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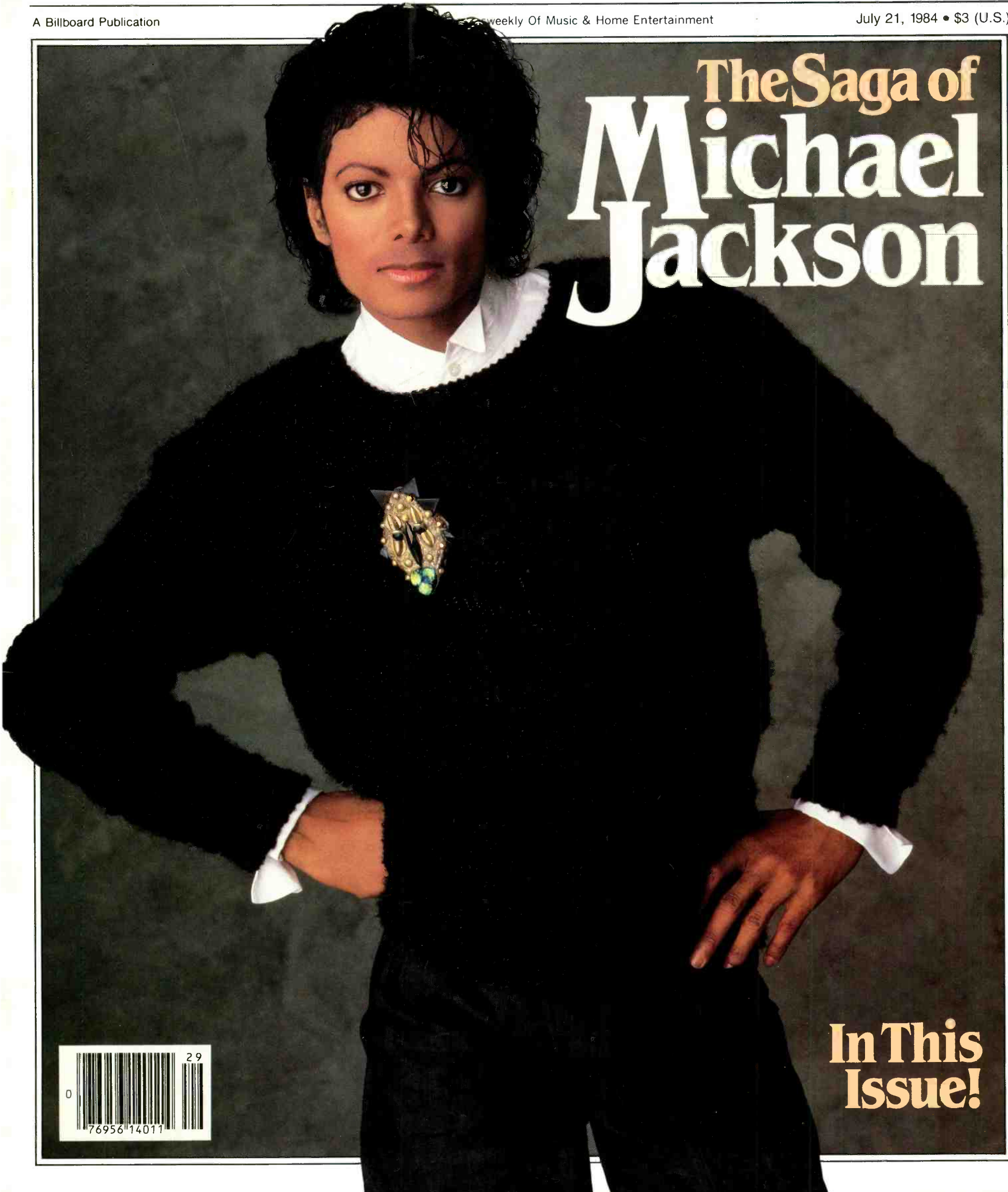
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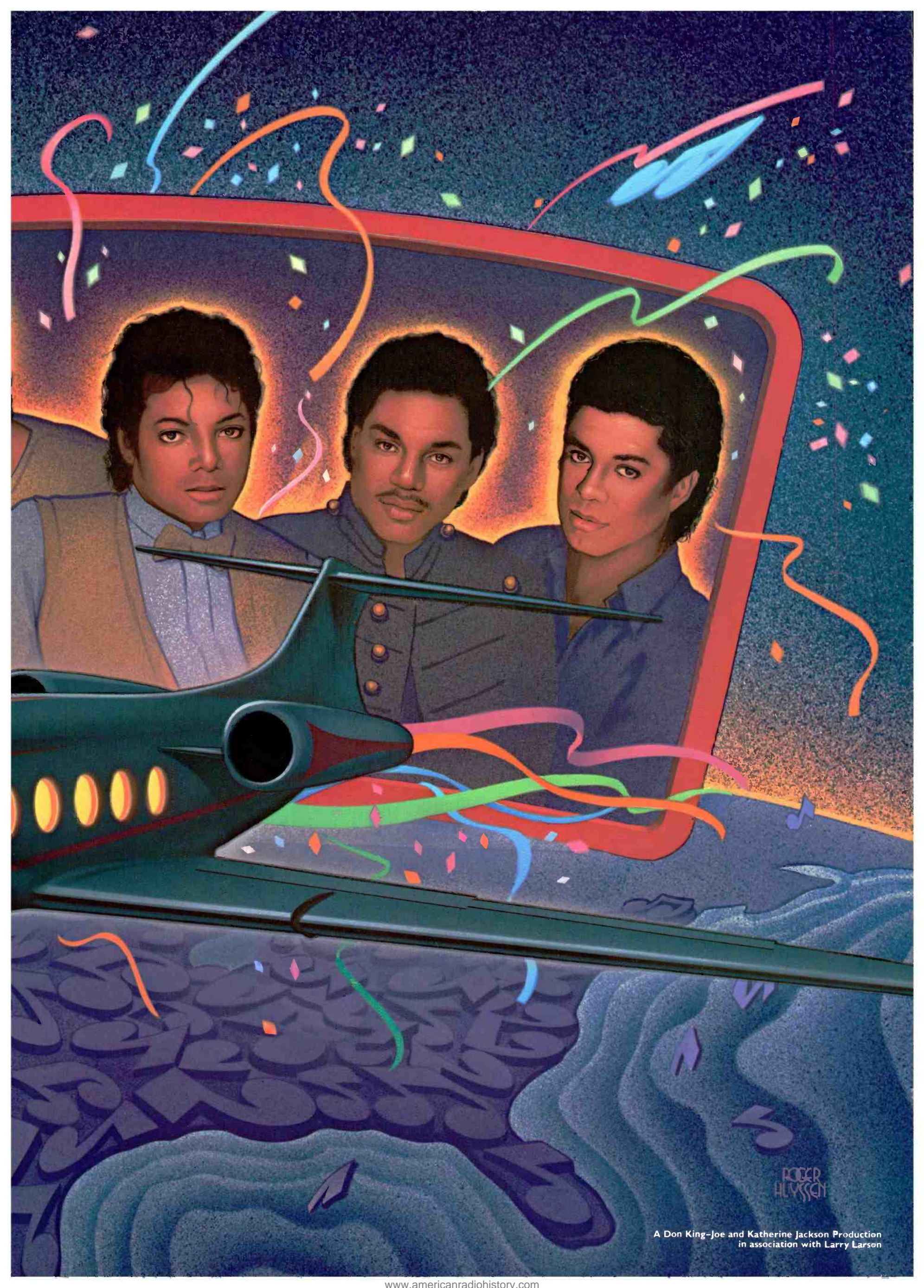
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## The Saga of Michael Jackson



In This  
Issue!



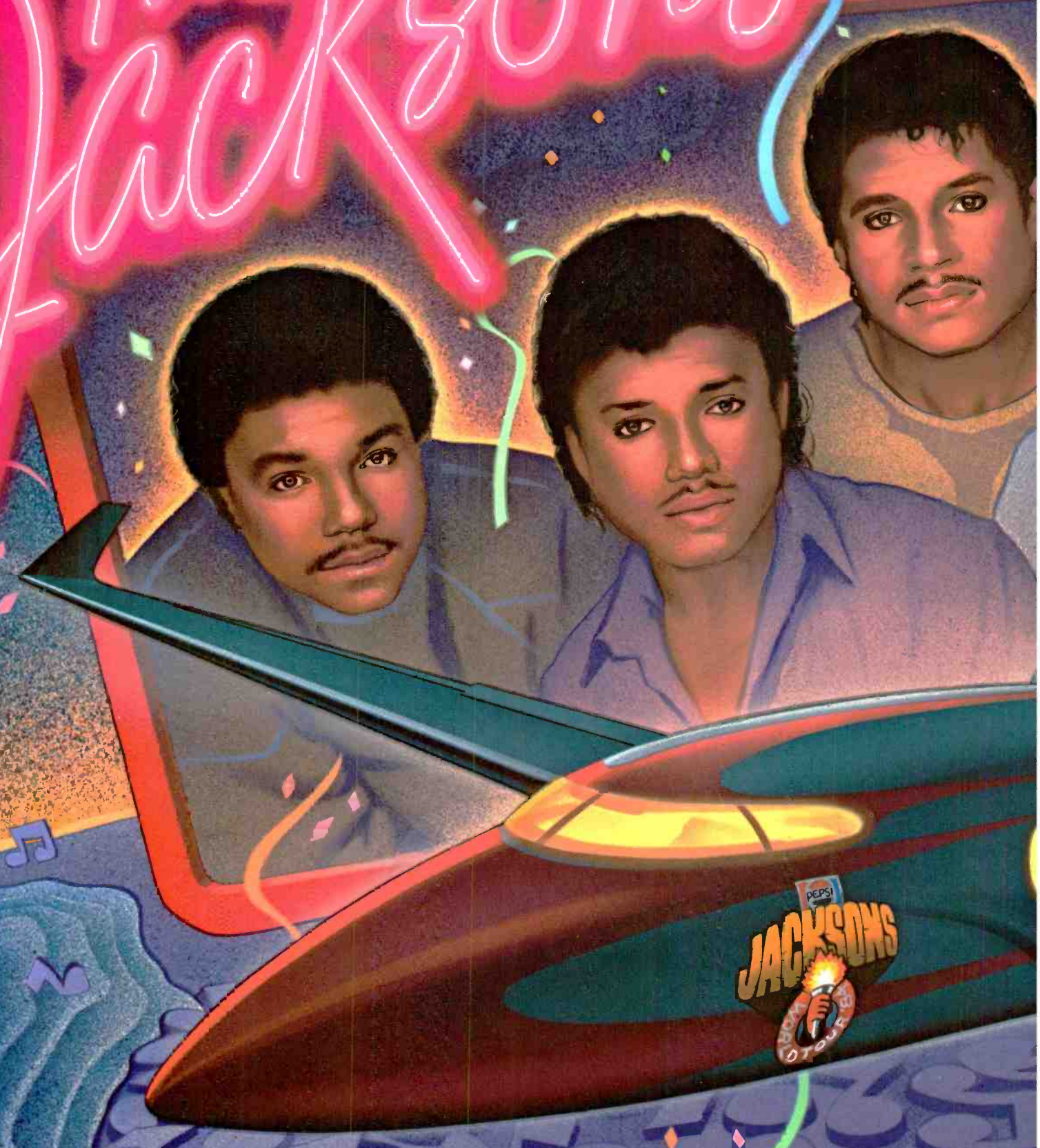


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PRESENTS



## NO VIOLENCE IN K.C. Jacksons' Tour Starts Smoothly

By PAUL GREIN

KANSAS CITY—The 130 employees who are traveling with the Jacksons' "Victory" tour moved on to Dallas Monday (9) after seeing the tour get off to a smooth start at Arrowhead Stadium here, July 6-8.

Widespread concern that the concerts might be marred by violence was proved unfounded, though security was nearly as tight as it might be for the visit of a President or a Pope. Tour promoter Chuck Sullivan says

he spent five times as much money for security as he would for an average football game.

And the backlash that seemed to be developing against the tour in the weeks leading up to the first date appeared to have stopped with the July 5 announcement that the national mail order system for obtaining tickets was being scrapped.

*Additional coverage of the Jacksons' opening includes a concert review on page eight and a story on the local impact in Kansas City, page 40.*

But Sullivan says he hasn't ruled out mail order altogether. "The three criticisms to our mail order program were that it was national and not local, that the person had to buy at least four tickets, and that we were earning funds on other people's money. Mail order itself isn't something that anyone's opposed to," the promoter says.

"We're looking into a local mail order under which a person would

*(Continued on page 71)*



VICTORY VETERANS—Michael, left, and Jermaine Jackson get a thrill out of performing together again. (Photo: Larry Kaplan, Star File)

## MTV Pacts Stir Reaction Competitors Alter Vidclip Playlists

By TONY SEIDEMAN

NEW YORK—Broadcast and cable tv video clip outlets are beginning to alter their playlists as they start to feel the impact of MTV's exclusivity agreements with record labels. Some shows are planning to increase significantly the number of videos by new artists they play.

The majority of programmers, however, remain uncertain about the impact the agreements might have,

or even what labels have signed with MTV.

Labels listed by the shows as having put new product on hold so far are Geffen, Columbia, Epic and MCA, with the acts involved including Bruce Springsteen, Billy Joel, Quiet Riot, Night Ranger and Berlin.

At WTBS's "Night Tracks," MTV's most widely seen and most extensive cable competitor, executive in charge of production Scott Sassa says that the MTV agreements are

sparkling a "changed philosophy," causing his program to pick up videos from acts far lower on the charts than it previously aired.

According to Sassa, WTBS will probably be dipping more deeply into the "30 to 60 range on the charts," and is likely to "start picking up those songs and playing them on a higher rotation earlier" as more and more major tunes go exclusively to MTV.

Strongly confusing the exclusivity picture is the unstructured nature of video clip distribution. "We don't even know which videos have been made," says Donna Schwartz of Bob Banner Productions' "Hot," a syndicated show that goes to about 70 stations. Without such knowledge, she adds, it's hard to tell whether delays in getting titles are due to production difficulties or contractual agreements.

Getting videos is most often a matter of calling up a label's video promotion department and asking what's available. From the four labels—CBS, RCA, MCA and Geffen—that have reportedly signed with MTV, say Schwarz and others,

*(Continued on page 69)*

## Recording Session Wages Dip

By IS HOROWITZ

NEW YORK—Record companies paid out \$22,348,695 in session wages to union musicians last year, down more than 17.5% from the 1982 tally of \$27,111,870. It was the sixth consecutive year that wages declined.

The ebbing total comes from reports to the pension and welfare fund of the American Federation of Musicians and reflects a continuing caution in committing dollars to creating new product, as well as to an increasing reliance by U.S. and Canadian labels on material recorded abroad.

Burgeoning domestic sales of recordings produced overseas, particularly from the U.K. and Australia, are also said by guardians of both the Special Payments and Music Performance Trust Funds to be significant factors in the erosion of contributions from record companies. Contributions to the latter funds come from levies on the sale of recordings produced under the jurisdiction of the AFM.

*(Continued on page 69)*

## — Inside Billboard —

• **WEA'S CD PRICE REDUCTION** is widely viewed by the nation's one-stops as the industry's most positive step yet on behalf of the new digital audio medium. Page 7.

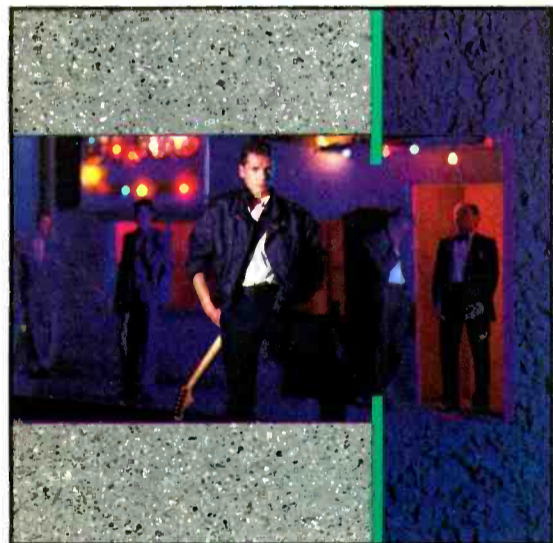
• **TOP 40 RADIO** continues to thrive in New York and Los Angeles, according to the spring Arbitron results. KIIS is far and away the top station in Los Angeles, just shy of a 10 share, and Z-100 (WHTZ) has returned to the top in New York after having slipped somewhat in the previous book. Radio, page 16.

• **CED VIDEODISKS** have been phased out at the CBS plant in Carrollton, Ga. The move leaves RCA's Indianapolis plant as the only place in the U.S. where CED software is still being manufactured. Page 7.

• **THE RECORD BAR CHAIN** is about to open a separate discount outlet store, making it one of the few U.S. record/tape chains to take such a step. Record Bar is also testing its first video-only store. Page 8.

• **COMPUTER SOFTWARE PRICE CUTS** were very much in evidence at the National Computer Conference last week in Las Vegas. But there were few technological advances on display. Page 7.

• **COPYRIGHT LAWS** must be changed if Europe is to "avoid becoming a cultural wasteland," IFPI associate director general Gillian Davies told a meeting of the Council of Europe's Council for Cultural Cooperation. Page 8.



ICEHOUSE. Paving the way to new U.S. success with the album, **SIDEWALK**. Hot on the heels of their Bowie tour and chart hits in Europe. America's quickly getting in step with the tracks "Taking The Town," and "Don't Believe Anymore." **SIDEWALK** from **ICEHOUSE** on the street now from **CHRYSALIS** Cassettes & Records. (FV 41458) (Advertisement)



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# BILLY SQUIER



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## CD Price Cut Pleases One-Stops Long-Range Impact Of WEA Move Remains Uncertain

By JOHN SIPPEL

LOS ANGELES—While the long-term effect of WEA's \$2 list price reduction for its Compact Discs is unclear, the nation's one-stops generally view the pricing move as the industry's most positive step yet on behalf of the digital audio medium.

A survey of one-stops last week yielded reactions ranging from that of Florida's Jerry Bassin, who hailed the WEA policy revision as "unbelievably fantastic," to reports of still tepid response from smaller dealer customers, such as those offered by North Carolina's Joe Voynow and Oklahoma's John Rogers. Both Voynow and Rogers say their small retail accounts have yet to start stocking the laser-read disks.

Bassin, by contrast, claims his CD business progressed in four months from special orders to a current volume suggesting "the industry must adopt it." Like his subdistribution peers in other regions, Bassin expects to slash his price on Compact Discs by "a couple of bucks."

Most one-stops expect to wait several weeks before passing along the cuts, however, indicating that they hope to recoup the losses taken on

present inventory when WEA made its surprise announcement of the revised wholesale and list price structures.

"It's obviously being sold," says Bib Distributing's Voynow of CD market response, "but our customers are not getting calls yet." Rogers of Tulsa's Bill T's contends that his retailers feel the price is still too high, even in the wake of the WEA move and recent discount programs from CBS and RCA. "Our poor people can't afford them," Rogers adds.

Bassin has gone out after hi fi specialty stores as potential new customers, adding about a dozen accounts. "They can sell up to \$1,000 worth of

CDs to a person buying a new player," Bassin asserts.

Virgil Lugar Jr. of Music Center in Birmingham started soliciting regional audio stores two weeks ago, noting that three regional chains in his area have good potential. He says cursory talks with those chains indicate that they feel they can move more hardware if the customer is assured of a ready supply of disks. Brian Harden of Records & Tapes in Omaha says he has found his best penetration with CD in audio outlets.

Nova Distributing in Atlanta had been awaiting a major price decrease,

(Continued on page 66)



SATURDAY IN THE STUDIO—Red Seal division vice president Thomas Shepard, left, and composer/lyricist Stephen Sondheim, center, discuss the RCA digital recording of Sondheim's musical "Sunday In The Park With George," while actor Mandy Patinkin looks on.

## CBS Halts Production Of CED Videodisks

By TONY SEIDEMAN

NEW YORK—CBS Inc. has shut down its Carrollton, Ga. CED videodisk pressing plant, leaving RCA's Indianapolis facility as the only surviving CED software factory in the U.S.

Declining demand for CED disks and increasing demand for record albums were the main reasons for the shutdown, says CBS. According to the company, the videodisk facilities will be converted to record manufacturing after the close is complete.

CBS/Fox Video and Vestron Video, the Carrollton plant's main customers, say they'll stay in the CED business, shifting their production to RCA.

The Carrollton plant has been operating at a small fraction of its capacity, says a CBS spokesman, with production dropping from 5,000 units a week in late 1983 to 1,000 a week.

Despite the increased production that will result from the production shifts, RCA division vice president Arnold Valencia admits, "Clearly, we're nowhere near our capacity." But he says that continuing losses in videodisk production won't result in a quick CED shutdown.

"All of that has been provided for in the \$175 million writeoff," Valencia says, referring to the loss that RCA claimed when it announced the termination of CED player production on April 4.

Even though it will probably be experiencing losses due to the under-

utilization, RCA will continue producing videodisks for a three-year period, says Valencia.

According to CBS, the videodisk shutdown will bring on a second quarter writedown of \$15.7 million, to be offset by income of \$16.6 million from the sales of land near the company's headquarters building in New York.

CBS's official line is, "Because of strong demand for CBS records and tapes, space now devoted to videodisk manufacturing is needed to increase in-house production and/or distribution of CBS product lines."

First half production at Carrollton of audio disks and cassettes was up by 54% to 77 million, the company says. The increase forced CBS to step away from its usual policy and utilize outside manufacturers. "By freeing up capacity in the Carrollton plant, CBS will be able to return to its preferred course of relying on in-house manufacturing," the company says.

At the same time that CBS and Vestron have shifted their videodisk production efforts to RCA, MCA has given over its CED distribution responsibilities to the format's originator.

RCA has purchased all of MCA's existing CED inventory, says MCA Home Video vice president of sales Jerry Hartman. In the future, MCA titles will be licensed out to RCA, instead of pressed for and distributed by MCA, as was the case before CED was given its corporate death warrant.

## BMI's Cramer Hints At Pact Modification

By BILL HOLLAND

WASHINGTON — Broadcast Music Inc. (BMI) president Ed Cramer has responded to a telegram from National Radio Broadcasters Assn. (NRBA) president Bernie Mann offering assistance in solving an ongoing squabble further complicated by BMI's new licensing royalty contract, put in place July 1. Kramer now hints that while the contract is ongoing, there still might be room for modification.

Cramer's reaction is the first sign that BMI, which maintains that it gave broadcasters more than enough time for negotiation, would budge from its present new performance royalty rate or even entertain discussion of the matter. "Just because the contract is ongoing doesn't mean there can't be modifications if it bene-

(Continued on page 66)

## Computer Show Highlights Software Prices

By FAYE ZUCKERMAN

LAS VEGAS—There were few technological leaps at the National Computer Conference, held here July 9-11. But further evidence of price cuts among high-end software firms was everywhere.

AT&T, rather than the pervasive IBM, took the highest profile here, touting new commitments to its UNIX operating system and pushing an IBM-compatible personal computer. The company also announced a joint project with ailing Digital Research whereby the software firm will make programs available for the new computer.

The AT&T/Digital Research announcement came on Tuesday (10), during the second day of the conference here sponsored by various associations for the information processing and office automation fields. The sponsors, the American Federation of Information Processing Societies Inc., the Assn. of Computing Ma-

chinery, the Data Processing Management Assn., the IEEE Computer Society and the Society for Computer Simulations, estimated attendance at 90,000. But to most exhibitors, it seemed like a lot less.

Hayden Software's Bill Madaras noted that the show's popularity, which once yielded attendance in excess of 90,000, has been supplanted by the newer Comdex and SoftCon shows. "In the early '80s, the show attracted many retailers, but now they go to other shows," he said. "Many of this year's attendees are tire kickers." However, Madaras observed a marked increase in the number of educators who came by the Hayden booth.

In addition to educators, the burgeoning home computer market took a higher profile than at previous shows. According to Apple Computer, sales on the Macintosh are nearing 100,000, with 21% of the current owners said to be using the machine in the home.

Anticipating a preference for the 18-pound machine to be used for home purposes was Dilithium Press, which introduced "PC To Mac And Back," a software package enabling IBM computers and the Apple computer to exchange information. The communications package will sell for less than \$100.

Additionally, the North Hollywood, Calif. firm Intermatrix featured a combination software package and telephone set, "MacPhone TeleManagement System," for \$199. According to Robert Solomon, chairman of the firm, "It gives the computer the opportunity to communicate with outside sources."

Some 65 third party software vendors displayed Macintosh software at the Apple booth. Many of these programs will not ship until the fourth quarter, a situation that evinced general concern that hardware sales may slow due to the lack of a software offering.

"It's a Mexican standoff," said a

spokesman for Arrays/Continental Software, which showed "The Home Accountant" for the Apple computer. "Some people are not buying the computer because of the lack of programs. But so far sales have been good. We hope that continues."

To rival the 16/32 bit Macintosh, NEC and AT&T featured 32-bit machines pegged to aggressive software offerings. Digital Research, set back by IBM's licensing of an operating system from competitor Microsoft, is banking on its slew of software for the AT&T machine to catapult it back into the limelight. Company president John Rowley, however, alluded to plans for Macintosh products that "promise to effect a comeback."

According to Jack Scanlon, vice president of Computer Systems for AT&T Technologies, "In 1985, an extensive library of software for UNIX will be launched. You will see a move down to the single user and

(Continued on page 66)

## National Record Mart Meet Keys On New Technologies

By FRED GOODMAN

CHAMPION, Pa.—Urging a complete commitment to new software technologies, manufacturers were out in force Monday (9) for the opening session of National Record Mart's annual convention (8-11) at the Seven Springs Resort here.

Managers from the Pittsburgh-based chain's 75 stores heard keynote speaker Bob Sherwood, vice president of marketing for Columbia Records, make a plea for greater depth in video and Compact Disc retailing and defend CBS' new exclusivity pact with MTV. An impromptu panel of major label representatives cemented the pitch for new entertainment software with a session on CDs.

Citing the recently achieved parity for cassettes as a sign of shifting consumer taste, Sherwood said that the push for digital disks will soon be complemented by mass produced digital cassettes, adding that cost is currently the major impediment.

"The cassette has passed the disk nationwide, and that will continue," said Sherwood. "As it becomes more dominant, the quality will continue to rise. The next big change will be digital, and all manufacturers will re-tool completely. It could be done today, but the cassette would have to cost \$15."

Currently available product lines, such as videos and CDs, also received attention. Noting that CBS is interested in producing long-form music videos and recently re-established its

video development and production arm, Sherwood suggested that record stores should take a far deeper interest in selling video.

"I think video specialty stores may have peaked," he said. "Video belongs in chain stores and record stores."

On CBS' recent exclusivity agreement with MTV, Sherwood said his company needs to make money on music videos. He maintained that while the deal may see exposure "cut back in the short term," it will be "much better in the long run."

"We always planned to make money from music videos," he said. "We

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## CONCERT REVIEW

# Jacksons Paint By The Numbers

By PAUL GREIN

KANSAS CITY—What a difference a day makes.

The first show of the Jacksons' long-awaited "Victory" tour at this city's Arrowhead Stadium, July 6, was seamless and precise, but dishearteningly stiff. Every word in the show seemed scripted, every word choreographed. We're told the Jacksons rehearsed the show top to bottom 80 times, and it shows: The concert had a practiced, mechanical quality, and conveyed little sense of spontaneity or personality.

The second show, while identical in structure, was much more effective. It was looser and more fluid, and drew a dramatically improved audience response. It had the magic the first show sorely lacked.

It may be that the Jacksons were edgy on opening night because of the unprecedented amount of media attention being focused on the start of the tour. Perhaps they were demoralized by the backlash that seemed to be building in the weeks leading up to the first date. Or maybe after hearing so much speculation about the danger of security and crowd control, they were preoccupied with just getting through the first show without an incident.

Whatever the reason, the first show was like a paint-by-numbers painting: technically precise, but devoid of inspiration. The second show signalled a recovery, and suggested that once the kinks are worked out, this tour may yet live up to the hype that has surrounded it from the start.

The highlights of the show, not surprisingly, are Michael Jackson's solo numbers, all of which are staged with a theatrical flair. Jackson drops

to the floor and rolls onto his side on anguished "She's Out Of My Life," and dons a derby and does his trademark moonwalk on "Billy Jean." It is on the latter number that Jackson seems most completely the all-around entertainer in the tradition of Astaire or Garland.

Jackson's maturation as an artist in recent years is symbolized when he's introducing "Ben," the sweet, formulaic pop ballad that was his first No.1 hit in 1972. Midway through the introduction, Jackson stops and tells his backing band: "Hold on . . . we've been doing this

for years. Why don't you give me something new?" With that, the band launches into "Human Nature," the silky, sinuous ballad that was Jackson's fifth top 10 hit from "Thriller."

Michael sings lead on all but four of the songs. Jermaine solos on two songs and sings one duet with Michael. Later, all five brothers take turns singing lead on their biggest hit together, "I'll Be There."

The Jacksons and their six-man band give several of the songs a more muscular edge than they possess on

(Continued on page 40)

## Record Bar Branching Out: Discount Outlet, Video

By JOHN SIPPEL

LOS ANGELES — The Record Bar is about to become one of the few major U.S. record/tape chains to open a separate discount outlet store and is testing its first video-only retail unit. In addition, the Bergman family firm expects to consolidate its position as the nation's second largest chain by year's end, when it will have 164 outlets.

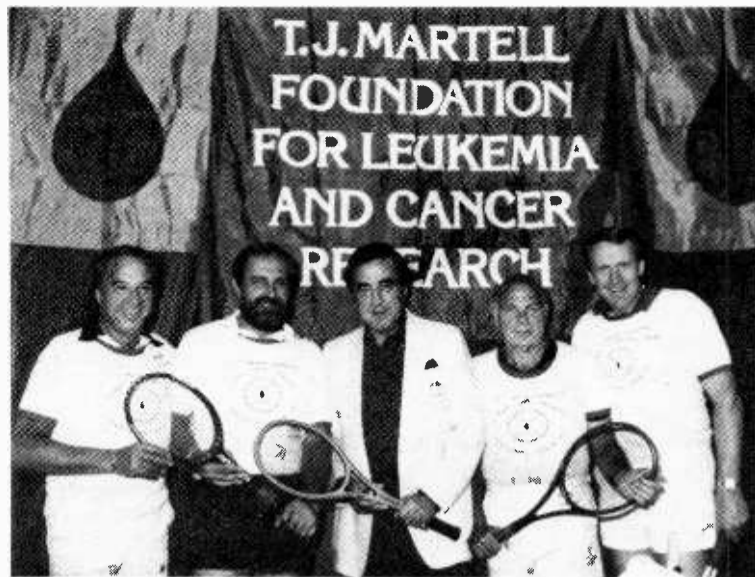
Ralph King, senior vice president, marketing, confirms that the first Record Bar Outlet discount store opens Aug. 1 at the Bay Area Outlet Mall in Clearwater, Fla. The 2,400 square foot test store is equidistant from the Tampa and St. Petersburg Bar locations. King and the chain's Jackie Stillman report that the store will emphasize bargain merchandise.

Stillman says the outlet location will carry "a normal catalog inventory and best-selling album selec-

tion," probably selling \$8.98s at \$7.99.

The first video-only Bar outlet, called Tracks' Video after the giant Tracks' store in nearby Norfolk, opened July 1 in Virginia Beach. The 1,000 square foot outlet is in a strip center. Michael Vassen, director of marketing, who oversaw the opening, could not be reached for more details. The Bergmans recently opened their own video software wholesaling operations, MidAmerica, at their home base in Durham, N.C.

The Record Bar is also initiating a major change in its mall store fronts, featuring black Plexiglas and gray laminate decor, according to design and construction chief Chip Cappelletti. The chain is utilizing a new cost economy in custom furnishing stores by furnishing multiple units, opening five stores in this case.



RACQUET-EERS—Participants in the first annual celebrity-sponsored Tennis Doubles Evening, a benefit for the T.J. Martell Foundation for Leukemia & Cancer Research, get ready to sweat it out on the courts of the Binghamton Racquet Club in Edgewater, N.J. Shown from left are the event's chairman Cal Roberts, senior vice president, operations marketing, CBS Records; PolyGram's vice president of inventory management Ed Simek; CBS Associated Labels vice president and general manager Tony Martell; Project III Records president Herb Linsky; and HRM Inc. executive vice president Don Olesen.

## Executive Turntable

Record Companies

At Capitol Industries-EMI Inc., a number of top divisional posts have been realigned by EMI Music Worldwide chairman Bhaskar Menon, headed by the return of Don Zimmermann to the presidency of Capitol Records, with recent Capitol president Jim Mazza resuming his former post as president of EMI America/Liberty Records. Zimmermann had served most recently as chief operating officer of the Capitol group; in his new position, he also carries the presidency of Capitol's records group services.



Edwards



Murray



Leach

Also at Capitol, Dennis White is appointed executive vice president of records group services, having most recently served as president of the Capitol Magnetic Products division. Now reporting to White will be Sam Citro, vice president, U.S. sales; Kick Van Hengel, vice president, international sales; Jack Reynolds, special markets director; and Nikki Vallot, director, music research. Former EMI America/Liberty president Rupert Perry will undertake a senior management course at the Oxford Business School in the U.K., to be followed by a training period with Thorn EMI in London; Perry is expected to return to Capitol's North American music operations later this year in a senior management role.

The Capitol realignment also finds Ed Khoury named chief operating officer of Capitol Industries' retail group, concurrent with new corporate responsibility for Capitol Records-EMI of Canada Ltd., reporting to Menon. Khoury continues in his present capacity as vice president, business development, for EMI Music Worldwide, while his recent position as president of Capitol Data Systems will now be assumed by Bud Jackson, who concurrently becomes president of Capitol Magnetic Products. Jackson will report to Fred Willms, vice president and chief operating officer for Capitol's music publishing, retail, video development and magnetic products group. Also named at Capitol is Hal Posner, previously vice president and assistant to Zimmermann, who becomes divisional vice president and staff assistant to Menon.

Wayne Edwards is upped to director of black a&r for CBS Records in Los Angeles. He was West Coast product marketing manager for Columbia . . . In New York, PolyGram promotes two. Drew Murray moves to director of national album promotion. He was that department's manager. And David Leach is named Northeast regional promotion manager, operating out of Philadelphia. He was that city's local promotion manager . . . Donald Gotimer is appointed controller, operations, for CBS/Records Group in New York. He was a finance vice president for General Electric.

Jose Behar is upped to promotion director of AyM Discos, A&M's Latin division. Now based in Los Angeles, Behar was label manager . . . In New York, RCA appoints James Grady national director of video sales. He was the label's Washington, D.C. branch manager.

### Publishing

Vivian Friedman is upped to director of the newly expanded public relations and

(Continued on page 67)

## IFPI Calls For European Copyright Changes

LONDON—The key message of a new International Federation of Phonogram & Videogram Producers (IFPI) initiative within the fight against piracy and for compensation for private copying is: "If Europe is to both benefit from the new technology and avoid becoming a cultural wasteland in a very short time, it must embark immediately on a wide-ranging and forward-looking revision of its copyright laws."

That theme was underlined by Gillian Davies, IFPI associate director

general, at a meeting on copyright and cultural policy, part of the Council of Europe's Council for Cultural Cooperation gathering late June in Brussels. The event was attended by government representatives from most of the 21 member states of the Council of Europe, along with international copyright experts.

Davies' contribution ended with a call for tougher action against the piracy of sound and video recordings and a specific demand for individual states to introduce royalties on blank

tape, recording equipment or both, to compensate copyright holders hit by the growth of private copying.

The Brussels meet was the latest in a series throughout Europe in which key policy makers are expressing their awareness of the urgency of problems of piracy and private copying.

The Council of Ministers of the European Economic Community, meeting in Luxembourg, adopted a toughly worded resolution on the anti-piracy fight. The group agreed to strive to ratify international conventions, to strengthen national legislation and to "explore every arena of international cooperation in order to eradicate the piracy of sound and audio/visual recordings."

The governments of member states of the Council have pondered piracy and home copying through their cultural affairs ministers. The most recent meeting of this group, held in West Berlin in May, included a call for international action against audio/visual piracy as part of a comprehensive resolution on culture and communications technology.

IFPI here sees these declarations from the EEC and the Council of Europe as "substantial progress toward effective legislation on issues affecting producers of sound and video recordings."

Says Ian Thomas, director general of IFPI: "Now there's a consensus of opinion about the need to deal with these problems swiftly. It's encouraging that IFPI initiatives are getting through to so many people at the policy-making level."

## RECORD SECOND QUARTER CBS Profits Rise Again

NEW YORK—Bouyed by strong album sales for Michael Jackson, Bruce Springsteen and the Jacksons, the CBS Records Group has reported record second quarter profits on a revenue increase of 10%

The Group, bolstered further by the "ongoing success" of the "Foot-loose" soundtrack and releases by Cyndi Lauper, Steve Perry, Culture Club and Billy Joel, saw profits jump 20%, to \$30.5 million from \$25.5 million in the same period last year. Revenues for the division also climbed, to \$305.3 million from \$277.4 million in the comparable 1983 quarter.

Overall, CBS Inc. reported a 51% increase in second quarter profits on a record \$88.5 million, up from \$58.7 million a year earlier. Revenues in the period grew 16%, to \$1.22 billion from \$1.05 billion in the second quarter of 1983.

The shipment of two million units of the Jacksons' "Victory," coupled with vigorous sales of Michael Jackson's "Thriller" album, played key roles in the performance of the division. CBS also said that a land sale of property adjacent to the company's headquarters here—resulting in a post-tax gain of \$16.6 million—was largely offset by the discontinuance of the company's videodisk operation (separate story, page 7). Post-tax loss from the second quarter shutdown was \$15.7 million, the company said.

The CBS board, in a related development, has declared a cash dividend of 70 cents per share on CBS common stock, payable Sept. 12 to shareholders of record Aug. 22.

Billboard (ISSN 0006-2510) Vol. 96 No. 29 is published weekly (except for the last week in December) by Billboard Publications, Inc., One Astor Plaza, 1515 Broadway, New York, N.Y. 10036. Subscription rate: annual rate, Continental U.S. \$135.00. Second class postage paid at New York, N.Y. and at additional mailing office. Current and back copies of Billboard are available on microfilm from KTO Microform, Rte 100, Millwood, N.Y. 10546 or Xerox University Microfilms, 300 North Zeeb Road, Ann Arbor, Mich. 48106. Postmaster, please send changes of address to Billboard, P.O. Box 1413, Riverton, N.J. 08077, (609) 786-1669.



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## Road Paved With Gold For Some Van Halen, Joel Among Top Touring Acts In First Half

By PAUL GREIN

LOS ANGELES—Van Halen, Billy Joel, Kenny Rogers and Neil Diamond had the most lucrative concert tours of the first six months of 1984, according to a recap of the 100 top-grossing dates of the first half prepared by Billboard's sister publication, Amusement Business.

Alabama, Yes, Genesis, the Scorpions and the Grateful Dead also sold a lot of tickets. But the two top-grossing engagements of the first six months were by a pair of acts that fall miles out of the pop/rock mainstream: Liberace and Menudo.

Liberace's 15-show stand at New York's Radio City Music Hall in April grossed \$1,655,331, while Menudo's 10-show booking at the same venue in February grossed \$1,006,110. In both cases, all but two shows were sellouts. The top ticket for Liberace was \$25; for Menudo, it was \$18.

Van Halen, which was supported by newcomers Autograph on most of its dates, commanded between \$12 and \$15.40 for tickets on its "1984" tour. Joel, who performs without an opening act, charged between \$12.50 and \$15.

Rogers, who topped a bill that also included the Righteous Brothers and the Oak Ridge Boys (or B.J. Thomas), charged between \$13.50 and \$18.50. Diamond, who, like Joel, performs without an opening act, priced tickets between \$10 and \$17.25.

Diamond's strong performance this year is a tribute to his personal popularity: His last new studio album, "Heartlight," was issued in 1982. All of the other top-grossing acts were touring behind new (or recent) albums. Diamonds' tour was promoted by Concerts West; most of Rogers' dates were promoted by C.K. Spurlock.

Except for Rogers, whose mass appeal transcends his country base, Alabama was the most successful country act on the road in the first six months. Their shows for the Salem Spirit Concert Series, in conjunction

with Keith Fowler Promotions, resulted in sellouts in such key arenas as the Omni in Atlanta and Rupp Arena in Lexington, Ky. Tickets were priced between \$12.50 and \$15 for the shows, several of which were opened by Juice Newton.

The Scorpions were the top hard rock or heavy metal band on the road in the first six months (discounting pop superstars Van Halen). The group, which was supported by Bon Jovi, charged between \$11.75 and \$15 for tickets.

Lionel Richie was the most successful black touring act in the first six months, though his appeal and audience easily transcend that category. Tickets on his shows, which are being opened by Tina Turner, ranged from \$13.50 to \$17.50.

Only eight of the acts in the mid-year recap charged \$20 or more for their top concert ticket. Liberace, Willie Nelson and John Denver all had a \$25 top for their shows at Radio City Music Hall; Frank Sinatra commanded between \$25.25 and \$150 at a benefit at Atlanta's Fox Theater. At a regular Sinatra concert at Dallas' Reunion Arena, the top ticket was \$22.50.

In addition to these superstar pop entertainers, two top crossover acts are approaching the \$20 price barrier. The top ticket at Al Jarreau's three-night sell-out at Radio City Music Hall was \$22.50. Luther Vandross, supported by Debarge, had a \$20 top at the same venue in January.

And tickets were priced at \$25 and \$19.50 for a all-star heavy metal package held May 27 at the Timber Ridge Ski Area in Kalamazoo. The show featured Triumph, Ozzy Osbourne, Quiet Riot, Motley Crue, Night Ranger, Accept and Ratt.

Still, no pop concert in the past six months has approached a \$30 ticket, which is the going price on the Jacksons' current "Victory" tour. That tour, which runs through November, is expected to be the top-grossing concert tour of all time.

The five top-grossing engagements of the first six months were, after Li-

berace and Menudo at Radio City; Neil Diamond at the Spectrum in Philadelphia (\$923,209), Triumph et al at the Timber Ridge Ski Area in Kalamazoo (\$855,030) and Willie Nelson & Family at Radio City (\$819,378).

The second five were Diamond at the Centrum in Worcester, Mass. (\$653,552), Alabama, Lee Greenwood and Janie Fricke at Ft. Payne High School in Fort Payne, Ala. (\$620,400), Genesis at the Forum in L.A. (\$612,387) Van Halen at the Cow Palace in San Francisco (\$587,250) and Diamond at the Pittsburgh Civic Arena (\$581,279).



**CRAZY DAYS**—Members of Arista hard rock trio Mama's Boys get a visit from Slade's Noddy Holder after performing his song "Mama Weer All Cra-zee Now" at the Marquee in London. Pictured from left are Mama's Boy Tommy McManus, Holder, and Pat and John McManus of the group.

## Chartbeat

### Jacksons, Elton, Rod Invade Top 10

By PAUL GREIN

The always unpredictable nature of the pop singles market is dramatized this week, as the Jacksons' "State Of Shock," which just last week appeared to have an upward struggle on its hands to crack the top five, sprints nine notches to number six.

"Shock" is thus assured of becoming the Jacksons' highest charting hit since they moved from Motown to Epic in 1976. It now shares that distinction with their first Epic release, "Enjoy Yourself," which peaked at six in January, 1977. The Jacksons' only other top 10 hit on Epic to date is "Shake Your Body," which reached seven in May, 1979.

The Jacksons were last in the top five in May, 1974, when, as the Jackson Five, they peaked at number two with "Dancing Machine."

The strong jump for "State Of Shock" is doubtless linked to the barrage of publicity the group has received on the launching of its long-awaited "Victory" tour. Ironically, though, the song isn't included in the show (at least it wasn't at the first stop in Kansas City). But that may change now that the record has confounded its detractors (including this columnist) by becoming a smash single.

For those of you still keeping track, "State Of Shock" is the 11th top 10 hit for the Jacksons or Jackson Five. Michael Jackson has also collected 13 top 10 hits on his own, and two with Paul McCartney.

★ ★ ★

Vets Return: Two other veteran pop superstars add to their top 10 totals this week. Elton John collects his 19th top 10 single as "Sad Songs (Say So Much)" jumps seven spots to number nine, and Rod Stewart notches his seventh as "Infatuation" moves up a notch to 10.

"Sad Songs" is Elton's second top 10 hit of the year, following "I Guess That's Why They Call It The Blues," which peaked at four in January. That makes this the first year in which Elton has notched two or more top 10 hits since 1976, the year he was eclipsed as the hottest act in

### For The Record

A story in last week's issue concerning the proposed merger of the recorded music interests of Warner Communications Inc. and PolyGram should have stated that PolyGram's U.S. losses amount to \$300,000 a month.

pop, a position he held from 1972-75.

"Infatuation" is Stewart's first top 10 hit since "Young Turks" climbed to five in December, 1981. In fact, it represents something of a comeback for the singer, whose credibility at pop radio had seemed to be in decline.

"Infatuation" is the third top 10 hit in less than a year for producer Michael Omartian, all of which have involved different artists. It follows Donna Summer's "She Works Hard For The Money" and Christopher Cross' "Think Of Laura."

It's uncertain whether the airplay for "Infatuation" will put Stewart back in the top 10 on the album chart—this week his album "Camouflage" moves up just one notch to number 21. Elton's album, "Breaking Hearts," debuts at number 68.

★ ★ ★

Tina Explodes: Tina Turner's "What's Love Got To Do With It" jumps seven notches to number 16 this week, becoming her first top 20 hit since "Proud Mary," her Grammy-winning duet with Ike Turner, which climbed to number four in March, 1971.

Ike & Tina Turner collected just one other top 20 hit in their 16-year career: 1961's "It's Gonna Work Out Fine," which peaked at 14.

The husband-and-wife revue returned to the top 40 just once after "Proud Mary," with "Nutbush City Limits," which peaked at 22 in November, 1973. Turner's first solo smash, "Let's Stay Together," peaked at 26 a few months ago.

The back-to-back success of "Stay Together" and "What's Love" has made Turner's "Private Dancer" the

highest charting album of her long career. In its sixth chart week, it jumps two notches to number 22.

★ ★ ★

U.K. Watch: Frankie Goes To Hollywood has both of the top two singles in Britain again this week, with "Two Tribes" and "Relax." It's the first time one act has had both of the top two simultaneously since John Lennon did it in 1981, shortly after his death.

### RCA Re-Cutting Pointers Album

NEW YORK—As a result of recurrent interest from radio and video outlets, RCA Records is re-cutting the Pointer Sisters' Planet album "Break Out" to include the track "So Excited." The song will also be rereleased as a single.

"When the single was first out, it had a mixed response," says Mike Omansky, RCA's director of marketing. "It was not an across-the-board hit, but did well in certain regions. Since then it has gotten a lot of recurrent video and radio play, and we think it's strong enough to release again and will add value to the 'Break Out' album."

Although the label hasn't decided on a release date for the re-cut album—and does not know which track on the current album will be deleted—the single re-ships July 20. Albums will be stickered to note the inclusion of "So Excited," which originally appeared on the album of the same name. Future copies of "Break Out" will carry the same catalog number with a hyphenated addendum.

### 24 COUNTS

## S.C. Man Indicted For Piracy

COLUMBIA, S.C.—George Washington Cooper III has been indicted by a federal grand jury here on 11 counts of copyright infringement, a single count of conspiracy and 12 counts of trafficking in counterfeit labels as part of a 24-count tape piracy indictment returned on June 6.

The indictment was announced by Henry Dargan McMaster, U.S. Attorney for South Carolina, who also said that prosecution in the matter would be handled by Daniel S. Friedman of the Justice Department.

Cooper surrendered to authorities June 12, at which time bond was set at \$150,000, and he was arraigned on June 21. Jury selection for the trial is set for Aug. 6.

Cooper was previously convicted in 1980 in South Carolina of one count of copyright infringement, for which he received a sentence of one year's imprisonment (suspended for six months), followed by five years of probation and a \$5,000 fine. He was subsequently convicted in 1981 in Jacksonville, Fla. on federal RICO (Racketeer Influenced & Corrupt Organizations) and RICO conspiracy, copyright conspiracy and wire fraud counts.

That conviction stemmed from the FBI's "Operation Turntable" investigation, and Cooper received a nine-year sentence. He is currently out on appeal bond on both previous convictions.

## Chrysalis Acts Beginning To Spread Their Wings

By KIM FREEMAN

NEW YORK—Patience is a profitable virtue at the Chrysalis offices these days, as two of the label's acts hold steady spots on the top 10 on both the albums and singles charts. Second only to Bruce Springsteen's "Born In The U.S.A.," Huey Lewis & the News' "Sports" album has held the number two spot for three weeks, while Billy Idol's "Rebel Yell" is at number six. On the singles chart, Idol's "Eyes Without A Face" and Lewis' "Heart Of Rock'N'Roll" stand at six and nine, respectively.

Lewis & the News were signed in 1980, and their current album was on the chart 39 weeks before hitting the top the week of June 30. Formerly a member of the Chrysalis group Generation X, Idol was signed as a solo artist in 1981, and his last two albums continue to make progress up the chart.

Chrysalis president Jack Craigo uses these two acts as examples of the label's commitment to "developing careers rather than one-hit wonders." Both success stories are products of what Craigo calls "development center," a joint effort between the label's a&r and marketing staffs. Rather than allotting a budget to developing each artist, Craigo says, Chrysalis

gives "whatever it takes" in terms of money and time to break an act.

Chrysalis marketing vice president Billy Bass is not satisfied with breaking an act. "The one-million sales mark is only a stepping stone," he says. "From there we figure out how to take a record to the two- and three-million mark."

The "Sports" album, for example, has gone beyond platinum with the help of three top 10 singles, all accompanied by videos. The album's fourth single, "If This Is It," shipped last week. In Idol's case, the success of "Rebel Yell" has kept both his previous albums moving up the lower half of the chart.

The long-term development philosophy, coupled with a strong overseas presence in Chrysalis U.K., makes the label a "model record company of the '80s," says Craigo. "We're in constant contact with Chrysalis principals Terry Ellis and Chris Wright on both a&r decisions and marketing strategies."

Spandau Ballet, for example, is a Chrysalis U.K. signing whose single "True" reached number four here. Craigo also reports that Pat Benatar is establishing herself as an international star.

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## TV Publishing Deal Spurs U.K. Controversy

LONDON—A music publishing deal signed between Chappell Music here and Channel 4, Britain's second commercial national television network, has created a wave of controversy. Spearheading the dispute is Terry Oates, head of Eaton Music, which handles the publishing of Carl Davis and George Fenton, two leading tv composers.

The pact, revealed at the end of June, is worldwide and longterm and described as "significant and tailor-made to the particular requirements of the television company." Basically, it entails Chappell providing administration and promotion for music copyrights commissioned and acquired by Channel 4, plus "a unique consultancy service" for program producers if needed.

Oates has registered his protest in a letter to John Whitney, director general of the Independent Broadcasting Authority (IBA). In it, he says: "I'm extremely concerned over

commercial television companies being involved in publishing and feel strongly that we should have assurances from Channel 4 that writers will in no way be obligated to sign to the network's publishing company and that commissions are granted totally unconditionally."

Oates also protested to the IBA about links between music publishers and commercial television companies some four years ago, with regard to the working relationship between London Weekend Television and Standard Music.

Now he has told the IBA: "This new agreement is unfair competition, against IBA rules and must be blocked. I think it could be something which should be considered by the Office of Fair Trading."

A Chappell executive has said that composers commissioned by Channel 4 may, if they wish, assign their copyrights to Chappell Music, but would be under no obligation to do so.

## U.K. Radio Royalty Case: Court Reserves Judgment

By PETER JONES

LONDON—After a nine-day hearing in the High Court here, judgment has been reserved in a case in which the Assn. of Independent Radio Contractors (AIRC) is challenging the legality of requiring the Independent Local Radio stations nationwide to pay royalties for playing records on air. In reserving his decision on July 5, the judge set no date to announce his findings.

The AIRC has claimed that the fees paid in royalties, which can amount to 10% of advertising revenue, are in fact "unlawful." They were fixed in 1981 by the Performing Rights Tribunal after a hearing which lasted nearly three months, and they are defended by the Musicians Union and Phonographic Performance Ltd.

Andrew Bateson, representing the AIRC, said in court that the radio stations wanted a system of fees based on the copyright value of each record, as opposed to a general rate. He told the judge, Justice Harman, that the 1981 fees meant that the radio stations had to pay a 4% levy on the first 750,000 pounds of their net advertising revenue, rising by stages to 10% on revenues over three mil-

lion pounds.

Those levels, he said, were too high, given that for that money the stations were only entitled to play records for a maximum of nine hours a day.

Alongside the court hearing, an Independent Local Radio conference, hosted by AIRC, appealed to Prime Minister Margaret Thatcher and the Home Secretary, as well as the chairman of the Independent Broadcasting Authority (IBA), "to take the fetters off ILR and let it meet new competition fairly."

John Whitney, head of the IBA, has been asked for an early meeting to hear AIRC pleas for lower rentals, less IBA interference in independent stations' affairs and less rigid advertising controls.

The arguments are building in intensity at a time when nationwide research shows an overall drop in independent radio station audiences. Says Brian West, AIRC director: "The stations and companies have achieved a lot, but they're now being strangled by a system increasingly irrelevant in this rapidly changing world."

## PRS Chief Warns Of Challenges Society's '83 Income Hit New High, Meeting Is Told

LONDON—Along with the revelation that Britain's Performing Right Society (PRS) topped the 60 million pound (nearly \$80 million) mark in gross income for the first time last year comes a warning from Michael Freegard, the society's chief executive, of the challenges to rights owners from the mix of technological

innovation and a public "ill informed" about the whole concept of intellectual property protection.

In a report distributed to members at the society's annual meeting here, July 5, Freegard said: "The general public is almost completely unaware of the economic situation of the great majority of those who seek to earn their living from the exploitation of their creative talents." He also noted the "one-sided consumerism" which results in a tendency towards expropriation of the author's exclusive right and its replacement by compulsory license systems, the end result of which is "all too often a derisory reward for the author."

Freegard stressed the need for revised copyright legislation to match swiftly changing technologies of communicating and reproducing protected works, and for greater co-operation among rights owners to protect their interests. He concluded: "The price of survival of authors' rights, like that of freedom, is eternal vigilance."

Total gross income of PRS for 1983 was 60.1 million pounds, up 10.4% on the 1982 figure. Total gross licensing revenue in the U.K. and Ireland was up 7.1% at 38.9 million pounds (roughly \$52.5 million, taking the pound sterling at an exchange rate of \$1.35).

The continuing success of British composers and lyricists overseas is reflected in an 18% upturn in foreign income to 17.9 million pounds (around \$24.16 million), with the

U.S. again the biggest contributor at 7 million pounds (\$9.45 million), up 31% on the 1982 figure. But it was emphasized that a chunk of this increase was due to the depreciation of sterling against the U.S. dollar.

The PRS, which is celebrating its 70th anniversary this year, shows a further membership increase, up to 17,919 at the end of 1983, compared with 16,142 the previous December.

Of the writer members in the income share-out, 67% received less than 250 pounds (roughly \$340) and only 4% received more than 10,000 pounds (\$13,500).

PRS chairman Roger Greenaway said that while the cost of collection and distribution had inevitably gone up, in pursuance of greater efficiency on behalf of members, the PRS tally was still lower than that of any other performing right society.

Society gross receipts from public performances in the U.K. and Ireland were up 6.7% at 14.5 million pounds (\$19.5 million). But increased licensing and administration costs resulted in a virtually unchanged distributable income in this sector.

In a presentation on satellite and cable television, Robert Abrahams, PRS director of external affairs, underlined "the need for copyright legislation to clarify the legal status of the transmission of program-carrying signals to a communications satellite, the up-leg, and the importance for copyright owners to have control at this initial stage of broadcast/cable transmission of their works."

## Piracy Targeted By New British Computer Group

LONDON—Computer companies and trade organizations here have set up a new pressure group to combat the spread of software piracy, now estimated to cost the industry over \$200 million annually in lost revenue. The Federation Against Software Theft (FAST) will lobby for changes in the U.K. Copyright Act giving computer software equal protection with video recordings.

Chairman of the Federation, which has over 20 founding members, is Donald Maclean, deputy chairman of Thorn EMI Video. Says Maclean: "Software theft is a threat to the whole computer-using industry. We cannot expect new software to be developed for business, education and entertainment if the developer is deprived of fair rewards for his efforts."

Accurate statistics on the losses suffered are sparse, but Maclean estimates that three quarters of the piracy is in home computer programs and computer games. Some home computer word processing programs have been sold in pirated versions at a tenth of their official \$500-plus price, while losses from games software are in the region of \$135 million annually, according to the Guild of Software Houses. Traditional computing firms also suffer: American company Digital Equipment says unauthorized copying costs it \$14 million a year in unpaid license fees.

FAST is modelled on FACT (Federation Against Copyright Theft), the video pressure group which lobbied successfully for copyright law amendments designed to protect video recordings, and instituted an investigative campaign that has so far resulted in some 130 prosecutions and the recovery of more than \$400,000 in damages.

The new group does not intend, initially at least, to undertake its own investigations into cases of suspected piracy. But it does aim to secure an extension of the 1956 Copyright Act to cover computer software.

Legal adviser Randal Robertson points out that the U.S. and Australia have recently taken this step, while recent court rulings in Japan, France and West Germany indicate that in those countries the law is regarded as already covering software.

In a letter to Maclean, the British government's information technology minister, Kenneth Baker, has welcomed the formation of FAST, calling the computer software industry a major contributor to national wealth that is entitled to protection. The trade and industry department has also said that it is sympathetic in principle to an extension of copyright law, while indicating that a private member's bill may be needed to carry through such an amendment. It was Sir John Eden's private member's bill, supported by the video industry, that led to the earlier amendment of the Copyright Act boosting protection against video piracy.

## Italy's 'Self Control' In Worldwide Chart Assault

By VITTORIO CASTELLI

MILAN—The Italian song "Self Control" is shaping as one of this year's most spectacular international sellers, with the original version by co-writer Raffaele Riefoli and Laura Branigan's U.S.-produced cover vying for top chart slots in some 15 territories worldwide.

According to Ettore Carrera, managing director of the Sugar Music Group here, which publishes the title, "Self Control" could become the most successful song export in the history of the Italian music business.

In the U.S., Branigan's single has reached the pop top 10 as well as the adult contemporary and dance/disco charts, and appears likely to match the success the singer had in 1982 with "Gloria," another Sugar copyright. It has also reached top 20 status in Canada, Venezuela, France,

Belgium, Holland and Sweden.

In Italy, where the original recording by Raf (Riefoli) is No. 1, sales of the Branigan cover are taking off after a slow start. The most startling success of all is in West Germany, where Branigan is No. 1 and Raf number two in the national chart.

Written by Steve Piccolo, Riefoli and Carlo Bigazzi, the track was recorded by Riefoli, making his debut as a recording artist with Bigazzi as producer, and released by the CBS-distributed Carrere label in March. It reached the top of Italy's chart in mid-June.

At the same time, Branigan's Atlantic cover, recorded in the U.S., was also headed chartwards. Says publisher Carrera: "In more than 35 years in the music business, I've never experienced anything like this concerning an Italian song."

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Vol. 96 No. 28.

## Viewing The Music Explosion

By STEVE LYONS

Hold on to your hats. The trip has begun. An entertainment explosion is underway that is unparalleled in the history of the music business. We won't be coming down from this one. It's not quadraphonic sound—or video games.

When two labels ship initial orders of two million units each within the same week (Prince and the Jacksons), something's up. When a cable station that shows music videos 24 hours a day in 20 million American homes announces it's going public, something is definitely up. (Only three years ago, no cable station showed music videos in American homes.) And when an artist succeeds in selling more than 35 million units of an album, up is definitely the direction.



Lyons: "So far they're still twirling furry guitars."

What's going on is that music has turned visual. It's not a fad. It's permanent. Just as talking pictures will never again become silent, and stereo will never again be mono, music will never again be just a sound. The time has come for us to treat our eyeballs to that wonderful sensation our ears have enjoyed for the past 30 years. It's time to paint pictures with music. And I'm not talking about blue smoke, guitar closeups and excessive violence. I'm talking about what the Spielbergs and Lucases of music video will give us.

What we're watching now is pieces, clips if you will. The real thing is yet to come.

The video album will be the first star. The "single" will be seen on MTV, but the album will be bought. It's a familiar process. We've been doing it for years. It's called the music business.

Twenty-five years ago, consumers started walking into record stores asking for the album that contained the hit single they heard on radio. Now they'll walk into the same stores asking for the videocassette that contains the clip they saw on television.

But this time they'll pay \$29.95 or \$19.95 instead of just \$6.95. They'll be buying it, not renting, as all those studies have shown.

Today's stars have a lot of work to do. Some will blow it—a few always do—but the smart money will be on those who have figured out a way to prolong their visual longevity. They're like the ZZ Tops of the world who, wisely, have come upon a method of giving us a mere 20 seconds of themselves in each video while they get their video act together.

So far they're still up to twirling furry guitars. I can't wait to see what they'll do next.

But what about newer artists, the ones just about ready to

break? They can learn by watching other videos. They can see what works and what doesn't. They'll find that the most successful acts have developed a point of view, a visual focal point they continuously hammer home.

That boy with makeup and a dress has parlayed his into millions. And what about the self-proclaimed idol named Billy, zooming up the charts in bleached hair and a macho pose? Same pose, same Billy.

It's great to read Billboard, Variety, The New York Times, The Wall Street Journal, Newsweek and Time, and see article after article use words like "boom" and "explosion" to describe the unprecedented sales of VCRs. We are witness to the voracious appetite of the VCR owner, buying, renting and devouring anything he can get his hands on to keep him occupied even for a little while, so long as it's in his own home and at his own convenience.

### 'The most successful have developed a visual focal point they hammer home'

It's interesting to talk to store owners, distributors and home video companies and learn that grade B movies, produced for \$5 million, that couldn't draw flies at the boxoffice are making big money for their owners. It's even more interesting to realize that for a fraction of the cost we could give the same VCR owner a new form of entertainment, one that he could look at again and again, the way he used to listen to his Beatles albums.

We can learn from the movies. They saw ghetto kids spinning on flattened cardboard and rush-released two full-length features starring no one in particular. So far, they've taken in \$50 million for their efforts.

It's time to help the recording acts of today make the transition, to supply them with innovative projects in which they can strut their stuff. But it's also time to invent acts that might satisfy a certain need of the American public—the Menudos and Monkees of tomorrow.

It's time, all right. It's time for artists, producers, labels, managers, promotion people, directors, choreographers, costumers, set designers, distributors, home video companies, store owners—anyone with the remotest stake in our industry—to help make it a reality.

Steve Lyons, who has produced stage shows for Donna Summer, Aerosmith and Rick James, is president of Teeman/Sleppin/Lyons Video Productions in New York.

## Letters To The Editor

### A Credit Gap

As Jimmy Miller's agent and friend, I found the information on pages 7 and 53 of Billboard's July 7 issue both inaccurate and offensive.

"Rewind," the most recent compilation by The Rolling Stones has two producers, The Glimmer Twins and Jimmy Miller. Jimmy produced "Brown Sugar," "Tumbling Dice" and "Angie" (for which he was credited on the original LPs), as well as "Waiting On A Friend" (from "Tattoo You"), for which he failed to receive credit.

Jimmy is one of the warmest human beings I've met, and he always speaks highly of the Stones. C'mon, Mick and Keith, give credit where it's due.

Joseph A. Viglione  
Woburn, Mass.

### Dealing In Stereotypes

In her Nashville Scene column July 7, Kip Kirby lambastes Dolly Parton for associating herself with such a cliched vehicle as "Rhinestone," and seems dismayed at the portrayal of country entertainers as "hicks and its fans as stereotyped obnoxious boors."

Then, in the same article, she goes on to discuss a country video directed by Francis Delia, writing that after working with such artists as Wall Of Voodoo, Blue Oyster Cult, the Plimsouls and the Ramones, working with a country artist "must have been a breeze."

Ms. Kirby's stereotyping of rock artists as difficult to work with only shows her ignorance and brings to light her own prejudice against non-country artists. Her attitude aligns her with Southern redneck stereotypes she herself seems to so dislike.

Eric Bloom  
Blue Oyster Cult  
New York

### The Harsh Reality

A newspaper story informs me that Jackson tour tickets may be ordered by mail only in blocks of four, at \$120 payable only by U.S. Postal Service money order.

The story impelled me to reread an article in Billboard, June 2, entitled "Big Cities Will See Jacksons." A quote in the story from Rev. Al Sharpton nagged at me: "Our concern was that young minority kids not be excluded."

At \$120 plus parking, a sitter for the kids you can't afford to take, and a couple of overpriced souvenirs, the tab could easily reach \$200. In my case, I would also have to drive a couple of hours to Jacksonville, assuming, of course, that I won the draw and the Pony Express limped to mailbox prior to the concert.

But disregard my annoyance, and consider a harsh reality: The little kid with big dreams from Gary, Ind., takes another one-two punch—the usual one from poverty and the follow-through from greedy men who feed on pain and violence.

Judith K. Kingsmill  
Winter Park, Fla.

### It Was All A Stunt

Joe Jackson's recent commentary regarding the value of music videos (June 16) was one of the shrewdest publicity stunts of the year. With all the publicity and controversy his comments will generate, he'll have no need to make a video.

Ronn Trice  
Washington, D.C.

### Bon Voyage, Scalpers

It's always incredible to see Bruce Springsteen live, and I've been fortunate to enjoy him in the past and look forward to his next performance. I've

always believed that he respects his fans, and he proved it until the recent announcement of his August concert in the Meadowlands, in New Jersey.

What chaos! The lottery system at least gave fans a chance. Now, these shows give the scalpers cruises to Bermuda. I was never able to locate a "select" Ticketron and found it impossible to reach the available phone numbers. His fans are now forced to support the very people Springsteen supposedly abhors—the scalpers.

Jennie Mathieu Greenfield  
Centereach, N.Y.

### Today's Protest Music

With the recent wave of "hip-hop" movies (as noted in Nelson George's column on June 23), it is regrettable that more space has not been allotted to an analysis of the backstreet sub-culture and its effects on American music. In fact, as an art form, hip-hop is unquestionably the most radical social protest music since the '60s.

Perhaps because of its possible political fallout, the major record companies are still somewhat reluctant to produce rap-oriented music. The willingness to take political and esthetic risks is admirable, especially in the case of the "Beat Street" soundtrack, which appears on Atlantic.

Yet, it hasn't been noted in any of Billboard's reviews that the LP version of Melle Mel's "Back Street Breakdown" is 10 seconds shorter than the 12-inch version appearing on Sugarhill Records. The 10 seconds that were edited out include a statement that links Reagan to Mussolini, Castro, Caesar and the Shah of Iran, among others.

Perhaps independent labels are still more willing to market an undiluted hip-hop which strikes at the heart of America's social conscience.

Chris Sciarra  
Brooklyn, N.Y.

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



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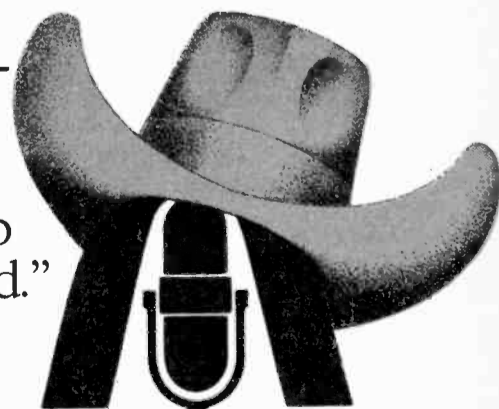
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## Good News For Top 40 Format: KIIS, Z-100 Top Spring Ratings

**NEW YORK** — As the Arbitron advances start rolling in, it looks like a very positive book for top 40 radio. Los Angeles' KIIS is just shy of double digits, leading the market with a 9.7, and New York's Z-100 (WHTZ) is back in the No. 1 slot with a 7.4. Early results of the spring sweep also predict an overall decline for urban and adult contemporary radio.

### New York

Back in the top slot with a 7.4, Malrite returns to dominance with Z-100, which had been off a bit in the winter book at a 5.5. Trading places and slipping to number two is RKO's Kiss (WRKS), which fell slightly from a 5.6 to a 5.1. All-news WINS was in third place, flat at a 4.6, followed by WPLJ, which also showed a nice top 40 increase, 4.1 to a 4.4. Rounding out the top five is MOR-formatted WOR, down to a 4.2 from a 4.9.

Easy listening WPAT-FM follows, slipping from a 4.0 to a 3.6 (the AM numbers show WPAT-AM at a 1.6, up from a 1.5), while WBSZ-FM's oldies format is up to a 3.3 from a 2.7, tying it with urban WKTU, which fell to a 3.3 from a 4.0. Bonneville's WRFM is off slightly in the easy listening arena, dropping from a 3.8 to a 3.2, while nostalgia-formatted WNEW-AM breaks back into the threes, at a 3.1 from a 2.9.

Also at a 3.1 is WNEW-FM, which makes the Metromedia outlet the top-ranked AOR station in the market, up from a 2.6. WNBC is up a tenth of a point, from a 2.9 back to a 3.0, while WAPP dips from a 3.3 to a 2.9, tying with country-formatted WHN, which at a 2.9 is up from its former 2.3.

Down a bit, but leading the AC pack, is WPIX, which slipped from a 2.9 to a 2.7. Talk-formatted WABC is up to a 2.6 from a 2.2, tying the AM outlet with both WBSZ, down to a 2.6 from a 3.7, and NBC's AC outlet WYNY, which slipped from a 2.9. Viacom's WLTW, helped by a massive promotional push, came in at a 2.4 from a 1.6, while New Jersey Spanish outlet WKSQ broke into the twos at a 2.1, up from a 1.2.

Stations receiving a full share or better include: WJIT (Spanish), up from a 1.0 to a 1.8; WMCA (talk), flat at a 1.5; WNCN (classical), flat at a 1.0, and WQXR (classical), down to a 1.0 from a 1.4.

## Kabrich Leaves WAVA For Carolina Consultancy

**WASHINGTON** — "It was more for personal reasons than anything else," says Randy Kabrich about his resignation as PD of Doubleday's WAVA here. Even so, his new career plans are enviable from a professional standpoint.

"I'll be returning to the Carolinas to consult WDCG (Raleigh/Durham) and WROQ (Charlotte)," Kabrich says. "Initially I want to concentrate on those two properties exclusively."

Kabrich's association with WDCG is not a new one. As program director there, he saw the station to its greatest success, and he has continued to build on those numbers as a consultant since his move to Washington last year. "WDCG continues to look extremely healthy," he says. "And as for WROQ, despite all the rumors to the contrary, the station will stay in its current course as we try to broaden the cume audience.

### Los Angeles

More than two points ahead of its nearest competitor, KIIS jumped to a 9.7 from its former 7.8. Second place KABC is also on the rise, up to a 7.6 from a 5.7, followed by a tie between two easy listening outlets at 4.3. KBIG is up from a 4.1, while KJOI is down from a 4.5. Leading the AOR format in fifth place is ABC's KLOS, up to a 3.9 from a 3.3.

Mike Harrison's KMET follows, off slightly from a 3.9 to a 3.4, with KNX-AM also in the threes. The all-news outlet is down to a 3.0 from a 3.5, slightly ahead of Group W's KFWB, which slipped from a 3.0 to a 2.9. Top 40 KKHR is up slightly from a 2.6 to a 2.9, tying the CBS FM with nostalgia-formatted KMPC, which dropped to a 2.9 from a 3.2.

Leading the AC pack at a 2.7 is KOST, down from a 3.5, followed by contemporary KIQQ, which slipped from a 2.7 to a 2.6, tying the George Wilson outlet with RKO's AC outlet, KRTH, down from a 2.8. Coming in at a 2.4, up slightly from a 2.3, is Gannett's "Music Of Your Life" KPRZ, while Stevie Wonder's KJLH is up a tenth of a point to a 2.3.

In first place in the country battle, down to a 2.2 from a 2.4, is Cap Cities' KZLA-FM (the AM is flat at a .3), followed by "The Rock," KROQ, down to a 2.1 from a 3.0. A three-way tie at 2.0 includes Greater Media's KHTZ (the AC outlet had been at 1.7), Metromedia's KLAC (the country station was at 1.6) and all-oldies KRLA, off from a 2.1.

Stations registering a point or better include Spanish-formatted KALI, KTNQ and KWKW, all at 1.8, tying the three outlets with Emmis' Magic (KMGG), down to a 1.8 from a 2.3.

Spanish KLVE pulled a 1.7, with urban KDAY at a 1.6, KNOB at a 1.5, KFI down to a 1.4 from a 2.0, urban KACE also down from a 2.0 to a 1.3 (tying the Willie Davis station with jazz-formatted KKGQ) and urban KUTE. San Diego's XTRA trails with a 1.0, up from a .8.

### Chicago

Tradition continues in Chicago, as WGN remains on top. The MOR station rose slightly from an 8.6 to a 8.8. Urban follows, with WGCI-FM up to a 6.1 from its 5.8 (the AM is up to a 1.2 from a .9), putting the Gannett station ahead of easy listening FM

"I'm leaving WAVA in a solid position. In the last monthly Birch we beat (the competition) in terms of cume, which has not been done for several years. We're looking at what should be a five in the Arbitron, which will be the best book the station has had in its history.

"The station is on a roll, but when I looked at my life I realized that for me there's a lot more than having a p-1 radio station and going to conventions to have vice presidents of record companies come up and slap you on the back. I'd rather be happy at what I'm doing than go for ego gratification."

"It's a great opportunity for Randy," says WAVA VP/GM Alan Goodman. "He's done a superb job, and I don't like losing him. We're in the position we're in largely because of Randy's talents. Our assistant PD Tom Kent is acting PD until a final decision is made, and Tom is a leading candidate for the job."

100 (WLOO), which dipped to a 5.6 from a 5.8. Urban-formatted WMBX is in fourth place, flat at a 4.8, with CBS-FM's B-96 (WBBM-FM) rounding out the top five, down from a 5.0 to a 4.6, tying it with NBC's WKQX, up to a 4.6 from a 4.3.

All-news WBBM-AM follows with a 4.5, off from a 4.9, ahead of WCLR and WMAQ. The AC and country outlets are tied at 4.1, with WCLR up from a 3.4 and WMAQ up from a 2.9. Up to a 3.5 from a 2.9 is WLS-FM, which now leads WLS-AM (which fell from a 3.7 to a 3.2).

The Loop, WLUP, up from a 3.0 to a 3.4, leads its AOR competition by a tenth of a point, with Double-day's WMET down a tenth from a 3.4. Viacom's WLAK, "Nothing But Love Songs," is nothing but down, from a 3.9 to a 3.2. Nostalgia-format-

(Continued on opposite page)



**HIT PARADERS**—Staffers at WOOD Grand Rapids prepare to march in one of many station-sponsored community parades. Kneeling from left are national sales manager Ray Heidenga, program director Skip Essick and air personalities Gary Allen and Chuck Bailey. Standing are the station's mascot Willy Woodpecker, sales rep John Carpenter, research assistant Mike Lareau and two anonymous marchers.

## Vox Jox

### WAKY Sale Story Gets Wackier

By ROLLYE BORNSTEIN

The wacky saga of the WAKY sale continues in Louisville. If you've been following our story, both WAKY and WVEZ were to be sold by Multimedia to Ken Johnson's Capitol Broadcasting. As you know, Capitol already owns WRKA there. But even with its great success, WRKA, a Class A at 103.1, could use a signal transplant. And so it is that Johnson was planning to spin off WRKA's dial position at 103.1, along with WAKY at 790, keeping WVEZ's nice Class B slot at 106.9 along with the WRKA calls. (If you're still confused, wait a few months and we'll have the Cliff Notes on the market.)

Everything looked pretty good for the deal, since Johnson had found a buyer in the form of Marion, Ala.'s Ernest Palmer. In fact, things looked so good, the current SRDS lists Palmer as the VP/GM of WAKY and WVEZ. Well, surprise of surprises, Palmer apparently didn't have the capital for Capitol and the deal is off. Johnson would still like to upgrade, but Multimedia plans to sell the outlets as a combo. Had Palmer gotten ahold of the facilities, WAKY was slated to remain oldies while WVEZ at 103.1 went urban.

★ ★ ★

While we're on the subject of sales, it's official: Taft has purchased Plough's WSUN-AM St. Petersburg for \$7.6 million cash, signed, sealed and delivered. . . King has sold Spokane's KLHT/KREM to Ivan Braiker and Bill Highsmith for \$1.2 million. . . Bob Bingham has hit the airwaves in Seattle with his newest property, Bremerton's KHIT-FM. Just like the call letters imply, the station sports contemporary hits, with a lineup of Steve Randall in mornings, Jerry Kaye middays, Morry Shanahan afternoons, Steve Raybow evenings and Jennifer Michaels on overnights. Seattle news ace Chet Rogers serves as news director, while KIRO's Bill Jensen is GM and Bob Wickstrom is operations manager. The station used to be KWVA at 106, and if you're wondering about its AM counterpart KBRO, it will continue at 1490 doing what it's been doing with some more news and community involvement.

★ ★ ★

Those of you who grew up listening to James Francis Patrick O'Neill

every morning in Cincinnati no longer have to be deprived of the experience. The WLW morning legend, who's been doing afternoons at WLYK there for the past two years, once again wakes up the Tri-County area. He replaces Bob Jones, who exits the AC outlet.

Those of you worried about St. Louis' KHTR not having an official music director can rest easy. Midday man John Frost adds the title to his list of duties at the CBS FM. . . Upped to GSM of WRIF Detroit is Henry Grambergu. . . Linda Forem now does the GSM honors at Denver's KLAQ/KPPL, where Tim Kenney becomes news director. He was GM for L.A.'s Metro Traffic Control.

Upped to assistant PD at KWJJ/KJIB Portland is Mark Andrews. Filling his former MD slot is Don Perry, while Bobby Sherman remains program director of both outlets. . . Jessie's back on WHN. She left the New York country outlet in 1981 to join WNBC; she's doing weekends this go-round. . . In addition to giving away a home, Memphis' WRVR has hired Annie Austin to do afternoons on 104 FM. She had been on Kansas City's WHB and WDAF.

WHOO Orlando PD and morning man Bucks Braun has been looking for a suitable morning partner since Kyle Kirtley exited six weeks ago. Now he's got one in the form of Car-

ren Sheldon. Prior to moving to California last year, Carren was heard across town on Orlando's WDIZ. . . Joining the KKHR Los Angeles overnight show is former KFRC jock Willy Sancho. . . Upped to supervisor/music programming and research at WNBC New York is Babette Stirland.

★ ★ ★

Remember KXOK St. Louis' Bill Hopkins from the early '70s? Well, these days he's in Atlantic City on WMID. He's been doing his Sunday morning jazz show for a while, but now he's also hosting afternoon drive as George Kurtz moves to 'MID's FM, Lucky 99 (WLQE), doing mid-

days. Probably staying where he is but getting a lot more money for it is WKQX Chicago morning man Robert Murphy. Word is that Murf is negotiating with NBC to double his current \$125,000 salary. . . What do you do on those hot summer days in South Florida? Well, if you're Kiss (WKQS Ft. Lauderdale) morning man "Collins In The Morning," you record a record called "Commie Stay Away." Lyrics include: "You think you done good in Afghanistan? Just try and land on Miami Beach." It might not rhyme, but it sounds like a heck of a plan to us. If you're a county outlet and haven't gotten a copy as yet, give Kiss a call at (305) 431-6200.

(Continued on page 21)

## Bonneville To Acquire Schulke

By MOIRA McCORMICK

**CHICAGO**—Bonneville Broadcasting Systems has signed an agreement in principle to purchase Schulke Radio Productions Limited (SRP) of South Plainfield, N.J., from Cox Communications for an "undisclosed price," rumored to be \$1.7 million.

The contract is expected to be signed by the first week in August, according to SRP president Larry Adams. He adds that Bonneville's existing 146 stations will be augmented by Schulke's 50 when the sale goes through.

Cox Communications had purchased the pioneer easy listening syndicator from founder Jim Schulke in 1979. At that time, SRP was commanding some 60% of total easy lis-

tening revenues, according to Adams. Schulke had made earlier history in the fall of 1970 when its WOOD Grand Rapids became the first FM station in the country to hold down the No. 1 slot in 12 plus ratings—an accomplishment repeated by WEAT West Palm Beach a year later.

By 1983, Schulke's overall share of the easy listening market had dropped to around 25% compared to Bonneville Syndications' 63%. "We had gone from 68 to 33 clients in a year and a half," says Adams.

According to Adams, the easy listening market could not support two major syndicators any longer, and, in his words, "Cox blinked first." Cox officials could not be reached for comment.



## Bazoo Named At KMEL, Vows Top 40 'Storm'

SAN FRANCISCO — "We're going to take the market by storm," says Nick Bazoo, the newly appointed PD of Century's KMEL here. "We're going to correct a lot of the misconceptions about the San Francisco market. We'll be a mass appeal station, with the emphasis on mass. Many people come to San Francisco and see it as a sophisticated highbrow town, but that's a small portion of the population."

History proves Bazoo's contention. Perhaps the Bay Area's biggest top 40 success, KYA in the early '60s, won by playing a heavy dose of black product. Later, KFRC also earned its highest shares with a largely urban playlist.

"We're looking at an August debut" for the contemporary hit approach, Bazoo says. The longtime AOR outlet, which was purchased by Century as KFRC-FM from RKO in the mid-'70s, will then be in direct competition with KYUU, KFRC and KITS, the latter suffering from distinct signal problems.

"Century felt that because of the AOR competition in the market, all the AOR numbers were watered down," Bazoo says. "No one in the format was emerging as highly successful, yet there appeared to be a void for a mass appeal contemporary hit station. They started to look for PDs four weeks ago, and we put the deal together last weekend." Bazoo was also talking with ABC about the KIXK Dallas/Denton programming post.

"Initially I'm going to interview everyone on staff, and I'm hoping to keep some of the people who feel they can really be committed to the new format," he says. "And we'll be bringing some new people in. I'm not necessarily looking for big names."

Bazoo's philosophies can be heard on B-97 (New Orleans' WEZB), which he has been programming for the past two years. While no replacement has been announced yet, EZ's Dan Vallie and VP/GM Bob Reich expect to make one in the next few weeks.

## 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
<b>HOT 100 (184 Stations)</b>		
1 "If This Is It," Huey Lewis & the News, Chrysalis	96	97
2 "She-Bop," Cyndi Lauper, Portrait	83	83
3 "Dynamite," Jermaine Jackson, Arista	73	74
4 "Lights Out," Peter Wolf, EMI America	58	126
5 "When You Close Your Eyes," Night Ranger, MCA	43	71
<b>BLACK (94 Stations)</b>		
1 "Just The Way You Like It," S.O.S. Band, Tabu	30	38
2 "Dirty Dancer," Bar-Kays, Mercury	22	39
3 "My Heart's Divided," Shannon, Mirage	21	24
4 "All Of You," Julio Iglesias & Diana Ross, Columbia	16	32
5 "Be A Winner," Yarbrough & Peoples, Total Experience	16	24
<b>COUNTRY (125 Stations)</b>		
1 "Everyday," Oak Ridge Boys, MCA	63	82
2 "To Me," Barbara Mandrell & Lee Greenwood, MCA	62	79
3 "I Could Use Another You," Eddy Raven, RCA	50	54
4 "Uncle Pen," Ricky Skaggs, Epic	45	52
5 "Let's Chase Each Other Around The Room," Merle Haggard, Epic	43	100
<b>ADULT CONTEMPORARY (84 Stations)</b>		
1 "Straight From The Heart (Into Your Life)," Coyote Sisters, Morocco	12	16
2 "Ghostbusters," Ray Parker Jr., Arista	10	22
3 "All Of You," Julio Iglesias & Diana Ross, Columbia	8	44
4 "Leave A Tender Moment Alone," Billy Joel, Columbia	7	42
5 "Something Said Love," Rita Coolidge, A&M	6	25

## LOUISVILLE VETERAN TULSA-BOUND

# Crusham Exits WHAS For KRMG

LOUISVILLE — Longtime local broadcaster Mike Crusham has resigned his VP/station manager post at WHAS/WAMZ here to accept the VP/GM position at Swanson's KRMG Tulsa.

"The station in many ways parallels WHAS," says Crusham about KRMG's full service AC approach. "That's not to say I'll be doing WHAS in Tulsa, but there are several similarities."

"KRMG is not in a bad position in the market at all. They've got a morning man (John Ehrling) who is solidly entrenched. They've got a great deal of credibility. They've got the same full service features, news, sports, traffic information, that I've been comfortable with here."

"As for what I plan to do," Crusham continues, "I subscribe to the PIMP theory. P is personality, I is information, M is music and P is promotion. Winning in any one category can put you in third place. If you win in any two, you may be No. 1 occasionally. If you're a winner in three categories, you'll be a consistent No. 1. And if you can win in all four, you'll dominate the market."

"So that's my plan. KRMG is already good, and I'll use that approach to make it better. And in talking with (Swanson head) Dan DiLoretto, I think I'll have the money and backing to do it."

"Dan was a factor in my decision to leave Louisville," Crusham says. "That and Swanson's plans to acquire future properties made the deal very attractive. I'll remain in Louisville for the next month, and frankly there are some things I'll hate to

leave. (WAMZ PD) Coyote Calhoun and (WHAS PD) Denny Nugent both have consistently delivered good books. Currently, WHAS is No. 1 12 plus, which is a tough feat to accomplish with an AM station these days, and WAMZ isn't far behind with its country format."

"But I'm looking forward to Tulsa. I haven't spent much time in the market, haven't even met many of the people at the station, but on paper the situation looks very promising. Tulsa seems to be financially a bit healthier than Louisville as well."

He rejoined WHAS as national

sales manager for WHAS-TV in September, 1981. Seven weeks later, Crusham was elevated to his current post.

Crusham, a native of the Cincinnati metropolitan area, joined WHAS as an account executive in 1975 and became sales manager of the FM in 1976. Back then it was WNNS, running NBC's N.I.S. news and information service. Continuing in that position through the switch to country as WAMZ in 1977, Crusham departed in late 1980 to become general sales manager across town at Great Trails' WCII/WKJJ.

## Syndication Planned For LMR's 'Elegant Sound'

NEW YORK — "I really call it programming for intelligent listeners," says Bob Richer, president of Leisure Market Radio, about the upscale demographics reached by LMR's format, "The Elegant Sound." Targeting the more affluent crowd in resort areas, LMR has had great success with the eclectic format on its company-owned stations in St. Croix and Newport, R.I., as well as several client outlets.

LMR has now announced that it will be syndicating the sound, which is comprised of a 65% jazz mix, on a wide scale. "In addition to the easy listening approach to the music, which includes Dave McKenna, Woody Herman, Morgana King, Burt Bacharach, George Shearing, Spyro Gyra, Tony Bennett and Barbara Streisand, to name a few," says

Richer, "the format includes a great deal of features of interest to the target audience, such as financial or world news."

"What's happened in the markets where it's aired is that businesses like the format, play it in their stores and subsequently become advertisers. It's attractive to them not only in numbers, but in sound as well, and that makes for a positive emotional sell."

Programmed by 14-year Schulte vet Phil Stout, the format is slated to debut during the NRBA/NAB Radio Programming Convention, Sept. 16-19, and will be distributed to subscribers on one-hour reels. "We've had a lot of inquiries since the Schulte sale was announced (separate story, page 16)," says Richer. "We didn't plan it that way, but it's worked out well."

## Seattle's KVI Readies Switch To Oldies Format

SEATTLE — The trend toward utilizing AM demographics to support FM numbers when pitching a combo sale has just netted Seattle its lone oldies outlet, as MOR station KVI has announced plans to switch to "Solid Gold Rock & Roll" on July 23.

Targeting the 25-40 age group, GM Shannon Sweatte says: "If we can add two points on top of the numbers KPLZ generates, we'll be in a very enviable position." KPLZ, as a contemporary hits outlet, has had great success in the 12-24 range, and respectable 18-34 numbers as well. Bolstering the top end with KVI's approach is Sweatte's goal.

"I hate to think of the station as a support mechanism, but to a great degree it is," Sweatte notes. "That's not to say we won't be promoting or

spending a great deal of time, attention and money on the product, because we will."

A new airstaff already hired includes KUBE personality Tom Huetler in mornings, KPLZ's Mike Webb middays, Jay Green from KVI's production department in afternoons and a yet-to-be-named night man. The station will continue to carry Mariners baseball broadcasts as well as maintaining its current play-by-play lineup.

"The music will primarily be from the '60s, but it will definitely be a 1980s radio station: exciting, vibrant," says Sweatte, who retains the services of veteran programmer Scott Burton. "On the 21st, we'll debut the format with 48 hours of solid music. Then on the 23rd the personalities will be in place." Initially, Sweatte is relying on the Mariners' come to bring people to the new format. However, a promotion campaign is slated to debut mid-September.

Exiting the station are several market veterans, including two with over 20 years in the area, morning man Bob Hardwick and Jack Morton.

Burton, who sees no direct competition, describes the music as "Supremes, Eric Burdon & the Animals, Tommy Roe, Herman's Hermits, Jefferson Starship, Tommy James & the Shondells. Some of it you'll hear on the AC stations in town occasionally, but a great deal of it they're afraid to touch. We won't be. But even with a playlist like that, we'll still sound like a contemporary full-service station in tune with today."

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## Top 40 Hot In Spring Arbitrons

• Continued from opposite page

ted WJJD is up to a 2.9 from a 2.4, while WFYR, WIND and WUSN are tied at 2.7. AC-formatted WFYR had been a 3.0 and all-news WIND a 3.3; country WUSN was flat.

AOR WXRT is down to a 2.4 from a 3.2, while nostalgia-formatted WAIT is up to a 2.0 from a 1.7, tying the Century outlet with Spanish-language WOJO, which slipped from a 2.5.

Registering a point or better are country-formatted WJEZ down from 1.8 to 1.7; classical WFMT, up from 1.5 to 1.6; black WJPC, up from 1.3 to 1.4; and religious WCFL and black WVON, both at 1.0. Cox's top 40 entry into the market, G-106 (WAGO), was flat at a .6.



HOME SWEET HOME—WPLJ New York air personalities prepare for their "Home Of Your Own" promotion, in which a listener will win a co-op garden home in Edison, N.J. Shown from left are WPLJ's J.J. Kennedy and Peter Bush and Donald Carter of Margate Associates, the firm providing the prize.

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# Billboard Singles Radio Action

Playlist Prime Movers ★ Playlist Top Add Ons • Breakouts

Based on station playlists through Tuesday (7/10/84)

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

## Northeast Region

### TOP ADD ONS

HUEY LEWIS AND THE NEWS—If This Is It (Chrysalis)  
CYNDI LAUPER—She-Bop (Portrait)  
JERMAINE JACKSON—Dynamite (Arista)  
EURYTHMICS—Right By Your Side (RCA)

### WFLY—Albany

(Peter Clark—P.D.)  
• JOE JACKSON—Happy Ending  
• EURYTHMICS—Right By Your Side  
• HUEY LEWIS AND THE NEWS—If This Is It  
• CYNDI LAUPER—She-Bop  
• JERMAINE JACKSON—Dynamite  
• GIORGIO MORODER—Reach Out

### WGUY—Bangor

(Jim Randall—P.D.)  
• STEVE PERRY—She's Mine  
• JULIO IGLESIAS AND DIANA ROSS—All Of You  
• BILLY JOEL—Leave A Tender Moment Alone  
• GIORGIO MORODER—Reach Out  
• CYNDI LAUPER—She-Bop  
• THE EMOTIONS—You're The Best  
• ELTON JOHN—Sad Songs (Say So Much)  
• LAURA BRANIGAN—Self Control  
• BANANARAMA—Cruel Summer

### WIGY—Bath

(Scott Robbins—P.D.)  
• BILLY JOEL—Leave A Tender Moment Alone  
• HUEY LEWIS AND THE NEWS—If This Is It  
• CYNDI LAUPER—She-Bop  
• SAMMY HAGAR—Two Sides Of Love  
• QUIET RIOT—Mama, Weer All Crazee Now  
• RICK JAMES—17  
• QUEEN—It's A Hard Life

### WXKS—Boston

(Sonny Joe White—P.D.)  
•• HUEY LEWIS AND THE NEWS—If This Is It  
•• CYNDI LAUPER—She-Bop  
• BILLY JOEL—Leave A Tender Moment Alone  
• SLADE—My, Oh My  
• JERMAINE JACKSON—Dynamite  
• JOE JACKSON—Happy Ending  
• GIORGIO MORODER—Reach Out  
• EURYTHMICS—Right By Your Side  
• ELVIS COSTELLO AND THE ATTRACTIONS—The Only Flame In Town

### WBEN—Buffalo

(Bob Wood—P.D.)  
• PETER WOLF—Lights Out  
• CYNDI LAUPER—She-Bop

### WKBW—Buffalo

(Sandy Beach—P.D.)  
• EURYTHMICS—Right By Your Side

### WNYS—Buffalo

(BM Ted—P.D.)  
• CYNDI LAUPER—She-Bop  
• HUEY LEWIS AND THE NEWS—If This Is It  
• JERMAINE JACKSON—Dynamite  
• EURYTHMICS—Right By Your Side

### WTSN—Dover

(Jim Sebastian—P.D.)  
•• JOHN WAITE—Missing You  
•• EURYTHMICS—Right By Your Side  
• CYNDI LAUPER—She-Bop  
• JERMAINE JACKSON—Dynamite  
• TEDDY PENDERGRASS AND WHITNEY HOUSTON—Hold Me  
• INXS—Send A Message  
• HUEY LEWIS AND THE NEWS—If This Is It  
• QUIET RIOT—Mama, Weer All Crazee Now  
• SAMMY HAGAR—Two Sides Of Love

### WERZ—Exeter

(Jack O'Brien—P.D.)  
• HUEY LEWIS AND THE NEWS—If This Is It  
• QUEEN—It's A Hard Life

### WTIC—Hartford

(Mike West—P.D.)  
• JERMAINE JACKSON—Dynamite  
• HUEY LEWIS AND THE NEWS—If This Is It  
• CYNDI LAUPER—She-Bop  
• EURYTHMICS—Right By Your Side

### WFEA—Manchester

(Rick Ryder—P.D.)  
• ROD STEWART—Infatuation  
• CYNDI LAUPER—She-Bop  
• INDUSTRY—What Have I Got To Lose  
• RICK JAMES—17  
• SCANDAL—The Warrior  
• QUEEN—It's A Hard Life

### KC-101 (WKCI)—New Haven

(Stef Rybak—P.D.)  
• PETER WOLF—Lights Out  
• JERMAINE JACKSON—Dynamite  
• HUEY LEWIS AND THE NEWS—If This Is It  
• BILLY JOEL—Leave A Tender Moment Alone  
• JULIO IGLESIAS AND DIANA ROSS—All Of You

### WJBQ—Portland

(Brian Phoenix—P.D.)  
• EURYTHMICS—Right By Your Side  
• JERMAINE JACKSON—Dynamite  
• CYNDI LAUPER—She-Bop  
• LINDSEY BUCKINGHAM—Go Insane  
• SAMMY HAGAR—Two Sides Of Love  
• DENEGE WILLIAMS—Next Love  
• HUEY LEWIS AND THE NEWS—If This Is It  
• QUIET RIOT—Mama, Weer All Crazee Now

### WSPK—Poughkeepsie

(Chris Loida—P.D.)  
•• CYNDI LAUPER—She-Bop  
•• BILLY JOEL—Leave A Tender Moment Alone  
• JERMAINE JACKSON—Dynamite  
• JOE JACKSON—Happy Ending

• INXS—Send A Message  
• GIORGIO MORODER—Reach Out  
• EURYTHMICS—Right By Your Side

### WPRO—Providence

(Tom Cuddy—P.D.)  
• SERGIO MENDES—Aahs  
• JERMAINE JACKSON—Dynamite  
• SCORPIONS—Still Loving You  
• HUEY LEWIS AND THE NEWS—If This Is It  
• JULIO IGLESIAS AND DIANA ROSS—All Of You  
• NEWCLEUS—Jam On It

### WPXY—Rochester

(Tom Mitchell—P.D.)  
•• CYNDI LAUPER—She-Bop  
•• HUEY LEWIS AND THE NEWS—If This Is It  
• EURYTHMICS—Right By Your Side  
• JERMAINE JACKSON—Dynamite

### WGMF—Schenectady

(Mike Herf—P.D.)  
•• HUEY LEWIS AND THE NEWS—If This Is It  
•• JOE JACKSON—Happy Ending  
• CHRIS DE BURG—High On Emotion  
• NIGHT RANGER—When You Close Your Eyes  
• CYNDI LAUPER—She-Bop  
• TINA TURNER—What's Love Got To Do With It

### WRCK—Utica

(Jim Riets—P.D.)  
• HUEY LEWIS AND THE NEWS—If This Is It  
• CYNDI LAUPER—She-Bop  
• JOE JACKSON—Happy Ending  
• TWISTED SISTER—We're Not Gonna Take It  
• EURYTHMICS—Right By Your Side  
• RICK JAMES—17  
• RUSS BALLARD—Two Silhouettes

## Mid-Atlantic Region

### TOP ADD ONS

HUEY LEWIS AND THE NEWS—If This Is It (Chrysalis)  
PETER WOLF—Lights Out (EMI-America)  
JOHN WAITE—Missing You (EMI-America)  
JERMAINE JACKSON—Dynamite (Arista)

### WFBG—Altoona

(Tony Booth—P.D.)  
• JERMAINE JACKSON—Dynamite  
• HUEY LEWIS AND THE NEWS—If This Is It  
• BANANARAMA—Cruel Summer  
• GIORGIO MORODER—Reach Out  
• LINDSEY BUCKINGHAM—Go Insane  
• QUEEN—It's A Hard Life

### WJLK—Asbury Park

(Dennis O'Mara—P.D.)  
• YES—It Can Happen To You  
• PETER WOLF—Lights Out  
• CYNDI LAUPER—She-Bop  
• ROGER—In The Mix  
• TEDDY PENDERGRASS AND WHITNEY HOUSTON—Hold Me  
• THE STYLE COUNCIL—You're The Best Thing  
• EURYTHMICS—Right By Your Side

### B-104 (WBSS)—Baltimore

(Steve Kingstone—P.D.)  
• JOHN WAITE—Missing You  
• BILLY SQUIER—Rock Me Tonight  
• CYNDI LAUPER—She-Bop

### WMAR—Baltimore

(Ralph Wimmer—P.D.)  
• PETER WOLF—Lights Out  
• FACE TO FACE—10-9-8  
• JERMAINE JACKSON—Dynamite  
• SLADE—My, Oh My  
• JULIO IGLESIAS AND DIANA ROSS—All Of You  
• HUEY LEWIS AND THE NEWS—If This Is It

### WOMP—Bellaire

(Dwayne Bonds—P.D.)  
• HUEY LEWIS AND THE NEWS—If This Is It  
• KAREN KAMON—Loverboy  
• JERMAINE JACKSON—Dynamite  
• EURYTHMICS—Right By Your Side  
• CYNDI LAUPER—She-Bop

### WVSR—Charleston

(Chris Bailey—P.D.)  
• CYNDI LAUPER—She-Bop  
• HUEY LEWIS AND THE NEWS—If This Is It  
• JERMAINE JACKSON—Dynamite  
• GENESIS—Taking It All Too Hard  
• NIGHT RANGER—When You Close Your Eyes  
• CHRIS DE BURG—High On Emotion  
• LINDSEY BUCKINGHAM—Go Insane

### WZYQ—Frederick

(Komesabi Joe—P.D.)  
• CYNDI LAUPER—She-Bop  
• HUEY LEWIS AND THE NEWS—If This Is It  
• PETER WOLF—Lights Out  
• TWISTED SISTER—We're Not Gonna Take It  
• JULIO IGLESIAS AND DIANA ROSS—All Of You  
• EURYTHMICS—Right By Your Side  
• RUSH—The Body

### WKEE—Huntington

(Steve Hayes—P.D.)  
•• HUEY LEWIS AND THE NEWS—If This Is It  
•• CYNDI LAUPER—She-Bop  
• NIGHT RANGER—When You Close Your Eyes  
• THE STYLE COUNCIL—You're The Best Thing

### WBLI—Long Island

(BM Terry—P.D.)  
•• PETER WOLF—Lights Out  
•• JOHN WAITE—Missing You  
• RATT—Round And Round  
• THE GO GO'S—Turn To You

### WPLJ—New York

(Larry Berger—P.D.)

## TOP ADD ONS - NATIONAL

HUEY LEWIS AND THE NEWS—If This Is It (Chrysalis)  
JERMAINE JACKSON—Dynamite (Arista)  
CYNDI LAUPER—She-Bop (Portrait)  
PETER WOLF—Lights Out (EMI-America)

•• DAN HARTMAN—I Can Dream About You  
•• LIONEL RICHIE—Stuck On You  
•• WANG CHUNG—Dance Hall Days

### Z-100 (WHTZ)—New York

(Scott Shannon—P.D.)  
•• DAN HARTMAN—I Can Dream About You  
•• LIONEL RICHIE—Stuck On You  
•• PETER WOLF—Lights Out

### WKTU—New York City

(Charles DeJesus—P.D.)  
• RICK JAMES—17  
• PEABO BRYSON—If Ever You're In My Arms Again  
• DEBBIE DEB—When I Hear Music  
• THE ALEMS—Release Yourself  
• TYZIK—Jammie In Manhattan

### WKHI—Ocean City

(Jack Gilson—P.D.)  
• PETER WOLF—Lights Out  
• JULIO IGLESIAS AND DIANA ROSS—All Of You  
• SAMMY HAGAR—Two Sides Of Love  
• NIGHT RANGER—When You Close Your Eyes  
• CYNDI LAUPER—She-Bop  
• HUEY LEWIS AND THE NEWS—If This Is It  
• SHEILA E.—The Glamorous Life  
• JERMAINE JACKSON—Dynamite

### WCAU—Philadelphia

(Scott Walker—P.D.)  
• BILLY JOEL—Leave A Tender Moment Alone  
• CHRIS DE BURG—High On Emotion  
• JOE JACKSON—Happy Ending  
• GENESIS—Taking It All Too Hard  
• HUEY LEWIS AND THE NEWS—If This Is It  
• BANANARAMA—Cruel Summer

### WUSL—Philadelphia

(Jeff Wyatt—P.D.)  
• BRYAN LOREN—Do You Really Love Me  
• THE BROTHERS JOHNSON—You Keep Me Coming Back  
• LILLO—Your Love's Got A Hold On Me  
• THE S.O.S. BAND—Just The Way You Like It  
• RUN-D.M.C.—30 Days

### WHTX—Pittsburgh

(Todd Chase—P.D.)  
• PETER WOLF—Lights Out  
• HUEY LEWIS AND THE NEWS—If This Is It  
• JERMAINE JACKSON—Dynamite

### WPST—Trenton

(Tom Taylor—P.D.)  
•• HUEY LEWIS AND THE NEWS—If This Is It  
•• CYNDI LAUPER—She-Bop  
• EURYTHMICS—Right By Your Side  
• JULIO IGLESIAS AND DIANA ROSS—All Of You  
• JERMAINE JACKSON—Dynamite  
• TEDDY PENDERGRASS AND WHITNEY HOUSTON—Hold Me

### Q-107 (WRQX)—Washington

(Alan Barnes—P.D.)  
• JOHN WAITE—Missing You  
• SHEILA E.—The Glamorous Life  
• JOCELYN BROWN—Somebody Else's Guy

### WASH—Washington D.C.

(Bill Tanner—P.D.)  
•• PEABO BRYSON—If Ever You're In My Arms Again  
• SHEILA E.—The Glamorous Life  
• HUEY LEWIS AND THE NEWS—If This Is It  
• RICK JAMES—17

### WAVA—Washington D.C.

(Randy Kabrick—P.D.)  
• STEVE PERRY—She's Mine  
• EDDY GRANT—Romancing The Stone

### WILK—Wilkes Barre

(Frank Warren—P.D.)  
• CYNDI LAUPER—She-Bop  
• JOE JACKSON—Happy Ending  
• EURYTHMICS—Right By Your Side

### WKRZ—Wilkes-Barre

(Jim Rising—P.D.)  
• EURYTHMICS—Right By Your Side  
• LINDSEY BUCKINGHAM—Go Insane  
• JERMAINE JACKSON—Dynamite  
• JOE JACKSON—Happy Ending  
• JOHN WAITE—Missing You  
• BILLY JOEL—Leave A Tender Moment Alone  
• SCORPIONS—Still Loving You  
• BANANARAMA—Cruel Summer  
• TINA TURNER—What's Love Got To Do With It

### Q-106 (WQXA)—York

(Mark McKenzie—P.D.)  
• PETER WOLF—Lights Out  
• SLADE—My, Oh My  
• STEVE PERRY—She's Mine  
• JULIO IGLESIAS AND DIANA ROSS—All Of You  
• MICHAEL JACKSON—Farewell My Summer Love  
• RATT—Round And Round

### WYCR—York

(Mark Richards—P.D.)  
• SHEILA E.—The Glamorous Life  
• JULIO IGLESIAS AND DIANA ROSS—All Of You  
• SAMMY HAGAR—Two Sides Of Love  
• NIGHT RANGER—When You Close Your Eyes  
• BANANARAMA—Cruel Summer

## Southeast Region

### TOP ADD ONS

HUEY LEWIS AND THE NEWS—If This Is It (Chrysalis)  
CYNDI LAUPER—She-Bop (Portrait)  
JERMAINE JACKSON—Dynamite (Arista)  
RICK JAMES—17 (Gordy)

### WANS—Anderson/Greenville

(BM McGown—P.D.)  
• BILLY JOEL—Leave A Tender Moment Alone  
• PETER WOLF—Lights Out  
• THE GO GO'S—Turn To You  
• RATT—Round And Round  
• CYNDI LAUPER—She-Bop  
• EURYTHMICS—Right By Your Side  
• TEDDY PENDERGRASS AND WHITNEY HOUSTON—Hold Me  
• HUEY LEWIS AND THE NEWS—If This Is It  
• QUEEN—It's A Hard Life  
• SAMMY HAGAR—Two Sides Of Love  
• NIGHT RANGER—When You Close Your Eyes  
• RICK JAMES—17

### WISE—Asheville

(John Stevoos—P.D.)  
•• JERMAINE JACKSON—Dynamite  
•• HUEY LEWIS AND THE NEWS—If This Is It  
• RICK JAMES—17  
• NIGHT RANGER—When You Close Your Eyes  
• CYNDI LAUPER—She-Bop  
• EURYTHMICS—Right By Your Side

### 94-Q (WQXI-FM)—Atlanta

(Jim Morrison—P.D.)  
• PETER WOLF—Lights Out  
• JERMAINE JACKSON—Dynamite  
• CYNDI LAUPER—She-Bop  
• BANANARAMA—Cruel Summer

### Z-93 (WZGC)—Atlanta

(Chris Thomas—P.D.)  
• JERMAINE JACKSON—Dynamite  
• CYNDI LAUPER—She-Bop  
• HUEY LEWIS AND THE NEWS—If This Is It  
• SLADE—My, Oh My  
• RICK JAMES—17  
• BILLY JOEL—Leave A Tender Moment Alone

### WSSX—Charleston

(Brian Phillips—P.D.)  
•• PEABO BRYSON—If Ever You're In My Arms Again  
•• SLADE—My, Oh My  
• JERMAINE JACKSON—Dynamite  
• HUEY LEWIS AND THE NEWS—If This Is It  
• CYNDI LAUPER—She-Bop  
• SAMMY HAGAR—Two Sides Of Love

### WBCY—Charlotte

(Bob Kagan—P.D.)  
• HUEY LEWIS AND THE NEWS—If This Is It  
• NIGHT RANGER—When You Close Your Eyes  
• SCANDAL—The Warrior  
• EURYTHMICS—Right By Your Side

### CK-101 (WCKS)—Cocoa Beach

(Bobby Knight—P.D.)  
•• HUEY LEWIS AND THE NEWS—If This Is It  
•• COVOTE SISTERS—Straight From The Heart (Into Your Life)

### WNOK—Columbia

(Peter Wolfe—P.D.)  
• SAMMY HAGAR—Two Sides Of Love  
• HUEY LEWIS AND THE NEWS—If This Is It  
• RICK JAMES—17

### I-100 (WNFI)—Daytona Beach

(Brian Douglas—P.D.)  
•• RATT—Round And Round  
•• JOHN WAITE—Missing You  
• CYNDI LAUPER—She-Bop  
• PETER WOLF—Lights Out

### G-105 (WDCG)—Durham/Raleigh

(Rick Freeman—P.D.)  
• RATT—Round And Round  
• JOHN WAITE—Missing You  
• BILLY JOEL—Leave A Tender Moment Alone  
• NIGHT RANGER—When You Close Your Eyes

### WFLB—Fayetteville

(Larry Canon—P.D.)  
•• EURYTHMICS—Right By Your Side  
•• THE STYLE COUNCIL—You're The Best Thing  
• QUEEN—It's A Hard Life  
• SPARKS—With All My Might

### WFOX—Gainesville

(Alan Oupriest—P.D.)  
• HUEY LEWIS AND THE NEWS—If This Is It  
• JERMAINE JACKSON—Dynamite  
• COVOTE SISTERS—Straight From The Heart (Into Your Life)  
• EURYTHMICS—Right By Your Side  
• QUEEN—It's A Hard Life  
• DENEGE WILLIAMS—Next Love

### WRQK—Greensboro

(Pam Conrad—P.D.)  
• TONY CAREY—The First Day Of Summer  
• RATT—Round And Round  
• BILLY SQUIER—Rock Me Tonight  
• JULIO IGLESIAS AND DIANA ROSS—All Of You

### WOKI—Knoxville

(Gary Adkins—P.D.)  
• CYNDI LAUPER—She-Bop  
• JERMAINE JACKSON—Dynamite  
• RICK JAMES—17  
• HUEY LEWIS AND THE NEWS—If This Is It  
• ELVIS COSTELLO AND THE ATTRACTIONS—The Only Flame In Town  
• RUSS BALLARD—Two Silhouettes  
• EURYTHMICS—Right By Your Side

### Y-100 (WHYI)—Miami/Ft. Lauderdale

(Robert W. Walker—P.D.)  
• DAN HARTMAN—I Can Dream About You  
• CYNDI LAUPER—She-Bop  
• RICK JAMES—17  
• JERMAINE JACKSON—Dynamite

### WKZQ—Myrtle Beach

(Chris Williams—P.D.)  
•• HUEY LEWIS AND THE NEWS—If This Is It  
•• EURYTHMICS—Right By Your Side  
•• CYNDI LAUPER—She-Bop

• DENEGE WILLIAMS—Next Love  
• SPLIT ENZ—Message To My Girl

### WBJW—Orlando

(Gary Mitchell—P.D.)  
• SLADE—My, Oh My  
• GLENN FREY—Sexy Girl  
• PETER WOLF—Lights Out

### WRVQ—Richmond

(Bob Lewis—P.D.)  
• STEVE PERRY—She's Mine  
• HUEY LEWIS AND THE NEWS—If This Is It  
• PETER WOLF—Lights Out  
• SCANDAL—The Warrior  
• RICK JAMES—17

### WXLK—Roanoke

(Russ Brown—P.D.)  
• RATT—Round And Round

### WAEV—Savannah

(J.D. North—P.D.)  
• BILLY JOEL—Leave A Tender Moment Alone  
• NIGHT RANGER—When You Close Your Eyes  
• GENESIS—Taking It All Too Hard  
• HUEY LEWIS AND THE NEWS—If This Is It  
• JERMAINE JACKSON—Dynamite  
• EURYTHMICS—Right By Your Side

### WZAT—Savannah

(Ray Williams—P.D.)  
• CYNDI LAUPER—She-Bop  
• HUEY LEWIS AND THE NEWS—If This Is It  
• BILLY SQUIER—Rock Me Tonight  
• JOHN WAITE—Missing You  
• RICK JAMES—17  
• BANANARAMA—Cruel Summer

### WSEZ—Winston-Salem

(Bob Mahoney—P.D.)  
•• DAN HARTMAN—I Can Dream About You

## North Central Region

### TOP ADD ONS

HUEY LEWIS AND THE NEWS—If This Is It (Chrysalis)  
JERMAINE JACKSON—Dynamite (Arista)  
CYNDI LAUPER—She-Bop (Portrait)  
SHEILA E.—The Glamorous Life (Warner Bros.)

### WKDD—Akron

(Nick Anthony—P.D.)  
• CYNDI LAUPER—She-Bop  
• HUEY LEWIS AND THE NEWS—If This Is It  
• SCANDAL—The Warrior  
• SHEILA E.—The Glamorous Life  
• CHRIS DE BURG—High On Emotion  
• INXS—Send A Message

### WBWB—Bloomington

(Bob Leonard—P.D.)  
• PETER WOLF—Lights Out  
• SAMMY HAGAR—Two Sides Of Love  
• BILLY JOEL—Leave A Tender Moment Alone

### WCIL—Carbondale

(Tony Walfkus—P.D.)  
• CYNDI LAUPER—She-Bop  
• RICK JAMES—17  
• JERMAINE JACKSON—Dynamite  
• TWISTED SISTER—We're Not Gonna Take It  
• PETER WOLF—Lights Out  
• STEVE PERRY—She's Mine

### B-96 (WBBM-FM)—Chicago

(Buddy Scott—P.D.)  
• TINA TURNER—What's Love Got To Do With It  
• JEFFERSON STARSHIP—No Way Out  
• COREY HART—Sunglasses At Night  
• RATT—Round And Round  
• PETER WOLF—Lights Out  
• NIGHT RANGER—When You Close Your Eyes  
• JERMAINE JACKSON—Dynamite  
• HUEY LEWIS AND THE NEWS—If This Is It  
• SERGIO MENDES—Aahs

### WGCI—Chicago

(Gram Armstrong—P.D.)  
• BAN-KAYS—Dirty Dancer  
• CHUCK BROWN AND THE SOUL SEARCHERS—We Need Some Money  
• ROGER—Midnight Hour  
• O'BRYAN—Breaking Together  
• ALISHA MEYERS—You Get The Best From Me  
• STANLEY CLARKE—Heaven Sent You  
• THE S.O.S. BAND—Just The Way You Like It  
• DAVE GRUSIN—Thankful And Thoughtful  
• FRANK SINATRA—L.A. Is My Lady  
• RAMSEY LEWIS—The Two Of Us

### WLS-AM/FM—Chicago

(Dave Denver—P.D.)  
• JOHN WAITE—Missing You  
• ROD STEWART—Infatuation

### Q-102 (WKRQ)—Cincinnati

(Jim Fox—P.D.)  
• THE CARS—Magic  
• THE THOMPSON TWINS—Doctor! Doctor!  
• JERMAINE JACKSON—Dynamite

### WGCL—Cleveland

(Bob Travis—P.D.)  
•• CYNDI LAUPER—She-Bop  
•• HUEY LEWIS AND THE NEWS—If This Is It  
•• SAMMY HAGAR—Two Sides Of Love  
•• SHEILA E.—The Glamorous Life  
•• JERMAINE JACKSON—Dynamite  
•• BILLY JOEL—Leave A Tender Moment Alone

### 92-X (WXGT)—Columbus

(Adam Cook—P.D.)  
•• PETER WOLF—Lights Out

### WNCI—Columbus

(Harry Valentine—P.D.)  
•• THE JACKSONS—State Of Shock  
•• JOHNNY MATSIS—Single

Continued from opposite page

JOHN WAITE-Missing You

**KRNA-Iowa City**

- (Bart Gynshor-P.D.)
- GENESIS-Taking It All Too Hard
- FACE TO FACE-10-9-8
- YES-It Can Happen To You
- SLADE-My, Oh My
- SAMMY HAGAR-Two Sides Of Love
- R.E.M.-South Central Rain

**KDWB-AM-Minneapolis**

- (Lerrin Palagi-P.D.)
- ROO STEWART-Infatuation
- CYNDI LAUPER-She-Bop
- SCANDAL-The Warrior
- SLADE-My, Oh My
- JOHN WAITE-Missing You

**WL0L-Minneapolis**

- (Tac Hammer-P.D.)
- JOHN WAITE-Missing You
- OLLIE & JERRY-Breakin'...There's No Stopping Us
- FACE TO FACE-10-9-8
- THE CARS-Drive

**KJ-103 (KJYO)-Oklahoma City**

- (Dan Wilson-P.D.)
- JERMAINE JACKSON-Dynamite
- PETER WOLF-Lights Out
- JOE JACKSON-Happy Ending
- NIGHT RANGER-When You Close Your Eyes
- RICK JAMES-17
- HUEY LEWIS AND THE NEWS-If This Is It

**KQKQ-Omaha**

- (Jerry Dean-P.D.)
- SAMMY HAGAR-Two Sides Of Love
- HUEY LEWIS AND THE NEWS-If This Is It
- NIGHT RANGER-When You Close Your Eyes

**KKLS-FM-Rapid City**

- (Randy Shermyn-P.D.)
- NIGHT RANGER-When You Close Your Eyes
- GENESIS-Taking It All Too Hard
- SAMMY HAGAR-Two Sides Of Love
- JULIO IGLESIAS AND DIANA ROSS-All Of You

**KKRC-Sioux Falls**

- (Dan Wiley-P.D.)
- JOHN WAITE-Missing You
- PETER WOLF-Lights Out
- SLADE-My, Oh My
- NIGHT RANGER-When You Close Your Eyes
- SAMMY HAGAR-Two Sides Of Love

**KHTR-St. Louis**

- (Bob Garrett-P.D.)
- JOHN WAITE-Missing You
- SCANDAL-The Warrior
- "WEIRD AL" YANKOVIC-I Lost On Jeopardy
- EDDY GRANT-Romancing The Stone
- PETER WOLF-Lights Out

**V-100 (KDVV)-Topeka**

- (Tony Stewart-P.D.)
- SLADE-My, Oh My
- JERMAINE JACKSON-Dynamite
- THE GO GO'S-Turn To You
- SCORPIONS-Still Loving You
- NIGHT RANGER-When You Close Your Eyes

**KAYI-Tulsa**

- (Phil Williams-P.D.)
- SAMMY HAGAR-Two Sides Of Love
- NIGHT RANGER-When You Close Your Eyes
- THE STYLE COUNCIL-You're The Best Thing

## Southwest Region

TOP ADD ONS

- HUEY LEWIS AND THE NEWS-If This Is It (Chrysalis)
- CYNDI LAUPER-She-Bop (Portrait)
- JERMAINE JACKSON-Dynamite (Arista)
- JULIO IGLESIAS AND DIANA ROSS-All Of You (Columbia)

**WQID-Biloxi**

- (Mickey Coulter-P.D.)
- HUEY LEWIS AND THE NEWS-If This Is It
- BILLY JOEL-Leave A Tender Moment Alone
- JOHN WAITE-Missing You
- THE GO GO'S-Turn To You
- CYNDI LAUPER-She-Bop
- PETER WOLF-Lights Out

**WKXX-Birmingham**

- (Kevin McCarthy-P.D.)
- JERMAINE JACKSON-Dynamite
- SAMMY HAGAR-Two Sides Of Love
- CYNDI LAUPER-She-Bop
- HUEY LEWIS AND THE NEWS-If This Is It

**KITE-Corpus Christi**

- (Ron Chase-P.D.)
- ROBIN GIBB-Boys Do Fall In Love
- FACE TO FACE-10-9-8
- PETER WOLF-Lights Out
- SERGIO MENDES-Alibis

**KAFM-Dallas**

- (John Shemby-P.D.)
- SHEILA E.-The Glamorous Life
- JULIO IGLESIAS AND DIANA ROSS-All Of You
- PETER WOLF-Lights Out
- NIGHT RANGER-When You Close Your Eyes
- CYNDI LAUPER-She-Bop

**KAMZ-El Paso**

- (Bob West-P.D.)
- HUEY LEWIS AND THE NEWS-If This Is It
- ROBIN GIBB-Boys Do Fall In Love
- BILLY JOEL-Leave A Tender Moment Alone
- EDDY GRANT-Straight From The Heart (Into Your Life)

**KSET-FM-El Paso**

- (Cat Simon-P.D.)
- JULIO IGLESIAS AND DIANA ROSS-All Of You
- THE STYLE COUNCIL-You're The Best Thing
- SLADE-My, Oh My

**KISR-Fort Smith**

- (Rick Hayes-P.D.)
- HUEY LEWIS AND THE NEWS-If This Is It
- PETER WOLF-Lights Out
- FACE TO FACE-10-9-8
- JERMAINE JACKSON-Dynamite
- SAMMY HAGAR-Two Sides Of Love

**Q-104 (WQEN)-Gadsden**

- (Roger Galther-P.D.)
- HUEY LEWIS AND THE NEWS-If This Is It
- NIGHT RANGER-When You Close Your Eyes
- SCORPIONS-Still Loving You
- EURYTHMICS-Right By Your Side
- CYNDI LAUPER-She-Bop

**KILE-Galveston**

- (Dave Parks-P.D.)
- GIORGIO MORODER-Reach Out
- EDDY GRANT-Romancing The Heart (Into Your Life)
- JERMAINE JACKSON-Dynamite
- IRENE CARA-You Were Made For Me

**WTYX-Jackson**

- (Jim Chick-P.D.)
- JEFFERSON STARSHIP-No Way Out
- NIGHT RANGER-When You Close Your Eyes
- JERMAINE JACKSON-Dynamite
- HUEY LEWIS AND THE NEWS-If This Is It
- EURYTHMICS-Right By Your Side

**KKYK-Little Rock**

- (Ron White-P.D.)
- DAN HARTMAN-I Can Dream About You
- Z.Z. TOP-Legs

**KBFM-McAllen/Brownsville**

- (Russ Williams-P.D.)
- HUEY LEWIS AND THE NEWS-If This Is It
- PETER WOLF-Lights Out
- CHRIS DE BURG-High On Emotion
- NIGHT RANGER-When You Close Your Eyes
- JERMAINE JACKSON-Dynamite

**FM-100 (WMC-FM)-Memphis**

- (Robert John-P.D.)
- HUEY LEWIS AND THE NEWS-If This Is It
- THE GO GO'S-Turn To You
- TINA TURNER-What's Love Got To Do With It

**Q-101 (WJDQ-FM)-Meridian**

- (Tom Kelly-P.D.)
- HUEY LEWIS AND THE NEWS-If This Is It
- SLADE-My, Oh My
- JERMAINE JACKSON-Dynamite
- THE STYLE COUNCIL-You're The Best Thing
- SERGIO MENDES-Alibis
- ROO STEWART-Infatuation
- JULIO IGLESIAS AND DIANA ROSS-All Of You
- EURYTHMICS-Right By Your Side
- QUEEN-It's A Hard Life

**WABB-FM-Mobile**

- (Leslie Fran-P.D.)
- TINA TURNER-What's Love Got To Do With It
- CYNDI LAUPER-She-Bop
- JERMAINE JACKSON-Dynamite
- HUEY LEWIS AND THE NEWS-If This Is It
- PETER WOLF-Lights Out

**WHHY-FM-Montgomery**

- (Mark St. John-P.D.)
- CYNDI LAUPER-She-Bop
- HUEY LEWIS AND THE NEWS-If This Is It
- JERMAINE JACKSON-Dynamite
- SAMMY HAGAR-Two Sides Of Love
- RATT-Round And Round

**KX-104 (WWKX)-Nashville**

- (Michael St. John-P.D.)
- CYNDI LAUPER-She-Bop
- JOHN WAITE-Missing You
- JERMAINE JACKSON-Dynamite
- JULIO IGLESIAS AND DIANA ROSS-All Of You
- HUEY LEWIS AND THE NEWS-If This Is It

**B-97 (WEZB)-New Orleans**

- (Nick Bazoo-P.D.)
- CYNDI LAUPER-She-Bop
- BILLY JOEL-Leave A Tender Moment Alone
- HUEY LEWIS AND THE NEWS-If This Is It

**WTIX-New Orleans**

- (Bruce Kramer-P.D.)
- JOHNNY MATHIS-Simple
- MADONNA-Borderline
- JULIO IGLESIAS AND DIANA ROSS-All Of You
- BILLY JOEL-Leave A Tender Moment Alone

**KITY-San Antonio**

- (Kid Curry-P.D.)
- JERMAINE JACKSON-Dynamite
- HUEY LEWIS AND THE NEWS-If This Is It
- THE CARS-Magic
- CYNDI LAUPER-She-Bop

**KTFM-San Antonio**

- (Bill Thorman-P.D.)
- JOE JACKSON-Happy Ending
- JERMAINE JACKSON-Dynamite
- GIORGIO MORODER-Reach Out
- BILLY SQUIER-Rock Me Tonight
- CYNDI LAUPER-She-Bop
- IRENE CARA-You Were Made For Me
- QUEEN-It's A Hard Life
- EURYTHMICS-Right By Your Side
- LINDSEY BUCKINGHAM-Go Insane

**KROK-Shreveport**

- (Peter Stewart-P.D.)
- HUEY LEWIS AND THE NEWS-If This Is It
- SCANDAL-The Warrior
- SAMMY HAGAR-Two Sides Of Love
- SCORPIONS-Still Loving You

## Pacific Southwest Region

TOP ADD ONS

- CYNDI LAUPER-She-Bop (Portrait)
- HUEY LEWIS AND THE NEWS-If This Is It (Chrysalis)
- JERMAINE JACKSON-Dynamite (Arista)
- PETER WOLF-Lights Out (EMI-America)

**KKXX-Bakersfield**

- (Dave Kamper-P.D.)
- TINA TURNER-What's Love Got To Do With It
- TWISTED SISTER-We're Not Gonna Take It
- JERMAINE JACKSON-Dynamite

- CYNDI LAUPER-She-Bop
- HUEY LEWIS AND THE NEWS-If This Is It
- PETER WOLF-Lights Out

**KIMN-Denver**

- (Doug Erickson-P.D.)
- JOHN WAITE-Missing You
- CYNDI LAUPER-She-Bop
- JERMAINE JACKSON-Dynamite
- BANANARAMA-Cruel Summer
- SAMMY HAGAR-Two Sides Of Love

**KOAO-Denver**

- (Jack Regan-P.D.)
- PETER WOLF-Lights Out
- CYNDI LAUPER-She-Bop
- HUEY LEWIS AND THE NEWS-If This Is It
- JERMAINE JACKSON-Dynamite
- BILLY SQUIER-Rock Me Tonight
- GIORGIO MORODER-Reach Out

**KPKE-Denver**

- (Tim Fox-P.D.)
- PETER WOLF-Lights Out

**KLUC-Las Vegas**

- (Bill Kelly-P.D.)
- JERMAINE JACKSON-Dynamite
- CYNDI LAUPER-She-Bop
- NIGHT RANGER-When You Close Your Eyes
- SLADE-My, Oh My
- HUEY LEWIS AND THE NEWS-If This Is It

**KIIS-FM-Los Angeles**

- (Gerry DeFrancesco-P.D.)
- SCANDAL-The Warrior
- JERMAINE JACKSON-Dynamite
- CYNDI LAUPER-She-Bop
- HUEY LEWIS AND THE NEWS-If This Is It

**KKHR-Los Angeles**

- (Ed Scarborough-P.D.)
- CYNDI LAUPER-She-Bop
- BANANARAMA-Cruel Summer
- SHEILA E.-The Glamorous Life
- HUEY LEWIS AND THE NEWS-If This Is It
- PETER WOLF-Lights Out

**KOPA-FM-Phoenix**

- (Reggie Blackwell-P.D.)
- JERMAINE JACKSON-Dynamite
- CYNDI LAUPER-She-Bop

**KZZP-FM-Phoenix**

- (Charlie Quinn-P.D.)
- PETER WOLF-Lights Out
- HUEY LEWIS AND THE NEWS-If This Is It
- CYNDI LAUPER-She-Bop

**K96 (KFMY)-Provo**

- (Scott Gentry-P.D.)
- SLADE-My, Oh My
- FACE TO FACE-10-9-8
- STEVE PERRY-She's Mine
- SCANDAL-The Warrior
- JERMAINE JACKSON-Dynamite

**KDZA-Pueblo**

- (Rip Avina-P.D.)
- HUEY LEWIS AND THE NEWS-If This Is It
- SAMMY HAGAR-Two Sides Of Love
- SLADE-My, Oh My
- PETER WOLF-Lights Out
- BANANARAMA-Cruel Summer
- CYNDI LAUPER-She-Bop

**KRSP-AM-Salt Lake City**

- (Steve Carlson-P.D.)
- SAMMY HAGAR-Two Sides Of Love
- CYNDI LAUPER-She-Bop
- NIGHT RANGER-When You Close Your Eyes
- SCANDAL-The Warrior

**KS-103 (KSDD-FM)-San Diego**

- (Dave Parks-P.D.)
- EURYTHMICS-Right By Your Side
- CYNDI LAUPER-She-Bop
- SCANDAL-The Warrior
- JERMAINE JACKSON-Dynamite
- SLADE-My, Oh My
- NIGHT RANGER-When You Close Your Eyes

**XTRA-AM-San Diego**

- (Jim Richards-P.D.)

- SCANDAL-The Warrior
- BANANARAMA-Cruel Summer

## Pacific Northwest Region

TOP ADD ONS

**HUEY LEWIS AND THE NEWS-If This Is It**

- (Chrysalis)
- BILLY JOEL-Leave A Tender Moment Alone (Columbia)
- JERMAINE JACKSON-Dynamite (Arista)
- PETER WOLF-Lights Out (EMI-America)

**KYYA-Billings**

- (Jack Bell-P.D.)
- CYNDI LAUPER-She-Bop
- PEABO BRYSON-If Ever You're In My Arms Again
- HUEY LEWIS AND THE NEWS-If This Is It
- SCANDAL-The Warrior

**KBBK-Boise**

- (Bobby King-P.D.)
- HUEY LEWIS AND THE NEWS-If This Is It
- JERMAINE JACKSON-Dynamite
- TALK TALK-It's My Life

**KCDQ-Bozeman**

- (Chad Parrish-P.D.)
- CYNDI LAUPER-She-Bop
- HUEY LEWIS AND THE NEWS-If This Is It
- JERMAINE JACKSON-Dynamite
- INXS-I Send A Message

**KTRS-Casper**

- (Bin Cody-P.D.)
- BANANARAMA-Cruel Summer
- TEDDY PENDERGRASS AND WHITNEY HOUSTON-Hold Me
- JULIO IGLESIAS AND DIANA ROSS-All Of You
- PETER WOLF-Lights Out

**KMGX-Fresno**

- (John Berry-P.D.)
- CYNDI LAUPER-She-Bop
- HUEY LEWIS AND THE NEWS-If This Is It
- NIGHT RANGER-When You Close Your Eyes
- JERMAINE JACKSON-Dynamite

**KWSS-Gilroy**

- (Dave Van Stone-P.D.)
- HUEY LEWIS AND THE NEWS-If This Is It
- BILLY SQUIER-Rock Me Tonight
- SCANDAL-The Warrior
- SAMMY HAGAR-Two Sides Of Love
- NIGHT RANGER-When You Close Your Eyes
- JULIO IGLESIAS AND DIANA ROSS-All Of You
- CYNDI LAUPER-She-Bop
- JERMAINE JACKSON-Dynamite
- EURYTHMICS-Right By Your Side
- HUEY LEWIS AND THE NEWS-If This Is It

**KGHO-FM-Hoquiam**

- (Steve Larson-P.D.)
- SAMMY HAGAR-Two Sides Of Love
- NIGHT RANGER-When You Close Your Eyes
- JULIO IGLESIAS AND DIANA ROSS-All Of You
- CYNDI LAUPER-She-Bop
- JERMAINE JACKSON-Dynamite
- EURYTHMICS-Right By Your Side
- HUEY LEWIS AND THE NEWS-If This Is It

**KOZE-FM-Lewiston**

- (Jay McCall-P.D.)
- CYNDI LAUPER-She-Bop
- HUEY LEWIS AND THE NEWS-If This Is It
- BILLY JOEL-Leave A Tender Moment Alone
- JOHN WAITE-Missing You
- HUEY LEWIS AND THE NEWS-If This Is It
- SCANDAL-The Warrior

**KSLY-FM-San Luis Obispo**

- (Joe Collins-P.D.)
- HUEY LEWIS AND THE NEWS-If This Is It
- SAMMY HAGAR-Two Sides Of Love
- JERMAINE JACKSON-Dynamite
- PETER WOLF-Lights Out
- NIGHT RANGER-When You Close Your Eyes
- SLADE-My, Oh My
- GENESIS-Taking It All Too Hard

**KIST-Santa Barbara**

- (Dick Williams-P.D.)
- PETER WOLF-Lights Out
- SAMMY HAGAR-Two Sides Of Love

- NIGHT RANGER-When You Close Your Eyes
- SLADE-My, Oh My
- SCANDAL-The Warrior
- RICK JAMES-17
- BANANARAMA-Cruel Summer
- JERMAINE JACKSON-Dynamite
- HUEY LEWIS AND THE NEWS-If This Is It
- GENESIS-Taking It All Too Hard

**13-KHYT-Tucson**

- (Sherman Cohen-P.D.)
- SHEILA E.-The Glamorous Life
- BILLY JOEL-Leave A Tender Moment Alone
- SLADE-My, Oh My
- GIORGIO MORODER-Reach Out
- HUEY LEWIS AND THE NEWS-If This Is It
- CYNDI LAUPER-She-Bop
- BANANARAMA-Cruel Summer

**KTCT-Tucson**

- (Bobby Rivers-P.D.)
- CYNDI LAUPER-She-Bop
- JERMAINE JACKSON-Dynamite
- NIGHT RANGER-When You Close Your Eyes
- JERMAINE JACKSON-Dynamite
- GENESIS-Taking It All Too Hard
- JOE JACKSON-Happy Ending
- PETER WOLF-Lights Out

**KHOP-Modesto**

- (David Alyn Kraham-P.D.)
- HUEY LEWIS AND THE NEWS-If This Is It
- CYNDI LAUPER-She-Bop
- QUEEN-It's A Hard Life
- JERMAINE JACKSON-Dynamite
- EURYTHMICS-Right By Your Side
- GIORGIO MORODER-Reach Out

**KMJK-Portland**

- (Jon Barry-P.D.)
- EDDY GRANT-Romancing The Stone
- BILLY JOEL-Leave A Tender Moment Alone
- JERMAINE JACKSON-Dynamite
- HUEY LEWIS AND THE NEWS-If This Is It
- CHRIS DE BURG-High On Emotion

**KSFM-Sacramento**

- (Rick Givette-P.D.)
- JERMAINE JACKSON-Dynamite
- CYNDI LAUPER-She-Bop
- BRYAN-Lovelite

**KW0D-Sacramento**

- (Tom Chase-P.D.)
- THE GO GO'S-Turn To You
- JOHN WAITE-Missing You
- PETER WOLF-Lights Out
- HUEY LEWIS AND THE NEWS-If This Is It

**KSKD-FM-Salem**

- (Len E. Mitchell-P.D.)
- NIGHT RANGER-When You Close Your Eyes
- HUEY LEWIS AND THE NEWS-If This Is It
- EURYTHMICS-Right By Your Side
- JERMAINE JACKSON-Dynamite
- CYNDI LAUPER-She-Bop
- BANANARAMA-Cruel Summer
- QUEEN-It's A Hard Life

**KITS-San Francisco**

- (Mark Van Gelder-P.D.)
- JULIO IGLESIAS AND DIANA ROSS-All Of You
- JOHN WAITE-Missing You
- GLENN FREY-Sexy Girl
- YES-It Can Happen To You
- RATT-Round And Round
- BILLY SQUIER-Rock Me Tonight
- BILLY JOEL-Leave A Tender Moment Alone

**KPLZ-FM-Seattle**

- (Jeff King-P.D.)
- CYNDI LAUPER-She-Bop
- PETER WOLF-Lights Out
- INXS-I Send A Message
- EURYTHMICS-Right By Your Side
- BANANARAMA-Cruel Summer
- HUEY LEWIS AND THE NEWS-If This Is It
- LINDSEY BUCKINGHAM-Go Insane

**KUBE-Seattle**

- (Bob Case-P.D.)
- HUEY LEWIS AND THE NEWS-If This Is It
- SERGIO MENDES-Alibis
- BILLY JOEL-Leave A Tender Moment Alone
- PETER WOLF-Lights Out

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# Rock Albums & Top Tracks

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## Rock Albums

## Top Tracks

This Week	Last Week	Weeks On Chart	ARTIST—Title, Label	This Week	Last Week	Weeks On Chart	ARTIST—Title, Label
1	2	20	THE CARS—Heartbeat City, Elektra	1	2	11	JEFFERSON STARSHIP—No Way Out, Grunt
2	1	9	BRUCE SPRINGSTEEN—Born In The U.S.A., Columbia	2	1	9	BRUCE SPRINGSTEEN—Dancing In The Dark, Columbia
3	3	11	JEFFERSON STARSHIP—Nuclear Furniture, Grunt	3	4	8	CHRIS DEBURGH—High On Emotion, A&M
4	4	8	ROD STEWART—Camouflage, Warner Bros.	4	8	13	RATT—Round And Round, Atlantic
5	7	6	CHRIS DEBURGH—Man On The Line, A&M	5	7	8	THE CARS—Drive, Elektra
6	10	4	JOHN WAITE—No Brakes, EMI-America	6	5	9	ROD STEWART—Infatuation, Atlantic
7	11	5	SCANDAL—Warrior, Epic	7	11	5	SCANDAL—The Warrior, Epic
8	6	13	RATT—Out Of The Cellar, Atlantic	8	15	6	JEFFERSON STARSHIP—Laying It On The Line, Grunt
9	16	3	BILLY SQUIER—Signs Of Life, Capitol	9	3	11	THE FIXX—Deeper And Deeper, MCA
10	5	11	SOUNDTRACK—Streets Of Fire, MCA	10	14	3	BILLY SQUIER—Rock Me Tonight, Capitol
11	8	16	STEVE PERRY—Street Talk, Columbia	11	6	17	THE CARS—Magic, Elektra
12	18	44	HUEY LEWIS AND THE NEWS—Sports, Chrysalis	12	10	11	BILLY IDOL—Eyes Without A Face, Chrysalis
13	9	13	RUSH—Grace Under Pressure, Mercury	13	9	15	Z Z TOP—Legs, Warner Bros.
14	13	21	SCORPIONS—Love At First Sting, Mercury	14	17	5	JOHN WAITE—Missing You, EMI-America
15	25	5	TWISTED SISTER—Stay Hungry, Atlantic	15	18	5	BRUCE SPRINGSTEEN—Cover Me, Columbia
16	12	14	Z Z TOP—Eliminator, Warner Bros.	16	24	6	TWISTED SISTER—We're Not Gonna Take It, Atlantic
17	14	11	BILLY IDOL—Rebel Yell, Chrysalis	17	12	10	CHICAGO—Stay The Night, Warner Bros.
18	15	3	QUIET RIOT—Condition Critical, Pasha	18	20	5	COREY HART—Sunglasses At Night, EMI-America
19	21	28	VAN HALEN—1984, Warner Bros.	19	26	11	STEVE PERRY—She's Mine, Columbia
20	22	10	WHITESNAKE—Slide It In, Geffen	20	19	12	THOMPSON TWINS—Doctor Doctor, Arista
21	27	5	COREY HART—First Offense, EMI-America	21	13	6	QUIET RIOT—Mama, We're All Crazy Now, Pasha
22	20	22	THOMPSON TWINS—Into The Gap, Arista	22	21	6	TONY CAREY—The First Day Of Summer, MCA
23	26	21	TONY CAREY—Some Tough City, MCA	23	28	3	RUSH—The Body Electric, Mercury
24	24	6	STEVIE RAY VAUGHAN—Couldn't Stand The Weather, Epic	24	25	6	ELTON JOHN—Sad Songs (Say So Much), Geffen
25	17	11	CHICAGO—Chicago 17, Warner Bros.	25	29	8	WHITESNAKE—Slow And Easy, Geffen
26	35	3	BOX OF FROGS—Box Of Frogs, Epic	26	16	11	RUSS BALLARD—Voices, EMI/America
27	19	11	RUSS BALLARD—Russ Ballard, EMI-America	27	30	27	VAN HALEN—Panama, Warner Bros.
28	32	6	ELTON JOHN—Breaking Hearts, Geffen	28	48	4	BOX OF FROGS—Back Where I Started, Epic
29	28	8	LITTLE STEVEN—Voice Of America, EMI/America	29	31	2	PETER WOLF—Lights Out, EMI-America
30	33	2	DIO—The Last In Line, Warner Bros.	30	32	6	BRUCE SPRINGSTEEN—No Surrender, Columbia
31	36	5	PRINCE—Purple Rain, Warner Bros.	31	23	10	RED RIDER—Young Thing, Wild Dreams (Rock Me), Capitol
32	23	11	VAN STEPHENSON—Righteous Anger, MCA	32	36	2	SAMMY HAGAR—Two Sides Of Love, Geffen
33	40	38	NIGHT RANGER—Midnight Madness, MCA	33	37	7	LITTLE STEVEN—Los Desaparecidos, EMI/America
34	29	12	PSYCHEDELIC FURS—Mirror Moves, Columbia	34	44	3	FASTWAY—Tell Me, Columbia
35	39	2	GLENN FREY—The Allnighter, MCA	35	34	7	STEVIE RAY VAUGHAN—Voodoo Chile (Slight Return), CBS
36	34	10	R.E.M.—Reckoning, I.R.S.	36	35	13	RUSH—Distant Early Warning, Mercury
37	31	8	ROGER GLOVER—The Mask, 21 Records	37	40	6	PRINCE—When Doves Cry, Warner Bros.
38	38	5	ANDY FRASER—Fine, Fine Line, Island	38	22	11	VAN STEPHENSON—Modern Day Delilah, MCA
39	30	6	RED RIDER—Breaking Curfew, Capitol	39	27	8	ROGER GLOVER—The Mask, 21 Records
40	48	4	BILLY SATELLITE—Billy Satellite, Capitol	40	51	7	THE CARS—It's Not The Night, Elektra
41	47	5	TINA TURNER—Private Dancer, Capitol	41	50	4	SCORPIONS—I'm Still Loving You, Mercury
42	43	18	SLADE—Keep Your Hands Off My Power Supply, CBS Associated	42	39	11	RUSH—Red Sector "A", Mercury
43	50	3	ELVIS COSTELLO AND THE ATTRACTIONS—Goodbye Cruel World, Columbia	43	56	5	ANDY FRASER—Fine, Fine Line, Island
44	44	13	DUKE JUPITER—White Knuckle Ride, Morocco	44	46	9	R.E.M.—South Central Rain, I.R.S.
45	49	6	SOUNDTRACK—Hard To Hold, RCA	45	33	12	PSYCHEDELIC FURS—The Ghost In You, Columbia
46	41	2	THE JACKSONS—Victory, Epic	46	55	5	BILLY SATELLITE—Satisfy Me, Capitol
47	42	2	VARIOUS ARTISTS—The Official Music Of The XXIIIrd Olympiad, Columbia	47	60	3	NIGHT RANGER—When You Close Your Eyes, MCA
48	46	10	THE GREG KIHN BAND—Kihntageous, Berserkley	48	49	5	BRUCE SPRINGSTEEN—Born In The U.S.A., Columbia
49	37	25	SOUNDTRACK—Footloose, Columbia	49	38	2	RAY PARKER, JR.—Ghostbusters, Arista
50	45	13	MOTLEY CRUE—Shout At The Devil, Elektra	50	54	8	BRUCE SPRINGSTEEN—Pink Cadillac, Columbia
<b>Top Adds</b>							
1			HUEY LEWIS AND THE NEWS—Sports, Chrysalis	51	57	5	BRUCE SPRINGSTEEN—Bobby Jean, Columbia
2			PETER WOLF—Lights Out, EMI-America (12 Inch)	52	43	6	RICK SPRINGFIELD—Don't Walk Away, RCA
3			ELTON JOHN—Breaking Hearts, Geffen	53	47	19	HUEY LEWIS AND THE NEWS—Heart Of Rock & Roll, Chrysalis
4			BILLY SQUIER—Signs Of Life, Capitol	54	52	9	EDDY GRANT—Romancing The Stone, Portrait
5			SAMMY HAGAR—Two Sides Of Love, Geffen (12 Inch)	55	41	11	MOTLEY CRUE—Too Young To Fall In Love, Elektra
6			ADRENALIN—American Heart, Rocshire	56	42	2	THE JACKSONS—State Of Shock, Epic
7			DIO—The Last In Line, Warner Bros.	57	45	13	DUKE JUPITER—Little Lady, Morocco
8			LINDSEY BUCKINGHAM—Go Insane, Elektra (12 Inch)	58	53	10	THE GREG KIHN BAND—Reunited, Berserkley
9			GLENN FREY—The Allnighter, MCA	59	58	18	SLADE—Run, Runaway, CBS Associated
10			WENDY O. WILLIAMS—It's My Life, PVC (45)	60	59	3	KENNY LOGGINS—I'm Free (Heaven Helps The Man), Columbia

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

# Radio

## Pro-Motions

**Station:** KTXZ Austin (oldies)  
**Contact:** Fred Cantu, program director  
**Concept:** Money For Michael  
**Execution:** The news that Michael Jackson's entourage was requesting discounts on hotel rooms in Dallas struck the KTXZ staff as odd, considering the amount of money he generates daily. In a tongue-in-cheek promotion, the station conducted a 24-hour "Money For Michael" fundraiser.  
 According to Cantu, "We set our goal at \$15 and were fortunate

enough to raise a whopping \$1.95." Among the phone calls taken on the air were one from "Jesse Jackson's press secretary" (more realistically, a Univ. of Texas student), who said he wasn't in a position to donate cash but could help in getting any member of Michael's family out of jail should things go awry in the Lone Star state.

Station: **WGAR** Cleveland (country)  
 Contact: **Janet Lofgren**

(Continued on opposite page)

*Julio Iglesias,  
 Dicen que la Gloria  
 esta en el cielo...  
 Pero yo sé distinto, Amor,  
 Yo, sé distinto!*

Dulcinea



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## Vox Jox

Continued from page 16

Well, we successfully survived the Billboard Radio Conference, and as far as we know, a good time was had by all. Several memorable stories will probably be circulating for some time regarding the activities going on between the meetings, but our fave will have to be **Dave Martin's** suite. He (along with our help and **Carol Ford's**) hosted an elevator. We've always thought it was the only way to reach all the delegates as a captive audience, but we never expected him to show up with chairs, mints and after-dinner drinks (with a towel draped over his arm). Explaining it to security was the only small problem he encountered. We denied knowing him.

Leaving shortly thereafter, we drove to New York, entertained by **The Geater himself, Jerry Blavat** on WFIL Philadelphia, who played songs that would stump any trivia expert, even those living in Bristol. Speaking of trivia, we made the mistake of hosting the first annual Billboard Trivia Contest, and we have a strong feeling it was also the last. We thought we made it easy. However, out of a possible 50 points, the closest anyone came was 20. Obviously graded on a curve, the grand prize (a year's subscription to Billboard) went to **Steve Resnik** of A&M Records, with the second prize (two years' subscription to Billboard) going to **WAKY Louisville's Bob Moody**. Billboard's **Adam White** came in third.

To say the least, it continues to be a slow news month. However, of the items of note, **WEZI Miami GM Chuck Goldmark** adds VP to that title... **King Portland business manager Bob Gallucci** segues up the coast to the GM gig at classical **KING-FM Seattle**... **WCAU Philly's Carl Dickens** slides into the director of news and programming post open at co-owned **WBBM-AM Chicago**.

A few summer sales: Mid Ameri-

ca's **WMRZ Moline**, which used to be top 40 **WQUA** before it went oldies, goes to **Mississippi Valley Broadcasting**, the division of **Sconnix** which owns **WLLR-FM** in the Quad Cities. Mid America is hanging onto its FM there, **WLLR**, licensed to **Davenport**.

Former **Transtar** and **SMN** exec **Ivan Braiker** is breaking into ownership with **Seattle's KPRM**. As president of **Highsmith Broadcasting**, he'll be based in **Seattle** at the "Continuous Country" outlet, while **Bill Highsmith** remains in **Paradise Valley, Ariz.** The duo will be acquiring more properties in the future. **Group W** is also on the acquisition trail, having signed a letter of intent to purchase **San Antonio's KQXT**, which fits in with **Group W's FM** easy listening posture.

San Francisco's **K-101** has a few new faces now that **PD Jeff Sattler's** enconced. Following **Tom Parker's** morning madness, former evening jock **Bob Malik** now does 10-3, with **Jack Kulp** taking over afternoons. He's followed by former weekender **Melissa McConnell** in evenings and **Vince Garcia** on overnights.

Looking for something to do on the weekends in the metropolitan **New York** area? Drop on by one of our favorite towns, **Pound Ridge** (on the **Westchester County/Fairfield (Conn.) County** line) and check out **Ramone's Rangers**, the softball team sponsored by **Phil Ramone**. **Ramone** has pledged \$50 for every run scored, and \$100 for every home run, with the proceeds benefiting **Westchester Putnam Special Olympics**. Last week it was **Ramone** against **WRKS (Kiss Lovers)**. This week **WRKI-FM Danbury (I-95)** takes to the field, with **WPLJ** on tap Aug. 5.

Meanwhile, **WLIR Long Island** fans of morning man **Ben Manilla** can catch his act on **WOR-TV's "Rock Nine Videos"** this week daily at 5:30 p.m.

## Pro-Motions

Continued from opposite page

**Concept: Morning Madness**

**Execution:** A listener to **Paul Tapie's** morning drive offering found herself so engrossed in the show that, while laughing at a bit he did while driving to work, she found herself doing 55 miles per hour in a 35 zone. As the officer pulled her over, he was unsympathetic in writing up the citation, so she called **Tapie** to explain the dilemma. The call turned into a promo for the show, and **WGAR** picked up the tab for the fine.

**Station: 96 Rock (WLKS Atlanta) (AOR)**

**Contact: Mark Cooper**

**Concept: "Leave It To Beaver"**

**Execution:** Not only has "Leave It To Beaver" become somewhat of a cult program, but most of **WLKS'** demographics grew up with the show. Consequently, the announcement that **WLKS** would be hosting a "Meet The Beaver" party drew a great deal of attention.

As part of the "96 Days Of Summer" celebrating the station's 10th anniversary, **Beaver (Jerry Mathers)** co-hosted **Mark McCain's** morning show, taking calls and doing bits, and later that evening was on hand at a listener party at **Shenanigan's**.

**Station: WBCY Charlotte (AC)**

**Contact: John Boy**

**Concept: Trading places**

**Execution:** Who hasn't made fun of

the local tv weatherperson? If there is anyone, it's for certain the group does not include the **WBCY** morning team of **John Boy & Billy**. Conveniently, **WBTV** is located in the same **Jefferson Pilot** complex, and so it was that **WBTV's** weather anchors **Jim Patterson** and **Bob Taylor** challenged the duo to a morning simulcast where **Jim** and **Bob** would do the jocking while **John Boy** and **Billy** handled the weather chores.

What ensued was a hilarious few hours for both tv viewers and radio listeners. The final results brought suggestions that **John Boy** and **Billy** learn a bit more about geography before attempting any fulltime gigs. As for **Jim** and **Bob**, listeners decided nothing could ruin the reputation of **WBCY's** morning show, since **John Boy** and **Billy** do such a good job of that on a regular basis.

**Station: WLWI Montgomery (country)**

**Contact: Charmaine Bice**

**Concept: Newsletter**

**Execution:** Monthly, **WLWI** publishes an eight-page slick newsletter sent free to all advertisers and "friends" of the station. The pages are filled with news of station events and promotions, pictures and promos. Done in a highly professional manner, the piece is a great visual tie-in which positively promotes the station's image.

**ROLLYE BORNSTEIN**

## Radio Specials

Below is a weekly calendar of upcoming network and syndicated music specials. Shows with multiple dates indicate local stations have option of broadcast time and dates.

July 16, **Ronnie James Dio, Rockline, Global Satellite Network**, 90 minutes.

July 16-22, **Jim Ed Norman, Country Closeup, Narwood Productions**, one hour.

July 16-22, **Bob Crosby, The Music Makers, Narwood Productions**, one hour.

July 16-22, **Lakeside, Budweiser Concert Hour, Westwood One**, one hour.

July 16-22, **Peabo Bryson** part one, Special Edition, **Westwood One**, one hour.

July 16-22, **Shelly West, The Ralph Emery Show, The Musicworks**, five hours.

July 16-25, **Genesis, Off The Record Special, Westwood One**, one hour.

July 16-25, **Romantics, In Concert, Westwood One**, 90 minutes.

July 16-25, **Phil Collins** profile, **Star Trak, Westwood One**, one hour.

July 20-22, **Conway Twitty, Solid Gold Country, United Stations**, three hours.

July 20-22, **Top 30 USA** hosted by **M.G. Kelly, RadioRadio, CBS**, three hours.

July 20-22, **Top 40 Satellite Survey** hosted by **Dan Ingram, RadioRadio, CBS**, three hours.

July 20-22, **Dolly Parton, The Weekly Country Music Countdown, United Stations**, three hours.

July 20-22, **Village Folk in the '80s, Don & Deanna On Bleecker Street, Continuum Broadcasting Group**, one hour.

July 20-22, **Tom Jones, Dick Clark's Rock Roll & Remember, United Stations**, four hours.

July 20-22, **Donna Summer, Michael Sembello, Rick Dees' Top 40, United Stations**, four hours.

July 20-22, **Helen O'Connell, The Great Sounds, United Stations**, four hours.

July 20-22, **Rod Stewart, Chris DeBurgh, Rock Album Countdown, Westwood One**, two hours.

July 20-22, **Lakeside, Ollie Brown, The Countdown, Westwood One**, two hours.

July 20-22, **Stevie Nicks, Superstars Rock Concert, Westwood One**, 90 minutes.

July 20-22, **Rock & Roll Weekends, Rock Chronicles, Westwood One**, one hour.

July 20-22, **Olympic & Request Songs, Dr. Demento, Westwood One**, two hours.

July 20-22, **Ozzy Osbourne** part two, **Captured Live!/P.G. Productions, RKO Radio-shows**, one hour.

July 20-26, **Ted Nugent, Metalshop, MJI Broadcasting**, one hour.

July 21, **Ringo's Yellow Submarine, ABC FM Network**, one hour.

July 21, **Radio Rodeo with Waylon Jennings, Ed Bruce, ABC Entertainment Network**, 90 minutes.

July 21, **Toni Tennille, Music & Memories, Strand Broadcast Services**, three hours.

July 21, **Grass Roots, Solid Gold Saturday Night, RKO RadioShows**, five hours.

July 22, **Motley Crue, King Biscuit Flower Hour, ABC Rock Radio Network**, one hour.

July 22, **Sports In Rock, Rolling Stone's Continuous History Of Rock & Roll, ABC Rock Radio Network**, one hour.

July 23-27, **Peter Wolf, Phil Collins, Inside Track, DIR Broadcasting Network**, 90 minutes.

July 23-29, **Joe Williams, The Music Makers, Narwood Productions**, one hour.

July 23-29, **John Anderson, Country Close-up, Narwood Productions**, one hour.

July 23-29, **Exile, The Ralph Emery Show, The Musicworks**, five hours.

July 23-29, **Peabo Bryson** part two, Special Edition, **Westwood One**, one hour.

July 23-29, **Duran Duran, Off The Record Special, Westwood One**, one hour.

July 23-29, **Jeffrey Osborne, Pop Concert, Westwood One**, one hour.

July 27-29, **Larry Gatlin & the Gatlin Brothers Band, The Weekly Country Music Countdown, United Stations**, three hours.

July 27-29, **Johnny Rodriguez, Solid Gold Country, United Stations**, three hours.

July 27-29, **Top 30 USA** hosted by **M.G. Kelly, RadioRadio, CBS**, three hours.

# Billboard Adult Contemporary

Survey for Week Ending 7/21/84

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This Week	Last Week	Weeks on Chart	TITLE, Artist, Label & Number (Dist. Label) (Publisher, Licensee)
1	1	10	IF EVER YOU'RE IN MY ARMS AGAIN Peabo Bryson, Elektra 7-29282 (Almo/Prince Street, ASCAP/Snow/Dyad, BMI)
2	2	7	SAD SONGS (SAY SO MUCH) Elton John, Geffen 7-29292 (Warner Bros.) (Intersong, ASCAP)
3	4	5	STUCK ON YOU Lionel Richie, Motown 1746 (Brockman, ASCAP)
4	3	10	ALMOST PARADISE...LOVE THEME FROM FOOTLOOSE Mike Reno And Ann Wilson, Columbia 38-04418 (Ensign, BMI)
5	5	12	SELF CONTROL Laura Branigan, Atlantic 7-89676 (Edition Sunrise/Careers, BMI)
6	9	9	SIMPLE Johnny Mathis, Columbia 38-04468 (Blackwood, BMI/April, ASCAP)
7	1	9	ALIBIS Sergio Mendes, A&M 2639 (Snow, BMI/T. Mac, PRS/Bibo/Welk/Welbeck, ASCAP)
8	11	7	A LITTLE LOVE Juice Newton, RCA 13823 (Cement Chicken, ASCAP)
9	7	13	BELIEVE IN ME Dan Fogelberg, Full Moon/Epic 34-04447 (Hickory Grove/April, ASCAP)
10	12	9	PRIME TIME Alan Parsons Project, Arista 1-9208 (Woolfsongs/Careers, BMI)
11	8	12	WHEN WE MAKE LOVE Alabama, RCA 13763 (WB/Two Sons/Welbeck/Third Son, BMI)
12	14	7	JUMP (FOR MY LOVE) Pointer Sisters, Planet 13780 (RCA) (Welbeck/Stephen Mitchell/Anidraks/Porchester, ASCAP)
13	6	14	TIME AFTER TIME Cyndi Lauper, Portrait 37-04432 (Epic) (Reilla, BMI/Dub Notes, ASCAP)
14	16	4	HOLD ME Teddy Pendergrass And Whitney Houston, Asylum 7-69720 (Elektra) (Prince St./Almo, ASCAP/DeCreeed/Music Corporation Of America BMI)
15	19	3	ALL OF YOU Julio Iglesias & Diana Ross, Columbia 38-04507 (Elektra, ASCAP/Dyad/Braintree, BMI)
16	21	3	LEAVE A TENDER MOMENT ALONE Billy Joel, Columbia 38-04514 (Joel Songs, BMI)
17	18	8	I CAN DREAM ABOUT YOU Dan Hartman, MCA 52378 (Multi-Level, BMI)
18	13	13	JUST ANOTHER WOMAN IN LOVE Anne Murray, Capitol 5344 (Southern Nights, ASCAP)
19	17	14	LET'S HEAR IT FOR THE BOY Deniece Williams, Columbia 38-04417 (Ensign, BMI)
20	22	5	A CHANCE FOR HEAVEN Christopher Cross, Columbia 38-04492 (New Hidden Valley/Another Page, ASCAP/Carole Bayer Sager, BMI)
21	20	7	FAREWELL MY SUMMER LOVE Michael Jackson, Motown 1739 (Stone Diamond, EMI)
22	24	4	SECOND CHANCE Paul Anka, Columbia 38-04407 (Squawanko/Foster Frees, BMI/Genevieve, ASCAP)
23	23	8	BORDERLINE Madonna, Sire 7-29354 (Warner Bros.) (Likasa, BMI)
24	26	8	THEME FROM ST. ELSEWHERE Dave Grusin, GRP 3005 (Minsey/Roaring Fork, BMI)
25	25	4	I STILL DO Bill Medley, RCA 13753 (MCA, BMI/Alabama City, ASCAP)
26	15	11	YOU CAN'T GET WHAT YOU WANT Joe Jackson, A&M 2628 (Pokazuka/Almo, ASCAP)
27	30	5	TAKING IT ALL TOO HARD Genesis, Atlantic 7-89656 (Pun/Warner Bros., ASCAP)
28	NEW ENTRY		GHOSTBUSTERS Ray Parker, Jr., Arista 1-9212 (Golden Torch/Raydiola, ASCAP)
29	32	2	TO ME Barbara Mandrell/Lee Greenwood, MCA 52415 (Clilns Court/Lodge Hall, ASCAP)
30	NEW ENTRY		SOMETHING SAID LOVE Rita Coolidge, A&M 2634 (Warner-Tamerlane/Writers House/Fifty Grand, BMI)
31	27	10	IT'S A MIRACLE Culture Club, Virgin/Epic 34-04457 (Virgin, ASCAP/Pendulum/Warner-Tamerlane, BMI)
32	40	2	SEXY GIRL Glenn Frey, MCA 52413 (Night River/Red Cloud, ASCAP)
33	29	14	I PRETEND Kim Carnes, EMI-America 8202 (Zomba, ASCAP)
34	28	11	DISENCHANTED Michael Martin Murphey, Liberty 1517 (Choskee Bottom/Kahala/Timberwolf, ASCAP/BMI)
35	NEW ENTRY		STRAIGHT FROM THE HEART (INTO YOUR LIFE) Coyote Sisters, Morocco 1742 (Motown) (Welk/It Rains/Middlefield, BMI)
36	31	14	EYES THAT SEE IN THE DARK Kenny Rogers, RCA 13774 (Gibb Bros.Music/Unicappell,BMI)
37	NEW ENTRY		YOU'RE THE BEST THING The Style Council, Geffen 7-29248 (Warner Bros.) (EMI/Colgems-EMI, ASCAP)
38	33	5	WHAT'S LOVE GOT TO DO WITH IT Tina Turner, Capitol 5334 (Chappell/Irving/Good Single, ASCAP/BMI)
39	35	18	THE LONGEST TIME Billy Joel, Columbia 38-04400 (Joel, BMI)
40	36	6	DOCTOR! DOCTOR! Thompson Twins, Arista 1-9209 (Zomba)
41	38	8	GOD BLESS THE U.S.A. Lee Greenwood, MCA 52386 (Music Corp. Of America/Sycamore Valley, BMI)
42	39	8	STILL LOSING YOU Ronnie Milsap, RCA 13805 (Lodge Hall, ASCAP)
43	43	18	TERMS OF ENDEARMENT Michael Gore, Capitol 5334 (Ensign, BMI)
44	34	21	AGAINST ALL ODDS (TAKE A LOOK AT ME NOW) Phil Collins, Atlantic 7-89700 (Golden Torch, ASCAP/Hit And Rtn, PRS)
45	37	21	HELLO Lionel Richie, Motown 1722 (Brockman, ASCAP)
46	44	15	I CRY JUST A LITTLE BIT Shakin' Stevens, Epic 34-04338 (Colgems/EMI, ASCAP)
47	45	8	OH, SHERRIE Steve Perry, Columbia 38-04391 (Street Talk/April/Random Notes, ASCAP/Pants Down/Phosphene, BMI)
48	41	18	THERE'S NO EASY WAY James Ingram, QWest 7-29316 (Warner Bros.) (ATV/Mann & Weil, BMI)
49	46	5	VICTIMS OF GOODBYE Sylvia, RCA 13755 (Tom Collins/Collins Court, BMI/ASCAP)
50	42	12	I JUST CAME HERE TO DANCE Peabo Bryson/Roberta Flack, Capitol 5353 (Hall Clement, BMI)

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

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—Wyn King  
Turtles Records & Tapes

**F**or years Waldenbooks has depended on Ingram's product information and efficient delivery systems, so when we were looking to enter the video market, we wanted a supplier we could count on . . . naturally we chose Ingram.

—George Hodgkins  
Waldenbooks

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# Retailing

## Now Playing

### Changes In Computer Tax Credits

By FAYE ZUCKERMAN

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

President Reagan is about to sign a tax bill that will make it difficult to claim credits for personal computers. Under current law, computer owners can deduct a machine's cost up to \$5,000 and depreciate it over a five-year schedule. A daily law journal in Los Angeles reports that the new bill, altering section 280F of the Internal Revenue Code, calls for a 12-year depreciation period.

According to Gene Kreiger of Price Waterhouse, personal computer owners will also need to show records for how they used the machines. "This puts an uncalled-for burden on taxpayers," he maintains.

Apple Computer's new ad campaign for the IIc computer is urging youngsters to "tell your parents to buy you an Apple IIc. It may just be tax deductible."

★ ★ ★

Growing up: Two home computer software firms celebrated five years of being in business the week of June 24. The firms, Infocom and Eduware, are billing the anniversaries as landmarks. Both held cake-eating galas at which they boasted about their companies' unprecedented growth.

Infocom's Joel Berez and Marc

Blank announced that net sales for the first quarter of 1984 grew four-fold over the same period in 1983. The company has maintained a strong showing in the home computer area with such text adventure games as the Zork series, "Planetfall" and "Deadline."

At Edu-Ware's festivities, co-founder Sherwin Steffin announced that he was leaving the firm to start up another high-technology company, The Agoura company, recently acquired by Georgia's Management Science America, Inc. (MSA), markets a series of educational programs. Its most popular titles include "Prisoner" and a series of elementary, junior and senior high school math programs.

The company's other co-founder, Steven Pederson, says that he will be remaining with MSA-owned EduWare. During the gala, he noted that the company had grown from being manned by three people into a corporate entity employing some 40. "Growing this fast and getting acquired by a big company happened too quickly," he said. "It is nice to sit back and remember our roots."

★ ★ ★

Musically speaking: Wisconsin's Sight and Sound Music Software Inc. surveyed consumer attitudes toward music software for home computers and found that youngsters like

music programs because of accompanying graphics, while adults consider the ease of use and the educational value. "They wanted to know how long it took to get children familiar with packages," a spokesman for the firm says.

Sight & Sound's study further revealed that some 12 companies are producing music-related products. The field is expected to double in 1984. "Just as music books are sold in music stores, computer consumers will look to the specialty store for music programs," the study predicts.

The company has been marketing a series of computer programs for Commodore computers. One program was designed by jazz guitarist Ryo Kawasaki.

Melodian Inc., based in New York, recently introduced an 18-inch, three-octave, 40-key keyboard for Commodore 64 computers. It reproduces the sound of 16 instruments, according to a spokesman for the firm.

The company's 29-year-old president, Harry B. Mendell, predicts that in two years his company's gross volume will be \$100 million, accounting for a 5% national market penetration for Commodore computers. Mendell is credited with developing the "sampling" technique first used by Stevie Wonder in 1977.

*(Continued on opposite page)*

# Video Music Programming

## MTV Adds & Rotation

As of 7/10/84

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:

April Wine, "Sons Of The Pioneers," Capitol  
Lindsey Buckingham, "Go Insane," Elektra  
Ronnie Dio, "The Last In Line," Warner Bros.  
Eurythmics, "Right By Your Side," RCA  
Sammy Hagar, "Two Sides Of Love," Geffen  
INXS, "I Send A Message," Atco  
Howard Jones, "Pearl In The Shell," Elektra  
Prince, "Let's Go Crazy," Warner Bros.  
Question Men, "I Could Be Wrong," Samsa  
Lou Reed, "I Love You Suzanne," RCA  
Run D.M.C., "Rock Box," Profile  
Scorpions, "Still Loving You," Mercury  
Special AKA, "Free Nelson Mandela," Chrysalis  
Pat Travers, "Women On The Edge," Polydor  
Stevie Ray Vaughan, "Cold Shot," Epic

### HEAVY ROTATION (maximum 4 plays a day):

Berlin, "No More Words," Geffen  
Bon Jovi, "She Don't Know Me," Mercury  
Cars, "Magic," Elektra  
Chicago, "Stay The Night," Full Moon/Warner Bros.  
Chris DeBurgh, "High On Emotion," A&M  
Def Leppard, "Me And My Wine," Mercury  
Eddy Grant, "Romancing The Stone," Portrait  
Jefferson Starship, "No Way Out," RCA  
Billy Joel, "Leave A Tender Moment Alone," CBS/Fox  
Elton John, "Sad Songs," Geffen  
Huey Lewis, "If This Is It," Chrysalis  
Madonna, "Borderline," Sire  
Ray Parker Jr., "Ghostbusters," Arista  
Pointer Sisters, "Jump," Planet/RCA  
Prince, "When Doves Cry," Warner Bros.  
Quiet Riot, "Mama Weer All Crazee Now," Pasha/CBS  
Ratt, "Round And Round," Atlantic  
Slade, "My Oh My," CBS Associated  
Billy Squier, "Rock Me Tonight," Capitol  
Van Stephenson, "Modern Day Delilah," MCA  
Rod Stewart, "Infatuation," Warner Bros.  
Thompson Twins, "Doctor Doctor," Arista  
Van Halen, "Panama," Warner Bros.  
John Waite, "Missing You," EMI America  
Wang Chung, "Dance Hall Days," Geffen  
ZZ Top, "Legs," Warner Bros.

### MEDIUM ROTATION (maximum 3 plays a day):

Russ Ballard, "Voices," EMI America  
Bangles, "Hero Takes A Fall," Columbia  
Berlin, "Now It's My Turn," Geffen  
Bronz, "Send Me An Angel," Island  
Tony Carey, "First Day Of Summer," MCA  
Cars, "Hello Again," Elektra  
Face To Face, "10-9-8," Epic  
Andy Fraser, "Fine Fine Line," Island  
Roger Glover, "The Mask," 21/PolyGram  
Go-Go's, "Turn To You," IRS  
Corey Hart, "Sunglasses At Night," EMI America  
Dan Hartman, "I Can Dream About You," MCA  
Little Steven, "Out Of The Darkness," EMI America  
Madonna, "Lucky Star," Sire  
Mama's Boys, "Mama Weer All Crazee Now," Jive/Arista  
Motley Crue, "Too Young To Fall In Love," Elektra  
Night Ranger, "When You Close Your Eyes," Camel/MCA  
Red Rider, "Young Thing, Wild Dreams," Capitol  
Rubber Rodeo, "The Hardest Thing," Mercury  
Scandal, "The Warrior," Columbia  
Rick Springfield, "Don't Walk Away," RCA  
Style Council, "You're The Best Thing," Geffen  
Tina Turner, "What's Love Got To Do With It," Capitol  
Twisted Sister, "We're Not Gonna Take It," Atlantic  
Ultravox, "Dancing With Tears," Chrysalis  
Roger Waters, "5:01 AM (Pros And Cons Of Hitch Hiking)," Columbia  
Whitesnake, "Slow 'n Easy," Geffen

### LIGHT ROTATION (maximum 2 plays a day):

Australian Crawl, "Boys Light Up," Geffen  
Bananarama, "Cruel Summer," London  
Combination, "Girls Like You," Warner Bros.  
Rick Derringer, "I Play Guitar," Jem  
Thomas Dolby, "Dissidents," Capitol  
Fleshtones, "American Beat," IRS  
Lita Ford, "Gotta Let Go," Mercury  
David Gilmour, "Love On The Air," Columbia  
Human League, "Lebanon," A&M  
Icehouse, "Taking The Town," Chrysalis  
Karen Kamon, "Loverboy," Columbia  
Killing Joke, "Eighties," EG  
Nick Lowe, "Half A Boy/Half A Man," Columbia  
Manfred Mann, "The Rebel," Arista  
Marillion, "Assassin," Capitol  
Giorgio Moroder, "Reach Out," Columbia  
Passion Puppets, "Like Dust," MCA  
Pretenders, "It's A Thin Line," Sire  
Private Lives, "Living In A World," EMI America

*(Continued on page 67)*

JULY 21, 1984, BILLBOARD

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# Billboard Computer Software

Survey for Week Ending 7/21/84

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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	27	FLIGHT SIMULATOR II	Sublogic	Simulation Package		●	●	●					
2	2	28	JULIUS ERVING AND LARRY BIRD GO ONE-ON-ONE	Electronic Arts	Arcade Style Sports Game		●	●	●					
3	3	42	WIZARDRY	Sir-Tech	Fantasy Role-Playing Game		●							
4	4	35	FLIGHT SIMULATOR	Microsoft	Simulation Package					●				
5	8	6	ULTIMA II	Sierra On Line	Fantasy Adventure Game		●	●						
6	6	4	BEYOND CASTLE WOLFENSTEIN	Muse	Arcade Adventure Game		●	●						
7	12	42	ZORK I	Infocom	Text Adventure Game		●	●	●	●	●	●	●	●
8	5	42	LODE RUNNER	Broderbund	Arcade-Style Game		●	◆						
9	7	7	CHOPLIFTER	Broderbund	Arcade Style Game		●	★	●					
10	14	32	ZAXXON	Datasoft	Arcade-Style Game		●	★				★		
11	9	6	MINER 2049ER	Micro Lab	Arcade Style Game		●			●				●
12	10	3	THE MASK OF THE SUN	Broderbund	Adventure Game			●	●					
13	17	38	CASTLE WOLFENSTEIN	Muse	Arcade Adventure Game		●	●						
14	15	42	PINBALL CONSTRUCTION SET	Electronic Arts	Educational Arcade Game		●	●	●					
15	11	7	SUMMER GAMES	Epyx	Arcade Style Sports Game		●	●	●	●				
16	13	41	EXODUS:ULTIMA III	Origins Systems Inc.	Fantasy Role-Playing Game		●							
17	20	6	ZORK II	Infocom	Adventure Style Game		●	●		●				
18	NEW ENTRY		DEATH AT THE CARIBBEAN	Micro Lab	Adventure Style Game		●	●	●	●				
19	19	26	BEACH-HEAD	Access	Strategy Arcade Game				●					
20	18	20	ENCHANTER	Infocom	Text Adventure Game		●	●	●	●	●	●	●	●

## EDUCATION TOP 10

1	3	25	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.		●		●	●				
2	1	42	MASTERTYPE	Scarborough	Educational program that teaches touch typing to ages 7 to adult in an exciting video game format in 18 different lessons.		●	◆	◆	●				
3	4	23	MUSIC CONSTRUCTION SET	Electronic Arts	Interactive music composition and learning tool enables user to work with a library of music or compose own.		●	●	●					
4	6	7	FACEMAKER	Spinnaker	Three-part learning game designed to teach very young children (ages 4-12) the computer keyboard & memory skills by working with a human face.		●	◆	◆	●				
5	2	40	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.		●	●	●	●				
6	5	3	TYPING TUTOR II	Microsoft	Second level for interactive educational typing program is designed for ages 7 to adults.									
7	7	4	COMPUTER STUDY PROGRAM FOR SAT	Barron Educational Series	Educational program designed to help students study for the SAT exam.		●		●	●				
8	10	21	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.		●	●	●	●				
9	8	7	MUSICALC 1	Waveform	Music composition and learning tool enables novices as well as accomplished musicians to work with preset compositions or create their own.				●					
10	9	5	SNOOPER TROOP II	Spinnaker	An educational program designed to help develop vocabulary and reasoning skills For ages 10-adults.		●	●	●	●				

## HOME MANAGEMENT TOP 10

1	1	34	DOLLARS AND SENSE	Monogram	Home Financial Package		●			●				
2	3	4	APPLE WORKS	Apple-Computers Inc.	Word Processor Data Base/Spread Sheet		●							
3	2	42	THE HOME ACCOUNTANT	Arrays, Inc./Continental	Home & Small Business Financial Management Program		●	●	●	●	●	●	●	●
4	7	2	NEW PAPER CLIP	Batteries Included	Word Processing Package				★					
5	4	42	PFS:FILE	Software Publishing	Information Management System		●			●	●			
6	5	33	MULTIPLAN	HesWare	Electronic Spreadsheet				●					
7	6	42	BANK STREET WRITER	Broderbund	Word Processing Package		●	●						
8	8	5	PFS: Write	Software Publishing	Word Processing Package		●			●				
9	9	32	HOMEWORD	Sierra On-Line	Word Processing Package		●		●					
10	10	9	MULTIPLAN	Microsoft	Electronic Spreadsheet		●							

## New On The Charts

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



### WARGAMES

#### #2 Video Games

When most home computer software firms were turning down MGM/UA's licensing offers for its controversial movie "WarGames," Coleco Industries decided to pick it up on a whim. "The other software firms questioned how to make entertainment software for a movie themed around youngsters accidentally setting off a seemingly real-life thermonuclear war," says Robert Wenke, director of marketing for the firm, which reportedly paid \$1 million for the license.

"We agreed with the software makers and told our designers so," he adds. But before too long, "WarGames" became enough of a challenge to serve as a pet project for 10 designers whose average age was 28 and who all knew about hackers (people who try to break into computer systems), Wenke says.

The program begins with a map of the U.S. As incoming missiles appear on the screen, the user must switch to various detailed maps, collect weapons and shoot down the enemy fire. "Rather than come up with the standard video game, we decided to take a unique approach and use the keypad on the joysticks," Wenke notes.

Coleco's periodic research on selected titles showed that "WarGames" appeals to boys 10 to 14 years old. The company had assumed such an audience target and planned promotions and advertising accordingly. Television commercials intercut excerpts from the movie with the scenes of the game's action to get viewers to identify with the plight of the movie's main character.

Nearly two weeks after "WarGames" shipped in May, it entered the Billboard video game chart at number 6 and then leaped to the number 2 slot. Less than 10 weeks later, sales soared passed 100,000.

(Continued on page 27)

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# New LP/Tape Releases

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

### POPULAR ARTISTS

- AUTUMN**  
Arrival  
LP Complete CPL 1 1009 (PolyGram) \$8.98  
CA CPL 4 1009 .....\$8.98
- BACHMAN TURNER OVERDRIVE**  
LP Complete CPL 1 1010 (PolyGram) \$8.98  
CA CPL 4 1 1010 .....\$8.98
- BENTON, BROOK**  
It's Just A Matter of Time—  
His Greatest Hits  
LP Mercury 822321-1 (PolyGram) \$5.98  
CA 822321-4 .....\$5.98
- BOBBY & THE MIDNITES**  
Where the Beat Meets The Street  
LP Columbia BFC 39276 (CBS) .....no list  
CA BCT 39276 .....no list
- BOWIE, DAVID**  
Love You Til Tuesday  
LP London 820 083-1 (PolyGram) \$8.98  
CA 820083-4 .....\$8.98
- BRADFORD, PROF. ALEX & THE LADIES OF SONG**  
LP Savgos RI 5007 SA .....\$5.98
- BUTLER, JERRY**  
Only The Strong Survive—The

- Great Philadelphia Hits**  
LP Mercury 822212-2 (PolyGram) \$5.98  
CA 822212-4 .....\$5.98
- THE CARAVANS**  
Sing .....  
LP Savgos RI 5005 SA .....\$5.98
- CHANDLER, GENE**  
Stroll On With The Duke—His  
Greatest Recordings  
LP Solid Smoke SS 8027 (Rhino) .....\$8.98
- CHANNEL**  
LP Epic BFE 39260 (CBS) .....no list  
CA BET 39260 .....no list
- CLARK, DEE**  
His Best Recordings  
LP Solid Smoke SS 8026 (Rhino) .....\$8.98
- CLEVELAND, JAMES**  
Songs My Mother Taught Me  
LP Savgos RI 5009 SA .....\$5.98
- DIAMOND, NEIL**  
Primitive  
LP Columbia QC 39199 (CBS) .....no list  
CA QCT 39199 .....no list
- DIGANGO, MANU**  
Abele Dance  
LP Celluloid CEL 171 .....NA
- DOMINGO, PLACIDO**  
"Always In My Heart"/The Songs of  
Ernesto LeCuona  
LP CBS FM 38828 .....no list  
CA FMT 38828 .....no list
- THE EL DORADOS**  
Low Mileage/High Octane—Their  
Greatest Recordings  
LP Solid Smoke SS 8025 (Rhino) .....\$8.98
- FONDA, JANE**  
Jane Fonda's New and Improved  
Workout  
LP Columbia CX2 39287 (CBS) .....no list  
CA XT2 39287 .....no list
- FREY, GLENN**  
The Allnighter  
LP MCA MCA-5501 .....NA  
CA MCAC 5501 .....NA
- FUNICELLO, ANNETTE**

- The Best of Annette**  
LP Rhino RNDF 206 .....\$8.98
- FUNICELLO, ANNETTE**  
The Best of Annette (Picture Disc)  
LP Rhino RNLP 702 .....\$9.98
- GAGE, YVONNE**  
Virginity  
LP CIM BFZ 39456 (CBS) .....no list  
CA BZT 39456 .....no list
- THE GIRLS**  
Girl Talk  
LP Columbia BFC 39414 (CBS) .....no list  
CA BCT 39414 .....no list
- GRANDMIXER D.S.T.**  
Mega-Mix II  
EP Celluloid CEL 173 .....NA
- JOBIM, ANTONIO CARLOS**  
The Composer of Desafinado Plays  
LP Verve 2304 502 (PolyGram) \$9.98  
CA 823 011-4 .....\$9.98
- LEWIS, RAMSEY & WILSON,**  
NANCY  
The Two Of Us  
LP Columbia FC 39326 (CBS) .....no list  
CA FCT 39326 .....no list
- THE LOVIN' SPOONFUL**  
The Best of The Lovin' Spoonful,  
Vol. 2  
LP Rhino RNLP 114 .....\$8.98  
CA RNC 114 .....\$8.98
- THE OLYMPICS**  
The Official Record Album of the  
Olympics  
LP Rhino RNDF 207 .....\$8.98
- ORIGINAL BROADWAY CAST**  
RECORDING  
The Rink  
LP Polydor 823125-1 (PolyGram) \$9.98  
CA 823125-4 .....\$9.98
- ROMEO VOID**  
Instincts  
LA Columbia BFC 39155 (CBS) .....no list  
CA BCT 39155 .....no list
- SPANDAU BALLET**  
Parade  
LP (Chrysalis) FV 41473 (CBS) .....no list  
CA FVT 41473 .....no list
- THE SPANIELS**  
Sixteen Soulful Serenades  
LP Solid Smoke SS 8028 (Rhino) .....\$8.98
- SPIRIT**  
Spirit of 'B4  
LP Mercury 818514-1 (PolyGram) \$8.98  
CA 818514-4 .....\$8.98
- THE STANDELLS**  
Rarities  
LP Rhino RNLP 115 .....\$8.98
- THE STOMPERS**  
One Heart For Sale  
LP Mercury 822384-1 (PolyGram) \$8.98  
CA 822384-4 .....\$8.98
- TANGERINE DREAM**  
Firestarter—Original Motion  
Picture Soundtrack  
LP MCA MCA-6131 .....NA  
CA MCAC-6131 .....NA
- THARPE, SISTER ROSETTA**  
LP Savgos RI 5008 SA .....\$5.98
- THOMAS, IAN**  
Riders On Dark Horses  
LP Mercury 822319-1 (PolyGram) \$8.98  
CA 822319-4 .....\$8.98
- THE THREE STOOGES**  
Christmas Time With The Three  
Stooges  
LP Rhino RNEP 606 .....\$5.98  
CA RNCC 606 .....\$5.98
- THE THREE STOOGES**  
Madcap Musical Nonsense  
LP Rhino RNEP 609 .....\$5.98  
CA RNCC 511 .....\$5.98
- VARIOUS ARTISTS**  
Horror Rock Classics  
CA Rhino RNCC 512 .....\$5.98
- VARIOUS ARTISTS**  
The Kasher Club  
EP Rhino RNEP 608 .....\$5.98
- VARIOUS ARTISTS**  
Metropolis—Original Soundtrack  
LP Columbia JS 39526 .....no list  
CA JST 39526 .....no list
- VARIOUS ARTISTS**  
Rhythm Come Forward  
LP Columbia FC 39472 .....no list  
CA FCT 39472 .....no list
- VARIOUS ARTISTS**  
Wonder Women—The History of the  
Girl Group Sound Vol. 2.  
LP Rhino RNLP 069 .....\$8.98  
CA RNC 064 .....\$8.98
- WILSON, NANCY & LEWIS,**  
RAMSEY  
(see Lewis, Ramsey)

- FITZGERALD, ELLA & BASIE,**  
COUNT  
On The Sunny Side of the Street  
CD Verve 821 576-2 (PolyGram) .....NA
- JONES, TOM**  
Darlin'  
CD Mercury 818814-2 (PolyGram) .....NA
- KOOL AND THE GANG**  
Celebrate  
CD De-Lite DECD 9518 (PolyGram) .....NA
- LAST, JAMES**  
Classics, Vol. 4  
CD Polydor 821 111-2 (PolyGram) .....NA
- LAST, JAMES**  
Classics, Vol. 5  
CD Polydor 821 115-2 (PolyGram) .....NA
- LEWIS, JERRY LEE**  
18 Greatest Original Sun Hits  
CD Rhino RNCD 5255 .....no list
- ORIGINAL MOTION PICTURE**  
SOUNDTRACK  
Breakin'  
CD Mercury 821919-2 (PolyGram) .....NA
- SCORPIONS**  
Blackout  
CD Mercury 818885-2 (PolyGram) .....NA
- SCOTT, TONY**  
Music For Zen Meditation  
CD Verve 817 209-2 (PolyGram) .....NA
- SMITH, JIMMY**  
The Cat

- CD Verve 810 046-2 (PolyGram) .....NA
- WASHINGTON, DINAH**  
What A Difference A Day Makes  
CD Mercury 818815-2 (PolyGram) .....NA
- VARIOUS ARTISTS**  
Romantic Clarinet for Lovers  
CD Philips 818 272-2 (PolyGram) .....NA
- THE STATLERS**  
Atlanta Blue  
CD Mercury 818652-2 (PolyGram) .....NA
- SUMMER, DONNA**  
She Works Hard for the Money  
CD Mercury 812265-2 (PolyGram) .....NA
- TEARS FOR FEARS**  
The Hurting  
CD Mercury 811039-2 (PolyGram) .....NA
- THE TURTLES**  
20 Greatest Hits  
CD Rhino RNCD 5160 .....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.

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- COUNTRY**
- KANSAS**  
The Best of Kansas  
LP CBS QZ 39283 .....no list  
CA QZT 39283 .....no list
- McCLAIN, CHARLY**  
Charly  
LP Epic FE 39425 (CBS) .....no list  
CA FET 39425 .....no list
- THE ORIGINAL BLIND BOYS OF ALABAMA**  
LP Savgos RI 5006 SA .....\$5.98
- COMPACT DISC**
- BANANARAMA**  
CD London 820036-2 (PolyGram) .....NA
- BASIE, COUNT & FITZGERALD, ELLA**  
(See FITZGERALD, ELLA & BASIE, COUNT)
- CICERO, EUGEN**  
Classics In Rhythm  
CD MPS 817 924-2 (PolyGram) .....NA
- THE FIRESIGN THEATRE**  
The Three Faces of AI  
CD Rhino RNCD 5812 .....no list

Survey for Week Ending 7/21/84

## Billboard® Top 25 Video Games

This Week	Last Position	Weeks on Chart	These are the best selling home video games compiled from retail outlets by the Billboard research department			
			Atari 2600	Atari 5200	Coleco Vision	Intellivision
TITLE			Manufacturer, Catalog Number			
1	1	17				
			WEEKS AT #1 13			
			PITFALL II—Activision AB-035			
			WARGAMES—Coleco 2637			
			Q-BERT—Parker Brothers 5360			
			DECATHLON—Activision AZ 030			
			POLE POSITION—Atari CX 2694			
			CENTIPEDE—Atari CX 2676			
			POPEYE—Parker Brothers 5370			
			KANGAROO—Atari CX 2689			
			FRENZY—Coleco 2613			
			BURGER TIME—Intellivision 4549			
			FROGGER—Parker Brothers 5300			
			BUCK RODGERS—Coleco 2615			
			MARIO BROTHERS—Atari CX2697			
			GYRUSS—Parker Bros. 5080			
			MOON PATROL—Atari CX 2692			
			SPACE SHUTTLE—Activision AX 033			
			RIVER RAID—Activision AX-018			
			TIME PILOT—Coleco 2679			
			DEFENDER—Atari CX2609			
			STAR WARS—Parker Bros.			
			CONGO BONGO—Sega 006-01			
			H.E.R.O.—Activision AZ 038			
			B.C.'S QUEST FOR TIRES—Sierra On Line 2051530			
			CABBAGE PATCH KIDS-ADVENTURES IN THE PARK—Coleco 2682			
			FRONTLINE—Coleco 2650			

\*Denotes cartridge availability for play on hardware configuration

## New Products



The Sound Accessories Corp. of North Hollywood, Calif., moves its product line into the Compact Disc market with Stako Disc. The \$7.98 rack holds 12 Compact Discs with a capacity for vertical or horizontal stacking.

### FIRST FULL-LINE SECTION

## Strawberries Commits to Video

By FRED GOODMAN

NEW YORK—New England's Strawberries Records & Tapes chain is the latest music retailer to make a full commitment to video. The chain unveiled its first full-line video section at its Memorial Drive store in Boston on June 1.

With almost all of its 44 stores already stocking music video, the chain's operational director, Mark Briggs, says Strawberries plans to open three more video outlets over the summer and another half-dozen by Christmas. "We expect to add video outlets to the vast majority of our stores within a year," says Briggs.

Initial inventory for the first video section, and for upcoming openings, is 600 titles. But Briggs envisions a rapid expansion that would double and then triple the per-store inventory in a short period of time.

"We're going to go into each mar-

ket with VHS and Beta titles, give them a shot and then see what shakes out," says Briggs. "After that, we'll start adding."

Briggs notes price reduction and penetration of VCRs as key to Strawberries' market entrance. "Now's the time," he says. "Videocassette sales last year were over 15 million pieces and will be double that next year, and the market has stabilized to the extent where the prices are okay."

"Since we're the music chain in New England and there's the budding promise of more music videos, it made a lot of sense for us to get in."

Outlets selected for the initial expansion into video will be chosen from among those Briggs terms "better stores" located in "VCR neighborhoods." As an example, he cites one of the chain's downtown Boston outlets, selected for its foot traffic during business hours, and a rural store in Colony, N.Y. with a lot of

# Retailing

## New Competition For Vid Dealers

### Video Store's Messer Unfazed By Kroger's Entry

By EARL PAIGE

LOS ANGELES — Many video specialty retailers around the country have yet to feel the effects of major grocery chains' entry into home video, but they soon will, says Jack Messer, veteran head of six-unit Video Store in Cincinnati, where locally based Kroger has bowed video in 18 units.

However, Messer himself appears unfazed by the trend in his market. He's looked into the Kroger departments and notes, "There's such a small selection, only VHS." He says rental there is \$3 daily, \$5 for three days with machines at \$9.95 daily.

Says Messer philosophically: "It's almost inevitable that they (suppliers) look beyond the video specialty retailer. The rackjobbers are just now making a big push into mass merchandiser outlets."

Messer, a director of the Video Software Dealers Assn. (VSDA), takes a national view on encroach-

ment by grocery stores and mass merchandisers. "Actually, this is not the first time Kroger has tried video. What's new is that they are now working through specialist distributors, or I guess rackjobbers, not doing it on their own. They work through various leases in various markets, usually starting on a small scale."

Confirming Messer's view, Irwin Berman at Video Warehouse in Atlanta reports that Kroger is now renting video, with a supplier reportedly based in Florida. In addition, East Texas Periodicals in Houston and Phoenix lists Kroger among its accounts, and R.H. Williams in Minneapolis has long supplied Kings, a large Colorado grocery chain. Robert Williams, head of the Minneapolis firm, says that Kings is a Kroger subsidiary.

Messer says he was first alerted to Kroger's involvement in Cincinnati through newspaper stories identifying Phoenix-based Best Of Video Inc. as the vendor. Calls to the Phoenix firm are taken by publicist Lee Whitehead, who says Best Of Video's plans for Kroger are too premature to comment on.

According to Messer, two factors work in favor of specialty video dealers maintaining their video bastions. Kroger and other grocery chains are also stressing VCR rental, which Messer sees as targeting a new or light user, not the existing customer who already patronizes video specialty stores. More crucially, Messer counts on his long experience, established image and deep inventory.

Messer is currently ringing the market, having recently expanded into Kentucky. He also promotes heavily. At one time, to exploit VSDA's stance against proposed restrictive video rental legislation, he draped stores in funeral wreaths, drawing wide media attention.

Typically candid about his plans, Messer reflects the growing competitive climate in his market by declining to say just where new Video Store units will be located. His latest expansion has been into Kentucky, where a grand opening is now underway.

"We're looking for 2,000 square foot stores," he says. Since opening his first store in 1980 in the northeast Kenwood suburb, Messer has been circling the market. In 1981 he opened in the northwest in Northgate, the only mall site he has. The next store was in the north central region of Fairfield. Last year he opened

in Cherry Grove in the east and moved into Kentucky.

Oddly, Messer took over a record store when he first opened and still has combined record and video stores in Kenwood and Cherry Grove. "We added records there," he says of his fourth store, as opposed to inheriting records initially. In the two units, Messer uses a double logo: "Video Store" and "Record Store." He merchandises records and tapes vigorously, has soundtrack albums in all stores and expects to be in Compact Disc in most stores "by year end."

Messer often kids that he was ironically suited as a panelist this spring at the National Assn. of Recording Merchandisers (NARM) convention, where he discussed record/tape stores' move into video. "I hear I'm probably the only video dealer moving into records and tapes," he says.

He has often noted that he prefers not to compete head-to-head with record/tape stores. All the same, his combined thrust in Cherry Grove indicates he has more weapons at his disposal than just video.

Messer dodges any revelation of an underlying strategy by saying, "We're looking to make each store more creative as we go along. We do this with fixturing or with sales counter spacing—maybe we'll have irregular designs sometimes. We will use islands where the space allows."

Right now, three stores have movies behind the counters and three display products out where consumers can examine them behind locked glass. "We're experimenting with display. I want to move quickly to bar code inventory linked to a rental card," Messer says.

Messer's real strength, he maintains, is in deep inventory, VHS as well as Beta format. He says the ratio runs 60/40 in favor of VHS, but sees Beta gaining steadily. He has stocked videodisks for a long time, even renting them. "But we've stopped renting CED," he says of the format recently abandoned by RCA.

Of Kroger and other competition he sees on the horizon ("I think this will be the year rackjobbers move into video strongly"), Messer claims few competitors can be as expert in the product as video specialty dealers or have the depth necessary to hold a customer base.

Messer claims a rental club universe of 8,000 and says his stores are all "15 minutes apart by beltway. But they're all slightly different, too. One will be heavy into horror movies, another into martial arts."

### VIDEODISK/PLAYER RENTAL

## Rosser Targeting New Audience

WATSONVILLE, Calif.—Veteran home video retailer Bob Rosser says the few associates who have learned he has gone into the CED videodisk rental business "think I'm some kind of kook." But he also adds that considering the concept he's developing, "movies could just as well be on buttered toast."

Stubbornly refusing to offer details, Rosser does say that he is renting videodisks and players as a package, and hints at refinements in the computerized operation of the store. He still has some test marketing to complete, but wonders how much longer he can dodge those curious about his retreat to this remote Monterey Bay community south of San Francisco.

The curiosity surrounding Rosser's latest move stems from both his own prominence and that of his wife Linda. The pair for several years headed one of the most widely publicized retail operations in home video, Entertainment Systems of America in Phoenix. Linda Rosser, who was once treasurer of the Video Software Dealers Assn., is now with Paramount in New York.

A consultant since he sold his interest in the Arizona store, Rosser says he originally came here in that

capacity. Then he took over a store now called Movie Crew. He repeatedly insists that he will not reveal the full extent of his concept.

Rosser says that after leaving Phoenix "I needed to drop out of the video mainstream." Revealing just a little more, he adds that the concept he's developing is also out of the mainstream.

Movie Crew targets a new consumer, a non-VCR owner, "people who want to rent movies but have never been approached aggressively and comfortably." Rosser rents the player and movie as a package.

In fact, he says he chose the store name Movie Crew "because 'video' says tape to people" and he wants to come in from a totally new image direction.

Acknowledging that player with tape rental is a rather well established retail mode, Rosser again shifts away from any emphasis on the specific configuration.

Initially, Rosser says he has gone with CED only, but he indicates the concept will be broadened. "I will be in tape before long, as insurance," he says in reference to the anticipated demise of the CED system. Central to the concept Rosser is developing is

"drive-by business. We'll put up a message board with featured titles in front," he adds.

Strawberries' video sections are being introduced with limited specials for video club membership. Charter club members will be able to join for just \$10, and special deals on blank videocassettes are also being offered, as are two-for-one rental rates on older titles like "Alien."

Briggs says Video Connection is the only established video specialty chain in Strawberries' region. "It's them and tons of mom-and-pops," he says. "No one video chain is ingrained here."

Briggs adds that Strawberries will go "as wide as makes sense" with its ultimate inventory. "We consider it to be a natural tie-in," he says of the video expansion, "and a rosy future. As per usual, our attitude is to be a complete entertainment outlet for all customers."

low-cost and simple players. "I like the laser system personally," he says, "but it is unrentable."

The local market, Rosser says, is refreshing. "There's a demographic here we never had in Phoenix. It's more middle America, with incomes \$12,000-\$25,000, whereas with Entertainment Systems we started at \$18,000 and it shot up."

Emphasizing once more that Movie Crew exists outside the normal home video realm, he says there are five other stores in the small community. "We already have more members than any of them," he claims.

A computer expert and alumnus of IBM, Rosser indicates that his concept goes beyond the service and envelops the total operation. He contends that operational controls he has set up require less on-site supervision: "When I come in I have about five different cross-reference reports to go over. It was set up this way from the ground up."

Though he doesn't want to dwell on CED, Rosser says, "RCA gave up just about a year too soon. There's an estimated 500,000-player base out there now. I hope some hardware manufacturer can come in."

EARL PAIGE



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**RATT OUT OF THE BAG**—Atlantic group Ratt crawls out of the cellar to do an in-store at Slipped Disc Records, Valley Stream, N.Y. Seated from left are the group's Juan Croucier, Robin Crosby and Stephen Pearcy.

## Licorice Pizza Store Displays Olympic Form

By EARL PAIGE

LOS ANGELES—A recent Licorice Pizza charity event styled as an Olympics spoof was so successful that the chain now plans to extend the "competition" to several units. "We'll take one event here and another there," says George Briner, merchandising coordinator.

While the approaching Olympics here provided a built-in rationale for Licorice, Briner insists that other chains could stage events "with or without the Olympics as a theme. What we're talking about is people

having fun, and creating excitement in a store."

Briner and other executives of the 34-unit chain add that focusing on a charity is a plus. "You just don't see that many record chains doing it, and they should," argues Briner.

A charity focus finds vendor sponsors more receptive, Briner adds. Also useful is radio co-sponsorship; KROQ-FM here plugged the event via public service spots. Air personality Katy Manor acted as co-MC.

That the event went as smoothly as it did seemed to surprise (and obviously delight) chain executives mov-

ing about the 6,000 square foot North Hollywood unit as competition got underway. Involved were marketing vice president Lee Cohen, advertising director Randy Gerston, accessories buyer Steve Fierro, Briner and warehouse staffer Gary Doen. "Gary and I did a lot of late nights on this," Briner says.

To insure that there would be enough store space, the chain's planners chose the North Hollywood unit, largest of the 34. Ironically, however, little space was finally required—around 500 square feet, Briner figures.

Another successful ingredient was the involvement of talent. Brian Glascock of the Motels and Dennis Duck of Dream Syndicate served as judges.

Cross-merchandising possibilities for such events abound, Briner suggests. Warner Home Video had a table promoting its videocassette of "The Right Stuff," offering a 25-cent charity donation for any questionnaires filled out. Other tie-ins involved Straw Hat Pizza and Universal Tours, each of which offered prizes.

Several vendors had generic tie-ins, such as JVC with hardware prizes and Maxell with blank videotape. CBS, Capitol, WEA and PolyGram were among the label sponsors. Dr Pepper provided a host and free beverages during the event.

Noting that vendors have since reported inquiries from other chains curious about the event, Briner says one possible pitfall is ending up with too few competitors. For this reason, all 34 Licorice Pizza stores plugged the event and held drawings for competitors. "Seventy-five percent of the entrants were picked before the event," Briner notes.

In fact, stores all week had inquiries from people seeking details about contests. "Much of this was generated from KROQ, too," says Briner. "We know there were hard-core competitors ready for us."

One individual was none other than a Licorice employee who took away a Compact Disc player for his skill in twirling LPs on the tip of his index finger. "There wasn't a problem at all that he worked at one of our stores—that's where the whole fun and charity of this comes in," Briner says.

One other winner indicated practiced skill in stacking prerecorded audio cassettes artfully. But no one anticipated the event Briner says became the contestant and gallery pleaser: unwinding blank tape. "There's a half-mile of that stuff," he says.

## Now Playing

• Continued from opposite page

Melodian's keyboard, called the Melodian, comes with software called "ConcertMaster," "MelodyMaster" and "RhythmMaster." The software contains musical sounds ranging from strings to synthesizers, each of which contains visual displays that can be turned into a video game.

Melodian and the accompanying "ConcertMaster" program will be made available for \$200. No price has been set for the other two software packages.

\*\*\*

Bookstores: Ingram Software, a computer software and book distributor, has pacted with Waldenbooks to help the book chain build up a presence in the home computer soft-

ware area. Ingram will be supplying the stores with a mix of educational, entertainment and personal productivity software, a spokesman for the firm says.

More than 150 stores will be serviced by the Nashville-based distributor. Waldenbooks currently has 860 stores.

\*\*\*

Name change: Educational soft-

## New On The Charts

• Continued from page 25

Wenke reports. "It really is our pride and joy," he adds.

More than a year earlier, he recalls, he baffled a design team with a project that had been rejected by many competing firms. The team was given enough leeway to develop a seven-screened simulation with eight levels of difficulty. Game action calls for users to rapidly switch screens and prepare for war action.

Wenke speculates that the title's success rides on requiring strategy skills and agility to defend against attack. Although Coleco does not recommend retail prices, Wenke says the title generally sells for about \$30. In the fourth quarter of 1984, "War-Games" will be made available on IBM and Apple computers.

FAYE ZUCKERMAN

ware maker Counterpoint Software has changed its name to **Springboard Software Inc.** According to a spokesman, the name change is part of a company-wide program to expand its operation. Company founder **John Paulson** would not comment on the change.

It is believed that the switch is due to an undisclosed amount of venture capital which shuffled in new key staffers. The name modification is being explained as a more accurate reflection of the company's software.

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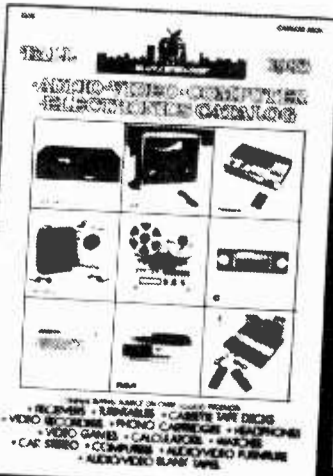
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# Retailing

## Marketing's Future: New Trends Emerge

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

*In the second part of a two-part article, reprinted from the Journal of Retailing, author Jack Sheth, marketing professor at the Univ. of Illinois, Urbana, explores the impact of increasingly blurred boundaries among consumers' work, home and shopping activities, and suggests how specialized markets will emerge. The first part of this report appeared in Billboard last week.*

Because of both demographic and technological changes, it will become increasingly common not to separate the time and place of work, home, and shopping activities. As Toffler has pointed out in his Third Wave, it is becoming popular to work at home as we shift from the industrial to the postindustrial society. It is also growing popular to shop at home through electronic shopping and direct marketing systems.

It will become more and more common to blur the task-driven, time-and-place boundaries among work, home, and shopping activities. Consequently, retailing of products and services will have to be offered on a 24-hour basis. They will also have to be offered through multiple and often nontraditional channels of distribution as well as at home through electronic shopping programs. In short, for the first time in retailing history, the consumer will go to the market and a marketer will go to the consumer at the same time. This is quite different from either the wagon days, when the retailer went to the consumer, or more contemporary shopping mall days, when the consumer comes to the retailer. The specific place of transacting with one another will be determined primarily by the trade-offs of costs and benefits to each participant.

In general, however, it can be expected that nontraditional, multiple channels of distribution will become more the norm than the exception. For example, telephone and other utility services may be procured from the supermarkets and other convenience locations. This is already possible at Kroger and Safeway Stores. Durable appliances and automobiles may be bought at home through electronic shopping. For example, there are several teletex and videotex retailers that provide this service. Financial services may be offered without personal interactions and from a long distance through telemarketing programs. Witness the rise in the Merrill Lynch Cash Management Account (CMA) at the retail level. What is suggested is only a tip of the iceberg. Eventually, it is very likely that the boundaries between shopping and convenience retailers will become blurred sufficiently to change the whole pattern of retailing institutions.

**Emergence of Specialized Markets:** Pluralism in our values, life-styles, and behavior is likely to increase because of greater tolerance for individualism and personalized consumption. Furthermore, the electronics age permits marketers to cater profitably to smaller and smaller market segments. Therefore, the next two decades can be expected to bring increasing desire not to assimilate unique market segments into the mainstream mass markets but to cater to their needs and wants as specialty segments. These segments will include ethnic groups such as blacks, Hispanics, and Asians as well as more traditional European groups. Other unique specialty segments include the handicapped, foreign tourists, people who work at home, farmers and other distinctive groups such as truck drivers and traveling salespeople. These people all have unusual needs and wants either because of biogenic needs or unique settings in which they live or work.

Furthermore, as the economies of scale in manufacturing and marketing are achieved at lower and lower capacity levels, the computerized technology will make it more and more interesting for retailers to treat those segments as separate specialty markets.

The trend is already here. For example, cable and television programs and other entertainment media are catering to some of these specialty markets. Food companies are marketing ethnic foods in both retail food chains and fast-food restaurants. Witness the emergence of theme restaurants. It is not at all difficult to imagine the emergence of national specialty chains that will cater to the needs of the handicapped and the ethnic segments.

**One-Stop, Hassle-Free Shopping:** As the society becomes increasingly time-driven and as the retailers increasingly broaden their business definitions, it is likely that consumers will do one-stop, hassle-free shopping for the procurement of products and services.

This trend has existed for several years now, as is evidenced by the emergence of shopping malls and neighborhood shopping centers. However, the future moves will be even more pronounced in this direction as the traditional location and supplier boundaries between durables and consumables, and between products and services, are also likely to disappear. In short, the emergence of hyperstores is here. For example, it is very likely that more and more dry goods, such as home appliances, electronics products, perfume, and apparel, will be bought and sold at a neighborhood Kroger or Safeway store along with groceries. Similarly, financial services, including insurance, tax preparation, real estate, investment, and money management services will be transacted in a Sears or a J.C. Penney store. Finally, practically all products and services are likely to be shopped for and

procured in the privacy, convenience, and comfort of the home through electronic shopping.

### HOW TO COPE WITH RETAIL TRENDS

A healthy corporation is very much like a healthy human being. You must be both physically fit and mentally alert to survive and grow despite changing physical and social environments. Therefore, a healthy corporation must be equally strong in its operations (body) and its managerial leadership (mind). In short, an organization must be well balanced between the doers (line organization) and the thinkers (staff organization).

Three managerial areas (mission, strategy, and structure) and three operational areas (productivity, professionalism, and customer focus) are likely to become significantly important for the corporate retailers.

**Broaden Your Horizons:** Most retailers will find it increasingly necessary to understand competitive forces outside the industry. These forces are more commonly associated with substitute technologies and with the end-user customers producing their own products and services than with buying from the marketplace. At the same time, it will become necessary to redefine businesses more broadly than in the past. For example, supermarkets must redefine their businesses away from the grocery products to convenience goods even if they have to deal with very different suppliers and very different distribution channels. Banks must redefine their businesses as financial services as the electronics technology bypasses the regulated geographical franchises. Appliance dealers must redefine themselves as shopping goods suppliers of such items as video games, computers, and other high-tech products and services. Finally, giant retailers—Sears and J.C. Penney, for example—must broaden their business definitions to transcend the dry goods image. Of course, the smart retailers are already planning or implementing this change in the mission of their corporations.

### Six major emerging trends that will impact the retail industry

- Emergence of premium products at the expense of best-value products
- Dominance of wants over needs in shopping
- Personalized procurement and consumption
- Blurring of home-workplace boundaries that will result in shopping at home and 24-hour stores
- Emergence of specialty markets and national specialty chains
- One-stop hassle-free shopping, including patronage of hyperstores

**Practice Pluralistic Strategies:** No single retailing approach is likely to be sufficient in the future simply because markets are diverging more and more with respect to wants, needs, and buying power. Therefore, a single way of doing business is unlikely to appeal to all market segments.

It will be necessary for most large retailers to offer multiple product lines with significantly different price points and to market their products through multiple channels of distribution as well as to develop relationships with multiple suppliers. Most retailers will find it necessary to offer the same assortment of dry goods or grocery products through separate outlets. For example, grocery chains such as Jewel Companies sell through box stores (self-service) as well as through superbazaars (full service); Dayton Hudson (full service) has a successful alternative retail channel called Target (self-service).

**Decentralize the Company:** The span of control versus cost of control is encouraging increasing decentralization of the corporation. Greater autonomy can therefore be provided to individual store locations without losing the span of control. The result is that one can easily eliminate as many as two levels of management ranks from the organization without jeopardizing the coordination and control objectives.

In general, it will become desirable to break up the monolithic organization into separate lines of business (miniprofit centers) based on the commonality of manufacturing, distribution, or profit life cycles. Not only is the decentralized organization more cost-effective; it also enables the corporation to focus better on the market and thereby become responsive to changing market behavior. This is clearly evident in the retail industry where specialty chains (say T.J. Maxx and Hit or Miss) are allowed to operate autonomously of the tradition of their parent company, Zayre. Indeed, the store of the future concept promoted by Sears in many ways suggests this type of decentralization under one roof by allowing autonomous operations to All-State, H & R Block, office equipment, and other departments.

**Focus on the Market:** With the maturity of the consumer markets (experienced consumers and powerful competitors) it is absolutely essential that retailers constantly search for win-win situations between the company and the marketplace. They must strive to deliver more value to the consumers without jeopardizing corporate profitability. It means subordinating technology to customers. It means bending the organization (products, distribution, and promotion) to fit the marketplace rather than bending the marketplace (customers, intermediaries, and competitors) to fit the organization.

While this is an obvious and deceptively simple rule of survival, it is as difficult to follow as breaking a habit or going on a diet. Large corporations have a way of creating and perpetuating the bureaucracy (through their traditions and work procedures). Indeed, even the top management team may need to be replaced by people who can see the forest while gazing at the trees. In the retail business, this clearly implies shifting away from the corporate buying groups as the major driving power to retail store operations as the driving force in the organization. In other words, it means shifting away from selling whatever is bought to buying whatever the market needs or demands.

**Manage Your Costs:** With the lowering of entry and exit barriers as well as global competitive perspectives, it will become necessary for management of large corporations to identify cost structures separately for each merchandise-store combination. With very large and diverse merchandise lines, it becomes very difficult, if not impossible, to identify and trace various cost components. Furthermore, these costs should include all functional activities associated with procurement, marketing, and management overheads. Greater financial controls and the development of on-line real-time information systems will be required. The two most common methods of cost control are functional consolidation and automation. The former is an effort to retrain the specialists into generalists, and the latter is the replacement of specialists by microprocessors.

In the retail industry, these changes can be accomplished only by online, computerized sales transactions and mainframe software systems that will provide on a daily basis the profitability of each store and each merchandise group. In short, retailers must shift their focus away from sales to profits, and the only way to do so is to keep track of all costs and to allocate them to individual merchandise lines and individual stores. Reportedly, highly successful specialty chains, such as The Limited, assign their success equally to their financial controls and to their market focus.

**Professionalism of Employees:** Finally, there is a need for selective recruitment of the work force (both store operations and corporate staff) and for inculcating corporate culture through training and incentives (both psychological and economic). While it is nice to learn how the Japanese excel at managing human resources through quality circles and practicing Theory Z principles, the top management of large retail chains will find it increasingly necessary to provide charismatic leadership and the opportunity for hero worship. All we need do is go back in the business-history books and emulate such great business leaders as Alfred Sloan (General Motors), General Arthur Wood (Sears), S.S. Kresge (K mart), Thomas Watson (IBM), and Theodore Vail (AT&T).

### SUMMARY

Based on demographic, technological, regulatory, and competitive changes, this paper identifies six major emerging trends that will impact the retail industry. They are:

- Emergence of premium products at the expense of best-value products;
- Dominance of wants over needs in shopping;
- Personalized procurement and consumption;
- Blurring of home-workplace boundaries that will result in shopping at home and 24-hour stores;
- Emergence of specialty markets and national specialty chains;
- One-stop hassle-free shopping, including patronage of hyperstores.

The paper suggests that the retail corporation must do the following to survive these trends:

- Broaden the definition of what business it should be in;
- Develop multiple channels of distribution;
- Decentralize the corporation into several miniprofit centers;
- Focus on the market needs and not on the suppliers;
- Manage its costs through computerization;
- Inculcate corporate culture in its employees through a charismatic style of management.

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# Video

## MGM/UA In Price-Cutting Test Major Takes First Multi-Title Steps To \$29.95 Level

By TONY SEIDEMAN

NEW YORK—MGM/UA Home Video will be making its first multi-title moves into low-priced full-length video this summer and fall, with a one-month price promotion that will put six feature films out at a temporary \$29.95, and the permanent reduction of the prices on seven music and one children's title to the same level.

The \$29.95 feature film promotion is the first consumer-oriented campaign MGM/UA has put together at that low a price. Older product will be used for the effort, which will bear the promotional tag line "Watched Any Great Books?" and try to get children to read the classics by having them see film versions.

"Watched Any Great Books?" will run from Sept. 1-Oct. 31, utilizing MGM versions of "Treasure Island," "The Adventures Of Huckleberry Finn," "The Good Earth," "Little Women," "A Tale Of Two Cities" and "Madame Bovary."

If the feature film effort works, chances are good that MGM/UA could dive even more deeply into the low-priced video marketplace. "Once

the story is in, we'll evaluate the results and make a decision from there," says manager of marketing and sales promotion Stephanie Schulman. "We're looking forward to a success so we can keep on doing this kind of thing."

Though MGM/UA has released one feature film—"Pink Floyd's The Wall"—at \$39.95, it has long been one of the majors most reluctant to put out full-length standard issue motion pictures at sale prices. MGM/UA executives are reluctant to describe the pair of low-price promotions a major reorientation, however.

While the feature-oriented promotion involves temporary price reductions, the cuts in the company's other effort will be permanent, says vice president of sales and marketing Saul Melnick. All of the eight titles involved have been previously released by MGM/UA.

Melnick calls the re-pricing of the product an "experiment." He doesn't see any permanent reductions coming with feature film product, saying, "It's too early to make any blanket moves yet."

The re-priced titles will be shipped in two separate batches, one going out this month and the other in August. July's programs will be "Wasn't That A Time," "The Doctor Seuss Video Festival," "Who's Afraid Of Opera, Vol. I" and "The First Barry Manilow Special." In August, "Carole King: One To One," the second and third volumes of "Who's Afraid Of Opera" and "The Sacred Music Of Duke Ellington" will be on the market at \$29.95.

The effort will be a test and no more, Melnick stresses, a chance for MGM/UA to "see what it all means" for itself about home video pricing. He notes that "some of the titles performed very well at their first list price," so the new pricing structure is not an attempt to dump excess inventory.

MGM/UA put the product involved in the permanent price cuts on moratorium 60 days ago in order to avoid dealer and distributor complaints about seeing the value of their inventory suddenly cut in half. According to Schulman, similar moves will not be made for the "Great  
(Continued on page 35)



**FLASHY DRESSER**—Teddy Pendergrass accepts a jacket from Betty Bitterman, vice president of music and variety programming for Cinemax & HBO. His debut Asylum album, "Love Language," premiered on Cinemax's "Album Flash."

## Clips Are Programming, Says PMI Chief Levinson

NEW YORK—Record labels are making a massive mistake when they see music video clips as promotional rather than programming product, thereby crippling a growing new industry and making it impossible for those in the business to achieve a profit. That's the view of Picture Music International president Mark Levinson, which he expressed at a recent National Academy of Television Arts & Sciences luncheon and repeated in an interview with Billboard.

"Every record company must charge for the clips that we see on television. Why? Because this is programming. The record companies have to believe this before anyone else is expected to," claims Levinson.

Because music video is not seen as programming, it does not share in the millions of dollars of advertising income that are being generated by video shows across the nation, Levinson suggests. By charging, he says, record labels would insure that they get a piece of the income their product is generating.

"If you say music video is for pro-

motional purposes alone, then it's been a disaster," Levinson claims, noting that labels invested millions of dollars in creating clips in 1983, but saw the industry actually shrink by a few percentage points if Michael Jackson's superstar numbers are subtracted. "If you look at it purely as promotional, music video hasn't done its job in terms of the aggregate growth of the industry," he says.

But as programming, video clips have been a stunning success, he maintains. "There are 200-300 shows out there that are using clips," he notes, with "millions of ad dollars being spent that are not getting back to the record industry."

Because of this leakage, Levinson continues, "Music video promotion companies are for the most part producing television programming on a promotional budget," and it's just not working. Video clip budgets have doubled in the last year, jumping from \$35,000 to \$70,000, he claims. But even so, "with present average budgets running between \$60,000-

(Continued on page 34)

# Billboard Videodisk Top 20

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Survey for Week Ending 7/21/84

This Week	Last Position	Weeks on Chart	TITLE	Copyright Owner, Distributor, Catalog Number	Principal Performers	Year of Release	Rating	Format	Price
1	1	3	TERMS OF ENDEARMENT	Paramount Pictures RCA Video Disc 1407	Shirley MacLaine Debra Winger	1983	PG	CED Laser	29.95 39.95
2	2	6	SCARFACE▲	Universal City Studios MCA Dist. Corp. 80047	Al Pacino	1983	R	CED Laser	34.98 39.98
3	3	5	SILKWOOD	ABC Motion Pictures Embassy Home Entertainment 1377	Meryl Streep Kurt Russell	1983	R	CED Laser	39.95 44.95
4	NEW ENTRY		THE RIGHT STUFF	The Ladd Company Warner Home Video 20014	Charles Frank Scott Glenn	1983	PG	Laser	39.98
5	8	8	REAR WINDOW •	Universal Classics MCA Dist. Corp. 80081	James Stewart Grace Kelly	1954	PG	CED Laser	19.98 29.98
6	NEW ENTRY		UNDER FIRE	Vestron 5033	Gene Hackman Nick Nolte	1983	R	CED	Not Listed
7	4	14	SUDDEN IMPACT▲	Warner Brothers Pictures Warner Home Video 11341	Clint Eastwood Sondra Locke	1983	R	CED Laser	19.98 34.98
8	16	20	MR. MOM▲	Vestron 5025	Michael Keaton Teri Garr	1983	PG	CED	29.95
9	10	12	DEAD ZONE	Paramount Pictures, RCA Video Disc 1646	Christopher Walken Martin Sheen	1983	R	CED Laser	29.95
10	18	4	UNCOMMON VALOR	Paramount Pictures RCA Video Disc 1646	Gene Hackman Robert Stack	1983	R	CED Laser	29.95
11	6	30	RAIDERS OF THE LOST ARK	Paramount Pictures RCA Video Disc 1376	Harrison Ford Karen Allen	1981	PG	CED Laser	29.95
12	11	23	TOOTSIE (ITA)▲	RCA/Columbia Pictures Home Video 5955	Dustin Hoffman Jessica Lange	1982	PG	CED Laser	29.95 29.95
13	14	19	NEVER SAY NEVER AGAIN▲	Warner Brothers Pictures Warner Home Video DC 11337	Sean Connery Barbara Carrera	1983	PG	CED Laser	39.98
14	19	9	D.C. CAB	Universal City Studios MCA Dist. Corp. 80061	Mr. T Gary Busey	1984	R	CED Laser	29.98
15	5	6	ALL THE RIGHT MOVES	CBS-Fox Video 1299	Tom Cruise Lea Thompson	1983	R	CED Laser	19.98 34.98
16	9	18	TRADING PLACES	Paramount Pictures RCA Video Disc 1551	Dan Ackroyd Eddie Murphy	1983	R	CED Laser	19.95 29.95
17	NEW ENTRY		CHRISTINE	RCA/Columbia Pictures Home Video 10141	Keith Gordon	1983	R	CED	29.95
18	12	32	WAR GAMES (ITA)▲	MGM/UA Home Video CBS-Fox Video 4714	Matthew Broderick Dabney Coleman	1983	PG	CED Laser	19.98 34.98
19	17	2	LIMITED GOLD EDITION CARTOON CLASSICS MICKEY	Walt Disney Home Video 198	Mickey Mouse	1984	NR	CED	19.95
20	7	30	RISKY BUSINESS▲	The Geffen Company Warner Home Video DC11323	Tom Cruise Rebecca de Mornay	1983	R	CED Laser	34.98

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

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# New Video Releases

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

## FILMS

**A DANGEROUS SUMMER**  
James Mason, Tom Skerritt, Ian Gilmour  
Beta & VHS VCL ..... \$59.95

**BADLANDS**  
Martin Sheen, Sissy Spacek

LD Warner Home Video (WEA Corp.) ..... \$34.98

**THE BARCELONA KILL**  
Linda Hayden, John Justin, Simon Andrew  
Beta & VHS VCL ..... \$59.95

**BILL**  
Mickey Rooney, Dennis Quaid, Harry Goz  
Beta & VHS USA Home Video ..... \$59.95

**BLACKSTAR, VOLUME III**  
Beta & VHS Family Home Entertainment ..... \$29.95

**BODY HEAT**  
William Hurt, Kathleen Turner  
LD Warner Home Video (WEA Corp.) ..... \$34.98

**BONNIE'S KIDS**  
Tiffany Bolling, Robin Mattson, Scott Brady

Beta & VHS Monterey Home Video ..... \$59.95

**CAMELOT**  
Richard Harris, Vanessa Redgrave  
LD Warner Home Video (WEA Corp.) ..... \$39.98

**A CASE OF LIBEL**  
Daniel J. Travanti, Edward Asner, Gordon Pisnet  
Beta & VHS USA Home Video ..... \$59.95

**CHANEL SOLITAIRE**  
Karen Black, Marie-France Pisier, Timothy Dalton  
Beta & VHS Media Home Entertainment ..... \$59.95

**CHARLIE BROWN'S ALL STARS**  
Library  
Beta & VHS Snoopy's Home Video ..... \$29.95

**CHILDREN OF SANCHEZ**  
Anthony Quinn, Dolores Del Rio, Katy Jurado  
Beta & VHS Monterey Home Video ..... \$59.95

**COOL HAND LUKE**  
George Kennedy  
LD Warner Home Video (WEA Corp.) ..... \$39.98

**THE DROWNING POOL**  
Paul Newman  
Beta & VHS Warner Home Video (WEA Corp.) ..... \$59.95

**EXPOSE**  
Udo Kier, Linda Hayden, Fiona Richmond  
Beta & VHS Private Screenings ..... \$39.95

**FATAL GAMES**  
Sally Kirkland, Lynn Banashek, Sean Masterson  
Beta & VHS Media Home Entertainment ..... \$29.95

**FELIX'S MAGIC BAG OF TRICKS**  
Beta & VHS Media Home Entertainment ..... \$29.95

**THE FIRST DEADLY SIN**  
Frank Sinatra, Faye Dunaway  
Beta & VHS Warner Home Video (WEA Corp.) ..... \$59.95

**FISH HAWK**  
Will Sampson, Charles Fields  
Beta & VHS Media Home Entertainment ..... \$59.95

**THE GREAT BEAR SCARE**  
Beta & VHS Family Home Entertainment ..... \$29.95

**GUMBY FOR PRESIDENT—VOLUME 9**  
Beta & VHS Family Home Entertainment ..... \$29.95

**HAIL**  
Richard B. Shull, Dick O'Neil, Phil Foster  
Beta & VHS Monterey Home Video ..... \$59.95

**IT'S MAGIC, CHARLIE BROWN!**  
Beta & VHS Snoopy's Home Video Library ..... \$29.95

**JOHNNY BELINDA**  
Richard Thomas, Dennis Quaid, Rosanna Arquette  
Beta & VHS USA Home Video ..... \$59.95

**JUBILEE**  
Adam Ant, Toyah Willcox, Jenny Runacre  
Beta & VHS VCL ..... \$59.95

**LASSITER**  
Tom Selleck, Jane Seymour, Lauren Hutton  
Beta & VHS Warner Home Video (WEA Corp.) ..... \$79.95

**LASSITER**  
Tom Selleck, Jane Seymour, Lauren Hutton  
LD Warner Home Video (WEA Corp.) ..... \$34.98

**THE LIGHT AT THE EDGE OF THE WORLD**  
Kirk Douglas, Yul Brenner, Samantha Eggar  
Beta & VHS Media Home Entertainment ..... \$69.95

**LITTLE LORD FAUNTLEROY**  
Alec Guinness, Ricky Schroder, Eric Porter  
Beta & VHS USA Home Video ..... \$59.95

**MARVIN MITCHELSON ON DIVORCE**  
Beta & VHS Media Home Entertainment ..... \$29.95

**RAGE**  
David Soul, James Whitmore, Yaphet Kotto  
Beta & VHS VCL ..... \$59.95

**SALON KERRY**  
Helmut Berger, Ingrid Thulin  
Beta & VHS VCL ..... \$69.95

## MUSIC VIDEO

**BIG COUNTRY LIVE**  
Beta & VHS Music Media ..... \$29.95

**MELLOW MEMORIES**  
Various Artists  
Beta & VHS USA Home Video ..... \$29.95

**THE SOUL EXPERIENCE**  
Various Artists  
Beta & VHS USA Home Video ..... \$29.95

**ST. IVES**  
Beta & VHS Warner Home Video (WEA Corp.) ..... \$59.95

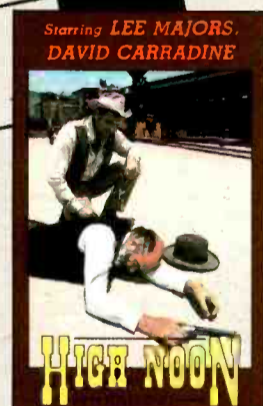
To get your company's new video releases listed, send the following information—Title, Performers, Distributor/Manufacturer, Format(s), Catalog Number(s) for each format, and the Suggested List Price (if none, indicate "No List" or "Rental")—to Kim Freeman, Billboard, 1515 Broadway, New York, N.Y. 10036.



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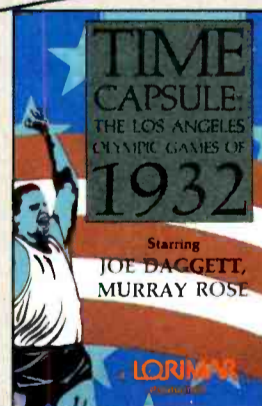
**SERIOUS ROMANCE WAS NEVER THIS FUNNY.**  
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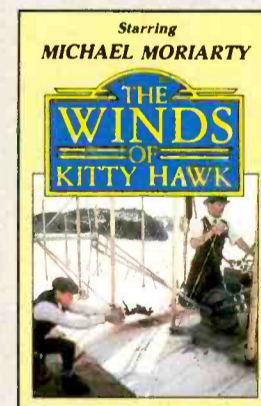
**A TAUT, TENSE SEQUEL TO THE HIGH NOON CLASSIC.**  
SUGG. LIST PRICE: \$59.95



**EICHMANN IS ALIVE AND THE ISRAELIS WANT HIM.**  
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**EXPERIENCE THE EXCITEMENT OF THE 1932 OLYMPIC GAMES.**  
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# Music Monitor

By FAYE ZUCKERMAN

**U.K.'s video:** The managing directors of Britain's PolyGram Music Video, **Michael Kuhn** and **David Hockman**, say that the avant-garde group **Test Department** produced a long-form music video way before the accompanying LP was pressed, which they claim is a first. The 45-minute long-form and the Phonogram/Mercury album are about to be released in the U.K. The long-form is described by its producers as "a menacing look at society ... The music sounds metal."

**MGMMO action:** **Millany, Grant, Mallet & Mulcahy Overview** has recently created music clips for **Rush**, **Rick Springfield**, **Lisa Dal Bello** and **Cameo**. The Rush video for PolyGram was directed by **David Mallet** and produced by **Jacqui Byford** at **Limehouse Studios** in London. Mallet and Byford also took charge of Springfield's "Don't Walk Away" for RCA. Atlanta Artists/PolyGram's Cameo was directed by **Dee Trattman**, who has also done videos for the **Thompson Twins**. Cameo's video for "Talking Out The Side Of Your Neck" was produced by **Frank Hilton**, filmed in Atlanta and edited at **CCR** in New York City. **Pam James** produced Canadian singer **Dal Bello** for EMI Records. The clip was directed by **Brian Grant**.

**From Epic:** Look for how wind, rain and lightning machines were used in **Stevie Ray Vaughan & Double Trouble's** "Couldn't Stand The Weather." Director **Charlie Rice** depended on the machines and the Ultimatte process to mix live action with stock footage of a violent hurricane. **Texas Pacific Film Video** and **Doyle Dane Bernbach** jointly produced that video and another one for the same band titled "Cold Shot." Both clips were lensed in 35mm by **Richard Kooris**. "Cold Shot" was directed by **D.J. Webster**, and **Julie Kaufman** acted as agency producer. Ultimatte work was performed at **Southwest Teleproductions**. **Video Post** took charge of transferring, and **Third Coast Video** did post-production.

**Chart action:** Guess what's happening to "Making **Michael Jackson's** 'Thriller'" in Japan? It's topping the charts. According to **Vestron Video**, the program's distributor, during its first week of release the subtitled version jumped to No. 1 on music store sales charts and was second on appliance and video store listings. The company claims it has sold 750,000 units worldwide.

**Common thread:** Teen idols **Menudo** and **Prince** have at least one thing in common: They each filmed visual music at **The Complex**. The firm's stages were used for a five-day period to film portions of the Warner Bros. film "Purple Rain," featuring **Prince**, while tv veteran **Garry Marshall** lensed RCA's **Menudo** (**Billboard**, June 30) in a video created by **Parallax Productions**.

**Serial hangs:** **RCA Video Productions** is looking to find a home for a rock'n'roll action-adventure series. Writer/producer **Michael Uslan** has developed 15 episodes that can be used for cable tv, home video or theatrical release. Patterned after '30s comic books, "The Phantom Empire" centers on the exploits of a rock group that includes lead singer **David Phantom**, guitarist **Pat Z. Brat**, keyboardist **Wayne Newjersey** and drummer **Valentine Jones**. The serial will have two directors, whose names have not yet been announced.

**New from the old:** **Slade's** first album in 10 years, "Keep Your Hands Off My Power Supply," is being pro-

moted not just by clips, but also by a mini-documentary of the group, which rose to fame in 1974 with the English hit "Cum On Feel The Noize." **Denny Somach Productions** took charge of the video for CBS Associated Records. Somach interviewed the group earlier this year in

London for the documentary, and post-production took place at the newly formed **E.J. Stewart Studios** in **Primos, Pa.**

Directing **Springsteen:** **Picture Music International** is not saying why its newly contracted director **Jeff Stein** didn't work out for **Bruce**

**Springsteen's** long-awaited video to promote "Born In The U.S.A." In his place is famed film director **Brian DePalma** ("Dressed To Kill," "Scarface," "Carrie"), who was in St. Paul last week hard at work on a nine-minute clip for "Dancing In The Dark" (**Billboard**, July 14). Some 200

extras were filmed in front of the Civic Center's stage by DePalma, who told reporters that he had not heard **Arthur Baker's** extended remix of the single before shooting for the video commenced. It is believed that **Springsteen** did not like Stein's concept for "Dancing In The Dark."

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# JUBILEE

Adam Ant debuts in his first feature film as **Borgia Ginz**, the man now holding the reins of power in Britain. Gangs of outlaw punks are rampaging London, the queen has been murdered and Buckingham Palace is now a recording studio. Ginz is at the heart of this chaos.

Featuring the music of Adam and the Ants, **Siouxsie and the Banshees**, **Wayne County & The Electric Chairs**, **Suzi Pinns**, **Maneaters**, **Chelsea**, **Amilcar** and **Brian Eno**.

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# Video



**PRIVATE PARTY**—Stephanie Shepard, left, president of the Telegenics video pool, celebrates her company's first anniversary at New York's new video club Private Eyes. Toasting her success is Gail Sparrow, MTV's director of acquisitions.

## MCA's Jimmy Bowen Plans Country Clip Budget Hike

By ANDREW ROBLIN

NASHVILLE—With the dust now settled from MCA's executive shakeup at its Nashville office, new division president Jimmy Bowen has revealed several key changes affecting the company's policy on country music video clips.

Previously, many of MCA's clips have been produced inexpensively by Country Music Television (CMT), the Hendersonville, Tenn.-based country video network. But according to Bowen, the days of low-budget videos are over at MCA.

He plans to increase the company's overall budget for country clips, and will concentrate MCA's efforts on developing its new and lesser-known artists with video.

And although he won't rule out working with CMT, Bowen adds, "I don't want any cheap video at MCA. Cheap videos make both the artist and the music look cheap; everybody loses."

Sources close to CMT acknowledge that the network produced most of its country clips on budgets ranging from \$8,000 to \$10,000. The cable service also limits placement of its videos by stipulating they not be used on clip shows from rival services, such as The Nashville Network.

"We're going to have to spend at least \$20,000 to have any reasonable shot at a competitive video," comments Bowen. "And even then, that's not a lot."

Despite plans to hike MCA's video

spending, Bowen doesn't necessarily intend to release more clips. "I'm going to authorize videos when the music warrants it," he says, "not just to please managers, lawyers and agents."

Unlike many of his peers, the MCA president feels that performance, not conceptual videos, are most effective in promoting new artists. Noting that clips speed consumer acceptance of newcomers, Bowen says, "I think that will be the biggest benefit of video until we get into a large number of homes, like MTV has."

Bowen cautions that video's triumphs in the pop market may not translate so successfully into country. "I've seen no indication yet that country videos boost record sales," he notes. "But we're researching that through our distribution arm."

Appropriately, MCA has lately spent \$5,000 upgrading its in-house video facilities. "We needed to update," says Pat Schoffstall, director of administration. "Most of our equipment was 10 years old."

The new additions center on a 25-inch Proton color monitor. MCA now has one in its publicity suite and plans to purchase another soon for use in the executive conference room. Peripheral equipment includes two half-inch VHS players; a three-quarter-inch Jensen player; a Jensen audio tuner with complete switching capability; and Yamaha NS10-M monitors with subwoofers.

# Billboard Videocassette Top 40

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Survey for Week Ending 7/21/84

## SALES

This Week	Last Position	Weeks on Chart	TITLE	Copyright Owner, Distributor, Catalog Number	Principal Performers	Year of Release	Rating	Format	Price
1	1	5	TERMS OF ENDEARMENT	Paramount Pictures Paramount Home Video 1407	Shirley MacLaine Debra Winger	1983	PG	VHS Beta	39.95
2	3	114	JANE FONDA'S WORKOUT ▲ (ITA)	KVC-RCA Karl Video Corporation 042	Jane Fonda	1982	NR	VHS Beta	59.95
3	2	31	RAIDERS OF THE LOST ARK	Paramount Pictures Paramount Home Video 1376	Harrison Ford Karen Allen	1981	PG	VHS Beta	39.95
4	7	3	THE RIGHT STUFF	The Ladd Company Warner Home Video 20014	Charles Frank Scott Glenn	1983	PG	VHS Beta	79.95
5	4	4	LIMITED GOLD EDITION CARTOON CLASSICS MICKEY	Walt Disney Home Video 198	Mickey Mouse	1984	NR	VHS Beta	29.95
6	5	7	SCARFACE ▲	Universal City Studios MCA Dist. Corp. 80047	Al Pacino	1983	R	VHS Beta	79.95
7	6	29	MAKING MICHAEL JACKSON'S THRILLER ▲ (ITA)	Vestron 1000	Michael Jackson	1983	NR	VHS Beta	29.95
8	24	6	ALL THE RIGHT MOVES	CBS-Fox Video 1299	Tom Cruise Lea Thompson	1983	R	VHS Beta	59.98
9	9	4	LIMITED GOLD EDITION CARTOON CLASSICS DONALD	Walt Disney Home Video 200	Donald Duck	1984	NR	VHS Beta	29.95
10	8	6	SILKWOOD	ABC Motion Pictures Embassy Home Entertainment 1377	Meryl Streep Kurt Russell	1983	R	VHS Beta	79.95
11	21	3	LIMITED GOLD EDITION CARTOON CLASSICS MINNIE	Walt Disney Home Video 199	Minnie Mouse	1984	NR	VHS Beta	29.95
12	10	24	DO IT DEBBIE'S WAY •	Raymax Prod. P. Brownstein Prod. Video Assoc. 1008	Debbie Reynolds	1983	NR	VHS Beta	39.95
13	11	18	THE JANE FONDA WORKOUT CHALLENGE •	KVC-RCA Karl Video Corporation 051	Jane Fonda	1984	NR	VHS Beta	59.95
14	20	9	REAR WINDOW •	Universal Classics MCA Dist. Corp. 80081	James Stewart Grace Kelly	1954	PG	VHS Beta	59.95
15	NEW ENTRY		MONEY HUNT	Karl Home Video 056	John Hillerman	1984	NR	VHS Beta	29.95
16	17	72	STAR TREK II— THE WRATH OF KHAN ▲ (ITA)	Paramount Pictures Paramount Home Video 1180	William Shatner Leonard Nimoy	1982	PG	VHS Beta	39.95
17	19	4	LET'S BREAK: A VISUAL GUIDE TO BREAK DANCING	Image Magnetic Associates Inc., Warner Home Video 34023	Various Artists	1984	NR	VHS Beta	39.98
18	18	14	SUDDEN IMPACT (ITA) ▲	Warner Brothers Pictures Warner Home Video 11341	Clint Eastwood Sondra Locke	1983	R	VHS Beta	79.95
19	15	12	UNCOMMON VALOR	Paramount Pictures Paramount Home Video 1657	Gene Hackman Robert Stack	1983	R	VHS Beta	59.95
20	13	3	LIMITED GOLD EDITION CARTOON CLASSICS SILLY SYMPHONIES	Walt Disney Home Video 204	Animated	1984	NR	VHS Beta	29.95
21	22	3	LIMITED GOLD EDITION CARTOON CLASSICS DAISIE	Walt Disney Home Video 201	Daisy Duck	1984	NR	VHS Beta	29.95
22	12	18	TRADING PLACES	Paramount Pictures Paramount Home Video 1551	Dan Ackroyd Eddie Murphy	1983	R	VHS Beta	39.95
23	34	52	DURAN DURAN •	Thorn/EMI TVD 1646	Duran Duran	1983	NR	VHS Beta	29.95
24	NEW ENTRY		CULTURE CLUB: KISS ACROSS THE OCEAN	CBS-Fox Music Video 6659	Culture Club	1984	NR	VHS Beta	29.98
25	16	3	LIMITED GOLD EDITION CARTOON CLASSICS PLUTO	Walt Disney Home Video 202	Pluto	1984	NR	VHS Beta	29.95
26	NEW ENTRY		EDUCATING RITA	RCA/Columbia Pictures Home Video 10189	Michael Caine Julie Walters	1983	PG	VHS Beta	79.95
27	39	15	DEAD ZONE	Paramount Pictures Paramount Home Video 1646	Christopher Walken Martin Sheen	1983	R	VHS Beta	59.95
28	27	43	FLASHDANCE	Paramount Pictures Paramount Home Video 1454	Jennifer Beals	1983	R	VHS Beta	39.95
29	28	8	PLAYMATE WORKOUT	CBS-Fox Video 6373	Various Artists	1984	NR	VHS Beta	39.98
30	29	6	CHRISTINE	RCA/Columbia Pictures Home Video 10141	Keith Gordon	1983	R	VHS Beta	79.95
31	33	10	DAVID BOWIE SERIOUS MOONLIGHT	Music Media Media Home Entertainment M441	David Bowie	1984	NR	VHS Beta	39.95
32	14	30	RISKY BUSINESS (ITA) ▲	The Geffen Company Warner Home Video 11323	Tom Cruise Rebecca de Mornay	1983	R	VHS Beta	39.98
33	30	2	RICK SPRINGFIELD PLATINUM VIDEOS	RCA Video Productions Inc. RCA/ Columbia Pictures Home Video 91116	Rick Springfield	1984	NR	VHS Beta	19.95
34	23	2	LIMITED GOLD EDITION CARTOON CLASSICS DISNEY'S BEST: THE FABULOUS FIFTIES	Walt Disney Home Video 203	Animated	1984	NR	VHS Beta	29.95
35	36	22	STAYING ALIVE	Paramount Pictures Paramount Home Video 1302	John Travolta Cynthia Rhodes	1983	PG	VHS Beta	39.95
36	31	24	TOOTSIE (ITA) ▲	RCA/Columbia Pictures Home Video 10535	Dustin Hoffman Jessica Lange	1982	PG	VHS Beta	79.95
37	35	15	OCTOPUSSY	CBS-Fox Video 4715	Roger Moore Maud Adams	1983	PG	VHS Beta	79.98
38	40	56	48 HRS.	Paramount Pictures Paramount Home Video 1139	Nick Nolte Eddie Murphy	1983	R	VHS Beta	39.95
39	25	9	GORKY PARK	Orion Pictures Vestron 5053	William Hurt Lee Marvin	1983	R	VHS Beta	No listing
40	26	22	THE CARE BEARS IN THE LAND WITHOUT FEELINGS	Family Home Entertainment MGM/UA Home Video F357	Animated	1983	NR	VHS Beta	29.95

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## JVC Steps Up Production Of VHS Camera/Recorder

TOKYO—Victor Co. of Japan (JVC) is increasing production of its half-inch range VHS Movie, the combination video camera/recorder, to 30,000 units a month, three times the present volume, starting in August. But the planned expansion hinges on the availability of necessary parts.

VHS Movie went on sale here in late February and competes with Beta Movie, the world's first video camera/recorder, which debuted last July via Sony Corp.

JVC had intended to produce 20,000 VHS Movie units monthly but was restricted to half that output because of problems it had in obtaining vital parts. Confident that component manufacturers can cope with the new demand has led to the company's increased output schedule.

The U.S., to which shipments of VHS Movie started in May, is asking for a stepped-up supply. Meanwhile, JVC will start exporting to Europe at the end of August.

The VHS Movie uses half-inch tape and can record for 20 minutes. It weighs only 4.18 pounds, making it the lightest VCR camera/recorder currently on the market. With a special lead link, it is possible to reproduce directly on television the images recorded through the unit. The planned production upturn would put JVC's VHS Movie volume on a par with Sony's Beta Movie.

A formal announcement is expected here in late September from Sony that it will put a Beta Movie with auto focus on sale in the U.S. and Ja-

pan. The feature will increase the weight of the unit but not its overall size.

## Picture Music's Mark Levinson

• Continued from page 29

\$70,000 per clip, we find it difficult to make money producing them. In fact, PMI would not turn a profit during this, our first year of operation, if we relied solely upon the record companies' music video budgets.

"At this point we would be talking about \$100,000 productions before we start seeing some money," says Levinson, concurring with Ken Wolz and other video producers that budgets for video clips must rise to the six-figure mark if the business is going to move into the black.

To keep the video clip industry alive, music video users must make a double contribution, creating shows that do the programming they contain justice while at the same time helping to relieve some of the industry's financial burden, says Levinson.

"I don't think the music video business is going to collapse," he says. "I don't think it's a fad." Clips are an art, and given the economic room to grow could become a vital new part of the entertainment community, according to Levinson. But if the money isn't there, "the child will become weak and suffer greatly," never achieving its full potential.

TONY SEIDEMAN

**JOURNEY—"Frontiers And Beyond,"** Media Home Entertainment M443. Produced by Steve Sobol, directed by Phil Tuckett. Stereo, 98 minutes, \$39.95.

Can the crowded excitement of arena rock survive the transition to home video? Not in this case. With its behind-the-scenes depiction of life on the road, "Frontiers And Beyond" may appeal to Journey's diehard following, but most viewers will have trouble coping with the video's pompous narration and slow pacing.

Appropriately, it starts with the group's 1983 concert appearance at Philadelphia's JFK Stadium. Cigarette lighters flicker in the cavernous darkness, the camera zooms in on Steve Perry's crotch and teenage girls howl with delight. That's a high point.

Instead of focusing on the band members, much of the video is given over to interviews with Journey's technical and management personnel. These people are evidently competent at their specialties, but they're not entertaining.

When the fireworks capping the group's stage show work smoothly, manager Herbie Herbert exclaims, "It's wonderful; it's better than sex." But his euphoria never makes it into the videotape.

What comes across instead are the negative aspects of the tour. A roadie breaks his arm following a freak electrical accident. Lead guitarist Neil Schon gets hit on the head in mid-song with a beer bottle flung by an aggressive or thoughtless fan.

Near its end, "Frontiers And Beyond" finally tunes in on Journey's members for some background material. Coupled with considerable quantity of concert footage, these personal vignettes comprise the most interesting moments in this fairly pedestrian excursion.

ANDREW ROBLIN

## Video Reviews

**THE EVERLY BROTHERS—"The Everly Brothers' Rock 'N' Roll Odyssey,"** MGM/UA Home Entertainment 600366. Produced by Stephanie Bennet, directed by Richard DeLighter. Mono, 73 minutes, \$59.95.

Like Homer's Odysseus, the Everly Brothers spent 10 years floundering as solo artists after their violent parting onstage at Knott's Berry Farm in 1973. As the title of their latest home video implies, the Everlys' story gets a suitably epic treatment from director Richard DeLighter.

Delighter adds a real sense of history to the brothers' breathtaking vocal harmonies and repertoire of classic songs. Using old photographs and clips of the duo's father, noted guitarist Ike Everly, the video traces the musical and familial heritage behind the Everly Brothers' superb sound.

From their origins in Kentucky's coal-mining belt to their reunion concert last winter, the Everly's saga is told in full. We see them performing at the peak of their acclaim in the early '60s when Don and Phil moved around the microphone with the eerie precision of Narcissus and his reflection. And we feel their shock at the ascendancy of the Beatles in 1964.

The brothers do most of the narration themselves. Regrettably, Linda Ronstadt intrudes to pop off remarks that are both gratuitous and inane. At best she contributes grist to the rumor mill with her confession of an adolescent crush on Don Everly.

But that's nit-picking. Thoroughly researched, thoughtfully edited and full of great music, "The Everly Brothers' Rock 'N' Roll Odyssey" makes a perfect companion piece to "The Everly Brothers' Reunion" (also on MGM/UA). And it stands on its own merits as one of the finer pieces of rock history yet assembled.

A.R.

**PINK FLOYD—"Pink Floyd At Pompeii,"** Vestron Music Video MA 1008. Produced by RM Productions, directed by Adrian Maben. Stereo, 90 minutes, \$29.95.

Since most performance videos consist mainly of unadorned concert footage, the artistic direction found in "Pink Floyd At Pompeii" makes for a refreshing difference. And although it was shot while the band was in the midst of recording their landmark "Dark Side Of The Moon" album in 1972, the video compares favorably with today's productions.

Pompeii's ruins—and the paralyzed bodies of its citizens buried by Vesuvius' eruption in 79 A.D.—add a fascinating, eerie visual counterpoint to Pink Floyd's music. In one scene, we see the members of the group casually strolling across a field of still-smoldering lava. Later, during the climax of "Careful With That Axe, Eugene," the camera captures a volcanic explosion.

Maben's direction also takes viewers into the recording studio with the band. We see them cutting electric guitar and piano overdubs for various songs, but their most humorous recording technique must be the microphone placement used in taping a yowling dog for "Mademoiselle Nobs."

The video's only weak moments occur when it shows the band eating a meal. These scenes have little connection with the rest of the work and could easily have remained on the cutting-room floor.

Minor flaws aside, "Pink Floyd At Pompeii" is vastly superior to most other concert videos. Pink Floyd's extended jams stand the test of time, and the sound quality is excellent. What's

more, the video holds together as a complete artistic statement.

**A.R. Various Artists—"The Beast Of IRS Video, Vol. 1, IRS Video 002.** Executive producer Carl Grasso. Stereo, 40 minutes, \$29.95.

The whimsical, upbeat brand of new wave rock found on IRS Records is captured in this compilation reel of the firm's promotional music clips. The video breathes life into this music form with energetic performances by the Flesh-tones, the Go-Go's and R.E.M. which, in addition to featuring the directorial skills of Francis Delia, Doug Martin and Arthur Pierson respectively, depict the fashions and images often pegged to new wave music.

This compilation provides a unique look at several modern rock bands. And for new wave fans, it's the kind of entertainment that can be watched repeatedly. The video features the English Beat's former lead singer Dave Wakeling as well as former Wall Of Voodoo member Stanard Ridgway in "Mexican Radio," directed by Francis Delia.

Also of note is the ballad-like "Rainy Season," performed by Howard Devoto. Clive Richardson, this clip's director, has created a four-minute mini-movie that contains enough emotional impact and imagery to make it entertaining rather than the glossed-over whimpering found in similar clips about love loss. R.E.M.'s "Radio Free Europe," directed by Arthur Pierson, is also well done.

The only downbeat aspect to the video is the macabre nature of "Dance With Me," by the Lords Of The New Church, directed by Derek Jarman, which is poorly staged, horrifying, and the longest clip on the compilation reel.

Four of the 10 clips are basically performances by the groups inside a studio. Though mundane, at least they are devoid of the screaming crowds that dominate a majority of today's long-form music videos.

Interview or documentary footage would have strengthened this program and, possibly, made it of more interest to a broader audience beyond new wavers. And is 40 minutes long enough to justify a \$29.95 price tag?

Other songs included in the reel are Let's Active's "Every Work Means No," directed by Arthur Pierson; the Cramps' "Garbage Man," directed by Derek Burbridge; the Alarm's "The Stand," directed by Arthur Pierson; the Go-Go's' "Head Over Heels," and the English Beat's "I Confess," directed by Mick Haggerty and C.D. Taylor.

FAYE ZUCKERMAN



**SOFT SELL**—Gravity Records artist Danny Tate, left, talks to Hugh Waddell of "Saturday Night At The Video" about the group's latest album, "Sex Will Sell."

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# Video

## Downbeat View Of Clips At London Seminar

LONDON—Record companies have no chance of recovering the costs of video clip production within the next several years, a gathering of more than 100 U.K. industry executives was told here June 20 by Michael Kuhn, joint managing director of PolyGram Music Video and chairman of the British Videogram Assn.'s rights committee.

Speaking at the All About Music Video seminar organized here by the Longman publishing company, Kuhn also said that the promotional value of video clips might have been overrated. Much was made of the impact of MTV in the U.S., he noted, but despite its effectiveness in promoting specific artists and songs, the aggregate number of records sold there has actually declined during the three years MTV has been broadcasting.

Over the same period music, he noted, video production in the U.K. has become an industry in itself with a turnover approaching \$14 million, largely funded by the record companies. In order to support this expenditure, it has become necessary to develop markets for music videos, to make them "business opportunities in their own right."

Kuhn identified three potential

### MGM/UA In Low-Price Test

• Continued from page 29

Books" promotion. The company's hope is that the low price will be "just an additional incentive for people to buy in more," she says.

MGM/UA has occasionally given dealers low-priced deals on feature films in promotions tying several titles together, giving buyers a specific package of movies at \$39.95 each if they bought the more expensive lead film. In August, the lead title will be the \$79.95 "Reckless," with the \$39.95 follow-ons including "The Year Of Living Dangerously" and "Telefon."

markets, foremost among them specialist television, including pay-tv and cable music channels. Second was exploitation of the home video market through video compilations or video EPs, though he called the possibilities conferred by U.K. rights alone "not very exciting" as yet. Third was the largely untapped potential of video jukeboxes.

Even with income from all these areas, however, the annual return on industry investment in music video could be measured in six figures only, Kuhn concluded.

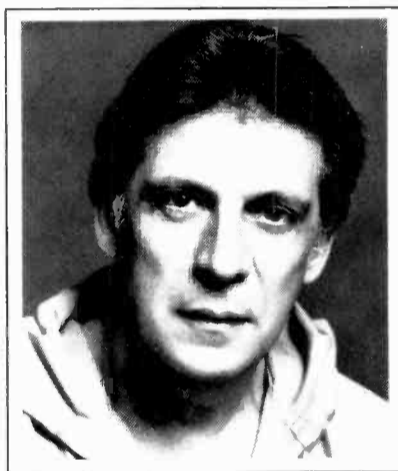
In statements that may have given

pause to those who see broadcast and cable tv as providing major sources of income, BBC-TV light entertainment producer Michael Hurlll warned that the BBC's reaction to demands for a "reasonable fee" for the use of video clips would be to "cut back on pop music output," while Charles Levison, chief executive of the Thorn EMI/Virgin/YTV-backed Music Channel, identified as the key question in music video exploitation the relative value of the rights involved and the just apportionment of earnings between producers, performers and music publishers.

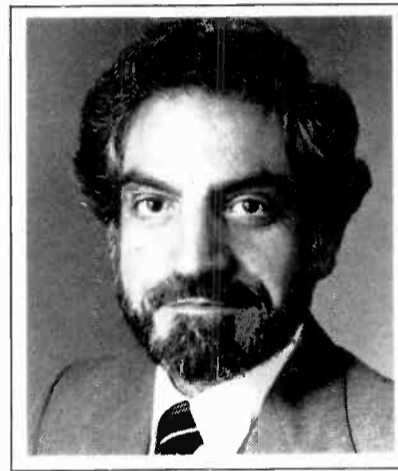


TRIPLE TROUBLE—Stevie Ray Vaughan, left, gets drenched on the set of his "Couldn't Stand The Weather" clip. The Epic artist's video was produced jointly by Texas Pacific Film Video and Doyle Dane Bernbach.

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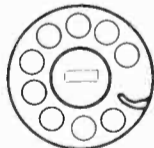
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# Billboard Videocassette Top 40

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Survey for Week Ending 7/21/84

## RENTALS

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4	3	7	SCARFACE ▲	Universal City Studios MCA Distributing Corp. 80047	Al Pacino	1983	R	VHS Beta
5	6	6	CHRISTINE	RCA/Columbia Pictures Home Video 10141	Keith Gordon	1983	R	VHS Beta
6	7	11	UNCOMMON VALOR	Paramount Pictures Paramount Home Video 1657	Gene Hackman Robert Stack	1983	R	VHS Beta
7	9	5	ALL THE RIGHT MOVES	CBS-Fox Video 1299	Tom Cruise Lea Thompson	1983	R	VHS Beta
8	8	9	GORKY PARK	Orion Pictures Vestron 5053	William Hurt Lee Marvin	1983	R	VHS Beta
9	5	14	SUDDEN IMPACT ▲ (ITA)	Warner Brothers Pictures Warner Home Video 11341	Clint Eastwood Sondra Locke	1983	R	VHS Beta
10	17	2	EDUCATING RITA	RCA/Columbia Pictures Home Video 10189	Michael Caine Julie Walters	1983	PG	VHS Beta
11	12	12	UNDER FIRE	Vestron 5033	Gene Hackman Nick Nolte	1983	R	VHS Beta
12	11	32	RAIDERS OF THE LOST ARK	Paramount Pictures Paramount Home Video 1376	Harrison Ford Karen Allen	1981	PG	VHS Beta
13	10	8	REAR WINDOW •	Universal Classics MCA Distributing Corp. 80081	James Stewart Grace Kelly	1954	PG	VHS Beta
14	13	21	MR. MOM ▲	Vestron 5025	Michael Keaton Teri Garr	1983	PG	VHS Beta
15	14	18	TRADING PLACES	Paramount Pictures Paramount Home Video 1551	Dan Ackroyd Eddie Murphy	1983	R	VHS Beta
16	15	14	DEAD ZONE	Paramount Pictures Paramount Home Video 1646	Christopher Walken Martin Sheen	1983	R	VHS Beta
17	NEW ENTRY		CHILDREN OF THE CORN	New World Pictures, Embassy Home Entertainment 4039	Peter Horton Linda Hamilton	1984	R	VHS Beta
18	16	4	THE LONELY GUY •	Universal City Studios MCA Dist. Corp. 80014	Steve Martin Charles Grodin	1984	R	VHS Beta
19	25	24	TOOTSIE ▲ (ITA)	RCA/Columbia Pictures Home Video 10535	Dustin Hoffman Jessica Lange	1982	PG	VHS Beta
20	19	7	ANGEL •	Thorn/EMI Home Video 2372	Donna Wilkes Cliff Gorman	1984	R	VHS Beta
21	24	13	THE OSTERMAN WEEKEND •	Thorn/EMI Home Video 1981	Burt Lancaster Rutger Hauer	1983	R	VHS Beta
22	NEW ENTRY		TWO OF A KIND	CBS-Fox Home Video 1339	John Travolta Olivia Newton-John	1983	PG	VHS Beta
23	23	31	RISKY BUSINESS ▲	The Geffen Company Warner Home Video 11323	Tom Cruise Rebecca de Mornay	1983	R	VHS Beta
24	27	2	WHERE'S POPPA	United Artists Key Video 4706	George Segal Ruth Gordon	1970	R	VHS Beta
25	20	14	STAR 80 •	Warner Brothers Pictures Warner Home Video 20013	Mariel Hemingway Eric Roberts	1983	R	VHS Beta
26	22	19	WAR GAMES (ITA)	CBS-Fox Video 4714	Matthew Broderick Dabney Coleman	1983	PG	VHS Beta
27	18	12	D. C. CAB •	Universal City Studios MCA Distributing Corp. 80061	Mr. T Gary Busey	1984	R	VHS Beta
28	35	18	STAR CHAMBER	CBS-Fox Video 1295	Michael Douglas Hal Holbrook	1983	R	VHS Beta
29	21	15	OCTOPUSSY	CBS-Fox Video 4715	Roger Moore Maud Adams	1983	PG	VHS Beta
30	NEW ENTRY		TO BE OR NOT TO BE	CBS-Fox Home Video 1336	Mel Brooks Anne Bancroft	1983	PG	VHS Beta
31	39	41	TENDER MERCIES •	Thorn/EMI 1640	Robert Duvall Betty Buckley	1983	PG	VHS Beta
32	34	7	TESTAMENT	Paramount Pictures Paramount Home Video 1739	Jane Alexander William Devane	1983	PG	VHS Beta
33	29	6	THE KEEP	Paramount Pictures, Paramount Home Video 1563	Scott Glenn Jurgen Prochnow	1983	R	VHS Beta
34	36	14	ZELIG •	Warner Brothers Pictures Warner Home Video 22027	Woody Allen Mia Farrow	1983	PG	VHS Beta
35	30	13	FANNY AND ALEXANDER	Embassy Pictures, Embassy Home Entertainment 2067, 2171	Pernilla Allwin Bertil Guve	1983	R	VHS Beta
36	32	34	NATIONAL LAMPOON'S VACATION ▲	Warner Brothers Pictures Warner Home Video 11315	Chevy Chase Christie Brinkley	1983	R	VHS Beta
37	33	35	STAR TREK II—THE WRATH OF KHAN ▲ (ITA)	Paramount Pictures Paramount Home Video 1180	William Shatner Leonard Nimoy	1982	PG	VHS Beta
38	26	64	JANE FONDA'S WORKOUT	KVC-RCA Karl Video Corporation 042	Jane Fonda	1982	NR	VHS Beta
39	31	20	NEVER SAY NEVER AGAIN ▲	Warner Brothers Pictures Warner Home Video 11337	Sean Connery Barbara Carrera	1983	PG	VHS Beta
40	28	14	CALIGULA	Vestron 5032	Malcolm McDowell Peter O'Toole	1980	R	VHS Beta

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

## Video

### Sanyo Steps Up Production Of VHS Format Hardware

TOKYO—Tokyo Sanyo Electric is increasing its production capacity for VHS VCRs to 160,000 units a month by the end of this year, up 60% on its output capacity for May.

Sanyo Electric belongs to the Beta group and its Osaka plant is currently producing 170,000 Beta format video recorders monthly. As a result of the new production scheduling, the Beta/VHS ratio within the group will be almost 50/50, dealing another blow to the former.

Tokyo Sanyo had been producing 100,000 VHS hardware units a month in its factory in Oizumi Town. In June, Kaizuka Sanyo, a Sanyo subsidiary which had been producing Beta VCRs, came under the management of Tokyo Sanyo and started producing 30,000 VHS VCRs a month. Even with a total VHS production of 130,000 a month, the company says it can't meet increasing demand, particularly from the U.S.

Within the Sanyo group, the gap

between Beta and VHS production is narrowing fast, and VHS is likely to become the dominant format by 1985. By year's end, the Sanyo group will be producing 330,000 VCR units a month, moving its production levels closer to those of Matsushita Electric (550,000), Victor Co. of Japan (400,000) and Hitachi (400,000).

### First Finnish Fair To Be Held In Sept.

HELSINKI—Osuuskunta Turun Messut, a leading organizer of professional trade exhibitions and fairs in Finland, is sponsoring the first Finnish video industry event, scheduled for Sept. 14-16 in Turku.

The exhibition will cover all television-based home electronics and relevant software, with emphasis on home computers and video games. One complete day has been set aside for the professional video industry.

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# BIG COUNTRY LIVE

With the debut of its first LP last year, BIG COUNTRY has gleaned two prestigious Grammy Award nominations, a gold LP and two sold-out U.S. concert tours, becoming one of the most critically-acclaimed bands in recent memory.

Now, while the music world awaits their follow-up release, BIG COUNTRY releases a full-length video recorded live New Year's Eve 1983/84 in Glasgow, Scotland, featuring songs previously unreleased in the U.S.



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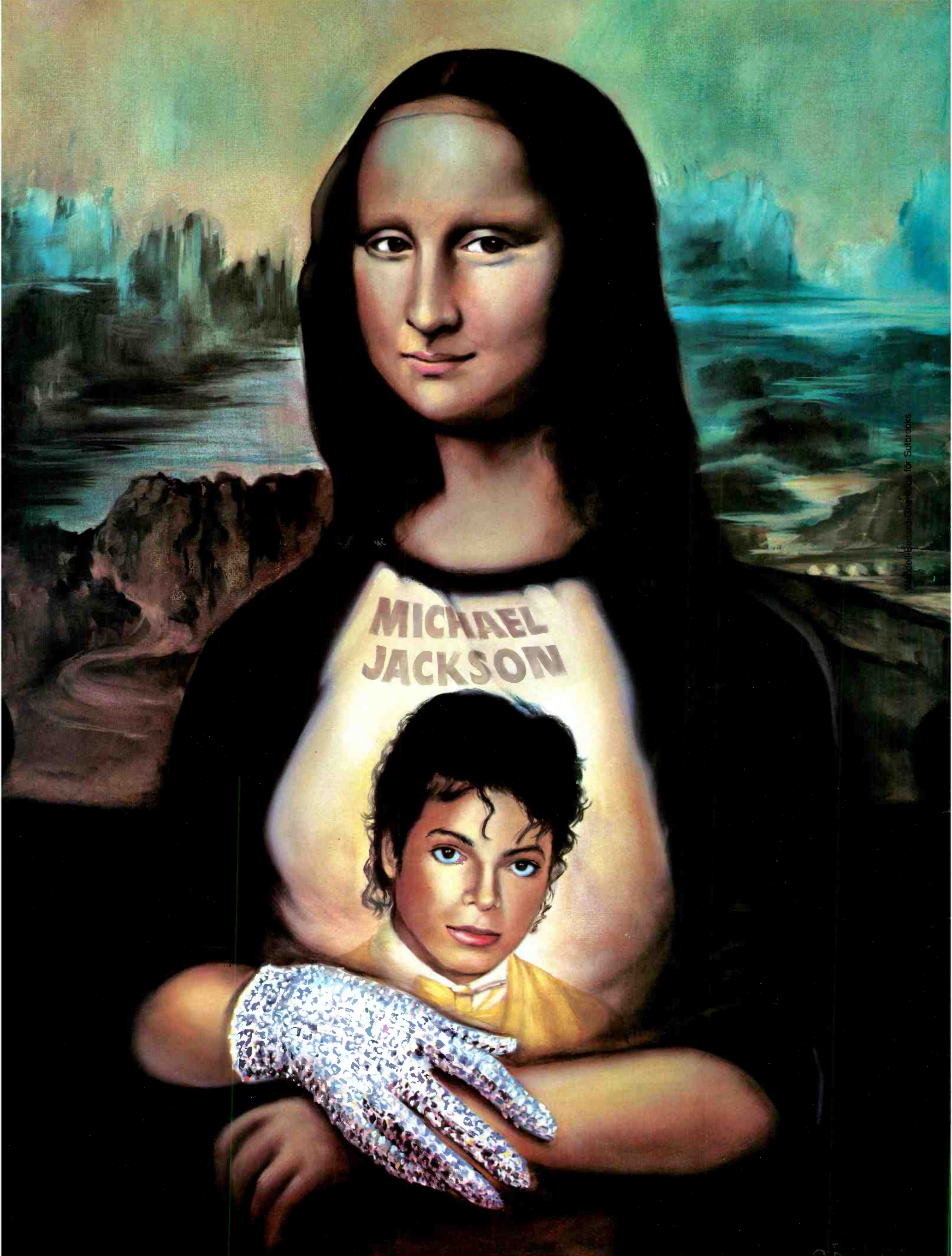
Michael,

It's great working with  
you and your brothers  
on the "Victory" tour!

You are going to make  
"Magic" this summer.

*Larry Larson*

Tour Coordinator Jackson Victory Tour



© 2009 Michael Jackson. All rights reserved. Photo by Herb Ritts for Saatchi & Saatchi.



**You don't  
scare us Michael,  
we love you!**

*John Landis  
George Fatsy Jr.*



*Answering the call...  
...to capture our imagination*

# The Saga of Michael Jackson

By Robert Hilburn



**“When someone comes along with that much talent and spirit, everyone around him has to rise to the occasion.”**

—Quincy Jones

**T**he envelope, postmarked Harrisburg, Pa., was addressed simply, “Michael Jackson/San Fernando Valley/California.” It was one of hundreds that arrive daily. The note inside from two young sisters was sweet.

It read, in part: “Hi again! We wrote to you before and hope you remember us. We don’t want to be pushy, but we’d be thrilled if you would sing at \_\_\_\_\_’s 13th birthday party with the Jacksons (your brothers).”

It was signed, “Your loyal friends for life...” Another letter in the day’s stack was from an older teenager in Ohio. This letter was more melancholy.

“I was feeling really bad when I heard that you said how lonely you are,” it began. “I know it’s hard for you to trust people. You can never tell sometimes if a person wants you for yourself or because you’re Michael Jackson.

“I would never do anything like that to you —try to misuse you or anything... So, if you ever feel lonely and blue, just remember that I’ll be here waiting for you. Call collect if you want to.”

A third note was from a young boy from Tennessee who is spending a year with his family in France. It simply asked for an autograph and closed with this disarming request: Please give Webster a hug for me.

Designed for Billboard by J. Daniel Chapman

*"Michael always grows. He's like a cell division every day. It's hard to know how far he can go. How high is high? If I know him, he'll go into the studio next time and try to do 64 million albums."*

*Quincy Jones*



The Saga of **Michael Jackson**

**P**eople traditionally have reached out to stars. But we've been told for years about a loss of the innocence that made phenomenons like Elvis Presley and the Beatles possible. This is supposed to be the selfish, cynical age, and no one—the theory goes—is willing to invest a lot of emotion or love in performers any more.

Yet Michael Jackson has captured the pop imagination to an almost unprecedented degree.



Nearly 35 million people around the world have bought his "Thriller" album. That's more than purchased the Beatles' "Sgt. Pepper's Lonely Hearts Club Band," Elvis Presley's "Blue Hawaii," the Rolling Stones' "Exile on Main

Street" and Stevie Wonder's "Songs in the Key of Life" combined.

Michael is also involved in the biggest-selling video in history ("Making of Michael Jackson's Thriller") and in a series of summer concerts with his brothers (Jackie, Tito, Jermaine, Marlon and Randy) that shape up as the most spectacular tour ever.

More news crews photographed Michael's recent White House visit than normally turn out for heads of state. And, you can't pass by a supermarket checkout stand without seeing his picture on a magazine cover. He has even earned a place in the Guinness Book of World Records.

But it's not just pop fans who seem to be enthralled with this young man. Michael won more awards (eight) during this year's Grammy ceremony than anyone in the history of the record industry competition.

His show business contemporaries are also generous in their admiration and praise. Fred Astaire adores his dancing. "My Lord, he's a wonderful mover," Astaire told Time magazine. "He makes these things up himself and it's just great to watch... Michael is a dedicated artist. He dreams and thinks all the time. You can see what the results are."

Arms full of Grammys, backstage with Quincy: Jackson paced the 26th annual Grammy Awards with eight prizes, two more than the previous record for one year. At 25, he became the third-youngest artist to win the key album of the year Grammy. He also won for best male vocal performance in pop, r&b and rock. Jackson had earlier set a record with 12 Grammy nominations in a single year.



Entertainment's "Man Of The Year" on the cover of Time, Musician, Rolling Stone and many others.

Greeting the media on the South Lawn of the White House after President Reagan presented the Special Achievement Award.

*"Michael, I can't tell you how many times I've studied your tapes, trying to figure out what it is you do. I've decided that you're a miracle."*

*—Jane Fonda*

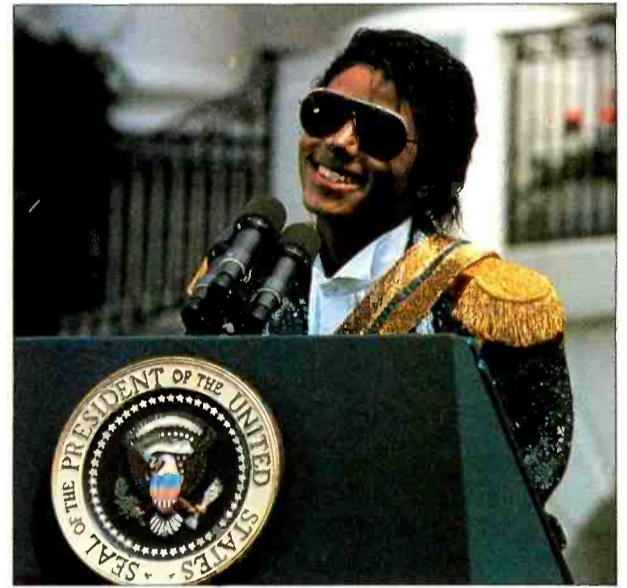
Jane Fonda, one of Michael's closest friends, lights up when she speaks about Michael. In a message taped for last January's "American Music Awards" telecast, she said, "Michael, I can't tell you how many times I've studied your tapes, trying to figure out what it is you do. I've decided that you're a miracle. You have so much talent; the more you give of it, the more you seem to have. I'm so proud of you... and so proud to be your friend."

Quincy Jones marvels at Michael's professionalism. Berry Gordy Jr. calls him simply "the greatest performer alive."

That's a lot of acclaim and expectations to place on the shoulders of a 25-year-old, especially someone who exudes such a delicate, Bambi-like shyness away from the concert stage.

How will Michael stand up to the pressures and temptations of a fast-lane world that has claimed so many victims?

For answers, you have to turn to the people around Michael. He has declared a moratorium on interviews. He feels he responds so openly to questions that he feels uncomfortable leaving himself to the whims and interpretations of writers and editors. He prefers to speak directly through his music.



But don't be misled by the shyness. Here's how producer Quincy Jones, who has spent hundreds of hours in the studio with Michael, speaks about the young entertainer: "He's the most on-the-case person I've ever met. He can appear shy and fragile, but he has a strong vision and that's what is unique about him. He can maintain innocence and still have the wisdom of a 70-year-old man."

*Innocence.* That's a word often used to describe Michael.

The most colorful reference comes from film director Steven Spielberg: "If E.T. didn't come to Elliot's house, he would have come to Michael's house."

"Be not afraid of greatness;  
Some are born great,  
some achieve greatness and  
some have greatness  
thrust upon them."

W. Shakespeare

*Love,  
Marian Pasz*

The Saga of  
**Michael Jackson**



**M**

At home in Los Angeles with some of the animals he keeps on his estate.

Michael's house" is really his parent's house: a handsome, two-story, Tudor-styled estate in Encino. Michael doesn't stay there all the time. He has two condominium apartments nearby, but his room at the estate is still his main base.

Michael loves animals and keeps several of them on the estate grounds. He also has an office for his personal secretary adjacent to the family's two-story garage. He has converted the second floor of the garage into a photo gallery. It's a gift

*"... Michael is one of those people who stays in touch. You'll ask him about something—then forget you even asked him. But he'll call you back—even if it's three weeks later—with the answer. He's a wonderful, wonderful friend to have."*

—Liza Minnelli

to the family that, in effect, is a scrapbook of Jackson's memories.

Walking through the gallery, you get a strong sense of the ambition and pride that has accompanied Michael's growth—from the childhood exuberance expressed in early hits like "ABC" through the adult craft of "Billie Jean."

At the head of the stairs leading to the gallery, Michael has placed a plaque which reads, in part:

*To take a picture  
Is to capture a moment,  
To stop time.  
To preserve the way we were,  
The way we are.*

The gallery is divided into three rooms, each representing a chapter in the Jacksons' story. Michael sometimes uses the gallery for his Sunday dance rehearsals. But he has had to rehearse in the main house recently because the gallery's hardwood floors are covered with boxes and teddy bears that have been sent to him by fans.

The gallery's first room features, appropriately, a reproduction of his parents' wedding certificate. The other photos in the room include friends back in Gary, Indiana, but are mainly photos of the Jackson family: Joseph and Katherine, the six brothers and the three sisters. From the window of this room, you can see some of Michael's animals: Louie, the llama, and Mr. Tibbs, the ram.

The second room in the gallery is devoted to the early Motown years. Where the Gary photos were mostly in black and white, these are mostly in color—pictures with Ed Sullivan and Diana Ross; the brothers visiting Japan; reprints of Rolling Stone and Life magazine covers. From this window, you can see Michael's room in the main house and the estate's idyllic, courtyard setting.

The final room concentrates on the adult Michael: photos with friends and associates like Quincy Jones, Katharine Hepburn, Liza Minnelli, Jacqueline Onassis, Jane Fonda and—as always—the family. There's a video tape machine in this room with a stack of movies nearby. On top of the stack this day is the old "Captain Courageous."

From the east window of this room, you can see down the long driveway and through the gate to the fans who gather daily across the street in hopes of getting a photo of Michael or his house. The chances are that when you do look out this window, you'll see a camera pointing at you.



At top: With Emmanuel Lewis a/k/a "Webster" at CBS Records' Grammy party. Above: With Liza Minnelli: "Michael's an enormous show-biz buff."



With pal, E.T.



"You've come a long way since vaudeville, son."

*love from Paul & Linda.*





Constant public scrutiny has its reassuring side. It reminds you that people care about you. But it can also be unsettling.

Quincy Jones says you can

learn a lot about Michael through his lyrics. He describes Michael as a "truth machine."

If so, "Heartbreak Hotel," a song Michael wrote for the Jacksons' "Triumph" album in 1981, offers a chilling portrait of growing up in the public eye:

*As we walked into the room, there were faces  
Staring, glaring, tearing through me.  
Someone said welcome to your doom  
Then they smiled with eyes that looked as if they  
knew me  
This is scaring me.*

Coupled with the shyness he exhibits during awards ceremonies and the absence of interviews, those lyrics make it easy for you to think of Michael as a frightened person who hides behind drapes to avoid facing the next potential intruder.

But that song was written at a time in Michael's life when he was going through the strain of growing up. It's wrong, several people close to Michael maintain, to think of him as someone with a fixed, "Heartbreak Hotel" personality. He's gained a lot of confidence, both personally and professionally, since that song was written.

"He has come out of his shell," one confidant

*"I try not to talk about any of the things that other people would talk to him about. I bring up our little trips together or his love of art or his sketching and ask where he is with that."*

**Diana Ross**

said. "He has blossomed and bloomed. He has moved into adulthood. He has learned to make his own decisions and he has built his own organization. He's got his own attorney, manager and accountants. I don't think you'd find him writing that song today."

Even before the enormous success of "Thriller," there were signs of a more positive outlook in Michael's songs. His desire to prove himself with "Thriller" gave sections of the album a bold, triumphant undercurrent.

There's a strong sense of self-affirmation and hope in a song like "Wanna Be Startin' Somethin'":

*Lift your head up high  
And scream out to the world  
I know I am someone  
And let the truth unfurl  
No one can hurt you now  
Because you know what's true  
Yes, I believe in me  
So, you believe in you*

Along with parts of "Billie Jean" and "Beat It," the song reflects Michael's strong Jehovah's Witness foundation. There is a clear sense of good-versus-evil in the lyrics.

# The Saga of Michael Jackson

In an interview during the last Jacksons tour, Michael revealed, "My real goal is to fulfill God's purpose. I didn't choose to sing or dance. But that's my role and I want to do it better than anybody else."

Pausing briefly, he explained how strongly music has touched him over the years, "I still remember in kindergarten class. I sang 'Climb Every Mountain' and everyone got so excited. It's beautiful at our shows when people join together. It's our own little world.

"For that hour and a half, we try to show there is hope and goodness. It's only when you step back outside the building that you see all the craziness."

About those days, Tito Jackson, the second oldest of the Jackson brothers, has recalled, "Our parents did push us, but it wasn't against our will. We loved music. It was a thrill to be making music at that age which sounded good and that adults seemed to like.

"The other kids would pass our house on the way home from school. Some of them would stop and listen to us practice. Others would make fun. They'd say, 'Look at those Jacksons. They won't get anywhere. They're just doing all that for nothing.' But we kept at it. I think a lot of our success now is because we got started so early."

The group began as a trio (Jackie, Tito and Jermaine) which sang mostly the country-western



With Diana Ross at the American Music Awards.

# M

ichael—as charismatic and talented a child star as American pop has ever seen—wasn't even in his teens when the Jackson 5's recording of "I Want You Back," edged past B.J. Thomas' "Raindrops Keep Fallin' on My Head" in 1970 to be the nation's No. 1 single.

At the time, "I Want You Back" seemed to be an entertaining enough record, but who ever figured it would be the start of such an amazing pop story.

Most kid acts disappear after one or two hits. The Jacksons survived because they had good teachers and they learned well.

In the beginning, Motown's staff of hitmakers wrote and produced the Jackson 5's records. The group also benefited greatly from the counsel of Motown founder Berry Gordy Jr.

Before all that, however, was their father: Joe Jackson, a former crane operator who loved music and molded his sons into a singing group. He brought them in daily for rehearsals while other children played on sandlots.

songs that their mother liked. By the time Michael and Marlon were old enough to join them, however, the brothers were concentrating on the Top 40 hits, with special emphasis on Motown tunes. They even won some regional competitions and toured a bit around the Midwest.

In trying to build a fairy-tale story around the Jacksons, Motown suggested in early press releases that Diana Ross discovered the Jacksons while doing a benefit concert in Gary. The truth is Joe Jackson took the boys to Motown's Detroit offices for an audition.

Recounting those days recently, Gordy, said, "We had kids coming in to audition all the time and we usually made a little video of them. But this group was special. Michael, of course, was just a little tot, but he stood out. It wasn't just his talent that impressed me. It was also his sensitivity and his wisdom toward life in general."

Jermaine Jackson, the third oldest brother, remembers the first visit with Gordy. "It was really something," he said during a break from rehearsals for the summer tour.

"Everybody sat down and he told us exactly





On-screen images of a great talent in action on Motown's 25th anniversary TV special.

what he wanted to do. He said they were going to get three or four No. 1 records on us before anybody saw us. And that's what happened—hit after hit.

On their first Motown tour, the Jacksons were as big a hit as they had been on record. Young fans became so excited at the group's first appearance at the 18,000-seat Forum in Los Angeles that they broke through security lines, forcing the Jacksons to rush off stage.

The Jacksons continued to make hits and tour regularly in the early '70s. They even headlined in Las Vegas and their own TV series.

But the brothers' career slowed around 1975, causing industry pros to wonder if the Jacksons weren't just another example of teen stars who couldn't make the transition to adult pop.

During that period, the Jacksons began rebelling against the Motown policy of requiring other people to write and produce the group's records.

About his songwriting desires, Michael said during the mid-'70s, "There is a lot of music inside me that I haven't brought out. We put our hearts into other people's songs, but they're not really us."

The Jacksons finally broke from Motown in 1976, switching to Epic Records where they eventually gained creative control and responded with the platinum-selling "Destiny" album.

The brothers' "Triumph" album in 1981, however, was a more significant work. Together with Michael's "Off the Wall," it certified the arrival of the group—and Michael—as an adult pop force.

Despite the strain most certainly caused by the move to Epic, Gordy continues to speak about Michael with affection.

"Of course, I'm proud of him for all he has accomplished," Gordy said by phone from New York. "But I am even more proud that he has obtained the kind of discipline required to control his body, health and mind."

"He's a wonderful young man in that sense. He eats well, doesn't smoke or take drugs. I put a lot of emphasis on that kind of thing because I've seen a lot of great talents ruin their lives because they weren't disciplined in those areas. I think he is a wonderful example to youngsters who want to be like Michael."

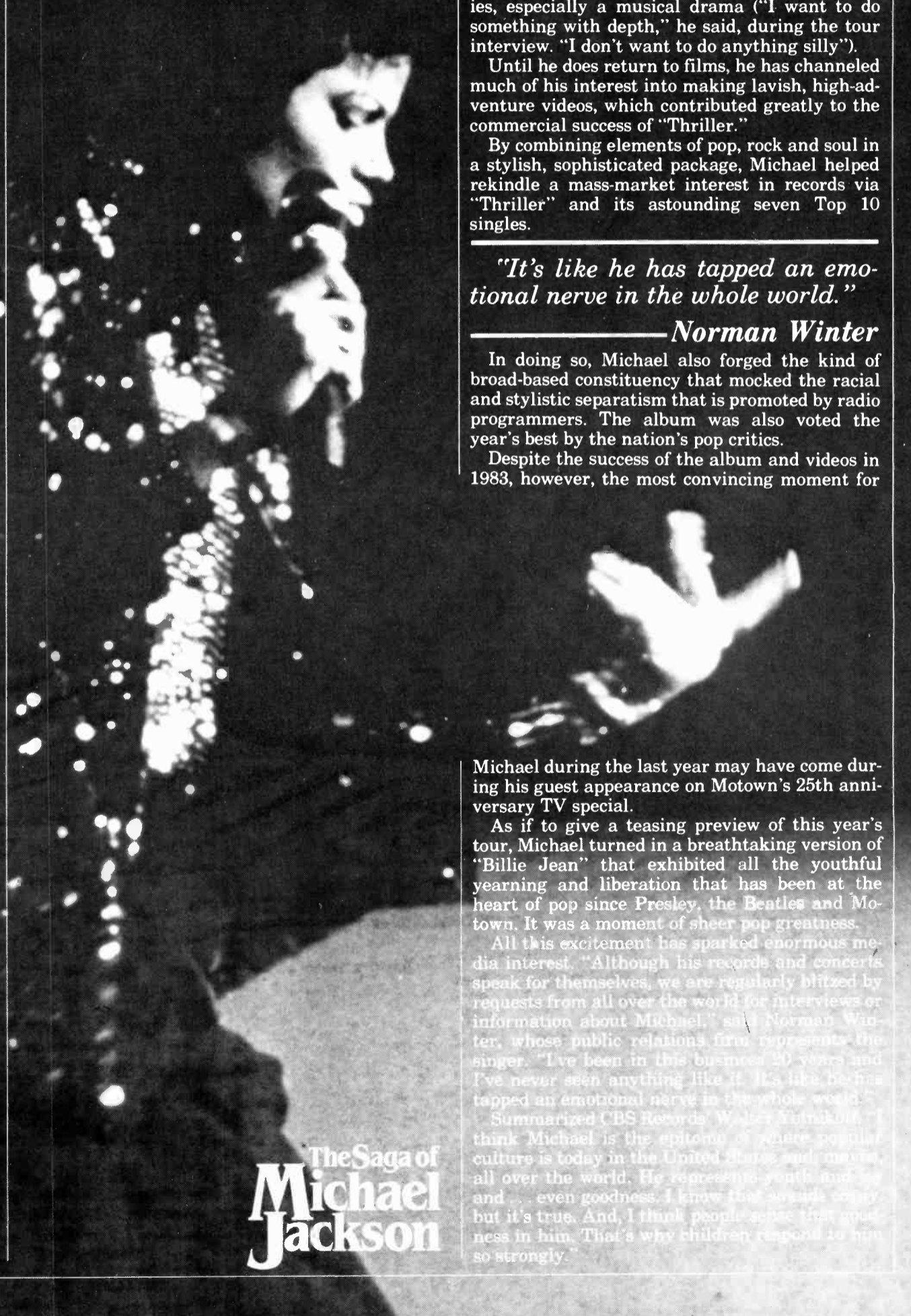


"Off the Wall," the 1979 album produced by Quincy Jones, established Michael Jackson as an adult superstar. But Michael was severely disappointed when the industry failed to recognize his accomplishment with more than one (R & B) Grammy.

About the lack of recognition, he explained in 1981 in his typically forthright manner, "It bothered me. I cried a lot. My family thought I was going crazy because I was weeping so much about it. Quincy said not to worry about it. He said the important thing is knowing that people like the album. That should be my reward."

At the time, Michael was eager for new challenges. He was tired of touring.

"I love being on stage, but I don't like the other things that go with touring," he said, as he rode with his brother on a chartered bus from St. Lou-



is to Detroit. "I think it is important to grow and I've been doing this for so long."

"I sometimes feel like I should be 70 by now. We've been around the world twice, performed before kings and ambassadors. It's time to move on. I still want to make records, but I also want to do films."

Michael continues to speak about making movies, especially a musical drama ("I want to do something with depth," he said, during the tour interview. "I don't want to do anything silly").

Until he does return to films, he has channeled much of his interest into making lavish, high-adventure videos, which contributed greatly to the commercial success of "Thriller."

By combining elements of pop, rock and soul in a stylish, sophisticated package, Michael helped rekindle a mass-market interest in records via "Thriller" and its astounding seven Top 10 singles.

*"It's like he has tapped an emotional nerve in the whole world."*

**Norman Winter**

In doing so, Michael also forged the kind of broad-based constituency that mocked the racial and stylistic separatism that is promoted by radio programmers. The album was also voted the year's best by the nation's pop critics.

Despite the success of the album and videos in 1983, however, the most convincing moment for

Michael during the last year may have come during his guest appearance on Motown's 25th anniversary TV special.

As if to give a teasing preview of this year's tour, Michael turned in a breathtaking version of "Billie Jean" that exhibited all the youthful yearning and liberation that has been at the heart of pop since Presley, the Beatles and Motown. It was a moment of sheer pop greatness.

All this excitement has sparked enormous media interest. "Although his records and concerts speak for themselves, we are regularly blitzed by requests from all over the world for interviews or information about Michael," said Norman Winter, whose public relations firm represents the singer. "I've been in this business 20 years and I've never seen anything like it. It's like he has tapped an emotional nerve in the whole world."

Summarized CBS Records' Walter Fitzhugh, "I think Michael is the epitome of where popular culture is today in the United States and, maybe, all over the world. He represents youth and sex and... even goodness. I know that sounds crazy, but it's true. And, I think people sense that goodness in him. That's why children respond to him so strongly."

The Saga of  
**Michael Jackson**





“SO MICHAEL,  
YOU SAW  
THE WIZ...  
and You Got  
What you  
Wanted!”

**STEPHANIE**

Michael

I've had the pleasure  
of watching you grow  
from a child star to  
become the hottest entertainer  
in the history of show  
business. I'm really proud  
of you.

God Bless You, and  
continued success,  
Your Big Brother  
Jackey Robinson



I'm proud of you.

*Berry*



President and Mrs. Reagan presented Jackson with a Special Achievement Award at the White House. The hand-engraved plaque stated: "To Michael Jackson, with appreciation for the outstanding example you have set for the youth of America and the world. Your historic record-breaking achievements and your preeminence in popular music are a tribute to your creativity, dedication and great ability. The generous contribution of your time and talent to the National Campaign Against Teenage Drunk Driving will help millions of young Americans learn that drinking and driving can kill a friendship." Jackson donated the use of "Beat It" music to the campaign.



**M**usic, however, has been only one area of growth for Michael during the '80s. He also has had to build his own business team after deciding last year not to re-sign with the management team of Weisner/DeMann which (with co-manager Joe Jackson) had guided the Jacksons' career through the "Off the Wall" and "Triumph" periods.

It took nearly a year before he signed with Frank Dileo, the highly-regarded vice president of national promotion for Epic Records and the man who helped orchestrate the "Thriller" campaign. With the management void filled, you'd think Michael would retreat to rehearsal halls and recording studios. But Dileo and attorney Branca—who are part of Michael's inner circle—both stress that Michael continues to take an active interest in business matters.

"Michael has a tremendous sense of what's right or wrong for his career," noted Dileo. "But he's so good and so kind that it's easy for people to talk him into things he doesn't necessarily want to do. That's one place I come into play. I've got to make sure he only ends up doing those things he really believes in."

Agreed Branca, "I've been with Michael to Disneyland and to the Smithsonian. He loves to have fun. But there is a time when he says, 'OK, let's take care of business.' For him, intellectual pursuits are not a drudgery. They're a challenge. He wants to know about tax laws, and the difference in a movie deal between gross participation and net profit definition. He loves to learn."

**M**ichael relates well to children. In interviews for this article, several people mentioned how much their children enjoy Michael and how the children often talk to Michael on the phone.

At a recent photo session for the Jacksons' new album, Michael noticed that some youngsters had been waiting across the street for hours with autograph books. During a break, he invited them into the studio and signed their books. He also posed for photos.

Similarly, Michael noticed the thousands of

*"Michael is the epitome of where popular culture is today in the U.S. and, maybe, all over the world. He represents youth and joy and . . . even goodness . . . And, I think people sense that goodness in him."*

**Walter Yetnikoff**

fans who lined the street outside New York's Museum of Natural History the night he was honored there for being included in the Guinness Book of World Records. Several times during the evening, he slipped away from the distinguished guests to walk outside and greet fans.

Publicist Norman Winter was also touched by Michael's thoughtfulness in the midst of the backstage frenzy during this year's Grammy ceremony at the Shrine Auditorium in Los Angeles.

"I was standing next to Michael in the wings and everything was going crazy," Winter said. "My 11-year-old daughter, Jennifer, came running over to us. She was so excited to see Michael that she was visibly shaking. I told Michael, 'She thinks she's died and gone to heaven.'

"Unsolicited, he placed his gloved hand on Jennifer's shoulder and said, 'Let's take a picture together.' It was such a sweet gesture. And, he's like that all the time. He's always thinking of other people."

Because he is so conscious of being a role model for children, Michael is angered by tabloid rumors. At one point recently, he considered drafting a statement denying all the accusations that had come to his attention.

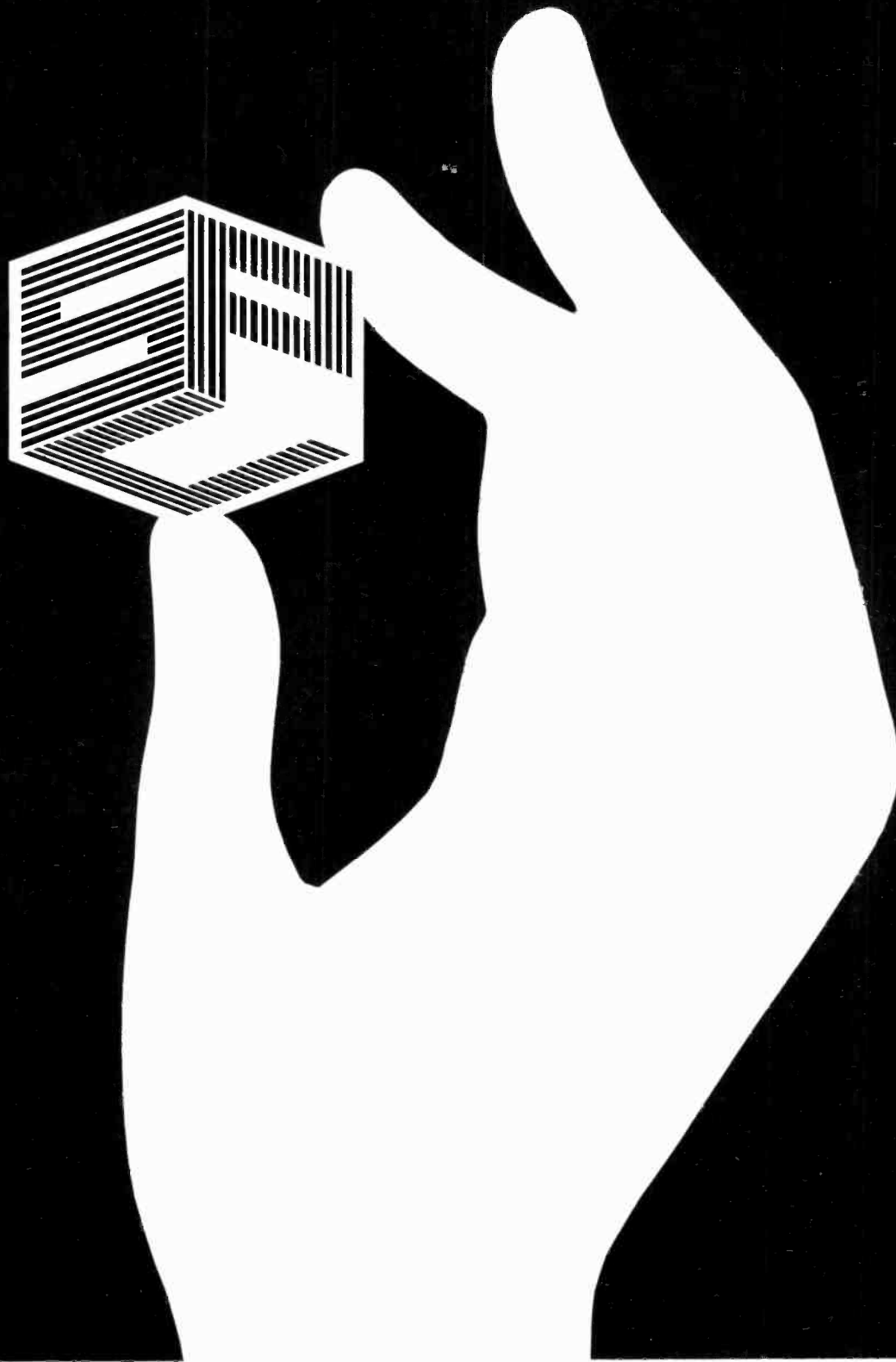
"Those stories make him livid because he's worried that kids might believe them and they're untrue," snapped a member of Jackson's inner circle. "Rumors about cheekbone operations, sex change operations, hormone shots and homosexuality are just silly."

Aside from youngsters, Michael appears to relate best to other performers. He loves to discuss the crafts of acting or writing. He cherishes the time he has spent with, say, Katharine Hepburn talking about Spencer Tracy or the hours he has spent going over the great Hollywood musicals with director Vincente Minnelli.

Diana Ross's favorite time with Michael is their private moments.

"When I'm with him, I try to give him exactly what he needs—a little peace and the feeling that

*Congratulations Michael.*



You set a world record and so did we.  
More than 25,000,000 "Thriller" record jackets and  
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Audio and Image Recording  
Inc., thank you, Michael, for  
using our equipment and  
facilities to make history.

*Off The Wall* and *Thriller* were cut at  
Westlake Audio and Image Recording  
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Michael Jackson's 1984 Summer Tour is  
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*"It was Christmas Day, 1982, and I was at home with my family. The phone rang and it was Michael Jackson. 'Hello, Paul, how 'bout getting together and writing some hits.' I thought, 'That's positive thinking.' This man means business.*

*"Since then we have become good mates and he's without a doubt a rare talent. He has a great voice, a freshness and energy that is infectious, and he's a fabulous dancer.*

*"But mind you—as he is well aware—I taught him everything he knows."*

*Paul McCartney*

he's loved and that he can trust you," she said by phone from New York. "I also try not to talk about any of the things that other people would talk to him about. I bring up our little trips together or his love of art or his sketching and ask where he is with that."

Liza Minnelli also favors the private moments with Michael. "He's very artistic and he's an enormous show-biz buff," she also explained by phone from New York. "He can quote you lyrics from all kinds of musicals. Ask him the lyrics that Gene Kelly and Fred Astaire used in a certain picture and he can tell you.

"I find it hard to develop friendships in this business because people travel so much. But Michael is one of those people who stays in touch. You'll ask him about something—and then forget you even asked him. But he'll call you back—even if it's three weeks later—with the answer. He'll have looked it up or found it out from someone else. He's a wonderful, wonderful friend to have."



Everything seems to be in place for Michael Jackson careerwise. He has the highest royalty rate in the record business. He finally appears ready to return to film (his first movie was "The Wiz"). He is coming out with a limited line of clothes and is investing in a sound-

technology company. Merchandising offers roll in daily and he has purchased numerous song copyrights.

Still, he generates an energy and ambition that suggest his career is just beginning. That's a theme those around him echo.

"I think what you have seen from Michael is just the tip of the iceberg," said attorney Branca. "I think it would be easy for someone to say that Michael's development might be warped or stunted because of his growing up in show business. But I don't believe that. He has handled his career beautifully."

Added manager Dileo, "Michael's 15 to 25 years from a peak. He has so much talent and he's still moving into new areas. He hasn't locked himself in one area musically. He has gone from Top 40 songs and R&B to rock'n'roll with songs like 'Beat It' and 'State of Shock.'"

Yetnikoff suggested, "Michael is an innovator, a pioneer. Just look at what he has done with video and music. He set a standard for everybody else. I think he will continue to be a pioneer in other things, too. He loves to do things that are wildly original. In that sense, his talent is only beginning to scratch the surface."

And, producer Jones: "Michael always grows. He's like a cell division every day. It's hard to know how far he can go. How high is high? If I know him, he'll go into the studio next time and try to do 64 million albums."

From a more distant perspective, Motown's Gordy said, "Of course I worry about him and all the pressures that must be on him, but he is so strong mentally and physically that he can handle it."

Echoed long-time pal, Diana Ross, "I don't worry about him. I think sometimes that Michael's got angels on his shoulders to protect him."

Another letter in the huge tray in the family garage was addressed, "Michael Jackson/Superstar."

It was postmarked Atlanta, Ga., and contained a note from an 11-year-old boy and a picture taken at a school talent show.

The message, "I thought you'd be thrilled to know, Michael, that I won the contest by singing your song, 'Billie Jean.' It was fun and I'd like to be in show business, too.

"P.S. Can you tell me how to get as popular as you?"

But the youngster will have to figure that one out himself.

Alas, he forget to include his return address.

The Saga of  
**Michael  
Jackson**





DEAR MICHAEL,

It is our Pleasure to be  
Associated with You.

May we Congratulate You  
on the Tremendous Success  
You are enjoying  
and Your never ending  
Musical Accomplishments  
that make You the  
Super Star that You are.

Our Best Wishes  
and Warm Regards  
to You  
and  
to Your Family.

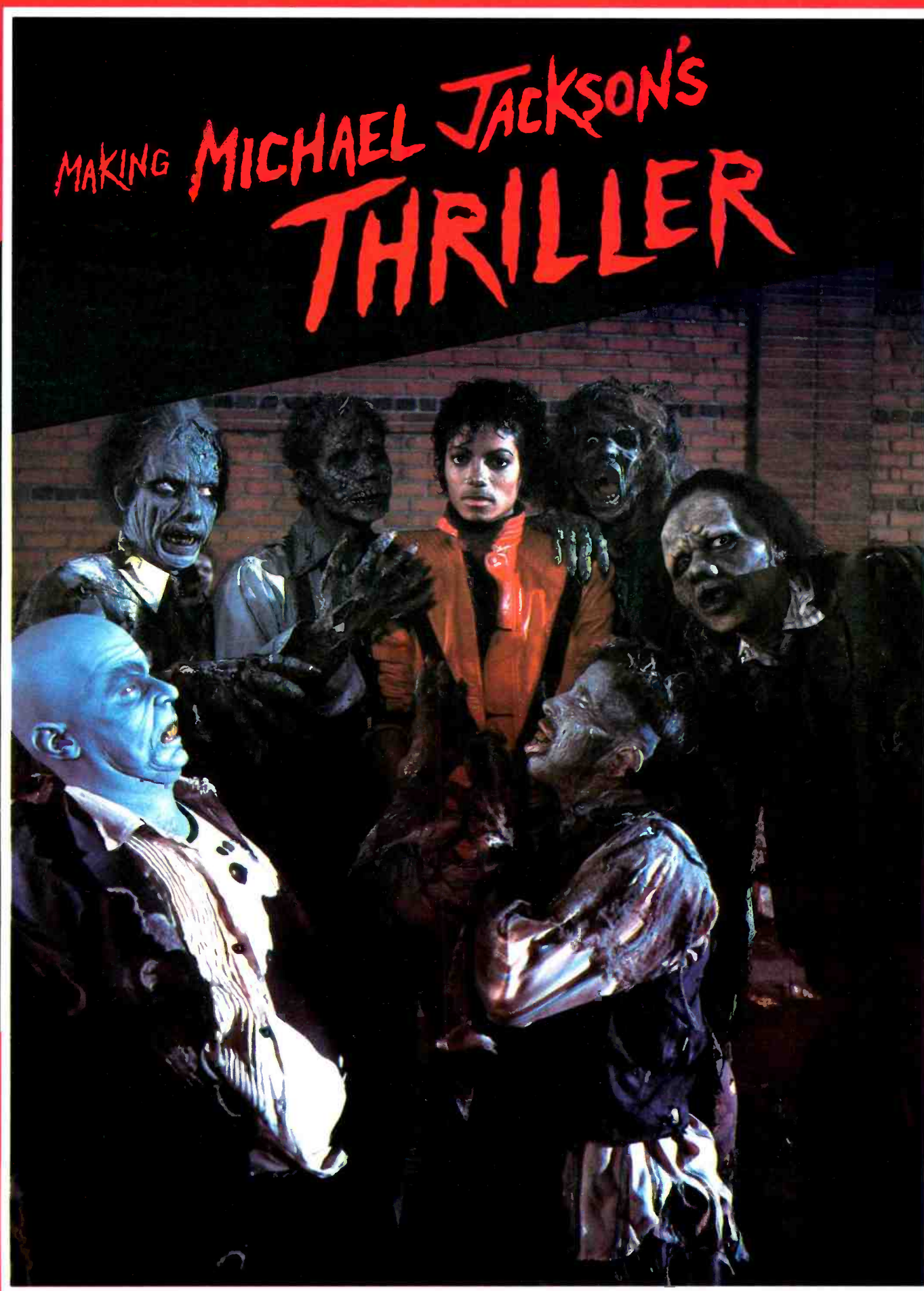
*Richard*

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## An Interview With Producer Quincy Jones

# "He never ceases to amaze me"

"Michael is someone who God really touched on the shoulder," Jones said, sitting in his office in Los Angeles. "When someone comes along with that much talent and spirit, everyone around him has to go rise to the occasion. The standards just have to go to 150%."

Though Jones, 51, enjoyed Jackson's early hits, he didn't explore working with him until they met on the set of "The Wiz" movie in 1977. Jones was musical director of the film; Michael played the role of scarecrow.

"The funny thing is I didn't so much fall in love with Michael through his records," Jones explained. "In fact, it might have been just the opposite. I had always been a fan, but I became so impressed with him as a person during 'The Wiz'. That's when I began to look at him through different eyes."

Shortly after they met, Michael mentioned to Jones that he was planning to make another solo album and asked if Jones could recommend a producer. But Quincy was so engrossed in the film that he didn't even think about Michael's question.

"But then I started watching this kid, who was 19 or 20," he related. "He'd show up four hours before everybody else—at 5 or 6 in the morning. He knew all his lines. He knew all the songs. He had everything down pat. I started saying to myself, 'Hey, there is something else here.'"

"Michael was doing his lines and he kept mispronouncing the name Socrates," Jones explained. "He called him So-crate-ease and nobody would correct him. When they took a break, I took

him to the corner and said, 'Michael, it's Sock-ra-tease.' We kind of looked at each other and we felt a real strong bond. It was a little thing in a way, but to this day he sometimes says, 'Thank you for doing that.'

"Our relationship began to grow from that point. I really felt there was a side of him that hadn't been touched before musically and that intrigued me. I wanted to see if we could go in and

*"He's the most on-the-case person I've ever met. He can appear shy and fragile, but he has a strong vision and that's what is unique about him. He can maintain innocence and still have the wisdom of a 70-year-old man."*

—Quincy Jones

get it out. At dinner one night, I finally told him, 'I've come up with a producer for you: me.'"

Jones thrives on Michael's intensity in the studio.

"I love the fact that he asks so much of himself," he said. "I'm the same way. We're both (musical) junkies. It's a drag to have just one junkie in the studio. You need a room full of junkies when you are making a record."

Their ties, however, go beyond music.

"He's got a hungry, thirsty mind," Jones said. "Michael has an incredible sense of quality in all

(Continued on page MJ46)

With Quincy holding their Grammy for "Producer of the Year."

Quincy Jones is probably one of the half-dozen most respected and accomplished people in contemporary pop music. The winner of 15 Grammys, the arranger-composer-producer has worked with such major and varied figures as Ray Charles, Frank Sinatra, Sarah Vaughan, Count Basie and noted musical instructor Nadia Boulanger.

So, he's not someone who is easily impressed.

But he seems almost in awe of Michael Jackson, whom he teamed with on both the "Off The Wall" and "Thriller" albums.



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CBS Group President Walter Yetnikoff

*“His talent is only beginning...  
...to scratch the surface”*



**A**s head of CBS Records, Walter Yetnikoff is the most powerful man in the record business. And he has been known to exercise that power. He has an explosive side that surfaces when he feels someone is trying to take advantage of him or his artists.

But he also has a sensitive quality—one that emerges when he speaks about Michael Jackson.

“I think it is appropriate for Billboard to salute Michael at this time for several reasons. First, he’s obviously the most successful recording artist in the world. There aren’t enough superlatives to describe his talent. I think that extends to him as a performing artist as well—his whole visual appeal. He has a persona that has captured the country’s imagination.

“Beyond all that, Michael is an inspiring human being. His visits to hospitals and all the other things he has done privately to help people tell you a lot about his character. Michael’s a person who always wants to do the right thing. He is outstanding and truthful. He doesn’t hype or lie.”

Yetnikoff, who was called to the stage and thanked by Michael during this year’s Grammy Awards ceremony, has a relationship with Michael that goes beyond the professional.

“We certainly spend a lot of time talking about his future objectives and where he wants his career to go,” Yetnikoff said by phone from New York. “Those are the normal things a record company should do. But it’s also important to be concerned with people as individuals.

“Many artists, Michael included, need someone to bounce things off. It’s important to be available so they can have someone to explore things with and dream about the future with.

“I’m not the only one who does that with him. But I attempt to be there when he needs me—because I find him a very, very interesting person

*(Continued on page MJ46)*

*The  
“body and soul music”  
Salute  
Michael Jackson.  
Love,  
Lena*

Dear Michael,

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to your family—  
The very best

Your friend  
Pete Bennett

New York

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is good,  
wild and sweet  
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Love you,  
-Lionel Richie

The Saga of  
**Michael Jackson**

**Manager Frank Dileo**

*“Taking care of business...  
...gives Michael the time to create”*



With, from left, John Branca, Tony Martell, Walter Yetnikoff, Frank Dileo. Jackson's contribution to the T.J. Martell Foundation is for a 19-bed cancer research lab at N.Y.'s Mt. Sinai Medical Center.

**F**ranks Dileo, Michael Jackson's new manager, is giving a visitor a tour of his new suite of offices on Sunset Blvd., in West Hollywood.

Dileo, formerly vice president of national promotion for Epic Records, stops in front of a series of photos of his sports heroes: football coach Vince Lombardi, heavyweight boxing champ Rocky Marciano, and baseball's legendary Babe Ruth.

"A lot of my philosophy is outlined in these pictures," Dileo said, in his disarming, outgoing manner. "Vince Lombardi's photo is up there because he was a great coach and he couldn't take no for an answer. He felt everything could be done if you tried hard enough. And, that's the way Michael thinks, too.

"I keep Marciano on the wall because he was

the undefeated champ and he knew when to retire. It's like anything... you have to give the people so much, but you have to know when to back off—like with Michael. Everyone wanted Marciano to fight more, but he didn't. He knew when to quit.

"Babe Ruth? That's simple. Everybody knows Babe Ruth led the league in home runs, but what most people don't know about Babe Ruth is he also led the league in strikeouts. The point is, 'If you're not trying and not swinging, you're not hitting and you're not staying out in front.' That's the way I think, too."

Of course, there are also photos of Michael Jackson on Dileo's wall.

"I was honored, even flabbergasted when he asked me last summer to manage him," Dileo said. "We had gotten to know each other during about the time of 'Thriller.' He invited me down

*"I've got to make sure he only ends up doing those things he really believes in."*

**Frank Dileo**

to the studio when they were mixing the album. He's very record oriented. That's his first love. That's probably why we get along so well because I enjoy music a lot myself. I can't sing or write or do anything like that, but I know a good record when I hear it."

Dileo, 36, is a native of Pittsburgh, where his

dad owned a restaurant. Dileo's wife, Linda, and their two children (Dominic, 6, and Belinda, 3) are still living in Pittsburgh, but are expected to move out to Los Angeles this summer.

At Epic Records, Dileo built himself into somewhat of an industry legend by putting together a marvelously effective promotion team. At one point this year, Epic artists held down four of the top five positions on the Billboard charts. The decision to leave the company was one of the hardest of his life, he said. He felt a loyalty to the team he had built there.

But the opportunity to work with Michael was ultimately an offer Dileo couldn't refuse.

"Here was probably the biggest act ever in the business," he continued. "But I had to ask myself certain questions before I could take the job. I had to consider what I had to offer. The thing it came down to was: Did I have enough energy to take on the challenge?"

"That was real important to me because if I came into this thing lazy or overly cocky, I could hurt Michael. I didn't want to do that. I wanted to be sure I had enough enthusiasm and energy to help him and protect him."

Protect him?

"Sure," Dileo responded quickly. "You feel you have to protect him because there are too many people trying to get at him for nothing—foolish projects, things that don't make sense. One guy wanted Michael to sign a contract that would give the guy the rights in five years to put on a concert

*(Continued on page MJ46)*

# MAGIC

Thanks, Michael. For the inspiration  
of a superstar devoted to his God, his  
family, and his art. For the music which  
speaks a universal language. And for  
the gentle joy you radiate.  
You touch the world with magic.

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**Thriller**

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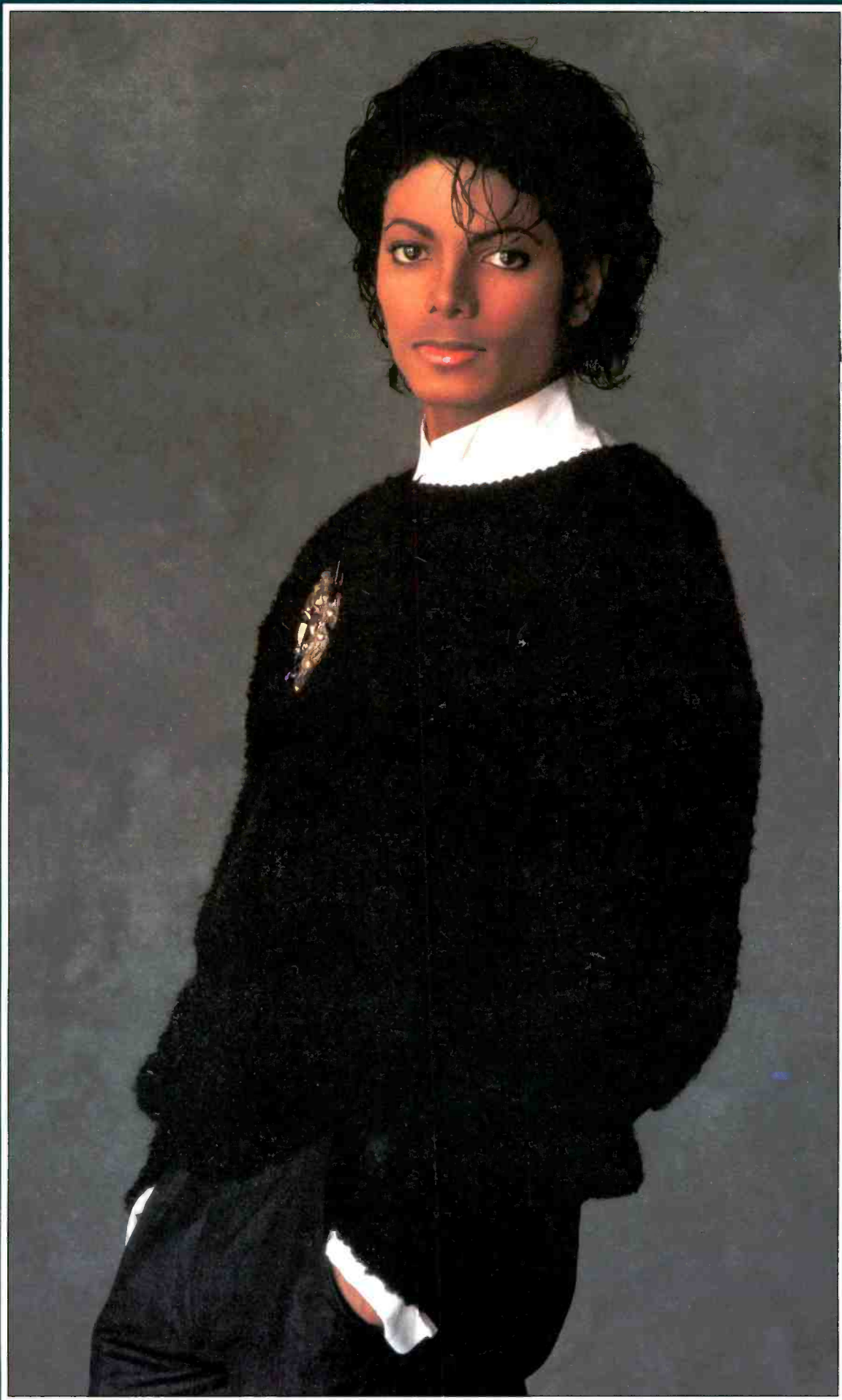


Photo: Mathew Rolston



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Another great team...

### Attorney John Branca

# “He’s equally as brilliant... ...in running his career”

**J**ohn Branca’s 23rd floor office in Century City, Calif., looks as much like a rock musician’s den as a law office. There’s an oversized boxing glove (a gift from a client) on the floor, trade papers sprawled around, gold records leaning on the sofa. The atmosphere is a sign of Branca’s busy pace. But don’t let the informality fool you. Despite his rugged good looks and his rapport with artists, Branca is known as a tough, uncompromising negotiator. Notice also the touches of sophistication in his office: the carefully selected African and Haitian art work.

A native of Bronxville, N.Y., Branca spent his teen years in Los Angeles where he was the leader of a band that recorded for a major independent label. But he downplays his pop background, preferring to discuss his legal credentials. Before joining the firm of Ziffren, Brittenham and Gulen in 1981, Branca, 33, worked for a staid downtown Los Angeles law company that specialized in corporate tax law and then in the music department for a major Beverly Hills law firm. Both experiences played a part in honing his approach.

“I studied other lawyers and noticed that most of them were a little stodgy,” said Branca. “They certainly didn’t have the kind of empathy or understanding of an artist that I thought they should have. I also noticed that a great many lawyers in our business think that they are the stars. Lawyers are facilitators, whose function is to serve the clients’ interests, not their own.”

At UCLA Law School, Branca was the editor-in-chief of one of the law reviews. He also published eight articles, two of which were cited by the U.S. Supreme Court and changed the law in the country.

Branca is no stranger to top echelon representation. Before entering the entertainment arena, at Kindel & Anderson he represented such clients as the Howard Hughes heirs and the UCLA Foundation, the charitable donation arm for UCLA.

In his three years at his present firm, Branca has established himself as the youngest of the music industry’s “superstar lawyers.”

Recalling his first meeting with Michael, Branca said, “He came to the meeting with this accountant just after the release of ‘Off the Wall.’ He was 21 at the time and wanted to establish independent representation. He seemed very shy, but also very observant. In the meeting, he was trying to read and gather every piece of information he could. Behind his sunglasses, he studied the entire conversation, which was conducted primarily by the accountant.

“Michael has definite objectives. He wanted all of his business affairs reviewed, including his publishing and his record deal. And, with the success of ‘Off the Wall,’ he wanted a new contract.

“I soon learned that Michael is the kind of person who always makes his own decisions and he makes them well. The genius in his artistry speaks for itself. His business acumen isn’t neces-

*(Continued on page MJ52)*



With John Branca and Frank Dileo at White House.

# To be a part of the Michael Jackson Saga is truly an honor.

## We love you Michael.

### Bruce & Bea Swedien

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November 27, 1979

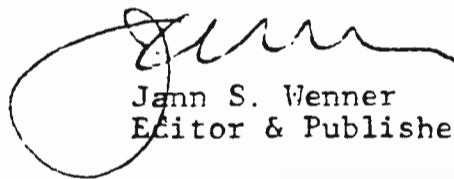
Norman Winter  
Norman Winter/Associates  
6255 Sunset Blvd., Suite 714  
Los Angeles, CA 90028

Dear Norman:

Michael Jackson has, in fact, been on the cover of ROLLING STONE, contrary to your statement in your recent letter to me.

We would very much like to do a major piece on Michael Jackson, but feel it is not a cover story.

Best,



Jann S. Wenner  
Editor & Publisher

JSW/mm

cc: Walter Yetnikoff



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36 ● It's **MADNESS** not to get your video fashions at Merry Go Round.

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46 ● Cause a **QUIET RIOT** in video fashions from Merry Go Round.

47 ▲ When **FRANKIE GOES TO HOLLYWOOD**, he'll find the video fashion headquarters, Merry Go Round.

48 ● **MEN AT WORK** on their next video should outfit themselves at Merry Go Round.



58 ▲ **MISSING PERSONS** can be found wearing the hottest fashions from Merry Go Round.

59 ● It's **UTOPIA** shopping for video fashions at Merry Go Round.

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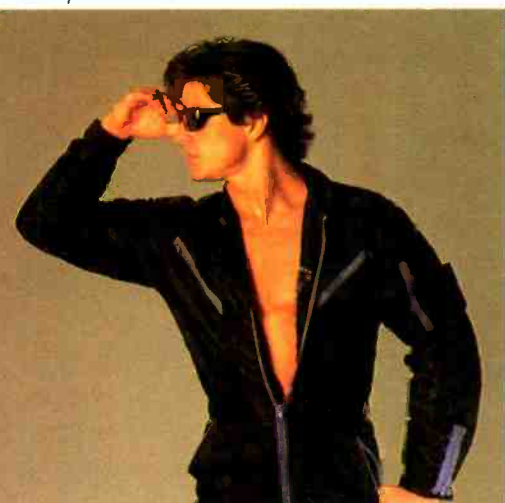
63 ● From **GOLDEN EARRINGS** to parachute pants, you'll find it at Merry Go Round.

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And rotting flesh from darkened tombs  
Rose up to taste those ghoulish grooves  
As word was passed from grave to grave  
To feast upon this monster rave.

First Rumors, Grease, then Fever's highs  
The ghostly glove left paralyzed.  
As jelly oozed out hit by hit  
To crush them in its icy grip  
And demons squealed in sheer delight  
As funk was crowned on Grammy night.  
Whilst blood ran red from every store  
As victims clawed and screamed for more.

And as the night turns back to day  
Survivors shiver, watch and wait.  
For now that Victory's almost done  
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With Paul McCartney in the studio for "Say Say Say" and "The Girl Is Mine."



With Brooke Shields and Sean Lennon at Guinness Book of World Records/CBS party in New York.



With Katharine Hepburn backstage in New York during 1981 concert tour.



With Quincy and Jennifer Beals at post-Academy Awards party.

*To take a picture  
Is to capture a moment,  
To stop time.  
To preserve the way we were,  
The way we are.*



With the Chairman of the Board.



With Louie the llama.



With Jane Fonda at CBS Records reception in L.A. for platinum "Off The Wall" and gold "Jane Fonda's Workout."

# The Saga of Michael Jackson

***MICHAEL  
WE APPLAUD YOU...***

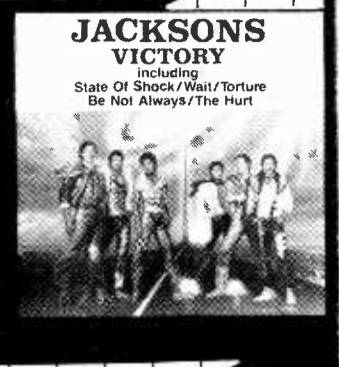


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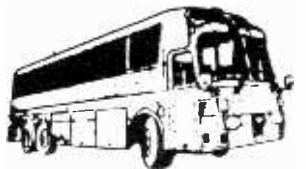


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## Frank Dileo

• Continued from page MJ26

with Michael in outer space. He was serious. He said all they needed was Michael, a sound man and a camera man. They were going to feed it back to earth. Can you believe it?"

About his management philosophy, "One thing that is important is to do as much for Michael as I can in terms of business affairs so that he'll have as much time as possible to think and create.

"The other thing is Michael knows I'm not going to lie to him and that I'm not going to cheat him. He also knows that I am real outspoken. If I don't agree with something, I give my reasons. I don't agree with him just to agree. The main thing is I like to think big. My dad taught me: you reach for the moon and even if you just end up with a star, you've still accomplished something great. That's the way I like to look at things too."  
**ROBERT HILBURN**

"I first met Michael when he was eight or nine, and even then he was a very old eight, a very mature performer. He was always confident in his ability, and even a little less shy offstage as a child than he is today. We've maintained a closeness throughout the years, through many changes in our lives.

"Predicting the future for Michael is very difficult, because he's already broken all artistic barriers. One would think the only thing left would be to go down, because he's reached the highest of every peak. But somehow I know that there's even more to come for him, more peaks and more successes."  
**Smokey Robinson**

## Walter Yetnikoff

• Continued from page MJ24

and a very interesting artist. His horizons are so broad, he obviously wants hit records, but he wants more."

Yetnikoff, who guided CBS Records to its biggest year in history during 1983, also cites Michael's career sophistication. "He has made observations to me about things like promotion, which indicate he would be totally qualified to run a record company if he so desired.

"He has assembled a terrific team of advisers, but he makes his own decisions in the end. He's not one of those artists who reacts blindly to what the last person tells him. He's got a great sense of where he is going and what he wants to do. But he's also got a way of making things happen. He's reached his goals so many times that I've come to believe that if Michael wants something to happen, it'll happen."  
**ROBERT HILBURN**



With Brooke Shields greeting fans outside the Museum of Natural History in New York, where he was honored by the Guinness Book of World Records for the biggest selling album of all time.

"I'm delighted to join Billboard magazine for a well deserved salute to Michael Jackson, a pivotal force in contemporary music. From such early recordings as ABC and Dancing Machine, one could hear the special sound of Michael. The solo albums, Off The Wall and Thriller, confirmed his superstar status. I wish Michael the best of everything in music and in life.  
Congratulations."  
**Mayor Tom Bradley**



In a relaxed moment with assistant Shari Dub.

"Michael's a natural, and he deserves all the fame and glory that comes his way. He's a very hard worker, and a super performer. But most of all, he's a real human being, and he's handling all of this quite well. Get 'em, Mike!"  
**Stevie Wonder**

## Quincy Jones

• Continued from page MJ23

areas . . . Maxfield Parish, Picasso, whatever. He responds to quality and identifies with it. When he talks about film, he doesn't take any second best position. That's why he loves Steven Spielberg."

Jones seems touched most, however, by Michael's innocence.

"He has the ability to go into a child's world. I've seen him come and play with my two (pre-teen) daughters. He'll come over at 11 at night and go into their room and talk and play for two hours."

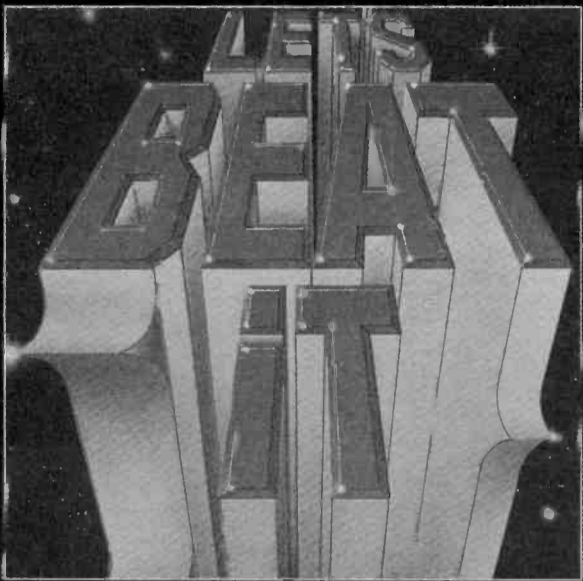
Quincy then paused briefly, as if trying to find a way to summarize his relationship with Michael.

"You know," he finally said. "It's a strange, beautiful relationship . . . Michael is half my age. So, he has youth and a certain kind of perspective that can help me, while I've already been through a lot of the things that are happening to him and I can help him.

"All the pressure on him can be a big responsibility. It could blow the mind of anybody, young or old. But I have confidence in Michael because he's so well grounded spiritually. I can't believe how well he is handling this. He never ceases to amaze me. I love him very much."  
**ROBERT HILBURN**

"Michael Jackson is living proof of God given talent. And 'Thriller' is testimony to present-day miracles."  
**David Paich, Toto**

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# MICHAEL JACKSON/BILLBOARD CHART HISTORY/JULY 21, 1984

Following is a discography of charted albums and singles by Michael Jackson, including his solo and duet efforts, as well as his material with the Jackson 5 and Jacksons. Singles are listed in italics beneath the albums upon which they appear.

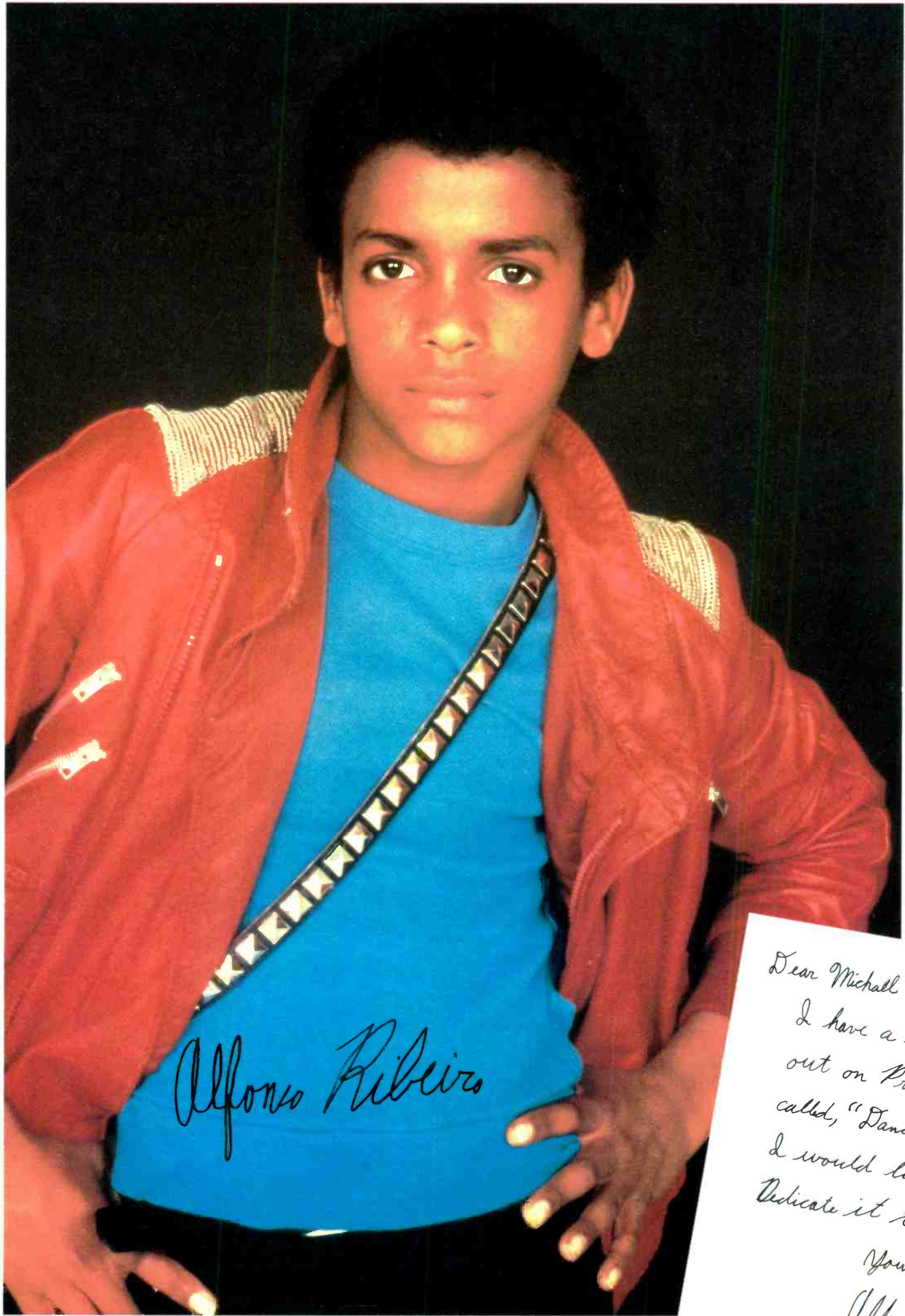
Date First Charted		Title	Label	Highest Chart Position		Certified Gold/Platinum
Black	Pop			Black	Pop	
1/17/70	1/17/70	<b>Diana Ross Presents The Jackson 5</b>	Motown	1	5	
11/22/69	11/15/69	(aka I Want You Back)	Motown	1	1	
6/6/70	6/6/70	<i>I Want You Back</i>	Motown	1	4	
3/21/70	3/14/70	<b>ABC</b>	Motown	1	1	
6/6/70	5/30/70	<i>ABC</i>	Motown	1	1	
—	—	<i>The Love You Save</i> b/w	Motown	—	90	
10/3/70	9/26/70	<i>I Found That Girl</i>	Motown	1	4	
9/26/70	9/19/70	<b>Third Album</b>	Motown	1	1	
2/6/71	1/30/71	<i>I'll Be There</i>	Motown	2	2	
5/1/71	5/1/71	<i>Mama's Pearl</i>	Motown	1	11	
4/10/71	4/3/71	<b>Maybe Tomorrow</b>	Motown	1	2	
7/24/71	7/10/71	<i>Never Can Say Goodbye</i>	Motown	3	20	
10/16/71	10/9/71	<i>Maybe Tomorrow</i>	Motown	5	16	
1/8/72	1/1/72	<b>Goin' Back To Indiana</b>	Motown	2	12	
12/18/71	12/11/71	<i>Jackson 5 Greatest Hits</i>	Motown	3	10	
2/19/72	2/19/72	<i>Sugar Daddy</i>	Motown	3	14	
11/6/71	10/30/71	<b>Got To Be There (solo)</b>	Motown	4	4	
3/18/72	3/11/72	<i>Got To Be There</i>	Motown	2	2	
6/3/72	5/27/72	<i>Rockin' Robin</i>	Motown	2	16	
6/10/72	6/3/72	<i>I Wanna Be Where You Are</i>	Motown	3	7	
4/29/72	4/29/72	<b>Lookin' Through The Windows</b>	Motown	8	13	
7/22/72	7/15/72	<i>Little Bitty Pretty One</i>	Motown	5	16	
10/14/72	8/26/72	<i>Lookin' Through The Windows</i>	Motown	4	5	
8/19/72	8/5/72	<b>Ben (solo)</b>	Motown	5	1	
4/28/73	4/14/73	<i>Ben</i>	Motown	15	44	
11/11/72	10/28/72	<b>Skywriter</b>	Motown	9	18	
3/24/73	3/17/73	<i>Corner Of The Sky</i>	Motown	10	28	
5/5/73	5/5/73	<i>Hallelujah Day</i>	Motown	24	92	
5/12/73	5/5/73	<b>Music &amp; Me (solo)</b>	Motown	14	50	
9/29/73	10/6/73	<i>With A Child's Heart</i>	Motown	4	100	
8/25/73	9/1/73	<b>Get It Together</b>	Motown	2	28	
3/9/74	3/16/74	<i>Get It Together</i>	Motown	1	2	
—	10/5/74	<b>Dancing Machine</b>	Motown	—	16	
10/26/74	10/26/74	<i>Whatever You Got, I Want</i>	Motown	3	38	
1/25/75	1/18/75	<i>I Am Love (Parts 1 &amp; 2)</i>	Motown	5	15	
2/8/75	2/15/75	<b>Forever, Michael (solo)</b>	Motown	10	101	
3/1/75	3/1/75	<i>We're Almost There</i>	Motown	7	54	
5/24/75	6/7/75	<i>Just A Little Bit Of You</i>	Motown	4	23	
6/14/75	6/14/75	<b>Moving Violation</b>	Motown	6	36	
6/28/75	7/5/75	<i>Forever Came Today</i>	Motown	6	60	
11/1/75	—	<i>All I Do Is Think Of You</i>	Motown	50	—	
10/11/75	9/27/75	<b>The Best Of Michael Jackson</b>	Motown	44	156	
7/10/76	7/17/76	<b>The Jackson 5 Anthology</b>	Motown	32	84	
12/4/76	12/4/76	<b>The Jacksons</b>	Epic	6	36	(G) 4/5/77
10/16/76	11/13/76	<i>Enjoy Yourself</i>	Epic	2	6	(G) 2/10/77
4/2/77	5/7/77	<i>Show You The Way To Go</i>	Epic	6	28	
11/5/77	10/29/77	<b>Goin' Places</b>	Epic	11	63	
10/8/77	10/8/77	<i>Goin' Places</i>	Epic	8	52	
2/4/78	—	<i>Find Me A Girl</i>	Epic	38	—	
9/16/78	9/9/78	<i>Ease On Down The Road</i> (duet with Diana Ross from "The Wiz" soundtrack)	MCA	17	41	
12/9/78	12/16/78	<b>Destiny</b>	Epic	3	12	(G) 3/13/79; (P) 5/8/79
9/2/78	8/12/78	<i>Blame It On The Boogie</i>	Epic	3	54	
1/27/79	2/17/79	<i>Shake Your Body (Down To The Ground)</i>	Epic	3	7	(G) 4/12/79; (P) 6/11/79
1/20/79	2/24/79	<i>You Can't Win (Part I)</i> (solo single, no album)	Epic	42	81	
9/1/79	9/1/79	<b>**Off The Wall (solo)</b>	Epic	1	3	(G) (P) 12/10/79
7/28/79	7/28/79	<i>Don't Stop 'Till You Get Enough</i>	Epic	1	1	(G) 11/29/79
11/3/79	11/3/79	<i>Rock With You</i>	Epic	1	1	(G) 2/14/80
2/23/80	2/16/80	<i>Off The Wall</i>	Epic	5	10	
5/3/80	4/19/80	<i>She's Out Of My Life</i>	Epic	43	10	
10/18/80	10/18/80	<b>Triumph</b>	Epic	1	10	(G) 12/10/80; (P) 12/10/80
10/4/80	9/27/80	<i>Lovely One</i>	Epic	2	12	
12/6/80	12/6/80	<i>Heartbreak Hotel</i>	Epic	2	22	
4/11/81	5/2/81	<i>Can You Feel It</i>	Epic	30	77	
6/27/81	6/27/81	<i>Walk Right Now</i>	Epic	50	73	
5/2/81	4/25/81	<b>One Day In Your Life (solo)</b> (all selections previously released)	Motown	41	144	
4/25/81	4/18/81	<i>One Day In Your Life</i>	Motown	42	55	
11/28/81	11/28/81	<b>Live</b>	Epic	10	30	
12/25/82	12/25/82	<b>**Thriller (solo)</b>	Epic	1	1	(G) (P) 1/31/83
11/13/82	11/6/82	<i>The Girl Is Mine</i> (duet with Paul McCartney)	Epic	1	2	(G) 1/13/83
1/29/83	1/22/83	<i>Billie Jean</i>	Epic	1	1	(G) 4/14/83
4/2/83	2/26/83	<i>Beat It</i>	Epic	1	1	(G) 5/9/83
6/4/83	5/28/83	<i>Wanna Be Startin' Somethin'</i>	Epic	5	5	
7/30/83	7/23/83	<i>Human Nature</i>	Epic	27	7	
10/29/83	10/8/83	<i>P.Y.T. (Pretty Young Thing)</i>	Epic	46	10	
2/18/84	2/11/84	<i>Thriller</i>	Epic	3	4	
10/22/83	10/15/83	<i>Say Say Say</i> (duet with Paul McCartney from McCartney's Pipes Of Peace album)	Columbia	2	1	(G) 12/12/83
6/9/84	6/2/84	<b>**Farewell My Summer Love (Solo)</b>	Motown			
6/9/84	5/26/84	<i>**Farewell My Summer Love</i>	Motown			
6/23/84	6/23/84	<b>**Michael Jackson &amp; The Jackson 5—14 Greatest Hits</b>	Motown			
6/30/84	6/30/84	<b>**State Of Shock (with Mick Jagger from Jacksons' Victory LP)</b>	Epic			

(G) signifies Recording Industry Association of America certified sales of 500,000 units for albums, 1,000,000 units for singles. (P) signifies RIAA certified sales of 1,000,000 units for albums, 2,000,000 units for singles. Motown did not join the RIAA until after the Jacksons left the label.

\*\* Still charting at time of publication.



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## Michael Jackson On The Charts

**A**long the way to becoming the best-selling album of all time, Michael Jackson's "Thriller" set dozens of records.

For starters, "Thriller" was No. 1 for 37 weeks, the longest run of any contemporary pop or rock album. In fact, in the 39-year history of Billboard's pop album chart, only two albums of any type have logged more weeks at No. 1—the "South Pacific" cast album (69 weeks) and the "West Side Story" soundtrack (54 weeks).

"Thriller" also spent 71 consecutive weeks in the top five, a total topped by only one album in the past 20 years—the soundtrack to "The Sound Of Music" (73 weeks).

"Thriller" produced a staggering seven top 10 singles, three more than the nearest runnerup—Fleetwood Mac's "Rumours," the soundtracks to "Saturday Night Fever" and "Grease" and Jackson's previous album, "Off The Wall."

The first six "Thriller" singles all reached the top 10 in 1983, as did Jackson's duet with Paul McCartney, "Say Say Say." That made Jackson the first artist to collect seven top 10 hits in one calendar year since the Beatles amassed 11 in 1964.

"Say Say Say" debuted on the Hot 100 at number 26—the highest entry of any single since John Lennon's "Imagine" opened at number

20 in 1971. A few weeks later Jackson did even better with the "Thriller" title track, which tied "Imagine" by debuting at number 20 and surging into the top 10 in its second week.

Jackson's four top 10 hits from "Off The Wall," combined with the seven from "Thriller" and "Say Say Say," have given him a string of 12 consecutive top 10 hits on CBS. That total is topped by only three acts in the rock era—Elvis Presley (30), the Beatles (24) and Pat Boone (14).

Jackson's career total of top 10 hits now stands at 25. He's scored 13

on his own, eight with the Jackson 5, two with the Jacksons and two with Paul McCartney. In the rock era, this total is matched only Elvis Presley (38), Diana Ross (29) and the individual Beatles.

So consistent was Jackson's singles success with the songs from "Thriller," that he was listed in the top 10 with at least one single for all but 14 weeks from November, 1982 to March, 1984.

The album's peak sales and success came in March, 1983, when it set new records virtually every week. On March 5, Jackson became

the first artist to simultaneously top Billboard's pop and black charts with both an album ("Thriller") and a single ("Billie Jean"). As an added bonus, "Thriller" was also in the midst of an 11-week run at No. 1 on the dance/disco chart.

The following week, Jackson added the U.K. charts to his list of conquests, as "Thriller" and "Billie Jean" surged to No. 1. That made Jackson the first black artist to simultaneously top the albums and singles charts in the U.S. and Britain.


"Billie Jean" ended a seven-week run at No. 1 on the Hot 100 on April 16, and on April 30 Jackson was back at No. 1 with "Beat It." That one-week gap between No. 1 hits was the shortest by any act since the Beatles had back-to-back No. 1 singles in 1964.

"Billie Jean" and "Beat It" were listed in the top five simultaneously for two weeks running in April, making Jackson the first artist in the '80s to achieve this monopoly. And with "Billie Jean," "Beat It" and "Say Say Say" all reaching No. 1 in 1983, Jackson became the first artist in the '80s to collect three No. 1 hits in one calendar year.

Jackson's dominance was reflected in Billboard's year-end chart recaps for 1983. Jackson was the year's top artist in pop, black and dance/disco, while "Thriller" was the No. 1 album on both the pop and black charts. "Billie Jean" and

*(Continued on page M52)*

By PAUL GREIN



*He's climbing  
every mountain...  
peak by peak*

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## On The Charts

• Continued from page MJ50

“Beat It” also shared the No. 1 spot on the year-end dance chart.

In addition, the first five hits from “Thriller” were listed among the year’s top 100 singles.

Jackson’s success extended to numerous other artists, including Slingshot, which topped the dance chart with a cover version of “Billie Jean,” performed in a medley with “Do It Again.” Also, “Weird Al” Yankovic scored a top 15 pop hit with “Eat It,” a parody of “Beat It.” And Jackson’s backup vocals lifted Rockwell’s “Somebody’s Watching Me” to No. 1 on the black chart, and number two on the Hot 100.

Jackson also paced the 26th annual Grammy Awards, where he won eight prizes, two more than the previous record for one year, set by Roger Miller in 1965. The sweep was especially dramatic because until this year, Jackson had won only one Grammy, for best male r&b performance of 1979.

Jackson won both of the top Grammy Awards, for record of the year (“Beat It”) and album of the year. At 25, Jackson became the third-youngest artist to win the key album of the year Grammy. Barbra Streisand was 22 when she was cited for “The Barbra Streisand Album;” Stevie Wonder—the only previous black artist to win—was 23 when he won for “Innervisions.”

Jackson also won Grammys for best male vocal performance in pop, rock and r&b. He was only the second black artist to win a Grammy for rock, following Donna Summer, who scored in 1979 with “Hot Stuff.”

Jackson had earlier set a record for most Grammy nominations in a single year. He received 12, and his coattails also extended to such “Thriller” associates as Quincy Jones, Paul McCartney, James Ingram, Jerry Hey and Bruce Swedien.

Jackson also dominated the annual “Gift of Music” awards presented by the National Assn. of Recording Merchandisers. He became the first solo artist to take honors for both best-selling album and best-selling single. Jackson was also the first black artist to win the key NARM award for best-selling album.

Jackson also earned the first NARM award for best-selling music video with his Vestron Video release, “Making Michael Jackson’s Thriller.” That title also became the first music video to top Billboard’s video sales chart. It was only the second non-theatrical program of any type to reach No. 1, following “Jane Fonda’s Workout.”

*“I love Michael, not only for his artistry in music but for the valuable friendship we have—which we have had through the years. I am very proud of Michael’s success.”*

—Rockwell



With Steven Spielberg and Quincy at session for MCA’s “E.T.” album.

**CREDITS:** Special Issues Editor, Ed Ochs; Assistant Editor, Robyn Wells; Quote Box Editorial, Robert Hilburn and Ethlie Ann Vare, L.A. freelance writer; “Climbing” chart feature by Paul Grein, Billboard Talent Editor; Discography compiled by Robyn Wells; Photographs courtesy of M.J.J. Productions; Art Director, J. Daniel Chapman.

*“Michael Jackson is an enormous talent; I respect him, I adore him. When people ask who’s going to replace me in show business, I say ‘Michael’s going to replace everybody.’*

*“The reason that he will last a long time is that, not only does he have enormous talent and brains, but he uses them. He’s creative, and he knows what the business is all about.*

*“I’ve been trying to get him to promise that he’ll wait for my granddaughter. She’s 15.”*

—Lena Horne



With wax double at Guinness Book of World Records reception in San Francisco for world-record-breaking “Thriller” album.

## John Branca

• Continued from page MJ30

sarily as obvious because it is conducted behind closed doors. But he is equally as brilliant in running his career as he is in recording his music.”

Branca smiles when he brings up how thoroughly Michael delves into some business matters. “I’ll never forget during the Jacksons’ tour in 1981. He was scheduled to go into a full-dress rehearsal. Everyone was waiting, but he got me on the phone. He had just seen the contract for the tracks that carry the equipment on the tour. He wanted me to explain a paragraph that dealt with what happened if the truck broke down . . . if it had a flat tire or the road washed out. I explained the paragraph. He asked a couple of questions and said, ‘OK, I understand.’ He then signed the contract and went on stage.”

On their relationship, Branca added, “I’ve learned a lot from Michael. His perfectionism and enthusiasm are contagious. When you know you are working for someone who understands and appreciates good work and results, it inspires you to work even harder.”

Does Michael’s enthusiasm for his music and career carry over to his private life?

“Absolutely,” he said. “After the ‘Thriller’ motion picture, for example, he invited director John Landis and me to vacation with him at Disney World in Florida. I’ll never forget our visit to an amusement park there. Michael wanted to go on the roller coaster. He rode it over and over with all of the kids at the park. I got off after three rides. Landis made it though six. But Michael kept going for eight and he then went on the ferris wheel five or six times. We finished up by going to the circus. He simply has a great zest for living.

“I feel a very deep and special honor to be associated with him. There was only one Sinatra, there was only one Elvis, there was only one Beatles, and there is only one Michael Jackson.”

ROBERT HILBURN

*“I think what you have seen from Michael is just the tip of the iceberg.”*

—John Branca

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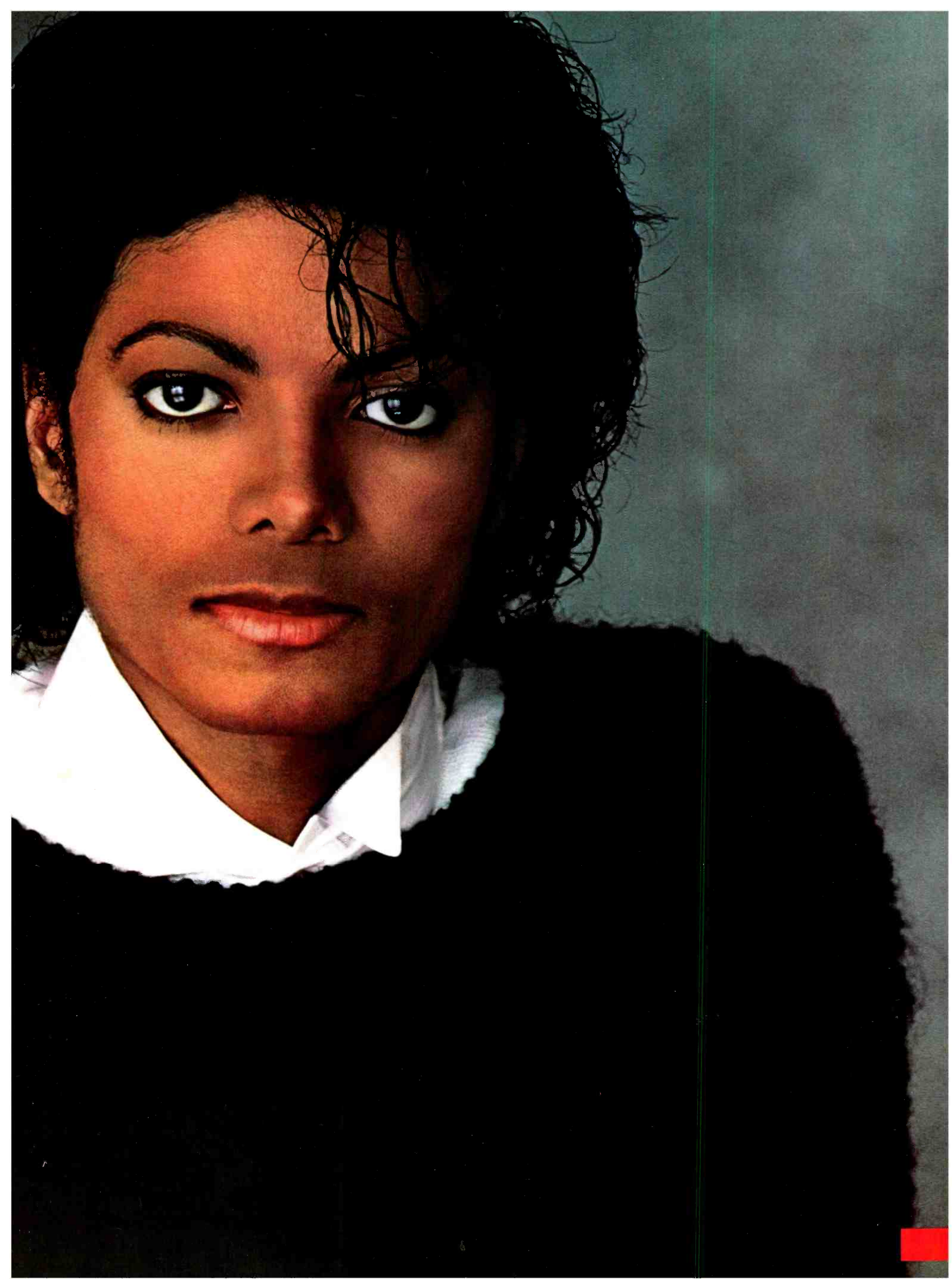
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Jackson**

Written by  
**ROBERT HILBURN**  
Pop Music Critic for  
the Los Angeles Times

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# Aftermath Of Jacksons' Shows: Kansas City Economy Boosted

By PAUL HOHL

KANSAS CITY—The Jacksons left Kansas City \$10 million richer in the wake of their three-night engagement at Arrowhead Stadium July 6-8. That's a "conservative" estimate of the "Victory" tour's impact on the local economy, according to the office of Kansas City mayor Richard Berkley.

And the impact isn't over yet. More than a dozen local record and tape retailers report skyrocketing sales of the Jacksons' "Victory" album, as well as significantly renewed interest in Michael Jackson's 1982 album "Thriller."

"'Victory' is literally blowing out the door, and 'Thriller' has picked up considerably," says Linda McDaniel, manager of Camelot Music's store in nearby Kansas City, Kan., which sold out its original Jacksons spread over the weekend.

Stadium officials refused to release specific details of their arrangements with Stadium Management Corp., the national tour promoter for the Jacksons' tour, but did say that the three performances had made a "modest" profit for the Kansas City Chiefs football club, lessors of the stadium, and the Jackson County Sports Authority, which owns it.

"It was a limited financial success," says Don Steadman, director of administration for the Kansas City Chiefs. "We knew that going into it, and it wasn't strictly a business decision. The amount of national and international attention that Kansas City received was worth it. You can't buy that kind of publicity."

About 500 national and international media representatives from more than 300 news organizations attended the opening night of the tour, according to Beverly Haskins, vice president of the Greater Kansas City Prime Time News Bureau.

About 1,500 persons were employed during the three shows, including more than 480 security personnel. Nine persons were arrested

for disorderly conduct during all three nights, and one armed robbery was reported in a wooded area immediately adjacent to one of the stadium parking lots. Security personnel, however, termed the shows "exceptionally quiet" and said that it was one of the best behaved crowds ever to attend an Arrowhead event.

"The crowd was just exceptional, and we had almost no problems that we hadn't anticipated," said Arch Welborn, director of Arrowhead Security & Safety, after Friday night's performance. About \$150,000 was spent on security preparations for the three performances.

Concertgoers were asked voluntarily to pass through metal detectors before entering the stadium. Those who refused were refunded the \$30 admission price.

One small caliber handgun was voluntarily surrendered by an Oklahoma woman. No other weapons were found, according to Welborn.

Earlier requests by Jacksons' security personnel for full body searches were dropped after the Chiefs football club expressed reluctance to enforce the procedure on Kansas City audiences.

More than 45,000 persons witnessed the event each night, with about 21% of the audience traveling more than 100 miles to see the show, according to the Chiefs' Steadman.

Souvenir and gift shops throughout Kansas City reported booming sales of Michael Jackson memorabilia. "Everybody wanted to take a little piece of Michael home Friday," said Ron Durham, manager of the Sports Shop in the Westin Crown Center Hotel in midtown Kansas City, whose small pushcart of Michael Jackson paraphernalia grossed an estimated \$2,500 in six days.

Sales of Michael Jackson T-shirts and posters remained brisk, according to area stores. "Ever since the tour, it doesn't matter what it looks like, it will sell itself," notes Lesia Akins, a buyer for the 7th Heaven re-

cord store in south Kansas City.

Akins says she had been contacted about two weeks before the show by "five or six" businessmen attempting to wholesale unlicensed Michael Jackson buttons, bandanas and pendants. Two other persons claiming to be with the tour also approached a midtown Kansas City record store with T-shirts and similar merchandise.

More than 2,000 counterfeit Michael Jackson T-shirts were seized in Arrowhead Stadium parking lot the first night of the performance by fed-

(Continued on page 42)

## CONCERT REVIEW

# Jacksons Paint By The Numbers

• Continued from page 8

their plush recorded versions. This is especially true of "Lovely One" and "Off The Wall." Michael also offers a chilling blues-derived wail at the end of "I'll Be There," and opens up the final number, "Shake Your Body," with a call-and-response segment rooted in the gospel tradition.

The show's lighting effects were consistently excellent, never more so than on "Heartbreak Hotel," which used a series of blinding lights and explosions to create a mood of controlled chaos. And the group offers a celebratory closing touch with a fireworks display that's straight out of Disneyland.

For all these strengths, there are still problems with the show. The most glaring is that the show runs just an hour and 45 minutes, and omits such key hits as "Thriller" (!), "Don't Stop Till You Get Enough" and "State Of Shock."

In fact, the group didn't perform any songs from their new "Victory" album, reportedly because they want fans to have a chance to get to know the songs before they put them in the show. The Jacksons aren't giving



PEPSI POWER—Michael leads the Jackson generation through the family's first Kansas City date. Pictured from left are Marlon and Michael Jackson, drummer John Moffet and Jermaine Jackson. (Photo: Larry Kaplan, Star File)

their audience much credit with this excessively conservative approach, nor are they showing much confidence in their material. A "Victory" tour that doesn't include one cut from a "Victory" album also doesn't make a whole lot of sense from a marketing point of view.

Apart from the Jacksons' lack of generosity in the length of the show (as one critic put it, "Springsteen gives you twice as much show for half the money"), there's the issue of the Jacksons' apparent reluctance to reveal any sense of their personalities.

The only extended bit of dialog in the show—a mock-fight over what to perform next—is so obviously scripted as to be painful. Michael Jackson is coming off the most phenomenally successful year any performer has had since Elvis and the Beatles. Would it be asking too much for him to take a few seconds and give us some sense of what it's meant to him? Part of what makes a concert special is getting a sense of personal connection with an artist. Failing that, you might as well stay home and play a record or watch a video.

Given Michael Jackson's premi-

nence in video, it's also disappointing that the show doesn't integrate video in any way (beyond the use of an overhead screen which projects the action on stage). This is less than the Jacksons offered on their last tour in 1981, when they screened the video of "Can You Feel It" and also some vintage footage from the old "Ed Sullivan Show."

Special effects were used with mixed success in the show. An extended opening bit featuring "Star Wars"-like creatures called Kreetons is self-conscious and, frankly, dumb. The opening would be much more dramatic if it started with what comes next: the group rising on an elevator amid an array of blinding lights. The opening is also marred by the use of a scrim depicting a fairytale forest scene that looks as if it has been painted by a junior high school art class.

Once the Jacksons lengthen the show, at least past the two-hour mark, they should consider splitting it into two sets. If they're not willing to do that, they should at least add a name act (the Pointer Sisters, for example) to open the show. If you're asking the audience to spend \$30 for a ticket, you should at least give them a full evening's entertainment, complete with an intermission.

## Pontiac To Back Hall & Oates' Upcoming Tour

LOS ANGELES—Pontiac will sponsor Daryl Hall & John Oates' 1984-85 North American concert tour. This marks the first time that Pontiac or parent company General Motors has aligned themselves with a rock group.

RCA indicates that unofficial estimates put Pontiac's promotion budget for Hall & Oates "in the area of \$2 million to \$4 million." The campaign will be backed by Pontiac's dealerships throughout North America, with support from Pontiac's national ad agency, D'Arcy MacManus Masius.

Hall & Oates tour is slated to begin this October and to run through April, 1985. RCA plans to release the duo's next album, "Big Bam Boom," in September.

**PRODUCER LOSES \$1,000,000 WARMER BROS. CONTRACT**

Los Angeles, UP. —What looked like a certain marriage between Warner Bros. and producer Nick Novice fell through today during contract negotiations according to a spokesman from the record company. "I thought we could negotiate a deal with anybody," said Warner Bros. executive Fred Goldberg, "but this guy just doesn't know anything about the business." Mr. Novice understandably upset, was quoted as saying, "I can't believe it. I guess you must have to know how to approach these people." Warner Bros. executives went on to say the production budgets will be given to a staff producer instead pending a

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# AMUSEMENT BUSINESS Boxscore

The following are among the top concert grosses nationwide reported through the survey week. Included are act(s), gross, attendance, capacity of facility, ticket prices, promoter, facility, city, number of shows, number of sellouts and dates(s).

- **THE JACKSONS**—\$4,050,000, 135,000, \$30, Stadium Management Corp., Arrowhead Stadium, Kansas City, Mo., three sellouts, July 6-8.
- **BILLY JOEL**—\$2,100,000, 139,300, \$15, Ron Delsener Prods., Madison Square Garden, New York, seven sellouts, June 23-24, 26-27, 29, July 3, 5.
- **PERRY COMO, SCOTT RECORD**—\$501,287, 32,847 (37,096), \$17.90, \$14.90, \$9.90 & \$4.90, Ray Shepardson, Fox Theater, St. Louis, eight shows, June 26-July 1.
- **LIONEL RICHIE, TINA TURNER**—\$429,556 (\$570,730 Canadian), 29,579, \$19.50 & \$16.50, Perryscope Prods./Donald K. Donald/Concert Prod. International, Pacific Coliseum, Vancouver, B.C., two sellouts, June 29-30.
- **MANHATTAN TRANSFER**—\$302,148, 24,472 (32,459), \$17.90, \$14.90, \$9.90 & \$4.90, Ray Shepardson, Fox Theater, St. Louis, seven shows, July 3-8.
- **BUDWEISER SUPERFEST: MAZE, GAP BAND, PATTI LABELLE, O'JAYS**—\$298,568, 18,788, \$16, Al Haymon Prods., Reunion Arena, Dallas, sellout, June 30.
- **LIONEL RICHIE, TINA TURNER**—\$255,982 (\$340,111 Canadian), 17,690, \$19.50 & \$16.50, Perryscope Prods./Donald K. Donald/Concert Prods. Int'l, Northland Coliseum, Edmonton, Alberta, sellout, June 27.
- **LIONEL RICHIE, TINA TURNER**—\$239,413, (\$318,097 Canadian), 16,410, \$19.50 & \$16.50, Perryscope Prods./Donald K. Donald/Concert Prods. Int'l, The Saddledome, Calgary, Alberta, sellout, June 26.
- **BUDWEISER SUPERFEST: MAZZ, GAP BAND, PATTI LABELLE, O'JAYS**—\$226,124, 16,880, \$16.75, Al Haymon Prods., Houston Summit, sellout, June 29.
- **KENNY ROGERS, THE RIGHTEOUS BROTHERS**—\$162,059, 10,707, \$15.75 & \$13.75, C.K. Spurlock, Omaha (Neb.) Civic Center, sellout, July 1.
- **THE GRATEFUL DEAD**—\$159,121, 15,120 (18,773), \$12 & \$10, John Scher Presents, Blossom Music Center, Cuyahoga Falls, Ohio, June 29.
- **HUEY LEWIS & THE NEWS, DUKE JUPITER, JIMMY STAGGER**—\$144,430, 11,092 (15,000), \$13.50 & \$12.50, Blue Suede Shows/Cellar Prods., Ft. Wyoming, Grand Rapids, June 29.
- **BERLIN, TALK TALK**—\$131,243, 10,895 (15,000), \$14, \$12.50 & \$9.50, Avalon Attractions, Irvine (Calif.) Meadow Amphitheatre, June 29.
- **WILLIE NELSON & FAMILY**—\$128,940, 9,314, \$15 & \$13.50, John Scher Presents/WVOR, Rochester (N.Y.) War Memorial Auditorium, sellout, July 1.
- **KENNY ROGERS, THE RIGHTEOUS BROTHERS**—\$128,617, 8,667, \$15.50 & \$13.50, C.K. Spurlock, Sioux Falls (S.D.) Arena, sellout, June 30.
- **AEROSMITH, ORION THE HUNTER**—\$115,821, 10,200, \$12.50 & \$11.50, John Scher presents/WCMF-FM, Rochester (N.Y.) War Memorial Auditorium, sellout, June 30.
- **KENNY ROGERS, THE RIGHTEOUS BROTHERS**—\$111,693, 7,206, \$15.50, C.K. Spurlock, La Crosse (Wis.) Center, sellout, June 29.
- **THE GRATEFUL DEAD**—\$95,950, 7,478 (15,920), \$15 & \$10, John Scher Presents/Nederlander, Pine Knob Music Theater, Clarkston, Mich., July 1.
- **THE GO-GO'S, INXS**—\$94,908, 5,861 (5,874), \$16.50, In-House, Radio City Music Hall, New York, June 28.
- **CHARLIE DANIELS BAND, MOLLY HATCHET, THE OUTLAWS**—\$90,860, 8,063 (9,500), \$12.50 & \$11.50, Frank J. Russo, Cumberland County Civic Center, Portland, Me., July 3.
- **THE GRATEFUL DEAD**—\$88,511, 7,171 (8,622), \$12.50 & \$11.50, John Scher Presents/Sunshine Promotions, Indianapolis Sports Center, June 30.
- **OAK RIDGE BOYS**—\$85,752, 7,146 (8,162), \$12, In-House, Sunrise (Fla.) Musical Theatre, June 24.
- **SIouxSTE & THE BANsHEEs, TEST DEPARTMENT, GUN CLUB**—\$84,000, 7,000, \$12, Golden Voice Ltd., Santa Monica (Calif.) Civic Auditorium, two sellouts, July 6-7.
- **THE SCORPIONS, BON JOVI**—\$83,764, 6,961, \$13 & \$12, Belkin Prods., Ohio Center, Columbus, sellout, June 26.
- **THE SCORPIONS, BON JOVI**—\$75,730, 6,608 (10,000), \$12.50 & \$10.50, Sound Seventy Prods., Von Braun Civic Center, Huntsville, Ala., July 1.
- **THE SCORPIONS, BON JOVI**—\$75,482, 6,330 (9,900), \$12.50 & \$10.50, Sound Seventy Prods., Municipal Auditorium, Nashville, June 29.
- **OAK RIDGE BOYS, LEE GREENWOOD**—\$72,200, 5,776 (6,000), \$12.50, Jerry Bentley Prods., Rapides Coliseum, Alexandria, La., June 14.
- **KENNY ROGERS, THE RIGHTEOUS BROTHERS, AMY GRANT**—\$70,179, 6,132 (8,700), \$15.75 & \$13.75, C.K. Spurlock, Prairie Capitol Convention Center, Springfield, Ill., June 28.
- **PEABO BRYSON, JENNIFER HOLLIDAY**—\$66,250, 4,300 (13,000), \$17.50, \$15.50, \$13.50 & \$10, The Concert Co., Manz Music Center, Philadelphia, June 22.
- **THE SCORPIONS, BON JOVI**—\$65,304, 5,442 (8,289), \$12, Future Entertainment/Belkin Prods., Knoxville, Tenn. Civic Coliseum, June 30.
- **STEPHANE GRAPPELLI, THE DAVID GRISMAN QUARTET**—\$60,533, 4,104 (4,275), \$14.75, In-House, Paul Masson Mountain Winery, Saratoga, Calif., four shows, three sellouts, June 28-July 1.
- **THE SCORPIONS, BON JOVI**—\$56,000, 5,100 (7,500), \$12 & \$11, Belkin Prods., Toledo Sports Arena, June 27.
- **GEORGE STRAIT, RONNA REEVES**—\$50,578, 4,790 (5,996), \$12 & \$10, C & M Prods., Palmer Auditorium, Austin, June 30.
- **THE NYLONS**—\$38,892 (\$51,674 Canadian), 3,747 (5,584), \$15, \$14, \$12.50 & \$11.50, Perryscope Prods., Orpheum Theatre, Vancouver, B.C., two shows, June 30.

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## Talent In Action

### BOB DYLAN

Wembley Stadium, London  
Tickets: \$15

More than 70,000 fans filled the concrete terraces and grass pitch of this famous North London soccer stadium for the penultimate concert of Bob Dylan's 25-date, eight-country European trek July 7. The tour, which also featured Santana, UB40 and Nick Lowe, ended the following day with scenes of violent rioting at an open-air venue outside Dublin.

Here, however, the sweltering crowd was in the best of humors, despite a venue whose many discomforts, appalling acoustics, and sheer size all militate against enjoyment. Performers were dots in the distance, and lyrics were barely distinguishable, but none of this seemed to matter to the crowd, for whom just being there was apparently enough.

For nearly two and a half hours, Dylan and a tight four-piece backup band dominated by the Hammond organ sound of Ian McLagen and Mick Taylor's stirring guitar solos rolled through a program of his great '60s anthems. As the band cranked up into each new number, roars of recognition rose from the multitude, and Dylan's own voice, whose inflections like Billie Holiday's grow more tortuous as the years progress, was often overwhelmed by the audience.

"Masters Of War," "Mr. Tambourine Man" and other early compositions gained fresh strength in their band treatment. But Dylan, who made few attempts at direct communication, reached his closest contact with the crowd in an acoustic set that included "It's Alright Ma," "Hard Rain's Gonna Fall" and "Tangled Up In Blue." The unmistakable harmonica sound bridging the verses produced a reaction of pure affection, though many of the audience cannot have been born when that sound was first heard more than 20 years ago.

With few exceptions, recent material was conspicuously absent in what amounted to a Greatest Hits anthology. The passionate eloquence of "Times They Are A-Changing" still moves the heart, but those who have seen the subsequent times, and how they have changed, must view Dylan's great protest songs with a sense of sad irony.

The climactic part of the set was a long encore which began with the haunting "Girl From The North Country" and progressed, via "Kansas City Blues" and the appearances of Chrissie Hynde and Eric Clapton, to the culminating drama of "It's All Over Now Baby Blue," sung by Van Morrison. Then, as the crowd began to stream away, "Blowin' In The Wind" rasped out across the stadium, segued into "Knockin' On Heaven's Door" and concluded a memorable descent from the mountain by one of rock's true prophets.

NICK ROBERTSHAW

### POINTER SISTERS

Caesar's, Atlantic City  
Tickets: \$25

Leave it to June, Ruth and Anita to blow Atlantic City's glitzy glamour right out of the water in a quick 45-minute set. While the Pointer Sisters displayed undeniable finesse during their June 26 show, they also exuded a girl-next-door sincerity that brought even their high-tech numbers down to earth.

A great asset in the Pointers' show was the interplay of three distinct personalities expressed in three distinct voices: June, the sassy baby sister, Anita, the shyly playful performer, and Ruth, the authoritative powerhouse. Swapping lead and backing roles with each tune, the sisters shared the stage equally.

Even within the confines of the brief set, the Pointers took plenty of time to work the audience, encouraging sing-alongs and telling jokes that might have surprised their minister father. Unfortunately, the show's brevity precluded any samples of their past forays into gospel, country and more bluesy music.

The show got off to a sputtering start with "Happiness" and a drawn-out series of solos from the six-piece band. The trio's 1981 smash "Slow Hand" set things into a flexible groove, and the string of hits that followed brought the mostly middle-aged crowd to its feet several times.

Highlights included "Automatic," with its cute, robotic choreography; a sultry rendition

of the funk sizzler "Fire"; the teasing "He's So Shy"; and the breakneck pace of "I'm So Excited." Naturally, the Pointers encored with their current hit "Jump (For My Love)," to which the audience provided both chorus and footwork.

Why the Pointers work with such a lackluster backing band is a mystery. The sextet's utter lack of pizzazz stood in stark contrast to the Sisters' spontaneity and spunk. With the exception of some lofty acoustic piano solos, the Pointers could have just as successfully strutted their stuff to a prerecorded tape.

KIM FREEMAN

### TONI TENNILLE THE LETTERMEN SOLID GOLD

Riviera Hotel, Las Vegas  
Dinner Show, \$17.50; Cocktail Show, \$14.50

Toni Tennille, minus the captain, has used the Riviera as the venue to step forward with the songs from her new album, "More Than You Know." Tennille is now singing standards by Gershwin, Porter, Kern and Ellington—quite a departure from her usual repertoire of pop songs. She handles these standards from the '30s and '40s well, but she tends to spend more time than necessary explaining to the audience why she likes these songs and why she chose to record them.

The songs include "Our Love Is Here To Stay," "But Not For Me," "Let's Do It" and the rarely heard "Day Dream." Tennille's strong voice gives power to these tunes, and she interprets the lyrics in fine fashion. She may end up reaching a totally different audience than the one she reaches through the Captain & Tennille, but she plans to keep the duo going as well.

The Lettermen have been performing for more than 20 years, and their current stint shows that founder Tony Butula has not been content to rest on his Lettermen's sweater. The group, composed of Butula, Red Saber and Don Campo, mixes the act just right with their old hits and what they call their "lost hits." In the latter segment, the group handles "Stray

Cat Strut," "Shake It Up" and "Goody Two Shoes" with humor.

"Solid Gold" is based on the syndicated television series of the same name and features 15 dancers who perform to a "Top 20 Hits Of All Time." The music is both recorded and live. Included in "Solid Gold" is the stunning serial act of Ron & Mitz, great acrobatics by the Junior Lukach Group, and comedian Jimmy Wallis.

IRA DAVID STERNBERG

### THE UNTOUCHABLES

The Palace, Los Angeles  
Tickets: \$8.50

Los Angeles is the perfect town for the mod revival subculture. It's one place where you can ride a Vespa year-round and not worry about freezing your parka off. And since the demise of most of Britain's two-tone bands, young L.A. Mods have taken to their hearts a number of local bands following that mold. The Untouchables, with a new six-song EP on Enigma's Twist label, are the local favorites.

The Untouchables are a bi-racial seven-piece-plus-horns band of almost boundless energy. The exchange of energy between performer and fans is remarkable to watch. Where most crowded dance floors are bouncing to the music until about row 15, this audience was bopping all the way back to the bar.

Boasting four vocalists (two stand-up, and two doubling on instruments) and capable harmonies, the Untouchables raced through a 70-minute set that strayed but briefly from the carefully delineated mod fare. The ska backbeat was predominant, but such unlikely covers as "Take A Letter, Maria" and the Monkees' "Stepping Stone" fit smoothly into the set.

"Lebanon" (no relation to the Human League tune) showed off lead vocalists Chuck Askerneese and Kevin Long, while percussionist Jerry Miller and keyboardist Josh Harris added harmony to this upbeat protest song. The group encored with "Whiplash," a song they had refrained from doing while singer Askerneese recovered from same after a scooter mishap. The crowd, most of whom looked like extras from "Quadrophenia," was ecstatic.

ETHLIE ANN VARE



SLY MOVES—Bobby Womack, left, and Sly Stone fool around backstage at New York's Beacon Theatre. The date kicked off Womack's current tour on which Stone appears as special guest. (Photo: Chuck Pulin)

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# Talent

## Jacksons' Shows Boost K.C. Economy

• Continued from page 40

eral marshals responding to an injunction issued July 2 prohibiting the sale of unlicensed Jackson memorabilia.

### ACTIONMART

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Local retailers say they can't stock enough Jacksons' product to meet the demand. "They're buying the 'Victory' album even though the Jacksons didn't play any of the music from it," says John Keller, manager of the Musicland store in Saville Square.

Keller says that his store's sales of "Thriller" went from about 12 units on the Monday before the show to more than 125 on the first two nights of the performance.



**WORTHY EVENT**—Gold Mountain group Rajah performs for the Arthritis Foundation's New York Telethon, which raised a reported \$640,342. Pictured from left are Vali and Shanti Rajah.

## New On The Charts



### BOX OF FROGS

Fifteen years after the Yardbirds broke up, three of the group's original members have switched species to form Box Of Frogs. As the pond princes' self-titled Epic debut moves to 81 on the pop album chart, the Frogs make no bones about reviving the Yardbirds' tradition of guitar-oriented blues-rock.

Box Of Frogs includes guitarist Chris Dreja, drummer Jim McCarty and bassist Paul Samwell-Smith. When the trio reunited last year in London, they added vocalist John Fidler, a veteran of several bands.

During the interim between bands, each ex-Yardbird dabbled in different careers, yet never strayed far

from the music. Dreja enjoyed success as a photographer and producer and wrote a book about his experience with the Yardbirds. McCarty got into writing film music and jingles. Samwell-Smith produced six albums for Cat Stevens and worked with Paul Simon, Art Garfunkel, Chris DeBurgh and others.

Samwell-Smith produced the Box Of Frogs debut, which features Jeff Beck on four cuts. A video for the first single, "Back Where I Started," has just been completed, but the group has no plans to tour.

*Box Of Frogs is managed by Ernest Chapman, (01) 221-7422.*

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# Billboard Dance/Disco Top 80

Survey for Week Ending 7/21/84

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This Week	Last Week	Weeks On Chart	TITLE(S), Artist, Label	This Week	Last Week	Weeks On Chart	TITLE(S), Artist, Label
1	1	7	WHEN DOVES CRY—Prince (12 Inch) Warner Bros. 20228	40	35	5	ONE STEP UP, TWO STEPS BACK—Betty Wright—(12 Inch) Jamaica JR 9002
2	2	8	DON'T GO LOSE IT BABY—Hugh Masekela—(12 Inch) Jive/Afrika JD1-9194	41	31	9	KEEP ON DANCING—Touch Of Class—(12 Inch) Atlantic 0-86937
3	3	6	BREAKIN'...THERE'S NO STOPPIN US—Ollie & Jerry—(12 Inch) Polydor 8217081	42	28	11	10,9,8,7—Armand Duchien—A&M 12099
4	9	7	THE GLAMOROUS LIFE—Sheila E.—(12 Inch) Warner Bros. 25107	43	46	3	GUILTY—Hotline—(12 Inch) Memo 18
5	7	6	IN THE HEAT OF THE NIGHT—Klinte Jones—(12 Inch) Oh My! OM 4009	44	52	3	PEOPLE ARE PEOPLE—Depeche Mode—(12 Inch) Sire 20214
6	5	6	CRASH GOES LOVE—Loleatta Holloway—(12 Inch) Streetwise SWRL 2230	45	58	3	ZARAH—Nina Hagen—(12 Inch) Columbia 44-05010
7	4	11	BLACK STATIONS, WHITE STATIONS—M + M—(12 Inch) RCA PW13802	46	59	3	BEAT STREET STRUT—Juicy—(12 Inch) Atlantic 0-86943
8	11	7	BOYS DO FALL IN LOVE—Robin Gibb—(12 Inch) Mirage 0-96940	47	68	17	JAM ON IT—Newcleus—(12 Inch) Sunnyview SUN 411
9	10	6	CLOSE (TO THE EDIT)—Art Of Noise—(7 Inch) Island 7-99754	48	69	2	ONE STEP AT A TIME—Linda McConnell—(12 Inch) Atlantic 0-86946
10	22	3	MY HEART'S DIVIDED—Shannon—(12 Inch) Mirage/Atlantic 96937	49	57	4	DARLING DON'T LEAVE ME—Robert Gori—Elektra (12 Inch) 066963
11	8	9	I CAN DREAM ABOUT YOU—Dan Hartman—(12 Inch) MCA 23502	50	NEW ENTRY	→	MUSIC IS THE ANSWER—Colonel Abrams—(12 Inch) Streetwise 2235
12	12	7	ROMANCING THE STONE—Eddy Grant—(12 Inch) Portrait 4R9-04993	51	51	2	LET'S MAKE LOVE TONIGHT—L'Amour Featuring Krystal Davis—(12 Inch) Broccoli Rabe 14-2050-12
13	13	7	LEGS—Z Z Top—(7 Inch) Warner Bros. WB-729272	52	30	11	TELL ME I'M NOT DREAMING (TO GOOD TO BE TRUE)—Jermaine Jackson—(LP Cut) Arista AL8-8203
14	6	11	The Ghost In You/HEARTBEAT—Psychedelic Furs—(12 Inch) Columbia 44-4984	53	24	8	STATE OF LOVE—Imagination—(12 Inch) Elektra 66975
15	15	8	HURT—Reflex—(12 Inch) Capitol V-8588	54	NEW ENTRY	→	GHOSTBUSTERS—Ray Parker, Jr.—(7 Inch) Arista ASI-9121
16	16	8	HURRICANE—Kim Carnes—(12 Inch) EMI-America V7829-2	55	NEW ENTRY	→	CROSS MY HEART—Parking Meter—(12 Inch) Atlantic 0-86945
17	18	5	YOUR LIFE—Konk—(12 Inch) Sleeping Bag SLX009	56	NEW ENTRY	→	STATE OF SHOCK—The Jacksons—(7 Inch) Epic 3404-503
18	21	6	DOCTOR! DOCTOR!—Thompson Twins—(7 Inch) Arista AS 19209	57	NEW ENTRY	→	WITH ALL MY LOVE—Barbara Roy—(12 Inch) Ascot 105
19	26	6	DISSIDENTS—Thomas Dolby—(12 Inch) Capitol VO8594	58	NEW ENTRY	→	RELEASE YOURSELF—The Aleeems—(12 Inch) NIA NI-1241
20	27	3	YOU CAN'T GET WHAT YOU WANT—Joe Jackson—(12 Inch) A&M 12098	59	70	2	TO THE BONE—Nona Hendryx—(12 Inch) RCA PD-13829
21	34	3	HIGH ENERGY—Evelyn Thomas—(12 Inch) TSR Records TSR 833	60	55	5	AND DANCE/KICK IT—B. Preston—(12 Inch) Megatone MT 124
22	29	4	99 1/2—Carol Lynn Towne—Polydor (12 Inch) 881-0091	61	NEW ENTRY	→	DON'T WANT YOU TO BE—Rama—(12 Inch) Sugarscoop SS429
23	50	2	DANCING IN THE DARK—Bruce Springsteen—(12 Inch) Columbia 44-05028	62	NEW ENTRY	→	GET UP AND DANCE—Jasmin—(12 Inch) TVI 2016
24	19	6	THE LEBANON—Human League—(12 Inch) Virgin/A&M 12101	63	NEW ENTRY	→	SHOOT THE MOON—Patti Austin—(12 Inch) Qwest 20235
25	42	3	IF THIS AIN'T LOVE—Jay Novelle (12 Inch)—Emergency EMDS 6544	64	66	2	OUTRAGEOUS—Lakeside—Solar ED 4984
26	20	8	TAKE A CHANCE—Nuance featuring Vikki Love—(12 Inch) 4th & Broadway BWAY-403	65	64	15	SOMEBODY ELSE'S GUY—Jocelyn Brown—Vinyl Dreams/Prelude VND-D01
27	39	3	CARIBBEAN QUEEN (No More Love On The Run)—Billy Ocean—(12 Inch) Jive/Arista JD1-9215	66	NEW ENTRY	→	BREATHLESS—Richard Burgess—(12 Inch) Capitol V-8591
28	41	3	DR. BEAT—Miami Sound Machine—(12 Inch) Epic 59-05023	67	25	7	MICRO-KID—Level 42—(7 Inch) A&M 12091
29	32	4	SUCH A SHAME—Talk Talk—EMI-America (12 Inch) SPRO-9155	68	47	13	BOP 'TIL I DROP—Larrice—Streetwise 2227
30	36	3	THAT'S THE WAY I LIKE IT—Dead Or Alive—(12 Inch) Epic 49-05012	69	61	12	JUMP (FOR MY LOVE)—The Pointer Sisters—(12 Inch) Planet/RCA 13781
31	45	3	INFATUATION—Rod Stewart—(LP Cut) Warner Bros. 25095	70	71	2	BODY HARMONY—J. Bird—(12 Inch) Warrior 10-9-8—Face To Face—(12 Inch) Epic 49-04989
32	38	4	TOUCH DANCE (EP)—Earthmatics—RCA CPL1-5086	71	49	11	LAND OF HUNGER—The Earons—Island 0-96958
33	14	10	I DIDN'T MEAN TO TURN YOU ON—Cherelle—(12 Inch) Tabu 429-05003	72	62	15	DANCE HALL DAYS/DON'T LET GO—Wang Chung—Geffen (12 Inch) 20194
34	17	10	FEELS SO REAL (WON'T LET GO)—Patrice Rushen—(12 Inch) Elektra 0-66970	73	72	14	TOKYO ROSE—Kamikaze—(12 Inch) A&M 12095
35	40	3	MY MALE CURIOSITY—Kid Creole & Coconut—(7 Inch) Atlantic 7-89664	74	54	5	BEELINE—Miquel Brown—(12 Inch) TSR 832
36	37	5	MY BEST FRIEND'S GIRLFRIEND—Marcus Miller—(12 Inch) Warner Bros. 20217	75	53	6	DEEPER AND DEEPER—The Fixx—(LP Cut) MCA 5492
37	44	3	LOVELITE—O'Bryan—(12 Inch) Capitol 8583	76	75	6	I'LL BE AROUND—Terri Wells—(12 Inch) Philly World 0-96944
38	33	6	YOU'RE THE BEST—The Emotions—(12 Inch) Red Label RLDA-001	77	73	7	DETERMINATION/IT SHOULD HAVE BEEN ME—Jayne Edwards—(12 Inch) Profile PRO 7046
39	23	8	RHYTHM OF THE STREET—Patti Austin—(12 Inch) Qwest 20222	78	48	7	SELF CONTROL—Laura Branigan—(12 Inch) Atlantic 0-86954
				79	43	13	LOVE OF THE COMMON PEOPLE/COME BACK—Paul Young—(12 Inch) Columbia 44-04999
				80	56	6	

Compiled by the Music Popularity Chart Dept. of Billboard from a nationwide club survey of the most requested dance songs. \* non-commercial 12-inch

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# Talent Dance Trax

By BRIAN CHIN

Family entertainment, indeed: Following a year and a half of saturation publicity on Michael, the Jacksons' "Victory," their fifth album on Epic, is clearly the brothers' turn to burn, and that they do. The most interesting thing about "Victory" (as was true with "Thriller") is its absolute sense of the contemporary. The electronic textures here are light years removed from the mainly traditional band-and-orchestra style of 1981's "Triumph," with the drum machine and Fairlight CMI in high profile throughout. And in the write-your-own-tick environment the group has enjoyed since taking over their own production, their songs sound more assertive and self-defined than ever.

Examples: Kathy Wakefield and Jackie's gripping "Torture," sung by Michael and Jermaine, which is so strong a fusion of rock and Shannon-style pop/hip-hop we'd suggest shelving "State Of Shock" as a club cut and coming with this as quickly as possible. Also, "Wait," co-written and sung by Jackie, which is a great pastiche of rock and Motown, veering in its course between "I'm So Excited" and "You Can't Hurry Love." Just barely behind these: Tito's Caribbean-flavored "We Can Change The World," the New York-influenced "The Hurt," and a graceful, melodic ballad, Randy's "One More Chance."

★ ★ ★

Singles: Sparks' three-cut 12-inch on Atlantic is their strongest ever: thoroughly commercial and just right for clubs. "Progress" and the Euro-instrumental "Sparks In The Dark" catch the re-discoed electronic vogue led recently by the Psychedelic Furs and Bronski Beat; the radio cut, "With All My Might" also makes a fine extended cut for a more relaxed mid-tempo pace... The S.O.S. Band's "Just The Way You Like It" (Tabu 12-inch) is that group's return engagement with producers Jimmy Jam & Terry Harris; a sure-fire reprise of the keyboard/beatbox instrumentation and lyrical hook form "Just Be Good To Me" with a fresh new melody line.

★ ★ ★

Disco: We rather like Bonnie Forman's straightforward revival of "I Only Have Eyes For You" (Memo 12-inch); it extends a long tradition of gay disco remakes... Evelyn Thomas' "High Energy" (TSR 12-inch) brings the over-mixed "thump" back to disco with a vengeance.

R&B: Yarbrough & Peoples' trademark groove is attached to an uplifting message in "Be A Winner," remixed for a Total Experience 12-inch by Rick Gianatos... Planet Patrol's "Danger Zone" (Tommy Boy 12-inch) is also remixed from that group's current album, their Tempts-meet-hip-hop style as distinctive as ever.

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Victim—Kevin K  
Boy or Girl—Eric  
I Only Have Eyes For You—Bonnie Forman  
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Mix Energy  
Sky High—Tammi Lee  
Cut The Beat—Corners Of The Earth  
The Beast In Me—Science Two  
Mama Told Me—Fantastique  
I Hear Thunder—Seventh Avenue  
Ticket To L.A.—Gaz Nevada  
Goddess of Love—Sois De La Vie  
Italo (remix)  
Aruba—Gazuzu  
Cocktail #2 (medley)

You Think You're A Man—Divine  
Come Back—Stephano Pulga  
Ai Ai Ai—Gina Lamour  
Break Me—Hot Gossip  
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# Pro Equipment & Services

## Music Vid Workshops Launched New Courses Spring Up At Audio Engineering Schools

By STEVEN DUPLER

NEW YORK—The striking influence music video has exerted upon the recording studio industry in its relatively short existence is now being felt at schools that specialize in turning out trained recording industry professionals. Once concerned solely with audio recording, some schools are now offering programs specifically tailored to turning out music video producers, directors, cameramen and technicians, while others are hurriedly finalizing plans for such courses.

One school whose music video program is already underway is Full Sail Recording in Altamonte Springs, Fla. According to Ted French, the school's director of marketing and sales, the music video workshop offered by Full Sail is a four-week intensive course designed to start with the basics of cameras, video recorders, editors and other production gear, eventually leading up to the final edit of a three-to five-minute music video feature.

"Our course assumes that the student is a complete novice to both au-

dio and video production," says French, "although a non-novice would definitely not find the information offered insulting.

"The music video workshop is one of our newest offerings," French continues. "The first four-week course took place April 2-30, and the next one starts Oct. 22. We offer only two per year, each having about 18 students who pay \$2,600 apiece."

That cost, says French, is higher than most of Full Sail's audio recording courses, mostly because of the \$1 million worth of video gear the school had to acquire to insure the workshop is truly state-of-the-art.

"We could've gone with three-quarter-inch machines and less expensive gear," French acknowledges. "But we wanted to make sure our students' introduction to video production would be with facilities that are on a par with those they'll encounter in the real world."

Those facilities are impressive. The equipment provided for use by the music video workshop's students includes Ampex one-inch VTRs for both editing and field production, a

Model 300 Grass Valley switcher, Ikegami portable cameras, Chyron 4 character generators, a CMX editor and a variety of digital effects. Location work is done with Full Sail's 24-track mobile facility, nicknamed "The Dream Machine," which houses Otari 24- and two-track recorders, Fostex monitors, Hafler power amps and other top-flight gear.

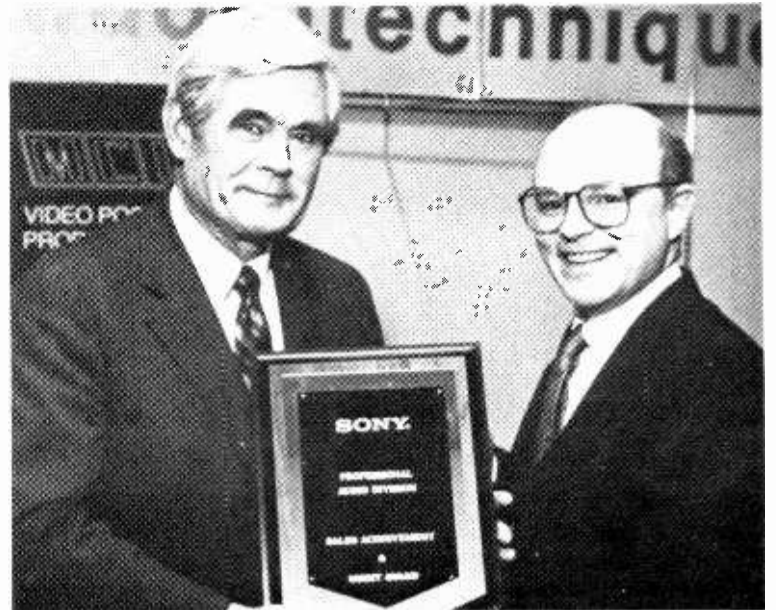
Some of the students who enroll in the music video program are part of Full Sail's regular one-year recording engineering program, which costs \$8,600 and is comprised of five other courses in addition to the music video workshop. Students in the one-year program are offered three six-week internships in the field at an audio studio or video production facility.

"They are asked to make three choices as to where they would like to be placed, and we try to satisfy their requests in descending order," says French. "We have placed students at the Record Plant in L.A., Muscle Shoals, a number of Nashville studios—all over."

Students who participate solely in the music video workshop also have access to a placement service. "Gary Jones, Full Sail's vice president who is also workshop director, reviews each student's performance and writes letters of recommendation that the students may copy and send out to prospective employers," French notes. "We also get calls from video, audio and sound reinforcement professionals looking for young, skilled pros for entry-level positions in their facilities. Those calls provide a golden opportunity for us to put student and employer together."

Phil Stein, director of New York's Institute of Audio Research (IAR), says IAR has been drawing up plans for a video program for some time, and that he hopes to see them final-

(Continued on page 46)



**HIGH ACHIEVERS**—Audiotechniques, a New York-based pro audio dealership, is commended for recently surpassing the \$25 million mark in sales of Sony products. Receiving the Sony sales achievement plaque is Audiotechniques' president, Hamilton Brosious, left, pictured with Sony Pro Audio's Eastern regional sales manager, Michael Faulkner.

## Digital Systems Installed At L.A.'s Village Recorder

LOS ANGELES—The Village Recorder is the latest studio complex here to make the plunge into digital recording, installing both Sony and Mitsubishi multi-track digital audio systems during the past month.

Previously an all-Studer facility, the Village is now adding digital equipment in response to improved second and third generation recorder designs. According to Joey Newman, the West Los Angeles complex is also looking ahead to compatibility with Studer's own digital recorders, which share the same DASH format as the Sony PCM-3324 multi-track machines now in place at the Village.

The facility has two of those units, along with a two-track digital mastering system comprising Sony's PCM-1610 digital audio processor and BVU-800 videocassette recorder.

For clients preferring the Mitsubishi system, the studio offers the X-800 multi-track recorder and X-80A two-track digital recorder.

Tracking dates using either of the multi-track units are conducted in Studio D. Studio B will be used for mixing and mastering.

Meanwhile, the Village is also nearing completion of a new Fairlight Computer Musical Instrument (CMI) recording suite scheduled to begin operations within the month. The studio has operated one of the first Fairlight installations in the U.S. for some time, owing to Village owner Geordie Hormel's business interest in the Australian firm. The new suite will be an eight-track production room similar to Fairlight's other demonstration suites here and abroad.

### OFFICIAL SPONSOR

## Fender At Montreux Festival

FULLERTON, Calif.—Fender Musical Instruments has been named an official sponsor of this year's Montreux Jazz Festival. The firm is providing amplifiers, guitars and Rhodes pianos for the event.

Performers at the Festival, held this month in Montreux, Switzerland, include Miles Davis, Johnny Winter, B.B. King, Bill Evans, Nat Adderly, Van Morrison, Spyro Gyra and the David Grisman Quartet. Attendance is expected to top 3,000 at each of the Festival's main concerts and over 10,000 at the free afternoon concerts held on the Casino Terrace,

according to a Fender spokesman.

This year is the 30th anniversary of the Stratocaster guitar, and the Montreux sponsorship is but one of many promotional vehicles the company is engaging in during 1984. Earlier this year, Fender made musical instrument history by becoming the first instrument manufacturer to enter into a mass-market television advertising campaign, with a number of specialized spots appearing on MTV and The Nashville Network. According to Joe Phelps, president of Fender's advertising agency, the spots have been extremely successful.

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# Pro Equipment & Services

## Music Vid Workshops Launched

• Continued from page 44

ized shortly.

"We have a video technology program in the works," he says. "It's basically going to be just like our audio course in intent—training students with the basics first, and bit by bit teaching them to fly solo."

The program will hopefully be implemented by the end of the year, says Stein. Now, he says, the school is in the process of finalizing the curriculum and setting up the lab facilities. The next step is sending the finished curriculum to the New York State Dept. of Education for certification.

"This course is not the Institute's

first foray into the video field," Stein asserts. "We did give a course in video last year that was not open to the public, but only for industry personnel. But demand was great enough so that this year we decided to tailor a course to the novice," he adds.

"When we designed our audio course, we felt that most schools concentrate only on the front panel, while the students who know the technology behind the front panel are going to be head and shoulders above the rest," Stein continues. "That's the same attitude we've taken to our video course. We want our students to be able to perform maintenance and troubleshooting tasks, as well as operating the equipment."

The Recording Workshop in Chillicothe, Ohio is planning to have its video course up and running sometime this fall. It will be offered, says associate director Terry Douds, as a four-day seminar at a cost of around \$600 per student.

"We are calling this a video seminar rather than a video workshop," says Douds. "It will be offered concurrently with our regular five-week workshops, of which there are seven a year."

The first two days of the seminar will have students working with music video producers and directors to absorb the basics of the craft, while the next two will be spent at a video facility participating in the actual making of a music video.

"We're not attempting to teach someone how to go out and make a music video; we're not equipped for that," says Douds. "What we want to do is help the students who are interested in branching out and learning about all the elements that go into the making of a music video."

As its short time span would suggest, the Recording Workshop's seminar is not intended to be nearly as comprehensive as some others, but rather an introduction to the field that is doing so much moving and shaking in the recording business.

"We think this seminar will give someone the knowledge of what needs to be done and what needs to be thought about when making a music video," says Douds. "It's not so much concerned with the actual nuts and bolts of the production equipment itself."

### THIRD FACILITY OPENS

## Omnibus Graphics Expands

NEW YORK—On the heels of a successful entry into the motion picture field with its work on "Star Trek III" and a significant increase in 1984 sales, Omnibus Computer Graphics Inc. has opened a new computer animation facility here, adding to its existing operations in Toronto and Los Angeles. The move establishes the company as the first in its field to operate three computer animation facilities in North America.

According to a spokesman for the firm, the new 57th St. location will offer computer animation graphics and special effects production services to the advertising, broadcast

and film industries. Featured among the system hardware at the studios is a state-of-the-art Picture Element computer, which allows instantaneous recording and playback in digital, NTSC, SECAM or PAL of the images produced on Omnibus' Digital Equipment Vax mainframe computer. In combination with other license arrangements, Omnibus will also operate its own 3-D imaging software, developed in conjunction with a major American university.

The company plans eventually to tie all three production facilities together by satellite.

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## Studio Track

### NEW YORK

Trendsetter and Tommy Boy chief **Tom Silverman** is mixing "Unity," the **Afrika Bambaataa/James Brown** project, at **Unique Recording**. **Frank Heller** is at the board . . . **Chuck Mangione** has just wrapped his new Columbia album "Disguise" at **Duplex Sound**. Mangione produced it with **Eumir Deodato**, while **Mallory Earl** manned the controls. Deodato is also producing tracks for **Denroy Morgan's** next RCA record and continuing a project for Island's **Gwen Guthrie**. Earl and **David Baker** are at the console on the latter . . . **Steve Gilmore** and **Eric Green** are producing masters for **Mario Casella** at **Planet** with engineer **Bob Clifford**.

Several projects are underway at **Quadra-sonic**. The **Fresh 3 MC's** are finishing their new Profile 12-inch, "Have A Heart," with producers **Bill Moore** and **Dave Ogrin**, who's doubling at the board. New act **Joystick** is cutting "Joy Riding" with producers **James Johnson** and **U. Santiago**. **Matthew "Krash" Kasha** is engineering. The **Disco 3** are working on a 12-inch, "Jail House Rap," with **Kurtis Blow** producing and Ogrin engineering. **African Connection** is laying tracks for a Celluloid 12-inch. **Saku Sillah** and African Connection are producing, with Ogrin at the board and **Bob Musso** mixing. And **Alfonso Ribeiro**, of "The Tap Dance Kid" and that famous Pepsi commercial, is completing his debut album for Prism, "Dance Baby."

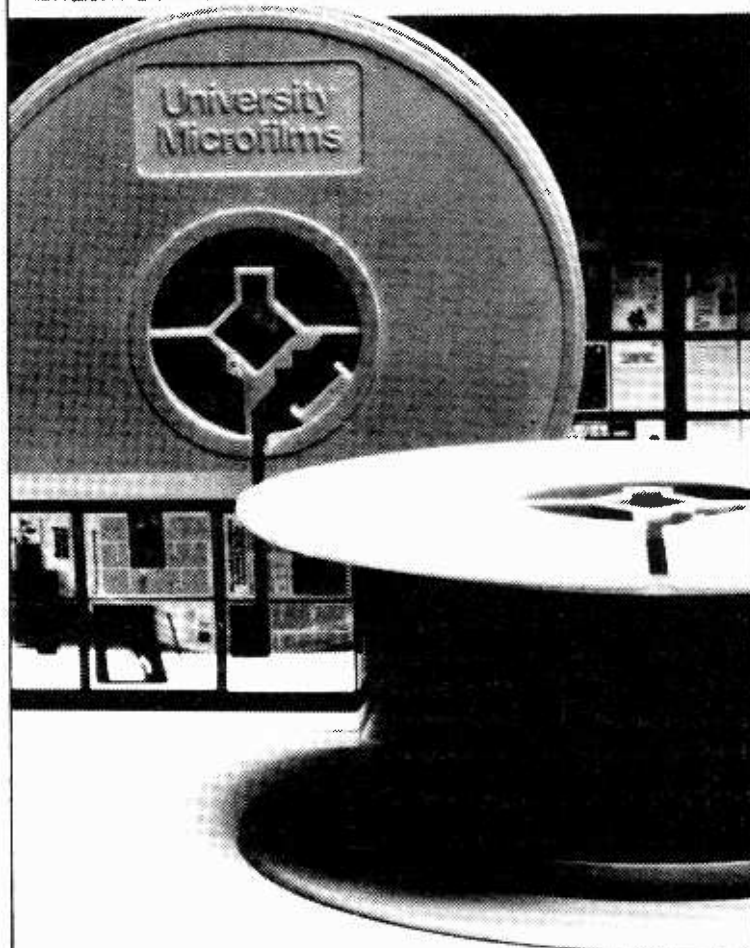
### LOS ANGELES

**Anthony Marinelli**, **Brian Banks** and **Keith Le Blanc** are producing the **Dumb Boys'** Tommy Boy 12-inch "Rap-O-Matic Rap" at **Synner** . . . **Capitol Studios** is playing host to five artists. **Steve Miller** is producing overdubs for his next Capitol album, with **David Cole** at the board. **Julio Iglesias** is mastering his Columbia album "1100 Bel Air Road" with producer **Ramon Arcusa** and engineer **Wally Traugott**. Local favorites **Los**

(Continued on opposite page)

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● *Continued from opposite page*

**Lobos** are tracking an album, with **Steve Berlin** and **T-Bone Burnett** producing. Engineer **Marc Linnett** and assistant **Charlie Paakkari** are rounding out this Slash project. **Castle Brave** is in with producer **Kershen Baum** and engineer **Joe Chiccarelli**. And **Tim Jackson** is mixing a project with producer **Tom Peter** of Cheap Trick and engineer **Chicarelli**.

Five acts are at work at **Sunset Sound**. **America** is laying synthesizer overdubs for its next Capitol album, with **Matthew McCauley** producing and **Mark Linnett** at the board, with help from **Stuart Furusho**. EMI America artist **Sheena Easton** is working with producer **Greg Mathieson**, engineer **David Leonard** and assistant **Peggy McCreary**. **Anne Murray** is working with producer **Jim Ed Norman** on a Capitol album. **Terry Christian** is at the board. **Kenny Loggins** is looking to maintain his "Footloose" success by producing his next Columbia album with engineer **Christian**. And new PolyGram signing **St. Regis** is mixing its debut album with producer **Al Kooper**, engineer **Bob Edwards** and assistant **Bill Jackson**.

**Shadowfax** is laying tracks for **Windham Hill** at **Group IV** with producer **Chuck Greenberg**, engineer **Harry Andronis** and assistant **Andy D'Addario**. **Reed & Jackson** are completing album overdubs for the Wayfaring label at **Hit Man**. **Bachelors Even** are recording an EP at **Advanced Media Systems**. The group is co-producing with **Daniel Van Patten**, who's sharing engineering duties with **Steve Anderson**. Also there, **Van Patten** is producing **Agent Orange** for Enigma, and EMI America act **SSQ** is remixing a single with **Jon St. James** at the console. **Lushus Daim & the Pretty Vain** are producing their own project at **Larrabee Sound**.

**NASHVILLE**

**The Lewis Family** checks into **Woodland Sound** for vocal overdubs with producer **Herman Harper** and engineer **David McKinley**. Also there, Canadian artist **Sonny Tompkins** is mastering a session with producer **Bob Cousins**, engineer **Gene Rice** and assistant **Ken Cribblez**. **Disc Mastering Inc.** owner **Randy Kling** is mastering the following four projects this month, all for the HMC label in Charlotte, N.C.: the "Shine On" single by **Pete Peterson** and a duet by Peterson and **Willie Nelson's** daughter **Susie Nelson** entitled "Ain't Nobody Got Nobody Like You"; a double album by **Carl Perkins**, and one disk for the **Platters**. At **Jack O'Diamonds**, producer **Scott Tutt** and engineer **Jon D'Amelio** are working on publishing demos with artists **Brice Henderson** and **Susie Marshall** and songwriter **Mark True** for **Scott Tutt Music**.

**OTHER CITIES**

De-Lite/PolyGram act **Kool & the Gang** are bagging some recorded rays at **Island's Compass Point Studios** in Nassau. Also there is French Carrere artist **Sheila**. With **Peter Wolf's** album out of the way, **Michael Jonzun** turns his attention to his own group, **the Jonzun Crew**, who are cutting tracks at **Jonzun's Mission Control** in Westford, Mass. **The Ordinaires** are producing their album "The Real Deal" at **The Power House** in Camden,

N.J. Also there, **Ed Artz** is cutting a single with **Mark Schultz**, and local dance band **Phire** is laying sides for an EP with producer **Doug Lyons**. **Shandi** is working on a new project at **Brookhill** in Sherman Oaks, Calif. **Mark Walton** is producing, with **Steve McDonald** at the board. **Drummer Frank Larocka** is work-

ing on his "Eastern Bloc" album with **Ivan Kral** and **Mark Sedgewich** at **Golden Apple** in Mamaroneck, N.Y.

Guitarist **Jimmy O'Neill** is recording his first project for Artist Music Corp. at **Songbird Studio** in Atlanta. O'Neill, **Bryan Cole** and **Mark Pinske** are producing, with **Rick Head**

at the board. **PJ & the Terrorists** are recording their SCAB album at **Ambient Sound** in St. Paul. PJ is producing with engineer **Bob Cain**. **Chris Ohlman** continues overdubs for her latest TNA project at **TNA Studios** in Wallingford, Conn. Producer **Steve Gilmore** is producing girl group **Starchild** at

Brooklyn's **Sound Heights** for independent release in August. **Vince Traina** is engineering the project.

*All material for the Studio Track column should be sent to Kim Freeman, Billboard, 1515 Broadway, New York, N.Y. 10036.*

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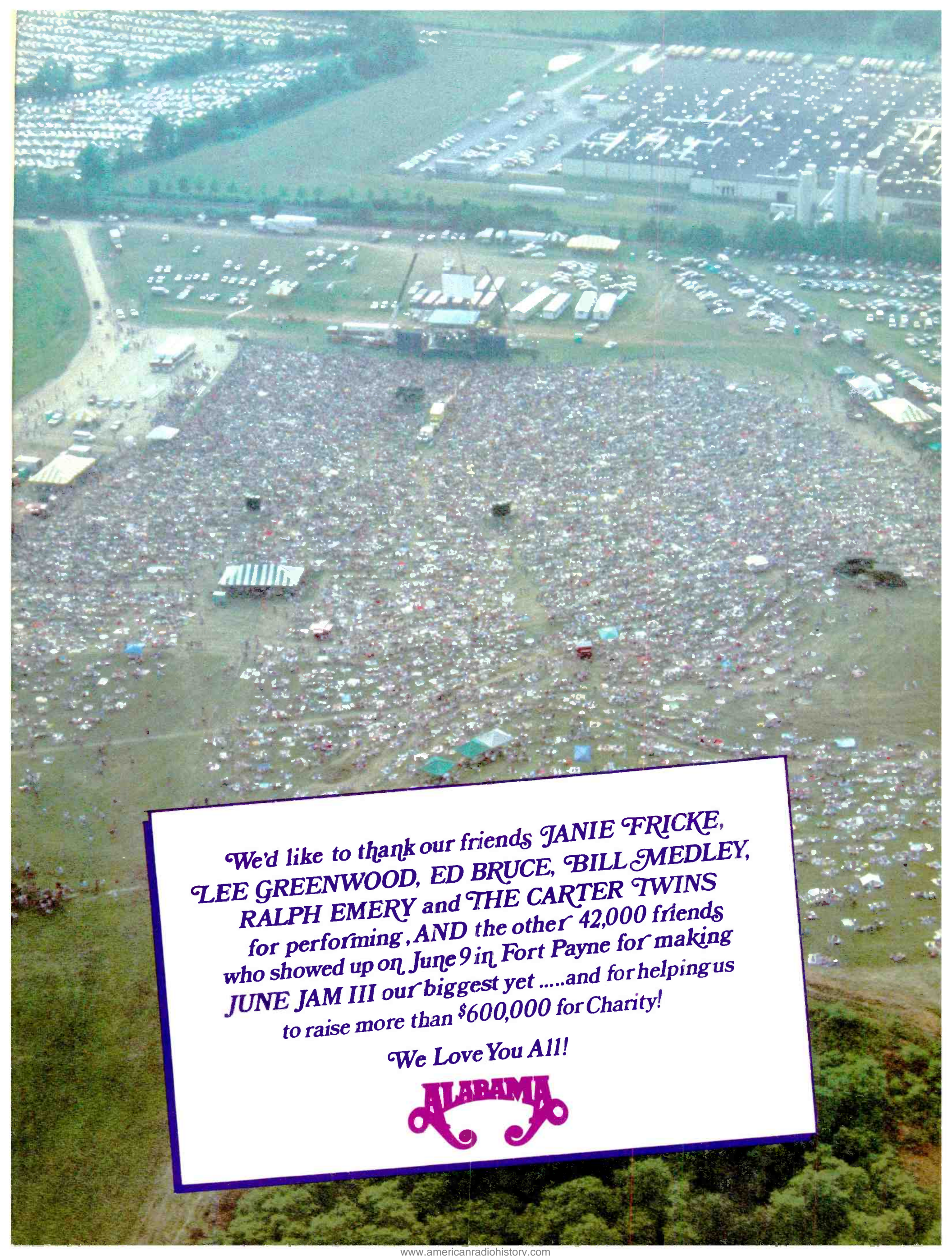
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# Country

## Nashville Acts' Vidclips Rock Out Established Directors Call Shots Despite Small Budgets

By ANDREW ROBLIN

NASHVILLE—"Keeping it in the family" doesn't seem to apply to country videos. Acts here are frequently turning to established rock video directors for their clips—and in the process, escalating the cost of country clips.

But at the same time, budgets for country videos are necessarily smaller than those for rock, partially because country videos have fewer outlets. There is no MTV to justify higher budgets for country clips, say the labels.

Director Jack Cole shot Mark Gray's nine-minute mini-movie, "Left Side Of The Bed," for slightly less than \$50,000. "People tell me it looks like it cost \$150,000-\$200,000," claims Cole.

"Nashville's music has the opportunity to succeed in video if the record companies don't paint themselves into a corner with small budgets," insists Cole, whose other credits include Lionel Richie's "You Are" and Steve Perry's "Oh Sherrrie."

Ricky Skaggs turned to New York director Martin Kahan for his "Honey (Open That Door)" clip. It was Kahan's first experience with country; his previous credits include videos for Loverboy, Motley Crue and Kool & the Gang.

Kahan decries a common pitfall in Nashville videos. "The trap with country is to do the obvious with the lyric, like some of those fightin'-cheatin'-truck-drivin' tunes," he says, adding that Skaggs' clip was "right up there with a rock video" in terms of budget.

Yet Kahan agrees that rock's flashy production techniques won't work in country. "I think surrealistic videos are ridiculous in country," he says. "The story must be more delineated, and specific characters are called for in country videos."

Working with Skaggs also posed a challenge to Kahan, since he had to change some characters in his production to conform to the singer's religious beliefs. "I had to eliminate some good-time girls from the script to meet Ricky's Christian standards," he notes.

Like Kahan and Cole, director Francis Delia got a larger budget than usual for his video interpretation of Michael Martin Murphey's "Disenchanted." Though he declines

to name a specific sum, Delia says the clip's budget was more than \$40,000.

According to Delia, whose other projects have included Wall Of Voodoo's bizarre "Mexican Radio" and Rockwell's "Somebody's Watching Me," an effective country video needs to be integrated with the aim of the song.

Robert Small, the New York-based director of Charley Pride's "Every Heart Should Have One," feels the budgetary and creative limitations of country more keenly. Small, who has directed K.C.'s "Give It Up" and the Exotic Birds' "No Communication," shot Pride's video for around \$20,000.

"Country videos tend to hold back on the concepts a little bit," Small says. "To compete with rock, they're going to have to loosen up."

## Gospel Confab Set For October

NASHVILLE—The Administrators of Gospel Music (AGM), an organization that aids the gospel publishing and recording community in areas of copyright administration, will hold its annual conclave here Oct. 30-31.

The two-day meeting, to be held at the BMI office building, will feature Arthur Braun and Catherine Brown of the Dick James Music Group as speakers.

Cost for the seminar is \$25. Interested companies may contact Lisa Keeling at Lorenz Creative Services in Nashville for information.

## AT MEMBERSHIP MEETING

## NMA Names New Directors

NASHVILLE—New directors have been elected to the board of the Nashville Music Assn. following its June 27 general membership meeting at the Vanderbilt Plaza Hotel.

Newly elected directors who will serve two-year terms are Bill Hudson, Bill Hudson & Associates (advertising); Rob Parrish, CMA (affiliated); Steven Greil, GreilWorks (artist/manager/agent); Terry McMillan, McMillan Enterprises (artist/musician); Wayland Holyfield, CBS Songs (composer); Mary Matthews, The Studio (film/video); David Ross, Music Row Directory (media); Anne Brown, Metro Arts Commission (musical arts & education); Harold Shedd, Magna Sound Corp., and Glenn Snoddy, Woodland

Sound Studios (producer/engineer); Cynthia Rogers, Welk Music Group (publisher); Bruce Hinton, MCA Records (record company); and Connie Bradley, ASCAP (at large).

They will join holdover board members Don Butler, Gospel Music Assn.; Thomas Cain, BMI; Eric Ericson, Eric Ericson & Associates; Charlie Fach, Compleat Entertainment; Ted Hacker, Priority Management; Anne Hahn, Film House Corp.; Judy Harris, CBS Songs; John D. Loudermilk; Bob Millard, Variety; Dianne Petty, SESAC; Frances Preston, BMI; and Randy Talmadge, Elektra/Asylum-Refuge Music.

Student representative this year for the NMA's Belmont College chapter is Chuck Gannaway.



A MERRY CHASE—Carol Chase, who records for MCA-distributed Panorama Records, shows her pleasure at signing with ASCAP in Nashville. Looking on are Chase's producer, MCA vice president Jerry Crutchfield, and ASCAP Southern regional director Connie Bradley.



ASTONISHED ALUMNUS—Duane Allen of MCA's Oak Ridge Boys was recently honored as distinguished alumnus of the year at East Texas State Univ. To Allen's surprise, the other members of the Oaks had flown in for the occasion.

## JULY 4 IN AUSTIN

## 'Diehard Fans' Picnic With Willie

By KATY BEE

AUSTIN—Despite a production schedule of less than three weeks, the 12th annual Willie Nelson Picnic came off flawlessly July 4 at the just-constructed South Park Meadows, a 57-acre facility south of Austin.

Attendance fell below the hoped-for crowd of 30,000. Promoter Louis Messina, president of Pace Concerts, blames the isolated midweek date of the holiday itself—which fell on a Wednesday—and an ongoing heat wave and drought within the state.

"We had absolutely no walk-up business," says Messina. "People who came to the picnic were diehard Willie fans."

And fans as well, no doubt, for a number of the headliners slated for

the 14-hour musical extravaganza. Performers throughout the day included Leon Russell, Kris Kristofferson, Waylon Jennings, Johnny Rodriguez, Moe Bandy, Jerry Jeff Walker, Jessi Colter, Joe Ely, Jackie King, Steve Fromholz, Johnny Bush, Faron Young, Floyd Tillman, David Allan Coe, the Geezinslaw Brothers and Delbert McClinton, who replaced Carl Perkins in the lineup.

Tickets were \$18 apiece. To promote the event, Pace relied on "heavy radio and newspaper" advertising, plus billboards and television in Austin itself. Because of the holiday's midweek date, most of the promotion this year took place inside the state, keyed to Houston, Dallas, San Antonio and Austin.

Total paid attendance was reported

as 18,000, with another 3,000 guests. Messina notes that \$200,000 worth of business, in food and beverage concessions was done during the 14-hour concert.

The show began at 9:30 a.m. and ran until 11:30 p.m., interspersed with a climactic fireworks display prior to Nelson's closing set. A giant bank of 86 loudspeakers supplied by Texas-based Showco handled sound.

Nelson's frequent onstage appearances with his various musical guests evoked constant applause from the sweltering crowd, which spread itself over the site in 99-degree temperatures. A surprise hit of the day was David Allan Coe, who drew thunderous response at the end of his set. Another highlight was Nelson's sit-in set with longtime friend Faron Young.

## Nashville Scene

### Hoyt's New Pet, T.G.'s New Partner

By KIP KIRBY

But Has He Named Him Gizmo?: Hoyt Axton has a new addition to his menagerie in Lake Tahoe: a pet wolf. Why, the actor was asked, would he want a pet wolf in the first place?

"To keep gremlins away," answered the cagey Axton, who knows better than a miss a quick promotion for his current Hollywood film.

Duets have been good to T.G. Sheppard. "Fakin' Love" with Karen Brooks was a No. 1 for him, and his "Make My Day" pairing with Clint Eastwood attracted quite a bit of attention (as has the movie's key catch phrase).

Sheppard's newest duet will be with folk legend Judy Collins. It's called "They Say You Can't Go Home," and is expected to be released as an Elektra single at the end of July. The cut will appear on both Sheppard's upcoming Warner Bros. album and Collins' Elektra release.

Is This What's Meant By "Bringing Home The Bacon"? Ricky Skaggs found himself posing with a bunch of hogs during a recent publicity photo session. Actually, it was

## In Concert Moves

NASHVILLE—The booking firm of In Concert International has relocated. The company's new address is 117 16th Ave. South, Nashville, Tenn. 37203. The telephone number remains the same.

more like a dozen porkers who obligingly shoved their snouts before the lens of New York photographer Leonard Kamsler. Hope they left room for Ricky—it's his album.

★ ★ ★

Helen Cornelius had her own Fourth of July fireworks early this year. Well, not fireworks, really; it was her Silver Eagle bus going up in flames.

The bus was sitting in the shop after extensive remodeling, getting its last coat of paint. An electrical fire broke out, demolishing Cornelius' sound equipment, the band's instruments and some personal items.

As a stopgap measure, Cornelius is leasing buses, but expects to have to purchase another one to get through the heavy summer touring months. It's uncertain at this point whether the original vehicle can be salvaged.

★ ★ ★

The Voice Of America is singing the praises of its February live Volunteer Jam broadcast. And it's singing them in numerous foreign languages.

Say VOA's program director Eugene Pell: "We may have done more successful broadcasts at the Voice Of America... but if we have, I'm not aware of it."

Adds Judith Massa, VOA's music editor and worldwide English broadcaster, who coordinated the project and did the live on-site interviews: "We didn't receive one single unfavorable response. Generally, our listeners praised the music, complained that the broadcast wasn't long enough, and begged for more music

next time."

Voice Of America aired the annual Charlie Daniels event in 42 different language services throughout the world. And flowing back in thanks were letters from listeners in Poland, Zambia, Liberia, Sri Lanka, Thailand, Mexico, El Salvador and even the Sultanate of Oman (that's in the Middle East).

Says Massa, "These letters are especially gratifying and touching when you realize that in many countries, the postage was the equivalent of a day's wages." Now that really puts it in perspective.

★ ★ ★

In the "More Lost Luggage" department: Exile is the latest country act to experience the frustration of missing baggage. The group arrived at the San Diego airport for a concert in nearby Del Mar, sans equipment. They phoned the promoter to explain that they were staying at the airport to await its arrival on the next flight.

Showtime neared; no Exile. Headliner Lee Greenwood sent a helicopter out for them, and they boarded, still minus their equipment and instruments. They played the show on Greenwood's equipment instead—and shortly after they finished, received a call from the airline to say...

Well, we know the rest. But one thing we can't figure out is, how do the baggage handlers always seem to know when it's most critical that we arrive with everything intact? Because just like Murphy's Law, that's when they gleefully reroute it all to a

(Continued on page 52)



# George Winston At Helm Of New Label

By SAM SUTHERLAND  
and PETER KEEPNEWS

Windham Hill Records has already added two subsidiary labels to its catalog: the affiliated Hip Pocket line, designed as a distribution pact, and the Lost Lake Arts label, intended for selected reissues. Now comes a third label venture, Dancing Cat Records, another distribution liaison, which has as its chief none other than George Winston, Windham Hill's biggest seller.

The Santa Cruz-based pianist has always been as much a fan as a performer, frequently generating his own "promotional" mailings by sending copies of favored albums to friends and music biz folk. Thus, Winston's Dancing Cat deal will kick off during the next month with two albums of guitar music, starting with the label debut for classical guitarist Michael Lorimer, who reportedly resisted earlier major label overtures because of the repertoire dictates of prospective a&r chieftains.

Also signed to Dancing Cat is George Cromarty, a guitarist Winston befriended during the early '70s when both were signed to Takoma. Winston's third signing is singer/songwriter Sylvia Kohan.

★ ★ ★

PolyGram Classics' first new Enja label releases in many months are the first jazz albums we've encountered that offer Teldec's Direct Metal Mastering (DMM) process, an analog manufacturing technique which eliminates conventional lacquer generations in the mastering chain. Ironically, the swing to cassettes and the arrival of the Compact Disc—both configurations licensed wholly or in part by PolyGram parent Philips—has eclipsed interest in the potential of the DMM system, at least on those shores. But the new Enja sets we sampled, Tommy Flanagan's "Thelonica" and "Zimbabwe" by Abdullah Ibrahim (Dollar Brand), both boast lavish sonics and comparatively noise-free disk surfaces to yield audiophile playback performance. A third Enja DMM LP, by Abbey Lincoln, is also shipping with the Flanagan and Brand packages.

★ ★ ★

Compared to some other instruments, the clarinet hasn't gotten very much respect in jazz over the past 30 years or so. A giant stride towards correcting that situation was made about a year ago at New York's Public Theater when a group known as Clarinet Summit was unveiled, and



STATE OF ILLINOIS—Veteran saxophonist Illinois Jacquet, center, is presented with a Commendation of Excellence for his contributions to jazz by BMI president Ed Cramer as New York Mayor Ed Koch looks on. The presentation took place on the steps of City Hall on the opening day of the recent Kool Jazz Festival as part of festivities during which Koch proclaimed Kool Jazz Festival Week and Jacquet's big band performed.

the unique outfit made a triumphant return to the venue on July 7.

Clarinet Summit, which can be heard on an album recorded at that debut concert and just released by India Navigation, originally consisted of Ellington alumnus Jimmy Hamilton, veteran avant-gardist John Carter, New Orleans legend Alvin Batiste and young firebrand David Murray, the latter on bass clarinet. For the group's Public Theater reunion, Hamiet Bluiett replaced Murray, but the sound, much of the repertoire and the high level of musicianship was the same.

In a program ranging from Hamilton's lush arrangements of a number of Ellington standards to challenging originals by Carter and Batiste to a blistering Bluiett solo to a charming duet by Batiste and Hamilton on "Honeysuckle Rose," the foursome demonstrated that a startling range of sounds and moods can be evoked from the clarinet.

The concert was an encouraging sign that the "New Jazz At The Public" concert series, under the aegis of Joseph Papp and the direction of Nancy Weiss, is in full swing. After a hiatus of several months, the series

resumed on July 2 with the Kip Hanrahan/Jack Bruce ensemble and continued last week with a music/theatre piece called "33 Scenes On The Possibility Of Human Happiness," with Henry Threadgill providing the score. Upcoming concerts include two nights of "New Jazz From New Orleans" (featuring Allen Toussaint) and a 17-piece ensemble led by Bluiett.

★ ★ ★

Also noted: Miles Davis, believe it or not, has added the Cyndi Lauper hit "Time After Time" to his concert repertoire. We hear he's also recorded it, along with an album's worth of other pop tunes, but release plans are uncertain... Billy Joel, who gave a boost to Phil Woods a few years back when he featured the saxophonist extensively on his "Just The Way You Are," has another jazz stalwart helping him out both on vinyl and in concert these days. Harmonica virtuoso Toots Thielemans can be heard on Joel's current single, "Leave A Tender Moment Alone," and also appeared with the singer/songwriter at his recent Madison Square Garden shows.



HOME BASE—Camilo Sesto, Rocio Durcal, Jose Jose and Juan Gabriel join general manager Maximo Aguirre in the inauguration of the new Ariola America main offices in Los Angeles.

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NEW YORK				CALIFORNIA			
This Week	Last Report	ARTIST—Title, Label & Number (Distributing Label)	This Week	Last Report	ARTIST—Title, Label & Number (Distributing Label)		
1	1	EL GRAN COMBO En Alaska, Combo 2039	1	1	LANI HALL Y CAMILO SESTO Lani Hall, A&M 37008		
2	5	CAMILO SESTO Amanecer 84, Ariola 6009	2	3	JOSE JOSE Secretos, Ariola 6000		
3	11	RAPHAEL Eternamente tuyo, CBS 80379	3	4	ELIO ROCA Nuestra Segunda Luna de Miel, RCA 7274		
4	7	LANI HALL Y CAMILO SESTO Lani Hall, A&M 37008	4	0	LOS BUKIS Mi fantasia, Profono 1122		
5	3	JOSE JOSE Secretos, Ariola 6000	5	6	MARIA CONCHITA Maria Conchita, A&M 37007		
6	0	WILLIE ROSARIO Nuevos Horizontes, Bronco 128	6	0	PIMPINELA Hermanos, CBS 11320		
7	0	LUIS RAMIREZ Y REY DE LA PAZ Con cache, Cayman 9004	7	2	LOS CAMINANTES El numero tres, Luna 1101		
8	10	ELIO ROCA Nuestra Segunda Luna de Miel, RCA 7274	8	0	JUAN GABRIEL Recuerdos 2, Ariola 6035		
9	0	SONORA PONCENA Future, Inka 1081	9	5	ROBERTO CARLOS Concavo y convexo, CBS 12322		
10	0	JULY MATEO Como nadie, CBS 28302	10	8	LUPITA D'ALESSIO Yo, Orfeon 84		
11	2	PIMPINELA Pimpinela, CBS 11317	11	11	GRUPO ANHELO Interminable, Radio Hit 7006		
12	6	BOBBY VALENTIN Y EL CANO ESTREMEIRA En Accion, Bronco 129	12	12	LOS FREDDY'S Y me enamore, Profono 90302		
13	14	ROBERTO CARLOS Concavo y convexo, CBS 12322	13	0	LOS YONICS Ya no me dejes, Profono 90351		
14	0	LUCIA MENDEZ Enamorada, RCA 6025	14	0	PIMPINELA Pimpinela, CBS 11317		
15	0	PIMPINELA Hermanos, CBS 11320	15	9	LOS BONDADOSOS Jugandoi con lumbre, Profono 90303		
FLORIDA				TEXAS			
This Week	Last Report	ARTIST—Title, Label & Number (Distributing Label)	This Week	Last Report	ARTIST—Title, Label & Number (Distributing Label)		
1	8	EL GRAN COMBO Breaking the Ice, Combo 2039	1	7	DANIELA ROMO Celos, CBS 80371		
2	1	JOSE JOSE Secretos, Ariola 6000	2	4	ANTONIO DE JESUS Juntos, A&M 37005		
3	10	DYANGO Al fin solos, Odeon 9024	3	1	JOSE JOSE Secretos, Ariola 6000		
4	4	HANSEL Y RAUL Hansel y Raul, TH 2271	4	6	LA MAFIA 15 exitos, Cara 0900		
5	14	RAPHAEL Eternamente tuyo, CBS 80379	5	5	LOS BUKIS Mi fantasia, Profono 1122		
6	6	LANI HALL Y CAMILO SESTO Lani Hall, A&M 37008	6	14	JULIO IGLESIAS En concierto, CBS 50334		
7	7	FANIA ALL STARS Lo que pide la gente, Fania 629	7	2	LANI HALL Y CAMILO SESTO Lani Hall, A&M 37008		
8	0	WILFRIDO VARGAS El africano, Karen 75	8	0	MENUDO Con amor, RCA 7262		
9	2	MARIA CONCHITA Maria Conchita, A&M 37007	9	10	RAMON AYALA Vestida de color de Rosa, Freddie 1285		
10	3	ELIO ROCA Nuestra Segunda Luna de Miel, RCA 7274	10	0	MARIA CONCHITA Acariciame, A&M 7007		
11	5	ROBERTO CARLOS Roberto Carlos, CBS 12322	11	8	RAMON AYALA 15 exitos, Freddie 1266		
12	15	VARIOS ARTISTAS Aqui esta el merengue, Karen 77	12	0	MENUDO Reaching Out, RCA 4993		
13	11	VARIOS ARTISTAS Super All Star, Cayman 9006	13	0	VARIOS ARTISTAS Madrecita con amor, SRP 312		
14	9	LUPITA D'ALESSIO Yo, Orfeon 84	14	13	LOS TIGRES DEL NORTE Internacionalmente norteno, Profono 3124		
15	0	LUIS RAMIREZ Y RAY DE LA PAZ Con cache, Cayman 9004	15	0	GRUPO SOMBRA Mi guerita Coca Cola, Freddie 1281		
PUERTO RICO							
This Week	Last Report	ARTIST—Title, Label & Number (Distributing Label)	This Week	Last Report	ARTIST—Title, Label & Number (Distributing Label)		
1	2	EL GRAN COMBO En Alaska, Combo 2039	8	4	GUILLERMO DAVILA Un poco de amor, Sono-roden 020		
2	1	RUBEN BLADES Buscando America, Elektra 60352	9	7	LANI HALL Y CAMILO SESTO Lani Hall, A&M 37008		
3	3	JOSE JOSE Secretos, Ariola 6000	10	12	GLEN MONROIG No finjas, Mamoku 1002		
4	9	YOLANDITA MONGE Suenos, CBS 10345	11	0	CAMILO SESTO Amanecer 84, Ariola 6009		
5	5	ROBERTO CARLOS Concavo y convexo, CBS 12322	12	8	WILLIE ROSARIO Nuevos Horizontes, Bronco 128		
6	6	BOBBY VALENTIN Y EL CANO ESTREMEIRA En Accion, Bronco 129	13	10	PIMPINELA Hermanos, CBS 11320		
7	0	MIAMI SOUND MACHINE A toda maquina, CBS 10349	14	0	LUIS "PERICO" ORTIZ El isleno, Perico 340		
			15	0	CHARYTIN Se acabo, TR 002		

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## Santa Fe Station Tries New Approach

By IS HOROWITZ

Some listeners may be turned off by hearing the outer movements of a symphony in sequence on their local radio station, followed, perhaps, by a quarter hour of jazz or ethnic folk music. But KLSK Santa Fe says it is building a firm audience base on just such kind of programming.

In business since Jan. 1, the 100,000-watter devotes about 40% of its around-the-clock time to classical music. But it's classics with a difference, not much like KHFM Albuquerque, the other commercial classical outlet servicing the same market, or other equally traditional stations around the country.

KLSK divides its broadcast time into sets that run 15 to 20 minutes each and rotates classics sets with jazz or miscellaneous groupings that provide listeners with the kind of variety that keeps many from twisting the dial, according to program director Bill Sims. Not only is the audience growing, he says, but so is advertiser support.

Short concertos are often played complete, but symphonies rarely. Most likely just the quicker movements are aired, with *largos* or *andantes* felt to dissipate the upbeat ambience sought by the station. Some purists are displeased, confesses music director Rick Darby, but these dissenters have KHFM to turn to.

Still, says Darby, "We treat the music with respect." All selections are identified on the air, but historical analysis is eschewed. "We're not out to educate our audience," the music director adds.

Works are rotated, but the same composition is not repeated for at least seven days, a gap that will be extended to 10 days once the station's record library reaches its goal of 5,000 selections. At that time, says Sims, a 20-day hiatus will separate repeats in the same day part.

Other guidelines? The music should be melodic, primarily instrumental, with arias making only an occasional appearance on Sunday nights. That, despite the fact that the

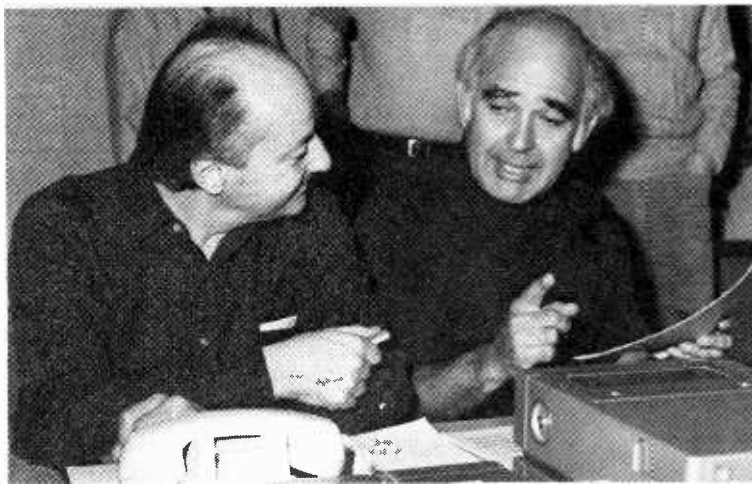
station is located in the same city as the prestigious Santa Fe Opera Company.

★ ★ ★

CBS Masterworks hopes to duplicate its Wynton Marsalis double crossover with jazz pianist Bob James. He'll be featured in a Baroque keyboard album to be released in September, along with a jazz set issued at the same time. Full Masterworks promotional support is promised... Meanwhile, Masterworks chief Joe Dash and staff are still glowing over the capture by the label of five slots among the eight new entries that hit the classical album chart last week. They point, especially, to "The Copland Album," which came on at number 12, probably the first cassette-only package to be charted.

★ ★ ★

Tom Frost is back from Poland, where he produced digital recordings of the Rachmaninoff Piano Concertos Nos. 2 and 3 with Brazilian pianist Arthur Lima as soloist. The Katowice Radio & Television Orchestra was conducted by Thomas Michalak; Tom Lazarus was engineer. The remaining Rachmaninoff concertos and the Rhapsody on a Theme of Paganini will be produced in January. Other recordings featuring conductor Michalak are said to be in the



**BOW & BATON**—Joseph Silverstein, right, evaluates a playback in which he performs as both soloist and conductor in the Mendelssohn Violin Concerto. At his elbow is Tom Frost, producer of the session with the Utah Symphony for Pro Arte Records. Next double-threat project for Silverstein is the Beethoven Violin Concerto, to be recorded in November.

planning stages. Also upcoming under the direction of Thomas Frost Productions are concerto recordings with the Utah Symphony and pianists Peter Serkin and Russell Sherman. These will be done for Pro Arte Records, as were the recent Frost productions featuring Joseph Silverstein as both violinist and conductor with the Utah.

★ ★ ★

Robert Alexander, vice president for development at the Manhattan School of Music in New York, has been elected president of the Assn. for Classical Music (AfCM). He replaces Gerald Widoff, who resigned the post after guiding the association through its infant stages. The AfCM

board also added Charles Croce of N.W. Ayers and CBS Masterworks chief Joe Dash to the officer roster as vice presidents, and returned the following to their posts: John Edwards, manager of the Chicago Symphony, vice president; Gianfranco Rebutta, president of PolyGram Classics, vice president; Wayne Shilkret, director of the Ambassador International Cultural Foundation in Pasadena, vice president; attorney Harold Orenstein, vice president and general counsel; Stewart Warkow, former director of Carnegie Hall, secretary; and Harry Kraut of Amberson Productions, as treasurer. Sylvia Craft continues as AfCM executive director.

Best Selling  
**Inspirational LPs**

Survey for Week Ending 7/21/84  
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JULY 21, 1984, BILLBOARD

This Week	Last Week	Weeks on Chart	Title, Artist, Label & Number	This Week	Last Week	Weeks on Chart	Title, Artist, Label & Number
<b>1</b>	1	21	<b>STRAIGHT AHEAD</b> WEEKS AT #1 17 Amy Grant, Myrrh 701675064 (Word)	20	18	5	<b>CELEBRATE THIS HEARTBEAT</b> Randy Stonehill, Myrrh 701675067 (Word)
2	2	57	<b>MORE THAN WONDERFUL</b> Sandi Patti, Impact R 3818 (Benson)	21	23	102	<b>LIFT UP THE LORD</b> Sandi Patti, Impact R 3799 (Benson)
3	3	106	<b>AGE TO AGE</b> Amy Grant, Myrrh MSB 6697 (Word)	22	30	49	<b>WALLS OF GLASS</b> Russ Taff, Myrrh MSB 6706 (Word)
4	4	29	<b>NOT OF THIS WORLD</b> Petra, Star Song 7102050860 (Word)	23	35	5	<b>THE GOD OF LIFE</b> John Michael Talbot, Birdwing BWR 2056 (Sparrow)
5	5	17	<b>THE SKY'S THE LIMIT</b> Leon Patillo, Myrrh 7016771067 (Word)	24	NEW ENTRY		<b>CHARIOTS OF FIRE</b> Dino, Light LS 5819 (Lexicon)
6	6	17	<b>MICHAEL W. SMITH 2</b> Michael Smith, Reunion 7010004129 (Word)	25	20	17	<b>BOOTLEG</b> The Resurrection Band, Sparrow SPR-1086
7	7	5	<b>PERFECT TIMING</b> The Sweet Comfort Band, Light LS5831 (Lexicon)	26	22	33	<b>MISSION OF MERCY</b> DeGarmo And Key, Power Disc 1071 (Benson)
8	10	86	<b>MORE POWER TO YA</b> Petra, Star Song SSR 0045 (Word)	27	16	13	<b>MELTDOWN</b> Steve Taylor, Sparrow SPR-1063
9	14	17	<b>SEND US TO THE WORLD</b> Harvest, Milk And Honey MH1051 (Zondervan)	28	15	21	<b>SUNDAY'S ON THE WAY</b> Carman, Priority 38713
10	8	9	<b>THE IMPERIALS SING THE CLASSICS</b> The Imperials, Dayspring 7014118013 (Word)	29	NEW ENTRY		<b>TIME LINE</b> Kerry Livgren, CBS Associated BFZ 39368
11	31	5	<b>CHOICES</b> Farrell And Farrell, Star Song 710205386X (Word)	30	NEW ENTRY		<b>REIGN ON ME</b> Michele Pillar, Sparrow SPR-1077
12	9	29	<b>SURRENDER</b> Debby Boone, Lamb And Lion 3001 (Sparrow)	31	34	37	<b>THE PRODIGAL SON</b> Keith Green, Pretty Good Records PGR 003
13	17	25	<b>KIDS PRAISE 4</b> The Maranatha Kids, Maranatha 7100108829 (Word)	32	26	13	<b>THROUGH HIS EYES</b> Steve Archer, Myrrh 7016751066 (Word)
14	12	13	<b>VITAL SIGNS</b> Whiteheart, Myrrh 7016782069 (Word)	33	19	9	<b>TRIUMPH IN THE AIR</b> Sheila Walsh, Sparrow SPR-1088
15	32	49	<b>I EXALT THEE</b> Phil Driscoll Sparrow SPR-1074	34	37	13	<b>STEVE GREEN</b> Steve Green, Sparrow SPR-1084
16	27	9	<b>FIRE AND ICE</b> Steve Camp, Sparrow SPR-1085	35	40	98	<b>SONGS FOR THE SHEPHERD</b> Keith Green, Pretty Good Records PGR 002
17	11	65	<b>THE MICHAEL W. SMITH PROJECT</b> Michael Smith, Reunion RRA 002 (Word)	36	NEW ENTRY		<b>A CALL TO US ALL</b> Teri De Sario Dayspring 7014113011 (Word)
18	24	5	<b>LIVING WATERS</b> Jimmy Swaggart, JIM 129	37	28	25	<b>UNDERGROUND</b> Phil Keaggy, Nissi EMR4600 (Sparrow)
19	13	9	<b>WARRIOR IS A CHILD</b> Twila Paris, Milk and Honey MN 1048 (Zondervan)	38	25	13	<b>ONE DAY AT A TIME</b> Cristy Lane, Arrival 9644 (Dominion)
				39	NEW ENTRY		<b>LIFT THE ROOF OFF</b> The Hinsons, Calvary STAV-5187
				40	33	13	<b>COVENANT CHILDREN</b> Phil Driscoll, Sparrow SPR-1073

## GOSPEL Lectern

### Singers Fight Hunger Through Music

By BOB DARDEN

It's hard to get all caught up in the Christian music industry when you realize that tens of thousands of people are starving to death every day. Either you put it out of your mind or you take seriously Jesus' commands to feed the hungry. Here are some examples of a few religious artists who have taken the latter course.

Two of the most visible have been Randy Stonehill and Phil Keaggy, both of whom have been the focus of powerful, full-color ads in Contemporary Christian magazine on behalf of Compassion International. The two recently joined international Christian superstar Cliff Richard for three days of filming in poverty-stricken Haiti for Compassion, an organization that links children with sponsors.

Keaggy and Stonehill have also recently recorded a duet entitled "Who Will Save The Children," written by Stonehill. The song is a powerful plea for Christians to get involved.

Stonehill also donated all proceeds from the tune to

Compassion's efforts to help hungry children. The album, "Celebrate This Heartbeat," includes an unprecedented insert showing exactly how to sponsor a needy child. Stonehill recently talked about his efforts and "Who Will Save The Children" on Pat Boone's syndicated radio show.

The current full-page ad for Compassion in many Christian publications features Bill & Gloria Gaither.

Although the topic of hunger has gotten a lot of attention lately, some groups have quietly been working on it for several years now. Light Records released an album called "Together" in 1982 that featured a number of top religious artists who donated their royalties from the album to World Vision International. The artists came from a variety of labels and included Barbara Mandrell, Amy Grant, Andrae Crouch, the Imperials, B.J. Thomas, Evie and others.

On a more localized level, production specialist Mike Smith and Vicki Carter recently put together Gospel Gala '84 in Murfreesboro, Tenn., to collect food for the needy. The benefit concert featured Carter, Scott Wesley Brown, Mark Baldwin, Dick & Melodie Tunney, Phil Madeira, Keith Stegall and host Bob Bailey. A truckload of canned goods was donated.

Bailey, whose first album for Light, "I'm Walking," received all kinds of awards, pops up again later in July at Summer Celebration '84 in Dallas. Although the concert is sponsored by the revitalized Crescendo label and will feature Cynthia Clawson, Lynn Sutter and Bailey, it will also feature a special appeal on behalf of another hunger organization, World Hunger Relief Inc. MC for the evening will be Clawson's talented husband, Ragan Courtney. This is only one of a number of special concerts in which they've been involved in the fight against hunger.

There are, of course, many more who toil quietly and out of the spotlight. But lest the naysayers claim that these artists are neglecting the soul in favor of the body, here's a revealing story passed on to Lectern by Ben Ferrell of Castle Records about Castle recording artist Ron Perry.

Ferrell says that after long negotiations, Perry was recently granted permission to do a concert in a Mexican prison. On the appointed day, the guards marched him out into the middle of a crowded gymnasium full of inmates playing basketball and talking loudly and said, "There they are, sing!" Perry promptly went to the middle of the court and began singing religious songs, much to the displeasure of several basketball players.

Perry continued for several minutes to widespread apathy until, he says, the power of God suddenly fell on the room and the Holy Spirit filled the gymnasium. A number of inmates cried out for mercy, stopped their games and crowded around him. When he was through singing, according to Perry, many prisoners accepted salvation in Christ.



**BOONE SURRENDERS**—Sparrow artists Phil Driscoll and Debby Boone perform their duet, "Keep The Flame Burning," from Boone's Lamb & Lion album "Surrender," on a recent segment of "On Stage America." Metromedia's two-hour weekly variety show is syndicated to over 80 markets across the country, and features background segments on popular entertainers as well as live performances from Hollywood's Aquarius Theatre.



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**RISING STARS**—RCA president Robert Summer, left, and RCA Corp. executive vice president Herb Schlosser, right, stopped in Japan recently to meet RVC artists Hideki Saijo and Epo, second from right, at a luncheon for RVC, RCA's Japanese joint venture with the JVC Corp.

## SWEDISH RIGHTS BATTLE

### STIM Loses In-Store Case

By LEIF SCHULMAN

STOCKHOLM—Swedish performing rights society STIM has lost a test case brought against an audio retailer here to establish the principle that in-store play for demonstration purposes constitutes a public presentation requiring copyright payment.

A district court in the northern town of Uppsala dismissed all charges against a local dealer and ruled that the playing of short musical excerpts was not to be regarded as public performance under the terms of the country's copyright laws.

The legal moves follow a year-long dispute between STIM and audio dealers' organization RHRWM.

STIM argued that when an audio store demonstrates equipment, or when a record dealer plays a disk to a customer, they are giving a public presentation of copyrighted music.

The performing rights society therefore sought to impose an annual license fee on Sweden's several thousand dealers amounting to between \$50 and \$100, with the lower fee coming from specialist hi fi outlets and the higher fee from record stores.

The outcome of the court case is seen as particularly significant because other retailers are also in the process of being brought to court for the same alleged offense.

## Pope's Poems Sung By Vaughan In Germany

By MIKE HENNESSEY

DUESSELDORF—A suite of songs on the theme of "One World, One Peace," with lyrics based on the poems of Pope John Paul II, was given a prestigious premiere in the Tonhalle here, June 30, with Sarah Vaughan as principal singer.

Backed by a large multinational jazz orchestra, augmented by strings, horns and woodwinds of the Westdeutscher Rundfunk Symphony Orchestra and a six-piece choir, Vaughan gave an impeccable reading of the songs, despite minimal rehearsal. The male solo vocals were by Quincy Jones protege Bernard Ighner.

The jazz orchestra included many former members of the Kenny Clarke-Francy Boland Band and such major soloists as Art Farmer, Benny Bailey, Sal Nistico and Sahib Shihab.

The ambitious project was the brainchild of musical entrepreneur Gigi Campi, Milan-based head of the Crescendo International group and architect in the '60s of the Clarke-Boland orchestra. Campi first conceived the idea of presenting musical settings of the Pope's poems three years ago and has worked on preparations for the inaugural performance ever since.

Campi says the total cost of the project to date has topped one million Deutsch Marks (roughly \$360,000). He expects to recoup the investment from worldwide sales of the album and videocassette.

The poems of the Pope, written

when he was a young priest in Poland, have so far been translated into 98 languages. For the song suite, the lyric adaptations were written by Canadian author and lyricist Gene Lees. Musical arrangements were by Belgium's Francy Boland, who scored most of the material for the Clarke-Boland Band.

The Duesseldorf premiere was under the musical direction of Argentinian virtuoso Lalo Schifrin. There

are plans to present the package in Caracas, Rio de Janeiro, Sao Paulo, Buenos Aires and Toronto. The lyrics are being translated into Spanish, Portuguese, German, French and Italian.

Music for the Pope's poems was written by the Italian team of Tito Fontana and Sante Palumbo. Additional lyric material was written by Gene Lees and additional music by Lalo Schifrin and Francy Boland.

## Swiss Mart Unimpressed With Vidgame Technology

ZURICH—Video game technology has failed to make a deep impression on the Swiss market, despite the influx since 1982 of machines and software from major overseas producers including Atari, ColecoVision, Philips, Imagic and Parker Brothers.

Penetration by homes is only around 5%, and last year's hardware sales totalled only some 30,000 units. Further development is expected to be curtailed by the arrival of home computer systems.

According to Jacques Sternlicht of Elepro, representing Activision here, hardware sales are if anything likely to decline this year, while software volume may reach about 185,000 units. The relatively weak demand cannot be explained by pricing policies, he says, with Philips machines at about \$125 and CBS charging \$175 for its Coleco console. Software sells at about \$40 per unit.

Most sales are made through ordinary retail and department store outlets, specialist video game and home computer stores having only just begun to open their doors in major Swiss cities. A survey commissioned here by CBS shows that 40% of games customers are under 18 and 25% are between 18 and 24. However, the introduction of combined personal computer/video game hardware, like the Atari XL series, is likely to raise the average age.

Philips, which plans to introduce its first MSX home computer in 1985, says the new standard, offering full game/computer compatibility, will stimulate sales of the more sophisticated video games, though Sternlicht suggests that prices will be too high for this to happen. At CBS, Hugo Stettler takes the view that games will maintain a viable position as stand-alone items in the toy market.

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## FOCUS ON NEW TECHNOLOGIES

**National Record Mart Staff Meets**

• Continued from page 7

said we wanted it to be a profit center. It costs too much to be promotional only. The average cost of producing a video has gone up, and it hasn't displaced other marketing costs. We're beginning to get pinched."

**Cut In WEA CD Prices Welcomed By One-Stops**

• Continued from page 24

Steve Libman says, and when WEA's came, he ordered new stock immediately and found his CD movement up by a factor of 20. "We made a solicitation and sold out our initial order before the shipment hit our floor," he says. "More important than the \$2 cut is the parity WEA gives CD under the new policy. Now I can merchandise them the same way we work albums."

The WEA announcement triggered Vinyl Vendor's entry into CDs, Kalamazoo's Jeff Boyd asserts. "When it comes in under \$10, it's saleable. We intend to commit to 75% of WEA's CD titles—we carried 15 titles before."

"The Nonesuch titles don't move out for our dealers," Boyd continues. "If we get a similar deal from CBS or PolyGram, where CD achieves parity in sales policy, I can sell off my overstock from the prepacks and do a

**Oklahoman Gets Five Years In Counterfeit Case**

NEW YORK—An Oklahoma man charged with copyright infringement when he tried to sell over 6,000 counterfeit records was sentenced to five years in jail and fined \$15,000 last week by a federal judge in Oklahoma City.

Joe Harvey Patrick of Shawnee, Okla. received the sentence recently from Judge Lee R. West in U.S. District Court for the Western District of Oklahoma.

Patrick was arrested on Dec. 12, 1983, when he tried to sell the recordings to Charles Wesley Jordan, who had previously been taken into custody and allowed to plead guilty to reduced charges in exchange for naming Patrick as his supplier.

The arrests of Patrick and Jordan took place at the Pioneer Cassette Manufacturing Co. in Oklahoma City. At the time, the FBI also seized more than 100 master recordings and related duplicating equipment.

Aside from technology, the Columbia executive urged the chain to get behind mid-level and new acts. "From a label standpoint, it's important that we find outlets for our baby artists," he said. "We learned from 1979 that we've got to develop our young artists. We're very concerned

better job."

Murray Berman of C&M in Hyattsville, Md. and Jerry Richman of Richman Bros. in Pennsauken, N.J. concur in attacking WEA for not protecting them against the loss of the more than \$2 a unit they took on heavy inventories of CD. Richman says he can't afford to drop prices now as a result.

"We who supported the Compact Disc in its early stages are again being penalized as we have always been on a new concept by suppliers," Richman claims. "WEA now makes it possible for a guy to come in cheaper and compete with me by perhaps offering a lesser price immediately."

Both one-stoppers point up WEA's provision according to distributors a better price. They, like others interviewed, gripe about labels that sell CDs at a universal price, cutting down one-stop sales on those lines.

Don Gobrecht of Scott's One-Stop in Indianapolis is irate over losing money on his present CD stock, which is moving out about 100 pieces a week. "We are trying to carry the catalog, but we need protection to do it."

"We're tiptoeing into CD still. By fall, when we expect still another price drop, Valley Record Distributing will be in it," says Barney Cohen of the Davis, Calif. one-stop. "With the CBS, PolyGram and RCA deals right now, we'll buy a two-week lead. We expect to carry complete catalogs by mid-October."

Terry Woodward of WaxWorks/VideoWorks, Owensboro, Ky., likens CD to video, which he was involved in early as a retailer and wholesaler. "When the machines can be sold for \$299, we'll start to sell CDs. When the Koreans challenge the present market, VCRs will be down to that price and (you can) watch the video move software out," Woodward says.

Still finding little call for CDs from their one-stop retailers are Elliot Blaine of Music People, San Francisco; Dean Hogue of Dean's One-Stop, Richmond, Va.; and Barney Stein of Record World, Pittsburgh.

about them and our mid-range acts. We're prepared to do whatever is necessary."

The theme of developing new technology lines was underscored by a multi-label panel on CD. Joining Sherwood were Russ Bach, executive vice president of marketing development for WEA; Joe Wallace, regional branch representative from RCA; Frank Peters, regional branch rep for PolyGram; and Richard Hawthorne, regional branch rep for Capitol/EMI.

Urging full-scale support of the new format, Bach pointed out that all of the major manufacturers are committed to CD.

"What's happened differently this time than, say, when we introduced quad, is that we have gotten together," he said. "And we've decided that our targeted market should be record dealers. Every one of your stores should be moving into CDs. You will not get hurt."

Bach added that WEA's reduction of list on CDs to \$15.98 and institution of full-sale price and return policies should speed the disk's market growth.

"As the price comes down, the market will grow faster than we originally thought," said PolyGram's Peters. "We hope we have your support."

Suggestions from the chain's employees included tagging CDs in print mats, a move which Bach said is already under consideration. Additionally, chain principal Jason Shapiro suggested that record manufacturers could repeat the hardware push they employed during the introductory phases of 45s and LPs by providing record retailers with a line of low-cost CD players for record store sale.

While conceding that music purchasers may be slow to warm to a completely new configuration, Bach noted that "technology moves and the consumer has to become used to it. That's part of marketing; presently something new to the consumer in order to extract money from him."

**Low Prices At Computer Show**

• Continued from page 7

entrenchment in the area of mainframes communicating with personal computers."

Absent from the show were the makers of the popular "Lotus 1 2 3" and "Symphony," Lotus Development Corp. and Software Distributing, which markets the PFS series of programs. A representative from Lotus demonstrated a "1 2 3" knockoff for the Macintosh that will not be available until 1985.

Software firms VisiCorp and Microsoft showed enhanced versions of their popular software at lower prices. Microsoft introduced a new "Flight Simulator" for the IBM by Bruce Artwick, who authored the original program. It will sell for \$49.95, a drop from \$69.95.

VisiCorp substantially reduced prices on its "Visi" series. For example, "VisiFile" went from \$250 to \$129 and "VisiWord Plus" dropped to \$195 from \$395.

Another Software firm, Transcend Corp., said it will be allowing customers to purchase a trial package of its communication software "PC Complete" for 99 cents. The program, which runs out after 15 telephone calls, allows users to test out electronic database services.



SHOPPING FOR SONGS—Stu Greenberg, left, director of the Songwriter's showcase, discusses last month's contestants with artist Spencer Davis, center, and Robbie Wolliver, owner of New York's Folk City, where the event takes place.

**RIAA Files Infringement Suit**

NEW YORK—The Recording Industry Assn. of America (RIAA) has filed a complaint in the Court of Common Pleas of Franklin County, Ohio against Merchandise One Ltd. for trademark infringement. The complaint alleges that Merchandise One's principals, Maurice Alfred and Pablo Davis, and its subsidiaries, Midnight Starr and Award-A-Disc, have used the RIAA service mark without authorization by offering for sale commemorative plaques which claim to recognize gold and platinum levels of achievement in record sales.

Since January, 1962, the RIAA

has used a distinctive service mark to certify gold and platinum record awards and to ensure their authenticity. Merchandise One advertised its own award plaques by identifying them with the official RIAA service mark and has refused to comply with repeated written requests to cease the activity, the RIAA claims.

The three-count complaint includes claims for common law service mark infringement, deceptive trade practices and trademark dilution. The RIAA says this damage exceeds \$10,000 and seeks a jury trial to resolve the disputed issues.

**First Half Sales Up For Sony**

TOKYO—Sony reports a "strong recovery" in fiscal first half profits. For the six months ending April, 1984, the electronics giant showed a net increase of \$150 million over the opening half of the previous fiscal year. Sales are up 13% at \$2.58 billion, with the U.S. reportedly providing "the main driving force."

The company thus heads back to the profit levels of 1980 and 1981. The higher sales follow improvements in cost ratios, with increased production and trimmed overheads.

Sales of VCRs rose by 16% in the half to account for 42.5% of total turnover. Sony sold 1.29 million units of Beta-format videocassette recorders, suggesting that it won't hit the annual sales target of 2.8 million units. But audio equipment sales were up 2.8% to account for 20.6% of the total.

During the six months, overseas sales rose by 15.1% to account for 71.2% of the total, with U.S. sales up by 35.2% to account for nearly a third of the Sony products shipped overseas.

**Soundtrack Suit Hits Island**

LOS ANGELES—Island Records and its owner Chris Blackwell are accused of failing to live up to a contractual agreement wherein the soundtrack of the film "Alphabet City" was to have been released prior to a national theatre release on May 4.

The complaint, filed in Federal District Court here, alleges that the defendants originally agreed verbally on March 8 to release the soundtrack album by April 23. Shortly thereafter, Blackwell is claimed to have issued a written contract. The suit also states that Island ran a trade paper ad announcing its release of the package.

On April 5, according to the plaintiffs, Roadshow Records, Atlantic Releasing Corp. and Atlantic 9000, they got a notice from Blackwell informing them that his label would not release the album.

The plaintiffs argue that the termination notice came so late that they were unable to place the album with other labels. They ask the court to probe possible damages and seek \$5 million in punitive damages.

Don Friedman of Grubman, Indursky & Schindler, New York, representing the defendants, says his clients will answer the charges. He denies a contract was ever provided.

**BMI's Cramer On Radio Row**

• Continued from page 7

fits us both," Cramer says.

Cramer, in praising Mann for his efforts in involving NRBA members in music licensing, also takes a slight shot at the All-Industry Radio Music Licensing Committee by adding: "Perhaps if the 2,000 or so members that NRBA represents had been involved in the licensing discussions, there wouldn't be the problem now."

Mann's telegram contained three suggestions: a "cooling off" period of 30 to 45 days, a return to the bargaining table and a "grace period" for stations.

Cramer's comments address the second issue. Of the "grace period," he says that RMI has already made it

clear that it will not be sending out "teams of lawyers" to enforce the July 1 deadline, but will give stations "a reasonable time" to review the contract particulars. "We're not threatening anybody," he adds.

As far as a "cooling off" period, Cramer points out that more than 3,500 stations have already sent in the new contract to BMI, "so I can't very well do much about those who haven't yet." However, he adds, "That doesn't mean we can't talk."

The All-Industry Radio Licensing Committee has said it plans to file a suit over the new BMI contract. The old agreements expired Dec. 1, 1983, but were extended during the negotiations.



RESTLESS ROMEO—EMI America artist John Waite relaxes with actress Jill Yamashiro on the set of his "Missing You" clip, taken from his charting album "No Brakes."







# Competitors Say MTV's Exclusivity Signal Is Hazy

• Continued from page 59

the number of "not ready yet's" has increased significantly since the pacts were inked.

Even so, she says, it is too early to tell what exactly the impact will be on her show and others like it. "We're getting a lot of product" from the contracted labels, she says. "Just not as much, perhaps, as before."

Video clips currently tagged by

programmers as exclusives include Billy Joel's "Leave A Tender Moment Alone," Quiet Riot's "Mama Weer All Crazee Now," Berlin's "Now It's My Turn," Bruce Springsteen's "Dancing In The Dark" and Night Ranger's "When You Close Your Eyes."

With the details of the exclusivity pacts unknown and their impact as yet uncertain, the wave of threats of

legal action made by video clip outlets while negotiations were in progress appears to have subsided.

"As the law stands today, everyone is in their rights," says David Benjamin, producer of NBC's "Friday Night Videos" and a former CBS Records vice president.

"Legally we don't have any arguments," Benjamin continues, describing the deals as "so far much ado

about nothing . . . People have overreacted."

Reaction from UHF stations programming music videos has also been subdued. An increasing number of UHF outlets across the country have become virtually music video-only channels. At WXLI in Greensboro, N.C., currently operating under the name "Triad Music Video Channel," company president Gary Smithwick comments, "If we were to be locked out of access to product, we would be very concerned." But he declines to say what action he might take.

And Mike Greene, head of Atlanta's Video Music Channel, who has voiced the possibility of legal action before (Billboard, March 31), says that no moves can be made until his lawyers actually see the contracts. The record labels have still "not formally informed us" that any exclu-

sivity agreements have been signed, Greene says, noting that the foggy structure of the video clip industry has made it so that record labels can avoid taking such unpleasant actions, simply resorting to "not available's" instead.

The place where the exclusivity agreements have had the most impact, of course, is MTV, where the concept has become one of the 24-hour music video network's key marketing points. Video jocks regularly mention exclusivity during station breaks, and a large number of the channel's promos are centered on that theme as well.

Quiet Riot's "Crazee" received extensive on-air publicity as a result of its exclusive, and Night Ranger also got mention. MTV has also developed a special "exclusive" banner that appears on clips during their airings.

## Label Session Wages Dip Again

• Continued from page 5

Collections by the Special Payments Fund, used to provide active union musicians with a royalty based on recording activity, are estimated at less than \$9 million (the final figure was still being audited last week), down at least 19% from the prior year's \$10,987,417. The period covered is the fiscal year ending April 30, 1984.

A similar fiscal year garnered the Trust Fund \$9,295,000, a decline of more than 13.5% from the \$10,761,000 paid in a year earlier. This fund is used to finance live performances at union scale.

Royalty checks totaling \$6,632,658 will be mailed Aug. 1 to some 35,000 AFM musicians who participated in one or more recording sessions during the past five years. Edward Peters, administrator of the fund, attributes a major part of the payout decline of more than 20% from the \$8,304,198 paid out the pri-

or year to sales of recordings produced abroad.

While record and tape sales held up generally over the past year, an increasing share of market was accounted for by imported masters, Peters declares. He points particularly to strong sales by such artists as Culture Club, Duran Duran and Def Leppard, none of which are money producers for the fund.

AFM session sidemen benefit from the fund according to the total number of sessions they played over a five-year period, with more credit given recent engagements. For some, the added income has been substantial. In years before depressed sales cut deeply into royalties, many realized more than \$15,000 annually from this source, with the most active pocketing \$30,000 or more a year over actual wages.

In the case of the Trust Fund, administrator Martin Paulson says he expects that percentage adjustments adopted in the last contract between

the AFM and recording companies will begin to impact deeply on revenues beginning next year. The fund survived an attempt to junk it only after obligations were seriously reduced on product recorded after Dec. 1, 1983.

The current effective rate on contributions stands at 0.35% of suggested list price, less permissible deductions, down from the previous rate of 0.5% to 0.6%, depending on configuration and price category.

The obligation for royalty payments to the fund on new recordings extends for a period of five years under the last agreement. It had most recently been 10 years, and when the fund was formed in 1948 label liability extended for the entire sales life of the recording.

Paulson expects that the fund will pay out about \$15 million this year in support of live music. About \$6.5 million in corporate co-sponsorship will be added to Trust Fund receipts, he explains.

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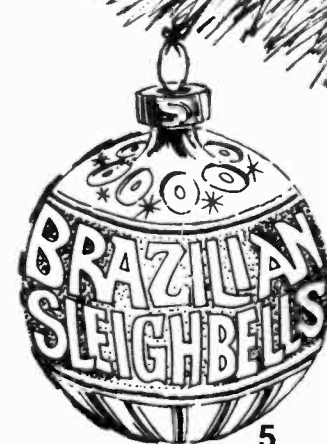
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# News

## Jacksons' Tour Starts Smoothly; No Violence In K.C.

• Continued from page 5

send in a cashier's check or a certified check, along with a self-addressed stamped envelope. It would be first come, first served. If their order wasn't accepted, their instrument (check) would be sent back to them. We'd never deposit the funds."

Sullivan denies that the prior process was intended to be a money-maker. "Taking the money in and then writing checks with refunds is actually more expensive than a process where the customer sends in an envelope that's preaddressed, and we send him back his check if his order comes in too late."

In fact, Sullivan says refunds have already been made to fans who couldn't get tickets for the Kansas City shows. "The reason we indicated the possibility of a four-to-six week delay in the ads was that we were concerned that if applications were 20 times the number of seats, it wouldn't be possible to process them all. But the numbers weren't in that category at all."

All the tickets for the Jacksons' second date at Dallas Texas Stadium Friday through Sunday (13-15) were sold through the national mail order system. But tickets for the third date at Jacksonville's Gator Bowl, July 21-22, are being sold over the counter.

"We're in communication with the local venues," Sullivan says, "and in Jacksonville the local venue felt over-the-counter could be handled without a security risk. We're going to give it a try. If we have any line problems in Jacksonville, then it will be all local mail order from that point on. If we don't, then it will probably be Ticketron or Ticket Master for all of the stadium dates and mail order for the arena dates (at Madison Square Garden in August and at the Forum in September).

"We haven't made up our mind whether we're going to go local or over-the-counter. The way we're setting up the Garden, it only holds 14,000. The prospect in this huge market of having people running around to Ticketron outlets and getting in line is really worrisome to us."

Frank Dileo, Michael Jackson's manager, makes a similar point. "The mail order plan was a great idea in concept. As reported in all the Kansas City papers, it did prevent scalping. We thought it was a fair way to do it, but in reality people didn't like it. So we corrected it."

Was Dileo surprised by the barrage of criticism of the ticketing plan? "A little bit," he says. "I thought we were helping the fans."

Dileo says it was the Jacksons' decision not to perform any songs from

their "Victory" album in the Kansas City shows. "They'll be adding songs in the next couple of weeks," he vows. As for the relatively short length of the show (an hour and 45 minutes), Dileo says, "I don't really think it's a problem."

One song Dileo says the Jacksons are considering adding is "Thriller." Sullivan adds that he had a session with the group after their opening night performance in which he passed along reaction he'd gotten from fans and press that the show was too short and that "Thriller,"

particularly, was missed.

Sullivan takes exception to recent charges that he is only booking the show into halls that he can play rent-free. "In every single venue we are paying rent and taxes" he says. "The only thing is, several of the venues have agreed to a flat rate instead of the traditional rent of 8% to 12% of the net."

Sullivan has also selected the first few co-promoters on the tour. Jesse Boseman, president of the Promoter's Assn., will have the New York date, while W.G. Garrison was set

to fill the same role in Dallas. In Kansas City, Sullivan used the Kansas City Chiefs football team along with Russ Cline. Sullivan says he's also talking to Bo Roberts in Knoxville, Jules Belkin in Cleveland and Avalon Attractions in Anaheim, but emphasizes that he hasn't set any of those deals.

The promoter says he expects to add four to six performances to the tour, most likely in outdoor stadiums. But he says that he doesn't foresee lowering the ticket price or adopting multi-tiered ticket pricing.

"I would expect the price will remain \$28 for the tour," he says. "And to the extent that we use these over-the-counter computer ticket services, we would anticipate some service fees of \$1.25 or \$1.50."

The Jacksons' three performances at Arrowhead Stadium grossed an estimated \$6 million—about \$1 million for each hour the brothers were on stage—from ticket prices, souvenirs, parking and concessions. The show also set an all-time Kansas City attendance record of 135,000 persons, according to Cline.

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## AT CALIF. MEETING

# Vid Dealers Warned Of Olympic Scams

By EARL PAIGE

FULLERTON, Calif.—America's home entertainment retailers outside Southern California can relax somewhat during the Olympics—lots of crooks are heading here. That's the dire prediction of police crime expert Fred Bybe, who told a video retail group here last week that area shopkeepers will lose "\$12 million daily."

Addressing the Southern California chapter of the Video Software Dealers Assn. (VSDA) Tuesday (10), the local police department official said, "We now have 300 mug shots of domestic thieves and con artists, and just received 75 mug shots from London—known international thieves. You people are really going to eat it," he added, alluding to an estimated "1,000 phony credit cards" expected to syphon legitimate profits each day of the Olympics.

A stunned audience, one of the chapter's largest turnouts yet, heard Bybe and Karl Video's national director of sales Harold Weitzberg recite a laundry list of scams and how to avoid them.

Bybe's presentation was scheduled last, noted chapter president Albert Diedrich of Video Station, because it involved an hour-long slide show.

However, when the program began 30 minutes late, the group chose a discussion over the slides, with the meeting ending in a hubbub over Bybe's presentation.

Other topics found Weitzberg urging dealers to continue fighting video rental legislation, while a furor ensued when a California Board of Equalization representative tried to explain taxes on home video rental.

Susan Hatfield of Paramount Home Video, Barry Collier of Prism Entertainment and Weitzberg also made product presentations. VSDA treasurer John Pough warned of turnaways at VSDA's Aug. 26-29 convention, predicting the 1,400 rooms booked at Las Vegas' MGM Grand "will go fast" because advance registrations hit 1,000 on July 10—900 more than were made a year ago prior to the 1983 convention.

In announcing Francis Ford Coppola as keynoter, Pough said, "I tried to get him last year and he asked what VSDA was. This year, he knows." Pough was 1983 convention chairman.

Offering p-o-p articles and prizes were representatives from Metro Distributing, MCA and Thorn EMI.

## Canadian Crackdown On Bogus Jackson Products

TORONTO—The Supreme Court of Ontario has given representatives of Michael Jackson permission to search eight downtown retail outlets and seize merchandise they believe infringes on the exclusive trademark held in Canada by Environmental Innovations Ltd.

The unusual court order, issued July 6, led Monday (9) to the raiding by private detectives and police of a handful of stores and the seizure of hundreds of T-shirts, buttons and

## NMPA Board Remains Intact

NEW YORK—All incumbents have been re-elected to the board of the National Music Publishers Assn. Elected at the recent annual meeting in Los Angeles were Sal Chiantia, chairman; Leonard Feist, president; Wesley Rose, Ralph Peer II and Leon Brettler, vice presidents; Sidney Herman, treasurer; Stanley Mills, assistant treasurer; Sam Trust, secretary; and Al Brackman, assistant secretary.

posters. Several other firms were issued stern letters warning them to remove any such material from sale.

Lawyer Ronald Manes said the authorized agent has sold less than \$1 million in merchandise over the last six weeks, about one-tenth of what it could have sold, because it is being undercut in the market by unauthorized paraphernalia.

Mr. Justice Richard Holland's order allows civilians to help search and seize. Some of the stores involved were asked to bring such material to court this Monday (16), while others will have the material presented as evidence by prosecutors.

Store owners who did not cooperate in the raids or heed the letter's advice will be cited for contempt of the court order and could face fines or imprisonment. The order forces retailers to divulge the supplier of the merchandise.

Other stores in Ottawa and Montreal were told by letter they must do the same. Manes says a broader court order may be sought to remove merchandise in other centers.

## BRITAIN'S MUSIC BOX

# Europe Gets Its Music TV

LONDON—Music Box, the cable music service backed by Thorn EMI, the Virgin Group and Yorkshire TV here, began independent transmission to Europe on the Eutelsat ECS-I satellite on Wednesday (11). It was the first time a dedicated music tv channel had been transmitted and received internationally.

The service is already watched in 1.5 million U.K. homes and distributed free as a daily four-hour segment of Rupert Murdoch's Sky Channel satellite operation in nine European countries. However, this association, which began in February, will be terminated by the end of 1984.

The Sky Channel will initiate its own pop music programming strand with the hour-long Sky-Fi Music chart show replacing one hour of Music Box on July 30. Hosted by DJ Tony Blackburn with Gary Sharp and Pat Sharp, it will be based on British, European and American charts.

Problems may lie ahead for cable programmers due to limitations on the capacity of spare channels in Europe. Parts of Holland, for example, are now serviced by both Sky Channel and Music Box, but once the country's own pay-tv channel is available this fall, one or the other may have to go.

## InsideTrack

RCA last week became the latest major to slash its Compact Disc prices, via a three-week program, beginning Monday (9), offering a 14% discount with no minimum order.

**Prodigal Son:** Steve Wax, who rose meteorically from local promotion to top national posts with Bell and Elektra/Asylum, scuttled as readying a return to the record arena. He'll reportedly head up an expanded West Coast a&r division for RCA. Wax had been on the fringes of music and promo videos. . . . **Apple executives** convening at the computer summit last week in Las Vegas expressed surprise at president John Scully's widely reported claim that Apple would double production of Macintosh computer systems, increasing monthly output to an estimated 80,000 machines. 'Tis said sales on the Mac are sluggish and some dealers are already discounting their units.

**MTVagaries:** Informed sources hint that Warner Bros. and Atlantic have joined Elektra in refusing to sign exclusivity pacts with the Warner Amex video music channel. Michael Leon, East Coast VP of A&M Records, said last week he has rejected a projected MTV cash and rate card deal and instead proffered a counter-offer that has nothing to do with the money payment and friendly advertising. "As a policy, we provide MTV first with our videos, recognizing its 24-hour commitment," he adds. Leon projects that his 1984 video promo budget will dip below the \$1.2 million A&M spent in 1983. Warner Amex's Maggie Wade says negotiations with labels are in "various stages" of development. She would not comment on A&M's counter-proposal.

**VSDA Migraine:** The imminent confab at the MGM Grand, Las Vegas, looms precariously, as more than 1,000 people had registered by July 10. Hotel food service can handle no more than 1,400. Registration to date is 900 ahead of last year at the same time. Organization is scouting such cities as Washington, Toronto and Kansas City for larger capacity required for 1985 as video booms. . . . Gary Davis of Rocshire Records amplifies his Track statement last week that he has utilized the indie promo network. "Our own staff couldn't do it alone, so we enlisted the professional service guys to help do the job." Adrenalin, the Detroit group, looks to be breaking for the Orange County-based diskery.

**NARM's** retail advisory group, huddling in Chicago at presstime, includes its first mass merchandiser rep, John Farr of the more than 200 Target Stores' record departments. Word is that the entire membership will be invited to a walk-through of the long-awaited electronic linkage between major accounts and principal vendors via computer Aug. 1 in Minneapolis, when Musicland exhibits its billing. . . . Motown president Jay Lasker was out of the office and unavailable for comment on rumor that MCA Inc. was negotiating to buy the Berry Gordy operation. Coincidentally, the grapevine is buzzing just as Lasker is being feted Wednesday (18) as City of Hope's industry man of the year at the Century Plaza in L.A. At the same event in 1983, Lasker and MCA's Irv Azoff interrupted negotiations to attend Azoff's honoring and resumed palaver into the early hours of the morning after to sew up their distribution agreement.

**Manhattan Federal District Judge Robert Carter** expected to rule late this month on motion to dismiss the defamation suit filed against Diana Ross by Gail Davis, a former employee of her management firm. Davis is suing for \$1 million in punitive and \$1 million in compensatory damages, claiming Ross libeled her when her name appeared in a Ross letter listing former employees whose

"work or personal habits are not acceptable to me." . . . The Target Stores, which dropped Pickwick as a rackjobber in some of their outlets when the American Can division threw in the towel (Billboard, June 7), are battling with Pickwick rack president Jim Moran over a large amount of inventory the Dayton-Hudson division stores claim they are saddled with. Target's John Farr would not comment, but rumor has Target holding up a \$1.5 million payment pending settlement of the dispute.

**Price Drops:** Larry Sonin is "declaring war" on the rising dollar with reductions on \$4.98 12-inch, \$5.98 and \$8.98 list product. By ordering 500-piece minimum, his Pricerite Entertainment Corp. export firm offers \$4.98s at \$2.99 (from \$3.15), \$5.98s at \$3.55 (from \$3.74) and \$8.98s at \$5.55 (from \$5.81). At the same time, Sound Video Unlimited, Chicago, offers a select \$8.98 list at \$5.25 if you order in box lots. . . . New York Times erred. In a report on CBS' second quarter, it reported the Jacksons' "Victory" album shipped on a no-return basis.

**Shanachie Records** has upped most of its \$8.98 to \$9.98. . . . Creative Union Entertainment, the national distribution network welded by MS Distributing, Chicago, has picked up a Johnny "Guitar" Watson seven- and 12-inch dance single, "Strike On Computers," and an \$8.98 album containing the song is expected momentarily. . . . CBS Records' Gene Friedman, dean of the industry's credit managers, feted his mother, Betsy Ross Friedman, on her 90th birthday July 4 in Pasadena.

**"Soul Train" Birthday:** Don Cornelius, who mushroomed a local Chicago UHF weekly show to the biggest promo exposure for black music in the world, tees off his 15th year Sept. 1 via 90 stations syndicated by Media Marketing. Except for essentials like the animated "Soul Train" logo, expect a totally revamped, high-tech look created by set designer Anthony Sabatino. Trish Steed and Karen Isaacs continue to coordinate talent. Cornelius expects a greater number of acts fusing soul and rock to appear during his 1984-85 season. . . . Sanyo will co-venture with mainland China in producing color tv sets there by the end of 1984. . . . Lou Drozen, founder of Ala Enterprises, parent of the venerable Laff Records, has inked a distribution deal with Ben Weisman for Parliament Records. First release is a rap record, "Skid Row" by Freddy Starr. If you see a bangtail running in a race named Jim Schwartz, it's the industry's Schwartz Bros. namesake. Drozen just named his latest steed after Jimmy.

Al Berman, now retired as president of the Harry Fox Agency, is acting as consultant for the giant U.K. print company Music Sales Corp., which recently acquired Campbell Connelly & Co. Acquisitions are Berman's area of concentration for Music Sales. Berman, of course, still consults for the Fox Agency. . . . CBS Records reps in New York offering to help area retailers grab Jacksons tickets when the group appears at Madison Square Garden. Retailers will have to pay for the ducats, however.

Industry winners in the first annual Bill Haywood Memorial Scholarship golf tourney in Houston included: "A" Flight—Charles Miller, CBS, Memphis, third place; "B" Flight—Tony Miller, Los Angeles, first; Archie Ivey, George Clinton's manager, second, and Tommy Young, Mercury, New York, third; "C" Flight—Richard Smith, Arista, New York, first; "D" Flight—Ed Kirby, KDAY Los Angeles, first; and Adam Levy, New York, second. . . . JCI, the new David Catlin record firm in Agoura Hills, Calif., has released five \$5.98 list albums—one by Linda Ronstadt, three country collations, a light rock collection and a '70s nostalgic collection—and two \$8.98s, a British Steel compilation and a Phil Driscoll patriotic Christian selection. Edited by JOHN SIPPEL

## Fast Service Helps Chicago Video Pool Grow

By MOIRA McCORMICK

CHICAGO—Semi-monthly releases and re-recorded audio tracks are the prime factors in the growth of a new video pool service here, according to company heads.

Video Pool has garnered some 35 club clients over a six-state area since its mid-March inception, says promotion and sales vice president Jim Thompson, a former regional promotion director for Warner Bros. Records.

According to Thompson and founder/president Michael Graber, who also serves as music director for the popular local television video program "MV 60" (Billboard, June 23), Video Pool's frequent release of tape compilations and emphasis on audio quality have enabled the firm to double its client roster within its first two months of existence.

Video Pool sends its hour-long compilation tapes out on a semi-

monthly rather than monthly basis, and in some cases even more often. "We compiled three dance/pop tapes in June alone, as well as two rock tapes," notes Thompson. "We're able to get new product into the clubs faster than monthly services can." A full-time tracking department, he adds, keeps tabs on what's hot via an Apple II computer.

Most Video Pool tapes feature "completely retracked" audio, according to Graber. "Much of what we get from the record companies is good, but some of it has audio problems," he says, "and when it's playing in a big club, full fidelity is required."

Graber himself re-records the audio track from a higher-fidelity LP or 45 cut directly into the tape. "The hardest part," Graber says, "is finding the same edit of the song used on the video." When that's impossible,

the audio track must be "reconstructed" using bits and pieces of a disk recording—a process that can take up to four hours per track.

Video Pool's 13- or 14-song compilation tapes cost \$85—or, as Thompson puts it, "about \$1,000 cheaper per year than Rockamerica, and \$500 cheaper than Telegenics." The tapes are available in four formats: dance/pop, rock, "dance classics," and most recently country. "Country artists are just now getting into video," notes Thompson.

Also in the works is a distribution deal with "video wallpaper" (visual images unaccompanied by music) company United Video Concepts, which may involve picking up that firm's three dozen or so clients, adds Thompson. "We have a lot of clubs interested in video wallpaper as a means of segueing from one video segment to another," he says.

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