their musical tastes? They like soft rock a lot more than males do. In fact, it's their favorite form of music. They like hard rock a lot less than males do. But don't count them totally out as heavy metal fans; almost 14% do say hard rock is their favorite form of music.

What about new wave? The new females like new wave almost as much as they like soft rock. In fact, close to 63% of the female record buyers we polled said that either soft rock or new wave were their favorites. No wonder Boy George is so popular.

Where does the new female buyer find out about the music she likes? Radio. She is more likely to say she's heard of the record she's buying on the radio than her male counterpart. She is also more likely to have heard of the record on MTV than a male.

Does the return of the female mean that the single is about to go through a revival? Maybe. Females are almost twice as likely to buy singles as males. But 50% of females buy no singles at all!

As for the radio format she prefers, it's top 40. But don't rush out and fire all your AOR promo men or cancel all your AOR advertising. Her second favorite format—trailing by only 6.8% (37.5% to 30.7%)—is AOR.

Among males, AOR is the overwhelming favorite (41.4% to 27%). But why bother with males when all these females are rushing through the aisles of the stores? Because males are still in the majority. And, more im-

(Continued on page 28)

25-YEAR OLD STORE/ONE STOP

Fletcher's Holds Its Own In Chi

By MOIRA McCORMICK

CHICAGO—The economic recovery has yet to make itself felt here on the south and west sides, where high unemployment, especially among young blacks, still affects record/tape stores. "We're maintaining," is the way one-stopper Estes Fletcher puts it.

Actually, Fletcher's One Stop Records & TV Sales at 450 E. 75 St. has weathered more than one economic rough spot in its 25 years at the same location. Of a total of 20,000 square feet, 5,000 is devoted to retail.

On the wholesale side, where pre-recorded video will soon be added to the staples of records/tapes, needles and other accessories, Fletcher claims 100 store accounts. That's double what it was in the early '60s

when he converted from a tv/radio/records sales and repair shop (the hardware was phased out but not the name).

"There were several other one-stops operating at the time I went into it," recalls Fletcher, "but they were only servicing larger stores. I filled a void in servicing smaller outlets."

Today, there is even less one-stop competition, Fletcher believes. He cites Barney's (Billboard, Feb. 25) and Colorite Co., which he says mostly serve the northwest and west side areas, compared to Fletcher's eastern penetration.

Even so, Fletcher says it seems as if accounts are dropping faster than they can be picked up. "The employment situation may be getting better, but you don't really see it in the black community, particularly with younger people."

All the same, Fletcher acknowledges a "halo effect" from the Michael Jackson phenomenon and credits NBC's "Friday Night Videos," too. Other syndicated shows he feels have boosted music include "Hit City," "America Rocks" and the popular local production "Rock On Chicago!" He doesn't mention MTV because Chicago is still not wired for cable.

"Ever since the rock shows came out, our pop/rock stock has been doubled," Fletcher says, noting the newfound popularity of such artists as Cyndi Lauper, Duran Duran and Culture Club. Crossover artists such as Hall & Oates and Tom Tom Club have "always sold well, but even better now," he says.

Other trends Fletcher notes in-

clude the steady increase in video. He says a half dozen of his store customers are now into prerecorded movies, with many more carrying music video.

Prerecorded music cassettes are "not even 50%" of overall album sales. "They (cassettes) just don't seem to do as well in the r&b market," Fletcher says.

On the retail side, Fletcher maintains a fairly low profile. "Because we're a wholesaler, we can't be as aggressive on the retail end. Our prices are a little higher than our clients.'" In fact, Fletcher is considering pulling out of retail altogether.



MAXELL MEDALS—In conjunction with the Summer Olympics, Maxell launches its "Capture The Gold" promotion for blank audio and videotape. The packages include scratch-off letters and symbols. Consumers with various lucky combinations can win up to \$25,000, while all Maxell buyers who mail in five game cards will receive a \$1 rebate on Maxell products.

CHAIN MOUNTS ALABAMA PUSH

Central South Sets Promo Pace

By EDWARD MORRIS

In this first of a series on Central South Music Sales, the firm's pace-setting retail promotion philosophy is examined. Central South embraces Central South Rack, Central South One Stop, Central South Black Gospel, Central South Christian Distributors, Central South Promotions, Central Media and the company's 44-unit Sound Shop retail chain.

NASHVILLE—Central South Music Sales, whose 44-unit Sound Shop retail chain is expanding throughout the Southeast, has enough geographic dispersion now to benefit from national media. An example of this reach was demonstrated in the firm's recent promotion with the 33-unit Truckstops of America that moved 11,000 cassettes from the RCA group Alabama's catalog.

Keyed to Alabama's truck-oriented album, "Roll On," the promotion was organized through Central Media, says Ann Gass, advertising director. Involved were p-o-p materials for each truck stop. Central Media also secured advertising allowances and arranged for the group to make a 60-second spot about the promotion that was aired on Music Country Radio Network, a nationally syndicated satellite-carried broadcast from here. Alabama also taped a program for continuous in-store play in which the members introduced the album cut by cut.

The success of the Alabama promotion now finds Central Media doing a followup, this time on Hank Williams Jr.'s new album, "Major Moves."

Central South Promotions, which creates and supplies to stores such music-related merchandise as clothing, posters and bumper stickers, is currently experimenting with direct-

mail sale of records. Its first item in this line was "Hank Williams 14 Greatest Hits."

Upcoming offers are "Jimmy Swaggart's Greatest Hits" and "Jimmy Swaggart's Golden Hits." The records are priced at \$7.98 each, plus \$2 for postage and handling.

"The Hank Williams LP came out in November," says Chuck Adams, who heads the operation. Sales started out really well. Then we were covered by a Candlelite Williams promotion with practically the same cuts as on ours. At best, we shared the market."

The record promotion debuted in 10 test markets and has since spread to 90 markets, according to Adams. In addition, records are advertised on The Nashville Network, the national country music cable service. In some markets, tv time is purchased; in others, it is placed on a PI (per inquiry) basis.

"Whether we buy the ads or do a PI," Adams says, "is determined very much by applicability. For example, we purchased time on The Nashville Network until there was enough volume to switch to PI."

Central Promotions has prepared what Adams calls a "bounce back" catalog of records, a copy of which is sent back to the buyer with each record ordered. The catalog contains 2,000 country and gospel titles.

Organizationally, Central South Music Sales operations are planned and carried out by a team that includes, in addition to top management, three area managers and a phalanx of district managers, each of whom oversees three to five stores.

Each Monday, planning sessions are held in Nashville. They involve each of the department heads and the area managers. Two of these managers are located in Nashville; the third, who consults through a conference call hookup, is in Mississippi.

Central Media, the firm's advertising arm, handles advertising not only for the Sound Shops but also for such other record stores as Sounds Unlimited Port O' Call, White Dog and Hot Dog.

Central South was founded in 1970 by Randy Davidson, Chuck Adams and J.P. Bennett. The most recent Sound Shop store was opened in Forest City, N.C., and others are planned for Dothan and Auburn, Ala., Tampa and one other location yet to be announced.



Continued from page 27

portant, because males are almost twice as likely to be heavy buyers as females.

In conclusion, then, it's time to turn our attention back to the female audience, an audience that loves top 40, likes AOR, and is mad about soft rock and new wave, an audience that more often than not is of high school or junior high school age. But unlike the golden era of the female fan—1942 to 1968—the hordes of gushing girls have not yet become the majority of our consumers, and perhaps never will again. The feminine force may be back, but the male music consumer is still a figure to be reckoned with.

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MAY 13, 1984, BILLBOARD

Retailing

Chicago Dealer Makes Switch From Billiards To Video

CHICAGO—From pool tables to video games to home video and now Compact Disc is not a path the average specialty chain follows, but it's how Video King here has burgeoned into a 17-unit web in just four years.

Galgano Back In The Groove

CHICAGO—After a two-year hiatus, Galgano Records is back in the record and tape distribution business. According to founder Tony Galgano, the wholesaler has accrued over 115 accounts over the last two months since reinstating LPs and tapes.

Galgano says he "semi-retired" in 1982, turning his LP and tape inventory over to Progress Distributors and continuing to deal in 45s and 12-inch product. Also remaining in operation was Galgano Distributing Corp., a stereo hardware/blank tape wholesaler specializing in the Toshiba, Hitachi and Pioneer lines.

Upon Progress' demise several months ago, however, Galgano says

Management is now eyeing expansion into other states.

With the sales emphasis primarily on hardware, the chain headed by Michael Friedman recently opened its 17th unit at 46 E. Oak in the

North Michigan Ave. shopping district. After bowing five units in 1980, two in 1981, six the next year and three in 1983, Video King is the market's dominant chain of its kind. Most of its stores are 3,000-4,000 square feet in size.

The one constant in the chain's steady growth has been anticipation of home entertainment trends, indicates Friedman, who joined what was then Minnesota Fats Billiard & Leisure Centers in 1966, three years after the chain's inception. He became president in 1974 and purchased the business three years later.

Almost immediately upon Friedman's taking over, the chain added Atari video games. "Pool tables were very successful," Friedman says, "but there's a problem: They don't wear out or become obsolete."

Friedman rode the video game boom and claims sales "second only

to Sears during 1977-78." The next product category was VCRs, and eight months and \$3 million in inventory later the five existing billiard stores were re-configured as Video King units on Sept. 5, 1980.

The five units included one in Lincolnwood, home of the corporate parent firm Rozel Industries, with others in Schaumburg, Lombard, Oak Lawn and Merrillville, Ind. Friedman puts the cost of remodeling at under \$10,000 per unit.

Video King has been price-competitive from the beginning. "We like to be 10% below anyone else," says Friedman. The chain began with Magnavox and RCA VHS units and later GE and Sanyo for Beta; VHS units now outpace four to one. The stores emphasize accessories—everything from video cameras and large screen television to videodisk players.

It was only last year that the chain

added CD along with Beta Hi-Fi systems, boom boxes and stereo rack units. "We saw it (audio) as a natural evolution," Friedman says. He intends to offer three or four CD players and as much software as possible and be geared up by next month, stocking Fisher and Magnavox.

Overall, video software is just 5% of total gross, with sales considered negligible. The stores stock the top 10 sales chart items. Rental prices were previously tiered at \$1, \$2.95 or \$3.95 per night, with a \$4.95 tag for new releases and hot sellers. Now the fee is standardized at \$3.50.

The chain advertises as aggressively as it prices. Weekly print in both dailies is buttressed by tv at least 40 weeks a year. "We have 10 big sales a year," Friedman says, putting repeat customers at 25% of total transactions and referrals at 35%.

MOIRA McCORMICK

New LP/Tape Releases

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

POPULAR ARTISTS

- CHOIRBOYS**
LP Atco 90161 1 (WEA).....\$8.98
CA 4 90161.....\$8.98
- FIRESIGN THEATRE**
Nick Danger In The Three
Faces Of Al
LP Rhino RNLP 812.....\$8.98
- FRANKENSTEIN AND THE ALL
STAR MONSTER BAND**
LP Mystery MY 771 (Allegiance).....\$8.98
CA CMY 771.....\$8.98
- GAME THEORY**
Distortion
LP Rational RGP 8405.....\$5.98
- INXS**
The Swing
LP Atco 90160 1 (WEA).....\$8.98
CA 90160 4.....\$8.98
- JOSEPH, MARGIE**
Ready For The Night
LP Cotillion 90158-1 (WEA).....\$8.98
CA 90158 4.....\$8.98
- ROBERTSON, ERIC**
Presents Piano Hits
LP MCA SE 5483.....\$8.98
CA SEC 5483.....\$8.98
- Presents All New Piano Hits '84**
LP MCA SE5 19500.....\$8.98
CA SE5C 19500.....\$8.98
- ROOT BOY SLIM**
Dog Secrets
LP Congressional.....NA
- STEPHENSON, VAN**
Righteous Anger
LP MCA MCA 5482.....\$8.98
CA MCAC 5482.....\$8.98
- TENNILLE, TONI**
More Than You Know
LP Mirage 90162 1 (WEA).....\$8.98
CA 90162 4.....\$8.98
- VARIOUS ARTISTS**
Kiderian Sampler, Vol II
CA Kiderian KCP 3340 LA B.....\$8.98
- VARIOUS ARTISTS**
Motown 50 (A Motown Anniversary
Collection)
LP MCA SE5 19500.....\$8.98
CA SE5C.....\$8.98
- VARIOUS ARTISTS**
Sixteen Candles Soundtrack
LP MCA MCA 36012.....\$8.98
CA MCAC 36012.....\$8.98
- THE WANAMAKER LEWIS TRIO**
LP Punchdrunk PD0001.....\$8.98
- WHAT IS THIS**
Squeezed
LP MCA SAR 36011.....\$8.98
CA SARC 36011.....\$8.98
- THE WIND**
Guest Of The Staphs
LP Chert AIR 1002.....\$5.98

COUNTRY

- HAGGARD, MERLE**
It's All In The Game
LP Epic FE 39364 (CBS).....no list
CA FET 39364.....no list

MISCELLANEOUS

- BUEHLER, BARBARA**
Strength In Him
LP Kiderian RR 42577 (Stang).....\$8.98
- DINA**
Just Piano, Praise III
LP Light 5836.....NA
- HAIRSTON, JESTER**
The Jester Hairston Collection
LP Light LS 5849.....NA
- THE MIGHTY SUPREME VOICES
OF DALLAS, TEXAS**
I Found The Lord
LP GosPearl PL 16020.....NA
- SALT OF THE EARTH**
He Will Deliver
LP Malaco 4390.....NA
- SKILLINGS, OTIS**
Christmas In Splendor and Majesty
LP Light LS 5833.....NA

CLASSICAL

- VARIOUS ARTISTS**
The New World
CA Classics For Joy CFJ 069 (Pro
Arte).....no list
- VARIOUS ARTISTS**
Parade
CA Classics For Joy CFJ 066 (Pro
Arte).....no list
- VARIOUS ARTISTS**
Summer Brass Concerts
CA Classics For Joy CFJ 070 (Pro
Arte).....no list
- VIVALDI**
Musical Offering
LP Nonesuch 79067 1 G (WEA).....\$11.98
CA 79067 4 G.....\$11.98
- ZAMFIR**
Rhapsody Du Printemps
Concerto #1
LP Philips 412 221 1 (PolyGram).....\$9.98
CA 412 221 4.....\$9.98

COMPACT DISC

- FIRESIGN THEATRE**
Nick Danger In The
Three Faces Of Al
CD Rhino RNCD 812.....NA
- MERRILL, HELEN**
Helen Merrill
CD Emarcy 814 643 2 (PolyGram).....no list
- PETERSON, OSCAR**
Tristezza
CD MPS 817 489 2 (PolyGram).....no list
- WASHINGTON, DINAH**
Dinah James
CD Emarcy 814 639 2 (PolyGram).....no list

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

TO MAKE A CASSETTE TAPE SOUND LIKE MUSIC, YOU'VE GOT TO KNOW WHAT MUSIC SOUNDS LIKE.

Think about it. What other tape manufacturer also builds professional recording equipment including 24-track and digital studio tape recorders? What other tape manufacturer has 72 years of experience as a major record company? Other tape manufacturers may talk about "digital ready," but do you know Denon developed the digital recording process in 1972?

It is this unique combination of technical and musical expertise that led Denon to use Dynamic Distortion Testing to optimize DX cassette tape performance in the presence of real musical signals, not mere laboratory test tones. The result is the most musical of all cassette tape. Denon DX-Cassette tape. When we claim it's better, we say it with music.



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Quebec Imports, 3950 Griffin St., Montreal, Quebec H4T 1A7, Canada, 514-735-4338

SOFTWARE CHART ANALYSIS

'Math Blaster!': Oldie But Goodie

"Math Blaster!" first entered the educational scene back in 1979, when the idea of a personal computer wasn't even a year old. Now, after 16 weeks on the charts, it has become one of the most celebrated math programs for elementary school students.

It's one of the few educational programs that addresses over 600 math concepts which take youngsters many years to master. According to Janice Davidson, who designed the product, "Unless youngsters understand certain basics, they cannot progress to the next level."

The program also comes with a database in which additional math problems can be stored. The game portion requires a player to shoot a human cannonball at the correct

answer.

"Math Blaster!" was jointly designed by Davidson, a school teacher in search of a math program, and Richard Eckert Jr., a computer programmer who wanted to write a hit title. Together, they spent nearly three years revising the package before it was sold at retail.

Eckert and Davidson developed the program for an after-school tutoring project called Upward Bound. "The program was continually being updated to suit the needs of new students coming into the project," Davidson says. "Finally, it became such a massive project, with so many math concepts packed into the program that Richard said to me, 'After three years of revising this thing, it's time to make it available for sale.'"

In 1979, Davidson read about microcomputers as educational tools. When she finally persuaded Upward Bound to get a computer, the system cost \$3,000. Today it would cost about \$1,500, she says.

Davidson characterizes the computer as enabling entertainment and education to be combined and does not object to the term "edutainment." She adds, "Do you remember how boring it was learning multiplication tables? Educational programs combine fun with learning."

According to a computer trade publication, "Math Blaster!" from Davidson & Associates is one of the few math programs to include learning routines for fractions, percents and decimals.

FAYE ZUCKERMAN

Now Playing

Computer Info At Your Fingertips

By FAYE ZUCKERMAN

A Woodland Hills, Calif. firm has devised a system that literally gives you software information at your fingertips. The system, known as Intellishop, is a touch-screen, stand-alone kiosk containing product information on home computer hardware and software.

The manufacturer, Interac Corp.,

has mass merchandisers and record/tape accounts in mind for the system. The kiosk is described by a company spokesman as "a self-contained unit that provides consumers with up-to-date product presentations."

The system is an interactive video-disk-based design. For \$150 per month the company will install the machine and send updated disks ev-

ery other month. According to Hope Neiman, managing director of Interac, Intellishop (no relation to Mattel's Intellivision) was test marketed at the firm's facility, where consumers were brought in to work on it.

The idea behind a touch-screen kiosk is not a new one for Interac. Its first system premiered at Disney's EPCOT (Experimental Prototype Community Of Tomorrow) in 1982. Then called Video Information Retrieval System (VIRS), it employed multiple independent video monitors that interfaced with videodisk players. The entire system was connected to a single microcomputer, and the user was given control over the kind of information displayed.

"The system is much more than a commercial playback. The user is asked a series of questions and then given information specific to his needs," the spokesman explains.

Action at Activision: One of the first home entertainment computer software companies, Activision, rolled out its summer line May 3, the same day it filed suit against a nationwide drugstore chain and reported a net loss of \$6 million for its fourth quarter.

The law suit alleges that Revco D.S. Inc. had not paid the \$8.3 million owed to Activision for products delivered to the drugstore chain. The action was filed in U.S. District Court in Northern California.

As for the company's fourth quarter earnings, Jim Levy, company chairman, says, "The company has been downsized substantially in the last six months. A very difficult year is behind us."

At a New York press conference, the company announced it was expanding its product line to include titles for the Commodore 64. In Europe, it will be developing product for the Sinclair Spectrum as well.

By year's end, Activision is planning to introduce Apple and IBM software. It also has developed programs for the Japanese MSX computers.

The titles to be made available for the Commodore computer are "Zenji," "Pitfall," "Beamrider," "Toy Bizarre," "HERO" and "The Activision Decathlon."

www.americanradiohistory.com

Video
Music Programming

MTV Adds & Rotation

As of 5/9/84

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:

Alarm, "The Deceiver," IRS
Art Of Noise, "Beat Box," Island
Dead Or Alive, "That's The Way," Epic
Def Leppard, "Bringing On The Heartbreak," Mercury
Joe Ely, "What's Shakin' Tonight," MCA
Fire Inc., "Tonight Is What It Means," MCA
Cory Hart, "Sunglasses," EMI America
Level 42, "Micro Kid," A&M
Missing Persons, "Right Now," Capitol
Shakin' Stevens, "I Cry Just A Little Bit," Epic
Shalamar, "Dancing In The Streets," Columbia
Pat Travers, "Killer," Polydor
Roger Waters, "5:01 AM (The Pros And Cons Of Hitch Hiking)," Columbia
Deniece Williams, "Let's Hear It For The Boy," Columbia

HEAVY ROTATION (maximum 4 plays a day):

Tony Carey, "A Fine Fine Day," MCA
Cars, "You Might Think," Elektra
Phil Collins, "Against All Odds," Atlantic
Duran Duran, "Reflex," Capitol
Frankie Goes To Hollywood, "Relax," ZTT/Island
Cyndi Lauper, "Time After Time," Portrait
Huey Lewis, "Heart Of Rock And Roll," Chrysalis
John Cougar Mellencamp, "Authority Song," Riva/PolyGram
Night Ranger, "Sister Christian," Camel/MCA
Steve Perry, "Oh Sherrrie," Columbia
Pretenders, "Show Me," Sire
Scorpions, "Rock You Like A Hurricane," Mercury
Slade, "Run Runaway," CBS Associated
Rick Springfield, "Love Somebody," RCA
Tracey Ullman, "They Don't Know," MCA
Wang Chung, "Dance Hall Days," Geffen
Yes, "Leave It," Atco
ZZ Top, "Legs," Warner Bros.

MEDIUM ROTATION (maximum 3 plays a day):

Russ Ballard, "Voices," EMI America
Berlin, "No More Words," Geffen
Bon Jovi, "Runaway," Mercury
Chicago, "Stay The Night," Full Moon/Warner Bros.
Eurythmics, "Who's That Girl," RCA
David Gilmour, "Blue Light," Columbia
Go-Go's, "Head Over Heels," IRS
HSAS, "Whiter Shade Of Pale," Geffen
Icicle Works, "Whisper To A Scream," Arista
Billy Idol, "Eyes Without A Face," Chrysalis
INXS, "Original Sin," Atco
Billy Joel, "The Longest Time," Columbia
Howard Jones, "What Is Love," Elektra
Nik Kershaw, "Wouldn't It Be Good," MCA
King Crimson, "Sleepless," Warner Bros.
Christine McVie, "Love Will Show Us How," Warner Bros.
Madonna, "Borderline," Sire
Gary Moore, "Shapes Of Things," Atco
Missing Persons, "Give," Capitol
Mr. Mister, "Hunter Of The Night," RCA
Psychedelic Furs, "The Ghost In You," Columbia
Queen, "I Want To Break Free," Capitol
Ratt, "Round And Round," Atlantic
Real Life, "Catch Me I'm Falling," MCA
Style Council, "My Ever Changing Moods," Geffen
Styx, "Music Time," A&M
Talk Talk, "It's My Life," EMI America
Thompson Twins, "Doctor Doctor," Arista
Bonnie Tyler, "Holding Out For A Hero," Columbia

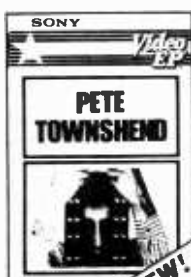
LIGHT ROTATION (maximum 2 plays a day):

Adam Ant, "Puss'n'Boots," Epic
Bananarama, "Robert DeNiro's Waiting," Polydor
Big Country, "Wonderland," Mercury
Bullet, "I Sold My Soul," Arista
Jim Carroll, "Sweet Jane," Atlantic
George Clinton, "Last Dance," Capitol
Thomas Dolby, "Dissidents," Capitol
Dubset, "Flesh Beat Fever," Elektra
Echo & the Bunnymen, "Killing Moon," Sire
Face To Face, "10-9-8," Epic
Annie Golden, "Hang Up The Phone," MCA
Great White, "Substitute," EMI America
Nina Hagen, "New York, New York," Columbia
Judas Priest, "Love Bites," Columbia
Greg Kihn, "Reunited," Elektra
Kool & the Gang, "Tonight," De-Lite
LeRoi Brothers, "Pretty Little Lights Of Town," Columbia
M&M, "Black Stations, White Stations," RCA
Midnight Oil, "Read About It," Columbia
Motley Crue, "Too Young To Fall In Young," Elektra
Nena, "Just A Dream," Epic
Frieda Parton, "Oriental Dolls," Bearsville
Ravyns, "Don't Leave Me This Way," MCA
Dean Ray, "In La La," MCA
R.E.M., "South Central Rain," IRS
Lionel Richie, "Hello," Motown
Rock Goddess, "I Didn't Know I Loved You Til I Saw You Rock And Roll," A&M
Jules Shear, "When Love Surges," EMI America

(Continued on page 63)

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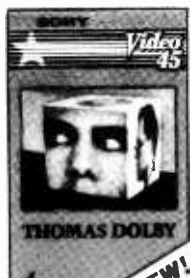
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Billboard® Computer Software

Survey for Week Ending 5/19/84

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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	17	FLIGHT SIMULATOR II	Sublogic	Simulation Package		●	●	●					
2	2	19	JULIUS ERVING AND LARRY BIRD GO ONE-ON-ONE	Electronic Arts	Arcade Style Sports Game		●	●	●					
3	7	33	WIZARDRY	Sir-Tech	Fantasy Role-Playing Game		●							
4	4	33	LODE RUNNER	Broderbund	Arcade-Style Game		●	◆						
5	6	33	ZORK I	Infocom	Text Adventure Game		●	●	●	●	●	●	●	●
6	5	17	BEACH-HEAD	Access	Strategy Arcade Game				●					
7	8	26	FLIGHT SIMULATOR	Microsoft	Simulation Package					●				
8	3	33	PINBALL CONSTRUCTION SET	Electronic Arts	Educational Arcade Game		●	●	●					
9	12	32	EXODUS:ULTIMA III	Origins Systems Inc.	Fantasy Role-Playing Game		●							
10	11	4	SORCERER	Infocom	Text Adventure Game		●	●	●	●	●	●	●	●
11	19	8	MYSTERY MASTER: MURDER BY THE DOZEN	CBS Software	Adventure Strategy Game		●		●	●				
12	20	11	ENCHANTER	Infocom	Text Adventure Game		●	●	●	●	●	●	●	●
13	17	29	CASTLE WOLFENSTEIN	Muse	Arcade Adventure Game		●	●						
14	9	23	ZAXXON	Datasoft	Arcade-Style Game		●	★★				★★		
15	16	11	SARGON III	Hayden	Chess Game		●			●				
16	10	4	ZAXXON	Synapse	Arcade-Style Game				★★					
17	15	31	CHOPLIFTER	Atari	Arcade-Style Game		●	★★	●					
18	14	5	ULTIMA II	Sierra On-Line	Fantasy Adventure Game		●	●						
19	NEW ENTRY		QUESTRON	Strategic Simulations Inc.	Fantasy Adventure Game		●							
20	NEW ENTRY		ZORK II	Infocom	Text Adventure Game		●	●	●	●	●	●	●	●

EDUCATION TOP 10

1	1	33	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	14	MUSIC CONSTRUCTION SET	Electronic Arts	Interactive music composition and learning tool enables user to work with a library of music or compose own.		●	●	●					
3	3	7	COMPUTER STUDY PROGRAM FOR THE SAT	Barron's Educational Series	Educational program designed to prepare high school students and adults for the SAT (SCHOLASTIC APTITUDE TEST).		●		●	●				
4	8	16	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.		●		●	●				
5	7	12	SPELLICOPTER	DesignWare	Learning game teaches ages 6 to adult visual memory and spelling skills by acting as a game pilot avoiding aerial obstacles while retrieving letters.		●	●	●	●				
6	6	33	KINDERCOMP	Spinnaker	Collection of 6 fun learning games designed to prepare young children age 3-8 to read, spell & count while also familiarizing them with the keyboard.		●	◆	◆	●				
7	5	33	FACEMAKER	Spinnaker	3 part learning game designed to teach very young children (age 4-12) the computer keyboard & memory skills by asking them to work with a human face.		●	◆	◆	●				
8	9	31	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.		●	●	●	●				
9	4	23	COMPUTER SAT	Harcourt, Brace & Jovanovich	Educational program designed to prepare high school students and adults for the SAT (Scholastic Aptitude Test).		●	●	●			●		
10	NEW ENTRY		TYPING TUTOR II	Microsoft	Second level for interactive educational typing program designed for ages 7 to adult.		●							

HOME MANAGEMENT TOP 10

1	3	33	BANK STREET WRITER	Broderbund	Word Processing Package		●	●						
2	1	33	PFS:FILE	Software Publishing	Information Management System		●			●	●			
3	4	25	DOLLARS AND SENSE	Monogram	Home Financial Package		●			●				
4	2	33	THE HOME ACCOUNTANT	Continental	Home & Small Business Financial Management Program		●	●	●	●	●	●	●	●
5	7	23	HOMWORD	Sierra On-Line	Word Processing Package		●		●					
6	10	24	MULTIPLAN	HesWare	Electronic Spreadsheet				●					
7	6	10	EASY SCRIPT	Commodore	Word Processing Package				●					
8	5	27	PFS:WRITE	Software Publishing	Word Processing Package		●			●				
9	9	20	ATARIWRITER	Atari	Word Processing Program			◆						
10	8	6	PAPERCLIP	Batteries Included	Word Processing Package				●★					

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AMPEX GRAND MASTER® 456

Consistency is what you get with Ampex Grand Master® 456. Consistency you can count on, reel after reel, case after case, year after year.

Consistency that begins with manufacturing. Every reel of Grand Master 456 Studio Mastering Tape is made from the finest raw materials—base films, oxides, and binders. And they're inspected for quality and consistency every step of the way. Consistency that is assured by over 118 stages of inspection.

Consistency proven by testing. For example, every reel of 2" Grand Master 456 is tested end-to-end and edge-to-edge, to make certain you get virtually no tape-induced level variations from one reel to the next. The strip chart in every box of 2" 456 proves it.

But, consistency is what you expect from the audio quality leader. That's why more recording professionals have more confidence in Ampex tape than in any other studio mastering tape.

AMPEX

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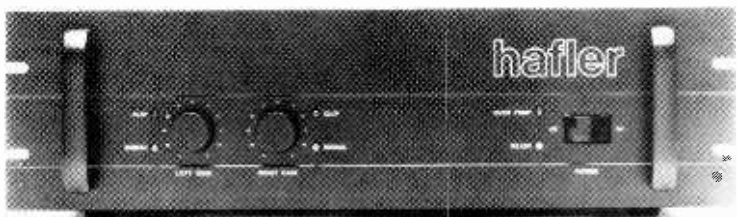
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Pro Equipment & Services

New Products



The David Hafler Co.'s new Hafler P505 power amplifier is conservatively rated at 400 watts per channel into four ohms, with approximately 0.4% THD over 20Hz to 20kHz. It utilizes a push-pull complementary circuit design which employs MOSFET output devices, thus eliminating the need for internal protection circuitry. Retail price for a fully assembled P505 is \$774.95.



The David Hafler Company, Pennsauken, N.J., will introduce the P220 Professional power amplifier this summer. The P220 delivers 175 watts per channel into a four-ohm load and is rated at less than .04% THD from 20 Hz to 20 kHz with both channels driven. In the bridged mono mode, the P220 is capable of delivering over 350 watts into eight-ohm load. A fully assembled unit retails for \$599.95, the partially assembled for \$524.95.



Biamp Systems of Beaverton, Ore., adds two mixing consoles to its product line. The 24 series features four submaster mixing in stereo and mono and it comes in eight-, 12-, 16-, and 24-channel models. The 28 series has eight-submaster mixing in both modes and is available with 12-, 16-, 24-, or 32-track channels.

'Visual Consulting' Firm Aims To Keep Clips Simple

NEW YORK—Teeman Sleppin Lyons, a newly formed "visual consulting" firm here, feels that record companies spend too much money on video clips for new artists without receiving enough in return.

"Spending a lot of money on videos can often be one way to cover up for a lack of good ideas," says Steve Lyons, the firm's visual and design specialist. "We work in simple images—'Sesame Street' images—and we don't waste a lot of money."

Working on the assumption that "a clip must be interesting to the viewer the fifth and sixth time around," TSL attempts to establish a coherent, contiguous video identity for newly signed artists about to enter the promo clip arena. Record labels are in a rush to get the new artist's clip to the broadcast outlets as quickly as possible, says Lyons, and too often the result is a hastily thought-out project that fails to point out what is new and different about the particular act.

"We consult with an artist first," says Stu Sleppin. TSL's video direc-

tor, "We try to diagnose and work out a program to create an effective image for the artist, something that will sell the public on wanting to see more."

Sleppin and Bob Teeman, TSL's producer and "cost-control specialist," are no strangers to image construction. The pair spent seven years in the television commercial industry, producing spots for such clients as Sperry Corp., A&M and Chams. Lyons, a 15-year music industry veteran, has worked as a creative visual designer with such established acts as P-Funk, Rick James, Donna Summer and Aerosmith, mapping out stage shows and lighting effects. He even served as fashion designer for the Jimi Hendrix Experience and Herman's Hermits.

According to Sleppin, TSL provides a complete production service for the newly signed acts they consult. While the company has no production facilities of its own, it does have access to a midtown recording studio and can rent the desired video equipment from outside contractors.

HYBRID MASTERING TECHNOLOGY

Waring Blending FDS System

By SAM SUTHERLAND

LOS ANGELES—In an age when turnkey studios and modular equipment design are the norms, and most studio operators and audio designers still compete for the newest hardware, Hank Waring's provocative FDS mastering system sounds like a Rube Goldberg device.

Waring himself only chuckles at an associate's description of him as part "mad scientist," but then the veteran disk cutter, maintenance ace and incurable tinkerer is the first to characterize his one-of-a-kind FDS (Full Dimension Stereo) mastering chain as neither new nor the product of any dazzling single engineering breakthrough.

The system, installed at Quad Teck Studios on 6th St. in downtown Los Angeles, is itself almost impossible to pigeonhole under any conventional description. Spread across three separate racks adjacent to his modified Neumann lathe, the electronic guts of the current FDS array include parametric and paragraphic equalizers, limiters, aural exciter and enhancer modules, and other, more obscure components, with most of the units substantially customized by Waring.

Naturally, none of those individual components, nor any simple sum of different units, produces the system's overall effect.

Why, then, are a&r executives, producers and artists beginning to make pilgrimages to Quad Teck? The answer lies in the system's ability to automatically correct and enhance

video and audio tape masters to extract a more vivid and detailed audio program.

Among the system's various benefits are a host of psychoacoustic features, including a reduction in the apparent compression of the original program: a similar elimination of limiting applied to the master, greater flexibility in stereo imaging and placement, naturalistic synthetic stereo processing, and even the convincing illusion of increased level (typically between six and eight db) despite no actual change in amplifier output.

Waring traces much of the basic design thinking underlying his FDS hardware to his early days as a mastering engineer with Capitol, and to the audio engineering principles he learned at Valley College in San Bernardino. And, like many hardy inventors (including his own great uncle, Thomas Edison), Waring doesn't mind crediting chance and experimentation as well.

One of the basic goals of the total system, he notes, has been to minimize the complexity of groove surfaces—a legacy of his own limited funds when he set up his first mastering shop on his own, and couldn't afford a vertical adjustment control for his cutting head.

An early version of the FDS system, which Waring stresses has been constantly redesigned and updated with new components, was the heart of Waring's DCT Recording, where he mastered scores of pop and rock albums during the '60s. If that first system was admittedly primitive, Waring still proudly pulls out early Buffalo Springfield and Grass Roots albums to point out effects then considered beyond the limitations of stereo disk cutting, such as deep bass parts confined to only one channel.

That basic system also laid the groundwork for what Waring summarizes as "a sum and difference" approach to incoming program de-

(Continued on page 35)

SPARS Steps Up Audio Students' Interface Program

LOS ANGELES—The Society of Professional Audio Recording Studios (SPARS) is stepping up its educational programs for audio recording students with the inauguration of a three-level internship program and job placement service.

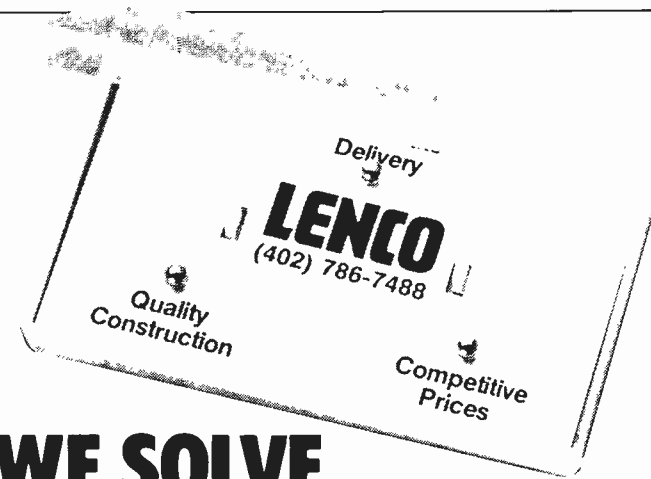
According to a SPARS spokesman, the internship program stems from a series of "interface days" SPARS has conducted at the Univ. of Miami and the Univ. of Colorado over the past year. Audio recording students at the schools were given the opportunity to meet with industry professionals to discuss new technological development skills required for employment and other relevant topics.

The interface days will continue, and SPARS plans to make the seminars available to any school that is interested. For the more serious audio engineering student, though, the interaction with recording professionals is taken to a higher level through the SPARS internship program, according to SPARS president Jerry Barnes of United Western Studios here.

The program begins after the student's second year of audio engineering training, with one day spent in each of four to five studios, observing and talking to studio personnel. The second level occurs after the third year of study, with the student exposed to three studios for a period of three to four days. Finally, the student is granted a 10- to 15-week working internship in one of the SPARS member studios he or she has observed.

SPARS will also publish a bi-annual resumé directory for students seeking full-time employment in the industry.

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FOR WEEK ENDING MAY 19, 1984

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HIT PARADE

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

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	1	13	HELLO—Lionel Richie (Lionel Richie, James Anthony Carmichael) L. Richie; Motown 1722	34	7	36	MY EVER CHANGING MOODS—The Style Council (Peter Wilson, Paul Weller), P. Weller; Geffen 7-29359
2	4	7	LET'S HEAR IT FOR THE BOY—Deniece Williams (G. Duke), T. Snow, D. Pitchford; Columbia 38-04417	35	3	39	STAY THE NIGHT—Chicago (David Foster), P. Cetera, D. Foster, Full Moon Warner Bros. 7-29306
3	2	13	AGAINST ALL ODDS (TAKE A LOOK AT ME NOW)—Phil Collins (Arif Mardin) P. Collins; Atlantic 7-89700	36	4	38	LOVE WILL SHOW US HOW—Christine McVie (Russ Titelman), McVie, Sharp; Warner Bros. 7-29313
4	3	15	HOLD ME NOW—Thompson Twins (Alex Sadkin, Tom Bailey), T. Bailey, A. Currie, J. Leeway; Arista 1-9164	37	5	40	MODERN DAY DELILAH—Van Stephenson (Richard Landis), V. Stephenson, J. Buckingham; MCA 52376
5	6	12	TO ALL THE GIRLS I'VE LOVED BEFORE—Jodie Iglesias And Willie Nelson (Richard Perry), A. Hammond, H. David; Columbia 38-04217 ●	38	3	45	WHO'S THAT GIRL—Eurythmics (David A. Stewart), Lennox, Stewart; RCA 13800
6	10	6	TIME AFTER TIME—Cyndi Lauper (Rick Chertoff), C. Lauper, R. Hyman; Portrait 37-04432(Epic)	39	3	48	EYES WITHOUT A FACE—Billy Idol Keith Forsey, Idol, Stevens; Chrysalis 4-42786
7	5	11	LOVE SOMEBODY—Rick Springfield (Rick Springfield, Bill Drescher), R. Springfield; RCA 13738	40	2	65	ALMOST PARADISE... LOVE—Mike Reno And Ann Wilson (Keith Olsen), E. Carmen, D. Pitchford; Columbia 38-04418
8	9	7	OH, SHERRIE—Steve Perry (Steve Perry, Bruce Botnick), S. Perry, R. Goodrum, B. Cuomo, C. Krampf; Columbia 38-04391	41	12	21	DON'T ANSWER ME—Alan Parsons Project (Alan Parsons), E. Woolfson, A. Parsons; Arista 1-9160
9	7	11	YOU MIGHT THINK—The Cars (Robert John "Mutt" Lange, The Cars), R. Ocasek; Elektra 7-69744	42	17	30	AUTOMATIC—Pointer Sisters (Richard Perry), B. Walsh, M. Goldenberg; Planet 13730(RCA)
10	8	17	FOOTLOOSE—Kenny Loggins (Kenny Loggins, Lee DeCarlo), K. Loggins, D. Pitchford; Columbia 38-04310	43	5	49	WHISPER TO A SCREAM (BIRDS FLY)—Icicle Works (Hugh Jones), McNabb; Arista 1-9155
11	12	10	HEAD OVER HEELS—The Go Go's (Martin Rushent), Caffey/Valentine; I.R.S. IR-9926(A&M)	44	3	56	MUSIC TIME—Styx (Styx), D. DeYoung; A&M 2625
12	19	5	THE REFLEX—Duran Duran (Alex Sadkin, Ian Little, Duran Duran), Duran Duran; Capitol 5345	45	5	53	DANCE HALL DAYS—Wang Chung (Chris Hughes, Ross Cullum), Hues; Geffen 7-29310(Warner Bros.)
13	15	9	BREAKDANCE—Irene Cara (Giorgio Moroder), Moroder, Cara, Huli; Network/Geffen 7-29328(Warner Bros.)	46	5	54	WHAT IS LOVE—Howard Jones (Rupert Hine), H. Jones, W. Bryant; Elektra 7-69737
14	14	9	THE LONGEST TIME—Billy Joel (Phil Ramone), B. Joel; Columbia 38-04400	47	4	51	I WANT TO BREAK FREE—Queen (Mack), J. Deacon; Capitol 5350
15	16	10	THE AUTHORITY SONG—John Cougar Mellencamp (Little Bastard, Don Gehman), J.C. Mellencamp, Riva R-216(Polygram)	48	8	50	WOULDN'T IT BE GOOD—Nik Kershaw (Peter Collins), N. Kershaw; MCA 52371
16	17	11	SISTER CHRISTIAN—Night Ranger	49	4	52	BELIEVE IN ME—Dan Fogelberg (Dan Fogelberg, Marty Lewis), D. Fogelberg; Full Moon/Epic 34-04447
				50	3	71	I CAN DREAM ABOUT YOU—Dan Hartman
				69	74	3	HEART DON'T LIE—LaToya Jackson (Amir Bayyan), D. Johnson, A. Bayyan; Private 1 4-04439(Epic)
				70	63	11	EAT IT—Weird Al Yankovic (Rick Derringer), M. Jackson, A. Yankovic; Rock 'N' Roll 4-04374(Scotti Bros./Epic)
				71	58	7	THERE'S NO EASY WAY—James Ingram (Quincy Jones), B. Mann; QWest 7-29316(Warner Bros.)
				72	73	4	DON'T LOOK ANY FURTHER—Dennis Edwards (D. Lambert), D. Lambert, F. Golde, D. Hitchings; Gordy 1715(Motown)
				73	62	19	JUMP—Van Halen (Ted Templeman), E. Van Halen, A. Van Halen, M. Anthony, D.L. Roth; Warner Bros. 7-29384
				74	61	7	SAIL AWAY—The Temptations (N.A. Whitfield), N. Whitfield, A. Bond; Gordy 1720(Motown)
				75	69	10	LOVE ME IN A SPECIAL WAY—DeBarge (Eldra DeBarge, Bobby DeBarge), E. DeBarge; Gordy 1723GF(Motown)
				76	90	2	IF EVER YOU'RE IN MY ARMS AGAIN—Peabo Bryson (Michael Masser), M. Masser, T. Snow, C. Well; Elektra 7-69728
				77	89	2	LITTLE LADY—Duke Jopiter (Glen Kolotkin), M.J. Styler; Morocco 1736(Motown)
				78	85	2	THE GHOST IN YOU—Psychadelic Furs (Keith Forsey), R. Butler, T. Butler; Columbia 38-04416
				79	80	4	EYES THAT SEE IN THE DARK—Kenny Rogers (Barry Gibb, Karl Richardson, Albhy Galuten), B. Gibb, M. Gibb; RCA 13774
				80	81	4	DAYS GONE BY—Poco (Paul Cotton, Rusty Young), P. Cotton; Atlantic 7-89674
				81	82	3	DARLIN'—Frank Stallone (Frank Stallone, Vince DiCola), F. Stallone, V. DiCola, M. Hudson; Polydor 821 382-7(Polygram)
				82	83	3	HURT—Roxette (John Punter), Fishman; Capitol 5348
				83			PRIME TIME—Alan Parsons Project (Alan Parsons, Michael Berman; Arista 1 090)

Pro Equipment & Services



OFFORD TAKES PRIZE—The Atlanta chapter of the National Academy of Recording Arts & Sciences voted Eddy Offord producer of the year at the first annual Atlanta Music Awards. Offord was recognized for his recent work with such artists as the Police, Blackfoot, the Dregs and Art In America, as well as his contributions over the past 15 years as producer for Yes, Billy Squier, Emerson, Lake & Palmer and others.

Studio Track

NEW YORK

Several projects are underway at **Blank Tapes**. **Fred Schneider** of the B-52's is co-producing his solo album with **Bernie Worrel**. **Butch Jones** is at the board. **Randy Miller** is producing new albums for Capitol's **Brass Construction** and Salsoul's **Sky**. **Yvonne Turner** of Streetwise is mixing a single for **Rocker's Revenge** with engineer **Bob Blank**. And **John Morales** and **Sergio Munzibai** of M&M Mix Productions are re-mixing the following records: **the Rolling Stones'** "Too Much Blood" with engineer **Butch Jones**; a **Galaxy** album for Island, a **Crusaders** single for MCA, an **Evelyn King** single for RCA and Virgin singles for **Murray Head** and **I Level**. **Joe Arlotta** is at the board for the last five projects.

Gina Downie, formerly of Bob Marley & the Wailers, is recording at **Noise New York** with producer **Brian Cullman** and assistant engineers **Jack Nuber** and **Jennifer Smith**. . . . At **Celebration Recording**, **Teruo Nakamura** is producing **Jorge Dalto's** album for Toshiba EMI. And **Mark Hood** is editing **Bob Dylan's** "Joker Man" single from his Columbia album "Infidels."

LOS ANGELES

Larrabee Sound is a busy place these days. **Cameo** is there working on a 12-inch

Waring Blends FDS Mastering

• Continued from page 33

signed to correct problems before they reach the cutting head on his mastering lathe.

Waring dismantled the original FDS system when he left the studio business in the early '70s. When he returned to the trade by starting Quad Teck, he began assembling a new mastering system, and today he distinguishes the current incarnation of the FDS system as a separate, second generation design. Like the first, however, the new FDS array is hybrid throughout, using both tube and solid state technology.

Waring says he's developed what he calls a "flux curve" for audiocassettes that can yield superior tape duplication masters, and adds that he's already experimenting with half-inch videocassette formats and videodisks, where he reports encouraging improvements to the audio-playback standard.

Waring has reportedly received six- and seven-figure offers to sell the system, but he flatly states his intention is to remain actively involved as both owner and operator. Associates trace that decision to Waring's inveterate sense of entrepreneurship, but whatever his motives, the system itself is making producers and a&r executives take a second look at his downtown complex.

single, produced by **Larry Blackman**. **Gerry Brown** is at the board, with help from **Sabrina Buckanek**. Producer **Steve Barris** and engineer **Tony Peluse** are mixing old **Michael Jackson** cuts for a new Motown album. The **Valentine Brothers** recently wrapped their A&M project, with Brown engineering and Buchanek assisting. **The Deele** is mixing a single for Solar artist **Carrie Lucas** with engineer **Steve Hodge** and assistant **Fred Howard**. Qwest artist **Reggie Griffen** is working on a single, with Hodge at the board and Howard assisting. And **Ollie Brown** is mixing a film soundtrack and a PolyGram single with engineer **Mike Stone**.

At **Group IV**, **Patti LaBelle** and **Taj Mahal** are working on music for the upcoming feature film "The Soldier's Story" with producer **Ron Schwary**.

Local duo **Ruth Barrett** and **Cynthia Smith** are laying album tracks at **Back Lot Recorders**. **Scott Fraser** is engineering and co-producing the project with Barrett and Smith. . . . Endless Music president **Rusty Garner** is re-mixing a 12-inch at **Cherokee** for Second Wave artist **Alicia Bridges**. He is also completing a 12-inch remix for **Kim Carnes'** EMI America record "Hurricane." Engineer **Paul Sabu** is at the board for both projects.

Bill Neal of Virgin Records is producing **Brandy Wells** at **EFX Systems**. **Jim Gallagher** is engineering with assistant **Leslie Baerwitz**. . . . **Jon Newman** is producing his own project at Mad Dog for Instant Classics Ltd. **Dusty Wakeman** is at the board.

OTHER CITIES

At **Bee Jay Recording**, Orlando, Fla., **Menudo** continues several RCA projects with producers **Carlos Colla** and **Carlos Villa**. **Dana Cornock** is at the board. And former Menudo **Johnny Lozada Correa** is working on his solo debut. . . . Polydor's **Pat Travers** just wrapped a live soundtrack for D.I.R. Broadcasting, with Cornock at the board. Epic rock group **Stranger** is laying sides with co-producers **Andy Deganahl** and **Pat Armstrong**. Deganahl is doubling at the board. . . . **Huey Lewis** is in and out of **The Plant**, Sausalito, Calif., mixing a live show for Westwood One. The Chrysalis artist is producing with engineers **Jeffrey Norman** and **Rick Sanchez**. And **Survivor** is mixing a new song for the Columbia Pictures film "The Karate Kid." **Ron Nevison** is producing and engineering. **Brooks Arthur** is executive producer of the soundtrack.

In Austin, **High Exposure** is completing the "Living In A Dream" EP at High Exposure Productions. **Van Wilks** is producing, with **Lynn Gathright** at the board. . . . **Secret Syde** has just completed the album "Eurobus" for June release on Mutha Records at **Twain Recording** in West Milford, N.J. **Mark Chesley** co-produced with the band. **Bob Nicholson** was at the board. Another Mutha group, **Sticism**, is working on an EP, with Nicholson engineering.

All material for the Studio Track column should be sent to **Kim Freeman** in *Billboard's* New York office.

Domino's Program For Mediasound Solidifies

NEW YORK—Since Domino Media's purchase of Mediasound Studios here last July (*Billboard*, July 9), the company has instituted a major renovation and upgrading program for the 15-year-old facility. What's more, says Domino's president, Michael Hektoen, plans for the studio have become more concrete.

"Mediasound is the hub of an entertainment complex wheel as we see it," says Hektoen. "We'll be using the studio as Domino's in-house facility on all our entertainment packaging projects."

Among those projects are a feature film titled "The Amazing Dazzleman," a number of music videos (through a new Domino subsidiary called Mediamax), soundtrack albums, and new albums by Rickie Lee Jones and Billy Idol.

The studio refinements include new consoles from SSL and Trident, new Studer A800 24-track recorders, and a slew of new signal processors and outboard gear. While there will be some video post-production facilities in place at Mediasound, Hektoen says there will be no "heavy video work coming out of Media at the moment."

As far as investing in digital, Hektoen is cautious. "We are examining a number of digital options," he says, "but for the moment, the expense is too high, and we're not sure which equipment would best suit our needs. It's a major investment we're not yet able to justify."

Domino is looking financially sound, mostly because of a public-offering period from 1981 to February,

1983. The company's revenues jumped from approximately \$230,000 in 1982 to over \$3.5 million in 1983. Hektoen says that most of the extra revenue is being put into the company, with a large part of it going towards the Mediasound upgrading.

Media is also considering additions to the company—possibly a group of radio stations, an outside video production facility, and a remote audio/video truck for location work. But,

says Hektoen, those investments remain on the horizon.

As with any young, growing concern, success attracts outside investments or even the possibility of acquisition by a larger firm. "We've already been approached by two major Fortune 500 companies to sell Domino," Hektoen acknowledges, "but we're not for sale. We're building a business, and we've still got a lot of plans."

Vid Producer Gets Closer To Where The Action Is

LOS ANGELES—A Compton, Calif.-based video production firm has opened business offices in Hollywood to get closer to the "action," according to a spokesman for the firm, CSI Video Center.

Most recently, the production firm took charge of live action and special effects for a promotional video for Arista recording artist Jeff Lorber. Live action was taped by Steve Schklair on one-inch with Ikegami HL-79DAL. It took place on CSI's soundstage in Compton.

According to the spokesman, the clip was complicated to produce, as its central theme focused on Lorber's exploits on Earth and in outer space settings.

"To get the effects required, we used Merv Griffin's TAV post-production facility," the spokesman adds. At TAV, a Quantel Mirage and Paint Box were used. One effect created with the Paint Box was muted

pastel surrealistic settings for a laser gun combat sequence.

Executive producers Tim and Jean Johnson say that the Mirage was used to develop "exploding images" and a translucent bubble to transport the alien girlfriend. The clip, written and directed by Keith Melton, also used triple chroma-key to highlight additional special effects in the clip.

Another one of its projects, a video clip for the James Harman Band on Enigma Records, was edited at CCR Video and transferred to one-inch videotape at Compact Video.

In this clip, produced by Gary Prato and Paul Brooks, a depression-era dance marathon is recreated. Lensed on 35mm black and white by Bob Krey, the clip featured some 40 dancers in the grand ballroom of Pasadena's Green Hotel. Yuri Sivo directed the clip.

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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	14	1	SOUNDTRACK Footloose Columbia JS 39242	▲		BLP 16	36	31	15	ROCKWELL Somebody's Watching Me MCA	●	8.98	BLP 18	72	58	25	.38 SPECIAL Tour De Force A&M SP-4971	●	8.98	
2	28	2	LIONEL RICHIE Can't Slow Down Motown 6059 ML	▲	8.98	BLP 1	37	38	27	DARYL HALL & JOHN OATES Rock 'N' Soul, Part 1 RCA CPL1-4858	▲	9.98		73	83	5	ICICLE WORKS Icicle Works Arista AL 6-8202		6.98	
3	74	3	MICHAEL JACKSON Thriller Epic QE 38112	▲		BLP 5	38	37	10	QUEEN The Works Capitol ST 12322	●	8.98		74	74	8	LAI D BACK Keep Smiling Sire 1-25058 (Warner Bros.)		8.98	
4	17	4	VAN HALEN 1984 Warner Bros. 1-23985	▲	8.98		39	40	15	ALABAMA Roll On RCA AHL1-4939	▲	8.98	CLP 2	75	92	3	SLADE Keep Your Hands Off My Power Supply CBS Associated FZ 39336			
5	7	5	HUEY LEWIS & THE NEWS Sports Chrysalis FV 41412	▲			40	39	26	UB 40 Labor Of Love A&M SP6-4980		6.98		76	80	7	THE STYLE COUNCIL My Ever Changing Moods Geffen GHS 4029 (Warner Bros.)		8.98	
6	6	6	THE CARS Heartbeat City Elektra 60296	▲	8.98		41	50	8	BERLIN Love Life Geffen GHS 4025 (Warner Bros.)		8.98		77	59	14	DWIGHT TWILLEY Jungle EMI-America ST-17107		8.98	
7	5	7	CULTURE CLUB Colour By Numbers Virgin/Epic QE 39107	▲		BLP 15	42	42	8	HAGAR, SCHON, AARONSON, SHRIEVE Through The Fire Geffen GHS 4023 (Warner Bros.)		8.98		78	62	9	KENNY G G Force Arista AL-8-8192		8.98	BLP 22
8	10	8	SCORPIONS Love At First Sting Mercury 814 98101 (Polygram)	▲	8.98		43	43	8	MISSING PERSONS Rhythm & Reason Capitol ST-12315		8.98		79	82	5	THE CRUSADERS Ghetto Blaster MCA 5429		8.98	BLP 23
9	9	9	CYNDI LAUPER She's So Unusual Portrait BFR 38930 (Epic)	●			44	41	30	GENESIS Genesis Atlantic 80116	▲	9.98		80	105	3	BIG COUNTRY Wonderland Mercury 818835-1 (Polygram)		5.98	
10	13	10	RUSH Grace Under Pressure Mercury 818476-1 (Polygram)		8.98		45	44	31	SOUNDTRACK The Big Chill Motown 6062ML (MCA)	▲	8.98		81	81	24	IRENE CARA What A Feelin' Geffen/Network GHS 4021 (Warner Bros.)		8.98	BLP 68
11	10	11	THOMPSON TWINS Into The Gap Arista AL 8-8200	●	8.98		46	51	5	DIRE STRAITS Alchemy Warner Bros. 1-25085		11.98		82	87	6	PAUL YOUNG No Parlez Columbia BFC 38976		8.98	
12	12	12	SOUNDTRACK Against All Odds Atlantic 80152	●	8.98	BLP 50	47	49	24	KOOL & THE GANG In The Heart De-Lite DSR-8508 (Polygram)	●	8.98	BLP 11	83	84	149	MICHAEL JACKSON Off The Wall Epic FE 35745	▲	8.98	
13	14	13	BILLY JOEL An Innocent Man Columbia QC 38837	▲			48	46	14	DAN FOGELBERG Windows And Walls Full Moon/Epic QE 39004	●			84	73	14	CHRISTINE McVIE Christine McVie Warner Bros. 1-25059		8.98	
14	15	14	JOHN COUGAR MELLENCAMP Uh-Huh Riva RVL 7504 (Polygram)	▲	8.98		49	48	16	JUDAS PRIEST Defenders Of The Faith Columbia FC39219	●			85	60	7	BOBBY WOMACK The Poet II Beverly Glen BF 10003		8.98	BLP 6
15	11	15	EURHYTHMICS Touch RCA AFL1-4917	●	8.98	BLP 38	50	52	43	MIDNIGHT STAR No Parking On The Dance Floor Solar 60241 (Elektra)	▲	8.98	BLP 12	86	78	83	LIONEL RICHIE Lionel Richie Motown 6007 ML	▲	8.98	BLP 55
16	16	16	SOUNDTRACK/RICK SPRINGFIELD Hard To Hold RCA ABL1-4935		8.98		51	54	12	DENNIS EDWARDS Don't Look Any Further Gordy 6057GL (Motown)		8.98	BLP 4	87	75	7	KING CRIMSON Three Of A Perfect Pair Warner Bros. 1-25071		8.98	
					8.98		52	72	3	R.E.M. Reckoning				RR	RR	24		●		

Billboard Computer Software

FOR WEEK ENDING MAY 19, 1984

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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	17	FLIGHT SIMULATOR II	Sublogic	Simulation Package		•	•	•					
2	2	19	JULIUS ERVING AND LARRY BIRD GO ONE-ON-ONE	Electronic Arts	Arcade Style Sports Game		•	•	•					
3	7	33	WIZARDRY	Sir-Tech	Fantasy Role-Playing Game		•							
4	4	33	LODE RUNNER	Broderbund	Arcade-Style Game		•◆◆							
5	6	33	ZORK I	Infocom	Text Adventure Game		•	•	•	•	•	•	•	•
6	5	17	BEACH-HEAD	Access	Strategy Arcade Game				•					
7	8	26	FLIGHT SIMULATOR	Microsoft	Simulation Package					•				
8	3	33	PINBALL CONSTRUCTION SET	Electronic Arts	Educational Arcade Game		•	•	•					
9	12	32	EXODUS:ULTIMA III	Origins Systems Inc.	Fantasy Role-Playing Game		•							
10	11	4	SORCERER	Infocom	Text Adventure Game		•	•	•	•	•	•	•	•
11	19	8	MYSTERY MASTER: MURDER BY THE DOZEN	CBS Software	Adventure Strategy Game		•		•					
12	20	11	ENCHANTER	Infocom	Text Adventure Game		•	•	•	•	•	•	•	•
13	17	29	CASTLE WOLFENSTEIN	Muse	Arcade Adventure Game		•	•						
14	9	23	ZAXXON	Datasoft	Arcade-Style Game		•	•★				•★		
15	16	11	SARGON III	Hayden	Chess Game		•			•				
16	10	4	ZAXXON	Synapse	Arcade-Style Game				•★					
17	15	31	CHOPLIFTER	Atari	Arcade-Style Game		•	•★	•					
18	14	5	ULTIMA II	Sierra On-Line	Fantasy Adventure Game		•	•						
19	NEW ENTRY		QUESTRON	Strategic Simulations Inc.	Fantasy Adventure Game		•							
20	NEW ENTRY		ZORK II	Infocom	Text Adventure Game		•	•	•	•	•	•	•	•

EDUCATION TOP 10

1	1	33	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	14	MUSIC CONSTRUCTION SET	Electronic Arts	Interactive music composition and learning tool enables user to work with a library of music or compose own.		•	•	•					
3	3	7	COMPUTER STUDY		Educational program designed to prepare high school students and adults for the CAT									

4	8	16	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.	•	•	•	•	•
5	7	12	SPELLICOPTER	DesignWare	Learning game teaches ages 6 to adult visual memory and spelling skills by acting as a game pilot avoiding aerial obstacles while retrieving letters.	•	•	•	•	•
6	6	33	KINDERCOMP	Spinnaker	Collection of 6 fun learning games designed to prepare young children age 3-8 to read, spell & count while also familiarizing them with the keyboard.	•	•	•	•	•
7	5	33	FACEMAKER	Spinnaker	3 part learning game designed to teach very young children (age 4-12) the computer keyboard & memory skills by asking them to work with a human face.	•	•	•	•	•
8	9	31	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.	•	•	•	•	•
9	4	23	COMPUTER SAT	Harcourt, Brace & Jovanovich	Educational program designed to prepare high school students and adults for the SAT (Scholastic Aptitude Test).	•	•	•	•	•
10	NEW ENTRY		TYPING TUTOR II	Microsoft	Second level for interactive educational typing program designed for ages 7 to adult.	•				

HOME MANAGEMENT TOP 10

1	3	33	BANK STREET WRITER	Broderbund	Word Processing Package	•	•	•	•	•
2	1	33	PFS:FILE	Software Publishing	Information Management System	•	•	•	•	•
3	4	25	DOLLARS AND SENSE	Monogram	Home Financial Package	•	•	•	•	•
4	2	33	THE HOME ACCOUNTANT	Continental	Home & Small Business Financial Management Program	•	•	•	•	•
5	7	23	HOMEWORD	Sierra On-Line	Word Processing Package	•	•	•	•	•
6	10	24	MULTIPLAN	HesWare	Electronic Spreadsheet	•	•	•	•	•
7	6	10	EASY SCRIPT	Commodore	Word Processing Package	•	•	•	•	•
8	5	27	PFS:WRITE	Software Publishing	Word Processing Package	•	•	•	•	•
9	9	20	ATARIWRITER	Atari	Word Processing Program	•	•	•	•	•
10	8	6	PAPERCLIP	Batteries Included	Word Processing Package	•	•	•	•	•

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Continued from page 37

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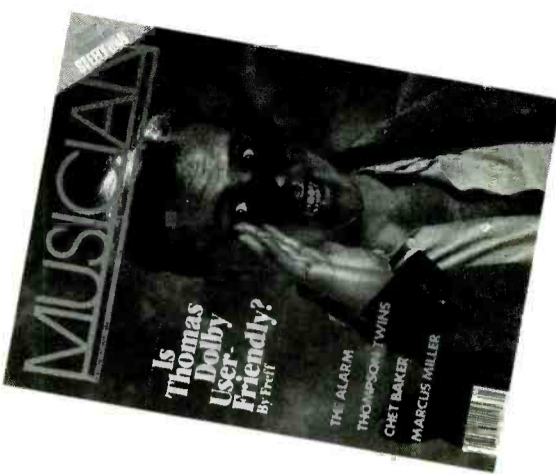
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19	19	7	DURAN DURAN Seven And The Ragged Tiger Capitol ST-12310	CAP	●	8.98		54	53	42	JEFFREY OSBORNE Stay With Me Tonight A&M SP 4940	RCA	●		8.98	BLP 17	90	89	10	WEA	8.98	BLP 26
20	20	16	GO-GO'S Talk Show I.R.S. SP-70041 (A&M)	RCA	▲	8.98		55	47	10	THOMAS DOLBY The Flat Earth Capitol ST 12309	CAP	●		8.98		91	133	9	WEA	8.98	
21	23	7	THE PRETENDERS Learning To Crawl Sire 1-23980 (Warner Bros.)	WEA	▲	8.98		56	66	60	JULIO IGLESIAS Julio Columbia FC38640	CBS	●		8.98		92	86	28	WEA	8.98	
22	25	57	JOE JACKSON Body And Soul A&M SP-5000	RCA	▲	8.98		57	57	22	LUTHER VANDROSS Busy Body Epic FE 39196	CBS	●		8.98	BLP 3	93	76	15	WEA	8.98	BLP 31
23	18	10	ZZ TOP Eliminator Warner Bros. 1-23774	WEA	●	8.98		58	45	9	NENA 99 Luftballons Epic BFE 39294	CBS	●		8.98		94	93	68	WEA	8.98	
24	27	27	THE ALAN PARSONS PROJECT Ammonia Avenue Arista AL 8-8204	RCA	●	8.98		59	61	11	THE ALARM Declaration I.R.S. SP-70608 (A&M)	RCA	●		6.98		95	100	4	POL	8.98	
25	17	10	NIGHT RANGER Midnight Madness Cameo/MCA 5456	MCA	●	8.98		60	63	8	TONY CAREY Some Tough City MCA 5464	MCA	●		8.98		96	96	14	MCA	8.98	
26	24	25	WEIRD AL YANKOVIC In 3-D Rock 'N' Roll BFZ-39221 (Scotti Bros./Epic)	CBS	▲	8.98	BLP 74	61	56	38	HERBIE HANCOCK Future Shock Columbia FC 38814	CBS	●		8.98		97	NEW ENTRY	NEW ENTRY	RCA	6.98	
27	28	26	YES 90125 Atco 90125	WEA	▲	9.98		62	67	38	MADONNA Madonna Sire 1-23867 (Warner Bros.)	WEA	▲		8.98	BLP 54	98	95	31	CBS	8.98	BLP 21
28	29	32	THE POINTER SISTERS Break Out Planet BXL1-4705 (RCA)	RCA	▲	8.98	BLP 10	63	64	34	LINDA RONSTADT What's New Asylum 60260 (Elektra)	WEA	▲		8.98		99	NEW ENTRY	NEW ENTRY	MCA	8.98	BLP 58
29	35	25	MOTLEY CRUE Shout At The Devil Elektra 60289	WEA	▲	8.98		64	70	13	WANG CHUNG Points On The Curve Geffen GHS 4004 (Warner Bros.)	WEA	●		8.98		100	91	104	RCA	8.98	
30	26	47	BILLY IDOL Rebel Yell Chrysalis FV 41450	CBS	▲	8.98		65	65	9	HOWARD JONES Human's Lib Elektra 60346	WEA	●		8.98		101	102	79	CBS	8.98	
31	33	5	THE POLICE Synchronicity A&M SP3735	RCA	▲	8.98		66	77	5	BAR-KAYS Dangerous Mercury 818478-1 (Polygram)	POL	▲		8.98	BLP 7	102	99	20	WEA	10.98	
32	32	56	STYX Caught In The Act-Live A&M SP-6514	RCA	▲	8.98		67	68	72	CULTURE CLUB Kissing To Be Clever Virgin/Epic ARE 38398	CBS	▲		8.98		103	101	54	MCA	8.98	
33	30	10	SOUNDTRACK Flashdance Casablanca 8114921 (Polygram)	POL	▲	9.98		68	71	15	SHANNON Let The Music Play Mirage 99810 (Atco)	WEA	▲		8.98	BLP 14	104	97	20	RCA	8.98	
34	34	9	CAMEO She's Strange Atlanta Artists 814-984-1 (Polygram)	POL	▲	8.98		69	69	8	EARL KLUGH Wishful Thinking Capitol ST-12323	CAP	▲		8.98	BLP 25	105	106	5	CBS	8.98	BLP 8
35	36	10	TRACEY ULLMAN You Broke My Heart In 17 Places MCA 5471	MCA	▲	8.98		70	79	7	TALK TALK It's My Life EMI-America SMAS-17008	CAP	▲		8.98		106	108	3	CBS	8.98	
			DAVID GILMOUR About Face Columbia FC39296	CBS	▲	---		71	85	4	LAURA BRANIGAN Self Control Atlantic 80147	WEA	▲		8.98		106	108	3	RCA	8.98	



THOMAS DOLBY

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Billboard Videocassette Top 40

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Survey for Week Ending 5/19/84

SALES

This Week	Last Position	Weeks on Chart	TITLE	Copyright Owner, Distributor, Catalog Number	Principal Performers	Year of Release	Rating	Format	Price
1	1	105	JANE FONDA'S WORKOUT ▲ (ITA)	KVC-RCA Karl Video Corporation 042	Jane Fonda	1982	NR	VHS Beta	59.95
2	2	20	MAKING MICHAEL JACKSON'S THRILLER ▲ (ITA)	Vestron 1000	Michael Jackson	1983	NR	VHS Beta	29.95
3	5	22	RAIDERS OF THE LOST ARK	Paramount Pictures Paramount Home Video 1376	Harrison Ford Karen Allen	1981	PG	VHS Beta	39.95
4	3	9	TRADING PLACES	Paramount Pictures Paramount Home Video 1551	Dan Ackroyd Eddie Murphy	1983	R	VHS Beta	39.95
5	4	5	SUDDEN IMPACT (ITA) ▲	Warner Brothers Pictures Warner Home Video 11341	Clint Eastwood Sondra Locke	1983	R	VHS Beta	79.95
6	10	43	DURAN DURAN •	Thorn/EMI TVD 1646	Duran Duran	1983	NR	VHS Beta	29.95
7	8	14	DO IT DEBBIE'S WAY	Raymax Prod. P. Brownstein Prod. Video Assoc. 1008	Debbie Reynolds	1983	NR	VHS Beta	39.95
8	6	21	RISKY BUSINESS (ITA) ▲	The Geffen Company Warner Home Video 11323	Tom Cruise Rebecca de Mornay	1983	R	VHS Beta	39.98
9	9	6	NEIL DIAMOND: LOVE AT THE GREEK	Vestron 1005	Neil Diamond	1983	NR	VHS Beta	29.95
10	13	9	THE JANE FONDA WORKOUT CHALLENGE	KVC-RCA Karl Video Corporation 051	Jane Fonda	1984	NR	VHS Beta	59.95
11	14	6	DEAD ZONE	Paramount Pictures, Paramount Home Video 1646	Christopher Walken Martin Sheen	1983	R	VHS Beta	59.95
12	17	10	WAR GAMES (ITA) ▲	CBS-Fox Video 4714	Matthew Broderick Dabney Coleman	1983	PG	VHS Beta	79.98
13	12	34	FLASHDANCE	Paramount Pictures Paramount Home Video 1454	Jennifer Beals	1983	R	VHS Beta	39.95
14	16	15	TOOTSIE (ITA) ▲	RCA/Columbia Pictures Home Video 10535	Dustin Hoffman Jessica Lange	1982	PG	VHS Beta	79.95
15	19	13	BILLY JOEL: LIVE FROM LONG ISLAND	CBS-Fox Video 6297	Billy Joel	1983	NR	VHS Beta	29.98
16	11	6	OCTOPUSSY	CBS-Fox Video 4715	Roger Moore Maud Adams	1983	PG	VHS Beta	79.98
17	7	11	NEVER SAY NEVER AGAIN ▲	Warner Brothers Pictures Warner Home Video 11337	Sean Connery Barbara Carrera	1983	PG	VHS Beta	79.95
18	18	12	MR. MOM (ITA) ▲	Vestron 5025	Michael Keaton Teri Garr	1983	PG	VHS Beta	No listing
19	29	2	UNCOMMON VALOR	Paramount Pictures Paramount Home Video 1657	Gene Hackman Robert Stack	1983	R	VHS Beta	59.95
20	15	13	STAYING ALIVE	Paramount Pictures Paramount Home Video 1302	John Travolta Cynthia Rhodes	1983	PG	VHS Beta	39.95
21	30	3	D. C. CAB •	Universal City Studios MCA Dist. Corp. 80061	Mr. T Gary Busey	1984	R	VHS Beta	69.95
22	24	5	STAR 80 •	Warner Brothers Pictures Warner Home Video 20013	Maril Hemingway Eric Roberts	1983	R	VHS Beta	79.95
23	20	13	THE CARE BEARS IN THE LAND WITHOUT FEELINGS	Family Home Entertainment MGM/UA Home Video F357	Animated	1983	G	VHS Beta	29.95
24	26	4	FANNY AND ALEXANDER	Embassy Pictures, Embassy Home Entertainment 2067, 2171	Pernilla Allwin Bertil Guve	1983	R	VHS Beta	89.95
25	21	4	THE OSTERMAN WEEKEND •	Thorn/EMI Home Video 1981	Burt Lancaster Rutger Hauer	1983	R	VHS Beta	79.95
26	31	29	POLICE AROUND THE WORLD	I.R.S. Video 001	The Police	1982	NR	VHS Beta	33.95
27	23	5	CALIGULA	Vestron 5032	Malcolm McDowell Peter O'Toole	1983	R	VHS Beta	No listing
28	22	47	48 HRS.	Paramount Pictures Paramount Home Video 1139	Nick Nolte Eddie Murphy	1983	R	VHS Beta	39.95
29	NEW ENTRY		DAVID BOWIE-SERIOUS MOONLIGHT	Music Media Media Home Entertainment M441	David Bowie	1984	NR	VHS Beta	39.95
30	33	3	UNDER FIRE	Vestron 5033	Gene Hackman Nick Nolte	1983	R	VHS Beta	No listing
31	28	2	MUSCLE MOTION	Media Home Entertainment M431	Chippendale's Men	1983	NR	VHS Beta	39.95
32	39	6	COOL CATS: 25 Years Of Rock 'N Roll Style	MGM/UA Home Video 600317	Various Artists	1984	NR	VHS Beta	59.95
33	34	24	PINK FLOYD THE WALL	MGM/UA Home Video MV-400268	Pink Floyd	1979	R	VHS Beta	39.95
34	36	10	STAR CHAMBER	CBS-Fox Video 1295	Michael Douglas Hal Holbrook	1983	R	VHS Beta	59.98
35	25	10	EASY MONEY (ITA) ▲	Vestron 5029	Rodney Dangerfield	1983	R	VHS Beta	No listing
36	32	27	BLUE THUNDER (ITA) ▲	RCA/Columbia Pictures Home Video 10026	Roy Scheider Malcolm McDowell	1983	R	VHS Beta	79.95
37	37	11	DEAL OF THE CENTURY •	Warner Brothers Pictures Warner Home Video 11339	Chevy Chase Sigourney Weaver	1983	PG	VHS Beta	69.95
38	27	13	TWIST OF FATE •	MCA Home Video 80066	Olivia Newton-John	1983	NR	VHS Beta	19.95
39	35	7	RUMBLE FISH •	Universal City Studios MCA Dist. Corp. 80056	Matt Dillon Mickey Rourke	1983	R	VHS Beta	59.95
40	38	20	A HARD DAY'S NIGHT	Walter Shenson, Maljack Productions, Inc. 1064	The Beatles	1964	G	VHS Beta	69.95

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Video



NO PLACE LIKE HOME—Todd Rungren directs his "Cry Baby" clip while MTV's Nina Blackwood observes his technique. The piece will be part of the Sony Video 45 "Utopia Sampler."

Slight Slackening In RIAA Gold, Platinum For April

NEW YORK—With more and more titles falling under its new, more stringent criteria, the number of titles winning Recording Industry Assn. of America (RIAA) gold and platinum certifications in April slackened somewhat compared to the pace set in recent months.

Highlighting April's totals were the second certification granted to a music title this year, with Thorn EMI Home Video scoring gold for "Duran Duran." Also in April, an independent home video manufacturer, Vestron Video, won two platinum certifications in one month.

April's totals came to 14 gold and three platinum certifications. The new standards require a minimum of 37,500 units sold/licensed rentals or \$1.5 million in retail value/rental license income, while a title needs to score 75,000 units sold/licensed rentals or \$3 million in suggested retail value/rental license income.

Cole Corners Clip Contract

• Continued from page 42

PMI video clips, he says. Competition in music video today is tough, says Cole, even though the business is stabilizing. "Right now it is like a cottage industry. You have to survive job to job." In order to succeed, the key is to "break out of the pack," he says, with some unique ability or specialty. That's where he claims his concentration on story lines pays off.

Another talent the video director says he has is for "conceptualizing," especially in a sometimes disorganized situation. Flexibility is critical, he says. Experience in creating conceptual video that includes the development of the main title sequences for such shows as "Ironside," "The Six Million Dollar Man" and "The Rockford Files" has helped provide a useful foundation for working in a business that is often chaotic, claims Cole.

In April, 1983, 12 video titles went gold and three platinum. So far this year, 53 gold and 18 platinum awards have been granted, compared to 22 gold and five platinum in '83.

The new criteria took hold on Jan. 1, 1984. Any titles issued before that date are granted gold or platinum status under the RIAA's old standards.

One program that did so was Thorn EMI Home Video's "Duran Duran," which, boosted by a price cut to \$29.95, went gold in April. "Duran Duran" was the second music title to snare precious metal in 1984. Olivia Newton-John's "Twist Of Fate" was the first.

Thorn EMI was the biggest winning label in April, scoring a total of five awards, all gold. Other April winners included Vestron Video, with three gold and two platinum; Warner Home Video, with three gold and one platinum; and MCA Home Video, with three gold.

Other than "Duran Duran," every title that won in April was a recently released feature film. The platinum victors were "Sudden Impact" from Warner Home Video and "Mr. Mom" and "Easy Money" from Vestron Video.

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Video

U.K.'s Videoform Gives 'Serious' Push To Bowie Concert

By NICK ROBERTSHAW

LONDON— Videoform Music here has released David Bowie's "Serious Moonlight" tour video, backed by its biggest marketing campaign to date. With advance orders around 40,000 units, the release seems set to prove second only to Vestron's "Making Michael Jackson's 'Thriller,'" released here two months ago, among Britain's top selling music video titles.

At the same time, the small specialist label, a division of the Heron Corp.'s massively backed Videoform, has embarked on a sales and distribution deal with EMI Records designed to ensure that its product is more widely stocked by record retailers, increasingly seen as vital outlets if sale-oriented music video is to get off the ground.

And, in a novel approach to the growing problems faced by labels without major entertainment connections to assist in their attempts to acquire suitable repertoire, managing director Mike Heap, formerly a WEA executive here, is pursuing negotiations with "selected" record companies for joint venture arrangements whereby Videoform Music will co-finance music video output in exchange for home video rights.

Says Heap: "It's going to get very difficult over the next two or three years for indies to pick up good new music product, because the record companies are tying their artists to contracts that cover video. To get around that, we're proposing to finance or co-finance their video productions.

"That would apply to all kinds of video material, promo clips or full-length programs. We'll make them an offer for the catalog, whatever it is; then if they plan to make 12 videos in a given year, we'd pay for six, say, taking the home video market but leaving them with promotional rights.

"We're thinking in terms of entire catalogs, but it could also be a single artist. Basically, we're after joint ventures of all kinds: films, musicals, theatre, television, cable, anything."

Videoform's lavish financial backing is already established, but it is not wealth but marketing expertise that the music arm is pushing in its bid for co-ventures. "To be successful, music video has to be very aggressively sold and marketed in all possible outlets," says Heap. "That includes record stores. That's vital, and it's the biggest problem at this time, which is why I just made the longterm deal with EMI, which gives us 9,000 distribution points.

"There is a sale market for music video," he continues. "It will be worth about \$17 million this year, we estimate, out of a total video market at retail of something like \$250 million."

Despite the dollar value, unit sales for music videos are still modest in the U.K. A good seller might do around 10,000 units, Heap opines, and fewer than a dozen top acts could expect to top total sales of 30,000 on a given video release.

Bowie is among that handful of names, and the David Mallet-directed tour video is getting the full marketing treatment, with national television shots and lavish point-of-sale. Nor would it be surprising if there were a second installment in the fall. Videoform acquired from Miramax more of the material shot in Vancouver than is included on the 50-minute Bowie release, which retails for \$28.

Heap promises further big names this year, including Marc Bolan, who posthumously commands an international cult following. The current

catalog of 10 titles ranges over Meat Loaf, Kid Creole, Marvin Gaye, Manhattan Transfer, Chuck Berry and Glen Campbell.

He quickly acknowledges the role

Vestron's Michael Jackson package has played in opening up the market. Multiples Woolworth, Boots and W.H. Smith, enticed into stocking music video by the Jackson phenom-

enon, have stuck around to carry Bowie's equally promising offering, while retailers are impressed by volumes normally only achieved by chart LPs selling at a quarter of the

price.

Bring down music video prices a little further and the market will be substantially bigger. Heap contends.

(Continued on page 46)

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Music Monitor

Hollywood sequel: Sony Corp. has licensed musical sequences from an upcoming movie for home video sale. The movie, "Beverly Hills," is a light-hearted comedy containing several musical scenes that can either stand alone as clips or be used as a video album, according to the film's

producer, Gregory J. De Santis. The video and film will be released at the same time. Billy Idol, Irene Cara, Paul Young and Connie Francis are some of the artists who have agreed to perform. Directed by Robert Ellis Miller, the film is being billed as a hybrid as it is pegged to both home

video and theatrical release.

Country clip: Scene Three's creative team took charge of the Gatlin Brothers' promotional video for the single "Denver." Director Marc Ball themed the conceptual clip around Larry Gatlin, who portrays a man recovering from an ill-fated relation-

ship in a mountain cabin near Denver. Producer Kitty Moon points out that the video features winter and summer scenes, which "were quite a challenge considering the short shooting schedule."

Street Rhythm: Drummer/producer/singer Narada Michael Wal-

den makes a cameo in Patti Austin's clip, set at an 18th Century mansion. It features 150 extras and 20 dancers. Peter Israelson directed the Qwest recording artist in the clip for "Rhythm Of The Street." E.J. Stewart Video Production Facilities, which took charge of the clip, is also readying a newly purchased 48-foot mobile facility with eight computerized Triax RCA Cameras, one-inch VTRs and a Yamaha 2000 audio control board for shootings at the Summer Olympics in Los Angeles.

Ninety minutes for Genesis: Picture Music International will be producing a long-form television special for Genesis. Included in the 90-minute video will be cameos by Prince Charles and Princess Diana, who attended the concert as guests of the Atlantic recording artists. Jim Yuchich will direct the show, which was filmed in Birmingham. Documentary material will be incorporated into the long form. Seven cameras, including one attached to Mike Rutherford's guitar, were used. Concert sound was recorded by the Rolling Stones' mobile unit.

Bad-boy video: For "Too Young To Fall In Love" from heavy metal band Motley Crue, director Martin Kahan turned an abandoned railroad tunnel and warehouse on Manhattan's West Side into the backstreets of Shanghai. The Elektra recording artists are recruited into Shanghai's underworld, where they are sought by local Tong warriors. Kahan describes the clip as a "kind of Fu Manchu meets the Marx Brothers."

More special effects: The Post Group combined Mirage and ADO equipment to conjure up effects for pop artist Beaudreaux's video of "The Pink Panther." The video was shot in Nashville and directed by Terry Sheppard for Reel Productions Inc. Dave Farr was the editor.

For theatres only: Music Motions will be distributing a four-minute clip of Carly Simon's "It Happens Every Day" as a short for theatrical exhibition. Directed and lensed by Michael Oblowitz, the clip takes place in a diner, where Simon is mourning the loss of a lover. Music Motions intends to continue producing clips for theatrical plays in the belief that music shorts will "enhance the movie-going experience," a spokesman says.

FAYE ZUCKERMAN

Videoform's Bowie Concert

• Continued from page 45

"To me, 20 pounds still seems a lot of money," he says. "The ideal price tag would be around 15 pounds, or \$21, if you figure a Compact Disc is around the \$14 mark.

"Certainly we want to get closer to the top end of the record market, and we're studying ways to bring down our standard costs. We're also experimenting with different lengths. Some music videos just aren't worth a whole hour, but then the problem is that you are probably going to have to load a one-hour tape anyway."

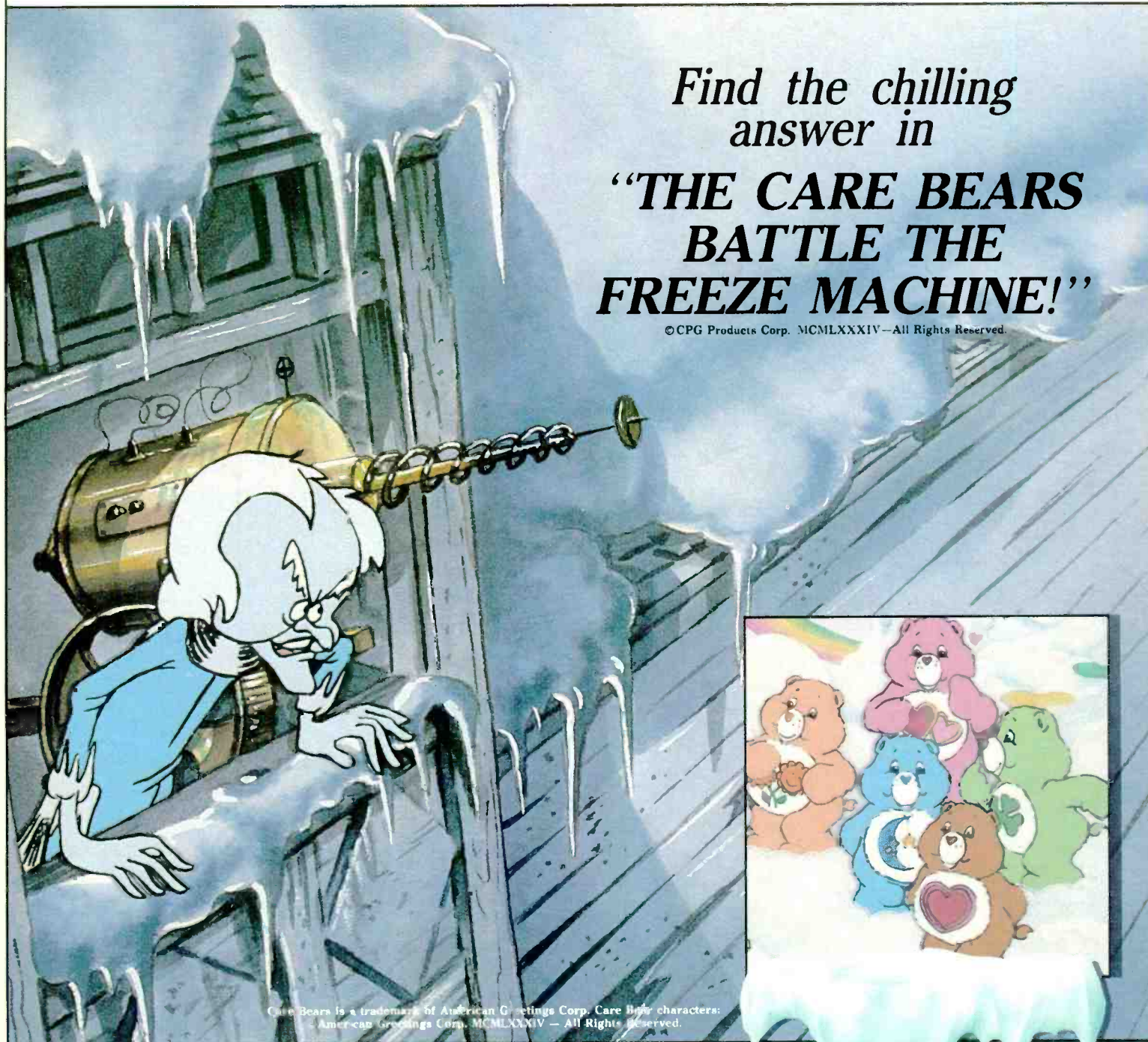
U.S. and most overseas rights to the "Serious Moonlight" video are held by Media Home Entertainment, the second-ranking U.S. independent acquired by Heron last December. It pursues its own acquisitions policy independent of Videoform but in other respects cooperates with its Transatlantic sister. It is also through MHE that the Heron companies have overseas distribution in all major markets.

Separate deals may be necessary for music video product, Heap believes, just as in Britain Videoform handles its own sales and distribution into video outlets, while putting its music division through the EMI Records sales force.

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Video

Commtron Chief Makes Switch To Manufacturing

By EARL PAIGE

LOS ANGELES—The founder and former head of one of the largest video distributors in the U.S. has gotten out of the wholesaling business and formed his own manufacturing firm.

Jack Silverman, who recently left Commtron Corp., has created Continental Video. Continental will soon be shipping the first six of the 100 titles for which the firm owns U.S. and Canadian rights.

"I've been phasing out of Commtron Corp. for months, and everybody there knew it," he says of his departure from the 11-branch Des Moines-based wholesale firm. Gary Rockhold, who has worked with Silverman for years, assumes the top job at Commtron. Tim Shanahan is national marketing manager of video software.

Silverman, 57, and his son Jim, 33, claim Continental Video's marketing approach for home video involves a number of innovations. One is that all product will be priced at \$39.95. Silverman doesn't want to be specific, but he says, "Margins for distributors will be more generous."

The first six titles being shipped are "Tilt," with Brooke Shields and Charles Durning; "To The Devil A Daughter," with Nastassia Kinski, Christopher Lee and Richard Widmark; "Battle Force," with Henry Fonda and Stacy Keach; "The Kidnapping Of The President," with

William Shatner and Hal Holbrook; "Bloodtide," with James Earl Jones and Jose Ferrer; and "Suddenly," with Frank Sinatra and Sterling Hayden. The latter is the only vintage title in the initial release and the only one in black and white.

Silverman says most of the titles in Continental Video's initial release are "four to five years old, some as old as 10 years." He says any criticism that Continental is merely acquiring rights to "leftovers" is unfair, maintaining that many quality movies are still to be made available in home video form.

Other innovations at Continental include trailers with each release at no charge, a 10% stock rotation and no minimum order. And, Silverman adds, "all our product will be in stock at our headquarters here on Cotner."

Silverman, who may have the highest profile of any distributor fighting pending Congressional action to regulate video rental, says, "I haven't changed my stand one bit. I frankly think the legislation is not needed, that it will damage us if it passes."

Silverman is a veteran record business figure. He formed Midstate Distributing in Chicago and Kansas City in the '60s, sold out to ABC in 1969 and continued in the record/tape business for another seven years.

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Billboard Videocassette Top 40

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Survey for Week Ending 5/19/84

RENTALS

This Week	Last Position	Weeks on Chart	TITLE	Copyright Owner, Distributor, Catalog Number	Principal Performers	Year of Release	Rating	Format
1	1	5	SUDDEN IMPACT ▲	Warner Brothers Pictures Warner Home Video 11341	Clint Eastwood Sondra Locke	1983	R	VHS Beta
2	2	9	TRADING PLACES	Paramount Pictures Paramount Home Video 1551	Dan Ackroyd Eddie Murphy	1983	R	VHS Beta
3	3	6	OCTOPUSSY	CBS-Fox Video 4715	Roger Moore Maud Adams	1983	PG	VHS Beta
4	4	10	WAR GAMES (ITA)	CBS-Fox Video 4714	Matthew Broderick Dabney Coleman	1983	PG	VHS Beta
5	8	5	DEAD ZONE	Paramount Pictures Paramount Home Video 1646	Christopher Walken Martin Sheen	1983	R	VHS Beta
6	5	12	MR. MOM ▲	Vestron 5025	Michael Keaton Teri Garr	1983	PG	VHS Beta
7	6	11	NEVER SAY NEVER AGAIN ▲	Warner Brothers Pictures Warner Home Video 11337	Sean Connery Barbara Carrera	1983	PG	VHS Beta
8	7	5	STAR 80 •	Warner Brothers Pictures Warner Home Video 20013	Mariel Hemingway Eric Roberts	1983	R	VHS Beta
9	13	3	UNDER FIRE	Vestron 5033	Gene Hackman Nick Nolte	1983	R	VHS Beta
10	11	2	UNCOMMON VALOR	Paramount Pictures Paramount Home Video 1657	Gene Hackman Robert Stack	1983	R	VHS Beta
11	15	3	D. C. CAB •	Universal City Studios MCA Distributing Corp. 80061	Mr. T Gary Busey	1984	R	VHS Beta
12	9	15	TOOTSIE ▲ (ITA)	RCA/Columbia Pictures Home Video 10535	Dustin Hoffman Jessica Lange	1982	PG	VHS Beta
13	10	4	THE OSTERMAN WEEKEND •	Thorn/EMI Home Video 1981	Burt Lancaster Rutger Hauer	1983	R	VHS Beta
14	12	22	RISKY BUSINESS ▲	The Geffen Company Warner Home Video 11323	Tom Cruise Rebecca de Mornay	1983	R	VHS Beta
15	17	21	MAKING MICHAEL JACKSON'S THRILLER ▲ (ITA)	Vestron 1000	Michael Jackson	1983	NR	VHS Beta
16	16	5	ZELIG •	Warner Brothers Pictures Warner Home Video 22027	Woody Allen Mia Farrow	1983	PG	VHS Beta
17	18	10	EASY MONEY ▲	Vestron 5029	Rodney Dangerfield	1983	R	VHS Beta
18	14	23	RAIDERS OF THE LOST ARK	Paramount Pictures Paramount Home Video 1376	Harrison Ford Karen Allen	1981	PG	VHS Beta
19	20	32	TENDER MERCIES •	Thorn/EMI 1640	Robert Duvall Betty Buckley	1983	PG	VHS Beta
20	19	9	STAR CHAMBER	CBS-Fox Video 1295	Michael Douglas Hal Holbrook	1983	R	VHS Beta
21	22	5	CALIGULA	Vestron 5032	Malcolm McDowell Peter O'Toole	1980	R	VHS Beta
22	21	10	CROSS CREEK	Thorn/EMI Home Video 2184	Mary Steenburgen Rip Torn	1983	R	VHS Beta
23	23	4	FANNY AND ALEXANDER	Embassy Pictures, Embassy Home Entertainment 2067, 2171	Pernilla Allwin Bertil Guve	1983	R	VHS Beta
24	26	25	NATIONAL LAMPOON'S VACATION ▲	Warner Brothers Pictures Warner Home Video 11315	Chevy Chase Christie Brinkley	1983	R	VHS Beta
25	25	7	RUMBLE FISH •	Universal City Studios, MCA Distributing Corp. 80056	Matt Dillon Mickey Rourke	1983	R	VHS Beta
26	31	9	KRULL •	RCA/Columbia Pictures Home Video 10364	Ken Marshall Lysette Anthony	1983	PG	VHS Beta
27	24	15	BRAINSTORM	MGM/UA Home Video 800314	Natalie Wood Christopher Walken	1983	PG	VHS Beta
28	28	10	DEAL OF THE CENTURY •	Warner Brothers Pictures Warner Home Video 11339	Chevy Chase Sigourney Weaver	1983	PG	VHS Beta
29	30	55	JANE FONDA'S WORKOUT	KVC-RCA Karl Video Corporation 042	Jane Fonda	1982	NR	VHS Beta
30	27	34	FLASHDANCE	Paramount Pictures Paramount Home Video 1454	Jennifer Beals	1983	R	VHS Beta
31	NEW ENTRY		THE MAN WHO LOVED WOMEN	RCA/Columbia Pictures Home Video 10369	Burt Reynolds Julie Andrews	1983	R	VHS Beta
32	37	11	THE CARE BEARS IN THE LAND WITHOUT FEELINGS	Family Home Entertainment MGM/UA Home Video F357	Animated	1983	G	VHS Beta
33	35	15	CLASS •	Vestron 5026	Jaqueline Bisset Cliff Robertson	1983	R	VHS Beta
34	39	28	BLUE THUNDER ▲ (ITA)	RCA/Columbia Pictures Home Video 10026	Roy Scheider Malcolm McDowell	1983	R	VHS Beta
35	32	13	PORKY'S II: THE NEXT DAY • (ITA)	CBS-Fox Video 1294	Dan Monahan Tony Ganios	1983	R	VHS Beta
36	29	13	STAYING ALIVE	Paramount Pictures Paramount Home Video 1302	John Travolta Cynthia Rhodes	1983	PG	VHS Beta
37	34	15	EDDIE AND THE CRUISERS •	Embassy Pictures Embassy Home Entertainment 2066	Tom Berenger Michael Paré	1983	PG	VHS Beta
38	36	17	CUJO •	Sunn Classic Pictures/Warner Bros Inc. Warner Home Video 11331	Dee Wallace Daniel Hugh-Kelly	1983	R	VHS Beta
39	33	22	TWILIGHT ZONE—THE MOVIE	Warner Brothers Pictures Warner Home Video 11314	John Lithgow Kevin McCarthy	1983	PG	VHS Beta
40	38	8	SALEM'S LOT: THE MOVIE	Warner Brothers Pictures Warner Home Video 11336	David Soul James Mason	1979	NR	VHS Beta

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MAY 19, 1984, BILLBOARD

Concert Broadcasters Air CD Grievances

By IS HOROWITZ

Commercial classical radio stations feel they have contributed more than any other medium to the promotion of Compact Discs. But they're unhappy with the way most record labels make the product available.

This was made abundantly clear last week during the run of the **Concert Music Broadcasters Assn. (CMBA)** convention in New York, when station executives endured with some impatience a series of short new album pitches as they waited for the chance to air grievances before a panel of record company representatives.

The "lending library" approach used by most majors to squeeze more mileage from their limited supply of promotional CDs just doesn't work in the case of radio, noted **Bob Conrad**, program director of **WCLV Cleveland**, obviously reflecting the opinion of most station personnel on hand. That approach is useless where programming must be fixed months in advance to meet program guide deadlines, it was said.

Further, the accommodation price asked by record companies from radio for CDs—\$9.50 in the case of **PolyGram**—is too high, complained others. **Telarc**, it was said, is the only large CD label to make its product available gratis to top classical stations.

"They're too expensive for us," said **Matt Field**, general manager of **WNCN New York**. Record companies will have to find a way to supply stations with CDs, perhaps by getting the price down to "something reasonable," he said.

These complaints, and others pegged to the availability of CDs, elicited little immediate comfort from record personnel present. The supply is too short as of yet and budgets inadequate to distribute them more generously at this time, it was stressed.

Gianfranco Rebutta, president of **PolyGram Classics**, told radio executives that the price being asked for promotional copies is a "compromise," and probably will be brought down later. At this time, distribution priority of available product must be given to the retail market, he said. Some 1,300 different titles a year are being produced by the company's Hanover plant, **Rebutta** added, in explanation of the relative lack of inventory depth for any one CD album.

Panelist **Ira Moss**, president of the **Moss Music Group**,

decried the emphasis being placed on CD by classical radio, noting that all titles issued in the new configuration are also available on LP, and that this fact should be made known to listeners by announcers.

Field reminded **Moss** that radio looks on CDs as more than a quality medium for music reproduction. "Promotionally, they're a hot item," he said. "We're selling sizzle." A similar view was expressed by **Tony Rudel**, operations manager of **WQXR New York**, who admitted, "I don't care whether CDs sound better (than LPs) or not."

A special promotion for the new **Cambridge Buskers** album, "Music Abbreviation 101," will tie in local radio stations and music schools, said **Grace Patti** of **Deutsche Grammophon** in her initial talk to the **CMBA** attendees. **Arthur Moorehead** of **New World Records** called attention to a **Spoleto** production of **Samuel Barber's** "Antony and Cleopatra," due out later this year.

Among the projects due from **CBS Masterworks**, said **Ellen Stolzman**, is a **Legacy Series** boxed set of **Glenn Gould** material, including interviews and a previously unreleased recording by the late artist of the **Bach D Minor Piano Concerto**. **Janet Shapiro** of **London Records** said that the original **Solti "Ring"** recordings are being remastered in digital, for release on cassette and later on CD.

Peter Clancy of **Philips** cited among upcoming projects a new crossover album by **Elly Ameling**, "Sentimental Me," and the first recording for the label by **Pinchas Zukerman** and the **St. Paul Chamber Orchestra**, a **Mendelssohn** album coupling the **Violin Concerto** and **Octet**.

One of **RCA Red Seal's** big packages of the fall, said **Irwin Katz**, will be an eight-record set of vocal material from the label's vaults to tie in with the 100th anniversary celebrations of the **Metropolitan Opera** this fall.

From **Ira Moss** came a plea for classical radio to mount programs attractive to young listeners, so that a future market may be nourished. He also noted that budget cassettes of classics, which his company pioneered, had helped enlarge the market for classics generally, and urged support for the **Assn. for Classical Music**.

★ ★ ★

Items for consideration should be sent to **Is Horowitz**, *Billboard*, 1515 Broadway, New York, N.Y. 10036.

LATIN **Notas**

Brazil's Nascimento In U.S. Debut

By **ENRIQUE FERNANDEZ**

Brazilian singer/songwriter **Milton Nascimento** makes his U.S. debut on June 2 at New York's **Carnegie Hall**. One of Brazil's biggest stars, **Nascimento** visits this country at a time of renewed interest in Brazilian pop music, which has not been heard much in the U.S. since the days of the **bossa nova**.

Except for the handful of artists, like **Roberto Carlos**, who record in Spanish besides their native Portuguese, Brazilian talent is not part of the U.S. Latin market. Still, nearly all the majors that have Latin divisions have recently expressed interest in developing Brazilian acts in the U.S.

There may be no other country, save the U.S., that has such a wealth of musical styles and sophistication today. Like American pop, Brazilian music is rooted in a fusion of European and African traditions. And, also like American pop, the Brazilian music scene has been booming artistically if not always financially, since the '60s.

The top-ranked **Nascimento** has been working since that decade. In 1972 he recorded his first LP of original material, and since then he has been a major force in his country's music. Besides pop songs, **Nascimento** has penned three movie soundtracks, two ballets and a mass.

Nascimento's music has been recorded by such artists as **Caetano Veloso**, **Mercedes Sosa**, **Sarah Vaughan**, and **Wayne Shorter**. His U.S. debut begins a three-month international tour.

★ ★ ★

Los Angeles tv station **KSCI** has raised its Spanish-language broadcast

hours from four to six a day, partly as a result of its joining New York's **Channel 47** and **Chicago's Channel 60** in the newly formed **Netspan** Spanish-language tv network, which its members view as the alternative to **SIN**.

KSCI boasts a show unique to California: Spanish-language music video. The half-hour daily program, called "En Vivo" (Live), is hosted by **Roland Hilda**. Among its Spanish programming, the station also features a weekly **Menudo** show.

According to general manager **Paul Niedermayer**, the station began broadcasting Asian and Spanish programs in 1978. It dropped Spanish programming in 1981, but returned last year with four daily hours. The latest increase was prompted by last year's closing of **Los Angeles' Channel 52**, which left the approximately four million Hispanic Angelinos in the hands of **SIN's Channel 34**.

Channel 52's former program di-

rector **Alfonso Araya** now holds a similar post at **KSCI**. According to **Niedermayer**, his station's goal is to corner 15% to 20% of the billings now going to **Channel 34**.

★ ★ ★

Dumas Torrijos, son of the late president of Panama, **Omar Torrijos**, has signed a recording contract with **F.A.M.E. Records**, which will distribute the young singer's records in the U.S., Central America and the Caribbean. **Dumas**, who is an exclusive artist of Panama's **RPC-TV**, is the third performer to join the new label. Other **F.A.M.E.** artists are baritone **Rafael Torrens** and pop singer **Olguita Alvarez**, who has recently finished a series of appearances at Panama's **Club Inanema** and now heads for **Puerto Rico's Hilton**.

★ ★ ★

Items for consideration should be sent to **Enrique Fernandez**, *Billboard*, 1515 Broadway, New York, N.Y. 10036.

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This Week	Last Report	Weeks on Chart	TITLE, Artist, Label & Number	
1	1	42	HAYDEN/HUMMEL/MOZART: Trumpet Concertos Marsalis National Philharmonic Orch. (Leppard), CBS Masterworks IM 37846	WEEKS AT #1 1
2	3	83	BACH: Goldberg Variations Glenn Gould, CBS IM 37779	
3	4	26	STRAUSS: Four Last Songs Jessye Norman (Masur), Philips 6514 322	
4	2	233	PACHELBEL: Canon Paillard Chamber Orchestra, RCA FRL 1-5468	
5	6	9	MOZART OPERA ARIAS Popp (Slatkin), Angel DS 38023	
6	5	59	MOZART ARIAS Te Kanawa (Davis), Philips 6514 319	
7	7	13	DVORAK: Symphony No. 9 ("New World") Chicago Symphony Orch. (Solti) London 410 116-1	
8	8	33	NOCTURNE James Galway, RCA ARL1-4810	
9	10	5	MAHLER: Symphony #9 Chicago Symphony (Solti), London LDR 72012	
10	9	56	CANTELOUBE: Songs of the Auvergne Te Kanawa, English Chamber Orch. (Tate), London LDR 71104	
11	NEW ENTRY		MOZART: Piano Concertos #s 9 & 11 Bilson, Gardiner, English Baroque Soloists, DGG Archiv 410 905-1	
12	11	30	OUT OF THIS WORLD The Boston Pops (Williams), Philips 411-1851	
13	14	119	PACHELBEL: Canon Academy Of Ancient Music (Hogwood), L'Oiseau Lyre DSLO 594	
14	12	9	BRAHMS/SCHUMANN: Piano Selections Dimitris Sgouros, Angel DS 38075	
15	13	21	HANDEL: Arias Marilyn Horne, Erato NUM 75047	
16	15	70	PERHAPS LOVE Plácido Domingo, CBS FM 37243	
17	19	5	BOLLING: Suite For Cello and Jazz Piano Trio Bolling, Yo Yo Ma, CBS M 39059	
18	17	38	GREATEST HITS: The Canadian Brass RCA ARL 1-4733	
19	18	9	HANDEL: Water Music English Concert (Pinnock), DGG Archiv 410 525-1	
20	16	79	VIVALDI: The Four Seasons (Pinnock), DG 2534 003	
21	NEW ENTRY		GROFE: Grand Canyon Suite/GERSHWIN: Porky and Bess Suite Detroit Symphony (Dorati), London 410 110	
22	NEW ENTRY		GROFE: Grand Canyon Suite, et al. (Batiz), Angel DS 38081	
23	24	5	BOITO: Mefistofele Pavarotti, Freni, London LDR 73010	
24	23	5	THE GREAT VOICE OF MARILYN HORNE Marilyn Horne, London 411 649	
25	25	5	CHOPIN: Piano Concerto #2 Pogorelich (Abbado), DG 410 507	
26	20	433	JEAN-PIERRE RAMPAL & CLAUDE BOLLING: Suite for Flute & Jazz Piano CBS Masterworks M 33233	
27	21	5	ON STAGE The Boston Pops (Williams), Philips 412 132	
28	22	5	PACHELBEL: Canon/FASCH: Trumpet Concerto Paillard Chamber Orch., RCA AGL1 5211	
29	NEW ENTRY		BERLIOZ: Symphonie Fantastique Chicago Symphony Orch. (Abbado), DG 410 895-1	
30	28	51	MOZART: Symphonies, Vol. 6 Academy of Ancient Music (Hogwood), L'Oiseau Lyre D 172 D4	
31	27	30	HUBERMAN FESTIVAL, LIVE Mintz, Perlman, Stern, Zukerman, Israel Philharmonic (Mehta), DG 2741 026	
32	26	30	MATTINATA Pavarotti, London OS 26669	
33	32	21	AMERICAN FESTIVAL Milwaukee Symp. (Lukas Foss), Pro Arte PAD 102	
34	29	13	VIVALDI GALA Isaac Stern, CBS M/W M 38982	
35	31	21	VERDI: Ernani Domingo, Freni, Bruson (Muti), Angel DSCX 3942	
36	30	13	U.S.A. P. Slatkin, Angel S-36936	
37	34	16	BACH: Brandenburg Concertos The English Concert (Pinnock), DGG Archiv 2742 003	
38	33	16	BEETHOVEN/LISZT: 9th Symphony (Katsaris), Telfunken 642956	
39	36	26	J. S. BACH: Unaccompanied Cello Suites Yo Yo Ma, CBS M/W I3M 37867	
40	35	55	GLADRAGS Labecque Sisters, Angel DS 37980	

JUNE 4 PRESENTATION

Music City Award Nominees Set

NASHVILLE—The Statler Brothers, Alabama and Lee Greenwood are top nominees among the candidates for the 18th annual Music City News Country Awards, to be presented June 4.

These awards, the only fan-voted ones in country music, span a variety of categories. Here is a listing of nominees in each of the 14 categories.

Female vocalist of the year: Janie Fricke, Loretta Lynn, Barbara Mandrell, Charly McClain and Reba McEntire.

Male vocalist of the year: Lee

Eight Acts From 12 Countries At CMA Festival

NASHVILLE—The 14th annual Country Music Assn. International Show, set for June 6, will feature eight foreign acts from a dozen nations, as part of this year's Fan Fair celebration at the Tennessee State Fairgrounds.

Those representing their native lands include Norwegian trio Claudia/"Big Hand"/Casino; Australia's Jade Hurley; Albert Hall from Canada; Czechoslovakian group Plavci; Western Union from West Germany; Tommy Dell of the Republic of South Africa; Hawaii's Melveen Leed; and New Zealand artist Suzanne Prentice. These eight acts were selected from among 70 entrants and will be prominently featured during Fan Fair activities June 4-10.

BUFFETT'S BACK Monarch Of Margaritaville Gives Nashville New Chance

By EDWARD MORRIS

NASHVILLE—Inspired by new label leadership and the notion that country music audiences may finally be ready for him, the incorrigibly relaxed Jimmy Buffett has decided to take another chance on Nashville. "New times with old friends," is how he sees it.

Although Buffett got his professional start here, the one-time Billboard reporter found the Nashville music establishment of the early '70s largely uncongenial to his style and outlook and, thus, quickly set sail for the tropics that have since become his trademark.

Recently, though, Buffett moved his hit-rich Coral Reefer catalog here for Buzz Cason—his friend and first producer—to administer. Later this month, the monarch of Margarita-

ville will be in Music City to start cutting a country-oriented album for MCA, under the production guidance of Jimmy Bowen, Tony Brown and Michael Utley.

Vocal group of the year: Alabama, the Gatlin Brothers, the Oak Ridge Boys, the Statler Brothers and the Whites.

Band of the year: Alabama, Do-Rites, Oak Ridge Boys Band, Marty Robbins Band and Ricky Skaggs Band.

Duet of the year: David Frizzell/Shelly West, Mickey Gilley/Charly McClain, Merle Haggard/Willie Nelson, Kenny Rogers/Dolly Parton and Conway Twitty/Loretta Lynn.

Album of the year: "The Closer You Get," Alabama; "Don't Cheat In Our Hometown," Ricky Skaggs; "Some Memories Just Won't Die," Marty Robbins; "Spun Gold," Barbara Mandrell; "Today," Statler Brothers.

Single record of the year: "Elizabeth," Statler Brothers; "I.O.U.," Lee Greenwood; "Islands In The Stream," Kenny Rogers & Dolly Parton; "Lady Down On Love," Alabama; and "You Look So Good In Love," George Strait.

Star Of Tomorrow award: Lee Greenwood, Gary Morris, Ronny Robbins, George Strait and Steve Wariner.

Living Legend award: Eddy Arnold, George Jones, Minnie Pearl, Ernest Tubbs and Conway Twitty.

Country music tv series: "Austin City Limits," "Hee Haw," "Music City U.S.A.," "Nashville Now" and "This Week In Country Music."

ville will be in Music City to start cutting a country-oriented album for MCA, under the production guidance of Jimmy Bowen, Tony Brown and Michael Utley.

At the core of the album will be material written by Buffett, Utley and Will Jennings. "What I try to do in this album," Buffett explains, "is cover all aspects of what people perceive me as being."

He says he is heartened by what he hears on country radio: "It's a completely wide open situation—and subject to playing a wider variety of music than pop radio. I heard country reggae the other day. Anything flies here."

Buffett says he first glimpsed the expanded country prospects last June when he brought his former manager and then-new MCA chief Irving Azoff to Nashville to show around.

Country music tv special: "Blow-out At Billy Bob's"; "CMA 25th Anniversary"; "Janie Fricke: You Ought To Be In Pictures"; "Barbara Mandrell: The Lady Is A Champ"; "Another Evening With The Statler Brothers: Heroes, Legends & Friends."

Gospel act of the year: the Blackwood Brothers, Tennessee Ernie Ford, Amy Grant, Hee Haw Gospel Quartet and Cristy Lane.

Comedy act of the year: Jerry Clower, Minnie Pearl, Jerry Reed, the Statler Brothers and Ray Stevens.

Bluegrass act of the year: the Gleser Brothers, Emmylou Harris' Hot Band, Bill Monroe, Ricky Skaggs and the Whites.



CHEESE, PLEASE—Lining up for the cover photograph of their first album on Warner Bros. are members of the Nitty Gritty Dirt Band. Overseeing the shot is Nashville photographer Alan Messer.

Nashville Scene

Moe & Joe: 'Where's The Dress'

By KIP KIRBY

That harmonica intro—it sounds so familiar, somehow. Almost exactly like the intro to a recent top 40 hit. Now, what was it?

Ask Moe and Joe, better known out of the studio as Moe Bandy and Joe Stampley. They're back together again, and the first release from their duet project is a sly parody of the Culture Club phenomenon called



The Dress" as Moe and Joe's "Karma Comedian."

Actually, "Where's The Dress" is a cross between "Where's The Beef" and "Karma Chameleon," and Stampley says it's the only novelty cut on the new album. To publicize the song, Bandy and Stampley dressed up in full Boy George regalia (kimonos, braids, bowler hats, earrings) and spent a day in drag visiting Nashville radio and tv stations, trades and accounts. They're also doing a video around the song, posing as Boy George yokels trying to figure out whether wearing makeup and shaving their legs might help them make some money.

The end of the record has Moe and Joe debating whether shaved legs might offend Roy Acuff on the Grand Ole Opry—they decide it would—and they're hoping to coax Acuff himself into the video to glower at them from the Opry stage wings.

Blake Mevis is the producer for this collaboration. It's the first Bandy/Stampley duet LP since 1981's "Hey Moe, Hey Joe" (which was a followup to their successful 1979 "Good Ol' Boys" package). This one ships in June under the title "The Good Ol' Boys—Alive And Well." Stampley's 22-year-old son Tony co-wrote "Where's The Dress," and incidentally, he's also the co-writer on his father's current duet with Jessica Boucher, "Memory Lane."

Somehow, having seen them in drag, we don't think Boy Moe and Boy Joe are going to give Boy George any sleepless nights—but then, who can tell? Now that the Boy has reportedly rejected Michael Jackson's request for a duet, maybe he's looking for a new kind of musical excitement!

★ ★ ★

Monitor problems drove Johnny Rodriguez off the stage in his home territory last week, and 50,000-watt radio station KKYX is fuming. Long-time supporters of Rodriguez ("Through his tough times and his comeback, we've continued to play Johnny's records," says KKYX pro-

gram director Steve Warren), the station is miffed that the singer refused to finish his show during a special "KKYX night" at a Cotulla, Tex. club and they've pulled Rodriguez' records out of rotation until they get an apology.

According to PD Warren, about 700 or 800 fans showed up at the Crazy Horse club to see Rodriguez. KKYX brought its entire staff down from San Antonio, a drive of around 90 miles, Warren notes, and many of the people who came also had driven a number of miles for the concert.

After an opening set by local act Billy Matta, Rodriguez and his band took the stage and did a few numbers, after which Rodriguez declared that he couldn't hear anything through the monitors. While an attempt was made to repair the trouble he left the stage, and Matta came back to fill in. Finally, Rodriguez returned, did half of one song, and insisted that he couldn't hear anything through the monitor system. He left the stage and did not return.

Warren says that the station feels

(Continued on page 53)

June 15 Deadline For Entrants In Bluegrass Fest

NASHVILLE—The Kentucky Fried Chicken Bluegrass Music Festival has set June 15 as deadline for entrants in its contest for best new bluegrass band of 1984.

Competition for the title will take place Sept. 8 in Louisville. The festival runs from Sept. 7-9.

Bands that wish to enter must write for an application to Kentucky Fried Chicken Bluegrass Music Festival, P.O. Box 32070, Louisville, Ky. 40232. The completed form must be submitted with a performance tape or record.

Six bands will be selected from the entrants. Each will be given \$500 to cover its travel expenses to the event.

The first place award is \$2,500, a trophy, a Nashville recording session and 750 records. Second and third place winners will receive \$1,500 and \$500 respectively. The winning band will also be invited to perform at the 1985 festival.

Last year's winner was the Blanchard Valley Bluegrass Boys of Ottawa, Ohio.



BUFFETT ZONE—Trying to turn a press conference party into a Margarita fest is MCA's Jimmy Buffett, center. Occasion was the announcement of his professional association for his Coral Reefer Music catalog with Buzz Cason's Southern Writers Group. Chatting (minus their Margaritas) at the World's End Cafe in Nashville are, from left, Tony Brown, MCA Nashville's a&r vice president; Buffett; writer Keith Sykes and wife Jerene; singer/

GEORGE HIGH JONES PROFILE

HIGH ON THE CHARTS.

Between his headline-making new Amusement Park in Texas, and his newly published biography, "I'm Ragged But Right," **George Jones** is keeping a surprisingly high profile these days.

About the only thing higher is his fast-rising new hit "You've Still Got A Place In My Heart," an instant **George Jones** classic.

And you can bet that George's new album will be among his highest achievers. In addition to the smash title song, there's a hot new version of "I'm Ragged But Right," plus great new songs like "From Strangers To Lovers To Friends," "Come Sundown," "The Second Time Around," "Loveshine," and more.

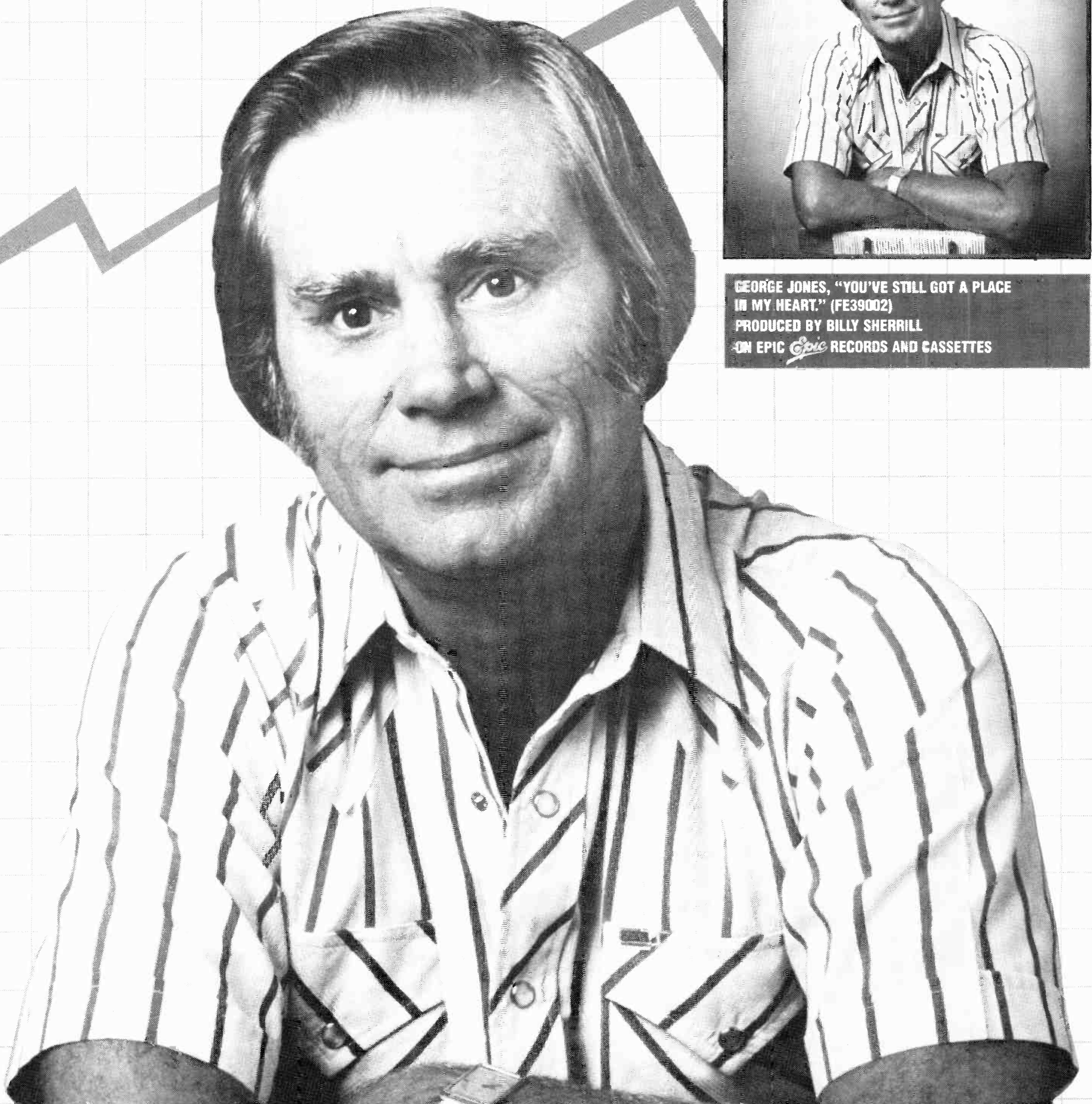
Not too ragged...but very right!



GEORGE JONES, "YOU'VE STILL GOT A PLACE IN MY HEART." (FE39002)

PRODUCED BY BILLY SHERRILL

ON EPIC *Epic* RECORDS AND CASSETTES



Billboard® Hot Country LPs™

Survey for Week Ending 5/19/84

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This Week	Last Week	Weeks on Chart	ARTIST Title, Label & Number (Dist. Label)	This Week	Last Week	Weeks on Chart	ARTIST Title, Label & Number (Dist. Label)
1	1	26	THE OAK RIDGE BOYS Deliver, MCA 5455 MCA	38	27	35	KENNY ROGERS Eyes That See In The Dark, RCA AFL1-4697 RCA
2	2	14	ALABAMA Roll On, RCA AHL1-4939 RCA	39	42	85	RICKY SKAGGS ● Highways And Heartaches, Epic FE 37996 CBS
3	4	30	HANK WILLIAMS, JR. Man Of Steel, Warner/Curb 23924 WEA	40	45	22	STEVE WARINER Midnight Fire, RCA AHL1-4859 RCA
4	3	28	GEORGE STRAIT Right Or Wrong, MCA 5450 MCA	41	48	4	JOHNNY RODRIGUEZ Foolin' With Fire, Epic FE-39292 CBS
5	6	26	WILLIE NELSON Without A Song, Columbia FC-39110 CBS	42	40	15	GENE WATSON Little By Little, MCA 5440 MCA
6	5	30	RICKY SKAGGS Don't Cheat In Our Hometown, Sugar Hill/Epic FE-38954 CBS	43	43	26	EMMYLOU HARRIS White Shoes, Warner Bros. 23961 WEA
7	7	14	DOLLY PARTON The Great Pretender, RCA AHL1-4940 RCA	44	34	27	T.G. SHEPPARD Slow Burn, Warner/Curb 23911 WEA
8	10	28	CRYSTAL GAYLE Cage The Songbird, Warner Bros. 23958 WEA	45	50	4	MOE BANDY Motel Matches, Columbia FC-39275 CBS
9	9	17	CHARLY McCLAIN The Woman In Me, Epic FE-38979 CBS	46	33	29	LARRY GATLIN & THE GATLIN BROTHERS BAND Greatest Hits Volume II, Columbia FC-38923 CBS
10	8	44	EARL THOMAS CONLEY Don't Make It Easy For Me, RCA AHL1-4713 RCA	47	38	19	BOXCAR WILLIE Not The Man I Used To Be, Main Street MS-9309 MCA
11	11	26	TOM JONES Don't Let Our Dreams Die Young, Mercury 814-448-1 POL	48	NEW ENTRY		RAZZY BAILEY The Midnight Hour, RCA AHL1-4936 RCA
12	12	23	EXILE Exile, Epic B6E-39154 CBS	49	49	27	KENNY ROGERS Twenty Greatest Hits, Liberty LV-51152 CAP
13	15	4	ATLANTA Pictures, MCA 5463 MCA	50	39	61	ALABAMA ▲ The Closer You Get, RCA AHL-1-4663 RCA
14	13	36	MERLE HAGGARD That's The Way Love Goes, Epic FE-38815 CBS	51	52	26	JOHNNY LEE Greatest Hits, Full Moon/Warner Bros. 23967 WEA
15	17	35	JOHN CONLEE In My Eyes, MCA 5434 MCA	52	54	4	KENNY ROGERS Duets With Kim Carnes, Sheena Easton, Dottie West, Liberty LO-51154 CAP
16	23	5	MICKEY GILLEY & CHARLY McCLAIN It Takes Believers, Epic FE-39292 CBS	53	58	139	WILLIE NELSON ▲ Greatest Hits, Columbia KC 237542 CBS
17	16	35	THE KENDALLS Movin' Train, Mercury 812-779-1 POL	54	41	33	GARY MORRIS Why Lady Why, Warner Bros. 23738 WEA
18	14	29	JANIE FRICKE Love Lies, Columbia FC-38730 CBS	55	NEW ENTRY		CONWAY TWITTY By Heart, Warner Bros. 25078 WEA
19	18	9	DON WILLIAMS The Best of Don Williams Vol. 3 MCA MCA 5465 MCA	56	53	28	JOE WATERS Harvest Moon, New Colony NC-831 IND
20	19	29	DEBORAH ALLEN Cheat The Night, RCA MHL1-8514 RCA	57	62	3	THE OSMOND BROTHERS One Way Rider, Warner/Curb 25070 (WEA)
21	26	4	BARBARA MANDRELL Clean Cut, MCA 5474 MCA	58	55	6	PINKARD & BOWDEN Writers In Disguise, Warner Bros. 25057 WEA
22	22	17	THE STATLER BROTHERS Today, Mercury 812-184-1 POL	59	57	114	ALABAMA ▲ Mountain Music, RCA AHL1-4229 RCA
23	25	33	EDDIE RABBITT Greatest Hits - Volume II, Warner Bros. 23925 WEA	60	46	24	MICKEY GILLEY You've Really Got A Hold On Me, Epic FE-39000 CBS
24	29	4	GARY MORRIS Faded Blue, Warner Bros. 25069 WEA	61	47	25	JIM GLASER The Man In The Mirror, Noble Vision NV-2001 IND
25	21	83	HANK WILLIAMS JR. ● Hank Williams Jr.'s Greatest Hits, Elektra/Curb 60193 WEA	62	63	2	MEL TILLIS New Patches, MCA 5472 MCA
26	NEW ENTRY		THE STATLER BROTHERS Atlanta Blue, Mercury 818-652-1 POL	63	NEW ENTRY		KATHY MATTEA Kathy Mattea, Mercury 818-560-1 POL
27	28	68	MERLE HAGGARD AND WILLIE NELSON ● Poncho And Lefty, Epic FE 37958 CBS	64	65	2	VERN GOSDIN There Is A Season, Compeat CPL-1-1008 POL
28	30	13	JOHNNY LEE 'Til The Bars Burn Down, Warner Bros. 25056 WEA	65	NEW ENTRY		SYLVIA Surprise, RCA AHL1-4960 RCA
29	20	60	LEE GREENWOOD Somebody's Gonna Love You, MCA 5403 MCA	66	56	315	WILLIE NELSON ▲ Stardust, Columbia JC 35305 CBS
30	31	12	THE JUDDS The Judds - Wynonna & Naomi, RCA/Curb MHL1-8515 (RCA)	67	67	77	DOLLY PARTON Dolly's Greatest Hits, RCA AHL1-4422 RCA
31	35	6	LEON EVERETTE Doin' What I Feel, RCA MHL1-8518 RCA	68	73	32	ANNE MURRAY A Little Good News, Capitol ST12301 CAP
32	32	55	JOHN CONLEE John Conlee's Greatest Hits, MCA 5406 MCA	69	51	53	WILLIE NELSON WITH WAYLON JENNINGS Take It To The Limit, Columbia FC 38562 CBS
33	24	113	WILLIE NELSON ▲ Always On My Mind, Columbia FC 37951 CBS	70	60	66	GEORGE STRAIT Strait From The Heart, MCA 5320 MCA
34	NEW ENTRY		LARRY GATLIN & THE GATLIN BROS. BAND Houston To Denver, Columbia FC-39291 CBS	71	59	166	ALABAMA ▲ Feels So Right, RCA AHL1-3930 RCA
35	37	29	JOHN ANDERSON All The People Are Talkin', Warner Bros. 23912 WEA	72	70	206	ALABAMA ▲ My Home's In Alabama, RCA AHL1-3644 RCA
36	44	3	REBA McENTIRE Just A Little Love MCA 5475 (MCA)	73	64	31	MICHAEL MARTIN MURPHEY The Heart Never Lies, Liberty LT-51150 CAP
37	36	18	ROGER WHITTAKER Alltime Heart Touching Favorites, Main Street MS-9306 MCA	74	69	35	LEE GREENWOOD Inside Out, MCA 5304 MCA
				75	71	154	RICKY SKAGGS ● Waitin' For The Sun To Shine, Epic FE 37193 CBS

● Bullets are awarded to those products demonstrating the greatest sales gains this week (Prime Movers). ● Recording Industry Assn. of America seal for sales of 500,000 units (seal indicated by dot). ▲ Recording Industry Assn. of America seal for sales of 1,000,000 units (seal indicated by triangle).

Country Nashville Scene

Continued from page 50

Rodriguez should have continued despite monitor trouble. "The sound in the house was fine, and there were a lot of Johnny's friends and relatives in the audience, including his mother, who's in a wheelchair, and his brother Rick," Warren explains. "After all the years of support and encouragement this station has devoted to Johnny Rodriguez, we believe he should have continued to perform. The opening act had no trouble playing, and Johnny had all afternoon to do his sound check and find out how the monitors worked."

Richie Albright, Rodriguez' band leader and drummer, disagrees. "Johnny was absolutely within his right not to perform under the circumstances," Albright states. "Our contract specifically describes the kind of sound system we require, and the club didn't meet that requirement. In fact, as of 6 p.m. that night, the sound system had not even arrived at the club for a sound check."

As things stand now, club patrons who attended the aborted Rodriguez performance will receive discount admissions on another concert at the venue. However, KKYX says it won't be programming Rodriguez records until the singer contacts the station personally.

Maybe Rodriguez' hit, "Pass Me By (If You're Only Passing Through)," best sums this one up!

Permian Records president Chuck

New Overseas Licensing Deals For Noble Vision

ATLANTA—Noble Vision Records has negotiated overseas licensing agreements in the U.K., Canada and New Zealand. Jim Glaser's "The Man In The Mirror" will be the first album released under the pact.

Range Records, a division of the Valentine Music Group, is releasing the LP and Glaser's "Woman, Woman" single in England, Scotland, Wales and Northern Ireland.

In Canada, Noble Vision's product is being released through RCA, with both Glaser's LP and the single, "If I Could Dance With You," the initial product. In New Zealand, Ode Records will distribute Noble Vision.

To increase his European exposure, Glaser has appeared this year at the Wembley Silk Cut Festival and will be doing a number of overseas dates.

Robinson received a special award from Delta Airlines in Dallas for his help in creating three new non-stop flights from DFW Airport to Nashville. With the expansion and modernization of Nashville's Metro Airport, scheduled for completion next year, maybe some of the other airlines will consider the wisdom of instituting non-stop flights as well. American Airlines used to offer a direct flight to L.A., then downgraded it to a one-stop, no-change flight through Memphis. But as of now, no airline offers a direct flight in or out of Nashville to the West Coast, despite the fact that Nashville's passenger traffic has increased steadily within the past three years and shows every sign of continuing.

★ ★ ★

The truckers of America, somewhat overlooked by the media since the halcyon days of "Convoy" and the CB craze, have gotten a boost with Alabama's hit single, "Roll On, Eighteen Wheeler." It was penned by Dave Loggins, not exactly a guy to sit around maneuvering huge semis, but able to capture their feeling in a song. Alabama earned the distinction of having the first platinum-shipped album out of Nashville with their current release: It shipped one million units, bringing Alabama's total album sales to nearly 14 million. Amazing, but true, in little more than four years.

★ ★ ★

Lee Greenwood wears many hats,



FRONT AND CENTER—At Cleveland's Front Row Theatre, Earl Thomas Conley and Gus Hardin, center, chat backstage after their RCA showcase with the Judds (daughter Wynonna, left, and mother Naomi, right).

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Survey for Week Ending 5/19/84

Billboard® Black LPs

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This Week	Last Week	Weeks on Chart	ARTIST Title, Label & Number (Dist. Label)	This Week	Last Week	Weeks on Chart	ARTIST Title, Label & Number (Dist. Label)
1	1	28	LIONEL RICHIE Can't Slow Down, Motown 6059ML (MCA/MCA)	38	35	12	EURHYTHMICS Touch, RCA AFL1-4817 RCA
2	3	10	CAMEO She's Strange, Atlanta Artists 814984-1M1 (Polygram)	39	42	4	THE EMOTIONS Sincerely, Red Label RLLP 001-1 IND
3	2	22	LUTHER VANDROSS Busy Body, Epic FE 39196 CBS	40	40	3	MARVIN GAYE Anthology Motown M9-791A3 MCA
4	4	13	DENNIS EDWARDS Don't Look Any Further, Gordy 6057GL (Motown) MCA	41	38	10	STACY LATTISAW & JOHNNY GILL Perfect Combination, Cotillion 90136 (Atco) WEA
5	5	74	MICHAEL JACKSON Thriller, Epic QE 38112 CBS	42	37	23	THE DEELE Street Beat, Solar 60285-1 (Elektra) WEA
6	6	8	BOBBY WOMACK The Poet II, Beverly Glen BG 10003 IND	43	41	5	DENISE LASALLE Right Place, Right Time, Malaco 7417 IND
7	10	5	BAR-KAYS Dangerous, Mercury 818418-1M1 (Polygram) POL	44	44	21	CHERYL LYNN Preppie, Columbia FC 38961 CBS
8	8	21	PATTI LABELLE I'm In Love Again, P.I.R. FZ 38539 (Epic) CBS	45	45	25	DARYL HALL & JOHN OATES Rock 'N' Soul Part I, RCA CPL1-4858 RCA
9	11	4	ONE WAY Lady, MCA 5470 MCA	46	50	4	NONA HENDRYX The Art Of Defense, RCA AFL1-4999 RCA
10	9	26	POINTER SISTERS Break Out, Planet BXL1-4705 (RCA) RCA	47	47	4	SPINNERS Cross Fire, Atlantic 80150-1 WEA
11	13	24	KOOL & THE GANG In The Heart, De-Lite DSR 8508 (Polygram) POL	48	46	46	ANITA BAKER The Songstress, Beverly Glen BG 10002 IND
12	12	46	MIDNIGHT STAR No Parking On The Dance Floor, Solar 60241-1 (Elektra) WEA	49	49	6	THE DELLS One Step Closer, Private I BFZ 39309 (Epic) CBS
13	24	6	YARBROUGH & PEOPLES Be A Winner, Total Experience TEL8-5700 (RCA) RCA	50	55	3	SOUNDTRACK Against All Odds, Atlantic 80152 WEA
14	14	13	SHANNON Let The Music Play, Mirage 90134 (Atco) WEA	51	53	8	JEFF LORBER In The Heat Of The Night, Arista AL8-8025 RCA
15	7	15	CULTURE CLUB Colour By Numbers, Virgin/Epic QE 39107 (RCA) CBS	52	52	4	STANLEY CLARKE Time Exposure, Epic FE 38688 CBS
16	16	5	SOUNDTRACK Footloose, Columbia JS 39242 CBS	53	51	28	TEENA MARIE Robbery, Epic FE 38882 CBS
17	17	41	JEFFREY OSBORNE Stay With Me Tonight, A&M SP 4940 RCA	54	60	33	MADONNA Madonna, Sire 23867-1 (Warner Bros.) WEA
18	18	14	ROCKWELL Somebody's Watching Me, Motown 6052ML MCA	55	56	82	LIONEL RICHIE Lionel Richie, Motown 6007ML MCA
19	21	22	MELBA MOORE Never Say Never, Capitol ST-12305 CAP	56	58	26	DAVID SANBORN Backstreet, Warner Bros. 23906-1 WEA
20	20	23	DAZZ BAND Joystick, Motown 6084ML MCA	57	NEW ENTRY		MARVIN GAYE Midnight Love, Columbia FC 38197 CBS
21	15	30	DEBARGE In A Special Way, Gordy 6061GL (Motown) MCA	58	NEW ENTRY		JERMAINE JACKSON Jermaine Jackson, Arista AL8-8203 RCA
22	19	13	KENNY G G Force, Arista AL8-8192 RCA	59	59	6	KLEER Intimate Connection, Atlantic 80145-1 WEA
23	25	4	THE CRUSADERS Ghetto Blaster, MCA 5429 MCA	60	63	36	GAP BAND Gap Band V-Jammin', Total Experience TE-1-3004 (Polygram) POL
24	22	7	LAI D BACK Keep Smiling, Sire 25058-1 (Warner Bros.) WEA	61	54	26	EDDIE MURPHY Comedian, Columbia FC 39005 CBS
25	28	8	EARL KLUGH Wishful Thinking, Capitol ST-12323 CAP	62	48	7	STARPOINT It's All Yours, Elektra 60353-1 WEA
26	26	4	MARVIN GAYE Every Great Hit Of Marvin Gaye, Motown 6058ML MCA	63	64	3	T-CONNECTION Take It To The Limit, Capitol ST-12333 CAP
27	31	5	CHANGE Change Of Heart, Atlantic RFC 80150-1 WEA	64	61	26	CON FUNK SHUN Fever, Mercury 81447-1 (Polygram) POL
28	27	19	GEORGE CLINTON You Shouldn't Nuf Bit Fish, Capitol ST-12308 CAP	65	67	23	PIECES OF A DREAM Imagine This, Elektra 60270-1 WEA
29	23	8	ART OF NOISE Battle, Island 96974 (Atco) WEA	66	68	40	PEABO BRYSON/ROBERTA FLACK Born To Love, Capitol ST-1184 CAP
30	32	37	HERBIE HANCOCK Future Shock, Columbia FC38814 CBS	67	69	18	J. BLACKFOOT City Slicker, Soundtown 8002 (Allegiance) IND
31	30	27	JAMES INGRAM It's Your Night, Qwest 23970-1 (Warner Bros.) WEA	68	57	23	IRENE CARA What A Feelin', Gelfen/Network GHS 4021 (Warner Bros.) WEA
32	33	9	THE TEMPTATIONS Back To Basics Gordy 6085GL (Motown) MCA	69	65	53	GLADYS KNIGHT & THE PIPS Visions, Columbia FC 38205 CBS
33	29	21	EVELYN "CHAMPAGNE" KING Face To Face, RCA AFL1-4725 RCA	70	70	25	ANGELA BOFILL Teaser, Arista AL8-8198 RCA
34	43	2	RUN-D.M.C. Run-D.M.C., Profile PRO 1202 IND	71	74	41	NEW EDITION Candy Girl, Streetwise SWRL 3301 IND
35	39	24	Z.Z. HILL I'm A Blues Man, Malaco 7415 IND	72	62	3	MARVIN GAYE Motown Superstar Series Vol. XV Motown M5-115V1 MCA
36	34	28	ATLANTIC STARR Yours Forever, A&M SP-4948 RCA	73	72	23	DREAMBOY Dreamboy, Qwest 23988-1B (Warner Bros.) WEA
37	36	8	PATTI AUSTIN Patti Austin, Qwest 23974-1 (Warner Bros.) WEA	74	66	6	WEIRD AL YANKOVIC In 3-D, Rock 'N' Roll BFZ 39221 (Scotti Bros./Epic) CBS
				75	71	7	THE SYSTEM X-Periment, Mirage 90146 (Atco) WEA

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● 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).

Black

MAGAZINE'S LIST OF TOP 100 FIRMS

Motown Outgrossed By Publisher

NEW YORK—In the 12 years that Black Enterprise magazine has published a listing of the top 100 black businesses in America, one communications/entertainment company has always topped the list. But this year for the first time, as reported in the magazine's June issue, that company isn't Motown Industries.

Johnson Publishing Co. Inc. has topped Motown with gross sales of \$118 million to Motown's \$108.2 million. In addition to publishing Ebony and Jet, Johnson Publishing owns Chicago radio station WJPC.

Motown slipped to second position, though it grossed \$4 million more in 1983 than 1982, the first year of its distribution deal with MCA. In addition, Motown's operating costs were lower than those of Johnson

Publishing. Johnson employs 1,690 to Motown's 231.

Dick Griffey Productions, which operates Solar Records, reported gross revenues of \$50.3 million, up from \$41.2 million, and, as a result, moved from 13 to 10 on the list. Willie Davis Distributing Co., a beer distributorship that also operates several major market radio stations, was 40th with \$18 million. Broadcast Enterprises National, owner of several radio stations and a television station and publisher of the black news-magazine National Leader, was 47th with \$16.3 million. Earl G. Graves Ltd., publisher of Black Enterprise and owner of Fort Worth's KNOK, was 69th with \$12.6 million. The Unity Broadcasting Network was 73rd with \$11 million.

Though Bronner Brothers Manufacturing, positioned 83 with \$10.1 million, is basically a black hair care company, two of the owners' sons have been cross-promoting a record called "the Bronner Brothers" along with its hair products.

Overall, black communications companies represented \$176.4 million (7.6%) and black entertainment companies \$158.5 (6.8%) of the top 100's combined \$2.3 billion in 1983. Automobile dealerships accounted for the largest share of companies on the Black Enterprise list, generating sales of \$548.3 million (23%).

Inner City Broadcasting, owner of radio stations in New York, Los Angeles, Detroit, San Francisco and other major markets, did not provide figures for this year's list.

The Rhythm & The Blues

Michael: Accentuating The Negative

By NELSON GEORGE

The cover of a recent issue of Us magazine shouted out "Michael Jackson's Women!"—which, considering the recent cover lines about Jackson in the newspaper tabloids, was pretty tame. But anyone who read the piece found it had much in common with the rest of the stories about Jackson: It was negative in tone, with a great deal of innuendo and an emphasis on the sensational.

From the National Globe to Time to the New Republic, the print media has seemingly gone to great lengths to emphasize whatever negatives it can find (or create) about Jackson's life. Even Time, supposedly a symbol of responsible journalism, went into the gutter with one of the two stories in its Michael Jackson cover issue.

What has been too often missing from the reporting in general media on the Jackson story is any real discussion of such questions as: Does his success really help other black acts reach white buyers? What do white parents make of their children idolizing a black man, even a "non-threatening" one? How do the major rock stars react to Michael's ascendance?

Is the film industry really enthusiastic about Michael joining their ranks ("Thriller" didn't get nominated for an Oscar?) Those are just a few of the issues Jackson raises about America and pop culture, issues that the media's tunnel vision has ignored.

P.S.: People magazine's recent cover story on the Jacksons tour had a very informative sidebar on organizing a major tour. It is one of the rare instances where the general media has used its Jackson coverage as an excuse to actually inform readers about an important aspect of the entertainment industry.

★ ★ ★

Last week's report (Billboard, May 12) about the complaints several black concert promoters have with upcoming tours by Lionel Richie and the Jacksons reflects an ongoing debate about where the dollars generated by major black performers should flow. The acts, their managers and booking agents feel they have the right to hire the promoters they feel can do the best job. Color to them is irrelevant. Black promoters feel that without access to black acts once they cross over, it's impossible to survive. Certainly, major white acts have shown no willingness to use black promoters.

No one likes to hear threats of boycotts and picketing hurled at black

artists by other blacks. Even if they don't occur, they poison the atmosphere. For example, two weeks ago at a seminar on concert promotion sponsored by the Black Music Assn.'s New York chapter, a black promoter made a scene, verbally attacking a representative of Radio City Music Hall over the venue's po-

(Continued on page 56)

"CLARIFICATION To all individuals: MR. JERRY WEAVER

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FUNK RADIO—George Clinton, center, and WBLS New York program director Frankie Crocker, left, discuss Clinton's "You Shouldn't Nuf Bit Fish" tour at the station while Capitol's regional promotion manager Bill Reid oversees the broadcast.

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Talent

McGarrigles Set To Play First California Shows

By BILL HOLLAND

WASHINGTON—It's hard to believe, but the critically acclaimed songwriting sisters Kate and Anna McGarrigle, after five albums on Warner Bros., Hannibal and PolyGram and a confirmed cult status career of nearly 10 years, have never played a date in California.

"It's not like we planned it that way," says third sister Jane, who, in addition to singing and keyboard duties in the band, has served as manager in recent years. "Nobody ever went after any gigs out there. It just never worked out. Bill Graham's been after them to play for years."

Graham will get his wish May 23, when the folk-rock singer/songwriters will appear at Wolfgang's in San Francisco, following their Los Angeles debut at the Palace on May 20.

The McGarrigles will be singing songs from their earlier albums, including the classic "Heart Like A Wheel," the title track of Linda Ronstadt's first No. 1 album from 1975. They will also be armed with some demos of new songs that will illustrate their recent experiments with synthesizers and the production skills of Romá Baran, who produced Laurie Anderson's "Big Science."

Jane says the new tunes "are very different from the songs Kate and Anna have written, but they're very accessible. It's just that when you compose on synthesizers, what results from that necessarily has a different flavor."

The McGarrigles, who are currently shopping for a label, don't tour regularly, but when they go out it's usually through Canada, down the Northeast quadrant of the States, and in Europe.



LESS TALK, MORE LEG—Berlin's Terri Nunn runs through the group's current Geffen single "No More Words" while taping the May 12 edition of ABC-TV's "American Bandstand." Behind her, from left, are group members Matt Reid, John Crawford, Rob Brill and Ric Olsen.

Accent On Southern Gospel At Don Light Talent Agency

By EDWARD MORRIS

NASHVILLE—At a time when the music industry is still trying to find ways to translate gospel music into dollars, the Don Light Talent agency here can look back on 19 years of making money with it. And the business continues to grow.

Specializing in Southern gospel, the Light agency currently works with 14 acts: the Florida Boys, Wendy Bagwell & the Sunliters, the Cathedral Quartet, the Lewis Family, the Rex Nelson Singers, the Dixie Echos, the Hemphills, the Singing Americans, the Dixie Melody Boys, the Easter Brothers, the Jimmy Davis Singers, Candy Hemphill, the Speer Family and the Chuck Wagon Gang.

Don Light started his gospel booking service in 1965 with the Oak Ridge Boys and the Happy Goodman Family as his first clients. The bass singer for the Oaks, Herman Harper, joined the agency three years later and now oversees all the gospel booking with the assistance of his son, Eddie. Light himself manages non-gospel acts Steve Wariner and Keith Whitley.

"We've had an increase in business every year since I joined—except for one year in the '70s," Harper reports. Because of the popularity of Southern gospel among country music fans, Harper says that his acts "work about anything a country artist would work except for clubs. When a country artist needs to fill in a date, he'll book a club—but a gospel artist will book a church."

Many of his acts, particularly the Lewis Family and its charismatic banjo player Little Roy Lewis, are also favorites on the bluegrass festival circuit.

While some churches may be last-resort bookings, Harper says the larger ones—those with 2,000 or more members—are consistently reliable venues. "We even issue contracts to churches as we would to a promoter," he says. "A lot of the big churches are having once-a-month special programs." Some use the gospel acts to help raise funds, he adds, "but most of the time they don't do it to make money." Acts supplement their concert fees with record sales.

The gospel groups are ideally booked about four days a week, Harper notes, and charge from \$1,000 to \$3,000 a concert. "Except for revivals and crusades," he continues, "we do very few bookings of more than one day each."

The concert rate will go up, Harper suggests, "if there ever comes a time when gospel acts cut national hits. The reason \$3,000 is tops for our artists is that we don't have these hits. It's based on supply and demand, like everything else." He adds, "I can remember when I was with

'LET'S MAKE HIT RECORDS'

Medina's Motown Crew Huddles In Hitsville

By SAM SUTHERLAND

LOS ANGELES—On paper, the profile for Benny Medina's artist development program might remind some music business cynics of an old Andy Hardy movie script with updated dialog "Hey kids, let's make hit records," seems the uncomplicated mission behind the Motown a&r director's nightly huddles with a floating cast of between 30 and 40 young writers, musicians and performers seeking to break into the recording industry.

Granted Medina, 26, radiates enough enthusiasm to reinforce that comparison; however, the self-described Motor City Crew has in fact yielded four label signings to date, including Rockwell, whose subsequent debut has proven an international hit.

"It started right here in this room," Medina recalls, gesturing around the small conference chamber on Motown's creative and administration floor here. "My partner, Kerry Ashby, and I were signed as songwriters, and we were convinced we couldn't get our tunes through to the biggest acts on Motown." When Motown proved not only open to Medina's material, but interested in his overall a&r acumen as well, his resulting executive appointment as director of talent acquisition and devel-

opment prompted him to transform his misgivings into an actual program.

Medina began holding weekly writer meetings each Monday, bringing in the label's top producers and the best songwriters from the staffs of its Jobete publishing arm to screen songs submitted by the young hopefuls already pursuing Medina. "We realized that, as we began turning over the material and working with these people, we were actually signing acts," he observes.

Since then, the frequency of the meetings has changed and their site shifted to the label's nearby Hitsville recording complex in Hollywood, where the ad hoc woodshedding group convenes at about 6 p.m. most evenings. With "street presence" high on his list of priorities, Medina minimizes any formal ties between talent and the label at first; the young players and writers who show up are sustained by the chance to work with top pros in a professional environment.

"I'm looking for young artists who are hungry, ambitious, and have a smile on their face," he explains. "I don't want to be talking about contracts and royalties before we've really gotten into working together. I've

(Continued on page 58)

BRITISH GROUP SHUNS IMAGE HYPE

Icicle Works Cold To Gimmicks

By MARY ANNA FECZO

NEW YORK—Although many would consider an artist's lack of image a career liability, the English band Icicle Works was courted by and signed to Arista precisely because they did not have an identifiable persona. The payoff for the Liverpool trio is a fast-climbing hit in "Whisper To A Scream," the first single off their self-titled album, produced by Hugh Jones, best known for his work with Echo & the Bunnymen and Modern English.

Icicle Works—comprised of lead vocalist/guitarist/keyboardist/songwriter Ian McNabb, 23, bassist Chris Layhe, 23, and drummer Chris Sharrock, 19—came to their rejection of cosmetic gimmicks experientially.

"We did flirt with image tongue-in-cheek at one point," admits McNabb. "People always told us we'd never be successful without one." The results of their image-building attempt—decorating the stage with live trees and raw mud, and donning robes as a tie-in to the song "Nirvana"—backfired: Music critics bestowed on them the labels "Buddhist" and "psychedelic."

"There's nothing revivalist about our music, protests McNabb. "The feeling you get about it is it's very fresh and being played by three young blokes."

The focused percussive line—both the primitive thrashing and the Afro-rhythms—in Icicle Works' up-tempo repertoire is striking. "We're noting that more and more people are amazed how for only three people we get such a massive sound," says McNabb. "We use a minimum of electronic equipment: a string machine and a Korg for atmosphere."

On stage, McNabb has begun wearing a head mike so that his doubling on guitar and keyboards be-

comes less physically confining. "We can move around a lot more now, he comments. "There was a time when Chris the drummer was the focal point of the band because his kit was in the middle. I was always hunched up in a corner somewhere trying to concentrate on the instruments."

Abbey Konowitch, Arista's vice president of artist development says the group stands apart from the recent British invasion. "If you come from England, it's automatically assumed you're a synth band. Icicle Works aren't slick and corporate; they're a rock group—young and very special."

The capstone of Arista's marketing campaign was offering the album at a retail price of \$6.98, a strategy the label has used on selected new artists such as the Thompson Twins, A Flock of Seagulls and Haircut 100.

In addition to a one-track variation between the English and American albums—the album and single had originally been released on the British independent label Beggars Banquet, whose owner Martin Mills also serves as the group's manager—there was, according to McNabb, "a radical altering" of track order for the U.S. so that the AOR-appeal cuts played on one side. The availability of the single as an import provided college radio a jump on the product, while top 40 emphasis was built around the release of both the album 12-inch and the remixed club 12-inch.

Icicle Works are opening for David Gilmour's U.S. tour and for certain dates on the Pretenders' U.S. tour. They will also headline for two weeks through the Northeast and Midwest.



WILD RHINO—Rhino Records promotion chief Rich Schmidt models the new Wildman Fischer tour jacket while organizing the artist's forthcoming "Nothing Scary" tour.

Billy Preston and dance

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Talent

U.K.'s Furs: Studio Chameleons

Group's List Of Producers Could Include David Bowie

By MARY ANNA FECZO

NEW YORK—If Columbia recording artists the Psychedelic Furs have an identifiable sound, it's ongoing at best. Perhaps the British trio is better known for choosing a new producer nearly each time they go into the studio.

"You can't go on making the same albums forever," says lead vocalist Richard Butler. "We wanted to de-

velop and learn about ourselves as well. Working with different producers was almost like having different teachers."

The Furs' selective list of studio mentors is impressive. Steve Lillywhite oversaw their self-titled debut LP in 1980 as well as their follow-up, "Talk, Talk, Talk," the following year. In 1982 Todd Rundgren produced "Forever Now," which delivered the well-received cut "Love My Way." And their just-released fourth album, "Mirror Moves," whose single "The Ghost In You" is already bulleted at 78 on the Hot 100, is the production effort of Keith Forsey, who also plays drums and percussion on the record.

"We chose Keith Forsey because of his work with Billy Idol and Giorgio Moroder on 'Flashdance,'" says Butler. "We wanted the drums and bass to be solid, and 'Mirror Moves' is the first album where we've been really strong throughout."

"We wanted to make an album that was simpler, more vocally melodious, more straightforward and accessible than the more complicated arrangements and convoluted lyrics of 'Forever Now.' What we learned most from Keith was working with rhythm tracks."

Since halving their original sextet two years ago—the current lineup consists of Butler, his brother Tim on bass and John Ashton on lead guitar—the group has become more

open to experimentation. All three members write the Furs' song, and vocalist Butler has expressed a desire to record a solo album.

This dynamic extends to management, in the person of Les Mills. "Les is very adventurous," says Butler. "We were the first band he'd ever managed, so we both learned. He's very close to—almost a creative part of—the band. We've been very fortunate with CBS too. They give us a great deal of freedom. We pretty much present the LP as a fait accompli."

Their current eight-month tour—which features a custom-designed light show using grid patterns—is scheduled for England, Europe, Japan and Australia, with July and October visits to the U.S.

As for future recording plans, Butler says, "David Bowie has expressed an interest in producing us a number of times. But as for the material, I'd like it to be a surprise."

Limited Edition INXS Album Cover

NEW YORK—Atco Records is releasing a limited edition double-fold album jacket on the first 150,000 copies of INXS's new album "The Swing." The move was made at the band's request as a "gift to our original fans."

The album features "Original Sin," a Nile Rodgers-produced single now charting for the Australian group.



TONY TALKS—Tony Orlando discusses the past, present and future with Dan Miller, left, for an upcoming segment of the tv show "Miller And Company."

Dance Trax

• Continued from opposite page

Beach's new single, "Breathless," which, like that act's last single, is a tight, sharp uptempo electronic number which illustrates how close techno-rock and Eurodisco have become. Ivan Ivan mixed the latter record and co-mixed "Smile" with engineer Rod Hui; "Shame" was remixed by Was, Duane Bradley and Steve King.

★ ★ ★

Imports: The Elvis Costello-produced top 20 British hit, "Nelson Mandela," by Special AKA, is to be remixed for U.S. release within a couple of weeks, according to Chrysalis; it pumps with an unusual fusion of neo-ska and tropical funk—both festive and militant. . . . Frank Chickens is a female Japanese duo whose British import, "We Are Ninja" (Kaz U.K.) is an arresting combination of Japanese, European and American references, both fun and (we think) progressive. Both that cut and the flip, "Fujiyama Mama," are hitting a good number of rock playlists. . . . Human League's new British single, "The Lebanon" (Virgin U.K.), deals with exactly that topic, in a surprisingly straight manner, but in a setting as pulsingly danceable as ever; a bit of a puzzler, with little real indication of co-producers Hugh Padgham and Chris Thomas' hand in the sound, except for the guitar-bolstered windup.

Light's Gospel Talent Agency

• Continued from page 57

the Oaks in 1965 and we worked our first \$500 date."

New gospel venues, according to Harper, are the theme parks (many of which in the Southeast and Southwest have special gospel music days) and contemporary Christian music events.

Although contemporary Christian music has been the glamour stock of gospel lately and has tended to garner a large share of the Gospel Music Assn.'s Dove awards, Harper welcomes any Doves that come his way.

"Doves are very significant," he explains. "Anytime you win an award, you can get a lot of good press from it. It's a gradual rather than a sudden thing. It may help sell the group to someone who is not accustomed to buying gospel."



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FAKE/FROGS IN SPAIN
VERAGO/I DON'T REMEMBER
FUN FUN/COLOR MY LOVE
TEXAS JOHNNY/SUPERMAN
REEDS/THE GAME
SAXOPHONE/SOUVENIR
RITA/SIXTIES
MODELS/J.R. ROBOT
KLAPTO / QUEEN OF THE NIGHT
SCOTCH / DISCO BAND
BYE BYE BAND / THIS IS NOT A LOVE SONG
NO YES / OWNER OF A LONELY HEART
ANGIE / CLOUDS
BIG DADDY / LITTLE SALLY
SHEIK SPHERE / DEEP FREEZE
LOS ANGELES T.F. / LET YOUR BODY DANCE
ROBY MC PIANO / THE SCOT GHOST
CAROLA / HUNGER
PIERROT'S GANG / MEXICO
ROW BOB / TROUBLE COMIN' EVERY DAY
DANNY KEITH / LOVE ME AGAIN

RAF CONEY / SHE'S MINE
SHELLY BRIEN / IN THE NIGHT TIME
LEADER BAND / YOU'RE MY EVERYTHING
MR. ROCAMBOLE / I'VE GOT YOUR SOUL
LARRY DAY / FASHION GIRL
PATRICIA HARRIS / HEAVEN IS . . .
CYBER PEOPLE/POLARIS
PHIL GRANT/HEY GIRL
B. DANNY/MAYA
SHIRLEY ROSS/IF YOU LEAVE ME NOW
THE FLICS/TAKE IT EASY
EUROPE / UNISEXAPPEAL
SYMONA / PEKINO
JO JO RUNNERS / EVERY DOOT YOU TAKE
B. BLASE / SHAME
M. FOBERT & FOLIE CLUB / RAP FOLIE
CRUISIN' GANG / MY MAN
DIGITAL GAME / I'M YOUR BOOGIE MAN
BAZOOKA / ALIVE
DUKE LAKE / DO YOU
CONTROL D / VISION IN THE MIRROR
MIKE CANNON / VOICES IN THE DARK
HIPNOSIS / PULSTAR
SPLASH DANCE / MANIAC ALIVE
HIPNOSIS / OXYGENE
CAT GANG / LOCOTMOTIVE BREATH
MARTINELLI / VOICE
KOTO / JAPANESE WAR GAME

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AXEWITCH / THE LORD OF FLIES (NEW LP HEAVY METAL)
NOT MOVING / SAME 7"
NOT MOVING / MOVIN' OVER 7"
GATHERED / SAME (COMPILATION) LP
DIAFRAMMA / ALTROVE 12"
FIRST RELATION / V.A. / LP
FRIGIDAIRE TANGO / SAME LP
A.T.R.O.X. / NIGHT'S REMAINS LP (WITH TUXEDO MOON)
STEVE PICCOLO / DOMESTIC EXILE LP
STEVE PICCOLO / ADAPTATION LP
LISFRANK / NAN MASK EP 12"
NEON / SAME EP 12"
BISCA BISCA / SAME EP 12"
LITFIBA / SAME EP 12"

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ROLLERBALL / OUTLAST THE GAME (H.M.)
MAURIZIO ANGELETTI / GO FLY A KITE (FOLK ROCK)
VANADIUM / SAME (HEAVY METAL)
VANADIUM / A RACE WITH DEVIL (HEAVY METAL)
VANEXA / SAME (HEAVY METAL)
MALLARD / IN A DIFFERENT CLIMATE (ROCK)

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Copyright Policy Draws Praise Trade Shows Cautious Enthusiasm For Revisions

By KIRK LaPOINTE

TORONTO—Music industry representatives reacted favorably last week to the release of a federal policy on copyright which proposes to revise the 1924 Copyright Act (Billboard, May 12) calling it an important first step in their battle to upgrade outmoded legislation.

But they all expressed concern that the urgency for copyright reform will be swept aside in the coming months and years as a federal election approaches, with the Liberal government likely to be replaced by the Conservatives, who seemingly give copyright less of a priority.

While many differ on how the question of reform should have been treated, all agree pressure must be maintained by affected industries on the government to revise the act, generally regarded as the most antiquated such legislation in the industrialized world.

"It seems we'll be in total limbo until the fall," when a general election is expected, says Brian Robertson, president of the Canadian Recording Industry Assn. (CRIA). "The paper has flaws, but it is an important statement of policy."

Paul Barrie, president of the Canadian Musical Reproduction Rights Agency Ltd., says the federal government "has an obligation not just to state policy, but to pass legislation."

But there are no indications the government will proceed quickly. The House of Commons communications and culture committee is expected to begin study of the paper soon, but Communications Minister Francis Fox says draft legislation won't be ready until at least the fall. By that time, the country should be in the middle of an election campaign and the Commons will be recessed.

Robertson praises the strengthening of penalties proposed for illegal duplication, to \$25,000 and jail terms of up to five years from the current \$200 maximum, as a "gigantic step forward." But he says the government still hasn't "got any way to solve the home taping problem," an issue which was not even mentioned in the 117-page paper. Fox says it is a matter best dealt with by the Finance Department.

Robertson disagrees with proposals to move toward a European-style

negotiated settlement on mechanical reproduction rates, mediated by a bolstered Copyright Appeal Board. He says such a move would put Canada out of step with the U.S. on that issue. Record companies agree that the current two-cents-per-song rate is outdated, but they oppose negotiation.

Barrie, of course, sees the abolition of such a system as a major victory. "We have less than half of the lowest rate in the world, and now we could finally negotiate from a position of some strength," he says, adding that Canada is "unique in a bad way," with a compulsory rate and a compulsory license.

Craig Parks of the Performing Rights Organization of Canada Ltd. (PRO Canada) says he was pleased to see the recognition of originating broadcasts as a copyrighted item and penalties for "multiples" of ticket prices when promoters evade performance rights tariffs. He says such

penalties may be too simplistic and should be carefully evaluated in the months ahead as fine-tuning is proposed to the government on the paper before the committee.

Parks adds that he was also pleased to see "fair use" defined and entrenched in the paper so that some institutions are not harshly affected by use of copyrighted material and others don't evade proper payment.

CRIA's Robertson supports the proposal that would force record and videotape rental firms to negotiate with copyright holders on rental fees. But he says the low Canadian record retail price has thwarted the growth of rental outfits.

He also wants a clarification of the term "record producer," defined in the paper as the copyright holder, so that it is clear the term means record company. And, he adds, he is disappointed with the decision to further study issues related to cable transmission and exemptions for jukeboxes under the act.

Cultural Strategy Proposals Put On Hold By Government

OTTAWA—Plans to develop a long-awaited industrial and cultural strategy for the Canadian recording industry have been shelved by Communications Minister Francis Fox. The federal government reportedly faces too many other priorities as the Liberal party involves itself in a leadership campaign for the anticipated federal election this year.

The series of recommendations to the industry and plan of action by the government won't be announced this year as originally scheduled, say Fox aides.

To form the strategy, the government spent \$178,000 on a study by the prestigious Woods Gordon analyst firm of Toronto, and brought John Watt, former president of the Canadian Independent Record Production Association into the cultural industries branch of the Communications Department. Watt refined the study, which remains unreleased after two years, into a series of proposals.

To date, the proposals have not progressed any further than the minister's office, nor is it likely they will.

Earlier this month, Fox and departmental officials released a copyright white paper (Billboard, May 12), and they will unveil film and video industry policy in late May. The remainder of the cultural industry's agenda, including the sound recording and heritage industries' strategies, are being scrapped.

Fox, however, continues to campaign for leadership candidate John Turner, the acknowledged front-runner in the race to succeed Prime Minister Pierre Trudeau, who will be replaced at a party convention in June.

Even if Fox retains his cabinet post should Turner be elected, the party is expected to call a general election, precluding any ministerial functions and most cabinet activities before the election.

Should it require legislative measures, the strategy could be further disadvantaged by the current legislative bottleneck in the House of Commons. As it now stands, the copyright white paper is unlikely to be drafted into legislation by the time the election is called.

KIRK LaPOINTE



VIDEOFORM SIGNS WITH EMI—Pictured at the signing of Videoform's sales and distribution deal with EMI Records are, standing from left, EMI finance director Torrens Lyster, Videoform joint managing director Warren Goldberg and EMI commercial director Roger Drage. Seated are Mike Heap, left, and Videoform sales and marketing director Laurence Ronson.

VESTRON, GALLO LINK

Music Video Hits South Africa

JOHANNESBURG—South Africa's first generally available music video releases are now in the shops, following a distribution deal between Vestron Video International and leading local record company Gallo.

Retailing at between \$33 and \$35, the software is being sold through all outlets, including supermarkets and newsstands. Previously, only scattered import titles were on the market in South Africa. First product from Gallo's video arm, Gallo Teal Video, is Vestron's "Making Michael Jackson's 'Thriller,'" selling at \$50.

Backed by a \$60,000 marketing campaign, the release reportedly sold

an exceptional 10,000 units within a month of its release. This compares with around 75,000 units in the U.K. in the same time span and around 15,000 in the Australasian region. Jackson's "Thriller" album, also distributed through Gallo, is triple platinum in South Africa, with sales in excess of 120,000 units.

Future releases from GTV will include further Vestron titles, including Neil Diamond, Linda Ronstadt and the American Jazz series, as well as several video singles acquired from Chrysalis and PolyGram. Gallo has also released two locally produced sports-oriented videos, one on running and one on rugby.

Danish Firm Holds Second Hi Fi Exhibition In Poland

WARSAW—Poland is proving an unlikely but profitable market for Western companies selling audio/video hardware and musical instruments, according to Teddy Jaskiewicz, president of Norwegian firm Teddy's Musikk, who has just held his second exhibition of equipment here in the Polish capital.

JVC, Technics, Shure, Yamaha, Hammond, Gibson, Fender, Premier and other manufacturers were represented at the event, and all the product on show, worth some \$200,000, could be purchased for hard currency (U.S. dollars, Deutsch Marks and so on) through Polish state trading company Eximpol and the Music Industry Trading Enterprise.

Says Jaskiewicz: "With a population of close to 40 million, Poland is a much larger market than Norway, and Polish parents are very quick to buy instruments for their children if

they show any musical leanings. In addition, there are many Polish musicians with foreign contracts who are in a position to pay on the spot in hard currencies, all of which means good prospects for us.

"In fact, our program for the Polish market is so substantial and long-term that I don't expect to explore any of the other Socialist markets in the near future," he continues. "We've been selling here for some 16 months now, at prices which are lower than those at home.

"There are problems, of course: Polish customers are musically more knowledgeable and therefore more exacting than Western clients, and the shortages of hard currency restrict their purchases. But my own Polish background and knowledge of local conditions is a great advantage."



GOLD RUSH—CBS International president Allen Davis drops by Quincy Jones' home with an unexpected array of international awards the producer received for his work on Michael Jackson's "Thriller" album.

'Thriller' Tops April CRIA Certification List

TORONTO—As expected, Michael Jackson's "Thriller" has earned status as the largest-selling album in Canadian history. It surpassed the newly created double diamond threshold in April, making it the country's only two-million-seller. That means roughly one in three Canadian households owns "Thriller."

Just as "Thriller" narrowly missed certification in March as a double diamond recipient, Culture Club's brisk-selling "Colour By Numbers" last week passed the one-million barrier, only a handful of days after the month ended. The Culture Club record, on the market only six and a half months, is the fastest non-soundtrack album to achieve the diamond sales plateau and only the 11th disk in Canadian recording industry history to eclipse that once-unthinkable mark.

A 12th title may be ready for diamond status. The Canadian Recording Industry Assn. (CRIA) reports that the "Flashdance" soundtrack

has surpassed 800,000 units. The association began to certify albums between quintuple platinum mark and diamond in March.

Other major sellers included Lionel Richie's "Can't Slow Down," which reached the quintuple platinum level in February, but was only certified in April. Van Halen's "1984," currently the top album in the country, has soared through the triple platinum (300,000) mark, as has Eric Robertson's "Magic Melodies."

Double platinum awards were handed out to Huey Lewis & the News for "Sports" and Boney M for "Christmas Album," which qualified for the mark last October. The disk was also certified platinum during the month, as was its "The Magic Of Boney" album, Bette Midler's "The Divine Miss M," Pat Benatar's "Live From Earth," Canadian group the Nylons' self-titled debut, Ozzy Osbourne's "Bark At The Moon," Rush's "Signals," the Romantics'

"In Heat" and Cyndi Lauper's "She's So Unusual."

The Boney M albums were certified gold during the month, too, as were the Osbourne and Lauper disks. "The Big Chill" soundtrack, Thomas Dolby's "The Flat Earth" and children's artist Raffi's "Christmas Album" hit the 50,000 sales mark during April, according to the association.

Richie's "All Night Long," Lauper's "Girls Just Want To Have Fun" and Nena's "99 Luftballons" went platinum as singles, while the Lauper release, Herbie Hancock's "Rockit" and Rockwell's "Somebody's Watching Me" were certified as gold singles during the month.

Video disk
Top 20 Chart
Every Week
In Billboard

ASCAP Gives First Pop Awards

• Continued from page 4

I WON'T HOLD YOU BACK—Steve Lukather; Rehtakul Veets Music Inc.

I'VE GOT A ROCK 'N' ROLL HEART—Steve Diamond, Troy Seals, Ed Setser; Diamond Mine Music, WB Music Corp.

INSIDE—Michael Reid; Lodge Hall Music Inc.

IT MIGHT BE YOU—Alan Bergman, Marilyn Bergman, Dave Grusin; Golden Torch Music Corp., Threesome Music Co.

IT'S A MISTAKE—Colin Hay (APRA); April Music Inc.

IT'S RAINING AGAIN—Richard Davies, Roger Hodgson; Delicate Music

JEOPARDY—Greg Kihn, Stephen Wright; Rye-Boy Music, Well Received Music

JOSE CUERVO—Cindy Jordan; Easy Listening Music Corp., Galleon Music Inc.

LOVE ME TOMORROW—Peter Cetera, David Foster; Double Virgo Music

LOVE WILL TURN YOU AROUND—Dave Malloy, Kenny Rogers, Tom Schuyler, Even Stevens; Lion's Mate Music Co.

MAKE LOVE STAY—Dan Fogelberg; April Music Inc., Hickory Grove Music Co.

MANIAC—Dennis Matkosky, Michael Sembello; Famous Music Corp., Intersong USA Inc.

MISSING YOU—Dan Fogelberg; April Music Inc., Hickory Grove Music Co.

MY LOVE—Lionel Richie; Brockman Music

ON THE WINGS OF LOVE—Jeffrey Osborne, Peter Schless; Almo Music Corp.,

March 9 Music

ONE YOU LOVE—Glenn Frey, Jack Tempchin; Night River Publishing, Red Cloud Music Co.

OUR LOVE IS ON THE FAULT LINE—Reece Kirk (APRA); Almo Music Corp.

OVERKILL—Colin Hay (APRA); April Music Inc.

SEPARATE WAYS—Jonathan Cain, Steve Perry; Twist & Shout Music

SEXUAL HEALING—Odell Brown, Marvin Gaye; April Music Inc.

SHAME ON THE MOON—Rodney Crowell; Coolwel Music, Granite Music Corp.

SHE WORKS HARD FOR THE MONEY—Michael Omartian, Donna Summer; See This House Music, Sweet Summer Night Music

SOMEBODY'S BABY—Jackson Browne, Danny Kortchmar; Kortchmar Music, Night Kitchen Music

SOUNDS LIKE LOVE—Charlie Black, Tommy Rocco; Chappell & Co. Inc., Bibo Music Publishers

SOUTHERN CROSS—Michael Curtis, Richard Curtis, Stephen Stills; Gold Hill Music Inc.

STEPPIN' OUT—Joe Jackson; Almo Music Corp.

STOP IN THE NAME OF LOVE—Lamont Dozier, Brian Holland, Eddie Holland, Jobete Music Co. Inc.

STRANGER IN MY HOUSE—Michael Reid; Lodge Hall Music Inc.

SWEET DREAMS ARE MADE OF

THIS—Annie Lennox (PRS), David Stewart (PRS); Blue Network Music Inc.

TIME (CLOCK OF THE HEART)—Michael Craig (PRS), Boy George (PRS), Roy Hay (PRS), Jon Moss (PRS); Virgin Music Inc.

TRULY—Lionel Richie; Brockman Music

UP WHERE WE BELONG—Will Jennings, Jack Nitzsche, Buffy Sainte-Marie; Famous Music Corp.

WE'VE GOT TONIGHT—Bob Seger; Gear Publishing Co.

YOU ARE—Brenda Harvey-Richie, Lionel Richie; Brockman Music

YOU AND I—Frank Myers; Cottonpatch Music, Mallven Music

YOU CAN DO MAGIC—Russ Ballard (PRS); April Music Inc., Russel Ballard Ltd.

The following is the complete list of "standards" awards:

AS TIME GOES BY—Herman Hupfeld; Warner Bros. Inc. (Warner Bros. Music Division)

MISTY—Johnny Burke, Erroll Garner; Limerick Music Corp., Marke Music Publishing Co. Inc., Octave Music Publishing Corp., Reganese Music Co., Timo-Co Music

MOON RIVER—Henry Mancini, Johnny Mercer; Famous Music Corp.

OVER THE RAINBOW—Harold Arlen, E.Y. Harburg; Leo Feist Inc.

RAINDROPS KEEP FALLING ON MY HEAD—Burt Bacharach, Hal David; Blue Seas Music Inc., JAC Music Co. Inc., WB Music Corp.

SWEET GEORGIA BROWN—Ben Bernie, Ken Casey, Maceo Pinkard; Warner Bros. Inc. (Warner Bros. Music Division)

TEA FOR TWO—Irving Caesar, Vincent Youmans; CVY Music Publishing Co.

THE WAY WE WERE—Alan Bergman, Marilyn Bergman, Marvin Hamlisch; Colgems-EMI Music Inc.

WHITE CHRISTMAS—Irving Berlin; Irving Berlin Music Corp.

YOU ARE THE SUNSHINE OF MY LIFE—Stevie Wonder; Black Bull Music Inc., Jobete Music Co. Inc.

Honored as ASCAP's most-performed instrumental standard:

LOVE'S THEME—Aaron Schroeder, Barry White

Market Swing From LPs Aids Cassette-Only Labels

• Continued from page 4

has released seven cassettes thus far, duplicated at real time on a special premium ferricobalt tape from Jung's base in the New York area. The tapes are priced at \$14.95, compared to the \$20 sought at retail for his CDs, Barbara Crofoot, who oversees DMP marketing from Minneapolis, foresees perhaps six more albums during the coming year.

Sam Attenberg of Sine Non Qua Records introduced a classical and jazz Seven Star series of all-cassette albums a year ago. They are digital masters, produced or acquired by Larry Kraman of New York. Kraman uses BASF chromium running master tapes. Jazz titles carry a suggested list of \$8.98, while the other material is \$7.98.

Bernie Solomon of Everest Rec-

ords has released approximately 40 classical titles on his cassette-only Master series since early this year. The series, carrying a \$3.98 suggested list, will grow to over 70 by the end of the year. Solomon says he intends to release his new titles on a regular basis on cassette exclusively, with only those titles showing special sales merit to be released on LP—a reversal of the once customary industry release practice favoring LPs over tapes.

Fortuna Records, formed three years ago by "new age music" distributor Ethan Edgecomb of Novato, Calif., has released 20 cassettes, with another three expected prior to year's end. His suggested list is \$8.98. He duplicates on AGFA 611 tape at real time. He has released two titles on LP since he began, when the sales demand indicated it was necessary.

Chartbeat

• Continued from page 6

acts as **Pink Floyd**, **Yes** and **Van Halen** have had No. 1 pop singles.

Barring soundtracks and comedy releases, few albums have reached the top 10 since the Beatles' era without at least some singles action. The last was **Bruce Springsteen's** "Nebraska," and other notable ones include "Pretenders II," **Elvis Costello's** "Armed Forces" and **Led Zeppelin's** "Presence."

"Presence," in fact, is the most recent of eight albums to reach No. 1 without any charting single. It hit in 1976, following **Pink Floyd's** "Wish You Were Here" (75), **Jethro Tull's** "Thick As A Brick" (72), "McCartney" (70), "Blind Faith" (69), the **Monkees'** "Headquarters" (67) and the **Beatles'** "Sgt. Pepper's Lonely Hearts Club Band" (67) and "Rubber Soul" (65).

MTV, RCA Pushing Starship's 'Furniture'

NEW YORK—MTV and RCA join forces this week to launch the MTV Starship contest and promotion, which runs through Sunday (20). Set to correspond with the release of Jefferson Starship's forthcoming RCA album "Nuclear Furniture," the campaign is similar to those MTV has run with **Van Halen**, **Asia** and **the Cars**.

Highlighted by a concert aboard a private yacht, the contest culminates with an all-expenses-paid jaunt to San Francisco (the group's hometown) for the grand prize winner and 25 of his/her guests.

www.americanradiohistory.com



ASCAP HONORS POP—ASCAP members and executives celebrate the performing rights society's 70th anniversary and first Pop Awards dinner at the Beverly Wilshire Hotel in Los Angeles. Pictured from left are CBS Songs president Mike Stewart, ASCAP president Hal David, producer Quincy Jones, songwriters Marilyn and Alan Bergman, recording artists Stevie Wonder and Lionel Richie and composer Henry Mancini.

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ILLEGAL SONGS, INC "COPITALIZES" IN MUSIC PUBLISHING

Beverly Martin publishing director for Illegal Songs, Inc one of the many owned companies by Miles Copeland, announces a new song campaign with Glenn Friedman. Glenn who is a professional manager for the Umbrella Company will assist in expanding outside song plugging to various artists including films and videos.

Illegal Songs, Inc is currently hot on the charts with the Police, Re-Flex, Al Yankovic, Alarm, Squeeze and an upcoming release on Joe Cocker. Martin, "we look forward to a very successful and fruitful expansion in today's music publishing."

COLUMBIA MARKETING BLITZ

Spring(steen) Fever is Unleashed

• Continued from page 1

"It's always a problem," says Jack Rover, East Coast marketing director for Columbia Records. "Because he's Bruce Springsteen, radio is fanatical and everyone wants it. We put out the fires, and they're cooperating."

Charlie Kendall, program director at WNEW-FM, pulled the single Monday (7) after receiving the hand-delivered telegram from the CBS Records law department. During its airing, a voice-over peppered the song with the announcement of "an 'NEW exclusive," which Kendall says was done for two reasons. "You don't want other stations taping it from you," he notes, "and you don't want to encourage home taping, either."

But the airing of "Dancing In The Dark" was just one indication of the intense competition among stations

seeking to be identified with the New Jersey rocker.

Kendall met Thursday (10) with Les Garland, MTV's vice president of programming, to map "an attack plan" for a possible joint promotion when the tour hits the New York market. To win the distinction, Kendall concedes. "I am willing to go to extremes. And it's going to take at least two entities to pull it off. I don't think one will do."

Across town at ABC's top 40 outlet WPLJ, program director Larry Berger says that he too would "love" to co-sponsor the concerts in the area, even though he has yet to add the single. "I suppose we'll be on it sometime," he says, "although that depends on whether it's a hit."

Berger is realistic about what it takes to co-promote, however. "It

comes down to who gives the most free plugs," he says, "and that gets you into a bidding war. It's like a salesman selling time: 'Who's got the lowest competitive rate?'"

But the pre-release hoopla doesn't end with the release of the single, since it precedes shipment of "Born In The U.S.A." by three weeks.

"All point-of-purchase material will be ready to go to retail about two weeks ahead of the record," says Columbia's Rovner. On May 31, the three-by-three will be plastered on the streets of New York, Los Angeles, Philadelphia, Washington, Cleveland, Dallas, Chicago, Boston, Atlanta, San Francisco and Detroit. That date also marks the kickoff for a 20-spot ad campaign on MTV, with the album arriving at retail and radio on June 4.



TOUCHY SUBJECTS—Eurythmics Annie Lennox and Dave Stewart pose with a collage of their faces created by photographer Craig Dietz during an RCA party following their show at the Wilshire Theatre in Los Angeles. Shown from left are RCA's division vice president, contemporary a&r, Paul Atkinson; Dietz; Lennox; RCA's manager of contemporary publicity Barbara Pepe; Stewart, and Don Wardell, the label's director of West Coast merchandising.

Computer Software Firm Bows Twin-System Disks

• Continued from page 1

turns," Bain explains.

An industry-wide price point of \$39.95 will be attached to Tom Snyder's "Run For The Money," the first of Scarborough's titles to appear in the new format. Another title, "Net Worth," will cost more because it will contain a Susan B. Anthony silver dollar and contain a book by Sylvia Porter entitled "The New Money for the '80s."

Bain points out that the lack of compatibility among hardware makers was forcing his company to develop six separate packages for each title. "It was like supporting six product lines."

Under the new scheme, Scarborough's entertainment, education and home management software titles will eventually appear in three double format lines. The company is planning to lump Apple IIe and IIc software together in a single package. It will launch the Atari/Commodore units first in mid-June for record/tape stores and mass merchants, which have more critical shelf space considerations than the dedicated specialty stores, Bain says. A third format, using IBM configurations, is also being developed.

Another reason for the Atari/Commodore connection is that the audience target for one package is

greatly enlarged, since it essentially marries two markets. The installed base for the Commodore 64 is nearly 2 million with Atari's penetration estimated at under 1 million.

Adds Bain, "The dealer will be left with less leftover inventory." The company reports retailers are plagued with overstocks on Atari product, although Commodore turning in healthier sales figures.

In light of Atari's million-dollar losses in 1983 and the question mark that looms around its commitment to the computer hardware category, Bain notes that his company will not have to be as concerned with Atari software sell-through. "You know all the problems with the Atari (hardware) line. There are questions about how long that line will be supported, and if Atari will introduce new machines."

Although the Apple II line of computers runs compatible software, the reasoning for the IIe and IIc pairing is that IIc software is enhanced to take advantage of the additional memory and the "Mouse" cursor controller.

Each package will contain instructions pegged to both machines, and the packaging will clearly identify the machines the floppy can play on.

According to Bain, retailer response has been favorable.

VIA MEDIA HOME**Video Features Hitting Market At \$19.95**

• Continued from page 1

Night" and "Can I Do It...Til I Need Glasses?"

One retailer not looking forward to the lower price point with unrestrained joy is Gail Pierce, owner of Brandon, Fla.-based Video Exchange Unlimited. Most rental-oriented video specialty stores tend not to stock sale copies of many titles, ordering a unit only when a customer specifically asks for one. Retailers will probably pay \$13-\$14 for each title, she notes. Shipping costs on the individual units will come to about \$2-\$3, leaving "a whopping \$2" profit on each cassette. On higher-priced titles, she says, her store can make \$10-\$20 on each sale, and she prefers the fatter margins.

Such problems will only hold for small, undercapitalized retailers, says Bertan, who suggests that the larger

chains that are used to selling video will do well with Media's product.

Media's low prices may even help it get some rental income, says Gene Silverman of Video Trend. The low prices will "enable dealers to put Media's product into rental libraries that they passed over before," he says, commenting, "I think they're going to get business from both."

The specific titles Media will be releasing in June are: "Captain Future," "Angel," "Africa Screams," "To Kill A Clown," "Grizzly," "Go For It," "Kill And Kill Again," "Lunch Wagon," "Sextette," "Sex Machine," "Attack Of The Killer Tomatoes," "Alice Goodbody," "Can I Do It...Til I Need Glasses?," "Hell Night," "Don't Answer The Phone," "Basket Case," "Blue Fire Lady," "Wackiest Wagon Train," "Sleuth" and "Magical Mystery Tour."

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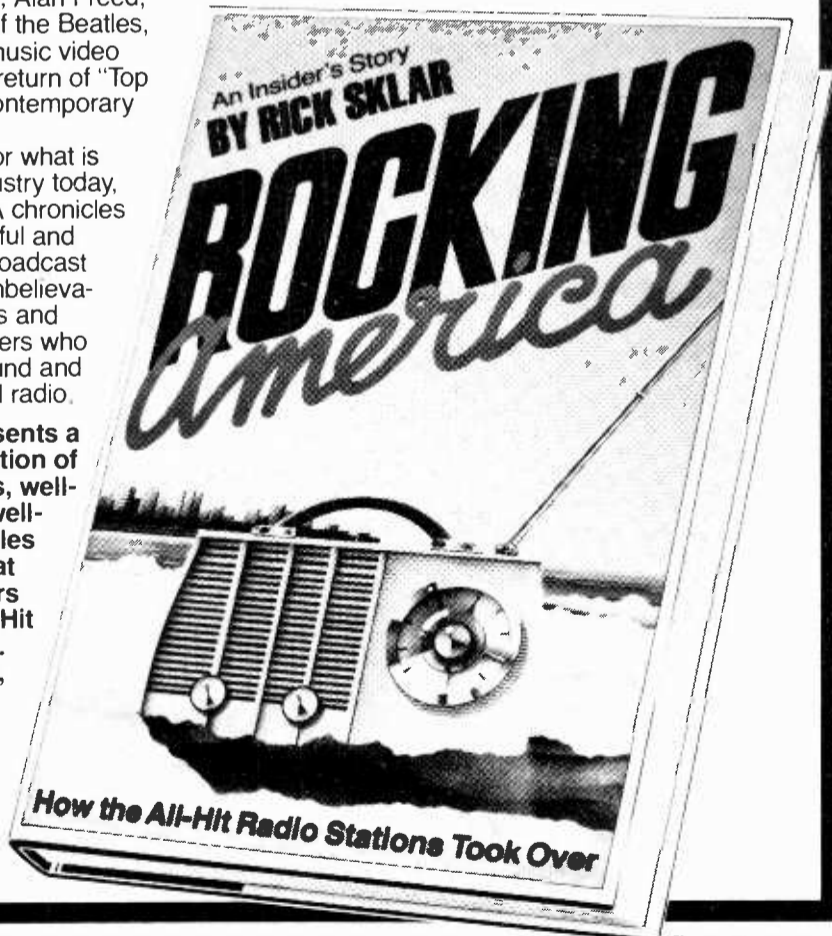
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JAY LASKER
President

14 May 1984

Mr. Lionel Richie
c/o Kragen & Company
1112 North Sherbourne Drive
Los Angeles, California 90069

Dear Lionel,

I want to take this opportunity to congratulate you on one of the most outstanding achievements in the annals of recording history: You are the only songwriter ever to have had a #1 record in Billboard's "Hot 100" pop charts every single year for seven years in a row. Starting in 1978 with the Commodores' "Three Times A Lady", you came through in 1979 with "Still"; in 1980 with Kenny Rogers' "Lady"; in 1981 "Endless Love"; in 1982 "Truly"; in 1983 "All Night Long"; and this year we have your current #1, "Hello."

What else can be said?

Plenty! You are now among the top 3 composers, second only to Irving Berlin and tied with Cole Porter, for most #1 songs.

Also, this week your "Hello" single hit what I call "The Grand Slam": it was #1 on the pop singles chart, #1 on the Black Singles chart, and #1 on the Adult Contemporary chart. Incidentally, the last time this happened was in 1983. Lo and behold, it was your own "All Night Long."

You are truly a Most Valuable Player.

But even more important than all these achievements, you're one heck of a guy. And we wish you the greatest success with your upcoming tour: the entire country will be in for a warm and magnificent treat.

With kindest personal regards,

JL:smk

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NAIRD AWARDS

Kudos For Rounder, Flying Fish Labels

SAN FRANCISCO — Duncan Browne of Rounder Records and Bruce Kaplan of Flying Fish Records tied for the largest number of trips to the dais here Saturday evening (5) to collect first place plaques at the third annual NAIRD awards banquet.

The awards by category included: Country Music—"Swing Boogie" by Cowboy Jazz (Rounder), first; "The Kerrville Festival, 1972-76" (Adelphi) and "Queen Of The West" by Rose Maddox (Varrick), honorable mention.

Music From The British Isles—"Song For Ireland" by DeDanann (Sugar Hill), first; "Open Road" by the Boys Of The Lough (Flying Fish) and "Freeborn Man" by Ewan MacColl with Peggy Seeger, honorable mention.

Children's Music—"Wha'd Ya Wanna Do?" by Peter Alsop (Flying Fish), first; "In Search Of The Wow Wow Wibble Woggle Wazzie Waddle Woo" by Tim Noah (Noazart) and "Dirt" by John Gailmor (Philo), honorable mention.

String Band Jazz—"David Gristman's Acoustic Christmas" (Rounder), first; "New Acoustic Music Sampler," featuring various artists (Rounder) and "The Duo" by Mike Marshall & Darol Anger (Rounder), honorable mention.

Gospel Music—"We All... Every One Of Us" by Sweet Honey In The

Rock (Flying Fish), first; "Say Amen, Somebody" by various acts (DRG) and "Happy In The Service Of The Lord" by Memphis Gospel Quartets—1980s (High Water), honorable mention.

Folk music—"Give Yourself To Love" by Kate Wolf (Kaleidoscope), first; "Even A Gray Day" by Tom Paxton (Flying Fish) and "Lifeline" by Holly Near & Ronnie Gilbert (Redwood), honorable mention.

World Music—"In San Francisco" by Queen Ida & the Zydeco Band (GNP/Crescendo), first; "Songs Of Swahili" (Original Music) and "Natural Rhythms" by Ancient Future (Philo), honorable mention.

Blues—"Sunnyland Train" by Sunnyland Slim (Red Beans), first; "One More Mile" by Clarence Gate-mouth Brown (Rounder) and "Po Lightnin'" by Lightnin' Hopkins (Arhoolie), honorable mention.

Rock—"Hand Of Kindness" by Richard Thompson (Hannibal), first; "Tapdancin' Bats" by NRBQ (Rounder) and "The Bobs" (Kaleidoscope), honorable mention.

Jazz—"Sun Singer" by Paul Winter (Living Music), first; "Now & Forever" by Helen Forrest (Stash) and "Top Drawer" by George Shearing & Mel Torme (Concord Jazz), honorable mention.

Reggae—"Roots, Radics, Rockers, Reggae" by Bunny Wailer (Shanachie), first; "Check It" by Mutabaruka (Alligator) and "Live At Reggae Sunsplash" (Sunsplash), honorable mention.

Historical Recordings—"Original Peacock Recordings" by Clarence Gate-mouth Brown (Rounder), first; "The Best Of Slim Harpo" (Rhino) and "New Orleans," original soundtrack with Billie Holiday and Louis Armstrong (Giants of Jazz), honorable mention.

Billboard's John Sippel was master of ceremonies at the banquet.

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'GRASS-ROOTS' EFFORT URGED

Labels, Distributors Look To Future

By JOHN SIPPEL

SAN FRANCISCO—When Fantasy Records' Ralph Kaffel and Concord Jazz Records' Joe Grippo predicted that Motown, Chrysalis, A&M and Arista will never return to indie distributors, the NAIRD convention audience here appeared to take it in stride.

Panel members at the distribution/manufacturing session May 5 preferred to dwell on how they can get the most mileage out of present label clientele. Among their findings: Labels must provide in-depth support materials on the release of albums, and must communicate radio play and breakouts to distribution. Distribution must back a developing new release with sufficient inventory, promotion and prompt monthly payment.

"The dinosaurs are growing bigger and bigger" is the way Tommy Silverman of Tommy Boy Records described rival branch-distribution majors and the labels they carry. "The bigger they become, the harder they fall. They are leaving bigger holes for us to sell.

"We can turn the tide by working together. We need your grass-roots support to hold artists. Credit shouldn't be our problem. We should worry only about creativity on the la-

bel side."

Silverman, noting the influence of music videos, lamented their high cost. "Try local newspaper PR," he suggested. "You're on a par there with the majors. Build a more open environment for new music."

Robin Cohn of City Hall Records Distribution here encouraged manufacturers to ship adequate pre-release data, including slicks, backliners, bios, touring itineraries, discographies and details of marketing plans. Malverne Distributing's Jerry Winston and another local, Robin Wise of Bay-Side, seconded Cohn's suggestion.

To maintain radio interest, a promo man requires a steady flow of active radio data, Ted Higashioka of California Record Distributors, Los Angeles, averred. Only such proof of a record happening keeps it alive, he added. "Know our warehouse and merchandising people well. Give them promo copies to get them excited. Know us all better personally," Higashioka urged.

Grippo said that Concord Jazz's recent pre-release cassette sampler, mailed to distributor personnel, is generating excellent response. Catalogs must be updated five or six times annually and sales policy between labels and distributors must be spelled out, added the one-time Malverne

sales manager.

"Once the distributor did the whole thing, then they performed less and less of their function. It's essential you go back to the basics," Fantasy's Kaffel warned. "Retailers and one-stops can't expect advertising support on every product. Some stuff has to move out on its own. We deluge you with p-o-p materials for retail and racks."

Tower Records store employees probably play more indie labels in demonstrating in their stores because they favor using cuts not generally heard on radio, local Tower manager Ken Sokolov stated.

Delmark Records chief Bob Koester reported that his Chicago jazz retail store typically bought from 127 vendors in a 90-day period, six of whom represented the biggest part of his billings.

A suggestion that NAIRD members try to raise a collective fund with which to underwrite indie promotion costs met with a turndown by Kaffel and shouts from the floor that the cost was prohibitive.

Jerry Richman, Pennsauken, N.J.-based distributor/one-stop/retail chain entrepreneur, suggested that labels help subsidize the cost of promotion at the distributor level. His suggestion generated virtually no response.

NAIRD Focuses On Technology

• Continued from page 3

developments than the majors," said Schubart, emphasizing the ease with which small labels can enter the digital recording field through the use of portable recorders like Sony's F1 digital home recorder.

In the area of cassette production, panelist Irv Kratka, president of Music Minus One, said that his firm had overcome the problem of needing limited quantities of numerous titles by becoming its own manufacturer.

"We purchased a bank of our own cassette recorders," said Kratka. "We have over 700 catalog titles, and our scale of production on each prevented us from finding someone outside."

On the CD front, Benjamin Kanters of Magnavox said his company projects that 150,000 CD players will be sold during 1984, necessitating a speedy entrance by record companies. On the software side, Mike Ellis of CBS/Sony's jointly owned Digital Audio Disc Co. reported that the firm's Terre Haute manufacturing facility is expected to be on line this summer.

In the video sphere, Michael Branton of Videowest, which has produced music videos for major and in-

dependent artists, suggested that there are many ways an independent label can produce promotional videos at a reasonable cost. Simple lip-synchs, location footage and interview segments were cited by Branton as effective.

A computer workshop moderated by Chuck Wessa of Tant Distributing focused on the planning and installation of computers for small labels and distributors. The need for early identification of functions and services was stressed repeatedly by both consultants and users.

"You as the user bear the greatest responsibility for the success of your system though an analysis of needs and functions," said Jack Callahan of RJE Data Processing Co. "If you feel you can benefit from a computer, decide what you want to achieve and get together with your employees for input.

"Bear in mind that the computer salesman is not your friend. Have several proposals submitted, and then double all costs. If you can live with that, then continue."

Sarah Phoenix of Olivia Records, which already has its own computer system, pointed to several concrete areas that need to be clarified before

a label or distributor can buy a computer. "Identify the software you will need first," she said. "The hardware is just the machine that can run it. How much work does the computer have to do, and what are its tasks and their priorities?"

"No matter what you are going to use it for initially, once you have it, you will realize that you can or should do 10 other things as well, so look for flexibility. And what effect will it have on your organization in terms of hiring and hierarchy? Look at that impact."

Mapping priorities and implementing programs specific to record distributors were addressed by Ray Fuson, a consultant with Small Systems Computer Program, a firm that is working with Bay Area distributors City Hall and Bay-Side.

"How deep do you want to go with functions and analysis?" asked Fuson. "We decided to start from scratch with Bay-Side and City Hall, where the critical point is to get the inventory into the system." Beyond that, Fuson said, he and the distributors are developing accounting software, and considering ways to incorporate a system of portable computers for salesmen.

CBS, PolyGram Vidclip Moves

• Continued from page 3

a flat fee, Warner takes 1% of a video pool's gross from the videos used as its service charge.

At Telegenics, company president Stephanie Shepherd says she fears that the fees will end up restricting the breadth and variety of clips used, with clubs shifting to a top-40 orientation and reducing the number of new groups they play. When they have to lay out cash, she says, clubs may refuse to "pay the freight on something that might or might not be a success." If fees rise sharply, she says that her service, one of the biggest in the nation, will be "more selective about the clips we use."

Going to the video pools will "hurt the labels in the long run," says Steve Hanley, video director of Harpo's in Detroit. With video pools concentrating on product that will appeal to the widest number of clubs, new acts will never even have a chance to reach clubs' video screens, he says.

"The newer acts that don't get much exposure" will be the ones most damaged, Hanley suggests. He says that his club has worked closely with PolyGram, breaking many new acts with videocassettes received directly from the company. The fact that the firm will now be using video pools will probably sharply reduce the chance that he'll even see the works of the new acts, he says.

Warner/Poly Merger Filing

• Continued from page 3

cured from others, the brief asserts. And even in the case of major distribution complexes, it is the individual labels which determine their own pricing policies.

In urging prompt action by the Appeals Court, the document declares that administrative procedures undertaken by the FTC "take an average of more than 3.2 years" to complete.

The next step in the appeals process is oral arguments before the court. This should be scheduled within two weeks, and is expected to be followed shortly by a decision.

IS HOROWITZ

For The Record

Allen Harford was erroneously listed as having died in last week's Lifelines. The item should have read that Vaughn Burdick, 69, Capitol's director of contract administration until his retirement in 1980, died April 20. Billboard regrets the error.

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'THRILLER' FOLIO, SHEETS

Print Sales Strong For Michael Jackson

By EDWARD MORRIS

NASHVILLE—A miracle worker when it comes to moving records, Michael Jackson is having to settle for mere best-seller status in print music. Publishers, jobbers and retailers alike say that the "Thriller" folio and its various single-sheet offshoots are among their strongest items—but the key word is "among."

Like the record album itself, however, the accompanying print product seems to be enjoying unusual durability. Mike Stephenson, who buys print music for the giant Camelot retail chain, reports that the \$9.95 "Thriller" folio has stayed one of his top five best-selling books since its release. "And we carry over 300 books," Stephenson adds.

Bob Dingley, sales manager for J.W. Pepper, which specializes in educational arrangements, predicts that "Beat It," "Thriller" and Jackson medleys will be a marching band staple this fall. "You can expect to hear Michael Jackson like never before," he asserts.

Still, Dingley adds, "We have not seen any peripheral boom in the overall sale of sheet music from the availability of Michael Jackson product—although he has been selling exceptionally well."

Warner Bros. Music, which publishes the matching folio for "Thriller," agrees with Dingley's assessment—and then some. Says senior vice president Herman Steiger, "It's doing tremendous. It's our No. 1 selling book right now." While Steiger declines to say how many copies of the folio have been sold, he does say that "if we sell 50,000 of a folio, it's doing very well."

Keith Mardak, executive vice president of Hal Leonard, speculates that "Thriller folio sales are in the 50,000-60,000 range. 'It's not a monster,'" he observes. He says that Hal Leonard's easy-play versions of Jackson's music have not been out long enough for him to judge their success.

At the New York division of Carl Fischer Music Jobbers, general manager Tom Mormile estimates that his branch has moved about 1,000 copies of "Thriller" and 2,000 copies of the "Beat It" single sheet. "Thriller" is "one of the best" items for his company, he notes. "Next would be (music by) Lionel Richie."

Michael Dumont, of Charles Dumont & Son, calls "Thriller" "one of our best songbooks over the last six to nine months." In sales, he judges that it slightly edges out the current Def Leppard and Van Halen folios, its closest competitors. Sales on "Billy Jean" and "Beat It," Dumont observes, have "slowed down a lot."

Mark Music Service's sales manager, Leo Artiles, concedes that "Thriller" is moving "extremely well" for his company—but not as briskly as the "more easy listening" efforts of Kenny Rogers, Billy Joel and Lionel Richie.

Warner Bros.' Steiger says that his firm is preparing a new volume, "Michael Jackson Hits For Easy Piano," with Jackson's direct participation in approving the selections and arrangements. So far, Steiger says, Jackson has rejected two titles suggested by Warner. He adds that the company may pull selections from "Off The Wall" to replace those turned down.

art, says the arrangement is "strictly a tour sponsorship, not an endorsement." He notes that Warner Bros. is pushing the single and album heavily, and that the Canada Dry bid was not accepted for any lack of support on the label's part. "Other people are doing it, and we have an elaborate stage setup planned," he says. "It was simply a matter of defraying costs."

Joshua Simons, executive vice president of Rockbill, the firm that arranged this pact and several others like it, reports that the soft drink company will support the tour with print ads and radio buys. In addition, tickets and posters will carry the "Canada Dry Ginger Ale Presents Rod Stewart" logo.

Canada Dry is not disclosing dollar figures, and company officials were not available for comment at presstime.

The arrangement is the second of its nature for both parties. Canada Dry sponsored Hall & Oates' tour last year, and Stewart accepted a controversial sponsorship deal with Sony Tape for his four-month swing in 1981-82. **KIM FREEMAN**

PolyGram Pushing New Oldies Catalog

NEW YORK — PolyGram launched a month-long campaign Friday (11) to promote its revamped singles and oldies catalog. Under research for two years, the list includes titles from 1957 to the present, with 48 previously unavailable couplings.

Storer Broadcasting has introduced a new wrinkle into the antitrust suit brought by Buffalo Broadcasting against ASCAP and BMI. Under the original District Court decision, the blanket license for music clearance on local television was declared in restraint of trade, and rates frozen at 1980 levels pending the appeals process. Now Storer, which operates seven local tv stations, is seeking a reduction of the frozen rate based on its acquisition of performing rights to a substantial part of the music it airs. BMI's Ed Cramer says that the court will be asked to defer a ruling on the Storer bid until the appellate decision is rendered, expected any time now.

Looks like top brass from NARM and MCA Records have had the kind of positive dialog that will keep MCA a member of the trade group, despite differences over the location of the label's product presentation locale at NARM's convention in March.

The California State Board of Equalization has passed by a majority vote an amended version of the E.J. Dronenberg Jr. amendment to State bill 1527. This move exempts royalty payments made prior to or after Jan. 1, 1976 on master recording tapes.

Jem Records, the New Jersey-based combine that has expanded beyond its original import distribution business into domestic distribution as well as label operations of its own, is readying its next big growth bid—a public stock offering, reportedly consisting of an estimated 800,000 shares of common stock valued at approximately \$4 million. No prospectus has yet been made available, but company sources say revenues from the sale will go toward acquisition of new product, expansion into music publishing and music video divisions, creation of a U.K. facility and payment of short-term debts. . . . In separate Wall Street developments, reliable sources say the rumored stock offering from Warner Amex Satellite Entertainment Corp. (WASEC), tied to its MTV and Nickelodeon services, will be channeled through Drexel Burnham & Lambert. That brokerage is reportedly readying a prospectus, but no details are available regarding the date of the offering or the number of shares destined for the block.

Speed Demons: Fitzgerald Hartley Co. principals Larry Fitzgerald and Mark Hartley have formed their own team to compete during the upcoming annual Baja International 5000 mile race. Making the venture more than a costly lark is its link to the City of Hope in Los Angeles, resulting from the management firm's earlier creation of a memorial fund for songwriter Tom Jans, a managerial client who passed away earlier this year. Fitzgerald says the racing team will be tied to a "dollars for miles" formula whereby supporters will donate a minimum of a buck for every mile of the race to the health care complex. Nissan-Datsun is donating a race-ready four-wheel-drive truck and support team, while Nike will donate shoes and outfits. Team members include Toto's Steve Lukather, Fee Waybill of the Tubes, County Line merchandising chief Ken Biegel and Mike Parrish, editor of Off Road magazine, along with Fitzgerald and Hartley. The team could become an annual fund-raising vehicle (no pun intended) for the City of Hope, and pledges can be sent to the Fitzgerald Hartley Rock'n' Racing Team, c/o The City of Hope Music Industry Chapter, Suite

RECORD GAME

By KIP KIRBY

NASHVILLE—Will The Record Game be next season's Trivial Pursuit? Crossing their fingers and hoping for a resounding yes is a young team of Nashville business entrepreneurs who are about to orchestrate the game's national marketing launch.

The Record Game is an adult strategy board game, requiring players to compete in situations that are directly related to the music industry. Players must borrow money, negotiate publishing, booking and management contracts, produce records, track radio airplay into the top 10, promote concerts, book tours, handle sales and inventory, incur returns and invest capital in talent. The game is not restricted to any specific kind of music.

Boosting the games chances for success is a newly signed licensing agreement with Kenny Rogers, whose name will appear on each \$45 Record Game sold in the U.S. The game is set to debut this month with an initial manufacturing run of about 50,000 copies.

The Record Game's creator is

Inside Track

1100, 208 W. 8th St., Los Angeles, Calif. 90014.

Speaking of Nike, the athletic wear titan has latched onto Randy Newman's "I Love L. A." as the basis for a new television ad campaign tied to the 1984 Olympics in Los Angeles. The spot takes Newman's wry video clip for the song as a model, too, and features such athletes as long-jumper Carl Lewis, runner Mary Decker and tennis and basketball stars John McEnroe and Moses Malone, along with members of the Los Angeles Raiders. Newman himself is also running hard these days, since he has his second major motion picture score in the just-released "The Natural," starring Robert Redford. . . . Meanwhile, the widely covered rift between Neil Diamond and CBS Records is narrowing, following a terse statement issued by the entertainment conglomerate last week. Diamond is

Sony has a portable Compact Disc player in prototype form. Although the electronics giant has made no formal announcement, Track knows at least one privileged visitor to its Tokyo home offices who has seen a working model of this digital inheritor to the Walkman mystique. Production versions could be ready as early as the fourth quarter of this year, and price is placed in a ballpark between \$400 and \$500. . . . Apple Computer's determination to crack the mass market has been underscored by the arrival of two former Atari executives on the Apple team: engineering whiz Alan Kay and marketing man John Cavalier. . . . withdrawing his suit against the company, originally prompted by CBS' refusal to release his next album, which will now ship in June. The set now incorporates changes mutually agreed to by the veteran artist and the record company.

Madison Square Garden booking agent Rob Franklin is still looking for a big summer "with or without Bruce Springsteen." Apparently outbid for Springsteen's summer dates by the folks at the Meadowlands, across the river in Springsteen's native New Jersey, Franklin expects to hear "sometime this week" about the Jacksons' touring plans in that market, and recently booked Judas Priest into the venue, noting "it's a Premier act, so there's no hard feelings over losing Bruce." On the Jacksons tour, he says, "I'm told we have a good shot," although he declines to say just whose call he's waiting to receive for final confirmation. . . . Look for mainstream rock producer Bill Szymczyk (Eagles, Joe Walsh, J. Geils Band et al) to dive into dance market waters, following his first foray into that field, a co-production with Raul Rodriguez of a new 12-inch single by the Two Sisters on Importe 12. Szymczyk, who honed his production style on jazz, blues and r&b long before dabbling in country-rock, is now screening album projects for himself and Rodriguez as a team.

As the proposed Warner/Poly worldwide merger of their recording interests continue to get governmental scrutiny, RCA Records has opened discussions again—after talks last summer apparently came to naught—on a possible global tie with Bertelsmann, the German book publishing/music giant with which RCA shares a 50% interest in Arista Records' U.S. operation. RCA execs up to the level of RCA Corp. chairman Thornton Bradshaw confirm the dialog, but offer little in terms of what is its precise nature.

Edited by SAM SUTHERLAND

Newest 'Trivial Pursuit' Unveiled By Nashville Team

Robert May, vice president and general manager of the company. May came up with the idea while working for an independent Nashville record label. Originally, the game was set for launch in 1980.

"We had loan guarantees, investors and people clamoring to get in on the bottom floor with us," says May. "Then, overnight, the recession struck, interest rates jumped from 12% to 21%, and everybody jumped ship. They were panicked by the economy."

May admits he considered selling out the rights to his project several times. However, still believing it was a winner, he chose instead to put it on the back burner and generate financing through his affiliated Monkey Business firm. He has produced a series of exercise albums for major corporations including Diet Pepsi, Converse, Shaklee and AMF.

Roy Sinkovich, president of The Record Game Inc., became interested in the project and offered to construct a network of investors to underwrite the game's manufacturing and merchandising costs. Recently, Sinkovich successfully negotiated the licensing agreement with Kenny

Rogers, to add credibility on the market.

Mike Mjehovich is marketing director for The Record Game. He sees a void at the record retail level which he feels the game could help fill: the waning video game industry.

The games are now in manufacture and will be on the market by the end of May. Mjehovich is contacting leading record chains, bookstores, toy and specialty outlets. Among the chains he expects to participate in an initial testing campaign are Danjay, Sound Shop, Record Bar and Ingram Books. The Music Industry Educators Assn. (MIEA) endorsed the game at one of its conclaves, recommending it for college classrooms as an alternative to textbook study, and orders are starting to come in from campus bookstores.

The Record Game's marketing kit contains a full-color product shot, clippings and merchandising information. Its point-of-purchase materials include a floor-standing display and header card, and educational tools for store employees such as T-shirts, buttons and game instructions. Stores carrying the game as a test will receive a dozen initial units.

Canada Dry Adds Fizz To Rod Stewart's '84 Tour

NEW YORK—The battle of the beverage companies continues, as Canada Dry takes on the sponsorship of Rod Stewart's 1984 tour. The five-month jaunt will reach 82 sites beginning July 3 in Reno, ending Nov. 12 in San Francisco and including a Madison Square Garden date sometime in September.

The tour follows the May 10 release of Stewart's Warner Bros. single "Infatuation" and the June 4 release of his 17th album, "Camouflage."

Randy Phillips, vice president of the Stiefel Co., which manages Stew-

Vid Equipment, 500 Cassettes Seized In Ga.

NEW YORK—FBI agents have confiscated about \$100,000 worth of videocassettes and equipment allegedly used to produce pirated video product in Dalton, Ga.

Among the almost 500 cassettes confiscated were tapes containing performances by Alabama, Rod Stewart, Jerry Lee Lewis and the Beatles. Movies and tapes of tv shows were also among the product seized at the home of Wally Medlin at 240 Tilton Road in Dalton. Also at Medlin's residence were five VCRs and two television monitors.

According to the FBI, the search came after a five-month investigation into videopiracy in Dalton. The tapes were also distributed nationwide via a mail order catalog, the FBI says.

ROGER WATERS BEYOND THE WALL.

The new album from the creator of "The Wall," "The Pros And Cons Of Hitch Hiking." With an all-star cast of players featuring Eric Clapton, David Sanborn, Andy Newmark, Ray Cooper, Michael Kamen and Andy Bown.

"The Pros And Cons Of Hitch Hiking."
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Track has learned that **Front Line's Howard Kaufman** was one of the "driving" forces behind "Stay The Night," the new **Chicago** video. Produced by **Simon Fields**, the clip lends new meaning to the term "heavy metal." It's the first big-budget car chase to hit MTV.

According to sources at **Warner Bros.**, the entire band appears in the video. Vocalist **Peter Cetera** is cast in the lead opposite a real femme fatale; other group members appear in cameo roles.

In true Chicago fashion, "Stay The Night" (also the first single) is shaping up to be a **Pop/Rock/AOR/CHR** and probably **Black** and **Jazz** hit. No luck at the gospel level, though.

"Stay The Night" is the first track from the band's new **Chicago 17** LP. Produced by **David Foster**, the cut debuted at an astonishing **49** on **Billboard's Hot 100**. Some **184 R&R** stations are on the record, with **50 adds** last week alone. A **Breaker** in its first week, **Chicago** hasn't been this hot since Mrs. O'Leary's cow knocked over her legendary lantern.

Foster also produced the band's previous album, **Chicago 16**. That album included the hits "Hard To Say I'm Sorry" and the Top 10 "If You Leave This



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