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Big Computer Ad Blitz For Last Quarter

By FAYE ZUCKERMAN

LOS ANGELES—A massive \$70 million advertising blitz is being planned for the last quarter of 1984 by home computer hardware and software companies, marking the largest outlay yet for the burgeoning high technology field.

Home computer software firms are said to account for \$30 million of the total \$70 million outlay, with elaborate cross-promotions planned with rackjobbers, including Handleman and Lieberman as well as some major record/tape chains. This year saw mass merchandisers, rackjobbers and some record/tape stores begin merchandising computer software. It is believed that their entry has spurred the unprecedented advertising spending.

According to Stan Goldberg, president of Chicago's Micro Lab, those outlets require "stringent returns, guaranteed sales." He adds, "They

(Continued on page 62)

WHOLESALE PRICES PLUMMET

Dollar's Strength Boosts Import Mart

By FRED GOODMAN

NEW YORK—The current strength of the dollar has dropped U.S. wholesale prices for foreign specialty albums as low as \$3.50 and broadened the American market for European-manufactured records.

With the British pound at an all-time low of \$1.28, the exchange rate for the West German mark fast approaching three-to-one and the dollar fetching nine French francs, U.S. record importers have been adding more foreign lines to their catalogs and reaping a bigger profit margin.

"I'm looking to add new lines all the time," says Rick Ballard, who heads up his own Rick Ballard Imports in Berkeley, Calif. "I'm getting foreign records in the door—freight included—for less than American records cost."

While his margin has gotten progressively better due to the increasingly favorable exchange rate, Ballard does not see American retail prices for imports coming down. "With a no-return situation, importers want that higher margin as a buff-

er," he says.

In Boston, Rounder Records general manager Duncan Browne is also enjoying the broader margin. But unlike Ballard, he has dropped some prices on imports.

"We're now selling imports—especially from England—at the same basic price as U.S. records," says Browne. "In fact, some of them are costing us less. It's been totally unbelievable."

Browne estimates that Rounder

has lowered its wholesale price on more than 20 foreign labels in the last month, adding that his cost for choice British collectible labels like Ace and Charley is lower than his cost for domestic labels.

The change is also being felt at the retail level. Debbie Morgan, buyer for New York's J&R Music World Jazz Outlet, is seeing a steady decline in price for imports.

"It took importers a while to bring the prices down," she says, attribut-

ing the slow pass-along to U.S. inventories existing before the dollar's rally. "But there have been a lot more price reductions in the last six months, and things are being brought in that were financially prohibitive before."

European exporters have also been seeking to heighten U.S. interest. "We've gotten quite a few inquiries from overseas suppliers in the last few months," says Norman Hunter,

(Continued on page 62)

Soundtrack Albums Hit New Platinum Peak

By PAUL GREIN

LOS ANGELES—Eight soundtracks have been certified platinum so far this year, more than in all of 1981, '82 and '83 combined. The year-to-date tally of platinum soundtracks also tops year-end totals for 1978 and '80, the previous best years for soundtrack activity.

The soundtracks to "Purple Rain" (Warner Bros.) and "Ghostbusters" (Arista) were certified platinum in

August by the Recording Industry Assn. of America (RIAA). The other soundtracks to have topped the million sales mark so far this year are

The RIAA certified 11 platinum albums in August, the greatest monthly total since January, 1982. Page 3.

"Breakin'" (Polydor), "Hard 'O Hold" (RCA), "Footloose" (Columbia), "The Big Chill" (Motown), "Two Of A Kind" (MCA) and "Yentl" (Columbia).

The only soundtracks to be certified platinum last year were "Flashdance" and "Staying Alive," both released through PolyGram. The only platinum soundtracks in '82 were "Chariots Of Fire" (Polydor) and "Annie" (Columbia); "The Jazz Singer" (Capitol) and "Fame" (RSO) were certified in '81.

The previous record for most platinum soundtracks in one year was set in 1978, when five topped the million

(Continued on page 61)



The Comedy Album That Answers The Most Important Question Of The Decade... Is The Mayor A WACKO? The Secret Emotions Of The Mayor And His Friends Are Revealed In The Comedy Album Of The Year? Now the actual voice of The Mayor plus Ronald Reagan, Jesse Jackson, Nixon and Kissinger—captured on one hilarious album. You'll eavesdrop on their most intimate sessions with Allen Robin, playing their shrink. On Passport Records & Cassettes PB 6041. (Advertisement).

—Inside Billboard—

• **CHAINS' EXPANSION PLANS** for the next 15 months are extremely ambitious. Encouraged by an upward record/tape business spiral and the prospects of a continuing home video software surge, they are predicting the most ambitious spate of new store openings since 1980. Page 3.

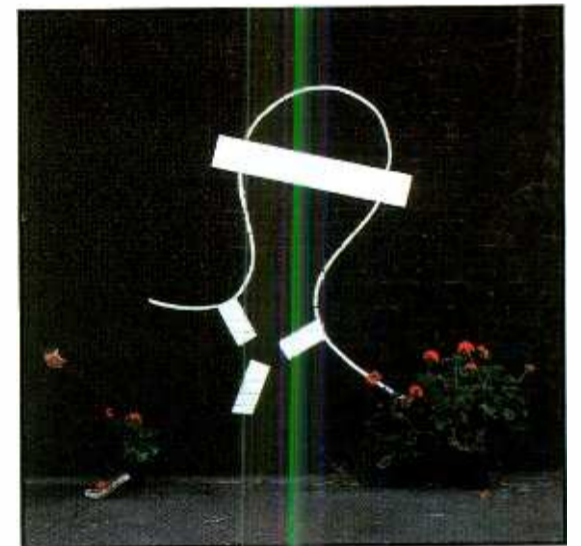
• **PERSONAL STEREO CASSETTE PLAYERS** are gaining a greater foothold at record/tape chains. Buoyed in many cases by market tests during last year's holiday season, a number of chains are increasing both the number of brands and the variety of units offered. Page 4.

• **THE CBS RECORDS BAN** on co-op advertising in The Los Angeles Times has been partially lifted. Advertising directors for area chains have been told that the boycott is over—but only for CBS classical product. Page 3.

• **SAN DIEGO'S XETRA**, which switched from beautiful music to top 40 in 1981, may be switching back to an updated version of that format. That's one of several options being weighed by the Noble Multimedia Communications station. Radio, page 14.

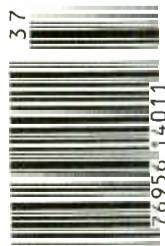
• **CHILDREN'S VIDEO PRODUCT** has become the first sell-through genre, according to prerecorded video manufacturers, distributors and retailers, who see a broad cross-section of children's programming shifting from a rental to a sale mode. Page 6.

• **RECORD RENTAL LEGISLATION** comes before the full House of Representatives this week. The bill, a similar version of which was passed in the Senate last year, is expected to pass by voice vote with no opposition. Page 70.



NO GUARANTEES from THE NOBODYS. (Advertisement)

(Advertisement)



KROKUS




THE BLITZ IS ON!

It started as a rumble...and then it became a roar with '83's gold album, Headhunter. Now Krokus has launched an all-fronts attack with The Blitz, the powerplay of the year!

ON THE AIR: THE BLITZ: R&R: 20*
 THE ALBUM ALBUM NETWORK: 23*
 FMQB/HARD: 22*

"MIDNITE MANIAC": R&R HOT TRACKS: 18*
 THE SINGLE ALBUM NETWORK POWER CUTS: 14*
 FMQB/HARD SONG INDEX 16*

ON THE CHARTS: BILLBOARD LP: 103*(DEBUT)-62*

ON THE TUBE: "MIDNITE MANIAC": VIDEO IN HEAVY ROTATION ON 

ON THE ROAD: SELLING OUT EVERYWHERE!

9/7 Lubbock, TX	9/15 Houston, TX	9/22 Dallas, TX	9/30 Evansville, IN	10/7 Duluth, MN	10/14 Toledo, OH	10/21 Kalamazoo, MI	10/28 Binghamton, NY	11/7 Johnson City, TN	11/14 Nashville, TN
9/8 Odessa, TX	9/16 Corpus Christi, TX	9/25 Wichita, KS	10/2 Milwaukee, WI	10/9 Springfield, MO	10/16 Springfield, IL	10/23 Pittsburg, PA	10/30 Worcester, MA	11/9 Charlotte, NC	11/16 Atlanta, GA
9/9 El Paso, TX	9/18 Norman, OK	9/26 Kansas City, MO	10/3 Cedar Rapids, IO	10/10 Memphis, TN	10/17 Indianapolis, IN	10/24 Erie, PA	11/1 Landover, MD	11/10 Knoxville, TN	11/17 Gainesville, FL
9/11 San Antonio, TX	9/19 Tulsa, OK	9/28 St. Louis, MO	10/5 Chicago, IL	10/12 Detroit, MI	10/19 Fort Wayne, IN	10/26 Glens Falls, NY	11/2 Hampton, VI	11/11 Charleston, WV	11/18 Lakeland, FL
9/14 Houston, TX	9/21 Dallas, TX	9/29 St. Louis, MO	10/6 St. Paul, MN	10/13 Cleveland, OH	10/20 Kalamazoo, MI	10/27 Rochester, NY	11/4 Philadelphia, PA	11/13 Louisville, KY	AND MORE TO COME!

KROKUS. THE BLITZ. THE BIG BANG.




Career Direction: Eutzh Stone/Produced By Bruce Fairbairn
 On Arista Records And Arista Qualitape Cassettes.

 Certificate Of Authenticity
 Protected by the Light Signatures ® System for anti-counterfeiting purposes.

August Platinum Album Total Is Highest Since Early '82

By PAUL GREIN

more than five years ago, in March, 1979. Hank Williams Jr.'s "Greatest Hits" was released in November, 1982; Merle Haggard & Willie Nelson's "Pancho & Lefty" in February, 1983, and Julio Iglesias' "Julio" in April, 1983.

Prince's "Purple Rain" and the Jacksons' "Victory" are the first albums by black artists to go platinum this year—though previously certified soundtracks to "The Big Chill" and "Breakin'" both featured black music.

vor's "Eye Of The Tiger" in August, 1982; and the first black crossover hit to top the two-million mark since Diana Ross & Lionel Richie's "Endless Love" in October, 1981.

Prince's "Purple Rain" soundtrack also went platinum in August, one of three albums last month to hit gold and platinum simultaneously. The others were Bruce Springsteen's "Born In The U.S.A." and the Jacksons' "Victory."

Four of August's platinum albums had been in release for well over a year. In fact, one—the Police's "Outlandos d'Amour"—was first released

The Jacksons also collected a gold single with "State Of Shock," the Michael Jackson/Mick Jagger duet which is one of the year's most controversial hits. The certification confirms that the song is, indeed, a hit, even though it failed to top the pop, black or dance charts, as might reasonably have been expected.

The traditional strength of black music in the singles market is dramatized by the fact that the last seven singles to top the million sales mark are all by black artists: Lionel Richie's "Hello," Shannon's "Let The Music Play," Deniece Williams'

"Let's Hear It For The Boy," Prince's "When Doves Cry," the Jacksons' "State Of Shock," Ray Parker Jr.'s "Ghostbusters" and Tina Turner's "What's Love Got To Do With It."

That's the Jacksons' third gold single since moving to CBS in 1976, and the first for Parker and Turner since they embarked on their solo careers. Parker previously had a gold hit with Raydio's "Jack And Jill," while Turner hit gold with her duet with Ike Turner, "Proud Mary."

August was also a good month for Laura Branigan, whose 1982 debut album "Branigan" finally went gold, as did her third album, "Self Control." Last year's "Branigan 2" has yet to top the 500,000 sales mark.

The complete list of August certifications follows.

(Continued on page 61)

LOS ANGELES—The Recording Industry Assn. of America (RIAA) certified 11 platinum albums in August, the greatest monthly total in two and a half years. For the year to date, the RIAA has certified 38 platinum albums, compared to just 28 by this point last year.

The August platinum total was the highest for a month since January, 1982, when the RIAA also certified 11 platinum albums.

The RIAA also certified 10 gold albums in August, bringing the year-to-date total to 81. By last year at this point, there were just 65 gold albums.

Also in August, Prince earned the first platinum single of '84, "When Doves Cry." It's the first single to be certified platinum since Kenny Rogers & Dolly Parton's "Islands In The Stream" last December; the first film theme to hit platinum since Survi-



CONGRESSIONAL RECORDS—Compact Disc Group director Leslie Rosen presents one of over 1,000 CDs donated to Library of Congress staffers. Shown from left during the Washington ceremony are assistant research services librarian John Broderick, deputy librarian William Welsh, recording engineer/producer Roger Nichols, Library of Congress chief of motion picture, broadcasting and recorded sound division Robert Saudek, Rosen and RCA artist Larry Elgart.

Chains See Ambitious Expansion Boom In New Store Openings Through 1985 Predicted

By JOHN SIPPEL

This is the first of two articles on record/tape chains' expansion plans.

LOS ANGELES—Encouraged by an upward record/tape business spiral and the prospects of a continuing home video software surge, industry retail chains expect their most ambitious new store expansion since 1980 over the next 15 months.

In addition to new locations, chain real estate executives like Rich Gonzales of the 154-store Record Bar anticipate thousands of dollars in complete and partial renovations. "We expect to open possibly 15 more stores in malls," he says. "There will also be more home video outlets, like the ones in Norfolk and Jacksonville, N.C. We expect some kind of renovation in 30 existing stores." Gonzales estimates that capital expansion for

the Bergman chain will exceed \$2 million in 1985.

The Boston-based Strawberries, now at 42 stores, will climb to 50, owner Morris Levy states. "We expect to start to fill in stores in New Jersey before the end of 1984, and the addition of stores in Jersey will continue in 1985," Levy says. "We opened our first home video department within a Strawberries two months ago," he continues. "I expect 10 by the start of 1985. It takes 1,000 feet in a larger store to do it right." Levy, too, sees several million dollars going into store expansion.

Turtles, the 42-store chain recently acquired from Alan Levinson by Clinton Holding, expects to add eight more stores, and is also mulling further acquisition, Levinson reports. Turtles, which recently acquired six Oz stores out of Birmingham, is seeking larger locations, favoring 3,500 to 4,000 square feet over its present 2,500 square foot size. "We need room for more movies, cassettes and accessories," Levinson says.

With his chain currently at 20 stores, John Torrell of Rainbow, San Francisco, is opening Bay Area stores in Concord, Fremont and Dublin before year's end. "I think business will remain good," he says. "We look for three more stores in 1985. We are adding movie rental continually—we have it in four now and see it in maybe 10 by the year's end."

community activist the Rev. Al Sharpton and musician/producer James Mtume will be on the panel.

Running concurrently with that panel will be "Black Radio: The State Of The Art," with Barry Mayo of New York's WRKS, Lee Michaels of Chicago's WBMX, Charles "Mad Hatter" Merritt of Mobile's WGOK.

(Continued on page 60)

CBS Partially Lifts Ban On L.A. Times Advertising

LOS ANGELES—CBS Records partially backed off its three-month ban on co-op advertising in The Los Angeles Times last week, when advertising directors for chains here were told the boycott has been lifted—on classical product only.

"I hope the right foot is not too far behind the left foot," says Alan Schwartz of 29-unit Music Plus, adding that it is now critical that chains plan advertising budgets.

Noting that the classical provision is a way for CBS "to sort of gracefully back out of the whole ban," Schwartz adds, "We're working now on our fourth quarter plans. We want to make intelligent proposals to the branch here so we can do a job on all CBS product."

In commenting on the ban, initiated after the Times carried articles June 20 and 21 critical of RIAA anti-piracy tactics, both Randy Gerston of 34-unit Licorice Pizza and Mike

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BMA Takes Aim At Capitol Hill

Lobbying On Agenda For Seventh National Conference

By NELSON GEORGE

NEW YORK—Congressional lobbying efforts by a number of black artists, a panel designed to deal with controversies in black concert promotion, and a speech by the Rev. Jesse Jackson will highlight the seventh national Black Music Assn. (BMA) conference, Sept. 20-23 at the Hyatt Regency on Washington's Capitol Hill.

Also on the conference schedule is a tribute to James Brown to be hosted by Eddie Murphy and featuring such Brown-influenced artists as George Clinton, Bootsy Collins, the P-Funk All-Stars and Midnight Star.

This year's conference theme is "The Politics And Economics Of Black Music." "We scheduled our conference to run the weekend before the Congressional Black Caucus that begins Sept. 26," says BMA executive director George Ware, "because we know that all the politicians will be in town. We think we need to emphasize that black music is still not getting equal exposure on American radio and that, perhaps, there is a legislative or governmental regulatory remedy for it."

"We also want to make them aware of what a vital economic resource our music is to the black community and the nation as a whole, one that could be a potent force in this election year," adds Ware.

To that end, a number of black recording artists are being asked to visit their representatives on Sept. 20 to talk about the record industry and

black artists' problems. Among those already confirmed to lobby on Capitol Hill with the BMA are George Clinton, Brass Construction, Bobbi Humprey, Stacy Lattisaw, Johnny Gill, James Mtume, Bootsy Collins, Midnight Star and Quincy Jones. Ware claims more confirmations are forthcoming.

Later that afternoon, Rep. William Gray (D-Pa.) hosts a luncheon of the Congressional Arts Caucus and the Black Caucus, at which the BMA will make a presentation on "the exclusion of black artists from the white marketplace and overall industry issues, such as the threat of home taping."

Friday (21) morning, after the more athletic BMA members have done aerobics with Jayne Kennedy, a panel on concert promotion entitled "Parity Or Opportunism," moderated by Ware, will deal "with an issue that never gets solved," the BMA executive says. "Every time a major tour comes around, the same problems related to black promoters, booking agents and auditorium managers occurs, but no plan to deal with it emerges."

"There are legitimate issues here. There are also those who use the issue to exploit their blackness and enrich themselves at the expense of others. What we're going to strive for here is a beginning to solving this problem." Jerry Ade of the Norby Walters Agency, Richard Johnson of William Morris, promoters Lee King, Jesse Boseman and Darrell Brooks, publicist Howard Bloom,

More Personal Stereo At Chains Greater Variety Seen In Brands, Types Of Players

By EARL PAIGE

LOS ANGELES—Buoyed in many cases by market tests during the '83 holiday season, record/tape chains are expanding their involvement with personal stereo cassette players. A survey of retailers shows several major webs increasing both the number of brands and the variety of units offered.

Camelot and Record Bar, for example, have both virtually doubled their selection of hardware this season. The number of price points is proliferating, too: Camelot has reached as high as \$199.95 for a JVC unit. Other chains are likewise broadening beyond basic Walkman-type personal players and larger "boom box" cassette/radio/speaker combos.

While no chain surveyed has yet attained 5% of its gross in the product category, significant volume is being reported. Record Bar estimates \$3 million in gross sales this year, having expanded from one brand 12 months ago to four today.

Even within one brand, there's growth. The chain used to carry eight SKU models; now it offers 17.

Other retailers are counseling a narrower line of personal stereo products. At the 42-unit Turtles chain, Ira Schwartz notes that while the stores' inventories have broadened to eight or more Sanyo players, "I think the reason we did well is that we didn't offer the customers many choices."

Adds Schwartz, "Our staff is not on commission, so we are not as aggressive as the stereo stores where you are literally attacked when you walk in, and then constantly stepped up in price."

Turtles' offerings range from a

\$22.95 unit to one priced by the chain at \$159.95. "We feel we have to be careful," says Schwartz. "I like to keep it one brand."

Other chains are switching to multiple brands, partially to insure supply. Paul Fussell at the 154-unit Record Bar says the chain suffered some delays during the 1983 holidays, when it carried only Sanyo merchandise. Now Fussell is cherry picking units from Toshiba, Crown and Aiwa.

Current upper-end merchandise includes a "boom box" combination at \$169.95 incorporating a second cassette transport for making tape dubs, he notes.

At 152-unit Camelot, Mike Stephenson says the emphasis is on cre-

ating more of such higher price points for step-up sales. Costlier JVC units have recently been added, while the chain continues to offer Grand Prix line models from \$19 to \$100.

Stephenson sees personal stereo as a synergistic product area: "They buy batteries to turn them on, tape to record on, and headphones—how can we miss? It gets across the idea that Camelot is the one-stop place for home entertainment."

Stephenson notes that the chain distributes a special personal stereo catalog to those stores that have demonstrated proven strength in handling the product, a group now comprising about half of the stores. Camelot is one of the few chains car-

(Continued on page 65)

Certification Changes Due For Music, 'How-To' Video

NEW YORK—The Recording Industry Association of America (RIAA) meets here Thursday (14) to set up separate guidelines for certification of prerecorded music and instructional videocassette programs as gold and platinum sellers.

The move to single out music and "how-to" titles resulted from new, higher certifications standards going into effect for other video product Oct. 1. The new standards, setting minimum sales of 50,000 units for gold and 100,000 copies for platinum, precluded music and made-for videotapes from obtaining certification, says RIAA's Roy Trakin.

According to Trakin, the Sept. 14 date was chosen because many RIAA/Video participants are expected to be in town for the first an-

nual MTV Awards. CBS/Fox Video, Thorn EMI and Pioneer Artists/ are among the companies to be represented at the September meeting.

At the huddle, RIAA/Video members will hammer out qualifications for the new categories, according to Trakin. "Genre, length, theatrical showing, distribution and sales figures will be discussed," he says. "We hope to come up with a criterion."

The RIAA usually makes any changes in certification criteria in January, but because of the video industry's unprecedented growth this year, it was forced to change requirements before the year ended. In 1982, sales thresholds of 25,000 for gold and 50,000 units for platinum were in force.

FAYE ZUCKERMAN



STILLS CRAZY AFTER ALL THESE YEARS—Stephen Stills, left, does right by Atlantic senior vice president, promotion, Vince Faraci, center, and personal manager Jeff Wald, after playing a date with David Crosby and Graham Nash as part of New York's Miller Time Concert series.

Executive Turntable

Trade Groups

In Chicago, William Weiner joins the Electronic Representatives Assn. as director of member services. He was a Chicago area representative.

Record Companies

In New York, Elektra/Asylum makes a series of appointments. Robin Sloan assumes a new post as director of video. She was the label's national video promotion director, and will now direct the promotion and distribution of the company's clips. In the same department, Jonathan Jacobsen joins as manager of video promotion. He was with MTV's publicity department. Larry Silver assumes another new post as manager of finance administration. He was a senior accountant at Atlantic. And Victor Chirel is upped to manager of a&r administration. He was an East Coast a&r rep.

Colin Reef is promoted to controller at Atlantic in New York. He was an assistant controller for Atlantic and Elektra. . . Andrew T. Dulis is upped to associate director of inventory planning for CBS in New York. He was manager of new releases and inventory planning. . . Rich Weinman joins Spring, New York, as director of national promotion. He was with Emergency.



Rustici

Pat Rustici joins the Street Pulse Group as executive vice president and will open the retail research organization's Los Angeles branch. He was director of national sales and artist development for Columbia Records in New York.

Marketing

Publishing

Gary Perman is upped to professional manager of Portland, Ore.'s Klickitat Music, a BMI affiliate. He remains assistant to the company's president, Russell Gorsline.

Video/Pro Equipment

Patrick Campbell is named president of RCA/Columbia Pictures International Video in New York. He was in the consumer products division of North American Phillips Corp. Campbell succeeds Peter Vadasdy, who returns to Columbia Pictures International as senior vice president. . . Kevin Devlin is appointed vice president and general manager of Worldvision Home Video in New York. He was the company's director of sales and marketing. . . Joe DiBuono joins New York's Unitel Video as vice president, corporate marketing. He was with Reeves Teletape.

International Video Entertainment, Canoga Park, Calif., restructures its sales department with two appointments. David Donaldson is upped to national sales administrator. He was Western regional manager. And Mary Linthicum is promoted to Southern regional sales manager. She was a product manager at Ingram Video. . . In New York, Shelly Fischel is named vice president of HBO's human resources department. She was the company's vice president and chief counsel, labor and litigation. . . Roy Gattinella is appointed marketing manager for San Francisco's Monster Cable. He was assistant manager of Swarthmore Music Center and co-founder of Studio One Music.

In Glenview, Ill., Zenith Electronics Corp. names Bruce Huber executive director of marketing for consumer products. He succeeds John McCallister, who retired after 32 years with the company. Huber was director of tv product planning.

Related Fields

Henry Kaplan assumes a new post as executive vice president of Thoughtware

(Continued on page 68)

'EXTRA TASTE FOR CONSUMER'

K-tel Arm Opts For Chrome Tape

NEW YORK—As the first step in what it says may become a "growing relationship," K-tel International's Dominion Music division is duplicating its new low-priced pop/classical cassette line exclusively on BASF Pro II chrome tape.

The series, titled "Classics On Chrome," retails for \$4.98 per unit and consists of six initial offerings of orchestral instrumental selections by famous composers with contemporary rhythm tracks grafted onto them. Dominion is said to be considering BASF chrome tape for its other cassette lines as well.

"We have previously used BASF

chrome on another project, a heavy metal release we did some time ago," says Joe Cerami, Dominion's vice president and general manager. "We'll continue to use it in the future, depending upon the type of product. We feel it's a little extra taste for the consumer."

The "Classics On Chrome" will be distributed through one-stops, rack-jobbers and independent distributors, as well as direct to such key retailers as Musicland and Record Bar. Cerami says the fact that the line is recorded on quality tape will be played up through a special newspaper promotion with the Bradley stores

through Lieberman and Handleman, the rackjobbers who service that account.

The Dominion selection of BASF chrome marks a growing trend toward quality cassette duplication, even for mass market-type product, says Juergen Blank, vice president of BASF's audio/video division.

"Our first customers for Pro II chrome were the audiophile labels," says Blank. "It began about four years ago with Mobile Fidelity Sound Lab duplicating original master recording high fidelity cassettes one-to-one on chrome in real time."

The Mobile Fidelity line was followed by RCA Red Seal, CBS Masterworks, Vanguard, Connoisseur Society and Inner City Jazz, adds Blank, noting that these are all representative of high-quality, limited edition releases aimed at a narrow market segment. The Dominion move comes after other mass-market manufacturers, including A&M and Sine Qua Non, adopted BASF chrome for all their prerecorded cassette duplication, with such labels as Atco, Warner Bros. and Elektra said to be considering other high-quality formulations, such as Agfa-Gevaert's Magnetite-12.

The "Classics On Chrome" recordings were actually brought over from K-tel's European division, which says Cerami, had "quite good success with the London Symphony recordings over there."

"We just wanted to bring out a nice, pleasant pseudo-classical product here in the States, and give our customers a better quality cassette," he adds. STEVE DUPLER

SPECIAL PROMOTION

Masterworks CD Prices Cut

NEW YORK—CBS Masterworks has cut the price of its Compact Discs by up to 10% in a special promotion that serves to highlight developing competition at retail level in the laser-read configuration. The program, which runs through Sept. 21 and includes extended dating privileges, also covers other classical product categories on the label.

The CD discount is seen as further evidence of price erosion affecting the new configuration as more labels enter the CD field. They recall that the most recent CBS discount program on CDs, a 20% slash, was made permanent after running for two months, and wonder if the current program will conclude in similar fashion.

Under the program, orders of 48 or more Masterworks CDs will earn accounts a 10% discount and an extra 60 days of dating. Orders of 24 units provide a 5% discount and 30 extra days of dating.

For other Masterworks product, including classical 90s cassettes, orders of 1,200 units are required for the 10%, 60-day benefits. Orders of 240 units earn a 5% discount and 30 days of added dating.

At the same time, CBS is offering a 20% discount on an ongoing basis to accounts ordering 120 or more pieces of the label's midline Great Performances series. Included is an extra 30 days of dating.

At The 1st Annual MTV Video Music Awards, everyone's a winner!

On Friday, September 14, join co-hosts Bette Midler and Dan Aykroyd on stage live at Radio City Music Hall for the definitive awards show in the exploding world of video music—done only the way MTV can do it!



Brought to you by MTV: Music Television and Ohlmeyer Communication Companies in association with Radio City Music Hall Television.

Look Who's Coming!

Dale Bozzio, Roger Daltrey, Daryl Hall & John Oates, Herbie Hancock, Huey Lewis & The News, Cyndi Lauper, Madonna, Eddie Murphy, Rick Ocasek, Joe Piscopo, Grace Slick, Rod Stewart, The Go Go's, The Police, Mickey Thomas, Tina Turner, Fee Waybill, Peter Wolf, Ron Wood, ZZ Top, and more.

© 1984 MTV Networks Inc.

Look Who's Nominated!

Best Video of the Year
The Cars "You Might Think"
Herbie Hancock "Rockit"
Michael Jackson "Thriller"
Cyndi Lauper "Girls Just Want To Have Fun"
The Police "Every Breath You Take"

Best Male Video
David Bowie "China Girl"
Herbie Hancock "Rockit"
Michael Jackson "Thriller"
Billy Joel "Uptown Girl"
Lionel Richie "All Night Long"

Best Female Video
Pat Benatar "Love Is A Battlefield"
Cyndi Lauper "Girls Just Want To Have Fun"
Cyndi Lauper "Time After Time"
Bette Midler "Beast of Burden"
Donna Summer "She Works Hard For The Money"

Best Concept Video
The Cars "You Might Think"
Herbie Hancock "Rockit"
Michael Jackson "Thriller"
Cyndi Lauper "Girls Just Want To Have Fun"
The Rolling Stones "Under Cover Of The Night"

Best Group Video
Huey Lewis & The News "Heart of Rock 'N Roll"
The Police "Every Breath You Take"
Van Halen "Jump"
ZZ Top "Legs"
ZZ Top "Sharp Dressed Man"

Best Stage Performance in a Video
David Bowie "Modern Love"
Duran Duran "The Reflex"
Bette Midler "Beast of Burden"
The Pretenders "Middle Of The Road"
Van Halen "Jump"

Best New Artist
The Eurythmics "Sweet Dreams (Are Made of This)"
Cyndi Lauper "Girls Just Want To Have Fun"
Cyndi Lauper "Time After Time"
Madonna "Borderline"
Wang Chung "Dance Hall Days"

Best Overall Performance in a Video
David Bowie "China Girl"
Michael Jackson "Thriller"
Cyndi Lauper "Girls Just Want To Have Fun"
The Police "Every Breath You Take"
Van Halen "Jump"

Best Special Effects in a Video
The Cars "You Might Think"
Thomas Dolby "Hyperactive"
Herbie Hancock "Rockit"
Billy Idol "Dancing With Myself"
The Talking Heads "Burning Down The House"

Best Art Direction in a Video
The Cars "You Might Think"
Herbie Hancock "Rockit"
Billy Idol "Dancing With Myself"
The Police "Every Breath You Take"
Queen "Radio Ga Ga"

Best Editing in a Video
Duran Duran "The Reflex"
Herbie Hancock "Rockit"
Billy Idol "Eyes Without a Face"
Elton John "I'm Still Standing"
The Police "Every Breath You Take"
ZZ Top "Legs"
ZZ Top "Sharp Dressed Man"

Best Cinematography in a Video
David Bowie "China Girl"
Billy Idol "Eyes Without a Face"
Kiss "All Hell's Breaking Loose"
John Cougar Mellencamp "Autho-ity Song"
The Police "Every Breath You Take"
The Stray Cats "Sexy & 17"

Best Choreography
Toni Basil "Over My Head"
Michael Jackson "Thriller"
Elton John "I'm Still Standing"
Bette Midler "Beast of Burden"
Donna Summer "She Works Hard For The Money"

Best Direction
The Bongos "Numbers With Wings"
Ian Hunter "All Of The Good Ones Are Taken"
Billy Idol "Dancing With Myself"
Cyndi Lauper "Time After Time"
Huey Lewis and the News "I Want A New Drug"
The Police "Every Breath You Take"
ZZ Top "Gimme All Your Lovin"
ZZ Top "Sharp Dressed Man"

Most Experimental Video
The Cars "You Might Think"
Thomas Dolby "Hyperactive"
Herbie Hancock "Rockit"
Alan Parsons Project "Don't Answer Me"
Neil Young "Wonderin"

Viewer's Choice/Best Video of the Year
The Cars "You Might Think"
Herbie Hancock "Rockit"
Michael Jackson "Thriller"
Cyndi Lauper "Girls Just Want To Have Fun"
The Police "Every Breath You Take"

Video Vanguard
(to be announced)



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Sell-Through Cited For Kidvid

First Home Video Genre To Switch From Rental Mode

By TONY SEIDEMAN

LOS ANGELES — Children's product has become home video's first sell-through genre, according to prerecorded video manufacturers, distributors and retailers surveyed by Billboard.

Although individual titles and promotions such as Walt Disney Home Video's "Limited Gold" have sold well in the past, key industryites now see a broad cross-section of children's programming moving to a sale mode. It proves, they say, that consumer preferences for an entire product genre can be shifted from rental if the proper promotional, marketing and pricing techniques are used.

At the 30-store Erols chain, based in Washington, D.C., general manager Dick Kerin describes children's video as "one of our strongest areas." Erols' computer tracks the action on all of its titles, and according to Kerin, 43% of the chain's top 10 sales titles in June, July and August were children's product.

Most retailers say that 40% is a percentage usually only achieved during the peak of the holiday season, and that children's titles ordinarily account for between 20%-25% of total sales.

Distributors attest to the rising power of kid video. "It is the most sellable category except for, of course, the big blockbuster," says Bill Perault of the New England-based distributor Artec. Reorder patterns for the titles show that children's programming is "selling through, not renting," says Perault.

Although the nature of children's product and the audience it reaches helps reinforce its sales orientation, the reason cited most often for the

category's current strength is the heavy merchandising, marketing and promotional push supplied by vendors.

"Children's stuff definitely needs merchandising help," says Perault. "If a store does not merchandise the product carefully, it will not sell."

The merchandising tools that sell children's product range from the support of licensing companies that create the character on which most of the best-selling programs are based, to the use by such retailers as Erols of shorter product racks so that children can grab titles and run over and nudge their parents.

Family Home Entertainment had titles featuring such broadly licensed characters as Strawberry Shortcake and the Care Bears. Vice president Len Levy notes that these programs benefit not just from the popularity of the characters, but also from General Mills' broad marketing reach for these personalities. The firm spends as much as \$50 million a year in advertising on each.

Cross-merchandising is crucial to moving kids' product off the shelves, Levy and others maintain. Top children's titles such as "Strawberry Shortcake," "Care Bears" and "He-Man And The Masters Of The Universe" sell not just because of their low price, but because they are part of an entire matrix of youth-oriented products that bombard kids and their parents with buying messages from both media and retail outlets.

At the same time, another critical advantage cited for children's product is that titles are often sold not one cassette at a time, but as part of an ongoing series. Thus the success of an opening program of a series can be duplicated as new volumes are re-

leased, and a weak initial release can be compensated for by the rising strength of continued releases.

CBS/Fox Video's "Faerie Tale Theater" is mentioned as an example of a multi-volume series that has built success on top of success to the point where units of a new volume sell almost automatically.

Price is also a key factor in keeping prerecorded kid video hot. Almost all of the major titles in the genre sell for \$39.95 or less, with the "He-Man" series bearing a list price of \$24.95 and Vestron Video just releasing two titles for only \$19.95: "Ziggy's Gift" and "My Little Pony."

(Continued on page 60)



GREEK ROYALTY—King Sunny Ade poses with friends after appearing with his African Beats and Island labelmates Black Uhuru at the Greek Theatre in Los Angeles. Mugging from left are Cheech of the comedy team Cheech & Chong, Ade, Island Music Publishing Worldwide president Lionel Conway, and Ruben Rodriguez, Island's vice president of black music promotion.

Chartbeat

Lauper 'She Bops' Into Pop History

By PAUL GREIN

Cyndi Lauper's "She Bop" holds at number three on this week's Hot 100 on the heels of her number two debut hit "Girls Just Want To Have Fun" and the No. 1 followup, "Time After Time."

This makes Lauper the first female singer to reach the top three with her first three chart hits. Petula Clark hit the top three with her first two U.S. hits, the No. 1 "Downtown" and the number three "I Know A Place."

All three of Lauper's hits are featured on her platinum debut album, making it only the third—and the first by a female artist—to generate three top 10 hits. The first two were "Introducing The Beatles" and Culture Club's "Kissing To Be Clever."

(Lionel Richie also picked three top 10 hits off his first solo album, but since he was already a major star by that point through his work with the Commodores, Kenny Rogers and Diana Ross, it doesn't seem right to count him here.)

We'll note in closing that "She Bop" is the highest-charting hit about "messing with the danger zone," to use Lauper's phrase, since Chuck Berry's "My Ding-A-Ling" went to No. 1 in 1972. An intervening single on the same theme, the Vapors' "Turning Japanese," climbed to 36 in 1980. Jackson Browne's "Rosie," while familiar as an album cut, was never released as a single.

This column is nothing if not exhaustive.

★ ★ ★

Stevie Scores: Stevie Wonder this week collects his first No. 1 solo hit in Britain with "I Just Called To Say I Love You" (Motown). The break-



NIGHT DYNAMICS — Jermalne Jackson, right, cruises the party terrain with Arista president Clive Davis during a celebration of Jackson's near-platinum album at New York's Limelight.

through comes more than 18 years after Wonder made his first impact on the British pop scene with "Uptight."

Since that time, Wonder has climbed as high as number two four times, with 1969's "Yester-Me Yester-You Yesterday," 1977's "Sir Duke," 1980's "Master Blaster (Jammin')" and 1981's "Happy Birthday."

But until this week, Wonder's only chart-topping hit in Britain was a duet, 1982's "Ebony And Ivory." That transatlantic smash featured Paul McCartney, another artist who until this year had never reached No. 1 in Britain as a solo act. (McCartney topped the U.K. chart on his own for the first time in January with "Pipes Of Peace.")

"I Just Called To Say I Love You," on which Wonder puts aside his usual sophistication in favor of the simplicity and directness of Lionel Richie, or, more obviously, Jose Feliciano, is also emerging as a potential No. 1 hit in the U.S. In its fifth week on the chart, it streaks to number 18.

★ ★ ★

Spilling Beans: Jellybean's "The Mexican" (EMI America) moves up to No. 1 on this week's dance chart, becoming the star remixer's second No. 1 hit as a producer and his first as an artist.

Jellybean also produced Madonna's "Holiday"/"Lucky Star," which topped the dance chart for five weeks last fall.

The New Yorker rose to prominence as a top remixer. Over the past two years, he's remixed eight (count 'em) No. 1 dance hits: Rocker's Revenge's "Walking On Sunshine," Irene Cara's "Flashdance... What A Feeling," Freeez's "I.O.U.," the

(Continued on page 60)

Gotham NARAS Fetes Producers

NEW YORK—The local chapter of the National Academy of Recording Arts & Sciences (NARAS) inaugurates an A&R/Producers Honor Roll of Fame Oct. 3 with its first plaque presentation luncheon here. The Honor Roll was created by chapter president Russ Sanjek.

Initial honorees are Phil Ramone, whose production credits include Billy Joel, Paul Simon, Barbra Streisand and others; classical and original-cast album producer Thomas Z. Shepard, whose credits include the recording of several Mahler symphonies and close to 50 Broadway musicals; and Milt Gabler, who, during his 40-year career, has recorded Billie Holiday, Bing Crosby, Sammy Davis Jr. and others. Fred Gaisberg and Jack Kapp are being honored posthumously.

FAMED BROADWAY COMPOSER

Arthur Schwartz Dies At 83

NEW YORK—Arthur Schwartz, who wrote the music for some of the most memorable songs to come out of the American musical theater, died Tuesday (4) at his home in Kintnersville, Pa., after suffering a stroke. He was 83.

Schwartz was best known for the numerous songs he wrote in collaboration with lyricist Howard Dietz, who died last year. Among the best-known Dietz-Schwartz compositions are "Dancing In The Dark," "That's Entertainment," "By Myself," "I Guess I'll Have To Change My Plan," "You And The Night And The Music," "Alone Together" and "Something To Remember You By." Schwartz's other collaborators included Ira Gershwin, Johnny Mercer and Oscar Hammerstein II.

His musical career began at 14, when he accompanied silent movies on the piano at a theatre in his native Brooklyn. Schwartz later studied law

and began writing songs professionally while working as a lawyer. He abandoned the law in 1928 to devote himself to songwriting full-time.

Among the Broadway shows to which Schwartz contributed were "The Little Show," "The Band Wagon" and "Jennie." The latter, produced in 1963, was his last Broadway effort. He also wrote for the movies and radio and produced a number of films.

Schwartz had been a member of ASCAP since 1930, and served on its board of directors from 1959 until his death. Earlier this year he received the second annual ASCAP/Richard Rodgers Award for his contributions to the musical theatre. He was also a member of the songwriters' Hall Of Fame.

Schwartz is survived by his sons Jonathan, a radio and tv personality, and Paul, a musician; his wife Mary, and a granddaughter.

Honky-Tonk Troubadour Ernest Tubb Dead At 70

NASHVILLE—Country music pioneer Ernest Tubb died at Baptist Hospital here Thursday (6) of emphysema. He was 70.

A member of the Country Music Hall of Fame since 1965, Tubb was significant for, among other accomplishments, bringing dignity to country music by insisting that his record label, Decca, drop the then common "hillbilly" designation of the form.

Tubb was born in Crisp, Tex., on Feb. 9, 1914. An admirer of Jimmie Rodgers, Tubb mimicked his idol's singing mannerisms when he cut his first records for RCA in 1936-37. But he began to earn his national reputation with his own gravel-throated vocal style after he switched to Decca Records in 1940.

A pioneer in what has come to be called "honky-tonk music," Tubb's earliest hits included "Blue Eyed Elaine," "I'll Get Along Somehow" and "Walkin' The Floor Over You," all his own compositions. The latter song, first recorded in 1941, was Tubb's only million-seller.

In 1942, Tubb acted in two western movies, both starring Charles Starrett: "Fighting Buckaroo" and "Ridin' West." In 1943, he became a member of the Grand Ole Opry, a role he continued until his last appearance there on Aug. 14, 1982.

In September, 1947, Tubb and his band, the Texas Troubadours, headlined the show that first brought country music to enthusiastic Carnegie Hall audiences. Earlier that same year, he had established the Ernest Tubb Record Shop near the Grand

Ole Opry site in downtown Nashville. The shop was doubly significant, since it was the first major mail order outlet for country music records, and since it also became the home of the still-airing "Midnight Jamboree" radio show that follows the broadcast of the Opry.

Among the hundreds who gained their first significant attention through the "Midnight Jamboree" were Loretta Lynn and Elvis Presley, the latter of whom had earlier been spurned by the Grand Ole Opry management. A wise and generous mentor, Tubb was pivotal in the career success of Lynn, Hank Williams, Hank Snow, Jack Greene, Cal Smith, the Wilburn Brothers, Johnny Cash and many others, including his son and fellow Grand Ole Opry member, Justin Tubb.

He is reputed to have been the force that convinced a hot-headed Tom T. Hall to rejoin the Grand Ole Opry after Hall had stalked off in a disagreement with Opry management.

In 1949, Tubb made another kind of history when he teamed with pop stars and fellow Decca artists the Andrews Sisters in two sides that went top 10 on the country charts.

Tubb inspired such affection and loyalty among devotees that his fan club, established in 1944, functioned through his de facto retirement in 1982 under the same president, Norma Barthel.

Tubb officially disbanded the Texas Troubadours on Jan. 1, 1983.

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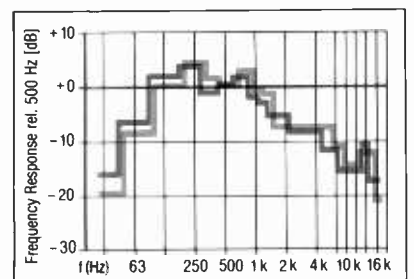
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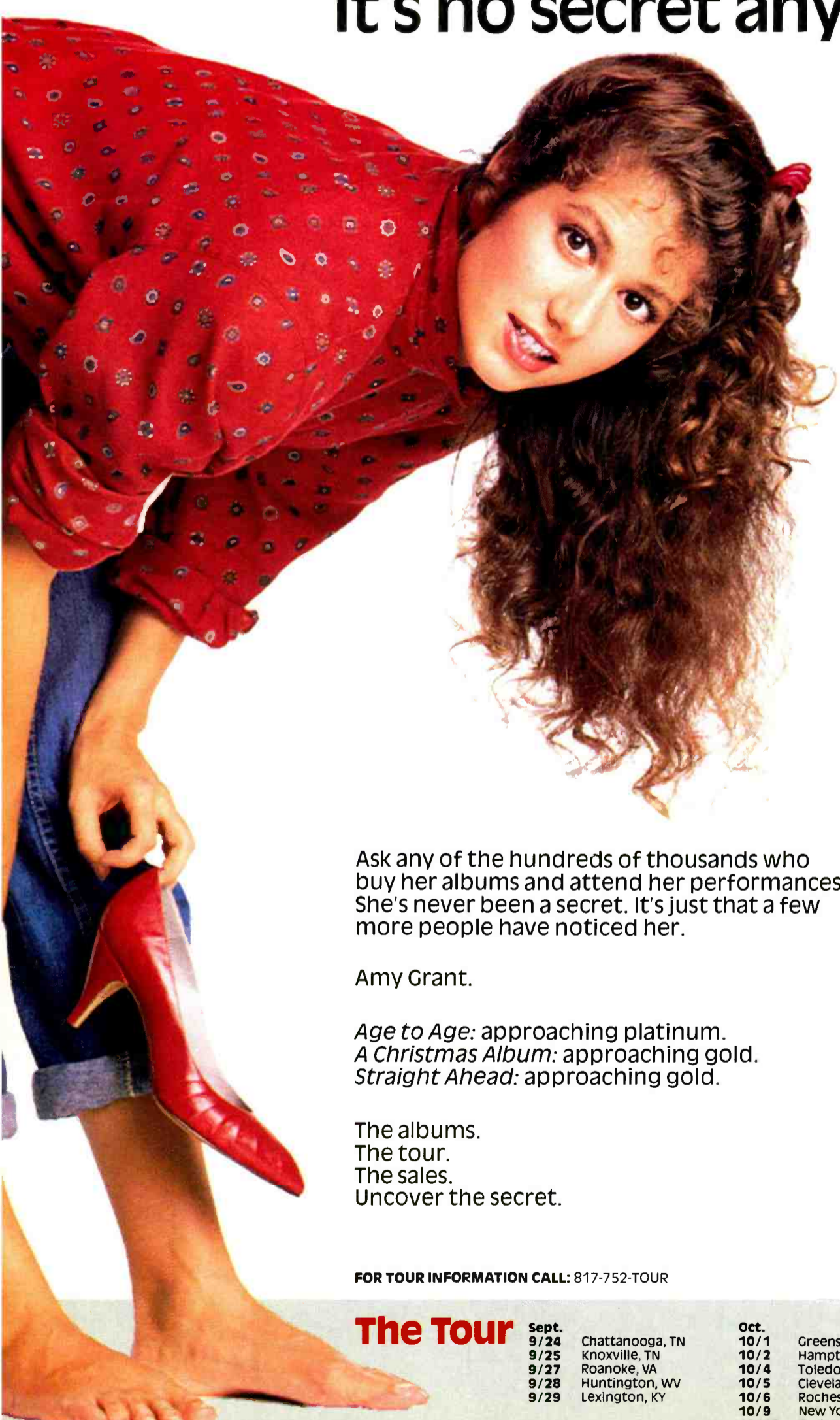
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Regular Production At First British CD Plant

By MIKE HENNESSEY

LONDON—Nimbus Records, the independent U.K. record production and manufacturing company located in rural Wales, moves into regular Compact Disc production Thursday (13). It thus becomes the first CD plant outside Japan and West Germany to become operational (Billboard, June 23).

Nimbus, a specialist in high quality recordings of serious music, expects to be producing Compact Discs at the rate of 1.5 million annually by the end of this year. The plant has one German-made press currently in operation and will be getting two more next month.

Setting-up costs so far, according to general manager Mike Lee, are in excess of two million pounds (\$2.7 million). The Nimbus facility was developed after visits to the Sony and PolyGram plants. The company is using the same molding process used by the Sony plant and is also using silk screen printing for the disk label.

However, Nimbus technicians have designed and built their own laser mastering, which, according to Lee, incorporates "a few refinements which give enhanced reliability."

The Nimbus plant has already produced around 6,000 CDs as a preliminary to moving into full production this week and has custom orders

from Virgin, A&M and Lamborghini. It is also pressing for independent record labels in Belgium and France and has held discussions regarding production of domestic U.K. material with CBS and EMI.

Lee says that Nimbus is planning on a minimum yield expectation of 80%. The company is currently engaged in transferring its LP masters to the CD format and has so far put out 12 CD releases of the 85 albums in its catalog. One of these, an analog recording by pianist Vlado Perlemuter, has sold around 3,000 units, the company says, and the 12 CDs are currently producing more income than all the 85 conventional albums put together.

Nimbus will be releasing all future productions on its label in CD form. Some will be released exclusively as CDs.

The only potential competition for Nimbus in the U.K. to date is PR Records in London, which is currently looking for premises to house a CD plant with a view to starting production in the middle of next year.

Says director Phil Race: "We are projecting a complete plant with full mastering facilities, in the London area. Planning and finance are virtually complete, and we should be able to be more specific about the inauguration date in a month or two."

Sony Planning To Manufacture CD Players At European Plants

By WILLEM HOOS

AMSTERDAM—Sony has made a decision "in principle" to manufacture Compact Disc players in Europe, as it has done in Japan for the past two years. A final verdict on the plan, aimed mainly at avoiding the increased levy on imported hardware imposed on Japanese products by the European Economic Commission, will be reached by the end of this month.

Sony president Norio Ohga outlined the plan here Sept. 1 during a visit to Firoto '84, the international audio/video fair staged in the Amsterdam Rai exhibition hall.

It's not clear just where CD players are likely to be manufactured in Europe. Says Ohga: "We could manufacture in a new purpose-built factory, or we could fit CD capacity into one of our existing factories. We've recently opened a plant in Spain, two in France, and one in West Germany, and there's a new U.K. operation in Wales."

But there's no doubt that Sony's planning is aimed at avoiding the European import levy. That levy was recently increased from 9.5% to 19% in a move to protect European hardware manufacturers.

Sony's most prominent European competitor, the Dutch multinational Philips, made a persistently strong lobby to help persuade the European

Commission to increase that levy. Philips also recently decided to slash dramatically the retail price of its CD players in Holland, which has caused a reported Dutch CD marketplace dip from 80% to just 10% for Brandsteder Electronics, which imports all Sony products in Holland (Billboard, Aug. 18).

Brandsteder managing director Dave van Velzen says the drop in market share had taken place in little more than six months. On a Dutch national radio program, he described the Philips price-cutting as "triggering an insane trading war" and accused the Dutch firm of selling CD hardware at "dumping prices."

The Philips response was that the aim of the price cuts, bringing the CD-100 down to \$350, the CD-202 to \$410 and the CD-303 to \$490, was to "popularize the new entertainment of CD." Philips acknowledges that it is now the market leader in Nether-

lands CD sales, while denying that Sony ever had an 80% market share.

Sony chief Ohga said the decision to manufacture in Europe, if corporately ratified in a week or so, will give the company "a real chance to compete again in Europe." And, he predicts, "It's likely that our European-produced players will retail at the same prices as they do in Japan."

Clearly unwilling to criticize Philips too heavily on its home territory, Ohga did say that he was not pleased at all, "to put it mildly," that the Dutch company had initiated a CD player price-cutting war. "But Philips is really our most friendly competitor," he added with a smile.

He referred briefly to the recent Philips decision to launch VHS-format videocassette recorders in addition to its own V2000 system. "In my humble opinion," he said, "this was made two or three years too late. It's impossible to become a real competitor for our Betamax system."

Sony today has a workforce of around 43,000 internationally and last year reached a worldwide turnover of \$3.4 billion, including a consumer electronics share of some 80%, according to Ohga.

He revealed that Sony plans to have its annual turnover split, by 1990, into 50% consumer electronics and 50% professional equipment such as computers and telecommunications.

British Retailer Convicted In Obscenity Case

By PETER JONES

LONDON—Following a court decision that a record store owner should forfeit stocks of disks containing lyrics with four-letter words found by magistrates to be obscene, the British Phonographic Industry council is being asked to ponder the industrywide implications of the case.

Among the records ruled to be obscene were "Plastic Surgery Disasters" and "Fresh Fruit For Rotting Vegetables" by the Dead Kennedys, along with "Used, Abused And Unamused" by Icons Of Filth and "Sheep Farming In The Falklands" by the group Crass.

Two of the records involved are on the Cherry Red label. Cherry Red managing director Iain McNay, a recently elected member of the BPI council, says he intends drawing the attention of industry leaders to the case and its possible ramifications.

CBS U.K. CHIEF

Russell Views U.S. Competition

LONDON—The U.S. will fight back against the invasion of talent from British, European and Australian acts and will not allow foreign artists to take a continually increasing share of national charts. That's the view of Paul Russell, managing director of CBS U.K., currently Britain's most successful record company in terms of chart album and singles analysis.

"They are very competitive people over there," says Russell, "and they won't be happy seeing overseas bands taking over more and more of their market. You can see them fighting back already. In the disco/dance area, for instance, there are so many things happening."

The CBS executive sees America as laboring under certain disadvan-

Says McNay: "I don't think there is a major record company in the country that has not brought out a record with the offending four-letter word on it. As things stand, Pink Floyd's 'Dark Side Of The Moon' would be rated obscene."

U.K. retailers are also concerned about the case. If the police view it as a precedent-setting action, they fear, further prosecutions will follow.

The court, in north-country Northwich, decided that the records, several of them on the Crass Records label, were obscene after having them played through in the courtroom. The case against one of the disks was dismissed on the grounds that the magistrates "couldn't properly hear the lyrics."

The target of the prosecution was Graham Cheadle, owner of the Spectrum Records store, which was raided by police, with records, sleeves and armbands seized. Cheadle argued that the offending word was

commonly used and could be heard on other records which had not been taken away, including an Alexei Sayle single and the "Derek & Clive" series by Peter Cook and Dudley Moore.

After the hearing, Cheadle said the court decision meant the police had "a virtual license to raid any warehouse or record company and seize stock containing four-letter words." And Crass Records executive Penny Rimbaud said the prosecution raised wide implications for the whole record business and could easily lead to the closing of some small labels.

McNay notes that one of the records found to be obscene was four years old and had sold a total of 115,000 copies. "Why has it taken this long to declare it obscene? This case must go to a higher court, where I'm confident the decision will be overturned."

Cheadle and Rimbaud also plan to appeal the court verdict.

come a good live act.

Russell notes that economic adversity can actually stimulate talent. "That kind of environment, with high unemployment and so on, can bring out the best in potential artists because they know they've really got to work to make a go of it. They can't just play at being rock groups."

But it is Stateside success that has had the most significant effect in maintaining a flow of new talent this side of the Atlantic, Russell says.

"If you relied on the U.K. market to balance your books on the domestic artists, you'd go broke. But knowing you're going to sell on a worldwide basis leaves you free to finance and follow through on the new and upcoming acts."

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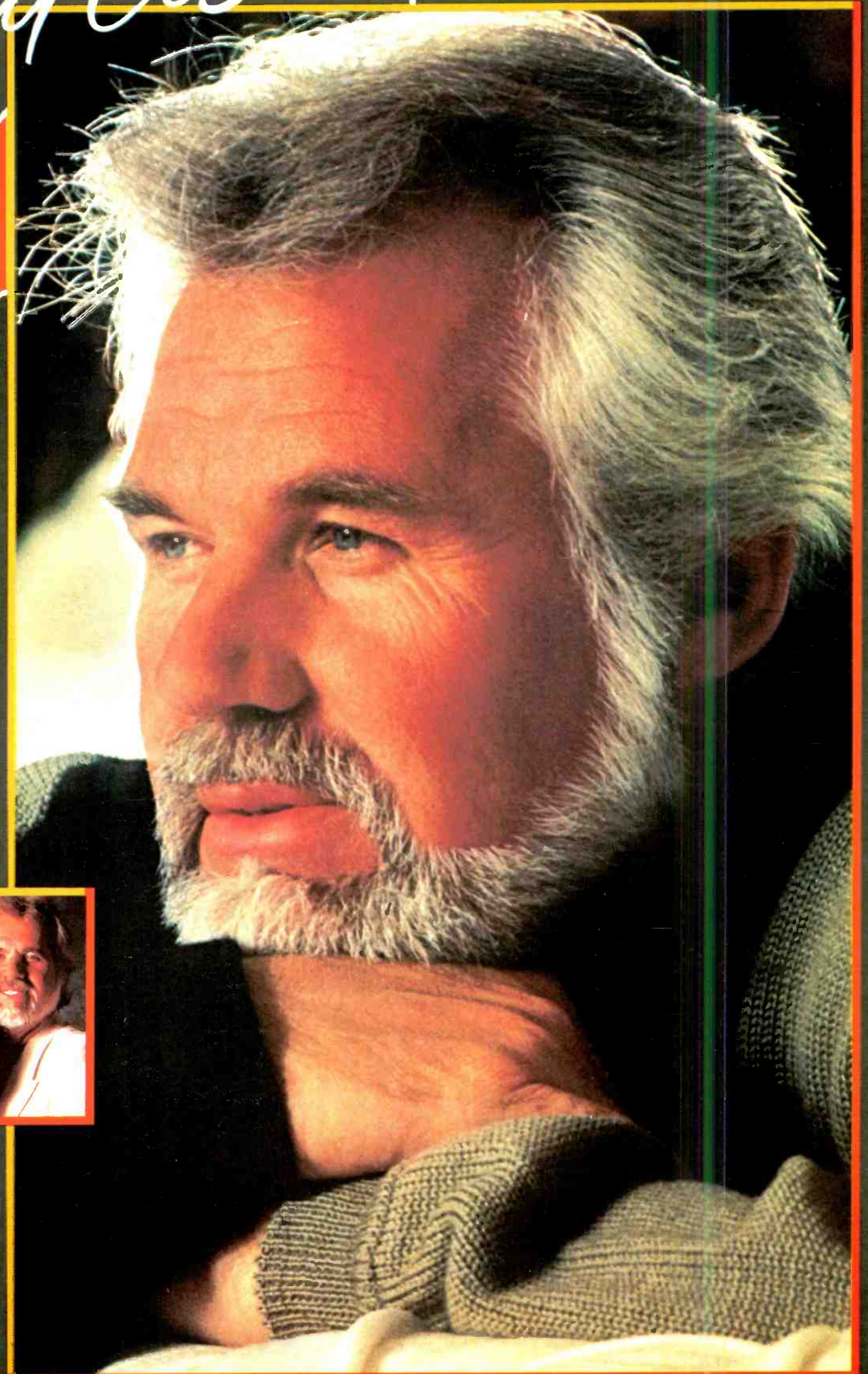
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FLOOR OVER 2,000,000 **M**ÖTLEY CRÜE
SHOUT AT THE DEVIL OVER 2,000,000
TEDDY PENDERGRASS LOVE LANGUAGE
OVER 500,000 **L**INDA RONSTADT WHAT'S
NEW OVER 2,500,000 **P**ATRICE RUSHEN
NOW NEARLY 500,000 **S**HALAMAR THE
LOOK OVER 500,000 **W**HISPERS LOVE
FOR LOVE OVER 500,000 HERE'S TO
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CHANGES AT XETRA?

'Mighty 690' Mulls New Beautiful Sound

By THOMAS K. ARNOLD

SAN DIEGO—A possible format change for XETRA (The Mighty 690) may send the ailing top 40 station back to an updated version of the beautiful music format it had for 15 years prior to its 1981 switch to top 40.

The proposed change, one of several options under discussion for the station, is a result of Noble Multimedia Communications' plan to market the station, which broadcasts from Tijuana, as a combo with beautiful music outlet KJOI in Los Angeles, which the San Diego firm formally acquired last June for \$18.5 million.

The plan is feasible, according to Noble executive vice president and chief executive officer John T. Lynch, because XETRA's powerful 50,000-watt AM signal completely covers the Los Angeles market as well as its home market of San Diego. (The proposed switch, however, questions the current San Diego marketing plans pairing XETRA with its FM "Rock Of The '80s" counterpart.)

"We are currently executing a research project in the field throughout Southern California, and I will get

the results next week," Lynch says. "That will help us decide if we will shore up the format and complement KJOI in that way."

Lynch adds that while it is doubtful XETRA will adopt a strict beautiful music format, he believes "something between adult contemporary and beautiful music is a strong possibility."

Meanwhile, north of here at KJOI, Bob Griffith replaces Gordon Mason as general manager. Griffith, 37, comes to KJOI after two years as general sales manager at KFI/KOST Los Angeles. Prior to that, he spent three years in the same capacity at KMET, also in Los Angeles.

Mason will join Noble as director of corporate development, according to Lynch. He will be responsible for station acquisition, property maintenance and KJOI's "tower business." The latter involves dealing with the 38 subcarriers who lease space on the tower as a microwave relay/transmission point, including Westinghouse Cable and the Muzak Corp.

Also exiting the KJOI staff are GSM Chuck Cady and operations manager Dan Gold. No replacements have been named.

Pahigian Exiting WIP Post To Program WBZ Boston

BOSTON — When WIP Philadelphia PD Cary Pahigian resigned that post last week to accept the program directorship of Group W's WBZ here, it was a dream come true. "Don't get me wrong," stresses Pahigian, "my year here at WIP has been everything I thought it would be. The people at Metromedia have been very supportive, but WBZ . . ."

Pahigian's voice trails off at the mere mention of the three-letter call. Growing up in Boston as the station segued from its top 40 "Juicy Brucie Bradley" days to its full-service approach, Pahigian knew his eventual goal was to occupy the programming chair he will be sitting in as of next Monday (17). (There has been no formal announcement to date on the fate of former PD Chris Cross.)

To some, the task of programming the full-service AM giant, which is consistently in the top three, is a "maintenance position." "I don't think of it that way," says Pahigian,

"and I think the moment you start thinking of a programming position in that light, that's the beginning of the end."

Coming in from WGAN Portland, Me. a year ago last month (the bulk of his career—WGAN, WCCM Lawrence, Mass., and WIP—has been spent in full-service AM adult contemporary outlets), Pahigian says, "I had the task of taking apart the station and rebuilding it. We've made the changes and adjustments, and now I feel WIP is ready to reap the benefits."

At WBZ, the areas of emphasis will be "fine tuning and promotion. WBZ is more than just a radio station. It's near and dear to a lot of people in Boston."

Consequently, Pahigian sees more than similarly-programmed WHDH as competition. "We do a lot of sharing with stations like WEEI (Newsradio) and, on the FM band, Magic 'ROR and 'VBF, for instance."

By ROLLYE BORNSTEIN

Dean Dean "the music machine" becomes the programming mechanism as well at Cleveland's WDMT, as the 7 to midnight personality and music director for urban-formatted FM 108 gets the official nod as PD. He replaces Jeffrey B. Kelly, who exited for fulltime airwork, pulling the 10 p.m. to 2 a.m. shift on AC WLTF across town. Meanwhile, WDMT's afternoon personality Carol Ford adds production director to her roster of duties.

Speaking of programming changes in Cleveland, Bob Travis has exited WGCL after holding the programming reigns at the top 40 outlet for seven years to open his own consultancy, Travis Media, based there. He's replaced by WLLT Cincinnati PD C.C. Matthews. Wonder what that does to the delicious rumor floating around both Cleveland and the nation's capital that Q-107 (WRQX Washington) personality Dancin' Danny Wright would return to his WGCL perch?

And before we leave the North Coast, the word from WRQC is that Jack Daniels (previously known as Tom Daniels on Washington's WPGC and Pittsburgh's B-94) will fill the evening slot.

★ ★ ★

Barry Grant is going back to where he came from. The South Florida personality and programmer exits his operations manager slot at Stuart's WSTU to return to Bob Price's WIRK West Palm Beach in the morning slot. Those of you who remember WIRK's transition from top 40 to country will recall that Grant was the original morning man at the time of the switch. The move puts him in competition with his father, longtime West Palm Beach broadcaster Ray Marsh, who does mornings on Joe Nuckols' highly successful "Music Of Your Life" outlet, WNJY. Following Grant, who is replaced in Stuart by afternoon man Lee McGuire, is Long John Miles in middays, former morning man Terry Slane in afternoons, Simon Trane (from 'IRK's AM, WPCK) in evenings and former afternooner Steve Williams on overnights . . . And over at Bob Price's Oklahoma City outlet, KOMA, Dan Robins is upped to music director, while John Pratt joins the personality lineup at competing WKY.

★ ★ ★

Speaking of personalities back in action, Joey Reynolds has given up the nomadic life on the road. The legendary personality, who has probably jockeyed at as many stations in the last few months as he has in his entire career (and we're talking a lot of stations here), has apparently found one he likes and has agreed to move bag and baggage to Philadelphia, where he replaces Dan Donovan on the WFIL morning show. Donovan, as you know, is back on the KS-95 (KSTP-FM Minneapolis) afternoon show, which he left to return to Philly less than a year ago. Exiting that slot is Magic Christian.

But Reynolds isn't the only familiar '60s voice Philadelphians are again hearing. Frank X. Feller, longtime Wibbage personality (and former WYSP GM), can be heard every

morning calling out those sports scores and more on talk-formatted WWDB.

The news for Detroit personality Deano Day is equally good. The deal has been done, and after an 18-month hiatus doing mornings on L.A.'s KLAC, the dean of Detroit country personalities slides back into the WCXI morning slot.

★ ★ ★

Last-minute changes in Chicago have WLS weekender and production ace Chuck Britton staying after all. He was slated to take off for Milwaukee's WKTI, but ABC talked him out of it . . . Meanwhile, at NBC in the Windy City, former WRKA Louisville and WVAF Charleston PD Dan O'Toole, who also served as national program director for parent company Capitol Broadcasting, has gotten the nod as Chuck Morgan's replacement programming WKQX.

At Infinity's newest property, WJJD, Denny Farrell exits his midday slot as the station seeks to appeal to the younger side of the nostalgia demos. Filling that shift is Bernie Allen, while Bob Dayton comes on board from the FM operation, WJEZ-turned-WJMK, doing mornings.

Looks like Crazy Dave Otto won't be released from the KS 103 asylum any time soon. The KSDO-FM San Diego morning man, who has more than earned the "crazy" title, has just signed a three-year pact with the Gannett station . . . Across town at XHZ, "Noventa FM 90," KLPX Tucson's Guy Perry joins in the action as program director.

Up in Rhode Island, WERI Providence afternoon personality "Tyler," who recently joined RI-104 from crosstown WPRO-FM, is upped to PD, replacing Steve Feldman, who becomes FM sales manager . . . Longtime KOY Phoenix personality Dan Armstrong (more recently, he's done mornings on Lite KKLT and afternoons on KMZK) has been named operations manager of KLFF/KMZK as well as PD of "Music Of Your Life" KLFF. Former operations manager Jack Dey remains with the station as a personality on oldies-formatted KMZK, which continues to be programmed by Jay Andrews.

WKRZ-FM Wilkes Barre PD Jim Rising exits that post to take over the

same chores at Portsmouth's WHEB-FM, where he'll also do afternoons.

★ ★ ★

The latest top 40 converts include KREM-FM Spokane, which drops its longtime AOR format in favor of contemporary hits with PD Bill Stairs remaining at the helm over a new lineup including KISW Seattle's Jim Arnold in mornings, KTCZ Minneapolis' Craig Johnson in middays, Charlie Birdsell keeping his afternoon slot and KEZE Spokane's Eric Funk in evenings.

Also joining the top 40 fold is consultant Pete Salant, who adds both WQXA York, Pa. and WKFM, Syracuse to his roster . . . And if you've been wondering what happened to the WJOK Washington turned WPIX New York morning team of Morin & Krantz, Mike and Brad have also gone top 40, joining Boston's newest entry into that field, Blair's "Zoo" (WCOZ-turned-WZOU).

KZZB Beaumont program director Michael Murphy becomes enchanted with the top 40 arena in Nashville following his recent appointment as PD of Gallatin's WWKX Nashville, filling the vacancy created by Michael St. John's switch to Birmingham's WKXX . . . Meanwhile, former WWKX Nashville sales manager Rich Blum is upped to station manager now that the transfer of ownership from former CBS Records exec Ron Bledsoe to "Group 3" is complete.

Changes at Colorado Springs' KKFM have overnights Jon Anderson adding to his duties, spending his days as MD/assistant PD. He replaces Dave Ryan, who now does mornings on Las Vegas' KLUC. Filling Ryan's former evening slot is night personality Roger Miles, while KIDN Pueblo's Doug Hammond takes over the 10 p.m. to 3 a.m. slot on "96 Rock," programmed by Chuck Finney.

Congratulations to Billboard PD of the year Lee Rogers, who adds to his duties at KGH/KIDX Billings, becoming corporate PD for CIC, (Communications Investment Corp., based in Salt Lake City), which also owns Boise's KGEM/KJOT, Idaho Falls' KUPI/KQPI, KLCY/KYSS Missoula, KVEL/KUIN Vernal, and KALL/KLCY Salt Lake City.

(Continued on page 19)



RINGING IN THE NEW—Parting and returning members of the New York Market Radio Broadcasters Assn. board welcome new appointees. Standing from left are WINS' John Waugaman, WHN's Brian Moors, WHTZ's Dean Thacker, WNCN's Matt Field, WOR's Lee Simonson, WCBS-FM's Nancy Widmann, WYNY's Harry Durando, WNEW-FM's Mike Kakoyiannis, WPLJ's Joseph Parish and WLIB/WBLS's Charles M. Warfield.



HARD HATS—Shamrock Broadcasting Corp. executives survey the new WFOX Georgia tower. Pictured from left are Shamrock's executive vice president Jim Mixon, chief engineer Randy Mullinax, general manager Martin Sherry, radio division president Bill Blark and station manager Linda Guest.

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WBNX 'LIBERATED' AS WKDM

Gotham Outlet: 'Top 40 Spanish'

NEW YORK—For the past several years, local AM frequency 1380 has been a dial position with a split personality. Primarily United's Spanish-language WBNX, the frequency was overtaken twice daily by religious-programmed WAWZ, licensed to Zarapeth, N.J.—from 6:30 to 9 a.m. and again from 6 to 7:30 p.m., with the FCC's wholehearted approval.

Trying to compete with a station void of morning drive programming caused United to take a low profile—until now, according to national PD Jack Beach.

Last week, United was granted fulltime approval on 1380. And as WAWZ slipped away, so did WBNX, replaced by WKDM, with an uptempo aggressive Spanish approach aimed at the 25-34 demographic, according to PD Jimmy Jimenez.

Jimenez, who joined the station

four years ago after graduation from Seton Hall Univ., says he feels like a liberated man.

"The music we'll be playing will have universal appeal," notes Jimenez of the Spanish format, which ranges from ballads to salsa. "We'll be a contemporary station, fast paced, entertaining, a lot of current hits, unique jingles to establish our image. In many ways we'll be a top 40 Spanish station, but the thing to remember in programming a station like this is that we don't have teens in the Spanish market. We no longer have a first generation."

Jimenez refers to the fact that local teenagers of Latin descent today were for the most part born and raised in the New York area. Consequently, Hispanic teens, like their Anglo counterparts, tend to spend their time with stations such as Z-100.

"WJIT, while they're a ballad-oriented station, does try to draw some

teens, playing some Anglo songs twice an hour," says Jimenez of one of his three Spanish competitors. "But with our belief (that the teens are listening to mainstream stations), it's not an approach we'll take." Regarding WADO, Jimenez says the old-line Spanish outlet reaches the upper demos, "44-65, with an oldies-based format using quite a bit of talk." That leaves WSKQ.

"They're our direct competition," notes Jimenez of the former WVNJ-AM, licensed to New Jersey. "They're primarily ballads, though, and we plan to go up against them with a more energetic approach. Right now we're still working on our promotion campaign, but our long-range goal is to be the No. 1 Hispanic station in the city of New York."

New WCFX GM Broussard Eyes Woodstock Demo

KANSAS CITY—Veteran broadcaster Skip Broussard has been named general manager of this city's newest outlet, WCFX-FM, "Stereo 101." Licensed to neighboring Harrisonville, the station served the suburban area with block programming for years as KIEE until the transformation process started earlier this year.

"Actually, the station debuted as KCFX on Jan. 20 with not a lot of fanfare," says Broussard, who most recently served as general manager for Storz's WHB across town. "The owners have rebuilt the station from the ground up. It's on a 900-foot tower with full Class C power and state-of-the-art studios. Long before I had the vaguest idea I might be coming over here, I dispassionately recognized that this station was going to go places."

Broussard's natural inclination to notice good programming comes from years of experience as both PD and on-air personality at stations including Detroit's legendary WKNR, WOKY Milwaukee, WTIW New Orleans (where he also served as GSM) and Knoxville's WKGN. More recently on the ownership side, Broussard operated WMOB Mobile for nearly five years before coming to Kansas City in 1982.

"There's a screaming void for this format," says Broussard of Stereo 101's AOR approach. "There are several top 40 stations and quite a few ACs, but each as a group represents an extreme. The ACs are real soft, the top 40s very high energy. We have more of an adult presentation and more depth in our music."

"Our reasearch showed that there was very little loyalty to the existing top 40 and AC stations among 'the Woodstock Generation'—the 35-year-old businessman and family man who was in his teens at the time of Woodstock," says Broussard. "We're targeting upscale 25- to 34-year-olds primarily, and this group has indicated that they'd readily accept a format of this type."

"We'll play a lot of oldies, maybe 40%, but we're not an oldies station. We're targeting the people who were into that music, but we're focusing on what they're doing today. We're giving them information, traffic reports. And there really is no other AOR station, not a real AOR station, in Kansas City anymore," he says, describing the outlet owned in part by Gary Munson, consulted by Scott Christenson and programmed locally by Dan Carney.



MEDIA CHUMS—Larry Wilson, left, of CHUM Toronto, interviews Vince Romano of tv's "T.J. Hooker" about his recently released album on the Attic label, produced by rocker Rick Derringer.

Washington Area Gets Two New AM Outlets

By BILL HOLLAND

WASHINGTON—Two new AM radio stations signed on the air in the Washington area over the Labor Day weekend, one of them a bold attempt to offer a full-service MOR format to Washingtonians in the 35-64 age range abandoned by the recent move by WMAL toward light rock.

WWRC, now owned by Greater Media and bought in July from NBC for \$3.6 million, will be offering music "that goes as far back as the big bands," according to operations manager and PD Ken Mellgren, "but also offers current artists like John Denver and Billy Joel."

The station, which will be informally known by its 51-year-old former call letters, WRC, is a 5,000-watt full-timer that has hired a staff of news and sports reporters as well as program personalities (although it offers Talknet from 8 p.m. to 5 a.m.).

"Greater Media has done some research that shows that our core audience is not being 'super-served' in this market," says Mellgren. "And we mean to go after them."

He also points to a Greater Media model: WPEN in Philadelphia. "We've learned a lot from its success-

es," he says.

WRC's lineup isn't fully in place yet, but Mellgren has brought on board longtime WPEN personality Gene Packard for mornings, and a daytime news, weather, traffic and sports staff that worked for the station's previous owners. Also slotted are Washington veteran Les Carpenter (WMZQ, WGAY) from 9 a.m. to 2 p.m. and former WJOK personality Evan Haning for the 6 to 8 p.m. slot.

Mellgren is also trying to negotiate a deal with Washington's dean of the jazz-and-pop DJs, Felix Grant, who was fired from WMAL last month just weeks before his 30th anniversary there. "We're talking at this point," says Mellgren, "but we'd love to have Felix and spotlight him in a weekend showcase program."

The WWRC deal was finalized this summer after Greater Media sold WGAY-AM, powerful WGAY-FM's little 1,000-watt daytime sister, to Interstate Communications Inc. The new station, called WNTR, located in nearby Silver Spring, Md., as its call letters imply, is broadcasting a news/talk format.

Most Added Records

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

Title, Artist, Label	# of Billboard's stations adding record this week	# of Billboard's stations now reporting record
HOT 100 (184 Stations)		
1 "Blue Jean," David Bowie, EMI America	74	74
2 "What About Me?" Kenny Rogers with Kim Carnes & James Ingram, RCA	65	66
3 "Better Be Good To Me," Tina Turner, Capitol	55	55
4 "Who Wears These Shoes?," Elton John, Geffen	48	137
5 "Wake Me Up Before You Go-Go," Wham!, Columbia	47	63
BLACK (94 Stations)		
1 "I Feel For You," Chaka Khan, Warner Bros.	45	56
2 "Tenderoni," Leon Haywood, Modern	28	55
3 "Cool It Now," New Edition, MCA	27	68
4 "Centipede," Rebbie Jackson, Columbia	27	53
5 "Pretty Mess," Vanity, Motown	17	39
COUNTRY (125 Stations)		
1 "Chance Of Lovin' You," Earl Thomas Conley, RCA	45	94
2 "Nobody Loves Me Like You," Anne Murray & Dave Loggins, Capitol	39	71
3 "Mama She's Lazy," Pinkard & Bowden, Warner Bros.	36	38
4 "God Won't Get You," Dolly Parton, RCA	35	35
5 "It's A Be Together Night," Frizzell & West, Viva	31	32
ADULT CONTEMPORARY (84 Stations)		
1 "What About Me?" Kenny Rogers with Kim Carnes & James Ingram, RCA	28	36
2 "Left In The Dark," Barbra Streisand, Columbia	19	19
3 "Shine Shine," Barry Gibb, MCA	13	35
4 "Desert Moon," Dennis DeYoung, A&M	11	18
5 "On The Wings Of A Nightingale," Everly Brothers, Mercury	9	36

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Billboard Singles Radio Action

Playlist Top Add Ons • Breakouts

Based on station playlists through Tuesday (9/4/84)

••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

- TINA TURNER—Better Be Good To Me (Capitol)
- DAVID BOWIE—Blue Jean (EMI-America)
- KENNY ROGERS, KIM CARNES & JAMES INGRAM—What About Me (RCA)
- ROMEO VOID—Girl In Trouble (Is A Temporary Thing) (Columbia)

WFLY—Albany

- ROMEO VOID—Girl In Trouble (Is A Temporary Thing)
- DAVID BOWIE—Blue Jean
- TINA TURNER—Better Be Good To Me
- WHAM—Wake Me Up Before You Go-Go

WGUY—Bangor

- BARBARA STREISAND—Left In The Dark
- TINA TURNER—Better Be Good To Me
- DAVID BOWIE—Blue Jean
- WHAM—Wake Me Up Before You Go-Go
- KENNY ROGERS, KIM CARNES & JAMES INGRAM—What About Me

WIGY—Bath

- BILLY OCEAN—Caribbean Queen (No More Love On The Run)
- TINA TURNER—Better Be Good To Me
- DAVID BOWIE—Blue Jean
- THE POINTER SISTERS—I'm So Excited
- CHAKA KHAN—I Feel For You
- WHAM—Wake Me Up Before You Go-Go
- HELIX—Rock You
- BARBARA STREISAND—Left In The Dark

WHTT—Boston

- THOMPSON TWINS—You Take Me Up
- BILLY IDOL—Flesh For Fantasy
- ROMEO VOID—Girl In Trouble (Is A Temporary Thing)
- PRINCE AND THE REVOLUTION—Purple Rain
- DAVID BOWIE—Blue Jean
- BARRY GIBB—Shine Shine

WXKS—Boston

- DAVID BOWIE—Blue Jean
- PRINCE AND THE REVOLUTION—Purple Rain
- TINA TURNER—Better Be Good To Me
- BARBARA STREISAND—Left In The Dark
- KENNY ROGERS, KIM CARNES & JAMES INGRAM—What About Me
- NEW EDITIONS—Cool It Now

WNYS—Buffalo

- DAVID BOWIE—Blue Jean
- DIANA ROSS—Swept Away
- TINA TURNER—Better Be Good To Me
- DENNIS DeYOUNG—Desert Moon
- THE POINTER SISTERS—I'm So Excited
- STEVIE WONDER—I Just Called To Say I Love You

WTSN—Dover

- KENNY ROGERS, KIM CARNES & JAMES INGRAM—What About Me
- TINA TURNER—Better Be Good To Me
- DAVID BOWIE—Blue Jean
- BARBARA STREISAND—Left In The Dark

WERZ—Exeter

- TINA TURNER—Better Be Good To Me
- DENNIS DeYOUNG—Desert Moon
- DAVID BOWIE—Blue Jean
- SURVIVOR—I Can't Hold Back
- WANG CHUNG—Don't Be My Enemy
- MARIA VIDAL—Body Rock
- BARBARA STREISAND—Left In The Dark
- FRANK STALONE—If We Ever Get Back

WTIC—Hartford

- JOHN CAFFERTY AND THE BEAVER BROWN BAND—On The Dark Side
- ELTON JOHN—Who Wears These Shoes
- TINA TURNER—Better Be Good To Me
- KENNY ROGERS, KIM CARNES & JAMES INGRAM—What About Me

WFEA—Manchester

- KENNY ROGERS, KIM CARNES & JAMES INGRAM—What About Me
- RALPH MACDONALD WITH BILL WITHERS—In The Name Of Love

KC-101 (WKCI)—New Haven

- ELTON JOHN—Who Wears These Shoes
- DENNIS DeYOUNG—Desert Moon
- JOHN CAFFERTY AND THE BEAVER BROWN BAND—On The Dark Side
- TINA TURNER—Better Be Good To Me
- CHAKA KHAN—I Feel For You
- KENNY ROGERS, KIM CARNES & JAMES INGRAM—What About Me

WJBQ—Portland

- BARBARA STREISAND—Left In The Dark
- DAVID BOWIE—Blue Jean
- EVELYN THOMAS—High Energy
- SURVIVOR—I Can't Hold Back
- KENNY ROGERS, KIM CARNES & JAMES INGRAM—What About Me
- VANITY—Pretty Mess
- TINA TURNER—Better Be Good To Me
- RICKY LEE JONES—Real End
- FRANK STALONE—If We Ever Get Back

WSPK—Poughkeepsie

(Chris Leide—P.D.)

- LULU—Everytime I See Your Picture
- ROMEO VOID—Girl In Trouble (Is A Temporary Thing)
- WHAM—Wake Me Up Before You Go-Go
- DAVID BOWIE—Blue Jean
- ELTON JOHN—Who Wears These Shoes
- CHAKA KHAN—I Feel For You

WPRO—Providence

- ROMEO VOID—Girl In Trouble (Is A Temporary Thing)
- TINA TURNER—Better Be Good To Me
- COYOTE SISTERS—Straight From The Heart (Into Your Life)
- KENNY ROGERS, KIM CARNES & JAMES INGRAM—What About Me

WMJQ—Rochester

- BANANARAMA—Cruel Summer
- JOHN CAFFERTY AND THE BEAVER BROWN BAND—On The Dark Side

WPXY—Rochester

- DAVID BOWIE—Blue Jean
- STEVIE WONDER—I Just Called To Say I Love You
- THE POINTER SISTERS—I'm So Excited
- DIANA ROSS—Swept Away
- DENNIS DeYOUNG—Desert Moon
- TINA TURNER—Better Be Good To Me

WGFM—Schenectady

- TINA TURNER—Better Be Good To Me
- ROMEO VOID—Girl In Trouble (Is A Temporary Thing)
- SHEENA EASTON—Strut
- DAVID BOWIE—Blue Jean
- STEVE PERRY—Strung Out

WRCK—Utica

- DAVID BOWIE—Blue Jean
- SURVIVOR—I Can't Hold Back
- TINA TURNER—Better Be Good To Me
- LOU REED—I Love You, Suzanne
- RICKY LEE JONES—Real End
- MARIA VIDAL—Body Rock

Mid-Atlantic Region

TOP ADD ONS

- WHAM—Wake Me Up Before You Go-Go (Columbia)
- KENNY ROGERS, KIM CARNES & JAMES INGRAM—What About Me (RCA)
- ELTON JOHN—Who Wears These Shoes (Geffen)
- DAVID BOWIE—Blue Jean (EMI-America)

WFBG—Altoona

- KENNY ROGERS, KIM CARNES & JAMES INGRAM—What About Me
- WHAM—Wake Me Up Before You Go-Go
- DAVID BOWIE—Blue Jean
- HELIX—Rock You
- VANITY—Pretty Mess

WJLK—Asbury Park

- TINA TURNER—Better Be Good To Me
- KENNY ROGERS, KIM CARNES & JAMES INGRAM—What About Me
- DAVID BOWIE—Blue Jean
- SHEENA EASTON—Strut
- BILLY OCEAN—Caribbean Queen (No More Love On The Run)
- LOU REED—I Love You, Suzanne

B-104 (WBSB)—Baltimore

- ELTON JOHN—Who Wears These Shoes
- KENNY ROGERS, KIM CARNES & JAMES INGRAM—What About Me
- WHAM—Wake Me Up Before You Go-Go

WMAR—Baltimore

- KENNY ROGERS, KIM CARNES & JAMES INGRAM—What About Me
- WHAM—Wake Me Up Before You Go-Go
- CHAKA KHAN—I Feel For You

WOMP—Bellaire

- DAVID BOWIE—Blue Jean
- TINA TURNER—Better Be Good To Me
- WHAM—Wake Me Up Before You Go-Go
- HONEYMOON SUITE—New Girl Now
- ROMEO VOID—Girl In Trouble (Is A Temporary Thing)
- KENNY ROGERS, KIM CARNES & JAMES INGRAM—What About Me

WVSR—Charleston

- TINA TURNER—Better Be Good To Me
- DAVID BOWIE—Blue Jean
- KENNY ROGERS, KIM CARNES & JAMES INGRAM—What About Me
- WANG CHUNG—Don't Be My Enemy

WZYQ—Frederick

- SHEILA E.—The Glamorous Life
- DENNIS DeYOUNG—Desert Moon
- TINA TURNER—Better Be Good To Me
- SURVIVOR—I Can't Hold Back
- BILLY IDOL—Flesh For Fantasy

WKEE—Huntington

- STEVE PERRY—Strung Out
- CHAKA KHAN—I Feel For You
- DAVID BOWIE—Blue Jean
- WHAM—Wake Me Up Before You Go-Go

WBLI—Long Island

TOP ADD ONS -NATIONAL

- DAVID BOWIE—Blue Jean (EMI-America)
- KENNY ROGERS, KIM CARNES & JAMES INGRAM—What About Me (RCA)
- DENNIS DeYOUNG—Desert Moon (A&M)

(Bill Terry—P.D.)

- DENNIS DeYOUNG—Desert Moon
- ELTON JOHN—Who Wears These Shoes
- ROMEO VOID—Girl In Trouble (Is A Temporary Thing)
- STEVE PERRY—Strung Out
- WHAM—Wake Me Up Before You Go-Go
- CHAKA KHAN—I Feel For You
- TINA TURNER—Better Be Good To Me

Z-100 (WHTZ)—New York

- BANANARAMA—Cruel Summer
- STEVIE WONDER—I Just Called To Say I Love You
- CHICAGO—Hard Habit To Break
- RICK SPRINGFIELD—Bop Til You Drop

WKTU—New York City

- SHEENA EASTON—Strut
- WHAM—Wake Me Up Before You Go-Go
- DAVID BOWIE—Blue Jean
- LAURA BRANIGAN—The Lucky One
- ELTON JOHN—Who Wears These Shoes
- DAVE EDMUNDS—Something About You
- STEPHANIE MILLS—The Medicine Song
- LIONEL RICHIE—Penny Love

WKHI—Ocean City

- DENNIS DeYOUNG—Desert Moon
- THE EVERLY BROTHERS—On The Wings Of A Nightingale
- CHAKA KHAN—I Feel For You
- WHAM—Wake Me Up Before You Go-Go
- DAVID BOWIE—Blue Jean
- KENNY ROGERS, KIM CARNES & JAMES INGRAM—What About Me
- STEVE PERRY—Strung Out

WCAU—Philadelphia

- MARIA VIDAL—Body Rock
- WHAM—Wake Me Up Before You Go-Go
- DAVID BOWIE—Blue Jean
- CHAKA KHAN—I Feel For You
- KENNY ROGERS, KIM CARNES & JAMES INGRAM—What About Me
- TINA TURNER—Better Be Good To Me
- BARBARA STREISAND—Left In The Dark
- SAM HARRIS—Sugar Don't Bite
- WANG CHUNG—Don't Be My Enemy

WUSL—Philadelphia

- WHODINI—Friends
- SMOKEY ROBINSON—I Can't Find
- PEABO BRYSON—Slow Dancin'
- FONZI THORNTON—A Natural (Yes/ree)
- CHAKA KHAN—I Feel For You

B-94 (WBZZ)—Pittsburgh

- DIANA ROSS—Swept Away
- BARRY GIBB—Shine Shine
- MARIA VIDAL—Body Rock
- ELTON JOHN—Who Wears These Shoes
- PRINCE AND THE REVOLUTION—Purple Rain

WHTX—Pittsburgh

- PRINCE AND THE REVOLUTION—Purple Rain
- TINA TURNER—Better Be Good To Me
- LIONEL RICHIE—Penny Love
- KENNY ROGERS, KIM CARNES & JAMES INGRAM—What About Me

WPST—Trenton

- DAVID BOWIE—Blue Jean
- KENNY ROGERS, KIM CARNES & JAMES INGRAM—What About Me
- BILLY IDOL—Flesh For Fantasy
- STEVE PERRY—Strung Out

Q-107 (WRQX)—Washington

- ROD STEWART—Some Guys Have All The Luck
- NIGHT RANGER—When You Close Your Eyes
- WHAM—Wake Me Up Before You Go-Go

WASH—Washington D.C.

- SCANDAL—The Warrior
- ELTON JOHN—Who Wears These Shoes
- EVELYN THOMAS—High Energy

WAVA—Washington D.C.

- CHICAGO—Hard Habit To Break
- BILLY OCEAN—Caribbean Queen (No More Love On The Run)
- ELTON JOHN—Who Wears These Shoes

WILK—Wilkes Barre

- KENNY ROGERS, KIM CARNES & JAMES INGRAM—What About Me
- BARBARA STREISAND—Left In The Dark

WKRZ—FM—Wilkes-Barre

- KENNY ROGERS, KIM CARNES & JAMES INGRAM—What About Me
- MARIA VIDAL—Body Rock
- SAM HARRIS—Sugar Don't Bite
- STEVE PERRY—Strung Out
- WHAM—Wake Me Up Before You Go-Go
- DAVID BOWIE—Blue Jean
- BARBARA STREISAND—Left In The Dark
- TINA TURNER—Better Be Good To Me

WYCR—York

- BARRY GIBB—Shine Shine
- ROMEO VOID—Girl In Trouble (Is A Temporary Thing)
- RICKY LEE JONES—Real End
- DAVID BOWIE—Blue Jean
- JIM CAPALDI—I'll Keep Holding On
- KENNY ROGERS, KIM CARNES & JAMES INGRAM—What About Me
- BILLY IDOL—Flesh For Fantasy
- FRANK STALONE—If We Ever Get Back

Southeast Region

TOP ADD ONS

- KENNY ROGERS, KIM CARNES & JAMES INGRAM—What About Me (RCA)
- DAVID BOWIE—Blue Jean (EMI-America)
- TINA TURNER—Better Be Good To Me (Capitol)
- DENNIS DeYOUNG—Desert Moon (A&M)

WANS—Anderson/Greenville

- TINA TURNER—Better Be Good To Me
- RALPH MACDONALD WITH BILL WITHERS—In The Name Of Love
- CHAKA KHAN—I Feel For You
- ROMEO VOID—Girl In Trouble (Is A Temporary Thing)
- WHAM—Wake Me Up Before You Go-Go
- DAVID BOWIE—Blue Jean
- KENNY ROGERS, KIM CARNES & JAMES INGRAM—What About Me

WISE—Asheville

- ROMEO VOID—Girl In Trouble (Is A Temporary Thing)
- DAVID BOWIE—Blue Jean
- KENNY ROGERS, KIM CARNES & JAMES INGRAM—What About Me
- DAVID BOWIE—Blue Jean
- SAM HARRIS—Sugar Don't Bite
- WHAM—Wake Me Up Before You Go-Go
- CHAKA KHAN—I Feel For You
- STEVE PERRY—Strung Out
- DENNIS DeYOUNG—Desert Moon
- ELTON JOHN—Who Wears These Shoes
- VANITY—Pretty Mess

94-Q (WQXI-FM)—Atlanta

- TINA TURNER—Better Be Good To Me
- KENNY ROGERS, KIM CARNES & JAMES INGRAM—What About Me
- SHEENA EASTON—Strut
- BILLY IDOL—Flesh For Fantasy

V-103 (WVEE)—Atlanta

- TEDDY PENDERGRASS—You're My Choice Tonight (Choose Me)
- THE CONTROLLERS—Crushed
- REBBIE JACKSON—Centipede
- LAKESIDE—Make My Day
- CHAMPAGNE—Off And On Love
- KONK—Your Life
- JOHN WAITE—Missing You
- CHERRELLE—Fragile

Z-93 (WZGC)—Atlanta

- KENNY ROGERS, KIM CARNES & JAMES INGRAM—What About Me
- THOMPSON TWINS—You Take Me Up
- DENNIS DeYOUNG—Desert Moon
- BARBARA STREISAND—Left In The Dark

WSSX—Charleston

- DAVID BOWIE—Blue Jean
- TINA TURNER—Better Be Good To Me
- HONEYMOON SUITE—New Girl Now
- LIONEL RICHIE—Stuck On You

WBCY—Charlotte

- TINA TURNER—Better Be Good To Me
- KENNY ROGERS, KIM CARNES & JAMES INGRAM—What About Me
- DENNIS DeYOUNG—Desert Moon
- CHAKA KHAN—I Feel For You

WNOK—FM—Columbia

- THE FIXX—Are We Ourselves
- TWISTED SISTER—We're Not Gonna Take It
- DAVID BOWIE—Blue Jean
- TINA TURNER—Better Be Good To Me
- WHAM—Wake Me Up Before You Go-Go
- LINDSEY BUCKINGHAM—Go Insane
- KENNY ROGERS, KIM CARNES & JAMES INGRAM—What About Me

I-100 (WNFI)—Daytona Beach

- BILLY IDOL—Flesh For Fantasy
- DENNIS DeYOUNG—Desert Moon

G-105 (WDCG)—Durham/Raleigh

- ELTON JOHN—Who Wears These Shoes
- DIANA ROSS—Swept Away

WFLB—Fayetteville

- KENNY ROGERS, KIM CARNES & JAMES INGRAM—What About Me
- TINA TURNER—Better Be Good To Me
- BARBARA STREISAND—Left In The Dark
- CHAKA KHAN—I Feel For You
- JEFFERSON STARSHIP—Layin' It On The Line
- VANITY—Pretty Mess
- BEACH BOYS AND FRANKIE VALI—East Meets West

WOKI—Knoxville

- NAKED EYES—(What) In The Name Of Love
- HONEYMOON SUITE—New Girl Now
- KENNY ROGERS, KIM CARNES & JAMES INGRAM—What About Me
- TINA TURNER—Better Be Good To Me
- DAVID BOWIE—Blue Jean
- SURVIVOR—I Can't Hold Back
- KROKUS—Midnite Manac
- WHAM—Wake Me Up Before You Go-Go
- SAM HARRIS—Sugar Don't Bite

I-95 (WINZ-FM)—Miami

- CHICAGO—Hard Habit To Break
- SCRITTI POLITTI—Wood Beez
- FACE TO FACE—Under The Gun
- SHERYL LEE RALPH—In The Evening

Y-100 (WHYI)—Miami/Ft. Lauderdale

- BANANARAMA—Cruel Summer
- DAVID BOWIE—Blue Jean

WKZQ—FM—Myrtle Beach

- KENNY ROGERS, KIM CARNES & JAMES INGRAM—What About Me
- DENNIS DeYOUNG—Desert Moon
- DAVID BOWIE—Blue Jean
- BARRY GIBB—Shine Shine

WNVZ—Norfolk

- THE FIXX—Are We Ourselves
- ROD STEWART—Some Guys Have All The Luck

WRWQ—Richmond

- BARRY GIBB—Shine Shine
- ROD STEWART—Some Guys Have All The Luck

WXLK—Roanoke

- KENNY ROGERS, KIM CARNES & JAMES INGRAM—What About Me
- DIANA ROSS—Swept Away
- DAVID BOWIE—Blue Jean

WZAT—Savannah

- DAVID BOWIE—Blue Jean
- WHAM—Wake Me Up Before You Go-Go
- SHEENA EASTON—Strut
- TINA TURNER—Better Be Good To Me
- KENNY ROGERS, KIM CARNES & JAMES INGRAM—What About Me

Q-105 (WRBQ)—Tampa

- KENNY ROGERS, KIM CARNES & JAMES INGRAM—What About Me
- SURVIVOR—I Can't Hold Back
- CHAKA KHAN—I Feel For You
- DAVID BOWIE—Blue Jean

WSEZ—Winston-Salem

- STEVIE WONDER—I Just Called To Say I Love You
- SHEILA E.—The Glamorous Life
- MADONNA—Lucky Star

North Central Region

TOP ADD ONS

- DAVID BOWIE—Blue

Billboard Singles Radio Action

Playlist Top Add Ons

Based on station playlists through Tuesday (9/4/84)

Continued from page 17

- WHAM-Wake Me Up Before You Go-Go
- BILLY OCEAN-Caribbean Queen (No More Love On The Run)

KRNB-Iowa City

- THOMPSON TWINS-You Take Me Up
- DAVID BOWIE-Blue Jean
- JEFFERSON STARSHIP-Layin' It On The Line
- STEVE PERRY-Strung Out
- ROMEO VOID-Girl In Trouble (Is A Temporary Thing)

Q-104 (KBEQ)-Kansas City

- ELTON JOHN-Who Wears These Shoes
- DENNIS DeYOUNG-Desert Moon
- THE POINTER SISTERS-I'm So Excited

WLWL-Minneapolis

- JOHN CAFFERTY AND THE BEAVER BROWN BAND-On The Dark Side
- DENNIS DeYOUNG-Desert Moon
- THE FIXX-Are We Ourselves
- ELTON JOHN-Who Wears These Shoes
- BILLY IDOL-Flesh For Fantasy

KJ-103 (KJYO)-Oklahoma City

- PRINCE AND THE REVOLUTION-Purple Rain
- BILLY OCEAN-Caribbean Queen (No More Love On The Run)
- TINA TURNER-Better Be Good To Me
- MARIA VIDAL-Body Rock

KQKQ-Omaha

- DENNIS DeYOUNG-Desert Moon
- DAVID BOWIE-Blue Jean
- BARRY GIBB-Shine Shine
- JULIO IGLESIAS AND DIANA ROSS-All Of You
- THE POINTER SISTERS-I'm So Excited
- VAN STEPHENS-What The Big Girls Do
- THE EVERLY BROTHERS-On The Wings Of A Nightingale

KKLS-FM-Rapid City

- THOMPSON TWINS-You Take Me Up
- ROMEO VOID-Girl In Trouble (Is A Temporary Thing)
- DAVID BOWIE-Blue Jean
- THE POINTER SISTERS-I'm So Excited
- ELTON JOHN-Who Wears These Shoes

KKRC-Sioux Falls

- SHEILA E.-The Glamorous Life
- STEVE WONDER-I Just Called To Say I Love You
- ELTON JOHN-Who Wears These Shoes
- DENNIS DeYOUNG-Desert Moon
- BILLY IDOL-Flesh For Fantasy
- SAM HARRIS-Sugar Don't Bite

KHTR-St. Louis

- ELTON JOHN-Who Wears These Shoes
- WHAM-Wake Me Up Before You Go-Go
- STEVE PERRY-Strung Out
- THE POINTER SISTERS-I'm So Excited

V-100 (KDVV)-Topeka

- THE POINTER SISTERS-I'm So Excited
- KENNY ROGERS, KIM CARNES & JAMES INGRAM-What About Me
- DAVID BOWIE-Blue Jean
- CHAKA KHAN-I Feel For You
- DONNA SUMMER-There Goes My Baby

KAYI-Tulsa

- BILLY IDOL-Flesh For Fantasy
- THOMPSON TWINS-You Take Me Up
- DENNIS DeYOUNG-Desert Moon
- TINA TURNER-Better Be Good To Me
- DAVID BOWIE-Blue Jean

KFMW-Waterloo

- SURVIVOR-I Can't Hold Back
- DAVID BOWIE-Blue Jean
- TINA TURNER-Better Be Good To Me
- KENNY ROGERS, KIM CARNES & JAMES INGRAM-What About Me
- WANG CHUNG-Don't Be My Enemy

KEYN-Wichita

- DENNIS DeYOUNG-Desert Moon
- ROD STEWART-Some Guys Have All The Luck
- BILLY OCEAN-Caribbean Queen (No More Love On The Run)
- NAKED EYES-(What) In The Name Of Love
- WHAM-Wake Me Up Before You Go-Go
- STEVE PERRY-Strung Out
- KENNY ROGERS, KIM CARNES & JAMES INGRAM-What About Me
- DAVID BOWIE-Blue Jean
- CHAKA KHAN-I Feel For You
- MARIA VIDAL-Body Rock

Southwest Region

TOP ADD ONS

- KENNY ROGERS, KIM CARNES & JAMES INGRAM-What About Me (RCA)
- WHAM-Wake Me Up Before You Go-Go (Columbia)
- ELTON JOHN-Who Wears These Shoes (Geffen)
- DAVID BOWIE-Blue Jean (EMI-America)

WQID-Biloxi

- KENNY ROGERS, KIM CARNES & JAMES INGRAM-What About Me
- BILLY IDOL-Flesh For Fantasy
- THOMPSON TWINS-You Take Me Up

WKXX-Birmingham

- BILLY IDOL-Flesh For Fantasy
- KENNY ROGERS, KIM CARNES & JAMES INGRAM-What About Me
- WHAM-Wake Me Up Before You Go-Go
- DAVID BOWIE-Blue Jean

KITE-Corpus Christi

- LINDSEY BUCKINGHAM-Go Insane
- THE FIXX-Are We Ourselves

KAFM-Dallas

- DIANA ROSS-Swept Away
- BARRY GIBB-Shine Shine
- ELTON JOHN-Who Wears These Shoes
- THOMPSON TWINS-You Take Me Up
- WHAM-Wake Me Up Before You Go-Go

KSET-FM-EI Paso

- SAM HARRIS-Sugar Don't Bite
- TINA TURNER-Better Be Good To Me
- KENNY ROGERS, KIM CARNES & JAMES INGRAM-What About Me

Q-104 (WQEN)-Gadsden

- KENNY ROGERS, KIM CARNES & JAMES INGRAM-What About Me
- PRINCE AND THE REVOLUTION-Purple Rain
- BARBARA STREISAND-Left In The Dark
- ELTON JOHN-Who Wears These Shoes

KILE-Galveston

- SPANDAU BALLET-Only When You Leave
- JOHN CAFFERTY AND THE BEAVER BROWN BAND-On The Dark Side
- TINA TURNER-Better Be Good To Me
- STEVE PERRY-Strung Out
- KENNY ROGERS, KIM CARNES & JAMES INGRAM-What About Me
- HONEYMOON SUITE-New Girl Now
- DAVID BOWIE-Blue Jean

93-FM (KKBQ-FM)-Houston

- ELTON JOHN-Who Wears These Shoes
- WHAM-Wake Me Up Before You Go-Go
- TINA TURNER-Better Be Good To Me
- HELIX-Rock You
- GIORGIO MORODER AND PHILIP OAKEY-Together In Electric Dreams

WTYX-Jackson

- KENNY ROGERS, KIM CARNES & JAMES INGRAM-What About Me
- ELTON JOHN-Who Wears These Shoes
- DIANA ROSS-Swept Away
- SURVIVOR-I Can't Hold Back

KKYK-Little Rock

- SCARDAL-The Warrior
- MADONNA-Lucky Star
- STEVE WONDER-I Just Called To Say I Love You

KBFM-McAllen/Brownsville

- ELTON JOHN-Who Wears These Shoes
- STEVE PERRY-Strung Out
- SURVIVOR-I Can't Hold Back
- SAM HARRIS-Sugar Don't Bite
- DENNIS DeYOUNG-Desert Moon
- SHEENA EASTON-Strut

Q-101 (WJDQ-FM)-Meridian

- DAVID BOWIE-Blue Jean
- KENNY ROGERS, KIM CARNES & JAMES INGRAM-What About Me
- SURVIVOR-I Can't Hold Back
- TINA TURNER-Better Be Good To Me
- FRANK STALONE-If We Ever Get Back
- MARIA VIDAL-Body Rock

WABB-FM-Mobile

- ELTON JOHN-Who Wears These Shoes
- STEVE PERRY-Strung Out
- DAVID BOWIE-Blue Jean
- JOHN CAFFERTY AND THE BEAVER BROWN BAND-On The Dark Side
- THE FIXX-Are We Ourselves
- JOYCE KENNEDY & JEFFREY OSBORNE-The Last Time I Made Love
- BILLY OCEAN-Caribbean Queen (No More Love On The Run)

WHYF-FM-Montgomery

- KENNY ROGERS, KIM CARNES & JAMES INGRAM-What About Me
- DIANA ROSS-Swept Away
- BILLY IDOL-Flesh For Fantasy

KX-104 (WWKX)-Nashville

- STEVE PERRY-Strung Out
- WHAM-Wake Me Up Before You Go-Go
- KENNY ROGERS, KIM CARNES & JAMES INGRAM-What About Me
- DAVID BOWIE-Blue Jean
- JOYCE KENNEDY & JEFFREY OSBORNE-The Last Time I Made Love

B-97 (WEZB)-New Orleans

- ELTON JOHN-Who Wears These Shoes
- KENNY ROGERS, KIM CARNES & JAMES INGRAM-What About Me
- DAVID BOWIE-Blue Jean
- TINA TURNER-Better Be Good To Me
- ROMEO VOID-Girl In Trouble (Is A Temporary Thing)

WTIX-New Orleans

- ANNE MURRAY & DAVE LOGGINS-Nobody Loves Me Like You Do
- BILLY OCEAN-Caribbean Queen (No More Love On The Run)
- ELTON JOHN-Who Wears These Shoes
- ROD STEWART-Some Guys Have All The Luck
- DENNIS DeYOUNG-Desert Moon
- MADONNA-Lucky Star

KTFM-San Antonio

- WHAM-Wake Me Up Before You Go-Go
- DAVID BOWIE-Blue Jean
- TINA TURNER-Better Be Good To Me
- MTUME-You Me And He
- KENNY ROGERS, KIM CARNES & JAMES INGRAM-What About Me
- LULU-Everytime I See Your Picture
- CHAKA KHAN-I Feel For You
- KROKUS-Midnite Maniac
- WANG CHUNG-Don't Be My Enemy

KROK-Shreveport

- KENNY ROGERS, KIM CARNES & JAMES INGRAM-What About Me

- THOMPSON TWINS-You Take Me Up
- DAVID BOWIE-Blue Jean
- WHAM-Wake Me Up Before You Go-Go

Pacific Southwest Region

TOP ADD ONS

- CHAKA KHAN-I Feel For You (Warner Bros.)
- DENNIS DeYOUNG-Desert Moon (A&M)
- ELTON JOHN-Who Wears These Shoes (Geffen)
- DAVID BOWIE-Blue Jean (EMI-America)

KKXX-Bakersfield

- Y & T-Don't Stop Running
- KISS-Heaven's On Fire
- DENNIS DeYOUNG-Desert Moon
- TINA TURNER-Better Be Good To Me
- ELTON JOHN-Who Wears These Shoes

KIMN-Denver

- MADONNA-Lucky Star
- DIANA ROSS-Swept Away
- DENNIS DeYOUNG-Desert Moon
- SHEENA EASTON-Strut
- BILLY IDOL-Eyes Without A Face

KPKC-Denver

- ELTON JOHN-Who Wears These Shoes
- THE FIXX-Are We Ourselves
- SURVIVOR-I Can't Hold Back

KIIS-FM-Los Angeles

- RICK SPRINGFIELD-Bop 'Til You Drop
- CHAKA KHAN-I Feel For You

KKHR-Los Angeles

- ELTON JOHN-Who Wears These Shoes
- THOMPSON TWINS-You Take Me Up
- CHAKA KHAN-I Feel For You
- SHEENA EASTON-Strut

KOPA-FM-Phoenix

- BRUCE SPRINGSTEEN-Cover Me
- THOMPSON TWINS-You Take Me Up

KZZF-FM-Phoenix

- NAKED EYES-(What) In The Name Of Love
- ELTON JOHN-Who Wears These Shoes
- DENNIS DeYOUNG-Desert Moon
- DAVID BOWIE-Blue Jean

K96 (KFMV)-Provo

- THE POINTER SISTERS-I'm So Excited
- DENNIS DeYOUNG-Desert Moon
- JOYCE KENNEDY & JEFFREY OSBORNE-The Last Time I Made Love
- DAVID BOWIE-Blue Jean
- BILLY OCEAN-Caribbean Queen (No More Love On The Run)

KDZA-Pueblo

- ELTON JOHN-Who Wears These Shoes
- KENNY ROGERS, KIM CARNES & JAMES INGRAM-What About Me
- BILLY OCEAN-Caribbean Queen (No More Love On The Run)
- SURVIVOR-I Can't Hold Back
- BARBARA STREISAND-Left In The Dark
- GIORGIO MORODER AND PHILIP OAKEY-Together In Electric Dreams

KRSP-AM-Salt Lake City

- DAVID BOWIE-Blue Jean
- CHAKA KHAN-I Feel For You
- DENNIS DeYOUNG-Desert Moon
- THE POINTER SISTERS-I'm So Excited

KS-103 (KSDD-FM)-San Diego

- ELTON JOHN-Who Wears These Shoes
- CHAKA KHAN-I Feel For You
- KENNY ROGERS, KIM CARNES & JAMES INGRAM-What About Me
- BARRY GIBB-Shine Shine
- PRINCE AND THE REVOLUTION-Purple Rain
- WHAM-Wake Me Up Before You Go-Go

XTRA-AM-San Diego

- THE POINTER SISTERS-I'm So Excited
- WHAM-Wake Me Up Before You Go-Go
- DENNIS DeYOUNG-Desert Moon
- DAVID BOWIE-Blue Jean
- CHAKA KHAN-I Feel For You

KSLS-AM-San Luis Obispo

- DAVID BOWIE-Blue Jean
- TINA TURNER-Better Be Good To Me
- DENNIS DeYOUNG-Desert Moon
- STEVE PERRY-Strung Out
- WANG CHUNG-Don't Be My Enemy
- SAM HARRIS-Sugar Don't Bite
- SURVIVOR-I Can't Hold Back

KIST-Santa Barbara

- DENNIS DeYOUNG-Desert Moon
- KENNY ROGERS, KIM CARNES & JAMES INGRAM-What About Me
- DAVID BOWIE-Blue Jean
- WHAM-Wake Me Up Before You Go-Go
- SURVIVOR-I Can't Hold Back
- BARBARA STREISAND-Left In The Dark
- GIORGIO MORODER AND PHILIP OAKEY-Together In Electric Dreams

13-KHYT-Tucson

- KENNY ROGERS, KIM CARNES & JAMES INGRAM-What About Me
- WHAM-Wake Me Up Before You Go-Go
- TINA TURNER-Better Be Good To Me
- SURVIVOR-I Can't Hold Back
- DAVID BOWIE-Blue Jean
- NIGHT RANGER-When You Close Your Eyes

KRQQ-Tucson

- KELLY NORRIS-P.D.

- THE FIXX-Are We Ourselves
- DIANA ROSS-Swept Away
- WHAM-Wake Me Up Before You Go-Go
- THE POINTER SISTERS-I'm So Excited
- KENNY ROGERS, KIM CARNES & JAMES INGRAM-What About Me

KTKT-Tucson

- BILLY OCEAN-Caribbean Queen (No More Love On The Run)
- ELTON JOHN-Who Wears These Shoes
- SAM HARRIS-Sugar Don't Bite
- TINA TURNER-Better Be Good To Me
- KENNY ROGERS, KIM CARNES & JAMES INGRAM-What About Me

Pacific Northwest Region

TOP ADD ONS

- DAVID BOWIE-Blue Jean (EMI-America)
- KENNY ROGERS, KIM CARNES & JAMES INGRAM-What About Me (RCA)
- DENNIS DeYOUNG-Desert Moon (A&M)
- WHAM-Wake Me Up Before You Go-Go (Columbia)

KYYA-Billings

- WHAM-Wake Me Up Before You Go-Go
- ELTON JOHN-Who Wears These Shoes
- DIANA ROSS-Swept Away
- DENNIS DeYOUNG-Desert Moon
- DAVID BOWIE-Blue Jean

KBBK-Boise

- DENNIS DeYOUNG-Desert Moon
- RICK JAMES-17
- JOYCE KENNEDY & JEFFREY OSBORNE-The Last Time I Made Love
- STEVE PERRY-Strung Out

KCDQ-Bozeman

- DAVID BOWIE-Blue Jean
- TINA TURNER-Better Be Good To Me
- KENNY ROGERS, KIM CARNES & JAMES INGRAM-What About Me
- WHAM-Wake Me Up Before You Go-Go
- STEVE PERRY-Strung Out
- RICKY LEE JONES-Real End
- THE EVERLY BROTHERS-On The Wings Of A Nightingale
- CHAKA KHAN-I Feel For You

KTRS-Casper

- SURVIVOR-I Can't Hold Back
- TINA TURNER-Better Be Good To Me
- DAVID BOWIE-Blue Jean
- STEVE PERRY-Strung Out

KMGX-Fresno

- KENNY ROGERS, KIM CARNES & JAMES INGRAM-What About Me
- JOYCE KENNEDY & JEFFREY OSBORNE-The Last Time I Made Love

KYNO-FM-Fresno

- STEVE PERRY-Strung Out

KWSS-Gilroy

- DAVID BOWIE-Blue Jean
- BILLY OCEAN-Caribbean Queen (No More Love On The Run)
- ELTON JOHN-Who Wears These Shoes
- CHAKA KHAN-I Feel For You
- DENNIS DeYOUNG-Desert Moon

KGHO-FM-Hoquiam

- DAVID BOWIE-Blue Jean
- PRINCE AND THE REVOLUTION-Purple Rain
- WHAM-Wake Me Up Before You Go-Go
- CHAKA KHAN-I Feel For You
- STEVE PERRY-Strung Out
- TINA TURNER-Better Be Good To Me
- JOYCE KENNEDY & JEFFREY OSBORNE-The Last Time I Made Love

KOZE-FM-Lewiston

- RICKY LEE JONES-Real End
- TINA TURNER-Better Be Good To Me
- KENNY ROGERS, KIM CARNES & JAMES INGRAM-What About Me

KHOP-Modesto

- TINA TURNER-Better Be Good To Me
- WHAM-Wake Me Up Before You Go-Go
- KENNY ROGERS, KIM CARNES & JAMES INGRAM-What About Me
- DAVID BOWIE-Blue Jean
- CHAKA KHAN-I Feel For You
- DENNIS DeYOUNG-Desert Moon

KOSO-Modesto

- DENNIS DeYOUNG-Desert Moon
- KENNY ROGERS, KIM CARNES & JAMES INGRAM-What About Me
- ROMEO VOID-Girl In Trouble (Is A Temporary Thing)

KMJK-Portland

- DENNIS DeYOUNG-Desert Moon
- BARRY GIBB-Shine Shine
- PRINCE AND THE REVOLUTION-Purple Rain
- JOHN CAFFERTY AND THE BEAVER BROWN BAND-On The Dark Side
- WHAM-Wake Me Up Before You Go-Go
- JOYCE KENNEDY & JEFFREY OSBORNE-The Last Time I Made Love
- STEVE PERRY-Strung Out
- KENNY ROGERS, KIM CARNES & JAMES INGRAM-What About Me
- DAVID BOWIE-Blue Jean

KSFM-Sacramento

- PRINCE AND THE REVOLUTION-Purple Rain
- KENNY ROGERS, KIM CARNES & JAMES INGRAM-What About Me
- DENNIS DeYOUNG-Desert Moon

- BARRY GIBB-Shine Shine
- WHAM-Wake Me Up Before You Go-Go

KWOD-Sacramento

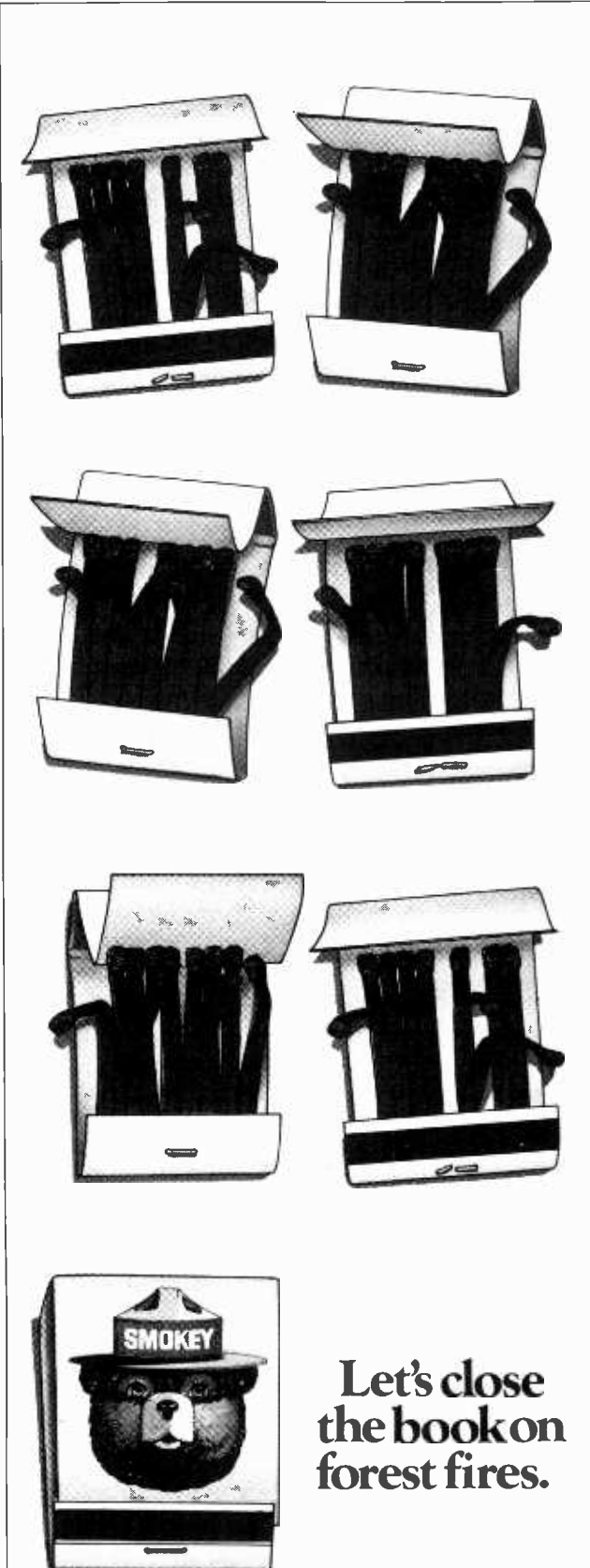
- STEVE PERRY-Strung Out
- DENNIS DeYOUNG-Desert Moon

KSKD-FM-Salem

- DAVID BOWIE-Blue Jean
- WHAM-Wake Me Up Before You Go-Go
- SURVIVOR-I Can't Hold Back
- KENNY ROGERS, KIM CARNES & JAMES INGRAM-What About Me
- WANG CHUNG-Don't Be My Enemy

KITS-San Francisco

- BILLY IDOL-Flesh For Fantasy
- THOMPSON TWINS-You Take Me Up
- ELTON JOHN-Who Wears These Shoes
- JOYCE KENNEDY & JEFFREY OSBORNE-The Last Time I Made Love



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YesterHits

HITS FROM BILLBOARD 10 AND 20 YEARS AGO THIS WEEK

POP SINGLES—10 Years Ago

1. I Shot The Sheriff, Eric Clapton, RSO
2. (You're) Having My Baby, Paul Anka, United Artists
3. Rock Me Gently, Andy Kim, Capitol
4. I'm Leaving It All Up To You, Donny & Marie Osmond, MGM
5. Can't Get Enough Of Your Love, Babe, Barry White, 20th Century
6. Nothing From Nothing, Billy Preston, A&M
7. Tell Me Something Good, Rufus, ABC
8. Then Came You, Dionne Warwick & the Spinners, Atlantic
9. You And Me Against The World, Helen Reddy, Capitol
10. Clap For The Wolfman, Guess Who, RCA

POP SINGLES—20 Years Ago

1. The House Of The Rising Sun, Animals, MGM
2. Where Did Our Love Go, Supremes, Motown
3. Because, Dave Clark Five, Epic
4. Everybody Loves Somebody, Dean Martin, Reprise
5. Bread And Butter, Newbeats, Hickory
6. C'mon And Swim, Bobby Freeman, Autumn
7. G.T.O., Ronny & the Daytonas, Male
8. A Hard Day's Night, Beatles, Capitol
9. Remember (Walkin' In The Sand), Shangri-Las, Red Bird
10. Oh, Pretty Woman, Roy Orbison, Monument

TOP LPs—10 Years Ago

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

TOP LPs—20 Years Ago

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

COUNTRY SINGLES—10 Years Ago

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

SOUL SINGLES—10 Years Ago

1. Can't Get Enough Of Your Love, Babe, Barry White, 20th Century
2. Then Came You, Dionne Warwick & the Spinners, Atlantic
3. You Haven't Done Nothin', Stevie Wonder, Tamla
4. Live It Up Part I, Isley Brothers, T-Neck
5. Skin Tight, Ohio Players, Mercury
6. Midnight Flower, Four Tops, Dunhill
7. Do It Baby, Miracles, Tamla
8. Feel Like Making Love, Roberta Flack, Atlantic
9. Tell Her Love Has Felt The Need, Eddie Kendricks, Tamla
10. Hang On In There Baby, Johnny Bristol, MGM

• Continued from page 14

If you've heard enough airchecks, maybe it's time you saw one. Taking the concept inside the radio station, Art Vuolo (the "Radioguide" guy), in conjunction with Wisconsin-based Tom Konard of The Air-Check Factory, has come up with video airchecks. The duo go inside a station and videotape the action (kind of an expansion of Bobby Rich's "Turkey Hour" from B-100 San Diego a few years back). The price is more than reasonable (\$25 for VHS or Beta), and there are quite a few stations already available. So give Art a call at (313) 434-2712, and he'll give you the rest of the details.

One that we wish he had on tape was the sign-on of Raleigh/Burlington's WZZU. Seems owner Jim Heavner on tape was extolling the technical virtues of the new top 40 outlet when the technical virtues of the tape gave out. Technicalities aside, Heavner had to share the limelight with WRDU, which signed on an hour later, and WQDR, which made the switch to country the same night. And while 'ZZU (which, by the way, is said to be consulted by Mike McVay) and 'RDU were busy wowing the market with a commercial-free weekend, WDCG was paying people to listen. The Randy Kabrich-consulted station gave away \$105 an hour—over \$10,000 in three days. . . . Speaking of WQDR and its AM counterpart WPTF, the pair will be consulted by former WRAL Raleigh consultant Drake-Chenault, with D-C's Jay Albright handling country 'QDR and Mike Kinonian taking care of AC 'PTF.

Sad news from Indianapolis: The first jock WENS hired when Emmis bought the Shelbyville property, Timothy McKee, succumbed to a heart attack in his home last week. McKee, 36, had just made the shift from middays to mornings a week earlier, where he was joined by Bruce Munson.

Former Group W Dallas account exec Charna Diane Boggs has been

named regional sales manager for Noble Broadcast Consultants, directly overseeing regional sales activities for the company's newly acquired KJOI Los Angeles as well as having a hand in Noble's XTRA-AM-FM San Diego. . . . Speaking of Group W Dallas, KOAX has applied for the KQZY (cozy) calls.

Joining BBS (Bonneville Broadcasting System) as national account manager is former Group W and Blair sales rep Richard A. Washer. . . . Upped to PD at Tulsa's No. 1 KWEN (K95FM) is morning man Bob Cooper. . . . The Loop (WLUP Chicago's Bobby Skafish won't be going anywhere. The afternoon personality has just signed a three-year pact with the Heftel station, where Sun-Times pop music critic Don McLeese now does entertainment updates twice a week.

Upped to music director at San Francisco's Roker (CBS's KRQR) is Lisa Novak, who continues her midday shift. Joining the AOR station as production director and 1-4 p.m. jock is Bay Area personality Steven Seaweed. . . . Over at "all new, all hit" KMEL, the afternoon news updates are handled by none other than Paul Udell (the last time we saw him, he was leaving Indianapolis) and the rest of the KRON-TV anchors, including Roz Abrams and Evan White.

Taking over the evening slot at Regina's pop Z-99 is former CFNO-FM Marthon, Ont. PD Dave Schwartz. . . . Out and about and looking is former B-100 San Diego morning man John Michael Kay (Kessler). After five years at KFMB-FM, Kessler prefers to stay in California but will consider all offers at (619) 284-0676. (You may remember him as Spanky from Big Ways in Charlotte, or you may know his brother, Mark Kessler, the morning man at Memphis' AOR outlet FM 103.) Speaking of Memphis, the word is that KHFI Austin morning man

Bill Hickock is slated to do that shift on Viacom's WRVR. Hickock is also a WRAL Raleigh alumnus.

While we're on the subject of alumni, we got a note from Dale Turner (in case you're wondering, the former program director is now manager of regional country promotion for RCA out of Chicago), who suggests we institute the "Jack Roth Past Employee Reunion Society." Turner (Roth '72) says that at last count he's seen 50 former Rothers in this column in the past few months alone. We can think of about a hundred, so perhaps at next year's Billboard convention (dates to be announced shortly) we'll reserve a room.

Looking for an urban personality in the West or Midwest? J.W. would like to relocate. James Walston, currently doing afternoons on WJDY in Salisbury, Md., is ready to make a move, and you can reach him at (301) 749-4899. (He didn't actually say he was an urban jock, but we could tell he wasn't country from the stationery.)

Also looking is former WSTX Christiansted, St. Croix, Virgin Is-

lands jock Steven David. (He probably got tired of writing his return address.) You can reach him in South Florida at (305) 932-4399, but the area he's most interested in is Athens, Ohio.

★ ★ ★

As Jeff Dale leaves the swinging, swirling world of show business (to steal a line from Don Imus) to accept a teaching position at Eastern Illinois Univ., Mike Ryan, late of WFXW Geneva, slides into Dale's former afternoon slot on WYEN Des Plaines (suburban Chicago). . . . Exiting Faith Center's KHOF-FM Los Angeles is Jerry Armstrong. He relocates to Madera, Calif., where he programs KUUL-FM, a Spanish-turned-SMN-Stardust (nostalgia) station with Jimmy Dee in mornings, Jesse Starr in afternoons and Armstrong in evenings, according to Doug Cramer, who remains at KHOF. Interesting station, KHOF, as you know if you've been following Pastor Gene Scott's trouble with the FCC. More than one broadcaster in this town has an eye on that license. Nice Class B FM, too.

BEAUTIFUL MUSIC MERGER

SRP Sale To Bonneville Final

CHICAGO—The sale of Cox Communications' Schulke Radio Productions Ltd. (SRP) to Bonneville Broadcasting System was finalized Aug. 6, according to Bonneville president and chief executive officer James J. Opsitnik. Opsitnik declined to name the sale price, previously rumored at \$1.7 million.

The combined beautiful music syndicators will operate under the title Bonneville Broadcasting System, says Opsitnik. SRP's Plainfield, N.J. office will be closed, with about six Schulke employees working in production and programming temporarily on contract "to continue the smooth transition from SRP to Bon-

neville," he adds.

Opsitnik says Bonneville has "maintained positive relations" with the remaining 46 Schulke stations. In addition, he says, "We've made an agreement with Bill Moyes (president of Schulke consultant Research Group) to continue to research and test music" for those stations.

"Schulke's major marketing position was 'totally researched music,'" says Opsitnik. "Bonneville plans ongoing research beyond (what Schulke's done.)"

Bonneville Broadcasting System, a division of Bonneville International Corp., recently moved its corporate headquarters to Chicago.

THE POWER OF LIGHT & SOUND.

"Dance!" you command, and they do.

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Top Rock Tracks

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

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

Radio

Pro-Motions

Station: WLIR Long Island (AOR)
Contact: Sue McCann
Concept: Cans Festival

Execution: Yet another play on words (usually the takeoff on the famous Cannes Film Festival involves a station screening whereby listeners gain admittance by bringing canned food for the needy), this "Cans Festival" asks listeners to clean up area beaches.

Each Sunday from 2-6 p.m. at Tony Greco's Pizza Machine (a station sponsor located in Island Park), WLIR has a redemption center in operation. Listeners may redeem cans and bottles at six cents each; or, if they prefer, WLIR will award them prizes commensurate with their haul, including station T-shirts, albums and concert tickets.

★ ★ ★

Station: WBZ Boston (MOR)
Contact: Penny S. Schuler
Concept: Anything That Floats

Execution: Raft races, formerly indigenous to stations catering to a youthful cume, have certainly come up in the world. Group W's old-line WBZ held the "First Annual WBZ Anything That Floats Race" down the Charles River last week, open to the general public at no fee. The only requirement was that the "craft" (and we use the term extremely loosely) have no bow or motor of any kind.

Two classes were set up, commercially sponsored and individual entries, with each participant receiving an official race T-shirt and Coast Guard-approved life vest with the WBZ "Anything That Floats" logo emblazoned upon them. WBZ carried a play-by-play of the two-hour event, co-sponsored by Hood Ice Cream, Polar Beverages and Thom McAn. Prizes were awarded in a total of 25 categories at the post-race party on Magazine Beach.



JEEP TRICK—KNIX Phoenix staffers congratulate the winner of their "Arizona Country 500" promotion, who drove away in a red, white and blue AMC Jeep CJ 7. Shown from left are general program manager Larry Daniels, FM program director Erik Foxx, contest winner Robert Glomb, AM program director Don Cristi, air personality Dan Schaffer, and Grant Randall and Dick Buchanan of Randall's Mesa Jeep Inc.

FROM WLS TO TV

Steve Dahl Climbs To Cable

By MOIRA McCORMICK

CHICAGO—WLS-FM afternoon drive personality Steve Dahl is set to bring his popular and controversial radio show to cable television this fall.

Starting Oct. 1, Dahl and sidekick Garry Meier are to host "The Steve Dahl Show" each Friday night at 10:30 p.m. via the Central Videopath cable network, which includes Chicago-area cable channels Centel, Cablenet, Lakes, Metrovision, Continental and Cablevision, and services more than 240,000 viewers in metropolitan Chicago.

The hour-long program, sponsored by Budweiser, is described by Dahl's manager Chuck Toler as "direct extension of Steve's radio show," and is scheduled for a 13-week trial run with a 52-week option. Toler says the program will encompass "parody, phone-ins, taped segments, interviews and special guests."

"We had to convince cable operators to let the show air live, and it wasn't easy," he continues. Taking into account Dahl's reputation for material of questionable taste, a screening arrangement has been set up for callers who might take advan-

tage of live tv to use profanity.

"All callers will have to leave their name and phone number, at which point they'll be called back and reminded of FCC regulations (against obscene language)," assures Toler.

"The Steve Dahl Show," directed by Emmy-winner Phil Rantstrom, is to be shot with four cameras at the Centel Studio in suburban La Grange Park. "We're committing the shows to one-inch tape," notes Toler, "because we feel they'll be generic enough to play in other markets."



BRAND NEW DUSTY—KRLA Los Angeles program director Jim Pewter talks to singer/songwriter Dusty Springfield while taping a special about her past, present and future.

★ ★ ★
Station: WKDD Akron
(contemporary)
Contact: Cindi Hagley
Concept: "I Can't Afford The Jacksons Concert"

Execution: Promos resplendent with puns, including "state of schlock," offer listeners alternatives such as "so what's it gonna be this month? Rent ... car payment ... or the Michael Jackson concert?" A rough choice, so WKDD has decided to offer its listeners an "off the wall" alternative in the form of the "I Can't Afford The Jacksons Concert," a parody of the "Victory" tour co-sponsored by Warner Amex Cable of Akron, to be held in mid-October.

WKDD is offering pre-concert tickets "in blocks of four, of course" at \$3 each. Slated for the event are WKDD's "Walking Crew," who will undertake the "sequined glove sacrifice," as well as several other memorable performances. Proceeds benefit Muscular Dystrophy.

★ ★ ★

Station: KGCL Salt Lake City (AOR)

Contact: Richard Rees, promotion director

Concept: Finding Berlin

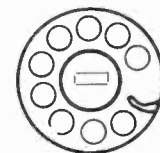
Execution: When the rock group Berlin and special guest Talk Talk announced a Salt Lake City concert date, KGCL swung into action, putting together a successful sales promotion. Five station advertisers participated in the concept, which was a variation on a treasure hunt.

Each of the sponsors involved received one of the letters spelling out Berlin (for instance, a local record store received 100 "B's"). The final "N" was placed at the KGCL studios.

On-air clues gave listeners an indication where the letters might be found, and patronage of local advertisers escalated dramatically when it was announced that the listener first to bring in Berlin would not only receive four backstage passes to the sold-out event and a chance to meet the band, but would also be treated to a weekend in a Park City condominium.

ROLLYE BORNSTEIN

TOUCH That DIAL!



Call our Hotline at (800) 223-7524, and tell Jeff you want to see some Action!

Beginning with this issue, Billboard's AOR chart contains only Top Rock Tracks, reflecting the changes in the AOR radio format over the last year and a half.

Featured Programming

If you'd like to hear the Cars in concert on the radio, you'd better check with **Westwood One**. The Culver City-based syndicator has just locked up all the group's concert rights through September of '85. The exclusive agreement applies to radio broadcasts of the Cars' concerts only (the engagement in question is the recent Forum stint in Los Angeles), which WW1 will be broadcasting within the next year. Speaking of the Cars, **ABC Contemporary** has just announced that the group will headline its Spotlight Special this Sunday (16).

Also exclusive to Westwood One is the first in-depth Bob Dylan radio interview. You can hear the three-hour music special, "Dylan On Dylan," over the weekend of Nov. 17. This weekend, Westwood One will air "Star Trak Profiles Barry Manilow," a bit of a departure for the rock-oriented weekly special.

★ ★ ★

Okay, concert buffs, here's another one for your calendar of happenings: NSO on Oct. 4. Should you not be into classical music, that's the National Symphony Orchestra direct from the JFK Performing Arts Center in D.C., kicking off Mutual Radio's third season of such stereo concert broadcasts. Hosting the weekly two-hour series, heard on over 50 stations, is WGMS-AM-FM Washington PD Paul Teare. Joining Mutual as public relations assistant is Chris A. Durney, while staffer Peter S. Nielsen is upped to director of systems engineering.

★ ★ ★

It's hard to get a hold of Haggard, and so it is that the folks at **The United Stations** are right proud of their three-hour radio special documenting the life and career of Merle in the first authorized version of "The Merle Haggard Story," slated to run the weekend of Oct. 26.

Upped to VP/sales for The United

Stations is David Landau. Long-time radio exec Carl T. Reynolds, most recently with **Media General** in Memphis, crosses the street to Schering-Plough subsidiary **American Image Productions**, where he'll serve as national sales manager.

★ ★ ★

WACO, in—where else?—Waco, Tex., is now repped by **Torbet Radio**, where Jeannine Donahue is upped to account exec at the San Francisco office. Repping Gannett's KSDO-AM-FM San Diego is Hillier, Newmark, Wechsler & Howard, while **Blair Radio** picks up Savannah's WSOK.

It's the Big 11 for **MMR**, as **Major Market Radio** adds Minneapolis to its list of branches. No address yet, but local salesman **Mark Stang** has been named Minneapolis manager. New address for **Market Buy Market**, the L.A.-based on-line research service for radio. It's off the Golden West lot and into Simi Valley for the **Gil Bond** firm, now located at 5775 East Los Angeles Ave., Simi Valley, Calif. 93063. Calling? That's (805) 584-2211.

Upped to manager/sales service for CBS's **Radioradio** is Marilyn Dracker, while Mary Dillon becomes supervisor of that department. Promotions at **Selcom Radio** include Pat Winn and Jill Burtis to sales manager and junior account exec respectively.

★ ★ ★

And finally, we'd be remiss if we didn't mention the big news from New York-based **DIR**. The syndicator has secured the rights for the radio simulcast of MTV's first annual video awards. Carrying the star-studded event this Friday (14) from 10 p.m. to midnight (EST) are a variety of outlets, including **WNEW-FM** New York, **KIQQ** Los Angeles, **WBBM-FM** Chicago, **KFOG** San Francisco and **WGCL** Cleveland.

ROLLYE BORNSTEIN

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

- Sept. 9-15, Twisted Sister, Guest DJ, P.F.M., one hour.
- Sept. 10, Krokus, Zebra, Rockline, Global Satellite Network, one hour.
- Sept. 10-16, Yes, Off The Record Special, Westwood One, one hour.
- Sept. 10-16, Barry Manilow, Star Trak, Westwood One, one hour.
- Sept. 10-16, Tanya Tucker, Live From Gilley's, Westwood One, one hour.
- Sept. 10-16, SOS Band, Budweiser Concert Hour, Westwood One, one hour.
- Sept. 10-16, Nona Hendryx, Special Edition, Westwood One, one hour.
- Sept. 10-16, Tommy Dorsey Tribute part one, The Music Makers, Narwood Productions, one hour.
- Sept. 10-16, Louise Mandrell, Country Closeup, Narwood Productions, one hour.
- Sept. 11-12, Loggins & Messina/James Darren, Supertracks, Creative Radio Network, three hours.
- Sept. 14-16, Top 30 USA hosted by M.G. Kelly with the Beach Boys, RadioRadio, CBS, three hours.
- Sept. 14-16, Top 40 Satellite Survey hosted by Dan Ingram, RadioRadio, CBS, three hours.
- Sept. 14-16, Judy Collins, Arlo Guthrie, Joan Baez, Don & Deanna on Blecker Street, Continuum Broadcasting Network, one hour.
- Sept. 14-16, Ronnie James Dio, Scandal, Rock Album Countdown, Westwood One, two hours.
- Sept. 14-16, Staying Alive & Healthy, Rock Chronicles, Westwood One, one hour.
- Sept. 14-16, Election Songs, Dr. Demento, Westwood One, two hours.
- Sept. 14-16, Ray Parker Jr., Rick Dees' Weekly Top 40, United Stations, four hours.
- Sept. 14-16, Joe Stampley, Solid Gold Country, United Stations, three hours.
- Sept. 14-16, Hank Williams Jr., Weekly Country Music Countdown, United Stations, three hours.
- Sept. 14-16, Peggy Lee, The Great Sounds, United Stations, four hours.
- Sept. 14-16, Sammy Hagar, The Source, NBC, 90 minutes.
- Sept. 14-16, First Airborne Rock 'N' Roll Division, Captured Live, P.G. Productions, one hour.
- Sept. 15, Oak Ridge Boys, Silver Eagle, ABC Entertainment Network, one hour.
- Sept. 15, Ringo's Yellow Submarine, ABC FM Network, one hour.
- Sept. 15-16, Sergio Mendes, Music & Memories, Strand Broadcast Services, three hours.
- Sept. 16, Cars, Spotlight Special, ABC Contemporary Network, 90 minutes.
- Sept. 16, Radio Rocks, Rolling Stone's Continuous History Of Rock & Roll, ABC Rock Radio Network, one hour.
- Sept. 16, American Country Countdown hosted by Bob Kingsley, ABC Entertainment Network, three hours.
- Sept. 16, American Top 40 hosted by Casey Kasem, ABC Contemporary Network, four hours.
- Sept. 16-22, Billy Idol, Guest DJ, P.F.M., one hour.
- Sept. 17-23, Quiet Riot, Off The Record Special, Westwood One, one hour.
- Sept. 17-23, Tina Turner, Pop Star Concerts, Westwood One, one hour.
- Sept. 17-23, Spinners, Special Edition, Westwood One, one hour.
- Sept. 17-23, Tommy Dorsey Tribute part two, The Music Makers, Narwood Productions, one hour.
- Sept. 17-23, New Faces Show, Country Closeup, Narwood Productions, one hour.
- Sept. 18-19, Fifth Dimension, Sonny & Cher, Supertracks, Creative Radio Network, three hours.
- Sept. 21-23, Kick Axe, Captured Live, P.G. Productions, one hour.
- Sept. 21-23, Styx, Superstars Rock Concert, Westwood One, 90 minutes.
- Sept. 21-23, Rockin' Women, Rock Chronicles, Westwood One, one hour.
- Sept. 21-23, Lindsey Buckingham, Sammy Hagar, Rock Album Countdown, Westwood One, two hours.

Adult Contemporary

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This Week	Last Week	Weeks on Chart	TITLE, Artist, Label & Number (Dist. Label) (Publisher, Licensee)
1	1	11	LEAVE A TENDER MOMENT ALONE Billy Joel, Columbia 38-04514 (Joel Songs, BMI)
2	2	11	ALL OF YOU Julio Iglesias & Diana Ross, Columbia 38-04507 (Elektra/Ewald Corp., ASCAP/Dyad/Braintree, BMI)
3	4	7	DRIVE The Cars, Elektra 7-69706 (Ric Ocasek/Lido, ASCAP)
4	5	7	TURN AROUND Neil Diamond, Columbia 38-04541 (Stonebridge/New Hidden Valley, ASCAP/Carole Bayer Sager, BMI)
5	3	13	STUCK ON YOU Lionel Richie, Motown 1746 (Brockman, ASCAP)
6	6	8	IF THIS IS IT Huey Lewis And The News, Chrysalis 4-42803 (Hulex/Red Admiral, BMI)
7	7	5	I JUST CALLED TO SAY I LOVE YOU Stevie Wonder, Motown 1745 (Jobete/Black Bull, ASCAP)
8	11	6	HARD HABIT TO BREAK Chicago, Full Moon/Warner Bros. 7-29214 (MCA, ASCAP)
9	8	13	WHAT'S LOVE GOT TO DO WITH IT Tina Turner, Capitol 5334 (Chappell/Irving/Good Single, ASCAP/BMI)
10	12	6	MISSING YOU John Waite, EMI-America 8212 (Hudson Bay/Paperwaite/Fullwater/Markmeem, ASCAP/BMI)
11	9	15	SAD SONGS (SAY SO MUCH) Elton John, Geffen 7-29292 (Warner Bros.) (Intersong, ASCAP)
12	10	12	HOLD ME Teddy Pendergrass And Whitney Houston, Asylum 7-69720 (Elektra) (Prince St./Almo, ASCAP/DeCred/Music Corporation Of America, BMI)
13	13	18	IF EVER YOU'RE IN MY ARMS AGAIN Peabo Bryson, Elektra 7-69728 (Almo/Prince Street, ASCAP/Snow/Dyad, BMI)
14	14	16	I CAN DREAM ABOUT YOU Dan Hartman, MCA 52378 (Multi-Level, BMI)
15	19	4	IN THE NAME OF LOVE Ralph MacDonald With Bill Withers, Polydor 881221-7 (PolyGram)
16	17	7	SOMEBODY'S EYES Karla Bonoff, Columbia 38-04472 (Ensign, BMI)
17	16	9	STRAIGHT FROM THE HEART (INTO YOUR LIFE) Coyote Sisters, Morocco 1742 (Motown) (Welk/I Rains/Middlefield, BMI)
18	21	7	YOU WERE MADE FOR ME Irene Cara, Geffen/Network 7-29257 (Warner Bros.) (Carub/AlCor, ASCAP)
19	20	8	SHE LOVES ME (THE BEST THAT I CAN BE) James Ingram, QWest 7-29235 (Warner Bros.) (WB/Nearytunes, ASCAP/Warner-Tamerlane/Nearysong, BMI)
20	15	9	SOMETHING SAID LOVE Rita Coolidge, A&M 2634 (Warner-Tamerlane/Writers House/Fifty Grand, BMI)
21	28	5	THE LUCKY ONE Laura Branigan, Atlantic 7-89636 (Roliram/Lorimar, BMI)
22	22	5	BULLISH Herb Alpert Tijuana Brass, A&M 2655 (ANU, BMI/Ram Wave, ASCAP)
23	23	17	ALIBIS Sergio Mendes, A&M 2639 (Snow, BMI/T. Mac, PRS/Bibo/Welk/Welbeck, ASCAP)
24	26	4	THERE GOES MY BABY Donna Summer, Geffen 7-29291 (Warner Bros.) (Unichappell/Jot, BMI)
25	30	2	ON THE WINGS OF A NIGHTINGALE The Everly Brothers, Mercury 880213-7 (PolyGram) (MPL Communications, ASCAP)
26	31	2	NOBODY LOVES ME LIKE YOU DO Anne Murray & Dave Loggins, Capitol 5401 (Ensign, BMI)
27	36	2	SHINE SHINE Barry Gibb, MCA 52443 (Gibb Bros./Unichappell, BMI)
28	NEW ENTRY		WHAT ABOUT ME? Kenny Rogers With Kim Carnes And James Ingram, RCA 13899 (Lionsmate/Security Hogg, ASCAP/Foster Frees, BMI)
29	18	13	TAKING IT ALL TOO HARD Genesis, Atlantic 7-89656 (Pun/Warner Bros., ASCAP)
30	32	5	CITY OF NEW ORLEANS Willie Nelson, Columbia 38-04568 (Buddah/Turnpike Tom, ASCAP)
31	33	3	IF I'M STILL AROUND TOMORROW Sadao Watanabe featuring Roberta Flack, Elektra 7-69700 (Antisia, ASCAP)
32	24	15	JUMP (FOR MY LOVE) Pointer Sisters, Planet 13780 (RCA) (Welbeck/Stephen Mitchell/Andraks/Porchester, ASCAP)
33	27	9	GHOSTBUSTERS Ray Parker, Jr., Arista 1-9212 (Golden Torch/Raydiola, ASCAP)
34	25	10	SEXY GIRL Glenn Frey, MCA 52413 (Night River/Red Cloud, ASCAP)
35	NEW ENTRY		LEFT IN THE DARK Barbra Streisand, Columbia 38-04605 (Lost Boys, BMI)
36	29	18	ALMOST PARADISE...LOVE THEME FROM FOOTLOOSE Mike Reno And Ann Wilson, Columbia 38-04418 (Ensign, BMI)
37	42	2	LUCKY STAR Madonna, Sire 7-29177 (Warner Bros.) (WB/Bleu Disque/Webo Girl, ASCAP)
38	35	5	ONLY WHEN YOU LEAVE Spandau Ballet, Chrysalis 4-42792 (Reformation, ASCAP)
39	37	12	SECOND CHANCE Paul Anka, Columbia 38-04407 (Squawanko/Foster Frees, BMI/Genevieve, ASCAP)
40	40	3	I'M SO EXCITED Pointer Sisters, Planet 13857 (RCA) (Braintree/Til Dawn/Blackwood, BMI)
41	45	2	CARIBBEAN QUEEN (NO MORE LOVE ON THE RUN) Billy Ocean, Jive/Arista 1-9199 (Willesden/Zomba)
42	NEW ENTRY		DESERT MOON Dennis DeYoung, A&M 2666 (Grand Illusion/ALMO, ASCAP)
43	38	4	RIGHT BY YOUR SIDE Eurythmics, RCA 13695 (Blue Network, ASCAP)
44	39	20	SELF CONTROL Laura Branigan, Atlantic 7-89676 (Edition Sunrise/Careers, BMI)
45	NEW ENTRY		THE LAST TIME I MADE LOVE Joyce Kennedy And Jeffrey Osborne, A&M 2656 (Dyad/Steeple Chase, BMI)
46	44	5	LOVELY LADY George Fishoff, Lisa 001 (George Fishoff, ASCAP)
47	34	6	L.A. IS MY LADY Frank Sinatra, QWest 7-29223 (Warner Bros.) (Frank Sinatra/Threesome/YellowBrick Road, ASCAP)
48	41	10	TO ME Barbara Mandrell/Lee Greenwood, MCA 52415 (Collins Court/Lodge Hall, ASCAP)
49	46	16	BORDERLINE Madonna, Sire 7-29354 (Warner Bros.) (Likasa, BMI)
50	48	21	BELIEVE IN ME Dan Fogelberg, Full Moon/Epic 34-04447 (Hickory Grove/April, ASCAP)

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

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HARDEST HIT MARKET

Sales On The Rebound In Flint

By EARL PAIGE

FLINT, Mich.—The record/tape business in this hardest hit market of the past recession is looking up, according to managers of both independent stores and chain units. Some see a complete recovery.

Most managers polled by phone say Flint is far from recovered from the doldrums of 1982, when unemployment hit a nationwide high of 21%. But they see a turnaround, and they say home entertainment is pacing it.

"Prior to 1981-82 the average purchase was three LPs, and it's now back up to two," says Larry Unruh,

manager at Grapevine, who's worked for the Camelot Enterprises unit here for nine years. Dave Barclay at two-unit Car Stereo Factory says the firm once had to close one day a week but is now thinking of opening a third store.

As happy as anyone about the Flint turnaround is Lynn Rehil at Rock-A-Rolla, a six-unit chain with two units in Flint. Rehil says the chain, celebrating its 10th anniversary, is back on track.

As the situation worsened in Flint, chain owner Tom Dews moved there from the headquarters in Owosso, 25 miles to the west. "He came in and

worked six days right along with all of us," says Rehil, who is now looking for Compact Disc to help pump even more life into the stores' business.

"I had to work a lot of 12-hour days seven days a week," says Annette Saseen of two-unit Nicks Records & Tapes, explaining how the stores weathered a downturn that still has Flint showing a 12% unemployment rate. Annette and Nick Saseen opened in 1977 to exploit 12-inch dance product in a store called Nicks Disco; their second unit, incredibly enough, opened in 1981 "when people were walking the streets here freezing to death," she says.

Car Stereo Factory, dating back to 1970, grossed \$1 million per unit in 1977 but bottomed out to \$400,000 per store in 1980, says Dave Barclay, who has been with the firm since 1978. At the two stores (the oldest is still called Duke's Tape Shack), Barclay sees volume this year rebounding back to \$1 million. Both stores stock 600 hit prerecorded cassettes.

"We're a little down from last year," says Larry Unruh of Grapevine, the last store under that name of what was once three 10,000 square foot free-standing Camelot units. "But we still have the whole holiday season ahead of us." The store maintains shelf price at \$8.69, while the Saseens are more competitive at \$6.98.

Speaking of the general upper and western Michigan economy, Mark DeYoung at seven-unit Believe In Music out of Grand Rapids says business "is definitely improving." Equally bullish reports come from Lloyd Welch, buyer at the 13-unit metro Detroit chain Harmony House.

41 EMPLOYEES CITED

Camelot Honors Its Veterans

SANDUSKY, Ohio—Employee longevity—a rare commodity for many retail operations—is in abundance with the Canton, Ohio-based Camelot chain. The outfit's convention, held here Aug. 24-28, saw 41 employees honored for their time with the 152-store web.

Joining a select group of employees with 15 years of service to the chain were Jeff Tomlinson, Gary Everhart, Larry Mundorf and Bill Rees. Ten store managers, eight office workers and 19 warehouse staffers also received commemorative plaques marking their fifth anniversary with the chain.

Store managers honored were Steve Ivey, Jake Bryan, Jimmy Ba-

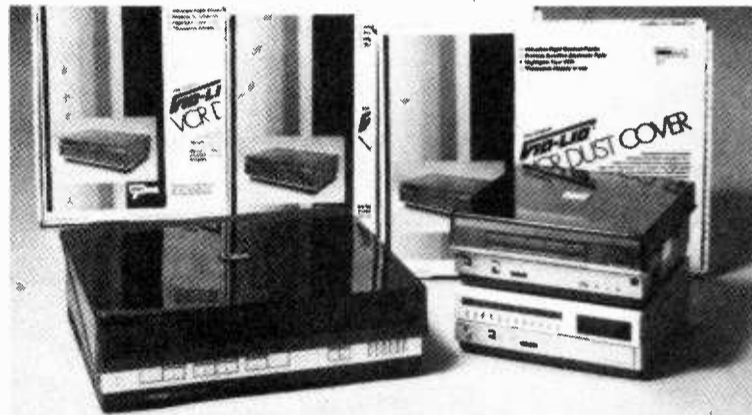
leyn, Paula Johnson, Greg Kane, Gary Matsey, Rick Quick, Allen Sandridge, Ira Wenzel and Dana Whipp. Office staffers were Lora Hupp, Pat Fusillo, Joni Nelson, Jane McCormick, Jan Mahoney, Jay Chapman, Rick Wilson and Theresa Begue.

Warehouse personnel marking their fifth year with Camelot were Ken Wannemacher, Audrey Canter, Carolyn Grosick, Debbie Dodge, Ginny Marion, Sara Adams, Howard Fox, Pam Speck, Debbie Pavelko, Margaret Beck, Joni Serban, Barb Early, Diane Kuhnash, Marcia Shaw, Bill Blomstran, Lois Mattson, Michele Piero, Delores Murphy and Mark Stolicny.

New Products



From Port Washington, N.Y., TDK Electronics introduces its "Buy Three, Get One Free" audiotape promotion featuring the Super Avilyn SA tape. Available now and through the Christmas season, the packages are available in 60- or 90-minute lengths.



Video Specialties, Overland Park, Kan. extends its line of plastic VCR dust covers, Vid Lids, to keep pace with the unit's changing shapes. Vid Lids are now available for slim line front loads, Piggy Backs, consoles, new compacts and portables and range in retail price from \$8.98 to \$12.95.

RISING DURHAM VIDEO DEALER

Messenger: Up From Basement

This article, the second installment in a series on emerging leaders in the home video community, traces the early struggle of Gary Messenger, head of Durham-based North American Video Limited.

DURHAM—When Gary Messenger opened up in a basement in 1979, he says, he didn't even realize "there was a retail business out there." Today, he heads a vigorous six-unit chain and wants to participate in the Video Software Dealers Assn. (VSDA).

Few inside VSDA had heard of Messenger until Congressional lobbying sessions this year aimed at the First Sale Doctrine issue. It was the makeup of Senate and House subcommittees that found VSDA's lobbying ally, the Home Recording Rights Coalition (HRRC), suddenly calling on retailers who were not in VSDA's mainstream—some of whom were not even members. A pivotal criterion was that they be from the given subcommittee members' home districts.

It may be a measure of Messenger's newly discovered spirit that he engaged in lobbying although not directly involved. Says HRRC coordinator Risa Solomon: "There weren't any subcommittee members from his (Messenger's) state, but his senator, John East, is a member of the full Senate committee. Gary came to Washington with two dealers from Charlotte. We talked for about two hours about the issue, and then he called on his representatives." Messenger, who has been in retail

since he could remember, selling everything from shoes to "you name it"—even while earning a business degree at Univ. of North Carolina in 1969—Messenger charts a classic "from the basement" growth.

"We started with 450 square feet doing mail order," he recalls. Within six months, however, he was into a store "with 50 tapes and a rental club." He opened in nearby Raleigh, where he now has three units, later adding another in Durham and one in Chapel Hill. "We're up to 25,000 tapes in all the stores," he says.

A key to North American's growth, says Messenger, was the chain's early alliance with small hardware shops. "We went in and told them we had no intention of selling VCRs but we wanted to work with them. We said we knew how to help them stop beating their heads against the large carload audio/video chains.

"We tied in our \$50 lifetime rental card—our 'Home Theatre' members as we call them. The VCR stores sent us customers, and we sent our members over to them."

While the competition is increasing, Messenger says he has never been pushed to radical rental plans—"every seventh tape free and all that." He says the stores basically charge \$2.98 a night and \$4.99 for three days.

Still another source of pride for North American is its emphasis on sales. Messenger claims that 27% of his gross revenue comes from sales rather than rental.

Messenger's stores are also Beta believers. He says rental and sales are about evenly divided between Beta and VHS.

The stores went into videodisk aggressively, too. "In fact," Messenger claims, "when we got out of laser and CED, the hardware stores we work with did, too. That's the impact we have."

Messenger sums up his philosophy by declaring that "video retailing is an active verb: the art of retailing combining with anticipating consumer needs, regulating inventory, merchandising and awareness of many factors such as legislation, point-of-purchase materials, distribution, sales, and most of all return on square feet."

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Retailing

Phoenix Video Dealer Puts On The Professional Pants

By EARL PAIGE

The dynamic growth of the Video Software Dealers Assn. (VSDA) finds numerous leaders emerging. This is another in a series on the new newsmakers.

PHOENIX—For some women, being mother and homemaker for three teenage sons, nursing a husband back to health after a serious heart operation, and then running a 17-unit video store chain would seem plenty to do. However, Linda Lauer does all this—and wants to do more.

Lauer, who operates four-year-old Arizona Videocassettes/Premier Video here with her husband, put in her bid to be a director of the VSDA this year. She felt she had a shot since there are no women on the board, but as a franchiser she also had negative baggage. As it turned out, the board re-elected all its incumbents.

Lauer says she faced the woman's aspect head on. "If the woman thing bothers people, then they can elect Art. We both want to contribute," she said in a phone interview prior to

the VSDA election Aug. 27.

"Come to think of it," she added, "they may regret electing me. I tend to be outspoken." She says she has some ideas on how to improve VSDA, too.

Lauer says she could hardly help but become inspired because of her husband's dynamism. A former electrical contractor, Art Lauer came to the attention of VSDA directors for his staunch support of the organization's legislative efforts. He worked tirelessly in organizing the approximately 150 Phoenix retailers.

In a lobbying effort late last year that became known as "Black Friday," the Lauers were among the few dealers around the country staging media events to draw consumer awareness to proposed video rental restrictions.

In February, during another lobbying effort, Linda says she was approached by Frank Barnako, then president of VSDA. "I had talked to him several times at VSDA functions. But here I was in Washington, and he calls the hotel." She says he

wanted to back her candidacy.

It was also Barnako, a D.C.-area retailer, to whom Lauer turned when she realized her husband's illness and resultant problems were causing delays in her application.

"I told Frank I was behind the times, and he said not to worry, to get verbal endorsements and he would get letters out for me." As it turns out, Lauer received endorsements from Barnako and three board members, two of them officers. "I got some Arizona dealers, too. I don't want it to look like this whole thing is rigged—I have four Arizona dealers' signatures."

Of the likelihood that the franchising activity the Lauers involved themselves in will be regarded as suspicious by VSDA members, Linda says, "You know why franchisers are often suspect? A lot of them are not retailers; they don't own a store and

have never operated one."

Actually, the Lauers were drawn into franchising "not by choice," she recalls. After the opening of the first store on Camelback in 1980, she says "We were approached in December by someone who wanted to operate a store just like ours."

The following year, three more franchises were opened in rapid succession. By early last year, there were 17 stores, including one in Sedona, 125 miles from Phoenix, that is, like the original, company-owned.

The Lauers quickly outgrew the 680 square feet at 207 E. Camelback "when the only other stores in town were Videocassettes Unlimited and Video Plus." In 1982, the store was moved to 2,200 square feet at 544 E. Camelback. It houses the franchise firm called Premier Video along with the retail operation which employs 12.

A key feature of early growth was combining software with hardware. "Everyone said we were crazy to go to Flagstaff," Lauer says. "The population was around 9,000. But we had already gone into equipment sales. So we really built our own customer base."

"We did the same thing in Sedona. That store sells a ton of equipment."

Premier's franchising activity has been slow from late 1983 until now, and Lauer indicates that it is in various stages of reorganization as she and her husband expand to other states.

A former manager of a Ramada Inn, Lauer says she is not really happy unless she's involved in a frenzy of activity. "All three boys are athletic, and it's been an endless round of taking them to various sports events. Fortunately now, the two oldest work in the store."

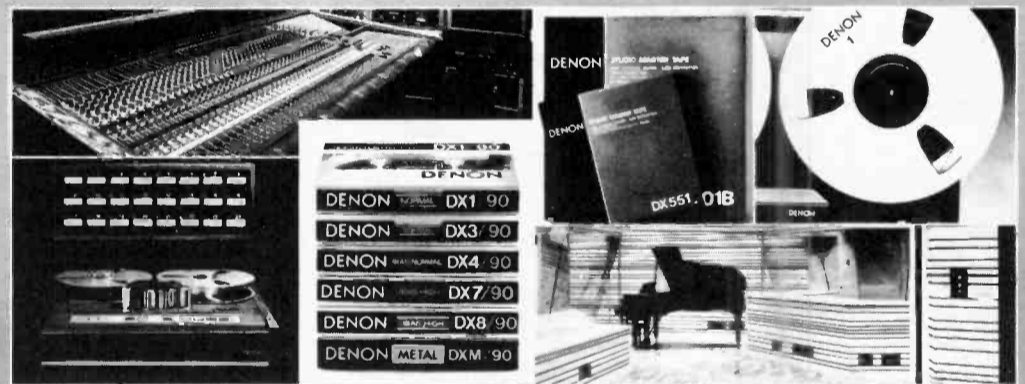


TOWER TURNS TO TINA—A fan gets his back into Tina Turner's recent signing session at Tower's New York store. Lining up for autographed copies of Turner's Capitol album "Private Dancer" are, from left, the store's manager Steve Harmon, Capitol customer service rep Bob Bland, Turner, and Capitol's sales rep Paul Lanning, r&b promotion manager Rod Butler, East Coast press and artist development manager Nancy Farbman and district manager Ira Derfler.

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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

- ANIMALS**
Rip It To Shreds
LP I.R.S. SP 70043 (A&M) \$8.98
CA SPC 70043 \$8.98
- ARMORED SAINT**
March Of The Saint
LP Chrysalis FV 41476 no list
CA FVT 41476 no list
- BAD SNEAKERS**
Beat The Meter
LP Now & Then NTR 84001 \$6.98
CA 2089C \$6.98

- BLACKFOOT**
Vertical Smiles
LP Atco 90218 1 (WEA) \$8.98
CA 90218 4 \$8.98
- BLACK UHURU**
Anthem
LP Island 90180 1 (Atco) \$8.98
CA 90180 4 \$8.98
- BLANCMANGE**
Mange Tout
LP Sire 1 25172 (WEA) \$8.98
CA 4 25172 \$8.98
- BURTON, GARY**
See Chick Corea
- CAPALDI, JIM**
One Man Mission
LP Atlantic 80182 1 (WEA) \$8.98
CA 80182 4 \$8.98
- THE CHURCH**
Remote Luxury
LP Warner Bros. 125152 (WEA) \$8.98
CA 4 25152 \$8.98

- COMER, TONY, AND CROSSWINDS**
Visions
LP Vidcom VSA 824 \$8.98
CA VST 824 \$8.98

- THE DADS**
Selections
LP Estate Record Corp. BFZ 39608 no list
CA BZT 39608 \$0 no list

- DUKE, GEORGE**
Rendezvous
LP Epic FE 39262 no list
CA FET 39262 no list

- EDMUNDS, DAVE**
Riff Raff
LP Columbia FC 39273 (CBS) no list
CA FCT 39273 no list

- EUROGLIDERS**
This Island
LP Columbia BFC 39588 (CBS) no list
CA BCT 39588 no list

- EXILE**
Kentucky Hearts
LP Epic FE 39424 no list
CA FET 39424 no list

- FAST FORWARD**
Living In Fiction
LP Island 90193 1 (Atco) \$8.98
CA 90193 4 \$8.98

- THE FIXX**
Phantoms
LP MCA MCA 5507 \$8.98
CA MCAC 5507 \$8.98

- FRANKIE S. BAND**
Frankie S.
LP Little Buddy LB 1212 \$6.98
CA LBC 1212 \$6.98

- FOUR IN LEGION**
Four In Legion
LP CBS Assoc. BFZ 39577 no list
CA BZT 39577 no list

- FURLONG, MICHAEL**
Use It or Lose It
LP Atlantic 80181 1 (WEA) \$8.98
CA 80181 4 \$8.98

- HOLLANDS, JOOLS**
Rock 'A' Boogie Billy
LP I.R.S. SP 70509 (A&M) \$5.98
CA SPC 70509 \$5.98

- JACKSON, REBBIE**
Centipede
LP Columbia BFC 39238 (CBS) no list
CA BCT 39238 no list

- KAZU FEATURING CARLOS RIOS**
The Direction-West
LP Lakeside LSI 30009 \$8.98
CA LS4 30009 \$8.98

- LAZ ROCKIT**
City's Gonna Burn
LP Target Entertainment TE 1344 \$8.98
CA TEC 1344 \$8.98

- LIONHEART**
Hot Tonight
LP CBS Assoc. BFZ 39544 no list
CA BZT 39544 no list

- MARSALIS, WYNTON**
Hot House Flowers
LP Columbia FC 39530 (CBS) no list
CA FCT 39530 no list

- MEN WITHOUT HATS**
Folk Of The 80's
LP MCA MCA 5487 \$8.98
CA MCAC 5487 \$8.98

- MIAMI SOUND MACHINE**
Eyes Of Innocence
LP Epic BFE 39622 no list
CA BET 39622 no list

- MORRISON, JUNIE**
Evacuate Your Seats
LP Island 90191 1 (Atco) \$8.98
CA 90191 4 \$8.98

- NEW HORIZONS**
Gonna Have Big Fun
LP Columbia FC 39590 (CBS) no list
CA FCT 39590 no list

- OZONE, MAKOTO**
Selections
LP Columbia BFC 39624 (CBS) no list
CA BCT 39624 no list

- RAG**
Rock N Roll
LP Atlantic 80179 1 (WEA) \$8.98
CA 80179 4 \$8.98

- RED ROCKERS**
Schizophrenic Circus
LP 415 Records/Columbia BFC 39281 no list
CA BCT 39281 no list

- THE REPLACEMENTS**
Let It Be
LP Twin Tone TTR 8441 NA

- ROBBINS, MARTY**
Long, Long Ago
LP Columbia KC2 39575 (CBS) no list
CA K2T 39575 no list

- SAMUL NORI**
Drums and Voices Of Korea
LP Nonesuch 72093 1 (WEA) \$5.98
CA 72093 4 \$5.98

- SANTERS**
Guitar Alley
LP Passport PB (Jem) \$8.98
CA PBC \$8.98

- SECRET HEARTS**
Phantoms
LP MCA MCA 5497 \$8.98
CA MCAC 5497 \$8.98

- SMITHRIM, KATHERINE, & BOB McGRATH**
The Baby Record
LP Passport PB 6038 (Jem) \$8.98
CA PBC \$8.98

- THE STAPLE SINGERS**
The Turning Point
LP Private 1 FZ 39460 no list
CA FZT 39460 no list

- VARIOUS ARTISTS**
Beat Street Soundtrack, Vol. II
LP Atlantic 80158 1 (WEA) \$8.98
CA 80158 4 \$8.98

- THE WATERBOYS**
A Pagan Place
LP Island 90190 (Atco) \$8.98
CA 90190 4 \$8.98

- ZEBRA**
No Tellin' Lies
LP Atlantic 80159 1 (WEA) \$8.98
CA 80159 4 \$8.98

COUNTRY

- COE, DAVID ALLAN**
For The Record—The First 10 Years
LP Columbia KC2 39585 (CBS) no list
CA K2T 39585 no list

- GILLEY, MICKEY**
Ten Years Of Hits
LP KE2 39867 no list
CA K2T 39867 no list

- HAGGARD, MERLE**
His Epic Hits
LP Epic FE 39545 no list
CA FET 39545 no list

- JONES, GEORGE**
By Request
LP Epic FE 39546 no list
CA FET 39546 no list

- ROGERS, ROY**
Columbia Historic Edition
LP Columbia FC 38907 (CBS) no list
CA FCT 38907 no list

- SKAGGS, RICKY**
Country Boy
LP Epic FE 39410 no list
CA FET 39410 no list

CLASSICAL

- BEETHOVEN**
Symphony #7 in A Major
English Chamber Orch.,
Michael Tilson, con.
LP Nonesuch Silver Series 78025 1
(WEA) \$8.98
CA 78025 4 \$8.98

- BOLLING, CLAUDE**
Louisiane
LP CBS Masterworks FM 39353 no list
CA FMT 39353 no list

- DEBUSSY, CLAUDE**
Chansons de Bilitis/Fetes
galantes (I & II)
Maurice Ravel, Jan De Gaetani
Gilbert Kalish
LP Nonesuch Silver Series 78025 1
(WEA) \$8.98
CA 78025 4 \$8.98

- MAHLER**
Symphony #4 in G Major
Vienna Philharmonic,
Lorin Mazel, con.
LP CBS Masterworks digital
IM 39072 no list
CA IMT 39072 no list

- MARSALIS, WYNTON**
Various Classical Selections
English Chamber Orch.—
Raymond Leppard
LP digital CBS Masterworks
IM 39061 no list
CA IMT 39061 no list

- MOZART**
Piano Concerto #6 in B-Flat Major,
K. 238
Piano Concerto #13 in C Major,
K. 415
English Chamber Orch. with
Murray Perahia
LP CBS Masterworks M 39223 no list
CA MT 39228 no list

- SCRIABIN, ALEXANDER**
The Complete Piano Sonatas
Ruth Laredo, piano
LP Nonesuch 73035 (WEA) \$17.98
CA 73035 4 \$17.98

- VARESE**
Various Selections
Ensemble InterContemporain
Pierre Boulez
LP CBS Masterworks M 39053 no list
CA MT 39053 no list

- WAGNER**
Lohengrin Highlights
Bayreuth Festival Orch.,
Woldemar Nelsson, dir.
LP CBS Masterworks M 38988 no list
CA MT 38988 no list

- WEILL, KURT**
String Quartet in B Min, etc.
Sequoia String Quartet
LP Nonesuch 79071 1 (WEA) \$11.98
CA 79171 4 \$11.98

COMPACT DISC

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

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

- PRINCE & THE REVOLUTION**
Purple Rain
CD Warner Bros. 2 25110 (WEA) \$15.98

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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Survey for Week Ending 9/8/84

Billboard® Top 25 Video Games

This Week	Last Position	Weeks on Chart	TITLE	Manufacturer, Catalog Number	Atari 2600	Atari 5200	Coleco Vision	Intellivision
1	1	24	PITFALL II—Activision AB-035		WEEKS AT #1 20			
2	5	3	TARZAN—Coleco 2632					
3	3	54	DECATHLON—Activision AZ 030					
4	6	3	STAR TREK—Coleco 2680					
5	4	56	Q-BERT—Parker Brothers 5360					
6	2	104	FROGGER—Parker Brothers 5300					
7	7	3	ROCK AND ROPE—Coleco 2668					
8	8	3	REAL SPORTS BASEBALL—Atari CX 5209					
9	13	56	POLE POSITION—Atari CX 2694					
10	11	76	CENTIPEDE—Atari CX 2676					
11	9	8	STAR WARS—Parker Bros.					
12	10	16	WARGAMES—Coleco 2637					
13	NEW ENTRY		BUMP 'N' JUMP—Coleco 2440					
14	16	86	RIVER RAID—Activision AX-018					
15	12	3	ANT-ARTIC ADVENTURE—Coleco 2429					
16	14	62	BURGER TIME—Intellivision 4549					
17	18	26	FRENZY—Coleco 2613					
18	15	38	SPACE SHUTTLE—Activision AX 033					
19	19	14	BUCK RODGERS—Coleco 2615					
20	17	34	CONGO BONGO—Sega 006-01					
21	23	28	MARIO BROTHERS—Atari CX2697					
22	20	5	ROBOTRON—Atari CX 5225					
23	21	44	POPEYE—Parker Brothers 5370					
24	22	54	KANGAROO—Atari CX 2689					
25	25	14	H.E.R.O.—Activision AZ 038					

*Denotes cartridge availability for play on hardware configuration.

Video Music Programming

MTV Adds & Rotation

As of 9/5/84

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:

Laura Branigan, "The Lucky One," Atlantic
 Frankie Goes To Hollywood, "Two Tribes," Island
 Glenn Frey, "Smuggler's Blues," MCA
 Jools Holland, "Crazy Over You," IRS
 Hoodoo Gurus, "I Want You Back," A&M
 Illustrated Man, "Head Over Heels," Capitol
 INXS, "Burn For You," Atco
 Jacksons, "Torture," Epic
 Little Steven, "Undefeated," EMI America
 Phil Oakey, "Together In Electric Dreams," Epic
 Billy Ocean, "Caribbean Queen," Arista
 Time, "Ice Cream Castles," Warner Bros.
 Vanity, "Pretty Mess," Motown
 Wham! U.K., "Wake Me Up," Columbia

HEAVY ROTATION (maximum 4 plays a day):

Bon Jovi, "She Don't Know Me," Mercury
 Lindsey Buckingham, "Go Insane," Elektra
 John Cafferty & the Beaver Brown Band, "On The Dark Side," Scotti Bros.
 Cars, "Drive," Elektra
 Elvis Costello, "The Only Flame," Columbia
 Fixx, "Are We Ourselves," MCA
 A Flock Of Seagulls, "The More You Live," Arista
 Corey Hart, "Sunglasses At Night," EMI America
 Dan Hartman, "I Can Dream About You," MCA
 Honeymoon Suite, "New Girl Now," Warner Bros.
 Billy Idol, "Flesh For Fantasy," Chrysalis
 Jefferson Starship, "Lay It On The Line," Grunt/RCA
 Cyndi Lauper, "She Bop," Portrait
 Huey Lewis, "If This Is It," Chrysalis
 Kenny Loggins, "I'm Free," Columbia
 Madonna, "Lucky Star," Sire
 Night Ranger, "When You Close Your Eyes," Camel/MCA
 Prince, "Let's Go Crazy," Warner Bros.
 Quiet Riot, "Mama Weer All Crazee Now," Pasha/CBS
 Ratt, "Back For More," Atlantic
 Scandal, "The Warrior," Columbia
 Scorpions, "Still Loving You," Mercury
 Bruce Springsteen, "Dancing In The Dark," Columbia
 Billy Squier, "Rock Me Tonight," Capitol
 Rod Stewart, "Some Guys Have All The Luck," Warner Bros.
 Tina Turner, "Better Be Good To Me," Capitol
 Twisted Sister, "We're Not Gonna Take It," Atlantic
 John Waite, "Missing You," EMI America
 Peter Wolf, "Lights Out," EMI America
 Yes, "It Can Happen," Atco
 ZZ Top, "Legs," Warner Bros.

MEDIUM ROTATION (maximum 3 plays a day):

Bananarama, "Cruel Summer," London
 Black n' Blue, "Hold On To 18," Geffen
 Cars, "Hello Again," Elektra
 Dennis DeYoung, "Desert Moon," A&M
 Difford & Tilbrook, "Love's Crashing Waves," A&M
 Ronnie Dio, "The Last In Line," Warner Bros.
 Eurythmics, "Right By Your Side," RCA
 Fastway, "All Fired Up," Columbia
 Lita Ford, "Gotta Let Go," Mercury
 Sammy Hagar, "I Can Drive 55," Geffen
 Helix, "Rock You," Capitol
 Jermaine Jackson, "Dynamite," Arista
 Howard Jones, "Pearl In The Shell," Elektra
 Krokus, "Midnight Maniac," Arista
 Missing Persons, "Surrender My Heart," Capitol
 Naked Eyes, "(What) In The Name Of," EMI America
 Rail, "One-Two-Three-Four Rock," EMI America
 Lou Reed, "I Love You Suzanne," RCA
 Romeo Void, "A Girl In Trouble," Columbia
 Billy Satellite, "Satisfy Me," Capitol
 Spandau Ballet, "Only When You Leave," Chrysalis
 Stephen Stills, "Stranger," Atlantic
 Rick Springfield, "Bop 'Til You Drop," RCA
 Donna Summer, "There Goes My Baby," Geffen
 Roger Taylor, "Strange Frontier," Capitol
 Thompson Twins, "You Take Me Up," Arista
 Stevie Ray Vaughan, "Couldn't Stand The Weather," Epic
 Y&T, "Don't Stop Runnin'," A&M

LIGHT ROTATION (maximum 2 plays a day):

Art Of Noise, "Close To The Edit," Island
 Bachman Turner Overdrive, "For The Weekend," Compeat
 Gary U.S. Bonds, "Standing In The Line Of Fire," Phoenix
 Chequered Past, "How Much Is Too Much," EMI America
 Chicago, "Hard Habit To Break," Full Moon/Warner Bros.
 Bruce Cockburn, "Lovers In A Dangerous Time," A&M
 Comateens, "Resist Her," Mercury
 Dragon, "Rain," Polydor
 Everly Brothers, "On The Wings Of A Nightingale," Mercury
 Grim Reaper, "See You In Hell," RCA
 Jakata, "Hell Is On The Run," Morocco
 Karen Kamon, "Da Doo Ron Ron," Columbia
 Nik Kershaw, "Won't Let The Sun Go," MCA
 Kick Axe, "On The Road To Rock," Pasha

(Continued on page 68)

Retailing

Now Playing

Database Lists Software Packages

By FAYE ZUCKERMAN

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

Anyone with a telephone and a computer equipped with a modem can now tap into Searchmart Corp., a North Palm Beach, Fla. database containing a comprehensive listing of computer software packages and services. The service is being offered free to consumers while manufacturers pay to have a description of their computer software included in the on-line software library.

According to company president Victor Gruneau, the first week that the software library database was operating it garnered 2,500 callers. He attributes this response to "a great need for the industry to obtain factual information about software packages."

Gruneau adds that Searchmart does not sell software packages; it only informs about what is available. "There are several other database services like this one, but they charge substantial fees. We wanted to make the service available to shoppers at home or at the office."

Searchmart is currently setting up an electronic mail service whereby shoppers can send comments directly to vendors about their programs. To log on to Searchmart, call (305) 84-LOGON.

★ ★ ★

Re-re-release: The third release of Coleco's Adam home computer system is getting some positive attention. The new machine comes with a six-month warranty, rather than the previous offer of 90 days, and the returns are said to be down about 10%. At one point the return rate was 50%.

Additionally, all Adams now include brightly colored warning signs instructing users not to turn the machine off while in drive and to keep the software data packs away from magnetic fields caused by the television and the printer. The price is about \$600, some \$100 more than what it was slated to be last December.

Coleco officials say that more than 30 home management and educational packages are now available for the machine. And according to a spokeswoman for the Hartford firm, this Christmas is so critical to Coleco that it is offering a \$500 college scholarship to purchasers of the controversial computer system.

The contest began Sept. 1 and runs until Dec. 31. It is open to anyone who will still be under the age of 18 on Sept. 1, 1985. "The winner must be a full-time student in a four-year undergraduate program at an accredited U.S. college or university before his or her 19th birthday," the spokeswoman says.

The Coleco scholarship promotion will be supported by a million-dollar advertising campaign, including 30- and 60-second television spots. The commercials will emphasize Adam's role in helping students succeed in school.

★ ★ ★

Not in 1984: The holiday selling season is of lesser importance to the new Atari Corp. than it is to Coleco, sources at Atari say. "The Winter Consumer Electronics Show is crucial for us. That is when Atari's image will be changed," says James Copland, vice president of marketing for the firm.

What will unfold in Las Vegas next

January is a closely held company secret. But, sources say, a low-cost, powerful 16/32 bit machine will be launched. Company chairman Jack Tramiel has already set up manufacturing centers in Taiwan, Ireland and Hong Kong. Worldwide sales and distribution in about 38 countries has been worked out.

This holiday selling season will see the remnants of the old Atari and evidence of Tramiel's famed price-slashing schemes directed toward the consumer. The Atari video game system known as the 2600 will be selling for about \$35, and the firm's 800XL

computer will be at \$150. It is believed that the 600XL will be priced as low as \$100.

There's no word on the fate of the super game system, the 5200. And a spokeswoman for the firm says that the 7800 game system and the 1450XL computer have been "shelved." She adds, "It is unlikely that they will ship."

The new Atari Corp. is only getting products to its top 20 accounts, which are believed to include Sears and Toys 'R' Us. A retail network for the firm's 1985 introductions is being

(Continued on page 28)

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Billboard Computer Software

Survey for Week Ending 9/8/84

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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	35	FLIGHT SIMULATOR II	Sublogic	Simulation Package		•	•	•					
2	2	15	SUMMER GAMES	Epyx	Arcade Style Sports Game		•	•	•	•				
3	4	36	JULIUS ERVING AND LARRY BIRD GO ONE-ON-ONE	Electronic Arts	Arcade Style Sports Game		•	•	•					
4	3	43	FLIGHT SIMULATOR	Microsoft	Simulation Package					•				
5	6	49	EXODUS:ULTIMA III	Origins Systems Inc.	Fantasy Role-Playing Game		•							
6	12	50	LODE RUNNER	Broderbund	Arcade-Style Game		•	◆						
7	5	34	BEACH-HEAD	Access	Strategy Arcade Game				•					
8	10	5	SARGON III	Hayden	Chess Program		•			•				
9	NEW ENTRY		REALM OF IMPOSSIBILITY	Electronic Arts	Adventure Style Game			•	•					
10	8	50	WIZARDRY	Sir-Tech	Fantasy Role-Playing Game		•							
11	17	50	PINBALL CONSTRUCTION SET	Electronic Arts	Educational Arcade Game		•	•	•					
12	7	14	ZORK II	Infocom	Adventure Style Game		•	•		•				
13	9	46	CASTLE WOLFENSTEIN	Muse	Arcade Adventure Game		•	•						
14	16	4	HES GAMES	H.E.S.	Arcade Style Sport Game		•		•					
15	14	9	DEATH IN THE CARIBBEAN	Micro Lab	Adventure Style Game		•	•	•	•				
16	19	11	THE MASK OF THE SUN	Broderbund	Adventure Game			•	•					
17	11	12	BEYOND CASTLE WOLFENSTEIN	Muse	Arcade Adventure Game		•	•						
18	13	50	ZORK I	Infocom	Text Adventure Game		•	•	•	•	•	•	•	•
19	15	4	SEA STALKER	Infocom	Adventure Game		•	•	•	•	•	•	•	•
20	18	8	PLANET FALL	Infocom	Adventure Style Game		•	•	•	•	•	•	•	•

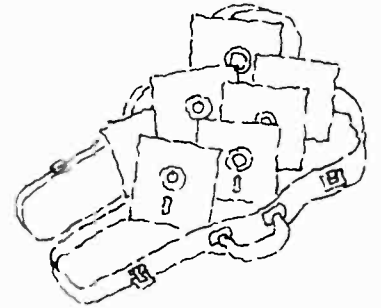
EDUCATION TOP 10

1	1	50	MASTERTYPE	Scarborough	Educational program that teaches touch typing to ages 7 to adult in an exciting video game format in 18 different lessons.		•	◆	◆	•				
2	9	48	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.		•	•	•	•				
3	4	6	KOALA PAD TOUCH	Koala Technologies Corp.	Graphic generator for home computers			•	•	•	•			
4	2	31	MUSIC CONSTRUCTION SET	Electronic Arts	Interactive music composition and learning tool enables user to work with a library of music or compose own.		•	•	•					
5	3	11	TYPING TUTOR II	Microsoft	Second level for interactive educational typing program is designed for ages 7 to adults.		•							
6	7	33	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.		•		•	•				
7	5	7	WORD ATTACK	Davidson & Associates	An educational program designed to improve vocabulary, reading and spelling skills.		•	•	•					
8	8	12	COMPUTER STUDY PROGRAM FOR SAT	Barron Educational Series	Educational program designed to help students study for the SAT exam.		•		•	•				
9	6	3	EARLY GAMES	Counterpoint Software Inc.	A friendly interactive package designed to entertain children ages 2½ to 6 with educational games.		•	•	◆	•		★		
10	NEW ENTRY		AGENT U.S.A.	Scholastic Inc.	Educational program designed to Sharpen geographic and math skills helps to improve deductive reasoning in ages 9 to adults		•	•	•	•				

HOME MANAGEMENT TOP 10

1	2	50	PFS:FILE	Software Publishing	Information Management System		•			•	•			
2	1	50	BANK STREET WRITER	Broderbund	Word Processing Package		•	•						
3	3	50	THE HOME ACCOUNTANT	Arrays, Inc./Continental	Home & Small Business Financial Management Program		•	•	•	•	•	•	•	•
4	5	8	PRINT SHOP	Broderbund	At Home Print Shop		•							
5	NEW ENTRY		SYN CALC	Synapse	Second generation spreadsheet			•	•					
6	9	3	THE CONSULTANT	Batteries Included	Database				•					•
7	4	42	DOLLARS AND SENSE	Monogram	Home Financial Package		•			•				
8	6	10	NEW PAPER CLIP	Batteries Included	Word Processing Package				◆	★				
9	7	6	CUT & PASTE	Electronic Arts	Word Processing Package		•	•	•	•				
10	8	5	APPLE WRITER II	Apple Computer Inc.	Word Processing Package		•							

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NEW WAVE OF EXPANSION

Vid Growth Patterns For Camelot

By EARL PAIGE

This is the second part of a report on Camelot Enterprises' expansion in home video.

SANDUSKY, Ohio—There are at least three patterns of expansion in Camelot Enterprises' latest round of opening full-line video departments. The chain can now cluster units, target specific demographics such as military personnel, and accommodate the lonely outpost community.

"Where a whole community shops in a mall in a rather isolated metropolitan area, video makes a lot of sense," says Larry Hodgson, the chain's northern divisional manager. Subsequently, the new wave of expansion includes full-line video sections in such markets as Hattisburg, Miss.; Augusta, Ga.; Hot Springs, Ark.; Toms River, N.J.; Battle Creek, Mich.; Wichita and Corpus Christi.

As for the units in such markets as Waukegan and Newport News, Va., also just opening, Hodgson says, "We are definitely targeting the military personnel in those markets."

Still another pattern is clustering other outlets after an anchor store is established, allowing Camelot to merchandise its rental with the tag that "your card is good at all Camelots."

The strategy of clustering is evident in North Central Florida, where Camelot's Port Richey unit opened in 1982 as the chain's second full-line video department. With that store established, the chain later bowed in Daytona Beach and Naples, and has just added Altamont Springs, St. Petersburg and Branden.

Camelot has 25 units in Florida, more than any other out-of-state chain. Record Bar is second with 16.

While Hodgson doesn't spell it out, some future clustering is suggested from other sites opened about a year ago (Nashville, Winston-Salem and East St. Louis) and from ones bowing this month (Sumpter, S.C.; Charleston, W. Va., and Lancaster, Pa.).

Camelot also continues to build up closer to home, spanning out from its first unit at Mellett and another in Dayton. Parmaland was opened in April, and now come units in Springfield and Akron. Akron is one of three free-standing Grapevine units just converted to the Camelot logo; another also converted in Charlotte. The last remaining Grapevine, in Flint, is still without video.

All told, Camelot's expansion of 12 units this month and five others since April is a quantum leap compared to the nine units opened between April, 1982, and this April. This new rapid pace, Hodgson says,

derives from the explosive growth of home video in general and from Camelot's hard-won expertise.

"We are still weighing the considerations of our purchasing on new releases. Whether you buy six or 60, the shelves can be bare the first day," says Hodgson. "But what if it doesn't stay popular?"

One great advantage Camelot has is its ability to integrate inventory into waves of stores as it enters the product category. On the other hand, people disappointed at not getting their hands on a new release the first day "will wait it out," says Hodgson.

Being temporarily out of a hot title is not a catastrophe, Camelot managers have learned. For one thing, the chain "owns" the malls it's in because it's the only video rental outlet there is.

Camelot merchandises directly to the mall employee population—which, Hodgson says, using Parmaland as an example, amounts to 122 tenants, with up to five or more people working in each store. Each mall also has its own daily following of consumers from the community.

Moreover, Camelot is not dependent on new releases because it merchandises catalog constantly, sprinkling in "Road Show" selections. And, Hodgson adds, the chain maintains decent stocks of Beta format titles, further anchoring Camelot as truly full-line in video.

New On The Charts

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



HESGAMES
#16 Entertainment

The XXIIIrd Olympiad takes center stage in Human Engineered Software's "HesGames," which includes six events. Available for the Apple and Commodore 64 computers, it allows seven players to compete in these events: 100-meter dash, 110-meter hurdles, long jump, archery, springboard diving and weightlifting.

According to Jay Balakrishnan, vice president of product planning for the Brisbane, Calif. computer software firm, it took about six weeks for a Bellevue, Wash. design team, 3-2-1 Software, to create the title. It was programmed mostly in Basic language, but, says Balakrishnan, the design group also used Terse, a high level language for manipulating graphics that is similar to Forth.

HES is not the first computer soft-

ware company to introduce product based on the Olympics. Why, then, has this one become successful? Balakrishnan notes that the \$34.95 package contains athletic tips provided by Olympic champions. Jim McMurchie, a competitive archer ranked second in the U.S. in 1979, and Hall of Fame diving coach William "Bill" Burgess were consultants during the designing phase of the title.

The 16-page manual comes with "coaches' tips" on how to secure the high score for each event. For example, McMurchie advises, "Draw the bow by pulling the joystick all the way back toward you." He cautions: "The longer you take to aim and shoot, the harder it will be."

Balakrishnan also notes that designers Michael Crick, Dennis Kirsch and Mark Madland put "clearly defined" graphics in the program "so that timing and muscle movements can be studied. For a weightlifter, the program can help improve timing."

In the Apple version, Bob Landwehr put in spoken words, such as "ready, set, go." Ray Rideout was responsible for the music, while Steve Chin and Mark Madland took charge of graphics and animation. "HesGames" also contains a "save" function, allowing for scores to be stored and used for subsequent plays.

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Now Playing

Continued from page 25

commandeered, the spokeswoman says. "After Christmas it will be a whole new ball game. The company will be completely different and involved in a new area of the computer industry."

Many home computer software firms have stopped designing software for Atari machines, anticipating their demise. They expect Tramiel to sell off excess inventory at bargain-basement prices.

Atari Corp.'s new executives are: Davis Harris, vice president of international sales; David Navarro, vice president of sales; Sam Tramiel, president; Leonard Tramiel, vice president of software; Gary Tramiel, vice president of finance; Greg Pratt, vice president of operations; and Leonard Schreiber, general counsel.

★ ★ ★

Bits and bytes: Data Encore is one of the few duplication facilities now offering 3.5-inch duplicating services. The smaller disks are used by Apple's Macintosh computer and several of Sony's machines... Hayden Book Co. has come out with an instruction book on software techniques for IBM's PC and PCjr. "Software Construction Set For The IBM PC And PCjr" was written by Eric Anderson... Software Galeria has signed a \$4 million 18-store franchise deal for the New England area... Top-selling "Lode Runner" is now available on the Macintosh computer, reports Broderbund Software, the title's publisher... Children's Computer Workshop (CCW) changes its name to CTW Software to profit from its connection to the prestigious Children's Television Workshop (CTW).

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Video

Manufacturers Agree: Growth Will Continue

LAS VEGAS — The prerecorded video boom will continue to roar along, manufacturers at the VSDA Convention here agreed. But they disagreed on the scope and shape of the industry's future growth.

All of the manufacturers present on a panel that featured top executives from MCA Home Video, Warner Home Video, MGM/UA Home Video, Walt Disney Home Video, Thorn EMI Home Video, RCA/Columbia Pictures Home Video and CBS/Fox Video said that there should be at least 20 million VCRs in consumers' homes a year from now.

The numbers started to differ at the three- and five-year marks, however, with estimates ranging from a low of 30 million machines to a high of 38 million for the three-year mark, and from 42 million to 50 million at the end of five years.

When it came to calculating the percentage growth this would cause in sales increases for prerecorded videocassettes, the numbers split even further. Walt Disney Home Video's Ben Tenn projected a sales boost of

400%-500% over the next five years, while Warner Home Video's Warren Lieberfarb saw sales increasing by only 125% over that period.

Over the next year, manufacturers estimated, video sales will increase by anywhere from 50% to 150%. Most suggested that 150% was the better number to pick.

Estimates of the number of video stores around to serve the population varied as widely as those of the number of machines. CBS/Fox Video president Larry Hillford said that his company has seen "one store per 1,000 VCR homes" open, adding that he sees "no reason" for the number to change.

MGM/UA Home Entertainment Group Chairman Cy Leslie estimated that there are between 14,000 and 15,000 video stores currently in operation, and predicted that the number would peak at around 16,000, while Walt Disney's Tenn took the positive side again, predicting a population of 30,000 stores in three years. RCA/Columbia Pictures president Rob Blattner took the middle ground, (Continued on page 35)

Manufacturers, Distributors In Warning To Retailers At VSDA

By TONY SEIDEMAN

LAS VEGAS—Home video is a unique medium, and unless video specialty stores start exploiting some of its special advantages they will be highly vulnerable to competition from alternative retail outlets and other media. That was the message from manufacturers and distributors here at the third annual Video Software Dealers Assn. (VSDA) Convention.

"If we were all apple pickers, we'd all probably get fired," claimed Paramount Video president Mel Harris. Right now the home video industry is just "taking those apples that fall off the tree, and not climbing trees to get at the crop," he said.

Video specialty stores have settled into a feature film-oriented rut, said manufacturers and distributors, settling for a business based upon the rental of hit movies. This erases a number of the advantages home video has over other media, key among them:

- Choice. Video specialty stores are settling for carrying limited numbers of hit films, rather than a wide

range of titles. And even the movies that are carried are stocked in such small amounts that there are rarely enough copies to satisfy consumer demand.

- Flexibility. Video specialty stores have centered their product libraries on feature films, investing little effort and money in pushing non-movie titles, claim manufacturers. MGM/UA Home Video chairman Cy Leslie claimed that retailers take a "near riskless" route by sticking with feature films, leaving all the gambling up to the manufacturers. "Most people here are geared to the familiar and not the unfamiliar," he said.

Other manufacturers seconded Leslie's complaint, with CBS/Fox Video president Larry Hillford saying that his company is "also appalled by the lack of support from the industry" for non-feature film product.

Speaking at their panel at the convention, the manufacturers described a two-pronged threat to the video retail store. The first and better known is the mass merchants, who could end up damaging video stores by stealing away all their hit movie business.

A second threat—and, according to manufacturers, potentially a far more potent one—is the emerging technology of pay-per-view, a cable-related technology whereby viewers can watch and pay for one movie or event at a time. Although fewer than two million homes are pay-per-view-capable right now, manufacturers claim the technology has the potential to devastate the video rental outlet.

Manufacturers at VSDA described pay-per-view as a simpler and more convenient form of rental to the consumer," and said that basic business logic would eventually dictate their releasing top-line product to pay-per-view first and home video second if the economic structure of the industry remains unchanged.

"I can't ignore the economics," said MCA Home Video president Gene Giaquinto. "Everybody goes where the profit is greatest." And, on a per-home basis, profits are now greater for pay-per-view households than they are for VCR-owning ones, manufacturers claim.

"A pay-per-view home is worth a great deal more than a VCR home," said Paramount's Harris. He and other executives claimed that a key reason for the diminished value of VCR-owning homes is that manufacturers are not getting their fair share of rental income. The ratio would be far different if the economics of the video business changed, but for now, said Harris, pay-per-view homes are worth about three times per household what VCR owning households are.

And, according to Harris, statistics show that even in competition with pay-tv households, the video specialty industry is not doing its job. VCR-owning homes watch prerecorded video for about 45 minutes a week, he said, while pay-tv households tune in for an average of more than three hours a week.

Harris painted a scenario where "pay-per-view takes over the top title rental business," the mass merchandiser owns the prerecorded video sales industry, and "the video specialty dealer is left in the used-car business."

Most retailers suggested that the manufacturers were exaggerating both the potential of pay-per-view and the threat it presents to the video specialty store in order to force them to support repeal of the First Sale Doctrine.

"Are you rushing pay-per-view as a way of punishing the video specialty retailer?" asked Arthur Morowitz of Metro Video Distribution and the Video Shack retail chain, in a question that represented most retailers' viewpoint.

The manufacturers heatedly de- (Continued on page 30)

Billboard Videodisk Top 20

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Survey for Week Ending 9/8/84

This Week	Last Position	Weeks on Chart	TITLE	Copyright Owner, Distributor, Catalog Number	Principal Performers	Year of Release	Rating	Format	Price
1	12	2	THE BIG CHILL	RCA/Columbia Pictures Home Video 100211	William Hurt Glenn Close	1983	R	CED	29.95
2	2	9	THE RIGHT STUFF▲	The Ladd Company Warner Home Video 20014	Charles Frank Scott Glenn	1983	PG	CED Laser	29.98 39.98
3	1	11	TERMS OF ENDEARMENT	Paramount Pictures RCA Video Disc 1407	Shirley MacLaine Debra Winger	1983	PG	CED Laser	29.95 39.95
4	10	6	TANK▲	Universal City Studios MCA Dist. Corp. 80072	James Garner Shirley Jones	1984	PG	CED Laser	19.98 29.98
5	9	3	LASSITER▲	Warner Brothers Pictures Warner Home Video 11372	Tom Selleck Jane Seymour	1984	R	Laser	39.98
6	3	8	GORKY PARK ▲	Orion Pictures Vestron 5053	William Hurt Lee Marvin	1983	R	CED Laser	29.95 39.95
7	6	14	SCARFACE▲	Universal City Studios MCA Dist. Corp. 80047	Al Pacino	1983	R	CED Laser	34.98 39.98
8	8	16	REAR WINDOW •	Universal Classics MCA Dist. Corp. 80081	James Stewart Grace Kelly	1954	PG	CED Laser	19.98 29.98
9	4	9	CHRISTINE	RCA/Columbia Pictures Home Video 10141	Keith Gordon	1983	R	CED	29.95
10	7	13	SILKWOOD	ABC Motion Pictures Embassy Home Entertainment 1377	Meryl Streep Kurt Russell	1983	R	CED Laser	39.95 44.95
11	5	22	SUDDEN IMPACT▲	Warner Brothers Pictures Warner Home Video 11341	Clint Eastwood Sondra Locke	1983	R	CED Laser	19.98 34.98
12	15	14	ALL THE RIGHT MOVES ▲	CBS-Fox Video 1299	Tom Cruise Lea Thompson	1983	R	CED Laser	19.98 34.98
13	16	6	VERTIGO •	Universal Classics MCA Dist. Corp. 80082	James Stewart Kim Novak	1958	PG	CED Laser	29.98 39.98
14	11	5	EDUCATING RITA	RCA/Columbia Pictures Home Video 10189	Michael Caine Julie Walters	1983	PG	CED	29.95
15	17	28	MR. MOM▲	Vestron 5025	Michael Keaton Teri Garr	1983	PG	CED Laser	29.95 34.95
16	13	8	CHILDREN OF THE CORN	New World Pictures Embassy Home Entertainment 4039	Peter Horton Linda Hamilton	1984	R	CED Laser	29.95 34.98
17	NEW ENTRY		LIMITED GOLD EDITION CARTOON CLASSICS DONALD	Walt Disney Home Video 200	Donald Duck	1984	NR	CED	19.98
18	19	12	UNCOMMON VALOR	Paramount Pictures RCA Video Disc 1646	Gene Hackman Robert Stack	1983	R	CED Laser	29.95
19	14	20	DEAD ZONE	Paramount Pictures RCA Video Disc 1646	Christopher Walken Martin Sheen	1983	R	CED Laser	29.95
20	20	3	CALIGULA	Vestron 5032	Malcolm McDowell Peter O'Toole	1980	R	CED	29.95

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"A new force is about to strike video sales."



Billboard® Videocassette Top 40

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Survey for Week Ending 9/8/84

SALES

This Week	Last Position	Weeks on Chart	TITLE	Copyright Owner, Distributor, Catalog Number	Principal Performers	Year of Release	Rating	Format	Price
1	6	6	THE BIG CHILL	RCA/Columbia Pictures Home Video 100211	William Hurt Glenn Close	1983	R	VHS Beta	79.95
2	3	122	JANE FONDA'S WORKOUT ▲ (ITA)	KVC-RCA Karl Video Corporation 042	Jane Fonda	1982	NR	VHS Beta	59.95
3	2	13	TERMS OF ENDEARMENT	Paramount Pictures Paramount Home Video 1407	Shirley MacLaine Debra Winger	1983	PG	VHS Beta	39.95
4	4	39	RAIDERS OF THE LOST ARK	Paramount Pictures Paramount Home Video 1376	Harrison Ford Karen Allen	1981	PG	VHS Beta	39.95
5	6	12	LIMITED GOLD EDITION CARTOON CLASSICS MICKEY	Walt Disney Home Video 198	Mickey Mouse	1984	NR	VHS Beta	29.95
6	7	15	SCARFACE ▲	Universal City Studios MCA Dist. Corp. 80047	Al Pacino	1983	R	VHS Beta	79.95
7	9	7	VERTIGO •	Universal Classics MCA Dist. Corp. 80082	James Stewart Kim Novak	1958	PG	VHS Beta	59.95
8	12	6	LASSITER ▲	Warner Brothers Pictures Warner Home Video 11372	Tom Selleck Jane Seymour	1984	R	VHS Beta	79.95
9	11	9	EDUCATING RITA	RCA/Columbia Pictures Home Video 10189	Michael Caine Julie Walters	1983	PG	VHS Beta	79.95
10	5	11	THE RIGHT STUFF ▲	The Ladd Company Warner Home Video 20014	Charles Frank Scott Glenn	1983	PG	VHS Beta	79.95
11	15	26	TRADING PLACES	Paramount Pictures Paramount Home Video 1551	Dan Ackroyd Eddie Murphy	1983	R	VHS Beta	39.95
12	8	37	MAKING MICHAEL JACKSON'S THRILLER ▲ (ITA)	Vestron 1000	Michael Jackson	1983	NR	VHS Beta	29.95
13	13	12	LIMITED GOLD EDITION CARTOON CLASSICS DONALD	Walt Disney Home Video 200	Donald Duck	1984	NR	VHS Beta	29.95
14	37	11	LIMITED GOLD EDITION CARTOON CLASSICS PLUTO	Walt Disney Home Video 202	Pluto	1984	NR	VHS Beta	29.95
15	18	4	UNFAITHFULLY YOURS	CBS-Fox Video 1340	Dudley Moore Nalassa Kinski	1983	PG	VHS Beta	79.98
16	25	17	REAR WINDOW •	Universal Classics MCA Dist. Corp. 80081	James Stewart Grace Kelly	1954	PG	VHS Beta	59.95
17	38	3	SWING SHIFT	Warner Brothers Pictures Warner Home Video 11376	Goldie Hawn Kurt Russell	1984	PG	VHS Beta	79.95
18	17	22	SUDDEN IMPACT (ITA) ▲	Warner Brothers Pictures Warner Home Video 11341	Clint Eastwood Sondra Locke	1983	R	VHS Beta	79.95
19	10	9	CULTURE CLUB: KISS ACROSS THE OCEAN	CBS-Fox Music Video 6659	Culture Club	1984	NR	VHS Beta	29.98
20	34	2	HOTEL NEW HAMPSHIRE	Orion Pictures Vestron 5042	Jodie Foster Beau Bridges	1984	R	VHS Beta	Not Listed
21	31	38	RISKY BUSINESS (ITA) ▲	The Geffen Company Warner Home Video 11323	Tom Cruise Rebecca de Mornay	1983	R	VHS Beta	39.98
22	24	11	LIMITED GOLD EDITION CARTOON CLASSICS MINNIE	Walt Disney Home Video 199	Minnie Mouse	1984	NR	VHS Beta	29.95
23	32	80	STAR TREK II—THE WRATH OF KHAN ▲ (ITA)	Paramount Pictures Paramount Home Video 1180	William Shatner Leonard Nimoy	1982	PG	VHS Beta	39.95
24	14	3	HARD TO HOLD •	Universal City Studios MCA Dist. Corp. 80073	Rick Springfield Janel Eilber	1984	PG	VHS Beta	69.95
25	30	26	THE JANE FONDA WORKOUT CHALLENGE •	KVC-RCA Karl Video Corporation 051	Jane Fonda	1984	NR	VHS Beta	59.95
26	21	10	LIMITED GOLD EDITION CARTOON CLASSICS DISNEY'S BEST: THE FABULOUS FIFTIES	Walt Disney Home Video 203	Animated	1984	NR	VHS Beta	29.95
27	NEW ENTRY		FOOTLOOSE	Paramount Pictures Paramount Home Video 1589	Kevin Bacon John Lithgow	1984	PG	VHS Beta	39.95
28	40	51	FLASHDANCE	Paramount Pictures Paramount Home Video 1454	Jennifer Beals	1983	R	VHS Beta	39.95
29	NEW ENTRY		ROMANCING THE STONE	CBS-Fox Video 1358	Michael Douglas Kathleen Turner	1984	PG	VHS Beta	79.98
30	36	14	CHRISTINE	RCA/Columbia Pictures Home Video 10141	Keith Gordon	1983	R	VHS Beta	79.95
31	16	14	SILKWOOD	ABC Motion Pictures Embassy Home Entertainment 1377	Meryl Streep Kurt Russell	1983	R	VHS Beta	79.95
32	20	11	LIMITED GOLD EDITION CARTOON CLASSICS SILLY SYMPHONIES	Walt Disney Home Video 204	Animated	1984	NR	VHS Beta	29.95
33	33	11	LIMITED GOLD EDITION CARTOON CLASSICS DAISY	Walt Disney Home Video 201	Daisy Duck	1984	NR	VHS Beta	29.95
34	22	9	MONEY HUNT	Karl Home Video 056	John Hillerman	1984	NR	VHS Beta	29.95
35	29	8	BLAME IT ON RIO	Sherwood Productions Vestron 5040	Michael Caine Joseph Bologna	1984	R	VHS Beta	Not Listed
36	19	60	DURAN DURAN •	Thorn/EMI TVD 1646	Duran Duran	1983	NR	VHS Beta	29.95
37	23	12	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
38	26	7	TANK ▲	Universal City Studios MCA Dist. Corp. 80072	James Garner Shirley Jones	1984	PG	VHS Beta	59.98
39	27	2	LINDA RONSTADT IN CONCERT—WHAT'S NEW	Vestron Music Video 1012	Linda Ronstadt	1984	NR	VHS Beta	29.95
40	28	32	DO IT DEBBIE'S WAY ▲	Raymax Prod. P. Brownstein Prod. Video Assoc. 1008	Debbie Reynolds	1983	NR	VHS Beta	39.95

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Video

Manufacturers, Distributors In Warning To Retailers

• Continued from page 29

nied they were using pay-per-view as a tool, with MCA's Giaquinto saying that his company is only looking for "an equitable share" of prerecorded video income.

Although pay-per-view has not been able to garner strong sales or high revenue in the past, Giaquinto claimed this situation is changing fast. About 25% of subscribers on five of Warner Communication's Qube-type pay-per-view capable systems have been tuning into each film the service shows, he said, making for an income rate that is not just better than home video's, but comparable to that of the movie industry's main source of dollars, the theatre

Against this, Giaquinto challenged, "You tell me what the rate of return is when a cassette goes out and is rented 200 times."

Manufacturers repeatedly pointed out that, while with pay-per-view a consumer allegedly only has a chance to view a cassette once, home video has the special advantage of being able to give a buyer a title for keeps. The ability to sell is a crucial advantage of home video as a medium, and to sell not just movies, but other kinds of titles as well.

If the video specialty industry doesn't "educate the customer to return to the store for different product, then people are going to drift

away from the medium," threatened one manufacturer.

On the First Sale front, another supplier was more explicit. "You've got to play the ball game our way," he said to retailers, or the flow of titles that keeps video stores in business and in profit will cease as manufacturers go to higher-tech, safer and more secure ways to sell their wares.

Pay-per-view may be in only a few million homes now, said Warner Home Video chief Warren Lieberfarb, but the system has one special advantage that will inevitably draw manufacturers to it even at the risk of the loss of some direct income: By allowing manufacturers to participate in rental income, pay-per-view protects the "sanctity and security" of copyright.

Manufacturers are waging anti-First Sale Doctrine-type battles not just in the U.S., but all over the world, said Lieberfarb. But until the U.S. law is repealed, it is doubtful other countries will follow, he added.

Because of this, the motion picture industry is losing millions of dollars in income worldwide, said Lieberfarb, especially in countries where, unlike the U.S., video pirates have a strong share of the marketplace.

"Let us lower our prices so you can sell it, and let us participate in the rental so you have your protected window," asked Lieberfarb of video retailers.

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New Video Releases

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PRISONERS OF THE LOST UNIVERSE
Richard Harch, Kay Lenz, John Saxon
Beta & VHS VCL (Media Home Entertainment) VL9017 \$69.95
SECRET BEYOND THE DOOR
Joan Bennett, Michael Redgrave
Beta & VHS NTA Home Entertainment NA
THE SEX ADVENTURES OF THE 3

MUSKETEERS
Achim Hammer, Inga Steeger, Peter Graf
Beta & VHS Private Screenings (Media Home Entertainment) PS 541 \$39.95
SHEENA EASTON—ACT ONE
Beta & VHS Prism Entertainment . . . \$39.95
SHIRLEY TEMPLE'S STORYBOOK THEATRE
Mother Goose

Beta & VHS Image Magnetic
Assoc. IMA 303 \$39.95
The Emperor's New Clothes
Beta & VHS Image Magnetic
Assoc. IMA 304 \$39.95
Hiawatha
Beta & VHS Image Magnetic
Assoc. IMA 305 \$39.95
Ali Baba And The Forty Thieves
Beta & VHS Image Magnetic
Assoc. IMA 306 \$39.95

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

FILMS

- THE BAND REUNION**
Levon Helm, Rick Danko, Garth Hudson
Beta & VHS Music Media (Media Home Entertainment) \$29.95
- BEAT STREET**
Beta & VHS Vestron Video no list
- THE BEST OF BLONDIE**
Beta & VHS Pacific Arts Video
Record \$29.95
- BLADE MASTER**
Miles O'Keefe, Lisa Foster
Beta & VHS Media Home Entertainment
M710 \$69.95
- THE BOYS OF SUMMER**
Beta & VHS VCA Programs (VCA) . . . \$39.95
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Beta & VHS Vestron Video no list
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Al Music, Mary McKinley, Alicia Allen
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- CASTLE OF EVIL**
Scott Brady, Virginia Mayo
Beta & VHS NTA Home Entertainment . . NA
- CAULDRON OF BLOOD**
Boris Karloff
Beta & VHS NTA Home Entertainment . . NA
- CHESTY ANDERSON U. S. NAVY**
Scatman Crothers, Shari Eubank
Beta & VHS Celebrity/Program Hunters . NA
- CHRISTIANE F.**
Natja Brunckhorst, Thomas Haystein
Beta & VHS Media Home Entertainment
M709 \$69.95
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Henry Darrow, Kate Woodville, Guy Madison
Beta & VHS VCL (Media Home Entertainment) VL9018 \$69.95
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Bela Lagosi
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Billboard Videocassette Top 40

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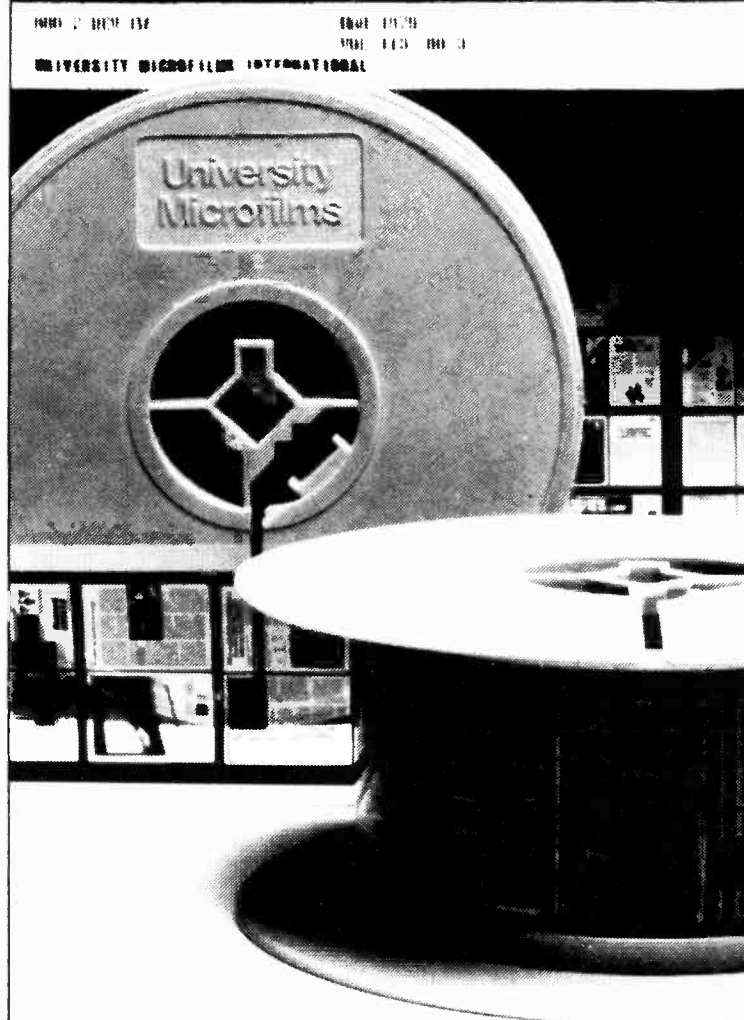
Survey for Week Ending 9/8/84

RENTALS

This Week	Last Position	Weeks on Chart	TITLE	Copyright Owner, Distributor, Catalog Number	Principal Performers	Year of Release	Rating	Format
1	1	6	THE BIG CHILL	RCA/Columbia Pictures Home Video 100211	William Hurt Glenn Close	1983	R	VHS Beta
2	3	11	THE RIGHT STUFF ▲	The Ladd Company Warner Home Video 20014	Charles Frank Scott Glenn	1983	PG	VHS Beta
3	5	6	LASSITER ▲	Warner Brothers Pictures Warner Home Video 11372	Tom Selleck Jane Seymour	1984	R	VHS Beta
4	2	13	TERMS OF ENDEARMENT	Paramount Pictures Paramount Home Video 1407	Shirley MacLaine Debra Winger	1983	PG	VHS Beta
5	4	8	BLAME IT ON RIO	Sherwood Productions Vestron 5040	Michael Caine Joseph Bologna	1984	R	VHS Beta
6	6	15	SCARFACE ▲	Universal City Studios MCA Distributing Corp. 80047	Al Pacino	1983	R	VHS Beta
7	11	3	SWING SHIFT	Warner Brothers Pictures Warner Home Video 11376	Goldie Hawn Kurt Russell	1984	PG	VHS Beta
8	10	7	TANK ▲	Universal City Studios MCA Dist. Corp. 80072	James Garner Shirley Jones	1983	PG	VHS Beta
9	7	3	UNFAITHFULLY YOURS	CBS-Fox Video 1340	Dudley Moore Natassa Kinski	1983	PG	VHS Beta
10	8	10	EDUCATING RITA	RCA/Columbia Pictures Home Video 10189	Michael Caine Julie Walters	1983	PG	VHS Beta
11	9	14	SILKWOOD	ABC Motion Pictures, Embassy Home Entertainment 1377	Meryl Streep Kurt Russell	1983	R	VHS Beta
12	12	3	HARD TO HOLD •	Universal City Studios MCA Dist. Corp. 80073	Rick Springfield Janet Eilber	1984	PG	VHS Beta
13	25	2	HOTEL NEW HAMPSHIRE	Orion Pictures Vestron 5042	Jodie Foster Beau Bridges	1984	R	VHS Beta
14	20	4	HARRY AND SON	Orion Pictures Vestron 5037	Paul Newman Robby Benson	1983	R	VHS Beta
15	13	9	CHILDREN OF THE CORN	New World Pictures, Embassy Home Entertainment 4039	Peter Horton Linda Hamilton	1984	R	VHS Beta
16	19	13	ALL THE RIGHT MOVES ▲	CBS-Fox Video 1299	Tom Cruise Lea Thompson	1983	R	VHS Beta
17	14	22	SUDDEN IMPACT ▲ (ITA)	Warner Brothers Pictures Warner Home Video 11341	Clint Eastwood Sondra Locke	1983	R	VHS Beta
18	18	17	GORKY PARK ▲	Orion Pictures Vestron 5053	William Hurt Lee Marvin	1983	R	VHS Beta
19	21	40	RAIDERS OF THE LOST ARK	Paramount Pictures Paramount Home Video 1376	Harrison Ford Karen Allen	1981	PG	VHS Beta
20	23	2	PURPLE HEARTS	Warner Brothers Pictures Warner Home Video 20018	Cheryl Ladd Ken Wahl	1984	R	VHS Beta
21	29	2	RECKLESS •	MGM/UA Home Video 800421	Daryl Hannah Aidan Quinn	1984	R	VHS Beta
22	17	14	CHRISTINE	RCA/Columbia Pictures Home Video 10141	Keith Gordon	1983	R	VHS Beta
23	22	7	VERTIGO •	Universal Classics MCA Dist. Corp. 80082	James Stewart Kim Novak	1958	PG	VHS Beta
24	15	19	UNCOMMON VALOR	Paramount Pictures Paramount Home Video 1657	Gene Hackman Robert Stack	1983	R	VHS Beta
25	16	4	ROMANTIC COMEDY	CBS-Fox Video 4733	Dudley Moore Mary Steenburgen	1983	PG	VHS Beta
26	32	16	REAR WINDOW •	Universal Classics MCA Distributing Corp. 80081	James Stewart Grace Kelly	1954	PG	VHS Beta
27	27	32	TOOTSIE ▲ (ITA)	RCA/Columbia Pictures Home Video 10535	Dustin Hoffman Jessica Lange	1982	PG	VHS Beta
28	24	39	RISKY BUSINESS ▲	The Geffen Company Warner Home Video 11323	Tom Cruise Rebecca de Mornay	1983	R	VHS Beta
29	33	72	JANE FONDA'S WORKOUT	KVC-RCA Karl Video Corporation 042	Jane Fonda	1982	NR	VHS Beta
30	NEW ENTRY		TELEFON	MGM/UA Home Video 700127	Charles Bronson Lee Remick	1977	PG	VHS Beta
31	30	22	DEAD ZONE	Paramount Pictures Paramount Home Video 1646	Christopher Walken Martin Sheen	1983	R	VHS Beta
32	31	8	BROADWAY DANNY ROSE	Orion Pictures Vestron 5041	Woody Allen Mia Farrow	1984	PG	VHS Beta
33	34	26	TRADING PLACES	Paramount Pictures Paramount Home Video 1551	Dan Ackroyd Eddie Murphy	1983	R	VHS Beta
34	26	20	UNDER FIRE ▲	Vestron 5033	Gene Hackman Nick Nolte	1983	R	VHS Beta
35	28	29	MR. MOM ▲	Vestron 5025	Michael Keaton Teri Garr	1983	PG	VHS Beta
36	NEW ENTRY		WHERE THE BUFFALO ROAM	Universal City Studios MCA Dist. Corp. 55075	Bill Murray Peter Boyle	1980	R	VHS Beta
37	35	5	REPO MAN	Universal City Studios MCA Dist. Corp. 80071	Harry Dean Stanton	1983	R	VHS Beta
38	38	5	FINAL OPTION	MGM/UA Home Video 800364	Richard Widmark Judy Davis	1982	R	VHS Beta
39	36	9	TWO OF A KIND •	CBS-Fox Home Video 1339	John Travolta Olivia Newton-John	1983	PG	VHS Beta
40	39	15	TESTAMENT	Paramount Pictures Paramount Home Video 1739	Jane Alexander William Devane	1983	PG	VHS Beta

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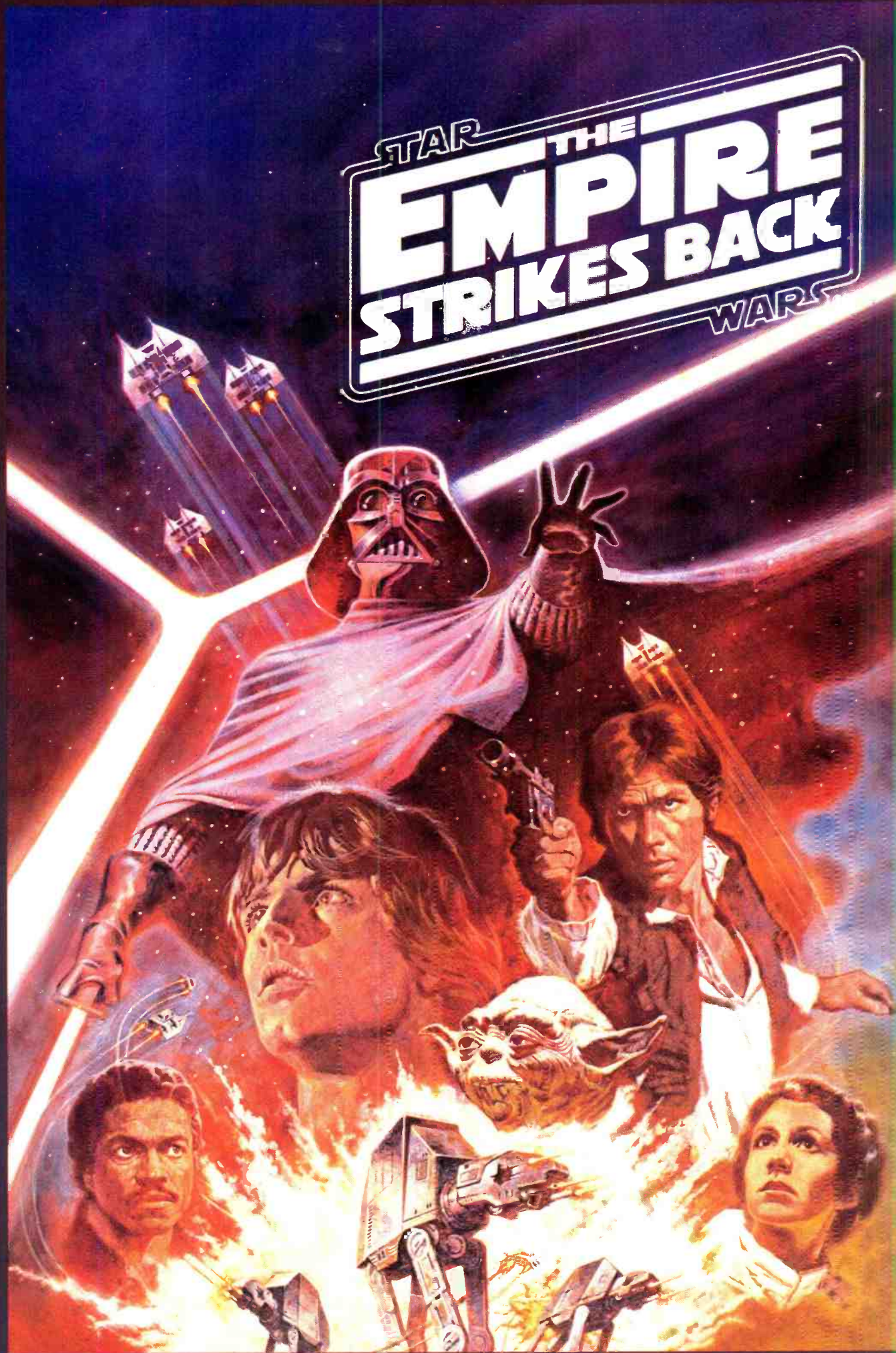
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Music Monitor

By FAYE ZUCKERMAN

• On location: A 19th Century insane asylum was the site where the Police's Andy Summers and King Crimson's Robert Fripp filmed their first promotional video, for the single "Parade" off of their joint A&M/Pol-

lydor album "Bewitched." In the three-minute clip, Summers plays a gangly servant and Fripp portrays a stately gentleman. "It contains mostly humor," says a spokesman for the clip's director/producer, Francis Delia, who also directed "Mexican Radio" for Wall Of Voodoo. "At one

point in the video, a fox hunt rides through a palatial dining room while Fripp observes deadpan."

The video, which was lensed by Peter McCay in 35mm, and later edited on film in Los Angeles, cost an estimated \$30,000. Anthony Redman edited the piece, which is being de-

scribed as more dramatic than conceptual. Jason Braunstein was on-line producer.

• Video art: Artist Peter Max experimented with what he calls "electronic canvas" in a promotional video for Missing Persons' "Surrender Your Heart." In essence, his "Maxi-

mation" is video animation. "Film animation is now an antiquated method," says Max. "Video technology is now capable of creating imagery that was never dreamed of in animation." Max describes the Capitol group's lead singer, Dale Bozzio, as the "electronic Jean Harlow of the '80s."

• Digitally speaking: Karl Home Video's "No Sweat," an exercise tape by pro football great Lyle Alzado is the first videocassette recorded entirely with digital equipment. The original score for the 60-minute workout tape is by Michael Sembello ("Flashdance") and Mark Hudson, one of the Hudson Brothers.

• Jazz video: Sony Video Software Operations has added three long-forms to its video LP line. "The Mel Torme Special," "San Francisco Blues Festival" and "Freddie Hubbard Studio Live" are the titles, which are slated to sell for \$29.95. "San Francisco Blues Festival" features Clarence "Gatemouth" Brown, Clifton Chenier and others in a series of virtuoso sets. In the Freddie Hubbard video, such songs as "Two Moods For Freddie," "This Is It" and "Birdland" are included. Torme's 53-minute video includes "New York State of Mind," "Oh! Lady Be Good" and "When Sunny Gets Blue."

• Pyrotechnics again: Dramatic fire scenes took center stage in a Kiss video, "Heaven's On Fire." The special effects and performance scenes were lensed at The Complex by Keefco. Director David Lewis, who did Van Halen's "Jump," uses a comparable style in this clip, in which Kiss member Paul Stanley jumps through a flaming hoop. Also included is a gruesome scene in which a band member's hands are burning up. Portions of the video for the album "Animalize" on PolyGram was shot on location at Le Parc Hotel. John Weaver produced the video.

• Flashback: "We sound just like we used to except it's 1984," says Don Everly about the Everly Brothers' new album. He made his remarks on a recent episode of "Album Flash" on Cinemax. The half-hour show was edited by Jane Altschuler and directed by Richard DeLigter on 16mm film, with editing done at Altschuler's New York studio. It was transferred to tape on a Rank Cintel; final opticals and titles were put on tape at Editel in New York.

• Newswraps: Iron Maiden's manager Rod Smallwood lensed footage of the heavy metal band's tour of Eastern bloc countries. The footage has been condensed into short news features for airing on MTV, CNN and "Entertainment Tonight." Telenews International, an independent news distributor and subsidiary of Los Angeles-based Video-It, edited the footage. Wallace Graham produced the project, and John Kohan-Matlick directed it.

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Video

Frankie Goes To MTV With Controversial 'Two Tribes'

By JIM BESSMAN

NEW YORK — After weeks of dance-stopping club play, MTV has added a sanitized short version of Frankie Goes To Hollywood's controversial "Two Tribes" video clip. The immediate medium rotation add of the clip, which features a dirty tooth-and-nail brawl by Ronald Reagan and Konstantin Chernenko look-alikes, thus assures widespread exposure of perhaps the most highly charged political statements yet put to music video.

MTV's add of the "Two Tribes" video has Island Records eagerly anticipating a U.S. breakthrough for the group, whose first domestic sin-

gle, "Relax," garnered some club and radio play here after a five-week run at the top of the British charts. "Two Tribes" followed suit with nine weeks at No. 1 and is just now starting to drop in England, two weeks after the mid-August release in America of a 12-inch version to retail and college radio.

According to Island's national director of video promotion Kris Puskiewicz, club play of the "12-inch" version of the video, and limited tv exposure of that version and the shorter "seven-inch" version, spurred domestic release of the 12-inch disk, which had not been considered easily breakable in the U.S. Says

Mike Cooper, vice president of programming and research of the Atlanta video club pool and tracking service Music Video Services: "It's the perfect example of the way it's supposed to be—video giving the record a boost through club reaction."

The "Two Tribes" clip was first received at Island's New York office on July 19. Puskiewicz says that the original intention was to release it to clubs and thus create a "groundswell" of interest in the group and the track.

Steve Sukman, vice president of program relations at Manhattan's Private Eyes video club, was one of the first to get the 12-inch-length version of the clip, which was aptly designated on the slate preceding it as the "Mondo Destructo" mix. "It's surely one of the most powerful videos ever put together," says Sukman, "The first time it was played here the whole room stopped and applauded."

The long version of the clip is especially suited to club play, as it was tailored to the dance format of 12-inch disks, using special video effects to coincide with the audio effects of the dance mix. The video lead-in consists of political speeches following a "The End" title, opening with one by Richard Nixon regarding the favorable prospects of limited nuclear war.

The bulk of the clip is the bloody fight between the Reagan and Chernenko figures, which takes place in a dirt-filled ring in front of reporters, some of them portrayed by members

of the group. The "dance break" reverts to the Nixon footage, though distorting it with additional heads and mouths and repetitions of such catch phrases as "keep the peace" and "no apologies, no regrets." After a return to the increasingly bloody battle between the leaders of the two superpowers, an image of the earth is shown exploding from the force of nuclear war, thus ending the clip and song.

Both the "Two Tribes" video and the preceding "Relax" were banned by the BBC, the latter because of its decadent setting in an underground sex club. That version of the clip also never made it to MTV, and had to be replaced by an innocuous though arty performance clip using laser beams. The "Two Tribes" clip especially offended the Soviet Embassy in London, with a spokesman there condemning it in press accounts for portraying the Russian people as "aggressive and belligerent." But several MTV executives were impressed enough upon seeing "Two Tribes" at Private Eyes to ask Island for re-edited versions of both versions.

Directors Kevin Godley and Lol Creme, who have already blazed video trails with such clips as Duran Duran's "Girls On Film," the Police's "Every Breath You Take" and Herbie Hancock's "Rockit," have since removed a groin-grabbing fight shot as well as an obscene gesture from the short version of the clip to appease MTV. Atlanta's Video Music Channel had already edited out

similar footage.

Newly-named Island Records president Charly Prevost lauds MTV for showing "a lot of guts" in adding the clip to its playlist. He credits the channel's support for the preceding "Relax" performance video, together with "minimal" airplay, with increasing the group's club-based awareness, and predicts that MTV will "legitimize" Frankie Goes To Hollywood to middle America.

Prevost adds that this is just the beginning of a major U.S. push behind Frankie Goes To Hollywood based on the group's stature as a "social phenomenon" in England. "Vinyl is only part of the thing," explains Prevost, citing Britain's "extremely clever" marketing campaign consisting of releasing several mixes of each single in different packages, as well as a cassette containing all the mixes. Other marketing facets involve the controversial videos, a "street level" press campaign, and a novel T-shirt campaign using such political pronouncements as "Frankie Say War: Hide Yourself" and "Frankie Say No War."

Frankie Goes To Hollywood's debut album, a two-record set, is due out in late October. Neither single will be included, except for bits and pieces connecting the new material thematically. The group has a U.S. tour set to run from late October through December, and discussions are underway with MTV for a live telecast of the band's concert at Hollywood High in November.

Manufacturers View Growth

• Continued from page 29

predicting a population of 17,000-18,000 retailers in three years, while MCA Home Video head Gene Giacchino saw the numbers ending up somewhat higher, at around 25,000 specialty outlets.

In every case but those of Paramount Home Video and CBS/Fox Video, executives said their revenue increases have been beyond expectations. Paramount's Mel Harris would only say that "software has not been up to expectations" in some cases for his company, which specializes in low pricing, while CBS/Fox's Hillford qualified his disappointment, commenting that his company's dismay was based on the fact that sales

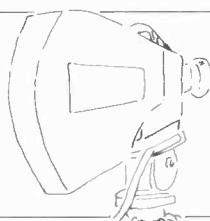
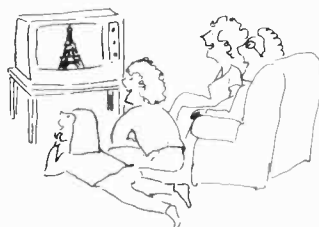
of prerecorded cassettes have remained at one cassette per machine, a lower figure than the firm had hoped for.

Despite manufacturer comments about the increasing potential of pay-per-view technology, every supplier present said that home video is currently the first medium to get a title after the movie theatres. Pay-per-view follows by anywhere from 45 to 60 days, while pay-television doesn't get the product for six months or so.

Manufacturers repeated, however, that release windows could change drastically as the economic advantages of the differing media alter and technology and legal changes hit the business (separate story, page 29).

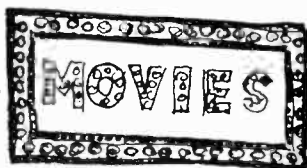
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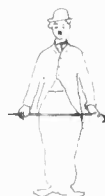


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Tech Talk Dominates Tape Meet

Firms Draw Battle Lines Between Three Formulations

By SAM SUTHERLAND

SUNNYVALE, Calif.—Blank tape suppliers to the cassette duplicating trade are vying for business through three emerging types of oxide formulations. As record company clients place belated emphasis on upgrading their prerecorded tapes, blank tape majors including BASF, Agfa-Gevaert and Capitol Magnetics, along with their raw material suppliers, are drawing battle lines between chrome, standard ferric and Magnetite coatings.

A summary of that competition formed the opening session here Aug. 23 at the first prerecorded cassette quality seminar, hosted by Electro Sound, manufacturers of duplicating equipment, and co-sponsored by 16 electronics, magnetic media and related services firms. Armed with frequency response curves and graphic test data, proponents of each of the three major tape oxide formulations touted their respective virtues.

Opening the presentation on a more neutral note was Columbia Magnetics' Frank Diaz, who provided a brief overview of tape manufacturing, followed by capsule descriptions of currently available tape formulations including conventional gamma ferric (iron oxide), modified (cobalt-treated) gamma ferric, Magnetite (Fe₃O₄) compounds derived from organic iron oxide particles, and chromium dioxide tapes. Diaz also reviewed the myriad other com-

pounds needed to create the magnetic "paint" for finished tape, including wetting and dispersing agents, lubricants, anti-fungal agents, polymer binders and solvents.

Joe Kempler of Capitol Magnetics then outlined the two emerging schools of oxide technology: the high coercivity/high bias camp exemplified by chrome tape compounds, and the medium coercivity/normal bias approach pursued by Capitol, among others. Kempler characterized the latter path as stressing product compatibility across the widest range of applications.

Capitol's own developments in gamma ferric tapes have recently included modified formulations employing minute traces of cobalt. The latest of these, CS-1, is a formulation that Kempler said "sounds good, and is very stable," a position he backed with comparative frequency response data for CS-1 and a conventional high-bias chrome tape set to the IEC standard.

The Capitol curves suggest that CS-1 could yield about three db higher MOL (maximum output level) with lower distortion than its chrome rival. Kempler noted that early tests of the new compound have been described as "rounder" and "richer" than competing high bias alternatives and added that Capitol will begin offering CS-1 to clients sometime this month.

Beating the drum for Magnetite, a gamma ferric formulation based on a

naturally magnetized form of ferric oxide, was Gerhardt Hartmann of Agfa-Gevaert, who summarized computerized tests conducted by the German supplier comparing its Magnetite-12 with other proprietary standard ferric and high bias tapes. The Agfa-Gevaert data showed Magnetite as offering better performance than standard ferric tape while allowing greater flexibility in bias adjustments than conventional high-bias chrome tapes. Hartmann also asserted that Magnetite permits Dolby HX headroom extension processing to operate across a broader frequency spectrum.

BASF's Klaus Goetz recapped the development of chrome tapes, which BASF introduced in the early '70s. Outstanding magnetic properties, smaller particle sizes reducing tape noise, particle uniformity for optimal print-through and low friction for improved head wear characteristics were all claimed as benefits of current chromium dioxide tapes.

Goetz also plugged the option of using chrome for bin master tapes to help upgrade end-product quality when duplicating at the higher 64:1 cycle used by increasing numbers of duplicators.

Attendees at the Electro Sound meetings, held at the Sunnyvale Hilton, also obtained a glimpse of more advanced tape formulations likely to enter the market within the next few years. Presentations by magnetic particle suppliers Hercules and DuPont noted recent cutting edge developments in the creation of raw magnetic material for use in the creation of magnetic tape.

Donald Winquist of Hercules outlined the characteristics of a new magnetic particle, NPX, offering a dramatic spectrum of control over size and shape, as well as performance for metal particle tapes, now seen to be waning as an alternative

(Continued on opposite page)

New Products



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Studio Track

NEW YORK

David Johansen is at Park South working on his forthcoming Jem album. Davitt Sigerson and Michael Zilkha are producing with engineer Alec Head and assistant Craig Johnson . . . Lots of activity at Power Play. Leon Bryant is producing the Intruders' next release, "Who Do You Love," with engineer Tony Arfi. B.T. Express is mixing the tune "You're All I Need," with Elai Tubo at the board. Isidro Infante is producing and arranging an Olympia album for the Nick Hernandez Latin Band with engineer Rick Gratz and assistant Debi Cornish. Tuff City artists Little Puffy Dee, the Cold Crush Brothers and Undeafated 3 are all wrapping up releases. Larry Joseph is mixing Lonnie Liston Smith's latest release with engineer Julian Herzfeld. Anthony Malloy and Temper are mixing original material with engineer Patrick Adams. And Clarke Joy of Specific Records is producing Divine Sounds' followup to

"What People Do For Money." Herzfeld is at the board.

The World of Mazeke featuring John Blair is at Sigma Sound with associate producer and special guest Roy Ayers, engineer John Convertino and executive producer Steve Kahn Brown . . . Also there, George Benson is wrapping his latest Warner Bros. album with engineer Elliot Scheiner. And John Benitez is producing Vidal's EMI America debut, with Michael Hutchinson at the board . . . At Duplex, Metrologic is recording its Powerplay debut with producer Mallory Earl.

Unique Recording is putting its new Emulator II from E-mu Systems to good use these days. Former Velvet Underground member John Cale is producing his own album for Ze Records. Jay Burnett is at the board, with Jeff Neiblum and Kennan Keating assisting. Evelyn King is laying tracks for her next RCA album. Carl Sturken and Evan Rogers (Continued on opposite page)

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SOUND INVESTMENT

A Step Above Takes Big Step

By STEVEN DUPLER

A weekly column spotlighting noteworthy audio equipment purchases made by audio and video recording and production facilities.

"We're doing a lot of dance music, a lot of projects where everything is being done in the control room direct into the board. We also had a lot of MIDI-interfaceable instruments being used here outside of the control room. So it seemed to us we had to equip the studio to handle all this type of work properly," says Joe Manzella, studio manager of A Step Above Recording Studios, a 24-track facility in New York.

Equipping the studio properly, in this case, involved the purchase of \$14,000 worth of analog and digital synthesizers, digital drum machines and sequencers. A Step Above acquired a MemoryMoog Plus, a Yamaha DX-7, a Moog Source, an Oberheim OB-8, a Roland Jupiter-6, a LinnDrum, an Oberheim DMX, a Garfield Electronics Dr. Click and a Roland MSQ-700 top-of-the-line MIDI sequencer, all from Manny's Music and Sam Ash Music in New York, to deal with the requirements of the new type of business it's been booking.

"We started out doing almost only commercial studio work," says Manzella. "Now, even though we're still

involved in that kind of work, we're mostly selling the studio as a self-contained production company, offering complete production facilities and services.

"If a producer comes in with an artist, he may bring somebody to program and play all the keyboards and sequencers," he continues. "Or if he chooses, he can hire us to do it."

A Step Above's executives chose the particular products they purchased through a combination of knowing some of what they wanted in advance and relying upon the advice of peers and colleagues. "We talked to a lot of industry people for advice," Manzella notes. "Other studio owners and engineers, musicians and producers. Salesmen in the stores were also helpful."

The keyboards, sequencers and drum machines are covered by "basic manufacturer warranties," Manzella says, but those are backed by "very good support from the stores themselves. If we had problems with any of the units—and we did at first with some of them—the store took it right back with no problem, and either replaced or repaired whatever was wrong. That helped us out a lot, particularly since we were in the middle of an album project for GQ when we first acquired all this stuff."

Manzella points out that the \$14,000 price tag for all the new gear

is seen as an investment by the studio—one that, he notes, has already been recouped.

"Adding all the new equipment has given us the opportunity to raise our rates and provide much expanded capabilities for the studio at the same time," he asserts. Those rates now stand at \$90 an hour for straight time, and about \$75 an hour for block rates, with all the studio's equipment included.

Prior to installing the new keyboard/drum machine/sequencer systems, A Step Above "didn't have much in the way of heavy-duty keyboards," boasting only a Yamaha C-7 acoustic grand, a Hammond B-3 organ and a Korg string ensemble, Manzella says. "The new stuff allows us to work completely from the control room, and still have the big room for acoustic instrument recording when necessary."

Manzella predicts that the new equipment will remain up-to-date and effective for some time to come, due to the MIDI-interfaceability of all the units. He says the studio will add pieces eventually, though, to keep upgrading its capabilities.

"We'd like to get a Kurzweil 250 and an E-mu Emulator II at some point," he says. "We'll be moving to a larger facility around April of next year, and we'll have room to expand."



NEW NEVE—The Sound Shop of New York has redesigned its Studio C and installed a new custom Neve 5116. The 36-input console allows Sound Shop engineers to remix large-scale music productions down to stereo videotape or film, as well as providing unique monitoring features for videotape sweetening or dubbing stereo films. The board features four stereo remix busses and synchronizer-controlled automatic preview switching on any of the multitrack input/outputs. Three 24-track recorders and 36 dubbers are tied into the Neve.

New Vid Bay Devoted To Component Technology

LOS ANGELES—Rock Solid Productions, a Burbank video production house, has opened what it claims is the first post-production edit bay to offer facilities devoted exclusively to the new component video technology.

According to Geoffrey Leighton, a partner in Rock Solid, the edit bay is a flex system which allows for videotape editing from Betacam to Betacam or Betacam to one-inch tape.

"Betacam is being utilized more and more by the networks and other broadcasters," Leighton says. "But, since we also have clients who need

to walk out with a one-inch master, we use a Shibasoku encoder which converts the RGB video signal into an NTSC signal just before recording onto the one-inch tape."

The new suite incorporates Grass Valley's new 1600-1X component video switcher as well as Sony Betacam players and recorders. Video players and recorders are controlled by an ISC Edit Controller, which also allows for the synchronous interlock of Rock Solid's eight-track Otari ATR and Sony digital audio recorder. Graphics and titles are handled by a Chyron RGB character generator.

• *Continued from opposite page*
are producing with **Bob Rosa**, **Frank Heller** and **Chris and Tom Lord Alge** at the board. Chicago-based **Fierce Heart** is recording its Atlantic debut album with Chris Lord Alge and **Jim Delehent** producing. Tom Lord Alge is at

Tech Talk At Tape Seminar

• *Continued from opposite page*
for mass duplicators.

DuPont's John Hudson then described the history for chromium dioxide particles as launching the "original hi fi cassette tape" when DuPont's Crolyn compounds were first marketed. With consumers now reportedly identifying chrome tapes as the most widely known premium tape compound, Hudson noted recent improvements in magnetic materials processing, including automated quality control, to yield better consistency from batch to batch. Lab tests are also underway on modified, super high coercivity chrome compounds for possible use with digital audio applications, he reported.

Pfizer's Alan Lindquist then outlined the newest Pfizer magnetic material, 2040-D, created specifically for audio duplication usage after making recent breakthroughs in cobalt-treated video tape compounds.

Tape sessions also included presentations from ICM Ltd. and IPS Inc. on C-O cassette shell manufacture, including recent refinements in pin design, tape handling guides and quality control at those major shell suppliers.

Studio Track

the board, with **Cathy Gazzo** assisting.

LOS ANGELES

Capitol Studios plays host to a number of artists. In between tour dates, **Jermaine Jackson** is recording string tracks for his second Arista album. Jackson is producing with **K.C.** and engineers **Hugh Davies** and **David Cole**. Newly signed Rhino act **the Beat Farmers** are tracking their debut with producer **Steve Berlin**, engineer **Mark Linnett** and assistant **Charlie Paakkari**. **Dionne Warwick** is working with producers **Burt Bacharach** and **Carole Bayer Sager** on a project for Aaron Spelling Productions. **John Guess** is engineering with assistant **Davies**. **Buffy Sainte Marie** is producing her own project for Gypsy Boy Music with **Jack Nitzsche**. **Mark Curry** is at the board with help from **Peter Doell**. And **Ronnie Laws** is producing his next project for Capitol. **Chris Brunt** is at the controls with assistance from **Pat Weber** and **Doell**.

Danny Elfman of Oingo Boingo is at **Ground Control** recording his solo debut for MCA. Elfman is co-producing with **Paul Tatzajozak**. . . . Reggae act **Idren** is tracking songs with producer **Tony Gits** at **Robo Sound**. Also there, local reggae team **D.J.'s Choice** is mixing, with **Shaka** producing and **George Hughes** at the board.

NASHVILLE

Several projects are underway at **Music City Music Hall**. "Where's the beef" champion **Clara Peller** is recording a hamburger-oriented single with producer/DJ **Coyote McCloud** and engineer **Doug Crider**. Singer/songwriter **Ed Bruce** is wrapping his RCA debut album. **Blake Mevis** is producing with engineer **Bill Harris**. Father/daughter team **Royce & Jeannie Kendall** are working on another album for Mercury. **Brien Fischer** is

producing, with **Harris** at the board. **Leon Everette** is putting final touches on his next single, with **Crider** engineering. And local songwriter **Dennis Morgan** is producing **Susan Taylor** and **Mike Wells**, with **Harris** again at the board.

Randy Kling is mastering **Moe Bandy & Joe Stampley's** latest Columbia single "Boys' Night Out" at **Disc Mastering Inc.** The single was producing by **Blake Mevis**. . . . **Mark Berry** is cutting tracks for his group **Film At 11** at **Castle**. Group members **Paul O'Duffy** and **Michael Rudetsky** are co-producing, with **O'Duffy** doubling at the board.

OTHER CITIES

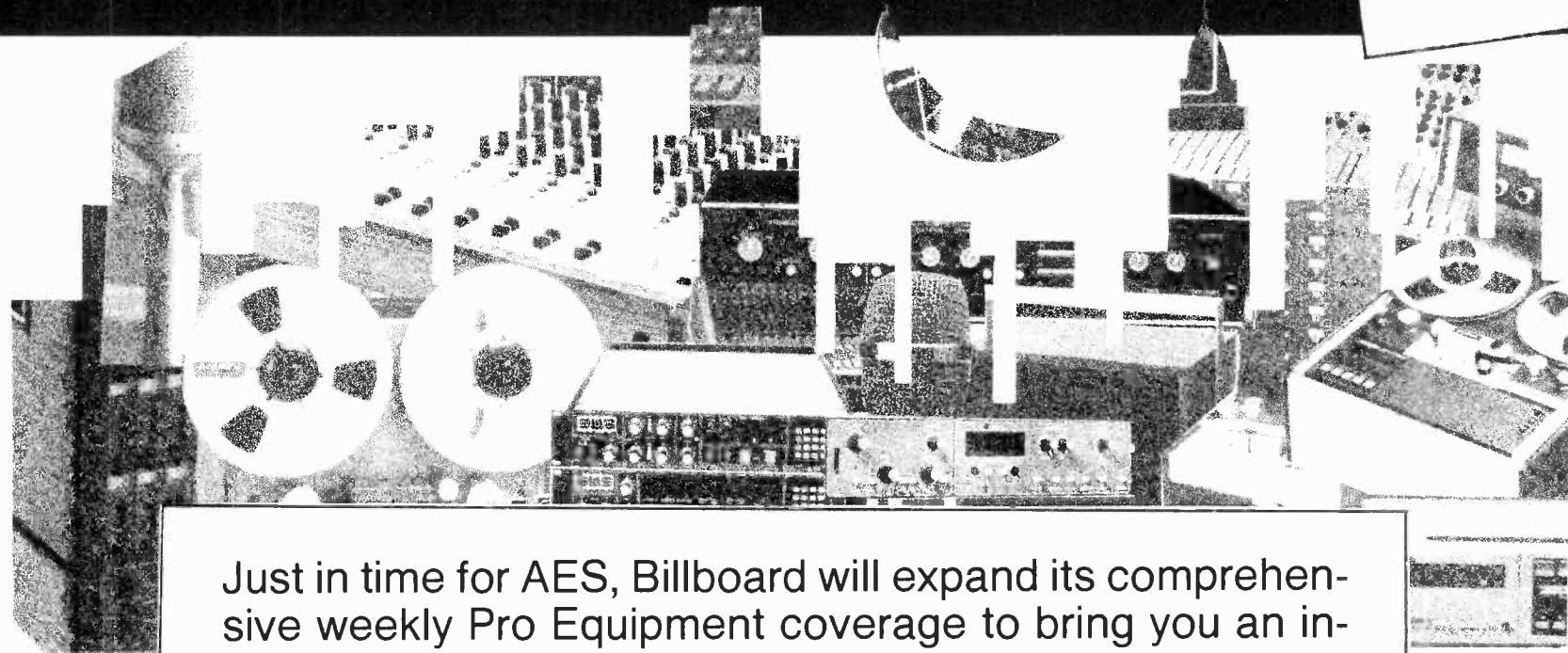
Dave Levine, cellist for the Detroit Symphony Orchestra, is cutting self-produced tracks at **Studio A**, Dearborn Heights, Mich. Also there, guitarist **Rick Rouse** continues work on his own EP. **Jim Vitti** is engineering both projects. And **Curtis Gadson** is doing vocal overdubs on a single for Golden Rod and EMP Productions. **Eric Morgeson** is producing. . . . In Glendale, Calif., **Monterey Recording** plays host to three artists. Gospel act **the Winans** are recording for Lexicon with producer **Bill Maxwell** and engineer **Dennis Dagher**. **Patrice Rushen** is preparing tapes there for her upcoming tour with engineer **Peter Chakin**. And **Gary Taylor** is laying tracks for A&M. **F. Byron** and **Taylor** are producing, with **Byron** doubling at the board.

Wonder Records act **Track IV** is mixing its next album at Atlanta's **JBS**. Also there, **Clayton Cages** is laying demo tracks, and **Art Hodes** is recording a solo piano album for Jazzology Records with producer **George Buck**.

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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Scandal's Success Built On Clips 'Warrior' Band Has 'A Line On' Getting Itself Noticed

By ETHLIE ANN VARE

LOS ANGELES—Scandal may have been the first American band made by video. In an effort to get themselves club dates, co-founders Patty Smyth and Zack Smith made a living room tape of "Love's Got A Line On You" and showed it around New York. That tape got them a manager (Donald Zuckerman), an agent (Wayne Forte) and a gig at the Ritz.

"And while we were at CBS Studios doing some demos," says lead singer Smyth, "Columbia's Al Teller saw the video and said 'Sign them. Forget the demos.'"

Scandal's 1982 EP led to the fancier video (with a big \$5,000 budget) of "Goodbye To You," a song that got radio play only after its initial television exposure. The five-song "Scandal" EP went on to become reportedly the best-selling EP in Columbia's history.

Smyth explains that the group had enough material to put out a full-length album in '82, and that the decision to release an EP instead was reached mutually by Columbia and the band.

"An album sells for about nine bucks," she says. "I don't know if a

kid's going to want to drop that much money on someone who's unknown. We decided that an EP, selling for three to five dollars, would be much more accessible."

The EP and video brought Scandal to the attention of producer Mike Chapman, who asked to be involved in the "Warrior" album. That album is bulleted at number 22, with the title track a top 10 single. But getting it made took a heavy toll: During the recording process, the band split up.

"The band that made the EP didn't last until our first tour, either," laughs Smyth. "Did you see 'Spinal Tap,' where all their drummers explode? That's what I felt like." But, she notes, losing Zack Smith was no laughing matter. In fact, Smith co-owns the very name Scandal.

"We made this record together," says Smyth, "and it's a Scandal record. 'Scandal featuring Patty Smyth' (as the group is now billed) was something the record company came up with. When people heard that the band was splitting up, they wanted to make it clear that I wasn't one of the members leaving. They want to make Scandal synonymous with my name. That gives me the option to make the next record a Patty

Smyth record, though I'd rather keep it Scandal."

The current lineup features original guitarist Keith Mack along with newcomers Jimmy Wilcox (drums), Rick Difonzo (guitar) and Lee Fox (bass). "Zack and I will still write together," says Smyth, "but it was difficult having two leaders in a band. And he was so busy writing jingles and film scores that he decided to give it up."

The Scandal tour is also set to feature a slightly different twist, as the band will co-headline a series of dates with EMI America artist John Waite. "We'll split production costs," says Smyth, "and do two nights at each venue. One night I'll open, and the next night he'll open."

Never forgetting that video made them in the first place, Scandal spent in excess of \$60,000 on the elaborately choreographed "Warrior" clip. Currently in heavy rotation on MTV, the piece features a cast of professional dancers, with Smyth as a Kung Fu fighting singer and Smith as a score-keeping mime.

The next clip, "Hands Tied," will reportedly be simpler. "I think I might just sing in front of a white wall," Smyth laughs.

Vanity Comes In From 'Rain' Singer's Split With Prince Leads To Album, Movie

By HARRY WEINGER

NEW YORK — Now that Prince shines brightly as the reigning crossover star, a question is asked: What happened to the Princess? Vanity, former paramour to royalty and once leader of the successful sex trio Vanity 6, is releasing a debut solo album entitled "Wild Animal." And although she was replaced in "Purple Rain," Vanity is starring in a forthcoming Motown/Tri-Star film, the PG-styled martial arts story "The Last Dragon."

Vanity's gamble to leave—or push to depart—from the Prince pack appears to have come up lucky for her. She's doing it without altering the basic thrust of her presentation.

"I love sex," Vanity states, "so that's what I write about, that's what I sing about." With an unshy smile she adds, "I just wish I had more time for it."

Vanity claims to harbor little regret for not sharing in the current Prince phenomenon. She's deter-

mined to maintain her independence, red boots pointing the way.

"I figured that if I didn't get out there when I did, I would still be with the Prince thing," observes the Niagara Falls native. "Okay, so I'd be in 'Purple Rain,' I'd be in Vanity 6 and I'd be national. But I would be known as Vanity 6, and I wanted to be known as Vanity."

"It came down to a decision," she recalls. "I was asked, 'Are you going to stay or are you going to go?' I said, 'I'm going to go. I don't want to share with two other girls and two other groups."

"It was always a dream to be a solo artist," Vanity says. "I think everyone in the business wants that. I always wanted to be the lady in front. I've wanted to be 'Diana Ross,' not a Supreme."

In fact, just as Ross became her own boss, Vanity looks back on Vanity 6 as a support system for her own development. "To have Brenda and Susan beside me as a backup was the strength I needed," she says, adding, "I wasn't as good a singer then as I am becoming."

Vanity pauses, then levels her eyes. "I can sing, you know."

Emphasis on Vanity's vocal cords,

however, is still a side issue. For the release of the new album, Motown is conducting a campaign bannered "Miss Audio/Visual 1984." The sultry ex-model is seen oozing from life-size posters, and while the intent leaves little to the imagination, Vanity notes that there is a subtle change in wardrobe.

"I'm not wearing lingerie anymore," she points out. "I'm more into furs and lace."

An extra wrapper, for sure, yet the songs barely reflect the sexual parody often presumed by critics in the Prince/Vanity 6 collection. Vanity makes no bones about it. "Hey, it was always about sex," she says.

With her single "Pretty Mess" molded in a similar vein, Vanity hopes to at least duplicate the success of her first record. The collaboration between Vanity and co-producer Bill Wolfner, who produced Shalamar's "Dancing In The Sheets" on the "Footloose" soundtrack, came about when she was shopping a demo.

A film deal with Motown was already in the works, and Vanity signed to the record division. The company is banking on her smoldering good looks, of course, as well as the past association with Prince.



SCANDALOUS ANNIVERSARY—Patty Smyth, lead vocalist of Columbia act Scandal, helps "American Bandstand" host Dick Clark kick off the first segment of the show's 33rd season, which airs Sept. 8 on ABC.

Rockin' Robot Joins Ranks Of Veteran Rockers Y&T

LOS ANGELES—Veteran Northern California hard rockers Y&T have added one more member to their lineup. After 10 years as a quartet consisting of Joe Alves (guitar), David Meniketti (vocals/guitar), Phil Kennemore (vocals/bass) and Leonard Haze (drums), the group has brought in a fifth: a seven-foot-tall robot named "Rock."

"He'll be going with us on tour, to do in-stores, and he'll appear in our video," says Meniketti. The robot, expected to cost "in the mid five-figure range," was built by Kennemore's brother, a cinematic special effects artist.

Rock's video debut, "Don't Stop Running," is the second clip produced for the band by Rapid Eye Movement. The first, "Mean Streak," brought them more attention than they had gotten from years of club activity.

"It didn't get on MTV much," explains Kennemore, "but Ted Koppel played it on 'Nightline' in a 'violence in video' segment. He introduced it by saying, 'Here's a group that's really disgusting.'"

"A lot of people watch Ted Koppel," adds Haze. "So if they tell their kids, 'You're not buying that album,' the kids will go out and buy it."

Y&T (called Yesterday & Today until they signed with A&M in 1980) see the new album, "In Rock We Trust," as their last shot at the com-

mercial success they've hungered for this past decade. Already top 50 and climbing, the album may meet their expectations.

"It took us three months on the last record to get the airplay we got in a matter of days with this one," says Meniketti.

Produced by Tom Allom (Krokus, Judas Priest) in 46 tracks at Berkeley's Fantasy Studios, "In Rock We Trust" was made with the intent of conveying hard rock's arena impact on records.

"This band sounds fantastic live," boasts Allom. "Just huge. We produced the record to get that impression of size across."

Y&T plans to tour for the next eight months to support the record, another tactic in their "over the top or bust" strategy. Alves says that the timing couldn't be better for a hard rock band to make its breakthrough.

"When we first started," says Haze, "we were right in there with the James Gang and Uriah Heep and Deep Purple. Then disco came in, and we couldn't get a job because no one was hiring live music."

"Punk rock opened the doors for live music again, and then the punks grew their hair back and put in some guitar solos and called it heavy metal. And we said 'Hey, we've been playing this stuff for years!'"

ETHLIE ANN VARE

Newly Reincarnated Spirit Plans On Sticking Around

By JEFF TAMARKIN

NEW YORK—In this year of reunions, you never can tell who might drop in from the past. But one of the more surprising reemergences is that of Spirit, the Los Angeles-based quintet which flourished in the late '60s and disappeared more than a dozen years ago.

What's most surprising, though is that the group plans to outlive its original incarnation, which recorded four albums of psychedelic-jazz-folk-rock.

"We've signed a five-album deal with PolyGram," says guitarist Randy California, "so we're planning on being around a while."

California, who was 16 when he formed the group after meeting the other musicians at a love-in, has been joined in the revived Spirit by fellow founders Ed Cassidy, John Locke, Mark Andes and Jay Ferguson, the latter of whom has had a successful solo career.

Spirit's first album under the Mercury/PolyGram banner is "Spirit Of '84." The group re-recorded seven of its old songs and cut three new ones

for the project. Notes California: "When we first recorded these songs, in 1967 and '68, they only had eight-track recorders and no synthesizers. We're not trying to better the songs, just make them cleaner."

"Also, this is our opportunity to make these songs come alive again. It affords kids who never heard Spirit the chance to hear these good old songs, which stand up today."

The bulk of the album was recorded live, California reports. Each track on the album was also videotaped. "I Got A Line On You," which was a top 30 hit for the group in 1969, is the first single and video release, and has been aired on MTV.

The band recently undertook a brief West Coast tour, but plans no major tour in the immediate future. "We just want to get this thing off the ground and start creating again," says California. "Although we feel that our old songs, such as '1984' and 'Mechanical World,' are as meaningful today as when we wrote them, we want to progress."



STILL FANTASTIC—Elton John performs during his recent show at the Forum in Los Angeles. (Photo: Attila Csupo)

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Talent

Tom Peterson Hoping For Life After Cheap Trick

By MOIRA McCORMICK

CHICAGO—Tom Peterson may have been out of circulation for awhile, but the former Cheap Trick bassist hopes that his first solo effort since leaving the band in 1980 will put him back on track.

"And Another Language," a six-cut EP on Enigma Records featuring his Swedish-born wife Dagmar Peterson on vocals, has just been released. The versatile bassist has also recently completed sessions for Mick Jagger's solo album.

"The record's just come out now, and it looks like I've been working on it for four years," sighs Peterson, who adds that unforeseen legal problems after leaving Cheap Trick had taken all his time and drained his creativity.

"It was difficult getting into the studio to record, because all I was doing was going back and forth to a lawyer all day long," he recalls.

Peterson says his departure from Cheap Trick was due more to increasingly unacceptable recording habits than to personal or musical differences. The group tended to rush through its recording sessions, he says, first with producer Tom Werman and then with George Martin on 1980's "All Shook Up."

"We were playing 300 nights a year," Peterson remembers, "and we'd record two albums a year on our time off. After awhile, we'd gotten to the point where we were successful, but we were still on this schedule and still doing albums in two or three weeks. We needed more time to think, to air out and encourage the creativity to write. Nobody wanted to do that."

At the time of his departure from the group, Peterson and his wife had been fiddling around in the studio with some of his original tunes. "The idea I had was to have a hard rock band with a fairly traditional setup—guitar, bass, drums—with a very light-sounding, sexy girl vocalist. At the time, groups like Missing Persons weren't around, and people thought I was nuts."

Studio experimentation with Dagmar and a handful of musicians eventually led to the recording of "And Another Language," cut at Los Angeles' El Dorado Studios with guitarist Jeffrey Rollings and drummers Lee Kix and Thom Mooney.

The EP's techno-dance-pop stylings reveal a side of Tom Peterson unrelated to Cheap Trick but for its "anything goes" spirit. "I produced it, and I had total freedom," Peterson enthuses.

With "And Another Language" in the can, Peterson was free to contribute licks from his 12- and 18-string bass guitars (which he helped develop) to Mick Jagger's upcoming solo album.

Peterson's role in the sessions came about through El Dorado studio engineer Dave Jerden, who had spoken of Peterson's outlandish multi-string basses to Material's Bill

Laswell, who was producing the project.

The sessions at Compass Point Studios in Nassau included Jeff Beck on guitar, Michael Shrieve on drums

and Chusk Leavell on keyboards. "It was great," Peterson says. "Everyone was very friendly and relaxed. I'd always wanted to work with Jeff Beck, and he just played great—never been

better."

All in all, life seems to be pretty good for Peterson, a welcome hiatus after a long and difficult haul. About his break with Cheap Trick, he phi-

losophizes: "I have no hard feelings, and I don't want to give anyone the impression that I'm saying, 'Now I'll show you.' All I ever wanted to do was write and record and play."

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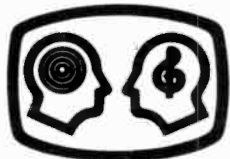
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- **BRUCE SPRINGSTEEN & THE E STREET BAND—\$3,373,440, 210,040, \$16**, In-House, Meadowlands Arena, East Rutherford, N.J., 10 shows, 10 sellouts, Aug. 5-20.
- **BRUCE SPRINGSTEEN & THE E STREET BAND—\$1,158,752, 74,558, \$16**, Cellar Door Productions, Capitol Centre, Landover, Md., four shows, four sellouts, Aug. 25-26, 28-29.
- **LUCIANO PAVAROTTI—\$587,027, 17,900, \$125, \$75, \$25, \$20, \$15 & \$10**, Los Angeles Philharmonic, Hollywood Bowl, Los Angeles, one show, sellout, Aug. 26.
- **WILLIE NELSON, KRIS KRISTOFFERSON, JESSI COLTER, WAYLON JENNINGS—\$367,069 (\$458,837 Canadian), 21,230 (22,500), \$22.50 & \$20**, Concert Prods. International, Canadian National Exhibition, Toronto, Ont., Aug. 22.
- **EURYTHMICS, HOWARD JONES—\$283,223, 14,622 (17,000), \$15 & \$13.50**, Bill Graham Presents, Greek Theatre, Berkeley, Calif., two shows, Aug. 24-25.
- **PRETENDERS, SIMPLE MINDS—\$234,076, 17,000, \$15.50 & \$13.50**, Bill Graham Presents, Greek Theatre, Berkeley, Calif., two shows, two sellouts, Aug. 31-Sept. 1.
- **ALABAMA—\$221,000, 36,006 (44,000), \$8 & \$4**, In-House, Minnesota State Fair, St. Paul, two shows, Aug. 28-29.
- **ALABAMA—\$218,314 (272,893 Canadian), 14,340 (16,700), \$19.50 & \$16.50**, Night Out Entertainment/Perryscope, Olympic Saddledome, Calgary, Alberta, Aug. 23.
- **CARS, WANG CHUNG—\$195,750, \$14,500, \$15 & \$13.50**, Bill Graham Presents, Cow Palace, San Francisco, one show, sellout, Aug. 24.
- **THOMPSON TWINS, BERLIN—\$190,113, 10,721 (11,722), \$16.50, In-House**, Radio City Music Hall, New York, two shows, Aug. 30.
- **ELTON JOHN—\$184,742, 14,500, \$15 & \$12.50**, Bill Graham Presents, Cow Palace, San Francisco, one show, sellout, Aug. 28.
- **THOMPSON TWINS, RUBBER RODEO, BERLIN—\$175,132 (\$218,916 Canadian), 15,054 (18,000), \$15.50 & \$12.50**, Concert Prods. International, Canadian National Exhibition, Toronto, Ont., Aug. 24.
- **WILLIE NELSON—\$165,000, 25,080 (44,000), \$8 & \$4**, In-House, Minnesota State Fair, St. Paul, two shows, Aug. 23-24.
- **BEACH BOYS, POCO—\$163,964, (\$204,955 Canadian), 13,601 (18,000), \$16 & \$13**, Concert Prods. International, Canadian National Exhibition, Toronto, Ont., Aug. 20.
- **ROD STEWART—\$151,000, 20,800 (22,000), \$10 & \$5**, In-House, Minnesota State Fair, St. Paul, Aug. 25.
- **JIMMY BUFFETT & THE CORAL REEFER BAND—\$150,063, 12,095 (16,000), \$14.75 & \$10.75**, In-House, Concord (Calif.) Pavilion, two shows, one sellout, Aug. 17-18.
- **ELTON JOHN—\$138,960, 9,264, \$15**, Bill Graham Presents, Thomas & Mack Center, Las Vegas, one show, sellout, Aug. 24.
- **HUEY LEWIS & THE NEWS, DR. GONZO—\$137,696, 11,126 (14,866), \$12.50 & \$11.50**, Pace Concerts, Hilton Coliseum, Ames, Iowa, Aug. 30.
- **HUEY LEWIS & THE NEWS, DR. GONZO—\$128,652, 20,581, \$8 & \$4**, In-House, Minnesota State Fair, St. Paul, one show, sellout, Sept. 2.
- **OAK RIDGE BOYS, OSMOND BROTHERS—\$123,000, 17,910 (22,000), \$8 & \$4**, In-House, Minnesota State Fair, St. Paul, Aug. 31.
- **OAK RIDGE BOYS, STEVE WARNER—\$120,457, 12,200, \$12, \$11, \$10, \$9 & \$8**, In-House, West Virginia State Fair, Lewisburg, one show, sellout, Aug. 18.
- **CARS, WANG CHUNG—\$118,378, 8,164 (10,000), \$14.50**, Beaver Prods., Thomas & Mack Center, Las Vegas, Sept. 3.
- **HUEY LEWIS & THE NEWS, DR. GONZO—\$109,116, 12,646 (13,870), \$12, \$11, \$9, \$7**, In-House, Lincoln (Neb.) State Fair, Aug. 31.
- **CARS, WANG CHUNG—\$102,816, 7,616 (8,500), \$13.50**, Bill Graham Presents, Lawlor Events Center, Reno, Aug. 26.
- **OAK RIDGE BOYS—\$100,433, 9,100 (10,000), \$12.50, \$11.50 & \$10**, William Pauley, Ponderosa Park, Salem, Ohio, Aug. 19.
- **AEROSMITH, BLACK & BLUE—\$100,226, 8,246 (16,700), \$13 & \$11.50**, Evening Star Prods., Phoenix (Ariz.) Coliseum, Aug. 20.
- **CHICAGO—\$99,846, 7,862, \$13.50, & \$11.50**, Magic Prods./American Concerts Inc., Bay Front Center, St. Petersburg, one show, sellout, Aug. 15.
- **ANNE MURRAY—\$98,603, 8,114 (8,650), \$12.50 & \$11.50**, Frank J. Russo, Cumberland County Civic Center, Portland, Me., Sept. 1.
- **JULIO IGLESIAS—\$97,500, 14,525 (22,000), \$8 & \$4**, In-House, Minnesota State Fair, St. Paul, Aug. 27.
- **HUEY LEWIS & THE NEWS, DR. GONZO—\$91,851, 7,480 (8,420), \$12.50 & \$11**, Jam Prods., Prairie Capitol Center, Springfield, Ill., Aug. 29.
- **STATLERS, JANIE FRICKE—\$90,000, 14,839 (22,000), \$8 & \$4**, In-House, Minnesota State Fair, St. Paul, Aug. 30.
- **CARS, WANG CHUNG—\$86,393, 7,200, \$12.75 & \$11.75**, Avalon Attractions, Selland Arena, Fresno, one show, sellout, Aug. 25.
- **HANK WILLIAMS JR., LEON EVERETTE—\$81,720, 7,639, \$12.50 & \$11**, Magic Prods./American Concerts Inc., Lakeland (Fla.) Civic Center, one show, sellout, Aug. 31.
- **HUEY LEWIS & THE NEWS—\$79,200, 7,920, \$10**, In-House, South Dakota State Fair, Huron, one show, sellout, Sept. 1.
- **BEATLEMANIA—\$77,372 (\$96,716 Canadian), 6,727 (14,000), \$18.50 & \$12.50**, Concert Prods. International, Canadian National Exhibition, Toronto, Ont., Aug. 25.
- **BILLY IDOL—\$72,762, 5,821, (9,713), \$12.50**, Evening Star Prods., Tucson (Ariz.) Community Center, Aug. 17.
- **BARBARA MANDRELL, T.G. SHEPPARD—\$72,000, 10,038 (22,000), \$8 & \$4**, In-House, Minnesota State Fair, St. Paul, Aug. 26.
- **GROVER WASHINGTON JR., PIECES OF A DREAM—\$62,352, 5,798 (8,000), \$13.75 & \$8.75**, In-House, Concord (Calif.) Pavilion, Aug. 19.

Copyrighted and compiled by Amusement Business, a Billboard Publications, Inc. publication. Boxscores are compiled every Tuesday. If you wish to file your concert report, please call Louise Zepp in Nashville at (615) 748-8129; Ancil Davis in New York at (212) 764-7314; Linda Deckard in Los Angeles at (213) 859-5338; or Melinda Newman in Chicago at (312) 236-2085.

Talent In Action

TINA TURNER

Beverly Theatre, Beverly Hills, Calif.
Tickets: \$17.50

Everybody who has been making such a fuss about Michael Jackson's four-second moonwalk really ought to check out Tina Turner's show. Though old enough to be Jackson's mother, Turner puts out as much as Jackson seems to be holding back on the current "Victory" tour. In fact, Turner's show may be second only to Bruce Springsteen's four-hour marathons for sheer intensity and physical endurance. You can work up a sweat just watching her.

Turner's three-night appearance here ending Sept. 3 was one of the hottest local dates of the year, so much so that Joan Baez, appearing crosstown at the Universal Amphitheatre, saluted Turner in her show. "Good old Tina," Baez said. "She was heaving ho before I started. She's the toughest broad that ever lived. I once said to her, 'Tina, your mother must have mated with a rock.' She liked that."

Turner's toughness is certainly a key to her appeal. But so is the tenderness expressed in Turner's heartfelt versions of Al Green's "Let's Stay Together," Ann Peebles' "I Can't Stand The Rain" and, especially, the Beatles' "Help." Even Turner's No. 1 hit "What's Love Got To Do With It," for all its surface toughness, is really about vulnerability. One of the show's few disappointments was that Turner hurried through the song, rather than savoring its contradictions.

The most elaborate staging was reserved for "Private Dancer," the title track of Turner's smash Capitol album. That's fitting, because the song also boasts one of Turner's most poignant and vivid storylines.

But the softer material was present mainly to balance the rockers, which rightfully predominated. Turner was captivating as she unleashed the fury and force of her past hits "River Deep—Mountain High," "Proud Mary" and "Nutbush City Limits." Turner's stage manner

was also aggressive, from her spread-legged stance to her mock exhortation: "If you can't holler, I want you to yell, and if you can't yell, I want you to scream."

The idea of encoring with ZZ Top's "Legs" was inspired, since Turner probably owes more of her success to her legs than any star since Betty Grable. That good-natured bit of self-parody brought the audience to its feet—no small accomplishment considering the audience was largely filled with industry types: music and movie personnel who'd come to see a legend, a survivor and a red-hot celebrity all rolled into one.

PAUL GREIN

WYNTON MARSALIS LOS ANGELES PHILHARMONIC

Hollywood Bowl, Los Angeles
Tickets: \$27 to \$1

As with any symphonic program adding a recognized jazz or pop soloist, the Aug. 21 Philharmonic concert marking trumpeter Wynton Marsalis' local classical debut drew a near-capacity crowd dotted with more than a few concert-goers new to the classics. Marsalis, however, is hardly a neophyte to classical repertoire.

Performing as soloist during the middle two of the evening's four selections, the New Orleans native brought a level of musical authority to his work conspicuously beyond the norm for such seeming crossover pairings.

Ironically, however, Marsalis' readings of the Hummel Concerto in E and Haydn Concerto in E flat were atypical within his own formidable niche as a nearly flawless technician. Whether due to the Bowl's amplified sound or simply to shortness of breath, the trumpeter's normally warm, lucid tone evaporated briefly in the low register during the first movement of the Hummel concerto. Marsalis' dive to a lower octave yielded an unflattering beat in an otherwise fluent, assured performance.

Following the intermission, he returned to

perform the better known Haydn concerto, and here, too, suffered a few technical lapses, this time in the climactic third movement. Again, the amplified sound system was a likely conspirator in the slight tonal smears that marred a performance that shone brightly in nearly every other respect. It's worth noting that such hurdles, virtually written into these concerti, would be instantly forgiven in a lesser technician: consider it a measurement of Marsalis' already formidable stature that his brief trials were noticeable.

Not that the Bowl audience cared. With a legion of the twin Grammy winner's fans fleshing out the midweek crowd, Marsalis was the clear favorite of the evening, bringing a certain difficult cool to his presence as he paced the stage near conductor Leonard Slatkin. It's a safe bet that the Columbia artist will be invited back for future Philharmonic appearances on both technical and commercial grounds.

Slatkin, meanwhile, showed a solid and flexible command during the evening's other performances, Morton Gould's Suite from "Fall River Legend" and Respighi's "The Pines Of Rome." In fact, the evening's only gaffe during these segments was an overly exuberant nightingale during the third segment of the Respighi symphonic poem. The taped birdsong, intended to answer the piece's gentle clarinet call, all but eclipsed the reed instrument.

SAM SUTHERLAND

INXS

Palladium, Los Angeles
Tickets: \$12.50

The hottest night of the year isn't a great time to play to a capacity crowd at an under-ventilated house like the Palladium. If the audience were working rather than dancing, Occupational Health & Safety would have shut the place down after 10 minutes. But Australia's INXS overcame the heat and a humdrum beginning to present a serviceably funky 90 minutes here

(Continued on page 44)

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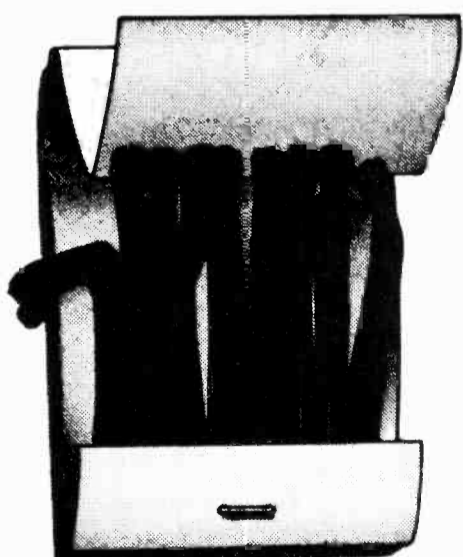
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Talent In Action

• Continued from page 42

Sept. 1.
Lead singer Michael Hutchence was looking unexpectedly androgynous as he led the group through a few numbers that just sort of droned on, sort of like Simple Minds with a hint of soul. When the rhythm section of Jon Farriss (drums) and Garry Gary Beers (bass) came to the fore, INXS proved that its strength lies in its percussive, syncopated dance numbers. And that strength is enough—just—to propel a show.

"Melting In The Sun" and "I Send A Message" from "The Swing" album on Atco so agitated the audience that kids were jumping on-stage to dance with the players. (This trick got out of hand at one point, and guitarist Tim Farriss told the crowd-divers to stop endangering the front rows or he'd kick them in . . . well,

you know.)

Guitarist Kirk Pengilly added sax breaks to some songs, eliciting a big cheer on the radio hit "The One Thing." It was ornamentation like that, plus the driving backbeat, that kept the group from slipping into pure Cuisinart new wave: mixed to order from any number of recognizable influences.

INXS' main problem is that it's a far better dance band than it is a concert band, and that doesn't bode well for filling amphitheatres. Some stronger material would go a long way—as would a portable air conditioner or two.

ETHLIE ANN VARE

JOAN BAEZ

Universal Amphitheatre, Los Angeles
Tickets: \$15, \$12.50

Baez marked the 25th anniversary of her breakthrough appearance at the 1959 Newport Folk Festival with a 19-city tour of the U.S. and Canada. Everything about the show on this second-to-last tour stop Aug. 30 was winning, from Baez's voice to her repertoire to her stage personality.

Baez, who played guitar and was backed only by a pianist, sang with characteristic purity and control. She even performed two traditional songs *a capella*, her voice strong and robust throughout. It's hard to imagine that a singer as talented as Baez hasn't had a record deal for four years.

Baez omitted her biggest hit, "The Night They Drove Old Dixie Down," but found room for two newer songs, Billy Joel's "Goodnight Saigon" and Tina Turner's "Private Dancer." Baez performed the latter song, quite convinc-

ingly, as a poignant ballad, after offering a warm salute to Turner. The set also included such longtime concert favorites as Dave Loggins' "Please Come To Boston," Bob Dylan's "Forever Young" and Baez's own song about Dylan, "Diamonds And Rust."

While many of the songs were about social strife, Baez brightened the mood between songs with sharp, often self-effacing humor. "I've been singing downer songs since I was 19," she noted at one point. "Things have actually gotten much jollier as the years have gone by. I used to hide behind my hair. All you could see was my nose."

Baez rounded out this altogether satisfying show with a soulful duet of "Let It Be," featuring Greg Walker, lead vocalist with Santana.

PAUL GREIN

HUGH MASEKELA

S.O.B.'s, New York
Tickets: \$15, 13.50

Hugh Masekela and a 10-piece band brought a joyful noise here on Aug. 29, the second of a triumphant four-night stand. The African trumpeter drew a packed house on a hot night, and from the start it was evident both performer and public had come to party.

Partying has been Masekela's ticket as of late. His most recent album, "Techno Bush," has activated a resurgence of interest, and the single, "Don't Go Lose It, Baby," is a solid dance hit.

A foundation of international funk built early. By the second number, an r&b-styled groove that was almost shocking in its urban contemporary familiarity, this newly renovated club was lit.

Masekela shrugged off a disturbing cough with blaring, gritty riffs on the horn. His tones blew alternately round and sharp. Bursts of hot soloing simmered into restrained, soulful playing, and Masekela often caressed the spaces explored by his sidemen with expressive accents.

These were ample reasons to be cheerful. They were multiplied by the introduction of Masekela mentor Harry Belafonte. Masekela proved he had a sense of humor with his tribute to Belafonte, "Matilda Getting Fat In Africa." He termed it a sequel of sorts to Belafonte's popular calypso tune, "Matilda."

The physical highs contrasted with the ballads and the native songs that were also showcased. It was with this material that Masekela was impressive vocally. He told stories of the Africans' resentment of the coal mines, and of their historically related discovery of black American music. Masekela cooed, he shouted, and even hooted like the hated coal trains. It appeared to be quite an emotional set for the returning performer.

The pressure-cooker finally blew on an extended set-closer. After the propulsive "Don't Go Lose It, Baby," Masekela and group soared through "Grazing In The Grass." They teased with a winding blues vamp, then re-built to a fever pitch until the trumpeter pierced the steamy scene with a brass exclamation point. Somewhere, Harry Belafonte is still breathing hard.

HARRY WEINGER

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Survey for Week Ending 9/8/84

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This Week	Last Week	Weeks On Chart	TITLE(S), Artist, Label	This Week	Last Week	Weeks On Chart	TITLE(S), Artist, Label
1	2	6	THE MEXICAN—Jellybean—(12 Inch) EMI-America EMI-V7831	40	47	3	GET OFF (YOU FASCINATE ME)—Patrice Rushen—(12 Inch) Elektra 7-69702
2	4	8	NO FAVORS—Temper—(12 Inch) MCA 23506	41	41	5	TATTERED DRESSES/(DON'T LOOK NOW)—Torch Song—(12 Inch) I.R.S. SP70978
3	1	11	CARIBBEAN QUEEN (No More Love On The Run)—Billy Ocean—(12 Inch) Jive/Arista JDI-9215	42	55	3	I NEED A MAN IN MY LIFE—Katie Cassan—(12 Inch) Jive/Arista JDI-9247
4	5	6	SET IT OUT—Midway—(12 Inch) Personal P49811	43	NEW ENTRY		UNDER THE GUN—Face To Face—(12 Inch) Epic 49-05033
5	10	5	LET'S GO CRAZY—Prince—(7 Inch) Warner Bros. 29216	44	60	2	GIRLS, GIRLS—Solo—(12 Inch) Next Plateau NP 50022
6	7	7	YOU GET THE BEST FROM ME—Alicia Myers—(12 Inch) MCA 23511	45	46	12	SUCH A SHAME—Talk Talk—EMI-America (12 Inch) SPRO-9155
7	20	3	THE MEDICINE SONG—Stephanie Mills—(12 Inch) PolyGram 880180-1	46	66	2	(WHAT) IN THE NAME OF LOVL—Naked Eyes—(12 Inch) EMI-America V-7832
8	3	11	HIGH ENERGY—Evelyn Thomas—(12 Inch) TSR Records TSR 833	47	57	2	DYNAMITE—Jermaine Jackson—(12 Inch) Arista AD-19222
9	12	5	WOOD BEEZ—Scritti Politti—(12 Inch) Warner Bros. 20225	48	51	3	I CAN'T TAKE IT—Janet Wright—(12 Inch) Cotillion 0-86922
10	11	8	SHE BOP—Cyndi Lauper—(12 Inch) Portrait 4R 905011	49	49	7	I'VE GOT THE HOTS (FOR YOU)—Three Million—(12 Inch) Cotillion 96932
11	15	5	RELEASE THE TENSION—Circuit—(12 Inch) 4th & Broadway BWAY 405-A	50	65	3	OUR LOVE IS HOT—Alphonse Mouzon—(12 Inch) Private I 42905045
12	14	4	IN THE EVENING—Sheryl Lee Ralph—New York Music Co. NYM-11	51	43	11	DR. BEAT—Miami Sound Machine—(12 Inch) Epic 59-05023
13	30	3	CRUEL SUMMER—Bananarama—(12 Inch) PolyGram 810291-1	52	NEW ENTRY		THE LUCKY ONE—Laura Branigan—(12 Inch) Atlantic 86925
14	8	10	DANCING IN THE DARK—Bruce Springsteen—(12 Inch) Columbia 44-05028	53	53	4	HANDS OFF—Jocelyn Brown—Urban Rock 4R 4445
15	34	3	TWO TRIBES—Frankie Goes Hollywood—(12 Inch) Island 096931	54	NEW ENTRY		TORTURE—The Jacksons—(7 Inch) Epic 34-04575
16	22	5	NIGHTIME—Pretty Poison—(12 Inch) Svengali SR8403	55	NEW ENTRY		HARDROCK—Herbie Hancock—(12 Inch) Columbia 5027
17	6	15	THE GLAMOROUS LIFE—Sheila E.—(12 Inch) Warner Bros. 20251	56	NEW ENTRY		SLIPPERY PEOPLE—Staples Singers—(12 Inch) Private I 42905078
18	18	7	I SEND A MESSAGE—INXS—(7 Inch) Atco 99731	57	NEW ENTRY		SWEET AWAY—Diana Ross—(12 Inch) RCA 13865
19	28	5	BREAKER'S REVENGE—Arthur Baker—(12 Inch) Atlantic 86931	58	NEW ENTRY		FLESH FOR FANTASY—Billy Idol—(12 Inch) Chrysalis 4V9-42810
20	27	5	HE'S A REBEL—Holly Oas—(12 Inch) DND DD105	59	NEW ENTRY		NEXT LOVE—Deniece Williams—(12 Inch) Columbia 44-5043
21	33	3	WHAT KIND OF GIRL—APB—Import	60	19	9	SHOOT THE MOON—Patti Austin—(12 Inch) Qwest 20235
22	36	3	LIGHTS OUT—Peter Wolf—(12 Inch) EMI-America V-7834	61	62	2	THE MORE YOU LIVE, THE MORE YOU LOVE—A Flock Of Seagulls—(7 Inch) Arista TS-19220
23	13	9	MUSIC IS THE ANSWER—Colonel Abrams—(12 Inch) Streetwise 2235	62	35	11	MY HEART'S DIVIDED—Shannon—(12 Inch) Mirage/Atlantic 96937
24	39	4	SHOT IN THE DARK—The Michael Zager Band—(12 Inch) Mosaic 4Z905046	63	NEW ENTRY		TASTE SO GOOD—File 13—(12 Inch) Profile PRO-7052
25	21	6	WHAT'S LOVE GOT TO DO WITH IT—Tina Turner—(12 Inch) Capitol V8597	64	67	3	OWN THE NIGHT—George McCrae—(12 Inch) Gold Mountain GG-081205
26	26	6	JUST THE WAY YOU LIKE IT—The S.O.S. Band—(12 Inch) Tabu 42905031	65	54	6	WHEN I HEAR MUSIC—Debbie Deb—(12 Inch) Sunnyview SUN-413
27	16	11	IF THIS AIN'T LOVE—Jay Novelle (12 Inch)—Emergency EMDS 6544	66	25	7	U-TURN—Jimi Tunnell—(12 Inch) MCA 23505
28	32	7	WITH ALL MY MIGHT/PROGRESS—Sparks—(12 Inch) Atlantic 86939	67	69	2	HEAD OVER HEELS—Illustrated Man—(12 Inch) Capitol B-5392
29	50	2	HONEY TO A BEE—Tina B.—(12 Inch) Elektra 0-66944	68	NEW ENTRY		WHERE DO BOYS GO—Men Without Hats—(12 Inch) MCA L331217
30	37	5	THESE THINGS HAPPEN—David Van Tighem—(12 Inch) Warner Bros. 20234	69	70	2	ONE HOT NIGHT—Pure Energy—(12 Inch) Prism ITP 204
31	31	5	BREATHLESS—Figures On A Beach—(12 Inch) Metro-America MA 1004	70	40	7	CLUB UNDERWORLD—Cerrone—(12 Inch) Personal P 49809
32	23	9	RELEASE YOURSELF—The Aleems—(12 Inch) NIA NI-1241	71	NEW ENTRY		MISSING YOU—John Waite—(7 Inch) EMI-America V8212
33	9	9	STATE OF SHOCK—The Jacksons—(7 Inch) Epic 3404-503	72	73	3	SUNGLASSES AT NIGHT—Corey Hart—(7 Inch) EMI-America B-8203
34	48	3	MADE IN THE USA—I.R.T.—(12 Inch) RCA/Automatic PW13852	73	NEW ENTRY		IN THE RIVER—I-Level—(12 Inch) Epic 49-05070
35	44	4	NELSON MANDELA—The Specials AKA—(12 Inch) Chrysalis 4J942793	74	52	4	LIVING FOR THE WEEKEND—Rocker's Revenge—(12 Inch) Streetwise 2232
36	63	2	RIGHT BY YOUR SIDE—Eurythmics—(12 Inch) RCA PW 13696	75	29	9	GHOSTBUSTERS—Ray Parker, Jr.—(7 Inch) Arista AS1-9121
37	56	2	DON'T STAND ANOTHER CHANCE—Janet Jackson—(12 Inch) A&M SP-12105	76	61	7	17—Rick James—(12 Inch) Motown 4522MG
38	38	7	HEAVEN IS WAITING/2000 LIGHT YEARS—Dance Society—(12 Inch) Arista AD1-9205	77	45	11	BEAT STREET STRUT—Juicy—(12 Inch) Atlantic 86943
39	17	13	YOUR LIFE—Konk—(12 Inch) Sleeping Bag SLX009	78	24	9	CROSS MY HEART—Parking Meter—(12 Inch) Atlantic 0-86945
				79	75	11	MY MALE CURIOSITY—Kid Creole & Coconuts—(7 Inch) Atlantic 7-89664
				80	42	12	TOUGH DANCE (EP)—Eurhythms—RCA CPL1-5086

Compiled by the Music Popularity Chart Dept. of Billboard from a nationwide club survey of the most requested dance songs. * non-commercial 12-inch
 ○ Bullets are awarded to those products demonstrating the greatest gains in audience response this week.

Talent

Dance Trax

By BRIAN CHIN

Singles: One of the biggest cult names of the last couple of years, Fonda Rae (lead voice of "Deputy Of Love," "You're Too Late" and "Over Like A Fat Rat"), is back with another one-off: "Touch Me All Night Long" (KN/Personal 12-inch) is the characteristic work of co-producers Greg Carmichael and Patrick Adams, though tighter and harder in the style of this year's New York soul. Bruce Forest mixed... Terri Wells' "I'm Givin' All My Love" (Philly World 12-inch) recalls pre-synthesizer funk in its entirely unshowy groove; it proves you don't have to beat listeners over the head with an Emulator to make a point. David Todd mixed, along with producer Nick Martinelli... Diva fans can complete this week's pickings with Jeanie Tracy's double-sided Megatone 12-inch. "Sing Your Own Song," a remake of a cut from her Fantasy debut two years ago, is high-tech gospel in the Ashford & Simpson pocket; "Time Bomb" is more conventional high-energy, handled with the hard edge and semi-hip-hop editing that's been prominent in the form lately.

★ ★ ★

Names and more names from the pop chart: Sheena Easton's "Strut" (EMI America 12-inch) is self-explanatory; Greg Mathieson (of Laura Branigan's first hit) produced, and Endless Music's Rusty Garner mixed this piece of glitzy near-funk... We had to admit that Rick Springfield's remixed "Bop Till You Drop" (RCA 12-inch) also makes a serious stab at the dance floor, especially with its cut-up, high-impact intro and heavy electronic shuffle, though it lags thereafter... Robin Gibb's second single, "Secret Agent" (Mirage 12-inch), not surprisingly, holds up much better given its multiplicity of effects, which just about bury the vocal but work in a coherent, linked succession.

★ ★ ★

New York style: Afrika Bambaataa & Soul Sonic Force & Shango's "Beat Street" cut, "Frantic Situation," is now available in two new, longer mixes on Tommy Boy 12-inch; as previously noted, the aural textures are almost sparkly, given the normal dirt and funk-between-the-tracks of rap. Except for political rap, it occurs to us that probably the last dance songs that demonstrated any social consciousness may have been "What Can I Do For You," "Yes We Can Can" and "I Was Born This Way"... The n.y.c. Peech Boys' landmark, "Don't Make Me Wait," has been newly pressed on Garage 12-inch (distributed through Mango's independent network), with the seven-inch a cappella included; the A-side is "This Magic Feeling," a lovely ballad that should prove itself serious radio material.

★ ★ ★

(Continued on page 46)

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 25 West Medley
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 When Doves Cry Rap—M.C. Frosty and Lovin' C
 My Love—Lime
 Touch Me—Fonda Rae
 Beat Of The Night—Maggie
 We Can Make It—Purple Flash
 Jet Boy Jet Girl—Elton Motello
 Set It Out—Midway
 Invisible Love (remix)—Lisa
 Scratch Motion—Triple Threat 3
 He's a Rebel—Holly Oas
 I Only Have Eyes For You—Bonnie Forman
 Dance Party—Blue Lazer

European 12"

The Fight—Norma Lewis
 House Party—Tony McKenzie
 I'm Gonna Love You (remix)—Auffin/Moore
 No Time—Emily Jones
 Que Me Pasa—Vicío Latino
 Countdown (remix)—Kifi and the Love Tones
 Escape—X-Ray Connection
 Love Is Forever—Hot Cargo
 Tonight—Marlene Ricci
 Love Sensation—Sarmy Barbot
 Tittle Tattle—Bari Centro
 Guilty (remix)—Hotline
 Him—Simone
 Whatever I Do—Hazel Dean
 Caught In The Act—Erlene Bentley
 Maybe This Time—1984—Norma Lewis

Follow Me—Bianca Bonelli
 Break Me (remix)—Charade
 Breakout—Kelly Marie
 Invitation—Life Force
 Goddess of Love—Sois De La Vie

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Ain't No Mountain (remix)—Inner Life
 Give Me A Break—Vivian Vee
 Born To Be Alive—Patrick Hernandez
 Do You Love What You Feel—Rufus
 Sex Machine (11 min.)—James Brown
 Move On Up (remix)—Destination
 Feel's Like I'm In Love—Kelly Marie
 Hit And Run—Loieatta Holloway
 La Bamba—Antonio Rodriguez
 Break—Katarmandu
 Let's Start To Dance—Bohannon
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Dance Trax

• Continued from page 45

Briefly: **Alternating Boxes'** "Dogtown" is a pop-wave remake of the Yoko Ono song, which appears among many other re-interpretations on the forthcoming "Every Man Has A Woman" album on Polydor. As redone, the song gains a good bit of irony and humor; two different mixes are supplied, one more disco-ish, one more radio. . . . **Giorgio Moroder** appears to have found his medium for the indefinite future: multi-artist film soundtracks, recorded lavishly with an essentially static group of writer/players and a rotating list of lead vocalists. His two latest: "Metropolis" (Columbia), which stars a surprising bunch of hard-rockers (including Pat Benatar, Loverboy and Freddie Mercury) and surprisingly little adaptation of his melodic and production approach; and "Electric Dreams" (Epic), which is in a laid-back groove all the way through and which features Human League's Philip Oakey, Culture Club and the Club's great second-lead, Hellen Terry. Overall, we preferred the easy-going melodiousness of the latter album, but the most likely dance track sounds like "Love Kills," from "Metropolis," sung by Freddie Mercury.

Lambert To Produce Two Motown Albums

LOS ANGELES—Dennis Lambert is set to produce the next albums by the Commodores and Dennis Edwards, both for Motown. Lambert also produced Edwards' last album, "Don't Look Any Further," which was a major black hit.

Lambert is also producing two cuts on Thelma Houston's next album for MCA. And he's writing the title track to the soundtrack of "Bear Bryant" with Bill Conti.

Lambert and Conti previously teamed to write music for the film "The Karate Kid."

New On The Charts

LITA FORD

Former Runaway Lita Ford is "Dancin' On The Edge" with her second Mercury/PolyGram album, which moves to 70 on the pop album chart. The rock guitarist/vocalist is the latest member of the all-female band to establish a solo career, following Joan Jett.

Ford wrote most of the album's nine tracks and handled lead guitar and vocals. Additional instrumental support came from drummer Randy Castillo and Portrait artist Aldo Nova on synthesizers. Ford's recently formed touring band includes Cas-

tallo, bassist Gordon Copley and rhythm guitarist Robert Donatti.

Ford began playing guitar at age 11 and was playing lead for the Runaways by 15. After the group's breakup, she expanded her musical scope with the release of her solo debut in 1983. "Dancin' On The Edge" was produced by Lance Quinn, who has also worked with the Talking Heads and Bon Jovi.

Lita Ford is represented by Alan Kovac of Left Bank Management, 8383 Wilshire Blvd., Beverly Hills, Calif. 90211; (213) 653-1614.

HONEYMOON SUITE

Don't expect tales of wine and roses from this romantically titled group. As the bed-of-nails cover on their self-titled Warner Bros. debut album implies, Honeymoon Suite's focal point is the tougher side of tenderness. In keeping with this philosophy, the group's first single "New Girl Now," which moves up to 80 on the Hot 100, sports a bare-bones guitar line and a combusive synthesizer style.

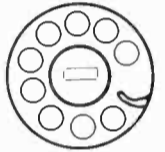
The group's nucleus is two Niagara Falls residents, guitarist Derry Grehan and vocalist Johnny Dee, both veterans of various bands for the past decade. The two joined forces two years ago and recruited the services of local club players: drummer Dave Betts, bassist Gary LaLonde and keyboardist Ray Coburn. In 1983, producer Tom Treumuth took Honeymoon Suite into his studio to record "New Girl Now." Aside from garnering local radio support, the

single attracted the attention of Warner Bros. Treumuth was subsequently assigned to produce the group's debut.

Honeymoon Suite is managed by Stephen Prendergast, P.O. Box 70, Station C, Queen Street West, Toronto, Canada M6J 3M7.

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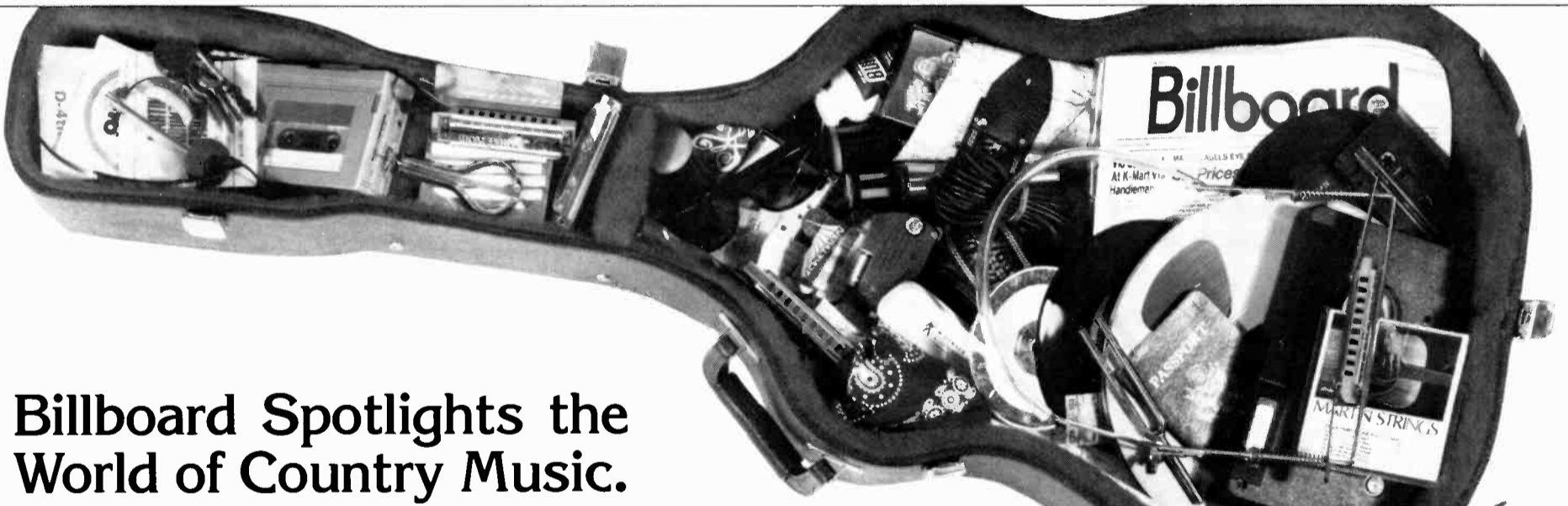


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THREE SHOWS IN SPOTLIGHT

Big Push Set For Nashville Net

By EDWARD MORRIS

NASHVILLE — Group W Satellite Communications (GWSC), which markets and distributes The Nashville Network, will spend about \$1.1 million to promote three of the network's programs during the final two weeks of October—"Country Music Month."

To be spotlighted are "Nashville Now," "Bobby Bare And Friends" and "New Country." All the promotion will be built around the "homecoming" theme that identifies the network as "America's Country Home."

Lloyd Werner, senior vice president of sales and marketing for the Stamford, Conn.-based GWSC, says

the company's research shows that about 25% of American adults are prone to watch country music shows, but that an additional 25% to 30% will tune in to particular country music shows if they are told about them in advance.

Because of the favorable critical reception the Bobby Bare show has received, Werner says, the network will preempt its regular programming the weeks of Oct. 15 and Oct. 22 to air Bare's conversations with songwriter-performers at 6 p.m. and 11 p.m., Eastern time.

Werner says GWSC will place ads for the show in 31 newspapers and Sunday supplements in 28 markets: Seattle, Tampa, San Diego, New Orleans, St. Louis, San Antonio, Cincinnati, Louisville, Indianapolis, Portland (Ore.), Columbus, Tulsa, Albany, Syracuse, Memphis, Kansas City, Birmingham, Omaha, Toledo, Oklahoma City, Austin, Wichita, Nashville, El Paso, Knoxville, Spokane, Davenport and Eugene (Ore.).

These markets were picked, Werner explains, because, in addition to having the Nashville Network available locally, they have extensive cable penetration and, according to a consensus of radio stations polled, are strong areas of country music interest.

Bare's guests during this two-week spotlight will include Johnny Cash, Carl Perkins, Glen Campbell, Jerry Reed, Earl Thomas Conley, Randy Scruggs, David Clayton Thomas, Willie Nelson, Mac Davis, Bertie Higgins, Roger Miller, Louise Mandrell, R.C. Bannon, Dottie West, Shelly West, Steve Dorff, Waylon Jennings and Jessi Colter.

For "New Country," the half-hour show that made its debut in March as a vehicle for artists to present material from their new albums, GWSC will buy quarter-page ads in the dailies in the same 28 markets. A total of seven ads will run during the 10 days "New Country" is being targeted.

"New Country" during this period will feature appearances by Lee Greenwood, B.J. Thomas, John Schneider, Jessi Colter, the Bellamy Brothers, Karen Brooks, the Wright Brothers, Michael Martin Murphey, the Judds, Atlanta, Johnny Lee, Frizzell & West, Leona Williams, Waylon Jennings, George Jones, Conway Twitty, Gene Watson, the Osmonds, Mel Tillis, the Gatlines, Ruth Ann, Ace Cannon and Al Hirt.

Additional advertising includes:

- A full-page ad in TV Guide featuring the Bare show for each of the two weeks.

- A full-page ad in People Weekly that shows the lineups of all three programs

- Listings in the TV Log column in 58 newspapers, Monday through Friday, two lines per listing.

- Ads in Advertising Age and Media & Marketing Decisions as well as in the cable trade magazines.

- Billboards in the New York City (Continued on page 49)

New Music Video Network To Bow

NASHVILLE—A small around-the-clock country music video network will debut Sept. 10 via outlets in Southern California and Texas. The Country Music Network, based in Beverly Hills, will begin operations with six Southern California cable systems and two low-power television stations, one in Fresno, the other in Victoria, Tex.

Slated as VJs for the network are actor and disk jockey Sammy Jackson, formerly with radio stations KBBQ, KLAC and KMPC; Don Hinson, also a California disk jockey and formerly an announcer for Barbara Mandrell's NBC-TV series; Deanna Crowe, actress and air personality; and Donald W. Hillman, former host of "The Buck Owens Ranch Show" on radio and head of the new network.

The service will be offered to outlets free, Hillman says. The cable systems, which will get live direct feeds, will be given two one-minute spots an hour for carrying the program; the low-power tv stations, which will be serviced with videotapes of the program, will have six one-minute spots per hour. According to Hillman, the network plans to make its money by selling advertising on the remaining spots.

Hillman reports that he now has copies of most current country music videos, but that he will expand his collection with excerpts from old syndicated tv shows, including some that were aired chiefly on the West Coast. He will also use videos by local country artists. Rotations are six, four and two times a day, he adds.

In addition to the music videos and excerpts, Hillman says his network will program country music interviews and features.



TEE HEE—Folk/pop songstress Judy Collins giggles with T.G. Sheppard, left, while recording her first duet. Joining in the mirth is producer/songwriter Michael Masser. The joint single, "They Say You Can't Go Home," will be featured on both Sheppard's and Collins' upcoming albums.

Nashville Scene**Lange's 'Dream' Role: Patsy Cline**

By KIP KIRBY

Hold onto your hats: When the long-awaited Hollywood story of the late Patsy Cline hits the silver screen, it will be Jessica Lange playing Cline.

Production will begin this fall on "Sweet Dreams," which was the title of Cline's 1963 hit. The movie will be a joint venture between HBO, which will get the cable rights, and Silver Screen Partners, a new film investment company formed by E.F. Hutton. The more than 400 E.F. Hutton offices across the country put together about 13,000 investors to produce the movie.

Tri-Star will reportedly handle the film's distribution, advertising and publicity. Tri-Star was recently involved with "The Natural," starring Robert Redford, and is releasing "Songwriter," starring Willie Nelson and Kris Kristofferson, in October.

Undoubtedly, parts of "Sweet Dreams" will be filmed on location in Nashville, especially those set in the old Ryman Auditorium, where Cline



frequently appeared as part of the Grand Ole Opry.

Rumors of a Patsy Cline film epic began surfacing shortly after the success of "Coal Miner's Daughter," the hit movie based on Loretta Lynn's life. In that movie, actress Beverly D'Angelo portrayed Cline; Bernard Schwartz, who produced "Coal Miner's Daughter," will be the producer on "Sweet Dreams."

There have been no announcements about whether Lange will attempt to sing Cline's music throughout the picture. If so, she will be testing her abilities on some of country's finest classics, including "Walkin' After Midnight," "Crazy," "I Go To Pieces" and "She's Got You," in addition to the title song. At least Lange is no novice when it comes to portraying former celebrity figures: She won an Academy Award nomination for her tense, taut performance as Frances Farmer in "Frances."

★ ★ ★

Marilyn McCoo and Amy Grant recently spent time in Nashville's Grand Central Studio to overdub vocals on original music for a Christmas tv special, "The Gift Of Song."

★ ★ ★

The music was written by Pat Patrick, who owns Grand Central.

The special, being produced in Nashville by Scene III Productions, is hosted by Dick Van Patten. It also stars the Gatlines, Menudo and Juice Newton.

Locations for the December special include the World's Fair in New Orleans and the Burlington Mansion in Nashville. Each musical act will portray a different foreign country and its Christmas tradition.

★ ★ ★

Happy Birthday to "This Week In Country Music," celebrating its first anniversary. Because of its success, Jim Owens Entertainment will be doing a special two-hour spinoff called "This Year In Country Music," an overview of 1984 with capsule news segments and interviews talking about the year in country.

The show will feature the top 20 songs of the year, performed by their artists. It will be taped at the Grand Ole Opry House in late October.

★ ★ ★

Hillary Kanter, RCA's newest protege, has recorded a duet with Ed-

(Continued on page 49)

Fusion Opens Frontier To Video Directors

By ANDREW ROBLIN

NASHVILLE—How does Nashville's leading video director expand his horizons beyond country clips? How do top rock video directors make the jump to country?

They sign exclusive agreements with a production company like Fusion Films. The Los Angeles-based company opened an office in Nashville last month and quickly signed director David Hogan to an exclusive agreement. The pact will channel all of Hogan's productions through Fusion.

"Our interest in country video is very strong," says Fusion president Beth Broday. "One of our directors, Mark Rezyka, directed Gary Morris' 'Second Hand Heart' in Nashville." Other directors already signed to Fusion include Ian Leech (Donna Summer's "There Goes My Baby"), Duncan Gibbons (Glen Frey's "Sexy Girl") and Gil Bettman (the Cars' "Magic").

For The Record

In the story on new product (Billboard, Sept. 8), the Wrangler Country Showdown talent contest was incorrectly identified.

Fusion's video directors are attracted to country music's creative possibilities. "Our directors are excited by the chance to work with strong stories and ballads," says Joanne Gardner, "especially after some of the wilder rock things they've done."

But there are other reasons for the firm's expansion to Nashville. "We can do a lot more in Nashville for a lot less money," notes Gardner. "The crews are equal to those anywhere, but the external costs—from hotel accommodations to locations—are cheaper."

In spite of the attractive economics here, Fusion still finds country video budgets limiting. "The quality of videos done here needs to improve," says Gardner. "We're still fighting the \$10,000 videos. That's tough."

New Fusion signee David Hogan agrees. "Budgets will have to get higher," he says. "The market for country video is expanding so rapidly, they'll have to in order to compete."

Both Hogan and Fusion see music videos as stepping stones to larger productions. "We're interested in long-form videos, feature films and other extensions of visual music," says Broday. She and director Mark

Rezyka have already assembled the opening sequence to the pilot of the CBS-TV series "Dreams."

Hogan is also working on a non-clip project. "I'm putting together a feature that uses music much as dialog is normally used to progress the story," he says. Waylon Jennings is helping with the concept and music, and Willie Nelson has agreed to participate as well, according to Hogan.

Though it's certainly no newcomer to Nashville, the William Morris Agency here has taken a fresh interest in packaging video directors' skills. The agency is currently touting Allan Arkush, Russell Mulcahy and Michael Nesmith to Nashville's record labels. But the price of their services exceeds many budgets. According to agent John Dotson, it would take a budget in the \$75,000-\$100,000 range to interest these directors in country videos.

The agency is also talking to local directors, but so far its main country project has been the Prism home video of "Crystal Gayle In Concert." "We're poised on the edge of a whole new frontier," says Dotson, adding that the directors already signed to William Morris could benefit the entire country music community.



THEY'RE KEYED UP—Four members of Sawyer Brown, winners of the nationally syndicated tv show "Star Search," are welcomed into ASCAP by Southern regional executive director Connie Bradley and membership representative Bob Doyle. Sawyer Brown has also signed with Capitol/Curb Records. Shown are group members: Jim Scholten, Gregg Hubbard, Mark Miller, and Bobby Randall. Not pictured is drummer Joe Smyth.

Billboard® Hot Country Singles™

Survey for Week Ending 9/8/84

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THIS WEEK			LAST WEEK			WKS ON CHART			TITLE—Artist (Producer)	Writer, Publisher, Licensee, Label & Number (Dist. Label)		
1	3	15	33	37	7	67	NEW ENTRY	MAMA SHE'S LAZY—Pinkard & Bowden (Pinkard, Bowden)	K. O'Dell; Kenny O'Dell, BMI; Warner Bros. 7-29205			
2	5	10	34	43	5	68	64	I'VE GOT A BAD ATTITUDE—Gary Stewart (R. Dea)	W.T. Davidson; Famous, ASCAP; Red Ash 8406 (N.S.D.)			
3	2	15	35	39	7	69	84	LOVE ISN'T LOVE ('Til You Give It Away)—Tari Hensley	(L. Rogers) T. Tappan, D. Roth; Tappan/Ronzomatic, ASCAP, BMI; Mercury 880-054-7			
4	7	11	36	41	5	70	NEW ENTRY	GOD WON'T GET YOU—Dolly Parton (M. Post, D. Parton)	D. Parton; Velvet Apple, BMI; RCA 13883			
5	4	13	37	40	6	71	NEW ENTRY	THAT'S EASY FOR YOU TO SAY—Kathy Mattea (R. Peoples, B. Hill)	B. Clifford, D. Hodges; Welbeck/ATV, ASCAP/BMI; Mercury 880-192-7			
6	9	10	38	20	15	72	83	PARDON ME (HAVEN'T WE LOVED SOMEWHERE BEFORE)—Becky Hobbs (B. Mevis)	B. Hobbs, C. Parton; Irving, BMI; EMI-America 8224			
7	12	9	39	44	5	73	81	WE JUST GOTTA DANCE—Karen Taylor-Good (G. Perry)	J. Gillespie; Somebody's, Sesac, Mesa 1117 (NSD)			
8	13	9	40	46	4	74	65	MAMA HE'S CRAZY—The Judds (B. Maher)	K. O'Dell; K. O'Dell, BMI; RCA/Curb 13772			
9	8	13	41	31	17	75	85	BETTER CLASS OF LOSER—Ray Price & The Cherokee Cowboys	(S. Garrett) R. Peterson, H. Howard; Tree, BMI; Viva 7-29217			
10	17	8	42	48	4	76	63	IF ALL THE MAGIC IS GONE—Mark Gray	(B. Montgomery, S. Buckingham) C. Lester; Warner-Tamerlane/Writer's House, BMI; Columbia 38-04464			
11	11	12	43	49	5	77	60	STILL LOSING YOU—Ronnie Milsap (R. Milsap, R. Galbraith)	M. Reid, Lodge Hall, ASCAP; RCA 13805			
12	16	9	44	50	3	78	NEW ENTRY	IT'S A BE TOGETHER NIGHT—Frizzell & West (J.E. Norman)	T. Rocco, J. Schweers, C. Black; Bibo/Schweers, ASCAP; Viva 7-29187			
13	19	7	45	47	5	79	NEW ENTRY	WHAT'S GOOD FOR THE GOOSE (IS GOOD FOR THE GANDER)—Dottie West (J. Crutchfield)	A. Harvey; Blackwood/Prehsun Child, BMI; Permian 82006			
14	18	9	46	52	3	80	67	SHOT IN THE DARK—Leon Everette (B. Mevis)	R. Rogers; Sister John, BMI; RCA 13834			
15	1	15	47	53	3	81	66	THAT'S THE THING ABOUT LOVE—Don Williams	(D. Williams, G. Fundis) R. Leigh, G. Nicholson, April/Lionhearted/Cross Key's (Tree Group), ASCAP; MCA 52389			
16	21	9	48	51	6	82	70	MY BABY'S GONE—The Kendalls (B. Ahern)	H. Houser, Central Songs, BMI; Mercury 822-203-7			
17	22	8	49	56	3	83	68	FIRST TIME BURNED—Johnny Rodriguez (R. Albright)	J. McBride; Foster & Rice, ASCAP; Epic 34-04562			
18	6	14	50	55	4	84	82	ALIBIS—Lane Brody (C. Moman)	R. Killough, P. Killough, Tree, BMI; EMI-America 8218			
19	26	5	51	54	4	85	76	LITTLE BY LITTLE—Gene Watson (R. Reeder, G. Watson)	D. Morrison, L. Keith; Warner House, OXO Whitney, BMI; MCA 52410			
20	25	10	52	62	2	86	75	WHEN WE GET BACK TO THE FARM—David Frizzell (S. Garrett, S. Dorff)	C. Waters, M. Garvin, T. Shapiro; Tree Publishing/O'Lyric Music, BMI; Warner Bros. 7-29232			
21	10	13	53	59	2	87	79	ANGEL IN DISGUISE—Earl Thomas Conley (N. Larkin, E.T. Conley)	E.T. Conley, R. Scruggs; Blue Moon/Labor of Love, ASCAP/BMI; RCA 13877			
22	28	8	54	57	5	88	80	P.S. I LOVE YOU—Tom T. Hall (J. Kennedy)	G. Jenkins, J. Mercer; MCA/WB, ASCAP, Mercury 880-216-7			
23	29	6	55	58	5	89	87	GOOD NIGHT FOR FALLING IN LOVE—Hillary Kanter (E. Stevens)	E. Stevens, E. Rabbitt, D. Malloy; Deb Dave/Briarpatch, BMI; RCA 13835			
24	27	8	56	56	3	90	89	ALL I WANNA DO (IS MAKE LOVE TO YOU)—Bandana	(E. Prestidge, J.E. Norman) K. Kane, Kieran Kane, ASCAP; Warner Bros. 7-29226			
25	24	9	57	33	14	91	88	ATTITUDE ADJUSTMENT—Hank Williams, Jr.	(J. Bowen, H. Williams, Jr.) H. Williams, Jr.; Bocephus, BMI; Warner/Curb 7-29253			
26	30	9	58	42	16	92	91	SOMEWHERE DOWN THE LINE—T.G. Sheppard (J.E. Norman)	L. Anderson, C. Kelly, Old Friends/Golden Bridge, BMI/ASCAP; Warner/Curb 7-29369			
27	15	13	59	74	2	93	78	FORGET ABOUT ME—The Bellamy Brothers (D.H. Bellamy, S. Kline)	T. Seals, E. Setser, F. Miller; Warner-Tamerlane/Face The Music/Irving Down 'N' Dixie; Rare Blue, BMI/ASCAP; MCA/Curb 52380			
28	32	7	60	23	14	94	86	NOBODY LOVES ME LIKE YOU DO—Anne Murray & Dave Loggins (J.E. Norman)	J. Dunn, P. Phillips; Ensign, BMI; Capitol 5401			
29	35	5	61	45	17	95	92	THE RIGHT STUFF—Charly McClain & Mickey Gilley (N. Wilson)	R. Giles, B. Haynes, B. Fischer; DeJarus/Bobby Fischer, ASCAP/My Queen Elizabeth, BMI; Epic 34-04489			
30	34	6	62	69	3	96	95	I HURT FOR YOU—Deborah Allen (R. Van Hoy)	D. Allen, R. Van Hoy; Posey/Van Hoy/Unichappell, BMI; RCA 13776			
31	36	7	63	61	7	97	73	ALL THE LOVE IS ON THE RADIO—Tom Jones (G. Mills)	L. Russell, D.A. Snider; Young Carney/Warner-Tamerlane, ASCAP/BMI; Mercury 880-173-7			
32	14	16	64	77	2	98	97	IT'S YOU ALONE—Gail Davies (G. Davies)	R. Davies; Valet, BMI; Warner Bros. 7-29219			
33	15	17	65	NEW ENTRY	3	99	96	WHEN THE WILD LIFE BETRAYS ME—Jimmy Buffett (J. Bowen, M. Utley, T. Brown)	J. Buffett, M. Utley, W. Jennings; Coral Reefer/Coconutly/Warner-Tamerlane/Blue Sky Rider, ASCAP/BMI, MCA 52438			
34	16	18	66	72	3	100	99	WISHFUL DRINKIN'—Atlanta (M. Bogdan, L. McBride)	B. Mevis, B. Shore, G.I.D. Royal Haven, ASCAP/BMI; MCA 52452			
35	17	19						THE FIRST TIME—McGuffey Lane (M. Morgan, P. Worley)	S. Douglass, R. McNeelley, J. Schwab, D. Tyler; McGuffey Lane/Intuit, BMI; Atlantic America 7-99717			
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Country

Nashville Scene

Continued from page 47

die Rabbitt, "Every Night I Fall In Love With You," which will be included on Rabbitt's next album. If you're wondering about how the duet occurred, well, Kanter's producer is Even Stevens—a frequent Eddie Rabbitt collaborator.

Meanwhile, Hillary is working on a followup to her just-released mini-LP, "Crazy In Love." For the next one, she has seven songs finished, and says she hopes to play harp and piano. That's real stringed harp, by the way, not harmonica!

★ ★ ★

It was quite a night at the Vanderbilt Plaza a couple of weeks ago when Steve Davis and Paul Williams got together onstage in a benefit concert for Nashville NARAS and the Vanderbilt Children's Hospital.

Williams has been spending time in Nashville lately. His brother, Mentor Williams, is signed to Merit Music Corp., and Paul, admittedly in a dry spell from "writer burnout," thought Nashville might provide him with a needed change of scenery.

He met Steve Davis by accident one night in a local restaurant; they hit it off instantly. Despite Williams' "burnout," he managed to write three songs with Steve the first time

they sat down to collaborate. One of these songs, "Love Does That To Fools," is reportedly included on Crystal Gayle's upcoming album.

Davis is an r&b-flavored rocker who sometimes sounds like Joe Cocker. He works in high-energy grooves, and did a superb opening set that had the audience on its feet. Davis is best known for "Take Time To Know Her," Percy Sledge's followup hit to "When A Man Loves A Woman," which he wrote at the age of 17.

Steve has never gotten the recording success he deserves, but he's respected as a writer for such tunes as Barbara Mandrell's "Only A Lonely Heart Knows" and Reba McEntire's "Just A Little Love."

When Williams came out onstage after Davis' fireworks, the audience wasn't sure at first how to take him. He bowed out like a miniature stick of dynamite, cracking jokes, dancing around and generally hyper with excitement. But it didn't take long for people to settle in with him. What he lacks in vocal quality, he makes up for in personality and presence.

If his version of his hits doesn't equal the finished records, so what? He wrote them—and this is a songwriter's town.

The real magic occurred when Paul asked Steve to join him. They performed several songs they'd written together: "Love Burned A Hole

In The Night," which is a hit for whoever is lucky enough to get the hold on it, plus "Love Has A Mind Of Its Own" and "Easy Street."

They look like country's Mutt & Jeff. But while they may be Nashville's newest "Odd Couple," don't underestimate the power of their creativity. It wouldn't surprise anyone if the team of Davis & Williams starts burning up the charts—and not just country charts—before long.

★ ★ ★

Signings: Diana Rae, MCA/Curb artist, to Merit Music as a writer . . . Mac Davis and Ray Stevens to MCA Records.

Loretta Lynn Resumes Tour

NASHVILLE—Loretta Lynn has resumed her concert tour following her recent hospitalization for exhaustion and the July 24 death of her son. Her first scheduled appearance was at the Kansas State Fair on Sunday (9).

During the next two months, Lynn has set dates in 14 different venues, including a week at Harrah's in Lake Tahoe, Oct. 19-25, and an appearance on "The Tonight Show," Oct. 17. She will also begin shooting a new series of commercials for Crisco later this month.

Big Push For Nashville Net

Continued from page 47

area carrying the same information as the People ad.

In "as many markets as possible," 30-second spots adjacent to the Country Music Assn.'s Awards Show, Oct. 8.

Spots on WTBS, USA Network, ESPN and CBN throughout October.

Werner says he also hopes to run a full-page ad in USA Today. In addition, that there are plans for spot radio announcements about the shows in the 28 markets. If the radio spots are not run, he notes, it will be because GWSC research has concluded that such spots do not lead to specific tune-ins.

Besides the advertising emanating from GWSC, Werner says that cable affiliates are being urged to advertise the programs locally. The Nashville Network, according to Werner, now reaches about 17.6 million homes via

about 2,000 cable systems. Each system is given 10 cents per subscriber per year to spend on co-op advertising.

"We will deliver spots and slicks and encourage them to purchase ads," Werner says. "The place where the cable industry makes its greatest mistake is in not letting the consumer know what's on."

The October "homecoming" theme will continue as an annual promotional event, Werner predicts, along with "three or four other programming strikes" during the year.

The "America's Country Home" tag now being used to identify The Nashville Network, Werner says, suggests "a place to go, relax and be comfortable—where you never have to worry about it." The tag "can last us for a very long time," he says. "We won't have to have a new slogan in six months."



PLAYING DJ—During a recent visit to Detroit, Mercury's Tom Jones was a guest DJ at WWWW, where he chatted about his country career. While in Detroit, Jones performed at the Premier Center for six nights.

Warner Bros. Sending Stations Songwriter Bios

NASHVILLE—Beginning with the release of Crystal Gayle's "Me Against The Night," Warner Bros. singles released to radio from the label's Nashville division will carry biographies of the songwriters involved. Written and printed by the Nashville Songwriters Assn. International (NSAI), the bios will be on six-by-six-inch inserts.

Pam Rose, Mary Ann Kennedy and Pat Bunch, who wrote the Gayle single, will be the first to enjoy the acknowledgement.

The venture originated through the NSAI's professional involvement committee. Maggie Cavender, the association's executive director, says, "We've long wanted radio announcers and disk jockeys to give attention to the writer as well as the performer on the record. We hope this will give the information needed to make listeners aware of the little things that go into the writing of a hit song."

So far, Warner Bros. is the only label involved in the project.



HAMMIN' AND JAMMIN'—RCA artist Waylon Jennings performs with Warner Bros.' Hank Williams Jr. during the taping of Williams' recent Showtime cable special.

Billboard® Hot Country LPs™										
Survey for Week Ending 9/8/84										
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This Week	Last Week	Weeks on Chart	ARTIST Title, Label & Number (Dist. Label)	This Week	Last Week	Weeks on Chart	ARTIST Title, Label & Number (Dist. Label)	This Week	Last Week	Weeks on Chart
1	2	14	HANK WILLIAMS, JR. Man Of Steel, Warner/Curb 23924 WEA	37	43	20	REBA McENTIRE Just A Little Love MCA 5475 (MCA)	38	38	7
							GLEN CAMPBELL Letter To Home, Atlantic America 90164 WEA	39	39	21
							ATLANTA Pictures, MCA 5463 MCA	40	37	5
							MICKEY GILLEY Too Good To Stop Now, Epic FC-39324 CBS	41	41	4
							RAY CHARLES Friendship, Columbia FC-39415 CBS	42	44	9
							EDDY RAVEN I Could Use Another You, RCA AHL-1-5040 RCA	43	40	4
							CHARLY MC CLAIN Charly, Epic FC-39425 CBS	44	46	8
							THE WHITES Forever You, MCA/Curb MCA5490 MCA	45	50	13
							THE BELLAMY BROTHERS Restless, MCA/Curb 5489 MCA	46	52	8
							KAREN BROOKS Hearts Of Fire, Warner Bros. 1-25051 WEA	47	48	15
							GEORGE JONES You've Still Got A Place In My Heart, Epic FC-39002 CBS	48	42	6
							JUICE NEWTON Can't Wait All Night, RCA AFL1-4995 RCA	49	51	43
							WILLIE NELSON Without A Song, Columbia FC-39110 CBS	50	53	3
							CHARLEY PRIDE Power Of Love, RCA AHL-5031 RCA	51	54	19
							MEL TILLIS New Patches, MCA 5472 MCA	52	45	11
							RONNIE MCDOWELL Willing, Epic FC-39329 CBS	53	47	18
							KATHY MATTEA Kathy Mattea, Mercury 818-560-1 POL	54	49	15
							B.J. THOMAS Shining, Columbia FC-39337 CBS	55	61	43
							EMMYLOU HARRIS White Shoes, Warner Bros. 23961 WEA	56	55	332
							WILLIE NELSON ▲ Stardust, Columbia JC 35305 CBS	57	65	2
							JOHN SCHNEIDER Too Good To Stop Now, MCA 5495 MCA	58	60	7
							BILL MEDLEY I Still Do, RCA MHL-8519 RCA	59	66	78
							ALABAMA ▲ The Closer You Get, RCA AHL-1-4663 RCA	60	59	17
							THE WRIGHT BROTHERS Easy Street, Mercury 818-654-1 POL	61	63	130
							WILLIE NELSON ▲ Always On My Mind, Columbia FC 37951 CBS	62	NEW ENTRY	
							JANIE FRICKE The First Word In Memory, Columbia FC-39338 (CBS)	63	67	10
							MCGUFFEY LANE Day By Day, Atlantic America 90155 WEA	64	69	85
							MERLE HAGGARD AND WILLIE NELSON ▲ Poncho And Lefty, Epic FC 37958 CBS	65	71	131
							ALABAMA ▲ Mountain Music, RCA AHL-1-4229 RCA	66	56	5
							LIONEL RICHELIE Can't Slow Down, Motown 6059 MCA	67	68	13
							LOUISE MANDRELL I'm Not Through Loving You Yet, RCA AHL-1-5015 RCA	68	57	100
							HANK WILLIAMS JR. ▲ Hank Williams Jr.'s Greatest Hits, Elektra/Curb 60193 WEA	69	64	156
							WILLIE NELSON ▲ Greatest Hits, Columbia KC 237542 CBS	70	58	26
							DON WILLIAMS The Best of Don Williams Vol. 3 MCA 5465 MCA	71	62	19
							VERN GOSDIN There Is A Season, Compleat CPL-1-1008 POL	72	70	11
							JULIO IGLESIAS Julio, Columbia FC-38640 CBS	73	72	46
							JANIE FRICKE Love Lies, Columbia FC-38730 CBS	74	73	46
							DEBORAH ALLEN Cheat The Night, RCA MHL-1-8514 RCA	75	74	46
							JOHN ANDERSON All The People Are Talkin', Warner Bros. 23912 WEA			

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Billboard® Black LPs

Survey for Week Ending 9/8/84

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This Week	Last Week	Weeks on Chart	ARTIST Title, Label & Number (Dist. Label)	This Week	Last Week	Weeks on Chart	ARTIST Title, Label & Number (Dist. Label)
1	1	10	PRINCE AND THE NEW POWER GENERATION ▲ Purple Rain, Warner Bros. W5110-1 WEA	41	42	39	LUTHER VANDROSS ● Busy Body, Epic FE 39196 CBS
2	2	13	TINA TURNER ▲ Private Dancer, Capitol ST-12330 CAP	42	34	91	MICHAEL JACKSON ▲ Thriller, Epic QE 38112 CBS
3	3	8	THE TIME Ice Cream Castle, Warner Bros. 25109-1 WEA	43	45	38	PATTI LABELLE ● I'm In Love Again, P.I.R. FZ 38539 (Epic) CBS
4	4	10	KASHIF Send Me Your Love, Arista AL8-8205 RCA	44	31	30	DENNIS EDWARDS Don't Look Any Further, Gordy 6057GL (Motown) MCA
5	6	13	TEDDY PENDERGRASS Love Language, Asylum 60317-1 (Elektra) WEA	45	46	16	GEORGE HOWARD Steppin' Out, TBA TB 201 (Palo Alto) IND
6	5	8	JACKSONS ▲ Victory, Epic QE 38946 CBS	46	50	2	RANDY HALL I Belong To You, MCA 3504 MCA
7	11	6	BILLY OCEAN Suddenly, Jive/Arista JL8-8213 RCA	47	44	58	JEFFREY OSBORNE ● Stay With Me Tonight, A&M SP-4940 RCA
8	8	10	SOUNDTRACK ▲ Ghostbusters, Arista AL8-8246 RCA	48	48	17	WOMACK & WOMACK Love Wars, Elektra 60293-1 WEA
9	9	12	SHEILA E. The Glamorous Life, Warner Bros. 25107-1 WEA	49	49	9	SPYRO GYRA Access All Areas, MCA 2-6893 MCA
10	10	18	JERMAINE JACKSON ● Jermaine Jackson, Arista AL8-8203 RCA	50	47	21	THE CRUSADERS Ghetto Blaster, MCA 5429 MCA
11	7	45	LIONEL RICHIE ▲ Can't Slow Down, Motown 6059ML (MCA) MCA	51	54	3	RAMSEY LEWIS/NANCY WILSON The Two Of Us, Columbia FC 39326 CBS
12	14	43	POINTER SISTERS ● Break Out, Planet BXL1-4705 (RCA) RCA	52	56	3	BOB MARLEY AND THE WAILERS Legend, Island 90169 (Atco) WEA
13	15	3	RICK JAMES Reflections, Gordy 6095GL (Motown) MCA	53	51	12	ART OF NOISE (Who's Afraid Of) Art Of Noise, Island 90179 (Atco) WEA
14	12	21	ONE WAY Lady, MCA 5470 MCA	54	55	25	BOBBY WOMACK The Poet II, Beverly Glen BG 10003 IND
15	16	19	RUN-D.M.C. Run-D.M.C., Profile 1201 IND	55	53	41	Z.Z. HILL I'm A Blues Man, Malaco 7415 IND
16	13	17	O'BRYAN Be My Lover, Capitol ST-12332 CAP	56	57	21	STANLEY CLARKE Time Exposure, Epic FE 38688 CBS
17	19	3	MTUME You, Me And He, Epic FE 39473 CBS	57	52	25	EARL KLUGH Wishful Thinking, Capitol ST-12323 CAP
18	25	3	THE S.O.S. BAND Just The Way You Like It, Tabu FZ 39332 (Epic) CBS	58	58	15	O'JAYS Love And More, P.I.R. FZ 39367 (Epic) CBS
19	17	13	PATRICE RUSHEN Now, Elektra 60360-1 WEA	59	61	54	HERBIE HANCOCK ● Future Shock, Columbia FC38814 CBS
20	20	7	THE BROTHERS JOHNSON Out Of Control, A&M SP-4965 RCA	60	60	63	MIDNIGHT STAR ▲ No Parking On The Dance Floor, Solar 60241-1 (Elektra) WEA
21	24	4	LILLO All Of You, Capitol ST-12346 CAP	61	62	23	KLEER Intimate Connection, Atlantic 80145-1 WEA
22	22	15	SOUNDTRACK ▲ Breakin', Polydor 821919-1Y-1 (PolyGram) POL	62	64	22	DENISE LASALLE Right Place, Right Time, Malaco 7417 IND
23	26	50	MADONNA ● Madonna, Sire 23867-1 (Warner Bros.) WEA	63	70	6	LITTLE MILTON Playing For Keeps, Malaco 7419 IND
24	18	13	PEABO BRYSON Straight From The Heart, Elektra 60362 WEA	64	65	2	BEAU WILLIAMS Bodacious, Capitol ST-12344 CAP
25	23	8	LAKESIDE Outrageous, Solar 60355 (Elektra) WEA	65	66	30	SHANNON ● Let The Music Play, Mirage 90134 (Atco) WEA
26	21	11	NEWCLEUS Jam On Revenge, Sunnyside SUN 4901 (Backet) IND	66	67	7	PEABO BRYSON The Peabo Bryson Collection, Capitol ST-12348 CAP
27	30	3	JOYCE KENNEDY Lookin' For Trouble, A&M SP-4996 RCA	67	59	13	SMOKEY ROBINSON Essar, Tamla 6098TL (Motown) MCA
28	28	22	BAR-KAYS Dangerous, Mercury 818-478-1 (PolyGram) POL	68	NEW ENTRY		SADAO WATANABE Rendezvous, Elektra 60371 WEA
29	27	14	CHERRELLE Fragile, Tabu BFZ 39144 (Epic) CBS	69	NEW ENTRY		VARIOUS ARTISTS Street Beat, Sugar Hill SH2-9228 MCA
30	38	3	ALICIA MYERS I Appreciate, MCA 5485 MCA	70	63	43	DAVID SANBORN Backstreet, Warner Bros. 23906-1 WEA
31	32	27	CAMEO ● She's Strange, Atlanta Artists 814984-1M1 (PolyGram) POL	71	68	15	MICHAEL JACKSON Farewell My Summer Love, Motown 6101ML MCA
32	29	15	SOUNDTRACK ● Beat Street, Atlantic 80154 WEA	72	69	47	DEBARGE ● In A Special Way, Gordy 6061GL (Motown) MCA
33	39	15	ROGER The Saga Continues, Warner Bros. 23975-1 WEA	73	73	9	EDDY GRANT Going For Broke, Portrait FR 39261 (Epic) CBS
34	36	23	YARBROUGH & PEOPLES Be A Winner, Total Experience TEL8-5700 (RCA) RCA	74	71	7	RICHARD "DIMPLES" FIELDS Mmm..., RCA AFL1-5169 RCA
35	35	8	BRASS CONSTRUCTION Renegades, Capitol ST-12327 CAP	75	72	40	PIECES OF A DREAM Imagine This, Elektra 60270-1 WEA
36	37	11	TYZIK Jammin' In Manhattan, Polydor 821605-1Y1 (PolyGram) POL				
37	33	15	DENIECE WILLIAMS Let's Hear It For The Boy, Columbia FC 39366 CBS				
38	41	3	HERBIE HANCOCK Sound-System, Columbia FC 39478 CBS				
39	43	4	BOBBY BLAND You've Got Me Loving You, MCA 5503 MCA				
40	40	6	THE VALENTINE BROTHERS Have A Good Time, A&M SP-4989 RCA				

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Black

Russell Simmons' Rush Represents Rappers

NEW YORK — Rap may not be everybody's favorite musical genre, but it has clearly established a firm foothold in the record industry. Russell Simmons, a manager/record producer in his mid-20s, is representative of rap's impact. Currently, his Rush Productions handles 12 rap acts signed to eight labels.

Among his clients are Kurtis Blow the performer, whose new Mercury album is titled "Eight Million Stories," as is the single, and Kurtis Blow the producer, who in the last eight months has produced Sutra's Fat Boys, Disco Fever's Love Bug Star-ski, Profile's Jeckyll & Hyde, and former Elektra acts the Fearless Four and Orrin "Juice" Jones. He's also produced Profile's Run-DMC, whose debut album has reportedly sold more than 350,000 units, spawning two charted black singles; and Whodini, a Jive/Arista act whose "Great Escape" album is coming on the heels of the 12-inch "Friends" b/w "Five Minutes Of Funk."

In addition, Rush Productions manages Tuff City's Davey DMX, who produces under the name Davey Dee; Jimmy Spicier; Orange Krush, a/k/a Simmons' production partner Larry Smith; ex-Fearless Four members Great Peso & Mr. Nasty; Spyder

Dee, Spyder Cee, Orrin Jones, DJ Divine and the Playgirls.

"We got into this position by providing a management service no one else was providing," says Simmons. "We protected our artists. No management companies understood this music, so they came to me because of the success we had with Kurtis Blow. Besides, we'd worked with most of these acts in the days before they made records."

Blow's "The Breaks" in 1980, only the second 12-inch single to go gold, is still the backbone of Rush's rap success, since four future producers were involved in that seminal single. Blow and Larry Smith composed the infectious bass line, Davey Dee contributed guitar, and Simmons contributed some lyrics.

"What you're seeing now is that a lot of people who were involved in rap's early days are producing, mostly for indie labels," says Simmons. Continuing that trend, DJ Run—also known as Joseph Simmons, Russell's little brother—is co-producing a single on Run-DMC's spinner Jazzy Jay with Smith.

Simmons' introduction to the music business came via giving parties around New York while attending City College. He met schoolmate

Blow, then Curtis Walker, and they began tapping into the growing taste for rap music among the city's young blacks. Run, at age 13, made his professional debut at Manhattan's Diplomat Hotel as the "Son of Kurtis Blow." His partner, DMC, was Blow's spinner back in 1980 when he was just 14.

Despite the strides that rap has made since then, Simmons is often frustrated by his inability to place his acts on major labels. "People have been telling me the audience is gonna stop listening to rap music," he says. "But I've been with rap music for 10 years, and as long as the music stays creative it will be here."

"You can take any of the grooves that Kurtis uses and put James Ingram on top of it and you'd still have a record," he continues. "It's just black teenage music, except that rap has a greater chance of crossing over than any other black teenage music, because aside from blacks, rap appeals to a hip white teen audience."

"At rock clubs all across the country they play rap music and book rap acts. Run-DMC's 'Rock Box' gets played at all the most progressive college radio stations and new music stations. And MTV played the video, too!"

The Rhythm & The Blues

New Book Analyzes Hip-Hop Culture

By NELSON GEORGE

Can one learn to moon-walk from a book? Or even from a video? What about head spins and the electric boogie? Probably not, though publishers and video packagers are trying their damndest to make America think so. Not since the golden days of disco, when hustle and bus stop paraphernalia flooded the market, has a dance style and a street culture so stimulated our mass marketers.

Yet except for a cursory chapter or two, and various usually superficial magazine articles, the social, cultural and political atmosphere that has produced breaking, rapping and the various expressions of hip-hop culture haven't really been explored. Steven Hager, a New York-based freelance writer, takes a shot at explaining it all with "Hip Hop: The Illustrated History Of Break Dancing, Rap Music, And Graffiti" (St. Martin's Press).

Hager focuses on the historic events and political misjudgments that created the world famous South Bronx ghetto (foreign tourists now ride through on buses) and how the blacks and Hispanics trapped there responded. Some joined gangs, some used drugs, and some eventually became the pioneers of rapping, scratching, breaking and graffiti art.

Hager hits home with some little-known facts: that blacks were performing a form of break dancing in the mid-'70s and at some point abandoned it, to be revived by Latin males; that graffiti artists often collect in "gangs" to study each other's technique and avoid police while utilizing their favorite canvasses, New York City subway cars; and that a Bronx DJ named Herc played a crucial role in the musical development of hip-hop. The pictures in "Hip Hop" are good, though the book would have benefitted from the use of color, especially in illustrating the work of graffiti artists.

If this writer has one major complaint, it's Hager's tendency to concentrate on Afrika Bambaataa's background to the exclusion of detailed biographical information on major early rappers such as Eddie Cheeba, June Bug Star-ski, Kurtis Blow and Hollywood, who were all essential to rap's refinement. The book could also have used a lengthier discussion of just how the hip-hop culture has been changed by the commercial embrace of record labels, art galleries and salesmen of all types, and whether it will survive that embrace.

Hager could speak first hand about the collision of hip-hop with big business, since it was his original story that inspired Harry Belafonte to make "Beat Street," though the film's plot strayed far afield from Hager's intention. In fact, his book's interest in Bambaataa's journey from gang leader to DJ can be seen as a model for what Hager wanted on the screen. Considering the Hollywood love story that dominated "Beat

Street," there is no question Hager's original conception would have made a better film.

★ ★ ★

Short Stuff: The Texas Black DJ Assn. is the Lone Star State's first state-wide black record pool. Started this summer, it includes jocks in Houston, Dallas, Fort Worth, Longview, Beaumont, Port Arthur, San Antonio, Galveston, Austin and some smaller cities. For more info call (713) 523-5308 or write 522 Greenwood Street, Houston, Tex. 77013... Sometime Billboard contributor Steve Ivory is writing a book about Prince for Putnam. Prince books by Jim Feldman for Ballantine, Jonathan Breem for Macmillan and Michael Shore for William Morrow via Rolling Stone Press are also on the way. In addition, an authorized "Purple Rain" book, featuring stills from the movie and parts of the script, is now being shopped by Orion Films. Initially, no publishers (Continued on opposite page)



HOUSTON HIGHLIGHTS—Capitol recording artist Beau Williams, right, poses with a proclamation declaring July 27 Beau Williams Day in Houston. Shown with him from left are Larry Allen of Front Row Productions, James White of the city's mayor's office, and Sidney Miller, publisher of BRE magazine.

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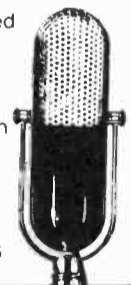
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'Ring' Cycle Gets New Digital Life

By IS HOROWITZ

One of the more ambitious examples of digital remastering of prestigious older recordings will hit the market this month when London Records issues a reprocessed version of its 1958 recording of "Das Rheingold," with Sir Georg Solti at the helm of the Vienna Philharmonic and such cast luminaries as Kirsten Flagstad. "Siegfried" comes next, as the entire "Ring" assumes a new digital life via meticulous reprocessing.

The original set is still available on disk and cassette, but will be deleted piecemeal as the new versions are released. The reprocessed "Ring" series will appear on 16 LPs, as compared to 19 originally. Somewhat fewer cassettes will contain the cycle, and, of course, all will be released simultaneously on Compact Disc.

"Rheingold" is held on three LPs, listing at \$9.98 each. Two cassettes are sufficient to hold the opera on tape, but the price asked will be the same as for three disks. CD price to

dealers is \$11 for each of the three mini-disks.

The "Ring" conversion is only one instance of a large-scale program to digitalize important analog projects in the London vaults. Other labels are also engaged in similar programs, but so far have released only midline product. CBS and RCA Records are recent examples.

London's conversion program, under the technological direction of James Lock and Tony Steinman, is said to involve sophisticated procedures to improve splice points that may have suffered damage over the years. Other technical challenges posed are the determination of the original head alignment and response curve. Spurious noises that could not be treated before can now often be eliminated, it is said.

★ ★ ★

As part of its Music Performance Program, Columbia Univ. will present a concert Oct. 7 billed as "A Preview Of An Orchestral Recording." Martin Bookspan, music commenta-

tor and executive vice president of Moss Music, will lecture on the elements that go into the production of a recording. A program of American works will be performed by The String Revival, a group made up of some of New York's top professional free-lancers conducted by Howard Shanet.

The day following the concert, the entire program will be recorded for Moss Music, with the Grammy Award-winning team of Marc Aubort and Joanna Nickrenz handling production and engineering chores. Both the concert and recording session will be held at Rutgers Church in Manhattan, a venue used scores of times for recording by Aubort and Nickrenz over the years.

★ ★ ★

Joaquin Rodrigo is credited as saying that his most recent guitar work, "Concierto para una fiesta," is the last he will write for the instrument. The piece was dedicated to Pepe Romero, who performs it on a Philips album released last month. The composer, of course, wrote the most performed and recorded guitar concerto of all time, the "Concierto de Aranjuez." Commission for the new work came from a Texas family who wanted to mount the premiere performance at a society debut for their daughters. Romero was the soloist at the event, backed by the Ft. Worth Chamber Orchestra.

★ ★ ★



CUEING BY COMPUTER—Gregg Whiteside, host of WQXR's drivetime "Bright And Early" show, programs the New York station's Technics Compact disc player to play a series of short orchestral selections at the touch of a button.

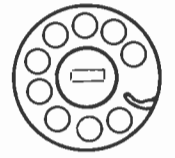
Julian Rice, former vice president of the Moss Music Group in Canada, heads Fanfare Records, a new classical label formed as a division of Trudel Productions in Toronto. Both traditional and crossover repertoire will engage Rice's attention, and a number of projects are already in progress. Among these is a two-piano album, "The Unknown George Gershwin," which Rice says programs works never before recorded. The artists are Kevin Cole and Kay Swift.

Erich Kunzel is slated to conduct an album of Broadway material with the Winnipeg Symphony, and other artists committed to Fanfare productions include Andrew Davis, the Orford String Quartet, Maureen Forrester and Kathleen Battle. Fifteen to 20 albums a year are planned, with

first product due out in November. Talks with potential Stateside distributors are currently being held, says Rice. Sales reps will handle the product in Canada.

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SEPTEMBER 15, 1984, BILLBOARD

Survey for Week Ending 9/8/84

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This Week	Last Week	Weeks on Chart	Title, Artist, Label & Number	This Week	Last Week	Weeks on Chart	Title, Artist, Label & Number
1	1	29	STRAIGHT AHEAD WEAKS AT #1 5 Amy Grant, Myrrh 7015757064 (Word)	20	30	29	SUNDAY'S ON THE WAY Carman, Priority 38713
2	4	37	NOT OF THIS WORLD Petra, Star Song 7102050860 (Word)	21	26	17	TRUMPET IN THE AIR Sheila Walsh, Sparrow SPR-1088
3	3	114	AGE TO AGE Amy Grant, Myrrh MSB 6697 (Word)	22	34	45	THE PRODIGAL SON Keith Green, Pretty Good Records PGR 003
4	2	65	MORE THAN WONDERFUL Sandy Patti, Impact R 3818 (Benson)	23	24	110	LIFT UP THE LORD Sandy Patti, Impact R 3799 (Benson)
5	6	25	MICHAEL W. SMITH 2 Michael Smith, Reunion 7010004129 (Word)	24	16	5	NO TIME TO LOSE Andrae Crouch Light LS 5863 (Lexicon)
6	5	25	THE SKY'S THE LIMIT Leon Patillo, Myrrh 7016771067 (Word)	25	22	57	WALLS OF GLASS Russ Taft, Myrrh MSB 6706 (Word)
7	7	13	PERFECT TIMING The Sweet Comfort Band, Light LS5831 (Lexicon)	26	21	13	CELEBRATE THIS HEARTBEAT Randy Stonehill, Myrrh 7016765067 (Word)
8	10	37	SURRENDER Debby Boone, Lamb And Lion 3001 (Sparrow)	27	40	21	ONE DAY AT A TIME Cristy Lane, Arrival 9644 (Dominion)
9	8	17	WARRIOR IS A CHILD Twila Paris, Milk and Honey MN 1048 (Zondervan)	28	35	33	KIDS PRAISE 4 The Maranatha Kids, Maranatha 7100108829 (Word)
10	11	13	CHOICES Farrell And Farrell, Star Song 710205386X (Word)	29	20	57	I EXALT THEE Phil Driscoll, Sparrow SPR-1074
11	17	21	MELTDOWN Steve Taylor, Sparrow SPR-1063	30	27	41	MISSION OF MERCY DeSarmo And Key, Power Disc 1071 (Benson)
12	13	17	THE IMPERIALS SING THE CLASSICS The Imperials, Dayspring 7014118013 (Word)	31	36	25	BOOTLEG The Resurrection Band, Sparrow SPR-1086
13	15	25	SEND US TO THE WORLD Harvest, Milk And Honey MH1051 (Zondervan)	32	NEW ENTRY		JESUS JUST THE MENTION OF YOUR Jimmy Swaggart, Jim 01-141
14	23	9	TIME LINE Kerry Livgren, CBS Associated BFZ 39368	33	38	5	CELEBRATE FREEDOM Phil Driscoll, Sparrow SPR-1094
15	9	21	VITAL SIGNS Whiteheart, Myrrh 7016782069 (Word)	34	25	37	REIGN ON ME Michele Pillar, Sparrow SPR-1077
16	12	13	LIVING WATERS Jimmy Swaggart, JIM 143	35	NEW ENTRY		ALL BECAUSE OF YOU Lisa Whelchel, Sparrow EMR 4606
17	18	73	THE MICHAEL W. SMITH PROJECT Michael Smith, Reunion RRA 002 (Word)	36	29	5	LOVE OVERFLOWING Sandy Patti, Impact R 3742 (Benson)
18	19	17	FIRE AND ICE Steve Camp, Sparrow SPR-1085	37	NEW ENTRY		HEART AND SOUL Kathy Troccoli, Reunion 7-01-000512-5 (Word)
19	14	94	MORE POWER TO YA Petra, Star Song SSR 0045 (Word)	38	NEW ENTRY		SONGS FROM THE HEART Sandy Patti, Benson RO 3884
				39	32	5	CELEBRATION Koinonia Sparrow SPR 1093
				40	33	21	STEVE GREEN Steve Green, Sparrow SPR-1084

GOSPEL **Lectern**

Carmichael Marks 20 Years Of Light

By BOB DARDEN

This is the second part of an interview with Ralph Carmichael, one of the founders of contemporary Christian music and the president of Light/Lexicon.

Twenty years after the founding of Light Records, Ralph Carmichael's feisty little label is still one of the Big Four in religious music. Today, as has been the case in the past, Light boasts one of the strongest lineups of contemporary black talent in the industry with Andrae & Sandra Crouch, the Winans, Bob Bailey and others. But the rest of contemporary music isn't neglected. Other Light artists include Dino, Tami Gunden, Scott Smith, Danny Gaither, Karen Voegtlin and, of course, Carmichael himself.

Virtually the entire roster turned up at Light/Lexicon's 20th anniversary at the 35th annual Christian Booksellers Assn. (CBA) Convention, held earlier this summer in Anaheim. Also on the bill was Thurlow Spurr and the Metroband, a contemporary outfit playing big band gospel arrangements—Carmichael's first love more than 20 years ago.

As CBA president Harden Young said, "Ralph Carmichael caused a revolution by telling it like it is."

Last week Carmichael talked about the building of Light/Lexicon. This week the topic is the present—and future:

"Right now we're in the process of paying back \$2 million in debts we incurred over our recent two-year down period. That will be accomplished in the spring of '85. In the meantime, all our creditors are delirious; they never thought we'd make it. If things continue as well as they have, we'll have our note-burning ceremony then.

"At that point, those dollars that have been siphoned off the cash flow will be pumped back into the company. I'm not sure about Sparrow or some of the smaller labels, but I think Light is now about the only solely owned record company around. I even dismissed my board during our down period so there would be nobody to blame but me. Now it is just me and my wife.

"Our motivation for profit is different from publicly held groups. We don't pay any dividends. We take our profits and do things we dream about doing with this company.

"What kind of dreams? Like having the top 20 black artists in our company and doing the best that can possibly be done for them, corporately. We dream of showing the religious world that hard rock can be a viable, valu-

able communication tool to reach millions of kids who won't listen to anything else.

"The Rez Band isn't with us anymore, but what a coup it was to see them even for two minutes on the Dove Awards show. That's something we'll be actively involved in, beginning with the signing of Barnabas. I hope to sign a heavy metal band soon, as well.

"In the next 10 years I see the same growth in church drama as we saw with music in the past 10 years. Drama with choreography, music and literature fused together to form something similar to light opera. Some churches are doing it now.

"And, of course, we're all watching videos, CD, laser technology, half-speed masters, everything right now. The guy who starts too soon will get hurt; the guy who moves too late will get left behind. There's a lot to be done, let me tell you.

"I'm in good health. I'm not fearful of change. I'm not into one type of music per se. I'm not going to crusade for something I liked as a child. There's certain kinds I prefer. But in the end, what's important is the kind of music that can bring the most people to Christ—whatever it sounds like.

"No music is inherently good or evil. You can use any kind of technology for destruction or praise. I'm ready for change; I welcome it. That's the only way you're ever going to be in the right place at the right time."

★ ★ ★

The Lorenz Corp., a 94-year-old publisher headquartered in Dayton, Ohio, recently announced a merger of Triune Music, Timespann Music and Nova Press into its Nashville operation, Lorenz Creative Services. Other segments of Lorenz include Laurel Press, Sonshine Productions, 19th Street Productions, Many Hats Music and Stone Bluff Music.

The Administrators of Gospel Music, an organization designed to aid the gospel publishing and recording community in copyright administration, will meet in Nashville Oct. 30-31. The two-day event, to be held in the BMI office building, will feature a number of topics and workshops, as well as speakers Arthur Braun and Catherine Brown from the Dick James Music organization. For more information, contact Lisa Keeling of Lorenz Creative Services at (615) 329-1429.

JAZZ Blue Notes

ECM's First CDs: Worth Waiting For

By SAM SUTHERLAND and PETER KEEPNEWS

The year was still young when ECM Records first confided that the Compact Disc would prompt a major label release for its first titles in that new laser-read configuration. The Munich-based label subsequently postponed its American launch date, but the recent shipment of ECM's first 11 CDs has offered a musical and technical banquet that suggests the wait was indeed worth it. Simply put, ECM's maiden effort in the Sony/Philips format catapults the label to the head of the class.

Other specialty labels, including GRP, Digital Music Products (DMP) and M&K Real-Time, have been able to base their CD catalogs on true digital masters, but ECM has tackled the more conventional mix of analog and digital master tapes posed by most established jazz labels. How label founder and producer Manfred Eicher has juggled these technical considerations with the necessary commercial acumen to help attract buyers is a textbook example of smart CD programming.

Inevitably, Eicher has chosen to focus on some of his best-known artists and best-selling titles. Thus, we're given three CDs each from Keith Jarrett and Pat Metheny and two featuring Chick Corea, yet in each case there's an emphasis on diversity in settings and material: Jarrett's CD catalog offers his best-selling solo improvisational set, "The Koln Concert," a quartet date (with Jan Garbarek, Palle Danielson and Jon Christensen) and his newest trio effort, "Changes," featuring Gary Peacock and Jack DeJohnette; Metheny is featured with his regular group on "Offramp," with the blue chip quintet assembled expressly for "80/81" (DeJohnette, Charlie Haden, Dewey Redman and Mike Brecker), and with cohort Lyle Mays on their atmospheric "As Falls Wichita..." As for Corea, he's featured in both a solo context (on "Children's Songs," augmented in its CD version by an extra chamber piece, "Addendum," dedicated to Eicher) and in his his-

toric reunion with Gary Burton, which yielded "In Concert, Zurich."

While ECM might have drawn from more digital masters, true digital sets are provided in the label debut for Oregon, Corea's solo set and Haden's superb "The Ballad Of The Fallen." More crucially, the sonic quality is first rate regardless of master format, as dramatized by the added detail achieved for the Metheny/Mays set, the mesmeric "Music For 18 Musicians" by Steve Reich and the piquant Jarrett quartet date, "My Song."

It's also worth noting that three of the sets have been edited from double LP packages to offer a full hour's worth of music. Add the label's typically strong, clean graphics (reinforced by WEA's cardboard merchandising boxes, which opt for an understated generic look for all 11 titles), and there's little to quibble over here. Eicher and company have covered their bases handsomely, coming up with a CD catalog that exploits the medium's virtues without obscuring the label's own stylistic identity.

★ ★ ★

Meanwhile, score points for commitment to Dave Grusin and Larry Rosen, whose own CD emphasis on current exclusive use of digital recorders is already yielding a rare leap into CD releases for new and developing acts on their GRP label. Already out are Compact Disc counterparts to the recent label debuts by guitarist Kevin Eubanks and fusion ensemble Special FX, suggesting GRP was aiming for all three configurations for these artists early on... Belated birthday greetings are in order for San Francisco's KJAZ, which marked its 25th anniversary during August. Founded by Pat Henry, and owned since 1980 by Ron Cowan and Oakland mayor Lionel Wilson, the FM station is the longest lived commercial jazz outlet in the U.S., a fact trumpeted rather proudly by recent articles in the San Francisco Examiner and the Oakland Tribune.

LATIN Notas

Lucia Mendez Turns To Ballads

By ENRIQUE FERNANDEZ

Recently, at one of his performances in Mexico City's El Patio nightclub, singer Juan Gabriel introduced his fellow Ariola recording artist Lucia Mendez, who was sitting in the audience, as "the second most beautiful woman in Mexico." The first, the singer added coyly, was Lucia's mother.

Lucia Mendez is certainly one of her country's best known beauties, due to her career as Mexico's most coveted telenovela actress. But she is also a major force in the recording world, with seven albums under her belt.

Her first five albums, for RCA, featured Lucia as an interpreter of typical ranchera material, backed by mariachi bands. But with her switch to Ariola, the actress/singer turned to the modern ballads in an album

produced by one of the superstars of the genre, Camilo Sesto.

Her second Ariola effort was produced in Spain by Horacio Herrero. Titled "Enamorada," it was one of her label's best selling recent products, and one of the cuts, "Mi amor, amor," topped the playlist of Mexico City's Radio Variedades for 22 weeks.

"The modern rhythmic ballad seems to be the genre I do best with," says Lucia. Currently, she's working on another album with Herrero, with the orchestra tracks being recorded in Spain and the vocals in Lucia's hometown, Mexico City.

Lucia, whose acting career spans tv, movies and the stage, claims that both acting and singing are a natural double career for her. This year, this career led her to a head-on encounter with the one other Latin American artist who has conquered both worlds, Jose Luis Rodriguez.

A telenovela co-starring role with the Venezuelan superstar, for Mexico's Televisa network, put her in an adversary relationship with the tv and record idol when Jose Luis dropped his role. When the Latin American showbiz press got wind of his move, they questioned Lucia, and she claimed, as she still does, that the

Venezuelan was not happy with his role because he felt it should be more of a "playboy."

This led to a series of bitter denunciations which included Lucia, Jose Luis and even the latter's wife, who is a famous tv star in their native Venezuela. The male lead was awarded to another actor, and Lucia says she's quite happy with the results. Ironically, the telenovela is called "Tu o nadie" ("You or Nobody").

The Mexican star has had offers for American films, but these offers, no doubt motivated by her famous beauty, have included nude scenes. "Latin America would never forgive me," says Lucia, explaining why she has turned them down. A naked voice is something else, though, and the Mexican star, who already sings in Italian, is planning to tackle English-language singing and recording next year.

This month the Spanish-language pay tv network Galavision is showing the first Menudo movie, "Menu-do... la Pelicula," which features the original group members... New York's legendary Copacabana nightclub is going Latin every Tuesday night, when Latin music promoter and journalist Jesse Ramirez presents salsa and merengue bands.

Survey for Week Ending 9/6/84

Billboard® Hot Latin LPs™

Special Survey

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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	2	JOSE JOSE Secretos, Ariola 6000	1	2	JUAN GABRIEL Recuerdos 2, Ariola 6035		
2	1	EL GRAN COMBO En Alaska, Combo 2039	2	3	PERLA Confidencias, RCA 7244		
3	6	BOBBY VALENTIN Y EL CANO ESTREMER En Accion, Bronco 129	3	1	LANI HALL Y CAMILO SESTO Lani Hall, A&M 37008		
4	3	LANI HALL Y CAMILO SESTO Lani Hall, A&M 37008	4	10	LOS BUKIS Mi fantasia, Profono 1122		
5	5	JUAN GABRIEL Recuerdos 2, Ariola 6035	5	0	DANIELA ROMO Amor prohibido, Gamma 00433		
6	15	JOHNNY VENTURA Y Que Buena Que Esta Maria Combo 2040	6	0	DULCE Tu muneca, Profono 90388		
7	0	MENUDO Evolucion RCA 7335	7	5	JOSE JOSE Secretos, Ariola 6000		
8	11	JULIO IGLESIAS 1,100 Belair Place CBS 50335	8	13	MARIA CONCHITA Maria Conchita, A&M 37007		
9	0	JOSE LUIS PERALES Amaneciendo en ti CBS 80382	9	0	DYANGO Al fin solos, Odeon 9024		
10	7	JOHNNY Invitame, RCA 7296	10	0	AMANDA MIGUEL El ultimo sonido, Profono 90391		
11	0	LUIS RAMIREZ Y REY de PAZ y SU Con Cache Cayman 9004	11	7	ELIO ROCA Nuestra Segunda Luna de Miel, RCA 7274		
12	12	CAMILO SESTO Amanecer 84, Ariola 6009	12	0	JULIO IGLESIAS 1,100 The Belair Place, CBS 50335		
13	0	COSTA BRAVA Dando de que hablar Profono 90380	13	0	JOHNNY Invitame, RCA 7296		
14	14	NELSON CORDERO Con elegancia Elegancia 001	14	0	MANOELLA TORRES Aceptame como soy, CBS 20708		
15	10	JERRY VARGAS Cubanito, Maxima 2834	15	0	LOS FREDDY'S Y me enamore, Profono 90302		
FLORIDA				TEXAS			
This Week	Last Report	ARTIST—Title, Label & Number (Distributing Label)	This Week	Last Report	ARTIST—Title, Label & Number (Distributing Label)		
1	4	JOSE JOSE Secretos, Ariola 6000	1	2	LOS BUKIS Mi fantasia, Profono 1122		
2	3	EL GRAN COMBO Breaking the Ice, Combo 2039	2	9	LOS TIGRES DEL NORTE Internacionalmente norteno, Profono 3124		
3	1	MARIA CONCHITA Maria Conchita, A&M 37007	3	4	JUAN GABRIEL Recuerdos 2, Ariola 6035		
4	8	JULIO IGLESIAS 1,100 Belair Place CBS 50335	4	5	RAMON AYALA Vestida de color de Rosa, Freddie 1285		
5	13	HANSEL Y RAUL Hansel y Raul, TH 2271	5	0	GRUPO PEGASO Amor Vendido, Remo 1011		
6	9	ELIO ROCA Nuestra Segunda Luna de Miel, RCA 7274	6	3	MARIA CONCHITA Acariciame, A&M 37007		
7	2	LANI HALL Y CAMILO SESTO Lani Hall, A&M 37008	7	7	ELIO ROCA, Bienvenida sea el amor, RCA 7274		
8	0	PLACIDO DOMINGO Siempre en mi corazon CBS 10355	8	6	RAMON AYALA 15 exitos, Freddie 1266		
9	5	RAPHAEL Eternamente tuyo, CBS 80379	9	0	LOS YONICS Ya no me dejes, Profono 90351		
10	15	FANIA ALL STARS Lo que pide la gente, Fania 629	10	0	DULCE Tu muneca, Profono 90388		
11	0	MENUDO Evolucion RCA 7335	11	12	JOSE JOSE Secretos, Ariola 6000		
12	0	JOHNNY VENTURA Y Que Buena Que Esta Maria Combo 2040	12	0	JULIO IGLESIAS 1,100 Belair Place, CBS 50335		
13	12	LUPITA D'ALESSIO Yo, Orfeon 84	13	8	LA MAFIA 15 exitos, Cara 0900		
14	14	JOSE LUIS PERALES Amaneciendo en ti CBS 80382	14	1	LANI HALL Y CAMILO SESTO Lani Hall, A&M 37008		
15	0	ROBERTO CARLOS Roberto Carlos CBS 12322	15	0	JULIO IGLESIAS Julio, CBS 50333		
PUERTO RICO							
This Week	Last Report	ARTIST—Title, Label & Number (Distributing Label)	This Week	Last Report	ARTIST—Title, Label & Number (Distributing Label)		
1	1	RUBEN BLADES Buscando America, Elektra 60352	9	5	BOBBY VALENTIN Y CANO ESTREMER En Accion, Bronco 129		
2	2	EL GRAN COMBO En Alaska, Combo 2039	10	0	YOLANDITA MONGE Suenos, CBS 10345		
3	11	GUILLERMO DAVILA Definitivamente Sono-rodven 33	11	0	ORQUESTA MULLENZE Con Pocas Palabras Basta Bronco 131		
4	3	JOSE JOSE Secretos, Ariola 6000	12	14	MARIA CONCHITA Acariciame, A&M 37007		
5	8	LANI HALL Y CAMILO SESTO Lani Hall, A&M 37008	13	0	BELKIS CONCEPCION con WILFRIDO Belkis Concepcion con Wilfrido Vargas Karen 82		
6	0	VIARIOS ARTISTAS Llena tu cabeza de rock CBS 10352	14	0	WILLIE ROSARIO Nuevos Horizontes Bronco 128		
7	7	JUAN GABRIEL Recuerdos 2, Ariola 6035	15	12	GLEN MONROIG No linjas Mamoku 1002		
8	4	MIAMI SOUND MACHINE A toda maquina, CBS 10349					

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BRITAIN

(Courtesy of Music & Video Week) As of 9/11/84

Table with columns 'This Week' and 'Last Week' and rows of song titles and artists for the BRITAIN chart.

Table with columns 'This Week' and 'Last Week' and rows of song titles and artists for the WEST GERMANY chart.

WEST GERMANY

(Courtesy Der Musikmarkt) As of 9/10/84

Table with columns 'This Week' and 'Last Week' and rows of song titles and artists for the WEST GERMANY chart.

Table with columns 'This Week' and 'Last Week' and rows of song titles and artists for the JAPAN chart.

ITALY

(Courtesy Germano Rusclitto) As of 9/4/84

Table with columns 'This Week' and 'Last Week' and rows of song titles and artists for the ITALY chart.

CANADA

(Courtesy of The Record) As of 8/30/84

Table with columns 'This Week' and 'Last Week' and rows of song titles and artists for the CANADA chart.

JAPAN

(Courtesy Music Labo) As of 9/10/84

Table with columns 'This Week' and 'Last Week' and rows of song titles and artists for the JAPAN chart.

NETHERLANDS

(Courtesy Stichting Nederlandse Top 40) As of 9/8/84

Table with columns 'This Week' and 'Last Week' and rows of song titles and artists for the NETHERLANDS chart.

AUSTRALIA

(Courtesy Kent Music Report) As of 9/10/84

Table with columns 'This Week' and 'Last Week' and rows of song titles and artists for the AUSTRALIA chart.

SEPTEMBER 15, 1984, BILLBOARD

News/International

Beatles Auction Fetches \$250,000 At Sotheby's

By PETER JONES

LONDON—Some 350 items of Beatles memorabilia were sold in an auction in Sotheby's salerooms here, Aug. 30. The items fetched a total of \$250,000, with the highest price going for an unpublished manuscript of a book by John Lennon that contained pages of handwritten poetry and drawings.

The second highest price, \$20,900, was paid for Lennon's steel-string Hofner guitar. In fact, top prices were paid by collectors and fans for anything specifically linked with Lennon, including his handwritten lyrics for the song "Lucy In The Sky With Diamonds" and some lithographic examples of his early art-school training.

Virtually all Lennon items went for substantially more than the Sotheby's estimates, including a painting by him when he was an 11-year-old

schoolboy. That sketch fetched \$2,150 more than the saleroom guess.

But there was also persistently brisk bidding for full-group Beatles memorabilia. An autographed "Sgt. Pepper" album sleeve, for example, went for \$3,100 instead of the anticipated \$450.

Yet a general rock/pop auction the following day failed to live up to expectations. There were items from the Rolling Stones, Beach Boys, even a rare voice track by Frank Sinatra, dating back to 1958. One consistent purchaser was Barry Cox of the Hard Rock restaurant chain, who plans to use pop/rock souvenirs as decor.

One of Elton John's pianos, painted sky blue and decorated with flowers, was expected to reach a \$6,000 price tag but was withdrawn when the bidding peaked at less than half that.

Rock Promoter Goldsmith Reorganizes U.K. Business

By PETER JONES

LONDON—Harvey Goldsmith, who has organized concert tours for dozens of superstars, including Stevie Wonder, Bob Dylan and Neil Diamond this year, will be the first British rock promoter to appear on the stock market lists.

In a reorganization of his business interests, the millionaire entrepreneur's Harvey Goldsmith Entertainments is to be taken over by a newly

Sinatra Reissue Series Complete

LONDON—Linked to the singer's five-concert season at Royal Albert Hall here, Sept. 17-22, EMI is completing its series of classic Frank Sinatra reissues with a batch of five digitally remastered LPs. The concerts are Sinatra's first in the U.K. in four years.

Additionally, a further two albums, "In The Wee Small Hours" and "Songs For Swinging Lovers," available for some time in the campaign, have now been digitally remastered. That gives a final tally of 18 LPs, representing Sinatra's entire Capitol career.

The albums retail at just under \$4. EMI is funding a dealer display rack campaign, and all albums are stickered "Sinatra Never Sounded Better."

formed company, the Allied Entertainment Group. The new company is also taking over Hotel Television Network, in which Goldsmith and his business partner Edward Simons took over management last year.

Goldsmith, whose latest sold-out big-name tour here is that of Queen, expects to total some \$9 million in concert business turnover this year, with a net profit in excess of \$500,000. With Simons, he will end up with around 40% of Allied Entertainment, which will be valued at around \$6.5 million.

The deal was put together by a stockbroker firm to rescue Hotel Television Network, which had built up hefty losses since being set up two years ago to provide cable video programs for hotel bedrooms.

The original plan was for the service to be provided to hotels free, with money coming from advertising, but hotels now pay for it. The program, which includes "where-to-go" advice, is now used in around 20,000 hotel rooms, mainly in London, and the company is said to be at the break-even point.

The plan is for the new trading set-up to gain a stock market listing within a year. It will be the first time investors in Britain have been able to buy shares in the business of a top pop/rock industryite.

GOOD MONTH FOR 'FOOTLOOSE,' TOO

ZZ Tops August Certifications

TORONTO—ZZ Top's "Eliminator" surpassed the half-million mark in August for Canadian sales, while the "Footloose" soundtrack, Willie Nelson and Cyndi Lauper also had exceptional months.

The Canadian Recording Industry Assn. (CRIA) certified 34 disks during the month, including gold, platinum, triple and quadruple platinum for "Footloose" as an album and platinum for Kenny Loggins' title track as a single. Deniece Williams' "Let's Hear It For The Boy" went gold in August, too, adding to the "Footloose" successes.

Huey Lewis & the News' "Sports" kept chugging along during the month, moving past the 400,000 sales mark for a quadruple platinum certification. And Lauper's "She's So Unusual" was certified double and triple platinum in August, while her "Time After Time" went gold and became her second certified single from the album.

Nelson, who scored last month on

his collaboration with Julio Iglesias, this time had successes of his own to coincide with Canadian concert appearances. "Stardust" and "His Very Best" went double platinum, while the "Honeysuckle Rose" soundtrack, "Willie And Family Live" and "Greatest Hits And Some That Will Be" all reached gold.

"90125" by Yes shot through platinum and double platinum during the month to round out the multi-platinum winners.

The "Ghostbusters" soundtrack also showed impressive sales, chalking up gold and platinum certifications for the album and gold for the Ray Parker Jr. title track single. The "Breakin'" soundtrack also eclipsed platinum.

Tina Turner's "Private Dancer" has also become a success story in Canada, vaulting over the platinum

and gold barriers during the month. Chris de Burgh's "Man On The Line" continued the singer's strong Canadian showing, which stretches back to his debut album nearly a decade ago, going platinum in August.

Nik Kershaw's "Human Racing" went gold and is racing toward platinum, while Slade's "Keep Your Hands Off My Power Supply," Bruce Cockburn's "Stealing Fire" and Night Ranger's "Midnight Madness" went gold.

Steve Perry's "Oh Sherry" became a gold single during August, joining the aforementioned tracks, Rene Simard's "Comment Ca Va" and Wang Chung's "Dance Hall Days" in that circle.

The Cockburn and Simard releases were the only Canadian certifications in what has so far been a disappointing year for Canadian artists at retail.

Quebec MPs Accused Of Intervening In CJMF Case

By KIRK LaPOINTE

QUEBEC — Le Devoir, the country's leading French-language newspaper, has alleged that Quebec members of Parliament improperly intervened with the federal broadcast regulator to help CJMF-FM regain its license.

The paper suggested on Aug. 28 that MPs exerted improper influence with the Canadian Radio-Television & Telecommunications Commission, the autonomous federal agency which stripped CJMF-FM of its license March 31 and restored it last month.

The commission and the MPs strongly denied the news story, and the CRTC, in an unusual move, asked for a retraction in the paper. Instead, however, Le Devoir printed a story the next day quoting Liberal MP Dennis Dawson that he got involved in the case publicly and strictly by the rules. MPs commonly write letters of support for station applications and place them on the public examination file.

The paper based its evidence of undue interference on a telegram Dawson sent to rival station managers. Its

report said Dawson attended a "celebration party" at the home of CJMF-FM's president three weeks before the CRTC reissued a license to the station, suggesting Dawson knew what the outcome of the hearings to grant a Quebec license would be.

Dawson told CFLS director Pierre Picard that he and other local MPs were supporting the CJMF bid for the license over six others because they felt the station had unfairly lost the license in the first place.

The commission originally refused to renew the CJMF license because of the station's continual non-compliance with its promise of performance. The station had said it would play middle-of-the-road music, but went ahead and programmed rock.

"In spite of the CRTC's autonomy, the MPs from the region felt the need to intervene to prove to the population that the caucus and the government were aware of the needs of the young people of the region," Dawson said in the telegram, dated the same day the CRTC decision was handed down.

Maple Briefs

WEA Music of Canada Ltd. has extended its user-pay promotional record scheme to video pools to help defray the distribution costs of the clips, which the company says are becoming enormous.

★ ★ ★

A few weeks ago, we suggested that CKMW Brampton had been told to replace multilingual programming with English programming by the CRTC. In fact, the commission wants daytime multilingual programming rescheduled. Other media have made the same misinterpretation of the CRTC notice of the matter, but station president Peter Hurley says multilingual programming is essential to his station.

★ ★ ★

Most of the 14,000 fans who braved the wind and rain to see Frank Sinatra last Sunday (2) at the Canadian National Exhibition didn't take the singer's short-cut show of 45 minutes lightly and booed loudly. Top ticket price was \$75, and local Toronto media carried front-page accounts of how some had travelled from all parts of the country to see him.

★ ★ ★

Chris Allcock, recently of RCA and WEA, has joined Solid Gold Records and is being groomed for the national promotion directorship.

★ ★ ★

About the only apparent problem facing MuchMusic Network, the national cable pay-tv rock video service which made its debut in a free cable preview Aug. 31, will be the supply of high-quality Canadian clips. Technically, MuchMusic need only find about eight of them each day, because content rules stipulate 10% CanCon and the service is only a six-hour one repeated three more times. But the first week passed, and already some less-than-superior Canadian clips were being shown.

★ ★ ★

Maple Briefs features short items on the Canadian music industry. Information should be submitted to Kirk LaPointe, 43 Sweetland Ave., Ottawa, Ontario, Canada K1N7T7.



JOE GOES GOLD—During his recent European tour, Joe Jackson stops by CBS Disques in Paris to pick up a gold award for his A&M album "Night And Day." Pictured from left are Jackson's manager John Telfer, the label's European promotion manager Gerard Woog, CBS Disques marketing and promotion director Jean-Jacques Gozlan, Jackson, A&M label director Philippe Duwat, A&M director of European operations Russ Curry, Jackson's tour manager Graham Maby and promoter Jules Frutos.

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Billboard Singles Reviews

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Pop picks

KENNY ROGERS WITH KIM CARNES AND JAMES INGRAM—What About Me?; RCA PB-13899 (4:20); producers: Kenny Rogers, David Foster; writers: Kenny Rogers, David Foster, Richard Marx; publishers: Lionsmate/Security Hogg, ASCAP/Foster Frees, BMI. Maybe not an obvious grouping, but it works: the three-part harmonies are this ballad's prime feature.

recommended

WANG CHUNG—Don't Be My Enemy; Geffen 7-29193 (3:38); (12-inch version also available, Geffen 0-20252); producers: Chris Hughes, Ross Cullum; writers: Hues, Costin, Feldman; publisher: Chong, ASCAP. Dance-rock; less emphasis on melody than in their last two hits.

GO-GO's—Yes Or No; IRS BR-9933 (3:30); producer: Martin Rushent; writers: Wiedlin, Mael, Mael; publishers: Lipsync/April, ASCAP/Hansa France, SACEM. Flashback to their original bouncy pop style.

RICKIE LEE JONES—The Real End; Warner Bros. 7-29191 (4:19); producers: Rickie Lee Jones, James Newton Howard; writer: Rickie Lee Jones; publisher: Easy Money, ASCAP. Jazz-oriented pop.

MICHAEL FURLONG—Use It Or Lose It; Atlantic 7-89627 (3:48); producer: Rick Asher Keefer; writers: M. Furlong, C. Ruff; publisher: Punaluu, ASCAP. Hard rock with John Waite-ish raspy vocals.

ARROWS—Say It Isn't True; A&M AM-2659 (3:35); producer: David Tyson; writers: Dean McTaggart, David Tyson; publishers: Irving, BMI/S.P.I., CAPAC. Canadian power pop in the Loverboy vein.

also received

NORA—Where Are The Others; New York Music Company NYM-18. Label based in New York.

FRANK MUSKER—Steely Man; Big Time BTAS 0002 (c/o Allegiance Records, Hollywood, Calif.).

KNOBS—Nun; Requestomatic 005. Contact: (201) 436-0339.

ARMS OF SOMEONE NEW—The Holy Dance; Office FIL-S006. Contact: P.O. Box 2091 Station A, Champaign, Ill. 61820.

SPIRAL OF Z—Megamania; CSN (no number). Contact: (617) 395-5999.

Black picks

TIME—Jungle Love; Warner Bros. 7-29181 (3:27); producers: Morris Day, Starr Company; writers: Morris Day, Jesse Johnson; publisher: Tionna, ASCAP. A return to their funk mode; "Purple Rain" film track doesn't take its tribal roots any too seriously.

recommended

TINA B—Honey To A Bee; Elektra 7-69701 (3:53); producers: Arthur Baker, John Robie; writers: Arthur Baker, Tina B; publishers: Shakin' Baker/Tina B Writin'/Indulgent, BMI. 7-inch version of the fast-rising dance hit.

AFRIKA BAMBATAA & SOULSONIC FORCE WITH SHANGO—Frantic Situation; Tommy Boy TB 849 (12-inch single) (4:59); producer: Arthur Baker; writers: Arthur Baker, Leroi Evans, Ray Serrano, W. Henderson, E. Williams, B. Aasim, W. Fowler, J. Miller, R. Allen; publishers: Hargreen/Shakin' Baker, BMI/Piaba/A Beat, SESAC. Thick-textured electro-rap.

JAMES GOVAN—Uphill Climb; Envelope NV-7002 (3:00); producers: David Johnson, Barry Beckett; writer: Jerry Weaver; publisher: Muscle Shoals Sound, BMI. Retrospective r&b; throwback to the Otis Redding-Stax/Volt years. Label based in Los Angeles.

EUGENE WILDE—Gotta Get You Home Tonight; Philly World 0-96919 (12-inch single) (5:17); producers: Michael Forte, Donald Robinson; writers: M. Horton, R. Broomfield; publishers: Philly World/Great Alps, BMI. Midtempo soul ballad.

DIANNE REEVES—Who Knows Where Love Goes; TBA TB 703-N (c/o Palo Alto) (3:17); producer: Bob Burnham; writers: M. Tanner, J. Reede; publisher: YellowBrick Road, ASCAP. Jazz-reggae fusion; Reeves' cool, pure soprano is quite an instrument.

PICKS—new releases with the greatest chart potential in the corresponding format. **RECOMMENDED**—records with potential for significant chart action in the corresponding format. **ALSO RECEIVED**—other records with potential for chart entry in the corresponding format. and other new releases. Records equally appropriate for more than one format are given the higher review. Pop (Hot 100) is listed first, as that chart surveys the broadest audience. Adult Contemporary and Dance/Disco are last, as those charts measure airplay only. **NEW & NOTEWORTHY**—highlights new and developing acts worthy of attention. All singles commercially available in the U.S. are eligible for review. Reviews are coordinated by Nancy Erlich at Billboard, 1515 Broadway, New York, N.Y. 10036 (telephone: 212-764-7311). Country singles should be sent to: Kip Kirby, Billboard, 14 Music Circle East, Nashville, Tenn. 37203 (telephone: 615-748-8100).

also received

CHARLIE ROBERSON—Freedom; A&E Enterprises (no number). Contact: (214) 943-8932.

OTIS G. JOHNSON (O.J.)—I Care; Aspro A.H.S. 6384. Contact: P.O. Box 7908, Ann Arbor, Mich. 48107.

Country picks

WAYLON JENNINGS—America; RCA PB-13908 (3:25); producers: Jerry Bridges, Gary Scruggs; writer: Sammy Johns; publishers: Lowery/Legibus/Captain Crystal, BMI. Junior high civics with a beat.

JUDY COLLINS WITH T.G. SHEPPARD—Home Again; Elektra 7-69697 (3:24); producer: Michael Masser; writers: Michael Masser, Gerry Goffin; publishers: Prince Street/Screen Gems-Capitol EMI, ASCAP/BMI. Broadway and Music Row meet outside the Brill Building with multi-format results.

recommended

GAIL DAVIES—Jagged Edge Of A Broken Heart; RCA PB-13912 (4:15); producers: Gail Davies, Leland Sklar; writers: Walker Igleheart, Mike Joyce; publishers: Black Note/Greaser, ASCAP/BMI. A soulful, pulsating discourse on pain.

JEANNIE C. RILEY—Return To Harper Valley; Sapphire HM-4001-1 (4:31); producer: Alan Kaufman; writer: Tom T. Hall; publisher: Hallnote, BMI. It's still a jungle down there. Contact: (704) 372-2723.

SAWYER BROWN—Leona; Capitol/Curb B-5403 (3:02); producer: Randy Scruggs; writers: B. Shore, D. Wills; publishers: Royalhaven/G.I.D., BMI/ASCAP.

STALKER & BERG—Heaven In My Heart; Viva 7-29176 (3:15); producer: Steve Dorff; writers: S. Dorff, P. McCann; publishers: Peso/New And Used, BMI/ASCAP.

DANNY SHIRLEY—Love And Let Love; Amor DS-1002 (3:23); producers: Scott Maclellan, Sonny Limbo; writers: D. Gray, B. Reneau; publishers: Simonton/Emeryville, BMI. Production worthy of many a major label act. Label based in Lookout Mountain, Ga.

BOB WALKER—Hurtin' My Heart; Check 1995 (3:25); producer: not listed; writer: Bob Walker; publisher: Cornermarket, BMI. Impressive vocal style.

also received

REDEYE—Southern Comfort; Project One CSS-006.

WHITEHAWK—Madelyne; No Capital 1229. Contact: (916) 272-3424.

ROBERT JOE—Not So Long Ago; Cynda 038.

MICHAEL RAY—In The Misty Moonlight; Royalty S-184.

JIM FINNERAN—The Star Spangled Banner (Lord, What A Country Song); USA 45841. Contact: (206) 838-7999.

SHAD O'SHEA & THE CENTERFOLDS—Bare She Is; Fraternity 3494. Label based in Cincinnati, Oh.

KEN POLLARD—Alabama Shine; Eagle International CWID 1183. Contact: (615) 876-1729.

Laurie Roberts—Can't Get Past Today Without You; Baywest BR-703. Label based in Marina del Rey, Calif.

JUDY BYRAM—I Ain't Gonna Take This Kind Of Love Layin' Down; Regal 3467. Contact: (615) 385-2704.

CUMBERLAND GAP—Cowboys Need Lovin'; Mega 4339. Label based in Fayetteville, N.C.

GLENN TOLBERT—Yea Alabama; Muscle 002. Contact: (205) 974-5941.

RONI STONEMAN—Tomorrow's Child; Spin-Chek 10305. Label based in Nashville.

DAVID JOHN—She's Getting Over Me; Aztec 1002. Label based in Nashville.

ELMO 'N PATSY—Doomsday Waltz; Oink 8451. Contact: (707) 838-6366.

RAY ROBERTS—Something's Wrong; Lamor 10108-45. Label based in Charlotte, N.C.

BOB TEAGUE—Hag And I; Angela Celeste XX1. Contact: (805) 832-6633.

BOB TEAGUE—Take It Easy On Me; We're Country LY411. Contact: (209) 896-3507.

STENMARK-MUELLER BAND—Strangers To Lovers To Strangers; Envelope NV-7001. Label based in Los Angeles.

MARGO SMITH—The Thin Ragged Edge; Bermuda Dunes S103. Label based in Bermuda Dunes, Calif.

BILLIE J. HELMKAY—You're Spreadin' My Hurt Around; Comstock 1755. Contact: (913) 631-6060.

MALCHAK & RUCKER—Just Like That; Revolver 84-004. Label based in Nashville.

DANNY DAVIS AND THE NASHVILLE BRASS—The Cajun Trumpet Man; Wartrace 727. Label based in Nashville.

JOE FARINA AND REFLECTIONS—Slip Away; MCE 74536. Contact: (518) 434-0087.

DON HUNTER—Signs Of Leavin'; Dee Jay 159. Contact: (405) 235-3500.

MARK SEXTON—Lady Liberty; Kansa 621. Contact: (615) 255-0303.

KARI SCOTT—I've Been Everywhere; Karicraft 821. Label based in Belfair, Wash.

RICHARD WITTRICK—Charlene; Wittrock 1002. Label based in Stover, Missouri.

Adult Contemporary

picks

SERGIO MENDES—Real Life; A&M AM-2672 (3:55); producers: Sergio Mendes, Robbie Buchanan; writers: Tom Snow, Barry Alfonso; publishers: Snow, BMI/Hook & Line, ASCAP. The elements that made "Alibis" a hit return in this followup: graceful melody, inventive instrumentation, strong performance by lead singer Joe Pizzulo.

also received

RACHEL NANETTE—You Set Me Free; Crown Music Inc. CM-8131. Contact: RD 2 Box 33A, Middletown, Del. 19709.

ORSON WELLES—I Know What It Is To Be Young (But You Don't Know What It Is To Be Old); Max (no number). Contact: (212) 265-6585.

Disco/Dance

picks

ROBIN GIBB—Secret Agent; Mirage 0-96916 (12-inch single) (5:37); producers: Maurice Gibb, Robin Gibb,

Mark Liggett, Chris Barbosa; writers: R. & M. Gibb; publisher: Gibb Bros., BMI. Surely Gibb is in there somewhere—the Liggett-Barbosa wall of sound quite overshadows him. Powerfully emphatic dance music.

WISH FEATURING FONDA RAE—Touch Me (All Night Long); K-N/Personal KN1001 (12-inch single) (9:32); producers: Greg Carmichael, Patrick Adams; writers: Patrick Adams, G. Carmichael; publisher: Personal, ASCAP. New label and group setting for the "Heobah"/"Over Like A Fat Rat" vocalist; soul-disco with electronic flourishes.

recommended

DRAGON—Rain; Polydor 881 246-1 (6:45); producer: Alan Mansfield; writers: T. Hunter, M. Hunter, J. Pigott; publishers: April/Tro-Melody Trails, ASCAP/BMI. 12-inch version of previously reviewed 7-inch, Billboard, Aug. 11, 1984.

ALTERNATING BOXES—Dogtown (West); Polydor 881 241-1 (12-inch single) (5:41); producer: Gui Manganiello; writer: Yoko Ono; publisher: Ono, BMI. Ominous techno-dance with spoken vocals.

ANDREA & HOT MINK—Manhattan; Rock 'N' Roll 429-05088 (12-inch single) (6:40); producer: Craig Leon; writer: P. de Wijn; publisher: not listed. New wave treatment of an "Iko Iko" rewrite; flipside is "Let The Girls Have Their Way," reviewed last week.

New & Noteworthy

JERMAINE STEWART—The Word Is Out; Arista AS1-9256 (3:27) (12-inch version also available, Arista AD1-9273); producer: Peter Collins; writers: J. Stewart, J. Lindsay, G. Craig; publishers: 10, BMI/Warner Bros. Singer-dancer has been stirring up interest via his supporting vocals for Shalamar and Culture Club ("Miss Me Blind"); producer Collins borrows the Shannon sound for a high-voltage setting.

APOLLONIA 6—Sex Shooter; Warner Bros. 7-29182 (3:00); producers: Apollonia 6, Starr Company; writer: Apollonia 6; publisher: Girlsongs, ASCAP. "Purple Rain" leading lady Apollonia replaces the departed Vanity; the high-polish raunch 'n' roll style remains intact.

JULUKA—Fever; Warner Bros. 7-29170 (3:45); producer: Hilton Rosenthal; writer: Johnny Clegg; publisher: WB, ASCAP. Fine South African band tempers its traditional folk leanings with U.S.-style rock and funk for a single that's distinctive but more accessible than last year's "Scatterlings"; definite pop/Black/Dance possibilities.

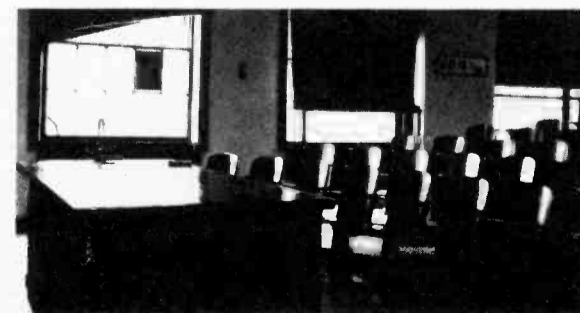
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INDIE WITH INTERNATIONAL FLAIR

Cachalot Stays 'One Step Ahead'

By FRED GOODMAN

NEW YORK—After four years as an American independent label, Cachalot Records is charting its future with an eye towards an international identity.

"New music is a completely saturated market with no definition," declares label head Eric Dufaire. "I think the last New Music Seminar became an overblown farce and shows that the term is perishable just by its existence. We have to move on, but the question is, 'Where do we go?'"

For the French-born Dufaire, a graduate of the Harvard Business School who came to the U.S. in 1977 to head up Island Artists, the answer is to concentrate on what he terms "foreign, hybrid crossover music."

To that end, Cachalot has released two compilation albums, "Deutschland, Deutschland" and "Made In France," spotlighting underground German and French rock bands including Palais Schaumburg, Der Plan, Die Krupps and Malaria; and Sapho, Charlelie Couture and Bernard Lavilliers, respectively.

"As an independent my basic philosophy is to be one step ahead of the pack," says Dufaire. "'Made In France' was an effort to shed light on a music scene that's slowly developing, and that nobody is checking out. So far, I'm very happy with the results. The record has been selling

with virtually no airplay, and we had Sapho on tour here as a first effort."

Dufaire sees Cachalot releasing six albums by foreign artists in the next year, including a second volume of "Made In France" as well as a Belgian compilation. He will also be debuting a second label, Beluga Records, based in Paris.

Describing the new label as "jazz, instrumental and ambient musics," Dufaire says the first release—through RCA/France—will be "Fog On the Sea" by pianist Herve LeGrande.

"The ideal of any label is to establish permanence," says Dufaire. "I've been in business through thick and thin for four years, and I want to develop a strong catalog and improve my networks. I'd like to bring in more people and be in a position to take shots. And you need that back catalog to take risks and maintain a trend-setting attitude. Beluga will be a shot at music to live by, rather than music to dance to for a day and then move on from."

The creation of a French arm through Beluga could also give Dufaire the opportunity to develop foreign acts from the ground up, rather than through licensing. "The record business in Europe is still 80% controlled by the majors," he says. "And they are more interested in pushing their international catalogs than in developing those new acts in the Eu-

ropean countries."

Dufaire sees music videos as providing a new and possibly very useful tool for foreign acts. "Videos are very important to foreign acts," he says. "It's an opportunity to overcome the language barrier. And while it won't get on MTV, there are other places to show them."

Nor will the addition of Beluga prove a one-way street for transporting French music to the U.S. "There's an interest in the so-called 'outside' American bands in France," says Dufaire. "France is very good for international markets. The French are very aware, sophisticated consumers. It's time for us to draw new lines on the map."



TRAINING PROGRAM—Huey Lewis greets famous fans during party following his New York Pier concert at the city's Sports Training Institute. Shown from left are Chrysalis a&r senior vice President Jeff Aldrich and president Jack Craigo, tennis star Billie Jean King, Lewis; tennis star Chris Evert, and Chris Wright, co-chairman, Chrysalis International Group of Companies.

Grass Route

More Indies Get On CD Bandwagon

By KIM FREEMAN

A weekly column focusing on the activities of independent labels and distributors.

A handful of indies jumped on the Compact Disc bandwagon at the format's inception more than a year ago. These trendsetters include the classical outlets **Denon** of Foster City, Calif., Cleveland's **Telarc**, and **Delos** of Santa Monica, as well as New York jazz house **GRP**. As the format begins to penetrate the market, a cross-section of indies are stepping in to take advantage of the new technology.

Mobile Fidelity Sound Lab, Los Angeles, the seven-year-old audiophile label, has released 13 CD titles this year in the jazz and MOR veins. The label's senior vice president **Mark Wexler** says the company's move to CD was a natural because the demographic demand for high-end product already existed. Wexler says the line, which carries the slogan "The difference you can hear," is selling well in both record stores and audio equipment outlets. Mobile Fidelity plans to release four additional CDs by the end of the year.

From Santa Monica, **Rhino** inaugurated its CD line in July with product by the **Turtles**, **Firesign Theatre** and **Jerry Lee Lewis**. Rhino's **Rich Schmidt** says the approximately 3,000 unit-per-title shipment has already sold through, and the label is now processing re-orders. Schmidt says Rhino intends to position itself as the major outlet for CD versions of classic '50s and '60s music. Along that line, Rhino's next CDs will be a psychedelia compilation and the next edition of "Wonder Women," an ongoing girl group series.

From Walnut Creek, Calif., **Southern Cross**, the four-year-old soundtrack label, is preparing its first two CD releases. The original music from the 1934 version of "King Kong" ships Oct. 5, with the Marvin Hamlisch track to "Sophie's Choice" following in November.

Lobbying On Agenda For BMA National Conference

• Continued from page 3

Dyanna Williams of Philadelphia's WDAS and Gary Byrd of New York WLIB scheduled to speak.

Ware will give the keynote address on "the politics and economics of black music" from 12:30 to 2:30. He says he plans to focus on "the role of black music in the record industry and the need for black employment in areas of the industry that have nothing to do with black music per se. Why can't blacks work in AOR promotion or even run a major label?"

That afternoon, from 3:30 to 5:30, there will be a panel on "Emerging Technologies" and their effect on the recording industry, particularly visual music. Representatives of Turner Broadcasting, Black Entertainment Television, Canadas's MuchMusic Network, "New York Hot Tracks" and TCP Communications, a music video firm, will participate.

The day will be capped with "Africa—The Giant Awakens," a reception dinner at which ambassadors from African countries have been invited to hear the Rev. Jesse Jackson and BMA president Dick Griffey speak. Entertainment will be provided by Hugh Masekela and Branford Marsalis.

Saturday at 10 a.m., "Record Distribution; Independent Or Not?", a panel on the viability of indie distribution in the '80s, will feature Philadelphia retailer King James, Tommy Boy Records president Tom Silverman, Total Experience Records president Lonnie Simmons, Roy Norman of National Recording Distribution Network, T.E.D.D. Records president Max Kidd, Chicago retailer Ed Carter and ex-Motown president Ewart Abner, with attorney Kendall Minter moderating.

At the same time "Black Executives In Transition," a look at the position of black executives in the record industry, will be in progress.

Vernon Slaughter of CBS, Rowena Harris of PolyGram, Michael Kidd of RCA and Dave Clark of Malaco are among those scheduled to appear.

A general session will examine the role of women in the male-dominated music business, with attorney Louise West, Dorothy Brunson, owner of Baltimore's **WEBB**, singer Phyllis Hyman and Irving/Almo Publishing vice president Brenda Andrews speaking at the lunchtime session. From 3:30 to 5:30, at the plenary session, a new president, board of directors and chairman will be announced. In addition anyone with questions about the running of the BMA will be able to question officers from the floor.

Friday night, with the Jacksons appearing at JFK Stadium, CBS is hosting a reception with the group for conference attendees. With conference registration attendees will receive a ticket to the Jacksons' concert as well as a ticket to the James Brown tribute.

The conference's panel will look at gospel radio, with Irene Ware of Mobile's **WGOK** as moderator. Following the panel, entertainment will be provided by the Pilgrim Jubilee Singers and the Smallwood Singers. That evening's James Brown tribute will be held at the Washington Convention Center.

Sell-Through Cited For Kidvid

• Continued from page 6

In pricing, the source of most children's product also proves a help: Virtually all animated titles are originally made for television broadcast, and thus run for a television half-hour—about 24 minutes. This enables manufacturers to put programs on shorter cassettes, and to transfer the savings in tape into lower, sell-through prices.

Dealers note that children's prod-

uct is also free of many of the First Sale tangles that leave many manufacturers feeling they must put out feature films at higher prices and restrain their marketing efforts to avoid spurring the rental marketplace. This frees up the children's titles for lower prices, and at the same time allows companies to invest some of their heaviest creative efforts in supporting the genre.

award logo with Kym's "Give Me The Dance," Chicago's **Red Label** with the **Emotions'** "Are You Through With My Heart?," and New York's **Tommy Boy** with the long-awaited **James Brown/Afrika Bambaataa** collaboration "Unity."

The Independent Label Coalition holds its first monthly meeting Sept. 18 in Manhattan. The meeting is open to members and prospective members. Call **Jeannie Hance**, (212) 490-0355, for more information.

★ ★ ★

John Simson, president of newly formed **Congressional Records** of Washington, D.C., reports that he's doing just fine with former Warner Bros. and IRS artist **Root Boy Slim**. Slim's EP is being handled by Richmond Bros., Greenworld, Jem and Dutch East India, and Simson says he's looking to link with more distributors... Out of Chicago, **Alligator** keeps the fall skies oh-so-blue by sending five acts on tour this month. They are **Koko Taylor & Her Blues Machine**, **Son Seals Blues Band**, **Lonnie Brooks Blues Band**, **Albert Collins & the Icebreakers** and **Big Twist & the Mellow Fellows**.

Chartbeat

• Continued from page 6

Romantics' "Talking In Your Sleep," **Daryl Hall & John Oates'** "Say It Isn't So," **Peter Brown's** "They Only Come Out At Night," **Deniece Williams'** "Let's Hear It For The Boy" and **Ollie & Jerry's** "Breakin'... There's No Stoppin' Us."

★ ★ ★

Three Lives: **Kenny Rogers'** new record with **Kim Carnes** and **James Ingram**, "What About Me?," bows at number 60 this week, trailing only **David Bowie's** new single among new chart arrivals.

The song was originally going to be a three-way teaming of Rogers, **Barbra Streisand** and **Lionel Richie**, but contractual problems got in the way. It was then going to be performed by Rogers, **Olivia Newton-John** and **Jeffrey Osborne**, but that plan too was thwarted.

The ultimate lineup represents a reunion between Rogers and Carnes, who teamed on 1980's million-seller, "Don't Fall In Love With A Dreamer."

"What About Me" was co-produced by Rogers and **David Foster**

and co-written by Rogers, Foster and **Richard Marx**, an L.A.-based singer/songwriter.

★ ★ ★

Still Beating: **Herb Alpert & the Tijuana Brass** return to the Hot 100 this week for the first time in more than 10 years, as "Bullish" bows at number 90. The Brass was last on the chart in June, 1974 with "Fox Hunt."

The Brass' reappearance is noteworthy because the ensemble is one of the best-selling acts in pop history. The Brass collected five No. 1 albums in less than three years in the mid-'60s, and at one point (April 2, 1966) had four albums simultaneously in the top 10. That latter feat hasn't been equalled before or since.

★ ★ ★

Arista Action: Arista and its associated labels have four albums in this week's top 10 on the black chart. **Kashif** is number four, the "Ghostbusters" soundtrack is eight and **Jermaine Jackson** is 10. Also, **Billy Ocean's** album on Jive/Arista jumps to number seven. Jive is an English-based label distributed by Arista in the U.S.

Soundtracks Hit Platinum

• Continued from page 1

mark: "Saturday Night Fever," "Grease" and "Sgt. Pepper's Lonely Hearts Club Band," all on RSO; "Thank God It's Friday" (Casablanca), and "FM" (MCA).

The RIAA certified just one platinum soundtrack in 1979 (MCA's "The Kids Are Alright"), but four in 1980: "Urban Cowboy" (Full Moon/Asylum), "Xanadu" (MCA), "The Rose" (Atlantic) and "Honeysuckle Rose" (Columbia).

Most of this year's platinum soundtracks have been boosted by a hit single and a hit film, but not all. "Hard To Hold" and "Two Of A Kind" were major boxoffice disappointments, though each produced a top five single: Rick Springfield's "I Love Somebody" and Olivia Newton-John's "Twist Of Fate," respectively.

"Yentl" also did disappointing business at the boxoffice, and didn't even yield a hit pop single. The soundtrack went platinum on the strength of Barbra Streisand's name and heavy adult contemporary airplay for "The Way He Makes Me Feel."

The oldies-laden "Big Chill" soundtrack didn't generate significant airplay, but the music gained

August RIAA Certifications

• Continued from page 3

Platinum Albums

Merle Haggard & Willie Nelson's "Pancho & Lefty," Epic. Haggard's first; Nelson's ninth.

Police's "Outlandos d'Amour," A&M. Their fourth.

Jacksons' "Victory," Epic. Their third.

Prince's "Purple Rain," Warner Bros. His third.

Bruce Springsteen's "Born In The U.S.A.," Columbia. His third.

Julio Iglesias' "Julio," Columbia. His first.

Madonna's "Madonna," Sire/Warner Bros. Her first.

Ratt's "Out Of The Cellar," Atlantic. Their first.

Tina Turner's "Private Dancer," Capitol. Her first.

Hank Williams Jr.'s "Greatest Hits," Warner/Curb. His first.

"Ghostbusters" soundtrack, Arista.

Platinum Singles

Prince's "When Doves Cry," Warner Bros. His first.

Gold Albums

Rod Stewart's "Camouflage," Warner Bros. His 12th.

Bruce Springsteen's "Born In The U.S.A.," Columbia. His seventh.

Jacksons' "Victory," Epic. Their fourth.

Prince's "Purple Rain," Warner Bros. His fourth.

Laura Branigan's "Self Control," Atlantic. Her second.

Luciano Pavarotti's "O Sole Mio," London/PolyGram. His second.

Laura Branigan's "Branigan," Atlantic. Her first.

John Cafferty & the Beaver Brown Band's "Eddie & the Cruisers" soundtrack, Scotti Bros. Their first.

Twisted Sister's "Stay Hungry," Atlantic. Their first.

"Ghostbusters" soundtrack, Arista.

Gold Singles

Jacksons' "State Of Shock," Epic. Their third.

Ray Parker Jr.'s "Ghostbusters," Arista. His first.

Tina Turner's "What's Love Got To Do With It," Capitol. Her first.

wide exposure in the film, a sleeper hit last winter.

The soundtrack to "Footloose," "Purple Rain," "Ghostbusters" and "Breakin'" all featured top 10 pop

hits which also scored on the black and dance charts. And all four of those films were big boxoffice hits.

Also noteworthy is the fact that this year's soundtrack boom has been spread among so many different labels. The eight platinum soundtracks

have appeared on seven labels.

In addition to the eight platinum soundtracks, three others have been certified gold so far this year: "Against All Odds" and "Beat Street" (both Atlantic) and "Eddie & The Cruisers" (Scotti Bros).

The title songs from "Against All Odds," "Ghostbusters" and "Footloose" have also been certified gold, as has "Let's Hear It For The Boy" from "Footloose." Prince's "When Doves Cry" from "Purple Rain" has been certified platinum.

"The Politics and Economics Of Black Music"

BMA 1984 CONFERENCE

Hyatt Regency on Capitol Hill, Washington, D.C.

THURSDAY, September 20th

Registration: 12:00 noon - 6:00 pm

Music Industry Lobby on Capitol Hill: 9:00 am - 5:00 pm

Chapter Development (Part I): 4:00 pm - 6:00 pm

Opening Reception w/Entertainment: 7:00 pm Until

FRIDAY September 21st

Registration: 9:00 am - 6:00 pm

Aerobics With Jayne Kennedy: 9:00 - 10:00 am

Sessions: 10:00 am - 12:00 noon

CONCERT PROMOTION - PARITY OR OPPORTUNISM?

BLACK RADIO: THE STATE OF THE ART

Welcoming Luncheon w/Entertainment: 12:30 pm - 2:30 pm

Keynote: Executive Director George Ware.

Sponsor: Capitol Records

General Session: 3:30 pm - 5:30 pm

EMERGING TECHNOLOGIES

AFRICA - The Giant Awakens: 7:00 pm - 12 midnight

Pre-dinner reception sponsored by RCA Records

African Gala Reception Dinner with guest speakers, African Ambassadors and recording industry leadership.



Keynote: Rev. Jesse Jackson

Sponsor: Coca Cola

SATURDAY September 22nd

Registration: 9:00 am - 6:00 pm

Sessions: 10:00 am - 12:00 noon

RECORD DISTRIBUTION: INDEPENDENT OR NOT?

BLACK EXECUTIVES IN ENTERTAINMENT

General Luncheon Session: 12:30 pm - 3:00 pm

WOMEN IN TRANSITION

Sponsor: Motown Records

Plenary Session: 3:30 pm - 5:30 pm

Open BMA Board of Directors Meeting

"AN EVENING WITH THE JACKSONS"

A Concert by The Jacksons and a special pre-concert reception. 7:00 pm until.

Sponsor: CBS Records

SUNDAY September 23rd

Gospel Brunch w/Entertainment 11:00 am - 1:00 pm

Sponsor: MCA Records

General Session: 1:00 pm - 2:30 pm

GOSPEL RADIO AND AFFILIATES

Chapter Development (Part II) 3:00 pm - 5:00 pm



A TRIBUTE TO JAMES BROWN

At the Washington Convention Center. Eddie Murphy will host an all-star salute to the Godfather of Soul with special guests George Clinton, The P-Funk All-Stars, Bootsy Collins, Midnight Star and James Brown. 6:00 pm - 9:00 pm. Post-Tribute Gala Celebration sponsored by WEA.

To register in advance, please complete the form below and return it to:

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1500 Locust Street
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For further information call BMA at (215) 545-8600.

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Amount Enclosed _____ Hotel Info Needed _____ Hospitality Suite Info Needed _____

Computer Companies Map Massive Advertising Blitz

• Continued from page 1

have put pressure on the software firms to make products move."

Extensive television and some radio spots have already been purchased, say several of the software companies. They note that the holiday season has become a critical selling period for the home computer industry.

"We are in a seven-month industry," notes Goldberg. "It starts in September and ends in March." His firm is expected to spend nearly \$1 million for television advertising in the top 15 markets.

Apple, IBM and Commodore will spend an estimated \$40 million in the fourth quarter on advertising that emphasizes using computers in the home, sources say. W.M. "Trip" Hawkins, president of Electronic Arts, says he is depending on the major hardware firms to be "big spenders this year, and talk about the home market."

The San Mateo, Calif. software firm will budget about \$1 million for advertising that will focus on a "buy one, get one free" scheme. Competing software firms, including CBS Software, Mindscape, Datasoft, Scar-

borough Systems and First Star Software, are claiming advertising and promotional expenditures that more than double Electronic Arts' budget.

Parker Brothers, believed to be spending in excess of \$5 million in advertising, has already purchased national television time. Warner Communications affiliate First Star Software says it plans a multi-million-dollar campaign that includes spots on 45 radio stations in 15 markets.

First Star is choosing three stations in each market. One will be used to target the 25-34 age range, and two will go after a 12-17 audience. Already slated to receive the company's spots are New York's WPLJ, Chicago's WMET, Los Angeles' KROQ and KIIS and Boston's WVBS.

Newcomer Mindscape, owned by textbook giant SFN, will launch its product line with a \$3.5 million budget. For its "Bank Street Music-Writer," the firm is planning to get endorsements. Jack Beuttell, vice president of marketing for the firm, won't reveal which celebrities will be endorsing the product line, but he says one of them will be a well-known musician. "We have not signed any contracts yet," he adds.

Scarborough Systems has initiated a cross-merchandising promotion whereby purchasers of its music software package "Songwriter" get \$6 off

the price of any album. Says Sanford Bain, vice president of marketing for the firm: "These kinds of promotions move products and tie them to something they (consumers) identify with."

Other software firms planning elaborate advertising campaigns for the last half of 1984 include Epyx, Activision, Infocom and Spinnaker, which has a \$3.5 million budget. Epyx's expenditure comes as a result of a slow August in which, the company says, it did not meet sales projections.

Although the firm's "Summer Games" sold a "healthy" 65,000, a spokesman for Epyx says that it's critical to get another product poised to be a top seller. But, he cautions, "Many companies might be able to hurry a best-seller's acceptance along, but if the product is not quality, all the marketing and promotion in the world will not make it a seller. We learned that from the video game industry."

Electronic Arts' Hawkins agrees: "Talking up a large advertising budget isn't going to make products sell. A bad product line will fail no matter how much money is spent."

Advertisements from many of the software firms are being fashioned to educate the consumer about computers. But Hawkins maintains, "That is the role of the hardware manufac-

turers."

Jerry Thompson, vice president of sales for Parker Brothers' consumer electronics division, says company advertisements focus on "informing the public about the various computer systems. We offer our titles across almost every system. The consumer should understand them."

The hardware and software buying community is being extremely cautious this year, he adds. "They are waiting to see what the consumer wants. We feel they (consumers and retailers) should know about what is available."

Activision, which will focus much of its advertising on computer software rather than video games this year, will be launching "Ghostbusters" by David Crane for the Commodore 64 in time for the holiday selling season. Activision is hoping its new launch will stimulate movement for its computer software line this Christmas.

James Levy, president of the Mountain View, Calif. firm, says he sees the computer software industry as being at a standstill. "No company has really emerged as the leader," he observes. As for the large advertising expenditures slated for the last quarter, the video game veteran cautions: "If you go in overzealous, you run the risk of not being around for January's Consumer Electronics Show."

Billboard Pop Albums

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Dollar's Strength Boosts Imports

• Continued from page 1

album buyer for the 154-store Record Bar chain. While the cautious chain is not doing any direct buying of imports, Hunter adds that it is being considered for 1985.

Although any direct buying by Record Bar would be in the future, some importers believe prices will not go any lower, regardless of how the dollar does.

"Most companies in England are increasing their prices," says Ashley Warren, buyer for Caroline Imports in New York, the import arm of Virgin Records. And he suggests that the price hikes are a direct result of American demand.

"The price increases are to counteract a situation of flooding here," says Warren. "Prices are going up by a good 10%-20%, with the biggest price increase on 12-inch records. Imported 12-inch records were more competitively priced with domestic releases than LPs. At this point, I think we will only see price increases."

A spokesman for WEA International confirms that there will be a 20% across-the-catalog price hike in Great Britain on Sept. 24, adding that CBS has already instituted its own price hike in the U.K. and that other major labels are expected to follow suit. The New York-based spokesman also says that WEA U.K. "does not confirm that the hike is due to the strength of the U.S. dollar," at-

tributing it rather to the company's own increased costs.

Other cost increases may also mark a continued widening of the import market. While most importers say they are now paying as little as \$3.50 for an \$8.98 import title including freight, attendant costs have been on the rise.

"Everything isn't peaches and cream," cautions Barry Kobrin, president of Important Records in New York. "Over the last year or two the pound has been so far down it's ridiculous, and what's happening scares me. Twelve-inch prices are already high, and when the pound gets stronger those new prices are going to be too high."

"The price of freight is already ridiculous," he adds. "Because of the

strength of the dollar, freight forwarders are getting full planes, and those handling prices have more than doubled in the last year, with the U.K. prices the worst." He adds that Important gets a better margin on product from France and Italy than from Great Britain, although British independents haven't been raising their prices as quickly as the majors.

Although Ballard also notes that some European labels have been raising their prices, he cites an additional development that would suggest foreign labels expect the dollar to remain strong over the next few months.

"For the first time," he says, "some people in Europe want to be paid in dollars rather than their native currency."

All of these securities have been sold. This announcement appears as a matter of record only.

NEW ISSUE

August 8, 1984

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VIDEO MUSIC
CONFERENCE

Nov. 15-18, 1984

Sheraton Premiere Hotel
Universal City, California

BOOM IN STORE OPENINGS PREDICTED

Chains See Ambitious Expansion

• Continued from page 3

"We are in the process of upgrading that old burlap look in all Licorice Pizza stores," Cohen comments. He forecasts two or three more openings in 1985.

Mother's Records, Norfolk, Va., is testing its first leased department, opening soon in a Winston's Discount store in Tallahassee. "It's only 700 square feet, but we are watching it," Al Bernard states. "We want more cassettes and CD in our product mix. We will stock music videos, but are still wary of heavy movie inventories."

Roy Imber of Elroy Enterprises on Long Island sees as many as four more Record World stores opening by the end of the year, bringing his total to 50 along with 12 leased departments in the area. Imber sees cassettes playing a greater role in monthly album sales, along with CD and blank video tape sales gains.

Noting the presence of many video specialty shops in his vicinity, Imber remains wary of home video departments. He projects five to seven more stores in 1985.

Now operating six stores in the greater Augusta, Ga. area. Robert Allen of Home Folks News & Records there intends to open two more stores this year and a similar number in 1985. "Video will be our top priority" he says. "We are adding it in our first location, with more to come."

He is starting out with a 200-title home video inventory.

Record Factory, the 34-store string in the Bay Area, is investigating relocations more than new stores, according to marketing chief Bob Tolifson: "We like to be tops in a market. We want the superior location. We bank a lot on what happens this fall.

"If business remains good, we might even take a chance of going out of state. We'll probably open four more stores and relocate six in 1985."

Believe In Music, the Michigan chain, will open two more outlets this year, bringing its central state total to nine. Russ Stuu and Jim Marcusse there are introducing their first full video department soon and see that trend continuing. They expect to add several more stores in 1985, with one opening already certain next March.

Mary Ann Levitt, who recently moved her base to Sausalito, Calif., is opening no more Record Shops in 1984, but sees as many as four more in her 1985 planning. She envisions no home video entry, however, as she finds mall landlords frowning on rentals.

Kemp Mills, now at 25 stores in the Baltimore-Washington area, may open two more this year and two or three more next year, Darryl Sherman asserts. He wants more room for CD inventory.

John Marmaduke's 135-store Hastings Books & Records out of Ama-

rillo is planning three new stores by the end of the year, and is committed to opening an additional three or four in 1985. According to Marmaduke, the chain's product mix has expanded to encompass more cassettes and video, and existing and future floor plans have been altered to accommodate the product shift.

Next week: Expansion plans for Musicland, Listening Booth, Camelot, National Record Mart and others.

Chains Into Personal Stereo

• Continued from page 4

rying players from Sony, which created the compact personal category with its Walkman players.

Among medium-sized chains, the 25-unit Record Shop typifies the orientation toward impulse sale and a corresponding ceiling on prices. Joyce Quist there notes that the chain now carries Panasonic and Crown units, having entered the category with Sanyo goods last year. Although she's expanded from six to 10 models, price points stop at \$59.95.

There are some key chains which claim they're sidestepping personal stereo altogether, preferring to retain their software base. Among them are Tower and Licorice Pizza. Says the latter's Randy Gerston: "It's not our strength. At this point, we don't feel we want to get into it unless we do it right, and do it big. There's a space commitment, and there's also tre-



MOOD PIECE—Newly signed RCA act Nail meets with label executives in New York to discuss their debut album "Mood Swing," which ships next month. Pictured from left are marketing director Mike Omansky, a&r director Bruce Harris, group member David Kaufman, RCA division vice president—U.S.A. and Canada John Ford, Nails Mark Campbell, Steve O'Rourke and Douglas Guthrie, band manager Terry Dunn and the group's George Kaufman.

mendous competition."

On the latter score, the 34-store Pizza is positioned amid a number of aggressive, price-conscious California audio retailers and department stores.

At 33-unit Tower, buyer Mike Pompei confirms that the firm has yet to enter personal stereo. "They say Russ Solomon once carried the little 45 r.p.m. record player that RCA developed, but decided afterward to stick with records," he explains. Solomon is the chain's founder.

Representing the 30-unit Disk Jockey chain, based in Owensboro, Ky., Harold Guilfoil suggests that personal stereo "may not be our ball game year-round." Several units have been tested, he says, but he indicates that the chain is waiting to gauge consumer response during the '84 holiday season.

Cassettes Register Increases In Sales

Scranton, Pa., Rapid and large increases in placed orders for cassette insert cards (J-Cards) have indicated a national desire for rapid turnover, high quality and reasonable prices of printed products. KEYSTONE PRINTED SPECIALTIES CO., INC., 321 Pear Street, Scranton, Pa. 18505, has large gang runs on cassette cards printing on a rapid turnover basis. Major companies and small artists have been purchasing large and small quantities of these cards for automatic insertion into Norelco boxes. Hi tech procedures allow fast, efficient assembly and quality. KEYSTONE'S large line of products include 1. Labels, 2. Record Jackets, 3. Cassette Cards, 4. Sleeves, 5. Box Wraps, 6. Packaging. Prices are available by calling (717) 346-1761. Customer Service can Answer your questions. (ADV)

SEPTEMBER 15, 1984, BILLBOARD

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90th ANNIVERSARY ISSUE Issue date: November 10, 1984

SURVEY FOR WEEK ENDING SEPTEMBER 8, 1984

Billboard TOP LPs & TAPE

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THIS WEEK	LAST WEEK	Weeks on Chart	ARTIST Title Label, No. (Dist. Label)	Dist. Co.	RIAA Symbols	Suggested List Prices LP, Cassettes, 8 Track	Black LP/ Country LP Chart	THIS WEEK	LAST WEEK	Weeks on Chart	ARTIST Title Label, No. (Dist. Label)	Dist. Co.	RIAA Symbols	Suggested List Prices LP, Cassettes, 8 Track	Black LP/ Country LP Chart	THIS WEEK	LAST WEEK	Weeks on Chart	ARTIST Title Label, No. (Dist. Label)	Dist. Co.	RIAA Symbols	Suggested List Prices LP, Cassettes, 8 Track	Black LP/ Country LP Chart
1		7	PRINCE AND THE REVOLUTION Purple Rain Warner Bros. 25110-1 WEA	WEA	▲	8.98	BLP 1	36	30	16	SOUNDTRACK Breakin' Polydor 821919-1 (PolyGram)	POL	▲	9.98	BLP 22	72	63	49	MOTLEY CRUE Shout At The Devil Elektra 60289	WEA	▲	8.98	
2	13		BRUCE SPRINGSTEEN Born In The U.S.A. Columbia PC 38653	CBS	▲			37	41	16	BANANARAMA Banarama London 820036-1 (PolyGram)	POL		8.98		73	68	20	R.E.M. Reckoning I.R.S. SP-70044 (A&M)	RCA		8.98	
3	50		HUEY LEWIS & THE NEWS Sports Chrysalis FV 41412	CBS	▲			38	29	27	SCORPIONS Love At First Sting Mercury 814 98101 (PolyGram)	POL	▲	8.98		74	64	16	SOUNDTRACK Beat Street Atlantic 80154-1	WEA		8.98	BLP 32
4	14		TINA TURNER Private Dancer Capitol ST-12330	CAP	▲	8.98	BLP 2	39	39	91	MICHAEL JACKSON Thriller Epic QE 38112	CBS	▲		BLP 42	75	74	33	EURHYTHMICS Touch RCA AFL1-4917	RCA		8.98	
5	24		THE CARS Heartbeat City Elektra 60296	WEA	▲	8.98		40	33	41	DURAN DURAN Seven And The Ragged Tiger Capitol ST-12310	CAP	▲	8.98		76	73	11	ELVIS COSTELLO & THE ATTRICTIONS Goodbye Cruel World Columbia FC-39429	CBS			
6	45		LIONEL RICHIE Can't Slow Down Motown 6059 ML	MCA	▲	8.98	BLP 11, CLP 66	41	43	18	JERMAINE JACKSON Jermaine Jackson Arista AL8-8203	RCA	●	8.98	BLP 10	77	77	10	SPYRO GYRA Access All Areas MCA 2-6983	MCA		9.98	BLP 49
7	26		RATT Out Of The Cellar Atlantic 80143	WEA	▲	8.98		42	44	27	THOMPSON TWINS Into The Gap Arista AL 8-8200	RCA	●	8.98		78	75	32	ALABAMA Roll On RCA AHL1-4939	RCA	▲	8.98	CLP 5
8	3		JULIO IGLESIAS 1100 Bel Air Place Columbia QC 39157	CBS				43	47	4	RICK JAMES Reflections Gordy 6095GL (Motown)	MCA		8.98	BLP 13	79	82	17	INXS The Swing Atco 90160	WEA		8.98	
9	11		SOUNDTRACK Ghostbusters Arista AL-8-8246	RCA	▲	8.98	BLP 8	44	38	31	SOUNDTRACK Footloose Columbia JS 39242	CBS	▲			80	69	12	CHRIS DEBURGH Man On The Line A&M SP5002	RCA		8.98	
10	9		JACKSONS Victory Epic QE 38946	CBS			BLP 6	45	37	10	GLENN FREY The Allnighter MCA 5501	MCA		8.98		81	86	4	HERB ALPERT TIJUANA BRASS Bullish A&M SP-5022	RCA		8.98	
11	7		BILLY SQUIER Signs Of Life Capitol ST-12361	CAP		8.98		46	48	5	Y&T In Rock We Trust A&M SP-5007	RCA		8.98		82	81	10	DIFFORD & TILBROOK Difford & Tilbrook A&M SP-4985	RCA		8.98	
12	43		THE POINTER SISTERS Break Out Planet BXL1-4705 (RCA)	RCA	●	8.98	BLP 12	47	42	21	STEVE PERRY Street Talk Columbia FC 39334	CBS	▲			83	79	20	RUSH Grace Under Pressure Mercury 818476-1 (PolyGram)	PCL	▲	8.98	
13	39		CYNDI LAUPER She's So Unusual Portrait BFR 38930 (Epic)	CBS	▲			48	50	6	SAMMY HAGAR VOA Geffen GHS24043 (Warner Bros.)	WEA		8.98		84	78	30	WANG CHUNG Points On The Curve Geffen GHS 4004 (Warner Bros.)	WEA		8.98	
14	10		JOHN WAITE No Brakes EMI-America ST-17124	CAP		8.98		49	52	14	JEFFERSON STARSHIP Nuclear Furniture Grunt BXL1-4921 (RCA)	RCA		8.98		85	84	33	THE PRETENDERS Learning To Crawl Sire 1-23980 (Warner Bros.)	WEA	▲	8.98	
15	11		TWISTED SISTER Stay Hungry Atlantic 80156	WEA	▲	8.98		50	53	96	PRINCE 1999 Warner Bros. 1-23720	WEA	▲	10.98		86	83	24	JOE JACKSON Body And Soul A&M SP-5000	RCA		8.98	
16	55		MADONNA Madonna Sire 1-23867 (Warner Bros.)	WEA	▲	8.98	BLP 23	51	51	9	KASHIF Send Me Your Love Arista AL8-8205	RCA		8.98	BLP 4	87	97	5	HELIX Walking The Razor's Edge Capitol ST-12362	CAP		8.98	
17	34		VAN HALEN 1984 Warner Bros. 1-23985	WEA	▲	8.98		52	49	13	STEVIE RAY VAUGHAN & DOUBLE TROUBLE Couldn't Stand The Weather Epic FE 39304	CBS				88	121	4	HONEYMOON SUITE Honeymoon Suite Warner Bros. 25098-1			8.98	
18	44		NIGHT RANGER Midnight Madness Camel/MCA 5456	MCA	▲	8.98		53	45	11	BOX OF FROGS Box Of Frogs Epic BFE 39327	CBS				89	99	100	LIONEL RICHIE Lionel Richie Motown 6007 ML	MCA	▲	8.98	
19	19		JOHN CAFFERTY AND THE BEAVER BROWN BAND Eddie and the Cruisers/Soundtrack Scotti Bros. BF2 38929 (Epic)	CBS	●			54	57	14	PEABO BRYSON Straight From The Heart Elektra 60362	WEA		8.98	BLP 24	90	91	8	LAKESIDE Outrageous Solar 60355 (Elektra)	WEA		8.98	BLP 25
20	74		Z Z TOP Eliminator Warner Bros. 1-23774	WEA	▲	8.98		55	58	13	RUN - D.M.C. Run - D.M.C. Profile 1201	IND		8.98	BLP 15	91	95	7	THE BROTHERS JOHNSON Out Of Control A&M SP-4965	FCA		8.98	BLP 20
21	7		QUIET RIOT Condition Critical Pasha QZ 39516 (Epic)	CBS				56	56	14	TEDDY PENDERGRASS Love Language Asylum 60317 (Elektra)	WEA		8.98	BLP 5	92	100	16	VAN STEPHENSON Righteous Anger MCA 5482	MCA		8.98	
22	7		SCANDAL FEATURING PATTY SMYTH Warrior Columbia FC 39173	CBS				57	62	3	LINDSEY BUCKINGHAM Go Insane Elektra 60363	WEA		8.98		93	94	51	LINDA RONSTADT What's New Asylum 60260 (Elektra)	WEA	▲	8.98	
23	42		BILLY IDOL Rebel Yell Chrysalis FV 41450	CBS	▲			58	60	4	FRANK SINATRA L.A. Is My Lady QWest 25145-1 (Warner Bros.)	WEA		9.98		94	87	14	PATRICE RUSHEN Now Elektra 60360	WEA		8.98	BLP 19
24	6		PETER WOLF Lights Out EMI-America SJ-17121	CAP		8.98		59	59	9	FASTWAY All Fired Up Columbia BFC 39373	CBS				95	90	77	JULIO IGLESIAS Julio Columbia FC38640	CBS	▲		CLP 72
25	57		BILLY JOEL An Innocent Man Columbia QC 38837	CBS	▲			60	61	14	LOU REED New Sensations RCA AFL1-4998	RCA		8.98		96	88	17	PSYCHEDELIC FURS Mirror Moves Columbia BFC 39278	CBS			
26	8		THE TIME Ice Cream Castle Warner Bros. 25109-1	WEA	●	8.98	BLP 3	61	67	4	BILLY OCEAN Suddenly Jive/Arista JL 8-8213	RCA		8.98		97	85	18	SERGIO MENDES Confetti A&M SP-4984	RCA		8.98	
27	9		ELTON JOHN Breaking Hearts Geffen GHS 24031 (Warner Bros.)	WEA		8.98		62	103	2	KROKUS The Blitz Arista AL8-8243	RCA		8.98		98	89	46	CULTURE CLUB Colour By Numbers Virgin/Epic QE 39107	CBS	▲		
28	9		DIO The Last In Line Warner Bros. 25100-1	WEA		8.98		63	55	14	SOUNDTRACK Streets Of Fire MCA 5492	MCA		9.98		99	93	48	SOUNDTRACK The Big Chill Motown 6062ML (MCA)	MCA	▲	8.98	
29	12		ROD STEWART Camouflage Warner Bros. 25095-1	WEA	●	8.98		64	66	5	SPANDAU BALLET Parade Chrysalis FV 41473	CBS				100	106	4	GRIM REAPER See You In Hell RCA NFL1-8038	RCA		6.98	
30	2		THE FIXX Phantoms MCA 5507	MCA		8.98		65	65	24	GO-GO'S Talk Show I.R.S. SP-70041 (A&M)	RCA		8.98		101	101	46	JOHN COUGAR MELLENCAMP Uh-Huh Riva RVL 7504 (PolyGram)	POL	▲	8.98	
31	10		COREY HART First Offense EMI-America ST-17117	CAP		8.98		66	76	5	BOB MARLEY AND THE WAILERS Legend Island 90169 (Atco)	WEA		8.98	BLP 52	102	117	3	THE S.O.S. BAND Just The Way You Like It Tabu FZ 39332 (Epic)	CBS			BLP 18
32	11		SHEILA E The Glamorous Life Warner Bros. 1-25107	WEA		8.98	BLP 9	67	71	4	A FLOCK OF SEAGULLS The Story Of A Young Heart Jive/Arista JL 8-8250	RCA		8.98		103	96	30	BON JOVI Bon Jovi Mercury 814982-1M1 (PolyGram)	POL		8.98	
33	16		CHICAGO 17 Full Moon/Warner Bros. 1-25060	WEA		8.98		68	54	18	WHITESNAKE Slide It In Geffen GHS 4018 (Warner Bros.)	WEA		8.98		104	116	3	SOUNDTRACK Electric Dreams Virgin/Epic SE 39600	CBS			
34	21		LAURA BRANIGAN Self Control Atlantic 80147	WEA	●	8.98		69	70	7	WILLIE NELSON City Of New Orleans Columbia FC 39145	CBS			CLP 4	105	105	17	O'BRYAN Be My Lover Capitol ST-12332	CAP		8.98	BLP 16
35	5		NEIL DIAMOND Primitive Columbia QC 39199	CBS				70	72	7	LITA FORD Dancin' On The Edge Mercury 818864-1M-1 (PolyGram)	POL		8.98		106	120	4	ROMEO VOID Instincts Columbia BFC 39155	CBS			
								71	80	3	HERBIE HANCOCK Sound-System Columbia FC 39478	CBS			BLP 38	107	132	7	BANGLES All Over The Place Columbia BFC 39220	CBS			

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

Market Quotations

As of 10 a.m.: 9/4/84

Annual High	Low	NAME	P-E	(Sales 100s)	High	Low	Close	Change
71	50 1/4	ABC	1	413	69 1/2	69	69	-1/2
55	40 1/8	American Can	10	242	47 1/2	47	47 1/2	-1/8
12 1/2	10 1/8	Armstrong Int'l	9	14	11	10 7/8	11	+1/8
87 3/4	61 1/2	CBS	10	254	82 1/2	81 1/4	82 1/4	-3/8
22 1/4	9 1/2	Coleco	—	2345	14 1/4	13 3/4	14	+1/4
8 1/2	4 1/4	Craig Corporation	—	3	5	4 7/8	5	unch
69 1/2	45 1/4	Disney, Walt	18	432	56 3/4	56	56 1/4	-1/8
5 1/2	4 1/8	Electrosound Group	17	5	5 1/8	5	5 1/2	unch
35	25 1/2	Gulf + Western	8	1884	29 3/4	29 3/4	29 3/4	-1/4
36 3/4	17	Handleman	13	170	34 3/4	34	34 3/4	+3/8
7 1/4	2 1/2	K-Tel	0	—	—	—	3	unch
88 1/2	57	Matsushita Electronics	11	95	67 3/4	66 3/4	66 3/4	-1 1/2
13 1/2	4 1/4	Mattel	—	1046	12 1/2	12 1/4	12 1/2	unch
46 3/4	33 1/2	MCA	18	759	42 3/4	42	42 1/4	+1/8
85 1/2	69 1/4	3M	13	858	82 1/2	81 3/4	81 3/4	-7/8
47	29 1/4	Motorola	14	1521	43	42 1/4	42 1/2	-1
39 1/2	28 1/2	No. American Phillips	8	69	36 1/4	35 3/4	35 3/4	-3/4
5 1/2	2 1/4	Orrox Corporation	—	17	2 7/8	2 7/8	2 7/8	unch
32 1/2	18 1/2	Pioneer Electronics	44	21	22	21 3/4	21 3/4	unch
38 1/2	28 1/2	RCA	11	1497	35 3/4	34 3/4	35	-7/8
17 1/2	12 3/4	Sony	13	464	14 1/2	14 1/4	14 3/8	-1/4
42 3/4	30 1/4	Storer Broadcasting	—	798	41 3/4	40 7/8	40 7/8	-5/8
4 1/4	3 1/4	Superscope Marantz	—	26	4 1/4	4	4	-1/4
70	49 1/4	Taft Broadcasting	13	377	64	63 3/4	63 3/4	-3/8
29 1/2	17	Warner Communications	—	1813	20 1/2	19 3/4	19 3/4	-3/4
19 1/2	11 1/2	Wherehouse Entertain.	14	55	17 1/2	17 1/2	17 1/2	-3/8

OVER THE COUNTER	Sales	Bid	Ask	OVER THE COUNTER	Sales	Bid	Ask
ABKCO	—	1/2	3/8	Josephon Int'l	6900	9 1/4	9 1/2
Certron Corp.	8200	2 1/8	2 3/8	Recoton	2300	8 1/2	8 7/8
Data Packaging	10	9	9 1/2	Schwartz Bros.	—	2 1/4	2 3/4
Koss Corp.	200	1 7/8	2				

Over-the-Counter prices shown may or may not represent actual transactions. Rather, they are a guide to the range within which these securities could have been sold or bought at the time of compilation. The above information contributed to Billboard by Douglas J. Vollmer, Associate Vice President, Los Angeles Region, Dean Witter Reynolds Inc., 4001 West Alameda Ave., Suite 100, Toluca Lake, Burbank, California 91505, (213) 841-3761, member of the New York Stock Exchange, Inc.

Lifelines

Births

Boy, Daniel Bradley, to Dennis and Emily McNamara, August 24 in New York. He is WLIR New York's program director.

★ ★ ★

Girl, Alana Joy, to Abbey and Candace Konowitch, Sept. 2 in New York. He is vice president, artist development, for Arista there. She is administrative assistant, artist development, for Warner Bros. there.

Marriages

Judy McCourt to Scott Kersey,

Aug. 10 in Westbury, N.Y. He is an audio recording instructor at the Center For The Media Arts there.

Deaths

Arthur Schwartz, 83, after a stroke Sept. 4 in Kintnersville, Pa. A prolific Broadway composer, his songs included "Dancing In The Dark" and "That's Entertainment." (Story, page 6.)

★ ★ ★

Ernest Tubb, 70, of emphysema Sept. 6 in Nashville. He was a country music pioneer and a member of the Grand Ole Opry from 1943-82. (Story, page 6.)

Executive Turntable

Continued from page 4

Inc., the software outlet in Coconut Grove, Fla. He had held the same post at CBS Software... **Michael Larson** is named vice president of sales for New York's First Star Software Inc. He had held a similar post for Atari's Eastern division... **Dan Goodman** is named vice president of Nashville's Top Billing International. He has been an agent for the firm since 1981... **Clay Smith** is upped to music segment producer at tv's "Entertainment Tonight." He was the program's head of music research... **Karen Ulman** is named vice president, music administration, for the Taft Entertainment Co. in Los Angeles. She was the firm's director of music administration.

Than Silverlight joins West L.A. Music in Los Angeles to head its new artist relations division. He was a regional sales manager for Marshall and Korg products... **Dan Vaganek** joins Atlanta's JBS Studio as an engineer... **Margaret Lyons** moves to HWH Enterprises as an account executive in New York. She was with the Hill & Knowlton public relations firm... **Greg Reibman** joins Kenmore Comet, a Boston-based biweekly magazine, as director of sales and promotion. He was editor-in-chief of the city's Boston Rock music magazine.

New Companies

F.M. Music Inc., a publishing and production company, formed by singer/songwriter Frank Musker and European entrepreneur and musician Evros Stakis. The company aims to create a talent network by collecting songwriters, recording artists, producers, etc. under one roof. 8420 Ridpath Drive, Los Angeles, Calif. 90046; (213) 654-1021.

(213) 208-2001.

★ ★ ★

Walkwood Publishing Co., formed by songwriter Dave Woodward. Company maintains an "open door" policy towards reviewing new material. P.O. Box 24454, Nashville, Tenn. 37202; (615) 320-5492.

★ ★ ★

Little Buddy Records and Zounds Music Publishing (an ASCAP affiliate), formed by Rick Snow. First release is the Frankie S. Band's album. 10221 Slater Ave., Suite 103, Fountain Valley, Calif. 92708; (714) 964-9449.

★ ★ ★

Third Wave Records, a division of 1850-7913 Quebec Inc., formed by guitarist/composer Robert Landry. Services include promotion, video and record production. First release is Free Wave's self-titled album. 684 Leduc, V. St-Laurent, Montreal, Quebec H4L 2S2; (514) 747-3848.

L.C.L. Promotions, Trucirrol Records, and Matter Of Record Music, a promotion/booking agency, label and publishing firm, formed by Curt and Lori Laws. P.O. Box 31, La Crosse, Wis. 54602-0031; (608) 783-1922.

Martial Rio Public Relations and Artist Image Development, formed by Martial-Rio Givens and Randy Adams. First clients are Rubstik, Visit and Joi Joy. 9000 Sunset Blvd., Suite 405, Los Angeles, Calif. 90069;

Video Music Programming

Continued from page 25

Bob Marley, "One Love," Island
Pointer Sisters, "I'm So Excited," RCA
Pseudo Echo, "Listening," EMI America
Public Image Ltd., "Bad Life," Elektra
Queen, "It's A Hard Life," Capitol
R.E.M., "Pretty Persuasion," IRS
Rubber Rodeo, "The Hardest Thing," Mercury
Scritti Politti, "Wood Beez," Warner Bros.
Simple Minds, "Up On The Catwalk," A&M
Southside Johnny & the Jukes, "New Romeo," Mirage
Split Enz, "Message To My Girl," A&M
Van Stephenson, "What The Big Girls Do," MCA
Bonnie Tyler, "Here She Comes," Columbia
Roger Waters, "Every Stranger's Eyes," Columbia
Xavion, "Eat Your Heart Out," Mirage
Ya Ya, "Don't Talk," Scotti Bros.

Bubbling Under The HOT 100

- 101-ROCK YOU, Helix, Capitol 5391
- 102-DON'T STAND ANOTHER CHANCE, Janet Jackson, A&M 2660
- 103-HIGH ENERGY, Evelyn Thomas, TSR 106
- 104-DON'T BE MY ENEMY, Wang Chung, Geffen 7-29193 (Warner Bros.)
- 105-DANCE BABY, Alphonse Ribeiro, Island 7-99723 (Alco)
- 106-EAT YOUR HEART OUT, Xavion, Elektra 7-69707
- 107-IF WE EVER GET BACK, Frank Stallone, Polydor 881142-7 (Polygram)
- 108-THE MEDICINE SONG, Stephanie Mills, Casablanca 880180-7 (Polygram)
- 109-I'LL KEEP HOLDING ON, Jim Capaldi, Atlantic 7-89625
- 110-NEW ROMEO, Southside Johnny & The Jukes, Mirage 7-99732 (Atco)

Bubbling Under The Top LPs

- 201-PETER TOSH, Captured Live, EMI America ST-17126
- 202-SPARKS, Pulling Rabbits Out Of A Hat, Atlantic 80160
- 203-SOUNDTRACK, Bachelor Party, I.R.S. EP-70047 (A&M)
- 204-BACHMAN-TURNER OVERDRIVE, Bachman-Turner Overdrive, Compleat CPL 1-10 (Polygram)
- 205-J.D. SOUTHER, Home By Dawn, Warner Bros. 205081-1
- 206-YARBROUGH & PEOPLES, Be A Winner, Total Experience TEL 8-5700 (RCA)
- 207-JACK WAGNER, All I Need, Qwest 25089-1 (Warner Bros.)
- 208-DRAGON, Body And The Beat, Polydor 817874-1 (Polygram)
- 209-COYOTE SISTERS, Coyote Sisters, Morocco 6063CL (Motown)
- 210-ADRENALIN, American Heart, Rocshire XR 8517 (MCA)

Industry Events

Weekly calendar of trade shows, conventions, award shows, seminars and other notable events. Send information to Industry Events, Billboard, 1515 Broadway, New York, New York 10036.

Sept. 9-13, Record Bar Convention, Marriott Hotel, Hilton Head, S.C.

Sept. 11, New York Market Radio Broadcasters Assn.'s eighth annual Radio Festival, Sheraton Centre, N.Y. (212) 935-4477.

Sept. 16-18, National Religious Broadcasters Western Chapter Convention, Marriott Hotel, Los Angeles (Airport).

Sept. 16-19, Radio Convention & Programming Conference, Bonaventure Hotel, Los Angeles.

Sept. 16-19, United Record Pool D.J.'s Convention, Caesars Palace, Las Vegas.

Sept. 16-23, Georgia Music Festival, Atlanta.

Sept. 17-18, third annual National Tape & Accessory Show, Harrah's, Atlantic City, N.J.

Sept. 17-19, Intelevent '84, Hotel Martinez Concorde, Cannes, France.

Sept. 20-23, sixth annual Black Music Assn. conference, Hyatt Regency Hotel, Washington.

Sept. 21, The Lawyer And The New Video Marketplace III, sponsored by the American Bar Assn., Time-Life Building, New York. (312) 988-5580.

Sept. 21-25, 10th International Broadcasting Convention, Metropole Conference & Exhibition Centre, Brighton, England.

Sept. 21-30, Full Sail Music Business Workshop, Holiday Inn, Orlando International Airport, Orlando, Fla.

Sept. 23-25, Great Lakes Cable Expo, Indianapolis Convention Center, Indianapolis. (618) 249-6263.

Sept. 26-28, National Religious Broadcasters Southeastern Chapter Convention, Sheraton Hotel, Atlanta.

Sept. 27-30, 1984 Jazz Times Convention, Roosevelt Hotel, New York.

Sept. 28-30, Music The Midwest Connection, Rodeway Inn, St. Louis. (314) 533-3070 or (618) 465-4804.

Oct. 1-5, London Multi-Media Market, Gloucester Hotel, London.

Oct. 4-6, National Religious Broadcasters Eastern Chapter Convention, Dulles Marriott Hotel, Washington.

Oct. 5-7, Country Music Assn. Talent Buyers Seminar, Hyatt Regency Hotel, Nashville. (615) 244-2840.

Oct. 5-12, San Francisco International Video Festival, Video Gallery, San Francisco.

Oct. 8, Country Music Assn. Awards Show, Grand Ole Opry, Nashville. (615) 244-2840.

Oct. 8-9, National Religious Broadcasters Southern Chapter Convention, Astro Village Complex, Houston.

Oct. 8-11, First International Music Video Festival, St. Tropez, France.

Oct. 9, Country Music Assn. Artist DJ Tape Session, Opryland Hotel, Nashville. (615) 244-2840.

Oct. 9, Southern California Women In Cable Dinner, Marina Marriott Hotel, Marina Del Rey, Calif.

Oct. 9-Dec. 23, 1984 Next Wave Festival, Brooklyn Academy of Music, Brooklyn, N.Y.

Oct. 10-12, National Religious Broadcasters Midwestern Chapter convention, Yahara Center, Madison, Wisc.

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TOP LPs & TAPE

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THIS WEEK		LAST WEEK		Weeks on Chart	ARTIST Title Label, No. (Dist. Label)	Dist. Co.	RIAA Symbols	Suggested List Prices LP, Cassettes, 8 Track	Black LP/Country LP Chart	THIS WEEK			LAST WEEK			Weeks on Chart	ARTIST Title Label, No. (Dist. Label)	Dist. Co.	RIAA Symbols	Suggested List Prices LP, Cassettes, 8 Track	Black LP/Country LP Chart				
	108	108		55	HERBIE HANCOCK Future Shock Columbia FC 38814	CBS			BLP 59	138	141	537	PINK FLOYD Dark Side Of The Moon Harvest ST-1163 (Capitol)	CAP		8.98		170	174	8	DEPECHE MODE People Are People Sire 25124-1 (Warner Bros.)			8.98	
109	143	4			BRUCE COCKBURN Stealing Fire Gold Mountain 80012 (A&M)	RCA		8.98		139	144	2	BILLY SATELLITE Billy Satellite Capitol ST-12340	CAP		8.98		171	175	166	MICHAEL JACKSON Off The Wall Epic FE 35745	CBS			
110	92	10			VARIOUS ARTISTS The Official Music Of The XXIIIrd Olympiad-Los Angeles 1984 Columbia BJS 39322	CBS				140	152	62	NIGHT RANGER Dawn Patrol Camel/MCA 5460	MCA		8.98		172	176	83	JOURNEY Frontiers Columbia QC 38504	CBS			
111	98	20			SLADE Keep Your Hands Off My Power Supply CBS Associated FZ 39336	CBS				141	185	2	NAKED EYES Fuel For The Fire EMI-America ST-17116	CAP		8.98		173	178	2	LUCIANO PAVAROTTI (MANCINI) Mamma London 411959-1 (PolyGram)			9.98	
112	119	36			PRINCE Controversy Warner Bros. BSK 3601	WEA		8.98		142	147	7	GEORGE CARLIN Carlin On Campus Eardrum ED 1001	IND		8.98		174	189	2	THE FIXX Reach The Beach MCA 5419	MCA		8.98	
113	159	2			THE OAK RIDGE BOYS Greatest Hits, Vol. 2 MCA 5496	MCA		8.98	CLP 23	143	149	41	U2 Under A Blood Red Sky Island 90127 (Atco)	WEA		5.98		175	180	2	TYZIK Jammin' In Manhattan Polydor 821605-1 (PolyGram)	POL		8.98	BLP 36
114	114	9			SOUNDTRACK The Karate Kid Casablanca 822213-1M-1 (PolyGram)	POL		8.98		144	146	59	JEFFREY OSBORNE Stay With Me Tonight A&M SP 4940	RCA		8.98	BLP 43	176		NEW ENTRY	MTUME You, Me And He Epic FE 39473	CBS			BLP 17
115	125	3			STEPHEN STILLS Right By You Atlantic 80177	WEA		8.98		145	155	120	DURAN DURAN Rio Capitol ST-12211	CAP		8.98		177	177	2	VARIOUS ARTISTS Electric Breakdance Dominion Music 2320	IND		6.98	
116	140	2			NEWCLEUS Jam On Revenge Sunnyview SUN 4901 (Becket)	IND		8.98	BLP 26	146	150	92	BILLY IDOL Billy Idol Chrysalis FV 41377	CBS				178	179	3	GEORGE HOWARD Steppin' Out TBA 201 (Pato Alto)	IND		8.98	BLP 45
117	104	60			MIDNIGHT STAR No Parking On The Dance Floor Solar 60241 (Elektra)	WEA		8.98	BLP 60	147	153	14	FACE TO FACE Face To Face Portrait BFE 38857 (Epic)	CBS				179	182	10	PEABO BRYSON The Peabo Bryson Collection Capitol SJ-12348	CAP		8.98	BLP 66
118	123	26			HOWARD JONES Human's Lib Elektra 60346	WEA		8.98		148	135	5	JANE FONDA New and Improved Workout Columbia CX2 39287	CBS				180	187	47	GENESIS Genesis Atlantic 80116	WEA		9.98	
119	112	40			MOTLEY CRUE Too Fast For Love Elektra 60174	WEA		8.98		149	148	85	DEF LEPPARD Pyromania Mercury 8103081 (PolyGram)	POL		8.98		181		NEW ENTRY	BLACK 'N' BLUE Black 'N' Blue Geffen GHS 24041 (Warner Bros.)	WEA		8.98	
120	110	42			YES 90125 Atco 90125	WEA		9.98		150	151	121	DEF LEPPARD High & Dry Mercury 818836-1 (PolyGram)	POL		8.98		182		NEW ENTRY	CHEQUERED PAST Chequered Past EMI-America ST-17123	CAP		8.98	
121	113	15			LITTLE STEVEN Voice Of America EMI-America ST-17120	CAP		8.98		151	118	32	SHANNON Let The Music Play Mirage 90134-1 (Atco)	WEA		8.98	BLP 65	183	181	73	SOUNDTRACK Flashdance Casablanca 8114921 (PolyGram)	POL		9.98	
122	102	13			EDDY GRANT Going For Broke Portrait FR 39261 (Epic)	CBS			BLP 73	152	115	11	EURYTHMICS Touch Dance RCA LPL1-5086	RCA		6.98		184	186	3	JULIO IGLESIAS From A Child To A Woman Columbia FC 39569	CBS			
123	107	10			ART OF NOISE (Who's Afraid Of) The Art Of Noise Island 90179 (Atco)	WEA		8.98	BLP 53	153	124	17	ONE WAY Lady MCA 5470	MCA		8.98	BLP 14	185		NEW ENTRY	BILLY SQUIER Don't Say No Capitol ST-12146	CAP		8.98	
124	109	25			BERLIN Love Life Geffen GHS 4025 (Warner Bros.)	WEA		8.98		154	162	2	KANSAS Best Of Kansas CBS Associated QZ 39283	CBS				186	194	2	RAMSEY LEWIS/NANCY WILSON The Two Of Us Columbia FC 39326	CBS			BLP 51
125	133	47			HUEY LEWIS AND THE NEWS Picture This Chrysalis FV41340	CBS				155	157	4	ORIGINAL BROADWAY RECORDING Sunday In The Park With George Red Seal/RCA HBC1-5042	RCA		9.98		187	196	6	MAMA'S BOYS Mama's Boys Jive/Arista J18-8218	RCA		8.98	
126	126	12			KICK AXE Vices Pasha BFZ39297 (Epic)	CBS				156	158	15	LEE GREENWOOD You've Got A Good Love Comin' MCA 5488	MCA		8.98	CLP 9	188		NEW ENTRY	CHUCK MANGIONE Disguise Columbia FC 39479	CBS			
127	131	158			VAN HALEN Van Halen Warner Bros. BSK 3075	WEA		8.98		157	130	20	NIK KERSHAW Human Racing MCA 39020	MCA		8.98		189	192	3	JULIO IGLESIAS Hey Columbia FC 39567	CBS			
128	136	33			JUDAS PRIEST Defenders Of The Faith Columbia FC39219	CBS				158	156	39	LUTHER VANDROSS Busy Body Epic FE 39196	CBS			BLP 41	190		NEW ENTRY	THE FIXX Shuttered Room MCA 5345	MCA		8.98	
129	134	59			BILLY IDOL Don't Stop Chrysalis PV 44000	CBS				159	167	4	JULIO IGLESIAS In Concert Columbia KC2 39570	CBS				191		NEW ENTRY	JACKSONS Live Epic KE2-37545	CBS			
130	111	15			DENICE WILLIAMS Let's Hear It For The Boy Columbia FC 39366	CBS			BLP 37	160	127	15	HANK WILLIAMS, JR. Major Moves Warner/Curb 1-25088	WEA		8.98	CLP 1	192	195	22	IRON MAIDEN Maiden Japan Capitol ST-15017	CAP		8.98	
131	129	64			THE POLICE Synchronicity A&M SP3735	RCA		8.98		161	128	10	JUICE NEWTON Can't Wait All Night RCA AFL1-4995	RCA		8.98	CLP 48	193		NEW ENTRY	JULIO IGLESIAS Moments Columbia FC 39568	CBS			
132	139	74			QUIET RIOT Metal Health Pasha/CBS BFZ 38443	CBS				162	168	2	CHERELLE Fragile Tabo BFZ 39144 (Epic)	CBS			BLP 29	194	193	44	DARYL HALL & JOHN OATES Rock 'N' Soul, Part 1 RCA CPL1-4858	RCA		9.98	
133	122	8			ROLLING STONES Rewind Rolling Stones 90176 (Atco)	WEA		8.98		163	165	9	SPLIT ENZ Conflicting Emotions A&M SP-4963	RCA		8.98		195		NEW ENTRY	THE ANIMALS Rip It To Shreds-The Animals Greatest Hits Live I.R.S. SP-70043 (A&M)	RCA		8.98	
134	137	12			RATT Ratt Time Coast TC2203 (Enigma)	IND		6.98		164	169	2	SOUTHSIDE JOHNNY & THE JUKES In The Heat Mirage 90186 (Atco)	WEA		8.98		196	184	71	SCORPIONS Blackout Mercury SRM 14039 (PolyGram)	POL		8.98	
135	160	2			BARBARA MANDRELL/LEE GREENWOOD Meant For Each Other MCA 5477	MCA		8.98	CLP 24	165	173	4	RAIL Rail EMI-America MLP 19010	CAP		6.98		197	164	18	ROGER WATERS The Pros & Cons Of Hitchhiking Columbia FC 39290	CBS			
136	142	3			STEVE MORSE BAND The Introduction Musician 60369 (Elektra)	WEA		8.98		166	145	83	DURAN DURAN Duran Duran Capitol ST-12158	CAP		8.98		198	166	4	BOBBY AND THE MIDNITES Where The Beat Meets The Street Columbia BFC 39276	CBS			
137	138	4			SOUNDTRACK Metropolis Columbia JS 39526	CBS				167	163	27	DAVID GILMOUR About Face Columbia FC39296	CBS				199	188	36	ORIGINAL BROADWAY CAST Cats Geffen GHS 2017 (Warner Bros.)	WEA		16.98	
										168	183	2	JOYCE KENNEDY Lookin' For Trouble A&M SP-4996	RCA		8.98	BLP 27	200	170	22	THE CRUSADERS Ghetto Blaster MCA 5429	MCA		8.98	BLP 50

LOW DEALER PRICE

MCA Begins Release Of First CD Titles

LOS ANGELES—MCA Records ships its first Compact Discs this week, thus completing the U.S. market commitment to the digital audio configuration from major branch distribution entities.

MCA has 10 titles planned, due for shipment in three phases. First to reach dealers are CD titles from the Fixx ("Reach The Beach"), Olivia Newton-John ("Greatest Hits" and "Greatest Hits, Vol. II"), Night Ranger ("Midnight Madness") and Steely Dan ("Aja" and "Gaucho"), set to ship Wednesday (12).

Following are two Elton John albums on Sept. 26 and, on Oct. 10, "Phantoms" by the Fixx and Barry Gibb's first solo album and label debut effort, "Now Voyager." Latter will thus be a virtual simultaneous release in all three extant album configurations.

As indicated earlier this summer, MCA will enter the CD ring at the

lower price range attained when WEA became the first to reduce wholesale tallies on a regular basis. (Billboard, July 7). Dealer price is said to be \$9.75.

Richard Palmese, MCA's executive vice president of marketing and promotion, ties the company's move to the quickening acceptance for the laser-read disks. In a prepared statement, Palmese noted that MCA's new management team has studied the market over the past year, and now contends that, "due to such factors as increased commitment from hardware manufacturers and higher consumer awareness of the longevity and high quality of Compact Discs, we foresee 1984-85 as the era of the Compact Disc explosion."

Palmese says forthcoming CD releases will include titles by such current and catalog artists as the Crusaders, Lee Greenwood, the Oak Ridge Boys, Tom Petty and the Who.

Pioneer Sets Japan Bow For Videodisk/CD Player

TOKYO—Pioneer here will market what it claims is the world's first compatible player capable of reproducing the sound of both Compact Disc and LaserVision videodisk software (Billboard, Sept. 8).

Putting a price on the hardware, Pioneer president Seiya Matsumoto says the new CLD-9000 will cost around \$1,050, with initial production set at 5,000 units monthly. Sales will at first be confined to the Japanese market, but the hardware is definitely set to be exhibited in the U.S. at next January's Consumer Electronics Show.

The front-loading machine can replay three types of disk: CD, conventional analog LaserVision and the newly developed digital LaserVision software that uses the same ultra-hi fi sound system as CD. It automatically detects which kind of disk is to be

played without the need for any adjustment of controls.

Full LaserVision and CD features are incorporated, and there is also a television screen information display giving details of the software in use. Input/output ports are included to allow interface with a personal computer and the possibility of CD with still pictures, which is currently under development.

Yasuo Aomi, president of Pioneer affiliate Laserdisc Corp., has announced a new line of digital sound LaserVision disks for use with the CLD-9000 priced at the same level as analog disks.

First product, due Sept. 21 here, will be "King Crimson: Live In Japan." The new software can also be played on conventional LaserVision machines.

AUGUST CERTIFICATIONS

Gold, Platinum Vid Totals Continue Their Rapid Surge

LOS ANGELES—The number of Recording Industry Assn. of America (RIAA) gold and platinum video awards being issued continues to surge. Seventeen gold and nine platinum awards were issued in August, compared to 13 gold and four platinum certifications gained with more modest qualifications a year ago.

MGM/UA Home Video dominated the month's winners, taking home nine gold and three platinum certifications. MGM/UA's platinum winners were "Brainstorm," "The Compleat Beatles" and "Fame."

Non-feature film product and made-for-home-video titles, while almost absent from the gold column, made a stronger showing in platinum, with Video Associates' "Do It Debbie's Way" and MGM/UA's "The Compleat Beatles" winning platinum.

The RIAA gold and platinum video numbers so far in 1984 have been strong enough for the association to decide to raise the qualifications for its certifications once again. Starting Oct. 1, gold titles will need to rack up sales of 50,000 units and/or \$2 mil-

lion in retail sales value, while platinum will need 100,000 units and \$4 million in retail sales.

Current requirements are 37,500 units sold or \$1.5 million in retail sales for gold, while platinum requires 75,000 units sold or \$3 million in retail sales.

Other gold and platinum winners in August were MCA Home Video, Warner Home Video and Vestron Video. Warner and MCA each garnered three gold and one platinum award, while Vestron won two platinum and two gold certifications.

Vestron's four awards were won by two titles, with "Under Fire" and "Gorky Park" both qualifying for gold and platinum at the same time.

MCA's gold winners were "The In-Laws," "Monty Python's Life Of Brian" and "Lassiter." The latter was also certified platinum.

MCA saw "Jazzercise," "Hard To Hold" and "Vertigo" score gold, and "The Thing" bring home platinum. Thorn EMI Home Video also won a platinum award for "The Dark Crystal."

Inside Track

Album Price Parity: With a rash of price cuts dropping Compact Discs to a wholesale average of about \$10.50 (Motown and Capitol are among the latest labels to adjust their wholesale CD prices downward), insiders see a \$9.98 suggested list across-the-board for LP-cassette-CD sometime in 1985. With stereo retailers forecasting \$199.95 players, perhaps by Christmas (Billboard, Sept. 8), next year could see CD cementing its position in the industry.

As for the Motown and Capitol price cuts, neither label will release dealer prices, but reliable retail sources claim Capitol's wholesale drops to \$10.63 from its prior \$12.51 level. And, at Motown, one source confirms that dealer price will dip to below \$10—a move consistent with MCA's maiden CD release (separate story, this page) which is pegged to a \$9.75 dealer price, competitive with WEA, CBS and PolyGram. Motown, incidentally, has seven more CDs due this month, six employing the extended hour-long format introduced with the label's first batch of "Compact Command Performances."

Michael J. Spector was not returning Track's phone calls at presstime, when rumor had the Miami-based one-stop/distributor/exporter dickering with Sammy Weiss of WIN Records, New York, about acquisition by the Gotham veteran. Weiss, when contacted, would not comment. MJS also has a branch in Atlanta... Circle Nov. 14 for the first "Night At The Races," a benefit for the Neil Bogart Memorial Laboratory fund. The likes of Neil Diamond, Barbra Streisand, Jerry Moss, Joe Smith, Peter Guber and Carole Bayer Sager, along with many more celebs, will grace Hollywood Park, L.A., for a dinner and ninth-race event at \$150 per. Joyce Bogart is heading the drive to raise funds.

Tony Dalesandro and John Salstone wouldn't comment on Track's revelation about their first video line to distribute (Billboard, Sept. 8). Dalesandro, however, said: "M.S. has a full inventory of home video software titles and is in full swing."... The California State Senate has approved AB 3619, a bill which would elevate the fine for counterfeiting or bootlegging recordings to \$25,000 or a year in the slammer for possession of such unauthorized recordings... Gary LeMel, director of music for Columbia Pictures, has commissioned David Foster to compose and produce the soundtrack for "St. Elmo's Fire." Coming Oct. 1 is the track album from "No Small Affair" on Atlantic, with Fiona, Twisted Sister, Zebra and Ruppert Holmes performing for the Jerry Schatzberg-directed flick starring Demi Moore and Jon Cryer.

Indie promo nabob Larry Harris confirmed Track's prediction last week that he would return to his old Casablanca Records digs at 8255 Sunset Oct. 1. He'll be joined there by Gary Byrd, who'll quarter there part-time while retaining a base in his longtime Cleveland HQ. Byrd and Harris are opening Bullet Management, with Angel, the Camel Records act, as their first chattel... Gary U.S. Bonds got former Young Rascals member Dino Danelli to do the artwork on his new Phoenix Records album

"Standing In The Line Of Fire."

"Ordeal By Innocence," the film for which Dave Brubeck composed the score (performed with his quartet), will be released shortly before Christmas. Flick features Donald Sutherland, Faye Dunaway, Christopher Plummer and Ian McDonald, doing the Agatha Christie thriller... Word from Buffalo is that Craig Korka and Rick James have their heads together over plans for a movie James would produce and star in... Tri-State Music and Mother's Records have moved their HQ from Moorhead, Minn., to 3,000 square feet in adjacent Fargo, N.D.... Sick Call: Longtime Capitol/Mercury/Phillips/Handleman sales executive George Steiner is battling cancer at his La Mirada, Calif. manse... RCA branch manager Charlie Rice is first to go with the KFRC-AM San Francisco spot saturation campaign that links with Record Factory's precedent-shattering cop advertising print program (Billboard, Sept. 1)... Word is that the Canadian Recording Industry Assn.'s Juno Awards move to November this year... Chuck Gregory's newly public label, HME Records, comes first with a track album from producer Jim Setes' "Hot Moves," featuring Raven, to be released in October by CBS.

Station Comeback: Grapevine has Video Station, the giant web of 500-plus stores put together by George Atkinson, regrouping under new chief Gilberto Padilla, who was collaring VS proprietors to construct an advisory panel... VSDA delegates want simultaneous album/music promo releases, but brass like Laura Reitman of A&M Records explained that an act, recording an album, can't worry about a long-form video at the same time. All agreed, however, that the existing pre-order system stymies getting hit product into stores with the two-month lagtime... Art Ross of Video Station, Tampa, is pushing extra hard to get interested area stores into a regional VSDA chapter... VSDA board mulling a post-show evaluation conference in late October, with Cherry Hill, N.J. getting most of the nods. NARM board also meets in connection with the retailer advisory board confab in San Diego, Sept. 19-21.

Defendants in the Columbus, Ohio, civil suit brought by Newark, Ohioans Don and Rose Shannon (Billboard, Sept. 8) issued a statement last week: "The RIAA and Joel Schoenfeld have been served in this lawsuit brought against them, along with other RIAA personnel, three special agents of the FBI and an assistant U.S. attorney. We deny every substantive allegation in the complaint. No wrongdoing has been committed by the RIAA or its personnel. We look forward to resolving this in court." The couple claim they were wronged to the tune of \$21 million in damages by an undercover investigation and later court suit involving three retail stores they operated, which were allegedly duplicating recordings illicitly... TV mahoff Ted Turner has changed the name of his projected 24-hour music channel from Music Video Network to Cable Music Channel.

Edited by JOHN SIPPEL

House Passage Seen For Record Rental Bill

By BILL HOLLAND

WASHINGTON—The full House of Representatives was set to vote on the Record Rental Bill, H.R. 1027, on Monday (10). And, according to Hill officials, the bill is expected to pass by a voice vote with no opposition.

If it passes the House, it will be sent to the Senate side, where it is expected to be approved, since the Senate passed its own version of the bill, S. 32, in June, 1983.

The Record Rental Bill is the only piece of copyright legislation that has made it through the House during this session of Congress. Progress on a home taping bill (with a royalty plan for copyright owners) as well as a video First Sale bill ground to a halt after meeting strong resistance from the home electronics industry and video distributors and retailers.

The audio rental bill would prohibit the rental of records without the permission of the copyright owners of the sound recording and the underlying musical compositions.

In other government-related music industry news, the Ninth District Court of Appeals has not yet announced a ruling in the Federal Trade Commission's attempt to block the proposed Warner Communications-PolyGram merger.

However, a ruling is expected im-

minently, and the FTC is moving ahead Monday with its own separate administrative litigation, which it says is the legal equivalent of a full trial. The Commission charges that the merger would violate antitrust laws, and that the concentration of shares in the market would substantially reduce competition in the industry.

House work on the problems connected with the one-time-only jukebox fee bill continued after Rep. Robert Kastenmeier wrote to the Justice

Department and received a waiver of antitrust collusion last week so that representatives of the jukebox industry could meet on their own with officials from ASCAP and BMI, who are opposed to the bill. Kastenmeier had met with both sides in a series of meetings last spring in an effort to reach some compromise. On the Senate side, staffers say that there's been no "new news" on the progress of the Senate version of the one-time-fee bill, S. 1734, since the copyright subcommittee held a hearing June 20.

ABKCO Industries Posts Loss

NEW YORK—ABKCO Industries Inc.'s latest financial statement shows the company sustained a net loss of \$436,747 against revenues from continuing operations of \$510,082 for the third quarter of its fiscal year ending Sept. 30. For the same period in 1983, the company showed a net loss of \$313,676 and revenues from continuing operations of \$567,191.

Revenues from continuing operations for the first three quarters of 1984 amounted to \$2,615,977, resulting in a net loss of \$492,494. This compares to revenues from continuing operations of \$2,594,994, a loss

from continuing operations of \$1,169,168, a loss from discontinued operations of \$14,058 and a net loss of \$1,183,226 for the same period last year.

ABKCO's discontinued operations were the company's retail stores and remaining wholesale operations, which were sold and liquidated, respectively, in 1983.

Revenues and net income benefited this year from the inclusion in the financial report of a \$500,000 fee for management services provided periodically to an overseas music publisher from late 1979 through April 30, 1984.

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