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## ELECTRO SOUND SEMINAR

## Cassette Quality Under Scrutiny

By SAM SUTHERLAND

SUNNYVALE, Calif.—Heightened demand for improved pre-recorded audiocassettes drew a broad cross-section of duplicators, suppliers and record label customers to the U.S. duplicating industry's first seminar on cassette quality, held Aug. 22-24 at the Sunnyvale Hilton here.

Organized by Sunnyvale-based Electro Sound, a leading manufacturer of duplicating equipment, and co-sponsored by 16 major electronics, magnetic media and raw materials firms which serve the duplication trade, the summit mirrored trade-wide concern for narrowing the quality gap between cassettes and other configurations. That theme prompted a turnout far exceeding initial projections (Billboard, Aug. 4), according to Electro Sound president Bob Barone, who reported virtual "turnaway" attendance.

As the first such industry gath-

ering, the conference addressed such key duplication issues as:

- The need for improved communication among label production staffs, mastering personnel and duplicators to minimize cassette quality problems incurred at different stages in the duplication chain.

- The advent of tougher competition from competing configurations, notably the digital Compact Disc and future digital audiocassette configurations.

- Tradeoffs in cost-effectiveness and quality in the swing toward faster duplicating cycles, along with possible remedies in the mastering, duplication bin and slave duplicator links in the chain.

- Emerging options in the selection of blank tape stock, including both high bias, high coercivity media such as chrome tape and improved gamma ferric tape

(Continued on page 61)

## RECORD CROWD IN VEGAS

## Buoyant Mood At VSDA Meet

By TONY SEIDEMAN

LAS VEGAS—Bullish sales and rapid market expansion—despite chronic friction between retailers and suppliers—sparked a buoyant mood here last week as a crowd exceeding 2,100 converged on the MGM Grand Hotel for the third annual Video Software Dealers Assn. (VSDA) convention, Aug. 26-29.

Additional coverage of the VSDA Convention appears on pages 3, 6, 46.

Retailers, manufacturers and distributors planned for the biggest Christmas selling season yet and talked of growth rates that could exceed 500% in the next five years. At the same time, they drew up battle plans for next year's First Sale Doctrine wars and argued over marketing, pricing and distribution techniques.

The urgency of First Sale and its central place in an anticipated congressional battle during 1985 was underscored by outgoing VSDA president Frank Barnako during the opening business session.

Barnako warned attendees that the

motion picture industry, having been stalemated by grass-roots video dealer activism, will likely stage an even more aggressive offensive against the venerable principle. Manufacturers meanwhile cited the First Sale issue as a critical consideration in determining future product distribution windows, pricing and marketing support.

While many familiar issues reappeared almost unchanged, this gath-

ering was unique for the picture it presented of the home video retailer's wealth, organization and willingness to learn.

Retailers crowded the exhibit floor to talk with their suppliers and star-gaze at the likes of Bo Derek, Elliot Gould, Raquel Welch and Henry Winkler. But the same retailers also packed each business session, and made for standing-room-only crowds

(Continued on page 61)

## Turner Moves Up Music Bow

By STEVEN DUPLER

NEW YORK—Ted Turner has turned up the heat in the 24-hour music video channel imbroglio by moving the debut of Turner Broadcasting System's Music Video Network (MVN) to Oct. 26, at noon EST. The new date, more than a month earlier than the originally announced Dec. 5, would put MVN on cable more than two months prior to the forthcoming second service due from MTV Networks Inc. on Jan. 1.

According to published reports, Robert Wussler, executive vice president of TBS and president of MVN, has pegged the startup costs for the new music channel in the range of \$2 million right away, with an additional investment of \$20 million before the new arm sees a profit sometime in 1986 or 1987. But Scott Sassa, vice president and general manager of MVN, gives startup figures that are considerably higher than Wussler's, saying TBS plans to invest "\$10 million up

(Continued on page 62)



When it comes to leading the new breed of guitar wielding heroes, **Lita Ford** has come on hard and developed the edge. "DANCIN' ON THE EDGE," (818 864-1) the new album from **Lita Ford** that's tearing down the barriers. Featuring the AOR power cuts, "Gotta Let Go" and "Dressed To Kill." **Lita Ford**, there's no denying the talent. On Mercury. Marketed by PolyGram Records. (Advertisement)

### - Inside Billboard -

- **COMPACT DISC HARDWARE SALES** continue to be strong, most retailers say. A growing number of software titles and a broader price range of models are cited as the key reasons. Page 3.

- **THE CAMELOT CHAIN** is expected to register a 20% sales increase in 1984, and is primed for major expansion, employees of the North Canton, Ohio-based record/tape operation were told at its annual convention. Page 3.

- **MACK SANDERS' RADIO STATIONS** in Nashville, Knoxville and Birmingham, Ala., have been sold to Elf Communications for more than \$12 million. The acquisitions are the first for the New York-based company. Radio, page 12.

- **RETAILERS IN COLLEGE MARKETS** are celebrating the reopening of schools with expanded album and cassette selection. But few college-area dealers see a future for their outlets in video. Page 70.

- **A WARNER/POLYGRAM MERGER RULING** is due from the Ninth Circuit Court of Appeals "any day now." But the Federal Trade Commission says it is also moving ahead with plans for separate administrative litigation proceedings to block the proposed merger. Page 3.

- **PROGRAMMER BARRY RICHARDS** says he's ready to "take it back to the streets" in his new role as program director of Inner City's urban-formatted KGFJ Los Angeles. Richards says he'll do for KGFJ what he did for WAIL New Orleans, where he dramatically increased the ratings. Radio, page 12.



There are several ingredients that make a rock legend. **DAVID BOWIE** possesses them all. **TONIGHT** (SJ 17138), his second EMI America album is a masterpiece and the lp's first single "BLUE JEAN" (B 8231) reaffirms **DAVID**'s role as the most influential performer in music today. (Advertisement)

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### MEN WITHOUT HATS



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SIRE

## CBS/Fox Video Plans Distribution Via CBS Records

By FAYE ZUCKERMAN

LAS VEGAS—CBS/Fox Video is planning to test distribution of prerecorded video product through CBS Records, according to Leonard White, senior vice president of sales and marketing for the firm.

"It definitely will not happen in 1984," White says, with mid-'85 a more realistic target time. Distributing through the record company is something the firm "wants to do," he adds, and the video company is "hashing out" the details.

At least two major CBS Records accounts have been approached by company salesmen and surveyed about the proposed distribution. One video buyer for a record chain who requested anonymity cautions about distribution from CBS Records, pointing out that RCA Records consistently pressures him to purchase its entire catalog.

"We would like to cherry-pick titles," he says. "We would be better off going through one stop."

Neither CBS Records nor CBS/Fox Video have mentioned any kind of terms to retailers, they say. White assures that the existing distribution network would not be supplanted by the record company.

CBS/Fox Video's move to broaden its distribution is part of a pattern that Larry Devuono of Sight & Sound in St. Louis predicts will continue. "The studios will probably end up with branches just like the major labels," he says. "It behooves the independent video distributors to increase their association with lines like Prism and Karl (Home Video)."

The largest independent video company, Vestron Video, agrees with Devuono. It has continually affirmed its commitment to the established video distribution network, and says

(Continued on page 68)

### 'STAR WARS' PRICE TO BE CUT

## 'Empire' Release Talk Of VSDA

LAS VEGAS—CBS/Fox Video's fall release of "The Empire Strikes Back" dominated product news during the third annual Video Software Dealers Assn. (VSDA) conference here, boasting the largest single licensing deal yet seen for home video programs and an aggressive pre-order strategy baited with a potential price drop for "Empire's" blockbuster predecessor, "Star Wars," to \$39.98.

With a reported \$12 million outlay by CBS/Fox to secure rights to the feature film Lucasfilm, CBS/Fox is enticing heavy pre-orders from its distributors by offering "Star Wars" at the new price when "fair and equitable" volumes of its sequel, "Empire," are ordered. "The Empire Strikes Back" will itself carry the same \$79.98 list price which "Star Wars" has carried until now.

In unveiling that plan, Leonard White, senior vice president of sales and marketing for CBS/Fox, would not specify the minimum quantities needed to earn distributors the price break on the first of the "Star Wars" trilogy. White did stress that those thresholds are "fair," and contended that most distributors should qualify based on realistic pre-orders.

With CBS/Fox apparently hoping to recoup its "Empire" investment via those pre-order inducements—which also include an additional



**YOU BETTER WATCH OUT**—That's the warning sounded by Andre Blay, chairman of Embassy Home Entertainment, while addressing the theme of "What's Coming For The Holidays" during the opening cocktail party at the Video Software Distributors Assn. convention in Las Vegas. (More VSDA photos, page 6.)

## Camelot Meet Signals Good News

### Chain Celebrates Jump In Sales; Expansion Planned

By FRED GOODMAN

SANDUSKY, Ohio—Proof that record/tape retailers are again prospering and feeling confident about the future was everywhere in evidence as Camelot Enterprises held its annual convention here, Aug. 24-28.

With projected 1984 sales of \$140 million—up nearly 20% over last year—the 152-store chain is set for serious expansion. Plans call for 250 outlets by 1988, and the Canton, Ohio-based outfit has recently put the finishing touches on a new 130,000 square foot central warehouse that Camelot executive vice president Jim Bonk says will be able to handle the chain's projected growth through 1999.

And although the retail chain has spearheaded its recent growth with records and tapes—conventioners heard keynote speaker Paul Smith, senior vice president of marketing for CBS Records, report that the chain

alone had sold more than 500,000 copies of "Thriller" and will sell \$20 million worth of CBS product this year—video is a primary growth target, with 100 movie departments slated by the end of 1985.

"We have much to celebrate," Bonk said in his welcoming remarks to the chain's managers. "It has been another year of growth and phenomenal sales. There's an old expression that tough times don't last forever but tough people do, and I know you all had to come through tough times."

Termining the summer's sales figures "spectacular"—the chain managed to top the \$2 million mark nine out of ten weeks this summer—Bonk said Camelot had been able to continue its expansion "in aggressive fashion." With 17 movie departments now operating, Bonk reported that there will be a total of 33 by year's end.

Aside from a renewed public inter-

## Retailers' Consensus: CD Hardware Sales Continue Encouraging

By JOHN SIPPEL

LOS ANGELES—Compact Disc hardware sales in general continue to be strong, as major support is derived from the availability of a broader price range of models and the expansion of software titles.

"Each month is better," says Mike Carlson of the six Good Guys Stores in the San Francisco area. "Advertising by department stores like Macy's and the Emporium rubs off on us. Those half and full pages on CD hardware help the industry." Good Guys is currently stocking 11 differ-

ent models from Sanyo, Kenwood, Fisher, Sony, MGA and JVC, with price tags from about \$300 to \$700.

"CD hardware is still very strong," reports Pacific Stereo senior marketing vice president Armand Phillippi, whose 83 outlets have handled CD players for nearly two years. "On a dollar basis, our sales are about split between high-end \$700 units and the lower-end, down to \$299. Many customers want more programmability and remote control these days. I would like to see manufacturers marrying the CD digital recording and laser disk audio/visual capabilities into one unit, which is what we must have ultimately."

Bob Lydecker, who operates three Tweeter Etc. stores in Rhode Island, says he could move 25 more CD units monthly, or double his present sales, if he were able to get the best-selling new high tech models. His inventory ranges from a Yamaha unit under \$500 to hardware from Sony and Denon with tickets upwards of \$900.

"We could do a better job if manufacturers banded together and made the consumer aware of the advantages in CD," Lydecker says, "like the camera people. Prices are dropping too quickly. It's not making the buy-

(Continued on page 62)

est in music, Bonk pointed to several internal factors as having a positive effect on Camelot's year. Chief among them were a realignment of regional districts, a closing of the sales gap created by the slack market for video game cartridges, and an improved inventory management system.

As part of that inventory improvement, managers were instructed in the use of the chain's new Telxon system. The portable terminals will be in all of the chain's outlets by the fourth quarter, allowing for direct computer reporting on daily inventory.

Among those most pleased with Camelot's improved performance was keynote speaker Smith, who characterized his remarks as the

(Continued on page 68)

## Court Ruling Due On Warner/Poly 'Any Day Now'

By BILL HOLLAND

WASHINGTON—The Federal Trade Commission says a ruling from the Ninth Circuit Court of Appeals is expected "any day now" concerning the Commission's attempts to block the proposed Warner Communications-PolyGram merger, although the federal agency will also move ahead with plans for separate administrative litigation proceedings against the merger of the two giants.

The appeals court ruling will follow an Aug. 2 hearing in Pasadena at which arguments were presented by both sides on whether the appeals court should continue a stay order issued April 12 halting further merger action. If the three judges agree to the stay, the decision would enable the FTC to further investigate monopoly charges.

An appeals court ruling is usually handed down within 90 days. Since this case has been deemed "expedited," it will probably be decided sooner.

The FTC says that the separate administrative litigation will proceed with full supporting data and documents as well as witnesses. Commission lawyers say that the proceeding is the legal equivalent of a full trial in federal court.

The Commission is charging that the proposed merger of the two corporations' music/recording interests violates antitrust laws, and that the concentration of shares in the market will substantially reduce competition

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## October Bow For In-Car CD

By SHIG FUJITA

TOKYO—Sony Corp. has finalized dates for the Japanese market-place launch of its two Compact Disc in-car lines, with the CDX-5 bowing Oct. 21 and the CDX-R7 a month later. The company expects to be selling the product in the U.S. by the end of the year.

The CDX-5 is priced at about \$415 here. The CDX-R7, with a built-in AM/FM tuner, is to retail at \$570.

Multi-media advertising and promotion points out that the players "feature technological advances that make them small enough for car installation and rugged enough to perform reliably against the shocks, shakes and temperature extremes of the car environment."

One aspect of the new technology is the development of a new laser optic assembly (pickup unit), which is only one-third the size of previous designs for Sony's home-use CD players.

Ease of operation is claimed for the

CDX-5. As the user inserts the disk, it is automatically drawn into position for play. Most controls are feather-touch, and frequently used buttons are larger for additional consumer convenience.

A large, automatic music sensor (AMS) button permits the user to skip directly from song to song in either direction. Two repeat modes for uninterrupted music are available, one for any individual tracks the other for the entire disc.

The CDX-R7 incorporates a quartz frequency synthesis AM/FM tuner and has most of the track-access features of the CDX-5.

Meanwhile, Japanese hardware firm Pioneer is set to unveil its in-car CD player at the Motor Show in London this month and plans to have it on sale by the spring of 1985. Like Sony, Pioneer claims to have overcome the long-feared problems of vibration, miniaturization, DIN size and in-car heat.



**RENEWED ALLIANCE**—U2 members re-sign their services to Island Records at the group's management office in Dublin. Shown from left are Island's U.K. managing director Dave Robinson, U2's Bono and The Edge, band manager Paul McGuinness, group members Adam Clayton and Larry Mullen Jr., U2's lawyer Owen Epstein, and Chris Blackwell, founder of Island.

## Handleman Co. Income Jumps

NEW YORK—The Handleman Co. of Clawson, Mich., recently reported net sales of \$82.4 million for the first quarter, ending July 28. The figure compares with \$57.6 million net sales during the same period last year. The company's net income for that quarter is reported at \$4.1 million (six cents per share), up \$2.4 million or 72% over the previous year.

A Handleman spokesman says the upswing was generated by the firm's existing account base in the U.S. and Canada and its recent expansion into the home computer software market. The rise is also attributable to accounts that joined Handleman after Pickwick's departure from rackjobbing towards the end of the first quarter.

## Conviction In Ky. Pirate Case

NEW YORK—Donnie Ray Dixon of Ewing, Ky., one of seven men charged this June in connection with the transportation and distribution of counterfeit and pirate cassettes, was found guilty on all three charged counts by a federal jury in Winston-Salem, N.C., on Aug. 17.

Dixon was sentenced by U.S. District Court Chief Judge Hiram Ward on three counts, receiving a three-year prison term and a \$10,000 fine for consolidated counts of criminal copyright infringement by distribution of illicit sound recordings and trafficking in counterfeit labels. He was also given a five-year suspended sentence along with five years probation for one additional count of trafficking in counterfeit labels.

During the investigation, conducted by the FBI office in Ashland, Ky., more than 2,300 tapes of best-selling albums were seized at Dixon's home by FBI special agents, accompanied by RIAA personnel and a Kentucky state trooper.

In another matter before the North Carolina court, two men were arraigned on Aug. 20 on charges of criminal sound recording copyright infringement. Jimmy Perry pleaded guilty to a misdemeanor count of copyright infringement and will be sentenced on Sept. 18. Nelson Bare pleaded not guilty to the charge. A jury trial is expected to be set for late September.

## Executive Turntable

### Trade Groups

John Briesch, vice president of consumer audio sales and marketing for Sony Consumer Products Co., has been elected vice chairman of the Compact Disc Group . . . In Washington, Jack Wayman, senior vice president of the Consumer Electronics Group, is appointed senior vice president of the Electronics Industries Assn.

### Record Companies

Roberto Ruiz is appointed managing director of WEA Discos, WEA's new company in Buenos Aires . . . In New York, John Betancourt is named senior vice president of promotion at PolyGram. He was RCA's promotion and marketing vice president . . . Columbia, Los Angeles, ups Michael Johnson to direc-



Ruiz



Betancourt



Johnson



Brunt

tor of West Coast product marketing. He was a local promotion manager. In New York, CBS makes two appointments. Warren Stephens is appointed vice president, management information systems. He was CBS' director of financial systems. And John T. Hoffer is promoted to vice president of operations research. He was director of that department.

In Chicago, GosPearl names Yvonne Brunt national director of radio and retail promotion, and Caroline Williams national marketing director . . . In Waco, Tex., Word makes two appointments. Karen Renfro is named radio promotion coordinator for contemporary and MOR product. And Scott Pelking is named director of public relations.

In Milan, Piero La Falce is upped to president of CBS Dischi. He was the label's managing director . . . Carlo Fontana resigns as managing director of Fonit Cetra, after running the state-owned Italian record label since 1979. A successor has yet to be named . . . In New York, Nillie Adams joins Sunshine Distributors as promotion director. She was director of national radio promotion at Easy Street . . . In Nashville, Bonnie Rasmussen is named director of artist relations for Capitol/EMI America. She was head of her own public relations firm.

### Publishing

Nelson Larkin joins Famous Music in Nashville as creative director. He will continue to produce such acts as Earl Thomas Conley independently. Famous will now administer Larkin's Blue Moon catalog, which contains the entire Conley catalog.

### Marketing

At Camelot Enterprises, Canton, Ohio, Bill Rees becomes vice president of marketing, and Ray Samples becomes vice president of real estate. Both were directors of their respective departments.

### Video/Pro Equipment

In New York, MTV Networks makes three appointments. Mona Kligman is upped to vice president, production operations. She was director of production operations. John C. Fisher is promoted to director of production management for MTV and Nickelodeon. He has been with the company's planning team for four years. And Russ Naiman joins as account manager of New York advertis-

(Continued on page 65)

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## BMI Sends Stations Amended Deal

By BILL HOLLAND

WASHINGTON—BMI has sent out letters containing amendments to its new licensing agreement to the 6,000 radio stations that signed the original agreement earlier this summer. The compromise agreement was hammered out between BMI and the All-Industry Radio Licensing Committees in mid-August (Billboard, Aug. 18).

## 'CD Starter Kit' From Technics

LOS ANGELES—Technics is offering a "CD Starter Kit" with the purchase of each Technics Compact Disc player between Sept. 1-Dec. 31.

The kit will include one copy of each of three CDs—the "Flashdance" soundtrack on PolyGram, the Jacksons' "Victory" on Epic and a classical sampler on Telarc—as well as an invitation to join the RCA Compact Disc Club with a free CD of each member's choice.

The kit also includes a CD cleaner package supplied by Nagaoka.

Technics will support the promotion with an extensive ad campaign, including spots on MTV and syndicated music-oriented programs.

The revised music licensing contracts, carrying no rate increases, slightly higher 1985 rates, a rate-making "window" procedure and a 1986 negotiation agreement, follow negotiations between BMI and the broadcasters. During the truce, the All-Industry Committee agreed not to institute threatened legal action, and at the end pulled away from a threat of pressing for past accounting claims against BMI in return for a reduced fee increase.

There will be no increase in license fees this year and a 9% increase in 1985 to an average 1.29% of gross revenues. The original proposal was for a 10% rise over a four-year period to an average 1.35% of station revenues. Broadcasters claimed the increase actually worked out to 13% over three years.

Negotiations between the committee and BMI broke down in June, after BMI had extended its expired contract twice. The prior BMI license expired at the end of last year.

The truce came at the suggestion of four radio groups: the National Assn. of Broadcasters, the National Radio Broadcasters Assn., the Broadcast Financial Management Assn. and the Daytime Broadcasters Assn.

## Chartbeat

### America Falls Under Julio's Spell

By PAUL GREIN

Julio Iglesias can now add the U.S. to the list of countries he's conquered, as "1100 Bel Air Place" vaults to number 10 in its second week on the chart.

Iglesias currently has five albums on the chart, one of the greatest totals in pop history for a male solo star. Elvis Presley had seven albums on the chart simultaneously in October, 1977; John Lennon had six in February, 1981. In both cases, the activity was spurred by their deaths two months earlier.

Two other male vocalists to place five or more albums on the chart simultaneously are John Denver, who had six in December, 1975, and Barry Manilow, who had five in May, 1977. Both stars were then at their peak in terms of radio, television and media exposure.

Iglesias hasn't had anywhere near that amount of radio activity. He's

had just two top 20 hits, while by December, 1975, Denver had amassed 10, and by May, 1977, Manilow had collected seven. Instead, Iglesias has made it to the top on the strength of much media attention and sellout performances at such key venues as Radio City Music Hall and the Universal Amphitheatre.

It should be noted that only two of Iglesias' five chart albums are major successes. "1100 Bel Air Place" is an instant smash, while "Julio" was a sleeper hit, taking more than a year to be certified platinum. The Spaniard's three other charted albums are "In Concert" at number 167, "From A Child To A Woman" at 186 and "Hey" at 192. A sixth album, "Moments," is bubbling under at 209.

Given the big surge this week for the "1100" album, it's surprising that Iglesias' duet with Diana Ross, "All Of You," stalls at number 19 on the Hot 100. Suspected reason: competition from Ross' own new single,

"Swept Away," which jumps 14 notches to number 48 in its second week.

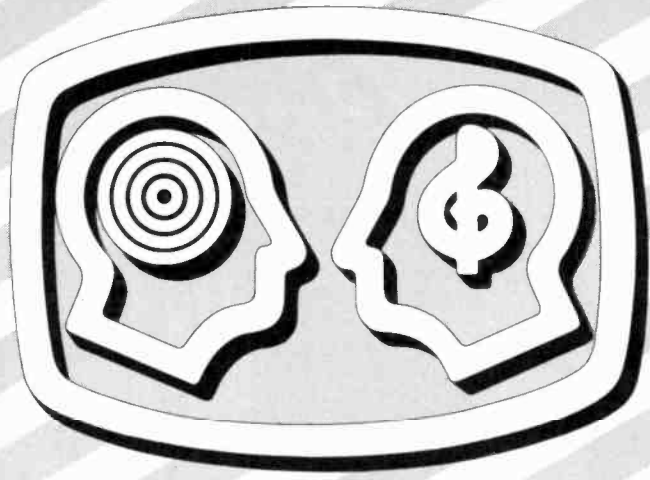
Iglesias' third pop single, a remake of the Hollies' 1974 hit "The Air That I Breathe," is due on Columbia later this month.

★ ★ ★

Going Solo: More than a quarter of the singles on this week's Hot 100 are by artists who rose to prominence in name groups. Included are four of this week's top five hits, by Tina Turner (Ike & Tina Turner), John Waite (the Babys), Ray Parker Jr. (Raydio) and Lionel Richie (the Commodores).

The list also includes three of this week's four top new singles, by Dennis DeYoung (Styx), Chaka Khan (Rufus) and Steve Perry (Journey). Also included are one-half of current duets by Julio Iglesias & Diana Ross (Supremes), Joyce Kennedy & Jef-

(Continued on page 68)



# Billboard's Sixth Annual Video Music Conference

**November 15-17, 1984**  
**Sheraton Premiere Hotel**  
**Universal City, California**

## Agenda

### Thursday, November 15th:

12:00 PM to 8:00 PM Registration  
8:00 PM to 10:00 PM Cocktail Reception  
10:00 PM to 12:00 AM **Independent Video Music Production Screenings**

### Friday, November 16th:

9:00 AM to 6:00 PM Registration  
9:30 AM to 10:00 AM Continental Breakfast  
10:00 AM to 11:15 AM **"Shopping The Record Labels"** What record companies look for when hiring video production companies.  
  
11:15 AM to 11:30 AM Break  
11:30 AM to 12:45 PM **"Creating A Support System"** How to use agents, managers and publicists in creating your image and reputation in the video music industry.  
  
12:45 PM to 2:30 PM Buffet Lunch/Exhibits/Hospitality-Suites  
2:30 PM to 3:45 PM **"The Marriage Of Finance & Creativity"** The expanding roles of video music producers and directors.  
  
3:45 PM to 4:00 PM Break  
4:00 PM to 5:15 PM **"The Behind The Scenes Team"** Exploring the components that make a successful video production crew.  
  
5:15 PM to 5:30 PM Break  
5:30 PM to 7:00 PM **"The Artist's Perspective"** Today's leading video music artists share their opinions on video music production and uses.

7:00 PM to ???? Exhibits/Hospitality Suites  
9:00 PM to 11:00 PM **Video Music Award Nominees Screening**

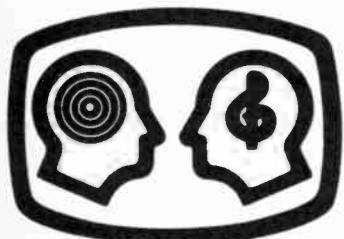
### Saturday, November 17th:

9:00 AM to 6:00 PM Registration  
9:30 AM to 10:00 AM Continental Breakfast  
10:00 AM to 11:15 AM **"The Risk Takers"** The Independent labels, their artists and video concepts.  
  
11:15 AM to 11:30 AM Break  
11:30 AM to 12:30 PM **"Covering Your Art"** A legal overview of video music rights  
12:30 PM to 2:30 PM Buffet Lunch/Exhibits/Hospitality Suites **Foreign Video Music Screenings**  
2:30 PM to 3:45 PM **"Going The Distance"** Exploring long-form programming.  
3:45 PM to 4:00 PM Break  
4:00 PM to 5:15 PM **"Seen In The Right Places"** How cable and broadcast television programs your video music product.  
5:15 PM to 5:30 PM Break  
5:30 PM to 6:45 PM **"Reaching The Nightlife"** Video music distribution services and clubs use of video music programming.  
6:45 PM to 7:45 PM **"Every Director's Dream?"** Are today's video music directors the movie makers of tomorrow?  
7:45 PM to 9:30 PM Exhibits/Hospitality Suites  
9:30 PM to 11:30 PM **Billboard's Video Music Awards Presentation**

### REGISTRATION FORM

#### Billboard's Video Music Conference

November 15-17  
Sheraton Premiere Hotel  
Universal City, California



# Register Today

**REGISTRATION FEES:**  
**\$275 - BEFORE OCTOBER 3, 1984**  
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VSDA '84

## LETTER OF INTENT SIGNED

## Lorimar To Buy Karl Video

By FAYE ZUCKERMAN

LAS VEGAS—Karl Home Video, a \$10 million independent video company, has signed a letter of intent to be acquired by Lorimar, a 15-year-old mini-movie studio based in Culver City, Calif.

According to Stuart Karl, company founder who retains his title of president, the firm will be considered a division of Lorimar. Karl says he expects to have approval from the Securities & Exchange Commission in two weeks.

The new acquisition gives Lorimar an outlet to distribute its television shows on video. As for its current feature films, a Lorimar spokeswoman says that since the firm lacks American theatrical distribution, those rights will be negotiated with the major studios individually.

Lorimar's film "The Last Starfighter" will be released later this year through MCA Home Video. The company also owns several classics, and plans are underway to have

those released through Karl Home Video.

Neither Karl nor Lorimar would disclose how much the mini-studio paid for the home video firm, but it is believed to be in excess of \$3 million. Karl notes that he had been approached by many companies.

"We didn't want to get gobbled up," he says. "I feel I have control over product introductions and acquisitions."

Lorimar's spokeswoman says that funds will be made available to Karl to produce original programming. She describes that funding as ongoing, "whatever Karl deems reasonable."

How many titles from Lorimar's library will be introduced this year, and when, is not being announced. Until now, Karl's release schedule has been relatively light, but this may change, he notes.

The Newport, Calif. home video firm pioneered the exercise videocassette market with the highly successful "Jane Fonda's Workout,"

which has reportedly sold more than 420,000 units. In 1983, Karl claims, it did about \$12 million in sales. Its catalog numbers 25, a comparatively small number for one of the older home video firms.

Lorimar spearheaded the prime-time soap opera with "Dallas," "Knots Landing" and "Falcon Crest." For the first nine months of 1984, it reported earnings of \$9.9 million and revenues of nearly \$216 million. Its other properties include "Helter Skelter," "Lace," "Being There," "The Waltons" and "Eight Is Enough."

Lorimar is considered a mini-studio because the company lacks a backlot and a theatrical distribution network for the U.S. It has become a major distributor in foreign markets, according to the spokeswoman.

Karl says he plans to offer a broad array of programming that includes children's titles, comedy and music. These productions will probably be distributed through Lorimar's foreign cable/television and theatrical distribution network. American rights will likely be licensed similarly to the way Lorimar currently does out its movies.

Stuart Karl will be reporting to Lee Rich, president of Lorimar; Russell Goldsmith, its chief operating officer; and Don Siper, president of Lorimar's distribution group.

## Pioneer Sets Videodisk/CD Player Mix

LAS VEGAS—Pioneer Video will have a combination laser videodisk/Compact Disc player on the market by January, according to company president Ken Kai.

Besides being able to handle all laser videodisk sizes and Compact Discs, the machine will also be able to play both digitally and CX encoded audio tracks on laser disks, allowing the format to have a possible four channels of high fidelity reproduction.

According to Kai, the initial Laserdisc/CD machines will be quite expensive, though he refused to give out any specific numbers. Pioneer's current high-end Laserdisc players retail for more than \$800.

Pioneer has been pushing the quality of the music reproduction on its Laserdisc players in both its marketing campaigns and new product releases. During the June Consumer Electronics Show, the company introduced an eight-inch laser videodisk with a retail price of \$10.99 which carries mainly music. The company is expected to exploit its music/video link even more heavily with the new machines.

While technology is allowing Pioneer to come out with a sophisticated, expensive laserdisc/CD player, it has also enabled Pioneer to slash the price of its low-end laserdisc machine to \$299, says Kai. Pioneer's LD 660 will now be selling at that price, he says, the lowest to date for a laser machine.

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LION'S SHARE—Saul Melnick, left, vice president of sales and marketing for MGM/UA, poses with the company's mascot and its executive vice president and general manager, Bill Gallagher.

## Paramount Tops Awards

LAS VEGAS—Paramount Home Video received the most accolades, six out of 16, at the third annual Video Software Dealers Assn. awards ceremony here Wednesday (29).

Based on VSDA members' sales and rental figures between June 30, 1983 and July 1, 1984, "Raiders Of The Lost Ark" took the award for most popular video of the year. Paramount's massive in-store promotion and accompanying materials for "Raiders" was voted the best studio/major retailer store promotion. "Raiders" also won in the category of most popular action/adventure video.

Other Paramount titles receiving accolades included "Terms Of Endearment" as most popular drama, "Flashdance" as best musical on videocassette and "Star Trek II: The Wrath Of Khan" in the science fiction category.

"Mr. Mom," a boxoffice flop, became the most surprising award winner when it garnered praise in the comedy category. Vestron Video, which distributes "Mr. Mom," also received two awards for "Making Michael Jackson's 'Thriller'." It was named best music video and most popular made-for-video title.

In the made-for category, the Jackson video tied with Karl Home Video's "Jane Fonda's Workout," which took a high profile at the VSDA convention for the second year in a row. The Fonda title was also named the most popular how-to videocassette.

"Care Bears" from International Video Entertainment/Family Home Entertainment was voted the most popular children's title, with Thorn EMI's "The Dark Crystal" winning as the best children's feature film on videocassette.

"The Boat" from RCA/Columbia Pictures Home Video garnered an award in the most popular foreign film category, while RCA/Columbia's "Christine" won in the category of most popular horror film. And MCA Home Video received attention for its Alfred Hitchcock classic "Rear Window," recently rolled out on videocassette.

Finally, Vestron Video/Penthouse Video won in the category of most popular adult film for "Caligula."

FAYE ZUCKERMAN



FORD FOUNDATION—Francis Ford Coppola compares the home video field to the golden age of tv, when the creative community was involved in offering diverse program and abundance of choice, during the director's VSDA convention keynote address.

## Wide Divergence In Advertising Strategies

By SAM SUTHERLAND

LAS VEGAS—Home video's fast track is mirrored by a wide divergence in both vendor advertising policies and retail customer ad strategies.

That's the view that emerged during Tuesday's (28) morning session on advertising during the VSDA convention, held in the MGM Theatre of the MGM Grand Hotel. While the seminar program was devoted to presentations on advertising cost and effectiveness for radio and television, the most provocative element in the presentation proved to be a detailed summary of vendor advertising policies among 21 associate VSDA member companies.

Focal to that summary, distributed in booklets to attendees, was the evolution in co-op ad policies. Among companies providing that data, "nearly all will at least consider co-op ad presentations from customers," summarized Ingram Video's Bryan Woods during the final segment of the presentation.

Vendors in the handout differed widely with respect to terms and implementation procedures for their ad dollars. In all, 13 of the companies participating reported standard co-op policies in place or due to commence shortly. At the same time, those vendors lacking a formal co-op guideline generally offered some existing features for any special co-op programs considered.

Home video suppliers also differ with respect to how co-op dollars are

accrued within a given sales calendar; necessary authorizations from vendor sales personnel; co-op dollar matching formulae, stipulations covering shared layouts with competitors' product, logo placement, rental mention, club mention and blank tape sales slogans; dealer notification procedures, and claim processing.

Most comprehensive of the policies covered is Paramount Home Video's, which spells out the need for both written and verbal authorization on tv, radio and special media expenditures; offers both 100% and 50% co-op matching options; and specifies price and logo considerations, while allowing dealers to piggy-back participating co-op vendors, plug rental and mention blank tape.

Typifying the other extreme are companies such as Ambassador Video, an adult video vendor, which reports funds available only on a project-by-project basis and offers little detail regarding any set policy on ad dollar usage beyond logo placement and blank tape.

However, the central wrinkle to retail utilization of these programs appears to be confusion or ignorance at the dealer level, exacerbated by the two-step administration of such funds via distributors. Noted Ingram's Woods: "Hundreds of thousands of dollars in co-op advertising goes unused each year. That's a sad figure, but it's a fact of the industry."

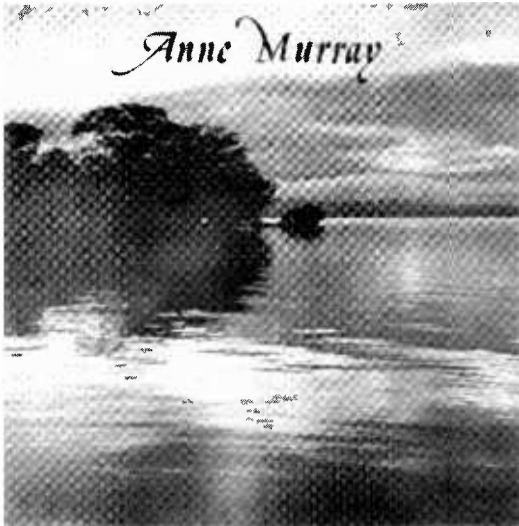
Woods noted that a major obstacle

(Continued on page 61)



PANEL POWER—Distributor and manufacturer representatives discuss the importance of getting the p-o-p out. Shown from left are panelists Russ Bach of WEA, Sound Video Unlimited's Noel Gimbel, Commtron's Gary Rockhold, Ingram Video's Joanni Lehman, MCA Distributing's Jerry Sharell, Video Trend's Gene Silverman and Video One Video's Ruthanne Umlauf.

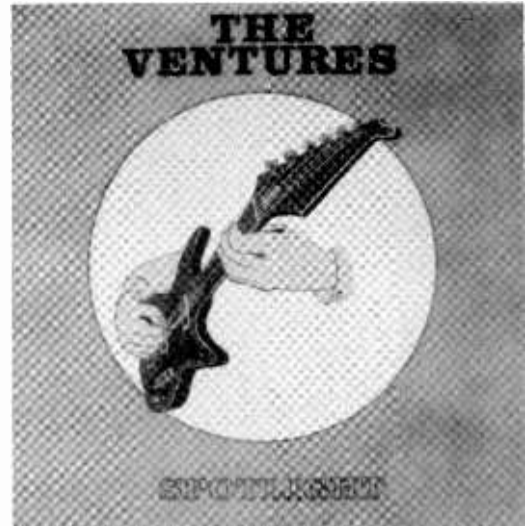
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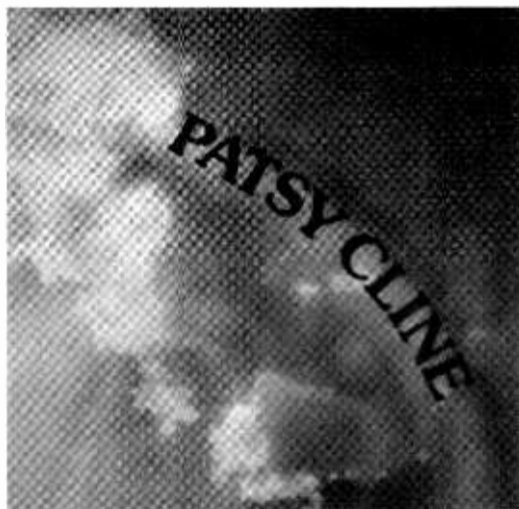
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**LIGHTWEIGHT LIFT**—Twisted Sister's Dee Snider, left, gives MTV's Martha Quinn a boost during the taping of the channel's hour-long special on the group. Meanwhile, actor Mark Metcalf of "Animal House" and Sister's "We're Not Gonna Take It" video lends an arm.

## Photo News



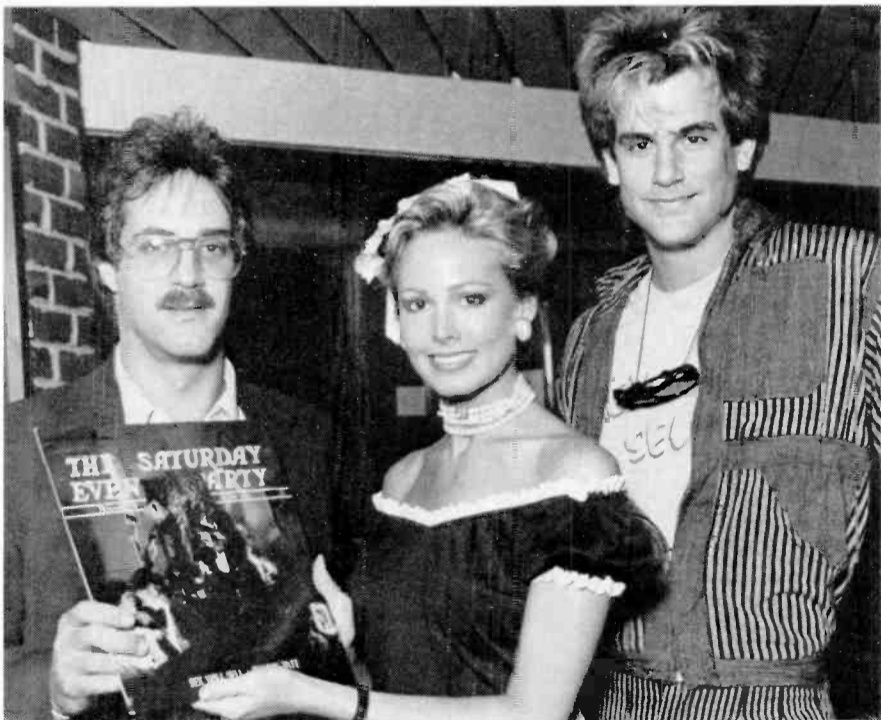
**ON THE REBOUND**—Members of new Mercury/PolyGram act Rubber Rodeo discuss their debut album "Scenic Views" after headlining a rowdy show at New York's Ritz. Pictured from left are PolyGram's marketing senior vice president Harry Anger and rock division senior vice president Jerry Jaffe, the group's manager Don Rose, band members Bob Holmes and Trish Milliken, and PolyGram's executive vice president Mel Ilberman and marketing director Harry Palmer.



**GUILDED QUEEN**—Brian May, guitarist with Capitol act Queen, picks out a melody on the new Brian May guitar which he developed in conjunction with Guild Musical Instruments while two Guild employees look on.



**ROUNDING THE BEND**—Members of Black Top/Rounder group the Neville Brothers discuss the marketing of their current live album "Neville-ization" with label staffers. Shown from left are the record's co-producer Barry Wilson, Aaron Neville, Rounder's Ken Irwin, Art Neville, Black Top owner Hammond Scott and Cyrille Neville.



**SEX FOR SALE**—Gravity Records artist Danny Tate, right, delivers copies of his "Sex Will Sell" album to Smokey Rivers, program director at WKDF Nashville, while Miss USA 1981 Lisa Moss Beaman helps make the radio rounds.



**TAKING A STAND**—EMI America labelmates John Waite, left, and Corey Hart, right, pose with Dick Clark after appearing on his "American Bandstand" tv show.

**THEY BELONG TOGETHER**—New MCA signing Randy Hall, center, talks to label executives about his debut album "I Belong To You" at the label's Los Angeles offices. Surrounding Hall are MCA's marketing and promotion executive vice president Richard Palmese, left, and the label's black music vice president Jheryl Busby.







**HER MAJESTY'S MUSICIANS—Members of Queen pose with their Silver Clef Awards, given by the British Phonographic Industry for "outstanding achievement in the world of British music." Shown from left are 1982 winner Bill Wyman of the Rolling Stones; Roger Taylor, Brian May and John Deacon of Queen; and U.K. disk jockey Jimmy Saville.**

## BPI Notes 'First Real Upturn'

**Biggest Quarterly Increase In U.K. Deliveries Since '79**

By PETER JONES

LONDON—U.K. record industry trade deliveries in the April-June quarter of this year were up 18% on the same period of last year. That's the biggest quarterly increase since the spring of 1979, a statistic that has the British Phonographic Industry (BPI) pumping out optimistic comments.

The value of April-June sales was \$84.94 million, taking the pound sterling at an exchange rate of \$1.30. That compares with \$70.46 million for the same three-month period of last year. That the upturn should happen in the normally lethargic early summer period, when pre-vacation spending is generally low, has led BPI to stress: "This year has shown the first real upturn in value of sales."

The industry group acknowledges that the total value of sales has, in real terms, been falling "fairly steadily" for about five years, though it notes that there was stabilization in 1983 and "the industry held its own in terms of the increased value of its output against inflation."

First quarter figures this year were up 10% on the January-March period of 1983. But now BPI is talking of "real consolidation."

In performance terms, prerecorded cassettes come out on top. Says BPI: "The overall healthy increase is largely due to sustained growth in cassette sales, though the overall improvement has been boosted by heavier television advertising than is normal for the time of the year."

Cassette deliveries, in statistical terms, were 9.2 million units, compared to 7.1 million last year, up

29%, with monetary value of the shipments climbing an encouraging 35% to \$26.39 million. Says BPI: "Television advertising of course brings the industry's products to a broader audience than normal, and in the case of cassettes it means that more in-car player owners come into the profile of tape buyers."

"Add to this the proliferation of personal players and we have the basis for consolidation in a market which had a good natural momentum in the first place."

Prerecorded cassettes now sell in Britain at an annual rate of some 38 million units and, BPI projects, are on course to reach parity with LPs by

the end of 1985. Even so, the LP market is holding up well, with deliveries in the April-June quarter matching those of the same period last year at 10.5 million units, and value up 6% at \$34.45 million.

At this time, LPs are outselling cassettes by a five to four ratio. But cassettes are considered stronger sellers in the spring and early summer months because of an upsurge of family in-car outings and a return to greater use of personal stereos by walkers.

BPI notes: "There are signs that the LP and cassette sector of the market is being increasingly influenced

(Continued on page 58)

## New Dutch Group Targets Vid Piracy

AMSTERDAM—Dutch video retailers have set up a new organization, NVDO, in a bid to contain the threat of video piracy, believed to account for 60%-70% of the market here.

Reportedly fewer than one third of the country's 3,000 video outlets are bona fide. The remainder allegedly rent out large quantities of illegally produced videocassettes at prices as low as \$1 daily, adding up to a trade worth up to \$150 million annually.

Legitimate retailers who charge \$3-\$4 rental per day suffer heavy loss of income as a result, hence the establishment of NVDO, which to date has 80 members. Direct local action is planned: Any NVDO retailer aware of illicit trading in his neighborhood is asked to send a special letter to the offending outlet requesting that it stop its activities. If no satisfactory response follows, then the legitimate retailer can initiate legal steps.

NVDO has already won its first victory of this type, with a successful lawsuit by one of its members in the

city of Alkmaar. "The basis of the suit was unfair competition," says the group's lawyer, Leo Spigt, "and we will soon be starting a series of such actions against illegal video retailers all over the country."

NVDO president Wim Van Miltenburg adds: "It is a good start for our organization. We are very confident now, and I think many offending retailers will halt their activities and try to become legitimate, with NVDO membership certificates."

NVDO is not the only antipiracy group in Holland. In January, 1983, a group of trade bodies including authors' rights organization BUMA/S-TEMRA, Dutch IFPI branch NVPI and cinematographic association NBB set up the Video Security Foundation, which has been responsible, with the Dutch police, for the confiscation of some 90,000 videocassettes in a series of raids. Most recently, the owners of a video studio in Zandvoort were arrested and over 1,100 cassettes plus 21 master tapes of new feature films seized.

## Mervin Conn Promotions In Major Expansion

LONDON—British promoter Mervyn Conn is planning major expansion and diversification of his Mervyn Conn Promotions Ltd., preparatory to going public with a two million pound (\$2.64 million) flotation not less than 12 months from now.

Conn, who is sole shareholder in MCP, is making the move, first conceived two years ago, after a period of consolidation which has seen the acquisition of a one million pound (\$1.32 million) headquarters building near London's Trafalgar square and the annual turnover of the company climb to the three million pound (\$3.96 million) mark. He expects to show a profit in this fiscal year in excess of \$100,000.

Despite the adverse economic climate which has cast considerable gloom over the live entertainment scene, Conn says he feels the time is ripe for carefully planned expansion. "I believe there is enough scope in the entertainment business for an entrepreneur to have a go," he says, adding that his judgment is based on 20 years' experience in the field.

He says that he is essentially looking for an American investment in his organization, bearing in mind that he deals predominantly with U.S. talent.

Known principally for his pioneering work in the country music field, Conn, who has promoted the Country Music Festival at Wembley every year since 1969, has been broadening his activity over the past three or four years by moving into jazz and MOR areas.

He plans to return to record production and to get intensively involved in the video production field. He is also in discussions with one of

the U.K.'s biggest brewers, Whitbread, about the possibility of converting some of the firm's larger licensed premises in high population areas into live entertainment venues.

On the record side, Conn says he is uncertain whether he will launch his own label or simply produce masters and license them for distribution. His first worldwide recording contract is with Brazilian singer Astrud Gilberto, whose "Girl From Ipanema" is currently enjoying renewed success on the U.K. charts. Conn will make a studio recording of Gilberto when she plays dates in the U.K. as part of a "Living Legends" package he is present Oct. 18-28.

The "Living Legends" include Roberta Flack, the Ramsey Lewis Trio, the Four Freshmen, Nancy Wilson, Brook Benton, Teddy Wilson, Peggy Lee, the Edwin Hawkins Singers, Buddy Greco, Stan Getz, Gerry Mulligan and the National Youth Jazz Orchestra.

They'll take part in a four-day festival co-promoted by the municipality at Sheffield City Hall, Oct. 22-25, which is to be filmed by Yorkshire Television and transmitted in 13 half-hour segments early next year.

Roberta Flack's participation forms part of her first U.K. tour in more than four years. Her opening date at the Barbican Center, Oct. 17, is already a sellout, Conn says.

In the video field, Conn has obtained worldwide clearance for a cassette of Boxcar Willie at the Odeon Hammersmith, co-produced with Videoform. He is also collaborating with Cal Video on a two-hour history of the Wembley Country Festival. Conn says he has more than 60 hours of country festival performances on videotape which will form the basis

of a video catalog.

A measure of Conn's intensifying activity in the live entertainment field is the fact that he is presenting something like 160 live concerts in the U.K. before the year is out and expects to promote up to 400 live events next year, in addition to getting involved in pantomime.

"I now have a team of three agents, each looking after different entertainment areas and seeking new, promotable ideas," he says. "Our success with nostalgic acts, like Johnnie Ray last year, has prompted me to continue in that direction, and the forthcoming Guy Mitchell tour has already convinced me of the great interest in this kind of attraction."

Conn has signed a three-year deal with Yorkshire Television for tv rights to future promotions. And he has renewed three-year deals with the BBC and Silk Cut cigarettes respectively for television coverage and sponsorship of the Wembley Country Music Festival.

The 1985 festival will be held in the Wembley Arena, April 6-8. Conn will also be promoting country festivals in Ireland, Austria, West Germany and Switzerland.

MCP is organizing tours by two country music artists, George Hamilton IV and Billie Jo Spears, before the end of this year, and has recently signed British singer Matt Monro to representation in Europe.

## Morale Is Low, Admits German Retailers' Assn.

HAMBURG—West German record retailers are dominated by a mood of deep skepticism and lack the courage to try new ideas, according to some distribution executives here. Answering the charge, the Assn. of German Music Shops has conceded that the trade is suffering from low morale and that attitudes to prerecorded music as a marketable commodity have changed for the worse.

Hans-Henning Wittgen, the association's managing director, says: "Dealers feel abandoned by the record industry, and so they close their record departments. The only thing that counts now is turnover, not the cultivation of a broad range of repertoire. Those that do try to stock a complete range are being systematically destroyed."

Large sections of the trade have a new and dangerous view of sound carriers, Wittgen goes on. In the past, records and tapes were seen as valuable music products, characterized as carriers of culture and treated as such. Today they are very often no more than "decoys" designed to pull customers into shops or department stores so that they can be persuaded

to buy some other, higher-priced product. Record companies have not so far come to terms with this radical shift and its implications, he says.

The association has also been in touch with the EEC Commission over the question of record pricing in West Germany. Typically, disks and tapes in such other EEC countries as Britain, Denmark and Greece cost 40% less than they do in this market, the dealer group says, but very few wholesalers, purchasing agents or importers take advantage of the differential and only a minority of dealers "participate in this buying opportunity".

The suspicion is that record manufacturers here are deliberately hampering imports from neighboring countries, in contravention of the EEC's rulings on the free movement of goods, and the Commission has for some time been investigating this possibility. If it's proven, sanctions against local manufacturers would be imposed. In the long run, the dealer group concludes, it is in the interest of the entire trade to adjust the large price differences currently found in the West German marketplace.

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## Sanders Stations To Elf Communications

NASHVILLE—Mack Sanders has sold his six radio stations in Nashville, Knoxville and Birmingham, Ala., to New-York based Elf Communications for more than \$12 million. Final contracts on the sale were to be signed in Washington on Wednesday (5).

The stations involved are WJRB and WJKZ, Nashville; WNOX and WNKX, Knoxville; and WVOK and WQUS, Birmingham.

John A. Lack, the president and majority stockholder of Elf, told a press conference in Nashville last Wednesday (29) that he plans to make neither personnel nor format changes at the stations. The stations' formats, he emphasized, "will stay country."

Lack, who was formerly manager of WCBS New York and a developer for MTV for Warner Amex, said that the Sanders acquisitions were the

### KGFJ'S NEW PD

## Barry Richards Takes Charge

LOS ANGELES — "We're going to kick ass and take names," boasts Barry Richards, as he prepares to take over as program director of Inner City's KGFJ here Sept. 10. "We're going to take it back to the streets of Los Angeles. We'll be very visible in the community, and we'll bring KGFJ back to its position of dominance. We will be the No. 1 black music station in Los Angeles."

If the claim sounds outrageous, note that it was Richards who came to New Orleans with the same promise almost five years ago. Taking over WAIL, a dying urban outlet licensed to Slidell 35 miles out of town, Richards took the station—with no pro-

first for his company. He noted, though, that Elf will also be buying an ABC affiliate television station in the Virgin Islands.

He explained that his company was buying the chain because of its market locations and growth potential, the quality of its facilities and the strength of its management. "We didn't want a lot of (personnel) turn-around," he emphasized.

Sanders, who said the transaction had been in the making virtually since Elf Communications was established about five months ago, said he would remain on the chain's board of directors. A major consideration in agreeing to sell, he added, was Elf's assurance that there would be no personnel dislocation.

The building that houses the two Nashville outlets is not a part of the sale.

EDWARD MORRIS

motion budget and little in the way of salaries for jocks—to the No. 1 spot, 12 plus, and kept it in the top three during his four-and-a-half-year tenure.

"We did it strictly on music and the right personalities," says Richards, "and that's what we'll do here. The difference is that Inner City is committed financially to making KGFJ what we know it can be.

"On AM, obviously our biggest competitor is KDAY, but certainly not our only competitor. KRLA is a factor, as are many other stations, including KHJL and KACE on the FM side.

"I don't consider KUTE competition because the 'Quiet Storm' programming that they're running is really targeting a different lifestyle. It's adult-oriented and much more mass appeal than we'll be going. Really, I'm talking off the top of my head, though; I've had exactly 24 hours to listen to the radio here, so I'm not an expert.

"I'm coming in next week," Richards continues, "and I'll be spending my time on the streets, in the clubs, which is where I usually spend my time anyway, so the research process will be a natural. I guess all I can say at this point is that we're looking to bring back the fun on the radio, but everybody's saying that these days, aren't they? We however, are going to do it." Richards will be a part of that fun, pulling down a yet-to-be-decided airshift.

Richards' appointment comes on  
(Continued on page 13)



SCRATCH FEVER—Local boy Ted Nugent, right, returns home during a concert break to visit WRIF Detroit air personality Arthur Penhallow.

## Vox Jox

### Gillespie, Tantum Leaving KOGO

By ROLLYE BORNSTEIN

San Diego's floundering all-news KOGO is taking on more water with the announcement that PD Joe Gillespie and news director Greg Tantum are exiting the SBI outlet. Gillespie—who took the station all-news from AC less than a year ago, after a background which included rival KSDO and the executive editorship of Group W's all-news flagship WINS New York—leaves for the land of television as a producer for KGTV, the local ABC affiliate there, while Tantum trucks north to Seattle to become PD/news director for KING. Back at SBI, owner Tom Shadek says he'll re-think the whole news/talk idea. Meanwhile, no replacements have been named.

★ ★ ★

After a six-month stab at a top 40 format, WSIX-AM Nashville returns to its country approach. (If you've been keeping track, the once successful AC outlet dropped the music for talk, a month after 50,000-watt WLAC-AM did likewise, and then switched to country, the first time.) The problem with the top 40 idea was the fact that WSIX continued to simulcast PD Jerry House's successful country morning show from the FM. That's no problem at all if you like Billy Idol and Conway Twitty back to back, but not many folks did, so the AM is now "Nashville's Hits," playing an exclusively current country format, while the FM continues in its 50% gold/50% current rotation with highly visible personalities including House, followed by Fran Morley in middays, Scotty Brink in afternoons, Buffalo Bill in evenings and Vic Clements overnights. The AM lineup likewise remains the same with Diane Richey in middays, Chuck McCartney in afternoons, Larry Williams nights and the syndicated "Larry King Show" overnights.

★ ★ ★

If John Landecker's goal is to work for every major Chicago outlet,

he's on his way to reaching it. The former WLS personality, who won a court battle last year to be able to return to the airwaves on rival WLUP, now leaves The Loop to handle the morning show on Cox's newest entry into the contemporary race, G-106. Exiting WAGO is former B-104 Baltimore personality Pat Riley.

Meanwhile, over at Infinity's WJJD, a change in the programming reigns has taken place at the AM nostalgia station. PD Steve Sands now concentrates solely on his afternoon slot, while WDAE Tampa programmer Jay Miller comes on board in Sands' former capacity.

Congratulations to Jacksonville personality Marc C. Little. Most recently the PD/MD and morning man for WPDQ there, Little hits the big time as vice president of programming for Millennium Communications (see what a Billboard Radio Award will do for you?). Millennium currently owns Charleston, S.C.'s Z-93 (WWWZ), but the group is expecting additional acquisitions in the near future.

While the rumors are flying around Raleigh as to the direction of WYYD now that J.D. North is in as PD, his replacement at top 40-formatted WAEV Savannah has been found. He's none other than WGSS Lumberton GM Bruce Cotton, who comes on board as operations manager... Up the coast in Richmond, Tom Evans is back in action as PD of Capitol's WRXL. Evans, late of KATT Oklahoma City, replaces Gary Chase.

Back to Raleigh for a moment: WRDU adds another familiar Triangle voice to its lineup. Former G-105 (WDCG) and WAVA Washington part-timer and N.C. State student Dave Denver now does 10 p.m. to 1 a.m. on the Voyager station... And down in Charlotte, Randy Kabrich is now in the programming hot seat at WROQ-AM-FM following Jack Daniels' sudden resignation. Kabrich continues to consult Raleigh/Durham's G-105.

David Grossman will become familiar with a few new terms, like "ice scraper," as the former KRTH Los Angeles music director travels to the insurance capitol of the world to program Hartford's AOR-formatted WCCC-AM-FM. He fills the opening created by Bill Nosal's exit earlier this summer.

Down in Washington, Bob Cole's replacement has been found at Viacom's WMZQ. Leading the country station as PD these days is former WBCS-AM-FM Milwaukee PD Cliff Blake.

Now, about Pittsburgh: WTAE has a new 9 to noon personality in the form of former KDKA part-timer Jim Harrington, who replaces John Summers, who fills The Point's (WPNT) afternoon slot. Summers, as you'll recall if you've been taking notes, returned to Steel Town from WKBW Buffalo earlier this year, but back about a decade ago his pear-shaped tones were heard on KQV—speaking of which, Roger Willoughby Ray (you remember him from WEEP's ill-fated talk attempt in 1975), the only British voice in the market, now does nights as P.J. Maloney returns to the KQV news staff.

Back at The Point for a moment: Former WWSW midday man George Hart rejoins fellow former WWSW personality turned WPNT PD Nat Humphreys, doing evenings on the AC outlet... Meanwhile, over at KDKA, former hockey play-by-play voice Jim Forney can be heard doing fill-in talk blocks.

Over at B-94, Scott Alexander (of KWK St. Louis fame) now does middays, filling the shift left vacant when Jeff McKay Ballantine left to program co-owned WEZR Washington... And in St. Louis, Georgann Harris walks across the hall from KSD to assume the full-time music director post at Gannett's KUSA.

★ ★ ★

While WFOX Atlanta/Gainesville (separate story, this page) continues

(Continued on page 13)

## WFOX 'Classic Hits' On The Air

### Atlanta Outlet Introduces Oldies-Based Adult Format

ATLANTA—"Classic hits of the '60s, '70s and the '80s" is how WFOX is positioning its new oldies-based adult contemporary format. It was introduced Wednesday evening (29) at a party at the Ritz Carlton here.

The Class C FM outlet licensed to Gainesville has for several months been in the planning and building stage, gearing up to compete head to head with other metro Atlanta outlets. "When we started planning our marketing approach," says VP/GM Martin Sherry, "we realized that in addition to the normal objections advertisers and the community would have to any new approach, we also had to deal with the fact that people were going to question our signal.

"We're the second station licensed to Gainesville to target the Atlanta metro this year, and frankly when the other outlet signed on, they made great promises about how their signal would saturate the market," says Sherry, an Atlanta native who was appointed to his position when Shamrock bought the facility earlier this year. "People got all excited, and come air date, it wasn't what they expected. I realized that in many people's minds, we were in the same

position."

Combating the issue head on, Sherry hired an advertising agency which devised a campaign "to call attention to our tower and nullify any signal objections. Since we didn't know how long it would be until our new tower was up, but we did know it would be the tallest structure in the Southeast (standing 2,624 feet above sea level and 1,764 feet above average terrain), we sent out cardboard replicas of the construction," Sherry notes.

Clients, the station's rep firm (Major Market Radio out of New York was recently signed) and other interested parties first received the base of the tower, in cutout form which they could construct. That was followed by the first third of the tower, and subsequent pieces "were based on our construction schedule," says Sherry. "When things slowed down, the pieces slowed down; when they sped up, so did the pieces.

"And it was amazing. I was in New York last week at the rep, and I saw five of our 'towers.' I think we got the message out that we're technically a state-of-the-art facility."

While Sherry is referring to the new Atlanta studios where all the

music programming will originate, the Gainesville studios which will handle the bulk of WFOX's news and public affairs programming have also been updated. Admitting that there are local factions who may think that big-time broadcasters are abandoning small towns such as Gainesville, Sherry says, "In the first place, Gainesville is so close to Atlanta, for many people it's a bedroom community. Beyond that, Atlanta stations are clearly heard there.

"These people know good radio, and want it. We're not abandoning their desires; we're upgrading our ability to fulfill them and those of the surrounding Atlanta community."

Targeting the "Big Chill" generation within the community, WFOX's new approach will concentrate on what Sherry calls "an underserved radio listener. I want to emphasize in making our format announcement that we're not going after any one station, but rather going for a largely ignored group.

"We've done in-depth research and uncovered a group of 25- to 44-year-olds, to whom music is a very important part of their life. They grew up with it, and while they like  
(Continued on page 13)

### Top 40 In At WCOZ

BOSTON—Despite the presence of two top 40 stations in this market, Blair Radio's WCOZ has become the third.

Now sporting the call letters WZOU, the former AOR-turned-AC station goes head to head with highly rated WXKS and WHTT. The new program director is Dave Gariano, previously of AOR-formatted WLLZ Detroit, with Jim Long consulting.

The former WCOZ airstaff reportedly was handed pink slips last week, with a new crew to be on line this week (Vox Jox, page 14).

## Service Lists Safest Songs

NEW YORK — Having tested more than 10,000 radio listeners in more than 100 cities, The Music Director Programming Service has come up with a list of the 600 "safest" songs for the adult contemporary and contemporary hit formats.

The "Top 300 Safest Songs For A/C" and the "Top 300 Safest Songs For Hit Stations" reflect the tunes that tested best with radio listeners to those formats, says Budd Clain, general manager of The Music Director, who hired James Smith of Smith & Co. in Chicago to conduct the research.

Listings are alphabetized and cross-referenced by artist. The Music Director is based in Indian Orchard, Mass.; (413) 783-4626.

## Vox Jox

• Continued from page 12

search for a suitable morning talent, the rest of the lineup goes something like this: Tom Pierce (an original FOXer) in middays, PD Dennis Winslow in afternoons (WBUF Buffalo's Paul Warren will be in that shift as soon as the morning guy is located; until then he'll leave an early wake-up call) and original FOXers Darlene (Levesque) and Lisa Tulyer on nights and overnights respectively.

Up in New York, Maxanne Sartori is upped to MD at WNEW-FM, as Jim Monaghan becomes assistant PD... Former KVIL Dallas stand-in Steve Eberhart joins the full-time ranks of Ft. Worth's KLUV, doing afternoons.

To no one's surprise and everyone's delight, Mike Donovan, GSM of Chicago's Q-101 (NBC's WKQX), gets the nod as VP/GM. He replaces Jim Smith, who's off to Alta... And

now that Jeff Peck is GSM at L.A.'s KHJ, his former GM post at Long Beach's KNAC has been filled by Gary Price, who returns to the front lines after a stint as regional sales manager at "Silent Radio."

Upped to GSM are WYSP Philadelphia's Harvey Ostroff and WMRE Boston's Jim Harris, while Betty Pazdernik joins Detroit's WCZY in that capacity.

★ ★ ★

Ready for a wonderful rumor we haven't had a chance to verify (translation: read at your own risk)? Blair Radio (the rep firm) has allegedly been sold to Canadian-based Selkirk. This would leave Blair holding its extensive printing interests, the tv rep division and the owned stations group. Speculate away, and maybe we'll have something more conclusive next week.

(Continued on page 14)

## AT SUBURBAN WZZT

## No Urban Blight In Columbus

COLUMBUS, Ohio — Many station owners shy away from the urban contemporary format for economic reasons. But Robert Kramer finds it just the cure his bottom line needed.

"Columbus is a very under-radioed market," says Kramer, who with his wife and father owns suburban WZZT, licensed to Johnstown, just north of Columbus. "There are so few FMs licensed to the city that it doesn't make sense to do a specialized format of any kind when you can go after mass dollars.

"I believe that's why WVKO-FM dropped the urban format (becoming AC WSNY) two years ago. But what's not acceptable revenue to a major market station is more than acceptable to a suburban outlet whose overhead is extremely low."

For WZZT, the financial battle has been an uphill fight since the Kramers took over the outlet, then country-formatted WWJ, four years ago. It was put on the air in 1976 as a Class A adult contemporary outlet, with the switch to country coming two years later.

"I wanted to make the change to urban before this," admits Kramer, "but I didn't have the right people."

Now utilizing TM's Urban I syndicated service—augmented by such live personalities as PD "Dr. Popp," an urban jock from St. Louis and Indianapolis who pulls down the fast-paced, inner-city-sounding night show, and morning man Brian Allen, a holdover from the country format—Kramer feels certain of the sound. Also remaining through the switch is operations manager Tim Hunter, who will do afternoon drive once the station expands to more live programming.

"We are augmenting the TM service with some current product that is not available from TM," notes Kramer, a veteran of Armed Forces Radio, having served on both the Far East Network and Armed Forces Network in Europe.

"We really saw the hole in the market with only WVKO-AM, a daytimer, in the format. But even so, we wouldn't have made the switch if

## New KGFJ PD Barry Richards

• Continued from page 12

the heels of fellow New Orleans programmer Brute Bailey's change of plans. Bailey was slated to come in and program both KGFJ and KUTE; however, at the last moment he took a position at Amaturio's KMJQ Houston. Handling the KUTE programming will be KJLH Los Angeles' Lawrence Tanter.

Richards, who spent the bulk of his radio career in his home town of Washington, Richards worked on the airstaff of WEAM during its urban heyday. He also hosted "Studio 78," a disco television show carried on ABC's KJLA-TV as well as WMAR-TV in Baltimore.

Prior to his arrival, KGFJ has a Labor Day reunion weekend planned. The personalities who made their original mark on the station in the late '50s and early '60s will once again take to the airwaves, among them Hunter Hancock, Tom Reed, Larry McCormick, Margi, Roland Bynum, Joe Terry and Booker Griffin.

"I've always wanted to do an L.A. station," admits Richards, "and now the timing is right. The Los Angeles radio market needs some excitement, and we're gonna do it!"

ROLLYE BORNSTEIN

we didn't have the advertiser support.

"We're very contemporary. We make no reference to black or white. I won't allow it. This music is for everybody, as far as we're concerned. We're sticking to a music intensive approach with a low commercial load, but I don't think it will be more than a few months before we're sold out."

Kramer's sales structure utilizes "a maxi grid," he says. "We sell by inventory, not multiple spot discounts. For instance, drive time on Friday

will cost more than drive time on Monday. We base it solely on the law of supply and demand. Everybody wants those weekend spots, so the rates are higher," ranging from a low of \$27 for a 60-second spot to a high of \$50.

"Some people say they can't make money with urban, but we've tripled our rate," he says. "So far the only advertising we've done has been word of mouth, and already we're looking at controlling our growth and being selective about advertisers' promotions." ROLLYE BORNSTEIN

## WFOX Atlanta Signs On With 'Classic Hits' Format

• Continued from page 12

new music, they're more familiar with the music that was popular in their late teens and college years. While they're listening to several stations, they don't have any one outlet they're completely satisfied with.

"We're looking qualitatively at this group. They're upscale, active professionals, primarily in Cobb, Gwinnett and North Fulton counties. We won't be an oldies station, but we will be playing heavily tested music from the '60s and '70s. We'll play currents, but we'll be slower in getting on product." The "Classic Hits of the '60s, '70s and the '80s" slogan will carry through on the station's billboard campaign and tv spots.

"We're emphasizing in the spot that we're turning on a new radio station," Sherry says. "An average look-

ing guy walks into a darkened room, starts flipping switches, dials start moving, things start lighting up, and then a sample of our programming airs before the slogan is superimposed."

Several hours prior to WFOX's startup, Sherry was noticeably excited: "The signal is on the air, and it's what we expected. Right now we're running environmental sounds, waves and such. We don't want to influence what people will think. Tonight at 7 we'll roll a one-hour tape featuring all our personalities.

"Everybody is asking what the first song will be. Well, we won't have a first song. We're running a six-minute collage of songs representative of the format," followed by the first full song, "Celebrate" by Three Dog Night.

ROLLYE BORNSTEIN



WILD RIDE—Listener Diane Shernoff takes the keys to a new Mustang convertible from WFLA Philadelphia's program director Jay Meyers, center, and general manager Bruce Holberg. The car was the grand prize in the station's "Mustang Month" promotion.

## Most Added Records

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

Title, Artist, Label	# of Billboard's stations adding record this week	# of Billboard's stations now reporting record
<b>HOT 100 (184 Stations)</b>		
1 "Who Wears These Shoes?," Elton John, Geffen	92	92
2 "Desert Moon," Dennis DeYoung, A&M	58	58
3 "Swept Away," Diana Ross, RCA	47	104
4 "Caribbean Queen (No More Love On The Run)," Billy Ocean, Jive/Arista	46	116
5 "On The Dark Side," John Cafferty & the Beaver Brown Band, Scotti Bros.	46	114
<b>BLACK (94 Stations)</b>		
1 "Tenderoni," Leon Haywood, Modern	28	28
2 "You're My Choice Tonight (Choose Me)," Teddy Pendergrass, Asylum	19	41
3 "Slow Dancin'," Peabo Bryson, Elektra	16	58
4 "The Medicine Song," Stephanie Mills, Casablanca	14	73
5 "Torture," Jacksons, Epic	11	62
<b>COUNTRY (125 Stations)</b>		
1 "P.S. I Love You," Tom T. Hall, Mercury	57	57
2 "Chance Of Lovin' You," Earl Thomas Conley, RCA	49	49
3 "Prisoner On The Highway," Ronnie Milsap, RCA	45	86
4 "Too Good To Stop Now," Mickey Gilley, Epic	40	79
5 "Your Heart's Not In It," Janie Fricke, Columbia	39	82
<b>ADULT CONTEMPORARY (84 Stations)</b>		
1 "On The Wings Of A Nightingale," Everly Brothers, Mercury	18	27
2 "Shine Shine," Barry Gibb, MCA	14	22
3 "In The Name Of Love," Ralph MacDonald with Bill Withers, Polydor	12	47
4 "Nobody Loves Me Like You Do," Anne Murray & Dave Loggins, Capitol	12	22
5 "You Were Made For Me," Irene Cara, Geffen/Network	10	41

Julio Iglesias,  
Se que en ti se alberga  
Infinita ternura!  
¿Como llegar a ella?

Dulcinea

● Continued from page 12

One of our favorite people, **Brad Messer**, is back doing what he does best: morning drive news, on Atlanta/Gainesville's Y106 FM (WYAY). Brad, who returns from the good life in the Blue Ridge Mountains, has been busying himself with his syndi-

cated Westwood One Show "Brad Messer's Daybook," as well as his weekly column in R&R, both of which will continue.

Speaking of morning shows, WIL-AM St. Louis welcomes former WGAR Cleveland assistant PD and afternoon personality Mike Metzger

to that shift ... Permanently enshrined in the KIQQ Los Angeles morning slot are **Joe Light** and **Bob Thompson**. Light is a former KIQQ personality turned San Diego salesman, while Thompson, who's making his full-time radio debut, comes from an acting and comedy background.

The duo replaces **Jay Coffee** and **Francesca Cappucci**, who have been moved to various and sundry other shifts.

A couple of Washington-to-Boston moves: Q-107 (WRQX)'s **Dr. Johnny** and WAVA's **John Anthony** both exit for WCOZ, where John will be

doing 6-10 p.m. on the Blair contemporary outlet, with the Doctor following him 10 p.m.-2 a.m.

No word yet on the new PD at WAVA Washington (or co-owned WAPP New York, for that matter), but VP/programming **Dave Martin** is considering accepting sealed bids. Send yours (along with your softball average) to Dave, and he promises that the closest three will go into the Doubleday lottery.

After almost 10 years with WMC-AM Memphis, MD **Paula Hooper** follows **Les Acree** across town to KIX 106 (WGKX), where she'll assume the same title ... **KYKY** St. Louis' **Shawn Burke** joins New York's WYNY, doing weekends and fill-ins ... Across town, **Alan Anderson** is packing his bags. The WPIX PD won the NRBANABRPC (that's what we're calling it, anyway) trip to Hawaii. Just for registering, he and his wife (at least we think it's his wife) will spend four days in Honolulu, courtesy of the joint convention.

★ ★ ★

The famed San Diego Zoo now has some human competition from humans in the form of the "B-Morning Zoo." Yes, it's the **Rich Brothers**. Although the only Rich we're sure of so far is newly appointed PD **Bobby**, he and his cast of characters debut early this month.

Leaving the afternoon on Baltimore's 98 Rock (WIYY) is **Kelly Saunders**, who joins WBAL in two capacities. She'll sit in on **Bob Jones & Jim West's** morning drive offering, reporting on what's happening around town, while hosting her own two-hour two-way talk block from 1-3 p.m.

**John St. James** is upped from weekend news to full-time traffic on **Rick Shaw's** WAXY Ft. Lauderdale ... Coming on the heels of **Dick deButts'** appointment as GM of Capitol's WRAL Raleigh is the promotion of **Peggy Watkins** to GSM. Filling her former LSM post is account exec **Hedy Poe**.

If you've ever done any work for AFRTS on the West Coast, you've undoubtedly run into **Jack C. Giles**. After 30 years in the AFRTS production department, Giles is happily retiring as chief of the radio division.

If he can manage 'em, he can own 'em, and so it is that **KONE/KOZZ** Reno VP/GM **David T. Newman** has agreed to purchase **Kirkland**, Wash.'s KGAA.

Longtime Xenia, Ohio (Dayton metro) AM WGIC is now a thing of the past, adopting the WBZI calls shared by its FM sister. The country outlets will do some simulcasting ... Time for another WTPI update. The Indianapolis outlet will debut in the former WIFE-FM 107.9 slot on Oct. 15. The lineup is intact, says PD **Mark Edwards**, who can't announce particulars until certain notices are given, although he assures us there is no truth to the rumor that he drove a Mayflower van up to the WIBC studios and loaded up the air staff. One announcement **Edwards** has made is the appointment of **WIRE's** **Sharon Alseth** and **Linda Jubert**. **Jubert** becomes business manager, while **Alseth** will anchor afternoon drive news.

★ ★ ★

"Nighttime **Gary Lee**" drops the "Nighttime" and moves into morning drive at Jasper's WITZ. Joining the Indiana station from across the state in Columbus is **Mark Roberts**, who leaves WWVY to fill Lee's former 7 to midnight slot.

A couple of Academy of Radio Broadcasting (Orange County, Calif.) grads make good, as **Brian Richards** begins his career doing part-time work for San Bernardino's

(Continued on page 17)

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## YesterHits

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20 YEARS AGO THIS WEEK

### POP SINGLES—10 Years Ago

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

### POP SINGLES—20 Years Ago

1. The House Of The Rising Sun, Animals, MGM
2. Where Did Our Love Go, Supremes, Motown
3. Everybody Loves Somebody, Dean Martin, Reprise
4. Because, Dave Clark Five, Epic
5. C'mon And Swim, Bobby Freeman, Autumn
6. Bread And Butter, Newbeats, Hickory
7. Under The Broadwalk, Drifters, Atlantic
8. A Hard Day's Night, Beatles, Capitol
9. How Do You Do It, Gerry & the Pacemakers, Laurie
10. G.T.O., Ronny & the Daytonas, Mala

### TOP LPs—10 Years Ago

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

### TOP LPs—20 Years Ago

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

### COUNTRY SINGLES—10 Years Ago

1. Please Don't Tell Me How The Story Ends, Ronnie Milsap, RCA
2. Dance With Me (Just One More Time), Johnny Rodriguez, Mercury
3. I Wouldn't Want To Live If You Didn't Love Me, Don Williams, Dot
4. The Grand Tour, George Jones, Epic
5. Big Four Poster Bed, Brenda Lee, MCA
6. Old Man From The Mountain, Merle Haggard, Capitol
7. I'll Think Of Something, Hank Williams Jr., MGM
8. (It's A) Monster's Holiday, Buck Owens, Capitol
9. We Loved It Away, George Jones & Tammy Wynette, Epic
10. The Want-To's, Freddie Hart, Capitol

### SOUL SINGLES—10 Years Ago

1. Can't Get Enough Of Your Love, Babe, Barry White, 20th Century
2. Then Came You, Dionne Warwick & the Spinners, Atlantic
3. Feel Like Making Love, Roberta Flack, Atlantic
4. Live It Up Part I, Isley Bros., T-Neck
5. You Haven't Done Nothin', Stevie Wonder, Tamla
6. Hang On In There Baby, Johnny Bristol, MGM
7. Midnight Flower, Four Tops, Dunhill
8. Let's Put It All Together, Stylistics, Avco
9. Do It Baby, Miracles, Tamla
10. Up For The Down Stroke, Parliament, Casablanca.

## Radio



**MONEY MARKET—KHEY El Paso's Charlie Russell presents a \$100,000 check to listener Estelle Lopez, who won the city's largest radio cash giveaway to date.**

## Vox Jox

• Continued from page 14

easy listening KDUO and Lisa Witt joins KGUY Newsradio in Palm Desert . . . We ran out of space last week and didn't have a chance to mention that Mark Driscoll's replacement at WLUM (as you'll remember, he left the Milwaukee outlet several months ago to join his former boss Ken Wolt at WZPL, Indy's Apple) has been found. He's former WOKY Milwaukee PD Jim Brown.

And if you're getting your address books out for that one, don't forget to include Charley Lake's new employer. Once again he's left radio for records, this time as the Midwest rep for A&M.

Looking for numbers to dial? WAPP New York's Apple Concert Hotline is in action. That's (212) 976-2424, and they promise you won't get a busy signal.

Congratulations to WINX Rockville. The suburban D.C. outlet, which once again is featuring a top 40 format, is celebrating its 33rd anniversary . . . Likewise to Grand Rapids' WOOD, which turned 60 on Aug. 22.

## RAB Publishes New 'Instant Background'

NEW YORK—The Radio Advertising Bureau has published the spring 1984 edition of "Instant Background," which features 50 businesses and industries most likely to advertise on the radio.

The current edition features 12 new business categories never before analyzed, including amusement parks, museums, auto loans, car stereos, decorating firms, delicatessens, dieting plans, mass transit, nursing homes, pizza shops, second hand stores and religious articles.

## Auto Dealer Ads Get In High Gear

NEW YORK—The nation's automobile dealers spent \$385.6 million in radio advertising during 1983, up 22.5% from \$314.9 million in 1982, the Radio Advertising Bureau reports.

The healthy dollar gain is bolstered by companion figures from the National Automobile Dealers Assn., which says that the average automobile dealer increased his advertising expenses in 1983 by 23.1% for an average of \$65,203.



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Billboard

# Rock Albums & Top Tracks

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## Rock Albums

## Top Tracks

This Week	Last Week	Weeks On Chart	ARTIST—Title, Label	This Week	Last Week	Weeks On Chart	ARTIST—Title, Label
1	4	16	BRUCE SPRINGSTEEN—Born In The U.S.A., Columbia	1	9	4	THE FIXX—Are We Ourselves? MCA
2	2	11	JOHN WAITE—No Brakes, EMI-America	2	6	12	BRUCE SPRINGSTEEN—Cover Me, Columbia
3	3	10	BILLY SQUIER—Signs Of Life, Capitol	3	4	15	THE CARS—Drive, Elektra
4	1	27	THE CARS—Heartbeat City, Elektra	4	8	7	LINDSEY BUCKINGHAM—Go Insane, Elektra
5	6	51	HUEY LEWIS AND THE NEWS—Sports, Chrysalis	5	3	7	HUEY LEWIS AND THE NEWS—If This Is It, Chrysalis
6	8	4	THE FIXX—Phantoms, MCA	6	2	12	SCANDAL—The Warrior, Columbia
7	7	6	SAMMY HAGAR—V.O.A., Geffen	7	1	12	JOHN WAITE—Missing You, EMI-America
8	5	12	SCANDAL—Warrior, Columbia	8	5	10	BILLY SQUIER—Rock Me Tonight, Capitol
9	10	5	LINDSEY BUCKINGHAM—Go Insane, Elektra	9	10	10	NIGHT RANGER—When You Close Your Eyes, MCA
10	9	45	NIGHT RANGER—Midnight Madness, MCA	10	7	9	SAMMY HAGAR—Two Sides Of Love, Geffen
11	11	6	PETER WOLF—Lights Out, EMI/America	11	14	5	BILLY SQUIER—All Night Long, Capitol
12	17	5	HONEYMOON SUITE—Honeymoon Suite, Warner Bros.	12	24	3	JOHN WAITE—Tears, EMI/America
13	16	12	TWISTED SISTER—Stay Hungry, Atlantic	13	17	4	BILLY IDOL—Flesh For Fantasy, Chrysalis
14	13	5	STEPHEN STILLS—Right By You, Atlantic	14	11	6	A FLOCK OF SEAGULLS—The More You Live, The More You Love, Arista
15	21	4	SOUNTRACK—Metropolis, Columbia	15	16	7	HONEYMOON SUITE—New Girl Now, Warner Bros.
16	12	20	RATT—Out Of The Cellar, Atlantic	16	13	13	TWISTED SISTER—We're Not Gonna Take It, Atlantic
17	15	5	A FLOCK OF SEAGULLS—The Story Of A Young Heart, Arista	17	15	5	STEPHEN STILLS—Stranger, Atlantic
18	18	18	BILLY IDOL—Rebel Yell, Chrysalis	18	25	4	KROKUS—Midnight Maniac, Arista
19	24	4	KROKUS—The Blitz, Arista	19	12	9	PETER WOLF—Lights Out, EMI-America
20	20	12	PRINCE—Purple Rain, Warner Bros.	20	21	5	PRINCE AND THE REVOLUTION—Let's Go Crazy, Warner Bros.
21	14	18	JEFFERSON STARSHIP—Nuclear Furniture, Grunt	21	22	4	JON ANDERSON—Cage Of Freedom, Columbia
22	19	9	DIO—The Last In Line, Warner Bros.	22	45	2	JOHN CAFFERTY AND THE BEAVER BROWN BAND—On The Dark Side, Scotti Brothers
23	22	13	ELTON JOHN—Breaking Hearts, Geffen	23	28	5	ROMEO VOID—A Girl In Trouble, Columbia
24	23	17	WHITESNAKE—Slide It In, Geffen	24	20	5	SAMMY HAGAR—Can't Drive '55, Geffen
25	30	5	ROMEO VOID—Instincts, Columbia	25	18	6	DIO—The Last In Line, Warner Bros.
26	45	2	SOUNTRACK—Eddie And The Cruisers, Scotti Brothers	26	19	13	JEFFERSON STARSHIP—Laying It On The Line, Grunt
27	31	6	CYNDI LAUPER—She's So Unusual, Portrait	27	30	6	CYNDI LAUPER—She Bop, Portrait
28	32	7	LOU REED—New Sensations, RCA	28	35	6	LOU REED—I Love You Suzanne, RCA
29	28	5	HELIX—Walking The Razor's Edge, Capitol	29	23	20	RATT—Round And Round, Atlantic
30	27	10	BOX OF FROGS—Box Of Frogs, Epic	30	26	7	ELTON JOHN—Restless, Geffen
31	25	9	GLENN FREY—The Allnighter, MCA	31	27	11	BOX OF FROGS—Back Where I Started, Epic
32	29	10	QUIET RIOT—Condition Critical, Pasha	32	34	6	HELIX—Rock You, Capitol
33	26	12	COREY HART—First Offense, EMI-America	33	42	4	PETER WOLF—Crazy, EMI-America
34	33	13	STEVIE RAY VAUGHAN—Couldn't Stand The Weather, Epic	34	37	5	Y&T—Don't Stop Running, RCA
35	38	15	ROD STEWART—Camouflage, Warner Bros.	35	38	3	WHITESNAKE—Love Ain't No Stranger, Geffen
36	39	12	TINA TURNER—Private Dancer, Capitol	36	31	7	STEVIE RAY VAUGHAN—Cold Shot, Epic
37	35	5	SPANDAU BALLET—Parade, Chrysalis	37	32	7	GLENN FREY—Smuggler's Blues, MCA
38	34	28	SCORPIONS—Love At First Sting, Mercury	38	36	7	RATT—Back For More, Atlantic
39	42	5	SOUTHSIDE JOHNNY AND THE JUKES—In The Heat, Mirage	39	33	13	BRUCE SPRINGSTEEN—No Surrender, Columbia
40	41	23	STEVE PERRY—Street Talk, Columbia	40	41	6	QUIET RIOT—Sign Of The Times, Pasha
41	40	7	LITA FORD—Dancin' On The Edge, Mercury	41	40	6	SPANDAU BALLET—Only When You Leave, Chrysalis
42	NEW ENTRY		THOMPSON TWINS—Into The Gap, Arista	42	29	12	COREY HART—Sunglasses At Night, EMI-America
43	37	17	R.E.M.—Reckoning, I.R.S.	43	49	5	SOUTHSIDE JOHNNY AND THE JUKES—New Romeo, Mirage
44	44	7	INXS—The Swing, Atco	44	NEW ENTRY		R.E.M.—Pretty Persuasion, I.R.S.
45	43	10	ELVIS COSTELLO AND THE ATTRACTIONS—Goodbye Cruel World, Columbia	45	43	2	BRUCE SPRINGSTEEN—Pink Cadillac, Columbia
46	36	7	FASTWAY—All Fired Up, Columbia	46	48	13	PRINCE—When Doves Cry, Warner Bros.
47	47	11	BILLY SATELLITE—Billy Satellite, Capitol	47	56	2	DIO—Mystery, Warner Bros.
48	48	4	BANGLES—All Over The Place, Columbia	48	53	3	INXS—I Send A Message, Atlantic
49	49	35	VAN HALEN—1984, Warner Bros.	49	52	11	SCORPIONS—I'm Still Loving You, Mercury
50	46	13	CHRIS DEBURGH—Man On The Line, A&M	50	NEW ENTRY		BLACK 'N BLUE—Hold On To 18, Geffen

## Top Adds

1	DENNIS DE YOUNG—Desert Moon, A&M (12 Inch)
2	ZEBRA—Wait Until The Summer's Gone, Atlantic (12 Inch)
3	ROD STEWART—Some Guys Have All The Luck, Warner Bros. (45)
4	IRON MAIDEN—Two Minutes To Midnight, Columbia (12 Inch)
5	DAVE EDMUNDS—Something About You, Columbia
6	JIM CAPALDI—I'll Keep Holding On, Atlantic (12 Inch)
7	PRINCE AND THE REVOLUTION—Purple Rain, Warner Bros. (LP Cut)
8	KISS—Heaven's On Fire, Polydor (12 Inch)
9	XAVION—Eat Your Heart Out, Elektra (12 Inch)
10	JANEY STREET—Say Hello To Ronnie, Arista (12 Inch)

51	44	16	BRUCE SPRINGSTEEN—Dancing In The Dark, Columbia
52	50	2	JEFFERSON STARSHIP—Sorry Me, Sorry You, RCA
53	NEW ENTRY		DENNIS DE YOUNG—Desert Moon, A&M
54	39	15	WHITESNAKE—Slow And Easy, Geffen
55	51	4	TINA TURNER—What's Love Got To Do With It? Capitol
56	NEW ENTRY		THOMPSON TWINS—You Take Me Up, Arista
57	59	2	BRUCE COCKBURN—Lovers In A Dangerous Time, Gold Mountain
58	58	4	CHEQUERED PAST—How Much Is Too Much? EMI-America
59	54	2	KANSAS—Perfect Lover, CBS Associated
60	NEW ENTRY		THE FIXX—Sunshine In The Shade, MCA

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

# Radio

## Pro-Motions

**Station:** WASH-FM Washington (contemporary)

**Contact:** Kathi Kolodin

**Concept:** Pedalboat Regatta

**Execution:** Listeners were invited to participate in the all-day "Pedalboat Regatta" held at the Tidal Basin docks. Preceding the event by two weeks was the "Kickoff Party," held at Rumor's, a local night spot which co-sponsored the First Annual Regatta. Applications were available there, as well as at the WASH-FM studios, with the entry fee being \$25.

For that price, contestants were given pedalboat rental, an official regatta uniform and all the Stroh's beer and barbecue food they wanted. On the day of the event, teams of two per boat were assembled, and contestants raced against the clock through a series of obstacle courses. Immediately following the day-long event, Rumors and WASH held the banquet barbecue, hosted by the station's air staff, with the first place couple receiving a trip for two to Athens, Greece.

★ ★ ★

**Station:** KKHI-AM-FM San Francisco (classical)

**Contact:** Chris Bliss

**Concept:** Record of the week

**Execution:** Promoting a classical station does not have to differ entirely from promoting a top 40 outlet, as KKHI promotion director Chris Bliss is proving. Bliss and music director Gordon Engler have taken a page out of contemporary radio's handbook in the form of "The Record Of The Week."

Aired five times a day (once each daypart), the selected record is specially displayed at several classical record outlets, including Tower and Classical Wax in the Bay Area. The records chosen range from the more bizarre, such as the John Phillip Sousa collection of marches and dances done by the Cincinnati Pops Orchestra (title: "Peaches And Cream"), to the standard classical fare.

According to the station, sales rise significantly on albums so selected, with marches being among the most requested. The concept behind the station is to be a "foreground" outlet appealing to younger demos than are usually associated with the format. To that end, Bliss says KKHI regularly "breaks" product, treating the outlet like any mass appeal station.

★ ★ ★

**Station:** WLUP Chicago (AOR)

**Contact:** Sandy Stahl,

promotion director  
**Concept:** Second Annual Bellyflop Competition

**Execution:** In an event modeled after "Super Flop IX," the World Bellyflop Competition held in Honolulu last year, morning man Jonathon Brandmeier is this year staging the second annual bellyflop competition in conjunction with Sunkist.

Listeners weighing more than 300 pounds are invited to send a picture of themselves in order to be eligible for the competition. Between five and ten contestants will be selected for the meet, staged at a local pool complete with two diving boards and an underwater viewing window. Those creating the most water damage will win such prizes as gift certificates to eight area restaurants, a chauffeur-driven ride in a food-filled limousine, and round trip airfare to California.

Spectators bringing a Sunkist proof of purchase seal receive free T-shirts commemorating the event, and all in attendance will be given a raffle ticket good for a trip to be awarded at

the end of the meet. Last year's event drew 1,000 spectators and nine rather rotund contestants.

**Station:** KZZP Phoenix (contemporary)

**Contact:** Chris Shebel/Keith Larson  
**Concept:** Zoolympics

**Execution:** In conjunction with the excitement over the impending airing of the Olympics, KZZP staged its own competition, more in keeping with the lifestyle of its listeners. The morning team of Shebel and Larson solicited participants for the day-long event, held at "Graham Central Station."

Categories, tailored to the audience's abilities, included "Leap Frog Relay," "Watermelon Seed Spit," "Breakfast Toss," "Jello Balloon Toss," "Limbo Pole," "Dress For Cash" and our favorite, the "Triathlon Weenie Stuff."

Former New York Met ballplayer Ron Swoboda, a regular part of the KZZP "Morning Zoo," was conspicuous by his absence. Something about having to travel with the USFL Arizona Wranglers.

★ ★ ★

**Station:** KTYL Tyler, Tex. (oldies)

**Contact:** Brian A. Maloney, PD

**Concept:** Promoting syndicated programming

**Execution:** When KTYL decided to run the syndicated 24-hour "British Invasion" show last weekend, they took time to read the suggested promotion brochure that accompanied the package. By doing so, they turned an out-of-town production into a local event.

Advertisers were solicited to sponsor the program. By doing so they became "registration points" for the giveaway (more than paid for by the sponsorship) of a trip to England (where the British Invasion, of course, began). Trivia questions were asked throughout the program, with sponsors' merchandise as prizes (listeners were forced to go to the location to pick up the prizes, making sponsorship even more attractive). At the end of the airing of the program, a "British Invasion Party" open to all listeners was held at a local night spot, which also played a part in the show's sponsorship. It was there the trip was awarded, giving the station a three-day weekend promotion and a sold-out spot schedule.

The moral of the story (especially if you're in a smaller market) is: Read the promotional suggestions sent with syndicated programming. Often they'll prove to be the best sales promotion pieces you'll have.

ROLLYE BORNSTEIN



**DUNKIN' DJ—WHN** New York air personality Dan Taylor awaits a plunge during a station-sponsored fundraising event for the refurbishing of the Statue of Liberty.



## JACKSON MERCHANDISE PACES TREND

**One-Stops Like Boutique Items**

LOS ANGELES—The Michael Jackson licensed merchandise boom has caused many independent record/tape/accessories retailers to start handling or expanding their stocks of boutique materials.

Five leading one-stops canvassed say the "Thriller" star's alternative goods has stimulated customer interest in other artists' buttons, headbands, painters' caps and T-shirts.

"The Jackson craze doubled our sales," asserts Jerry Richman of Richman Bros., Pennsauken, N.J. "We are doing 10,000 buttons per day." While one-stops are wary of revealing their exact prices, most buttons retail for 99 cents, and the standard markup is keystone on most such inventory.

Richman, like others surveyed, finds his wares broadening. He is dealing with an estimated 30 different suppliers, both domestic and foreign. He buys direct from as far away as Hong Kong.

Lynda Rothschild of C&M, Hyattsville, Md., opened a new division, Buttons & Stuff, a month ago to concentrate on the new inventory area. She sells buttons with price breaks for orders of 999, 1,999 and more than 2,000 pieces. She requires a 100-button minimum.

Rothschild says she has found in recent weeks that bumper stickers at \$1.50 retail, headbands, \$3, bandanas, \$4 and variable-priced posters are gaining momentum. She adds that she plans to send out a separate boutique mailing on a regular basis.

"I'm selling to accounts that were

never interested before," Rothschild notes. "Patches, enameled pins and key chains are being added here. I find interest from variety stores and the stores on the Atlantic beaches. I even find licensed street vendors coming in for will call."

Mike Boyle, general manager of the Seattle Danjay Music branch, started testing buttons six weeks ago. He's stocking between 300 and 400 in bulk through buyer Debbie Moore. He says he finds the most store interest in artist buttons and a much lesser interest in wording; he avoids stocking any X-rated buttons. He would like to find a source for movie-inspired buttons.

Boyle voices a common complaint: "A lot of groups that chart are never available on buttons. I never was able to find Lionel Richie, as an example. Prince should have been available before now. I sell a 25-button minimum order."

Jim Slocum of Central South, Nashville, who stocked his first alternative merchandise six years ago, says he's found a recent surge in the mid-South. He buys essentially from Winterland, the "prime place for T-shirts"; CP Rock, which supplies him with hats, 8 by 10 glossies, postcards, key chains, decals, bumper stickers and tour programs; and Button Up, his button source.

Slocum and Rothschild see a good future for the new type of blister pack of five different Duran Duran buttons at about \$2.50. Slocum also likes the new approach Button Up uses in supplying a prepack 39-button Prince

counter display. He also uses two different self-merchandising fixtures from the Warren, Mich. manufacturer, one of which holds 400 different buttons on a counter top whirling mounting.

Slocum finds he can require a 100-button minimum order. He also buys leather goods and sunglasses from Nal Pac. "I want to order my glasses much earlier next year," he says. "I missed sales by not having them in well before summer."

Bill Fradera of MJS, Miami, and Sam Ginsberg of City 1-Stop here favor buttons. Both like the fact that button makers constantly come up with new titles and that bulk buttons are easily packed in record or cassette shipments. Both find they can create good sales momentum by having approximately 100 different buttons in stock consistently.

Slocum says he felt the Jackson-correlated merchandise was too widely sold, with the presence of this merchandise in every type of retail outlet narrowing sales in record stores.

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**GOLDEN DREAMS**—Levi representative Kelly Nose, left, poses with Karl Weingartner, winner in a promotion involving 70 Warehouse outlets and 92 Millers Outpost clothing stores plugging MCA/Pacific Arts Video Records' "Dreams Of Gold."



**MASKED MEN**—Members of Quiet Riot join Pasha/CBS staffers in delivering the group's trademark mask to retailers and one-stops in the Los Angeles area. Pictured from left at Tower's Anaheim locale are CBS Records Clark DuVal, Tower's John Cotton, store manager Ted Putnam, Quiet Riot's Frankie Banali and Pasha's Gail Lee.

## Billboard's Spotlight on Children's Entertainment

A Retailer's Guide To Children's Software  
Issue Date: September 29

Today's Children's Entertainment market is no game... it's more sophisticated, more *lucrative* than ever before. Records, tapes, computer software, video games, videocassettes/disks... Billboard helps you keep score with a timely, "must-read" Spotlight on Children's Entertainment:

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## On Target

### Studying MTV's Impact On Consumers

By MIKE SHALETT

The question of how a consumer finds out about the records he buys is central to efficient marketing. In our last column, the effect long-established tools like radio, print and broadcast television have on purchasing decisions was examined. This week we take a closer look at a newer opinion maker, MTV, which has certainly had a major impact on the way consumers find out about the records they buy.

Our research shows that young record buyers are greatly affected by the channel's airplay and promotional efforts. The under-16 record buyer is far more likely to be influenced by MTV than the average record buyer, but the network continues to be a strong influence on the buying habits of consumers up to the age of 30.

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

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

The most popular music preference for MTV-watching record buyers is new wave/new music, which scores considerably higher than our survey average. While 28.7% of all record buyers state that new wave/new music is their favorite category, 40.1% of those influenced by MTV cite this category of taste. Nearly 30% of those who find out about the records they buy through MTV say that hard rock is their favorite musical category.

Which radio format does the record buyer influenced by MTV listen to? More than half favor AOR. That's significantly higher than AOR scores with our average record consumer. But don't sell contemporary radio short here: 30.8% of these consumers name a contemporary radio station as their favorite. Obviously MTV has a significant impact on listeners of both formats.

So where do you find this buyer? More than likely he's cruising the malls. More than 55% say they usually buy their records in a mall record store. That's 6.2% more than our survey average. But many of these consumers also shop in non-mall record stores as well. That's the MTV

story.

How about configuration and frequency of purchase of all record buyers? Cassette buyers are more affected by television than our survey average. MTV watchers are more heavily into cassettes than our average consumer. Cassette buyers are not influenced that much by newspapers, and don't tend to browse.

The LP buyer shows a greater-than-average reliance on newspapers and dance clubs to find out about recordings. These are your browsers. In effect, the consumer still finds it difficult to browse through cassettes. It's that old issue of hands-on examination that the consumer seems to indicate is still a problem.

The heavy record buyer is strongly influenced by radio and MTV. He is also more likely to be influenced by

browsing, dance clubs and newspapers than our average consumer. Television shows a greater impact on the light record buyer.

Rolling Stone is the magazine of choice among all record consumers, no matter the stimuli they mention. Among those who mention radio or MTV as the way they find out, several magazines show up that are not mentioned elsewhere: Cosmopolitan, Seventeen and Vogue are big with both of these groups of consumers, which says something about the perception that consumers have regarding MTV in relationship to radio.

Among those who find out through newspapers, six magazines are mentioned that are exclusive to that stimulus: Billboard, Musician, the now defunct Trouser Press, Record, Stereo Review and Goldmine.

### Chicago Wholesaler Notes White-To-Black Crossover

By MOIRA McCORMICK

CHICAGO—Retailers on the predominantly black South and West sides here have shown a marked increase in sales of white pop product since the advent of music video, according to the chief buyer for wholesaler Colorite Co.

"Crossover artists have always sold," notes Sharon Petty. "But a lot of accounts are selling pop product that doesn't get played on WGCI and WBMX (Chicago's major urban stations)." Petty credits the variety of network and local video shows for increased awareness of such artists as Cyndi Lauper and Billy Joel.

Import 12-inch singles play a major role in Colorite's output, according to Petty. "Twelve-inch records in general are very hot right now—about 80% of our store volume," she says. "Imports figure at about 10%."

"We're the only wholesaler to carry imports. We have to be careful buying them because of return policies, so we only buy what our ac-

counts request. There are never any problems; our accounts understand there's no returning imports."

Business in general for Colorite, which shares the South and West sides with wholesalers Barney's and Fletcher's, has taken a slight upturn this year, according to Petty. Sales of "Thriller" were a palpable shot in the arm, she notes, and "business has pretty much stayed up there; it hasn't dropped off as much as it generally would in the summer."

Cassette sales are up by two-thirds, bringing total volume "almost equal with LPs," which have taken a slight downturn, Petty notes. "Cassette sales always shoot up there with LPs in the summer."

The 14-year-old Colorite, founded and still presided over by Bill Turner, currently services about 100 accounts over a five-state area, according to Petty. Colorite's warehouse facilities encompass two 5,000 square foot storefronts.

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# Retailing

## More Camelot Video Departments Chain Set To Open 12 This Month In 'Wave Pattern'

By EARL PAIGE

*This is the first of a two-part report on Camelot Enterprises' accelerating move into home video, which will find the 152-unit mall-oriented chain with 30 full-line departments by year's end in most areas of its 28-state territory.*

SANDUSKY, Ohio—In its first big burst of full-line home video departments since April, Camelot Enterprises is bowing 12 this month from Toms River, N.J. to Wichita. The push comes at a time when most record/tape chains are still hesitating to move as quickly in mall sites.

One reason for the seeming explosion of openings is the development of a "wave pattern" using key outlets as pilot operations, says Larry Hodgson, northern divisional manager of

the chain, which recently held its annual convention here.

Although not projecting the pace of expansion beyond the end of the year, Hodgson does say that all new and remodeled units are "designed with full-line video departments in mind." This, however, does not seem to guarantee that Camelot intends to have video in every unit eventually.

Since re-entering home video in 1982 after earlier disappointments, Camelot has developed criteria for determining in which units video sections are viable. Competition, VCR base and space limitations are among the factors Hodgson hints at.

The study switch from LP to cassettes is opening up space. This means Camelot often has to subtract no space whatsoever from audio to accommodate video.

As it is, Camelot's growth in home video directly bucks two handicaps chain managements say impede them in malls: the cumbersome chore of returning rentals and the usual ban on X-rated titles.

In regard to X-rated product, said to represent anywhere from 12% to 35% of many video rental stores' total grosses, its exclusion is often related to company policy.

In Camelot's case, founder Paul David has said the chain wouldn't consider the category even if it were not in malls. Similarly, free-standing-oriented Licorice Pizza in California, with full-line video in all 34 units, also eschews X-rated material.

Overall, Hodgson suggests a trade-off might exist for record/tape chains in that lost revenue from X-rated titles and slower turns on video rental is compensated for by vigorous merchandising in home video rental as well as the store's basic bread and butter record/tape and accessory volume.

He points to two of several merchandising thrusts by the chain that make the point. First, Camelot is nearly alone among contemporaries in sticking with cartridge video games and mastering the intricacies of the volatile product. Secondly, Camelot is continuing its rotating library of 1,000 hard-to-find pre-recorded video titles.

Possibly as crucial as any point, indicates Hodgson, is that Camelot views each total store in the broad context of supplying home entertainment, so that success or failure doesn't hinge on any one product category. In this sense, store managers are now trained in video department operations, whereas earlier only video department managers were schooled, he notes.

Continuing a format developed last April at the Parmatown Mall in Cleveland, where five store managers were trained over three days, Hodgson says seven were just put through training at Lancaster, Pa., where relocation in a mall allowed for construction of a new pilot unit.

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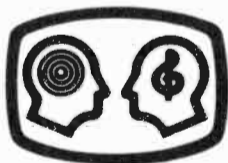
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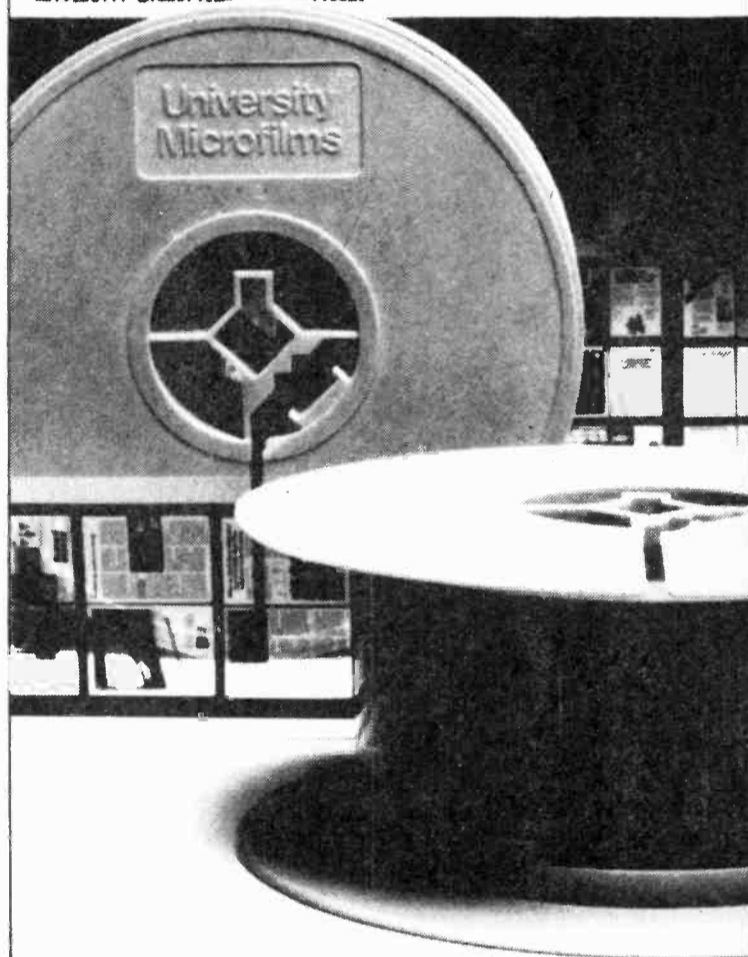
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# Video Music Programming

## MTV Adds & Rotation

As of 9/29/84

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

### NEW VIDEOS ADDED:

- Black n' Blue, "Hold On To 18," Geffen
- Dennis DeYoung, "Desert Moon," A&M
- Évery Brothers, "On The Wings Of A Nightingale," Mercury
- Jimmy & the Mustangs, "Justine," MCA
- Karen Kamon, "Da Doo Ron Ron," Columbia
- Kick Axe, "On The Road To Rock," Pasha
- Missing Persons, "Surrender My Heart," Capitol
- Pointer Sisters, "I'm So Excited," RCA
- Rick Springfield, "Bop 'Til You Drop," RCA
- Xavion, "Eat Your Heart Out," Mirage

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

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

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

- Bananarama, "Cruel Summer," London
- Berlin, "Dancing In Berlin," Geffen
- Box Of Frogs, "Back Where I Started," Epic
- Bus Boys, "Cleaning Up The Town," Arista
- Cars, "Hello Again," Elektra
- Difford & Tilbrook, "Love's Crashing Waves," A&M
- Ronnie Dio, "The Last In Line," Warner Bros.
- Eurythmics, "Right By Your Side," RCA
- Lita Ford, "Gotta Let Go," Mercury
- Sammy Hagar, "I Can't Drive 55," Geffen
- Honeymoon Suite, "New Girl Now," Warner Bros.
- Jermaine Jackson, "Dynamite," Arista
- Howard Jones, "Pearl In The Shell," Elektra
- Krokus, "Midnight Maniac," Arista
- Kenny Loggins, "I'm Free," Columbia
- Naked Eyes, "(What) In The Name Of," EMI America
- Ollie & Jerry, "There's No Stoppin' Us," Polydor
- Rail, "One-Two-Three-Four Rock," EMI America
- Ratt, "Back For More," Atlantic
- Lou Reed, "I Love You Suzanne," RCA
- Romeo Void, "A Girl In Trouble," Columbia
- Billy Satellite, "Satisfy Me," Capitol
- Spandau Ballet, "Only When You Leave," Chrysalis
- Spirit, "I Got A Line On You," Mercury
- Stephen Stills, "Stranger," Atlantic
- Donna Summer, "There Goes My Baby," Geffen
- Thompson Twins, "You Take Me Up," Arista
- Stevie Ray Vaughan, "Couldn't Stand The Weather," Epic
- Y&T, "Don't Stop Runnin'," A&M

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

- Art Of Noise, "Close To The Edit," Island
- Bachman Turner Overdrive, "For The Weekend," Compeat
- Gary U.S. Bonds, "Standing In The Line Of Fire," Phoenix
- Chequered Past, "How Much Is Too Much," EMI America
- Chicago, "Hard Habit To Break," Full Moon/Warner Bros.
- Bruce Cockburn, "Lovers In A Dangerous Time," A&M
- Comateens, "Resist Her," Mercury
- Dragon, "Rain," Polydor
- Echo & the Bunnymen, "Seven Seas," Sire
- Fastway, "All Fired Up," Columbia
- Grim Reaper, "See You In Hell," RCA
- Helix, "Rock You," Capitol
- Jakata, "Hell Is On The Run," Morocco
- Nik Kershaw, "Won't Let The Sun Go," MCA
- Jeff Lynne, "Video," Virgin/Epic

(Continued on page 65)

# Retailing

## New LP/Tape Releases

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

- BOYD, LEOMIA  
Changed  
LP Jewel O 185 .....\$8.98
- SOUTHEAST INSPIRATIONAL  
CHOIR  
Be Thou Faithful  
LP Jewel O 186 .....\$8.98

### COMPACT DISC

- SCHUBERT  
Winterreise  
CD Denon C37-7240.....NA

### POPULAR ARTISTS

- BLACK 'N BLUE  
LP Geffen GHS 24041 (Warner Bros.)\$8.98  
CA M5G 24041.....\$8.98
- GRECO, BUDDY  
Ready for your Love  
LP Bainbridge BT6255 .....\$8.98  
CA BTC6255 .....\$8.98
- GRIFFIN  
Hot Fingers  
LP Qwest 1-25123 (Warner Bros.) ..\$8.98  
CA 4-25123 .....\$8.98
- HAINES, CONNIE  
I Am What I Am  
LP Bainbridge BT6256 .....\$8.98  
CA BTC6256 .....\$8.98
- JARRETT, KEITH  
Changes  
LP ECM 1-25007 (Warner Bros.) ....\$9.98  
CA 4-25007 .....\$9.98
- WAGNER, JACK  
All I Need  
LP Qwest 1-25089 (Warner Bros.) ..\$5.99  
CA 4-25089 .....\$5.99

### CLASSICAL

- BACH  
Goldberg Variations  
LP Gold Seal AGM1-5251 (RCA) .....NA
- BRAHMS  
Concerto No. 1 In D Minor  
Artur Rubinstein, Chicago  
Symphony  
LP Gold Seal AGL1-5253 .....NA
- BRAHMS  
Concerto in D, Op. 77  
LP Red Seal ARC 1-5185 (RCA) .....NA
- DVORAK  
Various Compositions  
Lausanne Chamber Orchestra,  
Armin Jordan, Cond.  
LP Erato NUM-75124 (RCA) .....NA
- ENESCO  
Various Compositions  
RCA Symphony Orchestra  
LP Gold Seal AGL1-5259 (RCA) .....NA
- GANGBAR, LYNNE  
Lynne Gangbar Live In Concert  
LP CBC Enterprises MV 1006 .....NA
- MAHLER  
Das Lied Von Der Erde  
New Symphony Orchestra of  
London  
LP Gold Seal AGL1-5250 (RCA) .....NA
- PROKOFIEV  
Various Compositions  
Dallas Symphony Orchestra,  
Eduardo Mata, Cond.  
LP Red Seal ARC1-5168 (RCA) .....NA
- RAMEAU  
Pygmalion  
Baroque Orchestra & Singers  
LP Erato STU-71507 (RCA) .....NA
- SCHUBERT  
Symphony No. 9 in C  
NBC Symphony, Arturo Toscanini,  
conductor  
LP Gold Seal AGM1-5246 (RCA) .....NA
- SCHUBERT  
Various Compositions  
James Galway, flute; Phillip Moll,  
Piano  
LP Red Seal HRC1-5303 (RCA) .....NA

### GOSPEL

## K-tel Launches U.K. Tape Push

LONDON—K-tel Records is moving into the budget cassette marketplace, backing an initial 30 titles via a nationwide television campaign that will run through Christmas.

The tv merchandiser's Goldmaster series of hits by such original artists as Percy Sledge, Gary U.S. Bonds, Trini Lopez and Pat Boone (in most cases re-recordings) has a retail price of \$1.95. It is available through both multiples and independent dealers.

K-tel claims this is "the first time that full-size cassettes as part of a budget range have been advertised on television." Says a marketing executive: "We predict a 21% growth for the budget cassette market this year. Introducing tv marketing muscle into this long-neglected area is reflected in our outlay of some \$650,000 at rate card value nationally."

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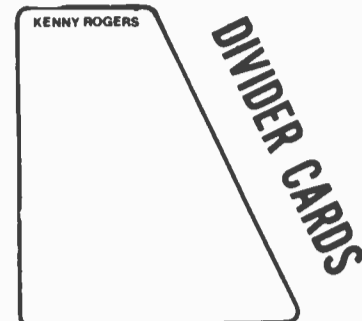


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# Billboard Computer Software

Survey for Week Ending 9/1/84

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## ENTERTAINMENT TOP 20

●—Disk ◆—Cartridge ★—Cassette

This Week	Last Week	Weeks on Chart	Title	Publisher	Remarks	Systems	Apple	Atari	Commodore	IBM	Texas Instruments	TRS	CP/M	Other
1	1	34	FLIGHT SIMULATOR II	Sublogic	Simulation Package		●	●	●					
2	3	14	SUMMER GAMES	Epyx	Arcade Style Sports Game		●	●	●	●				
3	2	42	FLIGHT SIMULATOR	Microsoft	Simulation Package					●				
4	4	35	JULIUS ERVING AND LARRY BIRD GO ONE-ON-ONE	Electronic Arts	Arcade Style Sports Game		●	●	●					
5	5	33	BEACH-HEAD	Access	Strategy Arcade Game				●					
6	6	48	EXODUS:ULTIMA III	Origins Systems Inc.	Fantasy Role-Playing Game		●							
7	10	13	ZORK II	Intocom	Adventure Style Game		●	●		●				
8	7	49	WIZARDRY	Sir-Tech	Fantasy Role-Playing Game		●							
9	9	45	CASTLE WOLFENSTEIN	Muse	Arcade Adventure Game		●	●						
10	14	4	SARGON III	Hayden	Chess Program		●			●				
11	12	11	BEYOND CASTLE WOLFENSTEIN	Muse	Arcade Adventure Game		●	●						
12	15	49	LODE RUNNER	Broderbund	Arcade-Style Game		●	◆						
13	11	49	ZORK I	Infocom	Text Adventure Game		●	●	●	●	●	●	●	●
14	16	8	DEATH IN THE CARIBBEAN	Micro Lab	Adventure Style Game		●	●	●	●				
15	13	3	SEA STALKER	Infocom	Adventure Game		●	●	●	●	●	●	●	●
16	8	3	HES GAMES	H.E.S.	Arcade Style Sport Game		●		●					
17	20	49	PINBALL CONSTRUCTION SET	Electronic Arts	Educational Arcade Game		●	●	●					
18	18	7	PLANET FALL	Infocom	Adventure Style Game		●	●	●	●	●	●	●	●
19	17	10	THE MASK OF THE SUN	Broderbund	Adventure Game			●	●					
20	19	39	ZAXXON	Datasoft	Arcade-Style Game		●	★				★		

## EDUCATION TOP 10

1	1	49	MASTERTYPE	Scarborough	Educational program that teaches touch typing to ages 7 to adult in an exciting video game format in 18 different lessons.		●	◆	◆	●				
2	4	30	MUSIC CONSTRUCTION SET	Electronic Arts	interactive music composition and learning tool enables user to work with a library of music or compose own.		●	●	●					
3	3	10	TYPING TUTOR II	Microsoft	Second level for interactive educational typing program is designed for ages 7 to adults.		●							
4	2	5	KOALA PAD TOUCH	Koala Technologies Corp.	Graphic generator for home computers			●	●	●	●			
5	9	6	WORD ATTACK	Davidson & Associates	An educational program designed to improve vocabulary, reading and spelling skills.		●	●	●					
6	10	2	EARLY GAMES	Counterpoint Software Inc.	A friendly interactive package designed to entertain children ages 2½ to 6 with educational games.		●	●	◆	●		★		
7	5	32	MATH BLASTER!	Davidson & Associates	Contains over 600 problems in addition, subtraction, multiplication, division, fractions and decimals for students age 6-12, with game at the end.		●	●	●	●				
8	6	11	COMPUTER STUDY PROGRAM FOR SAT	Barron Educational Series	Educational program designed to help students study for the SAT exam.		●	●	●	●				
9	8	47	IN SEARCH OF THE MOST AMAZING THING	Spinnaker	Learning adventure that encourages problem-solving & sharpens the mind of the player (age 10 to adult) while they search for the most amazing thing.		●	●	●	●				
10	7	14	FACEMAKER	Spinnaker	Three-part learning game designed to teach very young children (ages 4-12) the computer keyboard & memory skills by working with a human face.		●	◆	◆	●				

## HOME MANAGEMENT TOP 10

1	1	49	BANK STREET WRITER	Broderbund	Word Processing Package		●	●						
2	3	49	PFS:FILE	Software Publishing	Information Management System		●			●	●			
3	2	49	THE HOME ACCOUNTANT	Arrays, Inc./Continental	Home & Small Business Financial Management Program		●	●	●	●	●	●	●	●
4	4	41	DOLLARS AND SENSE	Monogram	Home Financial Package		●			●				
5	6	7	PRINT SHOP	Broderbund	At Home Print Shop		●							
6	8	9	NEW PAPER CLIP	Batteries Included	Word Processing Package				★					
7	5	5	CUT & PASTE	Electronic Arts	Word Processing Package		●	●	●	●				
8	7	4	APPLE WRITER II	Apple Computer Inc.	Word Processing Package		●							
9	9	2	THE CONSULTANT	Batteries Included	Database				●					●
10	10	12	PFS: Write	Software Publishing	Word Processing Package		●			●				

## New On The Charts

### Cut & Paste.



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

### CUT & PASTE #7 Home Management

Tim Mott, the vice president of research and development for Electronic Arts, designed "Cut & Paste," a word processing program, essentially out of frustration. "I looked around for a package to acquire and I couldn't find one that fulfilled our requirements that the package be easy to use and easy to learn," he explains.

Within the company's internal computer system, a form of "Cut & Paste" was already being used. Mott, one of the founders of the San Mateo, Calif. computer company, eventually shaped the in-house version into a package for general consumer consumption.

He programmed "Cut & Paste" in Forth, a language that makes it easier to convert programs onto other ma-

(Continued on page 25)

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## Now Playing

## Software Firms In Pursuit Of Trivia

By FAYE ZUCKERMAN

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

Computer software reminiscent of the popular board game Trivial Pursuit is the newest trend in game design. Suncom and Daystar Learning Corp. have each launched trivia games; software developer Screenplay has already started to ship a similar package.

For the Suncom program, "PQ—The Party Quiz Game," four players can have access to the computer through hand-held controllers included in the package. This differs from other computer trivia games, which require contestants to crowd around the screen exchanging joysticks, according to a spokesman for the firm.

"PQ" contains 2,500 questions with four corresponding multiple-choice answers. It also allows users to control the length of time allotted to answer a question.

The title is currently available for Commodore and Atari computer systems at \$69.95. The IBM and Apple versions contain 200 additional questions and are priced at \$79.95.

"Factactics" from Palo Alto's Daystar Learning Corp. contains 2,000 questions on such topics as music, movies, sports and television. Its suggested retail price is \$29.95.

According to a spokesman for the firm, the questions are up to date. "The 1984 Olympics is even included," he says. Game play centers on competing for desirable board position.

★ ★ ★

Museum-ware: The Boston Museum of Science has set up a hardware and software resource center called The ComputerPlace. The new exhibit features microcomputer software for the general public to test and learn.

Random House, which launched a series of children's programs themed around Charlie Brown and other "Peanuts" characters, donated its entire line of computer products to the exhibit. The six programs are aimed at a preschool audience and include skill development exercises for letter recognition, simple mathematics and

number identification.

Says record industry veteran Robert Singer, who heads up the new electronic publishing division: "The Boston museum is making an effort to educate the public on technology and the available products."

★ ★ ★

Retailer profiles: Automation Facilities Corp. has developed a trade advertising campaign whereby computer stores are profiled. Retailers ranging from computer specialists to software stores will be highlighted for their marketing efforts on behalf of the company's Floppyclene and Microclene. John Baker, president of Micro Center Inc., is the first computer retailer spotlighted.

★ ★ ★

The continuing saga: This week saw another wrinkle in Amiga's plans to launch a state-of-the-art, 16/32-bit

microcomputer (Billboard, Aug. 25, Sept. 1). Atari Corp. filed a \$100 million lawsuit claiming the Silicon Valley firm had promised to supply the 68000 chip technology to Atari, now owned by the former founder of Commodore International, Jack Tramiel.

Amiga says the suit has little merit because it had severed ties with Atari in June, and returned an advance alleged to be \$500,000. The firm is going ahead with its plans for acquisition by Commodore. California's fairness hearing and a review by the Securities & Exchange Commission are scheduled for later this month.

Once these formalities are taken care of, the firm will become wholly owned by Commodore, says Don Reisinger, the director of marketing for Amiga. Company president David Morse is expected to join Commodore as a full-time consultant.

## Licorice Pizza Gives Push To Voter Registration Drive

LOS ANGELES—Licorice Pizza here is jumping into the fray of all politics. Beginning Thursday (6), its 34 units will feature voter registration tables at the front of each outlet as part of a massive campaign running through Oct. 8.

Run in conjunction with the League of Women Voters, the campaign in no way implies Licorice is exploiting politics, says advertising director Randy Gerston. "We are concerned about the low voter registration in the very demographics that make up a large portion of our business," he contends.

Earlier, Licorice became a vigorous lobbying force for the Video Software Dealers Assn. (VSDA) and Home Recording Rights Coalition (HRRC) in the fight against video rental legislation in Congress. In fact, long after video dealers had cooled on the issue, Licorice stores were mailing in petitions filled by consumers. Referring to the voter registration drive, Gerston says, "This has

no connection at all."

According to Gerston, none of the executives at the chain were negative about the promotion "as long as it was non-partisan."

Tables will remain unmanned in the Licorice outlets until "Super Saturday," Sept. 29. On that day, League volunteers will begin the voter registration campaign in the stores.

Artists are coming on board to cut promotional tags for Licorice. Jazz artist Jeff Tysik, ex-Runaway member Lita Ford and the Motels' Brian Glascock have cut support ads. Says Gerston: "A lot of stations say they will run spots as part of their public service commitment."

## ACTIONMART

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## New On The Charts

Continued from opposite page

chines. His only other alternative would have been Assembly, which allows for software to move quickly.

"Cut & Paste" is a big program," says Mott. "It takes up about 30K of code." Because of the amount of code, only 15 pages of information can be stored in the left-over memory. But the 15-page limit is comparable to other popularly sold word processing packages being made available today.

"Most users will stop and save pages way before reaching 15. We feel it is more than enough," he adds.

"Cut & Paste" was developed with the home computer user in mind. It is based on theories devised at the Xerox Corp. Palo Alto Research Center, where Mott was employed prior to joining Electronic Arts. "There we were concerned with the human interface," he notes.

FAYE ZUCKERMAN

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# Retailing

## VCR Rentals Pay Off For Minneapolis Video Dealer

This is the second of a two-part report on Minneapolis video dealer Dave Ballstadt.

MINNEAPOLIS—Both anticipating and outpacing the competition keys Dave Ballstadt's approach to home video retailing. Thus, when he decided to take on hardware, his immediate challenge came from two large and aggressively competitive chains that lowball VCRs.

"We came up with a free life membership at \$14.95 plus 48 free movies," says Ballstadt. "The payoff is that they have to spread out the free movies, take no more than four per month, and they must each time rent a movie when taking a free rental title.

"We've found that new VCR owners have a burnout after eight months," he adds. "Our plan extends that time frame to a full 12 months."

Ballstadt ties the whole package of VCR and movies to a finance plan whereby customers leave no down payment "and can go for \$15-a-month payments for 30 months. That's less than their monthly phone bill."

A believer in the Beta format from the beginning, Ballstadt builds his Beta base as he goes along, maintaining 35 of 70 rental VCRs in the Sony format. "We run overall around 33% Beta," he says. "In fact, our Beta library of 2,000 titles is more stock than many of our competitors have totally."

Ballstadt figures that of all people who rent VCRs, his Adventures In Video store converts 33% to purchase. "About half end up buying a recorder, one-third from us and the rest from other dealers." The whole package is kept attractive: VCR rental costs \$14.95 daily, with three movies of the customer's choice.

"We get across the point that we really don't care if they buy VCRs from us," Ballstadt says. "What we really want is for them to become a rental club member. We figure our club member base comes from 55 communities." He adds that a newsletter published six times annually ties these members together.

Whatever a store has going for it, Ballstadt says, it must be optimally accessible. Consequently, he has added experimental hours.

Adventures In Video originally had routine hours, closing at 6 p.m. on Saturdays. But, says Ballstadt, "Initially we had so many people lining up that we went to 9 p.m. Just adding those three hours on Saturday was like adding an extra Monday."

The next step was to expand sales until "we were open from 7 a.m. to 2 a.m. We really went out after the odd shift people.

"As it turned out, we found the two hours at both ends were not paying off enough. So now we're back to 9 a.m.-midnight six days, and closing at 7 p.m. Sunday.

"This means we're running two shifts with seven or eight people handling customers at any given time." Its hours, plus everything else Adventures has going for it, find rental volume running as much as 30,000 per month in the flagship store, 12,000-15,000 in the second unit.

Thus far, hiring staff that will accept those hours has been no problem and hasn't forced Adventures into offering all kinds of bonuses and perks "because we treat people well. We work around vacations and time-off needs. We're flexible," Ballstadt says.

He says staff is recruited from two main groups. "We find there are a lot of people out of school looking for full-time shifts, and we go with students as the second class of people we hire."

A key element is family management. Ballstadt's wife Sharon and sons Keith and Don work in the stores, as does Mrs. Faye Itman, wife of co-owner Hy Itman, and the It-

mans' son, Steve Itman. Another son, Joe, is a third owner.

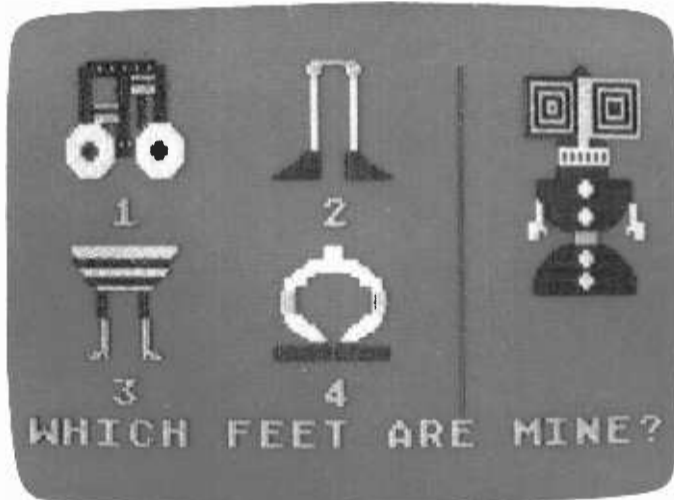
For all the experimenting, Ballstadt has stayed basically with a \$3 rental from the start. "We took six

months researching what we thought would be the best price schedule," he says. "The only change we made was going from \$12 a year for memberships with life conversion an addi-

tional \$2.95. We changed to a flat \$14.95 for life memberships and found our membership income doubled.

(Continued on opposite page)

# Now that kids have killing and destroying, a new thrill. Thinking.



TINK! TONK!, ages 4-8.

You don't have to have a computer to interpret the latest sales figures.

Kids are staying away from cartridge games in droves.

Intergalactic warfare, kids seem to be saying, is not only senseless.

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So what's not boring? Games that make kids think, not just react, are not boring. Games that let kids change the plot line as they go, not just repeat it endlessly, are not boring. Games that get tougher as kids get smarter are not boring.

In other words, Mindscape from SFN is not boring.

SFN, you see, is also the parent company of Scott, Foresman—the number one book publisher in children's education for over one

hundred years. As the four product lines of Mindscape demonstrate, the experience that represents has more than paid off.

Sprout, Pixelwerks, Alert and Folio are product lines with just the measure of educational content a kid playing a computer game needs to keep him interested. And to keep him playing.

SPROUT, AGES 4-8.

Take, for example, some of the youngest players. They can go on treasure hunts, pick their way through puzzling mazes and visit magic lands. But, in order to get anywhere, they get to react with a lot more than their hands. They get to learn language and computer skills, answer questions about numbers and shapes, and even get to choose how the story goes along the way.



Show Director, ages 8-12.

PIXELWERKS, AGES 8-12.

Instead of yet again destroying invaders from the planet Tedium, ages 8-12 get to write, direct, animate, score and even add sound effects to their own computer movies. Or paint and draw and create full-color cartoons and animated stories, and at the same time develop computer literacy, programming skills and creative skills.

ALERT, AGES 12-ADULT.

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Folio also includes what is

# Retailing

## Outspoken Messenger Mellows In Approach to VSDA

By EARL PAIGE

Another in a series on home video retailers taking the initiative in the burgeoning growth of their national trade group, this article focuses on one

of the more controversial new members of the Video Software Dealers Assn. (VSDA).

DURHAM, N. C.—Ask anyone

close to VSDA if there is a dissident camp and one name pops up every-time: Gary Messenger, head of six-unit North American Video Limited here. But the feisty, often outspoken

Messenger, who has been in business since 1979, is mellowing some.

In fact, Messenger was one of the first announcing a candidacy for VSDA's two open board spots at its

recent convention, although he only joined the trade group a year ago.

"I wanted to wait until I saw VSDA was the kind of vehicle I could grow with," he says. "I didn't know how long it would be around." He notes that he attended VSDA's first annual convention, held in Dallas in August, 1982; was at the one last year in San Francisco, and is delighted at VSDA's sensational recent growth.

Of the several reservations Messenger had concerning VSDA, one was its relatively slow growth until recently; another was its relatively tight-knit management. He says that something he realized during the group's lobbying campaign against pending video legislation helped him understand.

"I think the fact that VSDA did not grow as fast as some thought it would comes from the basic independence of video dealers," he says.

"After all, we were in business before there was an industry. We built this industry, mom-and-pop stores. We went to Washington as Home Town City, U.S.A. We confronted the movie studios as Home Town City, U.S.A.

"You're talking about people who mortgaged their homes and got their wives and kids to work the store. My mother and sister are still with us," he says, adding that today he has 75 employees. "And I often can't believe I'm signing all these paychecks.

"The nature of video keeps stores small. It's a one-on-one, locally run business. Most stores rent, and retail is difficult for the larger stores to handle."

Still another reservation to which Messenger admits is the feeling that VSDA would somehow remain too much under the influence of its sponsoring organization, the 26-year-old National Assn. of Recording Merchandisers (NARM), often cited as representing only the large national record/tape chains.

"It could get out of hand like NARM," Messenger says of VSDA. "But I think the smaller dealers still control VSDA." To make his point, he adds, "who did you see there in Washington camped out in front of representatives and senators' office doors? It wasn't the big chains."

Reminded that Jim Lara, an executive with the 140-unit West Coast-based Warehouse Entertainment, did testify before a Congressional committee, Messenger admits that both he and VSDA need to make an accommodation with the larger retail chains. Messenger is, after all, in the shadow of 151-unit Record Bar, based here.

"They're my friends," he says of Record Bar, adding that he has encouraged the chain's entry into home video.

Next: How Messenger got started.

### Dealer Pushes VCR Rentals

• Continued from page 26

"This was an important discovery, because we're in a market competing with a lot of stores that don't have club memberships. We wanted membership as an insurance against people not bringing movies back," Ballstadt continues. "We've found that with members requiring no deposits, the whole system works smoothly."

EARL PAIGE

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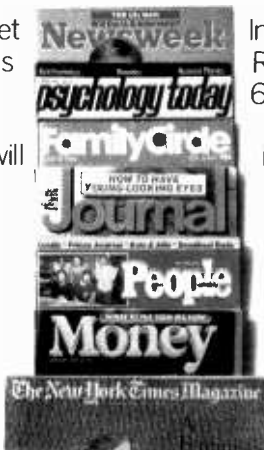
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## Magnetite-12 For Talking Heads

### Warner Mulling Agfa Formulation For All Cassettes

By STEVEN DUPLER

NEW YORK—Agfa-Gevaert Inc. has racked up another point in its ongoing campaign to convince major record/tape manufacturers of the benefits of producing prerecorded cassettes on its high-grade ferric Magnetite-12 tape formulation. Warner Bros. Records and Talking Heads have opted to use the high-grade tape for "Stop Making Sense," the group's forthcoming album, slated for Sept. 17 release.

The news comes in the wake of the seminar on cassette quality held Aug. 22-24 at the ElectroSound Group's Sunnvale, Calif. tape duplicating facility (Billboard, Aug. 4). According to Ed Outwater, director of quality assurance for Warner Manufactur-

### Piselli Leaves BASF For IPS

NEW YORK—Bob Piselli, national sales manager for duplicating products for BASF Systems Corp., and an instrumental party in that company's recent pact with A&M Records to use BASF chrome tape for all its prerecorded cassettes, is leaving his post after six and a half years to assume the position of regional sales manager for Inches Per Second Inc., the Long Island-based manufacturer of audio and video-cassette shells.

According to Piselli, the reasons for his move are "many and varied." Though he declines to discuss details, Piselli says he will be selling for IPS "out of the South and Florida" and "trying to get around as much of the country as possible."

A spokesman for IPS confirms that Piselli had "been looking around for about a month," and that the agreement was made about two weeks ago. Piselli assumes his new role at IPS next Monday (10).

ing, there is a chance that Warner Bros. may turn to Magnetite-12 for all its cassette duplication needs in the future.

"It's definitely not out of the question—we'd like very much to do it," he says. "We've been discussing this with Agfa at both the label and Warner Manufacturing level for some time now. Because of the high volume of business we do with Agfa, hopefully we'll be able to work it out so it becomes cost-effective for us to duplicate all our cassettes on Magnetite-12."

Outwater estimates that the cost differential to Warner in using Magnetite-12 rather than Agfa 619 standard ferric tape is approximately three cents per unit. That cost, however, must be added to the five cents per unit additional expense of the label's new cassette shell, a modified version of the Shape Mark 10 shell, which Outwater describes as a key element in Warner Bros.' overall push for better quality prerecorded cassettes.

The decision to go with Magnetite-12 for "Stop Making Sense," rather than Agfa 619 or a chrome formulation, was a mutual one, according to Outwater. "Talking Heads are a very

### Lexicon Digital Reverb At Lion & Fox Studio

WASHINGTON—Lion & Fox Recording here has added a Lexicon 224X digital reverb unit to its Studio A. According to chief engineer Jim Fox, the unit is proving important in 16mm film mixing and voice-over applications, as well as standard musical applications.

Lion & Fox's most recent project was recording and mixing a big band version of Datsun's "Major Motion" television spots, which air nationally. The commercials are produced by George Callaghan of Annapolis, Md.

quality conscious and technically hip band," he says. "We've been looking for ways to improve the technical quality of their product."

"We all agreed that the Magnetite-12 was superior to the standard Agfa ferric, and as far as using chrome—well, the corporate position of Warner Communications is not to release cassettes on chrome."

"If an artist on a WEA label is interested in quality improvements as far as cassettes, normally we come up with some combination of shell and tape that fits the bill. We also use Dolby HX Pro in our duplication process, and our policy is to run masters made from digital during duplications as well," Outwater adds.

So far this year, Agfa Magnetite-12 has been used by Atco for Yes' "90125" and by Elektra for Lindsey Buckingham's "Go Insane." It is also used regularly by WEA for in-house cassette duplication.

### AES Publishing Papers On Digital Audio

NEW YORK—For those who missed the first International Conference on digital audio, held by the Audio Engineering Society (AES) in Rye, N.Y. in 1982, the AES is making available a collection of 25 significant technical papers presented there. Titled "Digital Audio," the bound volume will sell for \$40 to AES members and \$75 to non-members.

According to an AES spokesman, the collection of papers represents the work of the world's foremost authorities on the subject of digital technology, and is organized into eight categories, ranging from the basics of digital audio to more specialized areas such as rate conversion, error correction and recording formats.



TOP REP—Electro-Voice Inc. named Wilson Audio Sales as the recipient of the 1984 "rep of the year" award at its recent national sales meeting in Granger, Ind. The firm's Wally Wilson, right, and Chris Jones, center, receive their honors from Electro-Voice vice president of marketing Paul McGuire.

### Firm Offers New Digital Post-Production Service

NEW YORK—A new digital post-production service offered by Digital By Dickinson of Bloomfield, N.J., is said to avoid as many as six to eight generation losses during the post-production period for an average music video. According to a spokesperson for Dickinson, the process is relatively inexpensive, requiring only a few days of JVC two-track rental for a typical music video project, or the 3M 32-track for film.

The technique, first used for the Stevie Wonder production "Stevie Wonder Comes Home," consists of cloning either a digital or analog master digitally, preparing working copies for the video or film house, and using a double layback on all final video copies. Video three-quarter-inch masters are then copied with digital audio onto VHS hi fi.

Says the spokesperson: "What

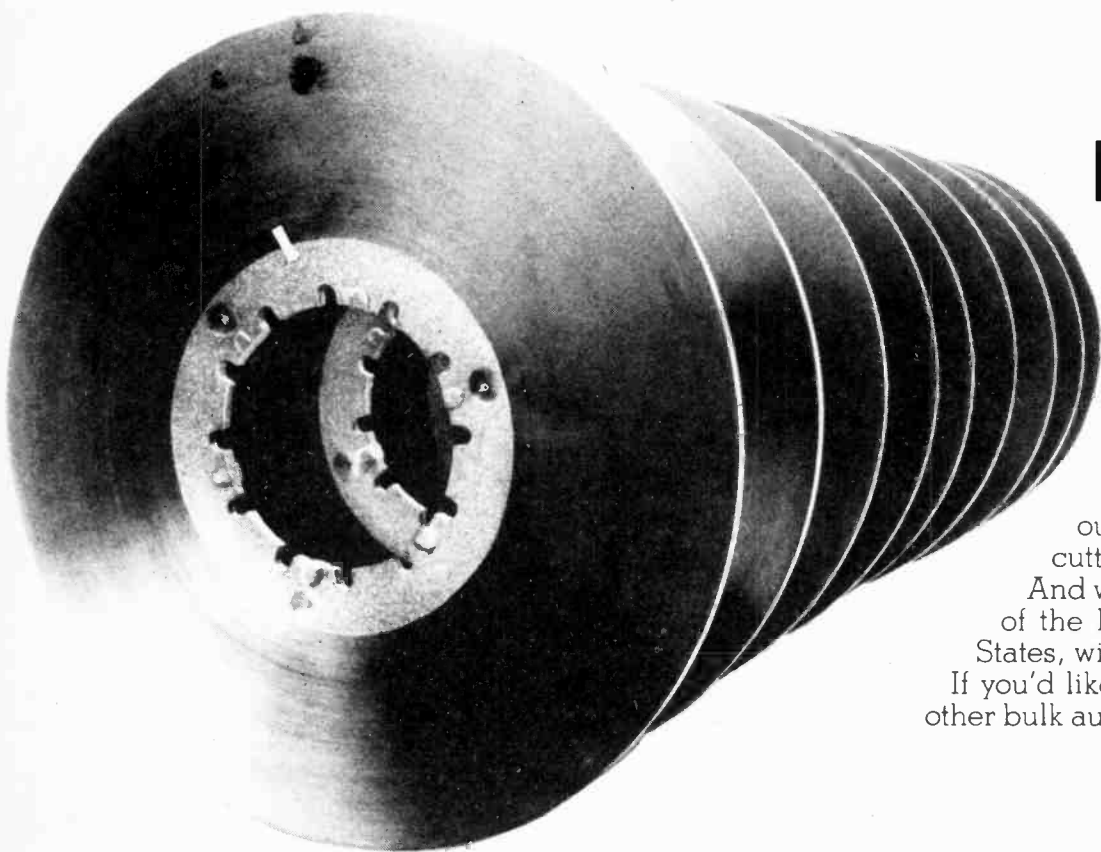
makes our way of doing digital layback unique is that we always put the video in the last position with the lockup equipment, never in master position, thereby avoiding any video machine noise in the audio tracks."

(Continued on page 31)

### Digital Recorder At Audio Affects

LOS ANGELES—Audio Affects, an audio rental company here, has received a Mitsubishi X-800 32-track digital recorder from Digital Entertainment Corp., making the firm the first rental company in Los Angeles to offer the machine to clients.

Audio Affects already carries a full line of Mitsubishi products, ranging from mastering delays to CD players, and including the X-80 two-track mastering recorder.



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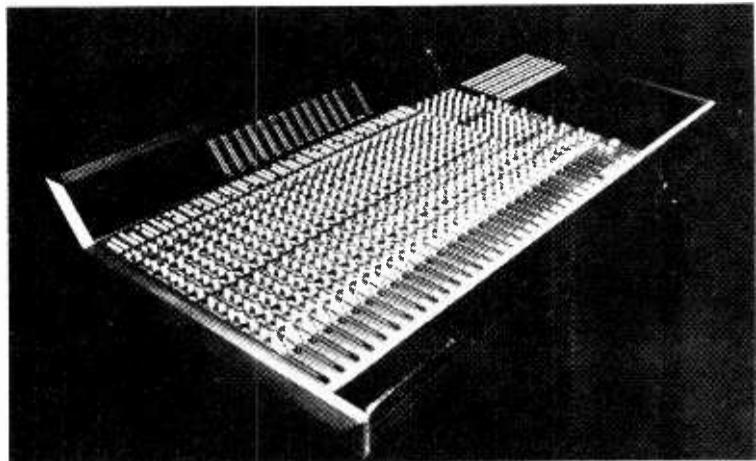
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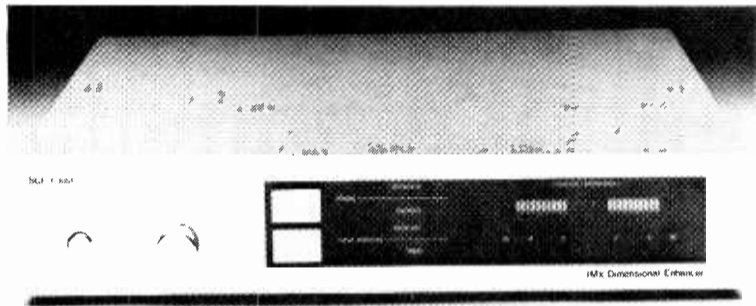
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## New Products



Amek Consoles Inc. introduces the Matchless series of 24 buss audio consoles. Standard features include four-band EQ with swept mids and selectable Q, eight sends, eight returns, eight mono sub-groups, two programmable mute groups and line return facility through the monitor section during remix. A scaled-down version of Amek's Angela series console, the Matchless uses the same circuit design and many of the same features, but in a smaller package. Retail price for the standard Matchless 26/24 desk is \$19,950.



SCI-coustics Inc.'s IMX Dimensional Enhancer is a psycho-acoustic signal processor that is said to analyze the characteristics of the original recording and process the signals to retrieve the depth, dimensionality and ambience present in the original performance. It does not require the use of additional speakers for a hi fi system, and its proprietary circuitry is said to accomplish its purpose through the use of continually variable phase manipulation, frequency tailoring and selective amplitude changes. Retail price is \$169. SCI-coustics is located in Washington, D.C.

## Studio Track

## NEW YORK

Several projects are underway at Planet Sound. Jack Nuber is mixing Soul Jah's for CYF Records, with Tom Durack assisting. Giorgio Gomelsky and Andy Heermans are producing Peter Arvind Kincl, with Heermans doubling at the board. Producer Trevor Gale is laying overdubs for Cookie Watkins, with Rick Keer at the board and Randy Lowman assisting. Mario Sproule is producing Tonnia Silicato for Gentle Doves Music, with Kerr engineering and Richard McLean assisting. Producer Jon Grossbard is finishing tracks for former Village People vocalist Victor Willis, with Heermans at the console.

Diane Bryant is laying tracks at Park South, with Tom Christopher producing and Alec Head at the board. Several artists practicing their craft at the Songshop. Scarlet Rivera is working on new material with producers Jeff Taylor and John Belliveau and engineer Wayne Vican. Cameo members Damon Mendez and Arnett Leftenant are working on solo material with Vican at the board. John & Ed Palermo are mixing tracks for Solar/MCA artist Carrie Lucas. Willie Colon is doing vocals for a forthcoming album, with Sammy Velaquez at the board. And producer Joel Diamond is working on new material for Julio Iglesias with engineer Frankie Quinn.

Four artists have projects underway at Skyline. Burning Spear is mixing his latest album, with help from engineer Jack Nuber and assistant David Young. Newly signed EMI act the Uptown Horns are working on their debut album with producer Mike Thorne. Carl Beatty is behind the board, with help from Young. Grand Master Flash is co-producing his first Elektra/Asylum album with Gavin Christopher. Engineers are Dave Ogrin, Hugo Dwyer and assistant Roger Moutenot. And poet John Giorno is cutting tracks for his

own poetry label. Arthur Payson is at the board with assistant Mario Rodriguez.

## LOS ANGELES

Willie Nelson and Kris Kristofferson are mastering songs for their "Songwriter" soundtrack at Capitol. Booker T. Jones and Danny Lawson produced the Columbia album, with Alex Vertikoff and Wally Traugott engineering. And Steve Miller is mastering his next album there with Traugott at the board. Dolly Parton is laying vocal tracks for "The Kenny Rogers & Dolly Parton Christmas Special" at Group IV. Composer/arranger Allyn Ferguson is laying tracks for the new "Pastiche" album with Tadao Terajima there. Dennis Sands is engineering the project with help from Andy D'Addario.

TV tough guy Mr. T is working on his CBS debut at Hit City West with producer/arranger Patrick Henderson and engineer Joel Moss. Steve Jones is there recording demos for Warner Bros., with Glenn Feit producing and engineering and Kathy Botich assisting. Laurin Rinder is producing Runner's EP for the newly formed Prologue label, with Feit mixing. Wall Of Voodoo is also there, producing its next project with engineer Avi Kipper and assistant Bruce Rockwell. And local group the Modsters are completing an EP for independent release. Feit is co-producing with the group; Botich is assisting.

## NASHVILLE

The Charlie Daniels Band is laying tracks for its upcoming album at Woodland Sound with John Boylan producing, Paul Grupp engineering and Ken Criblez backing up. Dwayna Litz is laying tracks with producer Bill Walker, engineer Tim Farmer and assistant Frank Overall. In the studio's mastering facility, engineer Denny Purcell has just completed albums for Barbara Mandrell and Earl Scruggs.

## CONTRACTOR FOR COUNTRY FESTIVAL

## Steed Styles Jamboree's Sound

By EDWARD MORRIS

NASHVILLE — Even after three years on the job, Vince Steed says it takes a lot of calculation to blast out just the right sound to the more than 50,000 country music fans crowded into a "bowl" scooped out of an Ohio hillside. His company, Monaca, Pa.-based Steed Audio, has been the main sound contractor since 1983 for Jamboree In The Hills.

The gigantic outdoor festival is held the third weekend of each July at Brush Run Park in St. Clairesville, Ohio. This year's edition of the two-day event (Billboard, July 28) drew more than 57,000 ticket-buyers to the 150-acre stage-and-audience site.

Discussing the sound problem, Steed notes, "The lay of the land is pretty difficult. It has a fairly fast rise to it. And it is a very wide area—the sound has to cover 180 degrees. In the last two years, we've started stacking the equipment higher."

An added problem, according to Steed, is that festival-goers tend to put up tarps to protect themselves from the sun and still expect to hear the sound clearly. This year, he points out, the temperature was moderate, but in previous years there have been layers of hot air over the concert area that the sound has had to battle.

"The Jamboree officials have picked the third weekend in July to hold the festival because it is usually the driest weekend," Steed notes. "But it's also usually the hottest one."

Steed Audio uses the Thursday before the festival's Saturday start to set up the basic sound system and Friday to do the system aiming and the interfacing with the radio truck that

picks up the festival for live broadcast over WWVA Wheeling, W. Va., the Jamboree's home station.

This year, the sound company's four-man crew had to work with 18 headline acts and several "fill bands." Down time between these acts was held to approximately six minutes, according to Steed. At the end of the second day, he says, "We were behind only 16 minutes" in stage changes. Some of the supplemental front sound system was provided by Brighton Sound of Rochester, N.Y.

Main equipment for the Jamboree sound setup included a Yamaha PM-2000-32 console, two BrookeSiren System FDS-340 four-way cross-overs, two Klark-Teknik DN27A graphic equalizers, three Ashley SC-50 limiters, two Lexicon PCM-41 digital delays, two Yamaha R-1000 digital reverbs, a Yamaha E1010 analog delay, a Yamaha YDD-2600 Pro digital delay, an AudioArts parametric equalizer and a Yamaha M-916 console as a supplement for the fill band mix.

Comprising the house speaker system were Eastern Acoustic Works (EAW) subwoofer cabinets, EAW mid- and low-mid cabinets, Yamaha and JBL high horns and tweeters, Yamaha power amplifiers and AB and Crown power amps (subwoofers).

## Improvements In Supershooters

NEW YORK—NEP Supershooters II and III, part of the mobile arm of NEP Communications Inc., have completed equipment updates that will add to their state-of-the-art capability, according to Joe Balkan, Supershooter vice president and general manager.

The improvements include the replacement of a Chyron 4000 character and an early version of Chyron's 4100 character generator with two new Chyron 4100 character generators in Supershooters II and III, as well as modifying studio-type equipment for mobile use.

According to John Ukleya, NEP Supershooter unit manager, "The new Chyron 4100 is a tremendous advance. Winchester disk-driven, it provides greater storage and rapid recall of multi-mode graphics. In fact, it's twice as fast as what we've worked with previously. Another advantage is its digitizing tablet that makes its own logos and shapes."

The monitor system was made up of a Hill 24x8 monitor console, four Klark-Teknik 30/30 stereo graphic equalizers, four Steed Audio BM-1 bi-amp floor monitors, six Yamaha S2115H floor monitors, two Yamaha cross-stage monitors, two EAW drum monitors, and AB and Yamaha power amplifiers.

Microphones included eight Shure SM 58s for vocals, Nady 7000s with Shure heads for wireless vocals, Shure SM 57s (guitar amps), BrookeSiren direct boxes (for electric bass, Rhodes, DX-7, Prophet 5, Korg, fiddle and mandolin), direct out (Yamaha CP-70), EV RE-20 (bass drum), Shure SM 57 (snare drum), EV CS-15 (hi hat), two Sennheiser 421s each (for high rack, rack toms and floor toms), two AKG 414s (over heads), AKG D-12 and/or direct box (acoustic bass).

## Firm's Digital Post-Production

• Continued from page 29

Dickinson plans soon to add in-house digital layback onto one-inch C-format broadcast tape with the addition of Ampex VPR-3 video equipment, as well as an audio editing service for video with an electronic editor that will allow electronic editing of digital audio with picture to follow. "This would allow the editor to actually see where his audio edit points lie in the picture frame," says the spokesperson.



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## ENTERTAINMENT TOP 20

•—Disk ◆—Cartridge ★—Cassette

This Week	Last Week	Weeks on Chart	Title	Manufacturer	Remarks	Systems	Apple	Atari	Commodore	IBM	Texas Instruments	TRS	CP/M	Other
1	1	34	FLIGHT SIMULATOR II	Sublogic	Simulation Package		•	•	•					
2	3	14	SUMMER GAMES	Epyx	Arcade Style Sports Game		•	•	•	•				
3	2	42	FLIGHT SIMULATOR	Microsoft	Simulation Package					•				
4	4	35	JULIUS ERVING AND LARRY BIRD GO ONE-ON-ONE	Electronic Arts	Arcade Style Sports Game		•	•	•					
5	5	33	BEACH-HEAD	Access	Strategy Arcade Game				•					
6	6	48	EXODUS:ULTIMA III	Origins Systems Inc.	Fantasy Role-Playing Game		•							
7	10	13	ZORK II	Infocom	Adventure Style Game		•	•		•				
8	7	49	WIZARDRY	Sir-Tech	Fantasy Role-Playing Game		•							
9	9	45	CASTLE WOLFENSTEIN	Muse	Arcade Adventure Game		•	•						
10	14	4	SARGON III	Hayden	Chess Program		•			•				
11	12	11	BEYOND CASTLE WOLFENSTEIN	Muse	Arcade Adventure Game		•	•						
12	15	49	LODE RUNNER	Broderbund	Arcade-Style Game		•	◆◆						
13	11	49	ZORK I	Infocom	Text Adventure Game		•	•	•	•	•	•	•	•
14	16	8	DEATH IN THE CARIBBEAN	Micro Lab	Adventure Style Game		•	•	•	•				
15	13	3	SEA STALKER	Infocom	Adventure Game		•	•	•	•	•	•	•	•
16	8	3	HES GAMES	H.E.S.	Arcade Style Sport Game		•		•					
17	20	49	PINBALL CONSTRUCTION SET	Electronic Arts	Educational Arcade Game		•	•	•					
18	18	7	PLANET FALL	Infocom	Adventure Style Game		•	•	•	•	•	•	•	•
19	17	10	THE MASK OF THE SUN	Broderbund	Adventure Game			•	•					
20	19	39	ZAXXON	Datasoft	Arcade-Style Game		•	◆◆				◆◆		

## EDUCATION TOP 10

1	1	49	MASTERTYPE	Scarborough	Educational program that teaches touch typing to ages 7 to adult in an exciting video game format in 18 different lessons.	•	◆◆	◆◆	•					
2	4	30	MUSIC CONSTRUCTION SET	Electronic Arts	Interactive music composition and learning tool enables user to work with a library of music or compose own.	•	•	•	•					
3	3	3	MUSIC CONSTRUCTION SET	Electronic Arts	Second level for interactive educational typing program.									



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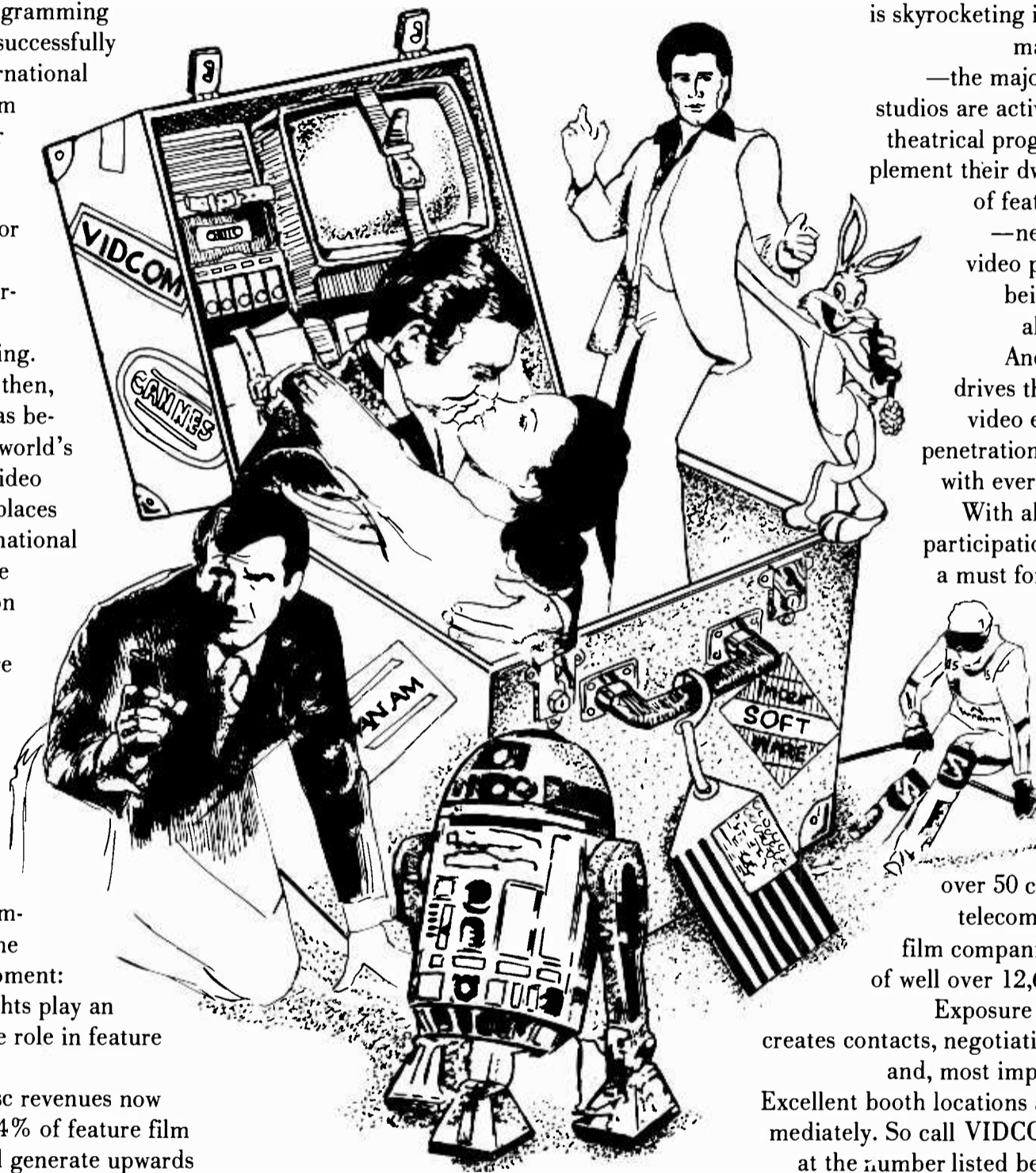
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—tape and disc revenues now account for 12-14% of feature film revenues and will generate upwards of 18% by 1988 (source: the Yankee Group)



—music video programming is skyrocketing in popularity and market importance

—the major motion picture studios are actively seeking non-theatrical programming to supplement their dwindling libraries of feature film releases

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88 '84

# Billboard® TOP LPs & TAPE®

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

THIS WEEK	LAST WEEK	THIS WEEK	LAST WEEK	Weeks on Chart	Artist-TITLE-Label	RIAA Symbols	Suggested List Prices LP Cassettes, & Track	Black LP/ Country LP Chart	THIS WEEK	LAST WEEK	Weeks on Chart	Artist-TITLE-Label	RIAA Symbols	Suggested List Prices LP Cassettes, & Track	Black LP/ Country LP Chart
1	1	36	39	4	PRINCE AND THE REVOLUTION Purple Rain Warner Bros. 25-110-1	WEEKS AT #1 6	8.98	BLP 1	73	62	10	ELVIS COSTELLO & THE ATTRAXIONS Goodbye Cruel World Columbia FC-39429	●	8.98	
2	2	37	37	9	BRUCE SPRINGSTEEN Born In The U.S.A. Columbia PC 38653	▲	8.98		74	75	32	EURYTHMICS Touch RCA AFL1-4917	●	8.98	
3	3	38	32	30	HUEY LEWIS & THE NEWS Sports Chrysalis FV 41412	▲	8.98	BLP 74	75	78	31	ALABAMA Roll On RCA AHL1-4939	▲	8.98	CLP 4
4	4	39	34	90	TINA TURNER Private Dancer Capitol ST-12330	▲	8.98	BLP 2	76	88	4	BOB MARLEY AND THE WAILERS Legend Island 90169 (Atco)	▲	8.98	
5	5	40	47	15	THE CARS Heartbeat City Elektra 60296	▲	8.98		77	60	9	SPYRO GYRA Access All Areas MCA 2-6983		8.98	BLP 56
6	7	41	44	15	LIONEL RICHIE Can't Slow Down Motown 6059 ML	▲	8.98	BLP 7 CLP 56	78	59	29	WANG CHUNG Points On The Curve Geffen GHS 4004 (Warner Bros.)		8.98	BLP 49
7	8	42	35	20	RATT Out Of The Cellar Atlantic 80143	▲	8.98		79	73	19	RUSH Grace Under Pressure Mercury 818476-1 (PolyGram)	▲	8.98	
8	9	43	46	17	JACKSONS Victory Epic QE 38946	▲	8.98		80	118	2	HERBIE HANCOCK Sound-System Columbia FC 39478		8.98	BLP 41
9	6	44	48	26	SOUNDTRACK Ghosts Arista AL-8-8246	▲	8.98	BLP 5	81	81	9	DIFFORD & TILBROOK Difford & Tilbrook A&M SP-4985		8.98	
10	10	45	45	10	JULIO IGLESIAS 1100 Bel Air Place Columbia QC 39157		8.98	BLP 8	82	77	16	INXS The Swing Atco 90160		8.98	
11	11	46	45	10	BILLY SQUIER Signs Of Life Capitol ST-12361		8.98		83	67	23	JOE JACKSON Body And Soul A&M SP-5000		8.98	
12	10	47	50	4	THE POINTER SISTERS Break Out Planet BXL1-4705 (RCA)	●	8.98	BLP 14	84	84	32	THE PRETENDERS Learning To Crawl Sire 1-23980 (Warner Bros.)	▲	8.98	
13	13	48	43	12	CYNDI LAUPER She's So Unusual Portrait BFR 38930 (Epic)	▲	8.98		85	80	17	SERGIO MENDES Confetti A&M SP-4984		8.98	
14	14	49	52	5	JOHN WAITE No Brakes EMI-America ST-17124		8.98		86	103	3	HERB ALPERT TIJUANA Bullish A&M SP-5022		8.98	
15	12	50	55	8	VAN HALEN 1984 Warner Bros. 1-23985	▲	8.98		87	89	13	PATRICE RUSHEN Now Elektra 60360		8.98	BLP 17
16	18	51	42	13	TWISTED SISTER Stay Hungry Atlantic 80156		8.98		88	91	16	PSYCHEDELIC FURS Mirror Moves Columbia BFC 39278		8.98	
17	17	52	42	13	BILLY IDOL Stay Hungry Atlantic 80156	▲	8.98		89	68	45	CULTURE CLUB Culture Club Columbia BFC 39278	▲	8.98	

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(Continued on page 38)



	18	19	20	21	22	23	24	25	26	27	28	29	30	31	32	33	34	35	36	37	38	39	40	41	42	43	44	45	46	47	48	49	50	51	52	53	54	55	56	57	58	59	60	61	62	63	64	65	66	67	68	69	70	71	72	73	74	75	76	77	78	79	80	81	82	83	84	85	86	87	88	89	90	91	92	93	94	95	96	97	98	99	100
	<b>CRUEL SUMMER</b> —Banarama (Tony Swain, Steve Jolley), T. Swain, S. Jolley, Banarama; London 810127-7(PolyGram)	<b>ALL OF YOU</b> —Julio Iglesias & Diana Ross (Richard Perry, Ramon Arcusa), Tony Renis, Cynthia Weil, J. Iglesias; Columbia 38-04507	<b>DYNAMITE</b> —Jermaine Jackson (Jermaine Jackson), A. Goldmark, B. Roberts; Arista 1-9190	<b>WHEN YOU CLOSE YOUR EYES</b> —Night Ranger (Pat Glasser), J. Blades, A. Fitzgerald, B. Gillis; Camel/MCA 52420	<b>I CAN DREAM ABOUT YOU</b> —Dan Hartman (Jimmy Iovine, Dan Hartman), D. Hartman; MCA 52378	<b>WE'RE NOT GONNA TAKE IT</b> —Twisted Sister (Tom Werman, Julia's), D. Snider; Atlantic 7-89641	<b>HARD HABIT TO BREAK</b> —Chicago (David Foster), S. Kipner, J. Parker, Full Moon; Warner Bros. 7-29214	<b>TORTURE</b> —Jacksons (Jackie Jackson) J. Jackson, K. Wakefield; Epic 34-04575	<b>I JUST CALLED TO SAY I LOVE YOU</b> —Stevie Wonder (Stevie Wonder) S. Wonder; Motown 1745	<b>LUCKY STAR</b> —Madonna (Reggie Lucas, Madonna; Sire 7-29177(Warner Bros.))	<b>LEAVE A TENDER MOMENT ALONE</b> —Billy Joel (Phil Ramone), B. Joel; Columbia 38-04514	<b>RIGHT BY YOUR SIDE</b> —Eurythmics (David A. Stewart), Lennox, Stewart; RCA 13695	<b>STATE OF SHOCK</b> —Jacksons (Michael Jackson), M. Jackson, R. Hansen, M. Jagger; Epic 34-04503	<b>THE LUCKY ONE</b> —Laura Branigan (Jack White, Robbie Buchanan), B. Roberts; Atlantic 7-89636	<b>SAD SONGS (SAY SO MUCH)</b> —Elton John (Chris Thomas), E. John, B. Taupin; Geffen 7-29292(Warner Bros.)	<b>THERE GOES MY BABY</b> —Donna Summer (Michael Omartian), B. Nelson, L. Patterson, G. Treadwell; Geffen 7-29291(Warner Bros.)	<b>GO INSANE</b> —Lindsey Buckingham (Buckingham, Fordyce), L. Buckingham; Elektra 7-69714	<b>THINE HEART</b> —Barry Gibb (Barry Gibb, Karl Richardson), B. Gibb, M. Gibb, G. Bitzer; MCA 52443	<b>THE LAST TIME I MADE LOVE</b> —Joyce Kennedy & Jeffrey Osborne (Jeffrey Osborne) B. Mann, C. Weil, J. Barry; A&M 2656	<b>PANAMA</b> —Van Halen (Ted Templeman), E. Van Halen, A. Van Halen, M. Anthony, D.L. Roth; Warner Bros. 7-29250	<b>WHO WEARS THESE SHOES?</b> —Elton John (Chris Thomas), E. John, B. Taupin; Geffen 7-29189	<b>TWO SIDES OF LOVE</b> —Sammy Hagar (Ted Templeman), S. Hagar; Geffen 7-29246(Warner Bros.)	<b>THE MORE YOU LIVE, THE MORE YOU LOVE</b> —A Flock Of Seagulls (Steve Lovell), M. Score, A. Score, S. Maudsley, P. Reynolds; Jive/Arista 1-9220	<b>HIGH ON EMOTION</b> —Chris DeBurgh (Rupert Hine), C. DeBurgh; A&M 2643	<b>INFATUATION</b> —Rod Stewart (Michael Omartian), R. Stewart, D. Hitchings, R. Robinson; Warner Bros. 7-29256	<b>BREAKIN' ... THERE'S NO STOPPING US</b> —Ollie And Jerry (Ollie E. Brown), O.E. Brown, J. Knight; Polydor 821 708-7(PolyGram)	<b>ALIBIS</b> —Sergio Mendes (Sergio Mendes, Robbie Buchanan), T. Snow, T. Macauley; A&M 2639	<b>DESERT MOON</b> —Dennis DeYoung (Dennis DeYoung), D. DeYoung; A&M 2666	<b>TURN AROUND</b> —Neil Diamond (Denny Diante) N. Diamond, B. Bacharach, C. B. Sager; Columbia 38-04541	<b>STRANGER</b> —Stephen Stills (Ron Albert, Howard Albert), S. Stills, C. Stills; Atlantic 7-89633	<b>SATISFY ME</b> —Billy Satellite (Don Gehman) Chauncey, Byrom, Walker; Capitol 5356	<b>JUST THE WAY YOU LIKE IT</b> —The S.O.S. Band (J. Jam, T. Lewis), T. Lewis, J. Harris, Ili; Tabu 4-04523(Epic)	<b>STRAIGHT FROM THE HEART (INTO YOUR LIFE)</b> —Coyote Sisters (David J. Holman, Roger Paglia), L. Kunkel, T. Berg; Morocco 1742(Motown)	<b>ALMOST PARADISE... LOVE I HEMET FROM</b>	<b>FOOTLOOSE</b> —Mike Reno And Ann Wilson (Keith Olsen), E. Carmen, D. Pitchford; Columbia 38-04418	<b>CAN'T WAIT ALL NIGHT</b> —Juice Newton (Richard Landis), B. Adams, J. Vallance; RCA 13863	<b>NEW GIRL NOW</b> —Honeymoon Suite (Tom Treumuth), D. Grehani; Warner Bros. 7-29208	<b>ANYWHERE WITH YOU</b> —Rubber Rodeo (Hugh Jones), B. Holmes, P. Milliken; Mercury 880175-7(PolyGram)	<b>PRETTY MESS</b> —Vanity (Bill Wolfer, Vanity), Vanity, B. Wolfer; Motown 1752	<b>BORDERLINE</b> —Madonna (Reggie Lucas, John "Jellybean" Benitez), R. Lucas; Sire 7-29354(Warner Bros.)	<b>BODY ROCK</b> —Maria Vidal (Phil Galdston, Sylvester Levay), S. Levay, J. Bettis; EMI-America 8233	<b>TURN TO YOU</b> —Go-Go's (Martin Rushent), Caffey, Weidlin; I.R.S. 9928(A&M)	<b>DANCE HALL DAYS</b> —Wang Chung (Chris Hughes, Ross Culham), Hues; Geffen 7-29310(Warner Bros.)	<b>ROMANCING THE STONE</b> —Eddy Grant (Eddy Grant), E. Grant; Portrait 37-04433(Epic)	<b>JAM ON IT</b> —Newcleus (J. Webb, F. Fair), M.B. Cenac; Sunnyview 3010(Becket)	<b>DOCTOR! DOCTOR!</b> —Thompson Twins (Alex Sedkin, Tom Bailey), T. Bailey, A. Currie, J. Leeway; Arista 1-9209	<b>10-9-8—Face To Face</b> (Arthur Baker), Angelo; Epic 34-04430	<b>I'M FREE (HEAVEN HELPS THE MAN)</b> —Kenny Loggins (David Foster, Kenny Loggins), K. Loggins, D. Pitchford; Columbia 38-04452	<b>HERE SHE COMES</b> —Bonnie Tyler (Giorgio Moroder), G. Moroder, P. Bellotte; Columbia 38-04548	<b>RAIN</b> —Dragon (Alan Mansfield) T. Hunter, J. Pigott, M. Hunter; Polydor 817292-7(PolyGram)	<b>THE REFLEX</b> —Duran Duran (Alex Sadkin, Ian Little, Duran Duran), Duran Duran; Capitol 5345	<b>MAGIC</b> —The Cars (Robert John "Mutt" Lange, Cars), R. Ocasek; Elektra 7-69724																															

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18	19	43	<b>NIGHT RANGER</b> Midnight Madness Cameo/MCA 5456	MCA	▲	8.98		54	40	17	Warner Bros. 1-23720	WEA	10.98	90	69	76	<b>JULIO IGLESIAS</b> Julio Columbia FC38640	CBS	▲		CLP 70	
19	21	54	<b>MADONNA</b> Madonna Sire 1-23867 (Warner Bros.)	WEA	▲	8.98	BLP 26	55	49	13	Geffen GHS 4018 (Warner Bros.)	WEA	8.98	91	82	7	<b>LAKESIDE</b> Outrageous Solar 60355 (Elektra)	WEA		8.98	BLP 23	
20	20	8	<b>ELTON JOHN</b> Breaking Hearts Geffen GHS 24031 (Warner Bros.)	WEA		8.98		56	56	13	<b>TEDDY PENDERGRASS</b> Love Language Asylum 60317 (Elektra)	MCA	9.98	92	92	9	<b>VARIOUS ARTISTS</b> The Official Music Of The XXI11rd Olympiad-Los Angeles 1984 Columbia BJS 39322	CBS				
21	16	73	<b>Z Z TOP</b> Eliminator Warner Bros. 1-23774	WEA	▲	8.98		57	54	13	<b>PEABO BRYSON</b> Straight From The Heart Elektra 60362	WEA	8.98	93	93	47	<b>SOUNDTRACK</b> The Big Chill Motown 60621ML (MCA)	MCA	▲	8.98		
22	25	6	<b>SCANDAL FEATURING PATTY SMYTH</b> Warrior Columbia FC 39173	CBS				58	71	12	<b>RUN - D.M.C.</b> Run - D.M.C. Profile 1201	IND	8.98	94	85	50	<b>LINDA RONSTADT</b> What's New Asylum 60260 (Elektra)	WEA	▲	8.98		
23	15	6	<b>QUIET RIOT</b> Condition Critical Pasha QZ 39516 (Epic)	CBS				59	61	8	<b>FASTWAY</b> All Fired Up Columbia BFC 39373	CBS	8.98	95	95	6	<b>THE BROTHERS JOHNSON</b> Out Of Control A&M SP-4965	RCA				
24	30	18	<b>JOHN CAFFERTY AND THE BEAVER BROWN BAND</b> Eddie and the Cruisers/Soundtrack Scotti Bros. BFZ 38929 (Epic)	CBS				60	66	3	<b>FRANK SINATRA</b> L.A. Is My Lady QWest 25145-1 (Warner Bros.)	WEA	9.98	96	97	29	<b>BON JOVI</b> Bon Jovi Mercury 814982-1M1 (PolyGram)	POL		8.98	BLP 20	
25	22	56	<b>BILLY JOEL</b> An Innocent Man Columbia QC 38837	CBS	▲			61	65	13	<b>LOU REED</b> New Sensations RCA AFL-4998	RCA	8.98	97	112	4	<b>HELIX</b> Walking The Razor's Edge Capitol ST-12362	CAP		8.98		
26	27	7	<b>THE TIME</b> Ice Cream Castle Warner Bros. 25109-1	WEA		8.98	BLP 3	62	125	2	<b>LINDSEY BUCKINGHAM</b> Go Insane Elektra 60363	WEA	8.98	98	83	19	<b>SLADE</b> Keep Your Hands Off My Power Supply CBS Associated FZ 39336	CBS				
27	28	5	<b>PETER WOLF</b> Lights Out EMI-America SJ-17121	CAP		8.98		63	58	48	<b>MOTLEY CRUE</b> Shout At The Devil Elektra 60289	WEA	8.98	99	86	99	<b>LIONEL RICHIE</b> Lionel Richie Motown 6007 ML	MCA	▲	8.98		
28	23	8	<b>DIO</b> The Last In Line Warner Bros. 25100-1	WEA		8.98		64	57	15	<b>SOUNDTRACK</b> Beat Street Atlantic 80154-1	WEA	8.98	100	90	15	<b>VAN STEPHENSON</b> Righteous Anger MCA 5482	MCA		8.98		
29	29	26	<b>SCORPIONS</b> Love At First Sting Mercury 814 98101 (PolyGram)	POL	▲	8.98		65	51	23	<b>GO-GO'S</b> Talk Show I.R.S. SP-70041 (A&M)	RCA	8.98	101	87	45	<b>JOHN COUGAR MELLENCAMP</b> Uh-Huh Riva RVL 7504 (PolyGram)	POL	▲	8.98		
30	24	15	<b>SOUNDTRACK</b> Breakin' Polydor 821919-1 (PolyGram)	POL	▲	9.98	BLP 22	66	72	4	<b>SPANDAU BALLET</b> Parade Chrysalis FV 41473	CBS	---	102	94	12	<b>EDDY GRANT</b> Going For Broke Portrait FR 39261 (Epic)	CBS			BLP 73	
31	26	11	<b>ROD STEWART</b> Camouflage Warner Bros. 25095-1	WEA	●	8.98		67	130	3	<b>BILLY OCEAN</b> Suddenly Jive/Arista JL 8-8213	RCA	8.98	103	NEW ENTRY		<b>KROKUS</b> The Blitz Arista AL8-8243	RCA		8.98		
32	33	20	<b>LAURA BRANIGAN</b> Self Control Atlantic 80147	WEA	●	8.98		68	63	19	<b>R.E.M.</b> Reckoning I.R.S. SP-70044 (A&M)	RCA	8.98	104	99	59	<b>MIDNIGHT STAR</b> No Parking On The Dance Floor Solar 60241 (Elektra)	WEA	▲	8.98	BLP 60	
33	31	40	<b>DURAN DURAN</b> Seven And The Ragged Tiger Capitol ST-12310	CAP	▲	8.98		69	70	11	<b>CHRIS DEBURGH</b> Man On The Line A&M SP5002	RCA	8.98	105	105	16	<b>O'BRYAN</b> Be My Lover Capitol ST-12332	CAP		8.98	BLP 13	
34	38	10	<b>SHEILA E.</b> The Glamorous Life Warner Bros. 1-25107	WEA		8.98	BLP 9	70	74	6	<b>WILLIE NELSON</b> City Of New Orleans Columbia FC 39145	CBS	CLP 6	106	131	3	<b>GRIM REAPER</b> See You In Hell RCA NFLI-8038	RCA		8.98		
35	36	9	<b>COREY HART</b> First Offense EMI-America ST-17117	CAP		8.98		71	79	3	<b>A FLOCK OF SEAGULLS</b> The Story Of A Young Heart Jive/Arista JL 8-8250	RCA	8.98	107	107	9	<b>ART OF NOISE</b> (Who's Afraid Of) The Art Of Noise Island 90179 (Atco)	WEA		8.98	BLP 51	
						8.98		72	76	6	<b>LITA FORD</b> Dancin' On The Edge Mercury 818864-1M-1 (PolyGram)	POL	8.98									

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**HEAVY METAL**



## Nashville Talent-Go-Round Spins Old, New, Borrowed, Blue Rash Of Fall Product Due

By EDWARD MORRIS

NASHVILLE—The talent merry-go-round here will be spinning off a shower of new product within the next few months from artists recently discovered, newly signed from other labels or refurbished by new producers. Most of the music will be contained on singles by solo acts.

At Warner Bros., MCA emigre Terri Gibbs is now being produced by Steve Buckingham and Jim Ed Norman and will have an album out during the first quarter of next year. Also set for an album at about the same time is a yet-to-be-named group

### Horizon Award Special Set For 'Silver Eagle'

NASHVILLE—DIR Broadcasting will air "The Country Music Assn. Horizon Award Special" Oct. 6, as part of its "Silver Eagle" series. The show, to be carried on more than 400 radio stations, will focus on the hits and personalities of the five final CMA Horizon award nominees: Deborah Allen, Earl Thomas Conley, Vern Gosdin, the Judds and Michael Martin Murphey.

Under CMA's agreement with DIR, the company will announce the special with a full-page ad and a minimum of 30 promotional spots the week preceding the broadcast. The special itself will explain the significance of the Horizon award, carry an announcement of the CMA television awards show and note that October is Country Music Month.

Additionally, the CMA will be paid a licensing fee for exclusive rights to the broadcast.

consisting of former Eagles member Glen D. Hardin, ex-Doobie Brothers John McFee and Keith Knudsen, Tim Goodman and Jerry Sheff. The project will be co-produced by the group and Norman.

Set for single releases on Warner Bros. are Darrell Clanton, who scored big on Indigo Records last year with his remake of "Lonesome 7-203," again produced by Chuck Howard; Del Shannon, co-produced by Paul Worley and Norman; Pam Tillis, produced by Buckingham, whose "Good-bye Highway" will be released Sept. 19; Jessica Boucher, produced by Norman and Barry Beckett; and the Forester Sisters, produced by Jerry Wallace and Terry Skinner.

MCA Records will feature a string of new albums by artists who have switched from other labels, including a self-produced effort by Ray Stevens, most recently on Mercury; Steve Wariner's first effort after leaving RCA, produced by Jimmy Bowen and Tony Brown; and a Razy Bailey outing, also produced by Bowen and Brown. Roy Clark, who is on MCA/Churchill and produced by Jerry Kennedy, will release a single in October.

In addition, Mac Davis has switched to MCA from Casablanca. But he has not yet gone into the studio to begin his new MCA projects.

In the second half of October, Gail Davies will release her first RCA album, "Where Is A Woman To Go." The former Warner Bros. artist co-produced the album with Leland Sklar. Ed Bruce, formerly with MCA, will make his RCA bow in November with a still-unnamed album produced by Blake Mevis.

Keith Whitley, who has distinguished himself primarily as a bluegrass musician, will soon have a

country mini-LP out on RCA, "A Hard Act To Follow," under the tutelage of Norro Wilson. He will lead with the single "Turn Me To Love."

New to the Columbia roster are Lloyd David Foster, late of MCA, and Carl Jackson, who was with Capitol and Sugar Hill. Foster's "Gonna Love You Right Out Of The Blues," a single produced by Bob Montgomery, will be out Oct. 15, while Jackson's "Gone, Gone, Gone," produced by Stan Cornelius, is set for a late September release. Epic's newest artist, Keith Stegall, made his label debut in April with the single "I Want To Go Somewhere."

At Capitol/EMI America, the "new" single act to watch is the Anne Murray/Dave Loggins pairing on "Nobody Loves Me Like You Do," produced by Jim Ed Norman. Capitol is releasing the Kimberly Springs

(Continued on page 44)

### OCT. 9-14 IN NASHVILLE

## Full Schedule For Opry Birthday

NASHVILLE — In spite of the cutback in activities by record labels (Billboard, Aug. 11), the Grand Ole Opry organization has scheduled a full slate of activities Oct. 9-14 to celebrate the Opry's 59th anniversary.

A new feature of the celebration will be a country music concert taped for later televising that will star Waylon Jennings, Jessi Colter, George Jones, Kris Kristofferson, Willie Nelson, Roger Miller, Mickey Newbury, Webb Pierce, Faron Young and Hank Williams Jr. Called "The Door Is Always Open," the show will be presented on Oct. 10 from 7-11 p.m.



**WORLD'S LARGEST VIDEO**—Well, maybe not, but certainly a contender, considering who showed up to appear in the Hank Williams Jr. video, "All My Rowdy Friends Are Coming Over Tonight." Standing in back are, from left, Willie Nelson, Bobby Bare, Waylon Jennings, Jessi Colter, Kris Kristofferson, Grandpa Jones, Hank Jr. and comedian Jim Varney. Seated in front are director John Goodhue, Porter Wagoner, Dickey Betts, rock'n'roller George Thorogood and producer Tom Thacker. Not shown are Cheech & Chong and Leon Redbone.

at the Opry House.

The Opry will again offer its series of "Hot Line" radio reports—daily feeds to radio stations via phone lines—to a maximum of 150 stations on a first-come, first-served basis. These reports, offered Oct. 9-12, will cover major activities of the week and will include comments from country artists. Requests for the free service must be made in writing to Hot Line Reports, 1514 South St., Nashville, Tenn. 37212.

Special hookups are also being made available at the Opryland Hotel to enable radio personnel attending the celebration to broadcast live on their home stations. Arrangements for this feature are to be made through Ray Waters at (615) 889-1000.

Registration fee for the anniversary celebration is \$50, half of which will be donated to the Opry Trust Fund for needy musicians (whether Opry members or not) and their families. The fee admits the ticket-holder to all the official activities.

Here is the complete schedule of Opry-sponsored events:

#### Tuesday, Oct. 9

CMA/Opry DJ brunch, 11 a.m., Opryland Hotel; artist/DJ tape session, noon-4 p.m., Opryland Hotel; bluegrass concert (hosted by Bill Monroe), 7 p.m.-10 p.m., Roy Acuff Theater.

#### Wednesday, Oct. 10

### MONROE TO HEADLINE

## Chicken Pickin' Festival Set

NASHVILLE—Bill Monroe & the Blue Grass Boys will again headline the Kentucky Fried Chicken Bluegrass Music Festival in Louisville, Sept. 7-9. The free event, which has drawn more than 150,000 fans each year, is a combination of concerts, band contests and workshops.

Other professional bluegrass bands scheduled to appear at the festival are the John Herald Band, Jim & Jesse and the Virginia Boys, Doyle Lawson & Quicksilver, New Grass Revival, Peter Rowan, the Seldom Scene, Tony Trischka & Skyline, and the Doc Watson Trio with Mark O'Connor.

The Blanchard Valley Bluegrass Boys (winners of last year's festival contest), Buzzard Rock String Band,

"Best In Country" concert (lineup incomplete), 2 p.m.-5 p.m., Roy Acuff Theater; "The Door Is Always Open" tv taping, 7 p.m.-11 p.m., Opry House.

#### Thursday, Oct. 11

CMA membership meeting, 9 a.m.-noon, Opryland Hotel; country music showcase (lineup incomplete), 2 p.m.-4 p.m., Opry House; cocktail reception, 4:30 p.m.-6 p.m., Opry House lobby; "Country Music Month Spectacular" (lineup incomplete), a live broadcast on Music Country Radio Network with Charlie Douglas, 7 p.m.-10 p.m., Opry House.

#### Friday, Oct. 12

Artist/DJ tape session, 1:30 p.m.-3:30 p.m., Opryland Hotel; Grand Ole Opry cocktail reception and Disk Jockey Hall of Fame awards presentation, 5:30 p.m.-7:30 p.m., Opryland Hotel.

#### Saturday, Oct. 13

Birthday cake ceremonies, starting at 9:30 p.m., at the Grand Ole Opry, Opry House.

#### Sunday, Oct. 14

"Sunday Morning Country" showcase (lineup incomplete), 10 a.m.-noon, Opryland Hotel.

The Opry Trust Fund has distributed \$955,578.99 to musicians and families in need since it was established. Last year, it paid \$91,800 to 35 families, according to a Trust Fund spokesman.

## Nashville Scene

### Happy Birthday, Harlan—Again

By KIP KIRBY

Oops. In our excitement to dispense details about the Nashville Music Assn.'s Harlan Howard birthday bash, we moved the date up one week. Anyone who showed up in the BMI parking lot on Aug. 31, as we instructed, found no tent, no food and no music!

So let's set the record straight: The day to join in the festivities is Sept. 7 (That's *this* Friday.)

We regret the error. Now you've had two chances to hear about this benefit celebration, so there's no excuse to miss it!

Also, the five Horizon Award finalists were inadvertently omitted from the published list of CMA nominees. Our phones have been ringing off the hook. So here they are: Deborah Allen, Earl Thomas Conley, Vern Gosdin, the Judds and Michael Martin Murphey. The competition in this category is particularly stiff this year: All of the acts nominated have had major career breakthroughs to make them eminently qualified to receive the Horizon honor.

★ ★ ★

Sawyer Brown member Bobby Randall broke his foot onstage recently in the midst of a flying leap on the song "Smokin' In The Rockies." Despite intense pain, Randall man-

aged to finish the set, hobbled off-stage, then had to be carried back by the rest of Sawyer Brown to finish an encore.

Doctors put his foot in a cast to take pressure off the broken bone, but the energetic Randall soon tired of that and sawed the cast off himself. He's back on his feet now (to coin a phrase) and none the worse for wear, although he's keeping a more wary eye on the stage monitors while he leaps.

Sawyer Brown's debut single for Capitol/Curb is titled "Leona." And its second single? Well, what else? "Smokin' In The Rockies."

★ ★ ★

Every year around this time, after the CMA releases the list of its finalists nominated for the October Awards Show, we start getting inquiries by mail and phone wondering why Hank Williams Jr. isn't among them. Since the CMA Awards aren't supposed to be "personality contests," we can't offer any palatable suggestions for why the voting membership overlooks Hank.

He is the biggest seller in the entire Warner Bros. country lineup. At the moment, Hank has three albums on the charts: "Major Moves," holding down the No. 1 spot with sales reported at 400,000 in barely three months; "Man Of Steel," socked into the top five and already gold; and "Greatest Hits," now certified platinum.

These join "The Pressure Is On"

and "Whiskey Bent And Hellbound," both of which are also gold. Then there was his Showtime cable special this year, a star-spangled affair with major country headliners—the only country tv show to be taped aboard an aircraft carrier (and at the Air Force's personal invitation). And Williams was the sole country artist invited to sing this year on the Beach Boys' July 4 Showtime special, "Beach Party In Washington, D.C.," on which Hank joined not only the Beach Boys but Julio Iglesias, the O'Jays, Ringo Starr and Three Dog Night.

There are signs Hank Jr. may be heading into a new phase of his performing life, too. We understand he already has offers to guest this season on "Dynasty" and "Dukes of Hazzard."

This is the same artist who broke the Billboard record for most albums on the chart at one time, when he logged eight simultaneously. Now Hank is breaking boxoffice records at major U.S. coliseums such as the Greensboro Civic Center, where he topped the previous record of \$135,000.

Where Hank is concerned, we haven't got the answers. Like the Waylon Jennings of yore, he suffers from an outlaw image that may alienate more traditional country voters in the CMA. But on the sheer face of his accomplishments this year, and his constant No. 1 hits, it's hard to fath-

(Continued on page 42)





4	2	5	KOALA PAD TOUCH	Koala Technologies Corp.	Graphic generator for home computers									
5	9	6	WORD ATTACK	Davidson & Associates	An educational program designed to improve vocabulary, reading and spelling skills.									
6	10	2	EARLY GAMES	Counterpoint Software Inc.	A friendly interactive package designed to entertain children ages 2½ to 6 with educational games.						♦			••
7	5	32	MATH BLASTER!	Davidson & Associates	Contains over 600 problems in addition, subtraction, multiplication, division, fractions and decimals for students age 6-12, with game at the end.									
8	6	11	COMPUTER STUDY PROGRAM FOR SAT	Barron Educational Series	Educational program designed to help students study for the SAT exam.									
9	8	47	IN SEARCH OF THE MOST AMAZING THING	Spinnaker	Learning adventure that encourages problem-solving & sharpens the mind of the player (age 10 to adult) while they search for the most amazing thing.									
10	7	14	FACEMAKER	Spinnaker	Three-part learning game designed to teach very young children (ages 4-12) the computer keyboard & memory skills by working with a human face.						♦			

## HOME MANAGEMENT TOP 10

1	1	49	BANK STREET WRITER	Broderbund	Word Processing Package									
2	3	49	PFS:FILE	Software Publishing	Information Management System									
3	2	49	THE HOME ACCOUNTANT	Arrays, Inc./Continental	Home & Small Business Financial Management Program									
4	4	41	DOLLARS AND SENSE	Monogram	Home Financial Package									
5	6	7	PRINT SHOP	Broderbund	At Home Print Shop									
6	8	9	NEW PAPER CLIP	Batteries Included	Word Processing Package									
7	5	5	CUT & PASTE	Electronic Arts	Word Processing Package									
8	7	4	APPLE WRITER II	Apple Computer Inc.	Word Processing Package									
9	9	2	THE CONSULTANT	Batteries Included	Database									
10	10	12	PFS: Write	Software Publishing	Word Processing Package									



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Billboard Hot Country Singles

Survey for Week Ending 9/1/84

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Table with columns for 'THIS WEEK', 'LAST WEEK', 'WKS ON CHART', 'TITLE—Artist (Producer)', 'WRITER, PUBLISHER, LICENSEE, LABEL & NUMBER (Dist. Label)', 'THIS WEEK', 'LAST WEEK', 'WKS ON CHART', 'TITLE—Artist (Producer)', 'WRITER, PUBLISHER, LICENSEE, LABEL & NUMBER (Dist. Label)', 'THIS WEEK', 'LAST WEEK', 'WKS ON CHART', 'TITLE—Artist (Producer)', 'WRITER, PUBLISHER, LICENSEE, LABEL & NUMBER (Dist. Label)'. Includes chart entries like 'TENNESSEE HOMESICK BLUES—Dolly Parton' and 'PLEDGING MY LOVE—Emmylou Harris'.

SEPTEMBER 8, 1984, BILLBOARD

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

Nashville Scene

Continued from page 40

om his exclusion from the male vocalist of the year category.

★ ★ ★

Becky Hobbs performed her newest EMI America single, "Pardon Me," for a regional meeting sponsored by the Handleman Co. for 500 K-Mart managers in Atlanta. She'll also play in a celebrity golf tournament in Golden, Colo., along with Trini Lopez, baseball great Stan Musial and actor Michael Callan.

Larry Gatlin and brothers Rudy and Steve will guest on a 60-minute

Christmas special called "The Gift Of Song." The show will be syndicated by Multimedia and will feature Juice Newton, Menudo, Marilyn McCoo and Neil Sedaka.

The Oak Ridge Boys are the first act to sell out two shows in advance at Busch Gardens in Williamsburg, Va. Over 10,000 eager Oaks fans bought tickets ahead of the group's late August dates there.

★ ★ ★

October is the release date for George Jones' new all-female duet package, "Ladies Choice." Those ap-

pearing with George on the project are Barbara Mandrell ("Daisy Chain"), Loretta Lynn ("We Sure Make Good Love"), Brenda Lee ("Hallelujah, I Love You So"), Janie Fricke ("All I Want To Do In Life"), Leona Williams ("Best Friends"), Emmylou Harris ("All Fall Down"), Lucy J. Dalton ("Size Seven Round (Made Of Gold)"), Deborah Allen ("Our Love Was Ahead Of Its Time") and Terri Gibbs ("Slow Burning Fire").

The 10th selection, "She's My Rock," is George's tribute to wife

Nancy. It is slated to be the first single from the project. Those closest to Jones—and those who have seen him through his darkest, worst days—credit Nancy with giving the singer total rejuvenation and the chance to start over. And George himself has said that were it not for her, he might not be alive today.

★ ★ ★

We Never Said He Was Country: Nashville's Guinness Hall of World Records right off Music Row has announced the arrival of live-mask wax figure of superstar Michael Jackson,

set for display Sept. 1.

For an exclusive Guinness commission, Jackson allowed a live mask cast to be made by Rick Baker, who also did the mask special effects in "Thriller." As the newest Guinness entertainment record holder, Michael claims "Thriller" sales of more than 33 million copies, displacing "Rock Around The Clock" and "Saturday Night Fever" as the best-selling pop record and album of all time. Interesting that Guinness selected its Nashville museum as the site for the Michael Jackson display!

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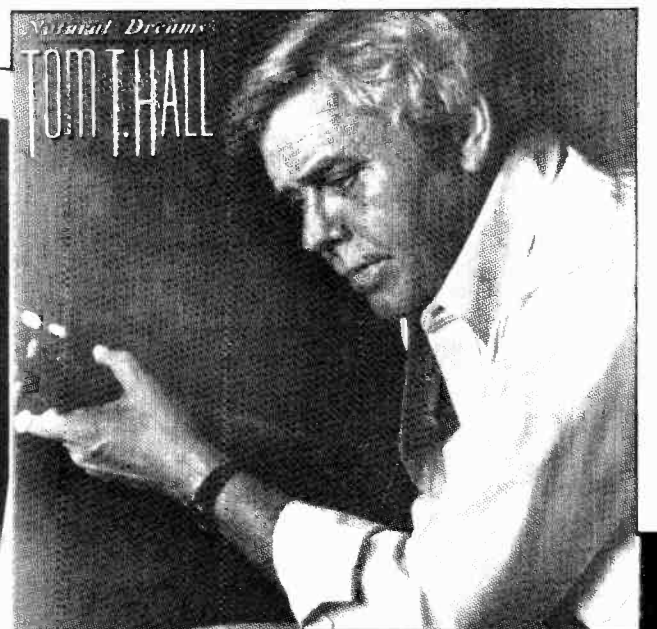
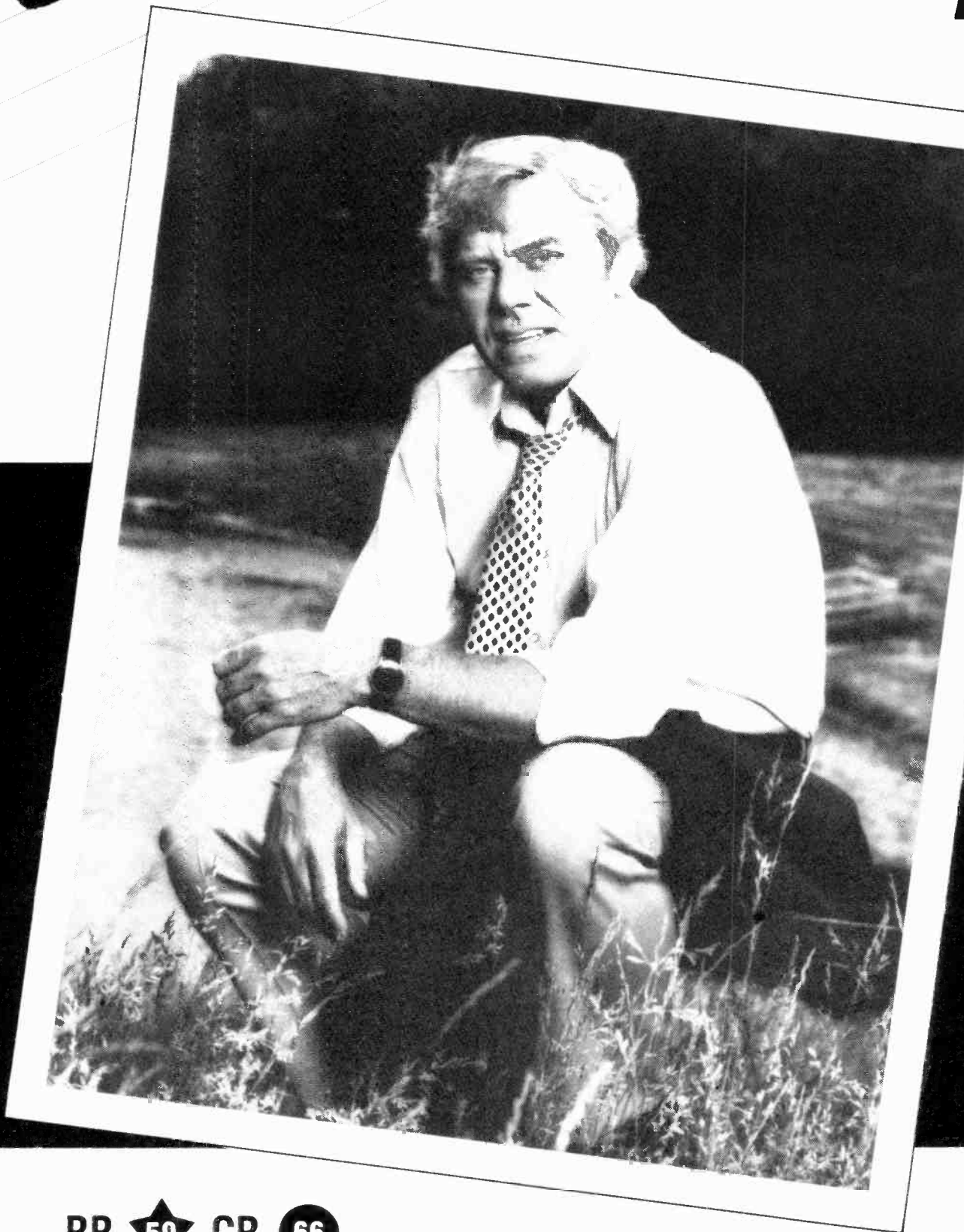


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| WUBE/CINCINNATI         | KIKK/HOUSTON        |
| WUSN/CHICAGO            | KKYX/SAN ANTONIO    |
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| WWW/DETROIT             | KNOE/MONROE         |
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| WTQR/WINSTON-SALEM      | KGA/SPOKANE         |
| WFNC/FAYETTEVILLE       | KUGN/EUGENE         |
| WMC/MEMPHIS             | KGAY/SALEM          |
| WUSY/CHATTANOOGA        | WBGW/BANGOR         |
| WIVK/KNOXVILLE          | WSNO/BARRE          |
| WOKK/MERIDAN            | KRKT/ALBANY         |
| KLRA/LITTLE ROCK        | KRWQ/GOLD HILL      |
| WQYK/ST. PETERSBURG     |                     |

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## AT VSDA DISTRIBUTOR PANEL

# Dealers Called Marketing Key

By TONY SEIDEMAN

LAS VEGAS—Video retailers have to carry the primary burden for merchandising and marketing prerecorded video, said manufacturers and distributors here at the third annual Video Software Dealers Assn. (VSDA) convention, Aug. 26-29. But the way store owners purchase product often precludes effective use of the resources available to them, the manufacturers and distributors claimed.

Since the dollar amounts available are often so small and other resources frequently just as limited, creative marketing efforts are essential. But lack of dealer loyalty to distributors prevents the building of a strong cooperative bond, said manufacturers and distributors.

"A lot of dealers are buying from more than one distributor," claimed Noel Gimbel, president of Sound Video Unlimited. According to Gimbel, who spoke on a panel titled "Working Effectively With Your Distributor," "If you're supporting us, we can support you."

Instead, Gimbel and others main-

tained, dealers spread their orders around, diluting the power of their purchasing dollars and making certain that when they need to ask their suppliers for a favor, there won't be much room for help.

While telling dealers that they should be more loyal to distributors and more effective in their use of scarce marketing dollars, the panelists were reluctant to discuss the root of the problem, or the ways in which distributors and manufacturers themselves could solve them.

Dealers who are shopping their products from a number of different distributors and doing business with firms based hundreds of miles away are going for short-term gains at the expense of longterm losses, the panelists said. But they shied away from discussing the brutally competitive environment that has been created by distributors shipping product to stores based a continent away and the impact this is having on the industry.

The panelists said that teamwork on all levels is essential. But the place where marketing efforts are most crucial in the home video business is at the point where the product meets

the consumer—the retail store.

Dealers must work with manufacturers to make funds stretch, said Russ Bach of WEA. "We as companies have to take the \$30,000 we are able to throw at the promotion and make it look larger than life."

Panelists listed a number of ways to do this. High on the list was the importance to dealers of joining with other retail outlets selling completely different product lines to help generate excitement.

It was suggested that retailers should go to sneaker stores to help push sports tapes, grocery stores for cooking videos and hobby outlets for how-to's. More and more retailers need to create their own special promotions, the panelists said.

Jerry Sharell of MCA Home Video pointed out that that retailers should be able to get almost any promotion materials they need for the average sales effort from the many distributors across the country. But, he added, "If you want to know about specialty p-o-p, good luck."

At MCA, he said, "We have almost something for every new re-

(Continued on page 49)



DEAL OF THE CENTURY—A&M executives relax after signing a video distribution deal with RCA/Columbia Pictures Home Video. Pictured from left are A&M Records senior vice president, finance and administration Michael Parkinson, A&M Video director Laura Ritman, A&M Records president Gil Friesen, RCA/Columbia president Robert Blattner and RCA Records president Robert Summers.

## 125% Increase Reported In '83 Blank Tape Sales

NEW YORK—Manufacturers' blank videocassettes sales in the U.S. in 1983 went up by more than 125% over 1982 unit volume figures, according to statistics released by the International Tape/Disc Assn. (ITA). Dollar volume, however, showed only a 58% increase.

As for blank audiocassettes, unit sales increased 7.25% and nearly 6% in dollar volume.

The ITA blank tape sales figures, which cover all consumer retail, industrial, and bulk sales in the U.S., additionally show that combined videocassette unit sales for 1983 totalled 87 million units, as opposed to 38.6 million in 1982. Dollar volume for 1983 was \$651.8 million, up from the \$412.3 mark of the preceding year.

Breaking blank videocassette figures down into formats finds VHS tapes climbing to 65.9 million in unit sales in 1983 from the previous year's 27.4 million, for a 140% increase. Dollar volume in this format increased by 61.4%, rising to \$500.3

million from \$310 million in 1982.

In Beta format, unit sales in 1983 were 21.2 million units, an 88.9% increase from the 11.2 million units sold in 1982. Dollar volume rose to \$151.5 million in 1983 from the preceding year's \$102.3 million.

Blank audiocassette unit sales totalled nearly 240 million last year, compared with 223.7 million in 1982. Dollar volume went up to nearly \$274 million from \$258.9 million the year before.

For the first time, the ITA additionally reported on U.S. sales of flexible computer disks, commonly referred to as "floppies." Figures concerned only sales of 8-inch and 5½-inch floppies, since there are not yet enough companies reporting sales data for 3½-inch disks.

According to the ITA, total floppy disk unit sales were 219.6 million in 1983, up by 66.7% over the 131.7 million figure registered in 1982. Total dollar volume of \$447,482,000 in 1983 bettered the \$287,132,000 figure from 1982 by 55.8%.

## \$415,000 LONG-FORM

# Japanese Pop Star Gets Big Budget

By SHIG FUJITA

TOKYO—Long-form music video productions in Japan normally cost some \$85,000-\$125,000 to make. But Toshiba-EMI has spent \$415,000 to make a 58-minute music video package, "Train Of Thought," by local pop star Yumi Matsutoya.

The original idea dates back to the summer of 1983, and the initial budget was between \$115,000 and \$165,000, according to Hiroshi Takao, the company's video division producer.

The firm asked Green Back Films of the U.K. to come up with ideas. Five were submitted, and the eventual choice was made after talks involving the artist. Matsutoya went to Europe for 42 days, shooting in London, Venice and other European centers.

Corporate qualms about breaking the video production barrier of 100 million Japanese yen ended with the company deciding that it was bound to happen soon, and that there was spinoff publicity value.

The end product was previewed si-

multaneously on July 23 in seven cities, including Tokyo, Osaka, Hiroshima and Fukuoka. In Japan, it's accepted that production costs of a music video can be recovered if there are sales of 5,000-6,000, but in the case of "Train Of Thought" at least 30,000 units have to be sold to cover expenditure. But, with the title selling here at the equivalent of \$50, Toshiba-EMI is looking to garner sales of more than 50,000.

Previously, the best-selling music videotape here has been Off Course's "Budokan Concert," which was released in April, 1983, and has hit the 37,000-unit mark.

## For The Record

In an article about the Cars' long-form music video (Aug. 18), Jeff Stein was listed as director of the clip "You Might Think." Stein actually co-directed "You Might Think" with New York production company Charlex.

SEPTEMBER 8, 1984, BILLBOARD

# Billboard Videodisk Top 20

Copyright 1984, Billboard Publications, Inc. No part of this publication may be reproduced, stored in a retrieval system, or transmitted, in any form or by any means, electronic, mechanical, photocopying, recording, or otherwise, without the prior written permission of the publisher. Survey for Week Ending 9/1/84

This Week	Last Position	Weeks on Chart	TITLE	Copyright Owner, Distributor, Catalog Number	Principal Performers	Year of Release	Rating	Format	Price
1	1	10	TERMS OF ENDEARMENT	Paramount Pictures RCA Video Disc 1407	Shirley MacLaine Debra Winger	1983	PG	CED Laser	29.95 39.95
2	3	8	THE RIGHT STUFF ▲	The Ladd Company Warner Home Video 20014	Charles Frank Scott Glenn	1983	PG	CED Laser	29.98 39.98
3	4	7	GORKY PARK ▲	Orion Pictures Vestron 5053	William Hurt Lee Marvin	1983	R	CED Laser	29.95 39.95
4	10	8	CHRISTINE	RCA/Columbia Pictures Home Video 10141	Keith Gordon	1983	R	CED	29.95
5	13	21	SUDDEN IMPACT ▲	Warner Brothers Pictures Warner Home Video 11341	Clint Eastwood Sondra Locke	1983	R	CED Laser	19.98 34.98
6	2	13	SCARFACE ▲	Universal City Studios MCA Dist. Corp. 80047	Al Pacino	1983	R	CED Laser	34.98 39.98
7	7	12	SILKWOOD	ABC Motion Pictures Embassy Home Entertainment 1377	Meryl Streep Kurt Russell	1983	R	CED Laser	39.95 44.95
8	6	15	REAR WINDOW •	Universal Classics MCA Dist. Corp. 80081	James Stewart Grace Kelly	1954	PG	CED Laser	19.98 29.98
9	11	2	LASSITER ▲	Warner Brothers Pictures Warner Home Video 11372	Tom Selleck Jane Seymour	1984	R	Laser	39.98
10	12	5	TANK ▲	Universal City Studios MCA Dist. Corp. 80072	James Garner Shirley Jones	1984	PG	CED Laser	19.98 29.98
11	20	4	EDUCATING RITA	RCA/Columbia Pictures Home Video 10189	Michael Caine Julie Walters	1983	PG	CED	29.95
12	NEW ENTRY		THE BIG CHILL	RCA/Columbia Pictures Home Video 100211	William Hurt Glenn Close	1983	R	CED	29.95
13	5	7	CHILDREN OF THE CORN	New World Pictures Embassy Home Entertainment 4039	Peter Horton Linda Hamilton	1984	R	CED Laser	29.95 34.98
14	17	19	DEAD ZONE	Paramount Pictures, RCA Video Disc 1646	Christopher Walken Martin Sheen	1983	R	CED Laser	29.95
15	8	13	ALL THE RIGHT MOVES ▲	CBS-Fox Video 1299	Tom Cruise Lea Thompson	1983	R	CED Laser	19.98 34.98
16	9	5	VERTIGO •	Universal Classics MCA Dist. Corp. 80082	James Stewart Kim Novak	1958	PG	CED Laser	29.98 39.98
17	18	27	MR. MOM ▲	Vestron 5025	Michael Keaton Teri Garr	1983	PG	CED Laser	29.95 34.95
18	14	6	TWO OF A KIND •	CBS-Fox Video 1339	John Travolta Olivia Newton-John	1983	PG	CED Laser	19.98 34.98
19	16	11	UNCOMMON VALOR	Paramount Pictures RCA Video Disc 1646	Gene Hackman Robert Stack	1983	R	CED Laser	29.95
20	15	2	CALIGULA	Vestron 5032	Malcolm McDowell Peter O'Toole	1980	R	CED	29.95

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

# New Video Releases

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

(Vestron Video).....NA

### PARTY GAMES—FOR ADULTS ONLY

John Byner  
Beta & VHS MCA Home Video ... \$39.95

**RAGE**  
David Soul, James Whitmore,  
Caroline McWilliams  
Beta & VHS U.S.A. Home Video ... \$59.95

**RETURN OF THE DINOSAURS**  
Animation  
Beta & VHS Trans World Entertainment  
13504 ..... \$39.95

**RIDERS OF THE RANGE & STORM OVER WYOMING**  
Tim Holt  
Beta & VHS RKO Home Video RKO  
2003 ..... \$34.95

**SIXTEEN CANDLES**  
Molly Ringwald, Paul Dooley,  
Carlin Glynn  
Beta & VHS MCA Home Video ... \$79.95

**SNOOPY'S HOME VIDEO LIBRARY**  
Animation  
Beta & VHS Media Home Entertainment  
Inc. .... NA

**THE SOUL EXPERIENCE**  
Various Artists  
Beta & VHS U.S.A. Home Video ... \$29.95

**SPLIT SECOND**  
Stephen McNally  
Beta & VHS RKO Home Video RKO  
2002 ..... \$34.95

**THIS IS A HIJACK**  
Adam Roarke, Neville Brand,  
Jay Robinson  
Beta & VHS Monterey Home  
Video ..... \$59.95

**TOM THUMB**  
Russ Tamblyn, Peter Sellers,  
Terry Thomas  
Beta & VHS MGM/UA Home Video ..... \$39.95

**TWIGS**  
Cloris Leachman  
Beta & VHS RKO Home Video RKO  
1021 ..... \$39.95

**WINDOW'S WAY**  
Peter Finch, Mary Ure  
Beta & VHS VidAmerica  
(Vestron Video).....NA

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

## Japanese Jump On Vid Bandwagon

TOKYO—Expanding VCR ownership here has spurred Japanese publishing firms to move deeply into the world of video magazine marketing, with an estimated 30 such publications now on sale.

The oldest video magazine here is Video Salon, launched in November, 1980, by Genkosha Publishing with a circulation of 35,000 copies and now selling 140,000 a month. Specializing in photography and home movies, Genkosha made its first ventures into video publishing in 1977. When Video Salon was launched, the company ceased publication of its Small Movies magazine for 8mm enthusiasts.

Videcom, a bi-monthly publication from the Audio/Visual Consultant Center, a government organization, first appeared in October, 1981. Appealing primarily to an older readership, it will go monthly next April, according to the Center.

Stereo Sound Publishing is one of several audio magazine publishers that have moved into the video field, with its monthly High V, launched last November. Successful in the children's market is comic book specialist Akita Publishing, whose monthly Video Spot now has a circulation of about 100,000.

Publishers of magazines carrying television program information have been quick to make the transition. Tokyo News, whose Shukan TV Guide has recently begun to include details designed to assist home copying of broadcast material, launched the monthly Video Collection in late 1982. Kadokawa Publishing put out the first number of a twice-yearly video magazine called The Video in July, with plans to move fully into the video publishing field at a later date.

# Billboard Videocassette Top 40

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Survey for Week Ending 9/1/84

## SALES

This Week	Last Position	Weeks on Chart	TITLE	Copyright Owner, Distributor, Catalog Number	Principal Performers	Year of Release	Rating	Format	Price
1	1	5	THE BIG CHILL	RCA/Columbia Pictures Home Video 100211	William Hurt Glenn Close	1983	R	VHS Beta	79.95
2	2	12	TERMS OF ENDEARMENT	Paramount Pictures Paramount Home Video 1407	Shirley MacLaine Debra Winger	1983	PG	VHS Beta	39.95
3	3	121	JANE FONDA'S WORKOUT ▲ (ITA)	KVC-RCA Karl Video Corporation 042	Jane Fonda	1982	NR	VHS Beta	59.95
4	5	38	RAIDERS OF THE LOST ARK	Paramount Pictures Paramount Home Video 1376	Harrison Ford Karen Allen	1981	PG	VHS Beta	39.95
5	8	10	THE RIGHT STUFF ▲	The Ladd Company Warner Home Video 20014	Charles Frank Scott Glenn	1983	PG	VHS Beta	79.95
6	6	11	LIMITED GOLD EDITION CARTOON CLASSICS MICKEY	Walt Disney Home Video 198	Mickey Mouse	1984	NR	VHS Beta	29.95
7	4	14	SCARFACE ▲	Universal City Studios MCA Dist. Corp. 80047	Al Pacino	1983	R	VHS Beta	79.95
8	11	36	MAKING MICHAEL JACKSON'S THRILLER ▲ (ITA)	Vestron 1000	Michael Jackson	1983	NR	VHS Beta	29.95
9	7	6	VERTIGO •	Universal Classics MCA Dist. Corp. 80082	James Stewart Kim Novak	1958	PG	VHS Beta	59.95
10	12	8	CULTURE CLUB: KISS ACROSS THE OCEAN	CBS-Fox Music Video 6659	Culture Club	1984	NR	VHS Beta	29.98
11	14	8	EDUCATING RITA	RCA/Columbia Pictures Home Video 10189	Michael Caine Julie Walters	1983	PG	VHS Beta	79.95
12	18	5	LASSITER ▲	Warner Brothers Pictures Warner Home Video 11372	Tom Selleck Jane Seymour	1984	R	VHS Beta	79.95
13	10	11	LIMITED GOLD EDITION CARTOON CLASSICS DONALD	Walt Disney Home Video 200	Donald Duck	1984	NR	VHS Beta	29.95
14	28	2	HARD TO HOLD •	Universal City Studios MCA Dist. Corp. 80073	Rick Springfield Janel Eilber	1984	PG	VHS Beta	69.95
15	22	25	TRADING PLACES	Paramount Pictures Paramount Home Video 1551	Dan Ackroyd Eddie Murphy	1983	R	VHS Beta	39.95
16	19	13	SILKWOOD	ABC Motion Pictures Embassy Home Entertainment 1377	Meryl Streep Kurt Russell	1983	R	VHS Beta	79.95
17	37	21	SUDDEN IMPACT (ITA) ▲	Warner Brothers Pictures Warner Home Video 11341	Clint Eastwood Sondra Locke	1983	R	VHS Beta	79.95
18	25	3	UNFAITHFULLY YOURS	CBS-Fox Video 1340	Dudley Moore Natassa Kinski	1983	PG	VHS Beta	79.98
19	20	59	DURAN DURAN •	Thorn/EMI TVD 1646	Duran Duran	1983	NR	VHS Beta	29.95
20	17	10	LIMITED GOLD EDITION CARTOON CLASSICS SILLY SYMPHONIES	Walt Disney Home Video 204	Animated	1984	NR	VHS Beta	29.95
21	23	9	LIMITED GOLD EDITION CARTOON CLASSICS DISNEY'S BEST: THE FABULOUS FIFTIES	Walt Disney Home Video 203	Animated	1984	NR	VHS Beta	29.95
22	24	8	MONEY HUNT	Karl Home Video 056	John Hillerman	1984	NR	VHS Beta	29.95
23	30	11	LET'S BREAK: A VISUAL GUIDE TO BREAK DANCING	Image Magnetic Associates Inc., Warner Home Video 34023	Various Artists	1984	NR	VHS Beta	39.98
24	9	10	LIMITED GOLD EDITION CARTOON CLASSICS MINNIE	Walt Disney Home Video 199	Minnie Mouse	1984	NR	VHS Beta	29.95
25	29	16	REAR WINDOW •	Universal Classics MCA Dist. Corp. 80081	James Stewart Grace Kelly	1954	PG	VHS Beta	59.95
26	15	6	TANK ▲	Universal City Studios MCA Dist. Corp. 80072	James Garner Shirley Jones	1984	PG	VHS Beta	59.98
27	NEW ENTRY		LINDA RONSTADT IN CONCERT—WHAT'S NEW	Vestron Music Video 1012	Linda Ronstadt	1984	NR	VHS Beta	29.95
28	38	31	DO IT DEBBIE'S WAY ▲	Raymax Prod. P. Brownstein Prod. Video Assoc. 1008	Debbie Reynolds	1983	NR	VHS Beta	39.95
29	16	7	BLAME IT ON RIO	Sherwood Productions Vestron 5040	Michael Caine Joseph Bologna	1984	R	VHS Beta	Not Listed
30	13	25	THE JANE FONDA WORKOUT CHALLENGE •	KVC-RCA Karl Video Corporation 051	Jane Fonda	1984	NR	VHS Beta	59.95
31	27	37	RISKY BUSINESS (ITA) ▲	The Geffen Company Warner Home Video 11323	Tom Cruise Rebecca de Mornay	1983	R	VHS Beta	39.98
32	26	79	STAR TREK II— THE WRATH OF KHAN ▲ (ITA)	Paramount Pictures Paramount Home Video 1180	William Shatner Leonard Nimoy	1982	PG	VHS Beta	39.95
33	36	10	LIMITED GOLD EDITION CARTOON CLASSICS DAISY	Walt Disney Home Video 201	Daisy Duck	1984	NR	VHS Beta	29.95
34	NEW ENTRY		HOTEL NEW HAMPSHIRE	Orion Pictures Vestron 5042	Jodie Foster Beau Bridges	1984	R	VHS Beta	Not Listed
35	35	16	GORKY PARK ▲	Orion Pictures Vestron 5053	William Hurt Lee Marvin	1983	R	VHS Beta	No listing
36	34	13	CHRISTINE	RCA/Columbia Pictures Home Video 10141	Keith Gordon	1983	R	VHS Beta	79.95
37	21	10	LIMITED GOLD EDITION CARTOON CLASSICS PLUTO	Walt Disney Home Video 202	Pluto	1984	NR	VHS Beta	29.95
38	31	2	SWING SHIFT	Warner Brothers Pictures Warner Home Video 11376	Goldie Hawn Kurt Russell	1984	PG	VHS Beta	79.95
39	32	3	HARRY AND SON	Orion Pictures Vestron 5037	Paul Newman Robby Benson	1983	R	VHS Beta	Not Listed
40	33	50	FLASHDANCE	Paramount Pictures Paramount Home Video 1454	Jennifer Beals	1983	R	VHS Beta	39.95

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SEPTEMBER 8, 1984, BILLBOARD

## Pacific Arts Steps Up Activity

### L.A. Office Opens; New Music-Oriented Titles Released

By JACK McDONOUGH

SAN FRANCISCO—A steady stream of summer and fall releases is cementing Pacific Arts Video Records' position in expanding the boundaries of music video, and in opening marketing opportunities into the home video window.

The marketing step-up includes the recent opening of a Los Angeles office under the direction of former

Elektra/Asylum executive George Steele III, Pacific Arts' new director of marketing. The Sunset Blvd. office buttresses the home office in Carmel and recently established overseas offices in London and Sydney.

Pacific Arts, which committed to a total switchover from audio to video with the release of Michael Nesmith's "Elephant Parts" in 1981, is now steadily adding a variety of music and music-related titles to its catalog. The company is also, according

to president David Bean, going after "special-quality movies, like 'Endless Summer,' 'Dreams Of Gold' and 'The American Friend,' that have both long life and greater application to home video than to either theatre or television."

Among the company's recently released music-related titles are "Dreams Of Gold," with an original soundtrack by Ken Nordine, released in June in VHS and Beta at \$29.95; "The Paul Simon Special" and "Say Amen, Somebody," both released in May in VHS Dolby stereo and Beta Hi-Fi at \$59.95; and "Backstage At The Kirov," released in August in VHS and Beta at \$59.95.

Upcoming releases include a number of classical titles; "Best Of Blondie" and "Jethro Tull: Slipstream," both previously released by Chrysalis Home Video; and "Happy Hour With The Humans," a 40-minute conceptual piece which Bean says "represents a pioneering step in long-form video" in that it attempts to incorporate seven songs into "a fully realized storyline, combining elements of news, politics, romance, rock and comedy." As such, Bean says, it extends the trend-setting example of "Elephant Parts," which he calls "a 1980s version of a Fred Astaire musical.

"That's where we think music video has to go," Bean continues: "an entertainment form including dance, music, comedy, all the elements. That's why we're out of the clip business, which we see as advertising and not truly creative. That's why we've released so many of the things we have."

Bean maintains that "the videodisk and videocassette are the records of the future, especially since with laser technologies it's not only better audio but indestructible audio." Bean's concern with audio quality is reflected in another recent Pacific Arts release, "Koyaanisqatsi."

That film, a depiction of the virgin earth thrown out of control and balance by the advent of technology, was released in March with the 82-minute Philip Glass soundtrack encoded with PCM Digital, "providing a level of sound almost unknown on home videocassettes," according to Bean. In addition, the film's Sensurround soundtrack was retained in the video version for viewers with Sensurround decoders.

On the theatrical/specialty side, Bean points to "The American Friend," directed by Wim Wenders and starring Dennis Hopper, as representing "not a deviation for us but an area of expansion. We're actively looking for wonderful foreign films that didn't get their full audience originally and that are not available elsewhere."

Another unusual Pacific Arts release, due this fall, is "Sherlock Holmes And The Baskerville Curse," a fully animated color feature with Peter O'Toole as the voice of Sherlock Holmes. "Endless Summer," a documentary about surfing, has been rereleased on videocassette at \$59.95 and is also now available on CED and LaserDisc at \$29.98.

Among the other titles due from Pacific Arts are two comedy programs: "Franken & Davis At Stockton State" and "Carrott Gets Rowdie," a comic documentary focused on the Tampa Bay soccer team which will introduce British comedian Jasper Carrott to American audiences.



THROWING A FIST—MTV video jock J.J. Jackson, center, and Helix members Brian Vollmer, left, and Paul Hackman, encourage viewers to buy the group's latest album, "Walkin' The Razor's Edge."

## British Firm Promises New Directions In Music

LONDON—A new video production company promising new kinds of music video software has been launched here under the name Source One by former Virgin Vision marketing/acquisitions director David Marlow.

Though an independent operation, the company will be financed in its first year by Virgin, which will also distribute Source One projects on a worldwide basis. Co-productions with other partners are not being ruled out.

"We're going to do what everyone has been talking about and come up with some intelligent music video," says Marlow with calculated brashness. "A lot of the existing product is fatuous in the extreme, and that's because the creative basis is back to front: They start off trying to be advertisements for a band instead of something that makes sense in its own right."

Marlow says he hopes to have his first project under way before Christmas. He aims to put together a minipackage of perhaps six one-hour productions within a year, each budgeted well into six figures and geared for cable, broadcast, home video and possibly even theatrical exploitation in major markets worldwide, with visual and musical elements deliberately more prominent than language-specific dialog.

"I feel that audiences have been underestimated," Marlow says. "The sophistication that kids accept on their turntables has not yet been translated into the visual medium. We intend to develop one-hour music films that start from a narrative and have decent story lines, almost like short cinema features. Then we will look for the involvement of appropriate artists.

"The music has to be unself-con-

sciously introduced into the narrative. That's the creative challenge."

Marlow's eight-year experience at Virgin suggests that the company's acts are likely to feature prominently in his plans. Arista's acts are also apt to be featured, following the recent video deal between Arista and Virgin.

"The main thing, though, is to attract major names," Marlow says. "Music video sales are very much based on the status of the artists, so we have to go for top acts, wherever they come from."

"Whether we use one artist or a sort of compilation, whether they make cameo acting appearances or play themselves, whether the music is composed specifically for the production or not, whether audio albums of the soundtrack are released; all those things will depend on the particular project in question."

Pre-sales to U.S. cable would be welcome, he says. "I think it should be attractive to them. My experience as a distributor is that creative packages sell better than concerts. Everyone has done the big concerts; they are very difficult to capture effectively, and the public is getting bored with them. Home video sales have been quite disappointing on some occasions, whereas productions with ideas in them are selling incredibly well, with 'Thriller' I suppose a prime example."

Marlow plans exploratory trips to the States this fall. "I've got a lot of contacts there," he says, "and I'll be on the lookout for fresh story ideas and like-minded people. Basically I want to draw on fresh talent, people interested in doing something innovative and contemporary. Visually, there is a whole new language to be established."

## ROSY FIGURES FROM JVC


### Japan Production Still Booms

TOKYO—Japan's overall VCR production will reach 23 million units this year, worth around \$7.5 billion, according to the latest estimates from leading manufacturer JVC. The figures represent a 26.2% increase on last year in volume terms and 18.9% in value.

The company predicts that video hardware penetration will approach 40% in this market by year's end, and that overall home video produc-

tion, including VCRs, video cameras and software, will top the "psychological" two trillion yen mark and exceed the \$9 billion equivalent for the first time.

Production of color video cameras alone, JVC says, will be around 1.4 million units (16.7% more than last year), worth \$540 million (up 13%). Videotape production should total some 287 million tapes (up 28%), worth \$1.27 billion.



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- (1) Videotek, DRC-1 Dual Rack Mount
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- (1) Sigma CSG 350A Sync Generator
- (2) JVC, KY-310 Color E.N.G. Camera
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- (2) JVC-HZ-ZS 12U Rear Lens Control
- (2) JVC-HZ-FM 12U Rear Focus Control
- (2) AVP, Custom Studio Consoles w/Rack Mount Space (top to console damaged; no electronics)
- (2) Sigma DVA 100 A
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By FAYE ZUCKERMAN

• The Godfather of soul: James Brown has teamed up with Afrika Bambaataa for a Tommy Boy Records performance video shot with two cameras in New York. The video was produced by Fred/Allan, with Barry Rebo taking charge of the lensing. A Paint Box was used to put in animation to liven up the performance. Casear Video Graphics was the post-production facility, with Tom Pompasello as director and Fred Siebert as producer.

• Newcomer: New York's Krank shot "Welcome To My Neighborhood" on a West Side pier using a 35mm Panoflex camera. Ken Grillo lensed the clip, with Ed Poplawski directing. Magno Video was the post-production facility used for the POP production, produced by Robby Tucker.

• Art on MTV: Workhorse Productions took charge of a special for MTV titled "Art On The Beach." The show deals with Creative Ties' yearly beach competition for artists in New York. United Video Services transferred the film of the contest to video. This year, eight artists turned

out as contestants. Bobby Sheehan, who produced and directed the program, says it is being put together "music video style."

• Country style: Nite Records of America artist Bobby Blue had Moving Targets Inc. take charge of a video for "Just For You." It was shot on 7291 film on location in California. Post-production took place at Compact Video in Burbank. "Just For You" is Moving Targets' first music video.

• The awards: Sept. 14 will see MTV's music video awards show at Radio City Music Hall. Tina Turner will be performing, along with Huey Lewis & the News. Following the live telecast on MTV, the awards show will be syndicated to commercial television by Lexington Broadcast Services.

• Video powwow: The 15th Video Expo is slated for Oct. 1-5 at the New York Passenger Ship Terminal. Expected attendance is 10,000-plus. The expo will include seminars, exhibits and panel discussions on professional aspects of video production.

## VSDA Distributor Panel

• Continued from page 46

lease. Before you know it, you're into almost \$100,000, and that doesn't even cover what you need." So the retailer had to do his own marketing for specially targeting local promotion.

One category that manufacturers on the panel said needs special care is music video. "None of us are selling any music video," said Sharell. "Studios are lending into the millions to acquire these programs," he said, and yet feature film-oriented retailers are not giving the push to the product on the shelf.

Distributor Rose Anne Unlauf called special training and deep stocking of diverse titles essential to help the video store keep its edge over the horde of new retail outlets. She added that salespeople with knowledge of product and the tactics needed to make consumers buy are the most important weapon in any store owner's arsenal.

## First Video Fair Set For Finland

HELSINKI—The first Finnish Video Fair is set for the town of Turku next month. The event has the full support of the national IFPI group, AKT, which is arranging a special

dealer seminar.

Speakers will include government representatives, State film censors, representatives of rights group TEOSTO, wholesalers and importers.

## Replay-Only VCR From Japanese Firm

TOKYO—Funai Electric, an audio/video hardware manufacturer based in Osaka City, has started the rental/sale of portable VCRs for replay only. The machine, tagged Video Kozo, is going to videotape rental stores nationwide.

Funai is hoping for monthly sales of 1,000 units of the hardware, which contains a mechanism that prevents accidental erasure of prerecorded tape. Export of the product started to Europe in February and to the U.S. in July, with sales volume so far totalling 30,000 units monthly.

The decision to start marketing the unit in Japan was prompted by the steep increase in the number of videotape rental outlets. The Video Kozo (Boy, in English) is in the shape of an attache case and weighs just 12 pounds.

# Billboard Videocassette Top 40

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Survey for Week Ending 9/1/84

## RENTALS

This Week	Last Position	Weeks on Chart	TITLE	Copyright Owner, Distributor, Catalog Number	Principal Performers	Year of Release	Rating	Format
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2	3	12	TERMS OF ENDEARMENT	Paramount Pictures Paramount Home Video 1407	Shirley MacLaine Debra Winger	1983	PG	VHS Beta
3	2	10	THE RIGHT STUFF ▲	The Ladd Company Warner Home Video 20014	Charles Frank Scott Glenn	1983	PG	VHS Beta
4	4	7	BLAME IT ON RIO	Sherwood Productions Vestron 5040	Michael Caine Joseph Bologna	1984	R	VHS Beta
5	5	5	LASSITER ▲	Warner Brothers Pictures Warner Home Video 11372	Tom Selleck Jane Seymour	1984	R	VHS Beta
6	6	14	SCARFACE ▲	Universal City Studios MCA Distributing Corp. 80047	Al Pacino	1983	R	VHS Beta
7	9	2	UNFAITHFULLY YOURS	CBS-Fox Video 1340	Dudley Moore Natassa Kinski	1983	PG	VHS Beta
8	7	9	EDUCATING RITA	RCA/Columbia Pictures Home Video 10189	Michael Caine Julie Walters	1983	PG	VHS Beta
9	8	13	SILKWOOD	ABC Motion Pictures, Embassy Home Entertainment 1377	Meryl Streep Kurt Russell	1983	R	VHS Beta
10	10	6	TANK ▲	Universal City Studios MCA Dist. Corp. 80072	James Garner Shirley Jones	1983	PG	VHS Beta
11	25	2	SWING SHIFT	Warner Brothers Pictures Warner Home Video 11376	Goldie Hawn Kurt Russell	1984	PG	VHS Beta
12	26	2	HARD TO HOLD •	Universal City Studios MCA Dist. Corp. 80073	Rick Springfield Janet Eiber	1984	PG	VHS Beta
13	11	8	CHILDREN OF THE CORN	New World Pictures, Embassy Home Entertainment 4039	Peter Horton Linda Hamilton	1984	R	VHS Beta
14	16	21	SUDDEN IMPACT ▲ (ITA)	Warner Brothers Pictures Warner Home Video 11341	Clint Eastwood Sondra Locke	1983	R	VHS Beta
15	13	18	UNCOMMON VALOR	Paramount Pictures Paramount Home Video 1657	Gene Hackman Robert Stack	1983	R	VHS Beta
16	34	3	ROMANTIC COMEDY	CBS-Fox Video 4733	Dudley Moore Mary Steenburgen	1983	PG	VHS Beta
17	15	13	CHRISTINE	RCA/Columbia Pictures Home Video 10141	Keith Gordon	1983	R	VHS Beta
18	14	16	GORKY PARK ▲	Orion Pictures Vestron 5053	William Hurt Lee Marvin	1983	R	VHS Beta
19	18	12	ALL THE RIGHT MOVES ▲	CBS-Fox Video 1299	Tom Cruise Lea Thompson	1983	R	VHS Beta
20	22	3	HARRY AND SON	Orion Pictures Vestron 5037	Paul Newman Robby Benson	1983	R	VHS Beta
21	17	39	RAIDERS OF THE LOST ARK	Paramount Pictures Paramount Home Video 1376	Harrison Ford Karen Allen	1981	PG	VHS Beta
22	12	6	VERTIGO •	Universal Classics MCA Dist. Corp. 80082	James Stewart Kim Novak	1958	PG	VHS Beta
23	NEW ENTRY		PURPLE HEARTS	Warner Brothers Pictures Warner Home Video 20018	Cheryl Ladd Ken Wahl	1984	R	VHS Beta
24	28	38	RISKY BUSINESS ▲	The Geffen Company Warner Home Video 11323	Tom Cruise Rebecca de Mornay	1983	R	VHS Beta
25	NEW ENTRY		HOTEL NEW HAMPSHIRE	Orion Pictures Vestron 5042	Jodie Foster Beau Bridges	1984	R	VHS Beta
26	23	19	UNDER FIRE ▲	Vestron 5033	Gene Hackman Nick Nolte	1983	R	VHS Beta
27	29	31	TOOTSIE ▲ (ITA)	RCA/Columbia Pictures Home Video 10535	Dustin Hoffman Jessica Lange	1982	PG	VHS Beta
28	27	28	MR. MOM ▲	Vestron 5025	Michael Keaton Teri Garr	1983	PG	VHS Beta
29	NEW ENTRY		RECKLESS •	MGM/UA Home Video 800421	Daryl Hannah Aidan Quinn	1984	R	VHS Beta
30	32	21	DEAD ZONE	Paramount Pictures Paramount Home Video 1646	Christopher Walken Martin Sheen	1983	R	VHS Beta
31	30	7	BROADWAY DANNY ROSE	Orion Pictures Vestron 5041	Woody Allen Mia Farrow	1984	PG	VHS Beta
32	20	15	REAR WINDOW •	Universal Classics MCA Distributing Corp. 80081	James Stewart Grace Kelly	1954	PG	VHS Beta
33	35	71	JANE FONDA'S WORKOUT	KVC-RCA Karl Video Corporation 042	Jane Fonda	1982	NR	VHS Beta
34	19	25	TRADING PLACES	Paramount Pictures Paramount Home Video 1551	Dan Ackroyd Eddie Murphy	1983	R	VHS Beta
35	24	4	REPO MAN	Universal City Studios MCA Dist. Corp. 80071	Harry Dean Stanton	1983	R	VHS Beta
36	21	8	TWO OF A KIND •	CBS-Fox Home Video 1339	John Travolta Olivia Newton-John	1983	PG	VHS Beta
37	31	9	WHERE'S POPPA	United Artists Key Video 4706	George Segal Ruth Gordon	1970	R	VHS Beta
38	39	4	FINAL OPTION	MGM/UA Home Video 800364	Richard Widmark Judy Davis	1982	R	VHS Beta
39	37	14	TESTAMENT	Paramount Pictures Paramount Home Video 1739	Jane Alexander William Devane	1983	PG	VHS Beta
40	38	25	STAR CHAMBER •	CBS-Fox Video 1295	Michael Douglas Hal Holbrook	1983	R	VHS Beta

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OUTLAW INLAWS—Waylon Jennings poses with friends on the set of his latest video in Nashville. Pictured from left are the clip's writer and director David Hogan, actor Robert Duvall, Johnny Cash, Jennings and John Ware of Sea Brite Productions.

## 'LOVE LANGUAGE' PRODUCER

## Masser Moved By Pendergrass

By PAUL GREIN

LOS ANGELES—Producer Michael Masser is coming off one of the biggest hits of his career in Peabo Bryson's "If Ever You're In My Arms Again." And he's hoping to follow it in coming months with records by George Benson, Shalamar, Whitney Houston and Stacy Lattisaw.

But none of these records is likely to have as much impact on Masser as Teddy Pendergrass' album "Love Language," which featured the hit duet "Hold Me."

"I'm a changed man from working with Teddy," Masser says. "After having that experience I can't see working with somebody who doesn't have a true commitment in their heart, who wants to come in and just fluff over something. From now on, (complaints about) hangnails and flat tires are out."

Masser says he was first approached about producing Pendergrass before the singer's near-fatal auto accident in 1982. He was actually brought in to record the album earlier this year, shortly before Pendergrass was to undergo a critical operation.

"The intensity of this was incredible," Masser remembers. "Teddy had to deal with the fact that nine days from when we started, he was going to be under the knife. He also had a certain amount of fear because during those two years he hadn't vocalized."

"It was virtually impossible to get a key on him because he hadn't really sung during that time. So we recorded each song in at least two different keys and at two different tempos."

Masser says much of the pressure surrounding the project was due to the uncertainty of Pendergrass' condition. "It's no easy situation when you're dealing with something that iffy," he says. "The issue of him being able to sing under paralysis was such a question mark for everybody."

"Shep (Gordon, Pendergrass' manager) called me from New York and said, 'Michael, this is probably impossible, but this is our shot. Can you do an album on Teddy? He's about to go into the hospital for an operation.'

"That gave me about three and a half weeks to do the album—to record the tracks here and then go back to Philadelphia to cut his vocals. I started to scramble unlike I've ever done before."

Masser cut "Love Language" for Elektra, but he says he was first brought into the project when Pendergrass was still on Philadelphia International.

"Originally Gamble & Huff called me because they felt Teddy needed an infusion of songs with melodies. Teddy wasn't used to holding onto melodies; that wasn't his specialty."

"They flew me down to Houston for his final appearance. I played him some songs, one of which was 'Hold Me.' Then they flew me to Philadelphia, and I worked over some keys with him."

"The day before we were supposed to record, I heard about the accident. I was really non-functional creatively for about six months because it was such a tear-up for me."

While the Teddy Pendergrass/Whitney Houston duet didn't quite make the pop top 40, Masser is planning two other duets, one featuring

George Benson and Roberta Flack, and another with Judy Collins and T.G. Shepard.

Another possible project in Masser's future is an album of his own. Masser says he's negotiating with several companies to cut his own album, which would feature guest artists, similar to Quincy Jones or Sergio Mendes albums.

Masser has had record contracts in the past with Motown and Arista, but says he never even went into the studio. "I feel I'm best as a writer," he notes.



UP CLOSE AND PERSONAL—Annie Lennox of Eurythmics gets comfortable with the crowd at the duo's recent date at Forest Hills Tennis Stadium in New York. (Photo: Chuck Pulin)

One Group's Un-Success Story  
Manager Bemoans Eric Martin Band's 'Crib Death'

By JACK McDONOUGH

SAN FRANCISCO — The music industry thrives on success stories. Every week it salutes those acts that top the charts and hit gold and platinum.

But what about bands of true potential or accomplishment who, through circumstances beyond their control, end up falling through cracks into probable oblivion?

In his recent Commentary, "Educating A&R Personnel" (Billboard, July 28), Bob Biggs of Slash Records addressed himself to one cause of such misfortune: the need for a&r people to educate themselves in all aspects of marketing and promotion so that confusion and crossed signals do not result in a&r backing away from a band it had originally touted.

Journey's manager, Herbie Herbert, agrees there are problems with a&r, emphasizing his point with the

joke, "How many a&r people does it take to change a light bulb?"—the answer to which is, "I don't know. What do you think?"

But Herbert points a stiffer finger at something else: the consequences of change in the executive hierarchy of a label. "That's a constant problem in our business," he says.

Herbert cites the example of his second management client, the Eric Martin Band, which suffered what he calls "sudden crib death" in the wake of massive executive changes at Elektra which saw chairman Joe Smith, who had signed the band, departing the label while the company shifted headquarters from Los Angeles to New York.

In addition to the Eric Martin Band, Herbert points to other recent examples like the Camaras, also lost in the Elektra shuffle, and Steel Breeze and Tane Cain, who both got squeezed in the RCA shakeup in which Jack Craigo departed the label.

"There's no rationale to what happened to these bands," says Herbert. "They all went into the dumper, even a band like Steel Breeze, which had a top 20 hit off its debut album. The industry is strangling the young in the cradle. There's no sense to it."

Herbert notes that a series of setbacks befell the Eric Martin Band during the Elektra shakeup. The band was ultimately dropped by the label and has since broken up.

"Our band was signed by Joe Smith on the West Coast, with one group of people who believed in the band. Then Smith was gone, the label moved to the East Coast, and there was no remaining person of any weight who had any cognizance of

our band at all. It's the old story where a new regime doesn't want anything to do with the old regime's signings.

"After Bob Krasnow took over, he came to see me. He was very candid and told me he'd never been one to hear a band like this. He said he wanted to continue with the band because of our company's reputation, but not necessarily because of the band.

"Anyway, we had delivered our debut album just as Elektra was exploding and Krasnow was being brought in. Tom Werman in a&r asked for two outside songs, 'Don't Stop' and 'Just Another Pretty Boy.' We were quite happy with the album as it was but we went ahead and added those songs, even though it meant destroying the release schedule and touring plans.

"On the day that we delivered the revised album, Tom Werman was fired. He never even listened to what we had done. And here's Krasnow telling me he doesn't believe in the band. So we were really stuck."

In retrospect, says Herbert, "We shouldn't have released the records at all under the conditions we were facing. It destroyed our ability to build the band. We tried to pick up tour dates piecemeal, but the opportunities were very limited, even though all their Bay Area club dates were sellouts.

"All of that is very harmful to a band. It's like you're tainted. You're wearing the scarlet letter. No one asks why you failed; they just think you failed."

Elektra's Krasnow declined to comment on the subject.

## VETERAN SINGER DEFIES DESCRIPTION

## Nona Hendryx: Beyond Category

By ETHLIE ANN VARE

LOS ANGELES—Singer/songwriter Nona Hendryx has managed to maintain a career for more than 20 years despite the fact that radio (and her record companies) seldom know precisely what to do with her.

Although her early music with the Bluebelles was easily identifiable as girl group r&b, that band's metamorphosis into the glam-rock trio Labelle baffled programmers. And as a soloist, Hendryx's fusion of funk and new wave often leaves her slipping through format cracks.

"People don't expect a black female artist to be doing rock," says Hendryx. "Black radio doesn't know what to do with it, and neither does white radio. Even the 'urban contemporary' format is limiting, because rather than play new sounds they're sticking to what they consider to be not detrimental to sales."

Currently touring to support her RCA album "The Art of Defense," produced by Material's Bill Laswell and Michael Beinhorn, Hendryx finds that her shows go over best in the least expected locales: non-urban areas, where audiences have no preconceptions about her style.

"In colleges and outside the major cities," she says, "the kids are really responsive. I think over the past three years I've become a staple on college radio."

Hendryx's single "I Sweat," a dance club favorite, had to make the rounds without an accompanying video, even though Hendryx and

longtime manager Vicky Wickham felt a club clip would be beneficial.

"I haven't done any videos for this album," says Hendryx, "because there hasn't been the money. I'm signed to the black department for some reason, and they don't have the same dollars. There's an unwritten rule, it seems, that if you're a black artist you have to sell to black people first, before you can sell to white people. You have to get high enough on the black charts before you can cross over."

As essentially a rock artist, Hendryx hasn't topped the black charts, showing her greatest strength on the dance charts. Former labels Arista U.K. and Epic both encouraged her to sound more "pop," she says, but she declined.

Hendryx recently went out of her way to play an unusually large venue, the Los Angeles Coliseum, as part of a bill that featured Gladys Knight & the Pips, Cameo, Sly Stone and others. Summerscope '84 was a series of youth events sponsored by Coca-Cola, Atlantic-Richfield, McDonald's and others, and this concert was the finale.

"The Olympics took up a lot of space in Los Angeles," says Hendryx, "especially in the inner city. And this program helped by making school playgrounds available for sports programs, organizing camping trips and bringing in the Dance Theatre of Harlem and an African ballet company."

Summerscope provided 6,000 free tickets to the concert for L.A. kids, and used the revenue from paid tick-

ets to funnel back into the program. "I come from the ghetto myself," says Hendryx, "and I know how much things like a day at camp can mean."

Having completed the performance for 30,000, Hendryx is returning to her tour, playing anything from a small club to a large theatre.

"I'm not afraid to play any size venue," she says. "The greatest response I get is in clubs in Ohio, Indiana, even Iowa. The people there are far less inhibited by the notion of what is cool and what is uncool."

## Pennsylvanians Cancel Concerts

SHAWNEE, Pa.—With the death July 29 of their maestro, Fred Waring, the Pennsylvanians have cancelled all engagements for the fall and spring.

"It's just not possible to go on without him," says Ruth Sibley, the Pennsylvanians' general manager. "Rehearsals normally start in October, and that's just around the corner."

The choral group, which Waring developed after giving up his big band, consists of 20 singers and a four-member backup band.

Sibley adds that Shawnee Press Inc., the music publishing firm that Waring founded here in 1945, will continue under the leadership of Waring's widow, Virginia. The publisher is one of the largest in the world of choral music for schools and churches.

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# Talent In Action

**IRENE CARA**  
Sands, Atlantic City  
Tickets: \$35

As any seasoned gambler can attest, finding a sure bet in an Atlantic City hotel-casino is a pipedream. Not so last week at the Sands, as Irene Cara, on the heels of recent Grammys and a songwriting Oscar, launched her first concert tour. The Broadway-schooled performer took only a hot minute to make and maintain contact with the SRO crowd.

Allowing her expressive and expansive alto voice to do her bidding, Cara opened with a high-energy rendition of "Why Me," rolling up to blast levels without any loss of control. With "Embraceable You," a soundtrack pick from her upcoming movie "City Heat," Cara gave a further accounting of her versatility, handling this standard in a sophisticated, properly stylized fashion. Along the way, she completed obligatory though respectful treatments of "Fame" and "Flashdance." At the piano for "Cut Here On My Own," she topped herself, delivering the most heart-rending vocal of the evening.

The show continued fast and furious until, at the end, it looked like an extended block party. As people came up on stage and danced, Cara simply put them into the act, dancing among them and continuing to sing.

The band and three background singers provided solid backup with very tight sound values. Overall, the music seemed to abandon some of producer Giorgio Moroder's fanciful techno-pop touches, in favor of less restrictive tones.

The second performance featured many lighting improvements over the first. The effects served to reinforce moods and do justice to Cara's scintillating costumes. She was more intense this time, singing with her head up, altogether self-assured.

Cara's entry was prefaced by her quartet of male breakdancers, the Mighty Poppalots, who engendered much excitement with their skit-oriented breaking and popping. The troupe re-

turned periodically during the show with further spirit and costuming. Having fun with some engaging theatrics on "Hot Lunch," Cara decided to pop along with a convincing moonwalk of her own, accomplished despite high heels.

The characterization of this artist as a Donna Summer disco clone, if it was ever valid, is no longer. Cara's versatile performance menu demonstrated that she can mix sufficient portions of Patti LaBelle's audience appeal, Evelyn King's funkiness, Gladys Knight's soft soulfulness, Anita Baker's ability to get down and Laura Branigan's volume, and then, by adding a great deal of Irene, force her audience to enjoy her and themselves. It all sounded very much like a recipe for success.

**MICHAEL BOYD**

**AEROSMITH**  
Greek Theatre, Los Angeles  
Tickets: \$15

The "Back In The Saddle" tour reunites the original lineup of this mid-'70s hard rock quintet: Steven Tyler (vocals), Joe Perry (guitar), Brad Whitford (guitar), Tom Hamilton (bass) and Joey Kramer (drums). While the players may have looked as if they were exhumed for their comeback, they have lost none of their musical ferocity.

The first of two sold-out nights at the Greek boasted an audience both too young to have bought Aerosmith albums when they came out, and so enthusiastic that the first sight greeting new arrivals was a human blockade of terrified security guards and at least one fan being carried out feet first. Aerosmith is a progenitor of all that metaloid music so popular today, and the kids remember their heroes.

But the interesting lesson that Aerosmith imparted in its 90-minute show was that today's hard rockers are not copying their style. Aerosmith (like fellow ACR touchstones Led Zep and Hendrix) is, first and foremost, a blues band. And it is that basic 12-bar base that today's usurpers have forgotten.

Steven Tyler—looking like he hasn't seen

sunlight or eaten a balanced meal since 1979—added harmonica breaks as guitarists Perry and Whitford traded off lead licks. Whitford, the less heralded of the two, turned out to be the better player. Still, it was Perry who was given a solo turn to cover Hendrix's "Red House," a song he introduced by saying his "bitch" has been "giving him a hard time." (One hopes he was referring to a poorly trained golden retriever.)

While Perry took the spotlight, Tyler went backstage to have his hair blow-dried, returning with the strongest segment of the show: "Dream On," Aerosmith's equivalent to "Stairway To Heaven," followed by "Sweet Emotion" and "Walk This Way." The latter proved for the umpteenth time this night that the real strength of Aerosmith is Tom Hamilton, who invents bass licks you can build a whole song around.

Perry ended "Sweet Emotion" by smashing his guitar into an amp (original move, Pete Dinklage, Joe), and Kramer followed "Walk This Way" with a drum solo he concluded by flinging the last of his sticks into the teeming crowd and beating the skins with his fists, feet and face. The audience ate it up.

"Toys In The Attic" wrapped the set, with Tyler waving his scarf-embellished mike stand like a weapon, and the encore was "Train Kept A-Rollin'." The evening was time in a bottle, a quick visit to 1977 more interesting as theatre than rock'n'roll.

**ETHLIE ANN VARE**

**DIONNE WARWICK**  
**LOU RAWLS**  
Greek Theatre, Los Angeles  
Tickets: \$15

You can't put a concert on tape, any more than you can put a party on tape. Dionne Warwick attempted to do both in her show here Aug. 22.

All of the backup vocals were on tape, including the party sounds on her version of Lionel Richie's "All Night Long," which she used

(Continued on page 53)

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# AMUSEMENT BUSINESS Boxscore

The following are among the top concert grosses nationwide reported through the survey week. Included are act(s), gross, attendance, capacity of facility, ticket prices, promoter, facility, city, number of shows, number of sellouts and dates(s).

- **LUCIANO PAVAROTTI—\$484,087, 19,959, \$50, \$30, \$22.50 & \$15, In-House, Madison Square Garden, New York, one show, sellout, Aug. 16.**
- **LUCIANO PAVAROTTI—\$338,670, 12,190, \$65, \$50, \$35 & \$10, Chicago Lyric Opera/In-House, Poplar Creek Theatre, Chicago, one show, sellout, Aug. 13.**
- **JULIO IGLESIAS, MICHAEL DAVIS—\$318,676 (\$398,346 Canadian), 19,423, \$22.50, \$17.50 & \$15, CPI, Canadian National Exhibition, Toronto, Ont., one show, sellout, Aug. 16.**
- **ALABAMA—\$297,250, 23,750, \$15, \$12 & \$10, Maynard Potter, Mid-State Fair, Paso Robles, Calif., two shows, two sellouts, Aug. 11.**
- **HEAVY METAL HURRICANE: SCORPIONS, QUIET ROCK, KICK AXE, HELIX—\$280,531 (\$350,664 Canadian), 16,829 (19,000), \$20 & \$17.50, CPI, Canadian National Exhibition, Toronto, Ont., Aug. 17.**
- **ALABAMA—\$228,452, 28,862, \$9, \$8 & \$6, Billy Greiner, Wisconsin State Fair, Milwaukee, two shows, two sellouts, Aug. 3-4.**
- **HUEY LEWIS & THE NEWS, DR. GONZO—\$220,328, 26,277 (unlimited), \$11, \$9 & \$8, In-House, Performing Arts Center, Saratoga, Aug. 20.**
- **RODNEY DANGERFIELD—\$202,574 (\$253,218 Canadian), 12,038 (12,668), \$22, \$20 & \$18.50, CPI, O'Keefe Center, Toronto, Ont., four shows, Aug. 18-19.**
- **HUEY LEWIS & THE NEWS, DR. GONZO—\$195,311, 16,013, Cross Country Concerts, Hartford (Conn.) Civic Center, one show, sellout, Aug. 25.**
- **HUEY LEWIS & THE NEWS, DR. GONZO—\$190,240, 15,000, \$14 & \$12, Glenn Donnelly, Fairgrounds, Middletown, N.Y., one show, sellout, Aug. 24.**
- **TEMPTATIONS, FOUR TOPS—\$177,690, 13,102, \$17.50, \$15, \$12.50 & \$10, Alex Cooley/Southern Promotions, Chastain Park, Atlanta, two shows, two sellouts, Aug. 25-26.**
- **ALABAMA—\$172,246, 11,758, \$16.50, \$15 & \$10, Jeff Apergan, Irvine Meadows Amphitheatre, Laguna Hills, Calif., one show, sellout, Aug. 10.**
- **HUEY LEWIS & THE NEWS, DR. GONZO—\$165,880, 14,580, \$14 & \$10, Nederlander, Merriweather Post Pavilion, Columbia, Md., one show, sellout, house record, Aug. 15.**
- **HUEY LEWIS & THE NEWS, DR. GONZO—\$166,996, 13,732, \$14 & \$12, Glenn Donnelly, Orange County Fairgrounds, Middletown, N.Y., one show, sellout, Aug. 24.**
- **HUEY LEWIS & THE NEWS—\$160,000, 16,000, \$10, Ron Delsener Presents, Pier 144, New York, two shows, two sellouts, Aug. 16-17.**
- **THE SCORPIONS, A LOCAL BAND—\$158,167, 8,751, \$19.50 & \$17.50, John Bauer Concert Co., Sullivan Arena, Anchorage, one show, sellout, Aug. 14.**
- **HUEY LEWIS & THE NEWS, DR. GONZO—\$145,365, 13,501, \$15, \$12.50 & \$8.50, Electric Factory, Mann Music Center, Philadelphia, one show, sellout, Aug. 14.**
- **HUEY LEWIS & THE NEWS, DR. GONZO—\$144,306, 13,190, \$11.50 & \$10.50, Frank J. Russo, Providence (R.I.) Civic Center, one show, sellout, Aug. 23.**
- **ELTON JOHN—\$138,960, 9,264 (10,000), \$15, Bill Graham Presents, Thomas & Mack Center, Las Vegas, Aug. 24.**
- **DIO, TWISTED SISTER—\$138,036, 11,753 (12,000), \$11.50, Stephen Starr/The Concert Company Presents, The Spectrum, Philadelphia, Aug. 25.**
- **SCORPIONS, KICK AXE—\$137,380 (\$171,725 Canadian), 12,911, \$13.50, Donald K. Donald, Montreal (Quebec) Forum, one show sellout, Aug. 21.**
- **HUEY LEWIS & THE NEWS, DR. GONZO—\$126,950, 10,156, \$12.50, Beach Concerts Ind., Jones Beach, Wantagh, N.Y., one show, sellout, Aug. 18.**
- **HUEY LEWIS & THE NEWS, DR. GONZO—\$126,496, 10,403, \$12.50 & \$11.50, Fund For Boston Neighborhoods Inc./Don Law Co., Boston (Mass.) Commons, one show, sellout, Aug. 21.**
- **SCORPIONS, KICK AXE—\$124,238 (\$155,298 Canadian), 11,490, \$13.50, Donald K. Donald Prods. Ltd., Colsee De Quebec, one show, sellout, Aug. 20.**
- **HUEY LEWIS & THE NEWS, DR. GONZO—\$115,793, 10,069, \$11.50, John Scher Presents, War Memorial Auditorium, Rochester, N.Y., one show, sellout, Aug. 26.**
- **BILLY SQUIER, RATT—\$114,845, 8,678, \$13.50, Contemporary Prods., Assembly Center, Tulsa, one show, sellout, Aug. 24.**
- **ALABAMA—\$114,170, 13,525, \$10, \$9 & \$8, James Taylor, Iowa State Fair, Des Moines, one show, sellout, Aug. 15.**
- **SCORPIONS, FASTWAY—\$113,571, 9,518 (14,000), \$12.50 & \$11.50, Makoul Prods., City Island, Harrisburg, Pa., Aug. 25.**
- **CROSBY, STILLS & NASH—\$112,808, 9,764 (15,000), \$14 & \$12, Glenn Donnelly, Fairgrounds, Middletown, N.Y., Aug. 10.**
- **ELVIS COSTELLO & THE ATTRACTIONS, NICK LOWE & HIS COWBOY OUTFIT—\$109,751, 9,005 (10,900), \$12.50 & \$11.50, Frank J. Russo/Don Law, The Centrum, Worcester, Mass., Aug. 21.**
- **ALABAMA—\$108,550, 10,436, \$12 & \$10, Rich Kaiser, Missouri State Fair, Sedalia, one show, sellout, Aug. 17.**
- **ALABAMA—\$104,556, 11,425, \$12, \$10 & \$8, Sid Hutchcraft, Illinois State Fair, Springfield, one show, sellout, Aug. 18.**
- **ALABAMA—\$104,312, 16,640, \$10 & \$8, Bruce Walkup, Indiana State Fair, Indianapolis, one show, sellout, Aug. 19.**
- **FRANK ZAPPA—\$101,709, 7,179 (7,514), \$17 & \$13, Brass Ring Prods., Meadowbrook Music Festival, Rochester, N.Y., Aug. 23.**
- **BILLY IDOL, NELSONS—\$99,372, 7,903 (8,000), \$13.50 & \$12.50, Pace Concerts/Barry Mendelson Presents, Biloxi (Miss.) Coliseum, Aug. 22.**
- **RICK SPRINGFIELD, COREY HART—\$95,518, 8,024 (8,622), \$12.50 & \$10.50, Sunshine Promotions, Indianapolis Sports Center, Aug. 23.**

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## Vangelis 'Outraged' By Two-Sided Single

LONDON—A growing trend among British record companies to boost sales of new singles by marketing them as double-packs with past hits has sparked a row here between Pole" by selling it shrink-wrapped-heme from the successful movie. But the artist's manager Jannis Zagrapos says he is "outraged" by the campaign.

The "Chariots Of Fire" single, which has been selling strongly again here after broadcast exposure as the theme of BBC TV's Olympic coverage, has no catalog number, Zagrapos says, so that dealers on the U.K. chart returns panel will be forced to key in the "State Of Independence" number even where customers have asked specifically for the earlier title. He also questions how anyone will know how many copies of a single without a catalog number have been pressed or sold.

"We were not informed of the campaign by Polydor, and we would never have allowed it if we had been asked," he says. "We have never been involved in any hype, and we do not agree with giving records away. Also, Vangelis is personally upset because we have always tried to keep joint work by Jon & Vangelis totally sepa-

rate from their individual activities."

Although the new form of marketing is technically within the chart rules drawn up with the British Phonographic Industry, Gallup chart manager Godfrey Rust admits the company is unhappy about the situation and has requested a re-examination of the relevant rulings.

However, Polydor managing director Tony Morris comments: "Gallup was informed of the campaign, which is perfectly within the rules, and in any case only 5,000 double-packs were released. There is nothing untoward about releasing a disk without a catalog number; all the relevant copyright credits are on the label."

In recent weeks, Lionel Richie's "Stuck On You" has been marketed here with a three-track cassette of previous hits; Smokey Robinson's "And I Don't Love You" has had similar treatment; Tom Robinson's "Back In The Old Country" was sold with "War Baby," Working Week's "Storm Of Light" with "Vencemos," Miquel Brown's "He's A Saint, He's A Sinner" with "So Many Men, So Little Time" and Prince's 12-inch "When Doves Cry" with "1999."

## Big Quarterly Upturn In British Trade Deliveries

Continued from page 9

by the youth fashion factors which have always been so evident in the singles market."

Singles in the quarter under analysis recorded a modest increase, rising 4% to 16.4 million units compared to 15.8 million. Value was up 15% to \$21.06 million, compared with \$18.33 million in the second quarter of 1983.

Increases in turnover are attributed by BPI to the growing popularity of 12-inch singles, which, according to Gallup market research, accounted for 31% of all singles purchased in the April-June period. The figure was 25% for the same period last year.

And BPI emphasizes that the Compact Disc is "another success story," with steady growth in sales, having taken off far more quickly in terms of consumer acceptance and turnover in one year than the prerecorded cassette did in 1967.

## Restructuring At EMI U.K.

LONDON—EMI Records U.K. has been restructured in the a&r and marketing sectors so that the company is now virtually split into two units. One unit is solely involved with new, currently signed contemporary acts, while the other handles all other product, including tv merchandising and back catalog.

David Munns, from corporate service with Capitol/EMI in Canada, has been named director of artist development by managing director Peter Jamieson. Munns is responsible for acquiring, developing and marketing contemporary acts and repertoire.

David Hughes has been named director of strategic marketing, a new division responsible for tv product, Compact Discs, music videos and catalog marketing, along with general merchandising and record tokens, and for budget/midprice product through the Fame and Music For

Pleasure outlets.

Says Jamieson: "By clearly defining contemporary a&r and marketing as a separate division, my hope is that we can do more justice to all the artists on our current roster, while other executive minds can concentrate on other product areas."

EMI this week releases six major albums by name artists in the CD format. The acts involved are Queen, Iron Maiden, Joe Cocker, Kraftwerk, Tina Turner and Pink Floyd. And a CD release of Paul McCartney's "Give My Regards To Broad Street" soundtrack is due in October.

### ACTIONMART

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WILL EXCLUSIVITY BE A PROBLEM?

## MTV Deals Haunt Much Music

By KIRK La POINTE

TORONTO—Questions have arisen on how far MTV can exert its exclusivity contracts for video clips. Will MuchMusic Network, the Canadian service which competes head-to-head for the television receiver-only market, feel the pinch when MTV enforces the letter of its agreements with record companies?

MuchMusic, the CHUM Ltd.-owned Canadian rock video service, was to have made its debut Friday (31) at 6 p.m. Eastern Standard Time in a free preview on Canadian cable systems. Later this month, its signal will be scrambled and the service will be converted into pay-tv.

But the vitality of MuchMusic's video programming could be sapped if MTV turns thumbs down on allowing competitive and foreign firms to broadcast videos within the seven-to-30-day period specified by its exclusivity arrangement with record companies.

Will the flow of foreign videos be stemmed by MTV? MuchMusic president and chief executive officer Moses Znaimer thinks not. MTV officials have still not commented on the reported agreements.

Znaimer says he doubts MTV "could find a reason to exert a sort of extra-territoriality." He adds, "We don't expect to be affected by it."

MuchMusic continues to discuss other, unrelated agreements for production and programming with MTV, but no details have yet been released.

One of the principal attractions of the programming turned out in the last six years by CHUM-owned CITY-TV Toronto—the broadcast headquarters for MuchMusic—has been its aggressive procurement of hot-off-the-press foreign videos. Excellent foreign contacts have helped the CITY group develop virtually unparalleled music programming, particularly during the infancy of the television form.

Now, just as the service is ready to go national, having been given a license earlier this year by the Canadian Radio-Television & Telecommunications Commission, it may face the threat of key videos being withheld. Oddly enough, the MTV action is being viewed as a move to block American competition.

At present, MTV isn't available on Canadian cable television. Regulatory policymakers wanted to allow the development of a Canadian service, over which the government can hold some content control, before simply importing a foreign model. But MTV is still widely available, particularly to the growing TVRO

(Television Receiver Only) market in taverns, hotels and condominiums, where the reception of unlicensed signals has turned into an epidemic no one quite knows how to cure.

The CRTC was believed to have jurisdiction over such systems and the power to close them down. But a court ruling earlier in the year allowed a Winnipeg hotel to continue showing such signals because the legislation enforcing the CRTC rights was vague. An appeal was launched, but is still pending.

MuchMusic has aimed squarely at the market weaned on MTV. Its playlist, while wider in scope than its U.S. counterpart, still targets the AOR market.

Meanwhile, MuchMusic executives have travelled the country in the last few weeks to convince tavern owners they should sell their satellite dishes and buy MuchMusic on cable.

The officials have made strong pledges to keep the taverns in tune with the channel, principally by staging local-area concerts or sending crews to cover shows in the regions in which the clubs are located.

MuchMusic debuts with a total reach of about three million cable subscribers, but only about a 10% actual penetration of buyers. Among its advertising clients are breweries, which want dearly to have MuchMusic in the clubs as beer ads roll through the programming.

Looming on the horizon, however, is the prospect of Canadian compensation for videos. Even though MuchMusic has agreed to apportion 2.4% of gross revenues to an independent video production fund, some believe it is only a matter of time before Canadian record companies knock on the door and demand payment for the use of the clips.

## Ticket Services In Defense Of Practices

TORONTO—Officials at Best Available Seating Service (BASS) and Ticketron of Toronto have defended their practices in letters to the Toronto Star following the newspaper's summer-long series outlining "Ticket Traumas" experienced by concert-goers in the market.

Readers of the paper sent dozens of letters and identified five major areas of concern. While the ticket agency officials said they were "sympathetic" to problems, they defended the status quo and did not predict many changes in their business practices.

Readers identified key problems as the pre-sale of "best" seats, poor crowd control at outlets, poor telephone ordering services, inadequate credit card ordering facilities and computer breakdowns.

BASS operations manager Bob Osbourne says the Concert Productions International Cheap Thrills Club rarely uses more than a couple of hundred seats. The club has a membership fee that allows advanced access to the best available seating.

Osbourne, whose firm handles the CPI sales, says he never knows how many the promoter will hold back for the press, VIPs and friends. "We just distribute the tickets we're allocated," he says.

Ticketron general manager Michael Carrigg says his agency, which sells for the Kingswood Music Theatre, a 15,000-seat venue at Canada's Wonderland near Toronto, and the O'Keefe Centre, a 3,000-seater in Toronto, tries to discourage promoters from holding back a significant number of tickets.

Neither BASS nor Ticketron accepts the blame for poor crowd control at outlets, saying they are forced to comply with regulations at stores in which the outlets are housed. Stores take care of their own crowd control.

But BASS and Ticketron have made one concession concerning complaints about staff competency by setting up a re-training program for employees to help hasten ticket processing.

Carrigg and Osbourne claim that telephone ordering systems are sufficient, even though Osbourne said in his letter that "I might have to dial 15 or 20 times before I connect (with the taped message telling callers to wait for an operator), but I've never had to wait more than 10 minutes to place an order." Some BASS sales can't take place by phone until after 5 p.m. following a 10 a.m. in-person sale, however, which allows the latter customer a seven-hour edge on his phoning counterpart.

Carrigg says phone orders are always taken at the same time as in-person orders, sometimes sooner. But he agrees that no phone ordering system can handle large-scale traffic, and that delays are part of the game.

BASS also has indicated it will change policy to allow credit card purchases at some record and video outlets next summer, with an on-line, instant authorization system. Ticketron generally accepts credit cards for purchases.

On the subject of computer breakdowns, the two managers are in full agreement. They claim nothing can be done about them.

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## Buoyant Mood Prevails At VSDA Convention

• Continued from page 1

at virtually every workshop and seminar.

Manufacturers congratulated retailers on the size and health of the industry that has been built—and almost in the next breath said that new technologies and alternative distribution outlets threaten the continued existence of the video rental store.

Home video is still a new medium, was the message pounded at video retailers from podium to podium, and if the specialty store does not exploit every advantage of the medium, new competitors will pick away at the framework of the business.

The preferred format manufacturers described was one where video specialty stores are far more than hit movie rental outlets, offering audio/visual product covering a span unmatched in any other medium. The scope of choice should range wide over different genres and deep into the individual genres carried, said manufacturers, who repeatedly complained that retailers are doing an "appalling job" in this area.

Music video was an especially sore spot, with manufacturers claiming retailers are refusing to move away from movies into this new genre. Conversely, retailers claimed that marketing sell-through product is a far different business than renting out feature films.

Music video is a market where an audience will have to be built, said retailers, while for a genre like children's product a ready audience already exists.

While manufacturers and dealers were talking about dealing with the marketing of an evolving new medium, distributors were bracing them-

## Nishimura Named VSDA President

LAS VEGAS—Weston Nishimura, owner of Video Space/Independent Video Source, Bellevue, Wash., has been elected VSDA president. Other officers, elected by VSDA directors for the first time, are: John Pough, Videocassettes Unlimited, Santa Ana, Calif., secretary; Jack Messer, Video Store, Cincinnati, secretary; and Jim George, San Francisco Home Video, treasurer.

Two directors finishing one-year terms: George and Art Ross of Tampa Video Station were re-elected to three-year directorships.

Elected a year ago and now continuing as directors with two years remaining on three-year terms are, Nishimura, formerly vice president/secretary; Pough, formerly treasurer; Bob Bigelow, Bigelow Video, Minneapolis; Arthur Morowitz, Video Shack/Metro Distributing/Video-X-Pix, New York; and Frank Barnako, Video Place, McLean, Va., a former two-term president.

Continuing one year of two-year terms are Troy Cooper, Video Galore, Lafayette, La.; Gene Silverman, Video Trend, Farmington Hills, Mich.; Bob Skidmore, Video Corner/Media Concepts, St. Petersburg; Messer; and Noel Gimbel, Sound Video Unlimited, Niles, Ill., the current president of the National Assn. of Recording Merchandisers (NARM).

Not elected by VSDA's membership but appointed to VSDA's board by NARM, VSDA's affiliate group and mentor organization, are Russ Solomon, MTS, Sacramento; Lou Fogelman, Show Industries, Los Angeles; and Jim Greenwood, Licorice Pizza, Los Angeles, all NARM board members.

selves for a Christmas season which will stretch their ability to deliver product to a booming marketplace as never before, with CBS/Fox Video readying the double-barreled "The Empire Strikes Back" and repriced "Star Wars" release and other manufacturers preparing the usual barrage of holiday releases.

Rumors were rife about the possible sick state of a number of major distributors, while other distributors appeared to be positioning themselves for a chance to grab a commanding share of a booming marketplace.

Key ingredients deemed to be helping the successful distributors were service and sophistication. The wholesalers gaining the largest market share were judged to be the ones with the proven ability to provide catalog items on demand, combined with a willingness to give special service when asked for.

Many retailers appeared to be seeking the marketing skills they were asking of their distributors. The store owners attending the VSDA meet included both sophisticated merchants and smaller firms willing to spend large amounts of time and money to get that sophistication. Crowds were often deepest not around the stars sitting at the software booths, but at the numerous computer exhibitors.

Exhibiting firms were stunned at the unexpectedly high level of interest, and exhibitors in general described the activity on the floor as "superb" or better.

Signs are strong that with the continued growth of the home video industry will come increased consolidation. A high percentage of the retailers present had several outlets: the value of a successful home video supplier was underscored by Lorimar's proposed purchase of Karl Home Video (story, page 6).

## Wide Divergence In Ad Strategies

• Continued from page 6

lies in the accrual percentages offered by most vendors, which represent a trickle in usable ad dollars.

Dealers, meanwhile, are evolving from relatively primitive advertising strategies to more ambitious multimedia campaign options, according to panel moderator Weston Nishimura of Video Space.

From the dominant print advertising emphasis seen during the Dallas VSDA huddle three years ago, Nishimura sees dealers branching out into radio and tv. That movement was touted by panel participants Bob Baker of the Television Advertising Bureau (TAB) and James Meyers of the Radio Advertising Bureau (RAB).

Baker outlined cost considerations for first-time television advertisers, screening sample commercial spots made for as much as \$4,000 and as little as \$550. He advised dealers to avoid special effects; minimize the use of high-priced on-camera talent and studio locations; utilize "doughnut" formats to economize on new footage costs for different campaigns; consider music licensing costs when deciding whether to score spots, and consult with local television stations to aid production. Cost-effectiveness through multiple spot buys was also encouraged.

The RAB's Meyers keyed his pitch to the competition for consumer attention, plugging the higher frequency of commercial messages possible due to lower spot buying costs.

Simultaneously, the VSDA convention saw a sharp increase in the number of manufacturers exhibiting and the kinds of product they were offering. Trivia games, children's product, history and general information were just a few of the genres that had grown specialized companies around them.

Large or small, gripes or not, many of the brightest moments of the VSDA gathering came out of manufacturers' attempts to woo retailers using the full span of Las Vegas' entertainment arsenal. Frustrated as the manufacturers might have been with the stores that sell their product, suppliers acknowledged that in 1984 home video is still ruled by the video specialty store.

## FIRST SEMINAR

# Cassette Quality Under Scrutiny

• Continued from page 1

formulations employing normal bias, along with new magnetic particle developments that may yield further refinements.

• Recent refinements, as well as lingering problems, in the design of duplication equipment.

• The need for better employee training and tighter equipment maintenance and alignment procedures on the duplicating floor.

Mulling these topics were an estimated 97 executives comprising both sponsor and guest firms, along with Electro Sound personnel. While individual presentations during the Thursday (23) agenda often hewed to virtual sales pitches for specific raw materials, the program's quality theme did suggest evidence of the duplication trade's recent, more candid assessments of cassette quality. With attendees drawing primarily from technical camps within the respective trade sectors, acknowledgement of barriers in the drive toward better cassette performance was forthright.

Frank Diaz, technical director for Columbia Magnetic Tape, CBS's tape media division, summarized a seminar consensus during his remarks as moderator for the opening session on tape media. "It's taken a long time to get here," Diaz said, "but here we are at last."

With other participants acknowledging that such a gathering was overdue, speakers and floor comments also repeatedly pointed toward a lagging consumer and trade perception of the higher quality now possible for prerecorded tape. Adding urgency to this situation were frequent allusions to both home taping and the cassette's recent emergence as the dominant configuration.

"They still call them record companies, but it's the cassette that's driving their business now," observed Richard Burkett, president of the Electro Sound Group, corporate parent for the Sunnyvale equipment division. "The reality is that the customer is adopting the cassette in a wholesale manner."

Burkett, whose comments followed a Thursday tour through Electro Sound's nearby manufacturing plant and a presentation by the firm's top systems engineers, also summarized attendees' consensus that duplicators are in a period of transition. "We're at the crossroads in making certain important decisions," he said, listing tape formulations, mastering techniques and customer quality demands as key areas now under review by clients and suppliers alike.

"We're a mature industry," he



**FAMILY TIES**—Janet Jackson gets a little help from her siblings while recording her second A&M solo album, "Dream Street." Shown from left are Janet, Marlon, Michael, Jackie, Tito and Jermaine Jackson.

added. "We're not going to see someone come up with a tape that provides all the answers, or equipment that will revolutionize our work... It appears that the industry standards are still far behind our own requirements." Like Barone and other key Electro Sound executives, Burkett also asserted that the cassette industry still lacks consistent, shared quality standards, and suffers from poor communications between the different sectors.

While many of the Thursday presentations focused on technical issues, Friday's concluding group discussion added concern for "the human factor," as introduced in the final panel by moderator Mike Jones, a British audio consultant who helped organize a similar summit overseas last year.

"It doesn't matter how good your equipment is. It doesn't matter how clever you are at organizing your finances. It's the people you have that determine the quality finally," Jones said.

Ed Outwater, Warner Bros. Records' director of quality assurance, concurred, saying, "From what I've seen, one of the best ways is to involve plant personnel in what's going on the floor. That leads to quality circles and so forth. I know that in the WEA plants there's a very big emphasis on quality control, with training programs and booklets."

"One of the big secrets is to not leave quality assurance up to the quality control people alone, but to get everyone involved to provide input." Outwater and Windham Hill a&r man and producer Steven Miller also urged duplicators and labels to involve artists in the drive for improved cassette quality.

## 'Empire' Vid Release Tied To 'Star Wars' Price Cut

• Continued from page 3

new lower pricing on the film, which had a \$323 million boxoffice gross, as making the title a staple for video stores.

As for "Return Of The Jedi," the third in producer George Lucas' science fiction trilogy, no home video plans have been made yet. It is likely that the film will have another theatrical release before hitting the video market in 1986.

"The Empire Strikes Back" saw two re-releases, garnering more than \$223 million in total boxoffice sales to date. The feature cost \$25 million to make.

CBS/Fox is giving distributors a

Other key topics that sparked both regular sessions and the Friday summary included the promise of digital mastering techniques; prospects for development of high-speed duplication for eventual digital cassette configurations; creation of separate masters for cassette, disk and CD production; rising consumer awareness of quality, spurred by better hardware engineering from modest personal cassette players to the costliest new CD hardware, and early experiences with super high-speed duplication cycles such as 128:1.

Electro Sound's Barone, who says he initially expected perhaps 30 attendees, and turned away an estimated 70 more potential participants, confirmed plans to make the seminar an annual event.

In addition to Electro Sound, sponsoring companies included Agfa-Gevaert, Athenia, BASF, Capitol Magnetic Products, Columbia Magnetic Tape, Mitsubishi's Digital Entertainment Co. division, Dolby Laboratories, DuPont, Hercules, ICM Ltd., IPS Inc., Pfizer, Saki Magnetics, Shape Inc. and Studer Revox America.

*Additional coverage of individual panel discussions during the cassette quality seminar will appear in the Pro Audio/Video section of next week's Billboard.*

## We Care Moves To Nashville Office

LOS ANGELES—We Care, the promotion and marketing firm headed by industry veteran B.J. McElwee, has moved to Nashville. The new address is 1713 Grand Ave., Nashville 37212. The new phone number is (615) 329-0154/55.

10-week period to place pre-orders rather than the more popular eight-week period, White says, in an attempt to be "flexible." He notes that the longer time period allows retailers to prepare for the holiday season and gives distributors time to reach the firm's quantity requirement.

As for the tv spots, he notes that the company bought time in the top 10 markets, including New York, Los Angeles, Chicago and Minneapolis. The new pricing for "Star Wars" will be contained in the commercials only as a blurb. "We really want to focus on 'Empire'," he adds. No radio advertisements are planned.

FAYE ZUCKERMAN

## Holly's Success Reflected Norman Petty's Influence

NEW YORK—Record producer Norman Petty, who died Aug. 15 in Lubbock, Tex., was not generally considered one of the most flamboyant, galvanizing figures of the first rock'n'roll era. But without his counsel and influence, it's entirely possible that one of the era's most important artists, Buddy Holly, would never have been recognized.

For it was to Petty's Clovis, N.M., studio that Holly came to record the demo disks that secured him a Decca recording contract. When the label lost interest in the singer in early 1957, it was Petty who began representing Holly's business interests, and negotiated a new Decca deal. And it was in the Clovis studio that Holly made some of his most famous records.

During a 1977 interview, Petty claimed that Holly's influential sound largely derived from "a combination of the production methods and studio techniques, as well as how the rhythm was done" in the New Mexico facility. (Excerpts from the '77 interview appeared in a recent issue of *Goldmine*, the record collectors' magazine).

Originally a recording artist himself, Petty and his wife ran a trio that recorded such singles as "Mood Indigo" and "Almost Paradise" for Columbia and ABC Records in the mid-'50s. In 1955, Petty completed the construction of the Clovis studio, which, although designed for his own use, began attracting such artists as Roy Orbison, Buddy Knox and Jim-

my Bowen. Orbison recorded "Ooby Dooby," his first single for Jewel there, and Knox and Bowen recorded "Party Doll" and "I'm Stickin' With You" for their own Triple D label in 1956.

Holly had recorded demos previously in Lubbock and in Wichita Falls, Tex., before coming to Clovis. He took those tapes to Nashville and signed with Decca. In February, 1957, Petty secured a new Decca contract for Holly and the Crickets, and the label released "That'll Be The Day," which sold a million units that year.

Under Petty's guidance, Holly began recording more as a solo artist, and such hits as "Maybe Baby," "Peggy Sue" and "Oh Boy" followed. Petty produced all but the last two Holly sessions, which were produced and arranged by Dick Jacobs in New York. When Holly moved to New York in 1958, his relations with Petty were said to grow strained, and it was reported that Petty was about to sue Holly when the latter's fatal plane crash occurred that year.

Petty went on to produce several more platinum records, including "Wheels" by the Stringalong in 1961 and "Sugar Shack" by Jimmy Gilmer & the Fireballs in 1963. He also remastered and remixed several of Holly's demo tapes and unfinished masters after the singer's death.

Until his death, Petty continued to live in Clovis, where he ran a local radio station and a recording studio.

## CD Hardware Sales Continue Powerful

• Continued from page 3  
er of \$1,000 units happy.

"By offering so much low-price merchandise, manufacturers can cause consumers to shop for price alone, which should certainly not be the case," the Providence retailer adds. Lydecker says he had to weed out his present three brands from his original selection of units from seven different makers.

A CD pioneer since January, 1983, Steve Weiner of the two-store Denver Listen Up audio specialist chain is noticing more competition, but terms the market "progressive" and sees it "still growing." An aggressive merchandiser who, in the past, has promoted consumer shows plugging CDs, Weiner continues that educational program because he finds it pays off. He is stocking CD hardware from Technics, Sony, Yamaha, Revox, NEC, Denon and Hitachi priced from \$400 to \$1,500.

Weiner views the rapidly descending consumer CD hardware prices as a positive step, assuring a broader market. Listen Up stocks CD software in both stores, and Weiner expects to do \$250,000 in Compact Discs by year's end.

"When I get in a shipment of new software titles, I find it helps to sell players to individuals who have been waiting for particular titles by their favorite artists," he notes. "The more we broaden our software title base, the more we lower resistance to buy."

Simon Zrecny of the three Audio consultant outlets in the Chicago area has sifted out the less desirable brands. He's currently down to Yamaha at the low-end, around \$500, and Kyocera and Revox units, which can fetch above \$1,000.

Zrecny says he finds low-end sales "are quite easy. Customers expected

to pay more, around \$800 to \$900." He found CD hardware moving well until early this year, when there was a four-month dropoff, but he now sees sales building again, as is his clientele.

Fretter Appliance, a Detroit chain based in Livonia, Mich., finds CD movement "just fair," according to Fred Friedman. He is stocking five players in the general appliance stores, with tags ranging from \$299 to \$799. He sees a \$199 CD player available by the holidays.

"We were doing good (in CD sales) until June," says Russ Hackley, senior buyer for the 27 University Stereo stores. "However, some of that falloff might be blamed on the normal summer slump in hardware."

"I think software prices are still too high," he continues. "We need a price around \$9.99. The record people also must release hit album titles simultaneously on CD, cassette and LP. We are getting good delivery on all brands except Yamaha, which I need the most."

Howard Rogers of Rogersound Labs, the five-store Southern California chain, blames plummeting prices on a dropoff in CD sales: "How low will it go? There's considerable dumping of last year's product, forcing other manufacturers to follow suit. I think there may be such a glut of old product that it will force some manufacturers to delay introducing new units."

Within 60 days, the more than 6,500 Radio Shack stores will introduce a \$399 CD player, a spokeswoman for Tandy Corp. asserts. "We are putting the CD-1000 into the Advance Technology series, a designation reserved for less than 1% of our products to show its importance," she explains.



**THE TOASTERS**—MCA Distributing personnel help cohorts at Pacific Arts Video Records break in their new office while reaffirming the video firm's distribution pact with MCA. Shown from left are MCA's vice president, video products, Nell Hartley; Pacific Arts' newly appointed marketing director George Steele III; Pacific Arts president David Bean, and Jerry Sharell, vice president of MCA Home Video Distribution.

## OCT. 26 DEBUT FOR CABLE CHANNEL

# Turner Moves Up Music Bow

• Continued from page 1

front, and \$25 million before we make a profit."

MTV Networks Inc.'s initial costs will be significantly lower, mostly because, as chief operating officer Robert Pittman has said, the cable service already has much of the necessary machinery in place. One MTV production staffer put the estimated budget for MTV's second channel at "around \$7 million for 1985, not including additional startup costs for the period until the end of this year." The source also says that approximately 20 people will be added to the company in the areas of production, music scheduling and other existing departments.

MTV remains uncertain whether VJs will be used on the new channel. Sassa says that TBS's MVN will rely upon voice-overs, "possibly electronic," with no attempt to develop on-air personalities, at least "during the network's opening months."

MTV has been reluctant to give specifics as to the nature of the second service, saying only that the programming will be aimed at the 25- to 49-year-old demographic currently not serviced by the existing MTV channel, and that at least some black, jazz and other non-rock programming will be used. Sassa, on the other hand, describes MVN as employing a "top 40 format with a lot of emphasis on breaking new acts that cross over on the charts." The service will also use computer animation and graphics.

Turner's original letter to cable operators proposing the new music video service stated that TBS would not proceed with its plans without commitments for 10 million subscribers. However, when the channel begins cablecasting on Oct. 26, the initial subscriber base will be half that figure, according to Sassa. TBS, he says, believes that "for the long term, this could be a business," which is the reason the network decided to move ahead with MVN despite the significantly lower number of subscribers.

Can the cable market support two additional 24-hour music video channels? National Cable Television Assn. (NCTA) vice president for public affairs Ed Dooley says he is excited by the competition developing among music video services and sees it as healthy for both the cable industry and for consumers.

"Customers will be more interested in cable now because they'll have new choices and more selection," he says. "The idea that competition isn't

good was blown away by the cable industry. There are now 44 video satellite-delivered programming services, all with audiences of their own. More choices mean programming nirvana."

Wussler declines to reveal which cable systems have already committed to carry MVN. Of the approximately 6,300 national cable systems currently in existence, MTV is carried by more than 2,400, according to information released by the NCTA in May. MTV is attempting to encourage those operators to carry its second service as well by offering it to them free of charge.

*Assistance in preparing this story provided by Tony Seideman in Los Angeles and Kip Kirby in Nashville.*

TBS is offering a similar enticement: the network has extended to Dec. 31 its cutoff date for cable operators not currently carrying Turner's WTBS, CNN and CNN Headline News to receive MVN free of charge. Wussler says cable systems already subscribing to TBS will receive MVN free of charge for five years, although "that period could be extended in some cases."

MTV recently signed longterm affiliation agreements with two of the largest multiple service operators (MSOs) in the country: American Television & Communications Corp. (ATC) and Tele-Communications Inc. (TCI) will carry all three of MTV Networks' programming services, including the second music video service.

As far as transponders, MVN will be carried on the Galaxy satellite, WTBS is aired via Satcom III-R, and CNN and CNN Headline News use both Satcom III-R and Galaxy. One source at MTV comments: "Galaxy may one day be a big bird, but it isn't now." MTV uses Satcom III-R.

As far as advertising income, Sassa says that MVN will be "commercial-free for the first month or two" the service is on. He adds that he doesn't expect the advertising income "to be real big until we get to a critical mass of 12 million subscribers." He doesn't foresee a fierce head-to-head battle with MTV for advertising dollars.

"In music video we can differentiate by playlist," he says. "Each service can have a definite, different feeling," even though they may occasionally play some of the same clips.

Music video promotion executives are happy about the new services and

## Court Ruling Due On Warner/Poly

• Continued from page 3.  
and raise the likelihood of monopoly. Warner, in testimony at the Aug. 2 hearing, maintained that it is still possible for a new label or distributor to enter the market and survive and that no independent label has found it hard to find distribution.

CBS and RCA, among others, oppose the merger, and officials have gone on record saying that it would lead to strangulating antitrust practices.

The FTC took its case to the appeals court after its initial request for a preliminary injunction was turned down by the district court. The Commission then charged that the district court erred in interpreting five important points in the case and did not have a grasp of marketplace factors in the record business.

enthusiastic about getting a new outlet for their clips. "I think it's great," says one. Video music "will just become more similar to radio," he maintains.

Another promotion executive says that MVN will probably "fall somewhere between MTV I and MTV II," adding, "I think it's going to do very well."

Since MTV has already conceded that TBS's original announcement to go with a 24-hour music channel spurred the company to speed up its own plans for a second service, the question remains whether Turner's latest one-upmanship move will incur a new counter-move by MTV. A highly placed source at MTV says no such move will be forthcoming. However, Wussler insists that TBS's decision to launch MVN earlier than expected was definitely not a reaction to MTV's announcement of its second service.

## Willard Alexander Dies At Age 76

NEW YORK—Willard Alexander, the veteran booking agent sometimes known as the father of the big band era, died here Tuesday (28) of complications from a stroke. He was 76.

Alexander got his start with MCA in the '30s. Jazz critic and record producer John Hammond introduced Alexander to Benny Goodman shortly after the clarinetist had formed his band, and Alexander was instrumental in launching Goodman's career. Hammond also got Alexander together with the late Count Basie, whose band Alexander brought to New York from Kansas City.

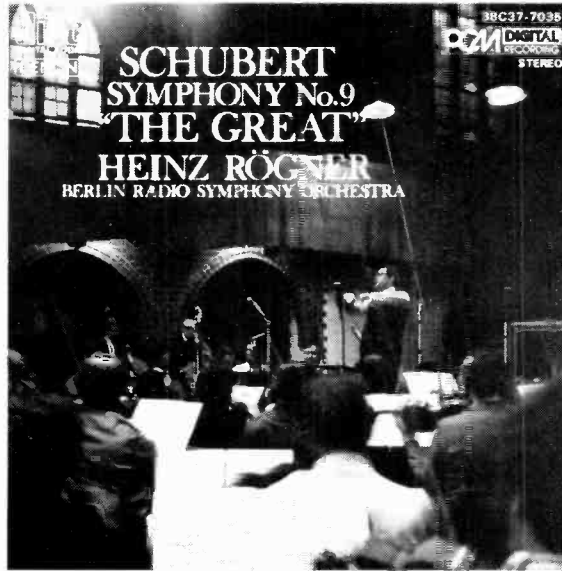
Since that time, Alexander had been involved with most of the major names in the big band field. At the time of his death, his clients included the bands of Maynard Ferguson, Buddy Rich and Artie Shaw, as well as the Duke Ellington Orchestra, the Count Basie Band, the Guy Lombardo Orchestra, the Tommy Dorsey Orchestra, the Jimmy Dorsey Orchestra and the Russ Morgan Orchestra.

Alexander left MCA in 1937 to start a band department at the William Morris Agency. Ten years after that, he founded his own company, which will continue to function.

Alexander is survived by his wife Peggy and his sister Helene.



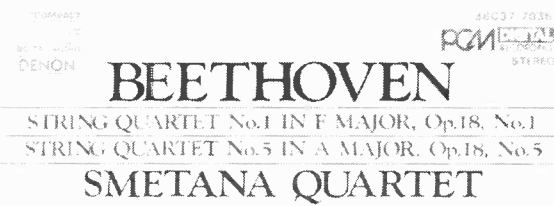
**"HERE  
 ARE THE  
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 CD'S.  
 AND HERE  
 ARE THEIR  
 REFERENCES."**



*"... the most convincing reproduction of recorded music I've heard yet..."*  
*"... for a Schubert Ninth that really sounds like an orchestra playing I think this issue has no equal."*  
 Ovation Magazine, November 1983



*"For anyone starting a compact-disc collection, I can think of no better release with which to begin."*  
*"The Smetana Quartet's version of Beethoven's Op. 59, No. 1... one of the most exciting versions of that particular work ever recorded."*  
 Ovation Magazine, November 1983



*"... a sense of air around the instrumentalists that one ordinarily encounters only in live performances."*  
 Fanfare Magazine, September/October 1983

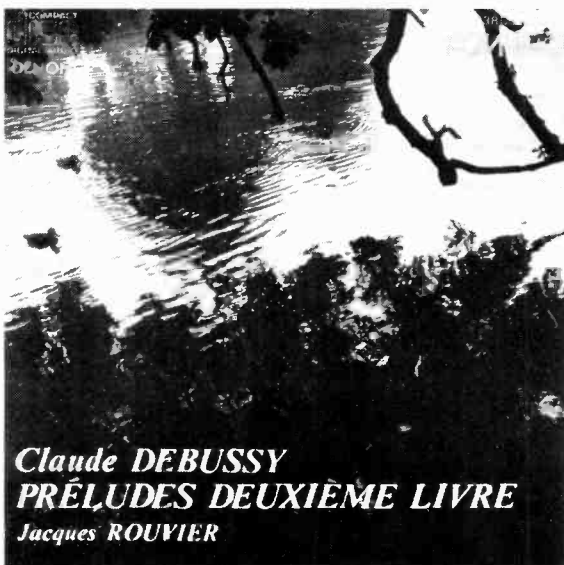


Hans Otto ORGEL

*"This is one of the most exciting organ records ever made."*  
*"... completely hypnotizing."*  
*"... uncannily like being in Freiberg's beautiful cathedral, listening in person to the splendid organ..."*  
 Ovation Magazine, October 1983



*"A superb reading as a digital LP, the bass definition and general clarity are even greater on the CD, with no loss of warmth."*  
 Ovation Magazine, November 1983



*"... Jacques Rouvier is a superb technician, with tremendous power and solidity and remarkably precise fingers."*  
*"The sound is excellent: the overall acoustic is warm, the dynamic range is wide, and the Steinway's bass is reproduced with stunning fidelity."*  
 Ovation Magazine, November 1983



*"... compelling... uncommon fire and precision."*  
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 Ovation Magazine, November 1983



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SURVEY FOR WEEK ENDING SEPTEMBER 1, 1984

Billboard TOP LPs & TAPE

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Main table with columns for THIS WEEK, LAST WEEK, Weeks on Chart, ARTIST, Title, Dist. Co., RIAA Symbols, Suggested List Prices LP, Cassettes, 8 Track, Black LP/Country LP Chart. Includes entries for Prince and The Revolution, Bruce Springsteen, Huey Lewis & The News, Tina Turner, The Cars, Lionel Richie, Ratt, Jacksons, Soundtrack, Julio Iglesias, Billy Squier, The Pointer Sisters, Cyndi Lauper, John Waite, Van Halen, Twisted Sister, Billy Idol, Night Ranger, Madonna, Elton John, ZZ Top, Scandal, Quiet Riot, John Cafferty and The Beaver Brown Band, Billy Joel, The Time, Peter Wolf, DIO, Scorpions, Soundtrack, Rod Stewart, Laura Branigan, Duran Duran, Sheila E, Corey Hart, Neil Diamond, Glenn Frey, Soundtrack, Michael Jackson, Chicago, Bananarama, Steve Perry, Jermaine Jackson, Thompson Twins, Box of Frogs, The Fixx, Rick James, Y&T, Stevie Ray Vaughan & Double Trouble, Sammy Hagar, Kashif, Jefferson Starship, Prince, Whitesnake, Soundtrack, Teddy Pendergrass, Peabo Bryson, Run - D.M.C., Fastway, Frank Sinatra, Lou Reed, Lindsey Buckingham, Motley Crue, Soundtrack, Go-Go's, Spandau Ballet, Billy Ocean, R.E.M., Chris DeBurgh, Willie Nelson, A Flock of Seagulls, Lita Ford, Elvis Costello & The Attractions, Eurythmics, Alabama, Bob Marley and The Wailers, Spyro Gyra, Wang Chung, Rush, Herbie Hancock, Difford & Tilbrook, INXS, Joe Jackson, The Pretenders, Sergio Mendes, Herb Alpert Tijuana Brass, Patrice Rushen, Psychedelic Furs, Culture Club, Julio Iglesias, Lakeside, Varous Artists, Soundtrack, Linda Ronstadt, The Brothers Johnson, Bon Jovi, Helix, Slade, Lionel Richie, Van Stephenson, John Cougar Mellencamp, Eddy Grant, Krokus, Midnight Star, O'Bryan, Grim Reaper, Art of Noise.

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

## Grass Route Indies 'Scream' About New Exposure

By KIM FREEMAN

A weekly column focusing on the activities of independent labels and distributors.

As commercial radio continues to distance itself from most independent product, creative exposure alternatives crop up. From New York, the second SCREAM (Sampler Containing Really Exciting American Music) compilation is slated for release later this month.

The brainstorm of Thirsty Ear Communications, the monthly package contains 10 indie releases and ships to approximately 425 members of the industry, including college and new music radio stations, press, venues and managers, plus 100 reps in the U.K. Submissions are free, but the cost of a coveted slot on the disk is \$350. The package includes band fact sheets and response cards.

John O'Donnell of Sony Video 45 has expressed an interest in working with the Independent Label Coalition and its members to create a reel of various indie artists. More on this as it develops... Liz Januk, creator and host of CFNY-FM Ontario's "The Streets Of Ontario," says the indie-oriented show is giving market leader CHUM a run for its money in the Sunday afternoon category. While the program's emphasis is on Canadian product, Januk welcomes American releases and asks that they be sent to her in care of the station.

And New York rock'n'roll eatery The BeBop Cafe has initiated what it terms a "new club-music" format. Compiled by journalist/DJ Brad Balfour, the program's ingredients include everything from the avant-garde to roots rock. Part of the pack-

age is the BeBop Cafe Musical Menu, a monthly playlist that will be distributed to the record industry and select consumer outlets.

★ ★ ★

**Seeds & Sprouts:** Tuff City president Aaron Fuchs, who has returned to the indie ranks after a year with CBS, is said to be considering a distribution deal with Profile. The latter label, a New York-based dance/rap outfit, is close to launching a heavy metal label... In Los Angeles, new wave/rock label Backlash is also moving into the heavy metal market with a subsidiary logo. Tentatively titled Axe Killer, the new label will be operated by Backlash in conjunction with FG2 of France. As a side note, Backlash chief Randall Wixen warns West Coasters of a man posing as Shin Tomada, president of Japan's King Records. Wixen says the imposter requested several hundred free records for licensing and distribution on the supposed King subsidiary, Future. King representatives denied knowledge of Future, and reported that Tomada has not been in the States recently.

★ ★ ★

From Washington reggae headquarters, RAS announces the first product from its progressive dance spinoff, GZPZ. Debut releases include the "Cut The Rug" 12-inch by Detroit saxman David M and the "Infinity Ship" EP by Pacific Orchestra... Prince is not the only newsmaker in Minneapolis. The city's Bellwether label has nominated a robot for its president. The label campaign centers on "Rodney Robb For President," a comedy album tracing the machine's trek from "the outhouse to the White House." The

\$8.98 album is the work of comedians Jim Newstrom and Don Fisher.

Latest tenant at the "little house" label, Shanachie, is reggae dub poet Mutabaruka. The Ho-Ho-Kus, N.J.-based label issued the artist's "Outcry" album this week, and Mutabaruka starts a national tour Sept. 19 in Boston... A live acoustic Hot Tuna recording done in 1975 was released recently by Brooklyn-based Relix Records. Toni Brown, vice president of Relix, says the four-year-old company is doing well with its offbeat roster of San Francisco-based artists. Previous releases include solo works by Grateful Dead members Jerry Garcia and Mickey Hart, and Mario & John Cipollina of Huey Lewis & the News and Quicksilver Messenger Service respectively.

Singer/songwriter Holly Near, owner of the Oakland, Calif.-based Redwood Records, is embarking on a tour with fellow folkies Pete Seeger, Ronnie Gilbert and Arlo Guthrie. The four-date tour starts Sept. 15 in Minneapolis, then moves West to Berkeley and Los Angeles.

### For The Record

The song "New Girl Now" is performed by the Warner Bros. group Honeymoon Suite. The group name was listed incorrectly on the singles review page in the Sept. 1 issue.

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## New Standards For Vid Metal

NEW YORK — Galloping expansion of the home video market has again escalated sales standards for video gold and platinum.

Beginning Oct. 1, prerecorded videocassettes and videodisks must reach a combined minimum sale of 50,000 units, after returns, and/or at least \$2 million in sales at suggested list prices to qualify for a gold award from RIAA/Video, the video wing of the Recording Industry Assn. of America.

The current standard for gold, in force since January, is 37,500 units or \$1.5 million in retail sales. When the

award program was launched two years earlier, eligible plateaus were 25,000 units and \$1 million for gold.

Platinum awards as of Oct. 1 will require a net sale of at least 100,000 units and/or a value of \$4 million or more at suggested retail. Prior requirements were also double the gold standards set in 1982.

In all cases the new awards are applicable for any certification audits begun on or after Oct. 1. Sales for any title are cumulative for all configurations. Club sales can be included in the totals so long as at least half the sales for an award candidate are at retail.

## Jump In Sales Celebrated At Annual Camelot Confab

• Continued from page 3

"perspective of an interested outsider." Noting that Camelot is CBS's second largest retail account and fifth largest account overall, he offered that it is "safe to say we will continue to be interested in Camelot. There is nobody with a better track record."

Termining Camelot an innovator, Smith lauded the firm for its support of CBS's "Nice Price" series, which he said had "needed a kick in the ass." While also noting the chain's commitment to classical recordings and willingness to commit advertising dollars to MTV, Smith suggested its most innovative move was its approach to the Compact Disc.

"You recognized the potential of the CD from day one," he said, adding that the chain had used CBS/Sony demonstration units in its stores. Smith also projected that CBS will be releasing CDs simultaneously with LPs and cassettes by next year, adding that he expects CD players to retail for under \$300 in the near future.

While claiming the average new CD customer purchased approximately 25 disks within the first month of owning a player, Smith cautioned against "underestimating the LP's strength in the future. Don't expect the LP to go the way of the eight-track," he said, urging managers to encourage multiple purchases by record buyers.

Traditional markets were also emphasized by Camelot president Paul David. While noting Camelot's expansion into other areas of home entertainment during his address to the convention, David stressed, "We never lost faith in the music business."

However, David added, "The labels didn't stand still, and we shouldn't stand still either. That's why even though we remain committed to music, we have also added new entertainment products to our inventory. By cashing in on the home video boom, we are able to further enhance our customer base while increasing the frequency of transaction."

Similarly, David noted that personal stereos have become "an important part of Camelot's everyday

inventory. In fact," he added, "if you were to add up the dollars we generate through tape players, video sales and rental, blank videotape and the various items in our accessories catalogs, you'll find that these products and services account for 35% of our company's business."

Addressing Camelot's recent field reorganization and staff expansion—the company's payroll today exceeds 2,000 employees—David said the company was now focusing on refining its warehouse staff.

"With the advent of our new distribution systems, we found it necessary to revise our warehouse personnel structure with the appointment of four supervisors and 15 group leaders," he said. "We've also increased specialization in several other areas of need, in human relations, in purchasing and marketing, in advertising and in accounting. And with our increased specialization comes the call for increased professionalism on everyone's part."

## CBS/Fox Video Distrib Plans

• Continued from page 3

it would not consider hooking up with a record company's distribution arm.

Warner Home Video has utilized WEA, and RCA Records recently announced its plans for disbursing RCA/Columbia Pictures Home Video product.

As for the likelihood of Capitol Records taking on Thorn EMI Home Video's product, a spokeswoman for the video company says "absolutely not. We are not even in the talking stage. It is not going to happen for a long time."

Because of the proposed PolyGram/Warner Communications merger, Len Eband, senior vice president and general manager of PolyGram's music video arm in the U.S., has been negotiating distribution schemes with firms individually. "If the merger goes through, obviously it would open up massive distribution to record stores," Eband says. "Another option is to set up something ourselves."

## Chartbeat

• Continued from page 4

frey Osborne (L.T.D.) and Whitney Houston & Teddy Pendergrass (Harold Melvin & the Blue Notes), as well as both halves of a recent top 10 smash by Mike Reno (Loverboy) & Ann Wilson (Heart).

★ ★ ★

Tina Tidbits: We have a few more notes on Tina Turner's ascendancy to No. 1 on the Hot 100. Turner, who is reportedly close to 46, is one of the oldest singers to top the Hot 100. She's not the oldest, however. Louis Armstrong was 64 when he reached No. 1 with "Hello! Dolly," Frank Sinatra was 51 when he scored with "Something Stupid," Dean Martin was 49 when he hit with "Everybody Loves Somebody" and C.W. McCall was 47 when he led the nation on a "Convoy."

Turner is the second artist this year to top the pop and dance charts with different records. Turner topped the dance chart in March with "Let's Stay Together" and has now hit No. 1 pop with its followup, "What's Love Got To Do With It." Cyndi Lauper also topped the dance chart in March with "Girls Just Want To Have Fun" and hit No. 1 pop with its

followup, "Time After Time."

And with Capitol's Turner and EMI America's John Waite at one and two again this week, EMI distribution has the top two hits for the first time since September, 1979, when Capitol's the Knack was No. 1 with "My Sharona" and EMI America's Robert John was number two with "Sad Eyes."

★ ★ ★

Fast Facts: The Everly Brothers' "On The Wings Of A Nightingale" (Mercury) jumps 11 notches to number 74 this week. It's the duo's first chart hit since 1967's "Bowling Green," which peaked at 40. The new record was written by Paul McCartney, who saluted "Phil and Don" in Wings' 1976 million-seller, "Let 'Em In."

If "On The Wings" reaches the top 10, it will lengthen the Everlys' lead as the duo with the most top 10 hits in the rock era. They currently have 15, followed by Daryl Hall & John Oates with 13 and the Carpenters with 12.

Billy Ocean's "Caribbean Queen (No More Love On The Run)" (Arista) jumps to No. 1 on this week's

black and dance/disco charts, and advances 14 notches to number 36 on the pop chart. It's Ocean's first top 40 pop hit since his 1976 breakthrough, "Love Really Hurts Without You," which reached number 22 for Ariola America.

"Caribbean Queen" is Arista's second No. 1 black hit in a row, following Ray Parker Jr.'s "Ghostbusters," and its third No. 1 dance hit in less than four months, following the Thompson Twins' "Hold Me Now" and Jermaine Jackson's "Tell Me I'm Not Dreamin' (Too Good To Be True)."

And Billy Joel this week collects his fourth No. 1 adult contemporary hit from his smash album "An Innocent Man," as "Leave A Tender Moment Alone" follows "Tell Her About It," "An Innocent Man" and "The Longest Time." A fifth single from the album, "Uptown Girl," peaked at number two AC. (Ironically, it was the only gold single of the five.)

Before this flurry of hits, Joel had topped the AC chart twice, with "Just The Way You Are" and "Don't Ask Me Why."

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# TOP LPs & TAPE

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THIS WEEK	LAST WEEK	Weeks on Chart	ARTIST Title Label, No. (Dist. Label)	Dist. Co.	RIAA Symbols	Suggested List Prices LP, Cassettes, 8 Track	Black LP/Country LP Chart
108	114	54	HERBIE HANCOCK Future Shock Columbia FC 38814	CBS	●		BLP 61
109	98	24	BERLIN Love Life Geffen GHS 4025 (Warner Bros.)	WEA		8.98	
110	110	41	YES 90125 Atco 90125	WEA	▲	9.98	
111	100	14	DENIECE WILLIAMS Let's Hear It For The Boy Columbia FC 39366	CBS			BLP 33
112	111	39	MOTLEY CRUE Too Fast For Love Elektra 60174	WEA		8.98	
113	104	14	LITTLE STEVEN Voice Of America EMI-America ST-17120	CAP		8.98	
114	120	8	SOUNDTRACK The Karate Kid Casablanca 822213-1M-1 (PolyGram)	POL		8.98	
115	117	10	EURHYTHMICS Touch Dance RCA LPLI-5086	RCA		6.98	
116	144	2	SOUNDTRACK Electric Dreams Virgin/Epic SE 39600	CBS		---	
117	179	2	THE S.O.S. BAND Just The Way You Like It Tabu FZ 39332 (Epic)	CBS		---	BLP 25
118	96	31	SHANNON Let The Music Play Mirage 90134-1 (Atco)	WEA	●	8.98	BLP 66
119	123	35	PRINCE Controversy Warner Bros. BSK 3601	WEA		8.98	
120	137	3	ROMEO VOID Instincts Columbia BFC 39155	CBS		---	
121	171	3	HONEYMOON SUITE Honeymoon Suite Warner Bros. 25098-1			8.98	
122	113	7	ROLLING STONES Rewind Rolling Stones 90176 (Atco)	WEA		8.98	
123	101	25	HOWARD JONES Human's Lib Elektra 60346	WEA		8.98	
124	106	16	ONE WAY Lady MCA 5470	MCA		8.98	BLP 12
125	183	2	STEPHEN STILLS Right By You Atlantic 80177	WEA		8.98	
126	127	11	KICK AXE Vices Pasha BFZ39297 (Epic)	CBS			
127	102	14	HANK WILLIAMS, JR. Major Moves Warner/Curb 1-25088	WEA		8.98	CLP 2
128	128	9	JUICE NEWTON Can't Wait All Night RCA AFLI-4995	RCA		8.98	CLP 42
129	116	63	THE POLICE Synchronicity A&M SP3735	RCA	▲	8.98	
130	129	19	NIK KERSHAW Human Racing MCA 39020	MCA		8.98	
131	133	157	VAN HALEN Van Halen Warner Bros. BSK 3075	WEA	▲	8.98	
132	140	6	BANGLES All Over The Place Columbia BFC 39220	CBS			
133	134	46	HUEY LEWIS AND THE NEWS Picture This Chrysalis FV41340	CBS			
134	142	58	BILLY IDOL Don't Stop Chrysalis PV 44000	CBS			
135	135	4	JANE FONDA New and Improved Workout Columbia CX2 39287	CBS		---	
136	108	32	JUDAS PRIEST Defenders Of The Faith Columbia FC39219	CBS	●		
137	139	11	RATT Ratt Time Coast TC2203 (Enigma)	IND		6.98	
138	143	3	SOUNDTRACK Metropolis Columbia JS 39526	CBS		---	

THIS WEEK	LAST WEEK	Weeks on Chart	ARTIST Title Label, No. (Dist. Label)	Dist. Co.	RIAA Symbols	Suggested List Prices LP, Cassettes, 8 Track	Black LP/Country LP Chart
139	141	73	QUIET RIOT Metal Health Pasha/CBS BFZ 38443	CBS	▲		
140	NEW ENTRY		NEWCLEUS Jam On Revenge Sunnyview SUN 4901 (Becket)	IND		8.98	BLP 21
141	136	536	PINK FLOYD Dark Side Of The Moon Harvest ST-11163 (Capitol)	CAP	●	8.98	
142	167	2	STEVE MORSE BAND The Introduction Musician 60369 (Elektra)	WEA		8.98	
143	175	3	BRUCE COCKBURN Stealing Fire Gold Mountain GM8002 (A&M)	RCA		8.98	
144	162	1	BILLY SATELLITE Billy Satellite Capitol ST-12340	CAP		8.98	
145	126	82	DURAN DURAN Duran Duran Capitol ST-12158	CAP	●	8.98	
146	149	58	JEFFREY OSBORNE Stay With Me Tonight A&M SP 4940	RCA	●	8.98	BLP 45
147	154	6	GEORGE CARLIN Carlin On Campus Eardrum ED 1001	IND		8.98	
148	124	84	DEF LEPPARD Pyromania Mercury 8103081 (PolyGram)	POL	▲	8.98	
149	151	40	U2 Under A Blood Red Sky Island 90127 (Atco)	WEA	●	5.98	
150	132	91	BILLY IDOL Billy Idol Chrysalis FV 41377	CBS	●		
151	109	120	DEF LEPPARD High & Dry Mercury 818836-1 (PolyGram)	POL	▲	8.98	
152	157	61	NIGHT RANGER Dawn Patrol Cameo/MCA 5460	MCA		8.98	
153	159	13	FACE TO FACE Face To Face Portrait BFE 38857 (Epic)	CBS			
154	153	13	THE HUMAN LEAGUE Hysteria Virgin/A&M 4923	RCA		8.98	
155	115	119	DURAN DURAN Rio Capitol ST-12211	CAP	▲	8.98	
156	119	38	LUTHER VANDROSS Busy Body Epic FE 39196	CBS	▲		BLP 42
157	158	3	ORIGINAL BROADWAY RECORDING Sunday In The Park With George Red Seal/RCA HBC1-5042	RCA		9.98	
158	170	14	LEE GREENWOOD You've Got A Good Love Comin' MCA 5488	MCA		8.98	CLP 8
159	NEW ENTRY		THE OAK RIDGE BOYS Greatest Hits, Vol. 2 MCA 5496	MCA		8.98	CLP 23
160	NEW ENTRY		BARBARA MANDRELL/LEE GREENWOOD Meant For Each Other MCA 5477	MCA		8.98	CLP 33
161	164	21	BAR-KAYS Dangerous Mercury 818478-1 (PolyGram)	POL		8.98	BLP 28
162	NEW ENTRY		KANSAS Best Of Kansas CBS Associated QZ 39283	CBS		---	
163	122	26	DAVID GILMOUR About Face Columbia FC39296	CBS		---	
164	147	17	ROGER WATERS The Pros & Cons Of Hitchhiking Columbia FC 39290	CBS			
165	169	8	SPLIT ENZ Conflicting Emotions A&M SP-4963	RCA		8.98	
166	168	3	BOBBY AND THE MIDNITES Where The Beat Meets The Street Columbia BFC 39276	CBS		---	
167	173	3	JULIO IGLESIAS In Concert Columbia KC2 39570	CBS		---	
168	NEW ENTRY		CHERRELLE Fragile Tabu BFZ 39144 (Epic)	CBS		---	BLP 27
169	NEW ENTRY		SOUTHSIDE JOHNNY & THE JUKES In The Heat Mirage 90186 (Atco)	WEA		8.98	

THIS WEEK	LAST WEEK	Weeks on Chart	ARTIST Title Label, No. (Dist. Label)	Dist. Co.	RIAA Symbols	Suggested List Prices LP, Cassettes, 8 Track	Black LP/Country LP Chart
170	156	21	THE CRUSADERS Ghetto Blaster MCA 5429	MCA		8.98	BLP 47
171	155	88	CULTURE CLUB Kissing To Be Clever Virgin/Epic ARE 38398	CBS	▲		
172	165	12	NICK LOWE Nick Lowe & His Cowboy Outfit Columbia FC 39371	CBS			
173	184	3	RAIL Rail EMI-America MLP 19010	CAP		6.98	
174	166	7	DEPECHE MODE People Are People Sire 25124-1 (Warner Bros.)			8.98	
175	121	165	MICHAEL JACKSON Off The Wall Epic FE 35745	CBS	▲		
176	176	82	JOURNEY Frontiers Columbia QC 38504	CBS	▲		
177	NEW ENTRY		VARIOUS ARTISTS Electric Breakdance Dominion Music 2320	IND		8.98	
178	NEW ENTRY		LUCIANO PAVAROTTI Mamma London 411959-1 (PolyGram)			9.98	
179	181	2	GEORGE HOWARD Steppin' Out TBA 201 (Palo Alto)	IND		8.98	BLP 46
180	NEW ENTRY		TYZIK Jammin' In Manhattan Polydor 821605-1 (PolyGram)	POL		8.98	BLP 37
181	152	72	SOUNDTRACK Flashdance Casablanca 8114921 (PolyGram)	POL	▲	9.98	
182	186	9	PEABO BRYSON The Peabo Bryson Collection Capitol SJ-12348	CAP		8.98	BLP 67
183	NEW ENTRY		JOYCE KENNEDY Lookin' For Trouble A&M SP-4996	RCA		8.98	BLP 30
184	146	70	SCORPIONS Blackout Mercury SRM 14039 (PolyGram)	POL	▲	8.98	
185	NEW ENTRY		NAKED EYES Fuel For The Fire EMI-America ST-17116	CAP		8.98	
186	187	2	JULIO IGLESIAS From A Child To A Woman Columbia FC 39569	CBS		---	
187	160	46	GENESIS Genesis Atlantic 80116	WEA	▲	9.98	
188	192	35	ORIGINAL BROADWAY CAST Cats Geffen GHS 2017 (Warner Bros.)	WEA		16.98	
189	NEW ENTRY		THE FIXX Reach The Beach MCA 5419	MCA		8.98	
190	145	26	THE ALAN PARSONS PROJECT Ammonia Avenue Arista AL 8-8204	RCA	●	8.98	
191	180	11	MILES DAVIS Decoy Columbia FC38991	CBS			
192	193	2	JULIO IGLESIAS Hey Columbia FC 39567	CBS		---	
193	174	43	DARYL HALL & JOHN OATES Rock 'N' Soul, Part 1 RCA CPL1-4858	RCA	▲	9.98	
194	NEW ENTRY		RAMSEY LEWIS/NANCY WILSON The Two Of Us Columbia FC 39326	CBS		---	BLP 54
195	185	21	IRON MAIDEN Maiden Japan Capitol ST-15017	CAP		8.98	
196	172	5	MAMA'S BOYS Mama's Boys Jive/Arista JL8-8218	RCA		8.98	
197	199	120	JANE FONDA Jane Fonda's Workout Record Columbia CX2-38054	CBS	▲		
198	148	24	TONY CAREY Some Tough City MCA 5464	MCA		8.98	
199	138	15	MICHAEL JACKSON Farewell My Summer Love Motown 6101 ML	MCA		8.98	BLP 68
200	188	11	SMOKEY ROBINSON Essar Tamla 6098TL (Motown)	MCA		8.98	BLP 59

## TOP LPs & TAPE

### A - Z (LISTED BY ARTISTS)

Alabama	75
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Howard Jones	123
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Teddy Pendergrass	162
Kashif	51
Joyce Kennedy	183
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## AS SCHOOLS REOPEN

## College Stores Cool To Video

By FRED GOODMAN

NEW YORK—While retailers in college markets are celebrating the reopening of schools with expanded album and cassette selection, few college-area retailers see a future for themselves as video outlets.

The Cat's Records & Tapes store near the Univ. of Tennessee campus in Knoxville is laying in a supply of new releases by the Fixx, Naked Eyes and Donna Summer, among others, according to manager Drew Leeton. "I also normally stock a little more in jazz and new music," he adds.

But the prospects for prerecorded video sales or rentals to the more than 27,000 students are so dim that Leeton says his store doesn't even deal in video, even though others in the chain do. "We don't handle video basically because we are a campus store," he says.

Similarly, the Camelot store adjacent to the Univ. of South Florida campus in Tampa has beefed up its new music and classical inventories, but there's scant interest from the 22,000 students when it comes to vid-

eo rentals and sales. "A lot of them are having a hard time just-buying books," says store manager Todd Dollar.

The arithmetic of student budgets is much the same in the north. And at Ithaca, N.Y.'s Rebob Records, co-owner Renee Baum also suggests that watching a video is a lot different from listening to a record.

"Cornell is a high pressure school," observes Baum of the campus two blocks from her store. "If you have the time to watch a video, you're either brilliant or not doing your work. A lot of students listen to records while they work, and it's completely different. The mentality here is dealing with school."

In Ann Arbor, Mich., Mike Lang of School Kids is very tentative when it comes to selling video to his Univ. of Michigan clientele. Although he's considering stocking music video pre-packs from Jem, Lang says that "safe display is the problem" and characterizes his feeling towards videos as "lukewarm."

"We've had no luck with blanks," he says. "I'm not interested in rental, and video singles just don't make any sense to me."

Assistance in preparing this story provided by Edward Morris in Nashville and Earl Paige in Los Angeles.

By contrast, the Sound Warehouse store near the Southern Methodist Univ. campus in Dallas does "real well with video rentals," according to manager Mark Christy. But he describes music video business as "mediocre." Instead, campus retailers are gearing up for fall with promotions for their traditional bread and butter product, LPs and cassettes.

Across the street from the Univ. of Oregon's Eugene campus, Bob Lee's Face The Music is greeting freshmen by emphasizing hit product. "We have coupons for giveaways at all the registration tables all over campus," says Lee. "With us, the three semesters are like having Christmas three times a year."

The Amarillo-based Hastings Records has a September push in its 28 campus markets, according to Bruce Shortz, marketing director of the 138-unit chain. Dubbed "cheap highs, great lows," the push emphasizes select midlines in pop, classics and jazz. Campus papers will get the bulk of advertising over four consecutive weeks, with Hastings' own pop material buttressing the promotion.

"We're also finding our in-store handout publication Direct Current is an effective way to promote to campus customers," adds Shortz.

## Capitol Midline Prices Reduced

LOS ANGELES—Capitol Records has reduced the price and raised the returns charge on its Greenline midline catalog. The move, which became effective Friday (31), is seen as an effort to induce more rackjobbers to stock midline catalog and restrict heavy returns.

The new Greenline prices—\$2.65 base, \$2.54 to consolidator and \$2.49 to subdistributor and bulk—covers catalog prefixes SM, SN, 4M and 4N. Under the new structure, the label is discontinuing its returns credit and raising its returns charge from 7.5% to 25%, with the elevated returns penalty applied to returns received after Sept. 28. Christmas product is excluded from the changes.

LP Returns: Accounts report label reps are expressing concern over rapidly accelerating LP returns. The wrinkled brows stem especially from specific geographical locations and from racks, where many departments report a sales/returns ratio of four to one and building for cassette sales. Labels are warning accounts they are overreacting.

A call to the new Rocshire phone number (Billboard, Aug. 1) produced a comment from PR exec John Collins that the label was kaput. Collins, who provided West L.A. working space for Rocshire brass Gary Davis and Roy Chiovari, said Chiovari was forming his own indie promo firm, while Davis' plans were indefinite. Rocshire suffered a seemingly terminal setback when Hughes Aircraft sued Shirley Davis, then wife of label founder Rocky Davis, alleging she had funnelled more than \$3 million in bogus checks from the firm's employee medical benefits fund to her husband to bankroll the Anaheim-based label.

Carla Olson, who's been liaising with stores cross-country for four years with Macey Lipman's marketing firm, gets her shot in mid-September when A&M ships the Textones' "Midnight Mission" package on Danny Goldberg's Gold Mountain Records. She's the group's featured vocalist . . . Word is that MS Distributing, with branches in Chicago and Atlanta, will distribute music videos only on the CBS/Fox label. Neither John Salstone nor Tony Dalesandro were available for comment.

Big Time: Watch for Fred Bestall's Aussie label of that name to announce a major move into the U.S. market, with longtime industry exec Bob Mercer at the reins of the West L.A. HQ. Bestall has a deal with Allegiance Records for U.S. distribution. "Grandview U.S.A." is the first product (Billboard, Sept. 1), plus product by Darius & the Magnets, an L.A. group, and a 12-inch EP by Brother David, with others to follow . . . Arnie Orleans of Music Spectrum, the marketing consultancy, has added KN Records. The label, owned by newcomer Kamran Nahai of L.A., is releasing an EP by an-as-yet-unnamed group, produced by engineering ace Ed Thacker.

Former A&M/RCA/Monument exec Bob Fead, hinted to be readying his own label (Billboard, Aug. 25), has shipped two 45s on Envelope Records, featuring James Govan and the Stenmark-Mueller Band . . . First String, the label/management tandem started by Carl and Chris Maduri of Cleveland, has signed Engelbert Humperdinck to the label and Beau Coup, a Cleveland group, to management, along with an L.A. r&b act, Strutt.

When the smoke clears, Motown will announce that Peter Napoli, last with Chrysalis, is the successor to Howard Rosen, who ankled recently as promo biggie. Rosen, first thought to be linking with Larry Harris in an indie promo office, takes a shot at a special projects promo post with A&M, where he'll work an out-of-office schedule including the boonies. Harris is moving back onto Sunset Blvd. in some of the offices once occupied when he was a topper with the late Neal Bogart's Casablanca Records . . . Look for ASCAP's Nashville publicist John Sturdivant to be the new general manager of Music City News, the Multimedia-owned fan monthly.

The L.A. Times reports that Don and Rose Shannon of Newark, Ohio, filed suit seeking \$21 million in damages in Columbus Federal District Court Monday (27). According to the daily, the couple allege they are victims of malicious prosecution, antitrust violations, obstruction of justice, defamation and violation of their rights. The Times reported on a late '70s undercover investigation of the plaintiffs in connection with the operation of Rosie's

## Central South Sues Turntable Record Shops

By EDWARD MORRIS

NASHVILLE—Central South Music Sales has sued the defunct Turntable Record Shops chain in Chancery Court here, alleging that Turntable owes the distributor \$111,277.63 plus service charges for merchandise it provided on credit. Also named as defendants are Bruce Feit and Lawrence Pollack, identified as former owners of Turntable, as well as Nashville's Third National Bank and Music City Record Distributors, owner of Cat's Records & Tapes.

According to the complaint, the credit Central South extended Turntable between March, 1978, and October, 1983, was secured by a personal guaranty from Feit and, subsequently, collateral in the chain's merchandise inventory.

Last July, the complaint continues, Third National Bank filed a financing statement with the Tennessee Secretary of State's office showing itself as a secured party and Turntable as a debtor. The plaintiff contends that it learned in October, 1983, that Turntable was going out of business and would not be able to pay back the amount owed, and that Third National has asserted that it had first lien on all the Turntable inventory.

According to the document, Central then notified Third National that it believed its lien on the inventory was superior to the bank's claim. This assertion led to discussions among Central, Third National and Turntable to resolve the dispute.

While the discussions were going on, Central says it discovered that Third National was talking to Cat's

Records, People's Stereo and Utopia Ultra Sound. It culminated in a misdemeanor copyright infringement suit accusing Don Shannon of 32 counts of illicit duplicating of recordings. Charges were later dropped after Shannon, maintaining his innocence, agreed to sell his duping equipment. The suit charges that the defendants, including RIAA's Stan Gortikov and Joel Schoenfeld, conspired to destroy Shannons' business.

Gov. George Deukmejian has signed into law AB 3753, the California proposal which extends until 1986 the right of a person to procure a recording pact for another without being under the regulation and licensing provisions requiring the state labor commissioner to license and regulate talent agencies . . . Modest Dave Chackler, recently moved to Private I Records, won't elaborate on a commendation given him by L.A. police for his rescue of a victim of a freeway accident.

Video Shakeout: Maneuvering and moves continue in the volatile home video distribution community, with V.T.R., Pittsburgh, reportedly bowing units in New York and Florida. Veteran executive personnel also on the go, with Larry Devouno, general manager of Terry Woodward's VideoWorks, Owensboro, Ky., moving to J.D. Mandelker's Sight & Sound, St. Louis, as operations manager . . . Entreating fellow VSDA members to adhere to the organization's basic mom and pop store constituency, Art Ross, Tampa Video Station proprietor, won a place on the board. Seven preceding board candidates emphasized their size or importance, Track is told . . . Controversial Bay Area retailer Jim George took a giant step forward during the 1984 VSDA meet, which he chaired. The head of the nine-store San Francisco Home Video chain, an affiliate franchise concept, and fiery columnist in Video Store magazine, George had been under fire for reportedly favoring the trade monthly (Billboard, Sept. 1). From the time of his grand opening entrance to the lectern on the arms of MGM showgirls, one insider told Track, "he owned the place." He was also elected treasurer.

The Tokyo World Popular Music Festival Oct. 23-29 at the Budokan has accepted its first gospel entry. "His Eyes," penned by Gary Harrison, J.D. Martin and Mrs. B.J. (Gloria) Thomas, was pitched by Dick James Music in Nashville to Sheila Walsh, who recorded it . . . Word from Music Row is that Dolly Parton is competing with the Welk Music Group to acquire Combine Music . . . The Practising Law Institute plans a seminar on copyright, trademark and unfair competition litigation at the Biltmore Hotel, Los Angeles, Oct. 18-19.

Former British folkie Cat Stevens was in the Windy City last week, where he held a press conference to announce he is suing the Chicago-based weekly The Globe for \$5 million. The suit is the result of a story that links the songwriter with the Ayatollah Khomeini. A Muslim who says he lives in London, Stevens said the story depicted him as living in Iran as a beggar and devotee of Khomeini. Stevens' former label, A&M, has a greatest hits package coming and was responsible for getting the music press to turn out for the conference . . . At presstime, the only dates scheduled for September on the Jacksons' "Victory" tour were Sept. 7-8 at Mile High Stadium in Denver and Sept. 21-22 at RFK Stadium in Washington.

Rumor has the Handleman Co. acquiring The One-Stop from Bill Lawrence. Grapevine has the giant racker picking up the Pittsburgh one-stop and a number of its racked locations. Edited by JOHN SIPPEL

## Viewers Choose New MTV Award

NEW YORK—A special viewer participation category, "the viewers choice award", has been added by MTV to the 15 already established general and professional award categories set for the first annual MTV video awards, Sept. 14 at Radio City Music Hall here.

The nominees in the "viewers choice" category are the Cars' "You Might Think," Herbie Hancock's "Rockit," Michael Jackson's "Thriller," Cyndi Lauper's "Girls Just Want To Have Fun" and the Police's "Every Breath You Take," which, coincidentally, are the same five clips up for the "video of the year" award.

Viewers vote for the clips of their choice via a special 900 number running from Aug. 25 through Saturday (8). MTV viewers also got to see all five clips during a special "viewers choice" program on Friday (31), to be repeated this Friday.

In other news concerning the MTV awards ceremonies, ZZ Top is set to make its first live television appearance when it performs at the awards. The Warner Bros. act is up for MTV awards in three categories.

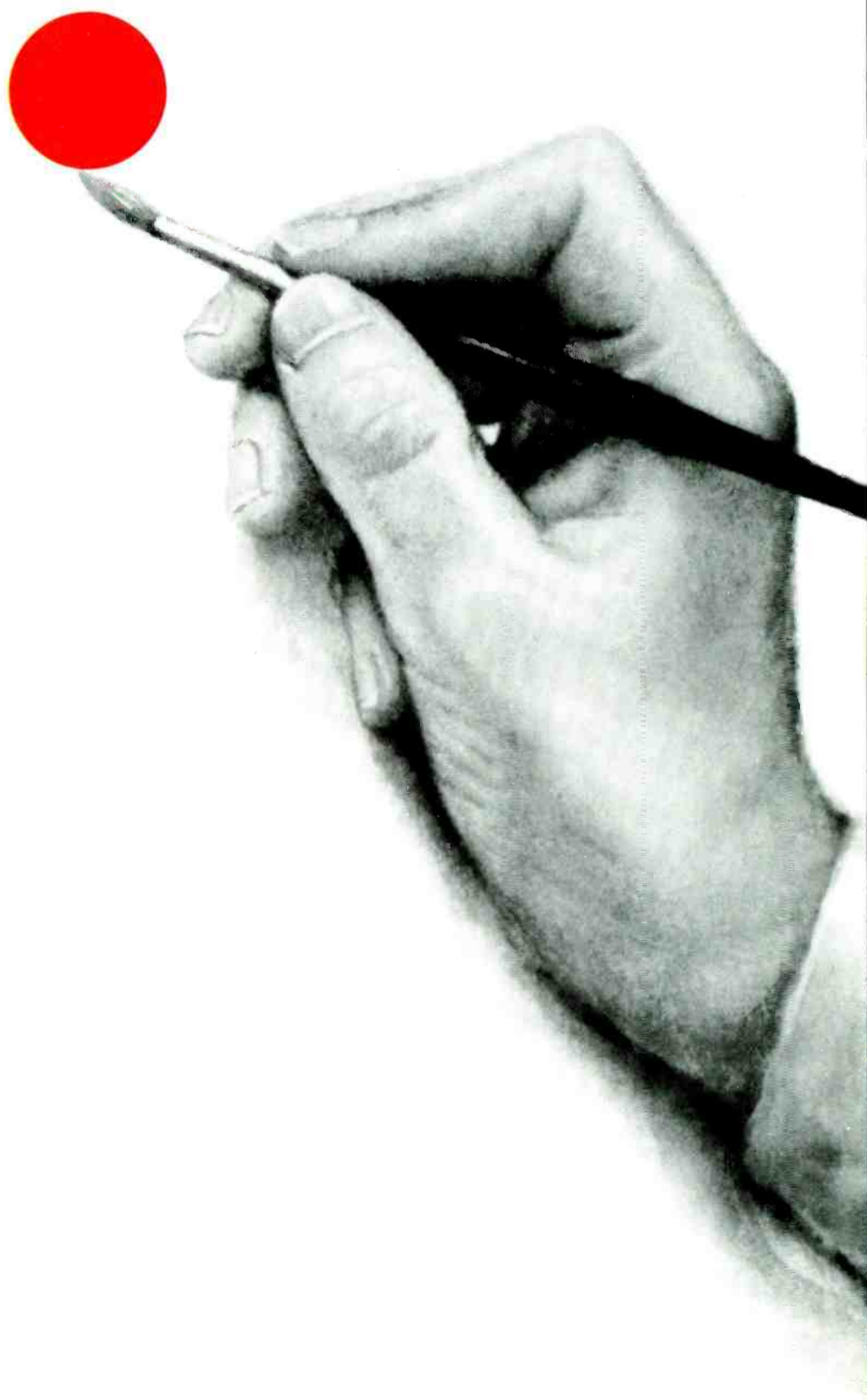
## Chapter XI For Far Out Prods.

LOS ANGELES — Far Out Productions here has filed an itemized schedule showing \$2,503,261 in liabilities against assets of \$8,176,700 in Federal Bankruptcy court. The firm, operated by Jerry Goldstein and Steve Gold, voluntarily petitioned under Chapter XI.

Among the secured creditors listed were Gold and Goldstein, each of whom were down for \$248,000 in back wages; Shorewood Packaging, \$56,064; John Hess, \$23,651; and attorneys Barry K. Rotham and Walter Lorimer, \$21,500 and \$13,000, respectively. Secured claims represented \$1,750,987 of the estimated indebtedness.

Primary assets are real estate at 7417-19 Sunset, valued at \$1.85 million; and a master tape catalog, valued at \$4.5 million. The court records show that the twoshared equally in ownership of the firm.

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