

# Billboard

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LONG BEACH CA 90807

MAR 86  
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UCY

NEWSPAPER

**Duran Duran, Madonna  
albums  
rocket into top 10**  
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**Foreigner cracks  
Hot 100 at No. 45**  
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**Hall & Oates:  
chart-topping champs**  
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VOLUME 96 NO. 50

THE INTERNATIONAL NEWSWEEKLY OF MUSIC AND HOME ENTERTAINMENT

DECEMBER 15, 1984/\$3.50 (U.S.)

## Mixed Start for Yule Sales Retailers Not Ready To Celebrate

*This story prepared by Fred Goodman in New York and Earl Paige in Los Angeles.*

NEW YORK Initial results for the holiday shopping season are in, and the music retail community is still holding its breath.

"We're not opening any champagne yet," says Terry Cooper, vice president and general manager of the 37-store Recordland chain, based in Cleveland. "We're feeling okay, but we didn't feel the impact we should have for the three biggest shopping days so far this year. We were looking for more."

Cooper sees atypically mild weather as a factor in his regions, especially on Sunday. He gets some agreement from Brian McElvoy, buyer for the 50 Listening Booth

stores based in Philadelphia. "Weekend business was good but not great," he says. "We need a few snowflakes."

The Spec's chain in Florida also would have preferred a few snowflakes to what they got, which was tropical storms. Spec's Ann Lief reports flat sales, with the storms taking a heavy toll on the chain's four Palm Beach County outlets.

In Nashville, the weather was less dramatic but sales no more  
(Continued on page 73)

## Chain Ad Buyers Seek TV Time

BY JOHN SIPPEL

LOS ANGELES U.S. record/tape chain stores spent 52% of their 1984 advertising allowances on radio, with print getting 44% of the dol-  
(Continued on page 73)

## Music Acts Come To Aid Of Ethiopia

BY PAUL GREIN

LOS ANGELES The music industry is rallying to aid the Ethiopian famine fund with a variety of record, concert and television projects. These include a single, "Do They Know It's Christmas," performed by 40 top British pop stars under the collective name Band Aid, and an album being assembled by Tony Adams, president of Blake Edwards Entertainment.

Elton John and Irene Cara are the first artists to commit to the latter project. Appeals have gone out to 30 top artists, including Michael Jackson, Bruce Springsteen and Kenny Rogers. In addition to the album, Adams is planning a two-hour tv special for early spring. Adams co-produced a 1979 CBS-TV special, "Because We Care," which he says  
(Continued on page 73)

## MTV Acquires Assets TURNER CLIP NET CALLS IT QUILTS

BY TONY SEIDEMAN

NEW YORK Ted Turner's Cable Music Channel is dead. Surviving only 34 days, the music video network's scheduled termination date was Friday (30) at 11:59 p.m. EST.

Turner Broadcast Systems Inc. announced the shutdown shortly after reaching an agreement with MTV Networks Inc. that had MTV purchasing "certain assets" of the cable music channel for \$1 million in cash and a promise for the purchase of \$500,000 in advertising on the company's surviving channels.

Although the Cable Music Channel had been struggling to survive since its inception, its demise came as a complete surprise to both the network's staffers and the record industry.

"We continue to believe that Cable Music Channel is a top quality music service, but we have not had enough support from the cable industry for it to become a viable ser-

vice," said R.E. "Ted" Turner in his official statement. He placed the blame for the demise on the cable operators who limited the service's potential audience to only 400,000 subscribers, 4% of what TBS had said was necessary to keep the network operating when it was created.

"We just didn't get the response we needed to make it a business," says Arthur Sandow, TBS vice president of corporate communications. He adds that he does not feel the

elimination of Cable Music Channel precludes the creation of a second national 24-hour music video network.

"I think there's room for more than one," he says. "I think the second one is going to be theirs [MTV's], just like we have the second news channel."

As for the "certain assets" purchased by MTV, word from both companies was that these amounted to Cable Music Channel's name and  
(Continued on page 72)

## Vid Stores in Obscenity Rap Ohio Case Raises Privacy Issue

BY EARL PAIGE

CINCINNATI A major constitutional issue may develop in a court case under way here involving violation of local obscenity laws and a

subpoena of a video store's records of all of its sales and rental transactions on the entire span of its product.

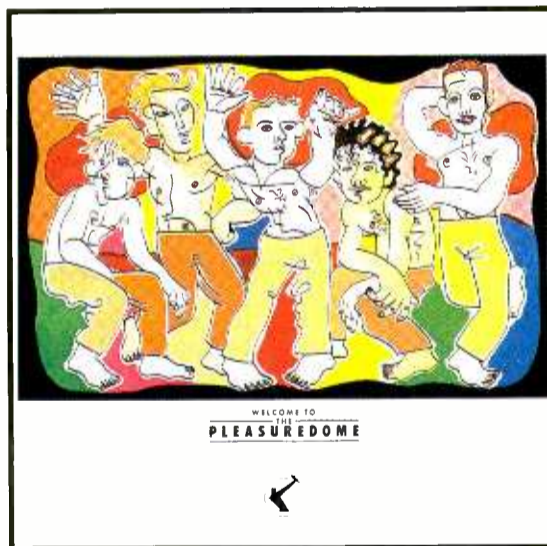
Trial for the case is set for Jan. 28 at Fairfield Municipal Court. The subpoenas, which have been temporarily quashed, sought customer names, addresses, and all sales and rental invoices from the Video Store, which is owned by Video Software Dealers Assn. secretary Jack Messer.

Messer and others face two charges: sale of obscene products and possession of obscene products for sale. The charges stem from Fairfield County statutes identical to two Ohio state laws, officially listed as 2907.32 (A) (2) for the sale issue and 2907.32 (A) (5) for possession.

Messer's handling of the case has apparently sparked some dissension among VSDA members worried about the public airing of an issue they would rather be kept quiet.

The Video Store cases constitutional significance involves the privacy and First Amendment rights of video store customers, says Benson Wolman, head of the American Civil Liberties Union's Ohio division.  
(Continued on page 73)

ADVERTISEMENTS



"WELCOME TO THE PLEASURE DOME" It's what your journey is all about. From ZTT Island 90232.



BILLY SQUIER'S "EYE ON YOU" (B-5416) is the hot new single from his platinum plus album, *SIGNS OF LIFE* (SJ-12361). There is still time to see Squier's explosive performance as part of his nationwide sold-out concert tour. Available on Records and High-Quality XDR Cassettes from Capitol.



0

Last Sunday night, 30 million people saw Kenny & Dolly's "A Christmas To Remember" TV Special. All 30 million saw every song from their Christmas album "Once Upon A Christmas" come to life.

Produced by  
David Foster &  
Kenny Rogers



ASLI ASK15307

And we all know what "Islands In The Stream" sold without a special... don't get left behind... there's still plenty of selling time left. "Christmas Without You" video excerpt from the TV Special on cable now!

Five new original  
songs written by  
Dolly Parton

RCA

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The Music Is Now.  
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December 10 On Geffen Records And Cassettes  
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Nationwide December 14.

Album Produced By John Barry  
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By John Barry  
Music Re-creations By Bob Wilber

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GEFFEN  
RECORDS



## Resolution Calls for Royalty Push CISAC ACTS ON HOME TAPING ISSUE

BY SHIG FUJITA

TOKYO A call for all concerned with copyright to press governments to introduce legislation providing for a royalty to cover home taping was among 13 resolutions adopted by the 34th convention of the International Confederation of Societies of Authors & Composers (CISAC), which closed here Nov 17.

This was the first CISAC convention to be held in Asia, an area of the world rife with copyright infringement problems, and the Japanese government attached enough importance to have Prime Minister Yasuhiro Nakasone making the first main address. Nakasone stressed that his government would pay more attention to copyright problems and said there was need to solve the problems one by one.

Some 350 delegates from 48 countries and 83 international organizations were at the event, co-sponsored by CISAC and the Japanese Society of Rights of Authors, Composers & Publishers (JASRAC).

The latter's president, Yasushi Akutagawa, called for protection of copyright owners threatened by the rapid development of science and technology.

An Asian debate on copyright drew 18 delegates from nine territories: China, Taiwan, the Philippines, Malaysia, Singapore, Indonesia, Sri Lanka, Thailand and South Korea. The six-man South Korean team paid their own way.

Each delegate at this, the first Asian meeting on copyright problems, reported on his respective territory's biggest piracy hazards. The Asian nations now plan to hold at least one meeting a year.

The resolution on home taping approved on the final day of the CISAC meet expressed concern at the way the proliferation of home taping "unreasonably prejudices" the legitimate interests of authors, calling on all concerned to urge governmental amendment of laws to gain a royalty compensation.

The meeting accepted a nine-point document outlining means of "cop-

ing with world upheaval in copyright." These were:

- The exclusive right to authorize the dissemination of his works is a fundamental right of the author; the right to fair compensation for use of his work is a component of this whole right, but not co-extensive with it; voluntary contractual arrangements are the norm and should be compromised only "in the face of the most compelling need.

- If non-compulsory licenses are adopted, the author must be fairly compensated; when conditions of technology and markets permit, non-voluntary licenses should be discontinued; authors' compensation shouldn't be less than they'd be likely to get under free contractual arrangements, were they possible, and authors shouldn't be required to subsidize uses of works.

- Governments should pay market rates for their uses of copyrighted works; comprehensive licensing schemes and deals should be managed privately rather than by governments; development of blanket licensing organizations should be a principal goal of international organizations concerned with copyright.

Concern over home taping was at the root of much of the debate. CISAC delegates agreed: "When a new means of reproducing works results from technical innovation, authors should have the exclusive right to authorize those means, but...it is impossible in practice for them to license or otherwise enforce their rights individually or even collectively because that use is made in the realm of family privacy."

Statutory means, it was agreed, must be found to enable authors to receive fair deals for home taping, via manufacturers and importers of the products necessary for private copying, "who profit only because of the works which the public wishes to record."

Speakers and subjects were: David Ladd (U.S.) on "How to cope with the world upheaval in copyright"; Michael J. Freegard (PRS,

(Continued on page 73)

### Media Exposure Deal

## CD Oughta Be in Pictures

NEW YORK Compact Disc players and software are expected to gain new consumer exposure as props on television and movie sets beginning early next year.

The Compact Disc Group late last week was said to be in the final stages of negotiation with Youngblood, Levine & Bladd, a firm with offices here and in Los Angeles that specializes in such media placements. Generic exposure of the system, without mention of brand name, could benefit the entire industry, comments Leslie Rosen, executive director of the Group.

The majority of placements will be on tv, says Rosen, and efforts will be made to show the units in use rather than merely as props. Car players and portables will also

figure in the drive.

Meanwhile, the CD Group is putting new efforts behind trade distribution of its software catalogs and a promotional video explaining CD prepared by the Bose Corp. More retailers are being sought to make use of the video to spur in-store interest in the technology, says Rosen. The video runs nine minutes and is available in either VHS or Beta for \$40.

CD catalogs are offered to retailers at 25 cents each in minimum orders of 500. The 44-page brochures list all CD titles scheduled for release through the end of 1984. About 2,000 titles in all are carried. Both videos and catalogs may be secured through the Group offices in New York.

IS HOROWITZ

## Billboard Publications Changing Hands

### Hobbs, Holdsworth, Boston Ventures To Buy Company

NEW YORK Agreement was reached last week for the sale of Billboard Publications Inc. (BPI), publishers of Billboard and other trade and consumer magazines in the art, design and photography fields. The buyer is a corporation owned jointly by Boston Ventures Ltd. and an internal management group headed by Jerry Hobbs and Sam Holdsworth. The purchase price was not disclosed.

Expressing satisfaction with "the final outcome of our decision" to sell Billboard Publications, chairman Bill Littleford notes that the company's organization "stays intact" under Hobbs and Holdsworth. "They, in turn, have given the strongest vote of confidence possible by Boston Ventures, our board of directors, and Morgan Stanley, who managed the deal," he says.

Hobbs is executive vice president of BPI and publisher of Billboard magazine; Holdsworth is co-founder of Musician magazine, also a BPI ti-

tle. Hobbs, who has been with the company for more than 15 years, will become president and chief executive officer of the new enterprise. Holdsworth will become publisher of Billboard, as well as executive vice president of the new firm.

Boston Ventures is an investment partnership specializing in management buyouts, acquisition financings and later-stage growth financings, primarily in the entertainment, communications and leisure industries. It operates with approximately \$114 million of committed capital provided by various individual, corporate and institutional investors from both the U.S. and the U.K. Earlier this year, it organized the leveraged acquisition of Metro-media Inc.

The Littleford family has owned Billboard since its foundation in 1894 (that 90th birthday is celebrated in a special issue next week). The company's revenues today are approximately \$45 million, generated

by such publications as Billboard, American Artist, Amusement Business, Interiors, Musician and Photo Weekly, and programming services for both radio and video. In addition, BPI publishes books through its Watson-Guption division, predominantly art, photography and design titles.

Littleford, who officially advised all BPI employees of the sale Monday (26) and thanked them for their "patience and cooperation" during the past several months of negotiations, will retire from his operating position Dec. 31. He will, however, serve on the new company's board of directors.

The Boston Ventures investment partnership was formed in October, 1983, and is managed by five former officers of the Bank of Boston and its subsidiaries. These are William Thompson, James Wilson, Roy Coppedge, Richard Wallace and Anthony Bolland.

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- CANADA** Music channel exceeds subscription and ad projections.
- UPDATE** Newsline. Calendar. Lifelines. New Companies.

**CHARTS** ▶6/Chartbeat: Hall & Oates pass Michael Jackson and Lionel Richie as the act with most No. 1 pop hits in the '80s. Cyndi Lauper scores fourth top five single.

Top Albums		Hot Singles	
18	Rock Tracks	15	Hot 100 Radio Action
44	Country	16	Hot 100 Retail Action
56	Black	19	Adult Contemporary
54	Inspirational	40	Country
55	Latin	42	Country Radio Action
59	Hits of the World	43	Country Retail Action
61	Bubbling Under	46	Black
68	Top 200	48	Black Radio Action
		49	Black Retail Action
Top Video/Computer		52	Dance/Disco
22	Video Games	59	Hits of the World
25	Computer Software	61	Bubbling Under
26	Videodisks	64	Hot 100
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# JUKEBOX AGREEMENT NEAR?

## Licensing Compromise Might End Need for Legislation

BY BILL HOLLAND

WASHINGTON There are some indications that if the ongoing negotiations between the performing rights organizations and the jukebox industry are successful in hammering out a compromise licensing and royalty arrangement within the next few months, there might be no need for Congress to step in and re-introduce legislation to modify or change the Copyright Royalty Tribunal (CRT) annual fee that has rankled the jukebox industry for years.

There are also hints—although both sides refuse to comment—that ASCAP, BMI and SESAC have been successful in convincing some of the jukebox people, and even Capitol Hill officials, that the one-time fee proposed last session in legislation by Sen. Edward Zorinsky (D-Neb.) and Rep. John B. Breau (D-La.) might be unfair to copyright owners and counter to the traditional princi-

ples of copyright law.

have said that they plan to re-introduce legislation, although a Zorinsky spokesman says that such legislation might not be necessary if the parties are able to negotiate a settlement that is satisfactory to both sides.

Another source says that if the negotiations fail, the Senate version would have "different language entirely" that would "look another way" than the one-time fee, perhaps a more traditional ongoing fee, one that would "decrease over the time" of the arrangement.

Neither ASCAP, BMI nor Amusement & Music Operators Assn. (AMOA) officials would comment on the possible changes in legislative approach nor the success of the ongoing negotiations, except to say that they have been surprisingly open, frank and friendly.

"We made an agreement not to talk about the negotiations at all," one official explains. "We want to

keep it out of the trades while it's going on. As a result, we've built up some trust."

"We've been very pleased," another official says. "I think any discussion [on our part] of a bill would only hurt negotiations."

Last session's one-time-fee bill would have set aside the present annual \$50 license fee for a one-time-only fee of \$50 on new jukeboxes, less for boxes already in service. The operators said the high annual fees will drive them out of business. The copyright community called the bill an example of copyright erosion, and reminded legislators that writers and publishers received no royalties from jukebox owners at all until 1978, when the CRT set an interim rate of \$8. AMOA countered that the recent \$50 per box rate was 525% above that initial interim rate.

The rate will jump to \$50 plus a cost of living boost in 1987, unless a compromise is reached.



**Mr. Rogers' Global Neighborhood.** Kenny Rogers, right, and his wife Marianne present one of seven World Hunger Media Awards to photographer Anthony Suau for his work in Ethiopia. The third annual event was part of the Rogers' efforts to reward media contributions toward stopping starvation around the world.

### How Deary Assembled 'Golden Celebration'

## Presley Box the Result of Detective Work

BY SAM SUTHERLAND

LOS ANGELES How do you find "new" material to release from one of the most extensively memorialized of all singers? In the case of RCA's successful new commemorative package for Elvis Presley, "A Golden Celebration," the answer, for veteran a&r executive Joan Deary, entailed a virtual detective story.

Deary, RCA's director of West Coast a&r administration, has long acted as the label's chief discographer for its biggest selling act, and her ties to Presley stretch far indeed. She joined the label staff the same year RCA purchased Presley's contract, working for the a&r executive who was to handle Presley throughout his career, Steve Sholes. From the '60s onward, as creative services manager, Deary oversaw administration of Presley's album product, most of it from soundtracks.

For RCA's current, six-disk boxed set—hitting a bulletted 123 on this week's chart—Deary focused on a cache of personal tapes acquired by RCA as part of a settlement agreement with the Presley estate and Col. Tom Parker, the late singer's manager. With her own comprehensive knowledge of Presley's entire recording output already tapped for earlier anthologies, Deary was asked to catalog the estate tapes.

When she found apparent inconsistencies in the list, yet found no versions of certain rare Presley takes she was aware of, she pursued Parker and the estate for more material. They, in turn, located additional tapes in a Memphis bank vault.

Deary arranged to have the tapes shipped, one at a time, to Los Angeles for screening. "When they arrived, they were all copies, clearly marked as such, of dates in Los Angeles at Filmways/Heider, which totally floored me," says Deary. "I

decided to ask the estate executors if I could come to Graceland and check through Elvis' own lacquers, reference pressings and tapes to see if there weren't still more unknown tapes."

So, one evening "in anniversary week in Memphis, 1983," Deary went to Presley's mansion when its tour business was shut down. Accompanied by various associates and relatives, the RCA executive began searching for new discoveries. Lacquers were found, then sorted for cataloging, with Deary giving instructions to ship the disks to Los Angeles. Presley's music room was systematically combed, with 29 reels of tape also found.

"I took the tapes back to the hotel, went to the nearest department store, and bought a suitcase," Deary remembers. "I wouldn't let those tapes out of my sight, so I wrapped them all in plastic laundry bags I got from the hotel, and then placed them in the case." In that form, she took them with her onto the plane back to Los Angeles.

"At this point, we could have had nothing," Deary admits. "But [the estate] agreed they would do what I'd asked, and ship all those lacquers back to us. There were boxes and boxes, all shipped one at a time."

Screening the various Presley recordings induced as much tension as the search itself. During her review of the tapes, Deary found six new Presley performances, covers of older pop, rock and gospel favorites. Then, when the lacquers arrived, Deary had to take care to compensate for the deteriorating disks.

Tape was rolling each time a lacquer was tracked, so that a performance could be edited from tape if need be, given any breakage or major tracking problems. Such caution proved justified, since Deary soon found an unmarked 12-inch lacquer with three unknown performances.

"That one reference lacquer was worth more than all the time we'd spent," she says. "Those were three

(Continued on page 12)

## Executive Turntable

**RECORD COMPANIES.** A&M Records' London operation appoints **Brian Shepard** as managing director of A&M/England and **Chris Briggs** as director of a&r. Both join from Phonogram Records, where Shepard was managing director and Briggs was head of a&r.

Arista Records makes the following appointments: **Jeff Laufer** as director of West Coast album rock promotion; **Melani Rogers** as director of national publicity; and **Bruce Schoen** as national adult contemporary promotion manager. Laufer joins from PolyGram, where he was West Coast director of AOR promotion. Rogers and Schoen are promoted from associate director of national publicity and associate manager of adult contemporary promotion, respectively.



LAUFER



MACRAE



SCHNEIDERS

**Larry Macrae** is promoted from Motown label manager to national promotion and a&r manager for Quality Records in Canada. He is replaced by **Cameron Carpenter**, who is upped from artist development and the U.S. division of Quality.

Capitol Records promotes **Gene Rumsey** to special accounts manager for the Chicago sales office. He was territory manager in New York.

Reader's Digest Recorded Music Division, New York, makes the following promotions: **Jenny Hudson** from a&r producer to senior a&r producer; **Joseph Habig** from senior music producer to executive producer; and **Ira Howard** from music editor to senior music editor.

**DISTRIBUTION & MERCHANDISING.** **Bob Schneiders** is elevated to vice president of branch distribution for MCA Distributing, Los Angeles. He was vice president of national accounts.

WEA, Burbank, makes several changes: **Rick Cohen** is promoted from Chicago branch manager to Philadelphia regional branch manager; **Dennis Schone** is upped from Kansas City district sales manager to Chicago branch regional sales manager; and **Nick Massi** leaves his position as branch marketing coordinator to become branch regional field sales manager, Chicago. In addition, **Harold Hampshire** joins as assistant director of national credit in Burbank. He was national credit manager at Sweetheart Cup Co.

**HOME VIDEO.** Embassy Home Entertainment elevates **Alan Kaupe** from president of the European division to the newly created position of president of Embassy's international division. He will be based in London.



KREITLING



HART



DELANEY



MORIARTY

**Diana Kreitling** becomes director of human resources for CBS/Fox Video at its Farmington Hills, Mich. operation. She was employee relations manager for the Chicago Tribune.

Vestron Video, Stamford, Conn., promotes **Sheldon Rabinowitz** from controller to the newly created position of treasurer. He is replaced by **Joseph Brady**, who was assistant controller.

**PUBLISHING.** **John S. Pope** becomes vice president of marketing and **Ann**

(Continued on page 61)

### Extensive Cross-Promotion

## McDonald's, Kool Team Up

NEW YORK Kool & the Gang's just-released "Emergency" album will benefit from an extensive cross-promotion campaign with McDonald's in the New York metropolitan area. As part of the effort, McDonald's is sponsoring two concerts by the band at New York's Avery Fisher Hall, Jan. 7 and 9, with all proceeds going to the United Negro College Fund.

McDonald's will promote the concert via radio and print advertising throughout December, and commemorative posters to be displayed in McDonald's 315 outlets in New York, New Jersey and Connecticut. Also, miniature copies of the poster will be on tray liners distributed to McDonald's customers in January. The fast food chain and Kool & the Gang will participate in the United Negro College Fund Telethon on

New York's WPIX-TV, Dec. 29.

PolyGram Records, distributor of the De-Lite act's product, will provide major retail accounts such as Sam Goody, Tower Records, Record World/TSS, Disc-O-Mat, Record Explosion, Record Hunter, Crazy Eddie, J&R and The Wiz with the McDonald's/Kool posters. In exchange, these retailers will donate 50 cents from the sale of every "Emergency" album, cassette and Compact Disc in January to the fund. PolyGram will also run a "Have a breakfast with Kool & the Gang at McDonald's" promotion during the month.

During December, Kool & the Gang's videocassette, "Kool & the Gang—Tonight," marketed by RCA/Columbia Pictures, will be on sale for \$29.95. **NELSON GEORGE**

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*TV Push for European Superstar*

# Columbia Channels Clayderman's Success

BY FRED GOODMAN

**NEW YORK** How does an American label go about breaking a foreign superstar whose instrumental MOR recordings mean a targeted audience of older, non-traditional music buyers? For Columbia Records, which has been tackling just this issue with pianist Richard Clayderman, the answer has been television.

Although the label has held Clayderman's U.S. contract for the last three and a half years, Columbia only released his label debut in September, despite the fact that the pianist has racked up more than 150 gold and platinum albums outside the U.S.

"We were attracted to him because of the enormous sales he has around the world," says Arma An-

## Handleman Posts Strong Quarter: Earnings Up 59%

**NEW YORK** The Handleman Co.'s earnings for the fiscal second quarter of 1984, ending Oct. 27, show an increase of 59% over the same period in 1983, with earnings up to \$5.5 million from \$3.5 million last year. Sales for the quarter increased by 42% over last year's second quarter, to \$97.7 million from \$69 million.

Earnings for the first six months of 1984 were \$9.6 million, as opposed to \$5.8 million for the first two quarters of 1983. Sales for the first two quarters of this year were \$108.1 million, compared to \$126.6 million for the first two quarters last year.

According to the rackers, sales generated by retail outlets that were previously serviced by Pickwick International but picked up by Handleman last spring amounted to around \$13 million in the second quarter, while the overall increase in sales was attributed mainly to retail music accounts racked by Handleman in the U.S. and Canada.

## Publisher Rings Jingle Bells Video Pushes Copyrights for Ads

**NEW YORK** Through a 22-minute video, owners of the evergreen-laden Robbins, Feist, Miller, Unart and United Artists publishing catalogs hope they've uncovered an entertaining way to encourage greater use of their copyrights for jingles.

The video is a collection of MGM film clips culled from "That's Entertainment," parts one and two, plus six tv commercials that have used the companies' songs in the recent past. It is the first step in a new drive to "re-acquaint" all commercial music users, music packagers, tv and radio programmers and syndicators with the strength of the catalogs, according to Mike Stewart, president of CBS Catalogue Partnership, the entity formed in September, 1983 among CBS Inc., the Prudential Insurance Co., Northwestern Mutual Life and The Minnesota Mutual Life Insurance Co.

don, vice president of artist development for Columbia. "But we didn't know how we were going to build him here."

After learning that the blond, blue-eyed French pianist has used television as a primary marketing tool in the rest of the world, the label hoped to repeat the formula here. "But the cost of taking an artist to television is not the same here as it is in the rest of the world," notes Andon. "We just didn't have the dollars necessary to establish him on television here."

The solution was to lease an album's worth of the pianist's recordings to Suffolk Marketing, a direct mail tv outfit. Beginning in January, that compilation, "Music Of Love," was aired on close to 200 stations, eventually selling close to gold status at a \$9.98 price tag, according to Columbia.

With recognition established, Columbia released its own album, "Amour," in September. Although Clayderman's recordings receive airplay on MOR and beautiful music stations, the effect of that airplay on sales is limited, since those outlets identify artists infrequently.

"We had to look at alternative forms of publicity," says product manager Amy Strauss. A video for the pianist's international signature piece, "Ballad Pour Adeline," was shot. A 60-second television spot was gleaned from the video, and the complete clip was shown on television talk shows around the country as part of a two-week promotional tour by Clayderman.

"The thrust of that tour was to gain more visibility for Richard," says Strauss. "The video was very helpful with the talk shows and magazine-format programs."

On the sales front, rack accounts were encouraged to buy into the album early. "Our sales people worked at getting the record positioned before the television campaign began," notes Andon, who adds that if there is any other Columbia project that the Clayderman marketing program mimics, it's the one used for Jane Fonda's exercise album.

Accompanying the video, which carries the theme of "Songs That Make Commercials Sing," is a support brochure. It informs ad agency creative directors and producers that the music publisher will provide free backup service that covers technical assistance for music in animatics, actual studio tracks for the agency's new business presentations, free use of selected copyrights for public service campaigns and a supporting flow of reference catalogs and complimentary music demo cassettes.

Written and produced by special consultant Jay Leipzig, the video will be made available, starting this month, in either three-quarter-inch or VHS versions. Inquiries should be directed to CBS Catalogue Partnership headquarters at 49 E. 52nd St., New York 10022.

IRV LICHTMAN

"First of all, our primary target is female adults," he says. "And second, there's no airplay you can rely on. The ad buys are the same, and we're looking for our bulk sale through racks. This is the kind of artist, like Jane Fonda, where the branches will design their own marketing campaign to suit their needs."

Claiming sales of close to 300,000 for "Amour," the label will be looking to expand on that significantly in the coming months. "Once we complete the first phase of marketing him and have a run on the record, we'd like Richard to come here again in September with another tour and record," says Andon. "Maybe a duet with a vocalist."



**Stray Stone.** CBS executives are excited after hearing a preview of Mick Jagger's first solo album, which ships on Columbia early next year. Pictured from left are CBS International president Allen Davis, CBS Records Group president Walter Yetnikoff, Jagger, Columbia senior vice president and general manager Al Teller and Jagger's assistant Tony King.

# CHART BEAT

by Paul Grein



**DARYL HALL & JOHN OATES** this week push past **Michael Jackson** and **Lionel Richie** as the act with the most No. 1 pop hits so far in the '80s. "Out Of Touch" is Hall & Oates' fifth No. 1 in this decade, following "Kiss On My List," "Private Eyes," "I Can't Go For That (No Can Do)" and "Maneater."

Jackson and Richie have each had four No. 1 hits since 1980—and that's giving them each full credit for a duet. Jackson has scored with "Rock With You," "Billie Jean," "Beat It" and "Say Say Say" (the latter featuring **Paul McCartney**); Richie with "Endless Love" (with **Diana Ross**), "Truly," "All Night Long (All Night)" and "Hello."

Sharing third place with three No. 1 pop hits in the '80s are **Blondie** ("Call Me," "The Tide Is High," "Rapture") and **Paul McCartney** ("Coming Up," "Ebony And Ivory" and "Say Say Say").

A total of 10 acts have each had two No. 1 hits since 1980: **Christopher Cross** ("Sailing," "Arthur's Theme"), **Billy Joel** ("It's Still Rock'n'Roll To Me," "Tell Her About It"), **Men At Work** ("Who Can It Be Now," "Down Under"), **Olivia Newton-John** ("Magic," "Physical"), **Dolly Parton** ("9 To 5," "Islands In The Stream"), **Prince** ("When Doves Cry," "Let's Go Crazy"), **Queen** ("Crazy Little Thing Called Love," "Another One Bites The Dust"), **Kenny Rogers** ("Lady," "Islands In The Stream"), **Diana Ross** ("Upside Down," "Endless Love") and **Stevie Wonder** ("Ebony And Ivory," "I Just Called To Say I Love You").

Hall & Oates' sustained popularity is no doubt linked to their broad appeal. Their 1982 smash "I Can't Go For That" best exemplified their multi-format appeal: It reached No. 1 on the pop, black and dance charts. "Out Of Touch" isn't as big a black hit: It seems to be

peaking this week at number 24 on the black chart. But it has reached No. 1 dance and pop.

The duo's longevity and consistency is borne out by the fact that their current album, "Big Bam Boom," is their fourth consecutive studio set to yield a No. 1 single. And it's their third consecutive studio album to crack the top five.

**MADONNA'S SECOND ALBUM**, "Like A Virgin," leaps from

## Hall & Oates set a new standard as 'Out Of Touch' becomes their fifth No. 1 single of the '80s

number 70 to number 10 this week. It has made the top 10 in its second chart week, quite an improvement over the singer's first album, which took 58 weeks to finally crack the top 10 two months ago.

Madonna's album thus suddenly becomes a serious contender for No. 1, a position which the title track is almost certain to achieve on the singles chart. This week, "Like A Virgin" leaps 10 points to number 11 on the Hot 100, and also jumps seven points to number two on the dance chart. It's even shaping up as a smash on the black chart, where it leaps 17 points to number 61.

The multi-format success of Madonna's single and album are helping to make **Nile Rodgers** the hottest producer on the current pop scene. He also co-produced **Duran Duran's** single "The Wild Boys," which jumps three points this week to number four. It thus seems likely that Rodgers will have the top two singles in the Hot 100 within a few weeks—and may very well have back-to-back No. 1s.

Duran Duran's current album is doing every bit as well as its single. "Arena" leaps 40 notches to

number nine, becoming their fourth consecutive top 10 album.

**CYNDI LAUPER'S** "All Through The Night" moves up to number five on this week's Hot 100, becoming the fourth consecutive top five single from her album "She's So Unusual." That's only the fourth album in pop history to yield four top five hits, following **Michael Jackson's** "Thriller" (which produced five), and the soundtracks to "Saturday Night Fever" and "Grease" (both of which entailed multiple artists).

"She's So Unusual" is the first debut album to produce four top five hits, and the first album by a female artist to do so. But then that would follow: It was the first debut album, and the first album by a female artist, to generate four top 10 hits.

**WE GET LETTERS:** Richard

Cline of Pittsburgh points out that the **Bee Gees** aren't the only act to pull three No. 1 singles from an album. We had noted that they achieved this feat with two successive album releases, "Saturday Night Fever" and "Spirits Having Flown."

Cline notes that the **Supremes** did the same thing 15 years sooner with their album "Where Did Our Love Go," which yielded No. 1 hits in the title track, "Baby Love" and "Come See About Me." Cline adds that the album also included three other songs that had previously cracked the Hot 100: "When The Lovelight Starts Shining Through His Eyes," "Run, Run, Run" and "A Breath Taking Guy."

The Supremes also have a loyal fan in Athens who made a similar point. Thank you, **Costas Zougris**, for your telex.

And next week we'll get to all those letters about groups who have reached the top 10 with successive singles featuring different lead singers. Let's just say the **Pointer Sisters** are in good company.

H E A R T B R E A K

# Shalamar

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SPECIAL REPORT: SWEDEN  
...newsline...

**STOCKHOLM-BASED** heavy metal band Europe has signed a 10-record deal with Epic Records, following success in a rock contest arranged by Hot Records and the newspaper Aftonbladet. The band has had two singles out in Sweden, each of which sold around 100,000 copies, with similar sales in Japan. First U.S. single release, says Hot Records president Thomas Erdtman, formerly with CBS Sweden, is "Open Your Heart," with the album "Wings Of Tomorrow" following in the spring. Other Swedish artists negotiating with U.S. record companies are concert pianist Staffan Scheja and Bjorn Jason Lindh.

**SCANDINAVIA'S FIRST** major music trade fair, "Intermusic '85," is set for Stockholm, next Aug. 22-25, with Bengt Assarsson as coordinator. Musicians, dealers, music teachers, producers, composers, media people and managers are all invited, and exhibitors will cover most aspects of the music business. Scandinavia is believed to have lagged behind other areas in the music trade fair sector.

**SWEDISH TELEVISION (SVT)**, with two state-controlled non-commercial channels, is proposing a third, pay channel for late next year and seeks government approval. The decoder fee will be roughly \$170 and monthly rental some \$10. The channel would transmit mostly entertainment and sports, won't depend on commercial revenue, and will be owned by STV, the Swedish Film Institute and video companies. Meanwhile, experiments in some Swedish townships have started with the British Sky Channel cable network.

**SONET PUBLISHING** has signed a deal to represent the RCA Music catalog through Scandinavia. The pact, which includes Eurythmics, renews an old relationship: Sonet represented RCA's Sunbury Music in Sweden for several years. Sonet's growing publishing interest in Scandinavia includes Bruce Springsteen, Paul Simon and Elvis Costello.

**MUSIC CHARTS** of most kinds have been banned from STV in Sweden during the past couple of years, but now Channel I is running a viewer-voted video chart, "Bagen." The November popularity chart is topped by Paul McCartney's "No More Lonely Nights," followed by Twisted Sister's "I Wanna Rock," Ray Parker Jr's "Ghostbusters," Huey Lewis & the News' "If This Is It" and Stevie Wonder's "I Just Called To Say I Love You."

MAGNUS JANSON

## Counter-Action Filed Over Double-Headed Tape Player

BY PETER JONES

LONDON A group of organizations and companies representing the British record industry has served counter-action writs on hi fi manufacturer Amstrad over the firm's high-speed, double-headed cassette recorder.

Named in the action are the British Phonographic Industry, the Mechanical Rights Society, CBS Songs, CBS Records and Chrysalis Records. The writs link Amstrad with the nationwide retail chain Dixons.

A few weeks ago, Amstrad started a High Court action against BPI, following the industry watchdog organization's objections to the advertising campaign for the tape record-

er (Billboard, Nov. 17). BPI said it was "incensed" by Amstrad's costly television, radio and press campaign for its new SM 104 hardware range.

BPI claimed the campaign incited infringement of copyright. Chairman Maurice Oberstein said: "We're just not prepared to stand by and see the growing market for prerecorded cassettes undermined in this way."

BPI sought Amstrad's undertaking that it wouldn't market the machine without "taking precautions against copyright being infringed by its high-speed copying facilities." But Amstrad started legal action to seek a declaration that the machine is not unlawful. Now BPI seeks an action to declare that it is.

However, the record industry has hit an early snag. Its application to the court for its action to be heard parallel with the Amstrad move has failed and is now ruled to follow the Amstrad action.

BPI wanted a same-time hearing so that if it won it would be entitled to "legal relief." But winning in Amstrad's first-in-line action would "be a Pyrrhic victory," says BPI legal adviser Patrick Isherwood, "because BPI itself does not own any copyrights."

By involving CBS and Chrysalis in the BPI and MRS action, damages could be claimed because of specifically infringed copyrights. But this will be delayed by the court decision, likely to be appealed by BPI, not to allow parallel hearings.

## GERMAN SALES CONTINUE TO DROP LPs, Cassettes Slump in Third Quarter; CDs Boom

BY JIM SAMPSON

MUNICH West Germany's first-half record industry sales slump continued into the third quarter, with an 11% drop in units shipped. However, the bleak LP/tape figures were nearly offset by a Compact Disc boom which saw more than 300,000 laser-read disks delivered in September alone.

"Thanks to CD and maxi-singles, the market's sales value dropped only 3% over the first nine months," says Peter Zombik, managing director of the record industry association Phonoverband. "And October looks even better for Compact Discs, so that some people believe we'll see three million CDs

sold at wholesale this year."

Equally impressive were maxi-single sales of 7.1 million through September, up 87% over the same month last year. Clearly, many younger buyers with tight budgets are opting for maxis instead of either seven-inchers or albums. Since seven-inch sales slipped 27% in the third quarter, Zombik calls the singles situation "a tradeoff."

The only other positive figure from the Phonoverband third quarter was a rebound in budget LPs, up 16% in the three-month period to bring the year so far up to 1983 levels.

Full-price LPs, however, took a beating between July and September, off 15% from last year. And

prerecorded cassette turnover was 12.2% below the same quarter of 1983. That appears to be the worst quarterly report on cassettes since the market launch of the medium in January, 1965. Full-price tapes were hit especially hard, retreating by one quarter in the July-September period.

The music industry blames home taping for most of the red ink on its balance sheet. Says Zombik: "If you compare units of singles with full-price pop LPs, you'll see that for many years more LPs were sold. Since last year, the roles have switched.

"For me, that says a lot about consumer buying habits. They are moving towards maxis, CDs and budget, the formats apparently least affected by home taping."

The Phonoverband figures claim to cover 90% of deliveries to German retailers. Of remaining sales, Zombik puts the piracy share at just above 2% ("a drastic decline from five years ago") and parallel imports around 3%. Most of the rest is claimed by small non-member domestic distributors such as Mikulski and Plaene.

A further bright spot for German record companies was club business, which Zombik says is "good, with improvement in both units and revenues." Export figures showed "substantial growth rates in all categories." Thanks to PolyGram's Hanover plant, CD export has been especially good, he notes.

At its recent meeting, the Phonoverband board of directors decided not to send out quarterly market figures any more, beginning with this quarter. Explains Zombik: "There's so little change that we'll now issue reports on a semi-annual basis in April and August. However, we'll be glad to release additional figures upon request."

## Metronome's Wirth Sees Hope for German Upturn

BY WOLFGANG SPAHR

HAMBURG The West German music business has a "very good" chance of improving its trade figures in 1985, despite the aura of dependency thrown up by recent poor results, says Heino Wirth, managing director of Metronome here.

Wirth claims that fundamental "changes of leisure behavior" can already be noted. The video market, he suggests, is nearing a crisis point in its development, while computer games "are practically dead."

He goes on: "Music is clearly on the way back as the top form of relaxation for German youngsters. The personal computer provided an active leisure experience for them, but music is fighting back against such distractions.

"My point is underlined by the upturn of 100%-plus in sales of 12-inch singles in Germany over the past year. And the recovery of the top-price album in recent months is added confirmation."

The Metronome chief predicts that the final music business figures for 1984 won't be as bad as originally projected. "We'll probably neither win nor lose, with singles up by around 15% on the previous year and LPs just about matching the 1983 returns," he says.

Lower retail prices for original new albums once sales started falling away, linked with campaigns tagged "Nice Price" or "Action Price," have rekindled interest. Average retail price for them was set at 12.80 marks (roughly \$4.30), with dealers giving them prominent store space. The marketing ploy worked well, says Wirth.

But he's not so happy with the "super-budget" album product retailing for just \$6.96 marks (around \$2.35), seeing this as "virtually a nonexistent market" these days. He also projects an 8% downturn in cassette sales here for this year, but adds, "This sector could be revitalized with the injection of good ideas and product."

The Compact Disc will end 1984 with "a boom period," says Wirth, with around two million software units sold in the full year. "These new sound carriers will help our entire industry regain its health," he

predicts.

But he admits that sales of German domestic pop are constantly dipping. Its share of chart action has gone down from 50% in the heyday of the so-called German "new wave" to slightly less than 20% now. Even in the rich 12-incher vein, German pop has lost popularity, down from 12% of the action to just 4% now. However, national repertoire still holds roughly a third of the album market.

"All the same, the decline of German-language pop is depressing, and it's hard to see a way of countering it," Wirth says. "Record buyers are no longer enticed by the singer but by the quality of the song.

"Our rock groups stand a better chance than the pop singers. Acts like Herbert Groenemeyer, Klaus Lage and Achim Reichel are distinctively creative."



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## Veteran St. Louis Personality JACK CARNEY DEAD AT AGE 52

NEW YORK Well-known air personality Jack Carney died in St. Louis Tuesday (27) of an apparent heart attack at the age of 52. Carney, who had handled mid-mornings on CBS's highly rated news/talker KMOX there since 1971, came to prominence with his 1958-60 stint as PD and morning man on the legendary WIL, the city's leading rock station during the late '50s.

KMOX program director Bob Osbourne—who, along with noted radio veteran Gary Owens and such luminaries as Dan Ingram, shared WIL air duties with Carney—says Carney's claim to fame was "unpredictability—sometimes funny, sometimes serious," and a fondness for "zany things."

Recalling his days with Carney at WIL, Osbourne cites the late air talent's phone-in audition show "Stairway To The Stars," his satirical soap opera "As Your Stomach

Turns" and his Pookie Schnakenberg character, a favorite among local teens. "In those days," says Osbourne, "we got many calls from adult listeners saying 'We hate your music, but we love your personalities.'"

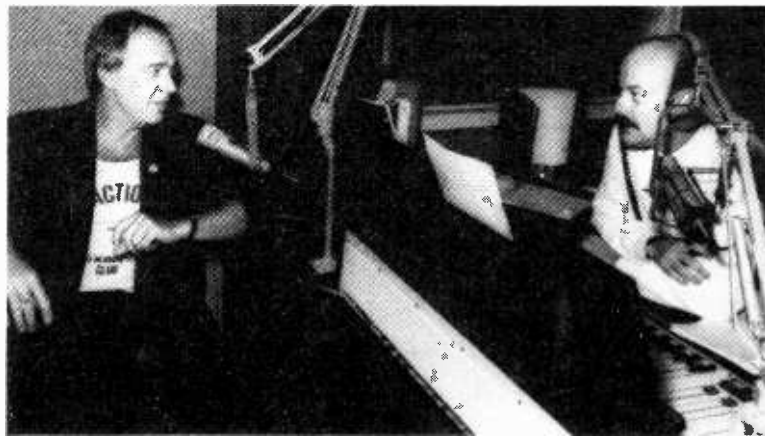
Reminiscing on his WIL days with Carney, Gary Owens, now morning man on KPRZ Los Angeles and host of various radio and tv specials, says, "I was in my early 20s at the time and Carney was my mentor." Of Carney's qualities as a broadcaster, Owens says he had "an incredible sense of timing, satire and humor, and most of all warmth."

Until the time of his death, Carney chaired KMOX's 9 a.m. to noon weekday program, where he interviewed entertainment celebrities, including several sessions with Owens. He also hosted "Jack Carney's Saturday Morning Comedy Show,"

which later spawned "The Comedy Store," now airing on more than 200 stations via Clayton Webster of St. Louis.

In between his posts with WIL and KMOX, Carney did a brief stint with WABC New York before moving out to San Francisco's KSFO, where he stayed until joining KMOX.

KMOX's Osbourne says he doesn't know who will replace Carney. The station is currently airing a series of "best of Carney bits" and preparing a tribute. **KIM FREEMAN**



Welcome Wagon "WKRP In Cincinnati" morning man Howard "Johnny Fever" Hesseman, left, drops in on WFOX's new Atlanta studio to chat with 'FOX program director Dennis Winslow about the station's relocation.

## Yonkers Native Weiner Comes Home on AM Band

NEW YORK When Allan H. Weiner left his hometown of Yonkers, N.Y. to pursue a radio engineering career which took him to Presque Isle, Me., where he purchased WOZI-FM four years ago, he vowed he'd find a way to put a station on the air serving Yonkers. Last month he did.

Weiner, who also owns Monticello, Me.'s WOZW-AM, had exhausted every means of finding an open frequency for Yonkers, since its location, just north of the Bronx, was already cluttered with New York City signals, when he happened upon an FCC regulation which in essence said that a licensee could apply for an auxiliary station. Weiner, obviously a licensee with two properties

under his belt, did just that. Asking for 100 watts full-time at 1622 AM, he promptly received the go-ahead.

What Weiner had found was a loophole. The regulations didn't specify where the auxiliary station had to be located in relation to the main facility, nor what the licensee could do with it. Theoretically, Weiner could take to the air selling time and running commercial programming, but that was never the intent.

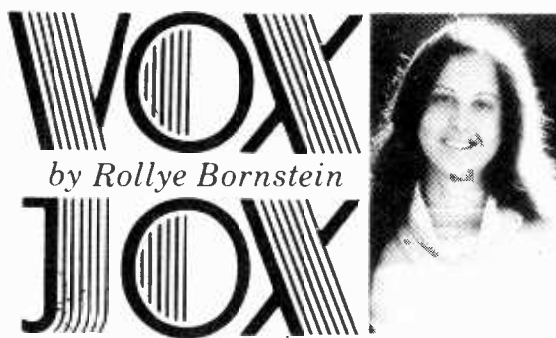
"There is enough commercialism there already," notes Weiner, sounding much different from the entrepreneur operating in Maine. "We honestly wanted to give something to the community, the area we grew up in. We signed on Nov. 7 with an all-volunteer staff, financed totally out of pocket."

The studios are located on the land of a longtime friend and associate of Weiner's, John Paul Ferraro. And the 100 watts, while producing a city grade signal over Yonkers by day, reaches as far as Canada at night. Calls have been received from Detroit to Baltimore as the outlet's clear channel status (by default, since no one else is operating at 1622) can be heard for hundreds of miles after sunset.

Most auxiliary stations are used to relay programming back to the station from a remote location. Some are used as dispatches for mobile units, but, notes Weiner, they can be used for anything. Not that the FCC hasn't noticed.

"After our third day of operation a field officer called us up saying he'd had a report from Belfast, Me. that we were operating out of Yonkers [the phone number and location are stressed on the air]. He was curious as to what we were about. We told him we were a licensed auxiliary station, gave him all the information he asked for, and that was it. We haven't heard anything since."

Describing KPF 941 as "free-form with a rock'n'roll base," Weiner says, "Listeners have been calling saying it reminds them of what they were hearing on FM in the mid '60s"—a far cry from Weiner's conservative country simulcast on WOZW/WOZI. **ROLLYE BORNSTEIN**



WITH THE FCC approval of the transfer of KKBQ-AM-FM Houston's license from Harte Hanks to Gannett, it turns out that PD and morning man **John Lander** will be staying after all. The highly sought programmer has inked a very lucrative deal with Gannett to keep on keeping on. Watch this space for GM **Pete Schulte's** future plans, which should be announced next week. We'll give you a hint: He won't be staying with Gannett. No surprises there, huh?

We won't give you any hints at all about which Windy City outlet is about to bring in a new cast of characters, changing formats dramatically, but we will keep you informed.

Speaking of Chicago, former WLS-FMer **Amy Scott** now hangs her hat at WJMK there, doing late nights on oldies-formatted Magic 104. . . And over at WJPC, **Sonny Taylor** is ensconced as PD as of Monday (3) morning. Meanwhile, back at his former haunt, New York's WRKS, music director **Tony Quartarone** is still acting PD, and it looks like he's the front-running candidate for the gig.

WZAK Cleveland principal **Lee Zapis** is excited about his family's newest acquisition, Akron's WHLO. The nostalgia outlet is slated to adopt a contemporary Christian format on Christmas day, once the takeover from Susquehanna is complete. Currently featuring a nostalgia approach, 'HLO, a Class 2-B AM outlet at 640, is soon to be programmed by **Frank Wagel**, a veteran Christian PD coming from Parma's WSUM. Sales manager **Barbara McCaffrey** will be upped to GM, with current GM **Julia Dorf** remaining with Susquehanna in another location.

HAPPY ANNIVERSARY to the District's DC-101, as WWDC-FM celebrates nine years in its present AOR approach (to our recollection, the only major outlets in a specific format longer in the nation's capital are WMAL and WGAY). And if you didn't think DC-101's **Grease** had any clout, evidence the recent event he hosted at a local club, RJ's, where the bartender was none other than FCC head **Mark Fowler**.

Back at WGAY, GM **Ted Dorf** has organized the "35+ Group," a national committee aimed at convincing advertising agencies of the advantages inherent in older demos. You may want to check with him about the persuasive evidence his group is using.

Over at WASH, the Satellite Music Network press release says that SMN "has added Metromedia's WNEW-AM in New York City and WASH-FM in Washington, D.C. to their rapidly increasing list of affiliates." As to how much or how little or any of their programming will be carried, we still don't know, but we promise to motivate ourselves to find out by next week.

Speaking of WASH, word is that GSM **Renie Freedman** and national sales manager **Paul Wilensky** resigned last week, with no replacements named as yet. . . Up in Philly, **Nelson Cohen's** unpacking his bags. The former KYW-AM GM and longtime Philadelphia

resident was set to leave for a corporate Group W capacity in New York, only to find he'd rather stay in the City of Brotherly Love. He's been named assistant GM at KYW-TV.

**Kim Amidon** moves to a better part of town, leaving Los Angeles' KHJ to fill the evening slot at co-owned KRTH. . . Across town at **Gene Autry's** place, the word is that **KMPC** has signed **Al Ham's** "Music Of Your Life." As you may know, the outlet is programmed in-house by former **Drake Chenault** exec **Bill Watson** (KMPC originally made the switch to nostalgia with D-C's "Hitparade," later picking up and dropping "Primetime"), which it will continue to be. The move, however, nicely eliminates the thought of another local outlet picking up "MOYL" now that KPRZ is becoming **KIIS-AM**.

MTV HASN'T confirmed it as yet, but it looks like the latest vidiot on the VH-1 lineup will be none other

## KKBQ Houston's Lander decides not to move on

than the eighth wonder of the world himself, former WBLN New York PD (and WWRL night personality when he was at his best—editorial comment there) **Frankie Crocker**.

Over in Columbus, WTVN's **Drew Hayes** drew quite a bit of attention recently on his 8 to midnight talk show when he admitted he viewed the late **Elvis Presley** as a "fat, drug-addicted slob." That comment, picked up and reprinted in the Columbus Dispatch, caused a slight furor among Presley's fans, which gave crosstown WCOL just the impetus it needed to host last week's "No Matter What You Heard, Elvis Is Still The King" weekend. According to consultant **Ed Shane** (whose book "Programming Dynamics" is already sold out in its first printing, with a second underway), it was done as a positive, with no mentions about Hayes' viewpoint.

As United Broadcasting Co. continues to further evolve, four GMs get new business cards with "VP" in front of their names. Upped to vice president/general manager are **Joe Schweighardt** of Spanish-formatted WKDM New York, **Raul Ortal** of Spanish contemporary KALI Los Angeles, **Ken Shubat** of San Francisco's urban powerhouse KSOL, and **John Columbus** of Baltimore's WYST-AM-FM. Columbus' also fills the vacant seat on United's board of directors. Additionally, vice president of operations **Bill Parris** is upped to executive VP of the Bethesda-based group.

FORMER WOR New York GM **Bob Biernacki** is back in action as a vice president of The Mahlman Co., **Robert O. Mahlman's** Bronxville-based radio brokerage firm. Also joining in that capacity is former **Meredith Broadcasting** exec **Robert M. Steinberg**.

Upped to executive VP of Adams Communications is **WRTH/KEZK** St. Louis president/GM **Matt Mills**, who continues in that capacity while overseeing Adams' newly acquired **WKDJ/WHRK** Memphis and **Grand Rapids' WLAV-AM-FM**. As you'll recall, Adams purchased **Wood River's WRTH** from **King** (who picked it up from **Avco** in their 1976 Summer Clearance Sale, and if you're really into trivia we'd take you all the way back to **Woody Sudbrink**, but we're starting to run out of room) and **KEZK** from **Metroplex** (therein lies the Mills connection, as Mills formerly managed **Metroplex's WHYI** Ft. Lauderdale) in 1982.

(Continued on page 14)

# Billboard RADIO AWARDS RULES

- All entries must have aired within the eligibility period of Jan. 1, 1984 through Dec. 31, 1984 and must be submitted prior to Jan. 1, 1985.
- All entries must be accompanied by the official entry blank printed below which may be duplicated. A separate entry blank is required for each category entered.
- A telescoped aircheck of the work under consideration is mandatory for all categories and must be on cassette (no reel to reel). Total running time must not exceed 20 minutes.
- RADIO STATION OF THE YEAR, PROGRAM DIRECTOR OF THE YEAR AND PERSONALITY OF THE YEAR categories are open to all U.S. and Canadian broadcasters. Awards will be presented for small, medium and major markets. (Arbitron market size will apply in the U.S.; population figures will determine Canadian classification. Awards will further be divided into six format categories: contemporary (contemporary hits, AC, top 40), urban (including black), country, AOR (including new wave), MOR (including nostalgia), and miscellaneous, which includes any format not mentioned above, i.e. news/talk, oldies, Spanish. In addition to the entry blank and cassette, applicants as follows must also provide:
  - Radio Station Of The Year: In addition to the entry blank and cassette described in item 3, a written presentation describing station's programming, on-air promotions, off-air advertising, community involvement, target audience, goals and positioning statement in addition to a brief history of station's performance over the last five years. Support materials, i.e. promotional items, sales pieces, may also be included. If also entering the program director of the year category, a separate entry, including tape and written materials is required.
  - Program Director Of The Year: In addition to the entry blank and cassette described in item 3, a written presentation describing entrant's programming philosophy, station's ratings history (documentation must be included), target audience, objectives and positioning as well as entrant's background, motivational skills and personal goals.
  - Air Personality Of The Year: In addition to the entry blank, the cassette must contain a telescoped aircheck of one complete hour of actual air time.
- INTERNATIONAL PERSONALITY OF THE YEAR: Entrant must be a local broadcaster (military, commercial and state-owned stations) outside the U.S. and Canada. Cassette must contain a telescoped aircheck of one complete hour of actual air time, and it is suggested a one-page outline of station, format and market be included.
- FEATURED PROGRAMMING: Two awards will be given, one to a locally produced program by an individual station and one to a syndicated program including network, syndicator and AFRTS productions. Program may be a regularly scheduled feature or a one-time special aired within the eligibility period. In addition to the entry blank and telescoped cassette aircheck of the program, a written description including dates aired, personnel involved and target audience must also be included. Syndicated applicants must also provide station line-up.
- Judging will be supervised by Billboard's Radio Advisory Board. A list of members is available upon request.
- Finalists will be announced no later than June 1985. Awards will be presented at the Billboard Radio Conference, date and location to be announced.

## BILLBOARD RADIO AWARDS 1984 ENTRY FORM

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

CATEGORY ENTERING: (check one only)

\_\_\_\_\_ STATION OF THE YEAR  
 in present format since: mo: \_\_\_\_\_ yr: \_\_\_\_\_

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

\_\_\_\_\_ PERSONALITY OF THE YEAR  
 daypart \_\_\_\_\_ since: mo: \_\_\_\_\_ yr: \_\_\_\_\_

\_\_\_\_\_ INTERNATIONAL PERSONALITY OF THE YEAR  
 military \_\_\_\_\_ commercial \_\_\_\_\_  
 market: \_\_\_\_\_ daypart \_\_\_\_\_

\_\_\_\_\_ FEATURED PROGRAMMING  
 station produced \_\_\_\_\_ syndicator/network produced \_\_\_\_\_

### MARKET INFORMATION:

(American entrants state Arbitron market served and size)

MAJOR 1-30 # \_\_\_\_\_ market \_\_\_\_\_

MEDIUM 31-100 # \_\_\_\_\_ market \_\_\_\_\_

SMALL 101-over # \_\_\_\_\_ market \_\_\_\_\_

(Canadian applicants state market and metro population: \_\_\_\_\_)

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

All entries must be submitted no later than Jan. 1, 1985 to:

Rollye Bornstein Radio Editor

Billboard Magazine 9107 Wilshire Blvd. Beverly Hills, CA 90210

## Star Broadcasting Plans Purchase of Alpha's WCRV

ATLANTIC CITY Star Broadcasting Inc., set up here last year with Sandra Manne Shenfeld, former vice president of Resorts International Hotel Casino here, as president, has announced plans to take control early next year of WCRV, an AM station near Washington Township, N.J. Purchase arrangements have been completed with Alpha Broadcasting Corp. of Hackensack, N.J., but the price was not revealed.

In 1981, Alpha bought WCRC form Warren Broadcasting for \$340,000. Mrs. Shenfeld says Star Broadcasting has no plans to change staff or programming. She adds that her company will follow through on an application by WCRC with the FCC to increase its power from 1,000 to 2,000 watts.

MAURIE ORODENKER

## Rengers Wants Job Back Fired WCLR Jock Seeks Return

BY MOIRA McCORMICK

CHICAGO Former WCLR overnight jock Leo "Lee" Rengers, who recently won an age discrimination suit against WCLR regarding his April, 1980 firing and was awarded \$97,000 in back pay, wants his old job back.

Rengers' attorney, Peter Meyers, has filed a mandatory injunction for reinstatement of employment at WCLR for Rengers. WCLR, meanwhile, is appealing the court's decision.

Rengers, 56, who since his firing nearly five years ago has been working as a furniture repairman and is currently also holding down a weekend shift at WAIT, says reinstatement would be "awkward" for both parties, but that "we'd have to adapt . . . I'm in desperate financial straits, and I have to get my job back."

Rengers says he had worked evenings at WCLR from 1970-75, when the station format changed from beautiful music to AC. He was then switched to the overnight shift, until he was fired in 1980 by former WCLR program director Jack Kelly for alleged poor performance, tardiness and bad attitude.

Rengers, who charged that his termination was due to age discrimination, first filed a claim with the Equal Employment Opportunity Commission, which was reportedly dismissed. He then filed suit against WCLR in the U.S. District Court. The case came to trial Oct. 30 and lasted until Nov. 6, when a circuit court jury found WCLR station management guilty of firing Rengers because of his age.

"We're disappointed in the jury's decision," says WCLR general manager Chet Redpath. "We acted in good faith. We are proceeding with the appellate process."

*'Twas the night before Christmas  
and all through the stations  
the Program Directors were faced with frustrations  
the music bins appeared to be bare  
except for those that knew "GOSPEL AMERICA"  
soon would be aired!*

### GOSPEL AMERICA'S CHRISTMAS CELEBRATION

Hosted by Jon Rivers  
 (The voice of Powerline—over 1700 stations worldwide)

- \* 3 hour radio classic
- \* special Christmas jingles
- \* 13 minutes per hour for local sales

*Here's wishing you all a Happy Holiday—*  
**For more information call G-H BROADCASTING today**  
**(212) 288-5632**

**Christmas radio will never be better.**

**G H B**  
 GOULD HERRING BROADCASTING

## Clark Will Brighten NYMRAD's Yule

NEW YORK Dick Clark will don the traditional red cap and white beard to host the first annual New York Market Radio Broadcasters Assn. (NYMRAD) Christmas Rock 'N' Roll Spectacular. Slated for Dec. 7 at the Sheraton Centre hotel here, the event will feature performances by such living legends as the Drifters, the Marvellettes, Lou Christie and Little Anthony.

United Stations president Nick Verbisky, who is chairing the Spectacular, plans to award a number of prizes, including an automobile. Invitations are being sent to metropolitan and tri-state radio and network personnel, and their rep agencies.

## VOX JOX

(Continued from page 12)

WE SPENT the weekend leafing through the financial section of the local paper seeking greater riches, only to find an ad for Satellite Music Network. The two-inch-square box in the L.A. Times read (in very large type): "What you paid for one spot on KIIS can buy you a whole network (over 400 radio stations)," followed by the SMN Logo and the toll-free 800 number.

Across town at KMGG, Rich Hogan has put together an interesting tape: Jocks That Nobody Wants To Be Like, available to you (on the cheapest K-Mart cassette possible) from Hogan at 3943 Veselich #364, Los Angeles 90036. Hogan includes

airchecks of the major market jocks he judges as worst in the business. If nothing else, you may want to order a copy to see if you're on it.

KXXY-AM-FM Oklahoma City assistant sales manager Joe Woods joins Bob Price's WTXI New Orleans as GSM... Upped to that post at Bonneville's KSEA Seattle is Greg Winston... Sliding into the LSM post at RKO's WFYR Chicago is Dirk Claussen... Becoming national sales manager at Viacom's WRVR Memphis is Debby Nichols, while Ron Lefkowitz becomes marketing consultant.

From selling 'em to really selling em: Bud Crowl's WAVI Broadcasting has sold Dayton's WAVI/WDAO to Stoner Broadcasting, which picks up the talk/urban combo for \$4 million... From Madison Park Broadcasting to Behan goes Pat O'Day's former KKMI for \$5.5 million. Madison Park keeps KXA-AM. Tucson-based Behan owns KCEE/KWFM there, as well as KLMR/KSEC in Lamar, Colo.

IF YOU'VE BEEN keeping up with Britain's pirate radio scene, you're more than aware of Laser 558, the offshore outlet that's created big waves recently. Well, not only are mere mortals listening, so is one BBC biggie: air personality Tony Blackburn. Blackburn, most impressed with Laser's night lady, 5 to 9 p.m. personality Jessie Brandon (heard in the States on Hartford's WHCN, New Haven's WPLR, San Jose's KSJO and Seattle's KISW, among others), asked her to fill in for him during his vacation.

When the BBC got wind of the offer, they went into slight apoplexy, since offshore radio has been a no-no ever since Radio Caroline—which is located near Laser 558's ship—first set to float (and maybe before, for that matter). Before Jessie could worry about the politics of the situation, Capitol Radio offered her the 5 to 7 p.m. slot. She starts Jan. 7.

The station, needless to say, became an instant hit, not only in the U.K. but throughout Northern Europe as well. One ad in a local newspaper placed by a clothing store looking for an in-house jock said, "If you sound like Jessie from Laser 558—we want to hear from you." They claim "the American style is vital" (and maybe it is, since the name of the place is Team Detroit) and describe Jessie as "laid back and smooth."

GOOD NEWS a bit closer to home: Jan Marie (KOST Los Angeles' night lady) is making a full recovery from the auto accident that put her in a coma for several months earlier this year. It will be a while before she's back in action on the air, but that now is a reality. If you'd like to keep in touch, in lieu of flowers, Jan's mom says a donation to MADD (Mothers Against Drunk Drivers) would be appreciated. They'll send Jan and her family a card letting them know you did so. The address is P.O. Box 975, Orange, Calif. 92666, and yes, Jan Marie does have a last name: Tambur-elli.

Looking for work in a resort town? Actually, Payson, Ariz. has more often been described as a "last resort" town, but nonetheless Bill Taylor's got a news and production opening at KKJJ, and he'll entertain thoughts of a novice—which of course translates to he doesn't have

much money to pay you, but if you're looking for that first break, give him a holler at (602) 474-3318. If you take the job, we guarantee you'll learn plenty.

From weekends to evenings on easy listening KDUO Riverside goes Academy of Radio Broadcasting grad Cynthia Kaye... Speaking of broadcasting schools, Detroit's Specs Howard School of Broadcast Arts joins with Central Michigan Univ. in a credit transfer program. The school maintains similar arrangements with Madonna College, Schoolcraft College and Oakland Community College.

THE LAST AM rocker in the Atlanta area, WGAA (licensed to Cedar-town, it's about 60 miles north of the city, but it does cover Rome well enough to be number two there) has a new lineup. Frank Burgess is in mornings, music director Scott Richards middays, Steve Middleton afternoons, Ellis McClure nights and Danny McGhee nights (Ellis works Monday through Wednesday, with Danny on Thursday through Sunday). Lori Jarrell handles weekends, with Diane Hall as news director and GM Bob Bond handling programming.

KFRC San Francisco reporter Joel Kamisher picks up the weekend news anchor post at L.A.'s KRLA... Across town at KHJ, Diane Thompson is upped to news director... Over at KIIS, Raechel Donahue takes up that role, and the morning drive slot with Rick Dees.

Terry Sullivan wasn't out of work long. The former WIOT Toledo PD segues across town in that post at WOHO, an opening created by Scott McCleod's exit to Portland's KCNR... Back to Florida goes former WQAM Miami PD Ron Eric Taylor. Moving into the WFLA-FM PD seat, he comes by way of KEYN Wichita, which newly appointed WFLA-AM-FM VP/GM Ken Clifford also managed. His arrival moves Bill Garcia into the music director's chair. Phil Hall, meanwhile, exits with no forwarding address as yet.

Get out those January calendars. Circle the 26th through the 29th. Those are the dates of the fifth annual RAB managing sales conference in Dallas, and if you want to know why you should be one of the 1,000 registrants, phone Danny Flambert at (212) 599-6666.

Rolodex time: Buckley Broadcasting has moved its corporate headquarters from New York's Madison Ave. to 166 West Putnam Ave., Greenwich, Conn. 06830. That's (203) 661-4307 if you're wanting to reach president Richard D. Buckley or executive VP Joseph M. Bilotta.

Want to talk to the folks at Birmingham's WMJJ (Magic 96 FM) about music? The guy to contact these days is assistant PD John P. Jenkins, who'll be handling those chores TFN.



## YesterHits

Hits From Billboard 10 and 20 Years Ago This Week

### POP SINGLES—10 Years Ago

1. Kung Fu Fighting, Carl Douglas, 20th CENTURY
2. I Can Help, Billy Swan, MONUMENT
3. When Will I See You Again, Three Degrees, COLUMBIA
4. Do It ('Til You're Satisfied), B.T. Express, SCEPTER
5. Cat's In The Hat, Harry Chapin, ELEKTRA
6. Angie Baby, Helen Reddy, CAPITOL
7. My Melody Of Love, Bobby Vinton, ABC
8. You Ain't Seen Nothing Yet, Bachman-Turner Overdrive, MERCURY
9. Sha-La-La (Makes Me Happy), Al Green, HI
10. You're The First, The Last, My Everything, Barry White, 20th CENTURY

### POP SINGLES—20 Years Ago

1. Ringo, Lorne Greene, RCA VICTOR
2. Mr. Lonely, Bobby Vinton, EPIC
3. Leader of The Pack, Shangri-Las, RED BIRD
4. She's Not There, Zombies, PARROT
5. Baby Love, Supremes, MOTOWN
6. Time Is On My Side, Rolling Stones, LONDON
7. You Really Got Me, Kinks, REPRISE
8. Come See About Me, Supremes, MOTOWN
9. Mountain of Love, Johnny Rivers, IMPERIAL
10. I'm Gonna Be Strong, Gene Pitney, MUSICOR

### TOP ALBUMS—10 Years Ago

1. Elton John—Greatest Hits, Elton John, MCA
2. It's Only Rock 'N Roll, Rolling Stones, ROLLING STONES
3. Not Fragile, Bachman-Turner Overdrive, MERCURY
4. Walls And Bridges, John Lennon, APPLE
5. War Child, Jethro Tull, WARNER BROS.
6. Serenade, Neil Diamond, COLUMBIA
7. Photographs & Memories—His Greatest Hits, Jim Croce, ABC
8. Verities & Balderdash, Harry Chapin, ELEKTRA
9. Live At The Tower Philadelphia, David Bowie, RCA
10. Mother Lode, Loggins & Messina, COLUMBIA

### TOP ALBUMS—20 Years Ago

1. The Beach Boys Concert, Beach Boys, CAPITOL
2. People, Barbra Streisand, COLUMBIA
3. Everybody Loves Somebody, Dean Martin, REPRISE
4. A Hard Day's Night, Beatles, UNITED ARTISTS
5. Roustabout, Elvis Presley, RCA VICTOR
6. Great Songs From My Fair Lady And Other Broadway Hits, Andy Williams, COLUMBIA
7. Something New, Beatles, CAPITOL
8. Where Did Our Love Go, Supremes, MOTOWN
9. My Fair Lady, Soundtrack, COLUMBIA
10. How Glad I Am, Nancy Wilson, CAPITOL

### COUNTRY SINGLES—10 Years Ago

1. She Called Me Baby, Charlie Rich, RCA
2. I Can Help, Bill Swan, MONUMENT
3. Memory Maker, Mel Tillis & the Statesiders, MGM
4. Get On My Love Train, LaCosta, CAPITOL
5. We're Over, Johnny Rodriguez, MERCURY
6. Back Home Again, John Denver, RCA
7. Every Time I Turn The Radio On, Bill Anderson, MCA
8. Son Of A Rotten Gambler, Anne Murray, CAPITOL
9. Trouble In Paradise, Loretta Lynn, MCA
10. He Can't Fill My Shoes, Jerry Lee Lewis, MERCURY

### SOUL SINGLES—10 Years Ago

1. I Feel A Song (In My Heart), Gladys Knight & the Pips, BUDDAH
2. You Got The Love, Rufus featuring Chaka Khan, ABC
3. She's Gone, Tavares, CAPITOL
4. Sha-La-la (Makes Me Happy), Al Green, HI
5. Three Ring Circus, Blue Magic, ATLANTIC
6. Whatever You Got, I Want, Jackson 5, MOTOWN
7. Rockin' Soul, Hues Corporation, RCA
8. Woman To Woman, Shirley Brown, TRUTH
9. When Will I See You Again, Three Degrees, COLUMBIA
10. Heavy Fallin' Out, Stylistics, AVCO EMBASSY

## ATTENTION

### PROGRAM DIRECTORS

BEAUTIFUL AND TALENTED  
YOUNG WOMEN  
LIKE THIS ONE  
ARE  
LOOKING FOR YOU!



There are thousands of talented and beautiful young women who will be entering the ALL-AMERICAN MUSIC PAGEANT,™ seeking their chance to be discovered and launch an entertainment career. Radio stations all over America will have the opportunity to help some local girl enter this nationwide beauty and talent competition. National sponsors will have co-op advertising dollars to spend in conjunction with this pageant. Call today to find out how your station can participate. Toll free information line: 1-800-523-1954.

THIS IS YOUR CHANCE TO  
LAUNCH THE CAREER OF  
TOMORROW'S SUPERSTAR!



AMERICAN BEAUTY SEARCH™  
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OPRYLAND U.S.A.®

THE NATION'S ONLY MUSICAL THEME PARK

A weekly national and regional compilation of the most added records on the radio stations currently reporting to the Hot 100 Singles chart.

### REGION 1

CT,MA,ME,NY State,RI,VT

**FOREIGNER**  
I WANT TO KNOW WHAT LOVE IS

**STEVE PERRY**  
FOOLISH HEART

**DAVID BOWIE**  
TONIGHT

**WGUY** Bangor, ME  
**WIGY** Bath, ME  
**WHTT** Boston, MA  
**WXKS-FM (KISS)** Boston, MA  
**WBEN-FM** Buffalo, NY  
**WKBW** Buffalo, NY  
**WNYS** Buffalo, NY  
**WERZ** Exeter, NH  
**WTIC-FM** Hartford, CT  
**WFEA** Manchester, NH  
**WKCI (KC-101)** New Haven, CT  
**WJBQ** Portland, ME  
**WSPK** Poughkeepsie, NY  
**WPRO-FM** Providence, RI

**WMJQ** Rochester, NY  
**WPXY** Rochester, NY  
**WGFM** Schenectady, NY  
**WFLY** Troy/Albany, NY  
**WRCK** Utica/Rome, NY

### NATIONAL

178 REPORTERS

	NEW ADDS	TOTAL ON
<b>FOREIGNER</b> I WANT TO KNOW WHAT LOVE IS ATLANTIC	121	121
<b>BILLY OCEAN</b> LOVER BOY JIVE/ARISTA	40	120
<b>STEVE WONDER</b> LOVE LIGHT IN FLIGHT MOTOWN	30	76
<b>ELTON JOHN</b> IN NEON GEFEN	28	68
<b>STEVE PERRY</b> FOOLISH HEART COLUMBIA	25	91

### REGION 6

AL,AR,LA,MS,West TN,TX

**FOREIGNER**  
I WANT TO KNOW WHAT LOVE IS

**BILLY OCEAN**  
LOVER BOY

**GLENN FREY**  
THE HEAT IS ON

**KHFI** Austin, TX  
**WFMF** Baton Rouge, LA  
**WQID** Biloxi, MS  
**WKXX (KXX-106)** Birmingham, AL  
**KITE** Corpus Christi, TX  
**KAFM** Dallas, TX  
**KAMZ** El Paso, TX  
**KSET** El Paso, TX  
**KISR** Fort Smith, AR  
**WQEN (Q-104)** Gadsden, AL  
**KILE** Galveston, TX  
**KKBQ (93-FM)** Houston, TX

**WTYX** Jackson, MS  
**KKYK** Little Rock, AR  
**KBFM** McAllen-Brownsv, TX  
**WMC-FM (FM-100)** Memphis, TN  
**WJDQ (Q-101)** Meridian, MS  
**WABB-FM** Mobile, AL  
**WHHY-FM** Montgomery, AL  
**WWKX (KX-104)** Nashville, TN  
**WEZB (B-97)** New Orleans, LA  
**WTIX** New Orleans, LA  
**KITY** San Antonio, TX  
**KTFM** San Antonio, TX



### REGION 2

DE,D.C.,MD,NJ,NY Metro,PA,WV

**FOREIGNER**  
I WANT TO KNOW WHAT LOVE IS

**BILLY OCEAN**  
LOVER BOY

**ELTON JOHN**  
IN NEON

**WFBG** Altoona, PA  
**WJLK-FM** Asbury Park, NJ  
**WBSB (B-104)** Baltimore, MD  
**WMAR-FM** Baltimore, MD  
**WVSR** Charleston, WV  
**WZYQ (Z-104)** Frederick, MD  
**WKEE** Huntington, WV  
**WBLI** Long Island, NY  
**WHTZ (Z-100)** New York, NY  
**WKTU** New York, NY  
**WPLJ** New York, NY  
**WKHI** Ocean City, MD  
**WCAU-FM** Philadelphia, PA  
**WUSL** Philadelphia, PA

**WBZZ (B-94)** Pittsburgh, PA  
**WHTX** Pittsburgh, PA  
**WPST** Trenton, NJ  
**WASH** Washington, DC  
**WAVA** Washington, DC  
**WRQX (Q-107)** Washington, DC  
**WOMP-FM** Wheeling, WV  
**WILK** Wilkes-Barre, PA  
**WKRZ** Wilkes-Barre, PA  
**WQXA (Q-106)** York, PA  
**WYCR** York, PA

### REGION 4

IL,IN,KY,MI,OH,WI

**FOREIGNER**  
I WANT TO KNOW WHAT LOVE IS

**BILLY OCEAN**  
LOVER BOY

**ELTON JOHN**  
IN NEON

**WKDD** Akron, OH  
**WBWB** Bloomington, IN  
**WCIL** Carbondale, IL  
**WBBM-FM (B-96)** Chicago, IL  
**WGCI-FM** Chicago, IL  
**WLS-AM/FM** Chicago, IL  
**WKRQ (Q-102)** Cincinnati, OH  
**WDMT** Cleveland, OH  
**WGCL** Cleveland, OH  
**WNCI-FM** Columbus, OH  
**WXGT-FM (92X)** Columbus, OH  
**WCZY** Detroit, MI  
**WDRQ** Detroit, MI  
**WHYT** Detroit, MI

**WNAP** Indianapolis, IN  
**WZPL** Indianapolis, IN  
**WVIC** Lansing, MI  
**WZEE** Madison, WI  
**WTKI** Milwaukee, WI  
**WZUU** Milwaukee, WI  
**WKZW (KZ-93)** Peoria, IL  
**WRKR** Racine, WI  
**WZOK** Rockford, IL  
**WSPT** Stevens Point, WI

### REGION 7

AZ,Southern CA,CO,HI,Southern NV,NM,UT

**FOREIGNER**  
I WANT TO KNOW WHAT LOVE IS

**BILLY OCEAN**  
LOVER BOY

**STEVE WONDER**  
LOVE LIGHT IN FLIGHT

**KKXX** Bakersfield, CA  
**KIMN** Denver, CO  
**KOAQ (Q-103)** Denver, CO  
**KPKE** Denver, CO  
**KLUC** Las Vegas, NV  
**KIIS** Los Angeles, CA  
**KKHR** Los Angeles, CA  
**KOPA** Phoenix, AZ  
**KZZP** Phoenix, AZ  
**KFMY** Provo, UT  
**KDZA** Pueblo, CO  
**KRSP** Salt Lake City, UT  
**KSDO-FM (KS 103)** San Diego, CA

**XTRA** San Diego, CA  
**KIST** Santa Barbara, CA  
**KHYT** Tucson, AZ  
**KRQQ** Tucson, AZ  
**KTKT** Tucson, AZ

### REGION 3

FL,GA,NC,SC,East TN,VA

**FOREIGNER**  
I WANT TO KNOW WHAT LOVE IS

**DIANA ROSS**  
MISSING YOU

**STEVE WONDER**  
LOVE LIGHT IN FLIGHT

**WISE** Asheville, NC  
**WQXI-FM (94-Q)** Atlanta, GA  
**WVEE (V-103)** Atlanta, GA  
**WZGC (Z-93)** Atlanta, GA  
**WBBQ-FM** Augusta, GA  
**WSSX** Charleston, SC  
**WBCY** Charlotte, NC  
**WCKS (CK-101)** Cocoa Beach, FL  
**WNOK-FM** Columbia, SC  
**WNFI (I-100)** Daytona Beach, FL  
**WDCG (G-105)** Durham/Raleigh, NC  
**WFLB** Fayetteville, NC  
**WRQK** Greensboro, NC  
**WANS** Greenville, SC

**WOKI** Knoxville, TN  
**WHYI (Y-100)** Miami, FL  
**WINZ-FM (I-95)** Miami, FL  
**WKZQ-FM** Myrtle Beach, SC  
**WNVZ** Norfolk, VA  
**WBJW** Orlando, FL  
**WRVQ (Q-94)** Richmond, VA  
**WXLK (K-92)** Roanoke, VA  
**WAEV** Savannah, GA  
**WZAT (Z-102)** Savannah, GA  
**WRBQ (Q-105)** Tampa, FL  
**WSEZ** Winston-Salem, NC

### REGION 5

IA,KS,MN,MO,NE,ND,OK,SD

**FOREIGNER**  
I WANT TO KNOW WHAT LOVE IS

**BILLY OCEAN**  
LOVER BOY

**ELTON JOHN**  
IN NEON

**KFYR** Bismarck, ND  
**KFMZ** Columbia, MO  
**KHK** Davenport, IA  
**KMGK** Des Moines, IA  
**WEBC** Duluth, MN  
**KQWB** Fargo, ND  
**KKXL-FM** Grand Forks, ND  
**KRNA** Iowa City, IA  
**KBEQ (Q-104)** Kansas City, MO  
**KDWB-AM** Minneapolis, MN  
**KDWB-FM** Minneapolis, MN  
**WLOL** Minneapolis, MN  
**KJYO (KJ-103)** Oklahoma City, OK

**KQKQ** Omaha, NE  
**KKLS-FM** Rapid City, SD  
**KKRC** Sioux Falls, SD  
**KHTR** St. Louis, MO  
**KDVV** Topeka, KS  
**KAYI** Tulsa, OK  
**KRAV** Tulsa, OK  
**KFMW** Waterloo, IA  
**KEYN-FM** Wichita, KS

### REGION 8

AK,Northern CA,ID,MT,Northern NV,OR,WA,WY

**FOREIGNER**  
I WANT TO KNOW WHAT LOVE IS

**STEVE WONDER**  
LOVE LIGHT IN FLIGHT

**STEVE PERRY**  
FOOLISH HEART

**KYYA** Billings, MT  
**KBBK** Boise, ID  
**KTRS** Casper, WY  
**KMGX** Fresno, CA  
**KYNO-FM** Fresno, CA  
**KGHO** Hoquiam, WA  
**KOZE** Lewiston, ID  
**KHOP** Modesto, CA  
**KOSO** Modesto, CA  
**KIDD** Monterey, CA  
**KMJK** Portland, OR  
**KSFM** Sacramento, CA  
**KWOD** Sacramento, CA  
**KSKD** Salem, OR

**KITS** San Francisco, CA  
**KWSS** San Jose, CA  
**KSLY** San Luis Obispo, CA  
**KPLZ** Seattle, WA  
**KUBE** Seattle, WA  
**KNBQ** Tacoma, WA;

A weekly compilation of "breakout", i.e., singles with initial movement indicative of significant future sales potential, but not yet on the top 30 lists of the retailers and one-stops currently reporting to the Hot 100 Singles chart.

## NATIONAL

196 REPORTERS

NUMBER REPORTING

GUIFFRIA CALL TO THE HEART CAMEL/MCA	29
RICK SPRINGFIELD BRUCE MERCURY	21
CHICAGO YOU'RE THE INSPIRATION FULL MOON/WARNER BROS.	21
RAY PARKER JR. JAMIE ARISTA	20
PHILIP BAILEY EASY LOVER COLUMBIA	15

### REGION 1

CT,MA,ME,NY State,RI,VT

**GUIFFRIA**  
CALL TO THE HEART

**PHILIP BAILEY**  
EASY LOVER

**CHICAGO**  
YOU'RE THE INSPIRATION

- Bee Gee Dist. Latham, NY
- Buffalo Enterprises 1-Stop Buffalo, NY
- Cambridge 1-Stop Framingham, MA
- Cavages Dewitt, NY
- Central Record & Tape S.Windsor, CT
- Cutler's New Haven, CT
- Dicks One Stop Dedham, MA
- Discount Records Cambridge, MA
- Easy Records 1-Stop N.Quincy, MA
- Everett Music Everett, MA
- Good Vibrations Canton, MA
- House of Guitars Rochester, NY
- Music Suppliers One-Stop Needham, MA
- Northeast 1-Stop Troy, NY
- Peters 1-Stop Norwood, MA
- Record Giant Utica, NY
- Record Theater Buffalo, NY
- Rhody's Warwick, RI
- Trans-World 1-Stop Latham, NY

### REGION 3

FL,GA,NC,SC,East TN,VA

**RAY PARKER JR.**  
JAMIE

**RICK SPRINGFIELD**  
BRUCE

**PHILIP BAILEY**  
EASY LOVER

- Album Den Richmond, VA
- Bibb One Stop Charlotte, NC
- Camelot Atlanta, GA
- Camelot Daytona Beach, FL
- Camelot Winston-Salem, NC
- Coconuts Atlanta, GA
- Coconuts Jacksonville, FL
- Grapevine Records Charlotte, NC
- Jerry Bassin's 1-Stop N.Miami Beach, FL
- Nova Records 1-Stop Norcross, GA
- One Stop Atlanta, GA
- Oz Records Stone Mountain, GA
- Peaches Clearwater, FL
- Peaches Greensboro, NC
- Peaches Richmond, VA
- Peaches Ft. Lauderdale, FL
- Q Records Miami, FL
- RPM Associates Fairfax, VA
- Record Bar Durham, NC
- Record Bar Savannah, GA
- Sounds Familiar Columbia, SC
- Specs Miami, FL
- Starship Records Savannah, GA
- Tara Records 1-Stop Atlanta, GA
- Tidewater One-Stop Norfolk, VA
- Tracks Records Norfolk, VA
- Turtles Atlanta, GA

### REGION 5

IA,KS,MN,MO,NE,ND,OK,SD

**GUIFFRIA**  
CALL TO THE HEART

**RAY PARKER JR.**  
JAMIE

**RICK SPRINGFIELD**  
BRUCE

- Brown Bros. One-Stop Minneapolis, MN
- CML-One Stop St. Louis, MO
- Camelot Wichita, KS
- Dart One-Stop Minneapolis, MN
- Great American Music Golden Valley, MN
- Hastings Lawton, OK
- Music Vision St. Ann, MO
- Musicland Minneapolis, MN
- Musicland Minneapolis, MN
- Musicland St. Louis, MO
- Record Bar Norman, OK
- Record Bar Cedar Rapids, IA
- Streetside Records St. Louis, MO
- The Record Shop Edina, MN

### REGION 7

AZ,Southern CA,CO,HI,Southern NV,NM,UT

**GUIFFRIA**  
CALL TO THE HEART

**RICK SPRINGFIELD**  
BRUCE

**CHICAGO**  
YOU'RE THE INSPIRATION

- Abbey Road One Stop Santa Ana, CA
- Alta One-Stop Salt Lake City, UT
- Associated One-Stop Phoenix, AZ
- Canterbury's Pasadena, CA
- Circles Records Phoenix, AZ
- Dan-Jay Denver, CO
- Independent Records Englewood, CO
- Licorice Pizza Glendale, CA
- Licorice Pizza San Diego, CA
- Lovell's Whittier, CA
- Middle Earth Downey, CA
- Music Box Fullerton, CA
- Musicland Murray, UT
- Odyssey Records Las Vegas, NV
- Peer Records Irvine, CA
- Record Bar Colorado Springs, CO
- Record Bar Salt Lake City, UT
- Record Retreat Los Angeles, CA
- Show Industries Los Angeles, CA
- Sound Barrier Tucson, AZ
- Tower Anaheim, CA
- Tower El Cajon, CA
- Tower Las Vegas, NV
- Tower Panorama City, CA
- Tower San Diego, CA
- Tower San Diego, CA
- Tower Sherman Oaks, CA
- Tower Los Angeles, CA
- Tower Tempe, AZ
- Tower West Covina, CA
- Wherehouse Mission Valley, CA
- Wherehouse Entertainment Gardena, CA

### REGION 2

DE,D.C.,MD,NJ,NY Metro,PA,WV

**JOHN CAFFERTY AND THE BEAVER BROWN BAND**  
TENDER YEARS

**RAY PARKER JR.**  
JAMIE

**ALPHAVILLE**  
BIG IN JAPAN

- A-1 One Stop New York, NY
- All-Service One-Stop Union, NJ
- Alpha Rack New York, NY
- Alwic Records Elizabeth, NJ
- Benel Dist. Bronx, NY
- C&M 1-Stop Hyattsville, MD
- Eastern One-Stop Philadelphia, PA
- Elroy Enterprises Roslyn, NY
- Gallery of Sound Wilkes-Barre, PA
- Harmony Music Bronx, NY
- J&R Music World New York, NY
- JEK Enterprises Baltimore, MD
- Kemp Mill Beltsville, MD
- Mobile One-Stop Pittsburgh, PA
- Music Factory Brooklyn, NY
- Musical Sales 1-Stop Baltimore, MD
- Musicden Edison, NJ
- National Record Mart Pittsburgh, PA
- Oasis Pittsburgh, PA
- Oasis Bethel Park, PA
- Peaches Rockville, MD
- Record & Tape Ltd. Washington, DC
- Record Bar Morgantown, WV
- Richmond Bros. 1-Stop Pennsauken, NJ
- Sam Goody Baltimore, MD
- Sam Goody Philadelphia, PA
- Sam Goody Masapequa Masapequa, NY
- Seasons Four Records Hyattsville, MD
- Shulman Rec. Co. Cinnaminson, NJ
- Tape King One Stop Hillside, NJ
- The Wiz Brooklyn, NY
- Tower New York, NY
- Universal One-Stop Philadelphia, PA
- Waxie Maxie Washington, DC
- Wee Three Philadelphia, PA
- Win 1-Stop Long Island City, NY

### REGION 4

IL,IN,KY,MI,OH,WI

**RAY PARKER JR.**  
JAMIE

**BOB SEGER & THE SILVER BULLET BAND**  
UNDERSTANDING

**CHICAGO**  
YOU'RE THE INSPIRATION

- Ambat One-Stop/Record Theater Cincinnati, OH
- Angot 1-Stop Detroit, MI
- Buzzard's Nest Columbus, OH
- Camelot Mt. Prospect, IL
- Camelot N. Canton, OH
- Centra Columbus, OH
- Flipside Records Arlington Heights, IL
- Gemini One Stop Cleveland, OH
- Laury's Records Des Plaines, IL
- Mainstream Records Milwaukee, WI
- Martin & Snyder Dearborn, MI
- Music Peddlers One Stop Troy, MI
- Musicland Norridge, IL
- Northern Record 1-Stop Cleveland, OH
- Oranges Chicago, IL
- Peaches Cincinnati, OH
- Radio Doctors Milwaukee, WI
- Rapid Sales Madison, WI
- Record City Skokie, IL
- Record Works Bellvue Park, IL
- Rose Records Chicago, IL
- Scott's 1-Stop Indianapolis, IN
- Sound Video One Stop Niles, IL
- The Record Store Chicago, IL
- Vinyl Vendors Kalamazoo, MI
- Wax Works Owensboro, KY

### REGION 6

AL,AR,LA,MS,West TN,TX

**GUIFFRIA**  
CALL TO THE HEART

**THE FIXX**  
SUNSHINE IN THE SHADE

**RICK SPRINGFIELD**  
BRUCE

- Budget Corpus Christi, TX
- Camelot N.Richland Hills, TX
- Camelot Little Rock, AR
- Camelot Plano, TX
- Central-South One-Stop Nashville, TN
- Disc Records El Paso, TX
- Discount Records Nashville, TN
- H.W. Daily Houston, TX
- Hastings Arlington, TX
- Hastings Austin, TX
- Hastings Houston, TX
- Hastings San Antonio, TX
- Hastings Tyler, TX
- Melody Shop Dallas, TX
- Music City One-Stop Nashville, TN
- Musicland Birmingham, AL
- Peaches Memphis, TN
- Poplar Tunes Memphis, TN
- Star Records El Paso, TX
- Sunbelt Music 1-Stop Dallas, TX
- Texas Tapes & Records Houston, TX
- Western Merch. One Stop Houston, TX
- Wherehouse Records Metairie, LA

### REGION 8

AK,Northern CA,ID,MT,Northern NV,OR,WA,WY

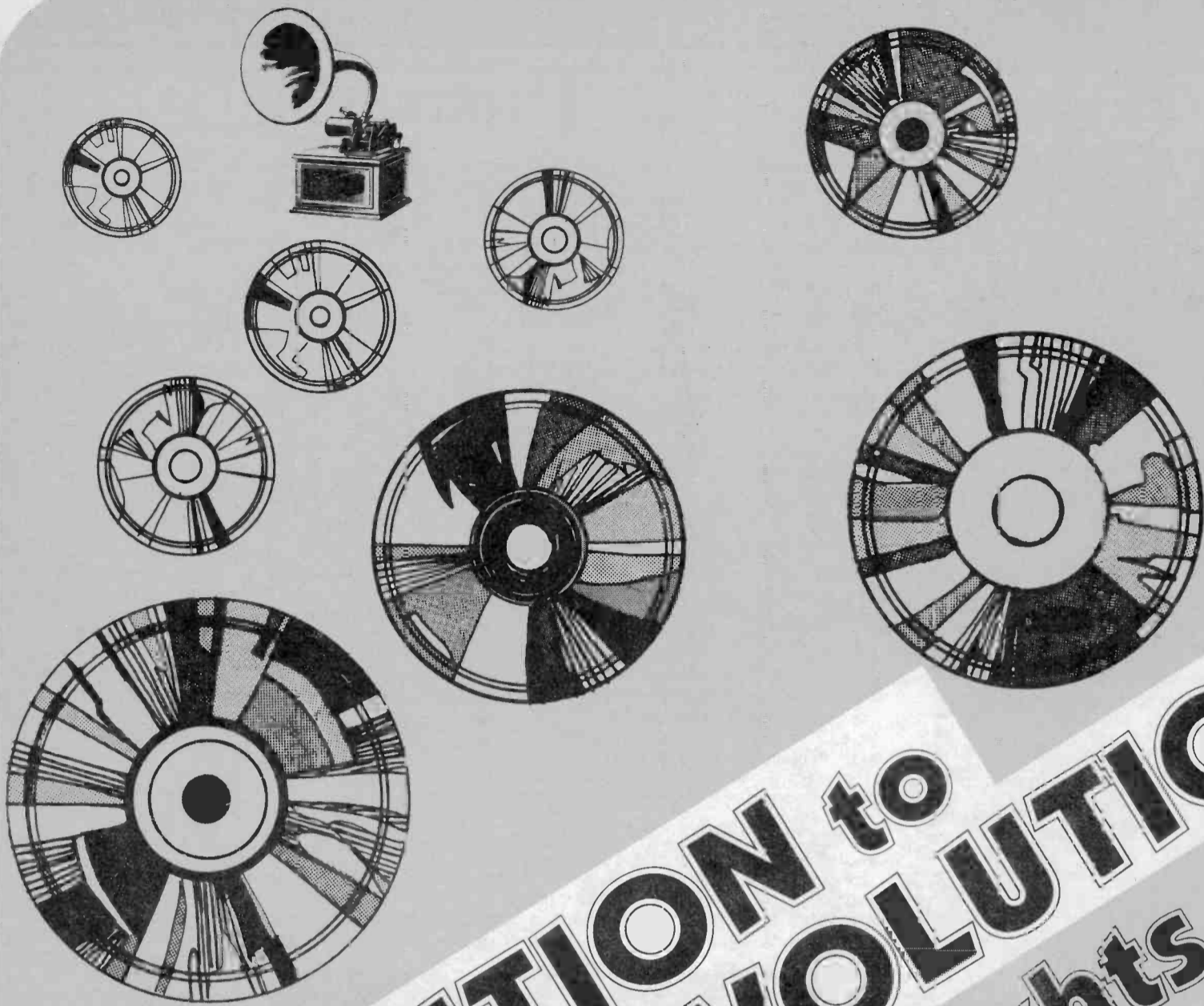
**GUIFFRIA**  
CALL TO THE HEART

**RICK SPRINGFIELD**  
BRUCE

**CHICAGO**  
YOU'RE THE INSPIRATION

- Budget Boise, ID
- Budget Cheyenne, WY
- Dan Jay Tuitwila, WA
- Eli's Record & Tape Spokane, WA
- Eucalyptus Records Napa, CA
- Leopold's Berkeley, CA
- Music People's 1-Stop Oakland, CA
- Musicland Billings, MT
- Musicland San Jose, CA
- Peaches Seattle, WA
- Rainbow One-Stop S.San Francisco, CA
- Sea-Port 1-Stop Portland, OR
- Tower Portland, OR
- Tower San Francisco, CA
- Tower Campbell, CA
- Tower Concord, CA
- Tower Sacramento, CA
- Tower Seattle, WA
- Westgate Records Boise, ID;





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## Billboard Spotlight Compact Disc

Billboard's Spotlight on CD will reveal the latest technical, creative, retail and marketing strategies being used to bring CD into the forefront. Will this revolution in recorded sound soon become a household word? Find out what the manufacturers are doing to make it happen.

Reporting from Compact Disc capitals around the world, Billboard will bring you the latest developments... from the "razors" to the "blades". The Spotlight on CD will be a self-contained section under separate cover within the January 12 issue,

and will receive extensive bonus distribution at the Winter CES show.

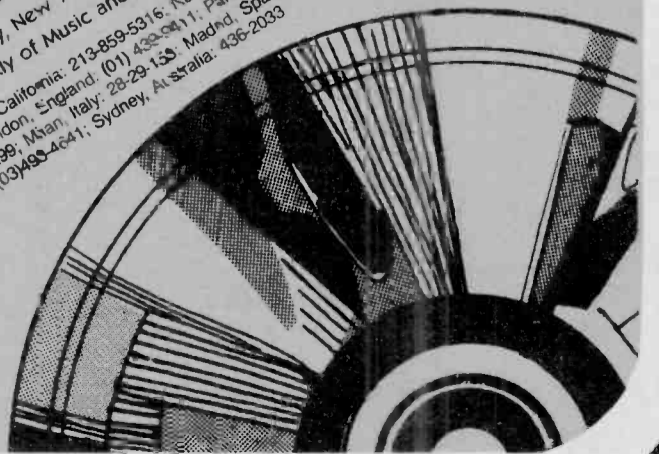
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# MUSIC PLUS TABLOID SPARKS SALES

## Several Firsts Claimed for Chain's 16-Page Insert

BY EARL PAIGE

LOS ANGELES With business again healthy and increased vendor advertising support available, the newspaper tabloid insert is emerging as an effective tool for record/tape chains, according to Alan Schwartz at Music Plus here.

Schwartz counts a number of firsts in a recent 16-page insert the chain published, which he says helped spark the biggest weekend in the firm's 10 years other than Christmas weekend itself.

High among the several breakthroughs is the early publishing date, Nov. 15-18. Schwartz says that retailers traditionally hold off too long during November: "We wanted to set up Thanksgiving. A tabloid, we've found, has a two- to three-week duration—people keep it around."

Music Plus' most recent tabloid went into the L.A. Weekly on Thursday (15), then appeared the next day in the Register, Daily Report, Thousand Oaks News Chronicle, San Gabriel Valley Tribune and Whittier News. The insertion then hit the Los Angeles Times' Sunday (18) edition. A double-edged theme was tagged "10th Anniversary, Once In A Decade/Holiday Sale" with a Dec. 2 end date.

Helping grab readers was the vivid color scheme of the tabloid, prompted by a timely purple from the Prince "Purple Rain" campaign on the cover, then alternating pages of green and purple. "It was a risk going against the traditional," says Schwartz. "It was not fall, not Thanksgiving; it was more spring-like. But we stood out from all the other advertising that weekend."

The chain further underlined its video identity by using the cover's bottom half and the full back page to plug "The Empire Strikes Back" at \$69.98. Other video ads include Vestron's Rolling Stones "Video

Rewind" at \$26.95, Paramount Home Video's "Strong Kids, Safe Kids," Disney children's titles and Karl Home Video's Jane Fonda exercise packages.

That level of video ad participation is yet another first for a Music Plus tabloid effort, notes Schwartz. "The [record/tape] labels know by now what tabloids do, and the video suppliers are realizing it, too."

In fact, vendors of all sorts are so enthused by imaginative tabloids, Schwartz indicates, that planning becomes critical. "We had a 20-pager in June and July," he says, "and I've learned that that size is not cost effective. You have to go 16 or 24, and we're concerned that 24 may become a little tiring for readers." One answer: more tabloids.

Among other firsts in the tabloid is the inclusion of Compact Disc. CDs are highlighted with a burst on the cover and the same two-inch-wide burst on six other pages.

Pricewise, CDs are \$12.99. Regular shelf \$7.99 albums are \$5.99, with that price point also graphically highlighted throughout. Other specials include Prince's "Controversy" at \$4.99 and assorted MCA and WEA product at \$4.99 or three for \$13 (featured on page 2).

CBS Odyssey, Seraphim and Allegro cassettes are featured \$2.99 or four for \$10. A page and a half overall is devoted to classical.

Sprinkled here and there are higher list titles, including Prince's double "1999" at \$7.99, and current albums from Daryl Hall & John Oates, Kenny Rogers, Paul McCartney, Culture Club, Barbra Streisand and Duran Duran at \$6.99. RCA Red Seal and CBS Masterworks titles are also \$6.99.

Blank tape receives major exposure, with Maxell, Fuji, TDK, Scotch and Sony all represented. One page combines Savoy, BMI, Recoton and Rack Factory accessories, while the Memorex page also fea-

tures tape care items.

Videocassette  
Top 40  
Sales & Rentals  
Charts  
Every Week  
In  
Billboard



Big In Hollywood. Tenor Luciano Pavarotti and composer/conductor Henry Mancini recently signed copies of their "Mamma" album for customers at Tower Records in Hollywood. Pictured at the store are, from left, John Harper, vice president of sales and marketing for PolyGram Classics; Pavarotti, Carl Princi of radio station KFAC, Mancini, and Richard Rollefson, vice president of London Records.

## TV Ad: It's Audio, Video and Memorex

LOS ANGELES Memorex's current tv campaign for its blank tape, now airing via network prime time and MTV buys, is such a departure for the brand that a four-minute documentary video was made explaining how and why the commercial was conceived. The short video is being used by Memtek reps as a dealer sales training aid.

According to Alan Davis, audio marketing manager for Memtek Products including Memorex blank tape, the commercial is more than just a break from Memorex's stan-

dard advertising image: It's the first combined audio and video blank tape commercial, and the first produced in stereo.

The short video allows retail product buyers and floor staff an inside look at the Leo Burnett/Chicago agency's creative thinking and director Rod McCall's execution, claims Davis. "Our commercial is targeted to the evolving American tape consumer, who now not only wants to hear music, but also to see and live it," he states.

Filmed on a stretch of Pismo

Beach, Calif. beachfront set afire with 20 jets of propane gas illuminating nightmarish elements, the commercial's drama begins as young actor Dwier Brown inserts his cassette in a portable player over a throbbing rock music bed.

The initial voiceover, "Is this real?," harks back to the traditional "Is it live, or is it Memorex?" copy line. The nightmare, which producer Joe Mangan defines as actually enjoyable, is suspended when the tape is stopped. Then the rollback from the scene reveals that the whole sequence is on videotape—Memorex, of course.

The in-store sales training video documenting how the commercial was made is intended to facilitate retail staff understanding of the younger blank tape consumer demographic. Various executives in the Memtek marketing chain are seen in interviews between segments of the commercial's filming.

According to Davis, the enormous success record/tape stores are enjoying in blank tape sales led to the commercial's creative direction. "These stores in California like Wherehouse and others are very savvy. This is where the consumer is going for blank tape," he adds, alluding to more diversified entertainment software stores bridging audio, video and computer product.

Aware that stores often stock brands in video blank tape not carried in audio, Davis says the commercial could have some beneficial effects. But he adds that blank tape marketing is a "chicken-and-egg" situation where the brand has to appeal to the consumer so the retailer will give it display space.

"We have done tags before, five-second things to plug audiotape in a videotape commercial," Davis says as a way of indicating how different the current campaign is, with audio out front.

As for stereo, Davis continues, "We're advertising on MTV, USA and other tv that is in stereo, and there is a lot of simulcasting. It didn't cost us any more to produce the commercial in stereo, and consumers are now buying stereo components for their home tvs."

Davis will not disclose what the budget is for the campaign, but he lists many of the prime time and late night programs targeted: "Saturday Night Live," "Night Flight," "Radio 1990," "Night Tracks," "ABC Rocks," NFL Football and other sports events. EARL PAIGE

## Counter Intelligence

A weekly column focusing on the concerns and suggestions of retailers.

**RIDING THE BREAKERS:** Saugus, Mass. and Nashua, N.H. retailer Fred Jeffery, who operates his Rockit Records in those towns, wants to see labels tailoring a greater share of promotions towards developing artists and the trend-setting stores that give them their initial push.

"The most telling thing I can say about my stores," notes Jeffery, "is that I sell the most copies of a record the week it is released." Terming his customers "the groundbreakers," Jeffery says they "don't need to hear a new record on the radio before they buy it."

Crediting A&M and IRS with "tracking the harder-to-break records that are of interest to stores like us," Jeffery says other labels need to keep an eye on stores like Rockit. "We're telling them what the more hardcore consumer is buying," he says. Noting that independent, trend-conscious stores like Rockit aren't limited to a specific type of record, he adds that Chrysalis recently tracked the shops for reaction to Armored Saint.

Hand-in-hand with tracking, Jeffery also sees a need for more closely tailored promotions. "The records that are marked for regional or national promotions aren't always appropriate for us," he says. "The labels need to work out a more specialized system of promotions. There must be a way to make advertising work on a more grassroots level rather than strictly towards the mall chains."

Jeffery suggests a co-op deal that would see his retailer put up 50% of the ad money and then get his choice of acts to promote with the budget. "It's the same with music video," he adds. "We have 200 music video titles in stock, and until we got the Led Zeppelin and Prince videos in, 'Ready Steady Go' was our second biggest seller." Another unlikely video hit for Rockit was the Style Council.

**ANOTHER DEALER STRIKES BACK:** "I wish CBS/Fox wouldn't jerk the price around with 'buy this to get that' deals and be more like Paramount and just bring out movies at \$39.95." So says Martha Ross on the current distribution deal whereby dealers can get copies of "Star Wars" at \$39.95 list for every copy of \$79.95 "The Empire Strikes Back."

Ross says customers at Tampa Video Station are "disgruntled. Many paid \$80 for 'Star Wars' three years ago when it came out. Sure they've had all the viewing time on it, but its the idea of the reduction that they object to."

**ZEROING IN ON ZIP CODES:** Like chains everywhere, Peaches Entertainment Corp. in Hialeah Gardens, Fla. is taking no chances on Christmas 1984. According to David Jackowitz, the store's 1.8 million print run mailer that will hit this week is a proven winner for creating traffic in the 14 far-flung units of the chain. More Compact Disc and more music video characterize improvements this year.

Wary of explaining the total strategy, Jackowitz nevertheless discloses that an in-store survey is taken and then mailings are targeted by zip code.

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# NOW PLAYING

by Faye Zuckerman

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

**CONTROL VIDEO CORP.** has launched a 24-hour computer software service that is being described as the "MTV for the computer industry."

Va., subscribers can dial directly into the service. "For a subscriber, Masterline provides any needed additional equipment, which includes a modem," she adds.

Apple Computer's authorized dealers in Houston and Washington are offering trial subscriptions for Masterline to purchasers of the Apple IIc or IIe computers. A

## The new Masterline software service is called the computer industry's MTV

Essentially, the service, Masterline, gives subscribers access to some 20 different computer programs monthly. It allows Apple and Commodore computer owners to test out software. Manufacturers supply portions of a package to be used to promote their product.

The service, which costs about \$20, is available in Los Angeles, Houston, Atlanta and Washington, D.C. "Success With Math" from CBS Software, Electronics Arts' "Hard Hat Mack," "Silicon Warrior" from Epyx and Eduware's "Tranquility Base" are among the programs offered in October, the first month the service was on-line.

According to a spokeswoman for Control Video, based in Vienna,

spokesman for the Cupertino, Calif. computer firm says that the company is hoping to generate sales for Apple computers by featuring the software promotion in stores. "If you like several albums or songs, you might want to buy a stereo system to play them on at home," he offers as an analogy.

Software maker Michael Katz, commenting on Masterline, says that the industry "desperately" needs a way to expose prospective buyers to programs. He says he is hopeful that schemes like Masterline will help improve computer software sales.

**FOR SALE:** The massive MSA is still looking for a buyer for its



consumer computer software units Eduware, Designware and Peachtree. The asking price is \$20 million.

It is believed that several book publishing companies, including Prentice Hall, have been eyeing MSA's software divisions. AT&T and Wang are two other possibilities.

In the early '80s, Peachtree saw what has been termed "hyper-growth." It went from being a \$1 million company to a reported value of \$18 million. This year, its losses are said to be close to \$10 million, and it has completely closed down its once-lucrative international operation.

**BITS AND BYTES:** Home management computer software maker Futurehouse is sponsoring an Okimate-10 color printer giveaway at Software City stores. Some 100 franchises nationwide are participating... Monogram's tax planning "Forecast" package is available for the Apple II family of computers. The program tracks tax information for Form 1040, Schedules A, B, C, D, E, G, W, Alt-Min and information from other forms... Practicorp has introduced "PractiCalc II" for the Apple IIc computer.

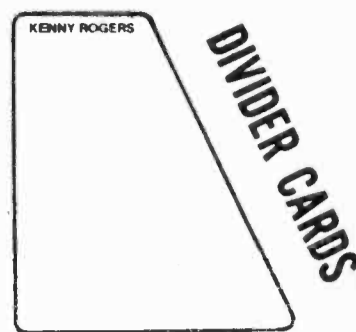
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FEATURES OF THE WEEK

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## Maxell Launches Tape Promotions

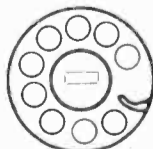
NEW YORK Promotions aimed at building repeat traffic for both audio and videotape are being run by Maxell.

Special packaging and a coupon program are being used to boost sales of T-120 and L-750 standard and high grade videocassettes. Six-packs shaped like portable television sets include a coupon, redeemable from the manufacturer for a free HGX Gold videocassette. The twofold program is aimed at providing a merchandisable package and introducing the consumer to the higher grade HGX.

For audiotape, the company has combined a recent scratch-and-win game and rebate program into a single new promotion. Consumers can receive a rebate of up to \$5 on the purchase of any 10 audiocassettes. Game cards awarding up to an additional \$10 prize are also given with the same purchase.

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# Chicago's Downtown Adding More Video

BY MOIRA McCORMICK

**CHICAGO** Having experienced a 30%-50% volume increase due to video sales and rentals in three of its six units, Downtown Records here will add video in the rest of the chain, according to director of store operations Ron Kehr.

Kehr says he expects that a "complete video department" will be added to Downtown Records on State Parkway. The Randolph St. store, currently closed for remodeling, is likely either to open as an all-video store or to add video to its record/tape inventory, he notes. Downtown's 800 square foot North State location is deemed too small to contain a video section, but will carry selected hit product such as Prince's "Purple Rain" on a sale-only basis.

Downtown's Rush St., Jackson Blvd. and Lincoln Ave. outlets (the latter a 5,000 square foot unit called Record & Video Warehouse) continue to maintain parity in sales-to-rental ratios, says Kehr. He attributes the 50-50 figure to aggressive

promotion by Downtown, as well as to Paramount's recently instated \$24.95 price point.

"People walk in here to rent a movie, but when they see the \$24.95 tag, it turns their head," Kehr says.

He also sees that price point as a deterrent to home taping: "When you take into account the price of blank tape, time involved, editing and other considerations [pertaining to home taping], the \$24.95 price tag [gives potential home tapers an economic alternative]."

Downtown's video sales club, modified since its inception last year, also provides incentive to buy, says Kehr. With a minimum initial purchase of a \$59.95-list video, the customer becomes a member of the sales club, which entitles him/her to 10% off that purchase as well as future buys. That customer also automatically becomes a member of the rental club, with the \$60 fee covering 24 yearly rentals as well as \$1 off the regular \$5 rental fee. (Rental club members also automatically qualify for the sales club.)

Kehr says advertising and in-store promotion have been instrumental in keeping Downtown's video sales at their present level. "We let customers know what new releases are coming out and when, which is something most people are unaware of," he notes, adding, "We took over 350 advance orders three weeks before the \$24.95 Paramount product came in."

According to Kehr, Downtown's varied locations in demographically disparate parts of Chicago have proven advantageous in testing and shifting stock. "Record and Video Warehouse outsells Downtown on Rush five to one in westerns," he notes. "If I get in a western title that doesn't sell on Rush, I can transfer to the Warehouse."

"Musicals, on the other hand, are big on Rush. We may rent something like 'Friday the 13th: The Final Chapter' a total of eight times there, but we'll sell through 10 copies of the same on Jackson, where there's an emphasis on action and horror video."

# Concern Over Sales Tax Motivates New VSDA Wing

**SAN FRANCISCO** Concern over sales tax audits being conducted throughout California is credited with the large turnout of 230 for the recent first meeting of the Northern California chapter of the Video Software Dealers Assn. (VSDA).

The gathering, one in a blitz of organizing sessions by VSDA between Nov. 7-15, was the most eagerly anticipated. Home video dealers in Northern California had been organized previously by the new Video Retailers Assn. (VRA).

Jim George, VSDA national treasurer and organizer of the chapter kickoff along with Alameda shopkeeper Ken Dorrance, indicates the large turnout Nov. 7 was also due to dealers accustomed to discussing local issues. VRA, originally the Video Retailers Assn. of California, was organized initially to represent dealers in the sales tax issue.

According to George, proprietor of 11-unit San Francisco Home Video, there is no collision course between VSDA's new chapter here and VRA. "We had a good talk after the meeting," George says, refer-

ring to VRA founder Rodger Wadley. "We will cooperate and not schedule conflicting meetings. Rodger indicates VRA has a different focus, is organizing to stimulate a sales market and is appealing to small video producers."

George says the tax issue was addressed at the meeting by William Hitchcock of the California Board of Equalization. The issue is not, he says, seeking a choice between stores paying a use tax on their own and stores passing the tax on to the rental customers as sales tax.

"It must be a sales tax," says George. "What really concerns us now are the audits. In some cases, the Board goes back on rulings as long ago as 1980 and makes retroactive judgments. Auditing is the issue."

Earlier, VRA had fought for a choice and had pushed for Assembly Bill 2220. However, at a July 10 meeting of VSDA's Southern California chapter, Paul Jungkeit of the Board was confronted by angry dealers unable to arrive at a consensus (Billboard, July 28).

FOR WEEK ENDING DECEMBER 8, 1984

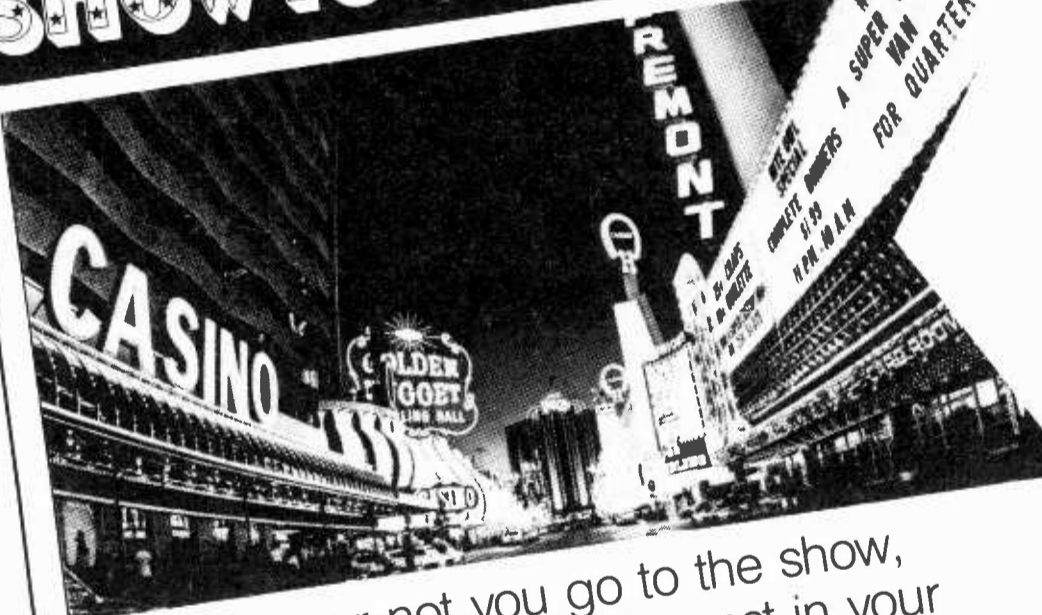
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# TOP VIDEO GAMES

RANK	THIS WEEK	2 WKS. AGO	WKS. ON CHART	TITLE MANUFACTURER, CATALOG NUMBER	Compiled from national retail store sales reports.			
					Atari 2600	Atari 5200	Coleco Vision	Intellivision
1	1	35		PITFALL II ACTIVISION AX 035	•	•	•	•
2	2	115		FROGGER PARKER BROTHERS 5300	•	•	•	•
3	8	87		CENTIPEDE ATARI CX 2676	•	•	•	•
4	9	39		MARIO BROTHERS ATARI CX 2697	•	•	•	•
5	20	8		JUNGLE HUNT ATARI CX 2688	•	•	•	•
6	3	67		Q-BERT PARKER BROTHERS 5360	•	•	•	•
7	4	14		TARZAN COLECO 2632	•	•	•	•
8	25	47		KANGAROO ATARI CX 2689	•	•	•	•
9	5	14		STAR TREK COLECO 2680	•	•	•	•
10	10	13		WAR ROOM ODYSSEY 2153 CL	•	•	•	•
11	7	55		POPEYE PARKER BROTHERS 5370	•	•	•	•
12	11	65		DECATHLON ACTIVISION AZ 030	•	•	•	•
13	13	45		CONGO BONGO SEGA 006-01	•	•	•	•
14	RE-ENTRY			DONKEY KONG JR. COLECO 2601	•	•	•	•
15	14	13		QIX ATARI CX 5212	•	•	•	•
16	12	49		SPACE SHUTTLE ACTIVISION AX 033	•	•	•	•
17	16	15		BUMP 'N' JUMP COLECO 2440	•	•	•	•
18	6	67		POLE POSITION ATARI CX 2694	•	•	•	•
19	15	3		JAMES BOND PARKER BROTHERS 1380	•	•	•	•
20	17	85		PITFALL ACTIVISION AX 108	•	•	•	•
21	18	7		MINER 2049ER MICRO LAB MCL 501	•	•	•	•
22	19	17		STAR WARS PARKER BROTHERS 1340	•	•	•	•
23	RE-ENTRY			DONKEY KONG COLECO 2451	•	•	•	•
24	24	73		BURGER TIME INTELLIVISION 4549	•	•	•	•
25	23	97		RIVER RAID ACTIVISION AX 018	•	•	•	•

• Denotes hardware configuration for which software is available.

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## New Music Masters Store Colorado Dealer 'Steals' Creatively

BY JOHN SIPPEL

LOS ANGELES When you enter the new Music Masters Records & Tapes in Aurora, Colo., you can expect to find the ultimate in merchandising. Owner Mike Ketchum, a former RCA Denver branch manager, admits he "stole" ideas from accounts he visited over the almost 10 years he worked in the Rocky Mountain area.

If you've ever visited Bob Stewart's Raspberry Records in Salt Lake City, you might find more than a little similarity. "That store does more than \$1.5 million annually," Ketchum says, "so it's a good one to copy."

Ketchum says he had some misgivings about traditional concepts in industry retailing. To avoid turning anyone off, Ketchum junked plans to describe sections with monikers like "rock" or "r&b." Instead he uses giant "Popular Music" divider cards at the back of browsers with these two types of music, which he sees as now being unified.

He puts Windham Hill, Paul Horn and similar instrumental music in the "New Age" sector, while nostalgia and big bands aren't labeled as "Easy Listening" but "Good Music" in the 3,000 square foot, freestanding store.

Ketchum reasons that signage overhead is a barrier to the new patron coming in and either being approached by the diligent employee or asking at the counter for what he wants. He prefers his clerks to open with a line like "Is there any particular artist you want today?" rather than "Can I help you?"

Ketchum believes in full service, not self-service, at Music Masters. "We want to get to know the customer," he says. He bucks the trend toward open cassette display, suggesting that a tape department running the full length of the store behind a counter fully manned at all times establishes a stronger, quicker bond between store and patron.

Hot LPs are displayed on a 25-foot section of step-down, priced from \$5.99 to \$6.99. Deep catalog frontline goods are priced at \$7.99. Music Masters stocks the Billboard Hot 100 singles and the top 50 in country and black music, but frowns on oldies singles. "We want to stress our excellent inventory of oldies albums," Ketchum says.

When the store is fully stocked in about two weeks, Ketchum estimates that his browsers will hold between 15,000 and 20,000 individual titles, most in both cassette and LP. It took five months to physically

create a 3,000 square foot area to display so many titles. And, Ketchum adds, it took almost as long to induce local investors, outside the industry, to back such a venture, Ketchum.

Ketchum, who entered the industry at age 20 in 1963 as a clerk in Denno's Records, an independent retailer in Garden Grove, Calif., describes his return to retail as a personal renaissance.

"It's like being back in the real record business," he says. "It was a job trying to get a full catalog store in workable space. Without the expertise of Sam Ginsberg and Pat Moreland at City 1-Stop in Los Angeles, and Evan Lasky at Danjay Music in Denver, it probably would not have happened." Ketchum buys from both places, as well as buying new releases direct from the majors and independent distributors.

He's used spots on local radio, choosing stations which feature such programming to highlight dif-

ferent areas of his inventory. He's used the two metro dailies, community weeklies and even the Lowry Air Force Base weekly to let the populace know of his new store.

Compact Disc has been a grabber for Ketchum. John Bosco, a Denver area fixture designer, who built most of the natural hickory store furniture, conceived a special slanted rack for the laser-read disks. "We'll handle all the CD titles we can get," Ketchum says.

Accessories are either on pegboard or in glass showcases, on top of which Ketchum has his top 50 best-selling cassettes, again in a special slanted rack arrangement that shows a good part of the front of each cassette.

Ketchum says he would eventually like to open four more stores in the area. He has no time frame or schedule, but he says that opening more than one a year wouldn't provide him with enough time to really put the new store across.

## New Products



Memorex is the latest blank tape marketer to add batteries and related accessories as high profit items for retailers.

## New Releases

The following configuration abbreviations are used: LP—album; EP—extended play; CA—cassette; NA—price not available. Multiple records and/or tapes in a set appear within parentheses following the manufacturer number.

### ALBUMS

#### POPULAR ARTISTS

#### ANDREWS SISTERS

Andrews Sisters Rarities

LP MCA MCA-908/\$3.98

CA MCAC-908/\$3.98

#### BONDS, GARY "U.S."

The Best Of Gary "U.S." Bonds

LP MCA MCA-905/\$3.98

CA MCAC-905/\$3.98

#### DYLAN, BOB

Real Live

LP Columbia FC 39944/CBS/no list

CA FCT 39944 no list

#### ELFMAN, DANNY

So-Lo

LP MCA MCA-5535/\$8.98

CA MCAC-5535/\$8.98

#### ELMO 'N' PATSY

Grandma Got Run Over By A Reindeer

LP Epic SE 39931/CBS/no list

CA 5ET 39931/no list

#### THE FLIRTS

Heartbreak U.S.A.

LP Preppy PP 1217/\$6.98

CA PPC 1217/\$6.98

#### GARLAND, JUDY

From The Decca Vaults

LP MCA MCA-907/\$3.98

CA MCAC-907/\$3.98

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# UPBEAT VCR FORECAST AT ITA MEET

## VHS Hi Fi Seen Brightening '85 Sales Figures

BY TONY SEIDEMAN

NEW YORK The VCR boom should roar along to even greater heights next year, with a possible 10 million units sold, and potentially as many as 15% of these machines could be hi fi units, said participants at the International Tape/Disc Assn.'s annual Update Seminar here.

The VCR industry "could definitely run at 10 million units or beyond," said RCA Consumer Electronics vice president Stephen Stepnes, who claimed that VHS Hi Fi units "could exceed sales of one million units in 1985. "According to Stepnes, "More than 40% of VCRs sold in Japan are hi fi compatible," and he said he sees no reason the U.S. couldn't eventually achieve these numbers.

Not all of the Seminar's speakers were as optimistic about hi fi. According to Matsushita's Thomas Hitzges, VHS Hi Fi's startup "has been less than awe inspiring. We, the VHS people, have not done the

### Sony, Ingram in 'Curious George' Push

NEW YORK Sony Video Software Operations has teamed with Ingram Video in constructing a novel video and book display stand. The free-standing display was designed to hold nine "Curious George" Sony videocassettes and 48 Houghton-Mifflin "Curious George" books.

The video/book display will stand in Waldenbook and B. Dalton bookstores as well as various independent video and bookstores. This cross-merchandising effort will be continued in a national advertising campaign in both video and book trade and consumer publications, and via direct mail and telemarketing.

best job of launching VHS Hi Fi," he said, but he claimed this situation will soon change dramatically. "From this day forward, our approach will be positive and aggressive," he said.

A key problem for VHS Hi Fi has been that "this is the first VCR product that is a software-driven machine," said the Matsushita executive, who admitted that problems with duplication equipment put a strong drag on the initial release of VHS Hi Fi titles. Those and other snafus have been solved, he claimed.

U.S. duplicators now have 12,000 VHS Hi Fi machines on line with a production capacity of more than 20 million units, said Hitzges. And because of this, he said, the hardware and software industries now face "the emergence of a whole new market."

On the state of the software industry, MGM/UA Home Video senior vice president Bill Gallagher said he expects 1984 manufacturer revenues to come to between \$700 and \$800 million, figures he said were difficult to translate into total retail revenues due to rental income.

Home video software should maintain a 40%-50% growth rate through 1985, said Gallagher, meaning that by the end of next year, prerecorded video should be "close to a billion-dollar industry" at the manufacturer level.

Retail store population in home video is now between 14,000 and 15,000, said the MGM/UA executive, with the business "changing quite dramatically now into a mass market because the mass market people are going to get into the video marketplace." Still, he said, "the mom-and-pop stores continue to be the front line of home video."

Giving music video a potential boost are age trends among VCR

purchasers, Gallagher contended. "VCR ownership is growing younger," he said.

Prerecorded video's biggest problem, Gallagher asserted, is that the marketplace is still overwhelmingly rental oriented. The MGM/UA executive estimated that as much as 98% of video specialty business could be rental. Most manufacturers claim the number is probably closer to 90%.

A key factor in the 1985 VCR market will be the entry of Korean VHS Hi Fi manufacturers into the U.S. market. Stepnes said that, initially, the impact will not be great, adding that pricing would trend "moderately downwards," with the Korean manufacturers having the greatest influence on the prices of lead, or lower-priced machines.



And This Is How They Look After They Won? Walt Disney Home Video recently won the Point-Of-Purchase Advertising Institute "Outstanding Merchandising Award" for its 1983 "Wrapped And Ready To Give" and 1984 "Limited Gold Edition" floor displays. Standing with expressions of restrained joy are, from left, Contentental Grapics' Art Hecker and Walt Disney Home Video director of marketing Richard Fried and art supervisor Bob Schmolze.

## 'Giving Power Back to Parents' Shari Lewis Isn't Kidding Around

NEW YORK Espousing the value of children's video to both consumers and dealers, Shari Lewis is eagerly anticipating the Dec. 12 release of "You Can Do It," for MGM/UA Home Video.

The hour-long tape—which musically and humorously teaches viewers simple card and magic tricks, ventriloquism, paper-folding and puppetry—follows September's "Have I Got A Story For You," which similarly presented Lewis, along with her famed puppets Lamb Chop, Hush Puppy and Charley Horse, in recounting a dozen popular children's stories. Both are priced at \$29.95.

"What we're finding from the response of the home video marketplace to my first cassette is that we're now giving back to parents the power which television has tak-

en away," says Lewis. "So many parents find it impossible to say 'No, you can't watch this or that' to their kids, but with home video, it's possible to create an alternative to so much of the dreadful programming that is currently available to them."

Lewis says that her home video programming not only presents a positive, interactive viewing experience for children, but also appeals to the now 25- to 35-year-old audience that grew up viewing her highly rated Saturday morning kiddie shows. "One of the reasons that the first release seems to be moving so well is that my kids from the '60s are so anxious to share their childhood with their own children," she says. "And if families can share entertainment, they share a great deal, because not only do they have something to talk about afterward, but they also have the opportunity to expand on something from a common frame of reference, like other kinds of music or stories."

Another claimed attribute of her cassette series is its repeatability, which Lewis credits for early sell-through of the first title as opposed

to rental. "This is one of the few properties made especially for the home video marketplace with home repeatability in mind," she says. "In 'Have I Got A Story For You,' the 12 different stories are like kids eating peanuts—they want to go back and back and back to hear them over again. And with 'You Can Do It,' they can't learn a dozen magic tricks and fun activities at one time."

Lewis's videocassette series came about when an agent, Elliot Stahler, approached her with the idea two years ago. "He'd seen some of the children's books I'd written and felt that they'd do well in home video form," she recalls. "I didn't think that there was enough money in the marketplace to warrant the effort, but he took me to MGM, which was big in children's programming, and they immediately went for it. Now I feel that the marketplace is perfect for me because I don't have to speak to the lowest common denominator in order to have huge sales, but can let the marketplace rise to where I want to be, which seems to be what's happening."

(Continued on page 29)

FOR WEEK ENDING DECEMBER 8, 1984

Billboard

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# TOP VIDEODISKS

THIS WEEK	LAST WEEK	WKS. ON CHART	TITLE	Compiled from national retail store sales reports.					
				Copyright Owner, Distributor, Catalog Number	Principal Performers	Year of Release	Rating	Format	Price
1	NEW		THE EMPIRE STRIKES BACK	CBS-Fox Video 1425	Mark Hamill Harrison Ford	1980	PG	Laser	34.98
2	1	13	ROMANCING THE STONE ▲	CBS-Fox Video 1358	Michael Douglas Kathleen Turner	1983	R	CED Laser	19.98 34.98
3	4	3	SIXTEEN CANDLES ▲	Universal City Studios MCA Dist. Corp. 80076	Molly Ringwald Paul Dooley	1984	PG	Laser CED	29.98 29.98
4	2	4	GREYSTOKE: THE LEGEND OF TARZAN, LORD OF THE APES ▲	Warner Brothers Pictures Warner Home Video 11375	Christopher Lambert Andie MacDowell	1984	PG	Laser CED	39.98 29.98
5	3	11	SPLASH	Touchstone Home Video 213	Daryl Hannah Tom Hanks	1984	PG	CED Laser	29.98 34.98
6	5	12	FOOTLOOSE	Paramount Pictures Paramount Home Video 1589	Kevin Bacon John Lithgow	1984	PG	Laser CED	29.95 29.95
7	NEW		NEVER CRY WOLF	Walt Disney Home Video 182	Charles Martin Smith Brian Dennehy	1984	PG	CED Laser	24.95 34.95
8	6	15	THE BIG CHILL ▲◆	RCA/Columbia Pictures Home Video 100211	William Hurt Glenn Close	1983	R	CED Laser	29.95 29.95
9	8	5	ICEMAN ▲◆	Universal City Studios MCA Dist. Corp. 80074	Timothy Hutton Lindsay Crouse	1984	PG	Laser CED	29.98 29.98
10	10	2	MOSCOW ON THE HUDSON	RCA/Columbia Pictures Home Video 60309	Robin Williams Maria Alonso	1984	R	Laser CED	29.95 29.95

● Recording Industry Assn. Of America (RIAA) seal for sales/licensed rentals of 37,500 units or sales/licensed rentals income of \$1.5 million. ▲ RIAA seal for sales/licensed rentals of 75,000 units or sales/licensed rental income of \$3 million. (Titles issued prior to Jan. 1, 1984 are certified under lower criteria.) ◆ International Tape Disc Assn. seal for sales and/or net rentals of \$1 million at wholesale.

## Pope a Smash in Canada Tour Tape Sets New Sales Record

TORONTO Pope John Paul is an out-of-the-box smash with video retailers here. CBC Enterprises, the merchandising arm of the radio and television network, reports advance sales of 15,000 units for a tape chronicling the Pope's recent Canadian tour and a further 10,000 orders, making it the largest-selling video title in Canadian history.

The 85-minute tape, "John Paul II: A Pilgrimage Of Faith, Hope And Love," shipped Friday (30) through Video Trans Kebec rackers at \$39.95 suggested list. A million dollars in revenue has already been achieved, with at least another million anticipated. Other videos have achieved more in rentals, but none has sold the way the Pope tape is moving.

CBC has packaged a generic 55-

minute tape of the 12-day tour as well as 10 different 30-minute segments, which are edited into the production. That will allow Toronto buyers to see the 55-minute tour footage and a sandwich of 30 minutes of his stay in Toronto.

In all, says Paul Cadieux, CBC Enterprises general manager, 40 videos are being marketed: 10 tapes, each available in English and French and in both Beta and VHS formats.

Cadieux says theme tapes, ceremonies tapes and Polish and Italian tapes will be released, as will an international version. A total of 58 spinoffs from the \$11 million CBC host broadcast production of the tour will be issued.

KIRK LaPOINTE



FOR WEEK ENDING DECEMBER 8, 1984

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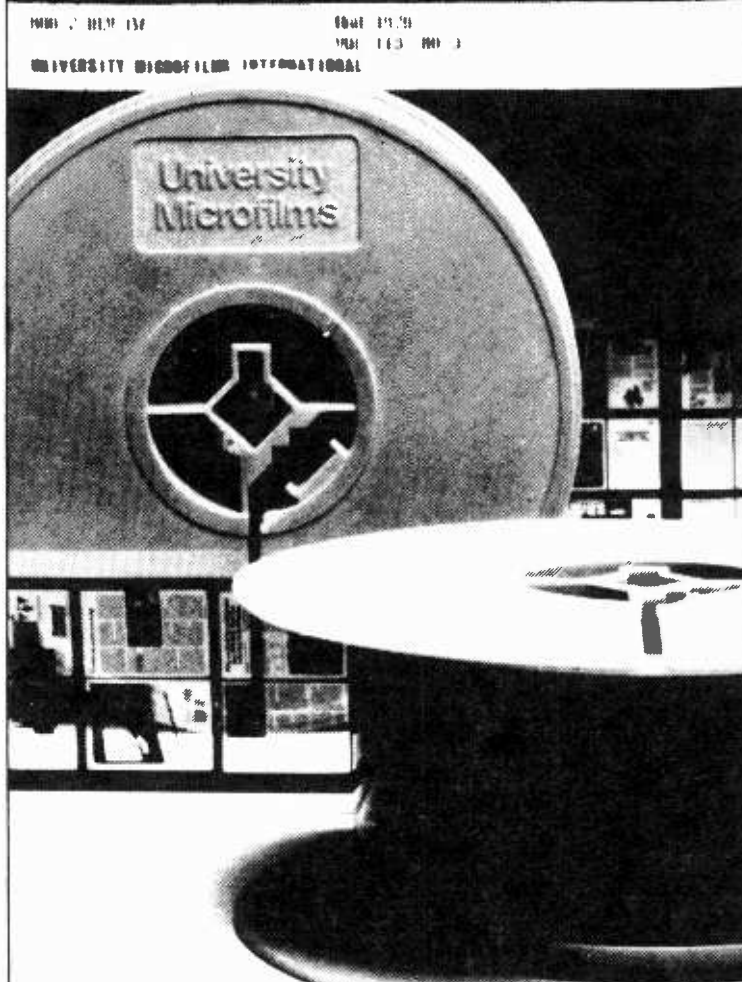
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## TOP VIDEOCASSETTES RENTALS

THIS WEEK	LAST WEEK	WKS. ON CHART	Compiled from national retail store rental reports.			Year of Release	Format	Rating
			TITLE	Copyright Owner, Distributor, Catalog Number	Principal Performers			
1	1	12	ROMANCING THE STONE ▲	CBS-Fox Video 1358	Michael Douglas Kathleen Turner	1984	PG	VHS Beta
2	3	11	SPLASH	Touchstone Home Video 213	Daryl Hannah Tom Hanks	1984	PG	VHS Beta
3	2	8	GREYSTOKE: THE LEGEND OF TARZAN, LORD OF THE APES ▲	Warner Brothers Pictures Warner Home Video 11375	Christopher Lambert Andie MacDowell	1984	PG	VHS Beta
4	5	4	MOSCOW ON THE HUDSON	RCA/Columbia Pictures Home Video 60309	Robin William Maria Conchita Alonso	1984	R	VHS Beta
5	16	2	THE EMPIRE STRIKES BACK	CBS-Fox Home Video 1425	Mark Hamill Harrison Ford	1980	PG	VHS Beta
6	4	6	FIRESTARTER ●	Universal City Studios MCA Dist. Corp. 80075	David Keith Drew Barrymore	1984	R	VHS Beta
7	6	9	AGAINST ALL ODDS	RCA/Columbia Pictures Home Video 60077	Rachel Ward Jeff Bridges	1984	R	VHS Beta
8	7	8	SIXTEEN CANDLES ▲	Universal City Studios MCA Dist. Corp. 80076	Molly Ringwald Paul Dooley	1984	PG	VHS Beta
9	8	5	NEVER CRY WOLF	Walt Disney Home Video 182	Charles Martin Smith Brian Dennehy	1984	PG	VHS Beta
10	9	4	THE PHILADELPHIA EXPERIMENT	Thorn/EMI Home Video 2547	Nancy Allen Michael Pare	1984	PG	VHS Beta
11	10	12	FOOTLOOSE	Paramount Home Video Paramount Pictures 1589	Kevin Bacon John Lithgow	1984	PG	VHS Beta
12	11	8	YENTL ▲	CBS-Fox Video 4724	Barbra Streisand	1983	PG	VHS Beta
13	12	6	THE BOUNTY	Orion Pictures Vestron 5044	Mel Gibson Anthony Hopkins	1984	PG	VHS Beta
14	NEW ▶		PURPLE RAIN	Warner Brothers Pictures Warner Home Video 11398	Prince Apollonia Kotero	1984	R	VHS Beta
15	15	11	ICEMAN ▲ ◆	Universal City Studios MCA Dist. Corp. 80074	Timothy Hutton Lindsay Crouse	1984	PG	VHS Beta
16	22	2	CONAN THE DESTROYER	Universal City Studios MCA Dist. Corp. 80079	Arnold Schwarzenegger Grace Jones	1984	PG	VHS Beta
17	13	5	CANNONBALL RUN II	Warner Bros. Pictures Warner Home Video 11377	Burt Reynolds Dean Martin	1984	PG	VHS Beta
18	21	5	BREAKIN' ▲	Cannon Films Inc. MGM/UA Home Video 800447	Adolfo Quinones Michael Chambers	1984	PG	VHS Beta
19	25	5	FRIDAY THE 13TH-THE FINAL CHAPTER	Paramount Pictures Paramount Home Video 1539	Dana Kimball Paul Krata	1984	R	VHS Beta
20	20	19	TANK ▲ ◆	Universal City Studios MCA Dist. Corp. 80072	James Garner Shirley Jones	1983	PG	VHS Beta
21	19	7	RACING WITH THE MOON	Paramount Pictures Paramount Home Video 1668	Elizabeth McGovern Sean Penn	1984	PG	VHS Beta
22	NEW ▶		DEATHSTALKER	Vestron 5048	Barbi Benton	1984	R	VHS Beta
23	24	9	ICE PIRATES ●	MGM/UA Home Video 800427	Robert Urich Mary Crosby	1984	PG	VHS Beta
24	27	5	THIS IS SPINAL TAP	Embassy Pictures Embassy Home Entertainment 2081	Christopher Guest Michael McKean	1984	R	VHS Beta
25	23	6	BEAT STREET ●	Orion Pictures Vestron 5047	Gina Belafonte Rae Dawn Chong	1984	PG	VHS Beta
26	14	18	THE BIG CHILL ▲ ◆	RCA/Columbia Pictures Home Video 100211	William Hurt Glenn Close	1983	R	VHS Beta
27	28	8	UP THE CREEK ●	Orion Pictures Vestron 5043	Tim Matheson Stephan Furst	1984	R	VHS Beta
28	38	18	LASSITER ▲	Warner Home Video Warner Brothers Pictures 11372	Tom Selleck Jane Seymour	1984	R	VHS Beta
29	33	20	BLAME IT ON RIO ▲ ◆	Sherwood Productions Vestron 5040	Michael Caine Joseph Bologna	1984	R	VHS Beta
30	17	27	SCARFACE ▲	Universal City Studios MCA Distributing Corp. 80047	Al Pacino	1983	R	VHS Beta
31	29	23	THE RIGHT STUFF ▲	The Ladd Company Warner Home Video 20014	Charles Frank Scott Glenn	1983	PG	VHS Beta
32	36	8	HOT DOG... THE MOVIE	MGM/UA Key Video 4723	David Naughton Shannon Tweed	1984	R	VHS Beta
33	40	15	SWING SHIFT ▲	Warner Brothers Pictures Warner Home Video 11376	Goldie Hawn Kurt Russell	1984	PG	VHS Beta
34	18	25	TERMS OF ENDEARMENT	Paramount Pictures Paramount Home Video 1407	Shirley MaClaine Debra Winger	1983	PG	VHS Beta
35	31	14	PURPLE HEARTS ▲	Warner Brothers Pictures Warner Home Video 20018	Cheryl Ladd Ken Wahl	1984	R	VHS Beta
36	35	12	THE DRESSER ▲ ◆	RCA/Columbia Pictures Home Video 10184	Albert Finney Tom Courtney	1983	PG	VHS Beta
37	26	7	HARDBODIES	RCA/Columbia Pictures Home Video 60366	Grant Cramer Teal Roberts	1984	R	VHS Beta
38	37	52	RAIDERS OF THE LOST ARK	Paramount Pictures Paramount Home Video 1376	Harrison Ford Karen Allen	1981	PG	Beta VHS
39	30	21	EDUCATING RITA ▲ ◆	RCA/Columbia Pictures Home Video 10189	Michael Caine Julie Walters	1983	PG	VHS Beta
40	32	31	UNCOMMON VALOR	Paramount Pictures Paramount Home Video 1657	Gene Hackman Robert Stack	1983	R	VHS Beta

● Recording Industry Assn. of America (RIAA) seal for sales/licensed rentals of 37,500 units or sales/licensed rentals income of \$1.5 million. ▲ RIAA seal for sales/licensed rentals of 75,000 units or sales/licensed rental income of \$3 million. (Titles issued prior to Jan. 1, 1984 are certified under lower criteria.)  
◆ International Tape Disc Assn. seal for sales and/or net rentals of \$1 million at wholesale.

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**SHARI LEWIS**  
(Continued from page 26)

Helping the market rise to Lewis' level is MGM/UA's packaging and mutual commitment to promotion on the distributor and retail fronts. Lewis lauds Saul Melnick, MGM/UA Home Video vice president of sales, for the "Have I Got A Story For You" manufacturer/consumer premium promotion whereby buyers of the cassette were able to purchase plush Lamb Chop puppets from Trudy Toys at nearly half price when remittance was supplied with the proof-of-purchase certificate from the cassette box and a coupon from retailer counter displays.

The Lamb Chop premium idea has been extended with the "You Can Do It" release, so that initial orders will be specially packaged with a bonus Lamb Chop hand puppet. Additionally, six-foot Lamb Chop body suits have been designed for professional dancers to wear at sales con-

**ITA Elects Six New Directors at Membership Meet**

NEW YORK The International Tape/Disc Assn. (ITA) elected six new directors to its board during its Nov. 20 general membership meeting at the Sheraton Centre Hotel here. They will serve one-year terms, through the organization's general membership meeting in 1985.

The new directors are: Alex Akakura, director of special products, TDK Electronics Corp.; F.E. (Gene) Hull, national sales manager, Data Packaging Corp.; George Ricci, president and chief executive officer, Amaray International Corp.; Dan Roberts, vice president, JVC Co. of America; Michael Upton, market manager, film division, ICI Americas Inc.; and Don Winquist, national sales manager, recording products, Hercules Inc.

In addition to the election of the new directors, ITA voted to extend by one year the terms of two directors who were named to the board in March. These directors are William Gallagher, executive vice president and general manager of MGM/UA Home Video, and E. Richard Buckley, national sales manager for PDMagnetics.

ferences, video software shows and distributor parties.

Lewis and MGM/UA have also teamed in personal promotion to distributors, with MGM/UA setting up

Lewis' visits with distributors located in cities where she appears to conduct symphony orchestras, which she does regularly in the U.S. and Canada on weekends. She is

also eager to promote her titles at retail.

The third release in Lewis' videocassette series is set for April. Entitled "Kookie Classics," the program

will feature comedy relating to classical music, with Lewis conducting a symphony orchestra whose violinist is a kangaroo puppet named Captain Person.

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'Free Ride Ending Soon'

## CLIP PRODUCER SMALL THINKS BIG

BY TONY SEIDEMAN

NEW YORK Video music's "free ride is going to have to end soon," says producer Jon Small. The business, he maintains, "has to grow up and understand what costs are."

Small has done some of the most expensive video clips created, most of them for Billy Joel. He claims that until recently the video music industry has been working like a cottage business, depending more on cashed in favors and overworked secretaries than on proper business management organization.

This is the second part of a two-part article, the first installment of which appeared in *Billboard's* Nov. 24 issue and spotlighted Joel manager Rick London's feelings about video.

The two men were interviewed during the shooting of Joel's "Keep The Faith" at Long Island City's Silvercup Studios. "Keep The Faith" was one of the video music industry's first all-union clips, and probably its highest-budgeted. At the time, Small said the video music "industry is growing too big now to try and avoid that kind of cost." Small says his feeling about the Screen Actors Guild (SAG) is that "they really have no jurisdiction" over the video music industry; but if "Keep" hadn't gone union, he says, "A SAG guy would have stayed at the door," which "would have ruined the morale of the dancers."

Going union "about doubled the talent budget," says Small, but the higher costs were something he had to live with. "Top choreographers want to work with top people," he says, and the best dancers are almost inevitably union.

The arrival of unions is just one sign of the increasing maturity of the video clip business, Small says. Video clip business "started out as an overnight sensation," he says. "Now it's an industry"—and, he adds, it will have to start behaving as one.

Organization is key, Small says. Last year he sent 393 10-W-40 forms, meaning he paid almost 400 people more than \$600 each to work on the clips he produced. "Keep" alone employed 120 people. This year he may be sending out 600 or more forms, and although he's prepared for the paper blizzard, he knows many producers who aren't.

"The business is growing to the point where a lot of people in the Music Video Producers Assn. need help," he says. But producers aren't the only ones in the video music industry with frequently disorganized and incoherent business practices.

Record labels often refuse to take responsibility for the videos they order created, and then refuse to shoulder legitimate unexpected costs, Small says.

He remembers when favors were almost an essential budget item; Joel's "Tell Her About It" was brought in for \$70,000 "because I pulled every favor I could pull for the first time," Small says. Today the same clip would "cost easily three times the amount," he says.

"Uptown Girl's" budget was \$80,000, Small says—plus \$20,000 worth of favors. The numbers are increasing, he continues, but the organizational efforts aren't keeping up with the higher risks.

He notes that "when you make a commercial there's an agency person sitting right there," which means "you have a person there to sign off on you," approving and taking responsibility for extra costs if they occur.

In video music, he says, "Every video I've ever shot, nobody shows up," which often leaves producers with no choice but to pick up costs for "acts of God" types of events which either aren't paid off or are a long time in coming back.

A key aspect of the handling of Joel's video relationship with his label, Columbia Records, is keeping a distance, says Small: "I have to protect Billy all the time."

He notes that Joel is big enough so that "They [Columbia] don't have any control over Billy." But he asserts that one organization that has tried to pressure the artist is MTV.

"MTV is like muscle tv," says Small, describing the love-hate relationship with the network. "We all love them," he says, and "recognize that" the network helped start the video music industry but the strains are real.

The most direct conflict so far with MTV came when Joel premiered his clip "The Longest Time" on the "Today" show. According to manager Rick London, the premiere was in conjunction with a five-part

interview. "We did it for exposure, not to have any kind of problems with MTV. MTV's gotten all of our videos first," London says.

But MTV's response to the "Today" premiere was very negative, and although neither London nor Small will detail exactly what happened, Small says of the incident, "That's MTV slapping Billy in the face, saying 'You can't do that.' That's not fair."

The battle was waged before MTV signed its exclusivity deals. Of "Keep The Faith," Small said during the shoot, "We don't think they [MTV] would have an exclusive on it," not because of past disputes, but because "by the time the month's up, it's already Christmas-time," and too late to push the title via other outlets. MTV currently has an exclusive on "Keep," which is in "power" rotation.

Long-form videos may be one way of easing the financial pressures on video clips, Small suggests. "We're all waiting to do long-form videos; that's the coming thing," he says. But the format has to be carefully and creatively handled, he stresses, starting from the creation of the clips themselves.

Speaking of the videos done from the tunes on Joel's "An Innocent Man" album, Small says, "All the clips first of all were shot with period in mind," most centering on the early '60s. Because of this and because of the unified themes of the clips, Small says they could easily be tied together to create a "35- or 40-minute program based on the 'An Innocent Man' album." The clips "could all be tied together by shooting some inserts" and giving the program an effective story line, he says. Jeff Shock wrote the concept for "Keep The Faith."

No long-form is currently planned based on the "Innocent" clips, but that doesn't mean one won't be put together, Small says.

### Drug Abuse Spot Makes MTV Playlist

NEW YORK MTV has begun programming a drug abuse public service announcement twice a day featuring characters from the movie "Gremlins." The one-minute spot was produced and directed by Seth Pinsker of N. Lee Lacy Associates for ACTION, a government agency, in conjunction with the National Institute on Drug Abuse.

The spots premiered Nov. 14 and ran through Thanksgiving. They will start up again on Dec. 17.

### New Office for Jeffrey Abelson

NEW YORK Parallax Productions' Jeffrey Abelson has moved to a new office in Los Angeles. Abelson, whose music video productions include "Ghostbusters," Billy Idol's "Dancin' With Myself" and Frankie Goes To Hollywood's "Relax" clip from the movie "Body Double," can now be reached at 8255 Sunset Blvd., Suite 101, Los Angeles 90046. The phone number is (213) 656-9222.



Yo, Find The Star. No, these aren't mutants. They're the Vid Kids, a troupe created to perform with Nolan Thomas in his "Yo, Little Brother." Thomas is the weird one crouched in the middle. The clip was done by Teeman/Sleppin/Lyons Productions, with Stu Sleppin and Bob Teeman producing and Steve Lyons directing. Standing from left are Galt Neiderhofer, Dan Wooten, Nolan Thomas, Joel Calandrello and Luke Reiter. Only Thomas is older than 10 years old.

## 'Showplace' Expo Planned Live Shoots on '85 Chicago Agenda

BY MOIRA McCORMICK

CHICAGO Music video is to be a primary focus of the International Music & Video Exposition (IMVE), scheduled to be held here next Sept. 27-29 at McCormick Place. The expo will be open to the public for an \$8 entrance fee, and will encompass exhibits, performances and live video shoots, according to Larry Lacey, president of the International Music & Video Expositions Corp. (IMVEC), who says organizers are expecting 100,000 to attend the event.

IMVE 1985 is described by Lacey as "a showplace for record and video companies to promote and expose their products and services through a controlled showcase of promotional activities, presented directly to the consumer." Consumer electronics hardware and software manufacturers, local radio and retail operations and music publications are also expected to participate, he adds.

Lacey says new and unreleased videos, as well as live performances and personal appearances by artists, are expected to be among the expo's main attractions. "We're planning to have a video shot live at the expo, to show attendees how it's done," he says. "We're also hoping to exhibit props and sets from well-known videos."

A center stage is to provide continuous live entertainment from lo-

cal and national talent, Lacey says. Gallery exhibits paying tribute to a variety of musical genres, as well as "music in fashion" presentations, a Compact Disc display and a mocked-up recording studio are also to be included in IMVE's package, he adds. Total cost of the expo is estimated at \$100,000.

According to Lacey, the concept of a full-scale video and music expo grew out of a proposed music-oriented exhibit at Lacey's downtown art gallery. "We'd originally thought of collecting things like superstars' costumes and video selections," he says, "which evolved into the proposal of an entire festival-styled promotion with record company involvement." Lacey says he's currently negotiating with several record companies over their proposed participation in IMVE.

IMVE will not be publicized outside the Chicago metropolitan area, according to Lacey, "because the expo is set up to benefit local retailers. We consider IMVE to be consumer education, and we expect its impact will be reflected in area retail sales."

Lacey says he plans to take IMVE into other markets, with expos scheduled for Atlanta's Georgia World Congress Center and the Los Angeles Convention Center in 1986.



One-Time Affair? Holding half-empty champagne glasses and brandy goblets, the unofficial symbol of the St. Tropez Music Video Festival, some attendees celebrate their journey to the South of France. From left are John Nathan, president of Overseas Music Services; Debbie Samuelson, associate director of video promotion for Columbia Records; Robin Sloane, director of video for Elektra; and Mitch Rowen of CVC Report.

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## AS OF DECEMBER 1, 1984 PROGRAMMING

This report does not include videos in recurrent or oldie rotation.

WEEKS ON  
PLAYLIST

VIDEOS ADDED THIS WEEK	POWER ROTATION	HEAVY ROTATION	ACTIVE ROTATION	MEDIUM ROTATION	BREAKOUT ROTATION	LIGHT ROTATION	NEW ROTATION
PHILIP BAILEY/PHIL COLLINS EASY LOVER Columbia DAZZ BAND LET IT ALL BLOW Motown EURYTHMICS SEX CRIMES RCA GOLDEN EARRING SOMETHING HEAVY GOING DOWN 21/PolyGram DARYL HALL & JOHN OATES METHOD OF MODERN LOVE RCA DON HENLEY BOYS OF SUMMER Geffen JERMAINE JACKSON DO WHAT YOU DO Arista JACKSONS BODY Epic PLANET P PROJECT (PINK WORLD) MCA TOMMY SHAW LONELY SCHOOL A&M DONNA SUMMER SUPERNATURAL LOVE GEFLEN WHAM! CARELESS WHISPERS Columbia	LINDSEY BUCKINGHAM SLOW DANCING Elektra DEEP PURPLE PERFECT STRANGERS 21/PolyGram EURYTHMICS SEX CRIMES RCA THE FIXX SUNSHINE IN THE SHADE MCA DARYL HALL & JOHN OATES METHOD OF MODERN LOVE RCA JIMI HENDRIX ARE YOU EXPERIENCED Warner Bros. DON HENLEY BOYS OF SUMMER Geffen HONEYDRIPPERS GOOD ROCKIN' AT MIDNIGHT Esperanza/Atlantic JOAN JETT I LOVE YOU LOVE ME LOVE MCA JOAN JETT I NEED SOMEONE MCA BILLY JOEL KEEP THE FAITH Columbia KINKS DO IT AGAIN Arista CYNDI LAUPER MONEY CHANGES EVERYTHING Portrait BILLY OCEAN LOVERBOY Arista STEVE PERRY FOOLISH HEART Columbia PLANET P PROJECT (PINK WORLD) MCA REO SPEEDWAGON I DO 'WANNA KNOW Epic BRUCE SPRINGSTEEN BORN IN THE U.S.A. Columbia ROD STEWART ALL RIGHT NOW Warner Bros. TOTO STRANGER IN TOWN Columbia	BRYAN ADAMS RUN TO YOU A&M PAT BENATAR WE BELONG Chrysalis DAVID BOWIE BLUE JEAN EMI DENNIS DE YOUNG DESERT MOON A&M DURAN DURAN WILD BOYS Capitol DARYL HALL & JOHN OATES OUT OF TOUCH RCA BILLY IDOL CATCH MY FALL Chrysalis JULIAN LENNON VALOTTE Atlantic MADONNA LIKE A VIRGIN Sire/Warner Bros. PAUL McCARTNEY NO MORE LONELY NIGHTS Columbia SURVIVOR I CAN'T HOLD BACK Scotti Bros./CBS TALKING HEADS ONCE IN A LIFETIME Sire/Warner Bros. .38 SPECIAL TEACHER TEACHER Capitol TINA TURNER BETTER BE GOOD TO ME Capitol U2 PRIDE Island VAN HALEN NOT FOR TEACHER Warner Bros. PETER WOLF I NEED YOU TONIGHT EMI America	JOHN CAFFERTY & THE BEAVER BROWN BAND TENDER YEARS Scotti Bros./CBS CARS HELLO AGAIN Elektra CULTURE CLUB THE WAR SONG Virgin/Epic FRANKIE GOES TO HOLLYWOOD TWO TRIBES ZTT/Island J. GEILS BAND CONCEALED WEAPONS EMI America COREY HART IT AIN'T ENOUGH EMI America ROGER HODGSON HAD A DREAM A&M CHAKA KHAN I FEEL FOR YOU Warner Bros. MOLLY HATCHET SATISFIED MAN Epic QUIET RIOT PARTY ALL NIGHT Pasha/CBS LIONEL RICHIE PENNY LOVER Motown SCANDAL HANDS TIED Columbia TIMOTHY B. SCHMIT PLAYIN' IT COOL Elektra TOMMY SHAW GIRLS WITH GUNS A&M BILLY SQUIER ALL NIGHT LONG Capitol TWISTED SISTER I WANNA ROCK Atlantic JOHN WAITE TEARS EMI America WHAM! WAKE ME UP BEFORE YOU GO-GO Columbia	BELFEGORE ALL THAT I WANTED Elektra BIG COUNTRY WHERE THE ROSE IS SOWN Mercury DOKKEN INTO THE FIRE Elektra EUROGLIDERS HEAVEN MUST BE THERE Columbia GENERAL PUBLIC TENDERNESS IRS DAN WARTMAN WE ARE THE YOUNG MCA KROKUS OUR LOVE Arista STONE FURY BREAK DOWN THE WALLS MCA XAVION EAT YOUR HEART OUT Asylum/Mirage	AC/DC JAILBREAK Atlantic AUTOGRAPH TURN UP THE RADIO RCA CHICAGO YOU'RE THE INSPIRATION Full Moon/Warner Bros. BRUCE COCKBURN IF I HAD A ROCKET LAUNCHER Gold Mountain/A&M DEVO ARE YOU EXPERIENCED Warner Bros. GARY O. GET IT WHILE YOU CAN RCA JOHN PARE NAUGHTY NAUGHTY Atlantic RAMONES HOWLING AT THE MOON Sire/Warner Bros. TOMMY SHAW LONELY SCHOOL A&M ANDY SUMMERS THEME FROM "2010" A&M UB40 IF IT HAPPENS AGAIN A&M ZEBRA BEARS Atlantic	ALPHAVILLE BIG IN JAPAN Atlantic ANIMATION OBSESSION Mercury ARMORED SAINT CAN U DELIVER Chrysalis PHILIP BAILEY/PHIL COLLINS EASY LOVER Columbia BANANARAMA THE WILD LIFE MCA MORRIS DAY JUNGLE LOVE Warner Bros. RONNIE JAMES DIO WE ROCK Warner Bros. SHEENA EASTON STRUT EMI America IRON MAIDEN ACES HIGH Capitol JERMAINE JACKSON DO WHAT YOU DO Arista JACKSONS BODY Epic QUEENSRYCHE TAKE HOLD OF THE FLAME EMI America RUSH RED SECTOR A Mercury DONNA SUMMER SUPERNATURAL LOVE Geffen W.A.S.P. I WANNA BE SOMEBODY Capitol	JOE "KING" CARRASCO CURRENT EVENTS Jem/Important THE CHURCH CONSTANT IN OPAL Warner Bros. JOE COCKER EDGE OF A DREAM Capitol DAZZ BAND LET IT ALL BLOW Motown DEPECHE MODE MASTER & SERVANT Sire/Warner Bros. ROD FALCONER ONLY SO MUCH RCA FIONA LOVE MAKES YOU BLIND Atlantic 4-3-1 ANIMAL Recovery GOLDEN EARRING SOMETHING HEAVY GOING DOWN 21/PolyGram INDUSTRY STILL OF THE NIGHT Capitol REBBIE JACKSON CENTIPEDE Columbia DAVID JOHANSEN HAVE YOU HEARD THE NEWS Passport LET'S ACTIVE WATERS APART IRS LOS LOBOS WILL THE WOLF SURVIVE Warner Bros. CHUCK MANGIONE DIANA D Columbia STEVE MORSE BAND GENERAL LEE Elektra POINTER SISTERS NEUTRON DANCE Planet ELVIS PRESLEY BLUE SUEDE SHOES RCA SHERYL LEE RALPH IN THE EVENING New York Music Co. RED HOT CHILI PEPPERS TRUE MEN DON'T KILL COYOTES EMI America TOM ROBINSON WAR BABY Geffen SILENT TREATMENT LIFE ON EARTH Red Label S.P.K. MACHINE AGE VOODOO Elektra SUICIDAL TENDENCIES INSTITUTIONALIZED Frontier TEENA MARIE LOVER GIRL Epic MARC A. THOMPSON SO FINE Warner Bros. TRIPLETS BOYS Unsigned TOM VERLAINE 5 MILES OF YOU Warner Bros. WHAM! CARELESS WHISPERS Columbia

For further information, contact Buzz Brindle, director of music programming, MTV, 1133 Avenue of the Americas, New York, N.Y. 10036.

A Broadway First

# 'CATS' VIDCLIP GETS DIGITAL SOUND

BY STEVE DUPLER

NEW YORK The idea of producing the first music video to promote a Broadway show first came while Jeff Lee, production stage manager for "Cats," Terrence V. Mann, one of the show's original cast members, and Jack McGrady, an understudy for Mann's role of Rum Tum Tugger, were watching a performance of the show. During the "rock'n'roll cat" Rum Tum Tugger number, Lee recalls thinking, "This would make a great music video."

In just a short while, the viewing audiences of MTV, "Friday Night Videos," USA Cable Network and

other music video outlets will have the opportunity to judge the veracity of that statement for themselves. The video, now budgeted at more than \$250,000, is currently in post-production at Today Video here, and will be finished in "just a few days," according to Lou Vetter, co-producer of the project.

The "Cats" video, which will feature an all-digital soundtrack, newly recorded on Blank Tapes' Studios recently-acquired Sony PCM-3324 digital multitrack recorder, is being put together by Creative Concepts, a new video production company consisting of Lee (director of the clip), Lou Vetter and his brother

Richard, and T. Michael Reed (dance director of "Cats" and choreographer of the video).

"This is the first project we've done on the 3324," says Richard Vetter, who with his brother owns and operates Blank Tapes. "We hope this will be just the first of other videos for Broadway shows we work on."

After deciding to go with the Rum Tum Tugger number from the show, the group's first task was to rearrange the music for the cut in order to give it a more appropriate feel for rock video music channels, while still maintaining the flavor of the original score.

"The orchestra used for the show's cast album has something like 22 musicians," says Richard Vetter. "We decided to pare that" (Continued on opposite page)



Digital Cats. Working on the new video for the Broadway show "Cats" are, from left, audio engineer Joe Arlotta, producer Richard Vetter and singer/video performer Terrence V. Mann, with the Sony PCM-3324 digital multitrack upon which the audio portion of the clip was recorded.

## Video Track

NEW YORK

NOV. 14 saw MTV begin telecasting drug abuse prevention public service announcements. The spots were directed and produced by Seth Pinsker for ACTION, a division of the federal government. Pinsker works for N. Lee Lacy Associates.

New York's husband and wife tv commercial producing team Linda and Steve Horn took charge of Julio Iglesias' ballad "Moonlight Lady." It was the first music video directed and produced by the two, who boast of completing more than 2,000 commercials. Iglesias' video for Columbia Records was lensed in Otto Kahn's Fifth Ave. mansion.

The shoot employed a cast of about 100.

National Video Center/Recording Studios has completed a video "rockumentary" for Cedric Whitehouse and the British rock group Chaser. The video, themed around the group's attempt to "make it" in the U.S., was directed and written by Cedric Whitehouse. Glen Lazaro edited it on one-inch tape at the New York facility.

## Sound Investment

BY STEVEN DUPLER

A biweekly feature spotlighting noteworthy equipment acquisitions in the audio and video production, post-production and duplication industries.

SOMETIMES THE BEST way for a studio to get hold of a hot new piece of equipment without a major cash outlay is to be fortunate enough to act as a Beta test site for that product. This is a symbiotic relationship all the way around. The client saves because there is no cash outlay to be passed along to him in the form of increased charges, the manufacturer benefits from the on-

site testing to work out potential problems with the new product, and the studio has the chance to go hands-on with the latest technology before it's even on the market.

Unique Recording, a 24/48-track facility in New York, recently acquired Roger Linn's newest brainchild, the LinnDrum 9000, in this way. List priced at around \$5,000, this advanced drum machine/sequencer will not be commercially available until sometime in mid-December. Right now, the engineers at Unique are learning all they can about the unit, both for their own future benefit and to assist Linn Electronics in pinpointing any potential difficulties in the design and

function of the 9000.

"It's an outstanding unit," says Unique co-owner Bob Nathan. "It's not just a drum machine, it's a drum machine and a sequencer, and it's keyed to operate with any synthesizer you choose." Nathan notes that the DX-7 from Yamaha is "ideal" for use with the new LinnDrum.

How did the association with Linn come about? "We're one of the few recording studios to become heavily synthesizer-involved," says Nathan. "As a result, we're way beyond what any music store could do to showcase a product like the 9000." Unique will make provision for prospective customers for the LinnDrum to see the unit in actual studio operation, he adds.

According to Nathan, the 9000 will be the first totally velocity-sensitive drum machine on the market, able to record not just "loud" or "soft" drum sounds, but all the nuances of increments in dynamics in between the extremes. The device can be triggered from a variety of sources, he adds, including live drums or Simmons pads, and the 9000 can also sample its own drum sounds. Another desirable feature is that all the 9000's software is updatable from either disk drive or cassette, eliminating the need to change EPROMS, as is necessary, for instance, with Oberheim's DX drum machine.

Unique previously employed two standard LinnDrums, but Nathan says the 9000 is "far more versatile." He notes that the unit's sequencer has 99 sequences with 32 tracks each sequence and is totally MIDI-compatible, an important factor for a studio like Unique, whose control room is completely MIDI-interfaceable.

Other features of the 9000 include 18 drum sounds, including kick, snare, four tom toms, two congas, rim shot, claps, cabasa, tambourine and cowbell. Each sound is individually tuneable and individually variable for velocity as well as volume.

"Each pattern will remember the level, the tuning and the velocity for each instrument," says Nathan. "So, as you change from pattern to pattern, you can program volume levels, panning, velocity and tuning to change for each different instrument sound."

## Audio Track

NEW YORK

AT EVERGREEN RECORDING, Sly Dunbar and Robbie Shakespeare were in laying down vocal tracks, with Rob Stevens and Hahn Rowe at the board. Bob Kirshner and Matt Cummings assisted. Evergreen has also upgraded its control room with the addition of a Lexicon 224X and PCM-42, as well as some new synths: a Yamaha DX-7, Oberheim OB-8, and Roland's MSQ 700 and MSQ 100 MIDI sequencers.

At The Ranch, David Kirkpatrick is finishing mixing an album project with Jeff Southworth producing. Dave Ruffo is engineering, with Ken Cedar assisting.

Bruce Roberts and Andy Goldmark are in at Planet Sound producing overdubs for Jennifer Holliday for Geffen Records. Jay Rifkin is at the console, with Tom Durack assisting. Also, the Stan Rubin Orchestra is working on its next project with Craig Bishop engineering and Randy Lowman assisting.

At 39th Street Music Productions, recent releases engineered at the studio include Ashford & Simpson's "Solid" and Laurie Anderson's "United States Live." Currently, Jack White is in producing vocals for former "Dallas" star Audrey Landers, with Richard Kaye at the board. The Joe Carter Quartet featuring Art Farmer is in with Kaye also engineering.

At Long Island City's Power Play, producer George Kerr has been in finishing upcoming releases for Tra-San Records. Rick Gratz engineered. Klinte Jones was in doing his Christmas release for Personal Records, with Gratz again at the console and Patrick Adams producing. Tuff City Records has also been in with all its upcoming releases, including Davy DMX (self-produced), Spoonie Gee (Davy DMX producing), The Mighty Mike C (Master O.C. producing), and Grand Master Caz & the Cold Crush Brothers (Aaron Fuchs producing).

Andy Marvel is in at Spectrum Recording Studios laying tracks for his upcoming album with producer George Petersen. Marvel is co-producing.

At Celestial Sounds, producers Paul Lawrence Jones III, Keith Diamond and Richard Burgess are cutting tracks for Melba Moore's upcoming Capitol album. Ron Banks and Steve Goldman are at the board. Also there, producer Barry Eastmond is cutting tracks for Capitol artist Freddie Jackson's debut album. Banks is engineering, with Larry DeCarmine and Dean Cochren assisting. Celestial has made some additions to the facility: the PPG Wave 2.2 digital synthesizer, an Oberheim DX drum machine, and Neve three and four-band

(Continued on opposite page)

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## 'CATS' VIDCLIP

(Continued from opposite page)

down for a sparser sound, so we sat down with synthesizers and a drum machine to re-record the song on the 3324, with Terrence doing the vocals. Next, we added guitar and brought in the Uptown Horns for the horn parts."

Vetter says that it was also important to "change around the story line" so that a four-and-a-half-minute clip of the song would still make sense outside the context of a two-and-a-half-hour production, and at the same time would work on the small screen.

The body of the clip was lensed at Broadway's Longacre Theatre. While not the hall used for the show itself, the Longacre was used so that "we could build an entirely new set for the video," says Vetter.

Editing for the clip is being handled more like a film project than a typical music video project, Vetter notes. "David Seeger is our editor at Today Video," he says. "Usually, he's just handed the track and told to make the edits up from the music. Here, he's being given the chance to work the other way around. We're scoring it like a film."

One problem Lou Vetter says he encountered was the "push and shove" to get technical information support from Sony when problems arose with syncing the 3324 up to SMPTE code. "Sony builds a beautiful and reliable machine," he says, "and as a result of its extreme reli-

ability, there is a weakness on the support side, as they don't have much call for servicing.

"When I had questions as to whether I could do this or that with

the 3324, I ended up relying more upon people in the business who had had a great deal of experience with it, such as Glen Glenn Sound and David Smith at Editel."

With the clip almost ready to air, Richard Vetter has his sights set on future Broadway promotional work. "As a promo tool, a video clip is ideal for a Broadway show," he

says. "Producers of a show will pay for a commercial and spend more than we've spent on this clip. They then have to go out and buy network time."

## AUDIO TRACKS

(Continued from opposite page)

equalizers. At **Unique Recording**, **The Hood a/k/a Johnny 23** is at work on their debut seven- and 12-inch "Cooler Than Thou" for I<sup>2</sup>/Sire Records. **Ivan Ivan** is producing, with **Steve Peck** at the board and **Roli Mosimann** programming. A late January release is expected.

### OTHER CITIES

**AN ABANDONED** apartment building in Rotterdam took center stage in **Golden Earring's** "Something Heavy Going Down" for 21/PolyGram Records. The clip was produced by **Paul DeNooijer** for **Red Bullet International**.

*Production companies and post-production facilities are welcome to submit information on current projects to Faye Zuckerman, Billboard, 9107 Wilshire Blvd., Beverly Hills, Calif. 90210.*

An advantage Unique has to offer clients who work extensively with drum machines and synthesizers, says Nathan, is that "all our staff are experienced computer and drum programmers. That knowledge can save a client time and money in the recording process."

"The drum machine has changed the way we make records," he continues. "Even rock groups we never thought would use drum machines have gotten into them in a number of ways, from cutting original tracks to fixing the drums in the mix."

*All material for the Audio Track column should be sent to Steven Dupler, Billboard, 1515 Broadway, New York, N.Y. 10036.*

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## What's New? More Old Standards

### ASHER: LINDA AT HOME WITH 'LUSH LIFE'

BY PAUL GREIN

LOS ANGELES Peter Asher remembers conversations he had with Linda Ronstadt in which the two discussed the pros and cons of recording a second album of standards with the Nelson Riddle Orchestra, following last year's sleeper smash "What's New."

"The cons were clearly that the first one will always get a reaction that only a first one can get, in terms of the surprise," says Asher. "People were saying, 'Oh, what a brave move.' No one's going to say that this time. But the pros in our view were that we thought we could make one that would be even better."

Asher says he and Ronstadt considered the possibility that people might think that they're milking last year's triumph. "No one's said that yet," he notes. "Almost every review has said it's better than the other one, and that's what we wanted, for people to say, 'Yes, they've actually gone away and practiced and done some more homework, and this one's better.'"

Apparently not only critics feel that way. "Lush Life" is the top new entry on this week's Top 200 at number 48.

"It went more smoothly because we all knew what we were doing better," Asher says. "I'd certainly learned a great deal: I knew nothing about recording that sort of orchestra. In terms of the recording, George Massenberg did a better job too. And I think Nelson [Riddle] had greater trust in myself and George."

"I also think Linda was more confident and willing to experiment with phrasing. We had the advantage of taking some of the tunes on the road first, so she learned a lot about different approaches to phrasing and tempo by doing them every night. I think she felt more at home with the material and with

working with an orchestra."

Ronstadt's sustained foray into standards begs the question of whether she can go back to singing contemporary pop and rock material.

"Can she?" Asher repeats. "Yeah. Will she? I don't know. It's just a question of whether she wants to. At the moment, rock'n'roll isn't high on her list of singing preferences. I don't think that means she would never make a pop record, but actual, straight-ahead 'Tumbling Dice' rock'n'roll isn't her cup of tea at the moment. She's really enjoying the luxury of singing melodic songs at a modest level."

Asher says he and Ronstadt haven't decided what her next album will be. "We've talked about doing some country stuff; we've talked about doing a Spanish album. Linda's in New York now doing 'La Boheme.' When she finishes that, she'll take several months off, and we'll decide what to do next."

Asher acknowledges the possibility that the young pop audience might be put off by Ronstadt's experimentation with Nelson Riddle, "La Boheme" and "Pirates Of Penzance."

"It's possible, of course, but once you start to think in those terms, the young pop audience is notoriously fickle anyway," he says. "If you stay just doing the same thing, you can lose them anyway. Some artists have just stayed making rock'n'roll records, and people just gradually stopped buying them."

"It's much better to ignore that," says Asher. "You can't really start to think, 'Will I lose my audience if I do this?' You should also be asking yourself, 'Will you find a new audience if you do this?'"

"Whatever she does, she's only doing it because she genuinely loves the music. I think if she tried to make a rock'n'roll record to recapture the youth audience, that would be an insincere motive and it

wouldn't work. Her motive for making a record is always the same: It's a song she wants to sing. The other considerations should be secondary, and they are."

With the Riddle albums, "Pirates" and "La Boheme," Ronstadt has been much more adventurous in her recording and performing activities than she was throughout the '70s, when all of her albums followed a similar format. "I think Linda's always been fairly adventurous," Asher says, though he adds: "Over the years, as you are in the business longer, you get more confident about saying what you want to do. That's certainly true of Linda."

Asher says the recording of "Lush Life" was enhanced by several changes in recording method. "I

(Continued on page 37)



Two Tribesmen. Holly Johnson, left, and Paul Rutherford of Frankie Goes To Hollywood open a three-night stint at the Ritz in New York. The Liverpool band is in the midst of its first U.S. tour. (Photo: Chuck Pulin)

## Anne Murray Stands Her AC Ground

### Strong Country Appeal Helps Buoy Singer's Career

BY ROB HOERBURGER

NEW YORK It's been nearly five years since Anne Murray's last top 20 pop hit. But unlike many other MOR veterans in a similar situation, she hasn't opted for a trendy new sound or a major business shakeup.

Instead, Murray continues her association with Capitol Records, the only label of her 15-year career. She has just completed her eighth album with producer Jim Ed Norman, has been managed by Leonard Rambeau of Balmur Ltd. since 1977, and retains the same mix of pop and country that launched her in 1970 with "Snowbird."

Murray says she simply has to wait out the current move away from adult contemporary acts. "I'd love to be selling more records," she acknowledges. "Obviously everybody is wondering when that's going to happen again. But I'm still getting No. 1 country records and most of them are doing well in the AC market, and I'm getting to a hell of a lot of people with just those two. They may not be the people buying the records, but at least they know I'm still around."

"The kind of music that's happening on the charts now is here today and gone tomorrow," she continues, "and the kind of people buying that stuff is kids, the impulse buyers. They're not going to buy my records, so I just have to be patient. You could ask Dionne Warwick—she's been doing it for 20 years, been through more phases, in and out of hits, and she's still going strong."

In spite of the teen-oriented pop market, Murray remains one of the more visible of the '70s MOR powerhouses, in part because of her strong country appeal. This year she won her fourth Grammy and her first two Country Music Assn. awards, for "A Little Good News." Her latest single, "Nobody Loves Me Like You Do," a duet with Dave Loggins, is one notch away from becoming her ninth No. 1 on the country charts.

A couple of CMA awards would seem to indicate an acceptance of Murray by Nashville purists, who sometimes frown on crossover acts. "I've always felt welcome in Nashville, by performers and everyone

alike," she says. "The fact that I didn't win an award until now is a mystery. I guess it's because I've never been part of the community they have down there."

"Heart Over Mind" marks the final collaboration between Murray and producer Norman, who was largely responsible for her resurgence in the late '70s. The split wasn't caused by creative differences, though: Norman was recently appointed a vice president at Warner Bros. and reportedly can't produce anyone outside the label.

"Jim Ed wanted to get into the other side of the record business," Murray says, "and we felt it coming for a long time. I've known about it for the last two albums, so it's no

big surprise." No decision has been made about Norman's replacement, but Murray mentions Michael Omartian and David Foster as producers she likes.

Aside from selecting a new producer, Murray doesn't anticipate any major change in 1985. Her fourth CBS-TV special, "The Sounds Of London," featuring Dusty Springfield and Bananarama, will air in January or February. Other than that, Murray will continue to strive for a workable balance between her career and her family in Toronto.

She suggests that one of the reasons for her endurance is that she's avoided the trappings of celebrity

(Continued on page 37)

## Al Stewart's Reemergence Has an Independent Swing

BY HARRY WEINGER

NEW YORK It may not be the "year of the cat," but 1984 marks the quiet return of Al Stewart.

"Russians And Americans," Stewart's first studio album since 1980's "24 Karats," is in current release, and the British singer/songwriter is on tour through Dec. 19. He and his four-piece band, sans drummer and bassist (a drum machine and synthesizer handle those chores), are playing mainly large clubs and small halls. The tour is handled through the FBI agency.

Stewart's reappearance into the marketplace carries with it an independent swing. The album is on indie Passport/Jem, and the band represents Stewart's total entourage. In addition, he's taken on his own management.

"I've tightened everything up and reduced it all to a cottage industry," he says. "I've gotten rid of managers and lawyers, and I'm a lot better off. I take care of the checking in and out of the hotel, our percussionist Steve Chapman is the road manager, [keyboardist/guitarist] Peter White drives the van, and so on. Finally, my tours make money."

Noting his success on the Janus

label prior to signing with Arista in 1978, Stewart claims he's just fine where he stands. "I've had my biggest success with a small label," he comments, "which makes sense because of what the music is. Right now we are in the midst of a dance and heavy metal-dominated scene, so it's completely logical to me that 'Russians And Americans' is on Passport."

Still, Stewart has observed a loss of substantial lyric writing at the contemporary level. He cites Richard Thompson and Elvis Costello as examples of artists who are making some headway. But, he says, "The commercial arena has forced some of them to cover oldies, or they've drifted into jazz. It's the undermining of the '60s folk-poet ethic."

At the height of his commercial popularity, Stewart utilized slides as illuminating backdrops to his historically-oriented material. There is little room for that kind of multi-media display this time, and Stewart even rejects the notion of producing music videos.

"Everything I'm committed to in terms of lyrical expression negates doing a video," he says. "A video, to me, would be redundant. The images are covered in the song itself."

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## Big Push for 'Stealing Fire'

# Canada's Cockburn Looks Southward

BY ETHLIE ANN VARE

LOS ANGELES Bruce Cockburn may be one of Canada's most respected homegrown artists, but he's been a tough sell south of the border. He's won 10 Juno awards and made 12 albums, but the 1980 single "Wondering Where The Lions Are" has been his biggest claim to fame in the U.S.

Now Cockburn is being backed by an aggressive campaign from Gold Mountain/A&M after a decade of U.S. distribution by Millenium, and is seeing radio and television play for "Lovers In A Dangerous Time" and "If I Had A Rocket Launcher" from his "Stealing Fire" album. But the sell might still be tough, because the gentle, Christian folk-rocker has turned his attention to a subject considered taboo in modern commercial pop: political commentary.

"Stealing Fire" was released in Canada last August on the independent True North label, owned by Cockburn's longtime manager Ber-

nie Finkelstein. What the 39-year-old songwriter is saying on the album stems, in part, from his experiences in Nicaragua and the Guatemalan refugee camps of Mexico last year. Sent as a fact-finder by the relief agency Oxfam, Cockburn found himself in a quasi-official position as a spokesperson.

"I think you have to make a distinction, not between art and politics," says Cockburn, "but between art and propaganda. Politics is a part of life, and you would be ignoring a whole aspect of life by leaving it out of songs."

While the still photographs of life in a refugee camp that illustrate the "Rocket Launcher" video may be considered non-commercial and even controversial, Cockburn has no regrets about using the images. His appeal, he says, has always been to a loyal, steady crowd of concertgoers and album-buyers. At the same time, he maintains that Frankie Goes To Hollywood's "Two Tribes" and Culture Club's "War Song" prove there is a place in the

top 40 for subjects other than fast cars and loose women.

"There's nothing on the books that says a song has to mean something," he says. "You can write any kind of song you want, and people can listen to any kind of song they want. But when one or the other becomes institutionalized, people are going to become bored with it and look for something else."

Cockburn donated the proceeds from a number of Canadian concerts to Central American hunger relief. He met with the then-minister of External Affairs of Canada upon his return and with the Canadian International Development Agency. And he continues to put his point of view across in his music.

"The artist's prime obligation is to make the best art they can," says Cockburn, "but, personally, I think the best art has to reflect some kind of reality. There's a tremendous capacity for influencing your audience, and you have to accept some sort of responsibility for that."

## Punk Lives for San Diego Promoters

BY THOMAS K. ARNOLD

SAN DIEGO Since Tim Mays and partner Harlan Schiffman first teamed up in March, 1982 to promote concerts here as Tim Maze Presents, the firm has produced more than 100 shows, mostly by such touring hardcore punk groups as the Circle Jerks, Discharge, Suicidal Tendencies and the Dead Kennedys. The fact that they are still in business today, long after the punk movement supposedly peaked and died, should be enough evidence to convince anyone that the San Diego market for hardcore punk is alive and kicking.

"Even though we do shows by other more sophisticated new wave acts, the hardcore punk bands are still the bread and butter of our business," says Mays, "For one thing, there is a consistent audience out there of around 400 or 500 kids who you can count on to attend practically all our shows."

"For another, we don't have to bid or compete against the other two promoters in town who work with national acts because, for the most part, they don't want to do them. It's a lot harder to control the elements [at a punk show], plus there's a reputation for violence."

Indeed, while the other two promoters mentioned by Mays, South-

land (formerly Marc Berman) Concerts and Fahn & Silva Presents, are busy booking mainstream rock superstars into arenas and stadiums, Mays, 30, and Schiffman, 28, prefer working with punk bands, primarily from England and the U.S., in smaller, less conventional establishments.

Although they have done a fair amount of big shows themselves—with such acts as Missing Persons, Marianne Faithful and Iggy Pop—Mays says the future of his company lies in continued presentations of hardcore punk groups with cult followings.

"Instead of the multi-thousand-dollar profits the other promoters stand to make from the larger shows, our profits range from a few hundred to a few thousand dollars, at the most," he says. "But we also don't have to risk as much money, so it's all relative."

On the side, Schiffman has just opened a management/music publishing firm of his own, Fine Line

Entertainment, which he plans to operate in tandem with his promoting duties.

Mays says he would like to expand his punk-promoting business even further, but what he terms "the realities of the music business" have caused him to tone down his previously lofty goals. "The loyalty thing you always hear about, where an act gets broken by a certain promoter and then stays with that promoter when it gets big, is a thing of the past," he says.

"A lot of the acts that we introduced to San Diego have either broken up or gone on to work with other promoters. Sometimes the situation just can't be helped, and sometimes other promoters will simply offer the bands more money."

"But as long as we can maintain some of our acts as they get bigger," Mays continues, "we won't have any problems. Plus we have the reputation of always bringing new acts to San Diego, and that's something we never want to lose."

## San Diego's Rodeo Closes Top Local Showcase Nightclub

SAN DIEGO After a three-year reign as the top showcase nightclub here—and the only one to feature national talent regularly—the Rodeo shut down for good Nov. 17.

Bruce Warren, owner of the Rodeo until its takeover, has declined to comment on the reasons for the club's closure. But local music scene observers maintain that while the three to five national concerts held there every month have continued to do well, attendance on off-nights—when the entertainment shifted to local rock bands—has been declining for about a year.

The club, located in the affluent north San Diego suburb of La Jolla, opened in the spring of 1981 and, after a foray into country music (hence its name), switched to rock'n'roll and new wave.

Veteran local promoter Ron Sobel notes: "The closing of the Rodeo will definitely hurt the local music scene—both the local bands who are having an increasingly difficult time finding a place to play, and the national club acts, to whom the Rodeo was very often the only feasible venue."

Bill Silva, partner with Mike Fahn in the top local promotion firm Fahn & Silva Presents, says the Rodeo will be missed as much for its location as for its size. "One of the most attractive features of the room was the fact that it was across the street from a major university, which gave us a built-in audience for a lot of the new music shows we promoted there," he says.

THOMAS K. ARNOLD

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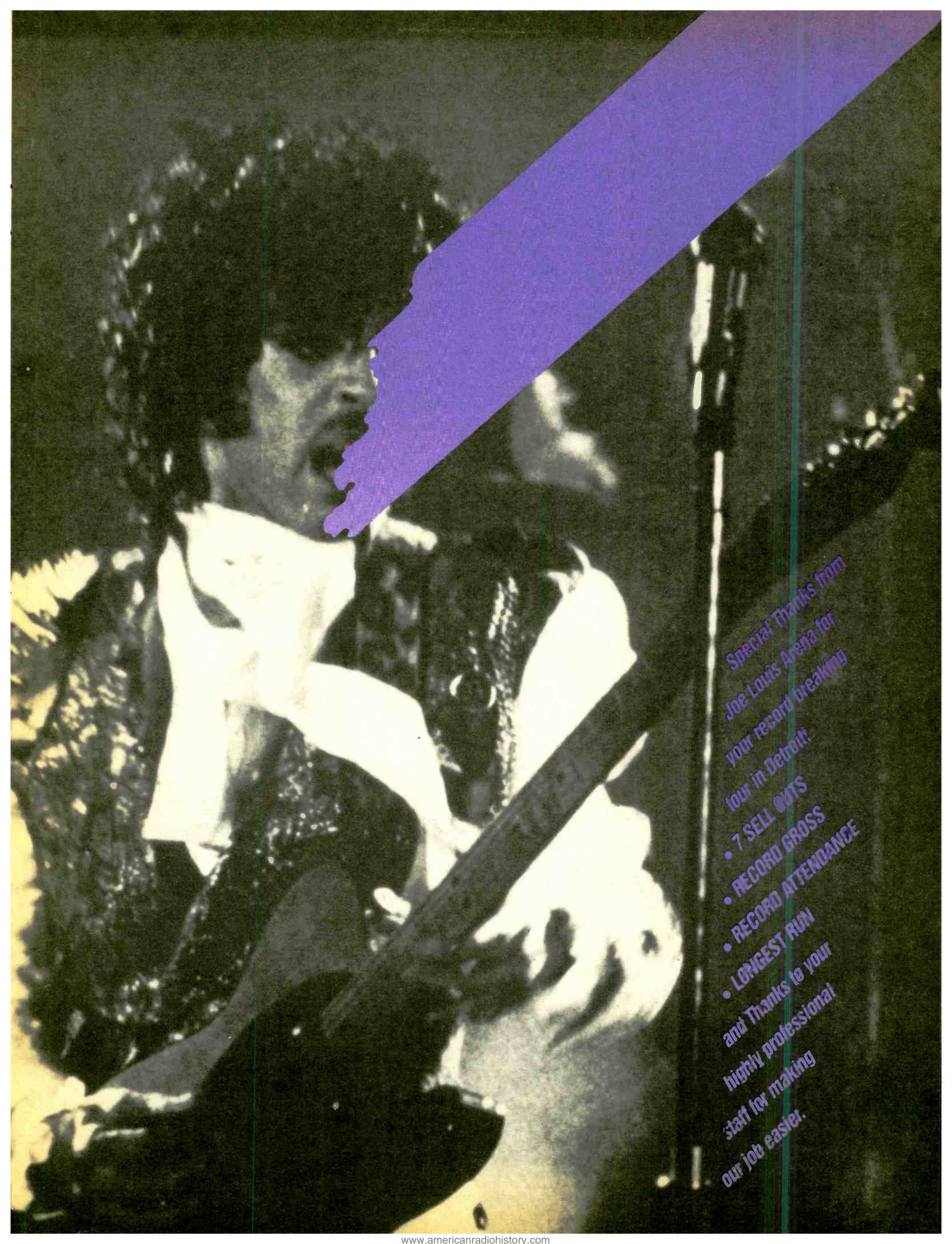
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**TALENT IN ACTION**

(Continued from opposite page)

Brown." The sequence was supervised by the show's director/choreographer Alan Johnson, and saluted the styles of Bob Fosse, Michael Kidd and Michael Peters.

MacLaine's boldest decision was to feature monologs from three of her movies. She was tender as the good-hearted victim in "Some Came Running" and tough indeed in scenes from "The Turning Point" and "Terms Of Endearment," the film that brought her the Oscar earlier this year.

The show's one failing was its layer of show-biz gloss. There was too much name-dropping; too many references to Burt and Dolly and "Johnny Travolta" and other members of the Hollywood clubhouse. There were also some bits of business that rang false, as when MacLaine feigned pique at her orchestra leader. MacLaine is too much of a free spirit to be believable going through such routines. They're better suited to such old-school troupers as Liza Minnelli and Mitzi Gaynor.

The show, which played the Gershwin Theatre in New York in May and June, continues through Dec. 9. It's being presented by Guber/Gross Productions and the Nederlander Organization.

PAUL GREIN

**TEXTONES**

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**T**HIS TUESDAY night gig at the Palace probably had more attendees on the guest list than paying customers. But the audience responded warmly to the Textones, who are basking in their first major label release after five years of journeyman rock'n'roll dues-paying.

For more than an hour on Nov. 20, Carla Olson led her group through songs ranging from political to pop, country to crunch, folksy to fast-forward. While it was obvious that the "Tex" in Textones comes from the heart of Texas, there were moments when the identity of the five-piece band was difficult to place. It sounded at times like a jam session featuring Emmylou Harris sitting in with Humble Pie.

Audio problems plagued the evening, mainly an amplifier hum technically described by Olson as "this new gizmo that isn't working right." When they overcame the buzz with upbeat numbers like "Upset Me" (highlighted by a super sax solo from Tom "Junior" Morgan), the band was excellent. But the slower-paced songs, like "See The Light," suffered.

ETHLIE ANN VARE

**San Francisco Having Another Ball**

**SAN FRANCISCO** The Black & White Ball, one of this city's most famous musical and social events, will have its second '80s reincarnation next May 31.

Slated thus far to play at the Ball are the Count Basie, Harry James, Tommy Dorsey, Peter Duchin and Tito Puente orchestras and San Francisco's own Cesar's Latin American All-Stars. Event chairman Mrs. John Maillard says that there will be additional talent, including rock and pop acts.

As was the case during the 1982 version of the event, the bands will play in every major building in the

San Francisco Civic Center area: the Davies Symphony Hall, the Opera House, Veteran's Memorial, City Hall and the Civic Auditorium.

The Black & White Ball began in 1956. The tradition carried through the late '60s, then was discontinued for 13 years until its successful revival in 1982.

This year's ball, sponsored by the Shaklee Corp. on behalf of the San Francisco Symphony, will cost \$150 per person, with pre-ball dinner tickets available at \$350, and \$75 tickets being offered to those between the ages of 21 and 30.

**PETER ASHER**

(Continued from page 34)

used videotape a lot in the making of the album," he notes. "When we were cutting, I would either be videotaping Nelson conducting or Linda singing, so if we wanted to go back and overdub or edit or fix something, it was running in sync with the tape. Otherwise when you have long out-of-tempo sections, you haven't got a clue when to come in."

Asher says that if "Lush Life" does well, Ronstadt may undertake a second summer tour with Riddle.

**ANNE MURRAY**

(Continued from page 34)

while building her career gradually. "I don't think the public has been undated with me," she says. "I don't get the covers of big magazines, so it doesn't turn people off. I've also stayed away from show business communities. I record in Toronto, so that I can drive home after work."

She's also planning to make videos to go with the album.

"And I don't preclude the possibility of doing another album like this if Linda finds more songs that she wants to sing," Asher says. "I don't think this is going to be the only kind of album she makes, but I wouldn't be surprised if we made another one some day."

"What's New" has sold more than two million copies, and even after 63 weeks on the chart is still selling. "It's selling more steadily than a rock'n'roll album has a history of doing," says Asher, who admits that he's surprised by its success. "I thought it would get an affectionate and warm response," he says, "but I didn't think it would do very well." Asher has managed Ronstadt for more than 11 years, and has managed James Taylor for about 15. He sees himself managing them both indefinitely. "We're all getting too old and set in our ways," he jokes. "None of us would want to change."

Drummer Phil Seymour, who has had his own solo success in the past, took over lead vocals on "Running," "Back In Time" and "Looking For The Magic," his voice blending so well with Olson's it was tough to tell when one stopped and the other began. Olson makes an effective frontwoman—although she has a ways to go before Chrissie Hynde has to watch her flank.

The Gold Mountain/A&M act stirred the audience with a rendition of "Clean Cut Kid," a Dylan song Dylan never recorded—for good reason. Why this overlong, repetitious number was so well-received is a mystery. Also mysterious is why the Textones had more faith in "Standing In The Line," their single, than in straight-ahead rockers like "No Love In You" or "Luck Don't Last Forever."

If the Textones made one serious mistake in what was generally a decent show, it was to take the stage an hour late. They're not big enough to grandstand, and too experienced to excuse.

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88

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Record Bar  
on your 25<sup>th</sup> Anniversary.  
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even greater success.**





# Record Bar: The 25 Year 'American Dream'

**T**he 25 year "American Dream" that is Record Bar is a story full of boundless creativity, keen foresight, bold decision-making, and, at its heart, family and friendship.

Harry Bergman, Record Bar's chairman emeritus and father of Record Bar's Chairman of the Board Barrie Bergman, "backed into the record business" back in the mid '40s when he discovered the potential of record retail through his sales of used jukebox 78s.

"I originally came to North Carolina in 1933, at the height of the great depression, to go to school," recalls Harry Bergman, who was born in Jacksonville, Fla. in 1914, the son of Russian immigrants. "My parents were fruit merchants, first from a horse and wagon, then a little truck, a big truck, carloads. But the depression wiped them out and I came back to find my mother pumping gas. I didn't think that was the way to go, so I and my mother, sister and brother moved to Durham and opened a grocery store. We made a living from Day One."

The Durham grocery operation eventually expanded to three stores and a wholesale warehouse, but even then, the entrepreneurial spirit which would become the hallmark of the Record Bar was already present. "I was never satisfied in those days," says Harry Bergman, whose initial involvement in record retail nevertheless arose out of his family's traditional business. "I had some cigarette vending machines as part of the grocery business, and we had some cigarette machines in jukebox locations. So I was a natural contact for someone who wanted to sell jukeboxes, which is what happened. I ended up investing in 88 jukeboxes in Alamance County, some 35 minutes from Durham, and started selling the slow-playing used records from the back of a jewelry store in Burlington, which we rented as the warehouse of our new company Carolina Music Service. I employed someone else to operate it, but I used to go along to our jukebox locations with him. What I learned was that people started requesting that we sell new records as well as the used ones, that there was a big clamor for hits. So we'd start buying 100 new ones instead of just 88 for the boxes, and sell the extra 12 for 75 cents apiece instead of the quarter apiece for the used records. And the new ones went out three times as fast! So then we started buying an extra box of 25 78s, and real-

"From the beginning, Record Bar has been helpful with crossover product—they helped break the Commodores. Congratulations to the whole Bergman family for enduring and staying in there. Here's to another 125 years!"

MILLER LONDON  
vice president/marketing,  
Motown Records

ized the potential for selling new records."

In 1950, Harry Bergman rented a Main St. location in Burlington, which he turned into a record store called Musicland ("I'd seen the name in a publication and it looked like a good one.") It had an attention getting eight-foot high blinking neon sign and a more aggressive stance than the competition, both of which immediately paid off in sales. Enter Barrie Bergman.

Born in 1942, Barrie Bergman began working weekends at age 12 for his uncle Al Keyser, who at that time owned a Record Bar store in downtown Durham and now owns four in Jacksonville, Fla. (the only Record Bars not owned by the Durham chain). He then moved over to his father's store in Burlington, but returned to the Durham store when his father bought it from Keyser (the brother of Harry Bergman's wife Bertha) on Sept. 24, 1960.

Barrie Bergman's introduction to record retail grew out of his record collecting days as a kid, mostly of the black, so-called "race" music; he was also intrigued by the record business, and recalls reading the industry trades "cover to cover" from an early age. In 1959, the then 17 year old met his perfect match Arlene Macklin, at a bar mitzvah. "He used to give me records," remembers Arlene Bergman. "I was a big Elvis fan, and when he gave me a copy of 'G.I. Blues' he

**T**his coming year Record Bar will celebrate its 25th Anniversary. Twenty-five years of retail service, 25 years of opening stores, 25 years in the record business and 25 years of working with people to create a stimulating and rewarding place for customers and employees.

Already an established leader in the record industry, Record Bar is in the midst of an ambitious five-year plan that is completely unlike any ever before undertaken in the record industry, perhaps even the entire retail business. That commitment to growth makes it clear that Record Bar's 25th Anniversary is a pinnacle only so far as it provides a look-out from which the next set of peaks can be viewed.

And while those peaks include fiscal goals—270 Record Bars, 70 Napoleon's Grocery Stores, a distribution business that generates \$10 million in sales and an overall company sales total of \$200 million, all by 1988—in the final analysis the goal of Record Bar is not making money. The goal is excellence, and the method is a human system.



Barrie and Arlene at the Chapel Hill Record Bar, which they had opened together that year (1963). They were married that August.



Record Bar's management team, from left: Ron Cruickshank, President and CEO; Sandra Rutledge, Senior Vice President of Administrative Services and Distribution; Bill Golden, Vice Chairman of the Board; Barrie Bergman, Chairman of the Board; Rich Gonzalez, Vice President of Leasing; Jackie Brown, Executive Administrative Director; Ralph King, Senior Vice President of Marketing; and Dan Surles, Senior Vice President of Finance. (Photo: Mary Porter-Jeffries).

won my heart forever!"

In June, 1963, the Bergmans seized an opportunity to relocate the Burlington Musicland in Chapel Hill, home of the Univ. of North Carolina. "We took it immediately," says Harry Bergman. "It was a college town and we knew the potential. We were already dealing with nine distributors in Charlotte and had the contacts in place. The Chapel Hill store became Record Bar #2, since the name was established in the marketplace. We knew we were on our way."

Barrie and Arlene, who had been clerking at the Durham store, opened the Chapel Hill store together. In August they were married. But Barrie Bergman wasn't satisfied in retail, having originally planned to move to New York and work in the record business for a manufacturer. "I wanted some action, and gave Dad five years. 'Either something happens, or I'm gone!'" Meanwhile, Barrie's sister Lane, who had also grown up working in their father's stores, had married Bill Golden, whom she had met at the Univ. of Florida in Gainesville, and moved back to Durham with him in 1967. They both began working for the family business on a trial basis; today she is corporate secretary while he is vice chairman and executive vice president.

In 1967, a strip center in Raleigh was enclosed to create the North Hills Mall. The third Record Bar opened there in September—it was to be the prototype of one of the biggest record store chain operations in the country. "We signed a five-year lease, renting 2,740 square feet at \$3.50 per square foot, which was a ton of money at that time," says Harry Bergman. "It was a big gamble! There was a lot of fear of the unknown, of the negativeness of costs, but it sounded like the answer to the retailer's dream to me, and it was. We could see the crowds the next night, and they were buying! That's when it started to happen. We were now a three-store chain and could afford radio, tv, and print advertising. We

(Continued on page RB32)



The family gathers around Record Bar's founder and Chairman Emeritus Harry Bergman, seated. From left are Barrie, his wife Arlene, Bill Golden, and seated next to her father, Lane Golden. (Photo: Mary Porter-Jeffries).



A second gourmet foods store recently opened in Durham, N.C., located next door to the Northgate Mall Record Bar.

"Thanks for recognizing 'Thriller's' potential success and appeal early in the life of the album."  
FRANK DILEO  
manager, Michael Jackson

# Barrie Bergman: Positioning Record Bar As Innovative Leader

In recounting the growth of Record Bar and his own role in the record industry at large, Barrie Bergman likes to say that he grew up in the record industry. What he fails to mention is that many of his efforts and beliefs are aimed at forcing the record industry to grow up along with him.

A familiar voice on the national industry level, Record Bar's chairman of the board has been known to speak on everything from pricing moves to corporate structure. And his tone can convey sympathy, outrage or the kind of irreverence evident in his attempt to have the record business course he teaches at the Univ. of North Carolina offered under the title of either "The Blind Leading The Blind" or "Sex and Drugs and Rock'n'Roll."

As a teenager behind the counter of his father's record store in Durham, Bergman was mesmerized by the music business. "I've been infatuated with the record business since I was a teen," he notes, adding that he would read the trades "cover to cover" each week. "My heroes were marketing vice presidents," he recalls. "I know that's kind of bizarre, but that's the way I was."

As Record Bar began its rapid expansion in the late '60s and early '70s, Bergman himself also began to achieve status in the industry that he had always loved. "When we started to grow and I got positioned within the industry, it was like

being in never, never land," he says. "Now what's important to me is that nobody messes up this business. I don't want to be the conscience of the industry or anything like that, but I'm not running for office, either, and I'll be outspoken."

Although he feels his outspoken style has sometimes penalized the company, he has continued to be in the forefront on hot topics. He came down heavily against Atlantic's Christmas price hike last year, and has been a vocal opponent of Warner Bros./PolyGram merger.

The key, to Bergman, is seeing Record Bar as a leader. "Being outspoken is part of positioning us there," he says. "I

Sandy Chapin, left, accepting the 1982 Humanitarian Award from the National Assn. of Recording Merchandisers (NARM) for her husband, the late Harry Chapin, at the organization's 1982 convention in Los Angeles. The annual award has been named in honor of Chapin, who was killed in an auto accident in 1981. Making the presentation was Barrie Bergman.



At Convention '84 in Hilton Head Island, Chairman Barrie Bergman accepts an award in recognition of his contribution "toward reaching the sales milestone of \$100 million."



In his office at Record Bar headquarters in Durham, N.C.—Chairman Barrie Bergman. (Photo: T.E. Austin)

"Record Bar was one of the first supporters of Savoy Manufacturing and continues to be a major part of the Savoy Team. Congratulations Barrie and all friends and Record Bar on an outstanding \$100 million year and your 25th anniversary. Looking forward to many many more years of mutual success."

ED DOUGHERTY  
national sales manager,  
Savoy Manufacturing



Record Bar  
**25**<sup>th</sup>  
ANNIVERSARY

Chairman Barrie Bergman canoes the whitewater of the Nantahala River. Last fall, Record Bar's management team spent three days at a team-building workshop at Nantahala Outdoor Center in Bryson City, N.C. Canoeing and river rafting were alternated with classroom sessions to build effective interaction (Photo: Billa Brewer).

in our business where you're dealing with a product that is fun. Plus, labor and management have set up a we/them situation in this country. It's so stupid. That's why a company needs a purpose."

Getting around the notion that work can't be fun, and management is out to take advantage of employees, is the challenge for Bergman.

"This is the single most important thing in my career," he says. "Ron Cruickshank and I want to find out how good we can get a company to be from the human systems side. And that's the hardest thing to do. It's the one thing that American business doesn't know how to manage."

Promoting the human systems commitment is paramount to its acceptance.

"For years I couldn't understand why if I was trying to run the company to the good of the people who worked for me, why didn't they believe me? It was that 'work can't be fun' mindset, and it takes professional guidance to break it.

"Plus," Bergman adds, "perception is reality in organizations. I can say 'we love you, we think you are the best,' but if the people who work for this company perceive me as a robber baron, then that's the reality."

Part of the human systems commitment aimed at breaking the organization perception is opening communications systems that work up and down, equating the requirements of field level employees with those of the home office.

"Everything you do has to be based on what you say," notes Bergman. "And that's goddam hard. People in this organization have got to treat each other with respect—that's an authority demand. Otherwise, your ass is gone. Likewise, the demand says you have got to perform. For the integrity of the company, you can't allow people who don't perform to stay."

With Record Bar's aggressive expansion plans—which Bergman says could be into the retailing of completely different product lines—the pressure is on to make the human systems program a natural part of the company's identity, regardless of size.

"I've spent a lot of time wondering how big we could grow and keep our family feeling," he says. "I think we can get as big as we want. But we've got to get our message down through the entire organization and have people buy in. It's that perception. If everybody believes it, then it's true."

Although the time required has forced him to back away from the leadership role he took as president of NARM and board member of organizations like BMA and CMA, he is pleased that Record Bar remains very active in NARM activi-

(Continued on page RB24)

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# Management Philosophy: 'Creating A Mindset To Achieve Long-Term Goals'

**T**his fiscal year Record Bar will reach its targeted goal of \$100 million in sales. But making money is just one of the things Record Bar does.

Priding itself on its commitment to its employees since its inception, Record Bar has in the last few years made being a maximized human systems company one of its stated goals. The management philosophy of Record Bar is threefold, interfacing technological operating systems, administrative systems and human systems.

Presently in the second year of a Five-Year Plan, Record Bar's human system goals are as ambitious as its fiscal goals, which posit that the company rack up \$200 million in sales in 1988.

"The standard, all-American corporation tends to just generate numbers and extrapolate forward based on those numbers," says chain president Ron Cruickshank. "Our Five-Year Plan is not a process of extrapolating numbers."

At the core of the Record Bar Philosophy is the belief that people must enjoy what they do in order to do it well; that there must be a personal and professional balance in an employee's life; that out of self-responsibility and goal awareness comes purpose.

"The Five-Year Plan is just something to establish parameters," Cruickshank says in delineating it from Record Bar's identity as a human systems company. "In the past this company wasn't as focused as we should have been. There wasn't a sense of purposeful and personal effort. We've also had a lot of new, young people come into the company and we wanted to establish a vision and allow people to recognize that there are opportunities here for them. We are creating a mindset to achieve long term-goals."

An integral part of this mindset is Cruickshank's concept of being "on purpose," in which an organization maintains its integrity through the total commitment of its members in support of its goals. But for those members to operate on purpose with such total commitment, the organization's goals must in turn jibe with the members' purposes as individuals, thus supporting a sense of personal integrity. Record Bar's human system, then, is a motivational system designed to put energy into the rest of the system by satisfying what Cruickshank terms the individual's self-state needs: the experience of being heard, of being listened to, of being in control of their own destiny, and feeling a sense of belonging and loyalty.

"That's easy to do in a small organization," says Cruickshank. "But in an organization of this size we need to provide an organized structure to meet those self-state needs."

The frame of that structure is provided by Record Bar's human resources department, which offers both standard personnel services as well as specialized human services.

"The whole human systems approach of helping employees do the best they can involves every part of personnel," says John Vacek, director of personnel. "That includes fair and equitable pay, a package of benefits, a good work environment, and the belief that we should do anything we can to help develop the employee. We believe if an individual is happy, he will do the best job he can."

To help achieve that, Record Bar has instituted a system of communication and feedback that allows every employee the opportunity to speak his mind. There is also a regularly scheduled job evaluation that allows for appraisal of an employee's professional performance. Those performance reviews also allow for acknowledgement when goals are reached as well as a structure for establishing new ones.

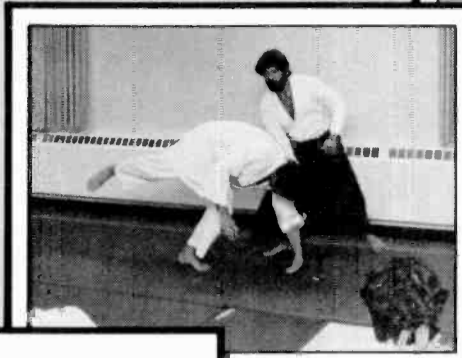
According to Bill Joyner, director of operations, evaluations also work up as well as down at Record Bar. Supervisor support evaluations are surveys conducted at every level of the company, allowing direct feedback on what is working well and where supervisors can make improvements. But direct communication is even more key to the success of Record Bar's human system.

## Micros Key To Profitability and Growth

**A**s part of Record Bar's aggressive expansion and profitability plans, in-store micro computer systems are expected to help the company achieve several goals. Among them are streamlining operating procedures, therefore freeing up store personnel from time spent counting and ordering, and helping to provide a maximum return on inventory investment.

Although many chains have opted for hand-held units as in-store systems, Record Bar has decided it wants something more versatile and expandable and is willing to invest more up front with the expectation of a better long-term return. A prototype being tested in the new Napoleon's Grocery in Dur-

Record Bar President and CEO Ron Cruickshank, who holds an upper level black belt in aikido, teaches a course for Record Bar employees in the Japanese martial art at the Durham YMCA. Above he demonstrates a simple defense technique with Ralph King, Senior Vice President of Marketing.



Essential to Record Bar's human systems program is attention to the well-being to employees, including their physical fitness. In support of that, Record Bar's Human Resources Department enlisted the help of the Durham YMCA, which offered fitness evaluations to office employees, and, at Convention '84, to Record Bar managers. Above, Nancy Mathews of Human Resources spots for Manager Steve Hancock from #58, Pensacola, during his evaluation.

"The interesting part about dealing with Record Bar is they're genuinely interested in music. They've always been extremely supportive of U2, for example; and they stepped out in favor of Frankie Goes To Hollywood early on."

**JIM SWINDEL**  
vice president, sales,  
Island Records



The Directors' Group, an 11-member middle management team, includes the following, back row, from left: Director of Purchasing Steve Bennett; Director of Inventory & Marketing Systems Jackie Stillman; Director of Human Resources John Vacek; Director of Human Systems Arlene Bergman; Director of Accounting Allen Lyles; and Director of Management Information Systems Jean Hester. Front row, from left: Director of Marketing Michael Vassen; Director of Distribution Ric Hoerner; Director of Internal Audit Steve Hamlin and Director of Store Planning Craig Beckwith; Not pictured is Director of Operations Bill Joyner. (Photo: Mary Porter-Jeffries).

Record Bar's human system.

Weekly phone meetings take place between Record Bar's four national supervisors and the 20 district supervisors. In turn, the district supervisors have weekly phone meetings with their store managers. There are also regular conference calls between the supervisors and the various departments at the company's headquarters in Durham. There are monthly employee meetings at the store level, and all of these various sessions are used for training as well as business.

"It's like a trickling down," says Arlene Bergman, director of human systems. "We train each other to train each other. We've made a commitment to support our people in their

(Continued on page RB18)

Record Bar Systems Analyst Kim Duncan enters inventory into an IBM personal computer at the Napoleon's Grocery that opened Oct. 17 in Durham. The computer will also be tested for use throughout the Record Bar chain.



The Record Bar launched a new venture with the July 3 opening of its first video store, Tracks Video, in Virginia Beach, Va. The 1,000-square-foot store stands at one of the busiest intersections in one of the largest strip centers in the Tidewater area. (Photo: Mary Hasenstab).

## Aggressive Expansion Plans On Target

**A**s part of the five year program running through 1988, Record Bar has set some very aggressive expansion goals. Among them is having between 250 and 300 Record Bar outlets, 70 to 90 Napoleon's Grocery gourmet food stores, and to turn its distribution facility into a profit center that generates \$10 million in sales.

"Our expansion plans are absolutely, unbelievably right on target," says Bill Golden, vice chairman and executive vice president. "We're going to come in under the 15 Record Bars we wanted to open this year, but with the opening of the three video stores which weren't in our original program, we have made the same dollar commitment."

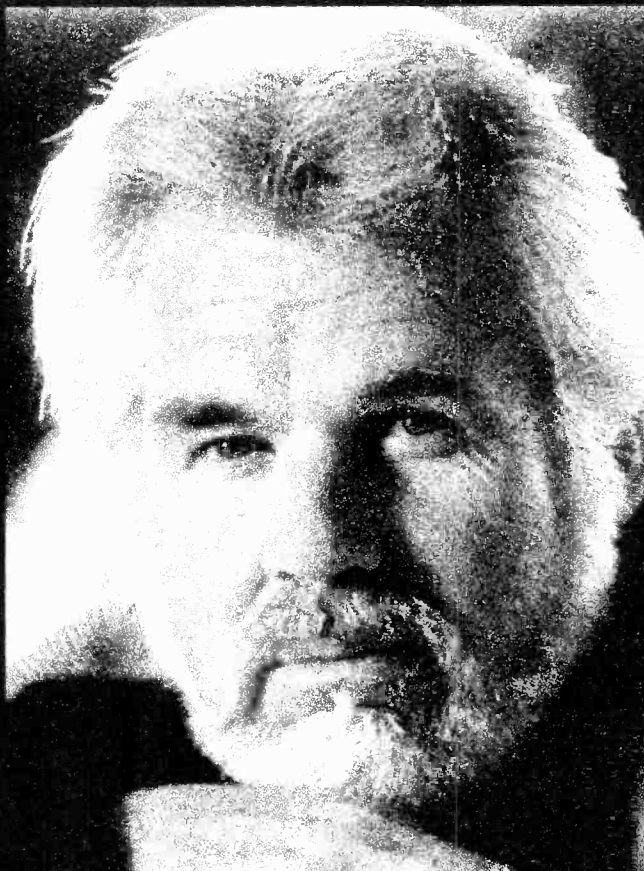
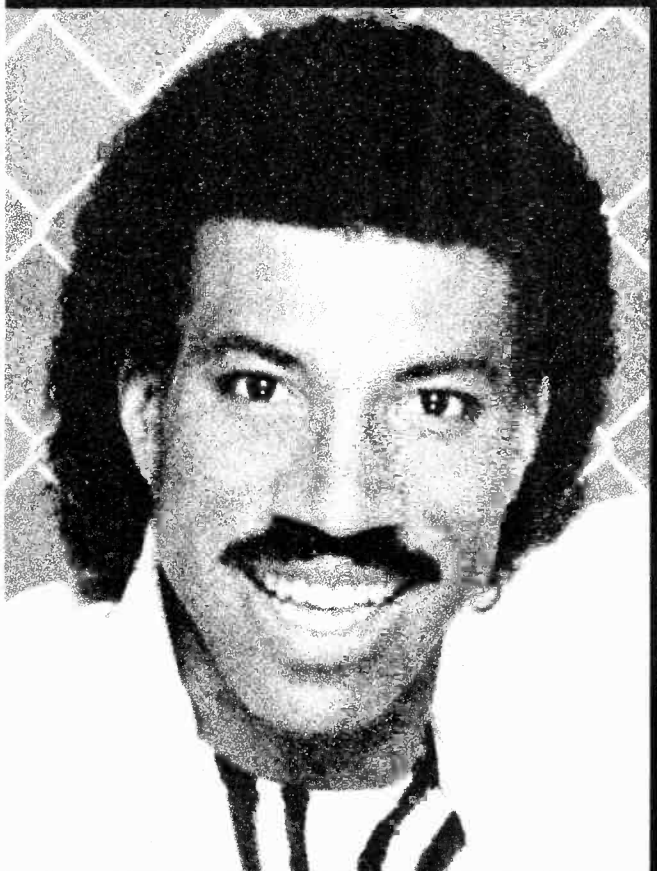
At Record Bar, the orientation is still towards malls. And although space in the most desirable large, regional enclosed malls is tougher to come by these days, vice president of leasing, store planning and maintenance Richie Gonzalez pledges the company is willing to be more aggressive in order to acquire the spaces it wants. And he sees other benefits from the comparative lack of space in Record Bar's traditional large malls.

"We now look on a broader national scale," he says. "Geographically, we're still concentrating on Florida and Texas."

(Continued on page RB26)

(Continued on page RB26)

RB6



IT WOULDN'T BE NEARLY AS MUCH FUN MAKING RECORDS IF  
 THE RECORD BAR WASN'T THERE TO SELL THEM.  
 CONGRATULATIONS ON 25 YEARS OF DOING A WHOLE LOT MORE!

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AND EVERYONE AT

**KRAGEN**  
 AND COMPANY

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# Field Management Reflects Human Systems Style

In a large company, ideals, programs and directives can easily dissipate once they get beyond the walls of the home office. At Record Bar, where there is an avowed commitment to an ambitious human systems style of business that runs counter to the conventional, it would be even easier to dismiss such a program as a pipe dream of management.

But at the store level of Record Bar, people point to exactly those programs that give the company its human systems orientation.

"At Record Bar the main emphasis is on people," says Dixon Singleton, manager of Record Bar #42, Savannah, Ga., echoing an almost universal employee comment. "I think that's what makes us stand out from other companies."

Recently named district supervisor Paul Jones—who up until four months ago managed Record Bar #70 in Myrtle Beach, S.C.—notes that during his 11 years with the company, Record Bar has only had one basic requirement for employment.

"We want people who can enjoy the job and the music," he says. "If a person enjoys his job, then it trickles down and rubs off on the customer. The main priority is that the store people have fun. In this respect, it falls on the managers to make their stores a harmonious place to work for their employees, so that when a customer walks into the store, he or

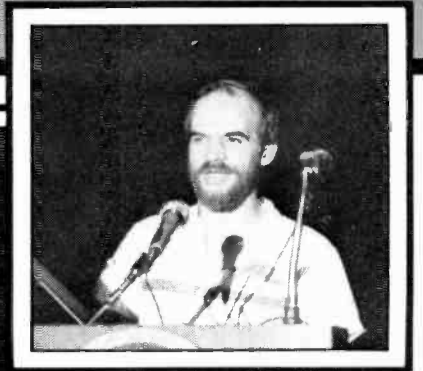
At Convention '84 Beverly Gwinn, Manager, #19 Knoxville, was named New Manager of the Year.



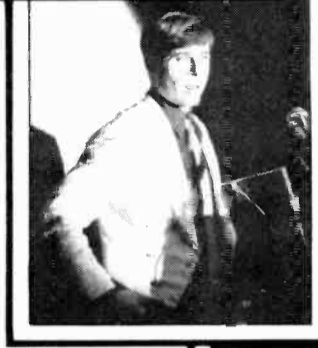
Paul Jones, Manager #70 Myrtle Beach, S.C., shared Manager of the Year kudos at Convention '84.



At Convention '84, Hilton Head Island, Terry Randolph, Manager, #69 Eristol, Va., received Merchandiser of the Year Award for his store.



Edward Spalding, Manager, #67 Fayetteville, N.C., shared Manager of the Year honors with Paul Jones at Convention '84.



At Convention '84 Dixon Singleton, Manager, #42 Savannah, Ga., received Store of the Year honors.



District Supervisor Robb Houser is Record Bar's 1984 Supervisor of the Year.



"Record Bar's internal systems for in-store play have been greatly instrumental in breaking new acts. With new artists such as Howard Jones, Midnight Star, and Peter Schilling, we were appraised of their marketability even before they had airplay."

LOU MAGLIA  
executive vice president,  
Elektra Records.



Public service promotions play a major role in developing Record Bar's image in the community. Above, a bed race to benefit a fund drive for research into muscular dystrophy attracted Record Bar #76 in Durham. Manager Marion Smith, left, rode the bed while Publicity Assistant Pam Meek from the home office pushed. (Photo: Mary Porter-Jeffries).

## MILLION DOLLAR STORES

Following is a list of Record Bar stores that achieved \$1,000,000 in sales in 1984.

STORE	MANAGER
#121—Jacksonville, N.C.	Jerry Young
#10—Durham, N.C.	Ric Culross
#67—Fayetteville, N.C.	Edward Spalding
#65—Charlotte, N.C.	Michelle Cacho
#71—Winston-Salem, N.C.	Tommy Neblett
#26—Mobile, Ala.	Eddie Mims
#58—Pensacola, Fla.	Steve Hancock
#87—Baton Rouge, La.	Randy Morris
#25—Orem, Utah	Lisa Brown
#20—Chattanooga, Tenn.	Suzan Pauls
#117—Arlington, Tex.	Eric Boyer
#42—Savannah, Ga.	Dixon Singleton
#96—Gainesville, Fla.	Tommy Flisek
#62—Lynchburg, Va.	Bruce Eskow
#93—Norfolk, Va.	Matthew Fussell
#130—FL Myers, Fla.	Kevin Hawkins
#75—Macon, Ga.	Ernest Rogers

she feels at ease no matter whether it's a 65-year-old lady or a teenage headbanger."

Jerry Young, an eight-year manager stationed at store #121 in Jacksonville, N.C., agrees that making the store into a fun environment is of primary importance and a part of the key managerial function of customer service. "Customer service is an integral part of my job and the goals that I as a manager try to instill into my employees," says Young. "You see, I truly believe that my customers are allowing me to do what I want to with my life, that is, be involved in music. So it's up to me and my assistants to make them feel special, because they are. And teaching customer service to new store employees is easy because it's so much fun. I mean, when you're nice to someone, they're nice back and you get instant feedback. It doesn't matter if they buy anything or not, because if we make their in-store experience fun they'll come back."

That customers do in fact return is most evident at Christmastime, Young finds. "Moms and dads come back every year at Christmas and tell us that coming to our store is a good time and what shopping is supposed to be like, without the kind of harried and hurried atmosphere that they find everywhere else."

Besides its emphasis on people, both Young and Jones also point to a second aspect of Record Bar company policy as it pertains to the field: an unusually high degree of managerial independence. "Everyone at Record Bar has the freedom to run their store," says Jones, "and that gives you the feeling that it is *your* store. So when a manager sees Barrie Bergman, he doesn't say to Barrie 'Your store is going well.' It's always 'My store.' That's because managers are allowed to really get involved in their stores. The company takes pride in having us give their stores a high priority in our lives."

To foster what is regarded by so many Record Bar employees as this true "family" nature at the company, managers have been given a personal stake in decision making as it affects their individual stores. "We're given guidelines from

above, rather than rules," continues Jones, "so we have a lot of freedom and flexibility to make our own contribution to the company. This is why I and so many other managers have been around so long."

"Managers can definitely make a lot of impact," agrees Young. "No store is alike, and Record Bar has wisely resisted the kind of 'cookie cutting' that can happen in such a large chain. The executives are aware that some markets are stronger in imports, say, or boom boxes, or cassettes, or other product lines. So they don't treat us like we're all the same but give us the freedom to be aggressive based on our strengths."

As Record Bar's expansion plans for the next few years place extra emphasis on the need for good new team members, recruiting and hiring new store personnel has become another major responsibility of the managers. Developing that team involves Record Bar's manager training program, a six-month, in-store program that effectively standardizes training across the chain.

Under the program, a trainee moves from basic clerk functions and training in company policy on service and security, on up to actually managing a store. In between, the trainee must also act as a sales assistant and assistant manager. Learning covers such areas of standard operations as receiving, shipping, inventory, returns, and merchandising, as well as administrative jobs like hiring, delegation of authority, daily operations and administration. At the end, the trainee who passes—and so far there is a 90% success rate—receives his own store.

Terry Randolph, manager of Record Bar #69 in Bristol, Va., is one of the managers who acts as a trainer for the company. "With Record Bar's projected growth, it becomes absolutely vital to turn out competent trainees. As a trainer, I have to provide them with a complete background and knowledge of the basics, so that they're prepared for any unusual circumstances that arise and have a basis for making judgments on how to react to any situation."

(Continued on page RB10)



Almost as popular as in-store artist appearances are customer contests. Above, Ogden, Utah employees Clayton Jones, far left, and Liz Jones, far right, pose with the winners: Three Blind Mice, a can of Raid and a bug, an Ewok, Strawberry Shortcake, a witch and Mary Poppins. Winners were awarded kiddie albums and 45s. The top three winners also received a six-foot Big Bird Standup.

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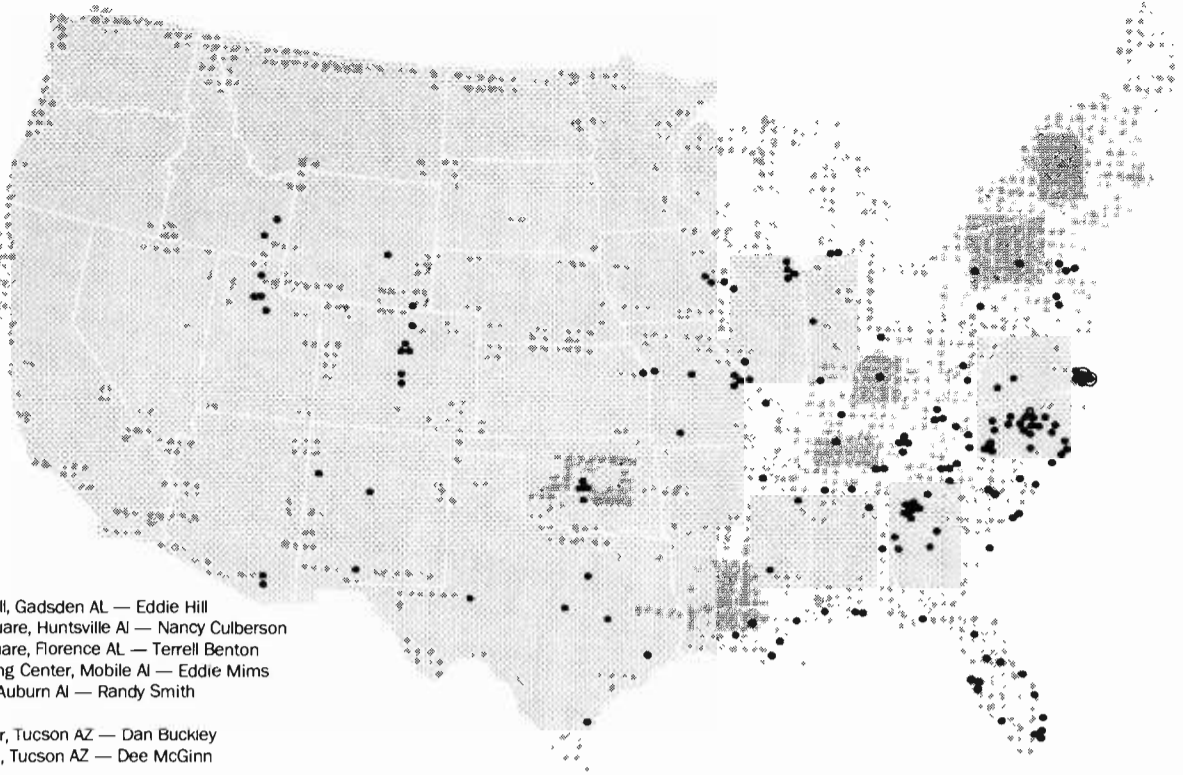
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 Madison Square, Huntsville AL — Nancy Culberson  
 Regency Square, Florence AL — Terrell Benton  
 S&H Shopping Center, Mobile AL — Eddie Mims  
 Village Mall, Auburn AL — Randy Smith

El Con Center, Tucson AZ — Dan Buckley  
 Foothills Mall, Tucson AZ — Dee McGinn

Chapel Hills Mall, Colorado Springs CO — Ingrid Brockdorf  
 The Citadel Mall, Colorado Springs CO — Stacey Hayes  
 Greeley Mall, Greeley CO — Jack Scott  
 Northglenn Mall, Denver CO — Lisa Lambert  
 Southglenn Mall, Littleton CO — Ted Ward  
 Southwest Plaza, Littleton CO — Tim Luckey

Aventura Mall, Miami FL — Steve Hlavac  
 Bay Area Outlet, Clearwater FL — Sarah Greene  
 Clearwater Mall, Clearwater FL — Jeff Geer  
 Coral Square, Coral Springs FL — David Chester  
 Dadeland Mall, Miami FL — Jenny Colwell  
 Edison Mall, Fort Myers FL — Kevin Hawkins  
 Lake Square Mall, Leesburg FL — Kelly Davis  
 Colonial Square, Orlando FL — Vicki Coudriet  
 Melbourne Square, Melbourne FL — Shannon Geis  
 Miami International, Miami FL — Peter Davis  
 Marketplace-Santa Rosa, Ft. Walton FL — Tori Smith  
 Orange Blossom Mall, Ft. Pierce FL — Scott Lade  
 The Oaks Mall, Gainesville FL — Tommy Flisek  
 University Mall, Pensacola FL — Steve Hancock  
 West Shore Plaza, Tampa FL — Randy Harrison  
 West Tennessee St., Tallahassee FL — Gary Flisek

Cumberland Mall, Atlanta GA — Suzanne Platt  
 Georgia Square, Athens GA — Cindy Baughman  
 Gwinnett Place, Duluth GA — Joel Stephens  
 Hatcher Square Mall, Milledgeville GA — Lisa Wolfe  
 Lenox Square, Atlanta GA — Marion Jamison  
 Macon Mall, Macon GA — Ernest Rogers  
 Northlake Mall, Atlanta GA — Keven Young  
 Oglethorpe Mall, Savannah GA — Dixon Singleton  
 Peachtree Mall, Columbus GA — Vicki Dame  
 Shannon Mall, Union City GA — Julie Ladell  
 Southlake Mall, Morrow GA — Gary Rose  
 Walnut Square, Dalton GA — Rhonda Flemming  
 West Georgia Commons, LaGrange GA — Ray King

Grand Teton Mall, Idaho Falls ID — Ian Kaminski  
 Pine Ridge Mall, Chubbuck ID — Kelly Parkinson

Lindale Mall, Cedar Rapids IA — Nancy Burkhart  
 Northpark Mall, Davenport IA — Don Burrow  
 Old Capitol Center, Iowa City IA — Tony Dennison

Alton Square, Alton IL — David Kamp  
 Lincoln Mall, Matteson IL — Doug Fath  
 Northbrook Court, Northbrook IL — Lenny Borowski  
 Orland Square, Orland Park IL — Gary Gall  
 St. Clair Square, Fairview Heights IL — Thelma Stoops  
 Stratford Square, Bloomingdale IL — Kathy Healy  
 University Mall, Carbondale IL — Dan Johnson  
 Southpark Mall, Moline IL — Sue Derammalaere

Eastland Mall, Evansville IN — Jeff Dooley  
 Honey Creek Square, Terre Haute IN — Julia Hoover

Oak Park, Overland Park KS — Eric Tishauer

Greenwood Mall, Bowling Green KY — Gregory Knight  
 Turfand Mall, Lexington KY — Danny Walker

Acadiana Mall, Lafayette LA — Billy Merikie  
 Cortana Mall, Baton Rouge LA — Randy Morris  
 Plaza in Lake Forest, New Orleans LA — Billy Francis  
 Southland Mall, Houma LA — John Hancock

Eastpoint Mall, Baltimore MD — Sandra Donohue  
 Glen Burnie Mall, Glen Burnie MD — David Payne

Maple Hill Mall, Kalamazoo MI — Michael Wilson  
 The Crossroads, Portage MI — Joe Barboline

Chesterfield Mall, Chesterfield MO — Ann Preskar  
 East Broadway, Columbia MO — Ann Morgan

Independence Center, Independence MO — Darrell Housh  
 North Town Mall, Springfield MO — Dennis Glenn  
 South County Center, St. Louis MO — Steven Dencker  
 West County Center, Des Peres MO — Mary Bauer

Northpark Mall, Jackson MS — Scott Davis  
 Singing River Mall, Gautier MS — Scott West  
 Tupelo Mall, Tupelo MS — Camilla Evans

Boone Mall, Boone NC — John Kirby  
 Cameron Village, Raleigh NC — Stella Morgan  
 Carolina East Mall, Greenville NC — Jo Ann Thompson  
 Crabtree Valley Mall, Raleigh NC — Judith Finkner  
 Cross Creek Mall, Fayetteville NC — Edward Spalding  
 East Franklin St., Chapel Hill NC — Dickie Layne  
 Eastland Mall, Charlotte NC — Michelle Cacho  
 Eastridge Mall, Gastonia NC — Elizabeth Pearch  
 Four Seasons Mall, Greensboro NC — Bob Prout  
 Friendly Center, Greensboro NC — Bonita Fleming  
 Hanes Mall, Winston Salem NC — Tommy Neblett  
 Jacksonville Mall, Jacksonville NC — Jerry Young  
 LeJeune Blvd., Jacksonville NC — Jeffrey Ardito  
 North Hills Mall, Raleigh NC — Larry Dowty  
 Northgate Mall, Durham NC — Rick Culross  
 Oleander Drive, Wilmington NC — Andy Woody  
 Pitt Plaza, Greenville NC — John Stout  
 Signal Hill Mall, Statesville NC — Barry Elliott  
 South Square Mall, Durham NC — Marion Smith  
 Southpark Mall, Charlotte NC — Bill Clifton  
 Tarrytown Mall, Rocky Mount NC — Gwen Pringle  
 Twin Rivers Mall, New Bern NC — Cecelia Retherford  
 University Mall, Chapel Hill NC — Tracy Nanney  
 Valley Hills Mall, Hickory NC — Christy Vaughn

Coronado Center, Albuquerque NM — Marc Mc Neely  
 Mesilla Valley Mall, Las Cruces NM — Roberta Armijo  
 Rio West Mall, Gallup NM — Jim Morgans

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- Tracks Music & Video**  
 ● Ward's Corner, Norfolk VA — Matthew Fussell  
**Tracks Video**  
 ● 604 Hilltop West, Virginia Beach VA — John Murray

- Napoleon's Grocery**  
 ● Eastland Mall, Charlotte NC — Becky Yale  
 ● Northgate Mall, Durham NC — Karen Wertman

Tri County Mall, Cincinnati OH — Patti Miller

Crossroads Mall, Oklahoma City OK — Bob Leary  
 Quail Springs Mall, Oklahoma City OK — Barbara Casto  
 Shepherd Mall, Oklahoma City OK — Carol Warren  
 Sooner Fashion Mall, Norman OK — Mark Poer

Berkshire Mall, Wyomissing PA — Jeff Yoder  
 Clearview Mall, Butler PA — Ben Pitkin  
 Coventry Square, Pottstown PA — Bob Mauger  
 Granite Run, Media PA — Jim Dieffenbacher  
 Nittany Mall, State College PA — John Markel

Anderson Mall, Anderson SC — Craig Barnum  
 Citadel Mall, Charleston SC — Arlene Ross  
 Columbia Mall, Columbia SC — Rick Jenkins  
 Dutch Square Mall, Columbia SC — Vicki McGregor  
 Haywood Mall, Greenville SC — Jim Shifflett  
 McAlister Square, Greenville SC — Cindy Chapman  
 Magnolia Mall, Florence SC — Jim Muhlig  
 Myrtle Square, Myrtle Beach SC — Mike Shane  
 Northwoods Mall, Charleston SC — Eddie Hogan  
 Westgate Mall, Spartanburg SC — Carla Atkison

Cumberland Ave., Knoxville TN — Charlie Morris  
 Eastgate Mall, Chattanooga TN — Susan Pauls  
 East Towne Mall, Knoxville TN — Darwin Bond  
 Foothills Mall, Maryville TN — Lynn Shirley  
 Fort Henry Mall, Kingsport TN — Doug Conner  
 Hickory Hollow, Antioch TN — Jill Sheehan  
 Mall Of Memphis, Memphis TN — Steven Walker  
 Northgate Mall, Chattanooga TN — Lindy Printz  
 The Mall, Johnson City TN — Ed Null  
 West Town Center, Knoxville TN — Beverly Gwinn

Killeen Mall, Killeen TX — Joe Laney  
 Permian Mall, Odessa TX — Steve Smith  
 Post Oak Mall, College Station TX — Donna Armentero  
 San Jacinto Mall, Baytown TX — Joe Vogel  
 Six Flags Mall, Arlington TX — Eric Boyer  
 Sunrise Mall, Corpus Christi TX — John Foster

Cottonwood Mall, Salt Lake City UT — Bob Southwick  
 Newgate Mall, Ogden UT — Kelly Smith  
 University Mall, Orem UT — Lisa Brown  
 ZCMI Center, Salt Lake City UT — Nathan Harris

Bristol Mall, Bristol VA — Terry Randolph  
 Greenbrier Mall, Chesapeake VA — Wilbur Wilson  
 Lynnhaven Mall, Virginia Beach VA — Cynthia Ginn  
 River Ridge Mall, Lynchburg VA — Bruce Eskow  
 Tanglewood Mall, Roanoke VA — Geoff Gardner  
 Tower Mall, Portsmouth VA — Keith Driver

Crossroads Mall, Mount Hope WV — Robin Cambell  
 Mercer Mall, Bluefield WV — Betty Payne  
 Mountaineer Mall, Morgantown WV — Dan Kuller

Eastridge Mall, Casper WY — Jim Bigelow  
 Frontier Mall, Cheyenne WY — Jeff Glandt

## Field Management Reflects Human Systems Style

(Continued from page RB8)

Randolph additionally strives to impart upon his trainees a full grasp of the "multi-faceted" aspects of the managerial role. "First, there's the relationship between the manager and his employees, which is vital. Then there's the relationship in an in-store context between the manager and the community at large. Finally, there's the manager's role as liaison between the employees and the home office, which transmits company policy and procedures."

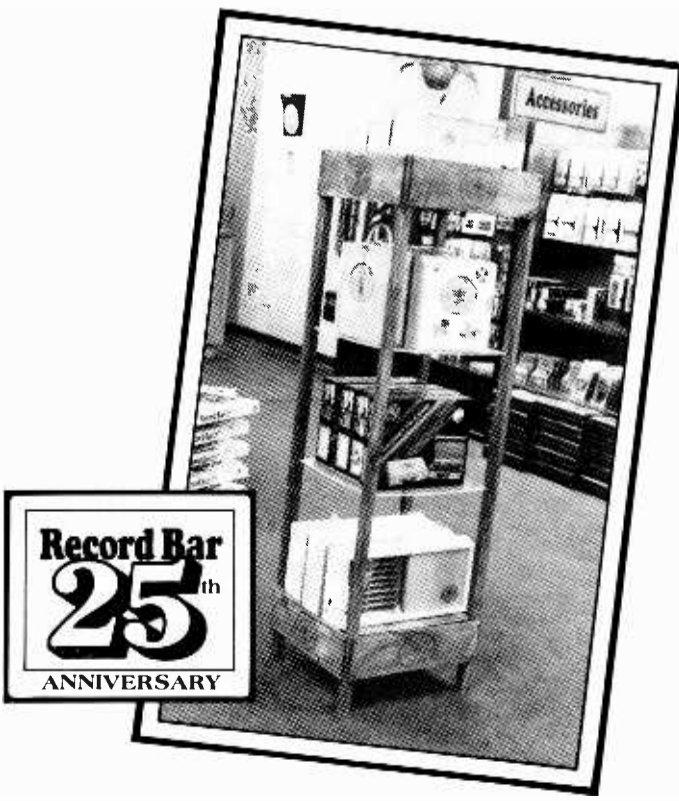
The second relationship noted by Randolph—that between manager and community—is one that must not be overlooked. "To the community and the general public, any Record Bar store and its crew is always a reflection of the manager, since he hires the personnel and dictates the look of the store itself. And the way a store looks and the attitude of its personnel is always the first thing that impresses the community for better or worse, so it's very important that the manager understands this from the outset."

"But there are other things we can do as managers to create the kind of enjoyable atmosphere for both the customers and employees that is conducive to good buying. This includes such things as the kind of music we play in-store, and especially the kind of special promotions we do. For instance, when an artist comes to town and we tie-in with a radio station that is eager to work with us, it promotes a general feeling to the public that we enjoy them. And even though local promotions don't necessarily bring us an immediate business gain, it's great from a public relations standpoint, which benefits us in the long run."

In addition to the contributions made by the store managers, the district supervisors are also involved fully in maintaining Record Bar's smooth field operation according to the company's goals and philosophy. Robb Houser, this year's Supervisor of the Year, sees his role as both an information carrier between the home office and the field and a morale booster. "The district supervisor's primary function is to be an information conduit back and forth between the front office and the stores," says Houser. "I interpret the information I get from headquarters to the managers, then after they've acted with that information, I take it back to the office. Many people in the office have never worked in the stores, and the stores don't have the office perspective, so it falls on me to be the intermediary and ensure that the office understands what it's really like out in the field. The managers need to know that you're getting their concerns to the office and that they're being heard, that the office is acting on them."

Houser adds that his job also calls on him to "act a bit like a cheerleader at times. Since they don't have contact through official channels on a daily basis, as I do, I'm the one that has to always be there cheering them on."

In light of his recent Supervisor of the Year honor, Houser contends that the award really belongs to the entire district. "Leadership depends on the people who follow," he concludes. "Record Bar feels this very strongly. We in the field supervisory positions have a tremendous group behind us, and the company has been set up to create and support just such a field network."



Staining the Napa Valley display rack to draw attention to this accessory has increased its sales at No. 132 in Charleston, S.C. As one store employee notes, "It makes customers aware that they can paint or stain the boxes themselves."



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# Adapting Strategies To Maximize Sales

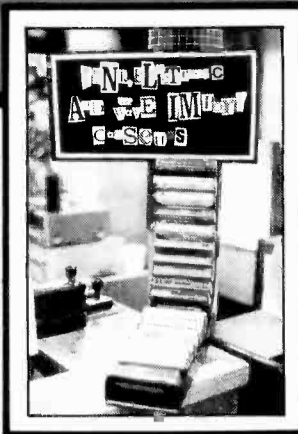
**R**ecord retail has changed dramatically in the last few years, due to the many changes in the record and home entertainment business. While Record Bar's success in adapting to these changes is evidenced by its remarkably sustained growth, the chain's ambitious future growth plans necessitates an even greater ability to generate additional sales from traditional and new product lines.

To this end, Record Bar is going to the drawing boards to devise the right purchasing and marketing strategies needed to maximize sales on all marketing strategies needed to maximize sales on all product. These plans, to a greater degree than ever before, are resulting from increased communication not only between the field and home office but between the home office and the manufacturers.

"A lot of retailers have an adversary relationship with their suppliers," states Norman Hunter, Record Bar's manager of prerecorded product. "But at Record Bar, we feel that it doesn't have to be that way if both sides are upfront with each other. If the suppliers lay out what they need from me, I'll try to help out any way I can. I mean, the worst part of my job is having to beat up suppliers to take product back. No one likes doing that. So we want to do a better job of planning further ahead to lower the craziness level a little bit and make life easier for all of us."

Steve Bennett, the chain's director of purchasing, also notes the desire for a "supportive" relationship with suppliers, based on "common direction." "We're trying to do actual sales growth promotions with our vendors by being more creative with what they have to sell," says Bennett. "Last February and March we met with all our major label and special product vendors to examine each company's product and discover what they were strong on and weak on, and what they did a good job and a bad job with. We brought in our own product people because we need them to be more involved if we're going to exploit all that the manufacturers have to offer. We went in with the understanding that this year we would do more than the traditional product presentation to the consumer, because we were going to have to be more creative with what our suppliers give us to sell if we're going to meet our sales goals."

Placed strategically at the front counter, this cassette boot caters to the punk, electronic and new wave import clientele at #149 in College Station, Tex.



According to senior vice president of marketing Ralph King, the new emphasis on goal planning is also a direct result of the chainwide attitude surveys undertaken two years ago, which revealed a concern in the field that the chain was straying from its original purpose: to sell music. "Our people reminded us that we were in the music business and told us to put the focus back on selling music," recalls King. "And they were right, because during the downturn in the industry we'd got ourselves into the habit of buying fewer new releases and therefore selling less product, which was a self-fulfilling prophecy. So now we're on a one-year program to accelerate new release buying and are doing the things needed to sell more. And from there we're branching out to \$5.98 programs and so on down the line to ensure a broad spectrum of product with a presentation designed to sell rather than just look good. We don't want to be just the 'House of Hits,' but want a full line representation of inventory in-store."

Hunter agrees that a promotional focus on hit product is needlessly limiting. "We've been too dependent on radio and MTV, and need to develop ways to sell our own product instead of letting others do it for us. And that calls for looking beyond the hits—which of course, remains important—to other genres that both ourselves and the labels have overlooked, like jazz, heavy metal, new age, and big bands."

Big band music provides a particularly good case in point. Last year the Record Bar went through its inventory and noticed that RCA had an impressive big band music catalog that was basically sitting unattended on the shelves. "We went through their catalog and picked out what they had to offer that they weren't exploiting," recalls Bennett. "They had never created a sales program for it, so we put together a promotion and they picked it up and created a natural sales program on their entire big band catalog, just from our idea."

(Continued on page RB34)

"It has been a pleasure working with Record Bar in developing a business environment that has allowed us (Maxell/Record Bar) to grow alongside one another. As in records they've applied their unique style of merchandising to develop their blank tape and accessory product categories."

MIKE GOLACINSKI  
national sales and  
marketing manager,  
Maxell Corp.

Record Bar  
25<sup>th</sup>  
ANNIVERSARY



A six-panel section of oak slatwall is the focal point for this special products section at Record Bar #64 in Greensboro, N.C. Included are audio/video accessories, record and tape care products, and blank audio/video tape. In front are tape cases, while above are several models of the personal electronics lines Record Bar carries (Photo: Bob Prout).

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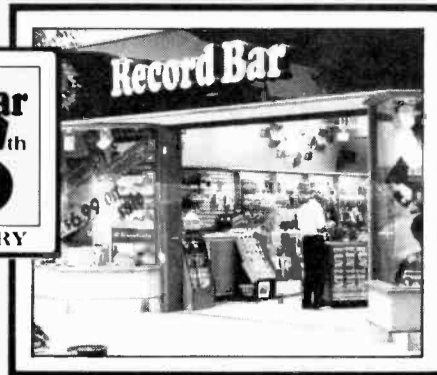
**PolyGram Records**  
\*\*\*\*\*

"Record Bar has taken an aggressive posture in the selling of accessories in the retail industry; what we manufacture for their sale is high profit. In spite of how up and down the record business is, they've managed to experience significant growth, which is a tribute to them."

**BOB O'CONNOR**  
director of sales,  
Allsop Inc.



The fixtures in store # 165 Coral Springs, Fla., have been designed to show a greater percentage of album covers, to cross-merchandise product, and to use more of the vertical selling space along the wall. A soffit, protruding from the wall above the product, serves a double purpose—lighting from beneath it highlights the product and the soffit itself is an ideal surface for displays (Photo: David Chester).



Record Bar # 165 Coral Springs, Fla., features many of the design elements to be used in the newer stores, such as a black Plexiglas sign with red lettering, a wider store entrance, gray laminate paneling below the display windows, and mahogany trim (Photo: David Chester).

## Highlighting Product Through Store Design

The traditional Record Bar store is a product of the '70s, the decade in which the chain mushroomed in growth from a dozen or so outlets in its Southeastern home territory to a 130-store plus national giant. Designed to fit the musical needs of the maturing "baby boom" generation, store materials were largely natural wood and stained glass, while color schemes were limited to strictly earth tones.

But then came the '80s, and with it the realization that while the grownup boomers still listened to music, buyers remained for the most part in the 18-25 year old range. Not surprisingly, these younger customers brought their own contemporary music tastes, and besides all the different product required to satisfy them, there were more configurations to contend with, as well as a slew of new "lifestyle" accessory product lines to be merchandised alongside prerecorded music. Obviously, it was time for change.

"Record Bar was one of the first retailers to use the wood storefronts," states Richie Gonzalez, vice president of leasing/store planning and maintenance, whose department obtains and designs new store locations as well as renovates established outlets. "Now it's all you see. So now we want to

look different, and are looking ahead at tomorrow, at the '90s. Not yesterday."

According to Gonzalez, the main function of new planning is to highlight the product, as opposed to the store itself. "The store is there to sell inventory, not esthetics," he explains. "That's a sidelight."

"We need to allocate space so that our most profitable items, regardless of markup, sell even more units," adds Craig Beckwith, director of store planning. "Our new store layouts are designed to make those items more accessible to the consumer."

After opening 31 traditional Record Bar stores in 1981, the chain began experimenting with store layouts in 1982, when 15 new outlets opened. While only four new stores were opened in 1983, each featured its own individual modifications. Then in the fall of that year, store planning consultant Jack McGowan was enlisted to further assist the leasing team in its quest for a mall layout to reflect Record Bar's product mix for the '80s and beyond. Last April, the prototype for the Record Bar of the future opened in Colorado Springs' Citadel Mall, once again placing the company at the

forefront of modern record retail.

Chip Cappelletti, the chain's design and construction manager, stresses that all new Record Bars will not be exact copies of Citadel Mall; in fact, the prototype's floor plans and fixturing have been designed to allow each store enough leeway to fully adapt to the demands of its native clientele. But the look of the new Record Bars will have plenty in common, with all storefronts set up to draw customers inside where the products themselves will take over. "Record companies spend so much money designing attractive covers for their product," explains Cappelletti. "Therefore, our new store interiors have been designed to let the albums—and accessories—sell themselves through maximum product facings, so that the colors in the store come mostly from the product."

The new Record Bar draws attention first from its contemporary styled storefront. Gone are the wooden earthtones; now the Record Bar logo is in red on the black strip above the entrance. Outer paneling has changed from wood or beige colors to gray to be more in line with the nature of the new technology—personal stereos, video, CDs—which the new Record Bar is so much a part of. But some of the traditional feel of the store has been purposefully retained.

"We use the black logo strip and black accents inside the store to symbolize vinyl and the Record Bar name," says Cappelletti. "We're also using mahogany trim outside and in to generate a certain warmth regarding the new software and technology."

The new store entrance has been widened to as much as 12 feet, with angled-in sides to make the store look less inhibiting. This also allows outer traffic a longer view of the first focal point: the row of front hot racks along the side wall

(Continued on page RB33)

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RECORD BAR  
on  
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and

HAPPY ANNIVERSARY

to the people of

Record Bar

...from your  
very good friends at



**RECORDS · TAPES & VIDEO**

# Three Enterprises

## Dolphin, Mid-America And Napoleon's Grocery: Diverse Spokes In Record Bar Wheel



With its first shipments June 1, mid-AMERICA Distributors Inc. was off and running toward an estimated \$10 million in eventual annual sales. Record Bar's formation of midAMERICA as a sister corporation for regional distribution of prerecorded video has moved at fast-forward speed since management announced its plans in late March at the annual NARM convention in Miami. Record President and CEO Ron Cruickshank is also president of midAMERICA.

### DOLPHIN RECORDS

According to Josh Grier, general manager of Record Bar's own independent label Dolphin Records, the small label carries a big responsibility. "In terms of the Five-Year Plan, we have to be profitable, with the same accounting conditions as the rest of the company," says Grier. "When Dolphin was created in 1981, it was set up as a profitable venture from the start, even though it was given a few years to get on its feet. Now it plays a big part in positioning Record Bar to meet one of the five-year goals: to be the best retail entertainment company chain in the world. Besides Record Bar, we have Mid America and our own good record label, which adds to the overall strength of the company in the record industry."

Grier notes that several Dolphin acts including X-Teens, the Accelerators, and particularly Tommy Keene, have earned critical success and recognition. He points to his own and his assistant Pat Day's prior experience as Record Bar store employees for their retail savvy, and credits Joe Regis of Side One Marketing for helping get label product heard on college and alternative radio stations.

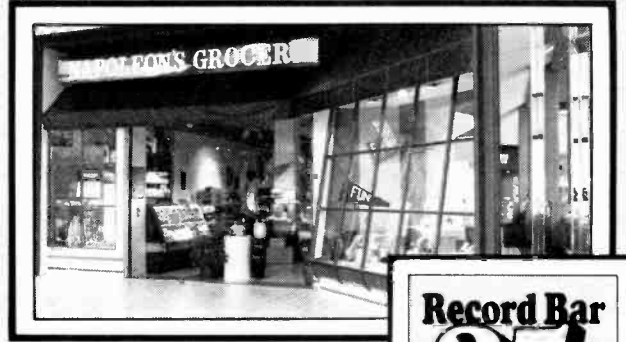
Of course, Grier recognizes that having the Record Bar as a backer carries enormous weight, but is quick to add that his records "have to prove themselves to our indie distributors. If they aren't good enough to sell, the distributors won't work them no matter who is behind them."

### MID AMERICA DISTRIBUTORS, INC.

A major goal of Record Bar's Five-Year Plan is to utilize its warehouse distribution facility for purposes of distribution other than supplying the chain with its traditional retail product. To this end, the company established midAMERICA Distributors, Inc. as a separate entity last March to distribute prerecorded video products throughout the Carolinas.

"When we originally wrote the Five-Year Plan, we didn't identify the product for distribution," says Dan Surles, Senior vice president and general manager. "Since that time, video clearly became the avenue to follow, because of the growth opportunity in it and our understanding of the marketplace. We also had the financial and operational resources, as well as a distribution facility. Additionally, we could capitalize on AdVentures, our advertising agency. Most distributors don't have advertising and promotion people, while we have a large staff that can help out in servicing video retailers."

MidAMERICA began shipping June 1, only three months after its March start-up. After a modest beginning, business increased exponentially to where it is now a multi-million dollar operation, which Surles expects to crack eight digits in 1985. "We're trying to service North Carolina, South Carolina and the fringe areas," says Surles. "We identified these areas as our best opportunity, and since it's our home base, we knew the market and felt we could do a better job there than anybody else. We aim to have the highest fill percentage around, and the best service available from any distributor."



One of the biggest events for Record Bar in 1983 was the opening of Napoleon's Grocery in Charlotte, N.C. on Nov. 9. (Photo: Mary Porter-Jeffries).



Surles stresses that midAMERICA's objective is primarily to service the "third party retailers," as opposed to the Record Bar stores. "Since Record Bars are mostly mall stores they stock only a few titles in a few stores. We're here to service everybody else, and while we expect video distribution to take many twists and turns in the next five years, we promise to be a survivor in that process."

While Surles notes that the entire Record Bar organization was involved in midAMERICA's inception, he singles out the particular contributions of its sales manager Otis Henry and controller Ron Slotter both of whom were brought in from outside the company.

(Continued on page RB22)

Dolphin Records' artist Tommy Keene will release a new LP, "Songs From The Film," in early 1985. Recorded at Reflection Sound in Charlotte, it was produced by T-Bone Burnett and Don Dixon. Keene's 12-inch single featuring "Back Again (Try...)" from the upcoming LP debuted recently. The B-side features his performance live at The Rat in Boston earlier this fall.



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# 104

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in the years ahead.

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LONG WAY BY  
GOING OUT OF  
YOUR WAY.**



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FROM MAXELL TO THE RECORD BAR.  
PARTNERS WITH A PURPOSE.

# Long-Term Goals

(Continued from page RB6)

personal and professional growth. We'd like to provide quality leadership for Record Bar, and we're doing that through management training. We plan to grow dramatically within the next five years and we want to fill new positions with our own people."

With such high expectations and aggressive goals set for itself, Record Bar has also needed the financial muscle to deliver on its promises to itself and its employees.

"We want to have a total package," says Dan Surles, senior vice president of finance. "That means people, financial strength and leverage, reliability, aggressiveness, and creativity of programs. The opportunity to do most anything. That's where we're going."

Although Surles is pleased with the long-term financing

that Record Bar has been able to get, as well as what he terms the company's "unexcelled reputation for paying on time and earning our discounts," he is equally involved with preparing human system oriented packages for employees.

"We need qualified people across the board in this company," he says. "To me, our job is to hire good people, train them to the max, provide good opportunities for advancement through performance measures, and to help cover their life's needs, everything up to and including retirement benefits."

Towards these ends, the company has established a pension plan that pays in 50-cents for every dollar put up by employees, and has also started an IRA program. "What we've had to adjust to," notes Surles, "is that as our people are getting older and turning magic age corners, they think longer

term. And as they mature, we mature. That's why we've put these programs in the last few years."

The finance and accounting department has also created several new internal programs, including a cost accounting system that works closely with the inventory and marketing department. "We're trying to give back to the stores more detailed and timely information for them to compare to their budgets, make management decisions, and improve profitability," says Allen Lyles, director of accounting. "At one time we only sent out quarterly financial statements to stores when they took physical inventory. Our systems have progressed to the point where we can send them timely monthly financial statements, which helps them maintain operational cost control."

"We've integrated accounting systems for our companies—Napoleon's Grocery, Mid America, Dolphin Records, and Beach Beat Records—which will consolidate them into one corporate entity. This integration supports the Five-Year Plan for standardization in procedures and documentation and in being able to look at individual components as well as the whole picture."

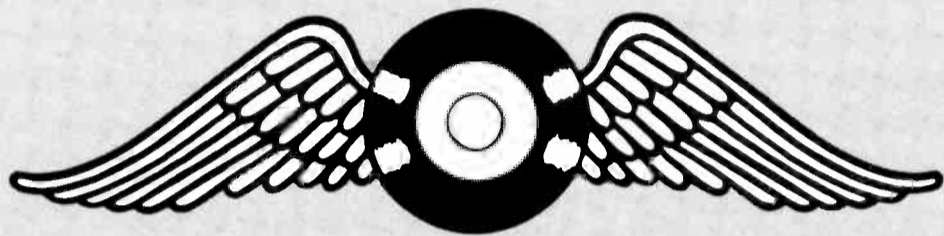
"We also have a well-accepted budgeting process in place," adds Lyles, which calls for each of our 200 cost centers to budget in detail exactly what is expected in revenues and expenses by month for the next year. "That way we can compare the actual results to budgeted amounts for a given time period, look at the variance and determine the reason for differences at the store department or company level. This not only allows us to control costs but also take advantage of opportunities as they appear," he says.

New internal audit and loss prevention programs, headed by Steve Hamlin and Bill Shanley respectively, have also been added, and have helped cut shrinkage in half and identified ways for stores to be more cost effective.

A key support structure for the operational aspects of the Five-Year Plan is the Management Information Systems (MIS) Projects Committee, which makes recommendations on new systems for the chain. Headed by Jean Hester, director of MIS, the committee also includes representatives from internal audit, data processing, finance and accounting, and inventory management.

"We've found this committee to be key in the coordination of developing new systems," says Sandra Rutledge, senior vice president of administrative services and distribution. One of the committee's current projects is the development of in-store micro computer systems, which, in effect, is a move towards decentralization. "With centralized processing, it's hard to get information back out into the field on a timely basis, and if the system goes down, we are in trouble company wide. In-store micros minimize the impact of com-

(Continued on page RB28)



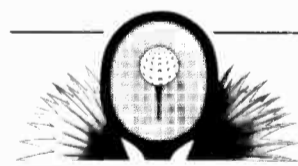
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Record Bar's fourth annual Surf-About drew 48 of the world's 50 top-ranked professional surfers and more than 5,000 spectators during five days at Crystal Pier in Wrightsville Beach, N.C. Sept. 19-23. The pro purse of \$22,000 attracted 65 professionals, while the amateur division had 285 entries. Surf-About was sanctioned this year by the Assn. of Surfing Professionals.



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- GemCom
- Muse/Savoy Records
- Charley/Affinity Records

## Three Enterprises

(Continued from page RB16)

### NAPOLEON'S GROCERY

How does a retail company in the pre-recorded music business wind up in gourmet foods?

"The idea came from Barrie," says executive administrative director Jackie Brown. "He likes music and he likes food. 'We thought about it for several years,' she adds. 'He always felt that specialty food had been limited to free standing locations and could be geared to malls. Our experience is in mall retailing, so why not put it to use?'"

The notion that gourmet foods could make it with a clientele that hadn't been exposed to most specialized food lines was also an idea Bergman nurtured. "Barrie felt the average citizen was interested in alternative food products," says Brown. "Although I also feel the average mall customer needs an education because most aren't familiar with the product. But they do want to be shown."

Towards that end, Napoleon's Grocery has devised a three-tiered sell that begins with "entry level" gourmet items. These are products people may have heard about but never tried like Godiva chocolates, Poupon mustard or Bremen wafers. "We try to attract, educate and introduce them to these more familiar products so that the next time we can introduce them to the next level of product. We don't want people to be uncomfortable, even with no knowledge about gourmet food at all." The end result of the education process is to sell true gourmet products.

As a growth business, Brown is very optimistic about gourmet retailing. "There were 100 specialty food stores in the United States in 1970," she says. "By 1980 there were 6,000. That kind of growth is incredible."

However, she says the company will be selective in picking locations. "We're looking for the more high-end customer," Brown says. "The 25-55 year old who is looking for ways to enhance their life."

"We have opened two stores and hope to open three more in 1985," she adds. "We haven't looked for locations yet, but several developers have approached us. For the most part, I think we're looking for something close to the other stores because we're looking for something close to the other stores because we're still kind of in the testing stages. Charleston, (S.C.), would be an excellent market."

Staffing requirements for Napoleon's Grocery differ little from a Record Bar. "We're still looking for the same type of people," says Brown. "Those that are enthusiastic and have some interest in the business. We've had several people who switched over from the record stores, and they were able to make the transition well."

"It was also part of Barrie's conception that Napoleon's should be able to mesh into the company rather than be segregated," she adds. "Anytime you introduce something new into the company there's a certain resistance and fear of the unknown. I think many people felt they couldn't speak the language."

Brown says the process of product streamlining will take some time and that the company is willing to make some mistakes. "But I do hope we're streamlined by the time we open our fourth or fifth store," she adds. Customer surveys will also be used to help evaluate the product mix on a market-by-market basis, and the stores will introduce prepared take-out foods within the next six months. "I feel that's the wave of the future with two people working in a family," she says. "They want something fast and good and there isn't anything like that in this market."

But deciding on the final product mix will come down to a trial and error system. "It reminds me of what Mr. B. says when people ask him how he knew what records to carry when he first started his store," Brown recounts. "He says 'I bought one of every record there was, and then I knew what sold.'"



One of Dolphin Record's largest promotional projects was the making of the X-Teens' video in early June. From left are Kitty Moses, Robert Bittle, Ned Robie and Todd Jones (Photo: Laura Levine).

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Bar's  
Next  
25 Years!

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25<sup>th</sup>!*

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and  
we oughta  
know.

Chris, David, Phil and Ron

## The 25 Year 'American Dream'

(Continued from page RB3)

had experience, saw the potential in music retail, and had found a new way of merchandising in malls. We'd run out of family, but were able to bring in good people from outside. We cooperated with our distributors and were sensitive to our customers. Before long our phones were ringing with people coming to us with new locations."

The chain began to roughly double in size each year until the early '70s, when new stores opened by the score peaking at 30 in 1981 before settling down to 10-15 annually in the last few years. As the Record Bar exhausted the existing malls in North Carolina, it branched first into South Carolina, then into the Southeastern states and finally, in 1974, westward.

After presiding over his chain's dramatic expansion through the '70s and early '80s, Barrie stunned the record industry in 1983 by turning over its presidency to Ron Cruickshank, a PhD in psychology whose Greensboro, N.C. behavioral science consulting firm Farr-Cruickshank had been hired by Bergman in 1982 to engage Record Bar upper echelon staff in leadership training and organizational development. "Most people told me that I'd lost my mind," laughs Bergman. "We'd sent people to Ron's workshop, and brought him in to help in the human systems area, to help me get the message across that the company was really meant to be for the people in it. Ron and I hit it off so well that we tried to figure a way to get into business together. You see, he'd been consulting some of the biggest companies in the country and knew that he could manage better than anybody else. He just didn't have his own company. And I wanted to step back from day-to-day operations to be creative, to do more directions stuff. I'm real creative, and Ron's real operational. Making him president was absolutely the best decision I ever made in business."

Besides being Record Bar's president, Cruickshank is the chain's chief executive officer. Harry Bergman, who long ago gave the company to his children, still comes in almost every day as chairman emeritus.

Since becoming president and chief executive officer, Cruickshank has devoted himself to getting to know his stores and staff on a personal basis. He is also implementing an extraordinarily extensive employee training and development program, such that every member of the Record Bar family is given the opportunity for both personal and professional fulfillment.

Meanwhile Barrie Bergman has freed up his time to do what he does best: dream up the plans needed to take Record Bar through the '80s and beyond.

That video will play a strong part in Record Bar's future is already evident. Earlier this year the company launched Mid America Distributors, Inc., its video distribution arm. "We wanted to be in the video business bad," admits Bergman, "but we couldn't do much with it in the mall store situation. And since our biggest cost is our warehouse, video distribution is a way of trying to make the warehouse pay."

Record Bar also earlier this year opened its first video-only store, Tracks Video, in a Norfolk strip center. (Record Bar owns a big Tracks record store in Norfolk.) The video store followed by one month the opening of a refashioned free-standing Record Bar in Jacksonville, N.C. containing half records and half video. "We're interested in two-product stores along that line," says Bergman. "I'd particularly like to try books and records, which I've always felt to be a great concept that hasn't been done well. The only problem is that the malls won't allow it."

In November, 1983, Record Bar launched one of its most surprising ventures, the Napoleon's Grocery gourmet foodshops, of which there are now two. "During the nosedive of the record business a few years back, it occurred to me that maybe people really would stop buying records," says Barrie Bergman. "We've always looked at our stores as basically holes in malls that sell things. So we started looking for something else to put in those holes, something prone to the impulse buying of malls but with a good margin, directed at middle class people. What better than gourmet foods?"

Obviously, Barrie Bergman is as much a part of the Record Bar's present and future as he has been in its past. Having now found the right person to handle his company's management, he is well-positioned to continue the Record Bar's record industry leadership into its next quarter century.



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Much continued  
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*Your friends at  
Schwartz Brothers*



# Expansion Plans

(Continued from page RB6)

But we've also had good expansion in places like Utah and Idaho."

Additionally, Gonzalez says that Record Bar will not limit its growth to malls out of hand. "We will go after free-standing locations in markets where it feels good or if a mall is filled and we think there's still room in the market."

The chain has also gone on record saying it is interested in acquisitions to complement its expansion, and an acquisition team has laid plans for a 30-50 store takeover. "I know we could handle it and we've got the financing," says Golden, adding that the company would even acquire a different type of retail business if the product fit felt right.

Record Bar is already in a "different" business via the Napoleon's Grocery stores. With their second store now open a month, the company plans to open a few more in '85 and then escalate the following year.

"Developer reaction to Napoleon's Grocery has been superb," says Gonzalez. "We've been courted very well and can take our pick of any good mall with space available."

While allowing that the video business is compatible with Record Bar, the company is taking a wait-and-see attitude on expanding its video store operations too much, although Gonzalez says the company is looking for several more loca-

tions in its home region. "We feel it's a clustering business," he says.

To help facilitate growth and meet present needs, Record Bar will soon begin building a new 55,000 square-foot warehouse. Ric Hoerner, director of distribution, says the facility, which is scheduled to open in late summer of '85, will handle Napoleon's Grocery, Dolphin Records and Mid-America as well as the Record Bar outlets.

"We anticipate Mid-America will develop very rapidly as we develop a base in Virginia, North Carolina and South Carolina," says Hoerner. Additionally, Dan Surles, senior vice president of financing, says Record Bar will be distributing at least another product beside video before the end of 1985, placing even greater demands on Record Bar's warehouse and distribution system.

The new warehouse will also allow the store planning and construction department a place to pre-engineer store openings. Stores will be constructed in toto and shipped out complete. Craig Beckwith, director of store planning, sees the pre-fab program as a response to the company's expansion plans, which could mean opening as many as 50 stores in a year. Additionally, the plan would enable individual stores to be opened for business quicker.

# Micros Key

(Continued from page RB6)

"We felt that managers were spending too much time taking care of operational functions and not enough working on human systems and selling product," says Jean Hester, director of management information systems (MIS), whose MIS Projects Committee is overseeing the testing of the in-store micro computer systems.

"The micros will give them an itemized sales picture by stock-keeping unit down to the lowest level, tracking perpetual inventory including the entire sales history of a particular product, thus enabling us to tailor our inventory and even be able to have the computer suggest reorder patterns. In other words, the managers and store employees will be able to manage operational procedures by exception, rather than by having to handle all of the details."

Hester says that the specific computer hardware selection awaits the creation of a custom software package to go with it. "We'll choose the operating system and the programming languages to develop our own software before we choose the hardware," she says, "since these days hardware has a maximum life of three years. So we need our software to be transportable to all hardware. And whatever hardware we choose, it will have to be supported on a national basis to cover all of our stores."

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RB26



# Happy 25th Anniversary From The Island



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# Congratulations



*Bib Distributing Company*

Joe Voynow

Bill Norman

# Long-Term Goals

(Continued from page RB18)

puter failure and put the information where the action is."

Adds Jackie Stillman, director of inventory and marketing systems, "We feel the best job of managing inventory can be done by a store manager. Centralized systems cause a lot of office overhead. We still want the details to be maintained and we opt to do that at the store level."

Rutledge adds that when Record Bar's new warehouse facility, which was also developed through the MIS Projects Committee, is completed, it too will be fully automated, thus enabling computerized tracking of all product handled by the company at both points of distribution and sale.

As if the integration of technical, administration and human systems isn't obvious enough, Record Bar is discovering some surprising correlations between technical and human system performances. "More and more we seem to be tying operational numbers to the evaluation of human systems," says Surles. "For example, we have shown that there is a correlation at the store level between having paperwork errors and high level of shrinkage. We're beginning to see a combi-

nation of numbers and human system information that taken together presents a total portfolio of information. We're finding that it all ties together."

Tying together numbers and human systems also takes place out in the field, and Record Bar has instituted a number of incentive programs oriented towards the goals of greater sales, decreased shrinkage and an expanded people base.

According to Joyner, incentives are based on the company as a whole achieving its goals. District supervisors can earn sales bonuses for beating their regions' sales projections on a six-month basis, and Record Bar has also put in a bonus plan for all 157 stores that would see employees share a \$500/per store bonus for the company attaining its \$100 million goal. Stores can also earn up to \$1,000 if the company reaches its goal for controlling shrinkage. Managers can earn bonuses for training managers. In addition, there is the profit sharing program which rewards store managers based on each store's operating performance in several different categories. Profit sharing is also paid to supervisors and management level employees. And plans are on the drawing board for a profit sharing program that affects everyone in the company.

In the marketing and sales departments, where one would

expect that figures and sales projections would reign supreme, the tenor has everything to do with responsibility and bears little resemblance to the typical retail conglomerate's hard-numbers approach.

"We have made agreements among ourselves that there are things we want to achieve and accomplish," says Ralph King, senior vice president of marketing. "When we decided to do our Five-Year Plan we didn't want it to be the standard nuts-and-bolts program of numbers. Rather, we wanted it to be what we agree to achieve together as people in a company."

With the credo that the stores are where it happens and the home office's departments exist solely to service them, King notes that "We sit today with a product and sales orientation. We are here to sell." And what Record Bar sells has been dictated by its field level employees.

"From 1979 to '82 we went through what everybody went through," says King. "We tried selling a lot of non-rock'n'roll products like telephones and games. But when we did an attitude survey, the message from our people was clear. They said 'Give us the opportunity to get aggressive with music, and we'll make money.' And together we've created that focus."

As part of that focus and opportunity, Record Bar challenged what King terms a self-fulfilling prophecy of buying less product and selling less product. "In January of '83 we changed that," says King. "We bought twice what we thought we should and tried to create the opportunity to sell it. That set the stage for our orientation as music sellers."

Hand-in-hand with that, the marketing department also set goals of streamlining operational procedures so that store personnel would have more time with customers. In turn, store employees were instructed in mutual interest selling, which says the customer and employee have the same interest in music and there should be no shyness in approaching customers.

Finding the proper product mix is also important, as is cre-

(Continued on page RB32)

RCA/COLUMBIA PICTURES

HOME VIDEO

SALUTES

RECORD BAR

ON ITS

SILVER ANNIVERSARY



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"When I was a regional guy with Warner Bros. from '67 to '72, they had less than a dozen stores, and now there are 157. It's been a delight to watch them grow. Congratulations on your 25th anniversary and I look forward to your second 25th."

LOU DENNIS  
vice president/sales,  
Warner Bros. Records

Record Bar  
25<sup>th</sup>  
ANNIVERSARY



The freedom to develop products that make sense in their market is a hallmark of Record Bar's style of management. Above, the display behind the front counter at No. 64 in Greensboro, N.C. includes a wide selection of Duran Duran material, from photo books and buttons to calendars. Manager Bob Prout says the popularity of these items has made his store the "Duran Duran Headquarters" for his market (Photo: Bob Prout).

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on your 25th anniversary

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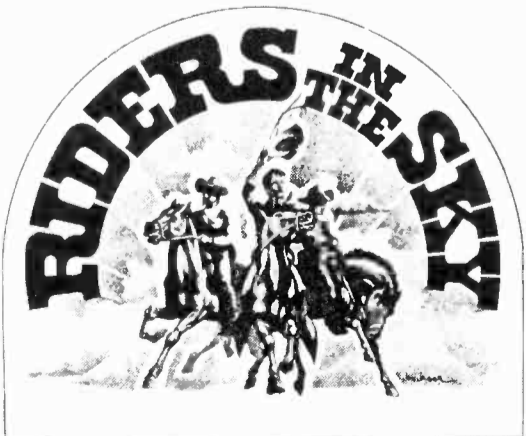
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## Long-Term Goals

*(Continued from page RB28)*

ating an awareness of that product at store level. Steve Bennett, director of purchasing, notes that more buyers from the home office are getting out into the field while more emphasis is being placed on using the expertise that exists in the stores.

"More than anything," he says, "We need good information. A responsibility of this area is to negate cost increases, and part of our Five-Year Plan in this department involves inventory parameters, getting our advertising allowance up and getting our cost of goods down. We seem to be turning inventory better now than ever before."

Training in purchasing includes getting store personnel into the habit of being well-rounded product people. "We want to show them that they can sell classical or children's records. Being able to handle that kind of broad product is a springboard for our next three years," says Bennett. "We're trying to get our people to look down the road to the future and it's made us aware of the need to focus on training. We're being forced to confront markets and products we never considered before. For example, our expansion in Florida puts us in the Hispanic market for the first time. And where our store people know the product, we have to give them autonomy. And with that comes responsibility."

The move into new markets and products lines has an additional effect on Record Bar's advertising plans. "Just as we must ensure that our future product mix matches the future customer base, we will have to come up with new venues to make that customer base aware of that product mix," says Michael Vassen, director of marketing. "As the product mix changes, so does the appropriate media. And we can't keep selling to the same people over and over again if we need increased sales growth. So we'll have to approach new audiences for our product, as well as devise new applications for our product."

With Record Bar's aggressive goals, responsibility at all levels is a necessity. But it's also a circular proposition, with responsibility engendering the need for opportunity and producing aggressive goals.

"Sure you have to feed the beast," says Ron Cruickshank. "But we've already done things that nobody would have thought we'd do two years ago—like have a \$100 million year in 1984. And it comes as a result of saying, 'What do we want to do together?'"

## Barrie Bergman

*(Continued from page RB4)*

ties, with many of the company's management team involved in committee work. "I still think it can be a very important organization," he says, adding that he would like to see the organization be more aggressive.

"There's a certain tiredness at the top of a lot of labels," he says. "It's bizarre, especially on the year we're coming off. And I don't feel that tiredness at retail at all."

Bergman sees that "tiredness" as particularly dangerous because of the changes that are the rule rather than the exception in the marketplace.

"American business always makes the assumption that as it is today, so it shall be tomorrow," he says. "But the truth is that things are just the opposite. Our business, like damn near every other business, is cyclical. We may lead a little bit along the lines of the economy, but we pretty much follow the general trends."

While predicting that the record industry will "continue to have its ups and downs," Bergman sees little chance of things being "as bad or as nuts as they were in '81 and '82." Yet he does feel that the willingness of labels to grant high-priced long-term contracts to hit artists will create problems.

"Like sports teams, labels could self-destruct on contracts," he says. "That is a major concern that I have. I understand the need for hit artists and that those artists and their managers have a general idea of what they're worth. But I also think it's out of control."

Bergman feels the large contracts could be justified if they were tied to variable pricing. Something he has pushed for many years, Bergman says the industry would be better served by a price structure more like the book industry's.

"Because of the way we as an industry price our product, \$9.98 is a psychological barrier," he says. "With variable pricing, it wouldn't be that way. I've got no problem with a Rolling Stones album selling for \$15 as long as an album by a new artist is \$5. We've always priced everything in the industry to the lowest common denominator, which is the rack jobber. But selling everything at the same price is just plain dumb."

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# Store Design

(Continued from page RB14)

made up of lucite bins allowing total faceout of cross-merchandised albums and cassettes. Diagonals formed by ceramic tiles on the floor near the entrance further draw customers inside, where aisles and displays are set up in a circular or figure-eight in-store traffic pattern, quickly exposing browsers to the well-organized inventory. Rear focus is provided by t-shirts and other boutique items, hung high on the back wall to act as magnets pulling customers all the way through the store.

Rock catalog step-ups pick up where the hot wall leaves off, also continuing the new display technique allowing nearly three full LP facings above the bins, or 20% more exposure than before. Just above the top LP level extends a soffit, or slightly protruding upper wall, which circles the store and allows for poster and other merchandising material display. Lighting at the bottom of the soffit lights solely the product below it, not the store itself.

"Lighting should create drama by making a contrast," states Cappelletti. "If you light the whole store, nothing pops out or demands attention. So the soffit lighting takes care of everything on the walls. As for product in the center of the store, a parabolic lense runs above the center aisle. As a whole, the lighting system provides a very subtle effect."

On the wall opposite the hot and catalog product wall, other new fixtures are in use to separate various product lines, again meeting the goal of total visibility. Foremost among these are the specially designed cassette pigeonholes, which use slanting shelves and baskets in a curve away from the wall to allow easy visibility of tapes not only at eye level but also at and below the customer's waist. These fixtures contain 1,000 cassettes in a five-foot area, increasing the former capacity by 20%.

The remainder of the wall is made up of four foot slat wall sections that can hold all kinds of special products, ranging from portable stereos to blank tapes and video software. (Compact discs can be merchandised in the record bins using adjustable dividers.) The slats are gray with thin black horizontal lines in between; each slat wall unit is then surrounded by mahogany. This entire design is carried over to the rolling dump bins variously placed throughout the store.

"Mall rents are increasing, so our store size is decreasing," notes Cappelletti. "But we're marketing more and more

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BILL HAM,  
producer/manager, ZZ Top

kinds of product at greater volume, so increasing the capacity and flexibility of our fixtures has become vital."

Cappelletti adds the the chain's ongoing store renovation process calls for similar fixturization and decor. "We used to be just a construction department, but now, instead of trying to save money, our plans actively try to make money. We've become more like marketers and merchandisers."

According to Gonzalez energy management is an additional concern of all new store design renovation. New stores are programmed for energy conservation through such technical means as water heater controls and more efficient lighting systems. But even the older stores have been able to cut down on energy costs by applying the conservation advice procured from Sure Air, a New York consultant. In-house communication also is used to educate company personnel in such simple but often neglected conservation practices as shutting off lights when not in use.



Ron Cruickshank and Gordon Grant at Nantahala Falls, Nantahala River, N.C., May 1984.



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## Adapting Strategies

(Continued from page RB12)

That was a way in which we were able to make an opportunity that wasn't there before, to help out both parties meet the same goal. Now we want to carry this idea to blank tape, hardware items, boutique goods, and so on. And next year we plan to hold similar goal setting sessions with smaller companies, since they also want to be included."

The new emphasis on goal planning sessions with all vendors grew out of similar meetings with small electronics suppliers in advance of Christmas, 1982. "We learned that they needed advance planning because their business was seven months ahead," explains Bennett. "They sent a rep over to help us plan sales, and our success in selling personal stereos that year was a real eye opener for a lot of people in the field and at home." Now, adds Bennett, the "rounded" planning approach covering all product gives the vendors the message that the company considers itself a full-line retailer, willing and able to promote all things to the consumer. "Equally important, it shows our store people that there's a large audience out there for all our offerings in music and music-related product."

At the same time that Record Bar's executive management is working more closely with its suppliers, it is seeking to strengthen the lines of communication between it and its store managers in order to best implement product developmental plans. "We need to establish permanent feedback loop for timely information from the stores so we can react fast," says Hunter. "For instance, for the first album release by a new heavy metal band, we'll call a heavy metal store to find out if there's any buzz out on it that might affect how much we buy. Same thing with hit product. Our stores must be aware of their individual contribution to the whole process, and that we buy for the chain based on their input."

Bennett adds that efforts are being made to make store personnel more comfortable in selling all product on hand. Spiff programs which had worked so well with special product have recently been expanded to prerecorded music as a means of focusing attention on developing artists. "This gives manufacturers the opportunity to get the people in the stores behind them," says Bennett, noting that Record Bar will often match the label in spiffing specified titles.

Chain headquarters is also making a concerted effort at informing the field what the manufacturers are doing with their marketing plans and discount programs. That way they become aware of what's important to sell from the manufacturer's view. "This is attractive to the manufacturer because it shows them that we're not just making deals and putting the product in the back, but are trying to stimulate sales and interest in the artists," says Bennett. "We're also following through with the field such that they know what's important from our standpoint, in terms of our money spent in making buys."

But, like Hunter, Bennett stresses that the stores themselves are encouraged to provide their own input in the product development process. "We allow our stores a great degree of flexibility in merchandising product—it's not just centrally directed. We provide different types of stores with different product lists to work with. This becomes more important the more geographically diverse we get. And since we're so spread out geographically and demographically, we're able to call on 20 or so key stores to get a good barometer of how certain product or plans will work, before we make the chainwide investment. And besides getting the bugs out beforehand, we get these stores to communicate with the others and share each other's strengths."

Bennett specially credits the "natural" relationship of Record Bar's buying, merchandising, and advertising staff for maintaining the two-way communication lines with the field, and singles out AdVentures, the advertising agency, with devising the proper attention—getting buttons and posters needed to impact upon consumers. "We're bringing about a big change from the self-service type of record stores that people are used to shopping at, by giving our people the information they need to sell something and the materials they need to talk it up and make the sale."

Adds Michael Vassen, director of marketing, "Our promotions used to tie all the stores up for a month with just one manufacturer. But now we have such a wide variety of merchandise that we have simultaneous promotions targeting different products and different audiences. We still must guarantee each supplier quality attention resulting in sell-through. We must give fair attention to everything, and exploit all product lines with the same strong commitment."

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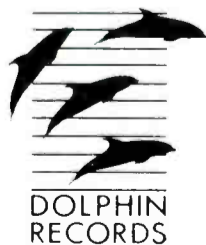


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**Thanks for making the dream come true.**





**Getting Into Dirt.** Members of the Nitty Gritty Dirt Band seem to be wondering who the newest member of the group is following their performance on "Nashville Now." Regular viewers of the live nightly cablecast know him as host Ralph Emery.

## CHRISTMAS PACKAGES DECK THE HALLS

*Rogers/Parton, Other Superstars Pace Holiday Action*

BY KIP KIRBY

NASHVILLE Compilation packages and superstar releases are defining the picture for this year's Nashville Christmas product. And, as expected, it's the superstars who are leading the sales, although holiday product continues to dwindle.

RCA has already met its original projection of one million copies on its new \$9.98 Kenny Rogers/Dolly Parton duet album, "Once Upon A Christmas." Reorders are flowing in, according to RCA's director of marketing Dave Wheeler, and the label anticipates another consumer rush following the Dec. 3 airing of the stars' first CBS-TV special, "A Christmas To Remember."

MCA has a runaway seller with

Barbara Mandrell's "Christmas At Our House." The \$8.98 album is reportedly up to the quarter-million mark after two months, and may rival the label's other holiday star package, "The Oak Ridge Boys' Christmas," now in its second season. Sparrow Records' distribution wing is handling the Mandrell album for the Christian bookstore market.

Also new this year is RCA's third package in its annual "A Country Christmas" compilation series, begun in 1982. Priced at \$5.98, the current volume features Alabama, Deborah Allen, Bill Medley, the Judds, Ronnie Milsap, Charley Pride, Earl Thomas Conley, and Waylon Jennings with Jessi Colter.

Aside from these, however, most

of the major label holiday product consists of reissues, priced at \$5.98.

CBS has Merle Haggard's "Goin' Home," Chet Atkins' "Christmas With Chet," Willie Nelson's "Pretty Paper" and Johnny Cash's "Classic Christmas"—all reissues—as well as a compilation repackage titled "Christmas Greetings From Nashville." The later album contains such cuts as Gene Autry's "Rudolph The Red-Nosed Reindeer," Marty Robbins' "Hark The Herald Angels Sing," George Jones' "Jingle Bells" and Mickey Gilley's "White Christmas."

Conway Twitty's "Merry Twismas" remains the focal point in Warner Bros.' Christmas line. Released last year, the album has sold

(Continued on page 42)

# NASHVILLE SCENE

by Kip Kirby



PARODY IS OFTEN the sincerest form of flattery—or at least a good indicator of fame. So the **Oak Ridge Boys** should be grinning ear to ear (let's see, that would be eight ears) at Hallmark Greeting Cards' new line of chocolate-influenced cards. The Oaks are referred to as "The Oak Fudge Boys."

Not to be outdone, master horror novelist **Stephen King** makes reference to the Oaks in his latest epic, "The Talisman." How come? Turns out that King "just likes their music" and was, in fact, listening to one of their albums at the moment he mentions them in the book. Maybe he knew that **Joe Bonsall** is an avid reader of his books. Or maybe someone told the author that Bonsall decorated the set for the Oaks' tour book spread on him with Stephen King book jackets.

Excuse the pun, but we can't resist noting that this means the Oaks are now turning up in *novel* places.

SO FAR, we understand **Gary Morris'** voice is holding up fine in his "La Boheme" role Off-Broadway. It was recently announced that **Linda Ronstadt** was cutting her original schedule of four performances per week back to three because of the demanding nature of the role. Morris appears with both Ronstadt and alternate female lead **Patti Cohenour**. There is an alternate male lead in Morris' role as well.

Manager **Art Stone** says that his artist is adjusting to life in the Big Apple. In fact, so well is Morris adjusting that he calmly apprehended the person who swiped Stone's briefcase from a David's Cookies shop where they'd stopped in Manhattan and returned it to Art within the space of about a minute and a half.

**Dolly Parton** has announced that she hopes to be playing the part of cosmetics mogul **Mary Kaye** in a new tv movie based on the flamboyant Kaye's life. If this becomes reality, it would curtail the length of Parton's 1985 tour with **Kenny Rogers**.

Parton also announced that she has finished her comedy script for another movie she's been wanting to make: "Brass Angels," reuniting her with "9 To 5" pals **Jane Fonda** and **Lily Tomlin**. According to Parton, the storyline will find all three playing middle-aged friends who fly to Europe for adventure and are mistaken for spies. By film's end, says the irrespressible Dolly, the three end up "saving the world" in grand James Bond fashion. She plans to fine-tune the script while on tour with Rogers.

SUGAR HILL RECORDS continues to accrue critical raves for its country catalog, and its artists have been busier than usual as well. **Chris Hillman** (formerly with the Byrds, the Flying Burrito Brothers and the Souther-Hillman-Furay Band) flew to Nashville after Thanksgiving to appear on "Nashville Now" for the first time. He also found time to tape The Nashville Network's concert segment program, "New Country," with steel guitarist **Herb Pedersen**, high-

lighting cuts from his excellently-received Sugar Hill album, "Desert Rose."

Hillman says he plans to spend more time next year in Nashville, adding that he is scheduled to be featured on the debut of a new syndicated radio show titled "Liberty Flyer" on Jan. 4. "Liberty Flyer" is a 60-minute weekly program created by the producers of TNN's "Fire On The Mountain" show. It will air on 75 country radio stations in 32 states.

Sugar Hill has also dusted off an old classic recording from the '70s that has been out of print for several

### Hallmark Cards makes jokes about the Oaks

years. The album, "Old And In The Way," features **Jerry Garcia** (from the Grateful Dead), **David Grisman**, **Peter Rowan**, **Vassar Clements** and **John Kahn**. Sugar Hill's president **Barry Poss** licensed the masters from the project's original engineer, **Owsley Stanley**, and is releasing the finished product this month. "Old And In The Way" might make an interesting gift suggestion for those hard-to-please music lovers on your list (especially if they happen to be holdovers from the '60s).

**HELEN CORNELIUS**, who has been on the road for the last three months with the **Statlers**, has been asked by the group to extend her tour with them into February. They recently appeared together at the MGM Grand Hotel in Las Vegas.

**David Allan Coe** celebrated his 10th anniversary with Columbia Records by doing a special benefit concert in memory of the late **Steve Goodman**. The Nov. 13 concert at the Cannery in Nashville was co-sponsored by Columbia, radio station WJKZ and Cats Records. It was Goodman who penned Coe's first chart hit, "You Never Even Called Me By My Name." (Of course, Goodman was also the author of "City of New Orleans.")

In addition to dedicating the Nashville benefit, which lured more than 700 fans, to Goodman, Coe intends to dedicate his next Columbia album, "Darlin', Darlin'," to the singer/songwriter's memory. Meanwhile, Coe's performance raised more than \$3,500 for Dream Makers Inc., a non-profit organization that tries to fulfill the dreams of terminally ill children. Many of these children suffer from leukemia, the same disease that claimed Goodman's life.

The **Judds** were forced to cancel several dates when **Wynonna Judd** caught a viral laryngitis infection. She was flown to Nashville from Florida, where she and her mother **Naomi** were performing, and hospitalized locally for three days. All of the Judds' cancelled dates have been rescheduled, including a Wednesday (5) appearance on "Good Morning America."

### New Novelty Hit

## Stevens Nuts Over 'Squirrel'

NASHVILLE Call **Ray Stevens** "squirrely" these days, and he's likely to laugh. It's a logical tie-in with the title of his newest record, "Mississippi Squirrel Revival," and Stevens is hoping that the furry rodent may precipitate his biggest novelty hit since 1980's "Shriner's Convention."

Novelty records have always played a major role in Stevens' career. Even today, you still hear spoofs like "Ahab The Arab," "Gitarzan" and "The Streak" turning up around the radio dial. He hasn't fared as well as a serious performer; so with the release of his first album on MCA, "He Thinks He's Ray Stevens," the singer is returning full-time to comedy.

"He Thinks He's Ray Stevens" is typical tongue-in-cheek Stevens. The front cover shows him posing as Napoleon in French military dress; the back cover has him sitting astride a cannon with a team of white-coated medical experts advancing on him. He wrote or co-wrote four of the songs inside; he's also included a version of Paul Craft's undercover classic, "It's Me Again, Margaret."

However, it's "Mississippi Squirrel Revival" that is lighting up phones on radio request lines across the

country. The song tells the story of what happens to the congregation inside the First Self-Righteous Church of Pascagoula, Miss. when a squirrel gets loose at a revival meeting.

The song wasn't scheduled as the album's second release. But when country radio discovered the cut and began playing it, MCA decided to rush-release it as a single.

The first three stations to get the ball rolling were WNGC in Athens, Ga., WSIX in Nashville, and US 99 in Chicago. Since then, "Mississippi Squirrel Revival" has become the top request song in numerous markets, according to MCA's senior vice president and general manager **Bruce Hinton**.

"I think we're seeing the tip of an iceberg," says Hinton. "In the first two weeks, we sold 80,000 copies through our Atlanta branch, including 20,000 to Handleman and 10,000 to Bib."

Stevens didn't write "Mississippi Squirrel Revival" himself (it was written by two staff writers for Ray Stevens Music), but he predicts the record will re-establish him as a country music humorist. He also

(Continued on page 42)



**And Squirrel Makes Three.** WSIX's Gerry House breaks up at the furry interruption climbing along Ray Stevens' shoulder, as they discuss the singer's return to comedy recording and his newest single, "Mississippi Squirrel Revival."





## CHRISTMAS ALBUMS

(Continued from page 39)

250,000 units, according to senior vice president Nick Hunter. Hunter says that there are plans in the works for a 1985 Christmas tv special that would star Twitty and his feathered friend to boost sales further.

Similarly, PolyGram has no new holiday releases in its pipeline. Its 1978 best-seller, "The Statler Brothers Christmas Card," has been reduced from \$8.98 to \$5.98 this year to increase its consumer appeal, notes marketing director Joe Polidor.

Spurred by the surprise success of the Yuletide novelty hit "Grandma Got Run Over By A Reindeer," Epic in New York has picked up both the single and the album for distribution for the first time. "Grandma" was originally released in 1978 on the Oink label; in 1980, Soundwaves Records picked it up for national distribution. Elmo & Patsy, the California-based artists behind the hit—which was recently named SESAC's country song of the year—have done a video to go along with the record.

This is the first year that video has played a role in marketing Nashville Christmas product. In addition to Elmo & Patsy's video, RCA will be using footage from the Rogers/Parton tv special to promote their duet single, "The Greatest Gift Of All."

And Deborah Allen recently completed a Christmas video with producer Jon Small in New York for her holiday single, "Rockin' Little Christmas," which appears on RCA's "A Country Christmas, Vol. 3." Small is known for his work with Billy Joel.

Labels allow retail outlets and racks between 50% and 100% exchange policies on their Yule catalog. Observes CBS' marketing vice president Roy Wunsch: "It seems every year that the Christmas market is getting smaller."

By some accounts, total Christmas product sales amount to considerably less than 1% of the total industry volume.

Other Christmas albums released by indie labels this year include "Ralph & Red Christmas Together," recorded by Ralph Emery and puppet Shotgun Red of The Nashville Network, released on the Blossom Gap label; and "The Austin Christmas Collection, Third Edition," featuring a variety of Texas artists, on the Felicity label.

## RAY STEVENS

(Continued from page 39)

says the climate right now is favorable to a novelty record.

"The public's mood tends to run in cycles," says Stevens. "And I think the cycle for novelty hits is coming back strong."

Bruce Hinton agrees. "The timing is perfect," he notes. "It's the holiday season, and people are thinking about having fun. We're promoting the single by saying that last year was the Cabbage Patch doll, and this year will be the Ray Stevens Squirrel."

# Billboard HOT COUNTRY SINGLES RADIO ACTION

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## NATIONAL 130 REPORTERS

	NEW ADDS	TOTAL ON
<b>THE STATLER BROTHERS</b> MY ONLY LOVE MERCURY	51	53
<b>EXILE</b> CRAZY FOR YOUR LOVE EPIC	41	41
<b>JOHN ANDERSON</b> EYE OF A HURRICANE WARNER BROS.	36	36
<b>GLEN CAMPBELL</b> A LADY LIKE YOU ATLANTIC AMERICA	33	76
<b>LOUISE MANDRELL</b> THIS BED'S NOT BIG ENOUGH RCA	28	28

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DE, DC, MD, NJ, NY Metro, PA, WV

**GLEN CAMPBELL**  
A LADY LIKE YOU

**EXILE**  
CRAZY FOR YOUR LOVE

**VERN GOSDIN**  
SLOW BURNING MEMORY

**WPTR** Albany, NY  
**WBOS** Boston, MA  
**WYRK** Buffalo, NY  
**WOKQ** Dover, NH  
**WPOR-FM** Portland, ME  
**WHIM** Providence, RI  
**WSEN-FM** Syracuse, NY

**WCAO** Baltimore, MD  
**WRKZ** Hershey, PA  
**WHN** New York City, NY  
**WXTU** Philadelphia, PA  
**WMZQ** Washington, DC  
**WPKX** Washington, DC  
**WWVA** Wheeling, WV

## REGION 3

FL, GA, NC, SC, East TN, VA

**JOHN ANDERSON**  
EYE OF A HURRICANE

**EXILE**  
CRAZY FOR YOUR LOVE

**THE STATLER BROTHERS**  
MY ONLY LOVE

**WJAZ** Albany, GA  
**WWNC** Asheville, NC  
**WPLO** Atlanta, GA  
**WGUS** Augusta, GA  
**WXBQ** Bristol, VA  
**WEZL** Charleston, SC  
**WSOC-FM** Charlotte, NC  
**WDOD** Chattanooga, TN  
**WUSY** Chattanooga, TN  
**WCOS** Columbia, SC  
**WGTO** Cypress Springs, FL  
**WFNC** Fayetteville, NC  
**WESC** Greenville, SC  
**WCRJ** Jacksonville, FL  
**WIVK** Knoxville, TN  
**WWOD** Lynchburg, VA  
**WKQS** Miami, FL  
**WCMS** Norfolk, VA  
**WHOO** Orlando, FL  
**WWKA** Orlando, FL  
**WPAP** Panama City, FL  
**WKIX** Raleigh, NC  
**WRNL** Richmond, VA  
**WSLC** Roanoke, VA  
**WQYK** St. Petersburg, FL  
**WIRK** West Palm Beach, FL  
**WTQR** Winston-Salem, NC

## REGION 4

IL, IN, KY, MI, OH, WI

**THE STATLER BROTHERS**  
MY ONLY LOVE

**EXILE**  
CRAZY FOR YOUR LOVE

**GLEN CAMPBELL**  
A LADY LIKE YOU

**WSLR** Akron, OH  
**WUSN** Chicago, IL  
**WUBE** Cincinnati, OH  
**WGAR-FM** Cleveland, OH  
**WMNI** Columbus, OH  
**WONE** Dayton, OH  
**WCXI-AM/FM** Detroit, MI  
**WWWV** Detroit, MI  
**WAXX-FM** Eau Claire, WI  
**WROZ** Evansville, IN  
**WGEE** Green Bay, WI  
**WFMS** Indianapolis, IN  
**WIRE** Indianapolis, IN  
**WITL** Lansing, MI  
**WAMZ** Louisville, KY  
**WTSO** Madison, WI  
**WMIL** Milwaukee, WI  
**WOSH** Oskosh, WI  
**WXCL** Peoria, IL  
**WKKN** Rockford, IL  
**WKLR** Toledo, OH  
**WTOD** Toledo, OH

## REGION 5

IA, KS, MN, MO, NE, ND, OK, SD

**THE STATLER BROTHERS**  
MY ONLY LOVE

**JOHN ANDERSON**  
EYE OF A HURRICANE

**LOUISE MANDRELL**  
THIS BED'S NOT BIG ENOUGH

**KHAK** Cedar Rapids, IA  
**KSO** Des Moines, IA  
**KFGO** Fargo, ND  
**KWMT** Fort Dodge, IA  
**KFKF** Kansas City, MO  
**WDAF** Kansas City, MO  
**WDGY** Minneapolis, MN  
**KEBC** Oklahoma City, OK  
**WOW** Omaha, NE  
**KTTS** Springfield, MO  
**KUSA** St. Louis, MO  
**WIL-FM** St. Louis, MO  
**KTPK** Topeka, KS  
**KVOO** Tulsa, OK  
**KFDI** Wichita, KS

## REGION 6

AL, AR, LA, MS, West TN, TX

**THE STATLER BROTHERS**  
MY ONLY LOVE

**JOHN ANDERSON**  
EYE OF A HURRICANE

**EXILE**  
CRAZY FOR YOUR LOVE

**KEAN-AM/FM** Abilene, TX  
**KMML** Amarillo, TX  
**KASE** Austin, TX  
**WYNK** Baton Rouge, LA  
**WZZK** Birmingham, AL  
**KOUL** Corpus Christi, TX  
**KHEY** El Paso, TX  
**KPLX** Fort Worth, TX  
**KIKK-FM** Houston, TX  
**KILT** Houston, TX  
**KLRA** Little Rock, AR  
**KLLL** Lubbock, TX  
**WMC-AM** Memphis, TN  
**WOKK** Meridian, MS  
**KNOE** Monroe, LA  
**WLWI** Montgomery, AL  
**WSM-AM** Nashville, TN  
**WNOE** New Orleans, LA  
**KYXX** Odessa, TX  
**WPMO** Pascagoula, MS  
**KBUC** San Antonio, TX  
**KKYX** San Antonio, TX  
**KRMD** Shreveport, LA  
**KWKH** Shreveport, LA  
**WACO** Waco, TX  
**KLUR-FM** Wichita Falls, TX

## REGION 7

AZ, Southern CA, CO, HI, Southern NV, NM, UT

## REGION 8

AK, Northern CA, ID, MT, Northern NV, OR, WA, WY

**THE STATLER BROTHERS**  
MY ONLY LOVE

**EXILE**  
CRAZY FOR YOUR LOVE

**LOUISE MANDRELL**  
THIS BED'S NOT BIG ENOUGH

**KRST** Albuquerque, NM  
**KUZZ** Bakersfield, CA  
**KSSS** Colorado Spring, CO  
**KBRQ-AM/FM** Denver, CO  
**KLZ** Denver, CO  
**KYGO** Denver, CO  
**KVEG** Las Vegas, NV  
**KIKF-FM** Orange, CA  
**KNIX-FM** Phoenix, AZ  
**KSOP** Salt Lake City, UT  
**KSON-AM** San Diego, CA  
**KCUB** Tucson, AZ

**KGHL** Billings, MT  
**KGEM** Boise, ID  
**KKBC** Carson City, NV  
**KHSL** Chico, CA  
**KUGN** Eugene, OR  
**KMAK** Fresno, CA  
**KMIX** Modesto, CA  
**KNEW** Oakland, CA  
**KWJJ** Portland, OR  
**KRAK** Sacramento, CA  
**KGAY** Salem, OR  
**KMPS** Seattle, WA  
**KGA** Spokane, WA  
**KRPM** Tacoma, WA;

# Billboard HOT COUNTRY SINGLES RETAIL ACTION

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A weekly compilation of "breakout", i.e., singles with initial movement indicative of significant future sales potential, but not yet on the top 30 lists of the retailers and one-stops currently reporting to the Hot Country Singles chart.

**REGION 1**  
CT,MA,ME,NY State,RI,VT

**REGION 2**  
DE,D.C.,MD,NJ,NY Metro,PA,WV

**THE KENDALLS**  
I'D DANCE EVERY DANCE WITH YOU

**ALABAMA**  
(THERE'S A) FIRE IN THE NIGHT

**SAWYER BROWN**  
LEONA

Peter's One Stop Norwood, MA  
Record Town Latham, NY

A&C Records Pittsburgh, PA  
Elkins One Stop Charleston, WV  
J.E.K. Enterprises Baltimore, MD  
Kemp Mill Beltsville, MD  
Mobile Record Serv Pittsburgh, PA  
Musical Sales Baltimore, MD  
Record Wagon Linden, NJ  
Universal Record One Stop Philadelphia, PA

**REGION 3**  
FL,GA,NC,SC,East TN,VA

**ALABAMA**  
(THERE'S A) FIRE IN THE NIGHT

**SAWYER BROWN**  
LEONA

**THE KENDALLS**  
I'D DANCE EVERY DANCE WITH YOU

Bibb Distributors Charlotte, NC  
Dean's Record One Stop Richmond, VA  
Franklin Music Augusta, GA  
Lieberman Norcross, GA  
One Stop Records Atlanta, GA  
Peaches Records & Tapes Clearwater, FL  
Peaches Records & Tapes West Palm Beach, FL  
Record Bar Savannah, GA  
Record Bar Durham, NC  
Record Bar Atlanta, GA  
Record Bar Chattanooga, TN  
Record Bar # 74 Columbus, GA  
Ripete Records Fayetteville, NC  
Sounds Familiar Columbia, SC  
Southern Music Orlando, FL  
Tracks Records Norfolk, VA  
Tuckers Record Shop Knoxville, TN

**NATIONAL**  
94 REPORTERS

	NUMBER REPORTING
<b>DEBORAH ALLEN</b> HEARTACHE AND A HALF RCA	19
<b>ALABAMA</b> (THERE'S A) FIRE IN THE NIGHT RCA	19
<b>OAK RIDGE BOYS</b> MAKE MY LIFE WITH YOU MCA	17
<b>THE KENDALLS</b> I'D DANCE EVERY DANCE WITH YOU MERCURY	17
<b>SAWYER BROWN</b> LEONA CAPITOL/CURB	17

**REGION 4**  
IL,IN,KY,MI,OH,WI

**DEBORAH ALLEN**  
HEARTACHE AND A HALF

**OAK RIDGE BOYS**  
MAKE MY LIFE WITH YOU

**GAIL DAVIES**  
JAGGED EDGE OF A BROKEN HEART

Am-Bat Records Cincinnati, OH  
Arc Distributing Cincinnati, OH  
Arrow Dist Beachwood, OH  
Gemini Record Cleveland, OH  
Martin & Snyder Dearborn, MI  
Music Peddlers Troy, MI  
National Record Mart # 74 St. Clairsville, OH  
National Records Akron, OH  
Northern Records Cleveland, OH  
Radio Doctors Milwaukee, WI  
Scott's 1-Stop Indianapolis, IN  
Singer One Stop Chicago, IL  
Sounds Unlimited Niles, IL  
Vine Records Louisville, KY  
Wax Works Owensboro, KY

**REGION 5**  
IA,KS,MN,MO,NE,ND,OK,SD

**RICKY SKAGGS**  
SOMETHING IN MY HEART

**ALABAMA**  
(THERE'S A) FIRE IN THE NIGHT

**THE KENDALLS**  
I'D DANCE EVERY DANCE WITH YOU

Lee's Records & Tapes Tulsa, OK  
Lieberman Kansas City, MO  
Lieberman Minneapolis, MN  
Music City Bismarck, ND  
Musical Sales Minneapolis, MN  
Phil's One Stop Oklahoma City, OK  
Records & Tapes Omaha, NE  
Uptown Records St. Louis, MO

**REGION 6**  
AL,AR,LA,MS,West TN,TX

**DEBORAH ALLEN**  
HEARTACHE AND A HALF

**OAK RIDGE BOYS**  
MAKE MY LIFE WITH YOU

**CRYSTAL GAYLE**  
ME AGAINST THE NIGHT

ABC One Stop San Antonio, TX  
Big State Dallas, TX  
Camelot Music Amarillo, TX  
Camelot Music Austin, TX  
Central South Dist. Nashville, TN  
E&R One Stop San Antonio, TX  
Floyd's Wholsler Dist. Ville Platte, LA  
H.W. Daily Houston, TX  
Handleman Co. Little Rock, AR  
Hastings Records Abilene, TX  
Lieberman Dallas, TX  
Music City Nashville, TN  
Poplar Tunes Memphis, TN  
Record Bar New Orleans, LA  
Record Bar Baton Rouge, LA  
Record Bar Mobile, AL  
Record Bar # 66 Odessa, TX  
Record Service Houston, TX  
Record Shop Montgomery, AL  
Sound Shop Natchez, MS  
Sound Shop Meridan, MO  
Sound Shop # 940 Bossier City, LA  
Sound Warehouse Metarie, LA  
Southwest Wholesalers Houston, TX  
Target/Jet Co. Maumelle, AR  
The Record Shop Huntsville, AL  
Top Ten Records Dallas, TX  
Western Merch. Dallas, TX  
Western Merchandisers Houston, TX

**REGION 7**  
AZ,Southern CA,CO,HI,Southern NV,NM,UT

**REGION 8**  
AK,Northern CA,ID,MT,Northern NV,OR,WA,WY

**DEBORAH ALLEN**  
HEARTACHE AND A HALF

**OAK RIDGE BOYS**  
MAKE MY LIFE WITH YOU

**ALABAMA**  
(THERE'S A) FIRE IN THE NIGHT

Charts Records And Tapes Phoenix, AZ  
KSG Layton, UT  
Mountain Coin Denver, CO  
Music Operators Fullerton, CA  
Pro One Stop Tempe, AZ  
Smash Record Dist Phoenix, AZ  
Tower El Cajon, CA  
Tower El Toro, CA  
Tower Records Las Vegas, NV

American Stereo Springfield, OR  
Major Dist. Seattle, WA  
Sea Port Records Portland, OR  
Tower San Francisco, CA  
Tower Sacramento, CA  
Tower Stockton Fresno, CA;

## Low-Cost Music Institute Gets Financial Boost

NASHVILLE More than \$90,000 has been pledged to the W.O. Smith Nashville Community Music School, an institution established here to provide low-cost music lessons for children ages 3 to 18. Leaders of the Nashville music industry have started a fund-raising campaign to collect \$250,000 for the school during the next three years.

Jim Ed Norman, executive vice president of Warner Bros. Records' Nashville division, is heading the fund-raising activities.

Donna Hilley, vice president of Tree International and a member of the school's board of directors, says that her company has already donated money to buy the land on which a new school building will be built. Currently, the school is housed at 1416 Edgehill Ave.

Named in honor of Dr. W.O. Smith, a jazz musician and former professor of music at Tennessee State Univ., the school charges students 50 cents a lesson. Instructors, many of whom perform with the Nashville Symphony and all of whom donate their services, offer courses in guitar, violin, piano, clarinet, trumpet, flute, saxophone, cello, theory and composition and early childhood music.

Besides collecting money for expanding the school's services, the fund-raising committee is also asking for donation of instruments. Hilley says that most of the money collected so far has been from the school's board of directors. Other donors include Kenny Rogers, Ricky Skaggs, Wesley Rose, Soundshop Recording Studios, Discount Records, Wayne Oldham, Sidney Herman and American Federation of Musicians Local 257.

Buddy Killen, owner of Tree International, is president of the school's board of directors.

## Carling Irish Festival Names Trisha Walker

NASHVILLE Trisha Walker has been named the U.S. representative for the Carling Country Music Festival in Cork, Ireland, slated for April 6-8.

The three-day event is sponsored by Beamish & Crawford Breweries. This year's festival will be headlined by Johnny Cash, with other performers yet to be announced.

## ACTIONMART

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# BILLBOARD'S COUNTRY CHART RESEARCH PACKAGES

## THE DEFINITIVE LISTS OF THE BEST-SELLING COUNTRY SINGLES AND ALBUMS, YEAR BY YEAR

- Number One Country Singles, 1948-1983
- Top Ten Country Singles, 1948-1983
- Top Country Singles Of The Year, 1946-1983
- Number One Country Albums, 1964-1983
- Top Ten Country Albums, 1964-1983
- Top Country Albums Of The Year, 1965-1983

FOR INFORMATION, WRITE:  
Billboard Chart Research  
Attn: Debra Todd  
1515 Broadway  
New York NY 10036

**Congratulations!**  
**Earl Thomas Conley**  
 Nelson Larkin and Warren Peterson  
 on  
**"Chance of Lovin' You"**  
 Number 
  
 Thanks for making us a part of it.  
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 —NASHVILLE—  
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**(615) 256-4487**

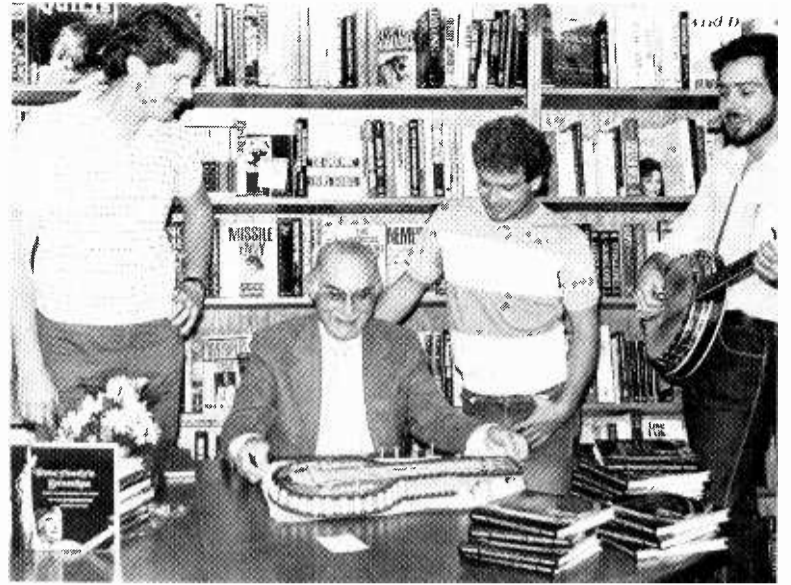
## 50 Bands Set To Compete at Bluegrass Meet

**NASHVILLE** The Country Gentlemen will perform at the 11th annual awards convention of the Society for the Preservation of Bluegrass Music of America (SPBGMA), to be held here Jan. 25-27.

More than 50 bluegrass bands will compete during the convention for awards and more than \$17,000 in cash prizes. A meeting for bluegrass promoters will be held on the final day of the event.

Also scheduled to appear are the Lewis Family, the Easter Brothers, The Tennessee Gentlemen and John Cosby & the Bluegrass Drifters, the 1984 band champion.

The convention is under the direction of Chuck Stearman. Tickets will be sold on both an event-long and a daily basis.



**Hey Grandpa?** Grandpa Jones is all smiles at a recent party celebrating his 71st birthday and the publication of his autobiography "Everybody's Grandpa: Fifty Years Behind The Mike." Pictured are, from left, ICM's Rick Alter, Jones, ICM's Mike Marshall and Gordon Jenkins.

FOR WEEK ENDING DECEMBER 8, 1984

# Billboard **TOP COUNTRY** ALBUMS

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Compiled from national retail store and one-stop sales reports.

THIS WEEK	LAST WEEK	2 WKS. AGO	WKS. ON CHART	ARTIST		TITLE
				LABEL & NUMBER/DISTRIBUTING LABEL (SUG. LIST PRICE)	Weeks at No. One: 11	
1	1	1	19	WILLIE NELSON	COLUMBIA FC-39145	CITY OF NEW ORLEANS
2	2	2	15	THE OAK RIDGE BOYS	MCA 5496 (8.98)	GREATEST HITS 2
3	4	4	11	EXILE	EPIC FE-39424	KENTUCKY HEARTS
4	3	3	34	ALABAMA	RCA AHL-4939 (8.98)	ROLL ON
5	5	6	6	RICKY SKAGGS	EPIC FE-39410	COUNTRY BOY
6	6	9	6	GEORGE STRAIT	MCA FE-5518	DOES FORT WORTH EVER CROSS YOUR MIND
7	7	7	26	LEE GREENWOOD	MCA 5488 (8.98)	YOU'VE GOT A GOOD LOVE COMIN'
8	9	5	15	BARBARA MANDRELL & LEE GREENWOOD	MCA 5477 (8.98)	MEANT FOR EACH OTHER
9	10	11	6	EARL THOMAS CONLEY	RCA AHL-1-5175	TREADIN' WATER
10	8	8	14	JOHN SCHNEIDER	MCA 5495 (8.98)	TOO GOOD TO STOP NOW
11	15	20	3	THE JUDDS	RCA/CURB AHL-1-5319	WHY NOT ME
12	11	12	26	HANK WILLIAMS, JR.	WARNER/CURB 25088 (8.98)	MAJOR MOVES
13	14	14	21	NITTY GRITTY DIRT BAND	WARNER BROS. 25113 (8.98)	PLAIN DIRT FASHION
14	13	13	16	RAY CHARLES	COLUMBIA FC-39415	FRIENDSHIP
15	12	10	25	MERLE HAGGARD	EPIC FE-39364	IT'S ALL IN THE GAME
16	16	16	7	KENNY ROGERS	RCA AJL-5335 (8.98)	WHAT ABOUT ME
17	17	21	7	ANNE MURRAY	CAPITOL S.J.—12363 (8.98)	HEART OVER MIND
18	18	19	13	JANIE FRICKE	COLUMBIA FC-39338	THE FIRST WORD IN MEMORY
19	19	17	54	JIM GLASER	NOBLE VISION NV-2001	THE MAN IN THE MIRROR
20	21	23	30	THE STATLER BROTHERS	MERCURY 818-652-1 (8.98)	ATLANTA BLUE
21	22	22	5	WILLIE NELSON & KRIS KRISTOFFERSON	COLUMBIA FC-39531	MUSIC FROM 'SONGWRITER'
22	30	31	4	JOHN CONLEE	MCA 5521 (8.98)	BLUE HIGHWAY
23	26	27	57	GEORGE STRAIT	MCA 5450 (8.98)	RIGHT OR WRONG
24	24	39	7	EMMYLOU HARRIS	WARNER BROS. 21561 (8.98)	PROFILES II - THE BEST OF EMMYLOU HARRIS
25	27	28	8	EDDIE RABBITT	WARNER BROS. WB 25151 (8.98)	THE BEST YEAR OF MY LIFE
26	25	25	5	THE EVERLY BROTHERS	MERCURY 822-431	EB84
27	28	29	4	GEORGE JONES	EPIC FE-39272	LADIES CHOICE
28	29	18	9	JIMMY BUFFETT	MCA 5512 (8.98)	RIDDLES IN THE SAND
29	23	24	41	THE JUDDS	RCA/CURB MHL-1-8515 (8.98)	THE JUDDS - WYNONNA & NAOMI
30	31	26	33	BARBARA MANDRELL	MCA 5474 (8.98)	CLEAN CUTS
31	32	32	4	REBA MCENTIRE	MCA 5516 (8.98)	MY KIND OF COUNTRY
32	20	15	21	JOHN ANDERSON	WARNER BROS. 25099 (8.98)	EYE OF THE HURRICANE
33	39	47	4	CONWAY TWITTY	WARNER BROS. 25170 (8.98)	CONWAY'S LATEST GREATEST HITS-VOL. 1
34	35	37	25	THE BELLAMY BROTHERS	MCA/CURB 5489 (8.98)	RESTLESS
35	37	40	20	THE WHITES	MCA/CURB 5490 (8.98)	FOREVER YOU
36	34	30	26	DON WILLIAMS	MCA 5493 (8.98)	CAFE CAROLINA
37	38	44	7	JOHN ANDERSON	WARNER BROS. 25169 (8.98)	JOHN ANDERSON'S GREATEST HITS
38	60	-	2	MARK GRAY	COLUMBIA FC-39518	THIS OL' PIANO

THIS WEEK	LAST WEEK	2 WKS. AGO	WKS. ON CHART	ARTIST		TITLE
				LABEL & NUMBER/DISTRIBUTING LABEL (SUG. LIST PRICE)*	Weeks at No. One: 11	
39	33	35	6	GEORGE JONES	EPIC FE-39546	BY REQUEST
40	41	42	7	TOM JONES	MERCURY 422-822-701 (8.98)	LOVE IS ON THE RADIO
41	45	59	3	WAYLON JENNINGS	RCA AHL-1-5325	WAYLON'S GREATEST HITS - VOL. 2
42	47	43	8	TOM T. HALL	MERCURY 822-425-1 (8.98)	NATURAL DREAMS
43	36	34	57	CRYSTAL GAYLE	WARNER BROS. 23958 (8.98)	CAGE THE SONGBIRD
44	44	50	33	GARY MORRIS	WARNER BROS. 25069 (8.98)	FADED BLUE
45	58	-	2	MERLE HAGGARD	EPIC FE39545	MERLE HAGGARD'S EPIC HITS
46	46	49	5	DAVID FRIZZELL & SHELLY WEST	GOLDEN DUETS-THE BEST OF FRIZZELL & WEST VIVA 25148 (8.98)	
47	42	45	27	RONNIE MILSAP	RCA AHL-1-5016 (8.98)	ONE MORE TRY FOR LOVE
48	40	41	73	EARL THOMAS CONLEY	RCA AHL-1-4713 (8.98)	DON'T MAKE IT EASY FOR ME
49	51	57	4	DAN SEALS	EMI-AMERICA ST-17131 (8.98)	SAN ANTONE
50	48	46	64	THE KENDALLS	MERCURY 812-7791-1 (8.98)	MOVIN' TRAIN
51	63	-	2	T.G. SHEPPARD	WARNER/CURB 25149 (8.98)	ONE OWNER HEART
52	43	36	33	ATLANTA	MCA 5463 (8.98)	PICTURES
53	61	-	2	GENE WATSON	MCA 5520 (8.98)	HEARTACHES, LOVE & STUFF
54	50	53	8	JOHNNY LEE	WARNER BROS. 25125 (8.98)	WORKIN' FOR A LIVIN'
55	55	63	142	WILLIE NELSON	COLUMBIA FC 37951	ALWAYS ON MY MIND
56	57	56	19	GLEN CAMPBELL	ATLANTIC/AMERICA 90164 (8.98)	LETTER TO HOME
57	54	58	344	WILLIE NELSON	COLUMBIA JC 35305	STARDUST
58	56	55	97	WILLIE NELSON & MERLE HAGGARD	EPIC FE 37958	PANCHO & LEFTY
59	59	60	55	WILLIE NELSON	COLUMBIA FC-39110	WITHOUT A SONG
60	<b>NEW</b>			CONWAY TWITTY & HIS LITTLE FRIENDS	WARNER BROS. 23971	MERRY TWISMAS
61	62	64	3	VARIOUS ARTISTS	WARNER BROS. 25171	YOU AND I - CLASSIC COUNTRY DUETS
62	53	48	59	RICKY SKAGGS	SUGAR HILL/EPIC FE-38954/EPIC	DON'T CHEAT IN OUR HOMETOWN
63	<b>NEW</b>			BARBARA MANDRELL	MCA 5519	CHRISTMAS AT OUR HOUSE
64	<b>NEW</b>			GAIL DAVIES	RCA AHL-1-5187	WHERE IS A WOMAN TO GO
65	49	33	30	LARRY GATLIN & THE GATLIN BROS. BAND	COLUMBIA FC-39291	HOUSTON TO DENVER
66	67	70	84	JOHN CONLEE	MCA 5406 (8.98)	JOHN CONLEE'S GREATEST HITS
67	65	67	20	KAREN BROOKS	WARNER BROS. 1-25051 (8.98)	HEARTS ON FIRE
68	52	38	34	MICKEY GILLEY & CHARLY MCCLAIN	EPIC FE-39292	IT TAKES BELIEVERS
69	68	68	90	ALABAMA	RCA AHL-1-4663 (8.98)	THE CLOSER YOU GET
70	72	72	64	JOHN CONLEE	MCA 5434 (8.98)	IN MY EYES
71	64	52	17	MICKEY GILLEY	EPIC FE-39324	TOO GOOD TO STOP NOW
72	71	66	112	HANK WILLIAMS, JR.	ELEKTRA/CURB 60193 (8.98)	HANK WILLIAMS, JR.'S GREATEST HITS
73	70	71	143	ALABAMA	RCA AHL-1-4229 (8.98)	MOUNTAIN MUSIC
74	73	69	61	ANNE MURRAY	CAPITOL ST12301 (8.98)	A LITTLE GOOD NEWS
75	66	51	168	WILLIE NELSON	COLUMBIA KC 237542	GREATEST HITS

Ⓢ Products with the greatest sales gains this week. ● Recording Industry Assn. of America (RIAA) seal for sales of 500,000 units. ▲ RIAA seal for sales of one million units. \*CBS Records does not issue a suggested list price for its product.





## Chaka Khan Joins Reggae Stars

NEW YORK The third annual "Reggae Superjam" will be held Dec. 13-15 at the recently completed New Kingston Entertainment Centre in Kingston, Jamaica. The concert is being promoted by Pulse Limited, an entertainment consortium, in association with Red Stripe Beer and Air Jamaica. Tour packages for the three days of music are being prepared by the Jamaica Tourist Board.

Chaka Khan will be the major American attraction, performing on Dec. 15 along with vocalist Dennis Brown. Steel Pulse, Black Uhuru backed by Sly Dunbar and Robbie Shakespeare, and Native will be among the seven reggae acts on the bill.

### TEENA MARIE

(Continued from page 45)

simply makes an already good relationship with CBS even better. "I like CBS," she says. "They've never given me any problems. They don't argue with record sales, and unlike the last situation I was in, they don't get in my business."

Two of the highlights of "Starchild," which Marie wrote and produced, are "My Dear Mr. Gaye," a ballad tribute to Marvin Gaye, employing musicians who played with the late crooner, and "We've Got To Stop Meeting Like This," a soulful duet with Ronnie McNeir.

"The song was originally to be sung by Rick James and myself, but Motown won't allow him to work with me," says Marie. "So I called up Ronnie, and it worked out real well."

As for the creative process in the studio, Marie says it comes in many ways. "Sometimes we'll cut a track with all the pieces live, or I'll sing to an already finished instrumental track. There's no formula, as long as it's real."

In any case, Marie says she's proud of her music's distinctly urban character. "It's from the streets," she says, "and that may be unique in the fact that I'm white. I'm happy that I've been so accepted by blacks. I could have sung pop long ago and made a lot of money, but that's not me. My music reflects who and what I am."

At the moment, Marie, who hasn't gone on the road since 1981, is occupied with her tentative tour. The dates could extend to parts of Europe. Just as she interviewed managers, Marie is now negotiating with several agents.

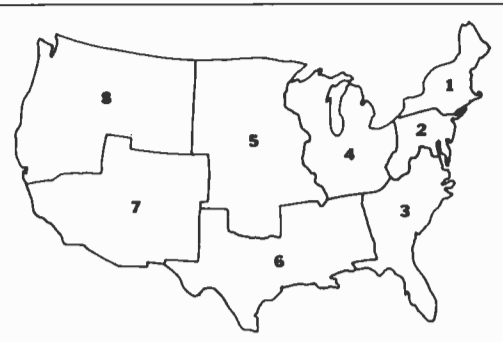
"I'm not crazy about touring, but I love performing," she says. "It's interesting to be wooed by agents when you have something to offer. They come and take you to dinner—the whole bit. It's kinda fun to have a hit."

# Billboard HOT BLACK SINGLES RADIO ACTION

A weekly national and regional compilation of the most added records on the radio stations currently reporting to the Hot Black Singles chart.

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<b>NATIONAL</b> 89 REPORTERS		NEW ADDS	TOTAL ON
<b>REGION 1</b> CT, MA, ME, NY State, RI, VT			
<b>REGION 2</b> DE, D.C., MD, NJ, NY Metro, PA, WV			
<b>NEW EDITION</b> MR. TELEPHONE MAN			
<b>STEVIE WONDER</b> LOVE LIGHT IN FLIGHT MOTOWN			
<b>DIANA ROSS</b> MISSING YOU RCA			
<b>SADE</b> HANG ON TO YOUR LOVE PORTRAIT			
<b>JANET JACKSON</b> FAST GIRLS A&M			
<b>REGION 4</b> IL, IN, KY, MI, OH, WI			
<b>CASHMERE</b> CAN I			
<b>STEVIE WONDER</b> LOVE LIGHT IN FLIGHT			
<b>DIANA ROSS</b> MISSING YOU			
<b>REGION 5</b> IA, KS, MN, MO, NE, ND, OK, SD			
<b>RJ'S LATEST ARRIVAL</b> CRY LIKE A WOLF			
<b>GAP BAND</b> BEEP A FREAK			
<b>LONNIE HILL</b> HARD TIMES			
<b>KPRS</b> Kansas City, MO			
<b>KAEZ</b> Oklahoma City, OK			
<b>KMJM</b> St. Louis, MO			
<b>WESL</b> St. Louis, MO			
<b>WZEN</b> St. Louis, MO			
<b>REGION 6</b> AL, AR, LA, MS, West TN, TX			
<b>NEW EDITION</b> MR. TELEPHONE MAN			
<b>DIANA ROSS</b> MISSING YOU			
<b>JANET JACKSON</b> FAST GIRLS			
<b>WXOK</b> Baton Rouge, LA			
<b>WATV</b> Birmingham, AL			
<b>WENN-FM</b> Birmingham, AL			
<b>KNOK</b> Ft. Worth, TX			
<b>KCOH</b> Houston, TX			
<b>KMJQ</b> Houston, TX			
<b>WJMI</b> Jackson, MS			
<b>WKXI</b> Jackson, MS			
<b>KLAZ</b> Little Rock, AR			
<b>KRNB</b> Memphis, TN			
<b>WDIA</b> Memphis, TN			
<b>WHRK</b> Memphis, TN			
<b>WLOK</b> Memphis, TN			
<b>WBLX</b> Mobile, AL			
<b>WQOK</b> Nashville, TN			
<b>WVOL</b> Nashville, TN			
<b>WYLD-AM</b> New Orleans, LA			
<b>WYLD-FM</b> New Orleans, LA			
<b>KHYS</b> Port Arthur, TX			
<b>KAPE</b> San Antonio, TX			
<b>KOKA</b> Shreveport, LA			
<b>KZEY</b> Tyler, TX			
<b>REGION 7</b> AZ, Southern CA, CO, HI, Southern NV, NM, UT			
<b>REGION 8</b> AK, Northern CA, ID, MT, Northern NV, OR, WA, WY			
<b>STEVIE WONDER</b> LOVE LIGHT IN FLIGHT			
<b>SADE</b> HANG ON TO YOUR LOVE			
<b>ROCK MASTER SCOTT AND THE DYNAMIC THREE</b> REQUEST LINE			
<b>KDKO</b> Denver, CO			
<b>KACE</b> Los Angeles, CA			
<b>KDAY</b> Los Angeles, CA			
<b>KGfJ</b> Los Angeles, CA			
<b>KJLH</b> Los Angeles, CA			
<b>KUKQ</b> Phoenix, AZ			
<b>XHRM</b> San Diego, CA			
<b>KSOL</b> San Francisco, CA			



## BILLBOARD'S BLACK CHART RESEARCH PACKAGES

THE DEFINITIVE LISTS OF THE BEST-SELLING BLACK SINGLES AND ALBUMS, YEAR BY YEAR

- Number One Black Singles, 1948-1983
- Top Ten Black Singles, 1948-1983
- Top Black Singles Of The Year, 1946-1983
- Number One Black Albums, 1965-1983
- Top Ten Black Albums, 1965-1983
- Top Black Albums Of The Year, 1966-1983

FOR INFORMATION, WRITE: Billboard Chart Research Attn: Debra Todd 1515 Broadway New York, NY 10036

# Billboard HOT BLACK SINGLES RETAIL ACTION

A weekly compilation of "breakout", i.e., singles with initial movement indicative of significant future sales potential, but not yet on the top 30 lists of the retailers and one-stops currently reporting to the Hot Black Singles chart.

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## NATIONAL 135 REPORTERS

NUMBER  
REPORTING  
22

**KOOL & THE GANG**  
MISLED DE-LITE

**STEVIE WONDER**  
LOVE LIGHT IN FLIGHT MOTOWN

**RAY PARKER JR.**  
JAMIE ARISTA

**MADONNA**  
LIKE A VIRGIN SIRE

**GAP BAND**  
BEEP A FREAK TOTAL EXPERIENCE

22

20

18

18

## REGION 4 IL,IN,KY,MI,OH,WI

**KOKO-POP**  
I'M IN LOVE WITH YOU

**READY FOR THE WORLD**  
TONIGHT

**MADONNA**  
LIKE A VIRGIN

Angott Detroit, MI  
Barneys Chicago, IL  
Central One Stop Columbus, OH  
Cleveland One-Stop Cleveland, OH  
Color Rite Records Chicago, IL  
Damon's Detroit, MI  
Detroit Audio Oak Park, MI  
Eklund Enterprises Kansas City, MO  
Filmore Records Cleveland, OH  
Fletchers One Stop Chicago, IL  
Gemini One-Stop Cleveland, OH  
Grapevine Records Flint, MI  
Greater Detroit Detroit, MI  
Kendricks Records Detroit, MI  
Mainstream Records Milwaukee, WI  
Metro Music Chicago, IL  
Music Master Chicago, IL  
Musicland Southfield, MI  
Northern Records Cleveland, OH  
Old Town Record Shop Hamtramck, MI  
Professionals Detroit, MI  
Radio Doctors Milwaukee, WI  
Record Center Cleveland, OH  
Record Den Cleveland, OH  
Record Rendezvous Cleveland, OH  
Singer One Stop Chicago, IL  
Sound Asylum Toledo, OH  
Sounds Good Chicago, IL

## REGION 5 IA,KS,MN,MO,NE,ND,OK,SD

**GAP BAND**  
BEEP A FREAK

**PAUL HARDCASTLE**  
RAIN FOREST

**VANITY**  
MECHANICAL EMOTION

CML One Stop St. Louis, MO  
Hudson's Embassy St. Louis, MO  
Musicland Minneapolis, MN  
Musicland St. Louis, MO  
Musicvision Jennings, MO  
Sound Town St. Louis, MO  
Uptown Records St. Louis, MO

## REGION 6 AL,AR,LA,MS,West TN,TX

**GAP BAND**  
BEEP A FREAK

**KOOL & THE GANG**  
MISLED

**RAY PARKER JR.**  
JAMIE

All South Distributors New Orleans, LA  
Big State Distributors Dallas, TX  
Bowie's Records Baton Rouge, LA  
Brown Sugar New Orleans, LA  
Curly Dallas, TX  
Discount Records Nashville, TN  
H&W Records Dallas, TX  
Hastings Houston, TX  
Kings Record Mart Dallas, TX  
Mushroom New Orleans, LA  
Music Center Birmingham, AL  
Peaches Memphis, TN  
Peaches New Orleans, LA  
Pop Tunes Memphis, TN  
Poplar Tunes Memphis, TN  
Reses Records Dallas, TX  
Sam's Records Dallas, TX  
Select-O-Hits Memphis, TN  
Sound Warehouse Metairie, LA  
Southern Records New Orleans, LA  
Stans Record Service Shreveport, LA  
Sun Belt Music Dallas, TX  
Tape City U.S.A. Metairie, LA  
United Records Houston, TX  
Warehouse Metairie, LA

## REGION 7 AZ,Southern CA,CO,HI,Southern NV,NM,UT

## REGION 8 AK,Northern CA,ID,MT,Northern NV,OR,WA,WY

**RAY PARKER JR.**  
JAMIE

**JUNZUN CREW/MICHAEL JONZUN**  
LOVIN'

**TEENA MARIE**  
LOVER GIRL

Circles Phoenix, AZ  
City One Stop Los Angeles, CA  
Flipside Records Los Angeles, CA  
Integrity Gardena, CA  
Jazz City Los Angeles, CA  
Malt Shop Denver, CO  
Music Brokers Los Angeles, CA  
On Target San Diego, CA  
Riverwood Music Inglewood, CA  
Sun State Los Angeles, CA  
Tower San Diego, CA  
Uncle Jam's Los Angeles, CA  
World Of Records Los Angeles, CA  
Evans House Of Music San Francisco, CA  
Leopold Berkeley, CA  
Leopold Records San Jose, CA  
Music Menu Seattle, WA  
Music People Oakland, CA  
Record Factory Oakland, CA  
Tower San Francisco, CA  
Wauzi Records San Francisco, CA;

## REGION 1 CT,MA,ME,NY State,Ri,VT

## REGION 2 DE,D.C.,MD,NJ,NY Metro,PA,WV

**SHALAMAR**  
AMNESIA

**STEVIE WONDER**  
LOVE LIGHT IN FLIGHT

**KOOL & THE GANG**  
MISLED

Cambridge One Stop Boston, MA  
Cavages Cheektowaha, NY  
Easy One Stop N. Quincy, MA  
Mass One Stop Boston, MA  
Skippy White's Stoughton, MA  
A-1 One Stop New York, NY  
Al Wicke Records Elizabeth, NJ  
Broadway Record Museum Camden, NJ  
C&M Distributors Hyattsville, MD  
Disc-O-Mat New York, NY  
Harmony Music New York, NY  
J&R Music World New York, NY  
Kemp Mill Beltsville, MD  
King James Records Philadelphia, PA  
P & L Records Philadelphia, PA  
Record & Tape Ltd. Washington, DC  
Record And Tape Collector Baltimore, MD  
Record Outlet Pittsburgh, PA  
Richman Brothers Pennsauken, NJ  
Sabins Records Washington, DC  
Sam K Records Washington, DC  
Serenade Records Washington, DC  
Sound Of Market Philadelphia, PA  
Stratford Garden City, NY  
The Wiz Washington, DC  
The Wiz Brooklyn, NY  
Tower New York, NY  
Universal One Stop Philadelphia, PA  
Vogels Elizabeth, NJ  
Waxy Maxy Washington, DC  
Webb's Dept. Store Philadelphia, PA  
Wins Records Long Island City, NY  
Your Record Shop Baltimore, MD

## REGION 3 FL,GA,NC,SC,East TN,VA

**STEVIE WONDER**  
LOVE LIGHT IN FLIGHT

**KOOL & THE GANG**  
MISLED

**MADONNA**  
LIKE A VIRGIN

Album Den Richmond, VA  
Bibb Distributors Charlotte, NC  
Cals Records Jacksonville, FL  
D.J. Records Jacksonville, FL  
Frankie's Got It Norfolk, VA  
Franklin Atlanta, GA  
Goldmine Records Atlanta, GA  
Nova Dist. Inc. Norcross, GA  
One Stop Records Atlanta, GA  
Peaches N. Miami, FL  
Peppermint Records Atlanta, GA  
Pritchetts St. Petersburg, FL  
Record Boutique Winston-Salem, NC  
Rudy's Records & Tapes Miami, FL  
Second Act Atlanta, GA  
Southern Music Orlando, FL  
Specs Music Hialeah, FL  
Tara Records Atlanta, GA  
Tidewater One Stop Norfolk, VA  
Tropical Records Miami, FL  
Tucker's Record Shop Knoxville, TN

Billboard

POP  
SINGLES

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BB MID VAR

dance TRAX

by Brian Chin



ALBUMS: Three by some of the most reliable music makers we know. Kool & the Gang's second post-Deodato album, "Emergency" (De-Lite), is another careful step into some new sounds, made without any sudden surprises. "Misled," the hardest dance cut here, weaves in some lead guitar, as does the title cut; "Surrender" and

"Fresh" are creamy uptempo soul, perhaps a little laid-back for intense club play, but perfect top 40. Most interesting of all, "You Are the One" is an unforced mix of gospel message, rock beat and jazz atmosphere.

The regrouped Shalamar of "Heartbreak" (Solar)—vocalist, co-producer Howard Hewett, key-

boardist Delisa Davis and guitarist Micki Free—are now dominated vocally by Hewett, but the album, co-produced, variously, by George Duke, Hewett and "Hawk" Wolinski, is also the occasion for a decisive, altogether successful step away from the more traditional approach of the "original" grouping. The title cut and "Don't Get Stopped In Beverly Hills" have a rock-soul edge, while "My Girl Loves Me" has the motorized momentum of Wolinski's recent "Medicine Song." Also of interest: the non-dance but hypnotic "Melody."

Thelma Houston's "Qualifying Heat" (MCA) demonstrates quite some adaptability on Houston's part. For one side, she puts herself

in the hands of Minneapolis' Terry Lewis and Jimmy Jam, who along with co-producer Monte Moir go under the collective name "The Secret," and sings through what's now become a recognizable but still fresh, power-driven formula. She conforms to the rigid box-beat in the hit single and Moir's "Fantasy And Heartbreak," but emotes across the rhythm in "I Guess It Must Be Love" and the impressive, breakdance-style "I'd Rather Spend The Bad Times With You," the latter something of a Shannon clone, but a damn good one. Side two brings the modern-music approach back somewhat from the Secret's leftfielding and takes more of the center stage, clearly, this is the "listening side" . . . Incidental-

ly, the third long mix from the recent Cherelle album, "When You Look In My Eyes" (Tabu 12-inch), is another production beauty, hard and delicate, from Jam and Lewis.

SINGLES: Two competing versions of "One Night In Bangkok," from the musical "Chess," have been released this week. (The show was written by Tim Rice and Abba's Benny Andersson and Bjorn Ulvaeus.) On RCA, Murray Head's original betrays its theatrical origins with highly eclectic textures, along the lines of a small-scale Frankie-type bizarro-production number. A neater, well-made cover by Robey (Silver Blue 12-inch) from the makers of Gloria Gayn-

(Continued on opposite page)

FOR WEEK ENDING DECEMBER 8, 1984

Billboard HOT DANCE/DISCO

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Compiled from a national survey of dance club playlists.

Table with columns: THIS WEEK, LAST WEEK, 2 WKS. AGO, WKS. ON CHART, TITLE, ARTIST. Lists top dance/disco hits for the week ending December 8, 1984.

Table with columns: THIS WEEK, LAST WEEK, 2 WKS. AGO, WKS. ON CHART, TITLE, ARTIST. Continuation of the top dance/disco hits list.

Products with the greatest play increases this week. Video Clip availability. Recording Industry Assn. Of America (RIAA) seal for sales of one million units. RIAA seal for sales of two million units.

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# DANCE MUSIC REPORT

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## DANCE TRAX

(Continued from opposite page)

or's "I Am What I Am," neatly extrapolates the Abba-esque undertones of the song by using a female chorus. Shep Pettibone mixed the latter... Dutch Robinson's "Happy" (Catawba 12-inch, now a CBS associated label) combines a weirdly compelling electronic arrangement and a downright reckless performance from Robinson, who was last heard (or, we should say, who last should have been heard) on the Elbow Bones album. Credits include production by George Kerr, engineering by Vaughan Mason and co-writing (we think) by Peter Dowse... Peter Wolf's folk-disco "I Need You Tonight" (EMI America 12-inch) is real refreshment, a must for those who tried and succeeded with "Dancing In The Dark"—Springsteen's, we mean. The dub, by Francois Kevorkian, is a particularly well-managed job.

**LIVE NOTES:** We missed Helen Terry, the fine second vocalist of Culture Club, when we caught the band's U.S. tour closing date, at Madison Square Garden. The show was nonetheless brought off with precision and spirit by the band, augmented with horns, keyboards and vocalists.

The most interesting aspect of the show to us: Boy George's apparent sensitivity to the young audience the group has attracted through its string of top 40 smashes. His teen fans passed homemade dolls up to George, and he accepted them graciously, beaming and joking unaffectedly throughout the

show. We recall the new-wave attitude he brought to the older audience of Culture Club's U.S. dance-hall debuts late in 1982, and must credit him for recognizing the different needs of this younger following.

**ASSORTED CUTS:** Red Rockers' "Blood From A Stone" (415/Columbia) should be an easy AOR pick and possible club cut for mainstream rock audiences; it should follow Romeo Void up the pop charts, certainly... In a vaguely similar vein is the unusual Euro-metal "All That I Wanted" by Belfegore (Elektra 12-inch). The cut was remixed

with typical acuity by Francois Kevorkian, though it's quite a left fielder in attitude if not sound... Klymaxx's already black-charted "The Men All Pause" comes in a very funny all-monolog dub version on the Constellation 12-inch... We must note, along the same lines, how well brought-off "Special Bulletin" by the News Crew is (Zakia 12-inch, 212-316-5900). Believe it or not, the cut brings together, in fairly exact beat, an original rap track and the "Flying Saucer" records, in an execution recalling the "Let's Do It" medley that spawned the "Stars On 45" trend.

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Original Human Beat Box—Dougy Fresh  
Mean Machine—DST & Jalal  
My Love—Paul Bradley  
Memo Mixer #1 (3 remixes)  
Love Is Like An Itching—CJay  
I'm The Best—Tomorrow's Edition  
Space Connection—Rich Cason  
Goddess Of Love (remix)—Soif De La Vie  
Used To Be A Time—Tasty Lips  
Christmas Medley—Bonnie Forman  
Strange Day For Dancing—Moral Support  
Hot For You—N.Y. Models  
One Way Love Affair—Girly  
Runaway With My Love—Tapps

### European 12"

Let The Night Take The Blame—Lorraine McKaine  
Man Like That (remix)—Kelly Page  
Fire In My Heart—Escape From N.Y.  
Don't Play With Fire—Paul Parker  
Goodbye Again—Emily Jones  
I Want You—Rolo  
Reach Out—Jimmy James  
I Can't Control My Needs—Debbie J  
Let Me Feel It—Samantha Gillies  
Reaching For The Stars—LifeForce  
Night Moves—Trans Dance  
Reight My Fire—Cafe Society  
Bobby O Classics (20 min.)  
Cecilia—Mike Maren  
If It's Love—Jackson Moore  
Dr. DJ—Marsha Raven  
Back In My Arms—Hazel Dean  
I Don't Give A Damn—Nicci Gable  
I'm On Fire—Kelly Marie

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Disco Circus—Martin Circus  
Souvenirs/Discotch—Voyage  
Double Dutch Bus—Frankie Smith  
Hollywood/Get Up & Boogie—Freddie James  
Native Love—Divine  
Ain't No Mountain/Cruising—Boystown Gang  
Disco Kicks—Boystown Gang  
Menergy—Patrick Cowley  
In The Name Of Love/Can You Handle It—Sharon Redd  
I'll Cry For You—Kumano  
Runaway Love—Linda Clifford  
There But For The Grace—Machine  
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It's A War/I'm Ready—Kano  
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YNAKGURU / AH-OH  
THE FAMILY NUMBER ONE / LARA DE BAHIA  
TOM HAGEN / ATOMIC  
DUKE LAKE / SATISFACTION, LOVE AND PASSION  
AFRICA / AIE (A MWANA)  
BRIAN MARTIN / SEX TONIGHT  
MANUEL DE LEO / HASTA LA VISTA  
ANDREA MINGARDI / SALUDOS AMIGOS  
NATASH KING / ON ICE  
WOMAN AND CAR / STEVE DOESN'T DRIVE  
BRYVAN STAGE / WAY OUT  
BRAND IMAGE / MOVIN' UP

PAUL SHARADA / FLORIDA  
CHRIS LANG / DISCO ISLAND  
MAX HIM / NO ESCAPE  
THE BREAKOUT CREW / BREAKOUT THEME  
SCOTCH / DISCO BAND  
MICHAEL RAY / JUST A DREAM  
BRYVAN STAGE / WAY OUT  
FLOYD PARSON / SHINE ON YOU CRAZY DIAMOND  
MIKE CANNON / STAY  
YANGURU / AH-OH  
THE FAMILY NUMBER ONE / LARA DE BAHIA  
TOM HAGEN / ATOMIC  
DUKE LAKE / SATISFACTION, LOVE AND PASSION  
AFRICA / AIE (A MWANA)  
BRIAN MARTIN / SEX TONIGHT  
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FOR WEEK ENDING DECEMBER 8, 1984

Billboard

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# TOP LATIN ALBUMS

Compiled from national retail store and one-stop sales reports.

			ARTIST	TITLE	LABEL & NUMBER/DISTRIBUTING LABEL
	THIS WEEK	2 WKS. AGO			
NEW YORK	1	3	FERNANDITO VILLALONA	FERNANDITO	KUBANEY 9000
	2	4	VARIOS ARTISTAS	LOS MERENGAZOS DEL ANO	KUBANEY 80010
	3	2	JOSE JOSE	SECRETOS	ARIOLA 6000
	4	6	EL GRAN COMBO	EN ALASKA	COMBO 2039
	5	1	JUAN GABRIEL	RECUERDOS 2	ARIOLA 6035
	6	11	TOMMY OLIVENCIA	CELEBRANDO OTRO ANIVERSARIO	TH 2296
	7	—	DANNY RIVERA	ASI CANTABA CHEITO GONZALEZ	ARTT 314
	8	9	RAPHAEL	ETERNAMENTE TUYO	CBS 80379
	9	—	MILLIE Y LOS VECINOS	ESTA NOCHE	ALGAR 45
	10	5	MARIA CONCHITA	MARIA CONCHITA	A&M 37007
	11	7	JULIO IGLESIAS	1100 BELAIR PLACE	CBS 50335
	12	15	BOBBY VALENTIN Y EL CANO ESTREMER	EN ACCION	BRONCO 129
	13	—	JOSE FELICIANO	COMO TU QUIERES	RCA 7338
	14	—	EDDIE PALMIERI	PALO PA' RUMBA	MUSICA LATINA 56
	15	14	LA ORGANIZACION SECRETA	MUNDO 011	
CALIFORNIA	1	3	JUAN GABRIEL	RECUERDOS 2	ARIOLA 6035
	2	1	MARIA CONCHITA	MARIA CONCHITA	A&M 37007
	3	4	GUALBERTO IBARRETO	LEONELA	ALHAMBRA 188
	4	2	JULIO IGLESIAS	1100 BELAIR PLACE	CBS 50335
	5	—	VICENTE FERNANDEZ	UN MEXICANO EN LA MEXICO	CBS 20716
	6	7	DULCE	TU MUNECA	MELODY 033
	7	10	ROCIO DURCAL	LE CANTA A JUAN GABRIEL VOL. 6	ARIOLA 6043
	8	5	LANI HALL Y CAMILO SESTO	LANI HALL	A&M 37008
	9	—	LOS BUKIS	MI FANTASIA	PROFONO 3122
	10	8	WILFRIDO VARGAS	EL AFRICANO	KAREN 75
	11	—	VARIOS ARTISTAS	12 SUPERGRUPOS VOL. 2	PROFONO 90393
	12	14	AMANDA MIGUEL	EL ULTIMO SONIDO	PROFONO 90391
	13	—	MENUDO	EVOLUCION	RCA 7335
	14	—	DYANGO	AL FIN SOLOS	ODEON 9024
	15	—	JOSE LUIS PERALES	AMANECIENDO EN TI	CBS 80382
FLORIDA	1	1	GUALBERTO IBARRETO	LEONELA	ALHAMBRA 188
	2	3	JULIO IGLESIAS	1100 BELAIR PLACE	CBS 50335
	3	2	PLACIDO DOMINGO	SIEMPRE EN MI CORAZON	CBS 10355
	4	10	HANSEL Y RAUL	HANSEL Y RAUL	TH 2271
	5	4	JOSE LUIS RODRIGUEZ	VOY A CONQUISTARTE	CBS 30307
	6	12	BOBBY RODRIGUEZ Y LA COMPANIA	MI REGRESO	CAYMAN 9008
	7	5	RAPHAEL	ETERNAMENTE TUYO	CBS 80379
	8	13	JOSE FELICIANO	COMO TU QUIERES	RCA 7338
	9	—	EMMANUEL	EMMANUEL	RCA 7337
	10	—	BOBBY VALENTIN Y EL CANO ESTREMER	EN ACCION	BRONCO 129
	11	—	JUAN GABRIEL	RECUERDOS 2	ARIOLA 6035
	12	14	MARIA CONCHITA	MARIA CONCHITA	A&M 37007
	13	—	LANI HALL Y CAMILO SESTO	LANI HALL	A&M 37008
	14	—	MIAMI SOUND MACHINE	A TODA MAQUINA	CBS 10349
	15	—	MARIO ORTIZ	VAMOS A GOZAR	RCA 903
TEXAS	1	1	JUAN GABRIEL	RECUERDOS NO 2	ARIOLA 6035
	2	3	LOS BUKIS	MI FANTASIA	PROFONO 3122
	3	2	RAMON AYALA	VESTIDA DE COLOR DE ROSA	FREDDIE 1285
	4	12	LOS YONICS	YA NO ME DEJES	PROFONO 90351
	5	8	LA MAFIA	HOT STUFF	CARA 060
	6	7	JULIO IGLESIAS	1100 BELAIR PLACE	CBS 50335
	7	—	MARISELA	EL CHICO AQUEL	RAFF 9119
	8	6	MARIA CONCHITA	ACARICIAME	A&M 7007
	9	—	MIGUEL GALLARDO	TU AMANTE O TU ENEMIGO	RCA 7308
	10	11	LOS INVASORES DE NUEVO LEON	CARINO	TH 312
	11	9	LOS TIGRES DEL NORTE	16 GRANDES EXITOS	PROFONO 90379
	12	13	LANI HALL Y CAMILO SESTO	LANI HALL	A&M 37008
	13	—	DIEGO VERDAGUER	SIMPLEMENTE AMOR	MELODY 035
	14	—	GRUPO RENACIMIENTO	DECIMO ANIVERSARIO	RAMEX 1111
	15	4	JOSE JOSE	SECRETOS	ARIOLA 6000
PUERTO RICO	1	1	DANNY RIVERA	ASI CANTABA CHEITO GONZALEZ	ARTT 314
	2	6	SOPHY	MAS SOPHY QUE NUNCA	VELET 6038
	3	8	BELKIS CONCEPCION & WILFRIDO VARGAS	KAREN 82	
	4	11	JOSE FELICIANO	COMO TU QUIERES	RCA 7338
	5	3	EL GRAN COMBO	EN ALASKA	COMBO 2039
	6	2	LISSETTE	CARICATURA	CBS 10358
	7	—	VARIOS ARTISTAS	AQUI ESTA EL MERENGUE	KAREN 83
	8	10	GUILLERMO DAVILA	DEFINITIVAMENTE	SONO-RODVEN 033
	9	4	RUBEN BLADES	BUSCANDO AMERICA	ELEKTRA 60352
	10	9	WILKINS	LA HISTORIA SE REPITE	MASA 012
	11	—	JOSE JOSE	SECRETOS	ARIOLA 6000
	12	7	JULY MATEO	COMO NADIE	CBS 28302
	13	5	JUAN GABRIEL	RECUERDOS 2	RCA 6035
	14	—	ROBERTO BLADES	LAGRIMAS	FANIA 213
	15	—	TAVIN PUMAREJO	CON EL CONJUNTO QUISQUEYA	VIVA 00141

# CLASSICAL KEEPING SCORE

by Is Horowitz



**T**HERE'S STILL OPPORTUNITY for independent distributors handling smaller classical labels, says John Matarazzo, whose Intercon Music Co. has recently added several labels to its roster, bringing the number to an even half-dozen. And, he adds, "We're looking for more."

Among the recent additions is MusicMasters, the retail offshoot of the Musical Heritage Society, a long-established direct marketing organization. MusicMasters recently terminated a distribution relationship with Pro Arte in Minneapolis and brought its 65-title catalog to Wallington, N.J.-based Intercon.

MusicMaster album jackets, once strictly utilitarian, now offer four-color graphics, and the label has just come out with its first Compact Discs, a set of five that will be added to regularly. These sell to the trade at \$10 each, and, beginning shortly, all new releases will be issued three ways simultaneously: LP, cassette and CD. The label, which numbers the Chamber Music Society of Lincoln Center among its artist groups, is handled exclusively by Intercon in the U.S. and Canada.

**Tower Hill**, a small Los Angeles-based label with some 15 items in

its catalog, is another exclusive client. Keyboard and chamber music are its areas of concentration, and CDs will be added to its current LP-only list shortly, says Matarazzo.

Also exclusive, except for California, where the label is based, is **Protone Records**. Pianist **Constance Keene** is among the artists featured in its catalog of about 25

by Sylvia Craft, who resigned to relocate outside New York ... Pianist **James Tocco** has recorded a pair of albums for Pro Arte, one offering several Handel suites and the other transcriptions by Liszt of Bach organ works ... Due next spring on **Sine Qua Non** is a set of the Mozart Horn Concertos with **David Jolley** as soloist. **Ransom Wilson** conducts.

## Intercon Music expands its roster of independent labels

titles. **Mehli Mehta**, the father of **Zubin Mehta**, is another, as conductor of the American Youth symphony of Los Angeles.

On a non-exclusive basis, Intercon handles **Sefel** (primarily for major chain distribution); **Weston Records**, specializing in liturgical music; and **Arion**, an Italian label offering mostly early music on period instruments, as well as international folk music.

**CLAUDIA DUMITRESCU**, most recently publicity and promotion director for the Moss Music Group, has been appointed executive director of the Assn. for Classical Music. The post was formerly held

**QUALITON IMPORTS** in New York has been named exclusive national distributor of **Fanfare Records**, the recently formed Canadian label headed by **Julian Rice**. First release includes a Gershwin package featuring **Andrew Davis** and **Julius Baker**. Digitally recorded albums and chrome cassettes list at \$12.98, says **George Volkening**, Qualiton sales manager ... **Elmar Oliveira** is the new occupant of the Mischa Elman chair at the Manhattan School of Music in New York. Like past chair recipients, among them **Ruggiero Ricci** and **Henryk Szeryng**, Oliveira will hold a series of master classes.

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SERVICES

CURRENT AND CLASSIC AIRCHECKS! Current issue #56 features Denver's CHR battle with KIMN, KPKE, KOAO & KRXY, KKBO/Q Morning Zoo, KMGG/Robert W. Morgan, KYUU/Bobby Ocean, WKQX/Robert Murphy, WLS/Steve Dahl, KIOQ/G.W. McCoy, 90-min. cassette, \$5.50. Special Issue # S-44 features DALLAS-FT. WORTH CHRs KAFM, KEGL & KTGS, A/Cs KVIL, KVIL-FM & KMGCC, AORs KTXO & KZEW, Oldies KRAM & KRQX and Urban KKDA-FM. Cassette, \$5.50. Special Issue # S-45 features TULSA CHRs KELI & KAYI, AOR KMED & A/C KRAV, SPokane's CHR KHQ-FM, AOR KEZE & A/Cs KJRB, KLHT & KKPL, plus KANSAS CITY's CHRs KBEQ & KZCC and AORs KYYS & KKCI. Cassette, \$5.50. Classic Issue # C-49 features KBLA/Dave Diamond-1966, 10Q/Jack Armstrong-1978, KHJ/Mark Elliott-1972, KFWR/Bruce Hayes-1960, WYSL/Kevin O'Connell-1972, KOL/Burt Baer-1972, KJR/Lan Roberts-1972 & KING/Dan Foley-1972. Cassette, \$10.50. CALIFORNIA AIRCHECK - Dept. BB - BOX 4408 - SAN DIEGO, CA 92104 - (619) 460-6104.

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Haitian Gospel Choral Group (approx. 20 members) to perform Dec. 25, Dec. 28, Dec. 30, Jan. 5, 3 hours per night at Auditorium St. Angela, Boston. Require professional level ability to give Haitian gospel singing performances and musical accompaniment. \$187.50 per performer per performance. Write to: Michel Leger, 34 Faunce Road, Mattapan, Mass. 02128

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# 35,000 Soviet Stores Selling Records

## Melodiya Figures Show Slow Growth for Specialists

BY VADIM YURCHENKOV

MOSCOW There are now some 35,000 retail outlets selling records in the Soviet Union, and 20,000 of them are newsstands responsible for only 9.5% of total sales, according to revealing statistics collated here by state-owned record company Melodiya.

There are 3,000 general goods stores, including department/su-

permarket units, and they handle 65% of all recorded music sales. Some 750 book shops have a 4.5% market sales share, and 12,000 stores nationwide which sell consumer goods to the rural population have a 13% share. The 29 Melodiya-operated stores sell 8% of the total recorded music.

The statistics show that within the 3,000 general stores there are a further 73 specialist shops with a 9.5% share of the total. Hence, 102 specialist outlets handle 17.5% of domestic record production. They offer around 1,000 titles and generally keep well up with changing consumer tastes.

But development of the specialist record retailing sector in the Soviet Union is acknowledged to be "dramatically slow" compared with other East European territories. As a comparative example, Czechoslovakia's similarly state-run Supraphon Records operates 154 specialist shops handling its product.

Additionally, Melodiya says, there is an "awkward" relationship between the company and non-corporate stores. Melodiya is permitted to supply only 5% of its total product for sale on results of its own market research or estimated selling potential. The other 95% goes to fulfill orders from wholesalers, submitted quarterly, based on specific orders from dealers.

The problem stems from the fact that non-company shops do not, indeed cannot, conduct serious market research into public taste and

therefore base their orders for records/tapes on random guesswork.

Melodiya has carried out consumer research in the past which showed that around 45% of all potential customers had left shops without making a purchase, half of them because of the absence of the right product. This, says Melodiya, pinpoints the lack of awareness when non-specialists order what they hope meets contemporary tastes.

In a check limited to the Moscow area, it was found that 47% of record buyers are in the 18-30 age group, 30% in the 30-50 group and 10% over 50, with teenagers making up just 13% of the total.

There have been overall improvements in the quality of Soviet Union hardware ranges in the past couple of years, and this has led to a build-up of consumer demand for similar quality improvements in software.

Melodiya has now stopped production of flexi-disks, except for demo or educational requirements. Research shows that 81% of record buyers prefer to buy music in the LP format, which makes up 60% of Melodiya's current output. This will soon be greatly increased, company officials say.

The Melodiya per capita figures show an average 59 records sold per 100 people in a year, but with wide regional variations as a result of local conditions and traditions. For example, the figure is 116 units per 100 people in Latvia, but only 13 per 100 in the Turkmenian republic.



Sign, He Said. Norm Lurie, managing director of Australia's Music Sales, directs Kathy Spanberger, managing director of Southern Music, in the matter of putting pen to paper. Music Sales now has Southern's print rights in Australia exclusively.

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### Dutch Indie Label

## New Owners for Megadisc

AMSTERDAM Jonathan Rose, owner of New York label Gramavision, has become director and part owner of Dutch independent company Megadisc, along with Ric Urmel, managing director of Megadisc since its inception in January, 1983. Rose and Urmel acquired control from Nik Powell, head of the London-based Palace group of firms, buying 100% of the shares.

The label specializes in progressive rock and pop repertoire and also represents a number of foreign labels in Benelux countries, includ-

ing Rough Trade, Static and Respond from the U.K. and Tommy Boy, Hannibal and Gramavision itself from the U.S. Under a new deal with Belgian indie Himalaya, Megadisc will market and promote that company's product in the Benelux territories.

New premises are being sought for Megadisc, probably near the headquarters of EMI Bovema, which will now manufacture and distribute the label's repertoire. Benelux distribution was previously handled by Ariola.

## A Billboard Spotlight

# i VIVA LATINO!

ISSUE DATE: JANUARY 26

(¡Latino America Revive!)

The dynamic, fast-moving Hispanic market will be the subject of an important Billboard Spotlight in the January 26 issue. Specially timed for bonus distribution at MIDEM, this Spotlight will be devoted to the booming Latin music industry in the U.S., Mexico, Central America, South America and Spain.

Billboard's worldwide network of industry experts will report on all facets of the exciting Latin marketplace — where it is, where it's heading, the top business leaders and the stars on the horizon.

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# MuchMusic Net Doubles Projected Subscriber Level

TORONTO Strong advertising support and rapidly developing cable penetration levels are giving MuchMusic Network executives hope that the music video service may show a profit by its first birthday.

On the air since September, the CHUM Ltd.-owned specialty programming channel has achieved a subscriber level of more than 400,000, which is double its anticipated penetration in the first year.

Coinciding with the cable figures are healthy advertising revenues, the largest of which is a \$3 million pact recently signed with Coca Cola for weekend advertising during the next three years and a "Coke Countdown" video show. Dennis Fitzgerald, MuchMusic's vice president and general manager, says subscriber levels will reach a half million by next September and could hit the million mark by the end of the ser-

vice's second year of broadcasting.

Key to the penetration levels have been efforts by the cable industry to offer subscribers attractively priced specialty packages. The most common has been an all-Canadian pack. Until MuchMusic and the Sports Network were licensed, the only pay-tv offered in Canada was a movie-based channel.

Cable firms now are offering MuchMusic and the Sports Network as free additions to the movie channel for one year, and just about everyone has signed on. Last month, the Toronto-based Maclean Hunter cable company, with 360,000 cable households in Ontario, offered subscribers the pay-tv decoder for \$4 monthly and MuchMusic for free. The firm says initial reaction has been highly favorable.

KIRK LaPOINTE

# Six CHUM Stations Could Go Union

ST. JOHN'S In a key broadcast labor development, 52 employees at six Newfoundland radio stations owned and operated by CHUM Ltd. of Toronto have applied for union certification.

Barney Dobbin, a director of the National Assn. of Broadcast Employees and Technicians (NABET), says the certification process should take until the end of the month by the Canada Labor Relations Board. If the certification proceeds, he adds, the union will ask CHUM to start contract talks immediately.

The employees work at CJYQ and CKIX, both in St. John's, Q-68 Grand Falls, Q-1010 Grand Bank and Q-97 Conception Bay. NABET has about 6,000 members in Canada, employed at 60 private stations and the Canadian Broadcasting Corp. The CHUM group operates 22 radio stations in Canada, all non-unionized, and is the largest non-governmental broadcaster worldwide in terms of holdings.



**Platinum Party.** After one of three sold-out shows in Toronto, Michael Jackson accepts a special award from CBS commemorating the sale of two million units of his "Thriller" album. Standing from left are Jackson's manager Frank DiLeo, Jackson, CBS Canada president Bernie Dimatteo and sales and marketing vice president Don Oates.

## Associations to the Rescue Committee Addresses Slump

TORONTO A special action committee, spurred by continuing poor sales of Canadian recordings, has been established to find better ways to promote and market Canadian music.

Representatives from the Canadian Recording Industry Assn. (CRIA), the Canadian Independent Record Production Assn. (CIRPA), the Canadian Assn. of Broadcasters (CAB), retailers and national manufacturers are expected to devise a list of priorities for the business by early 1985.

The committee was formed by The Record, the Canadian music industry newsletter. It includes CRIA president Brian Robertson, CIRPA

executive director Earl Rosen, CAB vice president Pierre Nadeau and key retailers and recording executives.

In an internal newsletter last month, CIRPA said sales of Canadian music declined 40% in 1984. Only a handful of domestic artists have received album or single certifications in the year, and the drought for Canadian music reaches back to mid-1983.

The group is expected to find new mechanisms through which industry sectors can liaise and press for government action on certain fronts.

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## Juno Can't Woo Superstars Jackson Heads List of No-Shows

TORONTO If someone made you a millionaire, would you agree to be flown in to accept an award? For the international winners of the annual Juno music awards, the answer has generally been "no."

This year's Junos, set for Wednesday (5), apparently are no exception to the rule. The Canadian recording industry won't award Michael Jackson's "Thriller" with the usual album of the year prize: it's devised a special award to honor the album's two million sales. But CBS spokesmen say Jackson won't be there.

While Canadian artists have a good track record of showing for the annual ceremony to honor them—although Anne Murray is a notable absentee—the international stars rarely appear.

Last year, Men At Work sat at the other end of the phone line for a call from their manager, which was broadcast live on national television. A few years ago, John Helliwell of Supertramp appeared to present an award. But most often there are mysterious tour conflicts and no-shows.

Peter Steinmetz, president of the Canadian Academy of Recording Arts & Sciences (CARAS), which presents the Junos, says he wouldn't mind if the international stars appeared. But he says he's happy with a Canadian-oriented event, because those are the people the Junos mainly honor.

Spokesmen for their record com-

panies say there's little likelihood Culture Club, Huey Lewis, David Bowie, Cyndi Lauper or Lionel Richie will grace the award ceremony this year.

According to one publicist, "In some cases, it's tough enough for us to get them for 10 minutes to present them with the multi-platinum awards."

## COPIES OF WEEKLY CHARTS

are available from Billboard's Chart Research Department. Pop Singles 1941 through 1983. Top LPs 1949 through 1983. \$3.50 per chart. Call or write:

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**Thrilling Award.** Vince Patterson, assistant choreographer on Michael Jackson's "Thriller," accepts Michael Peters' award for best choreography.



**That's How He Did It.** "I want to give special thanks to Grace Slick for turning a small town boy on to acid many years ago," said Danny Rosenberg, center, as he picked up the award he shared with Bill Weber for best editing on the Cars' "You Might Think." Weber is on the left, Rosenberg in the center, and presenter Francesca Capucci on the right.



**No Knee-Jerk Winner.** Linda Pearl accepts husband Daniel Pearl's award for best cinematography on Duran Duran's "The Reflex." Pearl is on the left, Francesca Capucci on the right.



**Driving Home To Victory.** Elektra's national director of video promotion and production Robin Sloane accepts the Cars' best overall award for co-director Jeff Stein. From left are master of ceremonies Fee Waybill of the Tubes, Alex Wail of Charlex, Sloane, Danny Rosenberg and Bill Weber.



**The Winner's Touch.** Taking home the award for best independent video was "Free Yourself" by the Untouchables. Director John Lee stands on the right as producer Lina Silvey accepts the award, and the group itself stands in the background.



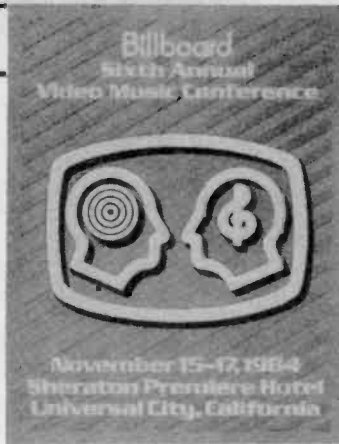
**Happy Winner.** In the spirit of the tune being cited, presenter Herbie Hancock bows his head as Crayton Smith accepts David Gribble's best lighting award for Elton John's "Sad Songs."



**He Doesn't Even Look Like Cyndi.** Epic national director of video promotion Harvey Leeds accepts Cyndi Lauper's award for best new artist for her clip "Girls Just Want To Have Fun" as Grace Slick looks on.



**Leaping To The Top.** Carl Scott of Warner Bros. accepts Van Halen's award for best group performance for the "Jump" video clip.



**Dancing To A Winner's Tune.** Kelly Kimble accepts the best costumes award for her and Debra Nadoolman's work on Michael Jackson's "Thriller." From left are presenter Jeff Baxter, Kimble, Nadoolman and presenter Nina Blackwood of MTV.



**Griles Just Wants To Have Fun.** Edd Griles shows how a boy can have fun as he takes home the best director award for Cyndi Lauper's "Girls Just Want To Have Fun."



**Master For The Moment.** Fee Waybill of the Tubes surveys all that he controls during his time as master of ceremonies for Billboard's Video Music Awards.



**Making Michael Money.** Jerry Kramer, director of "Making Michael Jackson's Thriller," accepts the title's award for best long-form video. Standing all the way on the left is Vestron Video West Coast regional sales director Dick Pinson. Kramer is at the podium, while presenters Grace Slick and "Weird Al" Yankovic look on.



**Who's On First?** Presenters Herbie Hancock and Francesca Capucci, an air personality at the Cable Music Channel, try to figure who's going to give the good news next.



**You Might Win.** These guys sure did. Charlex's Alex Wail, Danny Rosenberg and Bill Weber try to figure out whether their pile of Billboard Video Music Awards will make a better sandwich, bookend or headrest.



**Meeting A Savior.** On the "Artist's Perspective" panel, Grace Slick said daughter China Kantner was in danger of becoming a preppie until MTV showed the kid it was O.K. to do fun things with your hair. Here MTV VJ Nina Blackwood, left, gives some in-person grooming tips as Jeff Porcaro of Toto wonders whether he should go all blond or halfway. Kantner is at right.



**Two T's.** Fee Waybill makes sure Toto has a tubular time at the awards ceremony. From left are Toto lead singer Fergie Fredericksen, drummer Jeff Porcaro, and MC Waybill.



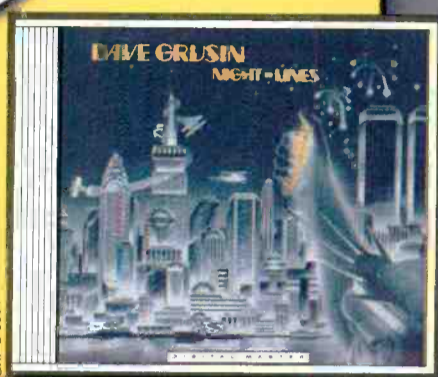


# jays

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Diane Schuur/"Deedles"



"Dave Grusin and the N.Y./L.A. Dream Band"



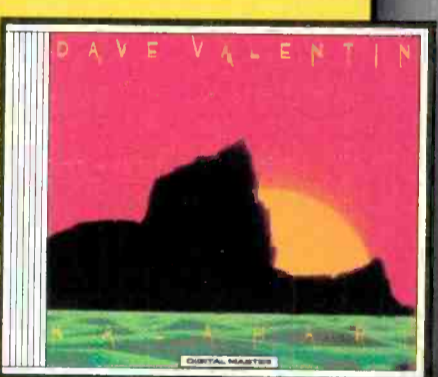
The Glenn Miller Orchestra "In The Digital Mood"



Dave Grusin/"Mountain Dance"



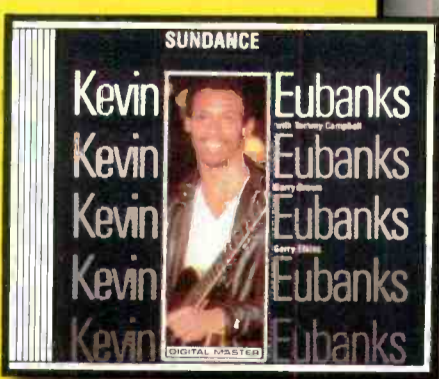
Gerry Mulligan/"Little Big Horn"



Dave Valentin/"Kalahari"



Special EFX/"Special EFX"



Kevin Eubanks/"Sundance"

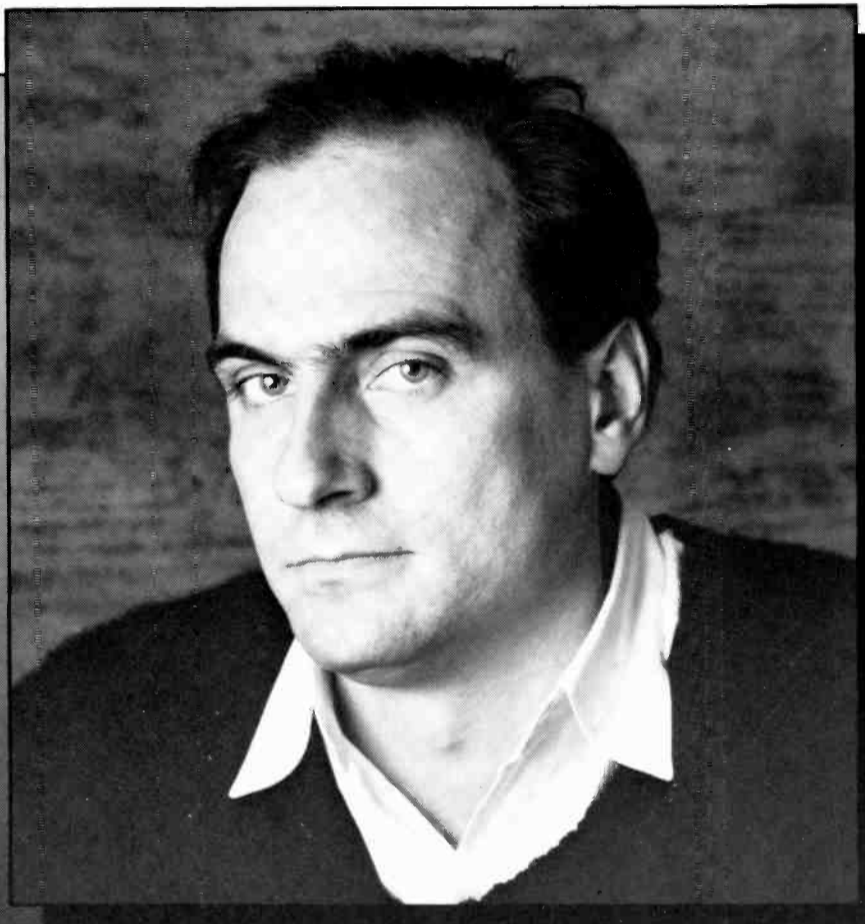
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# On the Beam

BY SAM SUTHERLAND

*A weekly column focusing on developments in Compact Disc hardware and software.*

**SMART GAMBLE:** When engineer/producer **Tom Jung** first unveiled plans for his **Digital Music Products** label in 1982, trade observers could be excused for questioning the practical survival for such a resolutely specialized venture.

After all, Jung wasn't merely making an early commitment to digital audio; he was planning to make the Compact Disc, then yet to reach the U.S. market, his primary configuration. Until several of the artists featured on his first sessions protested, Jung even intended to release titles exclusively in CD; only when the top-flight jazz musicians he was cutting pointed out their own inability to hear their finished work did the DMP chief relent, adding cassettes but not LPs to his mix.

Now, only six months after DMP unveiled its first Compact Discs during the Summer Consumer Electronics show, Jung's brave boutique line appears to have established a healthy market niche. Still a deliberately small operation, the Scarsdale, N.Y. company is considerably ahead of its early timetable, according to **Barb Crofoot**, who coordinates marketing for Jung.

"We're going from tiny to small," Crofoot reports with a chuckle, adding that an expanded production forecast now calls for perhaps six to eight CDs. For the little DMP operation, however, that level is "really well beyond where we originally

imagined we might be this soon," she says.

Crofoot and Jung agree that a fundamental cause for this growth has been the overall CD marketplace, with its own schedule-breaking sprint toward broader market penetration. At the same time, however, they can justifiably point to Jung's original commitment to digital, which influenced his decision to focus on live-to-digital sessions employing two-track recorders, thereby avoiding the added cost and arguably diminished impact of multi-track digital work.

The label's emphasis on longer programs designed to exploit the CD's longer playing time has also paid off. Product stickers and fractional print ads in buff books have plugged DMP's full hour-long titles to good effect.

Now Jung is planning to move to larger offices in Southern Connecticut, and his roster of current and upcoming projects includes more experimental recordings. Artists include avant-garde horn duo **Jim Pugh** and **Dave Taylor** and New York-based pianist **Andy LaVerne**, who christened A&R Recording Studio's newly-revamped room with his DMP debut sessions. That release will be noteworthy for its playing time, incidentally. According to Crofoot, LaVerne's "Liquid Silver" will clock in at 70½ minutes.

At a more down-to-earth level, meanwhile, the label has broadened its retail penetration to the point where mass merchandisers are now seeking out its gourmet titles. In short, Jung's blue sky venture now suggests a reassuring example of the CD realm's opportunities for in-

dependent label entrepreneurs.

**RANDOM BITS:** Latest mass merchandiser said to be splashing into CD waters is the aggressive **Target** chain, which will reportedly offer its own private line CD player for less than \$300. The discount department titan will also offer a short, selective catalog of audiophile Compact Discs, sourced from various labels, to help hardware buyers find some initial disk buys... **Telarc** and **GRP** have apparently parted ways, with Telarc expected to cease distribution of GRP Compact Discs to audio accounts after this month. GRP funnels its CDs, like its LP and cassette product, through conventional independents for record and tape retail. At presstime, it was unknown whether GRP would pursue alternate distribution to audio outlets or is, in fact, abandoning that distribution tier.



**No Rain On This Parade.** Enigma act Rain Parade relaxes with label staffers at the Music Machine in Los Angeles, where they wrapped a recent tour of the Northwest and the East Coast. Standing from left are Jim Hill, producer of Rain Parade's "Explosions In The Glass Palace" album; the group's Mark Marcum, Enigma's Robbin Nagatoshi and William Hein, Parade's Matthew Pucci and John Thoman, the label's Jay Ziskrout, and group members Steven Roback and Will Glenn.

## Grass Route

BY KIM FREEMAN

*A weekly column focusing on the activities of independent labels and distributors.*

**THOSE OF YOU** distraught over the absence of **Mr. Magic's** rap show on WBL New York will be relieved to learn that the disk jockey has resurfaced in two new areas. First, **Mr. Magic** and his adventurous programming spirit can now be heard on Gotham's WHBI, a truly commercial outlet in that DJs buy their own time blocks and sell their own advertising. It's a return for **Mr. Magic**, who came to the attention of WBL through his show on WHBI, and he now stands with WRKS as a rare exposure vehicle for rap music in the New York market.

**Mr. Magic** can also be heard on vinyl, thanks to New York's **Spring** label, which takes "Magic's Mes-

sage" to the streets next week. In addition to this release, the label is also boasting about the progress of the **Fatback Band's** "Spread Love," which sports vocals by **Evelyn Thomas**, whose TSR Records single "High Energy" entered the Black Singles chart last month. And the label is looking for a March release date on its first soundtrack "Cry Of The City."

**SEEDS & SPROUTS:** Out of New York, **Sleeping Bag's Michael Scot** reports that its three-week-old "Bonzo Goes To Washington" is now in its second press run and will be accompanied by a picture sleeve, featuring **Bonzo (Ronald Reagan)** himself, a consumer goodie the label has not used for several years. A video comprised of public domain footage, which depicts the realization of Reagan's blooper about bombing Russia, is now in the final

editing stage... In Stonybrook, N.Y., WUSB programmer **Jim Jones** is busy recruiting bands for an hour's live broadcast of music and interview spot. The college station hosted a **Drongos** special earlier this month, which according to Jones drew a great deal of attention to the band's gigs in the area. He can be reached at (516) 246-7900.

Sticking with a good thing appears to be the seasonal policy at New York's **Roperry** logo, which re-releases "Kid Santa Claus" again this year. **Roperry's** general manager **Jane Lowy** says the record sold well enough last year to secure several merchandising deals this time around. Performed by adult contemporary artist **Patsy Maharam**, the song creates the character of Holly Nicole, Saint Nick's daughter, who rescues her father from a smog-smothered Los Angeles just in time for Christmas deliveries. Thanks to the record's novelty, **Roperry** has signed licensing deals for a full "Kid Santa Claus" clothing line. In addition, the song is accompanied by computer-animated video and a book written by Maharam.

### PRESLEY BOX (cont'd. from page 1)

songs we'd never heard by Elvis at all." The songs—"Dark Moon," "Write To Me From Naples" and "My Heart Cries For You"—were all from the '50s, but Deary believed their production style attested to sessions a decade later.

"There was a terrible skip on that lacquer, so we had to go to A&M to make a transfer with **Dick Bogart**, the engineer I work with," Deary notes. **Bogart** also had the unenviable task of transferring tapes from the star's 1956 homecoming to **Tupelo, Miss.** Made on a portable, battery-operated tape recorder, the tape needed "bar by bar" treatment to compensate for pitch distortion.

Deary emerged with more than enough new material to justify her search. And, she adds, there's evidence of other unearthed Presley material, waiting to be traced back and discovered.

### TURNER CLIP NETWORK

(Continued from page 1)

its subscription lists. Neither firm would say who made the first approach.

MTV hired none of Cable Music Channel's 40 employees. A source inside Cable Music Channel said **Turner** is "making equitable settlements with everybody."

Record industry executives were uniformly disappointed that the new network's life had proven so short. But many admitted that while it may have gotten a lot of press, the service had yet to prove itself as a major promotional tool before its termination.

"I'm sorry it didn't get a chance to get a stronger exploratory period," says **Perry Cooper**, Atlantic vice president of artist relations and media development. "Competition never hurt anybody."

But MTV's subscriber base of 20 million-plus homes was so much greater than Cable Music Channel's 400,000 that "you can't really say it was competition in that sense," says one promotion executive.

Cable Music Channel's disappearance will make life tougher for oth-

er music video outlets, suggests another promotion executive, adding, "Turner was the source of their power" as a semi-unified front while he was going on the air.

Although the announcement of Cable Music Channel accelerated MTV's plans for the startup of its second music video network, **VH-1**, official word from the company is that the death of the other service will have no effect on the new network's planned Jan. 1 start date.

Discovery Music Network also says the death of Cable Music Channel won't change things. "I don't think it's going to have a lot of impact on us since we had switched our emphasis to the UHF stations" (*Billboard*, Dec. 1), says vice president of programming **Dain Eric**. His network has slipped its premiere date from Jan. 1 to the start of February.

Discovery will also try to keep from being identified as an all-video clip network, says **Eric**, who adds that more and more "long-form programming" is being scheduled in, to make the service a "total music entertainment network."

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