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AFTER RACK COMPLAINT PolyGram Changes Scorpions Cover

NEW YORK—A complaint from a key rack account has led Mercury/PolyGram to market two different covers of the Scorpions' top 10 album "Love At First Sting."

According to the label, Wal-Mart, a 670-store discount chain racked by Handleman, had refused to carry the album with its original packaging because of fears that customers would find it offensive. That cover, featuring a picture taken by fashion photographer Helmut Newton, depicts a partially clad couple embracing while the man applies a scorpion tattoo to the woman's thigh. The new cover, also photographed by Newton, is a black-and-white shot of the band that serves as the inner sleeve for the original package.

"We made the second cover available in the interest of making sure we don't offend anybody," says Jim Lewis, vice president of marketing for PolyGram. However, he adds that the label is also going to stand by the original and keep it in the market. "We don't think it's pornographic," he says. "In fact, we think it's very artistic."

That attitude is apparently not shared by Handleman or some of its customers. Mario DeFilippo, vice president of purchasing for the rackjobber, says that objections to album cover art as well as lyrics are "a common complaint from our customers."

As a result, the rackjobber now screens product before putting it into its accounts. "Our customers have requested that if there's anything that may be questionable we show it to them up front," adds DeFilippo.

(Continued on page 72)

WEA Distributing Blank Videotape

By FAYE ZUCKERMAN

LOS ANGELES—WEA is readying national distribution of a line of blank videocassettes from PD Magnetics carrying a wholesale price of \$5.

The branch distribution arm of Warner Communications Inc. has decided to expand into all U.S. mar-

(Continued on page 72)

DESPITE LABELS' EFFORTS

Budget Import Mart Booms

By FRED GOODMAN

NEW YORK—The U.S. market for imported budget, cutout and overstock albums is thriving. Despite the efforts of the Recording Industry Assn. of America, CBS Records and other American manufacturers to stifle parallel imports, a wide range of product—much of it in direct competition with American front-line product—is readily available here at below-market prices.

The most popular sources for foreign budget product include Canada, the U.K., Spain, Portugal, Germany, Mexico and Uruguay. But one American cutout dealer states, "You can bring it in from anywhere."

A spot check of New York retail outlets found WEA Canada overstocks of numerous albums being sold at \$3.99. Many of those albums, including titles by Neil Young, Jackson Browne, Rod Stewart, Linda Ronstadt and others, are full-price titles in the U.S. WEA catalog.

Also readily available are CBS "Nice Price" titles from Canada, Spanish pressings of Motown front-line albums by Stevie Wonder, Diana Ross and others, and a wide assort-

ment of odds and ends from around the world.

"It's a large market," says one wholesaler who carries both domestic and imported budget titles. "It basically exists because the American market is loaded with crap and the dual stuff is cheaper. It helps the small retailers to stay alive, since they're not getting any price breaks from the majors."

In Britain, a manager for one London-based budget supplier reports

that his firm does have American customers, but that it counsels caution.

"We want to keep the U.S. companies happy," he says. "The customer doesn't want to go out on a limb. But there is a whole midprice range we supply that is not available in America, and we let our customers decide what to buy. We have some great country compilations that aren't available in the U.S., and we do a good volume on them. The dollar

(Continued on page 72)

Publishers Act To Bar Imports

By IS HOROWITZ

NEW YORK—Music publishers are attempting to stanch the flow of imported recordings by threatening domestic merchandisers with legal action under the Copyright Act.

As in the parallel import problem plaguing U.S. record companies, the legality of manufacture abroad is not at issue. But, insist the publishers, mechanical licenses granted elsewhere in the world do not convey the right to market the product in this country.

Cease-and-desist—or else—letters are being sent out to large accounts by attorneys representing the Harry Fox Agency. These missives cite the same provision of the Copyright Act (Paragraph 602) as do manufacturers in parallel import cases as authority for their position.

While in some recent cases the offending product is being sold at budget

(Continued on page 72)



"Magic" is the album debut from singer-songwriter Mark Gray. Gray, whose co-writing credits include "The Closer You Get," "Take Me Down" and "It Ain't Easy," shows he is as comfortable performing his own lyrics, as he is writing them. "Magic," produced by Bob Montgomery and Steve Buckingham includes the chart singles "It Ain't Real If It Ain't You" 25*, "The Left Side Of The Bed" 10*, plus the new "If All The Magic Is Gone." In store 5/7. Columbia #FC 39143. (Advertisement)

—Inside Billboard—

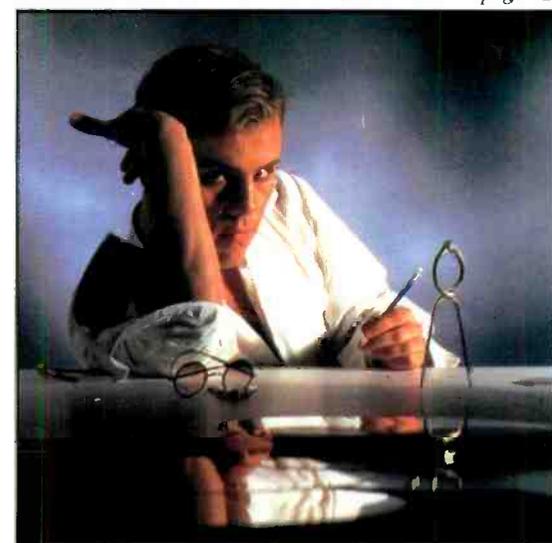
- **VIDEO DISTRIBUTORS AND DEALERS** were the temporary victors last week following an unsuccessful attempt by a House subcommittee to mark up an "omnibus" copyright reform bill linking video rental, audio rental and home taping legislation with two cable television reform amendments. Meanwhile, organized groups of video dealers are stepping up their lobbying drive against any proposed video rental legislation. Page 3.

- **RADIO ADVERTISING** will play a major part in Apple Computer's planned campaign to boost its formal entry into the home market. Some \$2 million of Apple's \$20 million advertising budget has been earmarked for radio, with about half of that total slated for AOR stations. Page 3.

- **WHK CLEVELAND** has returned to the sound that put it on the map 20 years ago. The longtime AM country outlet, owned by Malrite Communications, has switched to an oldies format. Radio, page 14.

- **STORE SECURITY EQUIPMENT MANUFACTURERS** are reporting unexpectedly soft sales to record/tape dealers, despite the steady if conditional resurgence in business those dealers are feeling. Page 3.

- **CHURCH MUSIC PUBLISHERS** are applauding the \$3 million judgment recently handed down against the Archdiocese of Chicago for copyright infringement. But they say the fact that the suit was filed in the first place has probably had more to do with curbing infringement than news of the decision will. Page 6.



THOMAS DOLBY? Musicologist? Computer synthesist? Video wizard? Jazzbo? Dolby is all these and more. Why, the man has so many talents he scares even himself. His new single, **I SCARE MYSELF** (B-5355), can be heard on **THE FLAT EARTH** album (ST-12309) or at one of Dolby's current concerts. Another musical vision for your mind's ear from **THOMAS DOLBY**. Available on Records and High-Quality XCR Cassettes from Capitol. (Advertisement)

(Advertisement)



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BE MY LOVER

The man who created the Top 10 smashes "The Gigolo" and "I'm Freaky" as well as the new Soul Train theme "Soul Train's A' Comin'" is back with Be My Lover and its first single "LOVELITE."

Available on Records and New High-Quality XDR® Cassettes from Capitol

Capitol

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CROWDED HALL—Songwriters pose during their induction into the Songwriters Hall of Fame April 15 at New York's Waldorf-Astoria. Pictured from left are Henry Mancini, Leslie Demus (accepting for the late Billy Strayhorn), George David Weiss, Norman Gimbel, Richard Adler, MC Gene Barry, Bennie Benjamin, Neil Diamond and Sammy Cahn, president of the Songwriters Hall of Fame. Other inductees included the late Al Hoffman and Maceo Pinkard.

\$2M HOME COMPUTER RADIO PUSH

Apple Takes To The Airwaves

By FAYE ZUCKERMAN

SAN FRANCISCO—Radio advertising will consume some \$2 million of Apple Computer's planned \$20 million advertising expenditure to trumpet its formal entry into the home market.

Nearly \$1 million is being directed toward AOR stations to reach teens, seen as the target audience for the company's new \$1,295 IIc computer. According to Paul Heath, an account manager for Apple at the firm's ad agency, Chiat/Day, "We are targeting a mean age of 14 with the slogan, 'How to talk your parents into parting with \$1,295.'"

The remaining \$1 million will be used for radio spots to position the line of Apple II computers as a home business machine, with ages 25-54 making up the target audience, Heath adds. According to John Sculley, Apple's president, combined radio, television and print advertisements will generate 337 million advertising impressions in June.

The announcement of substantial radio advertising was made by Sculley at the company's formal entry into the home computer market Tuesday (24). Nearly 100 computer software firms backed Apple's new push by exhibiting at a \$2 million gala staged by the Cupertino, Calif. company.

The software exhibits were pegged to Apple's price reduction for its IIc

computers and the launch for its new, portable sister, the IIc, priced at \$1,295. In attendance were nearly 2,500 Apple retailers who had ordered more than 50,000 of the new computers by the show's close, according to an Apple spokesman.

A new pricing structure for the IIc places a \$995 suggested retail price tag on the computer, which had been retailing for more than \$1,200. As for the more expensive model, Apple

Surveillance System Firms Reporting Sluggish Sales

This story, the second of a two-part series on stores testing articles surveillance systems, was prepared by Earl Paige and Fred Goodman.

NEW YORK—Despite the steady if conditional resurgence being felt by record and tape dealers, store security equipment manufacturers are reporting unexpectedly soft sales.

"The fall season has traditionally been strong, but last year we noticed a weakening in the record/tape store sales," says Brad Kane, director of marketing administration for Sensormatic, the Deerfield Beach, Fla.-based vendor. "It's keyed to the sales surge. When dealers are turning a profit, they don't have to look as carefully at shrinkage."

Sensormatic, as well as other manufacturers and record retailers, also

'Omnibus' Bill Proves Unwieldy

House Subcommittee Divided On Rental/Taping Link

By BILL HOLLAND

WASHINGTON — Videocassette distributors and dealers were at least temporary victors last week following an unsuccessful attempt Wednesday (25) by a House subcommittee to mark up an apparently unwieldy "omnibus" copyright reform bill that links the video rental, audio rental and home taping exemption bills with two cable television reform amendments.

Members of the House subcommittee on courts, civil liberties and the administration of justice met and vigorously argued the merits of the omnibus concept as well as the language of some of the controversial sections for more than two hours. In the end, chairman Robert Kastenmeier (D-Wisc.), who introduced the package bill Monday (23), adjourned the meeting without achieving support for a markup.

Kastenmeier, however, called for another markup meeting this

Wednesday (2), although there has been no formal schedule announcement for that meeting as yet.

Recording industry officials, who had pressed for separate passage of the audio rental bill, which most members view as non-controversial, were unable to persuade Kastenmeier to extract that section from the crazy-quilt bill, which observers here now worry might fall apart at the seams.

Kastenmeier termed the package bill "a delicate balance" of consumer and copyright owner interests and presented to the members of the subcommittee his strong feeling that none of the various components of the omnibus bill, with the exception of the audio rental bill, will stand a chance of passage this session if they stand alone.

During the markup and afterwards, subcommittee members made it clear that the vigorous lobbying of their hometown video distributors and dealers was one of the major reasons they could not pledge support to the Kastenmeier package as written. Grass-roots lobbying in subcommittee members' home districts continued after the meeting last week (separate story, this page).

Kastenmeier argued that the package serves to offer a balanced bill with trade-off features where the demands of both sides could be met if each was willing to compromise. But there was resistance to this idea.

Rep. Bruce Morrison (D-Conn.) suggested the bill "has an appearance of a balance rather than a reality." Rep. Dan Glickman (D-Kan.), who has removed his name from the list of co-sponsors as a result of video group lobbying, told Kastenmeier: "I don't know if a balance is one controversial section diametrically opposed to another controversial section."

Rep. Barney Frank (D-Mass.) suggested splitting off the two rental bills, saying, "I'm unhappy with the omnibus approach. What balance is there if the items are so different?" Rep. Romano Mazzoli (D-Ky.) said he was willing to give support to the chairman's bill, but added that he was worried that the effort might be in vain.

"Will it receive enough support in full committee to pass?" he asked. "Can I have your assurance of that?"

The markup attempt indicated the subcommittee was deeply frustrated by the apparent inability to balance the needs of the creative community and the suddenly-powerful manufacturer/retailer/distributor coalition, and stymied by such a complicated multi-issue bill. Of special concern was language that some felt must be tightened up to assure the video dealers that Hollywood, as one member said, "is on the level."

IMIC 1984 Cancelled

This year's International Music Industry Conference (IMIC) has been cancelled, due to an unusually high number of late cancellations among registrants. The Billboard-sponsored event was to have been held May 13-17 in Killarney, Ireland.

The next IMIC will be held June 5-9, 1985, at the Munich Sheraton Hotel, Munich, and will run in tandem with the annual congress of Intergu (the International Copyright Society) convening in that city as part of the celebration of the European Year of Music.

By meeting's end, however, a number of swing-vote members indicated they would try to support the omnibus bill if it were rewritten to address their concerns. And, in an election year, the Congressmen's greatest concern appears to be to support a bill that will not be viewed as anti-consumer in tone.

As Rep. Mike Synar (D-Okla.) put it: "We're walking through some real political minefields out there."

There is also a strong feeling that a bill that combines video rental, audio rental, cable and home taping is an impossible legislative concept. But the alternative, as Kastenmeier said, is "to leave open wounds and expectations that can never be realized."

Video Dealers Mounting New 'Black Friday'

By EARL PAIGE

LOS ANGELES—Organized cells of video retailers are keeping the pressure on key Congressional subcommittee members, continuing a lobbying drive against a proposed "omnibus" bill involving video rental. In one case, an estimated 120 Denver stores organized a consumer phone protest blitz last Friday (27).

At week's end, video dealers in the 14 districts of targeted House subcommittee members indicated renewed vigor. The new mood derives from the failure to report out the omnibus bill containing elements of

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MARKET RESEARCH

'On Target' Column Bows

A new editorial feature debuts in this issue of Billboard: On Target, a bi-weekly column designed to provide readers with fresh insights into consumer buying habits and trends in music and home entertainment. It appears on page 22.

The independently prepared feature is based on retail research conducted by the Street Pulse Group, a music industry marketing consultancy. It's authored by the firm's president, Mike Shalett.

Street Pulse secures its information through survey packets distributed to 50 retail outlets around the U.S. A packet containing a questionnaire and product is handed out 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 survey includes questions about age, sex, favorite radio station, favorite categories of music, frequency of LP or cassette purchase, favorite tv show and favorite magazines, among others. The average survey incorporates over 700 respondents, a sample equal to those used by Gallup or Roper in their polls on political issues.

The column which appears in this issue is based on a poll of 1,229 primarily white record buyers. The poll covers consumers who frequent free-standing and mall-located record stores in New York, Atlanta, Dallas, Minneapolis and Los Angeles.

Hot Album Release Schedule: May

Eight albums are set for release in May by acts who hit gold or platinum in the past 12 months, or with their last releases. All are single-disk sets listing for \$8.98.

ARTIST	TITLE	LABEL	DATE	FORMAT
Chicago	17	Full Moon/Warner Bros.	May 14	Studio
Lee Greenwood	You've Got A Good Love Coming	MCA	May 9	Studio
Michael Jackson	Farewell My Summer Love, 1984	Motown	May 2	Studio
Rick James	Shower Of Hits	Gordy/Motown	mid-May	Hits/Studio
Jefferson Starship	Nuclear Furniture	Grunt/RCA	late May	Studio
Willie Nelson & Jackie King	Angel Eyes	Columbia	May 7	Studio
Hank Williams, Jr.	Major Moves	Warner Bros.	May 14	Studio
Peter Wolf	Peter Wolf	EMI America	May 25	Studio

Chicago, Wolf On May Schedule Label Debuts, 'New' Michael Jackson Album Also Due

By PAUL GREIN

LOS ANGELES—Chicago's followup to its platinum comeback album and Peter Wolf's solo top the list of key May releases. "Chicago 17," the band's second album for Full Moon/Warner Bros., is due May 14; "Peter Wolf," the first album by the former J. Geils Band vocalist, is due May 25.

Also slated for May are two noteworthy label debuts. Elektra will release Peabo Bryson's "Straight From The Heart" on May 14 and Teddy Pendergrass' "Love Language" on May 28. Bryson is moving over from Capitol, Pendergrass from Philadelphia International. And RCA slates a late May release for Juice Newton's first for that label in several years,

following a lengthy association with Capitol.

One of the month's most interesting releases is Michael Jackson's "Farewell My Summer Love, 1984," a collection of previously unreleased material from the Motown vaults. The package is due Wednesday (2), and will be followed 12 days later by two special Michael Jackson & the Jackson 5 releases on Motown: a "14 Greatest Hits" picture disk with a poster and "extras," and a "16 Greatest Hits" supercassette package. The latter will be merchandised with a Michael Jackson standup.

Several key soundtracks are also due in May. MCA plans a May 9 release for "Streets Of Fire," produced by Jimmy Iovine and featuring the

Fixx and Dan Hartman. Atlantic slates a mid-May release for "Best Street," which features Ruben Blades and Grandmaster Melle Mel. And Polydor will release the soundtrack to "Indiana Jones And The Temple Of Doom," the sequel to "Raiders of The Lost Ark."

Three of the month's eight followups to gold or platinum albums are by country artists. Lee Greenwood's "You've Got A Good Love Coming" is due May 9 on MCA, to be followed five days later by Hank Williams Jr.'s "Major Moves" on Warner Bros. And Willie Nelson's latest musical collaboration, this one with guitarist Jackie King, is due May 7 on Columbia.

(Continued on page 72)

Count Basie Dead At Age 79

NEW YORK—Jazz great Count Basie died Thursday (26) in Hollywood, Fla. after undergoing treatment for an ulcer at Doctor's Hospital there. The bandleader and pianist was 79.

Born William Basie in Red Bank, N.J. on Aug. 21, 1904, the one-time vaudeville pianist rose to become leader and pianist for one of jazz's greatest big bands. Basie's spare style as a pianist proved a perfect counterpoint and prod for the hardest swinging band in the history of jazz. A string of great soloists, including Lester Young, Buck Clayton, Jo Jones, Dickie Wells, Buddy Tate, Harry Edison, Eddie "Lockjaw" Davis, Frank Wess, Frank Foster and Thad Jones contributed to a band whose historic repertoire included such swing standards as "One O'Clock Jump,"

"Jumpin' At The Woodside," "Swingin' At The Daisy Chain" and "Every Tub."

After learning piano from his mother, Basie's style was shaped by Harlem stride pianists like Fats Waller, with whom he studied informally, and from whom he is reputed to have learned the organ by sneaking through the ground floor window of Harlem's Abyssinian Baptist Church.

Beginning as a pianist on the vaudeville circuit, Basie became part of the burgeoning Kansas City jazz scene when a show he was travelling with broke up in that city. After a year as a pianist in a silent movie house, Basie joined Walter Page's Blue Devils, a band that included such future members of the Basie Band as Eddie Durham, Oran "Hot Lips" Page, Jimmy Rushing and Les-

ter Young.

When the Blue Devils broke up in 1929, numerous members, including Basie, joined Bennie Moten's band. Upon the leader's death in 1935, Basie and the cream of the Moten ensemble became the first Basie band.

It was that band that first recorded for Decca in 1937, causing a sensation with its freewheeling soloing and hard-driving ensemble playing.

Despite changes in personnel, the Basie groups always boasted superior sidemen. Although the original late-'30s outfit is generally considered the greatest of Basie's bands, the groups of the '40s and '50s were of a nearly unmatched calibre, and the hard-swinging spirit of the Basie orchestra remained intact until the present.

Aside from Decca, Basie and his bands recorded for numerous labels, including Columbia, Vocalion, Okeh, RCA Victor, Clef, Verve, Roulette and Pablo. His complete catalog of studio recordings is several hundred hours.

"I've done almost everything I wanted to do," Basie told an interviewer a few years ago. "When I was young in Kansas City I didn't know anything about Frank Sinatra, Billy Eckstine, Ella Fitzgerald, all those theatres and all those places. I didn't know about being a bandleader and all those other things. When I was a boy, all I wanted to do was be in show business and to travel, and that's what I've been doing my whole life. Everything else was thrown in for gravy."

Basie, whose wife Catherine died last year, is survived by a daughter and two sons.

FRED GOODMAN

Mabel Mercer Dies At 84

NEW YORK—Mabel Mercer, whose distinctive approach to popular songs influenced several generations of singers, died of respiratory arrest April 20 in Pittsfield, Mass. She was 84.

Frank Sinatra once said that Mercer "taught me everything I know," and referred to her as "the best music teacher in the world." Other singers, among them Billie Holiday, Bobby Short and Johnny Mathis, were equally effusive in their praise.

It was Mercer's relaxed, almost conversational way of delivering a lyric that had the greatest influence on other singers. She was also known for popularizing such little-known

songs as Rodgers & Hart's "Little Girl Blue" and Bart Howard's "Fly Me To The Moon" when it was known as "In Other Words."

Mercer was born in Burton-on-Trent, Staffordshire, England in 1900, and began her singing career in Paris after World War I. In 1938, after building a reputation in Europe, she came to the U.S., establishing herself as a fixture on the New York cabaret scene in the '40s.

Almost all of Mercer's recording over the years was done for Atlantic, although she also cut sides for Decca in the late '50s. Her last album was "Mabel Mercer & Bobby Short's Second Town Hall Concert," recorded for Atlantic in 1969.

VAN HALEN ALBUM CITED

WCI Music Profits 'Jump'

NEW YORK—Warner Communications Inc., citing the awesome impact of Van Halen's "1984" release, says its recorded music and music publishing division posted strong profits and revenues during the year's first quarter.

Profits for the division were up 32% to \$21.3 million on the strength of "improved performances" from WCI's domestic labels and international operations. Revenues also rose, up 7% to \$203.2 million. During the first quarter of 1983, the group reported profits of \$16.1 million and revenues of \$189.6 million.

The Van Halen album, according to the report, has already sold over three million units, making it one of the fastest-selling releases in Warner

Bros. Records history.

Other divisions within the company were not as fortunate. The company's Atari video game operation showed a \$34.9 million operating loss for the quarter—an improvement, considering the group showed a \$45.6 million loss 12 months earlier. Overall, WCI reported a first quarter loss from continuing operations of \$35.7 million, compared to a first quarter loss of \$18.9 million in 1983. Revenues also fell, to \$726 million for the quarter from \$869.4 million a year before.

The report took note of the fact that subscriber growth for MTV continued, and that the service now reaches 19.3 million homes.

Executive Turntable

Four new appointments take effect at Billboard. George Finley joins as general manager/editorial, a new post, at the publication's New York headquarters. He was editor and publisher of Industrial Design, a former Billboard Publications property. Finley becomes responsible for the administration and operating procedures of Billboard's editorial department, and is also managing the magazine's transition to electronic editing and its upcoming graphics improvement program.

Peter Keepnews and Howard Levitt are appointed senior editors, headquartered in New York. Both will be assuming new responsibilities within Billboard editorial, and working with deputy editor Irv Lichtman.

Paul Grein is named talent editor, acquiring full responsibility for the magazine's coverage of this field. Based in Billboard's Los Angeles bureau, he also continues as music research editor, with authorship of the weekly Chartbeat column, among other features.

Paul Jackson is appointed executive director of the Nashville chapter of the National Academy of Recording Arts & Sciences (NARAS). He was executive vice president of the Oak Ridge Boys' Stars For Children Inc.

Record Companies

Billy Bass joins Chrysalis in New York as marketing vice president. He was vice president of pop promotion for Motown . . . In Hollywood, Michelle Peacock is upped to director of national video promotion for Capitol. She was director of national press and artist development. Also there, Kirby Scott is promot-



Bass



Peacock



Goldstein



Hinkle

ed to divisional vice president and director of taxes for Capitol Records Inc. He was the label's director of taxes . . . Wendy Goldstein is named a&r talent manager for RCA in New York. She joined the label last October after working in Epic's a&r department . . . CBS Records Nashville recruits Sally Hinkle as manager of Columbia press and public information. She was a freelance writer and had been a member of Billboard's staff . . . Ed Mascolo is elevated to director of national promotion for RCA, working out of Nashville and New York. He was manager of promotion for the Southeast and Southwest. His appointment makes RCA the first Nashville label with a pop/rock promotion head . . . John Dolan is named vice president of strategy and development for CBS International, based in New York. He was managing director of CRI Europe in Paris.

Video/Pro Equipment

J. Michael Donohew is appointed vice president of worldwide acquisitions and development for Warner Home Video in Burbank. He was vice president of business affairs for Warner Bros. theatrical . . . Embassy Home Entertainment, Los Angeles, ups Robin Montgomery to vice president of marketing. She joined the company last September from RCA/Columbia Pictures Home Video, where she was director of marketing . . . The Warner Amex Satellite Entertainment Co. promotes two to director of advertising sales: Albert Mazzoni for the Eastern region and Beverly Weinstein for New York. Both were directors of advertising sales for MTV.

Tom Bishop joins Family Home Entertainment in Canoga Park, Calif. as director of public relations. He was running his own public relations firm. Ellen Steloff is named assistant manager, film evaluation, for Vestron Video in Stamford, Conn. She had held a similar post at Showtime/The Movie Channel.

In Secaucus, N.J., Panasonic restructures its audio/video systems division. K.

(Continued on page 69)

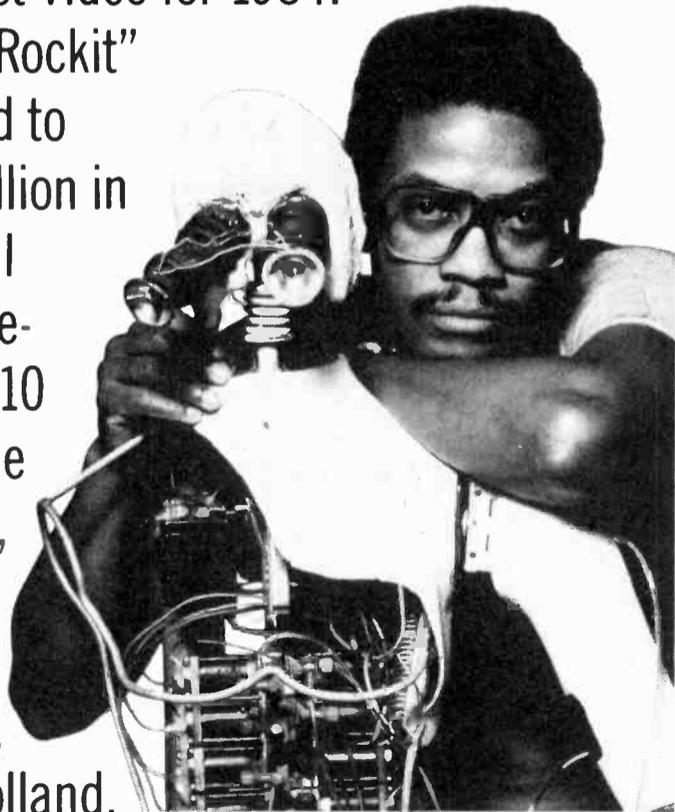
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THE SHOCK HEARD

Last year Herbie Hancock sent everyone into "future shock" with his hit single "Rockit." Undoubtedly the most innovative song of the year, it shook up this year's Grammy Awards by winning Best R&B Instrumental Performance, and went on to become the biggest selling 12" single in Columbia Records' history.

Herbie's critically acclaimed "Rockit" video also broke new ground—on both U.S. and foreign soil—by winning numerous awards including the internationally coveted MIDEM "Best Video for 1984."

In fact, "Rockit" has rocketed to over one million in international sales, and become a Top 10 pop hit in the U.K., France, Austria, Germany, Switzerland, Belgium, Holland, Norway, Sweden and Italy.



HERBIE HANCOCK. "FUTURE SHOCK."
IT'S WHAT THE WORLD IS COMING TO. ON COLUMBIA AND CBS RECORDS AND CASSETTES.

'ROUND THE WORLD.

With "Future Shock" a Top 20 album in most of these countries as well.

On this side of the Atlantic, Columbia Records and CBS Records International are proud to announce "Future Shock" has reached

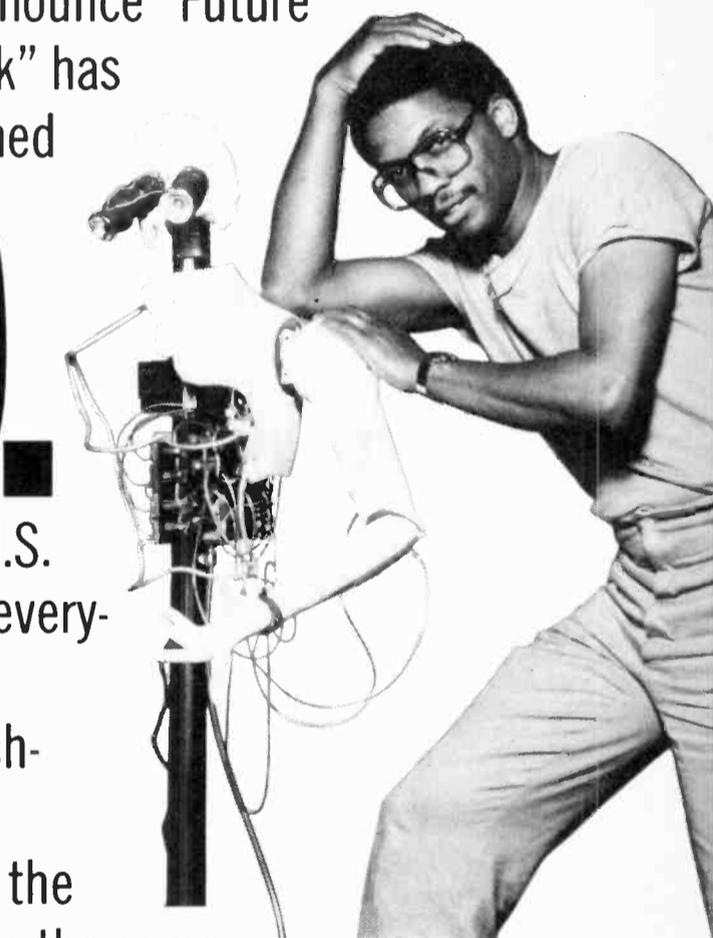
Gold in both the U.S. and Canada. And everyone congratulates Herbie on his much-deserved success.

Thanks to him, the future will never be the same.

A special word of thanks to Bill Laswell, Michael Beinhorn, Roger Trilling, Tony Meilandt, Kevin Godley, Lol Creme and David Rubinson.

Produced by Material and Herbie Hancock.
Management: Adam's Dad Management,
San Francisco

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ARCHDIOCESE CONVICTED OF INFRINGEMENT

Church C'right Ruling Applauded

By EDWARD MORRIS

NASHVILLE—Although church music publishers are applauding the \$3,190,400 judgment made April 19 against the Archdiocese of Chicago for copyright infringement, they say that the fact that the suit was filed in the first place has probably had more to do with curbing infringement than news of the decision will.

FEL Publications of Los Angeles sued the archdiocese in 1976, charging that 238 of its 447 churches had made extensive unlicensed photocopies of FEL music. In the course of discovering evidence, FEL attorney Robert Kiesler says, he concluded that between 1973 and 1976 the parishes made a total of 225,000 unauthorized hymnals containing 1,418,123 illicit copies of FEL hymns.

Following the filing of the suit, Kiesler adds, Msgr. Francis Brakin issued a letter to all the parishes directing that all FEL material be taken out of the churches. The ban letter, according to Kiesler, was also sent to every member of the National Conference of Catholic Bishops.

Agreeing to the truth of these charges, the Federal District Court jury awarded FEL \$190,400 in actual damages and an additional \$3 million in punitive damages. At presstime, the archdiocese had not yet decided if it would appeal.

"The suit really accomplished its purpose some years back," says Dan Onley, president of Pastoral Arts Associates, Nashville, who was a witness for FEL. "The news of the decision is not going to have a tremendous effect on churches or publishers. But it is finally a vindication of publishers' rights."

Onley, a former official with NALR music, Phoenix, another major publisher of Catholic music, testified that NALR sales quadrupled after the ban against FEL was announced.

Randy Cox, who heads Meadowgreen Music, the gospel music division of Tree International, notes, "For the first time, we're seeing a little more education in the churches as to what's legal and what's not. Every month I get more letters from churches asking what's the right thing to do. It's unfortunate that it had to come to a case like this."

"I think virtually every publisher has suffered from this kind of infringement," says Ray Bruno, NALR president.

Before FEL filed its suit, reports its president Dennis Fitzpatrick, it made a survey of Chicago-area Catholic churches that concluded that there was a 55% infringement rate of the print music used. A followup survey conducted about three months ago shows that the rate had dropped

to 2½%.

At the time FEL filed its action, it was offering an annual copying license of \$100 a year for unlimited use, providing that all photocopies were destroyed at the end of each year and a new license purchased.

In a "gesture of reconciliation," Fitzpatrick has offered the archdiocese one year to make free "unlimited legal copies of FEL's 1,400 copyrights." He says, however, that the church has so far failed to respond to his offer.

Representatives of such major religious publishers as Benson, Word and Zondervan were not available for comment.

Stereo TV: Networks Cautious But Some Indies Ready To Go Two-Channel This Year

By KIM FREEMAN

NEW YORK — Following the Federal Communications Commission's March 29 approval of stereo tv broadcast, hardware manufacturers are clamoring to get their stereo-equipped sets on the market. But the program supplier side is moving much slower. While several independent networks say they intend to go stereo by the end of the year, the majors appear reluctant to take advantage of possibilities created by the FCC's decision.

Zenith, Sony and Toshiba anticipated that decision, putting stereo-capable sets on the market last year. All Zenith and Toshiba sets made since last May and half of Sony's current line are stereo-ready, with built-in adapters. These adapters can

New Jersey Gets A New Rock Club

NEW YORK—A new club, Up All Nite, opened Friday (27) in Irvington, N.J. with an appearance by the soon-to-disband Gang Of Four. Howard Jones appeared the following night, and the club's May schedule includes shows by Grand Master Flash, Utopia, Gary Glitter, Simple Minds and China Crisis.

Up All Nite was opened by the principals of All Night Industries; Bruce DeVito, Jeff Kerne and Jim Giantonio.



PRETENDERS PICNIC—Warner Bros. hosts a party in its Burbank parking lot to celebrate the platinum status of the Pretenders' Sire album "Learning To Crawl." Shown from left are Warner Bros. president Lenny Waronker and chairman Mo Ostin and the Pretenders' Chrissie Hynde.

Stones, Klein Come To Terms

NEW YORK—The Rolling Stones have resolved yet another legal spat with former manager Allen Klein.

An agreement reached April 23 in Manhattan Federal Court here gives Klein's ABKCO record and music publishing companies continued control of early Stones tunes. The firms, in turn, agree to facilitate royalty payments and synchronization rights to group members Mick Jagger, Charlie Watts, Bill Wyman and Keith Richards.

The settlement repeats the terms of an agreement reached Feb. 15 between the parties concerning royalty statements and payments. Their original agreement, formulated in 1972,

was later modified in 1974 and 1979.

Klein has 20 days to issue synchronization licenses sought by the group's business adviser, Prince Rupert Lowenstein, under the terms of the pact. This includes licenses for pay and cable television, in addition to videodisks and videocassettes of tunes owned by ABKCO in the film, "Ladies And Gentlemen, The Rolling Stones." Court papers say the license fee shall be at least \$2,000 per song, payable as an advance against royalties.

The pact doesn't cover rights to films made prior to Sept. 1, 1970—specifically "Rock And Roll Circus," whose master recordings, the Stones maintain in court papers, can't be found.

Chartbeat

Lionel's Vinyl: Crossing The Atlantic

By PAUL GREIN

Lionel Richie's "Hello" and Phil Collins' "Against All Odds" are the top two singles this week in both the U.S. and Britain. The only difference is the order: Richie is on top in the U.K., while Collins is still leading in the U.S.

This is the fifth week that "Hello" has been No. 1 in the U.K., which puts it in a tie with another Lionel Richie song, the Commodores' "Three Times A Lady," as the longest-running British No. 1 in Motown history.

Runnerup to these two songs in the Motown hierarchy of No. 1 British hits is Diana Ross' "I'm Still Waiting," which held the top spot for four weeks. Next in line are the Four Tops' "Reach Out I'll Be There" and Marvin Gaye's "I Heard It Through The Grapevine," each with three weeks at No. 1; Smokey Robinson's

"Being With You" and Michael Jackson's "One Day In Your Life," each with two weeks; and Smokey Robinson & the Miracles' "Tears Of A Clown" and Charlene's "I've Never Been To Me," each with one.

Richie's "Can't Slow Down" album is number two this week in both Britain and the U.S., having hit No. 1 in both countries.

While "Hello" is stuck at number two on the American pop chart, it's No. 1 on both the black and adult contemporary charts. "Hello" is Richie's third post-Commodores hit to top Billboard's black chart, following "Endless Love" and "All Night Long (All Night)."

★ ★ ★

Chicago Record: Given up for dead as recently as two years ago, Chicago this week scores the highest-debating single of its 15-year chart career. "Stay The Night," the first

single from the forthcoming album "Chicago 17," enters the Hot 100 at number 49, one notch higher than its previous high, "25 Or 6 To 4," which opened at number 50 in July, 1970.

Chicago's other singles to debut at 60 or better are "Harry Truman" (#55 in February, 1975), "Wishing You Were Here" (#56 in October, 1974), "Saturday In The Park" (#60 in August, 1972) and "If You Leave Me Now" (#60 in August, 1976).

Chicago's revival is linked to its collaboration with David Foster, who produced the platinum "Chicago 16" as well as "17," which is due on Full Moon/Warner Bros. May 14.

★ ★ ★

Buttered Popcorn: No fewer than four of this week's top 10 singles are taken from feature films, with Phil Collins' top-ranked "Against All Odds" followed by Kenny Loggins'

(Continued on page 72)

be hooked into decoders if and when broadcasters commit to the newly-approved transmission system. In addition, Toshiba has thrown five sets into the fray that are ready to receive stereo broadcasts without an adapter.

G.E. advertised its first stereo tv during the recent Academy Awards, and official announcements of broadcast-ready tvs from RCA, Quasar and Panasonic can be expected by the end of May.

In the interim, Sony has announced the June release of the MLV-1100, a \$200 adapter that will make any tv set stereo-capable. The unit uses decoding circuitry and amplifiers that feed into regular audio speakers.

Atlanta's WTBS, which airs "Night Tracks," the same city's Video Music Channel, and WLXI-TV Greensboro, N.C., which programs music video 19 hours a day, are among the independent broadcasters planning to go stereo by the end of the year.

United Satellite Communications intends to air five of its channels with stereo signals by the start of 1985, and several other independent firms say they are seriously interested in incorporating the new technology.

NBC, the network that brought compatible color tv to this country, will be working on a similar phase-in for stereo, says spokesman Robert Butler. According to Butler, stereo tv will take hold "show by show, much the way color tv did."

"The Tonight Show" is recorded but not broadcast in stereo for test purposes, Butler says. He cites "Fri-

day Night Videos" as a prime candidate to move from FM simulcast to stereo broadcast in the future.

Butler notes that NBC is studying a joint venture with its parent company, RCA, but is proceeding carefully due to the cost involved. The network has set up a stereo lab to experiment with program concepts and will use the industry-accepted and FCC-protected BTSC, or Zenith-dbx, transmission system.

CBS Broadcast Group communications vice president George Schweitzer says the FCC's move creates "exciting possibilities." But, he adds, "We have not committed ourselves to any stereo broadcast plans."

ABC was poised to make an aggressive move into the market by airing the Summer Olympics in stereo, but has recently canned the idea. "The technology is just not ready," says ABC spokesman Tom Osenton.

Another issue is how the FCC decision will affect sales of existing FM subcarriers, such as those marketed by MTV.

The FCC postponed its decision on making stereo broadcast a "must-carry" item for cable operators. Ed Dooley, public affairs vice president for the National Cable TV Assn., says the organization has taken a strong stance against such a policy, citing the estimated \$1.25 million cost involved in switching cable to stereo transmission.

Dooley says he is confident the policy will not be imposed, and therefore not pose a serious threat to those programs selling FM subcarrier setups.

SHOW'S 25TH ANNIVERSARY

CD Release For 'Fantasticks'

NEW YORK—The Off-Broadway run of "The Fantasticks" has spanned the early days of stereo to the Compact Disc. PolyGram Records will, in fact, bring the MGM/Polydor cast recording into the CD era in June with a laser-read disk version of the album.

The move into CD for "The Fantasticks" is part of a celebration of the beginning of the musical's 25th year as an Off-Broadway attraction—having opened at its present home, the Sullivan Street Playhouse, on May 3, 1959. Both PolyGram and Chappell Music, publisher of the Tom Jones-Harvey Schmidt score, will promote the milestone.

Chappell will concentrate its efforts on sheet music sales of the score. So far, more than 500,000 copies of "Fantasticks" sheet music have reportedly been sold, ranging from vocal scores to song sheets, chorals and marching band music. The show's big hit is the standard "Try To Remember."

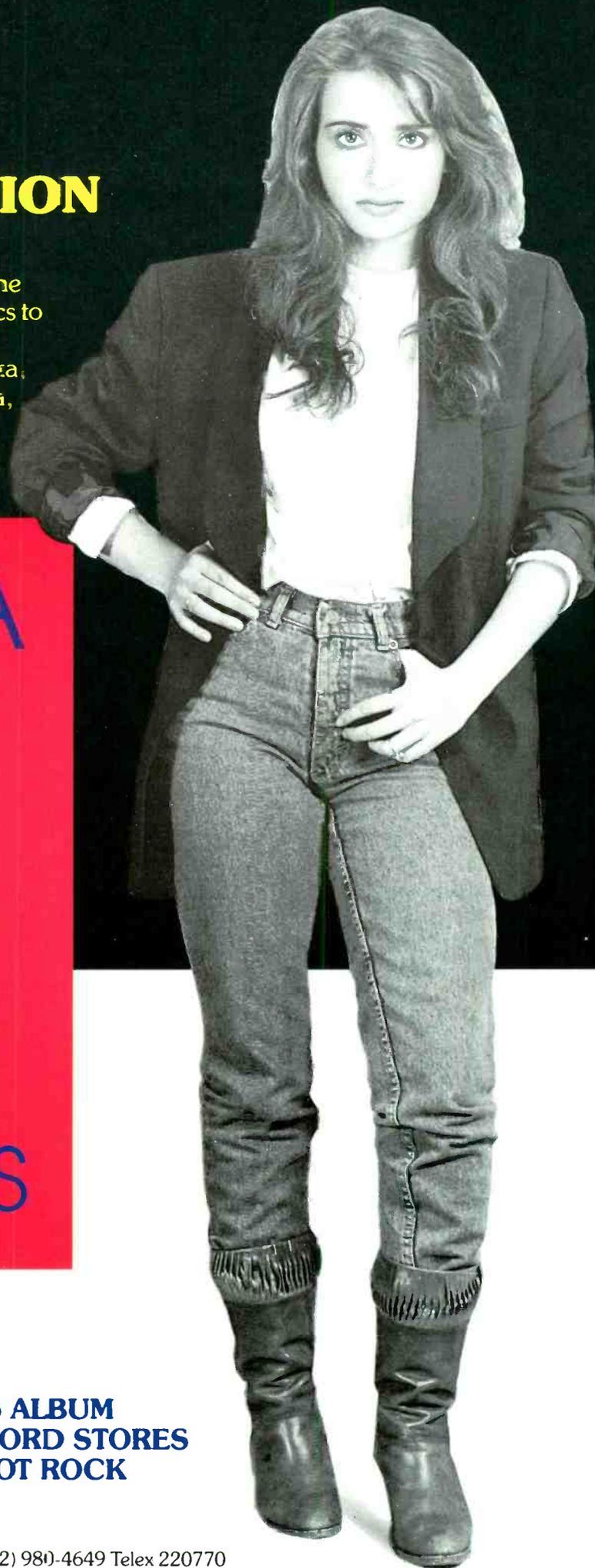
As for composer Schmidt and lyricist Jones, they went on to compose scores for such Broadway successes as "I Do! I Do!" and "110 In The Shade" and are currently working on a musical version of "Our Town" called "Grover's Corner."

New York Mayor Edward Koch honors Schmidt and Jones, producer Lore Noto and director Word Baker at ceremonies at City Hall next Monday (7).

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SLICK STUFF—Grace Slick takes a break after answering questions about her RCA album "Software" during a "Live From The Record Plant" broadcast. Shown from left are the show's host Jo Interrante Slick, the program's executive producer Patrick Griffith and RCA's Paula Batson.

TURNOVER DOWN 9% IN '83

Bad News For Dutch Industry

By WILLEM HOOS

AMSTERDAM—The Dutch record industry scored a total monetary turnover of some \$163.8 million last year, compared to \$173.3 million in 1982. That represents a drop of 9%, and the general outlook here is that there is little reason for optimism in the year ahead.

The statistics come from the NVPI, umbrella organization for the majority of Dutch record companies, though some important independents, notably Dureco and Telstar, are not affiliated.

At the root of the disappointing figures was a very poor trading performance in the last quarter, when 23% fewer albums were sold com-

pared with the pre-Christmas sales buildup of 1982. The October-December turnover is normally up 25%-30% over third quarter figures. But last year, for the first time in the history of the Dutch record industry, the turnover of both quarters was, in monetary terms, the same.

One conclusion reached by NVPI is that the 12- to 20-year-old group of consumers spent substantially less on recorded music as presents last Christmas.

Dutch LP turnover in 1983 was \$113 million, compared with \$127.5 million in 1982, and the monetary take for singles at factory prices was \$24.1 million, against the \$31 million of the previous year. All figures are at an exchange rate of 2.90 Dutch guilders to the U.S. dollar.

These alarming sales drops have prompted a full investigation by NVPI, the national IFPI branch, to determine what went wrong. A report is expected within a few weeks.

Turnover of classical albums in 1983 was the same, roughly, as in 1982: \$12.4 million. In 1980, classical album sales totalled \$20.3 million, and in 1981 just a little less. To hold a steady sales position in successive years is seen as a promising sign.

As in most other European territories, the Dutch industry did well in the prerecorded cassette area. Turnover in 1983 was \$23.1 million, com-

pared with \$20.6 million in the previous 12 months. NVPI cites as key reasons for the upturn the "better quality of cassettes available and the Walkman personal players."

The Compact Disc accounted for 1.68% of the total turnover here in 1983, some \$2.75 million in monetary terms.

As for the future of the Dutch record industry, NVPI general manager Rob Edwards sees further setbacks as likely. Results for the first few months this year are "far from encouraging," he says, and that could be understating the situation.

The Dutch record industry has been in a state of limbo since 1978. That year the turnover was 620 million Dutch guilders, compared to the 475 million of last year, or a dollar tally of \$213 million, though exchange rates have varied through the past years. It was 595 million guilders in 1979, just 540 million in 1980, then 530 million in 1981 and 520 million in 1982.

Much of the blame rests with the overall aura of economic recession here, and home taping is also high on the list of causes. In Holland particularly, records and prerecorded cassettes has lost a lot of ground and impact as a leisure time product. For that reason, the national industry here has banded together to try to give recorded music a better image.

French LP, Cassette Sales Down; Singles Up

PARIS—French record industry figures just released have confirmed the continuing drop in album sales and improved performance of singles, while for the first time there has been a reduction in prerecorded cassette sales.

The statistics come from the French IFPI branch, the Syndicat National de l'Edition Phonographique (SNEP), which represents more than 90% of the French industry.

They show that album sales in 1983 were down to 50.9 million units, compared with 58.5 million in 1982; singles were up to 72.5 million from 66.5 million; and cassettes dropped to 26.7 million from 27.5 million.

SNEP also says that the industry's global revenue increased by some 4% to 2,800 million French francs (about \$350 million) in 1983, but that this was countered by a national inflation

rate of 9.7%. This means that in real terms, the industry lost about 5% in revenue.

Commenting on the figures, SNEP chief executive Pierre Chesnais points to two main reasons, apart from the drop in public purchasing power, hit sales tax and home copying, for the drop in album and cassette sales.

According to Chesnais, as supermarkets develop more high-powered sales techniques, they are dropping both catalog and midprice albums, and that because of the theft problem, fewer of them are marketing cassettes.

Discounts offered by the supermarkets have in the past forced many traditional record retailers out of business. But some French record industry executives are now asking whether those that remain could now again take over the role again of

boosting such sales. Certainly, traditional retailers who have concentrated on classics and specialized music have not felt the pinch as much as those who handled popular music.

SNEP president Lucien Ades says the disappearance of the traditional retailer is becoming "more and more worrying." Ades estimates that, while there were 3,000 such retailers in 1977, there are now only 450 left.

To help find a solution, Ades and a number of his colleagues have met a delegation from the supermarkets and the chain stores. As a result of this meeting, cultural affairs minister Jacques Lang has requested a study of the situation.

Jacques Caillart, president of Phonogram France, says that traditional retailers now handle only 20% of the record sales in France, whereas in 1978 they held a 25% share of the market.

St. Tropez Vidclip Fest Launched

Awards To Be Based On Budgets At October Event

By PETER JONES

LONDON—An international festival of promotional music videos, with prizes awarded according to the size of the production budget, will be held in St. Tropez, Oct. 8-11, immediately preceding the annual Vidcom event in nearby Cannes.

The International Music Video Festival, planned as an annual event and described by its organizers as the first of its kind in the world, was formally launched here and in Paris via multimedia news conferences. It has been set up by RS Communications, a French magazine publishing company, and the U.K. partner firm is Dennis Davidson Associates (DDA).

New York-based John Nathan is the U.S. representative. The event is sponsored by French national television network TF-1, which will televise the awards gala live.

"Music video is one great growth area of the entertainment industry," Arthur Sheriff of DDA said here. "The festival aims to emphasize its artistic qualities and range, but also, through seminars and visiting experts, to sift through the many attendant problems in the business, such as copyright and satellite usage and so on."

During the festival, Tele Monte Carlo will broadcast the videos entered for the contest for some seven

hours daily, feeding them through 400 television sets placed in St. Tropez hotels, bars and restaurants. Judging will be done by a panel of 30 names from all facets of show business.

There is an entrance fee of roughly \$250 for each entered video, with one free entry for each two paid for. There are two inclusive hotel/festival packages available.

Sheriff stresses that initial budgets are being taken into account when judging. "You can't include Michael Jackson's 'Thriller' video with anything else in the field in a budgetary sense, so we'll probably give that a special award on its own."

There are also awards for individual aspects of music videos, such as photography, storyline, choreography and special effects. The top-rated "Great Golden Clip" award will go to the best international music promo video.

The organizers expect up to 400 entries for the music video contest and more than 1,000 attendees. Among the delegates, there will be more than 50 international cable and satellite television programmers, along with production companies, record companies and music publishers.

Sheriff estimates that around 1,300 promotional music videos will be made in the U.K. alone through the rest of 1984, at an average cost of around \$40,000. In an attempt to internationalize the event, Sheriff says, the organizers pondered for a long time before opting for "music video" as the overall description, despite many differing tags in use worldwide.

IVOR NOVELLO AWARDS

Honors For 'Every Breath'

LONDON—Culture Club, David Bowie and Police lead singer Sting took the top awards at this year's Ivor Novello Awards luncheon. The April 19 event was hosted by the British Academy of Songwriters, Composers & Authors (BASCA) in the Grosvenor House Hotel here.

All the awards relate to 1983. Sting's "Every Breath You Take" was named best song musically and lyrically, Culture Club's "Karma Chameleon" took the best pop song category, and Bowie's "Let's Dance" was judged best rock song of the year. The Sting composition also carried off an award for most performed work, while "Karma Chameleon" also won the best-selling "A" side

award and "Let's Dance" the international hit prize.

Other winners included Annie Lennox and Dave Stewart of Eurythmics as songwriters of the year, Andrew Lloyd Webber for outstanding services to British music, and the members of Status Quo for outstanding contribution to British music.

Best British musical of the year was Willie Russell's "Blood Brothers," best film theme or song "Going Home" by Dire Straits' Mark Knopfler (from the score of the movie "Local Hero") and best television/radio theme "That's Livin' Alright" by David Mackay and Ken Ashby, the signature tune to the tv series "Auf Wiederseh'n Pet."

DG In Britain Launches 'Walkman Classics' Series

LONDON—Deutsche Grammophon here is attempting to open up what it believes could be a massive new market for classical product via a joint campaign with Sony for a new series of low-price cassette releases tagged "Walkman Classics."

The first 20 releases in the series are being sold in to dealers at \$2.65 and will retail at between \$4.20 and \$4.60. Most of them feature top names and run over 80 minutes, and all are being issued on chrome dioxide tape. The launch is backed by an advertising campaign that shows Mozart wearing Walkman headphones.

The low dealer price will put the series in direct competition with existing budget and midprice tape lines from Contour, EMI Eminence and Classics For Pleasure.

Says Bill Holland, DG label manager here: "We know this is a very reduced price, half the cost of our Double-Time tapes, but we're seeking out a new and wider market with this launch. Walkman is such a well-

known name that we believe the Walkman Classics will be the passport to a new and potentially huge classical market."

Initial response was beyond expectation, according to Holland, to the extent that DG doubled its tape run order after three days of the sell-in. Heavy demand from the High Street multiples was responsible, he says.

But while it has apparently succeeded in opening up non-specialist outlets, the pricing of the new series has angered some classical dealers who point out that at least one projected release featuring Daniel Barenboim, will be on sale at the budget price while its record equivalent is selling at full price.

"Prices may go up later in the year," concedes Holland. "But at the moment we need to keep them low because we are trying to increase the boundaries of awareness of classical music."

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A Fair License To Operate

By DOCK RINGO

In a recent Billboard commentary (March 24), with the amazing title "Meeting The Jukebox Threat," Hal David, president of ASCAP, stated, "The jukebox problem is as serious and far-reaching in its implications as any we have encountered before."

As a jukebox operator, perhaps I should have been flattered by being elevated to such importance, but quite honestly, I was flabbergasted. Let me tell you why.



Ringo: "No one benefits when machines are priced out of the market."

In the first place, the jukebox industry is not threatening anyone. The only threat at hand is that posed by higher royalty fees, which, combined with the other price increases the jukebox operators must bear, is forcing many operators out of existence.

Contrary to the impression left by Mr. David, jukebox operators agree with the basic principle of copyright: continuing payment for continuing performance. We are not stalking horses for an attack on this basic principle. We recognize our responsibilities to provide fair compensation to the owners of musical copyrights.

We also recognize, however, that the copyright owners are not threatened by the specter of more reasonable fees for jukebox royalties. The jukebox industry is one of the smallest sources of revenue for the performing rights societies. ASCAP has told us that "substantially less than 1%" of its revenues are derived

ASCAP's criticism.

What we do not understand is ASCAP's complete unwillingness to propose or consider any serious alternatives, other than the status quo which is driving operators out of business. We have asked Mr. David and representatives of the other performing rights societies for proposed alternatives that meet their philosophical concerns about copyright, but also address our economic problems as well. To date, none have been forthcoming.

Of course, Mr. David failed to mention a fact that has been reported in the trade press: that throughout the winter both sides of this issue have been meeting face to face at the request of Rep. Robert Kastenmeier, chairman of the House subcommittee with jurisdiction over copyright issues. We have approached these meetings in good faith, seeking common ground with the performing rights societies. At every point, we have indicated our willingness to consider alternatives that *anyone* wanted to propose. But we haven't seen any yet.

I will readily admit that we recognize ASCAP's frustrations in getting involved in the legislative process. As Mr. David points out, the increased fees were set by the Copyright Royalty Tribunal and met judicial challenges. In retrospect, however, given the large number of jukeboxes that have been pulled off the street since the CRT's decision, it is obvious that the Tribunal did not have Solomon's wisdom in establishing the higher fees.

We must also point out that administrative and judicial processes do not always bring about a fair result. I would guess that Mr. David is probably not enamored of the Supreme Court's decision in the Betamax case. Since the copyright owners have united to seek legislative relief to overturn that judicial opinion, they can hardly argue as ASCAP has elsewhere that our legislative efforts are inappropriate.

'Jukebox operators have only one concern—a copyright royalty system that allows them to stay in business'

from jukebox royalties. Even with the increased royalties which they support, the percentage of income would not be much higher than 1%.

Quite obviously, from ASCAP's point of view, the livelihood of copyright owners is not at stake. Rather, a matter of principle is at stake.

Jukebox operators have only one concern—to have a copyright royalty system that allows them to stay in business. All the philosophical, economic, and intellectual arguments in the world can't change one basic fact: Since the annual royalty fees increased from \$8 in 1981 to \$50 per machine in 1984, operators have pulled thousands of machines off the market. That, as they say, is the bottom line.

No one benefits when machines are priced out of the market—songs don't get played, records don't get purchased, copyright fees aren't collected, and jukebox operators have to find other lines of business.

To reiterate, the jukebox industry agrees that it should pay for the use of copyrighted materials. All we ask is a reasonable fee that we can live with.

We are not willing to let our industry die for an abstract principle. Indeed, if we have been effective in getting the attention of members of Congress, it is because we are facing a life and death struggle for economic existence, while the performing rights societies are preoccupied with an abstract principle.

The bills supported by jukebox operators, S. 1734 and H.R. 3858, have attracted substantial Congressional support. The proposed legislation would establish a one-time royalty fee per jukebox paid by the manufacturer upon the sale of the machine. Mr. David argues that such a fee collection mechanism would violate the basic principle of continued payment for continuing use. While we would argue that such a payment should be considered advance payment for continued use, we nevertheless understand

The fact is that we are not engaged in an effort to enact legislation for fun or as part of a great scheme to undermine the copyright laws. And we certainly haven't launched our efforts because ASCAP "appears vulnerable." Indeed, ASCAP and the other performing rights societies are far from vulnerable. Any organization with annual income over \$200 million could hardly be seen as vulnerable.

Our association, the Amusement & Music Operators Assn., has the united support of the jukebox location owners, their employees, and customers who enjoy jukebox music. But our ability to lobby is absolutely dwarfed by the performing rights societies. They are tough, well-organized, and very well-financed.

Rather, we are engaged in this effort because we have no choice. If we don't, or if we are unsuccessful, our industry will be just a shell of its former self with only a handful of prime locations in each community able to support machines.

Our business depends upon a sufficient volume of machines to support us. When that volume is diminished, we cannot stay in business. So for us, it is solely a matter of survival.

To those readers of Billboard who are members of the performing rights societies, I tell you without hesitation, we want to work out a system that meets your needs as well as our own. We are not wedded to a particular concept; we are open to any suggestions that will allow us to continue in our businesses.

We welcome the opportunity to work with you not only to strengthen the jukebox industry and keep it as a major medium to promote copyrighted works, but also to strengthen the nation's copyright system.

Dock Ringo is a jukebox operator whose firm, Ringo & Ball, is headquartered in Mineral Wells, Tex. He is also president of the Amusement & Music Operators Assn.

Letters To The Editor

The Western Ingredient

When Kip Kirby wrote of Robert Duvall recently (Billboard, April 21), your usually excellent country editor put her foot into something pretty sticky and pretty deep. She reprimanded Duvall for using, in his Academy Award acceptance speech, the term "country and western." Which phrase, Kirby reminds us, is "antiquated."

That may be true enough in some contexts. The Country Music Assn. has fought for years to get "country and western" shortened to "country," and for the most part they've succeeded. For a time, there was little enough western music around, so what little there was could remain unacknowledged by the Nashville nabobs. And what was then called country was itself a pretty all-encompassing blend that the Nashville establishment continues to use in reference to everybody from

Grandpa Jones to Charly McClain.

Kirby acknowledges as much, rather obliquely, when she points out that "today's country music bears as much resemblance to yesterday's swing-and-ting as Anne Murray does to Kitty Wells."

Precisely so. And I suggest that, judging from the company Duvall keeps—Waylon Jennings and Willie Nelson were mentioned in his speech, and Johnny and June Carter Cash were present as his guests—and from the film "Tender Mercies" itself, Duvall's reference to what Kirby characterizes as "yesterday's swing and twang" was totally appropriate.

Let Duvall make a movie about Julio Iglesias or Lee Greenwood, and Kirby is entirely welcome, by her own definition, to refer to that one as "country."

Todd H. Everett
Los Angeles

Everything In Its Place

As an aspiring air personality, I read Billboard primarily to keep up with the various charts, but I also study the radio pages, and I enjoy the commentary. However, there is one concern I must bring to your attention.

While a certain amount of debate on pertinent topics, e.g. home taping, parallels, price cutting, MTV programming, etc., is healthy and, indeed, necessary, a running dialog on the merits of Barry Manilow is totally out of place in the pages of "The International Newsweekly of Music & Home Entertainment."

Let the fan mags do their business, so that Billboard can concentrate on more important topics.

Charles O'Reilly
Rutherford, N.Y.

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



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DROPS COUNTRY FOR OLDIES

WHK Goes Back To Its Roots

CLEVELAND—"Guess what? The Color Channel 14 jingles are back. I mean on the radio at WHK," said the excited voice. The local radio enthusiast was calling to say that WHK was back—the WHK that Cleveland rock 'n' rollers remember.

A call to the station, where the receptionist cheerily answered "14K," confirmed the report. Longtime AM country facility WHK had indeed returned to the top 40 format that put it on the map 20 years ago.

"The whole object was to align the demos of WHK with WMMS," says Malrite national PD Jim Wood of the station's switch to oldies. "We just did an AM study on the top 10 markets, and I've got to say the results were not exciting. AMs standing alone in a format in a market are just not doing well.

"WHK was in a relatively good position. We could have delayed any decision on the station's future, but eventually we'd have to do something. As it was, we couldn't take the

country demos and pair them with WMMS and have something."

Clearly, economics and logic preceded the switch. "A two share is all we need," admits Wood about the new combo sale. "Give us that and we'll hold a testimonial dinner.

"We're looking at it realistically. Oldies listeners don't use the format like McDonald's. It's more like Baskin Robbins. You use it when you want a treat. We know we're not going to be the news leader in the market, the station people turn to for traffic information. The only reason people will tune in is to get a quick fix of nostalgia."

Overseeing the operation will be WMMS operations manager John Gorman, who now holds that post at WHK as well. Bill Stedman will remain in his PD post, with WMMS GSM Bill Smith upped to station manager for both facilities. Smith replaces the exiting WMMS VP/GM Walt Tiburski as well as Ron Jones, the former WHK VP/GM.

Lee Masters Named To KWEN GM Post

LOUISVILLE—"My goal, and I started thinking about it realistically about a year ago, was to start my own company," admits Lee Masters, who, it has just been announced, will be leaving his post as VP/principal of Jalapeno Broadcasting, owner of El Paso's KLOZ and Louisville's WAVG, to become general manager of Katz's KWEN Tulsa.

"I wanted to put together a deal, and Dick Ferguson (Katz president), who I've kept in touch with over the years, introduced me to some venture capitalists," Masters says. "Later Dick asked me if I'd be interested in managing a property for Katz if the opportunity came up. Well, it has."

Masters will replace Bob Backman, who will move to the company's soon-to-be-acquired WWT Gainesville/Atlanta. Ironically, it was Masters who introduced Backman to Ferguson initially. "I worked with him at RCP (Philadelphia), and he was in Tulsa selling the heck out of KTFX when Dick was looking for someone for KWEN," he recalls.

Transtar's New Adult Format On 12 Stations

NEW YORK—Transtar's new "Format 41" was launched "without a hitch" on a network of 12 stations, says Mike Harvey, vice president of programming, who picked Barbra Streisand's "The Way We Were" to kick off the new 24-hour service April 9.

The product, Transtar's third satellite-delivered format, debuted from the company's studio complex in Los Angeles. Harvey says 15 to 20 new clients in major markets are "pending."

The adult sound, targeted to listeners 32 to 49, features Dave Bogart, a former KLIR Denver jock, in the 2-6 a.m. slot; Craig Hines, of KIQO Atascadero, Calif., 6-10 a.m.; Jason Williams, KNOB Long Beach, 10 a.m.-2 p.m.; Doc Bailey, a transfer from Transtar's Adult Contemporary Network, 2-6 p.m.; Bernie Allen, KZLA Los Angeles, 6-9 p.m.; and Arlin Miller, founder of the Arlin Miller Radio Workshop in Los Angeles, 9 p.m.-2 a.m.

After WRCP, which was his first job upon high school graduation, Masters joined the airstaff of WAMS Wilmington and WIFE Indianapolis before coming to Louisville in 1972. After working at WAKY for two years, he left in 1975 to join the Y-100 Miami lineup. He returned to Louisville's WLRS briefly before taking off for Europe, only to return to WAKY months later.

It was in 1976 that Masters first tried his hand at programming when WLRS' owners, Ed and Louisa Henson, gave him a shot at their Class A AOR outlet. "We were the first AOR to get double digits, as far as I know," says Masters of his impressive turnaround, taking the station to No. 12 plus, before leaving in 1977 to join Bob Pittman's WNBC New York, where he first did afternoons, moving into mornings after the exit of Ellie Dylan.

"Actually," he says, "I have very fond memories of WNBC. I wanted to go to New York, I knew what to expect with the format, and I had a great time. Bob and I did a tv show he conceived called 'Album Tracks.' It ran after 'Friday Night Special' and 'Saturday Night Live,' and the set was very reminiscent of what MTV is doing today."

Lured back to Louisville again by the Hensons, who purchased KISO/KLOZ El Paso with him, Masters found himself in the VP/GM slot at the two Texas outlets. In addition to taking KLOZ to No. 1, Masters discovered he enjoyed selling.

"Actually, I found the psychic rewards in sales were personally more rewarding to me than they were in programming. But I'd been a programmer, and in this business its easy to get pigeonholed."

In October, 1981, Masters and the Hensons purchased Louisville's WAVG, and he returned to Louisville as VP/station operations for WAVG, more recently taking on additional duties, programming WLRS once more.

At WAVG, Steve George will remain PD, while former WHAS PD Jerry David Melloy has been named to Masters' former VP/operations post. Additionally, Melloy will handle afternoon drive. No replacement has yet been named at WLRS.

"There's a lot of excitement around the station right now," says Wood. "People are overusing it, turning up the speakers to hear songs they haven't heard since when. My job is to make everyone understand the format's limitations.

"I'm keeping the rotation very high. That's a problem with some oldies stations. People on the staff face quick internal burnout and start adding marginal product. I don't expect listeners to be with us constantly, and I plan to stick with the cream.

"WWWE is also playing oldies, but they're mellow. You won't hear the Carpenters here, but you will hear a lot of 'I Want Candy' by the Strangeloves."



HIT SOAPS—Chris Robinson, center, of daytime tv's "General Hospital," makes a visit to devoted fans at KHTZ Los Angeles. Pictured with him are air personality Charlie Tuna, right, program director Ric Lippincott and the actor's son Shane.

Vox Jox

Gary D., KIX 106 Part Company

By ROLLYE BORNSTEIN

The official announcement said Gary D. and KIX 106 (WPXX Washington) were in disagreement regarding programming policies. Consequently, the remainder of the announcement informed the world that the colorful D., who is recuperating from open heart surgery, will not return to the morning slot, nor any other shift on the Metroplex country outlet.

★ ★ ★

Also recovering is Ronnie Grant. Ronnie, whose varied career as a jock and a programmer in the '60s and '70s took him from KOMA Oklahoma City to WQAM Miami, WWDJ New York and Y-100 Miami, was seriously injured in an auto accident in early January. While he's up and about, he, too, is facing open heart surgery, and will be out of commission another 10 weeks. Pinch hitting for him at WSWG-AM-FM — the station Grant has been operating on an interim basis in Greenwood, Miss., awaiting final approval from the FCC for its ownership—is fellow WQAM alumnus Jim Dunlap. Dunlap for the past year has been located in Atlanta, but hearing of Ronnie's predicament, he picked up and relocated to Mississippi until Grant is fully mended. Also pitching in is yet another WQAMer, Atlanta voice pro

ALL-COMEDY FORMAT IN L.A.

News Out, Jokes In At KMDY

LOS ANGELES—"Push The Funny Button" will be a natural reaction for Thousand Oaks residents if general manager Steve Gordon of the new comedy station KMDY there has his way.

The outlet, whose 500-watt signal cuts through West Los Angeles, changed its news/talk thrust Sunday (29) after two years as a Mutual and NBC Talknet affiliate, since "comedy is the best new format for AM radio," according to Gordon. "News is expensive, music on AM doesn't sound good, so we see it as an alternative to country."

KMDY, which serves Ventura County and the western part of the San Fernando Valley, joins WJOK Gaithersburg, a suburb of Washington, D.C., and KLAF Salt Lake City as the nation's lone comedy stations. Gordon notes that he's had several talks with KLAF owner Jay Gardner

Dan Chandler, who's been doing promos and spots on the AC and urban stations, which registered 58% of the audience in the last (December) Birch report.

★ ★ ★

In addition to his new duties at WAVG Louisville (separate story, this page), Jerry David Melloy has also formed a syndication company, Alandale Productions, with local talent Alanna Nash . . . Across town at WRKA, assistant PD Lee Tobin is playing the PD role on an interim basis these days, as former Capitol Broadcasting Group PD Dan O'Toole vacates the local post to deal in corporate matters.

Looking for a good consultant in Houston? Ed Shane's on the loose. The former KTRH PD is no longer associated with the facility, which frees him up for a client in his hometown. He currently handles Columbus' WCOL (oldies)/WXGT (contemporary), McAllen's contemporary KREO and Corpus Christi's AOR C-101.

★ ★ ★

Looks like W4 will have the Detroit country market to itself, now that it's been announced that WWW's owner, Shamrock Broadcasting, will be purchasing the competition—or half of it, in the form of WCXI-AM. The sale of the AM/FM

property was required in the terms of the late Mrs. Gene Autry's will. This leaves Autry's Golden West Broadcasters with L.A.'s KMPC and Seattle's KSFO, and a green light to buy other properties. As for WCXI-FM, it too has been sold. Buying the Class B property is a group of investors headed by Robert S. Understein, who are said to be looking at non-country options.

★ ★ ★

Nothing new to tell you about San Francisco, since the appointment of K-101's Mike Phillips as PD of KFRC. That leaves openings at K-101, KYUU and KITS. If you're interested, you might want to visit all three facilities and see which office has the best view of the city . . . Down in L.A., listeners will soon have the chance to walk all over Rick Dees, or his star at least, as the star gets a star on the Hollywood Walk Of Fame.

Over at KLOS, the dust has settled since Fraser Smith's departure, with the new lineup looking like this: Shana does mornings, Bob Coburn handles middays, Linda McInnes does afternoons, Steve Downes evenings, David Perry nights and Joe Benson overnights . . . Joining the Transtar Format 41 lineup, former KHTZ part-timer Steve Kamer now handles weekends on the AC satellite station.

★ ★ ★

Former KEZW Denver GM/principal Dino Ianni returns to the Peoria Journal Star broadcast division as vice president, overseeing the company's KSSS / KVUU Colorado Springs, KFRM / KICT Salina/Wichita and KRKE/KWXL Albuquerque . . . Did we tell you this already? If not, note that Richard C. Aaron is upped to VP/GM of Buffalo's WGR . . . Upped to VP at Broad Street Communications are WQUE-AM New Orleans GM Phil Zachary, WELI New Haven station manager Stan Shields and WELI operations manager Chuck Gross.

Now that Fred Schumacher is leaving King's KSFO/KYA San Francisco, Ron Saito, longtime Portland manager and GM of King's KGW there, segues down the coast into the KSFO/KYA VP/GM slot. Meanwhile, Alan Mason gives up his group research slot to take over the KGW VP/GM position . . . Going from assistant PD at Columbus' WCOL to PD at WMNI across town is Joe Cunningham. He replaces Steve Cantrell.

(Continued on page 19)

Radio

'RadioScope' Marks Its First Provocative Year

NEW YORK—Only 11 months ago, urban radio listeners were asking, "What's a RadioScope?" Now over four million people know the answer, as the syndicated magazine show specializing in artist features prepares to celebrate its first anniversary.

To Lee Bailey, the smooth-talking host and executive producer of the five-minute daily and hour-long weekend show, and managing editor Leonard Pitts Jr., "RadioScope" is comparable in significance to a technological breakthrough for modern medicine. "We're a service-oriented company, and that's no cliché," Bailey says. "We go for reaction, to make people think. If it's positive, fine. But we're not afraid to make people mad, either."

Syndicated by Los Angeles-based Lee Bailey Productions, the bartered shows are heard on 65 stations in close to 75 markets, including WKTU here, WGCI-AM-FM Chi-

cago, WJLB Detroit, WDAS-FM Philadelphia and KACE Los Angeles. The latter is a city Bailey knows intimately, as a former air personality at KGFJ, KUTE and KMPC.

A Pittsburgh native, Bailey, 36, says that while the show is heard predominantly on urban stations, its appeal transcends both race and musical categorization. "The goal was not to create a black show," he explains. "We're from America. We have a show we want to reach everyone. Hey, the bottom line is that we're professionals, and we take it from there."

Pitts certainly puts his money where Bailey's mouth is. As the program's chief writer, along with Michelle Jones, Pitts, 26, strives to create "reality-based" features. "I don't like to feed people pap," the Angeleno says. "I'll give them glam-and-glitter, but we mix it with the good and the bad. It's a human show."

The managing editor illustrates his

point by referring to a recent program spotlighting Chaka Khan and a memorial tribute to Marvin Gaye. An "animated" Khan, Pitts recalls, spoke about her "special" relationship with her son in a way that spurred an irate call from Chicago. "The woman complained that Chaka wasn't a fit mother, that we should have notified a social welfare agency to take the child away," he remembers. There was also a provocative tone to the company's Gaye special, which not only explored the singer's gift to American song but also his tax, drug and behavior problems.

"Our emphasis is on entertainers who make music for black and urban formats, and whites have become a big part of that mix," Bailey insists. During the past year, profiles on such entertainers as Toto, Culture Club, Joan Collins, Linda Evans, Rodney Dangerfield and the Romantics have affirmed the program's "crossover" appeal, in Bailey's view. Also in the works are features spotlighting Huey Lewis and Yes.

Bailey, the voice of Soft Scrub, plans a sizzling summer to celebrate "RadioScope's" second season, beginning with a "best of" anniversary show May 12-13 highlighting some of his best profiles (including Stevie Wonder, Lionel Richie, DeBarge and, of course, Khan). He's also preparing a quarterly newsletter, which he hopes to distribute free to record retailers; a T-shirt, cap and visor campaign; and a two-hour cassette of unexpurgated interviews.

New AM Format Takes Aim At Pre-Teen Market

NEW YORK—A format designed for pre-teens and their parents to help reposition "crippled" AM stations is being marketed by the Children's Radio Network in Los Angeles.

Debuting on 300 U.S. stations July 4, the full-time format will feature music, drama, educational material and theatrical vignettes, according to Sam Holman, CRN's vice president of programming, who expects to announce his lineup for the market-exclusive sound shortly.

Holman, who programmed WLS Chicago and then WABC here until 1963, notes that pre-teens "are the largest single demographic group in the country," accounting for up to 15% of some markets.

CRN, he continues, will supply sales and public relations strategies to augment its taped programming. The firm will also operate a full-service children's programming consultancy. Holman, noting that CRN is negotiating to buy "two top 20 AM stations (contemporary hit and country)," says he isn't bothered that Arbitron does not rate under-12s: "We've talked to them about it, and we're hopeful to learn of their position soon, but we don't need ratings to sell CRN. Everybody wants our demo."

The company is headed by Bill Osewalt, formerly executive vice president of Bridal Fair, a sales promotion for radio and television stations targeted to women about to be married. Holman, who also worked for Bridal Fair for three years, has owned KLOG Longview, Wash., and has managed WOHO Toledo. He has also worked for Heftel Broadcasting during his career, which began in Pittsburgh in 1958, where he was an air personality on KQV.

LEO SACKS



WESTERN ROUNDUP—RCA hosts a lunch to introduce West Coast country programmers to label artist and former Righteous Brother Bill Medley. Shown from left after the event are Charles Moran of KRST Albuquerque, RCA's West Coast country promotion man Carson Schreiber, Medley, label promotion assistant Maryanne Schwartz, Johnny Steele of KVEG North Las Vegas and Charlie Cook of Country News.

WWSH's Rich Westbound; Weekly AC 'Hot 30' Awaits

PHILADELPHIA—"I know it's a good station," says Bobby Rich of WWSH here, who'll be leaving his post as PD in the near future. "I know it sounds good. We had a great book, and I'm proud of what we did, but I want to go home. I don't know exactly where, but I know I'll be heading back to the West Coast."

Rich, a native of Washington State, first came to prominence in the

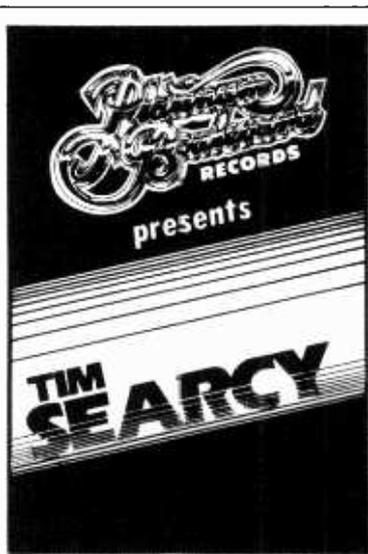
Eastman: We're Worth \$25 Mil

NEW YORK—Eastman Radio is available—for the right price. So says chairman Frank Boyle in a management memo titled, "Where's Eastman At... In The Radio Rep Auction?"

"I think we're worth \$25 million," says Boyle, whose clients in 116 markets billed \$70 million last year. Noting that the rep business has seen more changes in the last three months than in the last 30 years, Boyle believes that "the current process of reps buying reps was inevitable," although "everything has a price."

"Bigness, by itself, is neither good nor bad," he writes in the memo. "How 'bigness' executes will be the key." According to Boyle, "It will take Blair and Karz at least two years to sort out their competitive differences to meld their bigness into efficiencies of scale in sales and service."

"Valued clients or collusive competitors need not ask of Eastman, 'Where's the Beef?'," Boyle concludes, "because Eastman has the 'Right Stuff' going for it right now."



late '70s as PD of San Diego's B-100 (KFMB-FM). He took the station to the No. 1 slot, 12 plus, a feat which catapulted him to the post of PD at New York's WXLO.

Returning to the West, Rich programmed KHTZ Los Angeles and served as national consultant for Drake-Chenault and assistant PD at Cox's KFI before transferring to the PD position at Cox's WWSH, which was becoming top 40.

"No, it wasn't the 'No Michael Jackson' weekend that did it," laughs Rich referring to a promotional stunt he recently pulled in which the station took a hiatus from Jackson's records for a weekend. "Since I've been here we've gone from a 1.8 to 2.1 and now to a 2.7. Among women 18-34, we jumped from a 3.6 to a 5.7."

Rich has just locked up a deal to host "The Hot 30," a weekly AC countdown based on the Gavin chart and produced by Otis Conner for Transtar, which will market it. "It's been a dream of mine for my whole life," he says. "I'll stay here until a replacement is named, but then I'll be heading west."

MAY 5, 1984, BILLBOARD

Most Added Records

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

Title, Artist, Label	# of Billboard's stations adding record this week	# of Billboard's stations now reporting record
HOT 100 (184 Stations)		
1 "Stay The Night," Chicago, Warner Bros.	90	90
2 "Who's That Girl?," Eurythmics, RCA	45	46
3 "Love Will Show Us How," Christine McVie, Warner Bros.	42	109
4 "Eyes Without A Face," Billy Idol, Chrysalis	40	41
5 "Music Time," Styx, A&M	40	41
BLACK (94 Stations)		
1 "One Step Closer," the Dells, Private	27	28
2 "Gotta Give A Little Love (Ten Years Later)," Timmy Thomas, Gold Mountain	23	54
3 "Jump (For My Love)," the Pointer Sisters, Planet	21	39
4 "Touch Down," L.J. Reynolds, Mercury	21	33
5 "Rhythm Of The Street," Patti Austin, Qwest	18	50
COUNTRY (125 Stations)		
1 "Angel In Disguise," Earl Thomas Conley, RCA	63	63
2 "Just Another Woman In Love," Anne Murray, Capitol	47	90
3 "Memory Lane," Joe Stampley & Jessica Boucher, Epic	33	37
4 "Mama He's Crazy," the Judds, RCA	32	75
5 "Born To Love You," Karen Brooks, Warner Bros.	27	55
ADULT CONTEMPORARY (84 Stations)		
1 "Believe In Me," Dan Fogelberg, Full Moon/Epic	21	44
2 "Come What May," Lani Hall with Herb Alpert, A&M	16	18
3 "Let's Hear It For The Boy," Deniece Williams, Columbia	12	46
4 "I Just Came Here To Dance," Peabo Bryson & Roberta Flack, Capitol	12	19
5 "Time After Time," Cyndi Lauper, Portrait	11	47

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Radio

Winter Arbitron Results

Following are 12 plus, average quarter hour, metro survey Monday-Sunday 6 a.m. to midnight.

Call	Format	Fall '83	Winter '84	Call	Format	Fall '83	Winter '84
BALTIMORE				WINZ-AM			
WBAL	MOR	9.0	9.7	WNWS	news	3.1	4.3
WLIF	easy listening	7.4	8.5	WEDR	news	4.2	4.3
WPOC	country	6.4	6.7	WAXY	urban	3.8	3.7
WBSB	contemporary	6.8	6.3	WYHC	AC	2.8	3.6
WIYY	AOR	6.5	6.2	WRHC	Spanish	3.7	3.5
WXYV	black	5.8	5.6	WWJF	AC	4.4	3.5
WYST-AM-FM	AC	4.9	5.2	PHOENIX			
WWIN-AM	black	3.6	4.1	KTAR	news/talk	8.5	9.0
WCBM	news/talk	3.8	3.9	KNIX-AM-FM	country	7.6	6.9
WCAO	country	2.9	3.3	KQYT	easy listening	7.3	8.5
WBBB	black	3.8	3.3	KKLT	AC	6.5	8.3
WFBR	AC	4.0	3.3	KDKB	AOR	6.3	7.1
CHICAGO				KUPD	AOR	5.4	6.9
WGN	MOR	9.6	8.6	KZZP	contemporary	4.3	6.7
WGCI-FM	black	4.7	5.8	KMEO-FM	easy listening	6.4	5.8
WLOO	easy listening	5.3	5.8	KOPA-FM	contemporary	5.3	5.8
WBBM-FM	contemporary	5.1	5.0	KOOL-FM	oldies	3.7	4.4
WBBM-AM	news	5.5	4.9	PITTSBURGH			
WBMX	black	4.9	4.8	KDKA	MOR	15.9	17.5
WKQX	AC	3.0	4.3	WDVE	AOR	8.1	6.4
WLAK	AC	3.7	3.9	WBZZ	contemporary	6.0	6.3
WLS-AM	contemporary	3.8	3.7	WAMO-AM-FM	black	5.8	6.1
WCLR	AC	3.7	3.4	WTAE	AC	7.6	5.8
WMET	AOR	3.2	3.4	WSHH	easy listening	4.6	5.3
CLEVELAND				WHTX	contemporary	4.9	5.1
WMMS	AOR	10.2	10.0	WPNT	easy listening	5.5	4.7
WDOK	easy listening	7.3	9.3	WWSW	AC	4.4	4.5
WQAL	easy listening	7.2	9.0	WHYW	AC	5.1	4.4
WZAK	urban	5.3	7.1	ST. LOUIS			
WBBG	nostalgia	7.0	6.7	KMOX	news/talk	20.6	20.6
WGCL	contemporary	8.1	6.6	KHTR	contemporary	8.0	8.3
WMJI	AC	6.6	6.1	KEZK	easy listening	7.7	8.1
WLTF	AC	4.7	4.9	WIL-AM-FM	country	8.6	7.7
WKSW	country	4.5	4.8	KSHE	AOR	5.6	7.0
WERE	news/talk	4.2	4.5	KWK-AM-FM	AOR	6.8	7.0
DALLAS				KMJM	urban	6.8	6.9
KVIL-AM-FM	AC	11.8	9.7	KSD-FM	AC	4.7	5.4
KRLD	news/talk	7.7	8.1	WRTH	nostalgia	3.5	4.4
KSCS	country	6.0	7.4	KUSA	country	3.9	3.5
WBAP	country	5.4	6.9	SAN FRANCISCO			
KMEZ-AM-FM	easy listening	6.6	6.8	KGO	talk	8.7	7.4
KKDA-AM-FM	urban	6.2	6.6	KABL-AM-FM	easy listening	5.6	6.9
KEGL	AOR	4.7	5.3	KCBS	news	6.8	5.8
KPLX	country	5.5	5.2	KOIT-AM-FM	easy listening	4.0	4.7
KAFM	AC	4.6	5.0	KSAN	country	3.6	3.8
KZEW	AOR	4.9	4.9	KSOL	urban	4.7	3.8
DENVER				KYUU	contemporary	2.8	3.5
KOSI	easy listening	8.9	9.5	KIOI	AC	3.2	3.4
KPKE	contemporary	6.5	6.8	KFRC	contemporary	3.0	3.1
KOA	news/talk	7.3	6.7	KBLX	urban	2.7	3.0
KBPI	AOR	5.1	6.0	SAN JOSE			
KYGO	country	5.9	5.1	KGO	news/talk	5.7	6.8
KOAQ	contemporary	4.6	5.0	KWSS	contemporary	5.0	5.9
KIMN	contemporary	4.2	4.7	KBAY	easy listening	6.4	5.0
KLIR	AC	4.4	4.5	KCBS	news/talk	4.7	4.9
KLZ	country	3.3	4.5	KOIT-FM	easy listening	2.2	4.6
KBCO	AOR	5.2	4.4	KSOL	urban	3.1	4.3
HOUSTON				KSJO	AOR	3.3	4.1
KKBQ-AM-FM	contemporary	9.8	10.8	KOME	AOR	3.2	3.8
KIKK-AM	country	8.5	9.5	KEZR	AC	3.4	3.4
KILT-AM-FM	country	9.0	8.5	KSAN	country	2.9	3.4
KMJQ	urban	6.4	7.8	SEATTLE			
KODA	easy listening	6.7	7.0	KIRO	news/talk	8.6	8.6
KSSR	AOR	5.6	6.0	KOMO	AC	5.5	7.7
KLLO	AOR	4.9	5.8	KBRD	easy listening	5.9	5.8
KTRH	news/talk	4.1	5.2	KUBE	contemporary	5.8	5.5
KFMK	AC	5.2	4.7	KNBQ	contemporary	4.4	4.7
KRLY	urban	4.7	4.8	KSEA	easy listening	5.3	4.6
KANSAS CITY				KIXI-AM	nostalgia	4.9	4.5
WDAF	country	10.6	10.7	KLSY	AC	3.8	4.5
KMBR	easy listening	7.0	9.8	KISW	AOR	5.9	3.9
KBEQ	contemporary	7.7	9.7	KMPS-FM	country	4.2	3.9
KLSI	AC	7.7	7.7	TAMPA			
KFKF-AM-FM	country	5.4	7.1	WWBA	easy listening	14.8	15.1
KYYS	AOR	8.7	6.3	WRBQ-FM	contemporary	11.7	11.1
KCMO	news/talk	6.6	6.0	WYNF	AOR	6.1	6.7
KPRS	black	6.2	5.5	WZNE	contemporary	4.9	6.0
KJLA	nostalgia	4.9	4.8	WIQI	AC	4.7	5.9
KUDL	AC	5.9	4.6	WQYK	country	5.3	5.8
LOUISVILLE				WDAE	nostalgia	6.3	5.6
WHAS	AC	9.7	12.2	WSUN	country	4.9	5.0
WLOU	urban	11.4	10.7	WFLA	AC	3.5	3.9
WAMZ	country	12.2	10.3	WPLP	news/talk	3.1	3.6
WQMF	AOR	10.0	9.7	WASHINGTON, D.C.			
WVEZ	easy listening	8.6	9.4	WMAL	MOR	8.0	9.4
WJYL	contemporary	3.3	7.0	WGAY-AM-FM	easy listening	9.1	9.1
WKJJ	AC	5.9	6.3	WKYS	urban	10.2	8.0
WCII	country	6.2	5.5	WRQX	contemporary	6.4	6.3
WAVG	AC	4.3	5.3	WHUR	black	5.9	5.2
WRKA	AC	5.4	4.8	WWDC-FM	AOR	3.0	5.1
MIAMI/FT. LAUDERDALE				WMZQ	country	3.5	4.8
WHYI	contemporary	7.4	8.3	WLTT	AC	4.1	4.4
WLYF	easy listening	8.2	8.0	WAVA	contemporary	4.3	4.3
WQBA-AM	Spanish	6.3	7.2				
WINZ-FM	contemporary	7.2	6.7				

YesterHits

HITS FROM BILLBOARD 10 AND 20 YEARS AGO THIS WEEK

POP SINGLES-10 Years Ago

1. The Loco-Motion, Grand Funk, Capitol
2. TSOP, MFSB, Philadelphia International
3. Bennie & The Jets, Elton John, MCA
4. Best Thing That Ever Happened To Me, Gladys Knight & the Pips, Buddah
5. Dancing Machine, Jackson 5, Motown
6. The Streak, Ray Stevens, Barnaby
7. Hooked On A Feeling, Blue Swede, EMI
8. Tubular Bells, Mike Oldfield, Virgin
9. The Show Must Go On, Three Dog Night, Dunhill
10. Just Don't Want To Be Lonely, Main Ingredient, RCA

POP SINGLES-20 Years Ago

1. Can't Buy Me Love, Beatles, Capitol
2. Hello Dolly!, Louis Armstrong, Kapp
3. Do You Want To Know A Secret, Beatles, VeeJay
4. Bits And Pieces, Dave Clark Five, Epic
5. My Guy, Mary Wells, Motown
6. Don't Let The Rain Come Down (Crooked Little Man), Serendipity Singers, Philips
7. Twist And Shout, Beatles, Tollie
8. Suspicion, Terry Stafford, Crusaders
9. Dead Man's Curve, Jan & Dean, Liberty
10. Ronnie, 4 Seasons, Philips

TOP LPs-10 Years Ago

1. The Sting, Soundtrack, MCA
2. Chicago VII, Columbia
3. John Denver Greatest Hits, RCA
4. Buddah & The Chocolate Box, Cat Stevens, A&M
5. Shinin' On, Grand Funk, Capitol
6. Maria Muldaur, Reprise
7. Band On The Run, Paul McCartney & Wings, Apple
8. Tubular Bells, Mike Oldfield, Virgin
9. Goodbye Yellow Brick Road, Elton John, MCA
10. What Were Once Vices Are Now Habits, Doobie Brothers, Warner Bros.

TOP LPs-20 Years Ago

1. The Beatles' Second Album, Capitol
2. Meet The Beatles, Capitol
3. Hello Dolly!, Original cast, RCA Victor
4. Introducing The Beatles, VeeJay
5. Honey In The Horn, Al Hirt, RCA Victor
6. Kissin' Cousins, Elvis Presley, RCA Victor
7. Glad All Over, Dave Clark Five, Epic
8. Barbra Streisand/The Third Album, Columbia
9. Dawn (Go Away) And 11 Other Great Songs, 4 Seasons, Phillips
10. In The Wind, Peter, Paul & Mary, Warner Bros.

COUNTRY SINGLES-10 Years Ago

1. Things Aren't Funny Anymore, Merle Haggard, Capitol
2. Is It Wrong (For Loving You), Sonny James, Columbia
3. (Jeannie Marie) You Were A Lady, Tommy Overstreet, Dot
4. Country Bumpkin, Cal Smith, MCA
5. We Should Be Together, Don Williams, JMI
6. No Charge, Melba Montgomery, Elektra
7. A Very Special Love Song, Charlie Rich, Epic
8. Hello Love, Hank Snow, RCA
9. Some Kind Of Woman, Faron Young, Mercury
10. Honeymoon Feelin' Roy Clark, Dot

SOUL SINGLES-10 Years Ago

1. The Payback, James Brown, Polydor
2. Dancing Machine, Jackson 5, Motown
3. Let's Get Married, Al Green, London
4. TSOP, MFSB, Philadelphia International
5. You Make Me Feel Brand New, Stylistics, Avco
6. Don't You Worry 'Bout A Thing, Stevie Wonder, Tamla
7. Mighty Mighty, Earth, Wind and Fire, Columbia
8. I'm In Love, Aretha Franklin, Atlantic
9. Outside Woman, Bloodstone, London
10. Satisfaction Guaranteed, Harold Melvin & the Blue Notes, Philadelphia International

Billboard Singles Radio Action

Playlist Top Add Ons

Based on station playlists through Tuesday (4/24/84)

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

TOP ADD ONS - NATIONAL

JERMAINE JACKSON—Tell Me I'm Not Dreaming (Arista)
CHICAGO—Stay The Night (Warner Bros.)
THE POINTER SISTERS—Jump (For My Love) (Planet)
BILLY IDOL—Eyes Without A Face (Chrysalis)

Northeast Region

TOP ADD ONS

JERMAINE JACKSON—Tell Me I'm Not Dreaming (Arista)
CHICAGO—Stay The Night (Warner Bros.)
EURYTHMICS—Who's That Girl? (RCA)
BILLY IDOL—Eyes Without A Face (Chrysalis)

WFLY—Albany

(Peter Clark—P.D.)
•EURYTHMICS—Who's That Girl?
•PEABO BRYSON—If Ever You're In My Arms Again
•STYX—Music Time
•JULIO IGLESIAS & WILLIE NELSON—To All The Girls I've Loved Before
•CHICAGO—Stay The Night
•JERMAINE JACKSON—Tell Me I'm Not Dreaming
•KENNY LOGGINS—I'm Free
•BILLY IDOL—Eyes Without A Face

WGUY—Bangor

(Jim Randall—P.D.)
•CHICAGO—Stay The Night
•LATOYA JACKSON—Heart Don't Lie
•DAN HARTMAN—I Can Dream About You
•WOLF & WOLF—Don't Take The Candy
•WEIRD AL YANKOVIC—King Of Suede
•JOE JACKSON—You Can't Get What You Want
•FRANK STALLONE—Darlin'
•JERMAINE JACKSON—Tell Me I'm Not Dreaming

WIGY—Bath

(Scott Robbins—P.D.)
•BILLY IDOL—Eyes Without A Face
•WEIRD AL YANKOVIC—King Of Suede
•CHICAGO—Stay The Night
•WANG CHUNG—Dance Hall Days
•DAN HARTMAN—I Can Dream About You
•WOLF & WOLF—Don't Take The Candy
•LATOYA JACKSON—Heart Don't Lie
•RE-FLEX—Hurt

WHTT—Boston

(Rick Peters—P.D.)
•BILLY IDOL—Eyes Without A Face
•JERMAINE JACKSON—Tell Me I'm Not Dreaming
•JOE JACKSON—You Can't Get What You Want
•CHICAGO—Stay The Night

WXKS—Boston

(Sonny Joe White—P.D.)
•VAN HALEN—I'll Wait
•EURYTHMICS—Who's That Girl?
•JERMAINE JACKSON—Tell Me I'm Not Dreaming
•WANG CHUNG—Dance Hall Days
•VAN STEPHENSON—Modern Day Deliah
•ANNE MURRAY—Just Another Woman In Love
•PAUL YOUNG—Love Of The Common People
•WEIRD AL YANKOVIC—King Of Suede

WBEN—Buffalo

(Bob Wood—P.D.)
•JERMAINE JACKSON—Tell Me I'm Not Dreaming
•THE STYLE COUNCIL—My Ever Changing Moods
•QUEEN—I Want To Break Free
•LAID BACK—White Horse

WKBW—Buffalo

(Sandy Beach—P.D.)
•DENICIE WILLIAMS—Let's Hear It For The Boy
•DAN FOGELBERG—Believe In Me
•CHRISTINE McVIE—Love Will Show Us How
•ALABAMA—When We Make Love

WNYS—Buffalo

(Bill Ted—P.D.)
•JERMAINE JACKSON—Tell Me I'm Not Dreaming
•BILLY IDOL—Eyes Without A Face
•CHICAGO—Stay The Night
•STYX—Music Time
•DUKE JUPITER—Little Lady
•EURYTHMICS—Who's That Girl?

WTSN—Dover

(Jim Sebastian—P.D.)
•BILLY IDOL—Eyes Without A Face
•JERMAINE JACKSON—Tell Me I'm Not Dreaming

WERZ—Exeter

(Jack O'Brien—P.D.)
•CHICAGO—Stay The Night
•RE-FLEX—Hurt
•BILLY IDOL—Eyes Without A Face
•WEIRD AL YANKOVIC—King Of Suede
•INXS—Original Sin
•LATOYA JACKSON—Heart Don't Lie
•WOLF & WOLF—Don't Take The Candy
•RUSS BALLARD—Voices

WFEA—Manchester

(Rick Ryder—P.D.)
•CHICAGO—Stay The Night
•STEVE PERRY—Oh, Sherrie
•LATOYA JACKSON—Heart Don't Lie
•HUEY LEWIS AND THE NEWS—The Heart Of Rock & Roll
•WEIRD AL YANKOVIC—King Of Suede
•FRANK STALLONE—Darlin'

KC-101 (WKCI)—New Haven

(Stef Rybak—P.D.)
•JERMAINE JACKSON—Tell Me I'm Not Dreaming
•CHICAGO—Stay The Night
•THE POINTER SISTERS—Jump (For My Love)
•EURYTHMICS—Who's That Girl?

WJBO—Portland

(Brian Phoenix—P.D.)
•K.C.—Are You Ready
•EURYTHMICS—Who's That Girl?
•FRANK STALLONE—Darlin'
•BILLY IDOL—Eyes Without A Face
•WANG CHUNG—Dance Hall Days
•LATOYA JACKSON—Heart Don't Lie
•DAN HARTMAN—I Can Dream About You

WSPK—Poughkeepsie

(Chris Leide—P.D.)
•CHICAGO—Stay The Night
•EURYTHMICS—Who's That Girl?
•WEIRD AL YANKOVIC—King Of Suede
•THE POINTER SISTERS—Jump (For My Love)
•CHRISTINE McVIE—Love Will Show Us How
•IGICLE WORKS—Whisper To A Scream (Birds Fly)
•BILLY IDOL—Eyes Without A Face
•WANG CHUNG—Dance Hall Days

WPRO—Providence

(Tom Cuddy—P.D.)
•JOE JACKSON—You Can't Get What You Want
•JERMAINE JACKSON—Tell Me I'm Not Dreaming
•CHRISTINE McVIE—Love Will Show Us How
•THE STYLE COUNCIL—My Ever Changing Moods
•WEIRD AL YANKOVIC—King Of Suede
•LATOYA JACKSON—Heart Don't Lie

WMJQ—Rochester

(Jay Stevens—P.D.)
•HUEY LEWIS AND THE NEWS—The Heart Of Rock & Roll
•TONY CAREY—A Fine Fine Day
•MADONNA—Borderline
•WEIRD AL YANKOVIC—King Of Suede
•CHICAGO—Stay The Night

WPXY—Rochester

(Tom Mitchell—P.D.)
•CHICAGO—Stay The Night
•STYX—Music Time
•BILLY IDOL—Eyes Without A Face
•EURYTHMICS—Who's That Girl?
•DUKE JUPITER—Little Lady

WGFN—Schenectady

(Mike Neff—P.D.)
•CHRISTINE McVIE—Love Will Show Us How
•THE POINTER SISTERS—Jump (For My Love)
•EURYTHMICS—Who's That Girl?

WRCK—Utica

(Jim Rietz—P.D.)
•STYX—Music Time
•WANG CHUNG—Dance Hall Days
•DAN HARTMAN—I Can Dream About You
•WOLF & WOLF—Don't Take The Candy
•LATOYA JACKSON—Heart Don't Lie
•RE-FLEX—Hurt

Mid-Atlantic Region

TOP ADD ONS

JERMAINE JACKSON—Tell Me I'm Not Dreaming (Arista)
CHICAGO—Stay The Night (Warner Bros.)
CHRISTINE McVIE—Love Will Show Us How (Warner Bros.)
THE POINTER SISTERS—Jump (For My Love) (Planet)

WFBG—Altoona

(Tony Booth—P.D.)
•THE POINTER SISTERS—Jump (For My Love)
•DAN FOGELBERG—Believe In Me
•DAN HARTMAN—I Can Dream About You
•HUEY LEWIS AND THE NEWS—The Heart Of Rock & Roll
•YARBROUGH AND PEOPLES—Don't Waste Your Time
•DUKE JUPITER—Little Lady
•CHICAGO—Stay The Night

WJLK—Fayetteville

(Dennis O'Mara—P.D.)
•EURYTHMICS—Who's That Girl?
•VAN STEPHENSON—Modern Day Deliah
•LAID BACK—White Horse
•CHICAGO—Stay The Night
•STYX—Music Time
•ROBERT JOHNS—Grease Lightning
•LATOYA JACKSON—Heart Don't Lie

B-104 (WBSB)—Baltimore

(Steve Kingston—P.D.)
•JERMAINE JACKSON—Tell Me I'm Not Dreaming
•CHRISTINE McVIE—Love Will Show Us How
•CHICAGO—Stay The Night
•SCORPIONS—Rock You Like A Hurricane

WMAR—Baltimore

(Ralph Wimmer—P.D.)
•JERMAINE JACKSON—Tell Me I'm Not Dreaming
•THE POINTER SISTERS—Jump (For My Love)
•CHRISTINE McVIE—Love Will Show Us How
•DAN FOGELBERG—Believe In Me

WOMP—Bellaire

(Dwayne Bonds—P.D.)
•BILLY IDOL—Eyes Without A Face
•STYX—Music Time
•CHICAGO—Stay The Night
•EURYTHMICS—Who's That Girl?
•TOM TEELEY—She Got Away

WVSR—Charleston

(Chris Bailey—P.D.)
•QUEEN—I Want To Break Free
•STYX—Music Time
•ROCKWELL—Obscene Phone Caller
•BILLY IDOL—Eyes Without A Face
•RE-FLEX—Hurt
•CAMEO—She's Strange
•INXS—Original Sin
•LATOYA JACKSON—Heart Don't Lie
•DUKE JUPITER—Little Lady
•PAUL YOUNG—Love Of The Common People
•WEIRD AL YANKOVIC—King Of Suede

WZYQ—Frederick

(Komesabi Joe—P.D.)
•CHICAGO—Stay The Night
•JERMAINE JACKSON—Tell Me I'm Not Dreaming
•LAURA BRANIGAN—Self Control
•DAN FOGELBERG—Believe In Me
•VAN STEPHENSON—Modern Day Deliah
•WEIRD AL YANKOVIC—King Of Suede

WKKE—Huntington

(Steve Hayes—P.D.)
•QUEEN—I Want To Break Free
•DAN FOGELBERG—Believe In Me
•EURYTHMICS—Who's That Girl?
•ANITA BAKER—Feel The Need
•JERMAINE JACKSON—Tell Me I'm Not Dreaming

WBLI—Long Island

(Bill Terry—P.D.)
•JERMAINE JACKSON—Tell Me I'm Not Dreaming
•THE POINTER SISTERS—Jump (For My Love)
•IGICLE WORKS—Whisper To A Scream (Birds Fly)
•CHRISTINE McVIE—Love Will Show Us How
•QUEEN—I Want To Break Free
•CHICAGO—Stay The Night

WPLJ—New York

(Larry Berger—P.D.)
•JOCELYN BROWN—Somebody Else's Guy
•JERMAINE JACKSON—Tell Me I'm Not Dreaming
•BILLY JOEL—The Longest Time

Z-100 (WHTZ)—New York

(Scott Shannon—P.D.)
•TRACY ULLMAN—They Don't Know
•THE GO GO'S—Head Over Heels
•SCORPIONS—Rock You Like A Hurricane
•JERMAINE JACKSON—Tell Me I'm Not Dreaming

WKTU—New York City

(Carlos DeJesus—P.D.)
•DREAMBOY—Don't Go
•THE O'JAYS—Extraordinary Girl
•WOMACK & WOMACK—Baby I'm Scared Of You
•THE FORCE MD'S—Let Me Love You
•JULIO IGLESIAS & WILLIE NELSON—To All The Girls I've Loved Before

WCAU—Philadelphia

(Scott Walker—P.D.)
•INXS—Original Sin
•CHICAGO—Stay The Night
•RE-FLEX—Hurt
•YARBROUGH AND PEOPLES—Don't Waste Your Time
•DAN HARTMAN—I Can Dream About You
•STYX—Music Time
•PSYCHEDELIC FURS—The Ghost In You
•WANG CHUNG—Dance Hall Days
•LATOYA JACKSON—Heart Don't Lie
•BILLY IDOL—Eyes Without A Face

WUSL—Philadelphia

(Jeff Wyatt—P.D.)
•MELBA MOORE—Love Me Right
•FRANK DELUXE—This Time
•DIVINE SOUND—What People Do For Money

B-94 (WBZZ)—Pittsburgh

(Guy Zapoleon—P.D.)
•JERMAINE JACKSON—Tell Me I'm Not Dreaming
•THE STYLE COUNCIL—My Ever Changing Moods
•CHRISTINE McVIE—Love Will Show Us How
•THE POINTER SISTERS—Jump (For My Love)

WHTX—Pittsburgh

(Todd Chase—P.D.)
•JERMAINE JACKSON—Tell Me I'm Not Dreaming
•LAID BACK—White Horse
•JAMES INGRAM—There's No Easy Way
•VAN STEPHENSON—Modern Day Deliah
•THE TEMPTATIONS—Sail Away

WPST—Trenton

(Tom Taylor—P.D.)
•CHICAGO—Stay The Night
•JERMAINE JACKSON—Tell Me I'm Not Dreaming
•EURYTHMICS—Who's That Girl?
•BILLY IDOL—Eyes Without A Face
•INXS—Original Sin
•HOWARD JONES—What Is Love
•CHRISTINE McVIE—Love Will Show Us How
•PSYCHEDELIC FURS—The Ghost In You
•VAN STEPHENSON—Modern Day Deliah
•STYX—Music Time

Q-107 (WRQX)—Washington

(Allen Burns—P.D.)
•MADONNA—Borderline
•SHANNON—Give Me Tonight
•SCORPIONS—Rock You Like A Hurricane
•THE POINTER SISTERS—Jump (For My Love)
•NIGHT RANGER—Sister Christian

WASH—Washington D.C.

(Bill Tanner—P.D.)
•ART OF NOISE—Beat Box
•THE GO GO'S—Head Over Heels
•JERMAINE JACKSON—Tell Me I'm Not Dreaming
•MADONNA—Borderline

WAVA—Washington D.C.

(Randy Kabrich—P.D.)
•LAURA BRANIGAN—Self Control
•SLADE—Run Runaway
•IRENE CARA—Breakdance

WILK—Wilkes Barre

(Joe Mastione—P.D.)
•THE POINTER SISTERS—Jump (For My Love)
•NIGHT RANGER—Sister Christian

WKRZ—Wilkes-Barre

(Jim Rising—P.D.)
•LAID BACK—White Horse
•SLADE—Run Runaway
•REAL LIFE—Catch Me I'm Falling
•LATOYA JACKSON—Heart Don't Lie
•CHICAGO—Stay The Night
•RE-FLEX—Hurt
•DAN HARTMAN—I Can Dream About You

Q-106 (WQXA)—York

(Dan Steele—P.D.)
•SHALAMAR—Dancing In The Sheets
•DURAN DURAN—The Reflex
•CHRISTINE McVIE—Love Will Show Us How
•VAN STEPHENSON—Modern Day Deliah

WYCR—York

(Mark Richards—P.D.)
•EURYTHMICS—Who's That Girl?

WFOX—Gainesville

(Alan DuPriest—P.D.)
•YARBROUGH AND PEOPLES—Don't Waste Your Time
•EURYTHMICS—Who's That Girl?
•VAN HALEN—I'll Wait
•BANANARAMA—Robert De Niro's Waiting
•BILLY IDOL—Eyes Without A Face
•WEIRD AL YANKOVIC—King Of Suede
•DAN HARTMAN—I Can Dream About You
•CHICAGO—Stay The Night
•STYX—Music Time

WRQK—Greensboro

(Pam Conrad—P.D.)
•JERMAINE JACKSON—Tell Me I'm Not Dreaming
•DAN FOGELBERG—Believe In Me
•BANANARAMA—Robert De Niro's Waiting
•BILLY IDOL—Eyes Without A Face
•WEIRD AL YANKOVIC—King Of Suede
•DAN HARTMAN—I Can Dream About You
•CHICAGO—Stay The Night
•STYX—Music Time

WOKI—Knoxville

(Ooc Fidler—P.D.)
•JERMAINE JACKSON—Tell Me I'm Not Dreaming
•DAN FOGELBERG—Believe In Me
•BANANARAMA—Robert De Niro's Waiting
•BILLY IDOL—Eyes Without A Face
•WEIRD AL YANKOVIC—King Of Suede
•DAN HARTMAN—I Can Dream About You
•CHICAGO—Stay The Night
•STYX—Music Time

I-95 (WINZ-FM)—Miami

(Keith Isley—P.D.)
•FACE TO FACE—10.9.8
•THE POINTER SISTERS—Jump (For My Love)
•RUN-D.M.C.—Roxbox

Y-100 (WHYI)—Miami/Ft. Lauderdale

(Robert W. Walker—P.D.)
•JERMAINE JACKSON—Tell Me I'm Not Dreaming
•PEABO BRYSON—If Ever You're In My Arms Again
•HOWARD JONES—What Is Love
•WEIRD AL YANKOVIC—King Of Suede

WANS—Anderson/Greenville

(Bill McCowm—P.D.)
•CHICAGO—Stay The Night
•IGICLE WORKS—Whisper To A Scream (Birds Fly)
•DAN FOGELBERG—Believe In Me
•THE POINTER SISTERS—Jump (For My Love)
•WANG CHUNG—Dance Hall Days
•INXS—Original Sin

WISE—Asheville

(John Stevens—P.D.)
•THE POINTER SISTERS—Jump (For My Love)
•QUEEN—I Want To Break Free
•EURYTHMICS—Who's That Girl?
•STYX—Music Time
•CHICAGO—Stay The Night
•JERMAINE JACKSON—Tell Me I'm Not Dreaming

94-Q (WQXI-FM)—Atlanta

(Jim Morrison—P.D.)
•MADONNA—Borderline
•EURYTHMICS—Who's That Girl?
•JERMAINE JACKSON—Tell Me I'm Not Dreaming
•BILLY IDOL—Eyes Without A Face
•CHICAGO—Stay The Night
•THE STYLE COUNCIL—My Ever Changing Moods
•DAN HARTMAN—I Can Dream About You

V-103 (WVEE)—Atlanta

(Al Parks—P.D.)
•JERMAINE JACKSON—Tell Me I'm Not Dreaming
•RONNIE McNEIR—Come Be With Me
•KIM FIELDS—Dear Michael
•THE DELLS—One Step Closer
•RUN-D.M.C.—Roxbox
•WORLD'S FAMOUS SUPREME TEAM—Hey D.J.
•GWEN McCRAE—Do You Know What I Mean
•L.J. REYNOLDS—Touch Down
•WARP 9—No Man Is An Island
•RAY PARKER JR.—In The Heat Of The Night

Z-93 (WZGC)—Atlanta

(Chris Thomas—P.D.)
•JERMAINE JACKSON—Tell Me I'm Not Dreaming
•CHICAGO—Stay The Night
•CHRISTINE McVIE—Love Will Show Us How
•BILLY IDOL—Eyes Without A Face
•THE POINTER SISTERS—Jump (For My Love)

WBBQ—Augusta

(Harley Drew—P.D.)
•JERMAINE JACKSON—Tell Me I'm Not Dreaming
•CHICAGO—Stay The Night
•BILLY IDOL—Eyes Without A Face
•NIK KERSHAW—Wouldn't It Be Good

WSSX—Charleston

(Bill Martin—P.D.)
•YARBROUGH AND PEOPLES—Don't Waste Your Time
•WANG CHUNG—Dance Hall Days
•CHICAGO—Stay The Night
•VAN STEPHENSON—Modern Day Deliah

WBCY—Charlotte

(Bob Kagan—P.D.)
•JERMAINE JACKSON—Tell Me I'm Not Dreaming
•CHICAGO—Stay The Night
•BILLY IDOL—Eyes Without A Face
•VAN STEPHENSON—Modern Day Deliah

CK-101 (WCKS)—Cocoa Beach

(Bobby Knight—P.D.)
•DAN FOGELBERG—Believe In Me
•ANNE MURRAY—Just Another Woman In Love

WNOK—Columbia

(Peter Wolfe—P.D.)
•WANG CHUNG—Dance Hall Days
•CHICAGO—Stay The Night
•EURYTHMICS—Who's That Girl?
•STYX—Music Time
•BILLY IDOL—Eyes Without A Face

I-100 (WNFI)—Daytona Beach

(Brian Douglas—P.D.)
•HUEY LEWIS AND THE NEWS—The Heart Of Rock & Roll
•LAURA BRANIGAN—Self Control
•CHRISTINE McVIE—Love Will Show Us How
•NIK KERSHAW—Wouldn't It Be Good
•ROGER—In The Mix

G-105 (WDCG)—Durham/Raleigh

(Rick Freeman—P.D.)
•HUEY LEWIS AND THE NEWS—The Heart Of Rock & Roll
•JOE JACKSON—You Can't Get What You Want
•CHICAGO—Stay The Night

WFLB—Fayetteville

(Larry Canon—P.D.)
•THE POINTER SISTERS—Jump (For My Love)
•EURYTHMICS—Who's That Girl?
•LAID BACK—White Horse
•CYNDI LAUPER—Time After Time

WFBW—Bloomington

(John Heimann—P.D.)
•CHRISTINE McVIE—Love Will Show Us How
•THE POINTER SISTERS—Jump (For My Love)
•CHICAGO—Stay The Night

WCIL—Carbondale

(Tony Waitkus—P.D.)
•JERMAINE JACKSON—Tell Me I'm Not Dreaming
•CAMEO—She's Strange
•IGICLE WORKS—Whisper To A Scream (Birds Fly)
•STYX—Music Time

B-96 (WBBM-FM)—Chicago

(Buddy Scott—P.D.)
•CHICAGO—Stay The Night
•JERMAINE JACKSON—Tell Me I'm Not Dreaming

WGCI—Chicago

(Gram Armstrong—P.D.)
•SHANNON—Give Me Tonight
•BREAK MACHINE—Street Dance
•JEFF LORBER—In The Heat Of The Night
•MELBA MOORE—Love Me Right
•ROCKWELL—Obscene Phone Caller
•DOROTHY MOORE—Just Another Broken Heart
•PATTI AUSTIN—Rhythm Of The Street

WLS-AM/FM—Chicago

(Steve Casey—P.D.)
•CYNDI LAUPER—Time After Time
•JERMAINE JACKSON—Tell Me I'm Not Dreaming

Q-102 (WKRC)—Cincinnati

(Jim Fox—P.D.)
•SLADE—Run Runaway
•SHALAMAR—Dancing In The Sheets
•WEIRD AL YANKOVIC—King Of Suede

FM-108 (WDMT)—Cleveland

(Jeffrey B. Kelly—P.D.)
•CHERYL LYNN—This Time
•TWILIGHT 22—Siberian Nights
•MENUDO—If You're Not Here

WGCL—Cleveland

(Bob Travis—P.D.)
•WANG CHUNG—Dance Hall Days
•JERMAINE JACKSON—Tell Me I'm Not Dreaming
•CHRISTINE McVIE—Love Will Show Us How
•CHICAGO—Stay The Night
•QUEEN—I Want To Break Free
•DUKE JUPITER—Little Lady
•BILLY IDOL—Eyes Without A Face
•SHAKIN' STEVENS—I Cry Just A Little Bit
•STYX—Music Time

92-X (WXGT)—Columbus

(Adam Cook—P.D.)
•EURYTHMICS—Who's That Girl?
•KENNY LOGGINS—I'm Free
•JERMAINE JACKSON—Tell Me I'm Not Dreaming

WNCI—Columbus

(Tom Watson—P.D.)
•CYNDI LAUPER—Time After Time
•BERLIN—No More Words
•JAMES INGRAM—There's No Easy Way

WCZY—Detroit

(Lee Douglas—P.D.)
•HUEY LEWIS AND THE NEWS—The Heart Of Rock & Roll
•JOE JACKSON—You Can't Get What You Want
•CAMEO—She's Strange

WDRQ—Detroit

(Tony Gray—P.D.)
•ROCKWELL—Obscene Phone Caller
•CHERYL LYNN—This Time
•R.J.'S LATEST ARRIVAL—Shackles
•RUN-D.M.C.—Roxbox
•TIMMY THOMAS—Gotta Give A Little Love (Ten Years Later)
•JERMAINE STEWART—The Word Is Out
•LARRIGE—Bop 'Til I Drop

WHYT—Detroit

(Gary Berkowitz—P.D.)
•JERMAINE JACKSON—Tell Me I'm Not Dreaming
•VAN STEPHENSON—Modern Day Deliah
•WEIRD AL YANKOVIC—King Of Suede
•YARBROUGH AND PEOPLES—Don't Waste Your Time

WNAP—Indianapolis

(Larry Mago—P.D.)
•WEIRD AL YANKOVIC—King Of Suede
•SCORPIONS—Rock You Like A Hurricane

Billboard Singles Radio Action

Playlist Top Add Ons

Based on station playlists through Tuesday (4/24/84)

Continued from page 17

WKTI-Milwaukee

- (Dallas Cole-P.D.)
- JERMAINE JACKSON-Tell Me I'm Not Dreaming
- JOE JACKSON-You Can't Get What You Want

WZUU-FM-Milwaukee

- (Steve Schram-P.D.)
- ROCKWELL-Obscene Phone Caller
- BILLY IDOL-Eyes Without A Face
- JERMAINE JACKSON-Tell Me I'm Not Dreaming

KZ-93 (WKWZ)-Peoria

- (Mark Maloney-P.D.)
- CHRISTINE McVIE-Love Will Show Us How
- JERMAINE JACKSON-Tell Me I'm Not Dreaming
- THE PRETENDERS-Show Me
- DAN FOGELBERG-The Language Of Love
- KENNY LOGGINS-I'm Free

WRKR-FM-Racine

- (Pat Martin-P.D.)
- JERMAINE JACKSON-Tell Me I'm Not Dreaming
- CHICAGO-Stay The Night
- VAN STEPHENSON-Modern Day Delilah
- CHRISTINE McVIE-Love Will Show Us How
- BILLY IDOL-Eyes Without A Face
- O HOWARD JONES-What Is Love

WZOK-Rockford

- (Jeff Davis-P.D.)
- SHALAMAR-Dancing In The Sheets
- CHICAGO-Stay The Night
- IRENE CARA-Breakdance

WSPT-Stevens Point

- (Jay Bouley-P.D.)
- CHRISTINE McVIE-Love Will Show Us How
- JERMAINE JACKSON-Tell Me I'm Not Dreaming
- CHICAGO-Stay The Night
- BILLY IDOL-Eyes Without A Face
- ICICLE WORKS-Whisper To A Scream (Birds Fly)

Midwest Region

TOP ADD ONS

- JERMAINE JACKSON-Tell Me I'm Not Dreaming (Arista)
- CHICAGO-Stay The Night (Warner Bros.)
- CHRISTINE McVIE-Love Will Show Us How (Warner Bros.)
- THE STYLE COUNCIL-My Ever Changing Moods (Geffen)

KFYR-Bismark

- (Sid Hardt-P.D.)
- QUEEN-I Want To Break Free
- THE STYLE COUNCIL-My Ever Changing Moods
- SLADE-Run Runaway
- JOE JACKSON-You Can't Get What You Want
- JERMAINE JACKSON-Tell Me I'm Not Dreaming

KFMZ-Columbia

- (Jim Williams-P.D.)
- CHICAGO-Stay The Night
- CHRISTINE McVIE-Love Will Show Us How
- ICICLE WORKS-Whisper To A Scream (Birds Fly)
- STYX-Music Time
- MOTLEY CRUE-Too Young To Fall In Love

KIHK-Davenport

- (Jim O'Hara-P.D.)
- DAN FOGELBERG-Believe In Me
- JOE JACKSON-You Can't Get What You Want
- CHRISTINE McVIE-Love Will Show Us How
- VAN STEPHENSON-Modern Day Delilah
- ICICLE WORKS-Whisper To A Scream (Birds Fly)

KMGK-Des Moines

- (Al Brock-P.D.)
- JERMAINE JACKSON-Tell Me I'm Not Dreaming
- STYX-Music Time
- THE POINTER SISTERS-Jump (For My Love)
- CHICAGO-Stay The Night
- DAN HARTMAN-I Can Dream About You
- EURYTHMICS-Who's That Girl?

WEBC-Duluth

- (Dick Johnson-P.D.)
- CHRISTINE McVIE-Love Will Show Us How
- THE STYLE COUNCIL-My Ever Changing Moods
- CHICAGO-Stay The Night
- DAN FOGELBERG-Believe In Me
- HUEY LEWIS AND THE NEWS-The Heart Of Rock & Roll

KQWB-Fargo

- (Craig Roberts-P.D.)
- HUEY LEWIS AND THE NEWS-The Heart Of Rock & Roll
- JOE JACKSON-You Can't Get What You Want
- CHRISTINE McVIE-Love Will Show Us How
- SLADE-Run Runaway

KKXL-Grand Forks

- (Don Nordine-P.D.)
- LAURA BRANIGAN-Self Control
- LAID BACK-White Horse
- QUEEN-I Want To Break Free
- RUSH-Distant Early Warning
- DAN FOGELBERG-Believe In Me
- JERMAINE JACKSON-Tell Me I'm Not Dreaming
- STYX-Music Time

KRNA-Iowa City

- (Bart Goynsbor-P.D.)
- LIONEL RICHIE-Hello
- JERMAINE JACKSON-Tell Me I'm Not Dreaming
- CHICAGO-Stay The Night
- EURYTHMICS-Who's That Girl?
- QUEEN-I Want To Break Free
- THE STYLE COUNCIL-My Ever Changing Moods

Q-104 (KBEQ)-Kansas City

- (Pat McKay-P.D.)
- JERMAINE JACKSON-Tell Me I'm Not Dreaming
- EURYTHMICS-Who's That Girl?
- THE POINTER SISTERS-Jump (For My Love)
- CHICAGO-Stay The Night

KDWB-AM-Minneapolis

- (Lorin Palag-P.D.)
- JERMAINE JACKSON-Tell Me I'm Not Dreaming
- LAURA BRANIGAN-Self Control

- HUEY LEWIS AND THE NEWS-The Heart Of Rock & Roll
- TONY CAREY-A Fine Fine Day

WL0L-Minneapolis

- (Tac Hammer-P.D.)
- JERMAINE JACKSON-Tell Me I'm Not Dreaming
- JULIO IGLESIAS & WILLIE NELSON-To All The Girls I've Loved Before
- JAMES INGRAM-There's No Easy Way

KJ-103 (KJYO)-Oklahoma City

- (Dan Wilson-P.D.)
- CHICAGO-Stay The Night
- JERMAINE JACKSON-Tell Me I'm Not Dreaming
- STYX-Music Time
- THE STYLE COUNCIL-My Ever Changing Moods
- 38 SPECIAL-One For The Old Times
- EURYTHMICS-Who's That Girl?

KQKQ-Omaha

- (Jerry Dean-P.D.)
- JERMAINE JACKSON-Tell Me I'm Not Dreaming
- CHICAGO-Stay The Night
- CHRISTINE McVIE-Love Will Show Us How
- VAN STEPHENSON-Modern Day Delilah
- LATOYA JACKSON-Heart Don't Lie

KKLS-FM-Rapid City

- (Randy Sherwyn-P.D.)
- CHRISTINE McVIE-Love Will Show Us How
- CHICAGO-Stay The Night
- THE STYLE COUNCIL-My Ever Changing Moods
- VAN STEPHENSON-Modern Day Delilah

KKRC-Sioux Falls

- (Dan Kiley-P.D.)
- RUSH-Distant Early Warning
- STYX-Music Time
- JERMAINE JACKSON-Tell Me I'm Not Dreaming

KHTR-St. Louis

- (Bob Tarrett-P.D.)
- HUEY LEWIS AND THE NEWS-The Heart Of Rock & Roll
- CHRISTINE McVIE-Love Will Show Us How
- JOE JACKSON-You Can't Get What You Want
- LAURA BRANIGAN-Self Control
- WEIRD AL YANKOVIC-King Of Suede
- JERMAINE JACKSON-Tell Me I'm Not Dreaming

V-100 (KDVV)-Topeka

- (Tony Stewart-P.D.)
- CHICAGO-Stay The Night
- STYX-Music Time
- FRANK STALLONE-Darlin'
- EURYTHMICS-Who's That Girl?
- INXS-Original Sin
- DAN HARTMAN-I Can Dream About You

KAYI-Tulsa

- (Phil Williams-P.D.)
- ICICLE WORKS-Whisper To A Scream (Birds Fly)
- 38 SPECIAL-One Time For Old Times
- POCO-Days Gone By
- ROCKWELL-Obscene Phone Caller
- WANG CHUNG-Dance Hall Days

KRAV-Tulsa

- (Rick Allan West-P.D.)
- DAN FOGELBERG-Believe In Me
- CHRISTINE McVIE-Love Will Show Us How

KFMW-Waterloo

- (Kipper MacGee-P.D.)
- CHICAGO-Stay The Night
- DAN HARTMAN-I Can Dream About You
- JERMAINE JACKSON-Tell Me I'm Not Dreaming
- STYX-Music Time
- BILLY IDOL-Eyes Without A Face
- WEIRD AL YANKOVIC-King Of Suede

KEYN-Wichita

- (Ron Eric Taylor-P.D.)
- DAN FOGELBERG-Believe In Me
- QUEEN-I Want To Break Free
- BILLY IDOL-Eyes Without A Face
- ICICLE WORKS-Whisper To A Scream (Birds Fly)
- CHICAGO-Stay The Night

Southwest Region

TOP ADD ONS

- JERMAINE JACKSON-Tell Me I'm Not Dreaming (Arista)
- CHICAGO-Stay The Night (Warner Bros.)
- THE POINTER SISTERS-Jump (For My Love) (Planet)
- EURYTHMICS-Who's That Girl? (RCA)

KHFI-Austin

- (Roger Garrett-P.D.)
- LAID BACK-White Horse
- ICICLE WORKS-Whisper To A Scream (Birds Fly)
- QUEEN-I Want To Break Free
- THE STYLE COUNCIL-My Ever Changing Moods
- CHICAGO-Stay The Night
- EURYTHMICS-Who's That Girl?
- VAN STEPHENSON-Modern Day Delilah

WFMF-Baton Rouge

- (Randy Rice-P.D.)
- DURAN DURAN-The Reflex

WQID-Biloxi

- (Mickey Coulter-P.D.)
- JERMAINE JACKSON-Tell Me I'm Not Dreaming
- CHICAGO-Stay The Night
- CHRISTINE McVIE-Love Will Show Us How
- JOE JACKSON-You Can't Get What You Want
- LAID BACK-White Horse

WKXX-Birmingham

- (Kevin McCarthy-P.D.)
- ROCKWELL-Obscene Phone Caller
- CHICAGO-Stay The Night
- ICICLE WORKS-Whisper To A Scream (Birds Fly)
- K.C.-Are You Ready

KITE-Corpus Christi

- (Ron Chase-P.D.)
- STYX-Music Time
- CHICAGO-Stay The Night
- QUEEN-I Want To Break Free
- EURYTHMICS-Who's That Girl?
- INXS-Original Sin
- DAN FOGELBERG-Believe In Me
- ROCKWELL-Obscene Phone Caller

BILLY IDOL-Eyes Without A Face

- KAFM-Dallas (John Shomby-P.D.)
- KENNY LOGGINS-I'm Free
- THE POINTER SISTERS-Jump (For My Love)
- JERMAINE JACKSON-Tell Me I'm Not Dreaming
- TALK TALK-It's My Life
- JOE JACKSON-You Can't Get What You Want

KAMZ-El Paso

- (Bob West-P.D.)
- EURYTHMICS-Who's That Girl?
- POCO-Days Gone By
- BILLY IDOL-Eyes Without A Face
- LATOYA JACKSON-Heart Don't Lie
- ROCKWELL-Obscene Phone Caller
- JERMAINE JACKSON-Tell Me I'm Not Dreaming

KSET-FM-El Paso

- (Cat Simon-P.D.)
- VAN STEPHENSON-Modern Day Delilah
- POCO-Days Gone By
- THE POINTER SISTERS-Jump (For My Love)
- ICICLE WORKS-Whisper To A Scream (Birds Fly)
- NIK KERSHAW-Wouldn't It Be Good
- HUEY LEWIS AND THE NEWS-The Heart Of Rock & Roll

KISR-Fort Smith

- (Rick Hayes-P.D.)
- CHRISTINE McVIE-Love Will Show Us How
- CHICAGO-Stay The Night
- THE POINTER SISTERS-Jump (For My Love)
- RE-FLEX-Hurt
- JERMAINE JACKSON-Tell Me I'm Not Dreaming

Q-104 (WQEN)-Gadsden

- (Pat McKay-P.D.)
- CHICAGO-Stay The Night
- JERMAINE JACKSON-Tell Me I'm Not Dreaming
- VAN STEPHENSON-Modern Day Delilah
- EURYTHMICS-Who's That Girl?
- CHRISTINE McVIE-Love Will Show Us How

KILE-Galveston

- (Dave Parks-P.D.)
- QUEEN-I Want To Break Free
- SHAKIN' STEVENS-I Cry Just A Little Bit
- VAN STEPHENSON-Modern Day Delilah
- INXS-Original Sin
- EURYTHMICS-Who's That Girl?
- POCO-Days Gone By

93-FM (KKBQ-FM)-Houston

- (John Lander-P.D.)
- JERMAINE JACKSON-Tell Me I'm Not Dreaming
- STYX-Music Time
- THE GO GO'S-Head Over Heels

WTYX-Jackson

- (Jim Chick-P.D.)
- THE POINTER SISTERS-Jump (For My Love)
- STYX-Music Time
- JERMAINE JACKSON-Tell Me I'm Not Dreaming
- NIK KERSHAW-Wouldn't It Be Good

KKYK-Little Rock

- (Ron White-P.D.)
- CYNDI LAUPER-Time After Time

KBFM-McAllen/Brownsville

- (Russ Williams-P.D.)
- JERMAINE JACKSON-Tell Me I'm Not Dreaming
- CHICAGO-Stay The Night
- EURYTHMICS-Who's That Girl?
- WANG CHUNG-Dance Hall Days
- HOWARD JONES-What Is Love
- ICICLE WORKS-Whisper To A Scream (Birds Fly)
- THE POINTER SISTERS-Jump (For My Love)

FM-100 (WMC-FM)-Memphis

- (Robert John-P.D.)
- CHRISTINE McVIE-Love Will Show Us How
- KOOL AND THE GANG-Tonight
- IRENE CARA-Breakdance
- THE POINTER SISTERS-Jump (For My Love)
- THE STYLE COUNCIL-My Ever Changing Moods

Q-101 (WJDQ-FM)-Meridian

- (Tom Kelly-P.D.)
- CHRISTINE McVIE-Love Will Show Us How
- CHICAGO-Stay The Night
- YARBROUGH AND PEOPLES-Don't Waste Your Time
- PAUL YOUNG-Love Of The Common People
- INXS-Original Sin
- STYX-Music Time
- WEIRD AL YANKOVIC-King Of Suede
- LATOYA JACKSON-Heart Don't Lie
- EURYTHMICS-Who's That Girl?
- JERMAINE JACKSON-Tell Me I'm Not Dreaming

WABB-FM-Mobile

- (Leslie Fran-P.D.)
- LAID BACK-White Horse
- JERMAINE JACKSON-Tell Me I'm Not Dreaming
- LAURA BRANIGAN-Self Control
- BERLIN-No More Words

WHHY-FM-Montgomery

- (Mark St. John-P.D.)
- CHICAGO-Stay The Night
- JERMAINE JACKSON-Tell Me I'm Not Dreaming
- THE POINTER SISTERS-Jump (For My Love)
- BILLY IDOL-Eyes Without A Face
- ICICLE WORKS-Whisper To A Scream (Birds Fly)

KX-104 (WWKX)-Nashville

- (Michael St. John-P.D.)
- JERMAINE JACKSON-Tell Me I'm Not Dreaming
- CHICAGO-Stay The Night
- EURYTHMICS-Who's That Girl?
- BILLY IDOL-Eyes Without A Face

B-97 (WEZB)-New Orleans

- (Nick Bazoo-P.D.)
- CHICAGO-Stay The Night
- SLADE-Run Runaway
- JOE JACKSON-You Can't Get What You Want
- CAMEO-She's Strange
- JERMAINE JACKSON-Tell Me I'm Not Dreaming

WTIX-New Orleans

- (Robert Mitchell-P.D.)
- EURYTHMICS-Who's That Girl?
- THE POINTER SISTERS-Jump (For My Love)
- HOWARD JONES-What Is Love
- DAN FOGELBERG-Believe In Me

KITY-San Antonio

- (Kid Curry-P.D.)
- JOE JACKSON-You Can't Get What You Want
- CHICAGO-Stay The Night
- ROCKWELL-Obscene Phone Caller
- DUKE JUPITER-Little Lady
- JERMAINE JACKSON-Tell Me I'm Not Dreaming

KTFM-San Antonio

- (Phil Thorman-P.D.)
- JERMAINE JACKSON-Tell Me I'm Not Dreaming
- LATOYA JACKSON-Heart Don't Lie
- THE POINTER SISTERS-Jump (For My Love)
- ROCKWELL-Obscene Phone Caller
- DAN HARTMAN-I Can Dream About You
- PEABO BRYSON-If Ever You're In My Arms Again
- RE-FLEX-Hurt
- BILLY IDOL-Eyes Without A Face
- CHICAGO-Stay The Night

KROK-Shreveport

- (Peter Stewart-P.D.)
- CHICAGO-Stay The Night
- VAN STEPHENSON-Modern Day Delilah
- DAN FOGELBERG-Believe In Me
- QUEEN-I Want To Break Free

Pacific Southwest Region

TOP ADD ONS

- JERMAINE JACKSON-Tell Me I'm Not Dreaming (Arista)
- CHICAGO-Stay The Night (Warner Bros.)
- THE STYLE COUNCIL-My Ever Changing Moods (Geffen)
- ICICLE WORKS-Whisper To A Scream (Birds Fly) (Arista)

KKXX-Bakersfield

- (Dave Kamper-P.D.)
- ROCKWELL-Obscene Phone Caller
- THE POINTER SISTERS-Jump (For My Love)
- STYX-Music Time
- CHICAGO-Stay The Night

KIMN-Denver

- (Doug Erickson-P.D.)
- DAN FOGELBERG-Believe In Me
- CHICAGO-Stay The Night
- FRANK STALLONE-Darlin'
- YARBROUGH AND PEOPLES-Don't Waste Your Time
- JERMAINE JACKSON-Tell Me I'm Not Dreaming

KOAG-Denver

- (Jack Regan-P.D.)
- ICICLE WORKS-Whisper To A Scream (Birds Fly)
- CHICAGO-Stay The Night
- JERMAINE JACKSON-Tell Me I'm Not Dreaming
- MANHATTAN TRANSFER-Mystery
- QUEEN-I Want To Break Free

KPKE-Denver

- (Tim Fox-P.D.)
- JERMAINE JACKSON-Tell Me I'm Not Dreaming
- BILLY IDOL-The Longest Time
- THE GO GO'S-Head Over Heels
- SLADE-Run Runaway

KLUC-Las Vegas

- (Dave Anthony-P.D.)
- CHICAGO-Stay The Night
- INXS-Original Sin
- BILLY IDOL-Eyes Without A Face
- ROCKWELL-Obscene Phone Caller
- STYX-Music Time
- DAN HARTMAN-I Can Dream About You

KIIS-FM-Los Angeles

- (Gerry DeFrancesco-P.D.)
- JERMAINE JACKSON-Tell Me I'm Not Dreaming
- THE STYLE COUNCIL-My Ever Changing Moods
- BILLY IDOL-Eyes Without A Face

KKHR-Los Angeles

- (Ed Scarborough-P.D.)
- TALK TALK-It's My Life
- THE POINTER SISTERS-Jump (For My Love)
- EURYTHMICS-Who's That Girl?
- JERMAINE JACKSON-Tell Me I'm Not Dreaming
- ROCKWELL-Obscene Phone Caller
- ICICLE WORKS-Whisper To A Scream (Birds Fly)
- NIGHT RANGER-Sister Christian

KRTH-Los Angeles

- (Bob Hamilton-P.D.)
- CHICAGO-Stay The Night
- JERMAINE JACKSON-Tell Me I'm Not Dreaming
- LATOYA JACKSON-Heart Don't Lie

KOPA-FM-Phoenix

- (Reggie Blackwell-P.D.)
- JERMAINE JACKSON-Tell Me I'm Not Dreaming

KZZP-FM-Phoenix

- (Charlie Quinn-P.D.)
- VAN STEPHENSON-Modern Day Delilah
- SLADE-Run Runaway
- JOE JACKSON-You Can't Get What You Want
- THE STYLE COUNCIL-My Ever Changing Moods

K96 (KFMY)-Provo

- (Keith Greer-P.D.)
- LAURA BRANIGAN-Self Control
- SCORPIONS-Rock You Like A Hurricane
- JERMAINE JACKSON-Tell Me I'm Not Dreaming
- CHICAGO-Stay The Night
- ICICLE WORKS-Whisper To A Scream (Birds Fly)
- HOWARD JONES-What Is Love

KDZA-Pueblo

- (Rip Avila-P.D.)
- JERMAINE JACKSON-Tell Me I'm Not Dreaming
- STYX-Music Time
- QUEEN-I Want To Break Free
- EURYTHMICS-Who's That Girl?
- CHICAGO-Stay The Night
- ICICLE WORKS-Whisper To A Scream (Birds Fly)
- VAN STEPHENSON-Modern Day Delilah
- SHAKIN' STEVENS-I Cry Just A Little Bit

Radio Vox Jox

• Continued from page 14

The old WIFE-FM dial position will be filled with WTPI. Those are the calls Peoples Broadcasting has applied for, according to PD Mark Edwards, who adds that the station will be located downtown on Monument Circle on the eighth floor of the Guaranty Building. Target date is late fall . . . Also coming back is Columbia, Pa.'s WHEX. The 500-watt AM daytimer has been dark almost nine years, and will re-emerge with a new set of owners and a new format: SMN's Stardust.

If you're reading this at the NAB, trot on up to Booth 802 in the Exhibition Hall. Arbitron is demonstrating its latest innovation, Arbitrends. Speaking of Arbitron, they've reissued the fall '83 San Francisco book after all. Now listeners to 1260 will be credited to KYA-AM, not KYA-FM, nor KOIT-AM. As you know, KYA-AM is now KOIT-AM, but it wasn't in the fall of '83, hence KABL won its quest to have the listeners credited correctly.

Former KSFO San Francisco VP/GM Jim Myers leaves his president post at Parking Meter Advertising of Oakland to join the RAB as regional director overseeing the Northern California and Pacific Northwest region.

★ ★ ★

Changes in the news department at L.A.'s Hit Radio station, KKHR, have WHYT Detroit news director Jim Chenevey taking over that post, while Rob Williams exits. Williams, who had been anchoring the morning drive slot since the station's inception, is looking for a similar gig and can be reached at L.A.'s newest area code, (818) 509-9905. Prior to his news director gig in L.A., he spent several years in the South.

If you're checking out Michael Jackson on ABC's Talkradio this week, you'll find Barbara Walters, who is substituting while Jackson recovers from a "mild cardiac incident." Among her guests will be Alexander Haig and Henry Kissinger. Next week, Hugh Downs fills in, with Jackson expected to return in less than a month.

New to the full-time lineup at Tulsa's KVOS is weekender Jim Hill, who takes over the 7 to 11:30 p.m. slot . . . Upped on GSM at Q107 Washington is Mary Groark. Her appointment becomes effective as the ABC station celebrates its fifth anniversary as a top 40 station and its continued Arbitron success, leading the top 40 pack at a 6.1 . . . Across town at WMAQ, it's official: Former WLTT PD Gary Balaban joins the weekend lineup.

The press release said: "Jonathan Fearing in New York City today an-

nounced his resignation as a radio consultant to station WBLS in New York City." He's now spending his time as a remix specialist and record producer . . . Across town at WPLJ, Theresa Angela is upped to director of advertising and promotion, while comedian Gary Yudman joins Jim Kerr and Shelli Sonstein on the 'PLJ morning show.

★ ★ ★

From the "they probably got a joint discount on the move" department: KBEQ Kansas City's Scott Sherwood and J.J. Walker have left to join Cap Cities' WHYT in Detroit. The duo also worked together in Infinity's Y-103 in Jacksonville about five years back.

Who can replace Dancin' Danny Wright? Well, KLAZ Little Rock morning man Walt Jackson's gonna try. He fills the afternoon slot on Cleveland's WGCL. Speaking of Cleveland, here's a delectable rumor that has no basis in hard fact as far as we know: WIN Communications (the company WMMS VP/GM Walt Tiburski has formed with former Cleveland Brown Thom Darden and Anthony Oceppek) may be purchasing Beasley's WDMT, across town. The rumor continues that the trio would take the urban station AOR. Darden, since his Brown days, has been an account exec with WHK.

Down I-71 in Columbus, long time talk show vet Drew Hayes (everything from WMCA New York to WKAT Miami) joins WTVN as weeknight talk show host. Coming in to do overnights is WPAY Portsmouth, Ohio's Cathy Mullins.

Pittsburgh's WWSW is sporting a new lineup. Causing all the commotion is new morning man Jack Elliot. The former KPLZ Seattle personality replaces Nat Humphries, who moves to afternoons, replacing Bob Koffee, who goes to nights, replacing Jim Merkle, who now does middays. What about former middayer George Hart? Well, he's looking.

★ ★ ★

Portland radio fans will remember Bob Clarke. He was most recently PD of Eugene's KPNW, but these days he's back in Guam, as PD and morning host of K-STereO in Agana . . . Former KMPS Seattle morning host Phil Harper segues across town to KRPM, where he'll continue to wake up the city. Moving up to Seattle from Portland is former KMJM (Magic 107) morning half Kevin Ross. The other half, Brian Thomas, now emanates his British accent from Z-100 (KKRZ), while Ross joins Pat O'Day in the morning slot at KYXX.

Now that Chris Kampmeier is off to Phoenix's newest station (KLZI) Manuel Rodriguez has been promot-

ed from GSM to station manager at New Haven's WPLR . . . Moving up to PD and moving from afternoons to middays at Merrick, N.Y.'s WGBB is Bill Edwards. Morning man Gary Nolan becomes assistant PD at the station, where evening jock Paul Dirscherl moves to afternoons and picks up the production director title along the way. Joining as news director is Steve Virgil.

Leaving a news post at Satellite Music Network to join Charlotte's WLVV as morning anchor and news director is Ed Spencer . . . New to the WIQQ Philadelphia weekend lineup is "New Waves," a Sunday morning offering targeting kids and their parents . . . Enhancing the weekend lineup on Newport, Ky.'s WNOP is "The WNOP Live Radio Show" Saturday afternoons, originating from the Cincinnati Terrace Hilton Hotel (the only hotel we know with a lobby on the seventh floor). Hosted by morning personality Geoff Nimmo, the show will feature live local jazz acts of note.

Missing person alert: Jay Stone (that covers about 47 jocks, so we mean WNBC New York's Jay Stone, who left for Pittsburgh's 96 KX), you're wanted by Jeff Cooper of Radio Clyde in Glasgow. Jeff, however, has moved; so Jay, drop him a line at Radio City (Sound of Merseyside), P.O. Box 194, Liverpool L69 1LD, England.

★ ★ ★

The guys at Allentown's WXKW have come up with what they feel is the "Plastic Top 100 of all time, 1955-1973." Criteria includes "predictability, frequency of past and present airplay and burnout factor." With that in mind, the Righteous Brothers top the list with "You've Lost That Lovin' Feeling," and ending the survey is Gilbert O' Sullivan's "Alone Again (Naturally)." If you're curious about what's in the middle, contact Dave Silverstein or Pete "Mr. Radio" MacNeal, at the station.

Need country product? The Music Director programming service has added that category to its lineup. For more info, contact Budd Cain at (413) 783-4626. Also offering country libraries on cart is Bill Taylor at (213) 791-4836.

At Dallas' KAAM/KAFM, Tim Patterson moves up to national sales manager . . . Paul Boscarino is upped to national sales manager, while Raymond G. Heidenga becomes LSM, at WOOD Grand Rapids . . . Former WLOM Annapolis (turned WHFS) PD Bob White joins the Traffic Team Network as promotions director.

When we ran out of space last week we were about to tell you that Neil Rockoff is back in action. He's filed for Woody Sudbrink's WNWS Miami. Rock'n'Roll trivia fans will remember the news/talker in its first incarnation in 1960 as WFUN. These days the legendary outlet on 790, thanks to Cuban interference, spurts forth 25,000 watts very directional . . . Former WCZY Detroit GMS Gary Lewis joins St. Louis' KMJM as GM of the Amaturio urban outlet, replacing John Gaston.

Craig Scott adds VP to his GM title at Firstcom's WGKX Memphis . . . Christine Woodward is upped to station manager from her GSM post at Emmis' WENS Indianapolis . . . At Emmis' Minneapolis property, WLOL, Doyle Rose adds VP to his GM title. Back in Chicago, and back in action as production director at RKO's WFYR, is Tomm Rivers.

www.americanradiohistory.com



GOOD EVENING—PolyGram recording artist Jon Bon Jovi prepares to play guest DJ at WPST, Trenton, N.J. after an on-air interview there. Shown from left are the label's local promotion man David Leach, Bon Jovi and station air personalities Eric Johnson and Tom Cunningham.

3rd Annual BOSTON ROCK music seminar

Presented by Boston Rock Magazine
Saturday, May 19, 1984

10:00 A.M. - 6:00 P.M.

Spit/Metro Entertainment Complex
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Panelists:

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Sonny Joe White, WXXS
Oedipus, WBCN
Rick Peters, WHTT
Rob Barnett, WAAF
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Jeb Hart, Hart & Hinkle
Tony Rose, Tony Rose & Assoc
Peter Lembo, Lembo Mgt
Bob Singerman, Singermanagement
Lilli Dennison, Moio Mgt
Steve Cataldo
Peter Dayton
Robin Lane
Aimee Mann

• Moderator

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Luis Ara, Producer, EBN-OZN &
Jon Butcher
Jeff Stein, Producer, The Cars, Billy Idol
The Who

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Dana Smith, Scotch N Sounds
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Randy Hien, The Livingroom
Frank Riley, Singermanagement

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Rock Albums & Top Tracks

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Rock Albums

Top Tracks

This Week	Last Week	Weeks On Chart	ARTIST—Title, Label	This Week	Last Week	Weeks On Chart	ARTIST—Title, Label
1	1	9	THE CARS—Heartbeat City, Elektra	1	4	5	STEVE PERRY—Oh, Sherrie, Columbia
2	2	17	VAN HALEN—1984, Warner Bros.	2	5	7	NIGHT RANGER—Sister Christian, MCA
3	6	5	STEVE PERRY—Street Talk, Columbia	3	1	9	THE CARS—You Might Think, Elektra
4	5	10	SCORPIONS—Love At First Sting, Mercury	4	2	14	VAN HALEN—I'll Wait, Warner Bros.
5	8	27	NIGHT RANGER—Midnight Madness, MCA	5	3	9	TONY CAREY—A Fine Fine Day, MCA
6	12	7	SLADE—Keep Your Hands Off My Power Supply, CBS Associated	6	12	6	THE CARS—Magic, Elektra
7	4	10	TONY CAREY—Some Tough City, MCA	7	8	10	SCORPIONS—Rock You Like A Hurricane, Harvest
8	39	2	RUSH—Grace Under Pressure, Mercury	8	6	13	YES—Leave It, Atco
9	13	33	HUEY LEWIS AND THE NEWS—Sports, Chrysalis	9	9	12	THE PRETENDERS—Show Me, Sire
10	3	11	SOUNDTRACK—Against All Odds, Atlantic	10	13	7	SLADE—Run, Runaway, CBS Associated
11	7	27	YES—90125, Atco	11	10	8	HUEY LEWIS AND THE NEWS—Heart Of Rock & Roll, Chrysalis
12	9	21	THE PRETENDERS—Learning to Crawl, Sire	12	48	2	RUSH—Distant Early Warning, Mercury
13	11	8	THE ALAN PARSONS PROJECT—Ammonia Avenue, Arista	13	21	6	DAVID GILMOUR—Murder, Columbia
14	14	11	DAVID GILMOUR—About Face, Columbia	14	7	11	PHIL COLLINS—Against All Odds, Atlantic
15	10	11	THOMPSON TWINS—Into The Gap, Arista	15	14	7	RICK SPRINGFIELD—Love Somebody, RCA
16	15	14	DWIGHT TWILLEY—Jungle, EMI/America	16	11	9	THOMPSON TWINS—Hold Me Now, Arista
17	17	8	SOUNDTRACK—Hard To Hold, RCA	17	17	7	JOHN COUGAR MELLENCAMP—The Authority Song, Riva/Mercury
18	18	29	JOHN COUGAR MELLENCAMP—Uh-Huh, Riva/Mercury	18	29	4	Z.Z.TOP—Legs, Warner Bros.
19	19	6	HAGAR/SCHON/AARONSON/SHRIEVE—Through The Fire, Geffen	19	28	4	SCORPIONS—Big City Nights, Mercury
20	37	3	Z.Z.TOP—Eliminator, Warner Bros.	20	19	7	STEVIE NICKS—Violet And Blue, Atlantic
21	23	5	JOE JACKSON—Body And Soul, A&M	21	23	6	JOE JACKSON—You Can't Get What You Want, A&M
22	21	13	HOWARD JONES—Humans Lib, Elektra	22	16	7	THE ALAN PARSONS PROJECT—Don't Answer Me, Arista
23	24	2	ORION THE HUNTER—Orion The Hunter, Portrait	23	30	6	HOWARD JONES—What Is Love, Elektra
24	22	13	WANG CHUNG—Points On A Curve, Geffen	24	35	3	CYNDI LAUPER—Time After Time, Portrait
25	16	14	BON JOVI—Bon Jovi, Mercury	25	24	8	WANG CHUNG—Dance Hall Days, Geffen
26	29	5	ICICLE WORKS—Ice Works, Arista	26	15	13	DWIGHT TWILLEY—Girls, EMI-America
27	28	5	SOUNDTRACK—Up The Creek, Pasha	27	32	4	ICICLE WORKS—Whisper To A Scream, (Birds Fly) Arista
28	34	4	TALK TALK—It's My Life EMI-America	28	18	13	BON JOVI—Runaway, Mercury
29	38	15	CHRISTINE McVIE—Christine McVie, Warner Bros.	29	45	3	ORION THE HUNTER—So You Ran, Epic
30	35	21	CYNDI LAUPER—She's So Unusual, Portrait	30	31	7	BERLIN—No More Words, Geffen
31	20	14	SOUNDTRACK—Footloose, Columbia	31	27	16	VAN HALEN—Panama, Warner Bros.
32	27	5	BERLIN—Love Life, Geffen	32	22	7	THE ALAN PARSONS PROJECT—Prime Time, Arista
33	30	7	THE GO-GO'S—Talk Show, I.R.S.	33	36	2	CHRISTINE McVIE—Love Will Show Us How, Atlantic
34	49	2	DUKE JUPITER—White Knuckle Ride, Morocco	34	42	4	TALK TALK—It's My Life, EMI-America
35	NEW ENTRY		ROGER WATERS—The Pros And Cons Of Hitchhiking, Columbia	35	NEW ENTRY		ROGER WATERS—5:01 AM (The Pros And Cons Of Hitchhiking), Columbia
36	45	3	INXS—The Swing, Atco	36	40	2	DUKE JUPITER—Little Lady, Morocco
37	46	2	KING CRIMSON—Three Of A Perfect Pair, Warner Bros.	37	34	3	THE GO-GO'S—Head Over Heels, I.R.S.
38	NEW ENTRY		PSYCHEDELIC FURS—Mirror Moves, Columbia	38	33	7	HAGAR/SCHON/AARONSON/SHRIEVE—Top Of The Rock, Geffen
39	44	26	38 SPECIAL—Tour De Force, A&M	39	NEW ENTRY		RUSH—Between The Wheels, Mercury
40	31	10	THE ALARM—Declaration, IRS	40	43	3	HEART—The Heat, Pasha
41	50	2	RATT—Out Of The Cellar, Atlantic	41	41	6	THE CARS—Hello Again, Elektra
42	36	2	MOTLEY CRUE—Shout At The Devil, Elektra	42	NEW ENTRY		KENNY LOGGINS—I'm Free, Columbia
43	26	11	BILLY RANKIN—Growin' Up Too Fast, A&M	43	NEW ENTRY		STEVE PERRY—I Believe, Columbia
44	25	33	THE ROMANTICS—In Heat, Nemperor	44	20	14	SOUNDTRACK—Footloose, Columbia
45	40	8	MISSING PERSONS—Rhyme And Reason, Capitol	45	44	4	DAVID GILMOUR—Blue Light, Columbia
46	NEW ENTRY		GARY MOORE—Victims Of The Future, Mirage	46	58	4	INXS—Original Sin, Atco
47	32	29	GENESIS—Genesis, Atlantic	47	53	2	HAGAR, SCHON, AARONSON, SHRIEVE—Whiter Shade Of Pale, Geffen
48	43	2	PAT TRAVERS—Hot Shot, Polydor	48	55	4	HAGAR, SCHON, AARONSON, SHRIEVE—Missing You, Geffen
49	NEW ENTRY		ULTRAVOX—Lament, Chrysalis	49	25	7	BILLY RANKIN—Baby Come Back, A&M
50	41	23	MANFRED MANN—Somewhere In Afrika, Arista	50	50	14	THE PRETENDERS—Time, The Avenger, Sire
				51	51	2	KING CRIMSON—Sleepless, Warner Bros.
				52	NEW ENTRY		DURAN DURAN—The Reflex, Capitol
				53	52	2	RATT—Round And Round, Atlantic
				54	49	3	SLADE—My, Oh My, CBS Associated
				55	NEW ENTRY		THOMPSON TWINS—Doctor Doctor, Arista
				56	NEW ENTRY		PSYCHEDELIC FURS—The Ghost In You, Columbia
				57	26	7	THE ROMANTICS—One In A Million, Nemperor
				58	NEW ENTRY		RUSH—The Body Electric, Mercury
				59	57	4	PAT TRAVERS—Killer, Polydor
				60	NEW ENTRY		BON JOVI—She Don't Know Me, Mercury

Top Adds

1	ROGER WATERS—The Pros And Cons Of Hitchhiking, Columbia
2	CHICAGO—Chicago 17, Warner Bros.
3	RUSH—Grace Under Pressure, Mercury
4	BILLY IDOL—Eyes Without A Face, Chrysalis (45)
5	DUKE JUPITER—White Knuckle Ride, Morocco
6	RUSS BALLARD—Russ Ballard, EMI/America
7	POCO—Inamorata, Atlantic
8	ORION THE HUNTER—Orion The Hunter, Portrait
9	ULTRAVOX—Lament, Chrysalis
10	PSYCHEDELIC FURS—The Ghost In You, Columbia (45)

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

Radio

Pro-Motions

Station: WNYR Rochester (country)

Contact: Pat Dobrovitz

Concept: Touch-A-Thon III

Execution: For the third year in a row, WNYR, in conjunction with several businesses in town, has presented a marathon fundraising event benefiting the Kidney Foundation. At a local mall, 30 contestants who qualified began touching one of three cars.

Every four hours, the contestants were given a new position to touch. For the four-hour stretch they would make contact with a designated body part (elbow, finger, hand, knee, etc.). Judges disqualified any contestant who broke contact with the car and the specified body part, as well as contestants who accidentally touched the car with another part as well. After each four-hour period, snacks were provided by mall restaurants. Spectators were welcome, and a celebrity spot was designated where jocks took turns participating, lending moral support to the contestants.

Last year's winner (who won a Renault after touching it for 101 hours and 36 minutes) tied this year's winner, who after nearly 140 hours decided to call it a draw. (They worked out an agreeable compromise.) The event drew hundreds of spectators, thousands of dollars for the charity and a great deal of free publicity for the station.

Station: WYSP Philadelphia (AOR)

Contact: Marie Lucidi

Concept: Lifestyle Expo

Execution: Termed "Rock World '84," the weekend event, running May 11-13 at the Philadelphia Civic Center, is aimed at the lifestyle of WYSP's audience. Exhibitors range from computer companies to 7-up, which is sponsoring a celebrity dunk tank, and Miller Beer, which will have a miniature Golf Course set up. 'YSP will broadcast live from the three-day event, which will also feature a series of rock concerts, kicked off by Friday night's Todd Rundgren appearance. Admission, keyed to 'YSP's dial position, is just 94 cents, but the real money comes from the spot packages put together for participating sponsors. A great promotion vehicle, and a good sales producer.

Station: WLUP Chicago (contemporary)

Contact: Sandy Stahl

Concept: More Cubs games

Execution: Morning host Jonathon Brandmeier is at it again. When Friday the 13th rolled around last month, Brandmeier felt it would be

fitting to further attempt to remove the hex placed on the cubs in 1945. Back then a guy named Billy Sianis put a hex on the team when Wrigley Field prevented him from bringing his goat to the World Series. Billy's nephew, Sam, now owns the famed Billy Goat Tavern, which celebrated its 50th anniversary in March.

Brandmeier, on hand for the festivities, recounted the hex story, and Sam admitted he had attempted to lift the hex two years ago. Problem is, the team (as judged by its performance) did not get the message. Brandmeier decided the only solution was a Friday the 13th hex-ending ceremony at Wrigley Field, complete with Sam and the infamous goat (or a younger relative thereof) parading on the field.

Enhancing the timeliness of the event was the fact that the 13th was also the season opener at Wrigley. Not wanting to do it alone, Brandmeier gave away 20 sets of tickets on the air to listeners brave enough to call and plead for them. Picked up at The Loop in a bus loaded with "cheezboygas" (the delicacies at Billy's made famous by "Saturday Night Live"), the crowd sat in a roped-off section complete with Brandmeier, Sam and, of course, the goat.

Station: WFUN Ashtabula, Ohio (AC)

Contact: Nancy M. Fields

Concept: Rock & Roll Jamboree

Execution: Rock, in this case, is as in "rocking chair," and roll refers to rolling around in wheelchairs, as this bizarre play on words touts a benefit held at the Ashtabula County Nursing Home. Complete with air personality Craig Moore, the oldsters were treated to entertainment, food, raffles and a craft sale from noon to six one Saturday afternoon. But, wait—the station can top this craziness, as evidenced below.

Station: WFUN Ashtabula, Ohio (AC)

Contact: Nancy M. Fields

Concept: Think Pig

Execution: In conjunction with 4-H week, listeners were invited to call in to win a Camp Whitewood baseball cap and qualify for the grand prize drawing. The grand prize winner received a pig. Luckily for city residents, the pig came off the hoof in the form of pork cut to his or her specifications. Additionally, the lucky listener who responded within nine minutes and seven seconds (970 dial position) would also win a freezer to store his or her pork.



TIME TRAVELLERS—Staff at WWDC Washington celebrate the Beatles' anniversary and boast of being the first U.S. station to air "I Want To Hold Your Hand." Shown in the back row from left are air personality and music director Dave Brown, listener Marsha Albert, Capitol's Danny Lyons, a representative of the city's mayor Edna Long, and Ron Eubanks of Capitol/EMI. In the front row are air personalities Ernie Kaye, Carroll James and Cerphe, Capitol's Ted Eisemann, and Sally DeSousa from the British Embassy.

Featured Programming

Hats off to The United Stations for its ambitious promotional disk to support "The Weekly Country Music Countdown." Fifty-two artists, from Alabama to Hank Williams Jr., plug the show in alphabetical order during 30-second promo spots conceived by United's Ed Salamon and Lori Pinkerton.

On side one, the artists' voices are laid over a music bed from a familiar single, with space provided to customize a tag. The flip features the voice track only. Tom Roland, the network's public relations chief, will be happy to supply you with a copy.

★ ★ ★

Syndicate It!, the Burbank-based program supplier, makes its latest show, "Olympic Dreams," available on a market exclusive, barter basis beginning May 14. The 13-week series runs through the completion of the '84 Summer Games and draws on comments from U.S. Olympic hopefuls. The two-minute show also tells the stories of past Olympic greats like Wilma Rudolph, Sugar Ray Leonard, Muhammad Ali and John (Say It Loud, I'm Black And Proud) Carlos. Syndicate It!, as you well know, produces our favorite program, "Radio-robics" with Jayne Kennedy.

★ ★ ★

A direct telephone line to top performers has been initiated by Airwaves Entertainment of Westwood, N.J. "Musicphone," billed as "Music's Straight Talk Feature Line," is designed to provide album rock and contemporary hit stations with 24-hour off-air interviews and music features. Starting May 7, the company's 900 number promises pearls from the mouths of Mick ("Where Did My Money Go?") Fleetwood, Rainbow, Quiet Riot, Huey Lewis and Eurythmics.

★ ★ ★

Chain restaurants spent over \$65 million last year to advertise their services on the nation's airwaves, representing an increase of 32% over 1982, according to the Radio Advertising Bureau's latest bulletin. Speaking of franchises, Burger King president Jeff Campbell will explain how radio has helped him to triumph in the "burger wars" during a day-long symposium June 6 at the Waldorf-Astoria in New York, sponsored by the Assn. of National Advertisers and the RAB. The latter group also has a seminar planned for stations in Iowa on May 19. The gathering, "High Intensity Retail Advertising," will meet in Des Moines; organizer is RAB vice president George Waltheus in Chicago.

★ ★ ★

Interested in a profile of the adult music listener? How about a report

examining the impact of women listening to radio and their effect on the airline and automotive industries? They're available for \$25 each (\$10 for each additional copy) from Hillier, Newmark, Wechsler & Howard in New York. Author is Elaine Pappas, HNW&H's director of research.

★ ★ ★

Sunday night guests for RKO's "Live From The Record Plant" show in May will be members of Styx and Chicago and Dan Fogelberg... Charlie Steiner, RKO's afternoon sports anchor, has won the UPI's 1983 prize for sports coverage in the New York vicinity... Mark Lieberman, a four-time U.S. national wrestling champion, has signed with ABC Radio Sports to beef up commentary for the '84 Summer Games... "For Roseann," which examined the dangers of drunk driving, has won a National Headliner Award for producer Shelley Lewis of The Source. The category was outstanding documentary by a radio network.

★ ★ ★

Drake-Chenault's May newsletter ("The Radio Programmer") cites new research studies pertaining to favorite songs in the contemporary, country and nostalgia-oldeies categories. Musical "hooks" were the keys to these picks: Chicago's "If You Leave Me Now," Fleetwood Mac's "Dreams," Elton John's "Your Song," Simon & Garfunkel's "Sounds Of Silence" and the Commodores' "Three Times A Lady" in the contemporary format; B.J. Thomas' "Raindrops," Charlie Rich's "The Most Beautiful Girl," Ronnie Milsap's "Smokey Mountain Rain," Bette Midler's "The Rose" and Olivia Newton-John's "Let Me Be There" (country); and the Pied Pipers' "Dreams," Les Elgart's "These Foolish Things," Glenn Miller's "Sunrise Serenade," Doris Day's "That Old Black Magic" and Artie Shaw's "These Foolish Things" (nostalgia).

★ ★ ★

Dave MacAllister has been named vice president of network operations for Eastman Radio in New York, relocating from St. Louis, where he was the firm's vice president and office manager... Joanne Lovelace has been upped to executive vice president of Jim Brown Productions in Santa Monica... Jim Meyers is the Radio Advertising Bureau's new regional director in San Francisco, serving member stations in Northern California and the Pacific Northwest... Craig Simon has a new job. He's been appointed director of operations and engineering for the NBC Radio Networks in New York... Mutual has named Mark Feldman director of public relations. Good luck, Mark!

LEO SACKS

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

April 29-May 5, Trevor Horn, Rock Over London, London Wavelength, one hour.

April 30, Everly Brothers, Van Morrison, Nashville Rock, History Of Rock & Roll, Drake-Chenault, one hour.

April 30-May 6, Jerry Lee Lewis, Live From Gilley's, Westwood One, one hour.

April 30-May 6, Rick James, Special Edition, Westwood One, one hour.

April 30-May 6, Thomas Dolby, BBC Rock Hour, London Wavelength, one hour.

April 30-May 6, Jimmy Dorsey tribute, part two, The Music Makers, Narwood Productions, one hour.

April 30-May 6, Reba McEntire, Country Closeup, Narwood Productions one hour.

April 30-May 6, Christine McVie, Pop Star Concert, Westwood One, one hour.

May 1, Bee Gees, Jim Croce, Supremes, History Of Rock & Roll, Drake-Chenault, one hour.

May 2, John Lennon, Ray Charles, Gospel Rock, History of Rock & Roll, Drake-Chenault, one hour.

May 2, Ambrosia, Modern Girl Groups, Space Oddity, Major Tom, History Of Rock & Roll, Drake-Chenault, one hour.

May 4, Lovin' Spoonful, Crests, Live Performances, History Of Rock & Roll, Drake-Chenault, one hour.

May 4-6, Aerosmith concert, The Source, NBC, 90 minutes.

May 4-6, Cars, Yes, Rock Album Countdown, Westwood One, two hours.

May 4-6, Deniece Williams, James Ingram, The Countdown, Westwood One, two hours.

May 4-6, Euro-Rock, Rock Chronicles, Westwood One, one hour.

May 4-6, Songs Of Allan Sherman, Dr. Demento, Westwood One, two hours.

May 4-6, .38 Special, Captured Live!, P.G. Productions, RKO Radioshows, one hour.

May 4-6, Rockwell, Rick Dees' Weekly Top 40, United Stations, four hours.

May 4-6, Supremes, Dick Clark's Rock, Roll & Remember, United Stations, four hours.

May 4-6, Four Lads, The Great Sounds, United Stations, four hours.

May 4-6, Eddie Rabbitt, Weekly Country Music Countdown, United Stations, three hours.

May 4-6, Waylon Jennings, Solid Gold Country, United Stations, three hours.

May 5, Ringo's Yellow Submarine, ABC-FM Network, one hour.

May 5, Judas Priest, Live Supergroups, ABC Rock Radio Network, 90 minutes.

May 5, George Jones, Leona Williams, Little Jimmy Dickens, Best Of The Silver Eagle, ABC Entertainment Network, 90 minutes.

May 5, Platters, Solid Gold Saturday Night, RKO Radioshows, five hours.

May 5-6 Richard Carpenter, Music & Memories, Strand Broadcast Services, three hours.

May 6, Styx, Live From The Record Plant, RKO Radioshows, one hour.

May 6, Bruce Springsteen, Eddie Money, Rolling Stone's Continuous History Of Rock & Roll, ABC Rock Radio Network, one hour.

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96 GETS .38—WKLS Atlanta staff host their fifth live "Rockline" show with a .38 special broadcast. Shown from left are group members Don Barnes and Jeff Carlisi and the station's PD Alan Sneed, promotion director Larry Schuster, assistant business manager Alle DePasque and programming assistant Debbi Blackburn.

Adult Contemporary

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These are the most popular Adult Contemporary singles based on radio air play and listed in rank order.

TITLE, Artist, Label & Number (Dist. Label) (Publisher, Licensee)

This Week	Last Week	Weeks on Chart	TITLE, Artist, Label & Number (Dist. Label) (Publisher, Licensee)	WEEKS AT #1
1	1	10	HELLO Lionel Richie, Motown 1722 (Brockman, ASCAP)	5
2	2	10	AGAINST ALL ODDS (TAKE A LOOK AT ME NOW) Phil Collins, Atlantic 7-89700 (Golden Torch, ASCAP/Hit And Run, PRS)	
3	4	7	THE LONGEST TIME Billy Joel, Columbia 38-04400 (Joel, BMI)	
4	5	9	DON'T ANSWER ME The Alan Parsons Project, Arista 1-9160 (Woolfsongs/Careers, BMI)	
5	3	9	TO ALL THE GIRLS I'VE LOVED BEFORE Julio Iglesias And Willie Nelson, Columbia 38-04217 (April/Casa David, ASCAP)	
6	7	10	WE'RE GOING ALL THE WAY Jeffrey Osborne, A&M 2618 (Dyad)	
7	9	7	TERMS OF ENDEARMENT Michael Gore, Capitol 5334 (Ensign, BMI)	
8	11	7	THERE'S NO EASY WAY James Ingram, QWest 7-29316 (Warner Bros.) (ATV/Mann & Weil, BMI)	
9	10	7	MYSTERY The Manhattan Transfer, Atlantic 7-89695 (Rodsongs/Almo, ASCAP)	
10	8	11	HOLD ME NOW Thompson Twins, Arista 1-9164 (Zomba)	
11	14	8	THEY DON'T KNOW Tracey Ullman, MCA 52347 (Stiff, PRS)	
12	20	3	TIME AFTER TIME Cyndi Lauper, Portrait 37-04432 (Epic) (Reilla, BMI/Dub Notes, ASCAP)	
13	18	3	EYES THAT SEE IN THE DARK Kenny Rogers, RCA 13774 (Gibb Bros.Music/Unichappell,BMI)	
14	16	7	LOVE WON'T LET ME WAIT Johnny Mathis With Deniece Williams, Columbia 38-04379 (Jon Mat/Mighty Three/Friday's Child/WIMOT, Shell Sounds, BMI)	
15	15	10	I DON'T WANNA LOSE YOUR LOVE Crystal Gayle, Warner Bros. 7-29356 (Sixty-Ninth Street, BMI)	
16	25	3	LET'S HEAR IT FOR THE BOY Deniece Williams, Columbia 38-04417 (Ensign, BMI)	
17	17	6	SAIL AWAY The Temptations, Gordy 1720 (Motown) (Stone Diamond/Golden Touch, BMI)	
18	19	5	OLYMPIA Sergio Mendes, A&M 2623 (Dyad, BMI)	
19	31	2	BELIEVE IN ME Dan Fogelberg, Full Moon/Epic 34-04447 (Hickory Grove/April, ASCAP)	
20	22	4	DOWNTOWN Dolly Parton, RCA 13756 (MCA, ASCAP)	
21	21	6	LOVE ME IN A SPECIAL WAY DeBarge, Gordy 1723 (Motown) (Jobete, ASCAP)	
22	6	11	UNFAITHFULLY YOURS (ONE LOVE) Stephen Bishop, Warner Bros. 7-29345 (Stephen Bishop,BMI)	
23	12	9	MISS ME BLIND Culture Club, Virgin/Epic 34-04388 (Virgin, ASCAP)	
24	26	4	I CRY JUST A LITTLE BIT Shakin' Stevens, Epic 34-04338 (Not Listed)	
25	30	3	I PRETEND Kim Carnes, EMI-America 8202 (Zomba, ASCAP)	
26	13	14	GOT A HOLD ON ME Christine McVie, Warner Bros. 7-29372 (Alimony, BMI/Cement Chicken, ASCAP)	
27	23	6	SOMEONE IS FALLING IN LOVE Kathy Mattea, Mercury 818289-7 (Polygram) (Atlantic/Boquillas Canyon/Criterion/Space Case, BMI/ASCAP)	
28	24	13	HERE COMES THE RAIN AGAIN Eurythmics, RCA 13725 (Blue Network, ASCAP)	
29	32	3	THINK TOO MUCH Paul Simon, Warner Bros. 7-29333 (Paul Simon, BMI)	
30	38	2	JUST ANOTHER WOMAN IN LOVE Anne Murray, Capitol 5344 (Southern Nights, ASCAP)	
31	27	18	YOU'RE LOOKING LIKE LOVE TO ME Peabo Bryson/Roberta Flack, Capitol 5307 (All Seasons/Corbett Music Plus/Hearst Delight, ASCAP)	
32	29	16	THIS WOMAN Kenny Rogers, RCA 13710 (Gibb Brothers/Unichappell, BMI)	
33	NEW ENTRY		I JUST CAME HERE TO DANCE Peabo Bryson/Roberta Flack, Capitol 5353 (Hall Clement, BMI)	
34	37	2	COME WHAT MAY Lani Hall With Herb Alpert, A&M 2632 (Irving, BMI/Almo, ASCAP)	
35	33	22	ALMOST OVER YOU Sheena Easton, EMI-America 8186 (Michael H. Goldsen/Carload Of Us/Sweet Angel/Atlantic, ASCAP/BMI)	
36	28	12	I'VE GOT A CRUSH ON YOU Linda Ronstadt, Asylum 7-69752 (Elektra) (New World, ASCAP)	
37	NEW ENTRY		WHEN WE MAKE LOVE Alabama, RCA 13763 (Caveson/Welbeck, ASCAP/Warner-Tamerlane, BMI)	
38	NEW ENTRY		MY EVER CHANGING MOODS The Style Council, Geffen 7-29359 (Warner Bros.) (Colgems-EMI, BMI)	
39	NEW ENTRY		SELF CONTROL Laura Branigan, Atlantic 7-89676 (Edition Sunrise/Careers, BMI)	
40	NEW ENTRY		FRIEND OF A FRIEND Amanda Homi & Brian Jarvis, GRP 3004 (Morgan Ames/Desert Planet/Roaring Fork, BMI)	
41	34	18	SO BAD Paul McCartney, Columbia 38-04296 (MPL Communications, ASCAP)	
42	35	14	THAT'S NOT THE WAY (IT'S S'POSED TO BE) Anne Murray, Capitol 53 (Nonpareil/Kazzoom, ASCAP)	
43	39	8	AUTOMATIC Pointer Sisters, Planet 13730 (RCA) (Music Corp. of America/Fleedleedle/MCA, BMI/ASCAP)	
44	40	13	THE LANGUAGE OF LOVE Dan Fogelberg, Full Moon/Epic 34-04314 (Hickory Grove/April, ASCAP)	
45	42	8	A NIGHT IN NEW YORK Elbow Bones And The Racketeers, EMI 8184 (Bar Twenty Songs/Perennial August, BMI)	
46	41	21	THAT'S ALL Genesis, Atlantic 7-89724 (Pun/Warner Bros.Music ASCAP)	
47	43	15	WRAPPED AROUND YOUR FINGER The Police, A&M 2614 (Magnetic/Regatta/Illegal Songs, BMI)	
48	44	20	AN INNOCENT MAN Billy Joel, Columbia 38-04259 (Joel, BMI)	
49	45	13	YOUR BABY DOESN'T LOVE YOU ANYMORE Carpenters, A&M 2620 (Music Corp. Of America, BMI)	
50	46	5	COME BACK AND STAY Paul Young, Columbia 38-04313 (Red Admiral, BMI)	

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

Record Bar Unveils New Look

Prototype Store Has New Materials, Different Design

By FRED GOODMAN

NEW YORK—Fashion and flexibility are the keys to a new store design unveiled by Record Bar. Developed with the help of Massachusetts-based retail design and installation firm The Selling Machine, the prototype—applied to Record Bar #110 in the Citadel Mall in Colorado Springs—uses new materials like lucite and chrome to create radical bins, fixtures and layouts.

Gone are the chain's familiar wooden bins and slat walls. Clear lucite wall racks and browser bins that accommodate both LPs and pilfer-proof cassettes are used instead, creating maximum face-outs that can be angled up or down to take advantage of space normally used for overstock storage. A 96-inch-high frame wall skin system with textured vinyl-covered back panels provides a totally merchandisable wall surface.

The versatility of the new bins allows greater cross-merchandising of cassette and LP titles, with best-sellers in both configurations displayed side-by-side on the walls. "It has encouraged multiple purchases, with people picking up the tape for the car and the record for home," says store manager Stacey Hayes, who adds that the new store is "doing killer business."

The high-visibility fixtures are used to create U-shaped specialty departments within the store. Country, jazz, classical, soul, soundtracks and rock all have their own departments ringing the shop. The rock depart-

ment is placed near the back of the store in order to draw customers past the high-margin boutique department and an accessories section planted in the middle of the main aisle. A separate area for best sellers is located near the front of the store.

The 2,000 square foot mall outlet is typical of the long, narrow "bowling alley" spaces now being opted for by many retailers because of rising mall rents. With rents so high, increasing usable space was a priority in the new design.

"We believe you can get a height of 84 inches for product display," says Craig Beckwith, director of store planning for North Carolina-based Record Bar. To achieve this, Beckwith, along with Jack McGowan of The Selling Machine and Chip Capelletti, design and construction manager for Record Bar, applied what McGowan terms the "purchase visibility curve." A system of slanting shelves and baskets, the curve insures that customers can see all product below the waist without bending, freeing up an additional 30 inches of vertical selling and display space.

Aside from allowing greater facing of cassette and LP titles, the new fixtures are also flexible and can be used for other product, such as Compact Discs, as consumer demand dictates.

"The thing that intrigues me about record stores is that there have been rapid technological changes in product," says McGowan. "But the record fixtures have been monolithic. As the industry switches LPs, eight-tracks and cassettes, it has created a

monster in stagnant fixturing designed for a single purpose.

"You have to be able to flex with tomorrow's product. Our purpose was to turn the fixtures into something that could live and breathe."

An additional bonus is cost. McGowan reports that the acrylic plastic and chrome bins cost 20% less than comparable wood fixtures.

The store's new layout and fixturing were also designed to emphasize high margin lines. Unless a customer wants a best seller or new release, it is impossible not to walk past the boutique or accessory areas.

"We want to increase the sale of our most profitable items," says Beckwith. "By locating the primary, high traffic catalogs in the back, we pull people through the store." Store manager Hayes reports that a lot of accessories are in fact being sold.

With the lion's share of wall space now devoted to product display, the new stores uses endcaps for poster and signage display in each section. "We wanted to avoid putting all promotional efforts in the front of the store," says McGowan.

The storefront also sports a new look for Record Bar. Known for natural wood and stained glass fronts, the chain instead went with a modern black and gray coloration.

"We're trying to go modern," says Beckwith. "Not high-tech, but we want to respond to changing market demographics. My age group was into earthtones, but these kids are into something different. The computer age is upon us."



Who's Buying? Some Surprising Answers

By MIKE SHALETT

This is a year of revolution in the record business. Michael Jackson recently set a new high for the most copies of a recording sold. Yet the number of platinum and gold certifications in 1983 was the lowest for several years. AOR, a dominant format since it first appeared as progressive rock radio 16 years ago, has taken a back seat to top 40 and urban contemporary. The hordes of screaming girls who seemed to disappear in the late '60s along with acts like Herman's Hermits and the Monkees are back in force for Duran Duran. MTV has introduced the most publicized new medium for the delivery of music since commercial radio reared its head in 1922.

Has all of this changed the composition of the audience we're selling our music to? In the wake of all of these upheavals, just who is buying our product? Has our target market suddenly shifted from 14- to 24-year-old boys to 10- to 14-year-old girls? Has the time come to give up on the over-25-year-olds? Just whom should we be signing acts to please? At whom should we be directing our advertising? Who is the record and tape buyer these days?

For the survey information contained in this column, a poll of over 1,200 record buyers, primarily white, was used. The poll covers consumers who frequent free-standing and mall-located record stores in the New York, Atlanta, Dallas, Minneapolis and Los Angeles markets. Analyzed, the polls yield some surprising

majority of record buyers in stores is still male. The figure is a respectable 54%. That's why the data shows Rolling Stone, Circus, Creem, Sports Illustrated and Playboy all emerging as popular reading material among record buyers.

And the data shows that early teens have not suddenly returned as our primary market. The little girls may understand (to quote the Knack), but they are apparently not buying that many records. Only 16% of today's record buyers, our survey tells us, are under the age of 15—a fairly paltry number.

So what age group is buying records and tapes? Well, the bulk of record buyers is precisely in the age bracket you'd expect—16-24. In fact, the 16- to 24-year-olds account for over half of today's record buyers.

But here's a twist: Fully a third of today's record buyers are in an age bracket many of us may have written off. They are 25 to 50. The post-war baby boom population that Stan Cornyn advised us to pursue years ago is still coming into the stores. And they are coming in twice the numbers of the early teens. These over-25s may well represent one of our most underutilized marketing opportunities.

What does all this imply about the kind of music the audience most wants to hear these days? With the onslaught of r&b/dance/pop on top 40 radio, is rock finally dying? AOR programmers are currently shunning new music after a brief flirtation with the genre last year. Are they right? Is

With this column, Billboard introduces a bi-weekly feature by Mike Shalett to help readers understand more about consumer buying habits and trends. The feature is based on retail research conducted by the Street Pulse Group, a music industry marketing consultant of which Shalett is the president.

For its primary 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.

results.

A few years ago, magazines like Seventeen, Glamour, Cosmo and Vogue would have been irrelevant to record sales. Today, that is radically different. Magazines such as those named above are favorites among record buyers, says our research. Surprisingly, Seventeen, Cosmo and Vogue came out among the top 10 favorites of even the audience you'd least expect to like them: the lovers of AOR radio.

But before you run out and put all your marketing dollars into female-oriented media, watch out for a few pitfalls. First off, the Street Pulse research reveals that despite the growth in the female audience, the

'Compact Disc Expo' Set For Laury's Flagship

LOS ANGELES—Laury's 10,000 square foot flagship store in Niles, Ill. will be turned into a trade exhibition May 5-6 when the Shulman brothers stage a "Compact Disc Expo" (Billboard, April 28).

The weekend event has thus far elicited strong support from CD hardware and software makers alike. Capitol, CBS, WEA, RCA/A&M, PolyGram, Mobile Fidelity, Telarc and Denon will all have booths plugging their CD titles. Hardware firms at the event, believed to be the first of its kind in the U.S., will include Luxman, Magnavox, Mitsubishi, Pioneer, Sharp, Sony, Technics and NEC," according to Art Shulman, who is coordinating the show for the four-store Chicago area record/tape/accessories retailer.

"We intend to move around and possibly even move out record and tape fixtures so that each manufacturer has his own booth. To cut down on noise, we are asking both hardware and software makers to equip their demonstrators with earphones. We are asking them to provide as much printed consumer material as

possible," Shulman explains.

At 1 p.m. each day, PolyGram's John Harper, CBS's Jerry Shulman and Denon's Bob Heiblim will present individual talks with question-and-answer sessions to follow.

Advertising for the CD event has been placed on WFMT and WXRT, the Chicago Tribune and the Chicago Reader.

As an inducement, attendees at the show will be provided with contest entry blanks at the store. Four prizes will be awarded in a drawing at the show's close. First prize is a Magnavox CD unit and 100 CD disks of the winner's choice, second prize is 50 CDs, third prize is 35 CDs and fourth prize is 15 CDs.

The show will run from 11 a.m. to 5 p.m. each day.

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(Continued on opposite page)

Retailing

TEXAS TITAN *In-Store Appearance Boosting Texas Tapes & Records' Image*

By EARL PAIGE

LOS ANGELES—Hosting in-store artist appearances that draw 4,000 fans is no problem for Texas Tapes & Records in South Houston. But the eight-year-old store's 20,000 square foot size isn't the reason, its principals contend; it's the store's innovative approach to merchandising.

In fact, Jeffrey Hammer and David Brichler Jr., chairman/president

and vice president/general manager respectively, tend to play down the "Texas size" of the former furniture outlet situated on busy Spencer Highway. They prefer to refer to it as simply "the best" record/tape store.

The in-store appearances, however, do lend the outlet an image. On April 11, with heavy metal group the Scorpions landing via helicopter for their only such event during their current tour, more than 4,000 showed up. Just four days earlier, the store had hosted its first two-act autograph session for the groups Saxon and Accept. Around 1,000 attended that event.

In terms of handling all those heavy metal fans, who Brichler says range in age from 14 to about 20, the store had no problems. "We have 20 people on our payroll clock and five managers. For an event like the Scorpions, we hire up to 20 police personnel from the nearby South Houston force," he says.

The act landed at 3:15 and stayed until 5:30. "We move all our fixtures around and barricade areas with album bins so orderly autograph lines can be formed," Brichler notes. Two leading AOR stations aided in the events: KSRR for Saxon and Accept and KLOL for the Scorpions.

Hammer, a former salesman for New Orleans distributor A Better Place until he acquired the store in 1979 from Cleve Howard, followed the Scorpions here, guiding members around the Southland. Hammer has close ties to the group and now travels extensively, often buying items for the store's extensive gift/clothing section.

To characterize Texas Tapes & Records' involvement in non-music as extensive is an understatement. At least 1,000 square feet is devoted to just one item: waterbeds. Brichler says 50% of the store's volume is in boutique and clothing items.

"We're not limited to the low 20-40% markup on prerecorded music," says Brichler. "The non-music items offer us 100% markups."

All the same, Texas Tapes & Records maintains it is nearly full-line and keeps pace with the price leaders in LPs and tapes in what is now America's fourth largest market. Brichler notes, "At least 10-20 hot

chart titles are featured every month at \$5.99. Also, we honor any competitive price or coupon offering."

According to Brichler, the store's strongest competitor is Sound Warehouse, five miles away, one of that chain's few mall sites. "We don't consider a mall store direct competition to our free standing strip-type operation," he says.

Though in a strip adjacent to a high traffic thrift store and across from a Fiesta supermarket that happily accommodates parking overflow for in-store extravaganzas, the unit is directly across from Pasadena Plaza, a second mall, also a help in parking.

Of its overall music base, Brichler says the cassette to LP ratio is 50/50, swinging to 60% cassette for heavy metal. Almost all genres are stocked, but some, like classical, are limited to budget lines. The store stocks mainly only that black product that crosses over pop. And in a recognition of the expertise required, Latin product is left to area mom and pop outlets.

The store jumped into video rental early and hung on through the various rental plans. Future product additions rather than more stores seems to be the game plan.

Ferjulian Exits Jem To Key On Moby Disc Chain

LOS ANGELES—Mark Ferjulian has sold his interest in Jem Records and has left his post as vice president and general manager, West Coast, to devote all his time to his burgeoning Moby Disc retail chain.

Ferjulian returns to his original sector in the industry. He was a co-founder and principal of Records Limited, started 12 years ago. He joined Jem 10 years ago, managing the local distributorship. He started Moby Disc in 1973. He is being replaced at Jem by Bill Shaler, Pickwick branch manager.

Moby Disc has four stores in this area and two in Hawaii. Ferjulian says he is renovating two of the stores here and centralizing his warehousing and administration in new quarters in Reseda, a Northwest suburb.



MUSICIAN'S MUSICIAN—Laurie Anderson makes an appearance at New York's Tower Records to sign copies of Musician Magazine's April issue, which featured the Warner Bros. artist on the cover. (Photo: Chuck Plin)

Now Playing

Software Firms Commit To New Publishers Assn.

By FAYE ZUCKERMAN

It took more than five months of prodding and pushing before the computer software industry finally firmed commitments to the Software Publishers Assn. (SPA). With SPA now nearly 45 members strong, the person behind that goading, Kenneth A. Wasch, has officially stepped into the post of acting director.

Wasch, a lawyer based in Washington, D.C., says he masterminded the association because of his growing interest in and concern for the computer software field. A veteran attorney with the Department of Energy, his only computer expertise comes from the Apple computer he purchased for himself.

Charter member Stan V. Goldberg, president of Microlab, says he supports Wasch. Noting that the association can "retire" Wasch at any time and bring in another director, Goldberg says that Wasch's lack of experience in the computer area is not a serious concern as developing a voice on Capitol Hill takes priority.

"A major challenge of the new organization is to craft a common pur-

(Continued on page 26)

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On Target

• Continued from opposite page

new music some sort of programming poison? And what about hard rock? Is it really as popular as the success of Def Leppard and Quiet Riot would make it seem?

The Street Pulse survey suggests otherwise. First, rock is anything but dead. In fact, when we asked record buyers what their favorite kind of music was, so many answered rock in one form or another that the following for other musical genres looked Lilliputian by comparison. The portion of our sample who named one form of rock or another as their favorite form of music was a startling 70%. What form of rock did they favor the most? What some of us would have expected the least: *soft rock*.

The figures on new music might shock those programmers who've turned their back on it. Twenty-one percent of the respondents named new music as their favorite. That's a people who love rock.

tad more than those who favored hard rock (19%). Nonetheless, if you

could craft a format that included both new music and hard rock, you'd please a full 40% of the record buyers.

A simple statistic will give you an idea of how popular rock in all of its permutations and combinations is among record buyers, according to our data base. If you added up all the respondents who told us their favorite forms of music were country, jazz, classical and easy listening, they'd come to *one-seventh* the number of

Yes, Virginia, there is a revolution in the music business. Females are marching into the record stores in droves. Old folks over the age of 25 are milling in the aisles in unexpected numbers. Early teens may be oohing over some idol on MTV, but they're not showing up to finger the browser bins. And rock seems here to stay, but new rock may well be undermining the old.

Understanding these new female buyer, these unexpected armies of the not-quite-elderly and these reluctant pre-teens will be critical to selling records in the mid and late '80s.

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.

- Ivanhoe**
LP Inner City IC 1162 (MMG).....no list
CA TC 1162.....no list
- DEAN, PETER**
Radio
LP LP Inner City IC 1163 (MMG).....no list
CA TC 1163.....no list
- DINO ARCHON**
This War
LP Enigma E 1037.....no list
- DUKE BOOTEE**
Bust Me Out
LP Mercury 818 667 1 (PolyGram).....\$ 8.98
CA 818 667 4.....\$ 8.98
- FASCIANI, GUY**
The Steiny Caper
LP Inner City IC 1161 (MMG).....no list
CA TC TC 1161.....no list
- FERRON**
Shadows On A Dime
LP Lucy LR 004 (Redwood).....no list
- GOSDIN, VERN**
There Is A Season
LP Compleat CPL 1 1 1008 (PolyGram).....\$ 8.98
CA CPL 1 1 1008.....\$ 8.98

- GREAT WHITE**
LP EMI America ST 17111.....\$ 8.98
- GRUSKA, JAY**
Which One Of Us Is Me
LP Warner Bros. 1-23923.....\$ 8.98
- GUETARY, GEORGES**
1941 - 1966
LP DRG MR2S 605 (2).....\$ 10.98
CA MR2S 605.....\$ 10.98
- HELSTAR**
Burning Star
LP Combat MX 8007 (Important).....\$ 8.98
- JABULA**
Come Dance With Me
LP Inner City IC 1160 (MMG).....no list
CA TC 1160.....no list
- JON AND THE NIGHTRIDERS**
Charge Of The Night Riders
LP Enigma Enigma 17.....no list
- JONES, QUINCY**
The Birth Of A Band
LP Emarcy 838 177 1 (2)

- (PolyGram).....\$ 10.98
CA 818 177 4.....\$ 10.98
- MAC DONALD, ROD**
No Commercial Traffic
LP Cinemagic HR 8007.....no list
- MADER**
Tangobidet
LP Tango TAN 1201.....no list
- MOUSKOURI, NANA**
Nana
LP Mercury 818 622 1 (PolyGram).....\$ 8.98
CA 818 622 4.....\$ 8.98
- RHYTHM UNION**
Beyond The Limit
LP Inner City IC 1132 (MMG).....no list
CA TC 1132.....no list
- RITA REYS**
The Songs Of Antonio Carlos Jobim
LP Inner City IC 1157 (MMG).....no list
CA TC 1157.....no list
- RUSH**
Grace Under Pressure

- LP Mercury 818 476 1 (PolyGram).....\$ 8.98
CA 818 476 4.....\$ 8.98
- SABLON, JEAN**
1932 - 1962
LP DRG MR2S 607 (2).....\$ 10.98
CA MR2S 607.....\$ 10.98
- SCHWARTZ, CHARLES**
Solo Brothers
LP Inner City IC 1164 (MMG).....no list
CA TC 1164.....no list
- THE SPONGETONES**
Torn Apart
LP Ripete 392154.....no list

POPULAR ARTISTS

- ALIEN SEX FIEND**
Who's Been Sleeping In My Brian
LP Relatively EMC 8002 (Important).....\$ 8.98
- BIG COUNTRY**
Wonderland
LP Mercury 818 835 1 (PolyGram).....\$ 5.98
CA 818 835 4.....\$ 5.98
- BLUE ANGEL**
LP Polydor PD 1 6300 1 (PolyGram).....\$ 8.98
CA CTI 6300.....\$ 8.98
- BRUNEL, BUNNY, & VARIOUS ARTISTS**

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

Survey for Week Ending 5/5/84

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THIS WEEK	LAST REPORT	WEEKS ON CHART	Compiled from national retail stores and one-stops by the Music Popularity Chart Dept. of Billboard.				THIS WEEK	LAST REPORT	WEEKS ON CHART	Compiled from national retail stores and one-stops by the Music Popularity Chart Dept. of Billboard.			
			ARTIST Title Label, No. (Dist. Label)	Year of Original Release	Dist. Co.	Suggested List Prices LP, Cassettes, 8-Track				ARTIST Title Label, No. (Dist. Label)	Year of Original Release	Dist. Co.	Suggested List Prices LP, Cassettes, 8-Track
1	95	1	DAVID BOWIE The Rise And Fall Of Ziggy Stardust RCA AYLI-3843	1972	RCA	26	14	39	STEELY DAN Gaucho MCA 37220	1980	MCA	5.98	
2	6	39	ELTON JOHN Elton John's Greatest Hits MCA 37215	1974	MCA	27	31	5	TOM PETTY AND THE HEARTBREAKERS Tom Petty And The Heartbreakers MCA 37143	1977	MCA	5.98	
3	2	39	THE WHO Who's Next MCA 37217	1971	MCA	28	25	63	AL GREEN Greatest Hits Vol. I Motown 5283	1975	MCA	5.98	
4	10	5	JACKSON 5 Greatest Hits Motown 5201	1971	MCA	29	30	27	JUDAS PRIEST The Sad Wing Of Destiny RCA AYLI-4447	1983	RCA	5.98	
5	4	97	BILLY JOEL Piano Man Columbia PE 32544	1974	CBS	30	NEW ENTRY		RUSH Rush Mercury SRM1-1011	1975	POL	5.98	
6	5	31	AEROSMITH Greatest Hits Columbia PC-36865	1980	CBS	31	43	45	JEFF BECK Blow By Blow Epic PE 33409	1975	CBS	5.98	
7	17	37	ELTON JOHN Elton John's Greatest Hits Vol. II MCA 27216	1977	MCA	32	33	91	THE MONKEES The Monkees' Greatest Hits Arista ABM 8061	1976	RCA	5.98	
8	NEW ENTRY		MARVIN GAYE Greatest Hits Motown M5-191	1976	MCA	33	21	9	NEIL DIAMOND Gold MCA 37209	1970	MCA	5.98	
9	8	81	JOE JACKSON Look Sharp! A&M 3187	1979	RCA	34	47	5	LYNYRD SKYNRD Street Survivors MCA 37213	1977	MCA	5.98	
10	15	27	RICK SPRINGFIELD Success Hasn't Spoiled Me Yet RCA AYLI-4767	1982	RCA	35	NEW ENTRY		RUSH Caress Of Steel Mercury SRM1-1046	1975	POL	5.98	
11	16	93	DAN FOGELBERG Souvenirs Epic PE 33137	1974	CBS	36	38	95	DAN FOGELBERG Captured Angel Epic PE 33499	1975	CBS	5.98	
12	11	79	THE PRETENDERS Extended Play Sire SIR 3563	1981	WEA	37	44	65	SPYRO GYRA Morning Dance Inlinity 37148	1979	MCA	5.98	
13	26	37	LYNYRD SKYNRD Pronounced Leh-Nerd-Ski-Nerd MCA 37211	1973	MCA	38	13	87	THE WHO Meaty, Beaty, Big And Bouncy MCA 37001	1971	MCA	5.98	
14	NEW ENTRY		MARVIN GAYE Let's Get It On Motown M5-192	1973	MCA	39	41	5	KENNY LOGGINS Celebrate Me Home Columbia PC 34655	1977	CBS	5.98	
15	3	45	STEELY DAN Aja MCA 37214	1977	MCA	40	18	29	AEROSMITH Toys In The Attic Columbia PC-33479	1975	CBS	5.98	
16	24	5	RUSH Fly By Night Mercury SRM1-1023	1975	POL	41	27	61	BOZ SCAGGS Hits Columbia PC-36841	1980	CBS	5.98	
17	20	79	DON McLEAN American Pie United Artists UN 10037	1971	CAP	42	39	9	DAVID BOWIE Hunky Dory RCA AYLI-3857	1972	RCA	5.98	
18	7	23	MICHAEL JACKSON AND THE JACKSON 5 Great Songs & Performances Motown 5-312-ML	1983	MCA	43	35	5	DIANA ROSS (WITH SUPREMES) Great Songs & Performances Motown 5313ML	1983	MCA	5.98	
19	12	59	ELVIS COSTELLO This Year's Model Columbia PC 35331	1978	CBS	44	23	43	NEIL DIAMOND Classics: The Early Years Columbia PC-38792	1983	CBS	5.98	
20	19	89	THE WHO Who Are You MCA 37003	1978	MCA	45	22	12	TRIUMPH Rock & Roll Machine RCA AYLI-2982	1979	RCA	5.98	
21	NEW ENTRY		MICHAEL JACKSON The Best Of Motown M5-194	1975	MCA	46	28	29	SIMON AND GARFUNKEL Sounds Of Silence Columbia PC-9269	1966	CBS	5.98	
22	9	87	THE WHO Live At Leeds MCA 37000	1970	MCA	47	29	95	DAN FOGELBERG Home Free Epic Stock PC 31751	1972	CBS	5.98	
23	48	25	JIMMY BUFFETT Changes In Latitudes, Changes In Attitudes MCA 37150	1977	MCA	48	32	5	ELVIS PRESLEY Pure Gold RCA AYLI-3732	1973	RCA	5.98	
24	36	93	DAN FOGELBERG Netherlands Epic PE 34185	1977	CBS	49	45	9	THE BEATLES Rock N' Roll Music Vol. I Capitol SN 16020	1976	CAP	5.98	
25	40	41	JUDAS PRIEST Sin After Sin Columbia PC-34787	1977	CBS	50	42	39	VARIOUS ARTISTS 25 #1 Hits From 25 Years Motown M5-308 ML2	1983	MCA	9.98	

MAY 5, 1984, BILLBOARD

Billboard Computer Software

Survey for Week Ending 5/5/84

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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	15	FLIGHT SIMULATOR II	Sublogic	Simulation Package		●	●	●					
2	2	31	LODE RUNNER	Broderbund	Arcade-Style Game		●	◆						
3	4	15	BEACH-HEAD	Access	Strategy Arcade Game				●					
4	3	31	ZORK I	Infocom	Text Adventure Game		●	●	●	●	●	●	●	●
5	5	17	JULIUS ERVING AND LARRY BIRD GO ONE-ON-ONE	Electronic Arts	Arcade Style Sports Game		●							
6	9	31	PINBALL CONSTRUCTION SET	Electronic Arts	Educational Arcade Game		●	●	●					
7	6	24	FLIGHT SIMULATOR	Microsoft	Simulation Package					●				
8	7	30	EXODUS:ULTIMA III	Origins Systems Inc.	Fantasy Role-Playing Game		●							
9	15	31	WIZARDRY	Sir-Tech	Fantasy Role-Playing Game		●							
10	8	26	ARCHON	Electronic Arts	Strategy Arcade Game			●	●					
11	11	6	MYSTERY MASTER: MURDER BY THE DOZEN	CBS Software	Adventure Strategy Game		●		●	●				
12	13	2	ZAXXON	Synapse	Arcade-Style Game				●★					
13	20	2	SORCERER	Infocom	Text Adventure Game		●	●	●	●	●	●	●	●
14	10	9	SARGON III	Hayden	Chess Game		●			●				
15	NEW ENTRY		ZAXXON	Datasoft	Arcade-Style Game		●	●★				●★		
16	16	31	BLUE MAX	Synapse	Diagonal Scrolling Arcade			●★	●★					
17	18	21	HARD HAT MACK	Electronic Arts	Arcade-Style Game		●	●	●					
18	NEW ENTRY		ENCHANTER	Infocom	Text Adventure Game		●	●	●	●	●	●	●	●
19	14	27	CASTLE WOLFENSTEIN	Muse	Arcade Adventure Game		●	●						
20	12	16	DEADLINE	Infocom	Text Adventure Game		●	●	●	●	●	●	●	●

EDUCATION TOP 10

1	1	31	MASTERTYPE	Scarborough	Educational program that teaches touch typing to ages 7 to adult in an exciting video game format in 18 different lessons.		●	◆	◆	●				
2	2	12	MUSIC CONSTRUCTION SET	Electronic Arts	Interactive music composition and learning tool enables user to work with a library of music or compose own.		●		●					
3	4	5	COMPUTER STUDY PROGRAM FOR THE SAT	Barron's Educational Series	Educational program designed to prepare high school students and adults for the SAT (SCHOLASTIC APTITUDE TEST).		●		●	●				
4	5	31	FACEMAKER	Spinnaker	3 part learning game designed to teach very young children (age 4-12) the computer keyboard & memory skills by asking them to work with a human face.		●	◆	◆	●				
5	8	21	COMPUTER SAT	Harcourt, Brace & Jovanovich	Educational program designed to prepare high school students and adults for the SAT (Scholastic Aptitude Test).		●	●		●		●		
6	3	31	KINDERCOMP	Spinnaker	Collection of 6 fun learning games designed to prepare young children age 3-8 to read, spell & count while also familiarizing them with the keyboard.		●	◆	◆	●				
7	7	3	M.U.L.E.	Electronic Arts	Multiple Use Labor Element is an educational game which inspires interpersonal bargaining and interaction between players to teach basic economic laws.			●	●					
8	6	10	SPELLICOPTER	DesignWare	Learning game teaches ages 6 to adult visual memory and spelling skills by acting as a game pilot avoiding aerial obstacles while retrieving letters.		●	●	●	●				
9	NEW ENTRY		WORD ATTACK	Davidson & Associates	Teaches students (ages 9-17) new words, their meanings and usages improving their vocabulary, reading and spelling skills, with game at the end.		●		●	●				
10	NEW ENTRY		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.		●		●	●				

HOME MANAGEMENT TOP 10

1	1	31	THE HOME ACCOUNTANT	Continental	Home & Small Business Financial Management Program		●	●	●	●	●	●	●	●
2	2	31	PFS:FILE	Software Publishing	Information Management System		●			●	●			
3	3	31	BANK STREET WRITER	Broderbund	Word Processing Package		●	●						
4	6	22	MULTIPLAN	HesWare	Electronic Spreadsheet				●					
5	5	23	DOLLARS AND SENSE	Monogram	Home Financial Package		●			●				
6	7	18	ATARIWRITER	Atari	Word Processing Program			◆						
7	10	4	PAPERCLIP	Batteries Included	Word Processing Package				●★					
8	8	21	HOMEWORD	Sierra On-Line	Word Processing Package		●		●					
9	NEW ENTRY		PFS:WRITE	Software Publishing	Word Processing Package		●			●				
10	NEW ENTRY		EASY SCRIPT	Commodore	Word Processing Package				◆					

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Retailing

SOFTWARE CHART ANALYSIS

'Zaxxon,' 'Mystery Master' Leap

Synapse's "Zaxxon" is the first entertainment software title to come onto the chart just one week after its commercial release. Following in Zaxxon's fast-moving footsteps is "Mystery Master: Murder By The Dozen," which leaps from 15 to 11 after three weeks on the chart.

Other titles that have jumped to top positions include Datasoft's "Zaxxon" and "Music Construction Set," which is now at number 2. It leaped to that slot after two weeks on the education chart.

"The Home Accountant," No. 1 on the home management chart, and "Mastertype" No. 1 on the education chart, have not budged from the top spots since the chart's inception nearly 31 weeks ago.

"Questron" and "Sorcerer," which entered the chart March 28 at 19 and 20 respectively, are considered strategy-adventure games, involving many hours of play before a solution is reached.

According to Strategic Simulations Inc., which publishes "Questron," and Infocom, the maker of "Sorcerer," this kind of software has become popular because of the thinking and skill level involved in reaching the goal. In the case of Infocom software, the computer can alter game action, modifying how the user solves the adventure or mystery during subsequent plays.

"Questron," developed by Charles Dougherty, 27, and Gerald Wiczorek, 34, is considered a fantasy, role-playing program that combines

text with graphics. The player commands the computer via a series of cues listed on the screen throughout the game. Each time the computer is instructed to take action, the graphics change and additional text appears.

The object of the game is to retrieve a book of "evil magic" from a wizard. Game action takes place in a medieval setting.

This title is similar to the "Ultima" series, of which "Exodus: Ultima III" has been on the entertainment chart for 30 weeks. In fact, says Joel Billings, president of Strategic Simulations Inc., "We had to get permission to publish it from Lord British (who authored Ultima for Origin Systems)."

Author Dougherty says he decided to write "Questron" after noticing that other strategy games did not contain the "depth" or "substance" he desired. He adds that the other adventure games require the user to figure out key words or phrases in order to move the adventure along. "I put

all the phrases on the screen to give the player direction and keep the action moving," he points out.

A Commodore 64 and Atari home computer versions of the title will be made available this June, Dougherty reports. He estimates that sales figures for "Questron" are nearing 10,000. It debuted in late February.

As for Infocom's "Sorcerer," it is the second in the company's "Enchanter" series. Similar to the "Zork" series, the title contains no graphics. It is patterned after the company's "interlogic theory," or interactive fiction, which allows the computer to recognize complete-sentence commands, heightening the sense of computer interaction.

The makers of text adventures often compare their titles to books, as the player imagines game action. In "Sorcerer," authored by Steve Marzetzky, the player is searching for a powerful mystic who is believed to have turned evil.

FAYE ZUCKERMAN

Now Playing

Continued from page 23

pose out of the competitive rivalries among the software firms," Wasch says. Hence, his first order of business includes identifying some of these common threads, which he per-

ceives as piracy, the need for consistent industry-wide statistics, and creation of an association-sponsored software convention.

Membership dues are based on 1983 sales figures for the software firms and range from \$400 to \$20,000. For example, a firm that earned less than \$250,000 in 1983 pays \$400 to join, while a \$100 million company is required to put up some \$20,000. "The SPA protects the confidentiality of its members' dues," Wasch notes.

The association is also allowing companies outside software publishing to join as associate members. Link Resources, a subsidiary of International Data Corp., has been named the first associate member.

Addison-Wesley, Atarisoft, Blue Chip Software, CBS Software, Datasoft, Epyx, McGraw Hill, Mindscape, Penguin Software, Random House Electronic Publishing, Scarborough Systems, Scholastic, Warner Software and Xerox Educational Products are among the association's members.

Look for joystick maker Wico to enter the coin-op arcade business with a machine called "Dartes," designed by Industrial Design Electronic Associates (IDEA). The Illinois accessories and parts company will roll out the machine in June.

Three versions of the game, "Century," "Royal" and "All-American," offer electronic versions of classic dart games. The electronic version allows four players to compete on three skill levels for five games.

Now printing: Broderbund Software has developed a computer program for Apple computers that enables users to design and print greeting cards, letterheads, signs or banners. Entitled "The Print Shop," it contains eight type styles for three sizes in solid, outline or three-dimensional-looking print.

The program comes with graphics, which can be printed out along with a selection of animations. Original graphics and logos can also be created via a graphics editor.

Video Music Programming

MTV Adds & Rotation

As of 4/25/84

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:

Big Country, "Wonderland," Mercury
Bullet, "I Sold My Soul," Arista
Annie Golden, "Hang Up The Phone," MCA
Great White, "Substitute," EMI America
Nina Hagen, "New York, New York," Columbia
HSAS, "Whiter Shade Of Pale," Geffen
Billy Joel, "The Longest Time," Columbia
Judas Priest, "Love Bites," Columbia
Christine McVie, "Love Will Show Us How," Warner Bros.
Gary Moore, "Shape Of Things," Atco
Thompson Twins, "Doctor Doctor," Arista
Paul Young, "Love Of The Common People," Columbia

HEAVY ROTATION (maximum 4 plays a day):

Tony Carey, "A Fine Fine Day," MCA
Cars, "You Might Think," Elektra
Phil Collins, "Against All Odds," Atlantic
Culture Club, "Miss Me Blind," Virgin/Epic
Duran Duran, "Reflex," Capitol
Genesis, "Illegal Alien," Atlantic
Billy Idol, "Rebel Yell," Chrysalis
Howard Jones, "New Song," Elektra
Huey Lewis, "Heart Of Rock And Roll," Chrysalis
John Cougar Mellencamp, "Authority Song," Riva/PolyGram
Missing Persons, "Give," Capitol
Night Ranger, "Sister Christian," Camel/MCA
Alan Parsons, "Don't Answer Me," Arista
Pretenders, "Middle Of The Road," Sire
Romantics, "One In A Million," Nemperor
Scorpions, "Reck You Like A Hurricane," Mercury
Slade, "Run Runaway," CBS Associated
Rick Springfield, "Love Somebody," RCA
Thompson Twins, "Hold Me Now," Arista
Tracey Ullman, "They Don't Know," MCA
Wang Chung, "Dance Hall Days," Geffen
Yes, "Leave It," Atco
Paul Young, "Came Back And Stay," Columbia
ZZ Top, "Legs," Warner Bros.

MEDIUM ROTATION (maximum 3 plays a day):

Alarm, "68 Guns," IRS
Berlin, "No More Words," Geffen
Bon Jovi, "Runaway," Mercury
Eurythmics, "Who's That Girl," RCA
Frankie Goes To Hollywood, "Relax," ZTT/Island
David Gilmour, "Blue Light," Columbia
Go-Go's, "Head Over Heels," IRS
Icicle Works, "Whisper To A Scream," Arista
Billy Idol, "Eyes Without A Face," Chrysalis
INXS, "Original Sin," Atco
Howard Jones, "What Is Love," Elektra
Jump 'n' the Saddle, "Curly Shuffle," Atlantic
Cyndi Lauper, "Time After Time," Portrait
John Lennon, "I'm Steppin' Out," Polydor
Madonna, "Borderline," Sire
Mr. Mister, "Hunter Of The Night," RCA
Pretenders, "Show Me," Sire
Queen, "I Want To Break Free," Capitol
Billy Rankin, "Baby Come Back," A&M
Ratt, "Round And Round," Atlantic
Styx, "Music Time," A&M
Talk Talk, "It's My Life," EMI America

LIGHT ROTATION (maximum 2 plays a day):

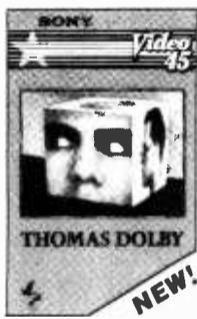
Alcatraz, "Hiroshima," Rocshire
Adam Ant, "Puss 'n' Boots," Epic
Russ Ballard, "Voices," EMI America
Mary Buffet, "My Boyfriend's Back," Moby Dick
Cheap Trick, "Up The Creek," Epic
George Clinton, "Last Dance," Capitol
Josie Cotton, "Jimmy Loves Maryann," Elektra
Coup, "Imagination," A&M
Dice, "Chayla," Mercury
Thomas Dolby, "Dissidents," Capitol
Dubset, "Flesh Beat Fever," Elektra
Echo & the Bunnymen, "Killing Moon," Sire
Andy Fraser, "Do You Love Me," Island
Nik Kershaw, "Wouldn't It Be Good," MCA
King Crimson, "Sleepless," Warner Bros.
Kool & the Gang, "Tonight," De-Lite
LeRoi Brothers, "Pretty Little Lights Of Town," Columbia
Midnight Oil, "Read About It," Columbia
Mi Sex, "Castaway," Epic
Modern English, "Hands Across The Sea," Sire
Nena, "Just A Dream," Epic
Frieda Parton, "Oriental Dolls," Bearsville
Psychedelic Furs, "The Ghost In You," Columbia
Dean Ray, "In La La," MCA
Real Life, "Catch Me I'm Falling," MCA
Rock Goddess, "I Didn't Know I Loved You Til I Saw You Rock And Roll," A&M
Rocky Horror Show, "Time Warp," Jem
Jules Shear, "When Love Surges," EMI America
Paul Simon, "Think Too Much," Warner Bros.
Simple Minds, "Waterfront," A&M
Spandau Ballet, "Communication," Chrysalis

(Continued on page 69)

MORE MUSIC FOR YOUR EYES.



THE MOTELS



THOMAS DOLBY



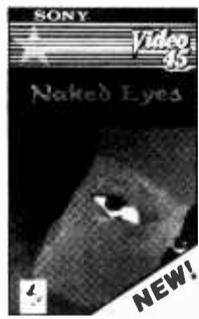
MAZE



ASHFORD/SIMPSON



KAJAGOOGOO



NAKED EYES



KIM CARNES



UTOPIA



J. GEILS BAND

Video 45

SONY
THE MUSIC VIDEO COMPANY

Beta VHS
STEREO

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Video

CLASSIC CARTOON COMPILATIONS

Disney Maps 'Limited Gold' Push

By TONY SEIDEMAN

NEW YORK—Children's programming has been one of the hottest home video genres, and Disney Home Video is looking to increase the field's temperature by more than a few degrees this summer.

The company will turn on the heat by making moves similar to ones it has made before—only more so. Its summer program will have four basic ingredients: high-quality programming, low prices, limited availability and a heavy multi-media marketing campaign.

Such ingredients have worked for Disney before, sending sales of the titles included in its seasonal efforts soaring. For this summer's campaign, the company has chosen to use some very special, high-grade ammunition, pulled from the depths of its catalog.

Disney will be creating seven "Limited Gold Edition" titles, each made up of classic cartoons culled from the company's vaults. What Disney Home Video is planning to do, says marketing manager Richard Fried, is limit the amount of time the specially assembled titles are on the

market, and to let consumers know that if they don't buy now, they may not get a second chance.

The campaign's theme is "When they're gone, they're gone." It's scheduled to run in several media, including—in an extraordinary move for the home video industry—network television.

"Limited Gold Edition" will be on the market from June 17-Aug. 17. Each of the seven titles in the campaign will sell for \$29.95, and all will be about 30 minutes long.

Disney has tried television before, testing it in the Los Angeles market, says Fried. The results were good enough for the company to decide to make the move to national network buys. Starting on June 17 and running for a total of seven weeks, "Limited Gold Edition" will be buying time on ABC's "Good Morning America" and "Nightline," NBC's "Today," and CBS's "Sunday Morning." When the national ads aren't running, Disney will be taking out spot ads in the nation's top 18 markets.

Print ads for the Disney campaign will also start in June, and will run in

the traditional video publications.

The seven specific titles within the "Limited Gold Edition series" to go on sale are "Limited Gold Edition: Mickey," "Minnie," "Donald," "Daisy," "Pluto," and "Silly Symphonies," as well as "Disney's Best, The Fabulous '50s."

What makes the collections unique is that none of the material they contain has been released on video-cassette before, nor will it be released again in the near future, claims Disney. Such classic titles as "Steamboat Willie" and the Oscar-winning "Toot, Whistle, Plunk And Boom" are included in the package, as well as experimental cartoons from the '50s and "Silly Symphonies" titles from the '30s.

When the 90-day promotion is over, none of the titles will be sold. During the promotion, Disney will duplicate as many copies as are needed. The limit will be in the time the titles are available, not on the number of units produced.

To further enhance the programs, all "Limited" titles will come in a black and gold jacket with a special

(Continued on page 29)



COWPOKE PROMO—An authentic cowboy delivers a singing telegram to Metro Video Distributors in New York. The surprise was courtesy of MGM/UA Home Video, which is plugging its just-released "The Other Side Of Nashville" video. Shown from left are Metro sales staffers Jeff Goldfarb, Jay Shulman and Mark Roth, and the cowboy.

Three Manufacturers In New Feature Film Deals

NEW YORK—Competition for the rights to feature film product continues, with three home video manufacturers concluding multi-picture deals in recent weeks. Vestron Video, Thorn EMI Home Video and Video Corp. of America's subsidiary VidAmerica have each signed multi-title deals with independent producers.

The Thorn EMI agreement is a seven-picture deal with Kings Road Productions for U.S. and Canadian rights. The majority of the features involved are not yet in production. The first two titles due out are "Creator," starring Peter O' Toole and Mariel Hemingway, and the Michael Keaton-starring "Touch And Go,"

'Peanuts' Shows Due From MHE

NEW YORK — Media Home Entertainment is going to be giving its customers Peanuts in the next few months.

The Los Angeles-based home video indie has bought the prerecorded video rights to 10 half-hour shows based on the popular comic strip characters, and plans to release "You're The Greatest, Charlie Brown" and "Life Is A Circus, Charlie Brown," in May, with other programs from the series coming out over the course of 1984 and January, 1985.

MHE picked up the five separate programs in the deal from Lee Mendelson/Bill Melendez Productions and United Media Productions. A total of five hours of programming is involved.

RCA CLIP PACKAGE

Springfield To Get Big Push

NEW YORK—RCA/Columbia Pictures Home Video will be supporting the release of its first music video compilation with one of the biggest marketing and promotional campaigns it has yet staged for a non-feature film title.

When "Rick Springfield Platinum Videos" ships to the stores in May, it will get a push "equal to the kind of support we would give a major feature film," says RCA/Columbia president Rob Blattner.

The purpose of the push will not be to exploit a market that exists now, but to help create one in the future,

which will begin production in June in Chicago and Los Angeles.

The two other titles in the deal whose names were released were "Daughters Of America" and an updated version of "Godzilla," both in pre-production. Though the full extent of the deal has not been revealed, both companies say they will work with each other in the future.

In the Vestron Video agreement, rights were purchased from the New York-based independent producer Troma for a number of feature films. First due out is "First Turn On," a November, 1983 theatrical release. Other features involved in the deal include "Splatter University" and three features scheduled for release later this year: "Video Vixens," "Feeling Up" and "East End Hustle."

The Troma deal is one of a series of multi-picture agreements Vestron has made with independent production companies, including Orion Pictures, Sherwood Productions and Crown International.

VidAmerica purchased rights to 13 feature films from Rank Film Distributors in its deal, with most of the product consisting of library titles. A current feature involved in the pact is "The Riddle Of The Sands," starring Michael York. Most of the other major titles involved in the agreement are of older vintage, including "Caesar And Cleopatra" with Vivien Leigh and Claude Rains, "Black Narcissus," "Waltz Of The Toreadors," "The 49th Parallel" and "The Life And Death Of Colonel Blimp."

VidAmerica's product is distributed in the U.S. and Canada by Vestron Video.

Blattner admits. "Music video is still a very small part of the video software marketplace, but it's going to be enormous," he says.

Point-of-purchase materials and a heavy print effort will highlight the campaign, says Blattner. RCA/Columbia will be buying full-page ads in Rolling Stone and Record magazines and producing a poster, a window banner and a "Rick Springfield Platinum Video" notepad.

Blattner also notes that at \$19.95, the six-clip compilation is the lowest-priced title his company has released.

TONY SEIDEMAN

Billboard Videodisk Top 20									
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Survey for Week Ending 5/5/84									
This Week	Last Position	Weeks on Chart	TITLE	Copyright Owner, Distributor, Catalog Number	Principal Performers	Year of Release	Rating	Format	Price
1	5	3	SUDDEN IMPACT	Warner Brothers Pictures Warner Home Video 11341	Clint Eastwood Sandra Locke	1983	R	CED Laser	\$19.98 \$34.98
2	5	12	TOOTSIE (ITA)▲	RCA/Columbia Pictures Home Video 5955	Dustin Hoffman Jessica Lange	1982	PG	CED	29.95
3	2	7	TRADING PLACES	Paramount Pictures RCA Video Disc 1551	Dan Ackroyd Eddie Murphy	1983	R	CED Laser	\$19.95 \$29.95
4	7	17	MAKING MICHAEL JACKSON'S THRILLER (ITA)▲	Vestron 1000	Michael Jackson	1983	NR	CED Laser	\$29.95 \$29.95
5	3	8	NEVER SAY NEVER AGAIN▲	Warner Brothers Pictures Warner Home Video DC 11337	Sean Connery Barbara Carrera	1983	PG	CED Laser	39.98
6	4	8	MR. MOM	Vestron 5025	Michael Keaton Teri Garr	1983	PG	CED	29.95
7	14	19	RAIDERS OF THE LOST ARK	Paramount Pictures RCA Video Disc 1376	Harrison Ford Karen Allen	1981	PG	CED Laser	29.95
8	6	7	KRULL	RCA Video Disc 10364	Ken Marshall Lysette Anthony	1983	PG	CED	19.95
9	11	18	OCTOPUSSY	MGM/UA Home Video CBS-Fox Video 4715	Roger Moore Maud Adams	1983	PG	CED Laser	39.98 34.98
10	9	21	WAR GAMES (ITA)▲	MGM/UA Home Video CBS-Fox Video 4714	Matthew Broderick Dabney Coleman	1983	PG	CED Laser	19.98 34.98
11	10	10	STAYING ALIVE	Paramount Pictures Paramount Home Video 1303	John Travolta Cynthia Rhodes	1983	PG	CED Laser	19.95 29.95
12	8	3	STAR 80	Warner Brothers Pictures Warner Home Video 20013	Mariel Hemingway Eric Roberts	1983	R	CED Laser	19.98 34.98
13	20	5	RUMBLE FISH	Universal City Studios, MCA Dist. Corp. 80056	Matt Dillon Mickey Rourke	1983	R	CED Laser	29.98
14	15	13	CUJO	Sunn Classic Pictures/Warner Bros. Inc. Warner Home Video 11331	Dee Wallace Daniel Hugh-Kelly	1983	R	CED Laser	34.98
15	12	9	EASY MONEY	Vestron 5029	Rodney Dangerfield	1983	R	Laser	34.95
16	18	22	NATIONAL LAMPOON'S VACATION	Warner Bros. Pictures Warner Home Video DC11315	Chevy Chase Christie Brinkley	1983	R	CED Laser	34.98 34.98
17	19	10	PORKY'S II: THE NEXT DAY (ITA)▲	CBS-Fox Video 1294	Dan Monahan Tony Ganios	1983	R	CED Laser	19.98 34.98
18	16	19	RISKY BUSINESS	The Geffen Company Warner Home Video DC11323	Tom Cruise Rebecca de Mornay	1983	R	CED Laser	34.98
19	13	4	BRAINSTORM	MGM/UA Home Video MD100314	Natalie Wood Christopher Walken	1983	PG	CED	29.95
20	NEW ENTRY		DEAD ZONE	Paramount Pictures, RCA Video Disc 1646	Christopher Walken Martin Sheen	1983	R	CED Laser	29.95

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Billboard Videocassette Top 40

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Survey for Week Ending 5/5/84

SALES

This Week	Last Position	Weeks on Chart	TITLE	Copyright Owner, Distributor, Catalog Number	Principal Performers	Year of Release	Rating	Format	Price
1	2	103	JANE FONDA'S WORKOUT ▲ (ITA)	KVC-RCA Karl Video Corporation 042	Jane Fonda	1982	NR	VHS Beta	59.95
2	5	3	SUDDEN IMPACT	Warner Brothers Pictures Warner Home Video 11341	Clint Eastwood Sondra Locke	1983	R	VHS Beta	79.95
3	1	7	TRADING PLACES	Paramount Pictures Paramount Home Video 1551	Dan Ackroyd Eddie Murphy	1983	R	VHS Beta	39.95
4	3	18	MAKING MICHAEL JACKSON'S THRILLER ▲ (ITA)	Vestron 1000	Michael Jackson	1983	NR	VHS Beta	29.95
5	4	20	RAIDERS OF THE LOST ARK	Paramount Pictures Paramount Home Video 1376	Harrison Ford Karen Allen	1981	PG	VHS Beta	39.95
6	19	4	NEIL DIAMOND: LOVE AT THE GREEK	Vestron 1005	Neil Diamond	1983	NR	VHS Beta	29.95
7	12	7	THE JANE FONDA WORKOUT CHALLENGE	KVC-RCA Karl Video Corporation 051	Jane Fonda	1984	NR	VHS Beta	59.95
8	16	4	DEAD ZONE	Paramount Pictures Paramount Home Video 1646	Christopher Walken Martin Sheen	1983	R	VHS Beta	59.95
9	9	32	FLASHDANCE	Paramount Pictures Paramount Home Video 1454	Jennifer Beals	1983	R	VHS Beta	39.95
10	10	9	NEVER SAY NEVER AGAIN ▲	Warner Brothers Pictures Warner Home Video 11337	Sean Connery Barbara Carrera	1983	PG	VHS Beta	79.95
11	18	12	DO IT DEBBIE'S WAY	Raymax Prod. P. Brownstein Prod. Video Assoc. 1008	Debbie Reynolds	1983	NR	VHS Beta	39.95
12	6	4	OCTOPUSSY	CBS-Fox Video 4715	Roger Moore Maud Adams	1983	PG	VHS Beta	79.98
13	15	10	MR. MOM	Vestron 5025	Michael Keaton Teri Garr	1983	PG	VHS Beta	No listing
14	7	19	RISKY BUSINESS	The Geffen Company Warner Home Video 11323	Tom Cruise Rebecca de Mornay	1983	R	VHS Beta	39.98
15	13	41	DURAN DURAN	Thorn/EMI TVD 1646	Duran Duran	1983	NR	VHS Beta	29.95
16	8	8	WAR GAMES (ITA)	CBS-Fox Video 4714	Matthew Broderick Dabney Coleman	1983	PG	VHS Beta	79.98
17	27	2	FANNY AND ALEXANDER	Embassy Pictures, Embassy Home Entertainment 2067, 2171	Pernilla Allwin Bertil Guve	1983	R	VHS Beta	89.95
18	20	11	BILLY JOEL: LIVE FROM LONG ISLAND	CBS-Fox Video 6297	Billy Joel	1983	NR	VHS Beta	29.98
19	14	11	STAYING ALIVE	Paramount Pictures Paramount Home Video 1302	John Travolta Cynthia Rhodes	1983	PG	VHS Beta	39.95
20	11	13	TOOTSIE (ITA)	RCA/Columbia Pictures Home Video 10535	Dustin Hoffman Jessica Lange	1982	PG	VHS Beta	79.95
21	23	3	STAR 80	Warner Brothers Pictures Warner Home Video 20013	Marcel Hemingway Eric Roberts	1983	R	VHS Beta	79.95
22	NEW ENTRY		D. C. CAB	Universal City Studios MCA Dist. Corp. 80061	Mr. T Gary Busey	1984	R	VHS Beta	69.95
23	17	8	EASY MONEY	Vestron 5029	Rodney Dangerfield	1983	R	VHS Beta	No listing
24	24	45	48 HRS.	Paramount Pictures Paramount Home Video 1139	Nick Nolte Eddie Murphy	1983	R	VHS Beta	39.95
25	NEW ENTRY		UNDER FIRE	Vestron 5033	Gene Hackman Nick Nolte	1983	R	VHS Beta	No listing
26	31	8	STAR CHAMBER	CBS-Fox Video 1295	Michael Douglas Hal Holbrook	1983	R	VHS Beta	59.98
27	22	9	DEAL OF THE CENTURY •	Warner Brothers Pictures Warner Home Video 11339	Chevy Chase Sigourney Weaver	1983	PG	VHS Beta	69.95
28	28	11	THE CARE BEARS IN THE LAND WITHOUT FEELINGS	Family Home Entertainment MGM/UA Home Video F357	Animated	1983	G	VHS Beta	29.95
29	25	2	THE OSTERMAN WEEKEND	Thorn/EMI Home Video 1981	Burt Lancaster Rutger Hauer	1983	R	VHS Beta	79.95
30	30	3	CALIGULA	Vestron 5032	Malcolm McDowell Peter O'Toole	1983	R	VHS Beta	No listing
31	39	18	A HARD DAY'S NIGHT	Walter Shenson, Maljack Productions, Inc. 1064	The Beatles	1964	G	VHS Beta	69.95
32	29	4	COOL CATS: 25 Years Of Rock 'N Roll Style	MGM/UA Home Video 600317	Various Artists	1984	NR	VHS Beta	59.95
33	21	5	RUMBLE FISH	Universal City Studios MCA Dist. Corp. 80056	Matt Dillon Mickey Rourke	1983	R	VHS Beta	59.95
34	26	27	POLICE AROUND THE WORLD	I.R.S. Video 001	The Police	1982	NR	VHS Beta	33.95
35	34	7	EURHYTHMICS-SWEET DREAMS (THE VIDEO ALBUM)	RCA Video Prod. Inc. RCA/Columbia 91132	Eurythmics	1983	NR	VHS Beta	29.95
36	33	22	PINK FLOYD THE WALL	MGM/UA Home Video MV-400268	Pink Floyd	1979	R	VHS Beta	39.95
37	32	25	BLUE THUNDER •	RCA/Columbia Pictures Home Video 10026	Roy Scheider Malcolm McDowell	1983	R	VHS Beta	79.95
38	35	54	THE COMPLETE BEATLES	MGM/UA Home Video 700155	The Beatles	1982	NR	VHS Beta	69.95
39	40	11	TWIST OF FATE	MCA Home Video 80066	Olivia Newton-John	1983	NR	VHS Beta	19.95
40	37	14	BRAINSTORM	MGM/UA Home Video 800314	Natalie Wood Christopher Walken	1983	PG	VHS Beta	79.95

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Video

CBS Acts In Spotlight At Second AVA Clip Awards

LOS ANGELES — CBS Records dominated the second American Video Awards, held at the Wilshire Ebell Theatre here. Michael Jackson, Herbie Hancock, Cyndi Lauper and Merle Haggard & Willie Nelson all won awards for their videos.

A&M was the only label to withstand the CBS onslaught, with the Police winning in the best lighting design and best group performance categories for "Every Breath You Take." Daniel Pearl took home the lighting award.

Michael Jackson's "Beat It" won four AVA awards: best pop video, best director (Bob Giraldi), best choreographer (Michael Peters) and best male vocalist. Close behind "Beat It" was Herbie Hancock's "Rockit," winning three awards: best soul video for Hancock, best editing award for Roo Aiken, Kevin Godley and Lol

Creme, and best art direction for Godley and Creme.

Winning best female performance was Cyndi Lauper's "Girls Just Want To Have Fun," while Willie Nelson and Merle Haggard took home best country video for "Pancho And Lefty." Michael Nesmith was inducted into the AVA hall of fame.

The AVA awards were videotaped for a two-hour special and hosted by Casey Kasem. Scotti Bros./Syd Vin-nedge Television acted as producers in association with Golden West Television.

The producers claim the program has been syndicated to 130 stations so far. It began airing in April.

The American Video Assn. says the awards were determined by its qualified membership, about 500 working professionals in the music video industry.

Four Clips Taken From 'Streets Of Fire' Movie

By ETHLIE ANN VARE

LOS ANGELES—"You wouldn't necessarily damage yourself if you didn't have a video to put out with your movie," says Joel Silver, producer of the \$17 million "Streets Of Fire," "but it certainly wouldn't be smart. Would 'Flashdance' have been a hit without the video? Probably. But the video created awareness, made people want to see the movie."

"Streets Of Fire," billed as a "rock'n'roll fable," will be released by Universal-RKO on June 1. The soundtrack will be out in May from MCA, and the first video (Dan Hartman's "I Can Dream About You") is already available. Four videos have been taken from the film, three directed by Doug Dowdle and one by Howie Deutsch.

"Walter (Hill, the film's director) and I were the first movie company to really utilize video," claims Silver. "We cut a clip from '48 Hours' of the Bus Boys and put it on MTV. And a movie we made years ago, 'The Warriors,' was visually a precursor to modern video music as we know it."

"Streets Of Fire" stars Diane Lane ("Rumblefish") as kidnapped rock singer Ellen Aim, and Michael Paré ("Eddie & the Cruisers") as her rescuer. The score is by Ry Cooder, original songs were chosen and produced by Jimmy Iovine, and the opening and closing numbers were written by Jim Steinman. Other contributors to the music include Tom Petty, Stevie Nicks, the Blasters and the Fixx.

"The music in this movie is all valid," says Iovine. "There's a reason for every song to be there: it's not a bunch of B sides strung together. And the videos are valid, because

there's actually a band in the movie and the songs are actually performed in the movie. It's not just a song running behind an advertisement."

"There are eight songs performed on camera in the movie," notes Silver, "many of which will be performed by another singer on the soundtrack album. The record has to exist as a record; the video has to exist as a video; the movie has to exist as a movie."

An interesting aspect of the performance footage is that the singing star is using an electronically created composite voice. Laurie Sargent, Holly Sherwood and Rory Dodd were overdubbed together to create the Ellen Aim sound, making it impossible for actress Diane Lane (who can sing) to go out and perform her material as it sounds here. Silver doesn't see that as a problem: The Stevie Nicks song, "Sorcerer," performed by the Aim composite voice in the film, will be sung by Marilyn Martin on the soundtrack and (with luck) on any necessary award shows.

The film's creators have been video-minded from the start. "In the movie," says Silver, "there's even a sequence that shows a video on-screen. We shot it on film, cut it on tape, and then transferred the tape back to film."

"A good video can really give people a taste of what your movie's about," says Iovine. "It's a great help."

"What you hope for is to get a vehicle that can work across the board," says Silver. "A hit record, a hit video and a hit movie—that gets the most exposure possible. It becomes part of popular culture."

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Video

Embassy's Childs Plans Push For 'Title Awareness'

By FAYE ZUCKERMAN

LOS ANGELES—Fast forward to 1990 and a healthy installed base of hi-fi VCRs, a high percentage of pre-recorded videocassettes selling for \$19, and record store customers mulling over the purchase of video albums.

This is the home video future film industry veteran Richard "Reg" Childs sees. Childs is the newly appointed president of Embassy Home Entertainment. He's also credited with a primary role in the startup of Paramount Home Video in 1979.

In his new role, Childs is planning aggressive advertising campaigns and promotions to bring about "title awareness" for the company's originally produced and theatrical film releases, and possible new, low price points.

"You will see 'Silkwood' (currently being released on cassette) paired with in-store incentives as well as new schemes from us (Embassy) to make our products familiar to consumers," Childs says. He adds that the home video business is "title driven," with Walt Disney Productions being the only home video firm maintaining strong "brand" awareness.

Beyond large-scale promotions for Embassy, Childs implies that new, lower pricing will become apparent, with a \$15.95 price point playing a major role for music video by year's end. He stands behind lower prices, suggesting that reasonable price points "truly" rivals rental.

In the early 1980s, he recalls, the video software market seemed to stagnate. "Then Paramount experimented with \$39.95 for 'Star Trek II: The Wrath Of Khan,' and found a sale market developing." Embassy soon followed with a similar price for "Blade Runner."

Reflecting on home video's early days, Childs notes that at Paramount no one anticipated the phenomenal sale of VCRs seen in 1983. In the early 1980's, penetration was nearing one million and a "hit" title sold about 70,000 copies. "In 1980, at the winter CES, I remember taking orders for \$1 million worth of software. Paramount was thrilled."

The installed base of VCRs is currently nearing 10 million, with hit product selling well over 100,000 units, Childs says. Along with a marked increase in hardware sales comes increased software offerings, he observes. The proliferation of software products has forced Embassy to consider million-dollar advertising and promotion schemes.

He notes that original productions need more attention, but that often the advertising costs are prohibitive, as the product has little title identification and is usually an unknown entity. He cites "Silkwood," which will be attached to an elaborate promotion and advertising campaign, as having a "track record" — justification for a major rollout.

According to Childs, Embassy has about a 7% market share. As the Norman Lear-owned company stands poised to release some of its well-known television shows, it is expected to gain a larger share.

'Limited Gold' From Disney

• Continued from page 47
"limited" seal.

Dealers looking to participate in the campaign will be referred to their distributors. Disney will be offering 100% co-op compensation through qualified distributors based on certain specified pre-order numbers. The company will send the money to the distributors, who will then determine which retailers will get the money, and how much.

Childs hints that tv series may be released. But, he adds, current licensing rights and contract agreements continue to hamper a speedy release of such shows. Meanwhile, the company's already announced year-long

release schedule includes a mix of theatrical, music, comedy, and children's product.

Childs says that after a year-long hiatus from the home video industry, "it feels good to be back." Prior to

coming to Embassy he was in charge of ancillary sales for The Samuel Goldwyn Co., based in Hollywood.

Now back in the home video camp, he says there is no truth to the rumor that his hiatus was a result of a non-

compete clause in his contract with Paramount. "I left Paramount after my contract ran out. I wanted to broaden my job responsibilities, and realized that that was not going to happen at Paramount," he says.

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Music Monitor

Country clip: The Statler Brothers have just completed production on a clip for "Atlanta Blue," featuring flashbacks of Atlanta in the 1800s. The Statlers conceived the clip, and director Marc Ball brought it to fruition for PolyGram. It was lensed by Larry Boothby, with Joe Polidor serving as executive producer and

Mark Ragland as art director. Nashville's Scene Three took charge of production using an Arriflex 16SR camera, and then transferring to videotape on an ADO and SqueeZoom digital for effects.

Cost control: Director Stu Sleppin is placing a \$22,500 price tag on the video he did for A&M recording art-

ist Peter Pringle. The clip, which took four days to shoot, features the Canadian singer's "Fantasies." Produced by Bob Teeman and lensed by Yuri Denysenko, the clip includes several dance sequences choreographed by Jorge de la Penia.

Metal angels: Columbia heavy metal group Heaven performs

"Where Angels Fear To Tread" in a clip directed by veteran music video producer Robert Lombard. Lombard, known for Van Halen's "Jump" video, shot in 16mm and used Image Transform to transfer the film to video. David Lewis directed, and Ray Bush did the editing at Pacific Video.

Juggle rock: Nationally acclaimed juggling act the Mums appear in LaToya Jackson's first visual music venture for Private I Records, featuring the song "Hearts Don't Lie." Ed Pacio directed Jackson for a clip themed around a high school setting. David Catzel and Kit Thomas produced the video, which was choreographed by Billy Goodson. Brian Greenberg acted as director of photography.

Hot stuff: Emmy-winning director Adam Friedman and his crew got an unexpected baptism Monday (23) while filming Michael Shrieve's forthcoming "Transfer Station Blue" video at the National Video Industries Studio in lower Manhattan. Heat from the lighting equipment set off fire sprinklers, dousing the set and bringing four fire trucks to the scene. Fortunately, the equipment was salvaged, the set bailed and filming resumed. Shrieve remained cool (albeit wet) throughout, a trait he must have picked up in 1969, when he caused a small commotion as Santana's 17-year-old drummer at Woodstock. Friedman is also producing, for his own Adam Friedman Productions; executive producer is Bobby Vissicchio.

Johnny Winter In New Kind Of 'Press Release'

CHICAGO—Alligator Records has completed its first "video press release" for Johnny Winter, coinciding with Winter's first album and tour in over three years.

According to Mindy Giles, Alligator vice president/marketing and sales, the five-minute clip promotes Winter's first Alligator release "Guitar Slinger" via interview segments and live concert cutaways. "We consider it music news," says Giles. "We're also using it as a precursor to a regular video clip, so we wanted to keep it the length of a regular clip."

The "video press release" was produced by Tom Hilbe at Chicago's Eye & Ear Telecorp. Giles says it's available to music news services and "interested cable stations."

10 Titles Set For Ingram's Bookstore Test

NEW YORK—A mixture of music video, made-for home video product, feature films and children's titles will be included among the 10 titles Ingram Books uses to kick off its 851-store test with Waldenbooks (Billboard, April 7).

Titles to be used in the test will come from a variety of manufacturers, including "Making Michael Jackson's 'Thriller'" from Vestron Video; Paramount Home Video's "Trading Places," "Raiders Of The Lost Ark" and "Flashdance"; Karl Video Corp.'s "Jane Fonda's Workout" and "Jane Fonda's Workout Challenge"; "Strawberry Shortcake" from MGM/UA Home Video, and "He-Man And The Masters Of The Universe: The Greatest Adventures Of All," from RCA/Columbia Pictures Home Video. Other titles include "Jim Fixx On Running" and "Thin Thighs In 30 Days."

After the 10-title program has been kicked off, about 100 of the 851 stores involved in the initial test will be used as test markets for a broader selection of 50-75 titles.

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Video

Polish Market Displaying First Real Signs Of Life

By ROMAN WASCHKO

WARSAW—The video boom is finally having an impact in Poland, after a slow start in 1983. Despite the difficulty of buying hardware in the normal retail sector, it's estimated that there are some 400,000 VCRs in domestic use, most of them privately imported.

The usual High St. shops have few VCRs available. But units can be bought for hard currency through the special Pewex import shops.

There's a similar shortage of prerecorded videocassettes, so most VCR owners operate their own exchange clubs. Some private video clubs rent out cassettes, but the tape quality is generally poor.

The VHS system is most popular in Poland, with both Beta and V2000 lagging way behind. A three-hour blank videocassette from TDK or Fuji costs 7,200 zlotys, or some \$65 at the official rate of exchange. But as the number of cassettes on the market gradually increases, the price

drops.

One of the few stores retailing blank videotapes is the outlet operated by the Polish branch of the International Jazz Federation, which sold over 200 tapes during the last Christmas season, a remarkable tally since the price of a cassette is almost half the average monthly paycheck in this country.

A special national video association is now being set up here to sort out potential legal complications as the video industry expands.

Early last year, various student clubs and private companies started shows of video material. Licenses have been issued to these outlets on the condition that after each showing to a wider audience notification of material used is passed on to ZAIKS, the Polish authors' and composers' society. The most popular video production thus far seen in Poland seems to have been Pink Floyd's "The Wall."

Billboard Videocassette Top 40

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Survey for Week Ending 5/5/84

RENTALS

This Week	Last Position	Weeks on Chart	TITLE	Copyright Owner, Distributor, Catalog Number	Principal Performers	Year of Release	Rating	Format
1	7	3	SUDDEN IMPACT	Warner Brothers Pictures Warner Home Video 11341	Clint Eastwood Sondra Locke	1983	R	VHS Beta
2	2	7	TRADING PLACES	Paramount Pictures Paramount Home Video 1551	Dan Ackroyd Eddie Murphy	1983	R	VHS Beta
3	3	8	WAR GAMES (ITA)	CBS-Fox Video 4714	Matthew Broderick Dabney Coleman	1983	PG	VHS Beta
4	5	4	OCTOPUSSY	CBS-Fox Video 4715	Roger Moore Maud Adams	1983	PG	VHS Beta
5	4	10	MR. MOM	Vestron 5025	Michael Keaton Teri Garr	1983	PG	VHS Beta
6	6	9	NEVER SAY NEVER AGAIN	Warner Brothers Pictures Warner Home Video 11337	Sean Connery Barbara Carrera	1983	PG	VHS Beta
7	8	3	DEAD ZONE	Paramount Pictures Paramount Home Video 1646	Christopher Walken Martin Sheen	1983	R	VHS Beta
8	9	3	STAR 80	Warner Brothers Pictures Warner Home Video 20013	Mariel Hemingway Eric Roberts	1983	R	VHS Beta
9	7	13	TOOTSIE (ITA)	RCA/Columbia Pictures Home Video 10535	Dustin Hoffman Jessica Lange	1982	PG	VHS Beta
10	10	20	RISKY BUSINESS	The Geffen Company Warner Home Video 11323	Tom Cruise Rebecca de Mornay	1983	R	VHS Beta
11	NEW ENTRY		D. C. CAB	Universal City Studios MCA Distributing Corp. 80061	Mr. T Gary Busey	1984	R	VHS Beta
12	13	21	RAIDERS OF THE LOST ARK	Paramount Pictures Paramount Home Video 1376	Harrison Ford Karen Allen	1981	PG	VHS Beta
13	14	7	STAR CHAMBER	CBS-Fox Video 1295	Michael Douglas Hal Holbrook	1983	R	VHS Beta
14	11	8	EASY MONEY	Vestron 5029	Rodney Dangerfield	1983	R	VHS Beta
15	NEW ENTRY		UNDER FIRE	Vestron 5033	Gene Hackman Nick Nolte	1983	R	VHS Beta
16	12	19	MAKING MICHAEL JACKSON'S THRILLER ▲ (ITA)	Vestron 1000	Michael Jackson	1983	NR	VHS Beta
17	16	30	TENDER MERCIES •	Thorn/EMI 1640	Robert Duvall Betty Buckley	1983	PG	VHS Beta
18	18	3	ZELIG	Warner Brothers Pictures Warner Home Video 22027	Woody Allen Mia Farrow	1983	PG	VHS Beta
19	19	5	RUMBLE FISH	Universal City Studios, MCA Distributing Corp. 80056	Matt Dillon Mickey Rourke	1983	R	VHS Beta
20	17	8	CROSS CREEK	Thorn/EMI Home Video 2184	Mary Steenburgen Rip Torn	1983	R	VHS Beta
21	15	3	CALIGULA	Vestron 5032	Malcolm McDowell Peter O'Toole	1980	R	VHS Beta
22	20	2	THE OSTERMAN WEEKEND	Thorn/EMI Home Video 1981	Burt Lancaster Rutger Hauer	1983	R	VHS Beta
23	25	13	BRAINSTORM	MGM/UA Home Video 800314	Natalie Wood Christopher Walken	1983	PG	VHS Beta
24	32	32	FLASHDANCE	Paramount Pictures Paramount Home Video 1454	Jennifer Beals	1983	R	VHS Beta
25	23	2	FANNY AND ALEXANDER	Embassy Pictures, Embassy Home Entertainment 2067, 2171	Pernilla Allwin Bertil Guve	1983	R	VHS Beta
26	22	23	NATIONAL LAMPOON'S VACATION	Warner Brothers Pictures Warner Home Video 11315	Chevy Chase Christie Brinkley	1983	R	VHS Beta
27	21	11	STAYING ALIVE	Paramount Pictures Paramount Home Video 1302	John Travolta Cynthia Rhodes	1983	PG	VHS Beta
28	24	7	KRULL	RCA/Columbia Pictures Home Video 1C364	Ken Marshall Lysette Anthony	1983	PG	VHS Beta
29	26	13	CLASS	Vestron 5026	Jaqueline Bisset Cliff Robertson	1983	R	VHS Beta
30	28	53	JANE FONDA'S WORKOUT	KVC-RCA Karl Video Corporation 042	Jane Fonda	1982	NR	VHS Beta
31	29	11	PORKY'S II: THE NEXT DAY (ITA)	CBS-Fox Video 1294	Dan Monahan Tony Ganos	1983	R	VHS Beta
32	30	8	DEAL OF THE CENTURY	Warner Brothers Pictures Warner Home Video 11339	Chevy Chase Sigourney Weaver	1983	PG	VHS Beta
33	33	15	CUJO	Sunn Classic Pictures/Warner Bros Inc. Warner Home Video 11331	Dee Wallace Daniel Hugh-Kelly	1983	R	VHS Beta
34	34	9	THE CARE BEARS IN THE LAND WITHOUT FEELINGS	Family Home Entertainment MGM/UA Home Video F357	Animated	1983	G	VHS Beta
35	37	4	METALSTORM	Universal City Studios MCA Distributing Corp. 80045	Jeffrey Byron Mike Preston	1983	PG	VHS Beta
36	39	45	48 HRS.	Paramount Pictures Paramount Home Video 1139	Nick Nolte Eddie Murphy	1983	R	VHS Beta
37	27	13	EDDIE AND THE CRUISERS	Embassy Pictures Embassy Home Entertainment 2066	Tom Berenger Michael Paré	1983	PG	VHS Beta
38	31	26	BLUE THUNDER • (ITA)	RCA/Columbia Pictures Home Video 10026	Roy Scheider Malcolm McDowell	1983	R	VHS Beta
39	38	20	TWILIGHT ZONE—THE MOVIE	Warner Brothers Pictures Warner Home Video 11314	John Lithgow Kevin McCarthy	1983	PG	VHS Beta
40	35	6	SALEM'S LOT: THE MOVIE	Warner Brothers Pictures Warner Home Video 11336	David Soul James Mason	1979	NR	VHS Beta

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New Video Releases

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CIRCLE OF TWO

Tatum O'Neal, Richard Burton
Beta & VHS Vestron no list

DAMN YANKEES
Gwen Verdon, Ray Walston, Tab Hunter, etc.
Beta & VHS Warner Home Video ... \$59.95

DAVY CROCKETT ON THE MISSISSIPPI
Beta & VHS Worldvision Enterprises \$39.95

ERNE KOVACS: TELEVISION'S ORIGINAL GENIUS

Beta & VHS Vestron no list

EUBIE
Eubie Blake
Beta & VHS Warner Home Video ... \$59.95

FINIAN'S RAINBOW
Fred Astaire, Petula Clark, Tommy Steele
Beta & VHS Warner Home Video ... \$59.95

FORBIDDEN ZONE
Herve Villechaize, Susan Tyrell
Beta & VHS Media Home

Entertainment \$39.95

FOR THE LOVE OF IT
Deborah Raffin, Jeff Conway
Beta & VHS U.S.A. Home Video \$49.95

THE FOUR MUSKETEERS
Oliver Reed, Raquel Welch, Richard Chamberlain, Michael York
Beta & VHS U.S.A. Home Video \$59.95

GORKY PARK
William Hurt
Beta & VHS Vestron no list

GYPSY
Natalie Wood, Rosalind Russell, Karl Malden
Beta & VHS Warner Home Video ... \$59.95

HUSSY
Helen Mirren, John Shea
Beta & VHS Vestron no list

KILLPOINT
Beta & VHS no list

LADY ON THE BUS
Sonia Braga
Beta & VHS Vestron no list

LA SYLPHIDE
Ballet
Beta & VHS Kultur \$59.95

MAME
Lucille Ball, Beatrice Arthur, Bruce Davison
Beta & VHS Warner Home Video ... \$59.95

THE MARTIAN CHRONICLES VOL. 1
Rock Hudson
Beta & VHS U.S.A. Home Video \$59.95

NORMAN LOVES ROSE
Carol Kane
Beta & VHS Vestron no list

THE OTHER SIDE OF NASHVILLE
Willie Nelson, Johnny Cash, Emmylou Harris, etc.
Beta & VHS MGM/UA Home Video. \$59.95

PANIC IN ECHO PARK
Dorian Harewood
Beta & VHS U.S.A. Home Video \$49.95

PAVAROTTI
Luciano Pavarotti
Beta & VHS U.S.A. Home Video \$59.95

THE PAUL SIMON SPECIAL
Beta & VHS Pacific Arts Video \$59.95

REAR WINDOW
Beta & VHS MCA Home Video \$59.95
CED \$19.98
LED \$29.98

SAY AMEN SOMEBODY
Beta & VHS Pacific Arts Video \$59.95

SCANDALOUS
Robert Hays, John Geilgud, Tony Winner
Beta & VHS Vestron no list

SCARFACE
Al Pacino, Steven Bauer, Michael Pfeiffer
Beta & VHS MCA Home Video \$79.95
CED \$34.98
LED \$39.98

SCARFACE (1932 VERSION)
Paul Muni, Ann Dvorak, Boris Karloff, George Raft
Beta & VHS MCA Home Video \$39.95

SLAPSTICK OF ANOTHER KIND
Jerry Lewis, Madeline Kahn
Beta & VHS Vestron no list

STAND IN
Humphrey Bogart, Joan Blondell
Beta & VHS Monterey Home Video (Family Home Entertainment) \$39.95

STAR 80
Mariel Hemingway, Eric Roberts, Cliff Robertson
Beta & VHS Warner Home Video .. \$79.95

STEEL
Lee Majors, Jennifer O'Neill, Art Carney, George Kennedy
Beta & VHS Vestron no list

SUDDEN IMPACT
Clint Eastwood
Beta & VHS Warner Home Video .. \$79.95

THE THREE MUSKETEERS
Beta & VHS Worldvision Enterprises \$39.95

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Beta & VHS Worldvision Enterprises \$39.94

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WEEKEND PASS
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Billboard Computer Software

FOR WEEK ENDING MAY 5, 1984

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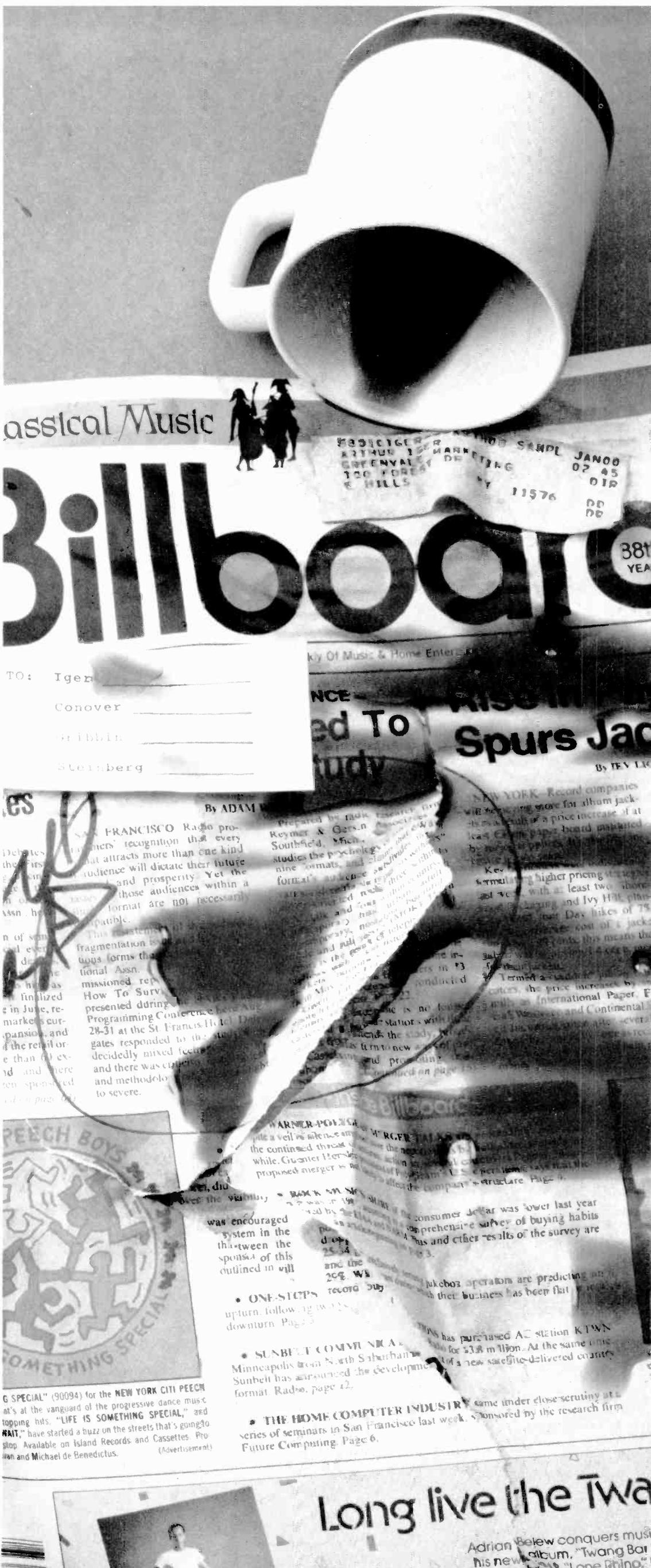
ENTERTAINMENT TOP 20

●—Disk ◆—Cartridge ★—Cassette

This Week	Last Week	Weeks on Chart	Title	Manufacturer	Remarks	Systems	Apple	Atari	Commodore	IBM	Texas Instruments	TRS	CP/M	Other
1	1	15	FLIGHT SIMULATOR II	Sublogic	Simulation Package		•	•	•					
2	2	31	LODE RUNNER	Broderbund	Arcade-Style Game		•◆	◆◆						
3	4	15	BEACH-HEAD	Access	Strategy Arcade Game				•					
4	3	31	ZORK I	Infocom	Text Adventure Game		•	•	•	•	•	•	•	•
5	5	17	JULIUS ERVING AND LARRY BIRD GO ONE-ON-ONE	Electronic Arts	Arcade Style Sports Game		•							
6	9	31	PINBALL CONSTRUCTION SET	Electronic Arts	Educational Arcade Game		•	•	•					
7	6	24	FLIGHT SIMULATOR	Microsoft	Simulation Package					•				
8	7	30	EXODUS:ULTIMA III	Origins Systems Inc.	Fantasy Role-Playing Game		•							
9	15	31	WIZARDRY	Sir-Tech	Fantasy Role-Playing Game		•							
10	8	26	ARCHON	Electronic Arts	Strategy Arcade Game			•	•					
11	11	6	MYSTERY MASTER: MURDER BY THE DOZEN	CBS Software	Adventure Strategy Game		•		•	•				
12	13	2	ZAXXON	Synapse	Arcade-Style Game				•★					
13	20	2	SORCERER	Infocom	Text Adventure Game		•	•	•	•	•	•	•	•
14	10	9	SARGON III	Hayden	Chess Game		•			•				
15	NEW ENTRY		ZAXXON	Datasoft	Arcade-Style Game		•	•★				•★		
16	16	31	BLUE MAX	Synapse	Diagonal Scrolling Arcade			•★	•★					
17	18	21	HARD HAT MACK	Electronic Arts	Arcade-Style Game		•	•	•					
18	NEW ENTRY		ENCHANTER	Infocom	Text Adventure Game		•	•	•	•	•	•	•	•
19	14	27	CASTLE WOLFENSTEIN	Muse	Arcade Adventure Game		•	•						
20	12	16	DEADLINE	Infocom	Text Adventure Game		•	•	•	•	•	•	•	•

EDUCATION TOP 10

1	1	31	MASTERTYPE	Scarborough	Educational program that teaches touch typing to ages 7 to adult in an exciting video game format in 18 different lessons.		•	◆◆	◆◆	•				
2	2	12	MUSIC CONSTRUCTION SET	Electronic Arts	Interactive music composition and learning tool enables user to work with a library of music or compose own.		•		•					
3	4	5	COMPUTER STUDY	Barron's Educational Series	Educational program designed to prepare high school students and adults for the SAT									



The perils of pass-along

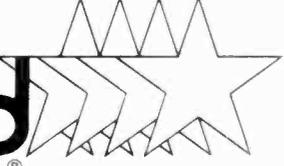
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Billboard® TOP LPs & TAPES

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○ Bullies 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	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	12	SOUNDTRACK Footloose Columbia JS 39242 CBS	▲		BLP 18	36	36	8	DAVID GILMOUR About Face Columbia FC39296 CBS			
2	3	26	LIONEL RICHIE Can't Slow Down Motown 6059 ML MCA	▲	8.98	BLP 2	37	30	13	ALABAMA Roll On RCA AHL1-4939 RCA	▲	8.98	CLP 2
3	2	15	VAN HALEN 1984 Warner Bros. 1-23985 WEA	▲	8.98		38	NEW ENTRY		RUSH Grace Under Pressure Mercury 818476-1 (Polygram) POL		8.98	
4	4	72	MICHAEL JACKSON Thriller Epic QE 38112 CBS	▲		BLP 5	39	40	54	SOUNDTRACK Flashdance Casablanca 8114921 (Polygram) POL	▲	9.98	
5	5	27	CULTURE CLUB Colour By Numbers Virgin/Epic QE 39107 CBS	▲		BLP 8	40	34	28	GENESIS Genesis Atlantic 80116 WEA	▲	9.98	
6	6	31	HUEY LEWIS & THE NEWS Sports Chrysalis FV 41412 CBS	▲			41	41	24	UB 40 Labor Of Love A&M SP6-4980 RCA		6.98	
7	7	5	THE CARS Heartbeat City Elektra 60296 WEA		8.98		42	42	23	BILLY IDOL Rebel Yell Chrysalis FV 41450 CBS	●		
8	8	8	SCORPIONS Love At First Sting Mercury 814 98101 (Polygram) POL		8.98		43	43	11	BON JOVI Bon Jovi Mercury 814982-1M1 (Polygram) POL		8.98	
9	10	20	CYNDI LAUPER She's So Unusual Portrait BFR 38930 (Epic) CBS	●			44	44	6	MISSING PERSONS Rhyme & Reason Capitol ST-12315 CAP		8.98	
10	11	8	THOMPSON TWINS Into The Gap Arista AL 8-8200 RCA		8.98		45	37	8	THOMAS DOLBY The Flat Earth Capitol ST 12309 CAP		8.98	
11	9	14	EURHYTHMICS Touch RCA AFL1-4917 RCA	●	8.98	BLP 35	46	47	29	SOUNDTRACK The Big Chill Motown 6062ML (MCA) MCA	▲	8.98	
12	12	6	SOUNDTRACK Against All Odds Atlantic 80152 WEA		8.98	BLP 60	47	35	12	DAN FOGELBERG Windows And Walls Full Moon/Epic QE 39004 CBS	●	8.98	
13	13	14	THE PRETENDERS Learning To Crawl Sire 1-23980 (Warner Bros.) WEA		8.98		48	48	40	JEFFREY OSBORNE Stay With Me Tonight A&M SP 4940 RCA	●	8.98	
14	14	38	BILLY JOEL An Innocent Man Columbia QC 38837 CBS	▲	8.98		49	33	14	JUDAS PRIEST Defenders Of The Faith Columbia FC39219 CBS	●	8.98	BLP 11
15	16	27	JOHN COUGAR MELLENCAMP Uh-Huh Riva RVL 7504 (Polygram) POL	▲	8.98		50	51	6	BERLIN Love Life Geffen GHS 4025 (Warner Bros.) WEA		8.98	
16	19	5	SOUNDTRACK/RICK SPRINGFIELD Hard To Hold RCA ABL1-4935 RCA		8.98		51	55	22	KOOL & THE GANG In The Heart De-Lite DSR-8508 (Polygram) POL	●	8.98	BLP 13
17	17	8	WEIRD AL YANKOVIC		8.98		52	53	41	MIDNIGHT STAR No Parking On The Dance Floor Solar 60241 (Elektra) WEA	▲	8.98	BLP 14
							53	68	9	DIRE STRAITS			
							72	74	36	MADONNA Madonna Sire 1-23867 (Warner Bros.) WEA		8.98	BLP 62
							73	63	12	CHRISTINE MCVIE Christine McVie Warner Bros. 1-25059 WEA		8.98	
							74	75	11	WANG CHUNG Points On The Curve Geffen GHS 4004 (Warner Bros.) WEA		8.98	
							75	77	6	EARL KLUGH Wishful Thinking Capitol ST-12323 CAP		8.98	BLP 28
							76	67	13	JOHN LENNON/YOKO ONO Milk And Honey Polydor 817160-1Y-1 (Polygram) POL	●	8.98	
							77	78	26	JAMES INGRAM It's Your Night Q-West 1-23970 (Warner Bros.) WEA		8.98	BLP 30
							78	60	8	LAURIE ANDERSON Mister Heartbreak Warner Bros. 1-25077 WEA		8.98	
							79	72	147	MICHEAL JACKSON Off The Wall Epic FE 35745 CBS	▲	8.98	
							80	91	3	MARVIN GAYE Every Great Hit Of Marvin Gaye Motown 6058 ML MCA		8.98	BLP 36
							81	94	18	REAL LIFE Heart Land MCA/Curb 5459 MCA		8.98	
							82	85	81	LIONEL RICHIE Lionel Richie Motown 6007 ML MCA	▲	8.98	BLP 58
							83	109	3	BAR-KAYS Dangerous Mercury 818478-1 (Polygram) POL		8.98	BLP 12
							84	84	25	EDDIE MURPHY Comedian Columbia FC-39005 CBS	●	8.98	BLP 53
							85	103	22	IRENE CARA What A Feelin' Geffen/Network GHS 4021 (Warner Bros.) WEA	●	8.98	BLP 57
							86	73	29	THE ROMANTICS In Heat Nemperor 86Z 3880 (Epic) CBS	●	8.98	
							87	134	3	THE CRUSADERS Ghetto Blaster MCA 5429 MCA		8.98	BLP 38
							88	79	18	PATTI LABELLE I'm In Love Again Philadelphia International FZ-38539		8.98	

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MAY 5, 1984, BILLBOARD

BLACK MUSIC

Timed to appear in conjunction with Black Music Montr, this Special Report in Billboard's June 16th issue will be devoted entirely to the issues, economics and trends facing today's Black Music industry. This definitive, in-depth profile will cover black music, talent, radio, indies,—the spectrum of factors impacting the industry in the U.S. and around the world.

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A Billboard Special Report

FOR WEEK ENDING MAY 5, 1984

Billboard®

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HOT 100®

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THIS WEEK	LAST WEEK	WKS ON CHART	TITLE—Artist (Producer) Writer, Label & Number (Distributing Label)	THIS WEEK	LAST WEEK	WKS ON CHART	TITLE—Artist (Producer) Writer, Label & Number (Distributing Label)
1	1	11	AGAINST ALL ODDS (TAKE A LOOK AT ME NOW) —Phil Collins (Arif Mardin) P. Collins, Atlantic 7-89700	1	1	11	RELAX —Frankie Goes To Hollywood (Trevor Horn), Gill, Johnson, O'Toole; Island 7-99805 (Atco)
2	2	11	HELLO —Lionel Richie (Lionel Richie, James Anthony Carmichael) L. Richie; Motown 1722	68	5	5	MUSIC TIME —Styx (Styx), D. DeYoung; A&M 2625
3	4	13	HOLD ME NOW —Thompson Twins (Alex Sadkin, Tom Bailey), T. Bailey, A. Currie, J. Leeway; Arista 1-9164	NEW ENTRY	NEW ENTRY	NEW ENTRY	I WANT A NEW DRUG —Huey Lewis And The News (Huey Lewis And The News), C. Hayes, H. Lewis; Chrysalis 4-42766
4	3	15	FOOTLOOSE —Kenny Loggins (Kenny Loggins, Lee DeCarlo), K. Loggins, D. Pitchford; Columbia 38-04310	69	43	17	HOLDING OUT FOR A HERO —Bonnie Tyler (Jim Steinman) J. Steinman, D. Pitchford; Columbia 38-04370
5	6	9	LOVE SOMEBODY —Rick Springfield (Rick Springfield, Bill Drescher), R. Springfield; RCA 13738	70	34	11	I CRY JUST A LITTLE BIT —Shakin' Stevens (Christopher Neil), B. Heatlie; Epic 34-04338
6	10	10	TO ALL THE GIRLS I'VE LOVED BEFORE —Julio Iglesias And Willie Nelson (Richard Perry), A. Hammond, H. David; Columbia 38-04217	71	76	3	COME BACK AND STAY —Paul Young (Laurie Latham), J. Lee; Columbia 38-04313
7	7	9	YOU MIGHT THINK—The Cars (Robert John "Mutt" Lange, The Cars), R. Ocasek; Elektra 7-69744	72	51	14	ILLEGAL ALIEN —Genesis (Genesis, Hugh Padgham), Genesis; Atlantic 7-89698
8	8	11	THEY DON'T KNOW —Tracey Ullman (Peter Collins) K. MacColl; MCA 52347	73	49	9	ORIGINAL SIN —Inxs (Nile Rodgers), A. Farris, M. Hutchen; Atco 7-99766
9	12	5	LET'S HEAR IT FOR THE BOY —Deniece Williams (G. Duke), T. Snow, D. Pitchford; Columbia 38-04417	74	87	2	WE'RE GOING ALL THE WAY —Jeffrey Osborne (George Duke) B. Mann, C. Weil; A&M 2618
10	5	10	MISS ME BLIND —Culture Club (Steve Levine), O'Dowd, Moss, Hay, Craig; Virgin/Epic 34-04388	75	72	11	DON'T LOOK ANY FURTHER —Dennis Edwards (D. Lambert), D. Lambert, F. Golde, D. Hitchings; Gordy 1715 (Motown)
11	17	5	OH, SHERRIE —Steve Perry (Steve Perry), S. Perry, R. Goodrum, B. Cuomo, C. Krampf; Columbia 38-04391	76	81	2	KING OF SUJUDE —Weird Al Yankovic (Rick Derringer), Sting, A. Yankovic; Rock 'N' Roll 4-04451 (Scotti Bros./Epic)
12	13	8	HEAD OVER HEELS —The Go Go's (Martin Rushent), Caffey/Valentine; I.R.S. IR-9926 (A&M)	77	NEW ENTRY	NEW ENTRY	ONE IN A MILLION —The Romantics (Peter Solley) Romantics; Nipper 4-04373 (Epic)
13	14	11	TONIGHT —Kool & The Gang (Ronald Bell, Jim Bonnfond, Kool & The Gang) J. Taylor, C. Williams, Kool & The Gang; De-Lite 830 (PolyGram)	78	61	11	OBSCENE PHONE CALLER —Rockwell (Curtis Anthony Nolen, Rockwell), Rockwell; Motown 1731
14	27	4	TIME AFTER TIME —Cyndi Lauper (Rick Chertoff), C. Lauper, R. Hyman; Portrait 37-04432 (Epic)	79	NEW ENTRY	NEW ENTRY	HEART DON'T LIE —LaToya Jackson (Amir Baysan), D. Johnson, A. Baysan; Private 1 4-04439 (Epic)
15	16	10	DON'T ANSWER ME —Alan Parsons Project (Alan Parsons), E. Woolfson, A. Parsons; Arista 1-9160	80	86	2	EYES THAT SEE IN THE DARK —Kenny Rogers (Barry Gibb, Karl Richardson, Alby Galuten), B. Gibb, M. Gibb; RCA 13774
16	19	8	THE AUTHORITY Song —The Authority (The Authority)	81	55	12	RADIO GA-GA —Queen (Queen, Mack), R. Taylor; Capitol 5317
17	18	15	LOVE SOMEBODY —Rick Springfield (Rick Springfield, Bill Drescher), R. Springfield; RCA 13738	82	55	12	
18	19	16	TO ALL THE GIRLS I'VE LOVED BEFORE —Julio Iglesias And Willie Nelson (Richard Perry), A. Hammond, H. David; Columbia 38-04217				
19	20	17	YOU MIGHT THINK—The Cars (Robert John "Mutt" Lange, The Cars), R. Ocasek; Elektra 7-69744				
20	21	18	THEY DON'T KNOW —Tracey Ullman (Peter Collins) K. MacColl; MCA 52347				
21	22	19	LET'S HEAR IT FOR THE BOY —Deniece Williams (G. Duke), T. Snow, D. Pitchford; Columbia 38-04417				
22	23	20	MISS ME BLIND —Culture Club (Steve Levine), O'Dowd, Moss, Hay, Craig; Virgin/Epic 34-04388				
23	24	21	OH, SHERRIE —Steve Perry (Steve Perry), S. Perry, R. Goodrum, B. Cuomo, C. Krampf; Columbia 38-04391				
24	25	22	HEAD OVER HEELS —The Go Go's (Martin Rushent), Caffey/Valentine; I.R.S. IR-9926 (A&M)				
25	26	23	TONIGHT —Kool & The Gang (Ronald Bell, Jim Bonnfond, Kool & The Gang) J. Taylor, C. Williams, Kool & The Gang; De-Lite 830 (PolyGram)				
26	27	24	TIME AFTER TIME —Cyndi Lauper (Rick Chertoff), C. Lauper, R. Hyman; Portrait 37-04432 (Epic)				
27	28	25	DON'T ANSWER ME —Alan Parsons Project (Alan Parsons), E. Woolfson, A. Parsons; Arista 1-9160				
28	29	26	THE AUTHORITY Song —The Authority (The Authority)				
29	30	27	LOVE SOMEBODY —Rick Springfield (Rick Springfield, Bill Drescher), R. Springfield; RCA 13738				
30	31	28	TO ALL THE GIRLS I'VE LOVED BEFORE —Julio Iglesias And Willie Nelson (Richard Perry), A. Hammond, H. David; Columbia 38-04217				
31	32	29	YOU MIGHT THINK—The Cars (Robert John "Mutt" Lange, The Cars), R. Ocasek; Elektra 7-69744				
32	33	30	THEY DON'T KNOW —Tracey Ullman (Peter Collins) K. MacColl; MCA 52347				
33	34	31	LET'S HEAR IT FOR THE BOY —Deniece Williams (G. Duke), T. Snow, D. Pitchford; Columbia 38-04417				
34	35	32	MISS ME BLIND —Culture Club (Steve Levine), O'Dowd, Moss, Hay, Craig; Virgin/Epic 34-04388				
35	36	33	OH, SHERRIE —Steve Perry (Steve Perry), S. Perry, R. Goodrum, B. Cuomo, C. Krampf; Columbia 38-04391				
36	37	34	HEAD OVER HEELS —The Go Go's (Martin Rushent), Caffey/Valentine; I.R.S. IR-9926 (A&M)				
37	38	35	TONIGHT —Kool & The Gang (Ronald Bell, Jim Bonnfond, Kool & The Gang) J. Taylor, C. Williams, Kool & The Gang; De-Lite 830 (PolyGram)				
38	39	36	TIME AFTER TIME —Cyndi Lauper (Rick Chertoff), C. Lauper, R. Hyman; Portrait 37-04432 (Epic)				
39	40	37	DON'T ANSWER ME —Alan Parsons Project (Alan Parsons), E. Woolfson, A. Parsons; Arista 1-9160				
40	41	38	THE AUTHORITY Song —The Authority (The Authority)				
41	42	39	LOVE SOMEBODY —Rick Springfield (Rick Springfield, Bill Drescher), R. Springfield; RCA 13738				
42	43	40	TO ALL THE GIRLS I'VE LOVED BEFORE —Julio Iglesias And Willie Nelson (Richard Perry), A. Hammond, H. David; Columbia 38-04217				
43	44	41	YOU MIGHT THINK—The Cars (Robert John "Mutt" Lange, The Cars), R. Ocasek; Elektra 7-69744				
44	45	42	THEY DON'T KNOW —Tracey Ullman (Peter Collins) K. MacColl; MCA 52347				
45	46	43	LET'S HEAR IT FOR THE BOY —Deniece Williams (G. Duke), T. Snow, D. Pitchford; Columbia 38-04417				
46	47	44	MISS ME BLIND —Culture Club (Steve Levine), O'Dowd, Moss, Hay, Craig; Virgin/Epic 34-04388				
47	48	45	OH, SHERRIE —Steve Perry (Steve Perry), S. Perry, R. Goodrum, B. Cuomo, C. Krampf; Columbia 38-04391				
48	49	46	HEAD OVER HEELS —The Go Go's (Martin Rushent), Caffey/Valentine; I.R.S. IR-9926 (A&M)				
49	50	47	TONIGHT —Kool & The Gang (Ronald Bell, Jim Bonnfond, Kool & The Gang) J. Taylor, C. Williams, Kool & The Gang; De-Lite 830 (PolyGram)				
50	51	48	TIME AFTER TIME —Cyndi Lauper (Rick Chertoff), C. Lauper, R. Hyman; Portrait 37-04432 (Epic)				
51	52	49	DON'T ANSWER ME —Alan Parsons Project (Alan Parsons), E. Woolfson, A. Parsons; Arista 1-9160				
52	53	50	THE AUTHORITY Song —The Authority (The Authority)				
53	54	51	LOVE SOMEBODY —Rick Springfield (Rick Springfield, Bill Drescher), R. Springfield; RCA 13738				
54	55	52	TO ALL THE GIRLS I'VE LOVED BEFORE —Julio Iglesias And Willie Nelson (Richard Perry), A. Hammond, H. David; Columbia 38-04217				
55	56	53	YOU MIGHT THINK—The Cars (Robert John "Mutt" Lange, The Cars), R. Ocasek; Elektra 7-69744				
56	57	54	THEY DON'T KNOW —Tracey Ullman (Peter Collins) K. MacColl; MCA 52347				
57	58	55	LET'S HEAR IT FOR THE BOY —Deniece Williams (G. Duke), T. Snow, D. Pitchford; Columbia 38-04417				
58	59	56	MISS ME BLIND —Culture Club (Steve Levine), O'Dowd, Moss, Hay, Craig; Virgin/Epic 34-04388				
59	60	57	OH, SHERRIE —Steve Perry (Steve Perry), S. Perry, R. Goodrum, B. Cuomo, C. Krampf; Columbia 38-04391				
60	61	58	HEAD OVER HEELS —The Go Go's (Martin Rushent), Caffey/Valentine; I.R.S. IR-9926 (A&M)				
61	62	59	TONIGHT —Kool & The Gang (Ronald Bell, Jim Bonnfond, Kool & The Gang) J. Taylor, C. Williams, Kool & The Gang; De-Lite 830 (PolyGram)				
62	63	60	TIME AFTER TIME —Cyndi Lauper (Rick Chertoff), C. Lauper, R. Hyman; Portrait 37-04432 (Epic)				
63	64	61	DON'T ANSWER ME —Alan Parsons Project (Alan Parsons), E. Woolfson, A. Parsons; Arista 1-9160				
64	65	62	THE AUTHORITY Song —The Authority (The Authority)				
65	66	63	LOVE SOMEBODY —Rick Springfield (Rick Springfield, Bill Drescher), R. Springfield; RCA 13738				
66	67	64	TO ALL THE GIRLS I'VE LOVED BEFORE —Julio Iglesias And Willie Nelson (Richard Perry), A. Hammond, H. David; Columbia 38-04217				
67	68	65	YOU MIGHT THINK—The Cars (Robert John "Mutt" Lange, The Cars), R. Ocasek; Elektra 7-69744				
68	69	66	THEY DON'T KNOW —Tracey Ullman (Peter Collins) K. MacColl; MCA 52347				
69	70	67	LET'S HEAR IT FOR THE BOY —Deniece Williams (G. Duke), T. Snow, D. Pitchford; Columbia 38-04417				
70	71	68	MISS ME BLIND —Culture Club (Steve Levine), O'Dowd, Moss, Hay, Craig; Virgin/Epic 34-04388				
71	72	69	OH, SHERRIE —Steve Perry (Steve Perry), S. Perry, R. Goodrum, B. Cuomo, C. Krampf; Columbia 38-04391				
72	73	70	HEAD OVER HEELS —The Go Go's (Martin Rushent), Caffey/Valentine; I.R.S. IR-9926 (A&M)				
73	74	71	TONIGHT —Kool & The Gang (Ronald Bell, Jim Bonnfond, Kool & The Gang) J. Taylor, C. Williams, Kool & The Gang; De-Lite 830 (PolyGram)				
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75	76	73	DON'T ANSWER ME —Alan Parsons Project (Alan Parsons), E. Woolfson, A. Parsons; Arista 1-9160				
76	77	74	THE AUTHORITY Song —The Authority (The Authority)				
77	78	75	LOVE SOMEBODY —Rick Springfield (Rick Springfield, Bill Drescher), R. Springfield; RCA 13738				
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79	80	77	YOU MIGHT THINK—The Cars (Robert John "Mutt" Lange, The Cars), R. Ocasek; Elektra 7-69744				
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82	83	80	MISS ME BLIND —Culture Club (Steve Levine), O'Dowd, Moss, Hay, Craig; Virgin/Epic 34-04388				
83	84	81	OH, SHERRIE —Steve Perry (Steve Perry), S. Perry, R. Goodrum, B. Cuomo, C. Krampf; Columbia 38-04391				
84	85	82	HEAD OVER HEELS —The Go Go's (Martin Rushent), Caffey/Valentine; I.R.S. IR-9926 (A&M)				
85	86	83	TONIGHT —Kool & The Gang (Ronald Bell, Jim Bonnfond, Kool & The Gang) J. Taylor, C. Williams, Kool & The Gang; De-Lite 830 (PolyGram)				
86	87	84	TIME AFTER TIME —Cyndi Lauper (Rick Chertoff), C. Lauper, R. Hyman; Portrait 37-04432 (Epic)				
87	88	85	DON'T ANSWER ME —Alan Parsons Project (Alan Parsons), E. Woolfson, A. Parsons; Arista 1-9160				
88	89	86	THE AUTHORITY Song —The Authority (The Authority)				
89	90	87	LOVE SOMEBODY —Rick Springfield (Rick Springfield, Bill Drescher), R. Springfield; RCA 13738				
90	91	88	TO ALL THE GIRLS I'VE LOVED BEFORE —Julio Iglesias And Willie Nelson (Richard Perry), A. Hammond, H. David; Columbia 38-04217				
91	92	89	YOU MIGHT THINK—The Cars (Robert John "Mutt" Lange, The Cars), R. Ocasek; Elektra 7-69744				
92	93	90	THEY DON'T KNOW —Tracey Ullman (Peter Collins) K. MacColl; MCA 52347				
93	94	91	LET'S HEAR IT FOR THE BOY —Deniece Williams (G. Duke), T. Snow, D. Pitchford; Columbia 38-04417				
94	95	92	MISS ME BLIND —Culture Club (Steve Levine), O'Dowd, Moss, Hay, Craig; Virgin/Epic 34-04388				
95	96	93	OH, SHERRIE —Steve Perry (Steve Perry), S. Perry, R. Goodrum, B. Cuomo, C. Krampf; Columbia 38-04391				
96	97	94	HEAD OVER HEELS —The Go Go's (Martin Rushent), Caffey/Valentine; I.R.S. IR-9926 (A&M)				
97	98	95	TONIGHT —Kool & The Gang (Ronald Bell, Jim Bonnfond, Kool & The Gang) J. Taylor, C. Williams, Kool & The Gang; De-Lite 830 (PolyGram)				
98	99	96	TIME AFTER TIME —Cyndi Lauper (Rick Chertoff), C. Lauper, R. Hyman; Portrait 37-04432 (Epic)				
99	100	97	DON'T ANSWER ME —Alan Parsons Project (Alan Parsons), E. Woolfson, A. Parsons; Arista 1-9160				
100		98	THE AUTHORITY Song —The Authority (The Authority)				

17	21	7	THE LONGEST TIME —Billy Joel (Phil Ramone), B. Joel; Columbia 38-04400	NEW ENTRY	62	2	JUMP (FOR MY LOVE) —Pointer Sisters (Richard Perry), M. Sharron-Stephen Mitchell, G. Skardina; Planet 13780(RCA)	
18	22	7	BREAKDANCE —Irene Cara (Giorgio Moroder), Moroder, Cara, Hull; Network/Geffen 7-29328(Warner Bros.)	NEW ENTRY	51	33	21	GIRLS JUST WANT TO HAVE FUN —Cyndi Lauper (Rick Chertoff), R. Hazard; Portrait 37-04120(Epic)
19	9	15	AUTOMATIC —Pointer Sisters (Richard Perry), B. Walsh, M. Goldenberg; Planet 13730(RCA)	NEW ENTRY	52	53	9	BABY COME BACK —Billy Rankin (John Ryan), B. Rankin; A&M 2613
20	30	9	SISTER CHRISTIAN —Night Ranger (Pat Glasser), K. Keagy; Camel/MCA 52350	NEW ENTRY	53	59	6	WOULDN'T IT BE GOOD —Nik Kershaw (Peter Collins), N. Kershaw; MCA 52371
21	26	8	DANCING IN THE SHEETS —Shalamar (B. Wolfer, D. Pitchford), B. Wolfer; Columbia 38-04372	NEW ENTRY	54	56	5	SAIL AWAY —The Temptations (N.A. Whitfield), N. Whitfield, A. Bond; Gordy 1720(Motown)
22	25	10	A FINE FINE DAY —Tony Carey (Peter Hauke), T. Carey; MCA 52343	NEW ENTRY	55	69	3	WHISPER TO A SCREAM (BIRDS FLY) —Icicle Works (Hugh Jones), McNabb; Arista 1-9155
23	31	4	I'LL WAIT —Van Halen (Ted Templeman), E. Van Halen, A. Van Halen, M. Anthony, D.L. Roth; Warner Bros. 7-29307	NEW ENTRY	56	45	11	RUNAWAY —Bon Jovi (Lance Quinn, Tony Bongiovi) J. Bon Jovi, G. Karak; Mercury 818309-7(Polygram)
24	11	15	SOMEBODY'S WATCHING ME —Rockwell (Curtis Anthony Nolen, Rockwell), Rockwell; Motown 1702(MCA)	NEW ENTRY	57	70	2	BELIEVE IN ME —Dan Fogelberg (Dan Fogelberg, Marty Lewis), D. Fogelberg; Full Moon/Epic 34-04447
25	28	9	NO MORE WORDS —Berlin (Giorgio Moroder, Richie Zito), J. Crawford; Geffen 7-29360(Warner Bros.)	NEW ENTRY	58	67	3	DANCE HALL DAYS —Wang Chung (Chris Hughes, Ross Cullum), Hues; Geffen 7-29310(Warner Bros.)
26	36	3	THE REFLEX —Duran Duran (Alex Sadkin, Ian Little, Duran Duran), Duran Duran; Capitol 5345	NEW ENTRY	59	63	5	THERE'S NO EASY WAY —James Ingram (Quincy Jones), B. Mann; QWest 7-29316(Warner Bros.)
27	37	11	WHITE HORSE —Laid Back (Laid Back, Seven Dwards) T. Stahl, J. Guldenberg; Sire 7-29346(Warner Bros.)	NEW ENTRY	60	73	2	I WANT TO BREAK FREE —Queen (Mack), J. Deacon; Capitol 5350
28	29	8	SHOW ME —The Pretenders (Chris Thomas), C. Hynde; Sire 7-29317(Warner Bros.)	NEW ENTRY	61	NEW ENTRY		WHO'S THAT GIRL —Eurythmics (David A. Stewart), Lennox, Stewart; RCA 13800
29	35	9	BORDERLINE —Madonna (Reggie Lucas, John "Jellybean" Benitez), R. Lucas; Sire 7-29354(Warner Bros.)	NEW ENTRY	62	65	5	BLUE LIGHT —David Gilmour (Bob Ezrin, David Gilmour), D. Gilmour; Columbia 38-04378
30	15	12	ADULT EDUCATION —Daryl Hall & John Oates (Daryl Hall, John Oates, Bob Clearmountain), D. Hall, J. Oates, S. Allen; RCA 13714	NEW ENTRY	63	NEW ENTRY		EYES WITHOUT A FACE —Billy Idol (Not Listed), Idol, Stevens; Chrysalis 4-42786
31	24	10	LEAVE IT —Yes (Trevor Horn), Squire, Rabin, Horn; Atco 7-99787	NEW ENTRY	64	74	3	WHAT IS LOVE —Howard Jones (Rupert Hine), H. Jones, W. Bryant; Elektra 7-69737
32	40	3	THE HEART OF ROCK 'N' ROLL —Huey Lewis And The News (Not Listed), J. Colla, H. Lewis; Chrysalis 4-42782	NEW ENTRY	65	58	5	OLYMPIA —Sergio Mendes (Sergio Mendes, Barry Mann), B. Mann, C. Weil; A&M 2623
33	42	4	SELF CONTROL —Laura Branigan (Jack White, Robbie Buchanan), G. Bigazzi, R. Riefoli, S. Piccolo; Atlantic 7-89676	NEW ENTRY	66	75	4	DON'T WASTE YOUR TIME —Yarborough & Peoples (J. Ellis), J. Ellis; Total Experience 1-2400(RCA)
84	NEW ENTRY		I CAN DREAM ABOUT YOU —Dan Hartman (Jimmy Iovine, Dan Hartman), D. Hartman; MCA 52378	NEW ENTRY	90	95	2	SUPERSTAR/UNTIL YOU COME BACK TO ME —Luther Vandross (Luther Vandross), L. Russell, B. Bramett, S. Wonder, M. Broadmax; Epic 49-04969
85	90	2	DAYS GONE BY —Poco (Paul Cotton, Rusty Young), P. Cotton; Atlantic 7-89674	NEW ENTRY	86	83	20	GIVE IT UP —K.C. (H.W. Casey, R. Finch), H.W. Casey, D. Carter; Meca/Alpha Dist. 51001
86	83	20		NEW ENTRY	87	64	6	COMMUNICATION —Spandau Ballet (Tony Swain, Steve Jolley, Spandau Ballet), G. Kemp; Chrysalis 4-42770
87	64	6		NEW ENTRY	88	NEW ENTRY		HURT —Re-flex (John Punter), Fishman; Capitol 5348
88	NEW ENTRY			NEW ENTRY	89	NEW ENTRY		DARLIN' —Frank Stallone (Frank Stallone, Vince DiCola), F. Stallone, V. DiCola, M. Hudson; Polydor 821 382-7(Polygram)
89	NEW ENTRY			NEW ENTRY	91	84	4	TERMS OF ENDEARMENT —Michael Gore (Michael Gore), M. Gore; Capitol 5334
90	95	2		NEW ENTRY	92	66	12	THE KID'S AMERICAN —Matthew Wilder (Peter Bunetta, Rick Chudacoff, Bill Elliott), M. Wilder; Private 1 4-04363(Epic)
91	84	4		NEW ENTRY	93	60	8	HUNTERS OF THE NIGHT —Mr. Mister (Peter McLean), R. Page, S. George, J. Lang, G. Ghiz; RCA PB1-3741
92	66	12		NEW ENTRY	94	85	22	99 LUFTBALLONS —Nena (Reinhold Heil, Manne Praeker), J.U. Fahrenkrog-Petersen, C. Karges; Epic 34-04108
93	60	8		NEW ENTRY	95	80	4	DOWNTOWN —Dolly Parton (Val Garay), T. Hatch; RCA 13756
94	85	22		NEW ENTRY	96	77	13	THRILLER —Michael Jackson (Quincy Jones), R. Temperton; Epic 34-04364
95	80	4		NEW ENTRY	97	78	15	RED, RED WINE —UB 40 (UB 40, Ray "Pablo" Falconer), N. Diamond; A&M 2600
96	77	13		NEW ENTRY	98	82	14	THE LANGUAGE OF LOVE —Dan Fogelberg (Dan Fogelberg, Marty Lewis), D. Fogelberg; Full Moon/Epic 34-04314
97	78	15		NEW ENTRY	99	79	9	PERFECT COMBINATION —Stacy Lattisaw And Johnny Gill (Narada Michael Walden), P. Glass, N.M. Walden; Cotillion 7-99785(Atco)
98	82	14		NEW ENTRY	100	88	6	I'M STEPPIN' OUT —John Lennon (Not Listed), J. Lennon; Polydor 821107-7(Polygram)

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Booking Agency War Escalating

Competition Among Companies Reaches Record Level

By KIP KIRBY and EDWARD MORRIS

NASHVILLE—The war among country booking agencies is heating up.

Booking firms now face unprecedented competition. Markets are oversaturated, more acts are on the road competing for the same venues, artists are demanding exorbitant fees, there is a proliferation of agencies moving into the country field, acts are being offered signing inducements by aggressive companies, and there is an ongoing "revolving door" situation that isn't alleviated by contracts.

As if this weren't enough, Nashville booking agencies today face competition from artists themselves handling their own promotion, and from acts who have formed their own in-house agencies. The Statler Brothers, Ronnie Milsap, and Barbara and Louise Mandrell have each formed their own booking agencies in the past year or so, while acts such as Alabama, Kenny Rogers, the Statlers, Conway Twitty, Ricky Skaggs and the Oak Ridge Boys handle their own

Industry Veteran

Bob Jennings Dead At Age 59

NASHVILLE—Bob Jennings, publicist for Acuff-Rose and member of the Country Music Disk Jockey Hall of Fame, shot himself to death at his home here April 19. He was 59.

A native of Auburntown, Tenn., Jennings began his broadcasting career in 1947 in Murfreesboro and subsequently became an announcer for WLAC in Nashville. At that station, he conducted the popular early morning "Country Store" segment—a spot that in 1958, according to station statistics, netted him 128,588 pieces of fan mail from 25 states.

Concurrent with his announcing duties, Jennings also recorded for Dot Records.

In 1962, Jennings was named manager of the Southern division of Four Star Music. Later he moved to Hickory Records, a division of Acuff-Rose. On the national level, Jennings gained distinction as announcer for the Stonemans' syndicated television program.

Jennings is survived by his wife Robbie and his son Don.

promotion in varying degrees.

According to Buddy Lee Attractions vice president Tony Conway, "It's more competitive right now than it's been in the last 10 years." Grouses another industry insider who works with one of country's biggest acts, "There are too few acts making all the money, and too many acts barely able to sustain an existence."

Obviously, hit records help secure an act's asking fee with buyers. However, country radio has sharply trimmed its playlists to around 35 records, and record companies tend to put their biggest push behind artists with chart success or crossover potential. This leaves a wealth of country acts with neither label support nor chart activity to back up their touring.

Yet booking agents charge that artists who have slipped in popularity still aren't willing to reduce their asking price in order to keep working. Comments Jim Wagner of L.A.-based American Management, "There are a lot of \$3,000 acts charging \$7,500. And the economy is still a disaster out there—unless these artists start bending and facing reality, there's going to be a huge used bus lot on 16th Ave."

Nashville has traditionally been plagued with a revolving door situation in booking, but in some cases, more aggressive competition has increased this hazard. New agencies have no qualms about making career promises to artists they hope to sign, and "roster raiding" is not uncommon. There are unconfirmed industry rumors of cash inducements for signing and of such offers as monthly minimum-booking guarantees, opening slots with the agency's headliner, and help with equipment and transportation.

"It's the 'grass is greener' theory," suggests Charles Dorris, executive director of Headline International Talent (HIT), formed a year ago by Ronnie Milsap. "If you can't come up with everything an artist expects, he immediately starts looking around."

Tony Conway is blunter still: "Usually, acts that move from agency to agency in a period of months are just attempting to bleed that agency's contacts and sources."

Contracts don't help, say agents. Though all Nashville agencies claim to require standard one- to three-year contracts for signed artists, they admit they aren't enforceable and are powerless to keep an act from leaving

for another agency.

"Roster raiding may be more prevalent now because there's a proliferation of booking agencies, and more options for artists," explains Dorris. "There's no need for an act to remain loyal."

Stan Strickland of Regency Artists in Los Angeles says allegations that his firm has engaged in this practice are not true. "We turn down most acts we talk with because we want to keep our roster small," he says, adding that he has no illusions about what a booking agency represents to artists in today's cut-throat climate.

"We aren't 'family' to our acts," he points out. "We operate from a purely professional, business point of

(Continued on page 46)

Atlanta Manager McBride Hit With New Lawsuit

By EDWARD MORRIS

NASHVILLE—Music entrepreneur Larry McBride and several companies of which he is an officer have been hit with a second lawsuit within a month.

In the most recent action, McBride, who now manages the group Atlanta, is charged in Chancery Court here with failing to repay a loan secured through the owner of a Nashville restaurant and an Arkansas bank; failing to assign a 25% share of stock in his companies to his creditors as allegedly agreed to and failing to ensure the election of corporate officers in a proportion to represent this sharing of ownership; and failing to pay the restaurant owner for food, services and beverages used in parties at the restaurant to promote Atlanta.

Plaintiffs in the latest suit are Bruce Anderson, Cajun's Wharf Restaurant of Nashville Inc. (of which Anderson is president and majority stockholder) Restaurant Concepts & Designs Inc. and Union National Bank of Little Rock. Defendants are E. Lowary "Larry" McBride, Edie McCroskey, Milan Bogdan, MDJ Records Inc., MDJ Graphics Inc., MDJ Productions Inc., Solid Sound Inc. and Stars Inc.

Last month, McBride, McCroskey, MDJ Productions and others were named in a 16-count suit by Bank South, N.A., in Atlanta, alleging fraud and embezzlement.

McBride and other defendants in this case subsequently countersued the bank and its representatives, charging "a pattern of racketeering activity" and asking for damages of more than \$16 million (Billboard, March 31).

Anderson and the others contend in their complaint that McBride and his associated companies retained a financial interest in the group Alabama (which McBride formerly managed and represented) via a "compromise settlement agreement" that arose when Alabama sued to sever its connection with McBride, and that this agreement was used initially as collateral to secure a \$25,000 loan from Restaurant Concepts & Designs, an Arkansas corporation of which Anderson is president and majority stockholder.

The complaint further states that McBride sought the loan through Anderson because McBride said his 1978 conviction for conspiracy and wire fraud and subsequent incorporation rendered him unable to obtain financing for Atlanta, a new group he was starting.

As security for repayment of the \$25,000 loan, the complaint contin-



BARE-ING UP WELL—Bobby Bare, host of The Nashville Network's cable show "Bobby Bare & Friends," takes a taping break with guest songwriters Jimmy Webb, left, and Glen Campbell. On the show, Webb and Campbell discuss their songwriting.

ues, McBride and the other borrowers assigned all their right and interest in the "Alabama agreement" to the creditor. This was in September, 1982, according to the complaint.

In October, 1982, the filing asserts, McBride asked Anderson and Restaurant Concepts & Designs for an additional \$100,000 loan—a request that was refused. However, according to the statement, the creditors agreed to purchase from McBride and the others the "future financial benefits flowing from the Alabama agreement" for \$100,000.

In return, McBride was to notify all parties obligated in the agreement that all sums due and payable were to be assigned to Restaurant Concepts & Designs' bank in Little Rock. The McBride parties were given the option of repurchasing their rights to the Alabama agreement for \$125,000 on or before Jan. 1, 1983.

A second condition was that the McBride parties agree to assign to their creditors 25% of all outstanding stock in MDJ Records, MDJ Productions, MDJ Graphics, Solid Sound and Stars. All the money Anderson paid to the McBride parties was borrowed through the Union National Bank of Little Rock—a loan on which, according to the complaint, Anderson and his company have paid approximately \$20,000 in interest as of March.

A further agreement between the McBride and Anderson parties, en-

tered into Oct. 20, 1982, required that the McBride companies elect to their boards a pattern of directors that would reflect the interest of those providing the finances.

On Dec. 21, 1982, the parties involved entered into another agreement under which it was acknowledged that the original \$25,000 loan had been paid in full and stated that the option price for repurchasing the rights to the Alabama agreement would be \$108,500 if exercised by June 30, 1983. The McBride parties, the complaint continues, have failed to pay the balance due for the repurchase of the Alabama agreement or to pay the option extension fees specified.

The complaint further alleges that McBride and the other parties to the Alabama agreement have "settled among themselves," and that McBride has been paid all sums due him under the agreement instead of seeing that they were given to the creditors.

Consequently, Anderson and the other plaintiffs are asking that the court award them the monies due them from their purchase agreement of the Alabama rights, and that a special master be appointed to determine the amount of these funds—or that the court require the McBride parties to complete their payment of the repurchase price for all to the Alabama agreement, plus interest, extension fees, carrying charges and attorney fees.

Further, the plaintiffs ask that the court require the McBride parties to honor the terms of the stock purchase agreement, including the agreed upon formula for electing directors to the corporations involved.

Finally, the plaintiffs ask that the defendants pay a bill of \$3,726.47 allegedly incurred at Cajun's Wharf restaurant for parties given to promote Atlanta.

Scott Siman, the attorney representing McBride in the lawsuit filed in Atlanta, says he has not examined the latest filing.

Radio Writers Get Award Nomination

NASHVILLE—Writers Tom C. Armstrong, Beverly Beard and Michael Kosser have been nominated for a Writers Guild of America award for their 52-hour radio show "The History Of Country Music."

The show was commissioned and nationally syndicated by Drake-Chenault. A portion of the script is now included in the WGA's James R. Webb Memorial Library.



AT LIBERTY—Becky Hobbs puts the finishing flourishes on her new contract with Liberty Records in Nashville. Eyeing the dotted line are Paul Lovelace, national country promotion director, Capitol/EMI/Liberty; Joe Taylor, president of Joe Taylor Artist Agency, Hobbs' booking agent; and personal manager Rick Sanjek.

Billboard®
Hot Country LPs™
 Survey for Week Ending 5/5/84
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This Week	Last Week	Weeks on Chart	ARTIST Title, Label & Number (Dist. Label)	This Week	Last Week	Weeks on Chart	ARTIST Title, Label & Number (Dist. Label)
1	1	24	THE OAK RIDGE BOYS Deliver, MCA 54996 MCA	38	40	17	BOXCAR WILLIE Not The Man I Used To Be, Main Street MS-9309 MCA
2	2	12	ALABAMA Roll On, RCA AHLI-4939 RCA	39	31	22	MICKEY GILLEY You've Really Got A Hold On Me, Epic FE-39000 CBS
3	3	26	GEORGE STRAIT Right Or Wrong, MCA 5450 MCA	40	30	23	JIM GLASER The Man In The Mirror, Noble Vision NV-2001 IND
4	6	28	HANK WILLIAMS, JR. Man Of Steel, Warner/Curb 23924 WEA	41	41	13	GENE WATSON Little By Little, MCA 5440 MCA
5	4	28	RICKY SKAGGS Don't Cheat In Our Hometown, Sugar Hill/Epic FE-38954 CBS	42	44	51	WILLIE NELSON WITH WAYLON JENNINGS Take It To The Limit, Columbia FC 38562 CBS
6	5	24	WILLIE NELSON Without A Song, Columbia FC-39110 CBS	43	58	4	LEON EVERETTE Doin' What I Feel, RCA MHLI-8518 RCA
7	8	42	EARL THOMAS CONLEY Don't Make It Easy For Me, RCA AHLI-4713 RCA	44	42	24	EMMYLOU HARRIS White Shoes, Warner Bros. 23961 WEA
8	7	15	CHARLY McCLAIN The Woman In Me, Epic FE-38979 CBS	45	65	2	BARBARA MANDRELL Clean Cut, MCA 5474 MCA
9	9	12	DOLLY PARTON The Great Pretender, RCA AHLI-4940 RCA	46	50	20	STEVE WARINER Midnight Fire, RCA AHLI-4859 RCA
10	10	21	EXILE Exile, Epic B6E-39154 CBS	47	48	4	PINKARD & BOWDEN Writers In Disguise, Warner Bros. 25057 WEA
11	11	27	JANIE FRICKE Love Lies, Columbia FC-38730 CBS	48	34	313	WILLIE NELSON ▲ Stardust, Columbia JC 35305 CBS
12	16	24	TOM JONES Don't Let Our Dreams Die Young, Mercury 814-448-1 POL	49	36	83	RICKY SKAGGS ● Highways And Heartaches, Epic FE 37996 CBS
13	15	34	MERLE HAGGARD That's The Way Love Goes, Epic FE-38815 CBS	50	43	24	JOHNNY LEE Greatest Hits, Full Moon/Warner Bros. 23967 WEA
14	14	26	CRYSTAL GAYLE Cage The Songbird, Warner Bros. 23958 WEA	51	56	2	JOHNNY RODRIGUEZ Foolin' With Fire, Epic FE-39292 CBS
15	13	27	DEBORAH ALLEN Cheat The Night, RCA MHLI-8514 RCA	52	49	26	JOE WATERS Harvest Moon, New Colony NC-831 IND
16	18	33	THE KENDALLS Movin' Train, Mercury 812-779-1 POL	53	51	112	ALABAMA ▲ Mountain Music, RCA AHLI-4229 RCA
17	19	33	JOHN CONLEE In My Eyes, MCA 5434 MCA	54	45	25	KENNY ROGERS Twenty Greatest Hits, Liberty LV-51152 CAP
18	12	58	LEE GREENWOOD Somebody's Gonna Love You, MCA 5403 MCA	55	47	137	WILLIE NELSON ▲ Greatest Hits, Columbia KC 237542 CBS
19	17	33	KENNY ROGERS Eyes That See In The Dark, RCA AFLI-4697 RCA	56	55	164	ALABAMA ▲ Feels So Right, RCA AHLI-3930 RCA
20	27	7	DON WILLIAMS The Best of Don Williams Vol.3 MCA MCA 5465 MCA	57	57	16	JOE STAMPLEY Memory Lane, Epic FE-38964 CBS
21	25	81	HANK WILLIAMS JR. ● Hank Williams Jr.'s Greatest Hits, Elektra/Curb 60193 WEA	58	60	2	MOE BANDY Motel Matches, Columbia FC-39275 CBS
22	22	31	EDDIE RABBITT Greatest Hits - Volume II, Warner Bros. 23925 WEA	59	NEW ENTRY		REBA McENTIRE Just A Little Love MCA 5475 (MCA)
23	23	11	JOHNNY LEE 'Til The Bars Burn Down, Warner Bros. 25056 WEA	60	46	11	DAVID FRIZZELL & SHELLY WEST In Session, Viva 23907 WEA
24	26	111	WILLIE NELSON ▲ Always On My Mind, Columbia FC 37951 CBS	61	61	2	KENNY ROGERS Duets With Kim Carnes, Sheena Easton, Dottie West, Liberty LO-51154 CAP
25	24	66	MERLE HAGGARD AND WILLIE NELSON ● Poncho And Lefty, Epic FE 37958 CBS	62	53	75	DOLLY PARTON Dolly's Greatest Hits, RCA AHLI-4422 RCA
26	20	15	THE STATLER BROTHERS Today, Mercury 812-184-1 POL	63	66	204	ALABAMA ▲ My Home's In Alabama, RCA AHLI-3644 RCA
27	39	3	MICKEY GILLEY & CHARLY McCLAIN It Takes Believers, Epic FE-39292 CBS	64	67	64	GEORGE STRAIT Strait From The Heart, MCA 5320 MCA
28	21	25	T.G. SHEPPARD Slow Burn, Warner/Curb 23911 WEA	65	NEW ENTRY		THE OSMOND BROTHERS One Way Rider, Warner/Curb 25070 (WEA)
29	59	2	ATLANTA Pictures, MCA 5463 MCA	66	54	29	MICHAEL MARTIN MURPHEY The Heart Never Lies, Liberty LT-51150 CAP
30	28	27	LARRY GATLIN & THE GATLIN BROTHERS BAND Greatest Hits Volume II, Columbia FC-38923 CBS	67	52	24	SHELLY WEST Red Hot, Viva 23983 WEA
31	29	31	GARY MORRIS Why Lady Why, Warner Bros. 23738 WEA	68	74	26	GEORGE JONES Jones Country, Epic FE-38978 CBS
32	37	53	JOHN CONLEE John Conlee's Greatest Hits, MCA 5406 MCA	69	73	33	LEE GREENWOOD Inside Out, MCA 5304 MCA
33	35	10	THE JUDDS The Juds - Wynonna & Naomi, RCA/Curb MHLI-8515 (RCA)	70	69	35	CRYSTAL GAYLE Crystal Gayle's Greatest Hits, Columbia FC-38803 CBS
34	33	59	ALABAMA ▲ The Closer You Get, RCA AHLI-4663 RCA	71	62	152	RICKY SKAGGS ● Waitin' For The Sun To Shine, Epic FE 37193 CBS
35	64	2	GARY MORRIS Faded Blue, Warner Bros. 25069 WEA	72	63	3	GUS HARDIN Fallen Angel, RCA CPLI-4937 RCA
36	38	16	ROGER WHITTAKER Alltime Heart Touching Favorites, Main Street MS-9306 MCA	73	68	30	ANNE MURRAY A Little Good News, Capitol ST12301 CAP
37	32	27	JOHN ANDERSON All The People Are Talkin', Warner Bros. 23912 WEA	74	71	49	T.G. SHEPPARD T.G. Sheppard's Greatest Hits, Warner/Curb 23841 WEA
				75	75	185	KENNY ROGERS ▲ Greatest Hits, Liberty LOO 1072 CAP

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Country

Nashville Scene

The Industry Parties En Masse

By KIP KIRBY

It was, as Jimmy Buffett remarked at one point in the evening, almost like old times. That is, Buffett was back in Nashville, holding a guitar on stage and a crowd enthralled.

The occasion was the announcement that Buzz Cason—Buffett's former publisher from his ABC Records days—would now be representing the singer's Coral Reefer publishing catalog. The announcement party was held at an increasingly popular industry spot called the World's End, and it was well attended. (A lot of guests arrived after they'd first dropped by the opening ceremonies for Jerry Reed's new TSC Video studio facility, and stayed for Buffett's impromptu solo set later in the evening.)

Asked why he and Buffett were back in the harness again, publisher Cason laughed and said, "Well, Jimmy needs a new boat, and I need a new racing car." (Cason is a regular on a number of U.S. tracks, including Sebring and Talladega.) Buffett wound up his performance with a version of "Margaritaville," which he prefaced by saying: "I can tell a Margaritaville crowd anywhere, and you all look like one."

When the industry starts partying en masse, it doesn't like to see an ending end; so after the World's End bash concluded, some people drifted over to Bogey's to see singer/songwriter Danny Tate introduce his new band and play material from his just-finished Memphis album. Tate co-wrote Rick Springfield's hit, "Affair Of The Heart," which he performed in its original version at Bogey's.

That wasn't the only music of mention around Nashville that week: Boy George and Culture Club swept into Nashville for a sellout concert at Municipal Auditorium. As an encore closer, the band did a steamy rocker called "Melting Pot," written by British writers Roger Cook and Roger Greenaway. Cook now lives in Nashville, has written hits for Don

Williams and Crystal Gayle, and runs Picalic Music Group with partner Ralph Murphy. "Melting Pot" is Culture Club's European single right now, and there's talk that it may be released in the U.S. as well.

★ ★ ★

Annette Funicello donated the first album in her collector's series through Starview Records, as well as the sweatshirt she wore at the 25th anniversary reunion of the Mickey Mouse Club, to the Country Music Hall of Fame April 13. She also recorded a special tribute to Walt Disney, her mentor, and attended a press party in her honor tied in with the release of her debut country LP. She barely had time to see much of Nashville between her media appearances: "Entertainment Tonight," "Nashville Now," "This Week In Country Music," "Channel 4 Magazine," "Talk Of The Town" and "the Nashville Network."

Before he went into the federal

penitentiary, Hustler magazine's founder Larry Flynt supposedly called up Sylvia personally and offered a cool million big ones to take everything off in the pages of his publication. Sylvia made this surprising revelation to Teddy Bart during an interview segment of Bart's "Off-stage" show on the Nashville Network. Was she tempted? No way, says the newly-revamped Sylvia. Gee, a million dollars—wonder who else Flynt may have been ogling around the streets of Nashville for possible Hustler activity.

For the second year, Alabama has won the Wembley Silk Cut Award as international group of the year during the annual U.K. country music festival. It's interesting that despite its foreign awards, Alabama still has shown no interest in visiting overseas, either for promotional reasons or for a tour. Perhaps the clamor will eventually become too noisy and Ala-

(Continued on page 46)

WHERE'S THE BEEF?

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Nashville Scene

• Continued from page 45

bama will have no choice but to become truly international—in person! Alabama's Wembley award was accepted for the group by its subpublisher, Gloria Bristow, who represents Maypop Music overseas.

Entertainer Ferlin Husky was hospitalized recently in Nashville following an apparent heart attack. Husky had bypass surgery in 1977, and had suffered a heart attack last July while

Restructuring At William Morris Nashville Office

NASHVILLE—The William Morris Agency here is restructuring its Nashville operations under veteran Dave Douds, who spent 12 years with the agency prior to moving to its Los Angeles offices in 1981.

Douds is returning to the local bureau to coordinate touring and appearances for Nashville-based clients and serve as interim head. He will also continue heading up the agency's fairs department with Ted Simmons in L.A.

Working with Douds in Nashville will be agents Paul Moore, Ray Sheldie and John Dotson. Additional staff assignments will be announced shortly. Former Nashville William Morris head Sonny Neal has resigned his post.

Among the acts now handled through the agency are T.G. Sheppard, Crystal Gayle, Eddie Rabbitt, Tanya Tucker and Boxcar Willie.

touring in Seattle. Husky has been overseeing the completion of his Wings Of A Dove Museum, located in Music Village U.S.A. in nearby Hendersonville, Tenn. ("On The Wings Of A Dove" is the singer's best-known country hit, of course, along with "Since You've Gone.")

★ ★ ★

Come on, now—you didn't think we'd overlook *this* one, did you? It's duet time again for the ever-dueting Willie Nelson. This time Willie's lucky partner is old friend Faron Young, and the album's producer is none other than Fred Foster, formerly of Monument Records. Included in the album are several new versions of old standards: "Hello Walls," "Going Steady," "Congratulations" and "Three Days." While in Austin recording at Nelson's studio, Faron managed a trip by "Austin City Limits" for a tv taping in the PBS show's series on "legends in country music."

★ ★ ★

You just never know who you're likely to get on Ma Bell these days: A customer in a Poplar Tunes record store in Memphis was paying for a copy of the Oak Ridge Boys' current "Deliver" album when the clerk answered the phone next to the cash register. Who was on the other end but Joe Bonsall of the Oaks, thanking the store for its support of "Deliver." The next thing the customer knew, the clerk handed the phone over and there was Joe on the other end, closer than vinyl, thanking her for her purchase. As David Letter-

man would say, "UN-believable."

At the rate he's going, Lee Greenwood is losing his awards as fast as he wins them. The day after he won his CMA male vocalist trophy—made of glass this year—a DJ knocked a piece out of it with a tape recorder. Then, while Lee was en route from L.A. to Nashville with his new Grammy broken down in the airplane baggage compartment, the Grammy statuette was broken into three pieces. We're pretty sure NARAS will make it good; but Lee, haven't you learned by now what the airlines do to checked luggage?

★ ★ ★

Signings: The Bellamy Brothers and the Whites from Warner/Curb Records to MCA/Curb in Nashville ... Keith Whitley to RCA ... Len Wade to PolyGram ... Songwriter Dan Tyler ("Bobbie Sue") to Chappell/Intersong Music in Nashville ... Jerry Reed to Headline International Talent (HIT) for bookings ... Bandana to HIT as well ... Johnny Rodriguez to Top Billing International for booking ... Eddy Raven to the Lavender Agency for personal appearances ... The Nitty Gritty Dirt Band to Warner Bros. Records and to the Jim Halsey Agency for booking representation ... Zella (formerly Zella Lehr) to Compleat Records, along with Kim and Karmen, daughters of Statler Brother Harold Reid. Not official yet, but watch for Gail Davies to move to RCA shortly.



QUADRUPLE PLATINUM—RCA Nashville division vice president Joe Galante, left, surprises Waylon Jennings with a quadruple platinum award for his "Greatest Hits" album, which has sold four million units. It is believed to be the biggest-selling country LP to date.

Booking War Escalating

• Continued from page 44

view, like accountants or attorneys. We feel that if an agency is doing the proper job for its clients, it won't lose acts."

The biggest competition for bookings is in the \$4,000-\$10,000 price range. Notes George Mallard of the newly opened Nashville ICM office, "Most of our acts are in the \$3,500-\$7,500 range, and there are at least 100 other acts out there in the same price category. It's tough."

While the headline superstars generally stay on the road 150 to 200

dates a year, increasing the competition for larger halls, there is a new trend that could be a positive for country acts down the line.

Agents cite an increase in the number of auditoriums, large halls and civic centers buying shows directly instead of through promoters. In many cases, the facilities' management can shave their own costs and make a profit with lower overhead by direct buying; with fewer rock acts touring as long or as extensively, they are seeking to fill gaps with country shows instead.

COUNTRY MUSIC'S "AMBASSADOR" HAS JUST RENEWED HIS PASSPORT!

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Billboard Hot Country Singles

Survey for Week Ending 5/5/84

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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)
1	2	11	I GUESS IT NEVER HURTS TO HURT —The Oak Ridge Boys (R. Chancey) R. VanWarmer, Terra Four Fourth Floor, ASCAP, MCA 52342	34	39	5	WHY GOODBYE —Steve Wariner (N. Wilson, T. Brown) M. Wright, R. Leigh, Land Of Music, BMI/Lion Hearted, ASCAP, RCA 13768	66	87	2	NEW PATCHES —Mel Tillis (H. Shedd) T. Collins; Sawgrass, BMI; MCA 52373
2	4	9	TO ALL THE GIRLS I'VE LOVED BEFORE —Julio Iglesias & Willie Nelson (R. Perry) A. Hammond, H. David; April/Casa David, ASCAP; Columbia 38-04217	35	26	11	SOMEONE IS FALLING IN LOVE —Kathy Mattea (R. Peoples, B. Hill) P. Sebert, L. Domann; Atlantic/Boquillas Canyon, BMI/Criterion/Space Case, ASCAP; Mercury 818-289-7	67	48	11	LADY IN WAITING —David Willis (B. Mevis) D. Willis, B. Shore, G.I.D./ASCAP/Royalhaven, BMI, RCA 13737
3	9	11	I DON'T WANT TO LOSE YOUR LOVE —Crystal Gayle (J. Bowen) J. Carbone; Sixty-Ninth Street, BMI; Warner Bros. 7-29356	36	42	5	BETWEEN TWO FIRES —Gary Morris (J.E. Norman) J. Buckingham, S. Lorber, J.D. Martin; Warner-Tamerlane/Duck Songs, WB Music/Bob Montgomery Music/Music Corp. of America/BMI/ASCAP Warner Bros. 7-29321	68	76	4	LO AND BEHOLD —Tennessee Valley Boys (G. Kane, D. Goodman) D. Goodman, B. Hobbs, J. Rodriguez; Guyasupa/Beckaroo/Rodriguez, BMI; Nashwood 12684
4	8	11	MAN OF STEEL —Hank Williams Jr. (J. Bowen, H. Williams Jr.) H. Williams Jr.; Bocephus, BMI; Warner/Curb 7-29382	37	23	15	LEFT SIDE OF THE BED —Mark Gray (B. Mopngomery, S. Buckingham) M. Gray, B. Woods, S. Lemaire; Warner-Tamerlane/Daticabo/Tree (Tree Group), BMI; Columbia 38-04324	69	80	3	I NEVER HAD A CHANCE WITH YOU —Mason Dixon (D. Schaffer, R. Dixon) D. Mitchell, J. McCollum Baray, Tom Collins Music, BMI, Texas 5556
5	7	12	CANDY MAN —Mickey Gilley & Charly McClain (N. Wilson) B. Ross, F. Neil, Unichappell, BMI; Epic 34-04368	38	45	5	DOWNTOWN —Dolly Parton (V. Garay) T. Hatch; MCA, ASCAP; RCA 13756	70	67	22	ELIZABETH —Stallier Brothers (Jerry Kennedy) Jimmy Fortune; American Cowboy Music/BMI; Mercury 814-881-7
6	11	10	I MAY BE USED (BUT BABY I AIN'T USED UP) —Waylon Jennings (W. Jennings) B. McDill; Hall-Clement (Welk Group), BMI; RCA 13729	39	46	5	BAND OF GOLD —Charly McClain (N. Wilson) R. Dunbar, E. Wayne; Gold Forever, BMI; Epic 34-04423	71	61	12	IT TOOK A LOT OF DRINKIN' (TO GET THAT WOMAN OVER ME) —Moe Bandy (B. Mevis) B. Gallimore, B. Mevis, B. Shore; Dejamus/G.I.D., ASCAP/Royalhaven, BMI; Columbia 38-04353
7	12	9	AS LONG AS I'M ROCKIN' WITH YOU —John Conlee (B. Logan) K. Kane, B. Channel; Crosskeys (Tree Group)/Old Friends, ASCAP/BMI; MCA 52351	40	47	5	VICTIMS OF GOODBYE —Sylvia (T. Collins) D. Morgan, D. Pfimmer; Tom Collins/Collins Court, BMI/ASCAP; RCA 13755	72	82	3	RUN YOUR SWEET LOVE BY ME ONE MORE TIME —Lang Scott (B. Anderson, M. Johnson) R. Dockery, Jr., D. Gibson; Ben Hall/Silverline, ASCAP/BMI; MCA 52359
8	14	7	HONEY (OPEN THAT DOOR) —Ricky Skaggs (Ricky Skaggs) Mel Tillis; Cedarwood Publishing Co. Inc. BMI; Sugar Hill/Epic 34-04394	41	27	15	IF I COULD ONLY DANCE WITH YOU —Jim Glaser (D. Tolle) P. McManus; Music City, ASCAP; Noble Vision 104	73	85	2	WHO DAT —David Frizzell (S. Garrett, S. Dorff) M. Brown, S. Dorff, S. Garrett; Peco/Wallet/Katsy, BMI; Viva 7-29332
9	13	11	I DREAM OF WOMEN LIKE YOU —Ronnie McDowell (B. Killen) T. Seals; W. B./Two Sons, ASCAP; Epic 34-04367	42	49	4	THE WHOLE WORLD'S IN LOVE WHEN YOU'RE LONELY —B. J. Thomas (B. Montgomery) D. Tyler, F. Knoblock; Unichappell/Intuit, BMI/Goodspot, ASCAP; Columbia 38-04431	74	81	3	LIGHT UP —J.C. Cunningham (S. Garrett, S. Dorff) J.C. Cunningham; Senor/Cible/Welbeck, ASCAP; Viva 7-29311
10	3	12	HAPPY BIRTHDAY DEAR HEARTACHE —Barbara Mandrell (T. Collins) M. David, A.P. Jordan; Collins Court, ASCAP; MCA 52340	43	51	3	ATLANTA BLUE —The Staler Brothers (J. Kennedy) D. Reid; Staller Brothers, BMI; Mercury 818-700-7	75	79	3	COWGIRL IN A COUPE DE VILLE —Terry Gregory (D. Pell, B. Traut) C. Pyle, T. Gregory, M. Burdine, J. Brandes, R. Brandes, B. Traut, Quad Songs/Varena, ASCAP/BMI; Scotti Bros. 4-04410 (CBS)
11	17	7	SOMEDAY WHEN THINGS ARE GOOD —Merle Haggard (Merle Haggard/Ray Baker) L. Williams, M. Haggard; Shade Tree Music, Inc. BMI; Epic 34-04402	44	53	3	EYES THAT SEE IN THE DARK —Kenny Rogers (B. Gibb, K. Richardson, A. Galuten) B. Gibb, M. Gibb; Gibb Bros. Music/Unichappell Music, BMI; RCA 13774	76	75	4	HEY, BOTTLE OF WHISKEY —Gary Stewart (R. Dea) D. Singleton; Black Sheep, BMI; Red Ash 8403 (NSD)
12	16	11	GOD MUST BE A COWBOY —Dan Seals (K. Lehning) D. Seals; Pink Pig, BMI; Liberty 1515	45	52	6	SOUTHERN WOMEN —The Wright Brothers (J. Dowell, M. Daniel) K. Blazy, M. Hiter, J. Mohead; New Albany/Protunes, BMI; Mercury 818-653-7	77	NEW ENTRY		MEMORY LANE —Joe Stampley & Jessica Boucher (J. Stampley, Lobo) T. Stampley, D. Rosson, D. McComb; Mullet/Old Gramps/Tony Stampley, BMI; Epic 34-04446
13	5	12	SWEET COUNTRY MUSIC —Allanta (M. Bogdan, L. McBride) D. Rowe, T. Dotson, J. Stevens, A. P. Carter; Texas Tunes/Hat Band/Dwain Rose/Peer, BMI; MCA 52336	46	35	17	THANK GOD FOR THE RADIO —The Kendalls (B. Mevis) M.D. Barnes/R.J. Jones; Blue Lake, BMI; Mercury 818-056-7	78	89	2	WANT ADS —Robin Lee (J. Morris) Johnson/Perry/Perkins; Gold Forever, BMI; Evergreen 1018 (NSD)
14	15	11	IN THE MIDNIGHT HOUR —Razzy Bailey (N. Wilson, T. Brown) S. Cropper, W. Pickett; Irving/Cotillion, BMI; RCA 13718	47	30	12	MAKE MY DAY —T. G. Sheppard with Clint Eastwood (J.E. Norman) D. Blackwell; Peco/Wallet, BMI; Warner/Curb 7-29343	79	90	2	THERE'LL NEVER BE A BETTER NIGHT FOR BEIN' WRONG—Big Al Downing (R. Baker) M. Kellum, D. Mitchell, L. Chesier; Baray, BMI; Team 1008
15	1	13	RIGHT OR WRONG —George Strait (R. Baker) A. Sizemore, H. Gillespie, P. Biese; Edwin H. Morris, ASCAP; MCA 52337	48	54	4	BETTER OUR HEARTS SHOULD BEND (THAN BREAK) —Bandana (J.E. Norman, Eric Prestidge) B. McCarthy; Bankable, ASCAP; Warner Bros. 7-29315	80	72	13	BROWN EYED GIRL —Joe Stampley (J. Stampley, Lobo) W. Morrison; Web IV, BMI; Epic 34-04366
16	20	8	MONA LISA LOST HER SMILE —David Allan Coe (B. Sherrill) J. Cunningham; Rocksmith/Lockhill-Selma, ASCAP; Columbia 38-04396	49	55	4	I STILL DO —Bill Medley (J. Crutchfield) J.D. Martin, J. Jarrard; MCA, BMI/Alabama Band, ASCAP; RCA 13753	81	64	16	ROLL ON (EIGHTEEN WHEELER) —Alabama (H. Shedd, Alabama) D. Loggins; Leeds/MCA/Patchwork, ASCAP; RCA 13716
17	21	8	I GOT MEXICO —Eddy Raven (E. Raven, P. Worley) E. Raven, F. J. Myers; Michael H. Golden/RavenSong, ASCAP, RCA 13746	50	56	6	HONKY TONK WOMEN MAKE HONKY TONK MEN —Craig Dillingham (M. Sherrill) B. Braddock, S. Throckmorton Tree/Cross Keys, BMI/ASCAP; MCA/Curb 52352	82	NEW ENTRY		IF YOU COULD ONLY SEE ME NOW —Sissy Spacek (R. Crowell) K. Sykes; Keith Sykes, BMI; Atlantic America 7-99773
18	22	8	JUST A LITTLE LOVE —Reba McEntire (N. Wilson) D. Morgan, S. Davis, Tom Collins/Dick James, BMI; MCA 52349	51	43	7	I PASS—Gus Hardin (Rick Hall) Michael Garvan, David Rosson, Tom Shapiro; Tree Publishing Co., Inc./O'Lyric Music, BMI; RCA PB-13751	83	NEW ENTRY		THIS AIN'T TENNESSEE & HE AIN'T YOU —Katy Moffatt (J. Crutchfield) L. Bastian, J. Shaw; ATV/Blue Book, BMI; Permain 82005 (MCA)
19	6	14	I COULD 'A HAD YOU —Leon Everette (B. Mevis) B&M Rice; April/Swallow Fork, ASCAP; RCA 13717	52	57	5	BABY COME TO ME —Stephanie Winslow (R. Ruff) R. Temperton; Almo/Rodsongs, ASCAP; MCA 52372	84	65	8	ONE SIDED LOVE AFFAIR —Mike Campbell (A. Reynolds) E. Rabbitt, S. Stevens, Deb-Dave/Briarpatch, BMI; Columbia 38-04387
20	24	7	DENVER —Larry Gatlin and the Gatlin Bros. Band (Rick Hall) Larry Gatlin; Larry Gatlin Music, BMI; Columbia 38-04395	53	66	2	JUST ANOTHER WOMAN IN LOVE —Anne Murray (J.E. Norman) P. Ryan, W. Mallette; Southern Nights, ASCAP; Capitol 5344	85	NEW ENTRY		IF EVERY MAN HAD A WOMAN LIKE YOU —The Osmond Brothers (J.E. Norman) B. Springfield; Unichappell, BMI; Warner/Curb 7-29312
21	25	7	IN MY DREAMS —Emmylou Harris (Brian Ahern) Paul Kennerly; Irving Music Inc., BMI; Warner Bros. 7-29329	54	59	5	MIDNIGHT LOE —Billie Jo Spears (G. Ritchey) B. Moore; First Lady, BMI; Parliament 1801	86	70	19	YOU REALLY GOT A HOLD ONE ME —Mickey Gilley (J.E. Norman) W. Robinson; Jobete, BMI; Epic 34-04269
22	28	6	I CAN TELL BY THE WAY YOU DANCE (YOU'RE GONNA LOVE ME TONIGHT) —Vern Gosdin (B. Mevis) R. Strandlund, S. Pinkard Cross Keys/ASCAP/St. David/Tree, BMI; Complete-122 (Polygram)	55	37	15	WILL IT BE LOVE BY MORNING —Michael Martin Murphey (J.E. Norman) L. Anderson, F. Koller; Old Friends, BMI; Liberty 1514	87	NEW ENTRY		NOT ON THE BOTTOM YET —Boxcar Willie (P. Drake) L. Martin, B. Carraway; Miz Box, ASCAP; Main Street 93020 (MCA)
23	19	11	BOYS LIKE YOU —Gail Davies (G. Davies) G. Davies, W. Igleheart; Little Chickadee, BMI/Black Note, ASCAP; Warner Bros. 7-29374	56	69	2	MAMA HE'S CRAZY —The Judds (B. Maher) K. O'Dell; K. O'Dell, BMI; RCA 13772	88	88	2	ANYTHING FOR YOUR LOVE —Sammy Hall (L. Rogers) E. Murrain, S. Harris; Blackwood/Shobi, BMI; Dream 300
24	29	5	YOU'VE STILL GOT A PLACE IN MY HEART —George Jones (B. Sherrill) L. Payne; Fred Rose, BMI; Epic 34-04413	57	41	8	IN REAL LIFE —Ed Hunnicutt (D. Burgess) K. Robbins, Hall-Clement/Welk Group, BMI; MCA 52353	89	62	9	SWEET ROSANNA —Rex Allen, Jr. (A. DiMartino) A. L. Owens, B. Moore; Tapadero, BMI; Moonshine 3022
25	10	14	THE YELLOW ROSE —Johnny Lee with Lane Brody (J. Bowen) J. Wilder/K. Welch, G. Nicholson; WB, ASCAP/Elektra-Asylum, BMI/Cross Keys (Tree Group), ASCAP; Full Moon/Warner Bros. 7-29375	58	63	4	DO I EVER CROSS YOUR MIND —Ray Charles (R. Charles) M. Smotherman, B. Burnette; Songs of Koppelman/Sweventh Son/Garbo/Dorsey, ASCAP; Columbia 38-04420	90	77	13	MOST OF ALL —Mac Davis (G. Fundis) M. Davis; Songpainter, Tree, BMI; Casablanca 818-168-7
26	31	7	I'M NOT THROUGH LOVING YOU YET —Louise Mandrell (Eddie Kilroy) Chris Water, Tom Shapiro, Holly Dunn; Tree Publishing Co., O'Lyric Music, Blackwood Music, BMI; RCA PB-13742	59	NEW ENTRY		ANGEL IN DISGUISE —Earl Thomas Conley (N. Larkin, E.T. Conley) E.T. Conley, R. Scruggs; Blue Moon/April, ASCAP/Full Armor, BMI; RCA 13758	91	68	17	BURIED TREASURE —Kenny Rogers (B. Gibb, K. Richardson, A. Galuten) B. Gibb, R. Gibb, M. Gibb; Gibb Bros./admin. by Unichappell, BMI; RCA 13710
27	33	7	TOGETHER AGAIN —Kenny Rogers and Dottie West (Larry Butler) Buck Owens; Central Songs, BMI; Liberty B-1516	60	44	17	DON'T MAKE IT EASY FOR ME —Earl Thomas Conley (N. Larkin, E.T. Conley) E.T. Conley, R. Scruggs; Blue Moon/April, ASCAP/Full Armor, BMI; RCA 13702	92	74	20	YOU'RE WELCOME TO TONIGHT —Lynn Anderson & Gary Morris (M. Clark) J. Hurt, L. Henley, G. Boatwright; Warner House Of Music, BMI; Permain 82003 (MCA)
28	34	6	FOREVER AGAIN —Gene Watson (R. Reeder, G. Watson) W. Robb, D. Kirby Tree/Cross Keys, (Tree Group) BMI/ASCAP; MCA 52356	61	58	14	SILENT PARTNERS —David Frizzell & Shelly West (S. Garrett, S. Dorff) T. Rocco, K. Chaler, A. Roberts; Vogue, BMI/Bibo (Welk Group)/Chriswald/Hopi/MCA, ASCAP; Viva 7-29404	93	71	13	VICTIM OF LIFE'S CIRCUMSTANCES —Vince Gill (E. Gordy, Jr.) D. McClinton; Music Corp. Of America, BMI; RCA 13731
29	32	8	DEDICATE —Kieran Kane (J.E. Norman) Kieran Kane, Keiran Kane/Litom; ASCAP; Warner Brothers 7-29336	62	84	2	THIS TIME —Tom Jones (G. Mills, S. Popovich) R. Greenaway, B. Whitlock; Argee/Bobby Whitlock/Mother Tongue, ASCAP; Mercury 818-801-7	94	78	4	FRIENDLY GAME OF HEARTS —Penny DeHaven (M. Sherrill) C. Putman, D. Cook, R. Hellard; Tree/Cross Keys, BMI/ASCAP; Main Street 9301 (MCA)
30	40	3	WHEN WE MAKE LOVE —Alabama (H. Shedd, Alabama) T. Seals, M. Williams; WB Music/Two Sons Music/Third Son Music/Welbeck Music, BMI; RCA 13763	63	86	2	BORN TO LOVE YOU —Karen Brooks (J.E. Norman) C. Black, L. Marine, Jr.; Chappell, ASCAP/Unichappell/Watch Hill, BMI; Warner Bros. 7-29302	95	73	22	I'VE BEEN RAINED ON TOO —Tom Jones (Gordon Mills, Steve Popovich) John Philibert; Pulleybone Co./I Love Music/ASCAP-PRS Polygram 814-8207
31	36	5	I DON'T WANNA BE A MEMORY —Exile (B. Killen) J.P. Pennington, S. Lemaire; Pacific Island/Tree (Tree Group), BMI; Epic 34-04421	64	50	17	LET'S STOP TALKIN' ABOUT IT —Janie Fricke (B. Montgomery) R. Bourke, R. Van Hoy, D. Allen; Unichappell/Van Hoy/Posay, BMI/Chappell, ASCAP; Columbia 38-04317	96	83	4	HERE I GO AGAIN —Cheryl Handy (S. Cornelius, M. Daniel) T. Harris; Contention, SESAC; Audiograph 45-475
32	38	4	SOMEBODY'S NEEDIN' SOMEBODY —Conway Twitty (C. Twitty, D. Henry, J. Bowen) L. Chera; Intersong, Ja-Len, ASCAP; Warner Bros. 7-29308	65	60	15	TOO LATE TO GO HOME —Johnny Rodriguez (R. Albright) L. Chera; Music City, ASCAP; Epic 34-04336	97	91	9	WHERE'D THAT WOMAN GO —Mel McDaniel (M. McDaniel) H. Howard, A. Harvey; Tree/Big Chip, BMI; Capitol 5333
33	18	15	I'VE BEEN WRONG BEFORE —Deborah Allen (R. Van Hoy) D. Allen, R. Van Hoy, D. Cook; Posey/Van Hoy/Unichappell/BMI/Cross Keys (Tree Group), ASCAP; RCA 13694					98	93	6	I'LL TAKE AS MUCH OF YOU AS I CAN GET —Darrell Clanton (C. Howard) C. Howard, Butter, BMI; Audiograph 45-479
								99	97	10	REPEAT AFTER ME —Family Brown (N. Wilson) B. Brown; Terrace, ASCAP; RCA 13734
								100	96	7	ALMOST OVER YOU —Sheena Easton (Greg Mathieson) J. Kimball, C. Richardson; Michael H. Golden/Sweet Angel/Car Load Of Us/Sweet Angel Music/Atlantic/ASCAP/BMI; EMI/America B-8186

● 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).

MAY 5, 1984, BILLBOARD



Swing Into Spring With ROBIN LEE'S Swingin' New Single

Billboard **78**
Cashbox **78**

"WANT ADS"
(1018A)

Produced by:
Johnny Morris



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'STUDIO' SESSION AT ROCK VENUE

Nightclub Gig For Remote Truck

By STEVEN DUPLER

NEW YORK—"It's a hook. We knew it would be interesting to the industry and, honestly, we wanted to capitalize on anything that would help break the album."

That's one reason Tom Teeley gives for the unusual recording procedures used on his A&M debut, "Tales Of Glamour And Distress." For the project, LeMobile's 24-track remote truck was parked in front of Irving Plaza, a cavernous rock venue in lower Manhattan, using the club for both its electrical power and its natural echo.

"Initially, the idea was to take the truck all around New York and pick different spots to record in," says Teeley. "We thought about the Cloisters and the 79th St. boat basin, for instance. But we discovered the hard way that you can't just record anywhere you want to in Manhattan. You need the proper permits and all that."

Though Teeley desired the natural echo and acoustics provided by the high tiled walls of the men's room at Irving Plaza and the resonance of the ballroom area, the project could have been completed without ever leaving the truck. LeMobile is a full-service recording facility built into an 18-wheel rig. It features two Studer

A800 24-track recorders, a 32-input Neve 8058 console, two Studer two-track mastering recorders and a host of signal processors and outboard gear including Urei comp/limiters, three Eventide Harmonizers, Ashley and Helios parametric equalizers, Lexicon digital delay and two EMT digital echo chambers. The truck's Onan diesel generator and isolation transformer provide the system with on-board power. Crown amplifiers provide monitor power.

Teeley and co-producer/engineer Neil Kernon decided to use the truck mostly as an operational base and go for the more "live" acoustics provided by the club. Though he never actually played a live gig at Irving Plaza, Teeley says he knew the men's room would provide exactly the type of natural echo chamber he was seeking for the drum and percussion parts, while the ballroom area was used for lead guitar overdubs.

"We used a mixture of drum machines and live percussion," Teeley recalls. "Mostly the Oberheim DX digital drum—we'd print the DX tracks in the truck, and then replace the Oberheim snare with actual snare parts recorded in the bathroom."

Synth, rhythm guitar and other instrument parts were recorded inside LeMobile, in both the control room

and studio areas. Teeley used the Oberheim System, an Octave Plateau Voyetra-8 and a Roland JX-3P for his keyboard parts, while guest artist Jan Hammer opted for a Memorymoog.

Kernon, who left Trident Studios in the U.K. in 1975, spends about 80% of his time working out of Electric Lady studios here, although he has extensive experience with mobile recording, especially with LeMobile. His last outing with the truck was on the Kansas album "Drastic Measures."

"A lot of records wouldn't work with the techniques we used on Tom's project," Kernon says. "It was a very intense situation. Apart from a couple of cameos, the entire album was just Tom and myself—he on one side of the console, me on the other."

In his role as co-producer, Teeley drew on his prior 24-track experiences, as well as years of four-track demo making at home. He left the engineering to Kernon.

"Needless to say, four-track is a lot different than 24," Teeley laughs. "I relied on Neil for the proper translation of sounds—translating my arrangements from the demo stage to the real thing."

Though LeMobile has been used in a wide variety of location recordings, for both live and studio work, parking the huge vehicle on the streets of Manhattan for a month presented some problems LeMobile personnel had not previously encountered.

"We brought a color brochure describing the rig over to the police precinct near Union Square Park," a spokesman for LeMobile recalls. "We told them we were planning on recording at Irving Plaza and leaving the rig on the street for a solid month. When we asked what our chances were, the cop laughed and said he wouldn't mind heisting it himself."

Unitel Coming To Paramount

NEW YORK—Unitel Video Inc., in its first major geographic expansion, has entered into a five-year lease with Paramount Pictures Corp. for a building on the Paramount lot in Los Angeles.

Unitel will make a \$3 million to \$4 million investment to establish a fully equipped post-production center on the Paramount lot. It's scheduled to be operational by September.

According to Unitel president Herb Bass, the firm's expanded mobile capacities have helped establish a strong client base on the West Coast, necessitating the opening of the new post-production facility.

VPA MONITOR AWARDS

MCI, Solid State Honored

NEW YORK—The Video Production Assn. engineering committee has awarded both MCI Quantel Corp. and Solid State Logic Ltd. the VPA's 1984 Monitor award for special achievement in engineering.

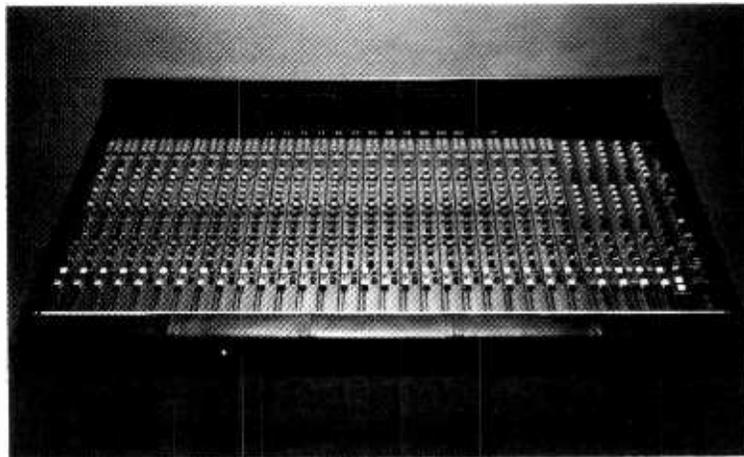
MCI Quantel Corp.'s award is for engineering excellence in the area of special effects for its Mirage system, a video effects device capable of a wide variety of graphics and "three-dimensional" effects.

Solid State Logic Ltd. is being honored for achievement in the area of automated sound mixing consoles for its SSL6000, as well as for recognizing and responding to the need for high quality audio in the video production industry. The British manufacturer is also cited for "being continually responsive to the needs of the industry" and for "making complex technology user friendly."

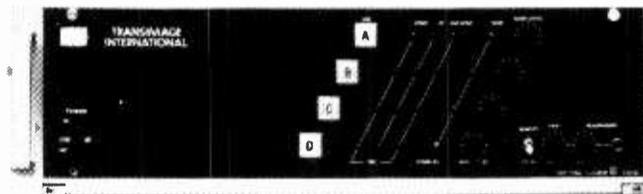
According to Patrick Hawley, co-chairman of the VPA engineering committee, the committee considered 15 nominations and chose the two winners from a field of five finalists. The committee is comprised of the chief engineers of all VPA member facilities.

The awards will be presented at the 1984 Monitor gala, June 11, at the New York State Theatre of Lincoln Center.

New Products



Amek Consoles Inc. announces its new Matchless series of 24 buss audio consoles. Standard features include full 24 buss routing, four-band equalization 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 mix. The standard 26/24 retails for \$19,950, while the version with patchbay, producer's desk and console stand retails for \$24,950.



Transimage International, Ltd., introduces its TSR-102, a new VTR time sharing device allowing four videotape recorders to use a single time base corrector. The operator can select any one of the four VTRs, while fading cleanly in and out from one VTR to another. The TSR-102 is said to meet full broadcast specifications.

Studio Track

NEW YORK

Unsigned act **Our Daughter's Wedding** is completing tracks at Park South with producer **Steve Rosen**. **Chris Tergesen** is at the board, with **Don Peterkofsky** assisting. Also there, **Pat Travers** and former Novo Combo member **Stephen Dees** are working on the latter's PolyGram solo album. Tergesen is engineering, with help from **Jamie Chaleff**. And **Franke Previte** of Franke & the Knockouts is producing **Patti Maloney's** forthcoming project. Chaleff is assisting engineer **Ed Sprigg**. **Jack Douglass** is putting the finishing touches on **Zebra's** next Atlantic album at **Unique**. The group was the first to use the house's new Roland GR700 guitar synthesizer with Midi interface. **Bob Rosa** is at the console, with **Roey Shamair** assisting. Producer **Robert Wright** is producing **Fonzi Thorton** for RCA with engineers **Tom Lord Alge** and **Rosa**. **Chris Lord Alge** is overseeing the mixing of **Xavion's** Atlantic project with Tom Lord Alge and **Jeff Neiblum** assisting. Hip-hop producer **John Robie** is producing his Island solo debut with assistant engineers **Steve**

Griffin and Cathy Gazzo.

Celestial Sounds is enjoying a full house of artists. Island's **Nancy Black** is cutting tracks with producer **Hubert Eaves** and **Francois Kevorkian**. **Ron Banks** is at the board with **Larry DeCarmine**. Prelude's **Jocelyn Brown** is mixing another single, with **Allen George** and **Fred McFarlane** producing. **Hugo Dwyer** and **Banks** are at the board. **Lillo Thomas** is cutting a new Capitol album with producers **Paul Lawrence Jones III** and **Barry Eastmond**. Bank is assisting engineer **Carl Beatty**. CBS group the **Limit** is in from Denmark with a new album under the direction of producer **Russell Timmons**, with **Beatty** and **Banks**. **The Wootens** are working on their Arista debut, with r&b specialist **Kashif** and **Ira Seiger** producing and **Steve Goldman** engineering with assistants **DeCarmine** and **Kurt Upper**. And **Goldman**, **DeCarmine** and **Upper** are working on the soundtrack for "Big Breaks."

B-Sharp Records group **the Pinheads** are assembling a 12-inch dance single at **Evergreen Recording** with producers **Paul Beaudin** and **Boe Brown**. **Robert Stevens** is mixing, with keyboard programming from **Richard Scher**. **The Domain** is laying tracks for **Aero** at **Planet Sound** with producer **Bob Genie Bryan**. **Rick Kerr** is at the board, with **Ken Florendo's** help. Former Village People vocalist **Victor Willis** is finishing tracks for **Stateside Entertainment** with producer **Jon Grossbard** and engineers **Andy Heermans** and **Julian McBrowne**. Also for **Stateside**, **Jon Grossbard** is mixing **Atrilogy**, with **Heermans** at the board. **Mike Theodore** and **Bob Babbitt** are producing **Westside** for MCA. And **Ed Pavia** is producing **Bon Rock's** new single for Earthtone, with **Mike Theodore** engineering.

Don Was of Was (Not Was) is producing **David Lasley's** forthcoming EMI America album at **Greene Street**. **Rod Hui** is engineering, with assistance from **Joe Arnold**. Hui is doing the same for **Carol Lynn Townes' Poy-Gram** soundtrack to yet another dance movie, "Breakin'," for **Rodway Productions**. Hui is

(Continued on page 50)

New Computer/Synth Called Most Advanced Yet

LONDON—Soviet scientists working with a team from Japanese audio firm Fuji may have developed the world's most advanced computer/synthesizer, according to British musicians invited to a demonstration in Moscow's Tchaikovsky Concert Hall.

Members of the Union of Sound Synthesists, a British pro-synthesizer lobby opposing Musicians' Union restrictions on electronic technology, say the instrument, named HAL after the computer in the film "2001, A Space Odyssey," incorporates many

novel functions, including a touch-sensitive dummy head device apparently replacing a conventional keyboard, sound-recognition and headset sensors enabling the machine to respond either to vocal commands or to the facial movements or brain-wave patterns of the operator, computer graphics interface and a laser unit permitting interactive participation by audiences.

At a conference of the Ukraine Society Academy of Scientists preceding the demonstration, the society's head of music **Borademo Shavitsky** claimed HAL was "the most advanced computer musical instrument in the world, synthesizing sound and light in a way never before thought possible." Fuji director **Roland Fokuda** added that in terms of material costs, signal-to-noise ratio, digital recording facilities and synthesizing techniques, it was far ahead of any commercially available systems.

A Japanese demonstration of HAL is planned for Tokyo later this year by a design team currently engaged in developing a modified version for consumer markets in the West.

The Union of Sound Synthesists also hopes to arrange a London demonstration early in 1985. Meanwhile, technical details, said to include components from modern weapons systems, are to be published in the report of the Ukraine Society.

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Studio Track

• Continued from page 48

doubling at the board, with **Steve Loeb** arranging and **Arnold** assisting.

LOS ANGELES

David Diggs is producing his own album for Palo Alto-TBA Records at **Mama Jo's**, with engineer **Billy Taylor**. . . **Carrie Lucas** is at

Studio Masters with a Solar project. Members of **Midnight Starr and the Deele** are producing it with **Joyce Irby**, **Taavi Mote** and **Steve Hodge** are at the board. Labelmate **Klymaxx** is there too, with **Midnight Starr** producing and **Mote** engineering. And **The Holland Group** is producing several artists for its new Music Merchant label. **Craig Burbidge** is at the board. . . At **Image Recording**, pro-

ducer **Jack White** and engineer **Juergen Koppers** are working on the soundtrack for Pia Zadora's new film, "Voyage Of The Rock Aliens." Featured artists include **Jermaine Jackson** and **Jimmy & the Mustangs**. . . **Screamin' Rachel Cain** is laying her Streetwise debut "Main Man" at **Universal Studios**.

NASHVILLE

Charly McClain is working on an Epic album with producer **Norro Wilson** and engineer **Bill Harris** at **Music City Music Hall**. Also for Epic, **Moe Bandy** and **Joe Stampley** are cutting a duet there with producer **Blake Mevis**. **Harris** is at the board again.

OTHER CITIES

Serious Fun is recording tracks at **Baker**

Street, Watertown, Mass., for **Varulven Records**. **Andy Mendelson** is at the board for producer **Doug Osborne**. . . **Island's U2** have recruited veteran producer **Brian Eno** of Talking Heads, David Bowie and Devo fame to produce their next record. It is being recorded in Dublin at the **Shane Castle** ballroom with an **Effanel Mobile** recording system. The disk will be mixed at the city's **Windmill Lane Studios** and is slated for late summer release. . . **Bruce Tergeesen** is engineering a single for **Bricks Mortar** at **Shore Fire**, Long Branch, N.J. **Charles Collins** is engineering, with **Pete Maurer** assisting. Also there, **Garry Tallent** is doubling as producer and engineer for a **Robert Allen** album.

Nils Lofgren is finishing demos at **Bias Recording** in Springfield, Va., with engineer **Bob Dawson**. **Billy Price & the Keystone Rhythm Band** are working on a live album recorded by Dawson at Washington's Wax Museum. **The Skip Castro Band** is cutting tracks for their next album there with Dawson at the board. And **Carroll James**, the DJ reportedly responsible for breaking the Beatles in this country, has produced a single there from his original interview with the Fab Four. Engineers on this were **Chuck Rohrer** and **Jim Robeson**.

The following projects are under way in London: **Zeus B Held** is producing **Chaz Jankel** for A&M at **Eastcote Studios**. **Gus Dudgeon** is producing new Liverpool band **Cook Da Books** for Virgin's new 10 label at **Maison Rouge**. **Phil Thornalley** is at RAK producing **Orange Juice** for Polydor and **Seona Dancing** for London Records. Finally, **Jimmy Douglass** is in nearby Brighton, producing **Eugene Jackson** with a **Fleetwood Mobile Studio**. . . In Gainesville, Fla., former Comet member **Mich Shields** is producing his first solo album for **Pendragon Production** at **Mirror Image**. **Bob McPeck** is at the boards.

Steel Breeze is working on its second album at **Fantasy** in Berkeley, Calif. **Jim Gaines** (Huey Lewis, Steve Miller, Santana, etc.) and **Ken Goorabian** are producing. The record will introduce former 707 member **Kevin Chalfant** as the group's new lead vocalist and features a cover of the Grass Roots' hit "Templation Eyes," with a guest appearance by **Clarence Clemons**. . . At **Web IV** in Atlanta, **Rebecca deMornay** and **Loudon Wainwright III** are recording vocals for the soundtrack to Columbia Pictures' "The Slugger's Wife." It is a **Quincy Jones/Tom Bahler** production. And **Paul Davis** is working on another Columbia soundtrack, for "Karate Kid," with producers **Brooks Arthur** and **Dennis Lambert**. **Ed Seay** and **Tommy Cooper** are at the board. Also there, **Alicia Bridges** is finishing sides for a 12-inch with **Doug Johnson**. **Seay** and **Cooper** engineering. . . **Big Daddy Sun & the Outer Planets** are remixing their debut album for European release on the **Nervous** label at **Seagrape Recording** in Chicago. **Mike Konopka** and **Tom Haban** are co-engineering.

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

New Equipment At Bennett House

FRANKLIN, Tenn.—The **Bennett House** recording studio is upgrading its facilities with the purchase of two new **Studer A800 MKIII** 24-track recorders, one for each of its two studios. The studio also recently obtained a **Lexicon 224** digital reverb system with the new **LARC** head.



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Talent

Scorpions Scoring U.S. Triumph Long Climb To Platinum For German Hard Rock Band

By ETHLIE ANN VARE

LOS ANGELES—The Scorpions have hit the top 10 with their last two albums—"Blackout," which is platinum, and "Love At First Sting," which is well on its way. But until just two years ago, the German band had never even cracked the top 50 in the U.S.

And it's not as though the Scorpions are newcomers. The group, whose members range in age from 28 to 35, was formed in 1970, and hasn't undergone any personnel changes since 1977. What's more, "Love At First Sting," which cemented the band's position in the hard rock hierarchy by leaping into the top 10 in only its fourth week on the chart, is the Scorpions' 10th album

"The problem before was that we were with RCA," complains rhythm guitarist and composer Rudolf Schenker. "The German division believed in us, but the American company said, 'Oh, forget this Kraut rock.' Finally we said 'Look, if you can't send us to the United States to tour, let us out of our contract.'"

The band moved over to PolyGram in 1979 (after five RCA albums) and found management who believed that a band from Hanover, Germany, could make it in Hanover, Pa. David Krebs of Leber-Krebs (then managing Aerosmith, AC/DC and Def Leppard) got the group a supporting slot on Ted Nugent's tour.

Times have changed. Now, Detroit-based DMA has booked the Scorpions as arena headliners for a North America tour lasting from April to August. Then the group plays Japan, returns for another swing through the U.S. and Canada, and heads for Mexico and South America in a worldwide jaunt that will last until January, 1985.

"We like to tour new and different places," says Schenker. "On the 'Blackout' tour, we did two nights in Bangkok, playing to 12,000 people each night. It was an adventure. That's what rock'n'roll should be."

Band and management are aware that there are risks in touring unfamiliar countries, but enjoy the benefits. "It's okay if you have your organization right," says Schenker. "We sent our stage manager and accountant ahead to Bangkok to check out

the situation, and to get our money up front. And we didn't take any equipment into the country; we rented everything. In these places, you don't need a big lighting system and a big P.A. Rock'n'roll is so new and exciting to them that you could play with two stacks on a bare stage like the Beatles did. What matters is the power and the feeling."

Schenker and vocalist/lyricist Klaus Meine started the Scorpions with Schenker's younger brother, Michael (now fronting the Michael Schenker Band on Chrysalis). The current lineup includes lead guitarist Matthias Jabs, bassist Francis Buchholz and drummer Francis Rerebell.

"The starting point for me wasn't to look for the best musicians," says Schenker, "but to look for people who would fit together. To have harmony, but also disharmony. Disharmony is important for creativity. It's like a guitar string—without tension, there's no sound. Too tight, and it breaks."

Today, the Scorpions can go into the studio with Dieter Dierks (who has produced their past seven albums) and spend a million Deutschmarks—about \$300,000—on a digitally mastered disk. Rehearsal, recording and mixdown on the current album took from November, 1982 to January, 1984.

"We don't make as much money as some other bands," says Schenker, "because we spend a lot of time and money in the studio. And we don't" (Continued on page 54)



BERLIN COMES TO GOTHAM—John Crawford, left, and Terri Nunn of Berlin tape an intro to "No More Words" for NBC's "Friday Night Videos" during a promotional tour supporting their current Geffen album "No More Words." Shown with them are the show's director John Servidio and talent coordinator Bette Hisiger, right. (Photo: Chuck Pulin)

AFTER FIVE-MONTH 'BUSY BODY' TOUR

Luther Vandross Takes A Rest

By ROB HOERBURGER

NEW YORK—The past few months have provided some vindication for Luther Vandross. Albums he produced in 1983 for Aretha Franklin and Dionne Warwick met with disappointing sales, but his own most recent album, "Busy Body," is approaching platinum, and he is just finishing headlining a highly successful five-month nationwide tour.

Yet his efforts to juggle his singing career with outside production projects have brought him to the point of exhaustion, so much so that he will soon take his first rest since the release of his much-heralded debut album, "Never Too Much," in 1981.

"I think everyone would have preferred not to have Aretha, Dionne and me back-to-back," Vandross says. "But Aretha Franklin and Dionne Warwick are my favorite singers of life, and what if those opportunities never came again? I just had to do it."

"But I've done enough career building for now. I want to let the dust settle a little bit."

The pressures of the last year left Vandross little time to get "Busy Body" done before he had to go out on the road. "I didn't have as much time as I would have liked, but my album did not suffer. I wouldn't have released it if it wasn't up to what I wanted."

Sales of "Busy Body" have been boosted by a long, slow cover of Leon Russell's "Superstar," after only moderate success of the uptempo first single, "I'll Let You Slide." The immediate and unexpected airplay picked up by the 10-minute album

version prompted its release as a single.

The favorable response to "Superstar" has made the relative failure of his ballad duet with Warwick, "How Many Times Can We Say Goodbye," that much more inexplicable to Vandross. "I don't understand it. It was less than four minutes long, the song kept building and we killed them at the end. Dionne sounds fabulous, she's up there hitting that F sharp. It's certainly no fault of the performance."

The albums Vandross produced for Franklin—"Jump To It" and "Get It Right"—have fared better. "Jump To It" went gold, and the title songs from both reached No. 1 on the Black Singles chart. Still, Vandross feels there's no reason those albums shouldn't have been major pop hits as well.

"I think Arista was satisfied that 'Jump To It' did so much better than Aretha's previous Arista albums. It went gold, it hit No. 1 and the attitude was, 'Fine, we're back.' But that's not the point, to rest on your laurels. There's no reason 'Jump To It' shouldn't have gone the distance pop. And I think the second album is even better."

Vandross' own voice combines qualities of both his idols—the graceful melodism of Warwick and the spiritual passion of Franklin. But he dismisses any notion that the albums he produced for them are merely Luther Vandross albums with a different lead singer.

"I might be able to sing all the songs on the Aretha and Dionne albums, but I can sing any song on a

Quincy Jones album too. There's not one song on the Lionel Richie album that I can't sing. I can sing 'Mandy' also. It's very astute to read the album covers and see all the same players, the same engineer. But that's not the final criterion."

A single Vandross produced for Teddy Pendergrass will be released this month, and then for the next few months the only project he will work on is his fourth Epic album, which may be the one to finally bring him that elusive pop crossover hit.

Dolby Moving Beyond 'Science' Seeks Recognition As Songwriter, Not Synth Wizard

By JEFF TAMARKIN

NEW YORK—When Thomas Dolby performed here recently at Radio City Music Hall, many of his fans must have been surprised to discover that Dolby was not a prisoner of his synthesizer throughout the show.

Dolby, in fact, spent more time acting out the role of a classic front man than perpetuating the synthesizer image he acquired as a result of his 1983 top five hit, "She Blinded Me With Science." Dolby's current Capitol album, "The Flat Earth," is designed to showcase his songwriting and arranging skills as well as his way with computerized instruments.

"My presentation is difficult for people to label," says Dolby. "So the easy thing is to slap that synth-buff label on me. That's the direction that people were pointed in, but those who have taken the time to listen to the music realize that there's more to it than that."

Dolby prefers to be acknowledged as a songwriter. "I think it's hard to define exactly what I do," he says, "but I'm a songwriter in the same line as anyone from Elton John to Van Morrison or Joan Armatrading to Joni Mitchell. Nobody knows Elton as a pianist or Joni as a guitarist; it's just because my instrument is a synthesizer that people latch onto that. I don't even understand synths technically; it's not like I attack them with a soldering iron."

Dolby says that his current album differs from last year's "The Golden Age Of Wireless," and especially the "Science" single, in that this time he's made more of an emotional commitment to the music.

"Obviously I was very pleased with 'Science,'" he says, "but some-

thing about it also turned me off. I thought it was my most frivolous song, that it wasn't me. I'm more serious, more intense than that. So the current album is a reaction to that; it's more heartfelt. Now that I know I can record a song about science with a funky electronic beat, I wanted to work only on songs that I felt had something to communicate."

Dolby's current tour involves a full band production and also utilizes video screens which incorporate bits from his frequently seen videos. Dolby says that he has learned a lot about crafting a live show since his maiden solo tour of the U.S., which he did as a one-man act backed by tapes.

"I've always assumed that stage

presence is something that is learned," he says. "There's no such thing as a Frank Sinatra book of expressions or a David Bowie book of stance. You have to find it within yourself to be that kind of person onstage."

His shows have drawn a cross-section of music fans. "I think a lot of people just think of me as this funny, nutty, little guy who's like a silent movie underdog or anti-hero," he theorizes, "while others appreciate what I do because of my academic background; there's ammunition there for those who like to take their music heavy. There's no way to bring studio trickery to a stage, so you have to be able to carry the show yourself."

Film Director Hackford Knows The Score Well

By SAM SUTHERLAND

LOS ANGELES—Unlike most film directors, who rely on studio music departments or outside label allies to develop marketable soundtracks, Taylor Hackford takes an active role in finding the right mix of pop and rock material for his films.

The fact that two of Hackford's films have generated No. 1 hits in the past 18 months underscores the wisdom of this approach. Phil Collins' current success with the title song from "Against All Odds" follows Joe Cocker & Jennifer Warnes' No. 1 hit "Up Where We Belong" from "An Officer And A Gentleman."

Atlantic's soundtrack to "Against

All Odds" retains its bullet at number 12 this week, easily outdistancing the chart performance of the "Officer" soundtrack, which peaked at number 38.

The difference may be due to the fact that "Odds" consists entirely of new material, whereas "Officer" included several tracks that had already been released. Hackford, 39, says he had hoped to develop an album of new material for "Officer," but the production schedule didn't allow it.

"I worked with Jack Nitzsche on the score," he says, "but I also chose" (Continued on page 55)

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Tickets: \$12.50*

Nashville must have loomed as a crucial question mark on Culture Club's current American tour. Nashville, after all, doesn't exactly have a reputation for progressive musical tolerance—and it remains a bastion of the Bible Belt to boot.

But the Brits had nothing to fear. Nashville revealed itself to be Boy George territory April 16 in both spirit and regalia (colorful Boy George dress-alikes dotted the 9,900-seat auditorium like wayward punctuation marks).

The band seemed genuinely pleased by its reception and relaxed in its delivery. Though there were eight musicians onstage, noticeably absent was the marvelous harmonica lead that makes such impact on the band's records. However, the two horn players contributed enough flaring brass to duplicate a full section, and backup singer Helen Terry shivered rivets on the auditorium's aging dome more than once with her outrageous vocal power.

Despite Culture Club's polished pop serenity on record, there is considerably more rough-edged ignition driving the live performances. Boy George is much more of a rock/r&b stylist in concert, his voice taking on a husky, gravelly quality. Freed by the fueling instrumental flames of musicians Jon Moss, Mikey Craig, Roy Hay and Phil Pickett, Boy George teased the audience with devilish asides and pranced around exuberantly like an elegant cherub in costume. But he also delivered sensitive, searing vocal volleys in traditional hard-rock fashion.

The audience, primarily teenaged and euphoric, stood on their chairs all the way through the 90-minute show (which included three encores). The concert was impressive, if not electrifying. Culture Club relies on personality as well as musicianship to create a glittering cabaret charisma; in the cavernous Muni-

pal Auditorium, personal warmth and good acoustics are impossible to duplicate. The act would fare better in smaller halls where its various subtleties could be heard properly.

About the Exotic Birds, who opened for Culture Club. The name is infinitely more interesting than their material. The question most frequently asked during their 30-minute set was, how did they get on this tour, anyway?

KIP KIRBY

THOMPSON TWINS

*Beacon Theatre, New York
Tickets: \$13.50*

Anyone concerned that video is putting unrealistic expectations on young acts ought to catch the Thompson Twins in concert. Their April 10 show proved that standard video techniques can be used effectively as a springboard to an exceptionally vibrant live performance.

Relying on a tight four-piece backup band, the Twins emphasized showmanship more than musicianship. Their bang-a-drum here, ring-a-bell there attitude jibed perfectly with the varied rhythm structures of their music. Headset mikes enabled the trio to act out the storylines of their songs.

The Twins worked well as a team. Tom Bailey stayed front and center most of the set, while Alannah Currie and Joe Leeway contributed vocals, percussion, keyboards and dance moves from various spots on stage. "Sister Mercy" showed off the sparkling backing vocals of keyboardists Carrie Booth and Roger O'Donnel. Drummer Boris Williams anchored the set with a flexible, hard-hitting beat.

Assigned seats were ignored during the almost two-hour show, with most of the audience dancing in the aisles. A convincing version of "You've Got Love On Your Side" ended the Twins' relentlessly upbeat set, but the crowd called them back for three encores.

KIM FREEMAN

ELVIS COSTELLO T-BONE BURNETT

*State Univ. of New York
Stony Brook, N.Y.
Tickets: \$10*

It was the old, familiar scene of singer/songwriter bearing acoustic guitar and playing for an attentive college crowd. What wasn't so familiar was that the singer/songwriter was Elvis Costello.

Costello brought his first solo tour to this campus on April 14, and despite the absence of his regular band, the Attractions, Costello had his audience in awe from the moment he took the stage to sing "Accidents Will Happen."

Working with an arsenal of acoustic and electric guitars as well as piano, Costello's 90-minute set included compositions spanning his entire career. He reached far back to the pure country of "Stranger In The House" and "The Angels Wanna Wear My Red Shoes" and moved to the more recent past with such songs as "Shipbuilding" and "Everyday I Write The Book," his 1983 top 40 single.

To add spice and demonstrate his versatility, Costello threw in a handful of covers. Dylan's country-period "I Threw It All Away" became a Costello natural, as did Merle Haggard's "The

Bottle Let Me Down," which appeared on Costello's "Almost Blue" country album. For the fans of true obscurities, he resurrected a 1965 Dusty Springfield recording, "Losing You."

But, predictably, Costello's own material drew the best response. "Almost Blue" and "Kid About It" brought out the balladeer in Costello. Even the rockers lent themselves nicely to the "folky" interpretations.

The evening was not solely devoted to old favorites, however, and if the seven or eight new songs he performed were an indication of what's to come on the next album, fans are in for some solid stuff. One tune, co-written with Jerry Dammers of Special A.K.A., was apparently titled "Your Girlfriend Is What I Like Best About You," and is easily one of the most humorous efforts Costello has ever been involved with. "Only Flame In Town" was another countryish foray, while "Worthless Thing" seemed to be a putdown of cable television. "Peace In Our Time," an import single which Costello released under the pseudonym "The Imposter," is a powerful anti-war anthem.

Opening act T-Bone Burnett also played a solo acoustic set, but unfortunately the impatient college crowd didn't give the tall Texan the attention he deserved. Burnett chose songs from his most recent Warner Bros. albums as well as such appropriate covers as "Not Fade Away" and "Don't Let Me Be Misunderstood." The folk roots that Burnett showcased here reminded old-timers of his stint with Bob Dylan's Rolling Thunder Revue tour nearly 10 years ago, and also proved just how similar Burnett is to the unadorned Dylan.

JEFF TAMARKIN

OSCAR PETERSON

*Blue Note, New York
Tickets: \$25*

Oscar Peterson is one of the few non-electric jazz musicians who can legitimately be called a superstar, so his first appearance at a New York jazz club in 20 years was more than just a gig; it was an event, drawing enthusiastic capacity crowds every night despite the steep admission price and the \$10 minimum.

To the faithful, Peterson can do no wrong. And even for those who are somewhat put off by his rather melodramatic approach to the piano, it's hard to avoid getting caught up in the galvanizing excitement of his playing. He's a technically awesome player, and he unquestionably puts on a hell of a show.

In fact, the biggest problem with the show is trying to find some relief from the ferocious torrent of notes Peterson throws at the audience. His fans on April 17, the opening night of the six-night engagement, clearly found his frantic, busy approach to the keyboard inspiring, but some of us would have been grateful for a little more breathing room.

Helping immensely to keep Peterson's excesses in perspective, and to provide contrast to his intensely heated sense of swing, was a crack rhythm section of longtime associates. Bassist Ray Brown was rock-solid as always and tastefully understated in his solo spots. Guitarist Joe Pass played almost as many notes as Peterson—the two got into a few exchanges that sounded something like machine-gun battles—but also frequently displayed a mellower, more lyrical side. Drummer Martin Drew was a trifle heavy-handed, but perhaps such an approach was necessary simply to keep up with Peterson's pianistic pyrotechnics.

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AMUSEMENT BUSINESS Boxscore

Survey for Week Ending 5/5/84

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).

- **STEVE LAWRENCE AND EYDIE GORME, JAN MURRAY—\$463,502, 35,632 (37,384), \$17.90, \$14.90, \$9.90 & \$4.90, Ray Shepardson, Fox Theater, St. Louis, Mo., eight shows, April 9-15.**
- **KENNY ROGERS, B.J. THOMAS, THE RIGHTEOUS BROTHERS—\$297,121, 18,667, \$16.50 & \$13.75, C.K. Spurlock, Capitol Centre, Landover, Md., sellout, April 6.**
- **KENNY ROGERS, B.J. THOMAS, THE RIGHTEOUS BROTHERS—\$261,006, 17,460, \$15.50 & \$13.50, C.K. Spurlock, Riverfront Coliseum, Cincinnati, Ohio, sellout, April 4.**
- **KENNY ROGERS, B.J. THOMAS, THE RIGHTEOUS BROTHERS—\$254,774, 16,991, \$15.50 & \$13.50, C.K. Spurlock, Metro Center, Minneapolis, Minn., sellout, April 11.**
- **BILLY JOEL—\$231,270, 15,544, \$15, Pace Concerts, Reunion Arena, Dallas, Tex., sellout, April 14.**
- **BILLY JOEL—\$214,533, 13,898, \$15.75 & \$14.75, Pace Concerts, The Summit, Houston, Tex., sellout, April 15.**
- **KENNY ROGERS, B.J. THOMAS, THE RIGHTEOUS BROTHERS—\$202,248, 12,337, \$16.50 & \$13.50, C.K. Spurlock, Civic Center, Baltimore, Md., sellout, April 5.**
- **BILLY JOEL—\$197,204, 13,318, \$15 & \$13, Contemporary Productions/New West Productions, Kemper Arena, Kansas City, Mo., sellout, April 17.**
- **BILLY JOEL—\$190,298, 13,066, \$15 & \$13, Contemporary Productions, The Arena, St. Louis, Mo., sellout, April 19.**
- **KENNY ROGERS, B.J. THOMAS, THE RIGHTEOUS BROTHERS—\$184,075, 12,216 (13,670), \$15.50 & \$13.50, C.K. Spurlock, Civic Center, Charleston, W.Va., April 18.**
- **KENNY ROGERS, B.J. THOMAS, THE RIGHTEOUS BROTHERS—\$180,049, 12,008, \$15.50 & \$13.50, C.K. Spurlock, Reynolds Coliseum, Raleigh, N.C., sellout, April 7.**
- **VAN HALEN, THE VELCROS—\$179,106 (\$229,256 Canadian), 16,072, \$14.50 & \$13.50, Concert Productions International, Maple Leaf Gardens, Toronto, sellout, April 17.**
- **KENNY ROGERS, B.J. THOMAS, THE RIGHTEOUS BROTHERS—\$171,286, 11,259 (12,131), \$15.50 & \$13.50, C.K. Spurlock, Civic Center, Peoria, Ill., April 12.**
- **THE SCORPIONS, JON BUTCHER AXIS—\$159,286, 11,970 (13,967), \$13.50, Pace Concerts, Reunion Arena, Dallas, Tex., April 12.**
- **KENNY ROGERS, B.J. THOMAS, THE RIGHTEOUS BROTHERS—\$155,180, 10,479 (12,000), \$15.50 & \$13.50, C.K. Spurlock, Stokely Coliseum, UT, Knoxville, Tenn., April 3.**
- **KENNY ROGERS, B.J. THOMAS, THE RIGHTEOUS BROTHERS—\$150,642, 10,017, \$15.50 & \$13.50, C.K. Spurlock, Centennial Hall, University of Toledo, Toledo, Ohio, sellout, April 13.**
- **KENNY ROGERS, B.J. THOMAS, THE RIGHTEOUS BROTHERS—\$144,674, 9,533, \$15.50 & \$13.50, C.K. Spurlock, Dane County Exposition Center, Madison, Wis., sellout, April 16.**
- **JUDAS PRIEST, GREAT WHITE—\$141,215 (180,756 Canadian), 13,081, \$14 & \$13, Concert Productions International, Maple Leaf Gardens, Toronto, sellout, April 12.**
- **YES—\$136,482, 10,000, \$13.75, Silver Star Productions, Civic Center, Lakeland, Fla., sellout, April 19.**
- **TED NUGENT, MICHAEL SCHENKER GROUP—\$136,215, 10,406 (11,379), \$13.50, Pace Concerts, Reunion Arena, Dallas, Tex., April 5.**
- **KENNY ROGERS, B.J. THOMAS, THE RIGHTEOUS BROTHERS—\$135,187, 9,043 (10,900), \$15.50 & \$13.50, C.K. Spurlock, Coliseum, Richmond, Va., April 4.**
- **THE PRETENDERS, THE ALARM—\$123,275, 10,154, \$12.50, Cellar Door Productions, Fox Theater, Detroit, Mich., two sellouts, April 7-8.**
- **KENNY ROGERS, B.J. THOMAS, THE RIGHTEOUS BROTHERS—\$117,676, 7,696, \$15.50 & \$13.50, C.K. Spurlock, Civic Center, Wheeling, W.Va., sellout, April 15.**
- **THE SCORPIONS, JON BUTCHER AXIS—\$111,870, 8,512 (12,604), \$13.75, Pace Concerts, The Summit, Houston, Tex., April 10.**
- **GEORGE CARLIN, LEON REDBONE—\$107,010, 8,410 (9,588), \$13.75 & \$12.75, In-House, Front Row Theater, Cleveland, Ohio, March 16-17.**
- **YES—\$106,947, 7,982 (10,000), \$13.75, Silver Star Productions, Civic Center, Lakeland, Fla., April 18.**
- **JUDAS PRIEST—\$106,306, 8,330 (12,000), \$12.75, Di-Cesare/Engler, Civic Arena, Pittsburgh, Pa., April 9.**
- **JOHN DENVER—\$100,912, 7,700, \$13.50, Stage On Entertainment, Civic Center, Augusta, Maine, sellout, April 10.**
- **.38 SPECIAL, GOLDEN EARRING—\$97,227, 7,202 (7,500), \$13.50, Greg Munsy Presents, NBC Arena, Honolulu, Hawaii, April 18.**
- **JOHN DENVER—\$91,017, 6,725, \$13.50, Stage 1, Stabler Arena, Lehigh, Univ., Lehigh, Pa., sellout, April 15.**
- **JOHN COUGAR MELLENCAMP, DAN ROSS AND THE BRUNETTES—\$90,990, 7,419, \$13.50, \$12.50 & \$11.50, M.U. & Tour Mgt. Assoc. Inc., Indiana University Auditorium, Bloomington, Indiana, two sellouts, April 10-11.**
- **JON BUTCHER AXIS—\$82,493, 7,390 (12,128), \$11.50 & \$9.50, In-House, Frank Erwin Center, University of Tex., Austin, April 9.**
- **BEACH BOYS, MICK FLEETWOOD—\$79,110, 6,809 (12,249), \$12.50 & \$10.50, In-House, Frank Erwin Center, University of Tex., Austin, April 14.**
- **AMY GRANT, MICHAEL W. SMITH, GARY CHAPMAN—\$78,959, 9,016, \$9.50 & \$8.50, Morning Star Productions, Convention Center Arena, Dallas, Tex., sellout, April 13.**
- **YES—\$78,552, 6,293 (9,000), \$12.75, Silver Star Productions, Lee Civic Center, Ft. Meyers, Fla., April 20.**
- **AMY GRANT, MICHAEL W. SMITH, GARY CHAPMAN—\$77,110, 8,711, \$9.50 & \$8.50, Morning Star Productions, Hofheinz Pavillion, University of Houston, Tex., sellout, April 14.**
- **HANK WILLIAMS, JR., MCGUFFEY LANE—\$64,858, 6,440 (6,800), \$10.50, Richard Mitchell, Ohio Center, Columbus, Ohio, April 12.**

Copyrighted and compiled by Amusement Business, a Billboard Publications, Inc. Publication. Boxscores are compiled every Tuesday. If you wish to file your concert report, please call Melinda Newman in Nashville at 615/748-8132; Ancil Davis in New York at 212/764-7314; or Linda Deckard in Los Angeles at 213/859-5338.

Talent

SALSA SUPERSTAR EYES CROSSOVER

Blades Seeks Cut Of Pop Market

By PAUL GREIN

Editor's Note: Cinco de Mayo is one of the most important holidays of the year in the Latin community. To commemorate the date, Billboard takes a look at two of the leading figures in Latin music. This week, salsa star Ruben Blades, who is newly signed to Elektra; next week, balladeer Julio Iglesias, who has a top 10 hit for CBS.

LOS ANGELES—As part of his deal with Elektra, Ruben Blades will record in both English and Spanish. But the veteran musician is well aware that he shouldn't try to mix the two.

"I would never put an English track on a Latin album and try for that hybrid approach that dooms so many people," Blades says. "So often people try to establish a crossover and end up losing the base they had."

All of the songs on Blades' first Elektra album, "Buscando America," are sung in Spanish. But the

singer also hopes to release a 12-inch single in English before the end of the year. To further distinguish it from his regular work, he plans to release it under the pseudonym Panama Blades & the Gamboa Road Gang. And he hopes to co-produce it with his friend, Joe Jackson.

That partnership isn't as unlikely as it might at first seem. Blades characterizes his sound as "city music," which is also a fair description of Jackson's recent music. In fact, Blades says he may open the show on Jackson's East Coast concert dates in June.

Blades, 35, was previously signed to Fania Records, where he cut nine albums as a soloist and five more as a member of the Fania All-Stars. "Each album sold between 300,000 and 400,000 worldwide," says Blades, "which is a lot of records if you consider that in the Latin American market, 40,000 is a hit."

Blades sees some key differences between his Fania albums and his Elektra debut. "I went from a trombone sound, which was Willie Colon's sound, to a smaller ensemble that includes vibes. And I complemented that with a synthesizer, which had never really been used as an integral part of a Latin group."

How is the Latin community likely to react to these changes? "In the beginning there's going to be shock," Blades says. "Some people are not going to take it very happily."

For the first time, Blades included English translations to all of the songs in the album package. "It's my desire to be understood by the largest possible number of people," he says. "I also had the lyrics translated into French, so when the album is released in Europe, the people there will have a chance to understand what we're saying."

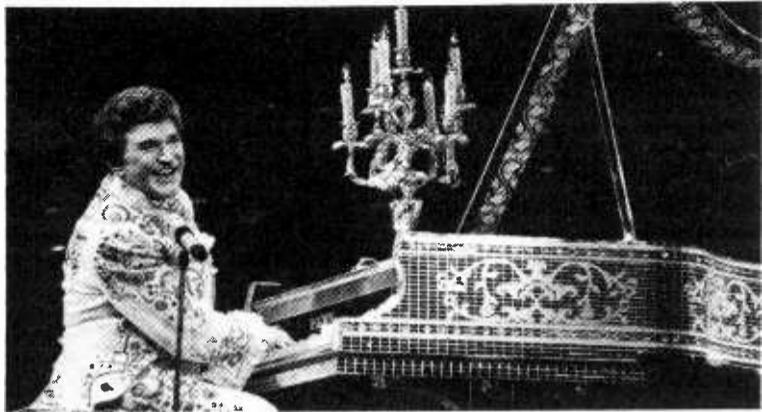
Blades believes the inclusion of the translations will result in more non-Latins attending his live shows. "I think because there has been an effort made to communicate through the translations there will be more of an integrated audience. People will feel less intimidated when they know what the words are about."

Blades plans to perform in the next few months in Boston, Los Angeles, San Francisco and New York, as well as in Mexico, South America and Europe.

He has also cut three songs for Atlantic's "Beat Street" soundtrack. And in September, he plans to go to Harvard to get his master's degree in law. "That doesn't mean I'm quitting the business," Blades says. "It just means I'm taking a break."

For The Record

In last week's New On The Charts feature, the Earons' contact was identified incorrectly. Information on the group is available from Ellen Smith at Island Records, (212) 477-8000.



MUCH ADO ABOUT EVERYTHING—Liberace delivers a dazzling show to Radio City Music Hall fans during one of his concerts there last week. (Photo: Chuck Pulin)

Billboard Pop Singles CHART RESEARCH PACKAGES

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New On The Charts

J.C. CUNNINGHAM

J.C. Cunningham makes his country chart bow with his Viva entry, "Light Up," which moves up to a bulleted 74. That gives Cunningham two songs on the current country chart: He is also the writer of "Mona Lisa Lost Her Smile," which is now 16 bullet for David Allen Coe.

The Tennessee native scored early in his career by composing the title song for the film "Young Rounders." Subsequently, he wrote for such artists as Tennessee Ernie Ford, Glen Campbell, Brenda Lee, Frizzell & West, David Allan Coe and Tammy Wynette.

Now an exclusive writer for ATV Music, Cunningham's demos for that publisher attracted the attention of Snuff Garrett and Steve Dorff, who signed him to Viva Records, distributed by Warner Bros.

Cunningham is managed by Steve Stone, (213) 462-6933.

COLONEL ABRAMS

Colonel Abrams has found the secret recipe required to boost a debut record onto the Black Singles chart, where his Streetwise debut "Leave The Message Behind The Door" moves up to 77 in its second week.

A Detroit native, Abrams moved to New York in the late '60s to form his own group, the Originals. Later, that group evolved into Conservative Manor, a popular draw on the Gotham club scene for several years.

The next notch on Abrams' resume is a number of years as a backup vocalist and studio singer in the city. During this time, he set to work writing his own songs and doing his own arrangements, both credits he enjoys on the Streetwise single.

When Abrams brought "Leave The Message Behind The Door" to Streetwise, the label jumped on the jazzy ballad and released it within a month of signing the singer. A followup album is scheduled for release later this year.

Colonel Abrams is signed to Streetwise Records, 25 W. 43rd St., New York, N.Y. 10036; (212) 382-1476.

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Talent

Dance Trax

By BRIAN CHIN

This was a week for singles fans, with several important cuts coming from unlikely places. The Psychedelic Furs' "Heartbeat" (Columbia) has a distinctly Orlando-ish groove, and sounds very much like it could be 1984's "Blue Monday" (which, in turn, has been sort of the "Heaven Must Have Sent You" of rock clubs). As on the long "White Wedding," producer Keith Forsey maintains the gift for giving electronics a truly rockish tug. New Order's just-imported "Thieves Like Us" (U.K. Factory) is nearly a soul song, entirely danceable, though looser than the hip-hop "Confusion" and melodic to a surprising degree.

Imagination's fifth or sixth absolutely brilliant single, "State Of Love," ships this week in a much-augmented version (new break and keyboard solo) on Elektra 12-inch mixed by Jonathan Fearing; interestingly, there's even an "AOR" version with overdubbed guitar... Nik Kershaw's "Wouldn't It Be Good," shipped in extended form on MCA this week, approaches the same point from the opposite direction: It's coiled, downtempo, startlingly effective AOR/funk, Peter Collins' best production since "Pass the Dutchie"... M+M's "White Stations/Black Stations" (RCA 12-inch) is a great dance-tempo editorial on exactly the issue the title suggests... X's revival of the timeless "Wild Thing" (Elektra 12-inch) surely has heavy top 40 appeal, and the long version has some jagged ups and downs, including a false ending.

★ ★ ★

Briefly: Divine Sounds' "What People Do For Money" (Specific 12-inch, through Alpha Distributing) is a major radio and retail hit in the New York area, the sort of slice-of-life rap that catches people's imagination all at once... Cutting Records' followup to the Hashim hit "Al-Naafiysh" is the Imperial Brothers rap "We Came To Rock," featuring Hashim's keyboards and Whiz Kid's scratch... Remixes: Wang Chung's fine pop-rock is extended by John Luongo (the uptempo "Don't Let Go") and Victor Florez (the midtempo "Dance Hall Days") on a commercial Geffen 12-inch. Eddie Money's "Club Michelle" (Columbia 12-inch) is rock with a good, smooth bottom; John Benitez mixed... Eurythmics' spooky, sensual "Who's That Girl" (RCA 12-inch) is about a minute longer at the end in its domestic version.

★ ★ ★

Notes: Bruce Springsteen's next single will be specially mixed for clubs by Arthur Baker; titled "Dancing In The Dark," it was scheduled to ship this week. Now you've heard everything... Jermaine Jackson's Arista album ships soon and more than equals his best Motown work; a three-cut sampler now circulating includes one sweet ballad, one punk-rock and, yes, one Michael Jackson duet... G-g-girls just wanna rock the house: Cyndi Lauper did just that this week in her New York shows at the Ritz. She not only sang ferociously

(Continued on opposite page)

Germany's Scorpions Go Platinum

• Continued from page 51

profit from ticket sales, because we put all of that back into the tour itself."

The Scorpions don't feel they are riding a metal wave to popularity; in fact, Schenker calls the current crop of metal acts "comic book bands" and disapproves of the trappings as-

sociated with it. "When you start putting images of killing together with music—that's not good. It's a trend and a fashion, and it will only last a short while." (Schenker's misgivings about violence are surprising in light of the fact that the Scorpions' breakthrough album, "Blackout," featured a cover painting by Gott-

fried Helnwein of a lobotomy patient whose eyes were being clawed out by bent forks.)

The Scorpions are believed to be the first German act to go platinum in the U.S. since platinum awards were instituted eight years ago. Having achieved this breakthrough, the band hopes to lead the way for such other German acts as Nena, Tangerine Dream and Accept.

Billboard Dance/Disco Top 80

Survey for Week Ending 5/5/84

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This Week	Last Week	Weeks On Chart	TITLE(S), Artist, Label	This Week	Last Week	Weeks On Chart	TITLE(S), Artist, Label
1	3	8	IT'S MY LIFE—Talk Talk—EMI-Liberty V-8195	41	41	5	TRIPPIN ON THE MOON—Claudia Barry—(12 Inch) Personal P 49808
2	9	6	I WANTED IT TO BE REAL—John Rocca—(12 Inch) Streetwise SWRL 2225	42	49	2	HEY D.J.—World's Famous Supreme Team—(12 Inch) Island 0-96956
3	6	9	THE DOMINATRIX SLEEPS TONIGHT—Dominatrix—(12 Inch) Streetwise STRL-2220	43	59	3	THIS TIME—Funk Deluxe—(12 Inch) Salsoul SG 422
4	5	9	COMING OUT OF HIDING—Pamela Stanley—TSR TSR 830	44	52	2	CHANGE OF HEART—Change—(LP) Atlantic 80151
5	8	7	BORDERLINE—Madonna—(12 Inch) Sire PRO 7-29354	45	45	4	JUST ANOTHER BROKEN HEART—Dorothy Moore—(12 Inch) Streetking SKDS-1120 ADJ
6	1	10	HOLD ME NOW—Thompson Twins—(12 Inch) Arista LDP-9158	46	46	3	GIVE—Missing Persons—(12 Inch) Capitol Z-8582
7	4	9	ALL NIGHT PASSION—Alisha—Vanguard SPV-72	47	64	3	NO PARKING ON THE DANCE FLOOR—Midnight Star—(12 INCH) Solar/Elektra Pro ED-4970
8	16	5	STREET DANCE—Break Machine—(12 Inch) Sire 20189-0 A	48	NEW ENTRY		JUMP—The Pointer Sisters—(12 Inch) Planet/RCA YB-13780
9	2	8	THEY ONLY COME OUT AT NIGHT—Peter Brown—(12 Inch) Columbia 44 04957	49	30	11	JEALOUS LOVE/EVERGREEN—Hazel Dean—Quality QUS 057 (12 Inch)
10	13	5	NO MORE WORDS—Berlin—(12 Inch) Geffen 020195	50	56	2	I SWEAT (GOING THROUGH THE MOTIONS)—Nona Hendryx—RCA PW-13760
11	11	7	DON'T WASTE YOUR TIME—Yarborough & Peoples—Total Experience/RCA TED 1-2601	51	55	3	CLOCK ON THE WALL—Double Vision—Profile (12 Inch) Pro 7041
12	10	5	MISS ME BLIND—Culture Club—(12 Inch) Epic 49-04977	52	62	5	DR. SEX—Pleasure & The Beast—(12 Inch) Airwave, AW12-94987
13	14	5	BREAKDANCE—Irene Cara—Network/Geffen 0-20196	53	NEW ENTRY		I LOVE MEN—Cinema—(12 Inch) Profile PAL-7043
14	7	11	GIVE ME TONIGHT—Shannon—Emergency/Mirage EMDS 6542 (12 Inch)	54	67	2	BOP 'TIL I DROP—Larrice—Streetwise SWRL 2227
15	15	6	TAKE SOME TIME—Sparque—(12 Inch) West End 22172	55	NEW ENTRY		PARIS LATINO—Bandelero—(12 Inch) Sire SR-09020190
16	48	2	LET'S HEAR IT FOR THE BOY—Deniece Williams—(12 Inch) Columbia 44-4988	56	65	2	I'M YOUR CANDY GIRL—Clockwork—(12 Inch) Private I 429-04968
17	28	3	DANCE HALL DAYS/DON'T LET GO—Wang Chung—Geffen (12 Inch) 0-20194	57	35	14	GIRLS JUST WANT TO HAVE FUN—Cyndi Lauper—(12 Inch Re-mix) Portrait/CBS 4R 904121
18	21	4	LAND OF HUNGER—The Earons—Island 0-96958	58	19	7	LET THIS DREAM BE REAL—Howard Johnson—(12 Inch) A&M 12092
19	18	8	ORIGINAL SIN—Inxs—Atco 0-96957	59	38	7	HYPERACTIVE—Thomas Dolby—(12 Inch) Capitol V-8576
20	23	6	JAM ON IT—Newcleus—(12 Inch) Sunnyview SUN 411	60	NEW ENTRY		ROCK BOX 7—Run D-MC—(7 Inch) Profile
21	22	5	ADULT EDUCATION—Daryl Hall & John Oates—(12 Inch) RCA PD 13715	61	61	2	HEAD OVER HEELS—The Go-Go's—(LP) I.R.S. SP-7041
22	31	3	BABY I'M SCARED OF YOU—Womack & Womack—Elektra (7 Inch) 7-69733	62	54	4	SEND ME AN ANGEL—Real Life—(12 Inch) MCA/Curb MCA 5459
23	24	5	YOU MIGHT THINK—The Cars—(12 Inch) Elektra Pro ED-4963	63	NEW ENTRY		WHO'S YOUR BOYFRIEND—Eric—(12 Inch) Memo-10
24	26	4	SOMEBODY ELSE'S GUY—Jocelyn Brown—Vinyl Dreams/Prelude VND-D01	64	68	12	RENEGADES OF FUNK—Soulsonic-Force—(12 Inch) Tommy Boy TB 839
25	25	8	SHE'S STRANGE—Cameo—(12 Inch) Atlanta Artists 818-384	65	NEW ENTRY		FLESH BEAT FEVER—Dubset—(12 Inch) Elektra 0-66969
26	27	6	DOCTOR'S ORDERS—Meagan—(12 Inch) Next Plateau/Quality NP 50019	66	50	8	ONE FOR THE TREBLE—Davy DMX—(12 Inch) Tuff City/CBS Assoc. 42904955
27	12	11	DANCING IN THE SHEETS—Shalamar—(12 Inch) Columbia 44-04949	67	NEW ENTRY		GOTTA GIVE A LITTLE LOVE (Ten Years Later)—Timmy Thomas—(12 Inch) A&M GG-81203
28	36	3	TURN IT AROUND—Gino Soccio—Atlantic (12 Inch) 086960	68	44	6	RADIO GA GA—Queen—Capitol V-8575
29	32	4	LEAVE IT—Yes—(12 Inch) Atco 0-96964	69	43	6	TELL YOU (TODAY)—Loose Joints—(12 Inch) 4th And Broadway, 401
30	51	2	SELF CONTROL—Laura Branigan—(12 Inch) Atlantic 0-86954	70	42	12	IT'S GONNA BE SPECIAL—Patti Austin—(12 Inch) QWE 2397
31	40	3	I'M LIVING MY OWN LIFE—Earlene Bentley—(12 Inch) TVI Records TVI 2011	71	70	11	SOMEHOW SOMEWAY—Visual—(12 Inch) Prelude PRLD 674
32	33	3	STRONG ME STRONG—Yellowman—(12 Inch) Columbia 44-4964	72	39	8	ONE IN A MILLION—The Romantics—(12 Inch) Nempor 42904967
33	17	9	NO MAN IS AN ISLAND—Warp 9—(12 Inch - Re-mix) Prism PDS 495	73	73	7	ON THE FLOOR "ROCK IT"—Tony Cook—Halfmoon (Import)
34	34	4	SPECIAL DELIVERY—Angela Bofill—(12 Inch) Arista ADP-9186	74	60	8	SHAKE DOWN—Evelyn "Champagne" King—(12 Inch) RCA PD 13749
35	37	4	THE REFLEX—Duran Duran—(12 Inch) Capitol V-8586	75	66	9	FOR YOUR LOVE—The S.O.S. Band—Tabu 429-04991
36	29	9	AMOK—Ledernacker—(12 Inch) 4th And Broadway 402	76	69	12	I'VE GOT TO FIND A WAY—Zena Dejonay—(12 Inch) TVI 2011
37	53	3	TOO BUSY THINKING ABOUT MY BABY—Orbit—(12 Inch) Quality Qus 058	77	75	6	COLLAPSING NEW PEOPLE—Fad Gadget—Mute (Import)
38	47	3	ALIVE WITH LOVE—Tina Fabrique—Prism PDS-600	78	57	15	HERE COMES THE RAIN AGAIN—Eurythmics—RCA (12 Inch) DW 13726
39	20	11	I WANT A NEW DRUG—Huey Lewis and The News—Chrysalis 1818	79	71	10	GIVE IT UP—K.C.—(12 Inch) Meca 5000
40	63	3	ROCK STEADY/PLAYERS—Jenny Burton—(12 Inch) Atlantic 086958	80	58	10	JUMP—Van Halen—Warner Bros. 7-29384

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Talent

Adam's Enjoying Genesis As D.C.'s Hot New Club

By BILL HOLLAND

WASHINGTON — The biggest surprise on the local club scene so far this year has been the sudden success of Adam's, a 250-seat showcase nightclub located five blocks west of the White House. Adam's has found its niche by booking the kind of solo and small group rock-blues-jazz-folk national talent that once made the defunct Cellar Door in Georgetown one of the main listening clubs on the East Coast.

With the demise in popularity of small listening clubs in the last few years, is Adam's a quirky anomaly? Or is the success of the new club an indicator that the 25- to 40-year-old audience might now be ready to leave their suburban nests for an evening of music?

Owner Rich Vendig thinks it's a bit of both. "They were always out there," he says of the audience now coming to Adam's. "But there was just no club in town catering to their tastes. They weren't going to go to the new wave clubs, and they'd stopped going to stadium concerts and getting their ears blasted. This place is different. It's comfortable, there's plenty of room, and the volume isn't overpowering."

The list of performers who have played Adam's since its opening night includes Jeff Lorber, Dr. John, Jonathan Richman, Van Dyke Parks, David Bromberg, Bobby Bland, Asleep At The Wheel and Albert King. New confirmations include Sonny Rollins and Steeleye Span.

"A lot of acts enjoy playing here

because they can be the headliner, rather than the opening act," says Mike Schreiber, who books the club. "I think we've focused in on an older audience; we're booking talent that they are either familiar with or can relate to."

Owner Vendig is not a newcomer to the Washington nightclub scene; he previously ran the blues-and-boogie club Desperados in Georgetown and co-managed the 1,000-seat Wax Museum.

Adam's isn't the fanciest-looking club around; in fact, it tends to the functional. (Jonathan Edwards recently joked onstage that it had "the look of an airport lounge.") But the sound system is good and the stage view unobstructed. There is also a large bar-lounge next to the music room where second show patrons can relax and have a drink. Show prices are in the \$6-\$10 range, with most in the \$7.50-\$8.50 area.

'AGAINST ALL ODDS' DIRECTOR

Hackford Knows The Score Well

• Continued from page 51

temp tracks from records by artists I knew. I selected songs that weren't huge hits, and tried to match the mood of the songs to the screen action. The problem is, you can't replace temp tracks with songs that are as good if you don't have plenty of time. We wound up buying rights to the records I'd used and putting those in the film and on the album."

For "Against All Odds," Hackford says he tried to build on the lessons learned from "Officer," starting with the production schedule. "In this instance, I started early. 'Against All Odds' isn't a musical; it's a thriller, but I wanted the music to reflect the contemporary milieu and the Los Angeles setting."

After an attempt to enlist Mark Knopfler, who was unable to participate owing to recording conflicts with Dire Straits, Hackford teamed with Columbia Pictures music chief Gary LeMel.

"Gary and I talked, and I knew I wanted a signature score," Hackford notes. "The best such score I know of is 'The Third Man.' Gary gave me a copy of Michel Colombier's last album, and it was wonderful. I also wanted a guitarist as a key element, and I had heard and liked Larry Carlton's work."

Next, Hackford began developing leads for vocal tracks. For the film's one on-camera performance, he enlisted Kid Creole & the Coconuts ("the best live band I've seen in years"). Acting as his own music coordinator, he met with Atlantic Records' Doug Morris and Paul Cooper to screen the label's roster for potential contributors.

First choice Phil Collins was said to be an unlikely candidate, since he was on tour. Collins' manager, Tony Smith, was approached, and, while

skeptical, he contacted the Genesis drummer. Smith returned with a tape, "a sketch of a melody Phil had done for an earlier album but had never used."

Hackford then met all three members of Genesis, talked with Collins about the song, and screened a rough cut of the film to give him cues for lyric ideas. The drummer finished his lyrics while on the road, and recorded the single during a two-day break, working with Arif Mardin.

Genesis' Mike Rutherford, who'd seen the footage with Collins, then volunteered to contribute a song. Manager Smith enabled Hackford to approach Peter Gabriel, who also agreed to contribute an unreleased track. Atlantic's Morris asked Stevie Nicks to provide another, and Hackford was able to secure a track from Big Country.

Dance Trax

• Continued from opposite page

through her fine rockers such as "Yeah Yeah," and showed off her tone and phrasing on "Time After Time," but she also sang every single one of the controversial vocal effects added to Baker's extended mix of "Girls Just Want To Have Fun." Then she came back like a shot and sang a devastating, heroic version of Gene Pitney's "I'm Gonna Be Strong," which appears on her recently re-released Polydor album with Blue Angel... We apologize to Key Matic, the group misidentified here last week in the credit for the Radar 12-inch "Breakin' In Space." We should also clarify that the Gary's Gang single shares the same disk only in its promo version. Commercially, they are two separate records. Also: Only the promo version of the Pointer Sisters' "Jump" includes "I'm So Excited." The commercial version has "Heartbeat," from the same album.

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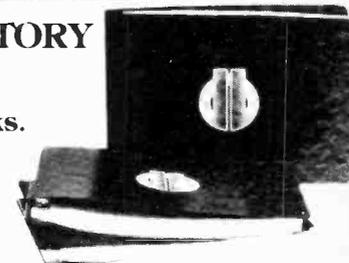
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NOT MOVING / MOVIN' OVER 7"
GATHERED / SAME (COMPILATION) LP
DIAFRAMMA / ALTROVE 12"
FIRST RELATION / V.A. / LP
FRIGIDAIRE TANGO / SAME LP
A.T.R.O.X. / NIGHT'S REMAINS LP (WITH TUXEDO MOON)
STEVE PICCOLO / DOMESTIC EXILE LP
STEVE PICCOLO / ADAPTATION LP
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Billboard Black LPs

Survey for Week Ending 5/5/84

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This Week	Last Week	Weeks on Chart	ARTIST Title, Label & Number (Dist. Label)	This Week	Last Week	Weeks on Chart	ARTIST Title, Label & Number (Dist. Label)
1	1	8	CAMEO She's Strange Atlanta Artists 314984-1M1 (Polygram/POL)	38	48	2	THE CRUSADERS Ghetto Blaster, MCA 5429
2	3	26	LIONEL RICHIE ▲ Can't Slow Down, Motown 6059ML (MCA) MCA	39	41	7	THE TEMPTATIONS Back To Basics Gordy 6085GL (Motown) MCA
3	2	20	LUTHER VANDROSS ● Busy Body, Epic FE 39196 CBS	40	40	5	STARPOINT It's All Yours, Elektra 60353-1 WEA
4	6	11	DENNIS EDWARDS Don't Look Any Further, Gordy 6057GL (Motown) MCA	41	42	3	DENISE LASALLE Right Place, Right Time, Malaco 7417 IND
5	4	72	MICHAEL JACKSON ▲ Thriller, Epic QE 38112 CBS	42	19	19	CHERYL LYNN Preppie, Columbia FC 38961 CBS
6	5	6	BOBBY WOMACK The Poet II, Beverly Glen BG 10003 IND	43	37	16	J. BLACKFOOT City Slicker, Soundtown 8002 (Allegiance) IND
7	7	19	PATTI LABELLE I'm In Love Again, P.I.R. FZ 38539 (Epic) CBS	44	34	21	PIECES OF A DREAM Imagine This, Elektra 60270-1 WEA
8	8	13	CULTURE CLUB ▲ Colour By Numbers, Virgin/Epic QE 39107 CBS	45	NEW ENTRY		MARVIN GAYE Anthology Motown M9-791A3 MCA
9	10	24	POINTER SISTERS Break Out, Planet BXL1-4705 (RCA) RCA	46	55	2	THE EMOTIONS Sincerely, Red Label RLP 001-1 IND
10	9	12	ROCKWELL ● Somebody's Watching Me, Motown 6052ML MCA	47	51	23	DARYL HALL & JOHN OATES ▲ Rock 'N' Soul Part 1, RCA CPL1-4858 RCA
11	11	39	JEFFREY OSBORNE ● Stay With Me Tonight, A&M SP-4940 RCA	48	50	44	ANITA BAKER The Songstress, Beverly Glen BG 10002 IND
12	15	3	BAR-KAYS Dangerous, Mercury 818418-1M1 (Polygram) POL	49	52	4	THE DELLS One Step Closer, Private 1 BFZ 39309 (Epic) CBS
13	14	22	KOOL & THE GANG ● In The Heart, De-Lite DSR 8508 (Polygram) POL	50	54	2	SPINNERS Cross Fire, Atlantic 80150-1 WEA
14	13	44	MIDNIGHT STAR ▲ No Parking On The Dance Floor, Solar 60241-1 (Elektra) WEA	51	36	26	TEENA MARIE Robbery, Epic FE 38882 CBS
15	16	28	DEBARGE ● In A Special Way, Gordy 6061GL (Motown) MCA	52	39	21	DREAMBOY Dreamboy, Qwest 23988-1B (Warner Bros.) WEA
16	18	11	SHANNON Let The Music Play, Mirage 90134 (Atco) WEA	53	53	24	EDDIE MURPHY Comedian, Columbia FC 39005 CBS
17	17	11	KENNY G G Force, Arista AL8-8192 RCA	54	44	6	JEFF LORBER In The Heat Of The Night, Arista AL8-8025 RCA
18	20	3	SOUNDTRACK Footloose, Columbia JS 39242 CBS	55	60	2	NONA HENDRYX The Art Of Defense, RCA AFL1-4999 RCA
19	28	2	ONE WAY Lady, MCA 5470 MCA	56	59	2	STANLEY CLARKE Time Exposure, Epic FE 38688 CBS
20	21	17	GEORGE CLINTON You Shouldn't Nuf Bit Fish, Capitol ST-12308 CAP	57	65	21	IRENE CARA What A Feelin', Geffen/Network GHS 4021 (Warner Bros.) WEA
21	22	6	ART OF NOISE Battie, Island 96974 (Atco) WEA	58	58	80	LIONEL RICHIE ▲ Lionel Richie, Motown 6007ML MCA
22	24	21	DAZZ BAND Joystick, Motown 6084ML MCA	59	61	24	DAVID SANBORN Backstreet, Warner Bros. 23906-1 WEA
23	23	5	LAID BACK Keep Smiling, Sire 25058-1 (Warner Bros.) WEA	60	NEW ENTRY		SOUNDTRACK Against All Odds Atlantic 80152 WEA
24	12	20	MELBA MOORE Never Say Never, Capitol ST-12305 CAP	61	62	24	CON FUNK SHUN Fever, Mercury 81447-1 (Polygram) POL
25	26	6	PATTI AUSTIN Patti Austin, Qwest 23974-1 (Warner Bros.) WEA	62	45	31	MADONNA Madonna, Sire 23867-1 (Warner Bros.) WEA
26	43	4	YARBROUGH & PEOPLES Be A Winner, Total Experience TEL8-5700 (RCA) RCA	63	49	4	KLEEER Intimate Connection, Atlantic 80145-1 WEA
27	27	8	STACY LATTISAW & JOHNNY GILL Perfect Combination, Cotillion 90136 (Atco) WEA	64	69	34	GAP BAND ● Gap Band V-Jammin', Total Experience TE-1-3004 (Polygram) POL
28	30	6	EARL KLUGH Wishful Thinking, Capitol ST-12323 CAP	65	NEW ENTRY		T-CONNECTION Take It To The Limit Capitol ST-12333 CAP
29	33	19	EVELYN "CHAMPAGNE" KING Face To Face, RCA AFL1-4725 RCA	66	46	4	WEIRD AL YANKOVIC In 3-D, Rock 'N' Roll BFZ 39221 (Scotti Bros./Epic) CBS
30	32	25	JAMES INGRAM It's Your Night, Qwest 23970-1 (Warner Bros.) WEA	67	68	51	GLADYS KNIGHT & THE PIPS ● Visions, Columbia FC 38205 CBS
31	25	21	THE DEELE Street Beat, Solar 60285-1 (Elektra) WEA	68	71	38	PEABO BRYSON/ROBERTA FLACK ● Born To Love, Capitol ST-1184 CAP
32	29	22	Z.Z. HILL I'm A Blues Man, Malaco 7415 IND	69	NEW ENTRY		MARVIN GAYE Motown Superstar Series Vol. XV Motown M5-115V1 MCA
33	35	35	HERBIE HANCOCK ● Future Shock, Columbia FC 38814 CBS	70	56	5	THE SYSTEM X-Periment, Mirage 90146 (Atco) WEA
34	31	26	ATLANTIC STARR Yours Forever, A&M SP-4948 RCA	71	72	39	NEW EDITION Candy Girl, Streetwise SWRL 3301 IND
35	38	10	EURYTHMICS ● Touch, RCA AFL1-4817 RCA	72	67	23	ANGELA BOFILL Teaser, Arista AL8-8198 RCA
36	57	2	MARVIN GAYE Every Great Hit Of Marvin Gaye, Motown 6058ML MCA	73	66	16	MALCOLM MCLAREN D'ya Like Scratchin', Island 90124-1B (Atco) WEA
37	47	3	CHANGE Change Of Heart, Atlantic RFC 80150-1 WEA	74	74	23	RAY PARKER, JR. Woman Out Of Control, Arista AL8-8087 RCA
				75	63	3	TYRONE BRUNSON Fresh, Believe In A Dream FZ 39197 (Epic) CBS

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

Black

LONG-AWAITED NEW ALBUM

'Poet' Womack Back In Motion

NEW YORK — Two years ago, Bobby Womack and Otis Smith's newly inaugurated Beverly Glen Records shocked the black music industry with "The Poet," a traditional r&b album that revived the singer's sagging career and established the viability of the independent label in tapping the non-12-inch market in the '80s. "If You Think You're Lonely Now," a gutsy ballad, was a breath of fresh air in a deluge of dance music.

Unfortunately, after that success Womack and Smith had business conflicts that delayed the much-anticipated followup album. Following more than a year of negotiations, "Poet II" was released about two months ago on Beverly Glen, and the label says it has already racked up sales of approximately 400,000 units.

"For a whole year I didn't record," says Womack, "but I had the whole thing laid out in my head. So when I finally went into the studio it took

only about five weeks to complete it." Despite the delay, the album's first single, "Love Has Finally Come At Last," a duet with Patti LaBelle, proved quite timely, capitalizing on her own "comeback" single "If Only You Knew" on Philadelphia International and reaching the top 10 on the black singles chart.

Under the terms of his agreement with Beverly Glen, Womack will be a free agent as of Dec. 7. He is currently negotiating with a major West Coast label for a deal. Notes Womack, "Where there's music there has got to be harmony."

"Poet II" was co-produced by ex-Rolling Stones producer Andrew Oldham, "a good friend I met after the Rolling Stones recorded my song 'It's All Over Now,'" and noted session drummer James Gadson, whom Womack says he has admired since he was lead vocalist of the fine Watts 110th Street Band in the early '70s. "I just wanted to lock up with people

who never got the credit they should have before," Womack says.

Starting the first week of May and ending Oct. 31, Womack and a 15-piece band, including an unfashionably large four-piece horn section, will be on the road. "I'm gonna work five nights a week during this period, doing one-nighters in the States, traveling to England, Germany, France, Switzerland, South America, and hopefully Africa too. In the U.S. I've also got dates lined up in Las Vegas, Lake Tahoe and Reno." The Norby Walters Agency is booking Womack.

Womack expects LaBelle to join him for at least two weeks of the tour. He also anticipates Elektra's Womack & Womack—his brother Cecil and sister-in-law Linda—to join him on several dates, including a possible special Womacks reunion show in Cleveland. In fact, plans are underway for a return of the Womack family's first r&b group, the Valentinos, who cut the standard "Looking For A Love."

The Rhythm & The Blues Don't Forget The Crescent City

By NELSON GEORGE

New Orleans was once the home of the most vital strains of black music in America. The fusion of African, Indian and European culture in that steamy port city enriched rhythm & blues in the early to mid-'50s, producing Little Richard, Lloyd Price and Fats Domino. It was eventually adopted by white teens as an integral

part of what came to be known as rock'n'roll. Old New Orleans musicians have even been known to claim that Berry Gordy's Motown concept of having a stable house band and studio was an adaptation of bandleader David Bar-

tholomew's successful formula, which he used at Cosmo Matista's legendary New Orleans studio.

Not since LaBelle's huge hit with "Lady Marmalade" in 1974, produced by Allen Toussaint, has the city made a major national impact on the pop or black charts. But with the World's Fair coming to New Orleans

(Continued on page 59)

DANCE SPECIALIST CROSSES OVER

John Luongo Mixing Things Up

NEW YORK—The first important re-mix John Luongo did was on Melba Moore's "You Stepped Into My Life" for Epic in 1978. It was primarily a promotional item made for disco use that "basically involved my taking the double tracking off her voice which made it sound muffled," Luongo recalls.

At the time, Luongo was working with the Boston-based dance music promotion company MK Promotions. He received "about \$800" for the work. At the time it was a fairly typical assignment: take a dance record by a black artist and heighten some aspects of it for discotheque (remember that word?) play.

Six years later, Luongo, a re-mix expert, finds himself spending as much time working on records by pop and rock acts as the black groups with whom he started. His re-mixes of Greg Kihn's "Jeopardy" and Huey Lewis & the News' "I Want A New Drug" aided their "reverse crossover" to dance and black audiences. Today Luongo, and any other top re-mixer, may charge \$3,000 or more, plus "a point on the record depending on the work involved."

"It is really funny," says Luongo, a club DJ in Boston for 11 years. "This started as a specialty to make the records more accessible to club audiences and the dance crowd that bought 12-inches. But it has transcended its original role as a club specialty and has become a technique good for r&b radio, rock radio and pop radio.

"And I've found that the differences between them, in terms of what

they'll each accept, are minimal. One great three-dimensional mix can satisfy them all."

The key records in Luongo's development as a re-mix specialist, he says, were Jackie Moore's "This Time Baby" and the Jacksons' "Shake Your Body (Down To The Ground)," the latter of which "took 26 hours." Marathon re-mix sessions are traditional, he notes, "since you're usually given the record today and told they want it yesterday."

But re-mixing also attracts "aural junkies" who crave the "perfect"



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The Rhythm & The Blues

• Continued from page 56

this summer and the city making its musical heritage a big part of its promotional effort, some attention may turn back on the local scene.

A record that should draw some attention to New Orleans' special role in American music is "The Official New Orleans Rhythm & Blues Album," 12 slightly updated versions of some of the Crescent City's biggest hits by their original artists: Robert Parker's "Barefootin'," Lee Dorsey's "Ya Ya," Johnny Adams' "I Won't Cry," Jean Knight's "Mr. Big Stuff," King Floyd's "Groove Me," the Dixi-Kups' "Chapel Of Love," Earl King's "Those Lonely, Lonely Nights," Frankie Ford's "Sea Cruise," Ernie K-Doe's "Mother-In-Law," Bobby Marchan's "There's Something On Your Mind," Bobby Mitchell's "I'm Gonna Be A Wheel Someday" and Van & Grace's "I'm Leaving It Up To You."

The album is on New Orleans-based DeseDays Records, a label owned by Bill Johnston, ex-manager of Gino Vannelli and the Neville Brothers. "We cut all the tracks in January and stayed as close to the originals as possible, updating the technology and adding some wrinkles to the original arrangements," Johnston says. Ronnie Lamarque, a local Ford dealer, co-owns DeseDays.

Most of the acts on the record work around New Orleans, some tour Europe, and most of them appear at the New Orleans Jazz festival and will work during the World's Fair."

Some indie distributors, such as Bayside in San Francisco, have already ordered copies, and several European labels have expressed interest. For more info, call (504) 897-0052.

Two To Receive YBPC Awards At May Banquet

NEW YORK—Brute Bailey, program director of New Orleans' WYLD-FM, and Henry Allen, president of Atlantic's Cotillion label, will be honored at the Young Black Programmers Coalition's Award of Excellence Scholarship banquet May 19 at Houston's Hyatt Hotel.

"The objective of the awards is to honor outstanding persons in the music and communications industry and provide the music industry the opportunity to support our black colleges as well as give scholarships to students studying mass communications," says a YBPC spokesman. Last year, at the first award banquet, Malaco Records promotion head Dave Clark was honored.

For more information, call the YBPC's Robert Rosenthal at (601) 922-2247. For reservations, contact the Hyatt Hotel at (713) 654-1234.

BMA Seminar Looks At Concert Business

NEW YORK—"The Business Behind The Show—The Development And Packaging Of A Concert" is the title of a seminar being held by the Black Music Assn.'s New York chapter Wednesday (2) at 7 p.m. at RCA Studios, 110 W. 44th St.

The panelists will be Al Haymon of Al Haymon Productions; Scott Sanders, vice president and executive producer of Radio City Music Hall's concert division; Jody Wenig of Associated Booking; Leon Sanders of Norby Walters Booking Agency, and Bar-Kays manager James Mason. Ken Reynolds, director of r&b product management for Arista Records, will moderate. Admission is \$5 for BMA members and \$7 for non-members.

★ ★ ★

Short Stuff: Quincy Jones was in New York two weeks ago cutting an album with Frank Sinatra. Jones, who rarely comes East to work, caused quite a stir in New York's creative community, as many writer/

producers sought out "Q," some successfully, for advice and maybe some work... Melba Moore appears in a "Love Boat" episode May 5, opposite Ben Vereen... Yet another Michael Jackson paperback bio, "Michael Jackson's Thrill," has hit the New York Times Bestseller list. It is the

fourth Jackson title to do so... The Force M.D.'s, a doo-wop harmony rap group (I kid you not), have a breaking 12-inch on Tommy Boy, "Let Me Love You," that is fairly successful in mating these two street-corner styles... Palo Alto Records, known for mainstream jazz albums,

has started a subsidiary, TBA Records, aimed at the black pop market. Its first release is George Howard's "Steppin' Out," which contains some tasty instrumentals, such as covers of Michael Jackson's "Human Nature" and Eurythmics' "Sweet Dreams."

THUMBS UP!

FOR



The Force M.D.'s

"Let Me Love You" is the Doo-Wopp Hip-Hop debut from the Force M.D.'s and it's got the ladies crazy, the boys bugged out!



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WTLC - new add

WKTU - new add
WWDM - new add
KACE - new add

Broadcasters To Hear Satellite Pitches

By IS HOROWITZ

Satellite delivery of syndicated programming to classical radio stations will be very much on the agenda of the upcoming convention of the **Concert Music Broadcasters Assn (CMBA)**. At the same time, the four-day meet, which opens Sunday (6) at the Warwick Hotel in New York, will attempt to come up with some guidelines on how much syndicated programming is actually good for a station to undertake.

Mutual Broadcasting will again make a pitch for use of its satellite service, slated to be the medium for delivery of the Metropolitan Opera Saturday broadcasts beginning in December, among other properties. The big inducement here will be the offer of a downlink dish free to subscribing stations.

A similar lure, however, will also come from a new company, the **Concert Music Satellite System Inc. (CMSS)**, formed jointly by WFMT Chicago, WCLV Cleveland and Concert Music Network, a sister firm of Concert Music Broadcast Sales. Technically, each of the competing entrepreneurs can deliver the other's programming, subject, of course, to contractual commitments.

Presumably, CMSS would make available all its current syndicated features now offered individually on tape by WFMT and WCLV, as well as others to be negotiated for. Mutual's current big guns are, of course, the Met opera and a concert series by the National Symphony Orchestra.

However, according to a number of broadcasters, the question of how many syndicated shows are advisable for a station to carry is becoming more nettlesome as such shows multiply. The worry is that at some point a station may lose its special market identity as it adds such shows. The problem is expected to be given special attention at the CMBA confab.

The convention will also solicit from attendees the extent of Compact Disc penetration in programming. Member stations were among the first to feature the new technology, and for many it has become an integral part of daily operation.

Other issues include the perennial status review of negotiations with ASCAP on a formula for performing rights payment that would more accurately reflect, in CMBA's view, the limited use classical stations make of copyrighted music. The current formula requires a percentage of station revenues, less certain deductions, and per-program options are said to be too cumbersome procedurally.

How record companies and stations can work together to promote a wider audience for classics is also due for discussion and station reps will bounce ideas off a select panel of label executives. Slated to appear on the record company panel are **Ellen Stolzman** of CBS Masterworks, **Ira**

win Katz of RCA Red Seal, **Ira Moss** of the Moss Music Group, **Elizabeth Ostrow** of New World Records, **Grace Patti** of Deutsche Grammophon, **Peter Clancy** of Philips and **Janet Shapiro** of London.

★ ★ ★

Finishing touches are being put on the two-hour "**Classical Grammy Gala**" that will air on stations across the country beginning this week. Produced by WNCN New York in cooperation with the Assn. for Classical Music, it presents Grammy winners and nominees in interview, with generous excerpts from winning albums, to compensate in some degree for the relative lack of attention given classics in the national Grammy television show.

Sponsor of the show is **Merrill Lynch**, and co-hosts are **Beverly Sills** of the New York City Opera and **Martin Bookspan** of Moss Music. Among the guests are **Sir Georg Solti**, **Frederica von Stade**, **Leontyne Price**, **Placido Domingo** and **Wynton Marsalis**. A special guest is **Bidu Sayao**, whose legendary recording of the Villa-Lobos "**Bachianas Brasileiras No. 5**" has been elected to the National Academy of Recording Arts & Sciences Hall of Fame.

★ ★ ★

Christoph von Dohnanyi praised the efficiency of top American orchestras at a press luncheon in New York last week to celebrate his first



SIGHT & SOUND—Peter Anderson, vice president of MGM/UA Home Video, left; Christine Reed, vice president of CBS Masterworks, and Lorin Maazel were on hand to greet local dealers and the press at a New York reception to introduce video and disk versions of Puccini's "**Turandot**," Verdi's "**Four Seasons**" and the Mahler Symphony No. 2, all directed by Maazel.

recordings with the Cleveland Orchestra for Telarc. The Beethoven "**Eroica**" and another album coupling the Schubert "**Unfinished**" with the Beethoven Eighth were recorded in just three sessions, an unheard-of schedule in Europe. Compact Disc versions hit the market first, to be followed in May by the LPs.

★ ★ ★

Earlier this month, New World Records completed one of its most ambitious projects, recording **Peter Lieberman's** Piano Concerto with the Boston Symphony under **Seiji Ozawa**. **Peter Serkin** was the soloist. **Elizabeth Ostrow** produced, and the engineer of the digital project (New World's first) was Telarc's **Jack Renner**. The composer, of course, is the

son of the late **Goddard Lieberson**, former president of CBS Records and a composer in his own right, and dancer **Vera Zorina**.

★ ★ ★

Claudio Arrau is scheduled to perform in Chile next month, his first appearance in his native land in 17 years... **USA Home Video** is releasing a videocassette of the March 24 concert by **Luciano Pavarotti** in Las Vegas. It carries a \$59.95 suggested list... The **Chamber Music Society of Lincoln Center** embarks on its first overseas tour this month, visiting Australia for eight concerts. Underwriter is **American Express**.

★ ★ ★

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

GOSPEL **Lectern**

Ronn Huff's Sabbatical Bearing Fruit

By BOB DARDEN

You can't blame **Ronn Huff** for feeling a little burned out these days. The popular arranger/composer has been hitting it pretty hard in recent years. So hard, in fact, he's taking some time off to study orchestration and the classic composers at Princeton.

He's still got some studies left to do, but apparently the sabbatical is already bearing fruit. His most recent project and one still to be released are among his best. And in the wake of success stories like his musical "**Alleluia**," a statement like that covers a lot of territory.

The recent project is the "**First Thoughts**" album by the **Ronn Huff Project** on **Word Records**. Although it isn't exactly tearing the charts up right now, it's drawn a lot of favorable comment from a lot of tough critics. It's a series of early morning meditations, carefully orchestrated and lovingly produced, on a wide variety of themes and songs, including some of his own.

The music ranges from **William Purcell's** stark, angular setting for "**The Beatitudes**" to a full-blown orchestration (complete with male chorus) of **Sandi Patti's** hit, "**How Majestic Is Your Name**." But three pieces in particular stand out: "**To The Praise Of His Glorious Grace**," "**Let Your First Thought Be Love**" and "**Be Ye Glad**."

We caught Ronn between scores at Princeton recently and asked him about the songs. "**To The Praise Of His Glorious Grace**" is a quiet, reverent praise song based on Ephesians 1. The ending "amens" over a rolling bass line are among the most haunting, moving moments on the album.

"**Glorious Grace**" was written by **Michael W. Smith** for his new album, "**2**," and he gave me several songs for "**First Thoughts**," including this one. I

loved it. It doesn't hurt to have one of the most powerful voices in Christian music, **Russ Taff**, singing on it, either. I love the way he sings. **Michael** plays piano on the track, and I think the whole thing works really well."

"**Let Your First Thought Be Love**" is the closest thing to a "pop" song on the album, a gentle rocker featuring Grammy winner **Larnelle Harris** and **Donna McElroy** on vocals and an irresistibly catchy chorus.

"My son **Dann Huff** (who along with brother **David** plays in the popular contemporary Christian rock group **White Heart**) played my '**First Thought**' as a cut from an upcoming album of theirs when they asked me to arrange the strings on it. That was the first time I've ever worked for my children, and boy, was I scared! What if they didn't like me? What if they fired me?"

"Anyway, I loved the song immediately and asked them if I could do it on my album. The band talked it over and said, 'Sure, let ol' dad do it.' Since then it has affected me on several occasions. The title is the best one-sentence answer I know to problems within any kind of relationship anywhere. I try to remember it."

But the highlight of the album, and indeed one of the year's most magical moments, is **Phil Driscoll's** version of "**Be Ye Glad**," one of those rare songs that sounds good any way you do it. **Glad** had done a moving version, as has **Noel Paul Stookey** and his group. But it was a stroke of genius on Ronn's part to couple Phil's bluesy growl of a voice and super-charged trumpet with the song's slow, emotional lyrics.

"I heard the tune on **Paul Stookey's** album first," Huff says, "and like all of the tunes on '**First Thoughts**,' it stuck with me in the mornings. I love the morning times I have to myself for celebration and meditation. The line '**Be ye glad, be**

ye glad, /All the debts that you ever had, /They've been paid up in full,' never fails to move me.

"I chose **Phil** basically because I'm old enough that I've gotten to the point where it doesn't bother me if I fail. I've had success and I've had failure and I can live with both. It's an approach that gets me in trouble all the time.

"But I wanted **Phil** because his great big voice conveys enthusiasm and true joyousness, and I thought that just might be the thing this album needs. And when he follows the chorus with that great horselaugh on the trumpet, that synthesized two-octave gliss, I can't stand it. It gives me a bellylaugh every time.

"Christians need to convey that gladness, they need to express something that real, and I know a lot of people who can't even get close. But they grin when they hear that song—and that's what I wanted."

Huff's next project won't be released until June, but it is even more innovative. It's a Christmas musical entitled "**O Magnify The Lord**" for congregation, choir and orchestra where communion is the focal point of the worship service.

"The idea behind it is one of being like the shepherds coming to worship at the manger—and as Christians realizing that the risen Christ is no longer a baby. We celebrate His birth, but we must also acknowledge the total Christ."

"**O Magnify The Lord**" is also Huff's most classical musical, with references to **Verdi**, **Mozart**, **Beethoven**—and an entire passage by **Mendelssohn**—throughout. It's obvious that his stay at Princeton has already had an impact.

"I'm not here necessarily to ape the classics, but more to explore a future direction for my own studies," he says. "In the short months I've been here, I've found the time to be



BENSON COPS COPPERFIELD—Copperfield Records brass sign a long-term distribution deal with the Benson Co. Pictured from left are Benson sales manager **Mike Gay**, Heartwarming Records general manager **Wayne Hilton**, Benson marketing and sales vice president **Steve Bock**, and **Jim Long**, corporate affairs vice president of Penny House Productions, which owns Copperfield. Seated is Penny House president **Ken Biddy**.

most valuable. It is a recharging process as much as anything, and through it, my music is becoming what I've wanted it to be all along. I'm finally hearing the sounds in my head I've always wanted to hear.

"Right now I'd be happy to sit up here in this little room and study orchestration for the rest of my life. You get depleted creatively very quickly at my stage of life. I've been at this quite a while. This time is for me."

★ ★ ★

The **Benson Co.** has just added **Copperfield Records** to the fold. Copperfield's best-known act is the legendary **Chuck Wagon Gang**... The best short history of contemporary Christian music, **Paul Baker/Frank Edmondson's** "**Why Does The Devil Have All Of The Good Music?**" has been reissued by **Crossway Books**. It is the definitive history of a remarkably young genre. Frank's now an afternoon drive DJ with top-rated religious station **WDJC** in Birmingham... Grammy winner **Larnelle Harris** is the newest member of the **Gaither Vocal Band**, replacing **Steve Green**, who has opted for a solo career. Harris joined the **Bill Gaither Trio** (**Bill and Gloria Gaither** and **Gary McSpadden**) and the New

Gaither Vocal Band (**Gaither**, **McSpadden** and **Jon Mohr**) on their March-April tour of the East Coast and Midwest... **Nashboro Records** has several new albums to announce, including the latest from the famous **Swanee Quartet**, "**In The Upper Room**." The other two releases are by new signees the **Porters** ("**Your Perfect Will**") and **Freespirit** ("**Rise Again**," expected sometime next month).

★ ★ ★

Items for consideration should be sent to Bob Darden, P.O. Box 1991, Waco, Tex. 76703.

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DRG To Dig Into Swing Label Archives

By SAM SUTHERLAND and PETER KEEPNEWS

DRG Records has acquired the rights to the Swing catalog from Pathe Marconi/EMI. The New York-based DRG is planning to thoroughly mine the vaults of the label, founded in Paris in 1935 by Hugues Panassie and Charles De-launay, and described by DRG as "the first true jazz label."

However secure that claim might be, the Swing catalog is indisputably a fascinating mixed bag: Included is a lot of material, from the '20s through the '60s, by both obscure European musicians who never made much of an impact here, and American emigres who became better known abroad, including Bill Coleman, Herman Chittison, Eddie South, Rex Stewart and Kenny Clarke. At the same time, Swing helped establish such global figures as Django Reinhardt and Stephane Grappelli, and was able to build up a library including masters by Louis Armstrong, Duke Ellington, Fats Waller, Coleman Hawkins and other titans.

The first six albums in the Swing reissue series, expected to include both single and double packages, are set for mid-May, with artists featured to include Waller, Fletcher Henderson and the Dixie Stompers, the Chocolate Dandies featuring Benny Carter, and, in multiple artist anthol-

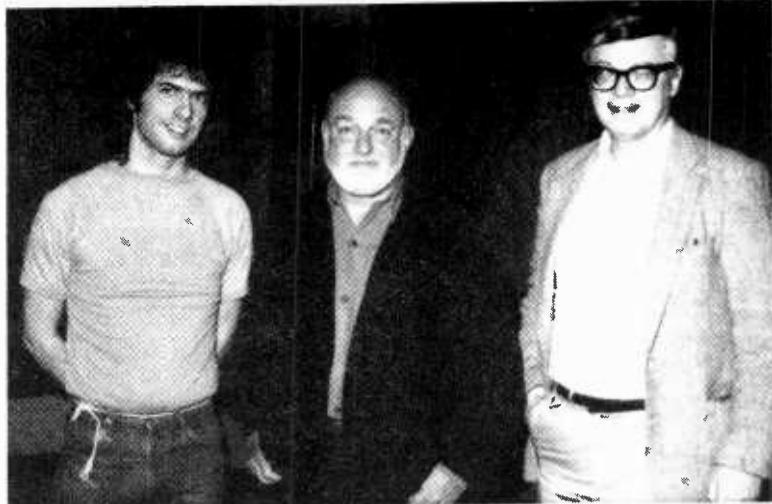
ogies, Armstrong, Ellington, Teddy Wilson and others. DRG will be re-creating the original Swing label, and working in most cases from the metal parts used to create the original shellac 78s. Most of the albums planned by DRG—which projects over 300 sets from the Swing vaults—will be appearing in LP form for the first time.

Latest additions to the blueprint for the upcoming **Playboy Jazz Festival** include Tito Puente's **Latin Jazz Ensemble**, now scheduled to join the bill for the second and final day of the **Hollywood Bowl** bash, set for the weekend of June 16-17. That same Sunday bill will include an opening slot for the **Palos Verdes High School Jazz Ensemble**, this year's winner as a school-sponsored outfit.

Meanwhile, the festival will be plugged from the steps of City Hall on June 1 when the **Yellowjackets** make their first hometown appearance in over a year. The noon concert will be at Mayor Tom Bradley's invitation. Yellowjackets, by the way, have just signed with Ted Kurland for agency representation, according to manager Gary Borman, now partnered with Shep Gordon's Alive Enterprises in the West.

News from the international front: The **Sonet Group** has acquired representation of the **Pablo** catalog for all of Scandinavia, including Finland. Sonet general manager **Dag Haeggqvist** describes the deal as "a reunion," noting that a few years back, when Pablo honcho **Norman Granz** was heavily into concert promotion, the Sonet group had presented all his shows in Sweden... **JVC**, which is the new sponsor of the **Newport Jazz Festival** (Billboard, April 7), is also backing three European festivals for a three-year period. The Japanese electronics firm is lending its considerable support to the **Capitol Radio Jazz Parade** in London, the **Grand Parade du Jazz** in Nice and the **International Jazz Festival** in **Bad Segeberg, West Germany**, all in July... And, for those who keep track of these things, the **Oleg Lundstrom** jazz orchestra, the most popular big band in the Soviet Union, is celebrating its 50th anniversary this year.

Perennial chart-topper, crossover strategist and frequent studio session guest **David Sanborn** will make his first live album something of a departure from the norm. Instead of simply cutting a conventional concert date, Sanborn has booked the main studio at **Studio Instrument Rentals** in New York for May 9-11, where invited guests will hear the alto saxo-



SCORING BIG—Pictured from left are Pat Metheny, film director John Schlesinger and author Robert Lindsey, meeting to discuss Metheny's score for Schlesinger's forthcoming feature based on "The Falcon And The Snowman," Lindsey's account of an unlikely espionage ring involving two young Californians. Film, slated for December release, will mark Metheny's first scoring assignment as composer, but not as a performer; his guitar solos were featured on Jerry Goldsmith's Oscar-nominated score for "Under Fire" last year.

phonist hold forth. With former AWB vocalist **Hamish Stuart** promised, and a preliminary set list said to include "I Heard It Through The Grapevine" and several **Junior Walker** signature tunes, Sanborn's live set will apparently focus on his

r&b credentials.

Items for consideration should be sent to either Peter Keepnews, Billboard, 1515 Broadway, New York, N.Y. 10036, or Sam Sutherland, Billboard, 9107 Wilshire Blvd., Beverly Hills, Calif. 90210.

LATIN **Notas**

RCA's Sosa: Close To The Street

By ENRIQUE FERNANDEZ

Every label's goal is to become *numero uno* in its market, and RCA is no exception. The major's newly appointed division vice president of operations for Latin America-Spain, **Manuel A. Sosa**, is going after that goal armed with the tools of international marketing he honed at positions with R.J. Reynolds and other multinational corporations.

"We're going to find out everything there is to be known about our consumer," asserts Sosa. "We want record buyers to tell us what they want." Since his appointment to the position, reporting to vice president **Adolfo Pino**, Sosa has been on the road surveying the market. "The worst thing an executive can do," he says, "is stay in the office. The business is out in the street."

Sosa arrives on the scene at a time of renewed, if cautious, optimism about the potential of both the Latin American and the U.S. Latin markets. The initial shock and gloom spread by the currency devaluations of countries believed to be vigorous seems to be receding.

One area Sosa plans to develop is regional music. Currently, the majors concentrate on Latin pop talent of international appeal, leaving regional dance beats and folk music to the indies. Sosa hopes to reverse this trend by signing artists in these genres, particularly in the U.S., where regional styles like salsa, merengue and Texas song claim a strong share of the charts.

Like other industryites, Sosa is concerned about the loss of the Latin youth market to non-Latin music. "Obviously, we have to develop talent Latin youth can relate

to," Sosa says, pointing to his label's acquisition of **Menudo** and plans to develop ex-Menudo **Johnny Lozada**. The cultivation of an artist's image, Sosa argues, should be a label's major concern, and he intends to make it a priority at RCA.

In recent years, RCA has lost a number of Latin superstars to competing labels. "This," Sosa vows, "will stop. We're going to take care of our own."

Victor Paz has made it on Broadway, but that's not enough. The veteran musician plays first trumpet for the hit show "Cats," and he's a sought-after session man for both Latin and non-Latin recordings. But after years of backing other artists, Paz has decided to front his own group and start his own label. The results of his efforts can be heard in "Mi Romance," a Latin dance LP on his Paz label, distributed by AG Records.

Paz chose to work with a fellow Panamanian, singer **Fabio Martinez**, some of whose compositions are featured in the album. For the **Victor Paz Orchestra**, the musician selected some of New York's hottest Latin talent, including pianist **Jorge Dalto**, percussionist **Daniel Ponce** and bassist **Sal Cuevas**.

Paz has another album in the works, which he says will move somewhat from the romantic material of his first one to livelier dance beats. As in the current disk, he will continue working with a large dance band, with full orchestral arrangements. The conservatory-trained Paz says the biggest contribution he can make to tropical dance music is to bring a musical sophistication and elegance.

It's not strange to see a musical elder statesman like Paz taking new directions in tropical dance music. For these beats, like salsa and merengue, seem to improve with the musicians' age. But what about young stars, idols, sex symbols? Observers of the salsa scene note that the music has been dominated by the same top artists for a decade if not more. **Ruben Blades** was the last salsa star, **Hector Lavoe** is still crooning, **Celia Cruz** has been around since many of us were children, **Johnny Pacheco** just came back, and everyone is waiting for **Eddie Palmieri**. There are hot current bands like **Conjunto Clasico** and bilingual experiments like the **Bad Street Boys**, **Somos Musica** and recent efforts by **Charanga Casino** and **Charanga 76**. But it's the idols of yesteryear that the public still reveres. Will salsa die of old age? Or will it be saved by our Latin musical youth? Stay tuned.



GUEST OF HONOR—Jose Jose joins hands with his admirers at KSCI (Channel 18) in Los Angeles. Pictured from left are KSCI program director Alfonso Araya, Jose Jose, program host Roland Hilda and general manager Paul Niedermayer.

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

Survey for Week Ending 5/5/84											
Billboard® Best Selling Jazz LPs™			Billboard® Best Selling Jazz LPs™								
This Week	Last Week	Weeks on Chart	ARTIST	Title, Label & Number	(Dist. Label)	This Week	Last Week	Weeks on Chart	ARTIST	Title, Label & Number	(Dist. Label)
1	1	44	WYNTON MARSALIS	Think Of One, Columbia FC 35642	WEEKS AT #1 4	26	24	36	JEAN-LUC PONTY	Individual Choice, Atlantic 80098	
2	4	7	EARL KLUGH	Wishful Thinking, Capitol ST-12323		27	23	20	WILL ACKERMAN	Past Light, Windham Hill WH-1028 (A&M)	
3	2	24	DAVID SANBORN	Backstreet, Warner Bros. 23906-1		28	20	30	BOB JAMES	Foxie, Columbia FC 38801	
4	3	34	HERBIE HANCOCK	Future Shock, Columbia FC 38814		29	26	28	AL DIMEOLA	Scenario, Columbia FC 38944	
5	8	7	WEATHER REPORT	Domino Theory, Columbia FC 39147		30	33	28	VARIOUS ARTISTS	An Evening With Windham Hill Live, Windham Hill C-1026 (A&M)	
6	7	11	KENNY G	G Force, Arista AL8-8192		31	21	38	SPYRO GYRA	City Kids, MCA 5431	
7	5	73	GEORGE WINSTON	December, Windham Hill C-1025		32	32	9	ANDREAS VOLLENWEIDER	Caverna Magica CBS FM 37827	
8	9	7	JEFF LORBER	In The Heat Of The Night, Arista AL8-8025		33	NEW ENTRY		BRANFORD MARSALIS	Scenes In The City Columbia FC 38951	
9	6	15	PIECES OF A DREAM	Imagine This, Elektra 60270		34	29	20	SADAO WATANABE	Fill Up The Night, Musician 60297 (Elektra)	
10	10	22	LINDA RONSTADT	What's New, Asylum 60260 (Elektra)		35	NEW ENTRY		JAMES NEWTON	Luella Gramavision GR-8304 (Polygram)	
11	11	28	MICHAEL FRANKS	Passionfruit, Warner Bros. 1-23962		36	27	100	PAT METHENY GROUP	Offramp, ECM ECM-1-1216 (Warner Bros.)	
12	12	54	JARREAU	Jarreau, Warner Bros. 1-23801		37	37	5	CLEO LAINE & JOHN WILLIAMS	Let The Music Take You, CBS FM 39211	
13	13	56	GEORGE WINSTON	Autumn, Windham Hill C-1012		38	40	95	DAVID SANBORN	As We Speak, Warner Bros. 1-23650	
14	14	13	LEE RITENOUR	On The Line, Musician 60310-1 (Elektra)		39	36	7	ALEX DE GRASSI	Southern Exposure Windham Hill WH-1030 (A&M)	
15	NEW ENTRY		THE CRUSADERS	Ghetto Blaster, MCA 5429		40	42	46	TANIA MARIA	Come With Me, Concord Jazz CJ 200	
16	16	96	GEORGE WINSTON	Winter Into Spring, Windham Hill C-1019		41	NEW ENTRY		BOB MOSES	Visit With The Great Spirit Gramavision GR-8037 (Polygram)	
17	15	11	RODNEY FRANKLIN	Marathon, Columbia FC 38953		42	45	2	ANDREAS VOLLENWEIDER	Behind The Gardens-Behind The Wall-Under The Tree, CBS FM 37793	
18	19	9	TANIA MARIA	Love Explosion Concord Picante CJP-230		43	NEW ENTRY		BILL EVANS	Living In The Crest Of A Wave Musician 60349-1 (Elektra)	
19	17	44	GEORGE BENSON	In Your Eyes, Warner Bros. 1-23744		44	38	31	MANHATTAN TRANSFER	Bodies And Souls, Atlantic 80104-1	
20	NEW ENTRY		STEPS AHEAD	Modern Times Musician 60351-1 (Elektra)		45	35	180	GROVER WASHINGTON JR.	Windlight, Elektra 6E-305	
21	18	44	PAT METHENY GROUP	Travels, ECM 23791-1 (Warner Bros.)		46	NEW ENTRY		JOHN BLAKE	Maiden Dance Gramavision GR-8309 (Polygram)	
22	22	30	SHADOWFAX	Shadowdance Windham Hill WH-1029 (A&M)		47	49	17	MARK ISHAM	Vapor Drawings, Windham Hill WH-1027 (A&M)	
23	NEW ENTRY		STANLEY CLARKE	Time Exposure Epic FE 38688		48	30	140	AL JARREAU	Breakin' Away, Warner Bros. BSK 3576	
24	NEW ENTRY		QUINCY JONES	The Birth Of A Band Emarcy 818177-1 (Polygram)		49	25	11	ANGELA BOFILL	Teaser, Arista AL8-8198	
25	28	52	EARL KLUGH	Low Ride, Capitol ST-12253		50	34	13	HANK CRAWFORD	Indigo Blue, Milestone M-9119 (Fantasy)	

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MAY 5, 1984, BILLBOARD

Juno Production Rights To CPI Concert Firm's Video Arm to Present Awards Show

By KIRK LaPOINTE

TORONTO—The Canadian Academy of Recording Arts & Sciences (CARAS) has awarded tv production rights for the Juno music awards ceremony to the video division of the country's largest concert promoter, Concert Productions International (CPI), and has announced other key changes to this year's show.

CARAS president Peter Steinmetz has confirmed a Dec. 5 date for the Junos this year, shifting them away

from the springtime deluge of awards programs. Still unclear, however, is where the Junos will be held. Speculation is that they will be moved from the tentatively-booked Roy Thomson Hall to the Canadian National Exhibition Automotive Building, a less prestigious setting that would offer CARAS and CPI more staging flexibility so sets can be changed during the live broadcast with ease.

The CBC, which has up to now broadcast and produced the program, will likely retain broadcast

rights. Bidding is now taking place to decide that. But Steinmetz says the move away from the CBC was needed to "respond more directly to the creative personnel and forces" within Canadian Music.

CARAS has also revamped other fundamental aspects of the Junos. It will expand nominees' lists from five in all categories and introduce a different selection method for so-called "craft categories."

Those categories include best children's album, best classical album, best jazz album, best album graphics and producer and engineer of the year. Until now, those awards had been awarded by a CARAS panel. The academy will spell out the new voting procedure later.

Given the shift of the show date, CARAS this year has also expanded the period during which albums must have been released in order to be eligible for a 1984 Juno. That period is normally a little more than a year. In 1984, the eligibility period will stretch from the start of 1983 to this June.

The awarding of the broadcast production contract to CPI signals a definite and much-rumored shift for the concert firm, which last year earned considerable acclaim for its "First Choice Rocks" concert series for the national pay-tv firm First Choice, featuring the Police, David Bowie, Supertramp and others.

The Junos were formed officially in 1974, after having been held in a different format since 1964. First shown in 1975 by the CBC, the program last year attracted almost two million Canadian viewers, making it the largest such awards show in the country.

Blackman cost them advertising revenue because he failed to show for promotional appearances at store openings.

But Deschenes, after four days of hearings in March during which Blackman was praised by his colleagues as a professional, bitterly disagreed with CFCF. He said there was no evidence Blackman was ever impaired at work. The three or four times he was late were unimportant, he said, because of the 5:30 a.m. starting time of his shift.

The judge also said Blackman's contract did not stipulate that he had to attend store openings and other such functions.

Blackman, who now writes for the Montreal Gazette and was recently involved in an aborted attempt by Montreal promoter Donald Tarlton to secure a music video television license, says he places "more value" on the professional vindication by his colleagues than the amount he receives under the court order.

KIRK LaPOINTE

Judge Rules Blackman Unfairly Axed By CFCF

MONTREAL—Former broadcaster and current newspaper columnist Ted Blackman has been awarded \$204,997 by a Quebec Superior Court judge for his dismissal last year by radio station CFCF. It is the second time a Canadian broadcaster has been given such an award within a month, and both cases are considered watershed for the business.

Mr. Justice Jules Deschenes found that Blackman had been improperly dismissed and ordered the Montreal station to give him his salary and accumulated interest on the contract, which expires in August. He was fired Jan. 7, 1983.

Earlier in April, a labor board ruled that former CHUM Toronto morning man Tom Rivers had been wrongfully let go from his job and ordered back pay and a contract settlement (Billboard, April 28).

CFCF claimed that Blackman sometimes arrived late for work and that he drank on the job or shortly before. The station also claimed that

Government To End Earth Station Monopoly

OTTAWA — Broadcasters and other businesses have been given permission to own earth station transmitters within two years by the federal government, a move which may see an enormous expansion of satellite-delivered broadcasting services as uplink antenna prices tumble.

The Communications Department proposed April 10 to end the monopoly on 14/12 Ghz earth station transmitter ownership by Telesat Canada, the country's satellite operator, and the country's telecommunications operators. By April 1, 1986, commercial ownership of such devices will be allowed, paving the way for self-ownership of a satellite transmission system for broadcasters.

At the same time, the government will immediately allow broadcasters and other businesses to apply for radio licenses to own less-powerful 6/4 Ghz transmitters in areas not currently served in Canada.

Predictably, Telesat Canada has bitterly complained about the move. Once current service contracts end, Telesat says it could be left with \$20 million in undepreciated assets if firms choose to take their business elsewhere.

The company also wants Communications Minister Francis Fox to impose the same "buy-Canadian" conditions on any group entering the business. Telesat now has to submit details of the transmitter's components to the department for a review, including an "appropriate" level of

Canadian components.

Don Brinton, chairman of the Canadian Assn. of Broadcasters, says the move has been "warmly accepted" by those he has spoken to.

Fox predicts the changes will result in lower costs through competition among suppliers and manufacturers of the uplink devices (not to be confused with so-called television re-

ceiver-only earth stations, which cost between \$1,800 and \$8,000). The current cost to Telesat of a low-volume transmitter, bought at high-volume discount, is about \$150,000.

One of the possible beneficiaries of such a loosening of transmitter ownership rules could be a proposed news delivery service to radio and television stations.

TWO INDUSTRY VETERANS NAMED

Island Moves Into MCA Fold

TORONTO—Island Records has moved under the MCA Records Canada manufacturing/distribution umbrella, taking with it two veteran industry executives to oversee the company's Canadian operations.

Doug Chappell, vice president of promotion for A&M Records and a staffer there for 13 years, and Lee Silversides, a former A&M executive who is now vice president of promotion for Solid Gold Records, are leaving their respective firms to be president and promotional vice president of a beefed-up Island Canada.

In an unrelated move, it was learned last week that Solid Gold, the successful independent label which has been blessed with gold and platinum disks on almost all its releases, will move to CBS Records Canada for distribution. The events are bad news for A&M, which in one fell swoop lost Chappell and Solid Gold. Bill McGaffney, now vice presi-

dent of Solid Gold's U.S. promotion, will move to Toronto to fill Silversides' spot. Two A&M executives, J.P. Guilbert and James Monaco, have been promoted to take Chappell's place.

Charly Prevost Inc. of Los Angeles is being retained by Island for consultancy for the North American market. The Canadian move rivals one made almost a year ago by Virgin Records to establish separate offices in Toronto.

Island had been distributed by WEA Music of Canada for more than two years, and before that had been with RCA. The first product from Island under the MCA deal will be a Bob Marley greatest-hits package, "Legend."

The long-rumored deal is the second major coup for the revitalized MCA Canada, which last year lured Chrysalis into its fold for manufacturing and distribution.

Tape Machines Seized At Rental Stores In Japan

By SHIG FUJITA

TOKYO—Officers from the Tokyo District Court have impounded high-speed tape dubbing machines from four music tape rental/dubbing stores in this city. It's the latest move in the buildup of the battle by record companies, along with law agencies, against copyright breaches created by this proliferating thorn in the side of the music business.

The raids were in accordance with a suit brought against the stores by Nippon Columbia and 19 other record companies, all members of the Japan Phonograph Record Assn. Ten dubbing machines capable of recording at 15 times normal speed were seized.

The stores raided were Harajuku Crystal, Crystal Koiwa, Crystal Kamata and Crystal Takadanobana. As a legally required condition for the formal impounding of the dubbing machines, the Tokyo District Court instructed the 20 record companies to put up a bond of \$35,400.

Those companies initially brought their case to court in November, 1983, charging that the provision of high-speed dubbing machines in the tape rental stores, providing custom-

ers with use of machines to copy music tapes, was a violation of the Copyright Law here. This new move is a first in this territory in the drive to halt the rental/dubbing trade. Behind the initiative is an industry belief that the authorities are virtually convinced that the dubbing/rental operations are direct copyright violations. Interest here now centers on a suit said to be on the way from record companies asking the law to rule that the whole rental/dubbing business is illegal.

The Crystal chain of stores rents out music tapes and allows use of high-speed dubbing machines for a little under \$20. The machines can copy a 60-minute tape in just three minutes. On April 4, the Japanese Society for the Rights of Authors, Composers & Publishers (JASRAC) brought suit against Crystal and its president Kazuhiko Shimokawa, demanding roughly \$49,000 in damages (Billboard, April 28).

This follows the precedent-setting decision (Billboard April 21) in which the Tokyo District Court ruled that record companies can refuse to sell disks to retailers who in turn sell them to record rental stores.

TAKES OVER FROM BOUDISQUE

Ariola Benelux Into Music Vid

AMSTERDAM—Ariola Benelux has taken over the distribution of music video product formerly handled by leading record and video wholesaler Boudisque here. The move is seen as a sign that Dutch record companies are now getting serious about music on video, and should lead to wider distribution for this product through record and other retail outlets.

Ariola itself is distributed through Record Service Benelux, which it set up some five years ago in partnership with WEA Holland and WEA Belgium. PolyGram Holland recently acquired an undisclosed stake in the operation, with its repertoire due to come under RSB distribution this July (separate story, this page).

Boudisque's music video product, largely international in flavor, came from such software houses as Chry-

salis, Virgin, Videoform, PolyGram Video and Granada Video. First batch of 25 videocassettes under the new arrangement came out in late April and featured the Rolling Stones, Donna Summer, Spandau Ballet, Fleetwood Mac, Kid Creole & the Coconuts, Roxy Music and other acts. Retail price is around \$33 for programs of one hour or more, less for shorter releases.

Ariola plans a major campaign this fall to popularize music on video in the Dutch market, and record companies in general are expected to increase their efforts in the new and expanding market sector. Says Ariola's Jan Van Dingstee: "If you consider the upcoming boom in stereo television, it's clear that music videos with high quality sound are going to become a significant addition to record and video industry turnover in the future."

PolyGram Acquires Share Of Key Benelux Distributor

AMSTERDAM—Record Service Benelux (RSB) is to handle distribution of PolyGram Holland's record and video repertoire as of July 1. PolyGram Holland has acquired an undisclosed percentage of shares of RSB, the firm jointly set up some five years ago by Ariola Benelux, WEA Holland and WEA Belgium.

RSB, based in the southern city of Breda, is the biggest distribution outfit in the Benelux territories. The main warehouse complex is fully computerized and after the integration of PolyGram requirements will have an annual distribution turnover of some five million LPs.

The deal means, however, that PolyGram's own distribution center in Amsterdam will be closed. It was set up some 12 years ago and has a labor force of some 35 people, most of whom will lose their jobs. Closure of this division is one of

the consequences of the "drastic" reorganization plan for PolyGram Holland, outlined first in the summer of 1983. It was originally believed some 230 jobs would be lost, but that figure was later adjusted to around 180, possibly fewer.

Managing director of RSB is Jan Assman. With the PolyGram integration, Hans van Zeeland, one of PolyGram's key distribution experts, has been named RSB financial controller.

Industry speculation here now is that RSB will handle distribution of other major companies in Holland, Belgium and Luxembourg. The Netherlands has a so-called Central Bookhouse, which distributes the books of virtually all Dutch literary publishers. Now it's envisaged that RSB could take up a similar role for the Benelux record/video industry within a few years.

Broad Range Of Country Music At 16th Wembley Fest

By TONY BYWORTH

LONDON—Country music in its broadest aspects was on show at this year's 16th annual International Festival of Country Music, held April 21-23 at the Wembley Arena and now officially renamed the Silk Cut Festival following a recent sponsorship deal.

Promoter Mervyn Conn laid on an imaginative program of American, British and European acts, around 50 in all, representing both traditional and contemporary strands of the music, although some of the contemporary artists drew criticism from country purists. The catholic billing may have affected attendance figures, which at 25,000 over the three days were marginally down on last year's, but London's freak Easter heatwave was also a governing factor, according to Conn.

Diversity of programming was immediately apparent in the choice of headliners, with first-time appearances by Slim Whitman and Glen Campbell and a welcome return for Emmylou Harris. Whitman's performance trod familiar ground, with the former chart idol reviving old favorites like "Rose Marie" and "Indian Love Call" from three decades ago, and although the singer's voice appears to have grown tired, audience loyalty remained firm and appreciative. Whitman's son Byron, now a part of his father's show, also drew a good response.

Emmylou Harris once again presented a beautifully balanced set mixing contemporary and traditional

material, and combining distinctively plaintive vocals with the fine musicianship of a British band led by guitarist Albert Lee. Monday evening she returned to the stage for a duet with Glen Campbell on "You Are My Sunshine," another highlight of an excellent set by Campbell, a master showman who always has something fresh to offer his audiences.

This time around, he presented a well-received tribute to the late Marty Robbins, a selection of his many hit songs, a spot from banjoist/fiddler Carl Jackson, and by way of climax the ever-popular "Amazing Grace," complete with Campbell on bagpipes, a skill always guaranteed to produce a standing ovation.

Equally enthusiastic response greeted Monday's performances by Moe Bandy and the Osmond Brothers, two acts that displayed the widest expanse of country music. Bandy is a hardcore country favorite whose solid vocals were heard to best effect on songs like "Bandy The Rodeo Clown" and Hank Williams' "You Wrote My Life." At the opposite end of the spectrum Alan, Merrill, Jay and Wayne Osmond, backed by a seven-piece band, displayed multi-instrumental skills, superb vocal harmonies and slickly choreographed routines in a Las Vegas-style setting. This presentation may not have won over the more conservative listeners, but enough of the Osmonds' own fans attended their Wembley debut to generate the most enthusiastic audience response of the weekend and no doubt encourage the brothers to seek

out further U.K. appearances.

Another musically skilled performer was Ray Stevens, whose exciting, fast-paced set included re-creations of such hits as "Ahab The Arab" and "The Streak," while fellow Wembley first-timer B.J. Thomas worked hard to entertain in a program combining country and pop hits, showing himself to be another talent capable of building a considerable following this side of the Atlantic.

Among others making their British festival debuts were Ronnie Robbins and U.S. chart artists David Frizzell and Shelly West. Robbins immediately gained favor by presenting a number of his father Marty's most memorable titles, along with a few originals of his own. Frizzell and

West, both as solo performers and in duet, presented contemporary country material whose rather low-key reception may have had something to do with its unfamiliarity.

A similarly subdued response was accorded Jim Glaser, now working independently of brothers Tompall and Chuck. But Nashville singer/songwriter/publisher Paul Richey won many friends with his set.

Artists already well-known to U.K. fans included Billy Walker, who debuted at Wembley last year and clearly demonstrated this time out that his soft vocals and attractive material deserve wider exposure through touring. Long-standing favorite Vernon Oxford brought much-applauded fiddle work to a program of traditionally styled material; Fred-

die Fender added a welcome touch of Tex-Mex, and Florida's country rock outfit Tom Gribbin & the Saltwater Band showcased an entirely new set culled from their current album. Other Stateside acts on the bill included Lynn Anderson, disappointing in a lackluster set, Grand Ole Opry artist Ray Pillow, and country veterans the Stoneman Family.

On the local front, award-winning Tammy Cline put over easy listening country material with customary skill, and Ritz Records' new signing Carey Duncan transcended her usual rock style with an excellent performance, while Irish singers Susan McCann, Ray Lynam and Philomena Bagley maintained the exceptionally high standard of country performances.

Tim Finn Dominates Australian Rock Awards

MELBOURNE—The fifth annual Countdown Australian Rock Awards, honoring achievements during 1983, saw Split Enz leader Tim Finn scoop three direct and two indirect awards for his debut solo album "Escapade."

Finn was presented with statues for best album, most popular male performer and, for the second year, best songwriter. "Escapade" producers Mark Moffitt and Ricky Fataar took the best producer award, while Finn's clip for the hit "Fraction Too Much Friction" won the best video award.

Two Australian bands currently touring the U.S., Real Life and Mid-

night Oil, took two awards each during the nationally televised ceremony, the former for best debut album ("Heartland") and most promising new talent and the latter for best single ("Power And The Passion") and a special chart performance award (to mark the fact that the band's fourth album had spent 73 weeks in the upper region of the national chart at awards time).

Other awards went to: Sharon O'Neill, most popular female performer; Pat Wilson, best debut single ("Bop Girl"); Australian Crawl, most popular group; Austen Tayshus, special chart performance award for "Australiana"; Duran

Duran, most popular international act; and Men At Work, most outstanding achievement.

Conspicuous by its absence from both nominations and awards was Goanna, a three-time winner last year. And Men At Work, which took three trophies last year, managed only one this time.

Imported performer/presenter Billy Idol added some high controversy to the proceedings by appearing on stage inebriated, delivering a four-letter word on national television, attempting to detail his sexual exploits in Australia to viewers and causing chaos among the dancing girls at rehearsal.

JAPAN

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BRITAIN

(Courtesy of Music & Video Week)
As of 4/28/84

This Week	Last Week	SINGLES
1	1	HELLO, Lionel Richie, Motown
2	4	AGAINST ALL ODDS, Phil Collins, Virgin
3	5	I WANT TO BREAK FREE, Queen, EMI
4	2	YOU TAKE ME UP, Thompson Twins, Arista
5	NEW	THE REFLEX, Duran Duran, EMI
6	3	A LOVE WORTH WAITING FOR, Shakin' Stevens, Epic
7	11	(WHEN YOU SAY YOU LOVE SOMEBODY) IN THE HEART, Kool & Gang, De-Lite
8	7	GLAD IT'S ALL OVER, Captain Sensible, A&M
9	6	PEOPLE ARE PEOPLE, Depeche Mode, Mute
10	19	LOCOMOTION, OMD, Virgin
11	15	DON'T TELL ME, Blancmange, London
12	8	AIN'T NOBODY, Rufus & Chaka Khan, Warner Bros.
13	37	WHEN YOU'RE YOUNG AND IN LOVE, Flying Pickets, 10 Recs.
14	10	WOOD BEEZ, Scritti Politti, Virgin
15	26	I'M FALLING, Bluebells, London
16	9	NELSON MANDELA, Special AKA, 2 Tone
17	13	JUST BE GOOD TO ME, S.O.S. Band, Tabu
18	25	DANCING GIRLS, Nik Kershaw, MCA
19	14	THE CATERPILLAR, Cure, Fiction
20	38	AUTOMATIC, Pointer Sisters, Planet
21	NEW	THIEVES LIKE US, New Order, Factory
22	35	ONE LOVE/PEOPLE GET READY, Bob Marley & Wailers, Island
23	12	ROBERT DE NIRO'S WAITING, Bananarama, London
24	22	THAT'S THE WAY, Dead Or Alive, Epic
25	17	SOMEDAY, Gap Band, Total Experience
26	24	GIVE ME TONIGHT, Shannon, Club
27	18	IT'S RAINING MEN, Weather Girls, CBS
28	16	IT'S A MIRACLE, Culture Club, Virgin
29	29	RELAX, Frankie Goes To Hollywood, ZTT
30	32	SILVER, Echo & Bunnymen, Korova
31	40	SOMEBODY ELSE'S GUY, Jocelyn Brown, Fourth & Broadway
32	21	P.Y.T., Michael Jackson, Epic
33	27	DR. MABUSE, Propaganda, ZTT
34	20	LUCKY STAR, Madonna, Sire
35	36	TO ALL THE GIRLS I'VE LOVED BEFORE, Julio Iglesias & Willie Nelson, CBS
36	NEW	HAND IN GLOVE, Sandie Shaw, Rough Trade
37	23	WHAT DO I DO?, Phil Fearon & Galaxy, Ensign
38	NEW	PEARLY-DEWDROPS' DROPS, Cocteau Twins, 4AD
39	NEW	LOVE GAMES, Belle & Devotions, CBS
40	NEW	EAT IT, Weird Al Yankovic, Scotti Brothers
This Week	Last Week	ALBUMS
1	1	NOW, THAT'S WHAT I CALL MUSIC II, Various, Virgin
2	2	CAN'T SLOW DOWN, Lionel Richie, Motown
3	3	INTO THE GAP, Thompson Twins, Arista
4	4	THRILLER, Michael Jackson, Epic
5	NEW	GRACE UNDER PRESSURE, Rush, Vertigo
6	8	THE WORKS, Queen, EMI
7	27	AND I LOVE YOU SO, Howard Keel, Warwick
8	6	HUMAN'S LIB, Howard Jones, WEA
9	7	AN INNOCENT MAN, Billy Joel, CBS
10	5	ALCHEMY-DIRE STRAITS LIVE, Vertigo
11	11	HUMAN RACING, Nik Kershaw, MCA
12	NEW	ORIGINAL SOUNDTRACK FROM "FOOTLOOSE", Various, CBS
13	10	OFF THE WALL, Michael Jackson, Epic
14	12	COLOUR BY NUMBERS, Culture Club, Virgin
15	9	LAMENT, Ultravox, Chrysalis
16	NEW	BANANARAMA, London
17	13	GREATEST HITS, Marvin Gaye, Telstar
18	14	BODY AND SOUL, Joe Jackson, A&M
19	15	THE SMITHS, Rough Trade
20	16	LABOUR OF LOVE, UB40, DEP International
21	17	CAFE BLEU, Style Council, Polydor
22	NEW	ONE EYED JACKS, Spear Of Destiny, Burning Rome
23	18	TOUCH, Eurythmics, RCA
24	28	ALWAYS & FOREVER-THE

COLLECTION, Various, Impression

25	19	U2 LIVE "UNDER A BLOOD RED SKY", Island
26	22	NOW, THAT'S WHAT I CALL MUSIC, Various, Virgin
27	20	SPARKLE IN THE RAIN, Simple Minds, Virgin
28	26	IN THE HEART, Kool & Gang, De-Lite
29	NEW	SOPHISTICATED BOOM BOOM, Dead Or Alive, Epic
30	23	THE CROSSING, Big Country, Mercury
31	21	THE VERY BEST OF MOTOWN LOVE SONGS, Various, Telstar
32	24	NO PARLEZ, Paul Young, CBS
33	25	IT'S YOUR NIGHT, James Ingram, Qwest
34	38	KEEP MOVING, Madness, Stiff
35	35	WIRED TO THE MOON, Chris Rea, Magnet
36	29	THE BOP WON'T STOP, Shakin' Stevens, Epic
37	31	FUGAZI, Marillion, EMI
38	MEW	FRAGGLE ROCK, Fraggles, RCA
39	33	ORIGINAL SOUNDTRACK-YENTL, Barbra Streisand, CBS
40	NEW	THE POET II, Bobby Womack, Motown

CANADA

(Courtesy of The Record)
As of 5/7/84

This Week	Last Week	SINGLES
1	1	GIRLS JUST WANT TO HAVE FUN, Cyndi Lauper, Epic/CBS
2	2	AGAINST ALL ODDS, Phil Collins, Atlantic/WEA
3	7	HOLD ME NOW, Thompson Twins, Arista/PolyGram
4	NEW	HELLO, Lionel Richie, Motown/Quality
5	3	SOMEBODY'S WATCHING ME, Rockwell, Motown/Quality
6	6	FOOTLOOSE, Kenny Loggins, Columbia/CBS
7	4	JUMP, Van Halen, Warner Bros./WEA
8	11	TO ALL THE GIRLS I EVER LOVED, Willie Nelson & Julio Iglesias, Epic/CBS
9	5	99 RED BALLOONS, Nena, Warner Bros./WEA
10	15	YOU MIGHT THINK, Cars, Elektra/WEA
11	8	MISS ME BLIND, Culture Club, Virgin/PolyGram
12	10	EAT IT, "Weird Al" Yankovic, Scotti Bros./CBS
13	13	ADULT EDUCATION, Daryl Hall & John Oates, RCA
14	10	I WANT A NEW DRUG, Huey Lewis, Chrysalis/MCA
15	12	HERE COMES THE RAIN AGAIN, Eurythmics, RCA
16	NEW	NEW SONG, Howard Jones, Elektra/WEA
17	NEW	THEY DON'T KNOW, Tracey Ullman, MCA
18	11	RADIO GAGA, Queen, Capitol
19	NEW	ROCKIT, Herbie Hancock, Columbia/CBS
20	NEW	LOVE SOMEBODY, Rick Springfield, RCA

This Week	Last Week	ALBUMS
1	1	1984, Van Halen, Warner Bros./WEA
2	2	THRILLER, Michael Jackson, Epic/CBS
3	4	FOOTLOOSE, Kenny Loggins, Columbia/CBS
4	3	COLOUR BY NUMBERS, Culture Club, Virgin/PolyGram
5	5	SHE'S SO UNUSUAL, Cyndi Lauper, Epic/CBS
6	6	TOUCH, Eurythmics, RCA
7	7	SPORTS Huey Lewis, Chrysalis/MCA
8	8	LEARNING TO CRAWL, Pretenders, Sire/WEA
9	9	INTO THE GAP, Thompson Twins, Arista/PolyGram
10	NEW	HEARTBEAT CITY, Cars, Elektra/WEA
11	NEW	AGAINST ALL ODDS, Soundtrack, Atlantic/WEA
12	14	CAN'T SLOW DOWN, Lionel Richie, Motown/Quality
13	12	SEVEN AND THE RAGGED TIGER, Duran Duran, Capitol
14	10	99 LUFTBALLONS, Nena, Epic/CBS
15	13	LABOUR OF LOVE, UB40, Virgin/PolyGram
16	11	GENESIS, Genesis, Atlantic/WEA
17	18	AMONIA AVENUE, Alan Parsons, Arista/PolyGram
18	NEW	BODY AND SOUL, Joe Jackson, A&M
19	16	ELIMINATOR, ZZ Top, Warner Bros./WEA
20	17	THE WORKS, Queen, Capitol

WEST GERMANY

(Courtesy of Der Musikmarkt)
As of 4/30/84

This Week	Last Week	SINGLES
1	2	PEOPLE ARE PEOPLE, Depeche Mode, Mute/Intercord

2	1	BIG IN JAPAN, Alphaville, WEA
3	8	WOULDN'T IT BE GOOD, Nik Kershaw, MCA/WEA
4	3	SOMEBODY'S WATCHING ME, Rockwell, Motown/RCA
5	4	JUMP, Van Halen, Warner Bros./WEA
6	7	GIRLS JUST WANT TO HAVE FUN, Cyndi Lauper, Epic/CBS
7	14	DON'T ANSWER ME, Alan Parsons Project, Arista/Ariola
8	6	BLACK & WHITE, Pat, Teldec
9	5	RELAX, Frankie Goes to Hollywood, Island
10	NEW	HELLO, Lionel Richie, Motown/RCA
11	11	TO BE OR NOT TO BE, Mel Brooks, Ariola
12	9	ABSCHIED IST EIN SCHARFES SCHWERT, Roger Whittaker, Avon/Intercord
13	10	(FEELS LIKE) HEAVEN, Fiction Factory, CBS
14	17	LOVE IS A BATTLEFIELD, Pat Benatar, Chrysalis/Ariola
15	15	HELLO AGAIN, Howard Carpendale, EMI
16	13	HOLIDAY, Madonna, Sire/WEA
17	NEW	BEAST OF BURDEN, Bette Midler, Atlantic/WEA
18	16	STREET DANCE, Break Machine, Metronome
19	18	HAPPY CHILDREN, P. Lion, Bellaphon
20	12	RADIO GA GA, Queen, EMI

This Week	Last Week	ALBUMS
1	1	AMMONIA AVENUE, Alan Parsons Project, Arista/Ariola
2	4	?(FRAGEZEICHEN), Nena, CBS
3	3	PETER HOFMAN 2, CBS
4	2	DIE SONGS EINER SUPERGRUPPE, Supertramp, A&M/CBS
5	6	VICTIMS OF CIRCUMSTANCE, Barclay James Harvest, Polydor/DG
6	5	CARAMBOLAGE, Peter Maffay, Teldec
7	7	HELLO AGAIN, Howard Carpendale, EMI
8	8	EIN GLUECK, DASS ES DICH GIBT, Roger Whittaker, Avon/Intercord
9	11	HUMAN'S LIB, Howard Jones, WEA
10	9	THE WORKS, Queen, EMI
11	14	INTO THE GAP, Thompson Twins, Arista/Ariola
12	12	1984, Van Halen, Warner Bros./WEA
13	10	THRILLER, Michael Jackson, Epic/CBS
14	15	SCHARF WIA PEPERONI, Spider Murphy Gang, EMI
15	13	ALCHEMY-DIRE STRAITS LIVE, Vertigo/Phonogram
16	16	GESICHTER EINER FRAU, Milva, Metronome
17	20	ZAERTLOEICHE LIEDER, Andy Borg, Papagayo/EMI
18	17	WENN SCHON NICHT FUER IMMERS..., Ulla Meinecke, RCA
19	19	WIRED TO THE MOON, Chris Rea, Magnet/Teldec
20	18	TABU, Stefan Waggershausen, Ariola

AUSTRALIA

(Courtesy of Kent Music Report)
As of 4/30/84

This Week	Last Week	SINGLES
1	1	99 LUFTBALLONS, Nena, Epic
2	9	EAT IT, "Weird Al" Yankovic, Epic
3	2	GIRLS JUST WANT TO HAVE FUN, Cyndi Lauper, Portrait
4	3	HOLD ME NOW, Thompson Twins, Arista
5	5	CALLING YOUR NAME, Marilyn Mercury
6	4	I SEND A MESSAGE, Inxs, WEA
7	13	FOOTLOOSE, Kenny Loggins, CBS
8	7	REBEL YELL, Billy Idol, Chrysalis
9	18	HOLIDAY, Madonna, Sire
10	15	WOULDN'T IT BE GOOD, Nik Kershaw, MCA
11	11	SATURDAY NIGHT, Cold Chisel, WEA
12	12	BEAST OF BURDEN, Bette Midler, Atlantic
13	10	LOVE OF THE COMMON PEOPLE, Paul Young, CBS
14	6	RELAX, Frankie Goes To Hollywood, Island
15	8	JUMP, Van Halen, Warner Bros.
16	17	IT'S A MIRACLE, Culture Club, Virgin
17	14	GIRL ON THE WALL, Jane Clifton, Mushroom
18	NEW	TO BE OR NOT TO BE, Mel Brooks, Island
19	20	BABY WANTS TO ROCK, Mondo Rock, WEA
20	19	CATCH ME I'M FALLING, Real Life, Wheatly

This Week	Last Week	ALBUMS
1	2	THE SWING, Inxs, WEA
2	3	THRILLER, Michael Jackson, Epic

3	1	TWENTIETH CENTURY, Cold Chisel, WEA
4	4	TOO LOW FOR ZERO, Elton John, Rocket
5	6	INTO THE GAP, Thompson Twins, Arista
6	5	ALCHEMY, Dire Straits, Vertigo
7	10	COLOUR BY NUMBERS, Culture Club, Virgin
8	7	CAN'T SLOW DOWN, Lionel Richie, Motown
9	8	THE MODERN BOP, Mondo Rock, WEA
10	9	TOUCH, Eurythmics, RCA
11	NEW	FOOTLOOSE, Original Soundtrack, CBS
12	15	NO PARLEZ, Paul Young, CBS
13	14	WHAT'S NEW, Linda Ronstadt, Asylum
14	11	UNDER A BLOOD RED SKY, U2, Island
15	18	AN INNOCENT MAN, Billy Joel, CBS
16	20	REBEL YELL, Billy Idol, Chrysalis
17	13	TWENTY GREATEST HITS, Kenny Rogers, Liberty
18	NEW	THROBBIN' '84, Various, Polystar
19	16	AMMONIA AVENUE, Alan Parsons Project, Arista
20	12	1984, Van Halen, Warner Bros.

JAPAN

(Courtesy of Music Labo)
As of 4/30/84

This Week	Last Week	SINGLES
1	1	SOUTHERN WIND, Akina Nakamori, Warner-Pioneer, Nichion/NTV
2	NEW	KIMIGYA USOWO TSUITA, Off Course, Toshiba/EMI/Fairway-PMP
3	3	NAMIDA NO REQUEST, Checkers, Canyon/Yamaha
4	2	WINE RED NO KOKORO, Anzen Chitai, Kitty/Kitty
5	6	MONICA, Koji Kikkawa, SMS/Watanabe
6	5	NAGISA NO HAIKARA NINSYO, Kyoko Koizumi, Victor/Burning
7	4	KATSU, Shibusaki, CBS-Sony/Johnny's
8	8	PROFILE, Atsumi Kurasawa, Warner-Pioneer/Arrow-West
9	NEW	INAZUMA PARADISE, Chie mi Horii, Canyon/Top
10	11	KIMINO HEART WA MARINE BLUE, Kiyotaka Sugiyama & Omega Tribe, VAP/Nichion-NTV-GEIEI
11	7	YUWAKU KOSEN KURA, You Hayami, Taurus/Sun
12	15	GIZA GIZA HEART NO KOMORIUTA, Checkers, Canyon/Yamaha
13	9	KAZE NO TANI NO NAUSICAA, Narumi Yasuda, TJC/PMP
14	14	MUSUMEYO, Gannosuke Ashiya, Teichiku/JVK
15	20	SEISHUN NO CHIKAI, Kiichi Nakai, Toshiba-EMI, Nichion/JCM
16	NEW	KIMAMANI REFLECTION, Anri, For Life/JCM-PMP
17	10	HOSHIZORA NO DISTANCE, Alfee, Canyon/Nichion-Tanabe
18	NEW	WASURETE IINO, Tomoko Ogawa & Shinji Tanimura, Polystar/Noel
19	NEW	KIMITACHI KIWI PAPAYA MANGO DANE, Meiko Nakamura, Toshiba-EMI/Yul/Nichion
20	NEW	FOOTLOOSE, Kenny Loggins, CBS-Sony/Nichion

This Week	Last Week	ALBUMS
1	2	THRILLER, Michael Jackson, Epic-Sony
2	1	EACH TIME, Elichi Ootaki, CBS-Sony
3	NEW	FOOTLOOSE, Soundtrack, CBS-Sony
4	3	RIVERS ISLAND, Kiyotaka Sugiyama & Omega Tribe, VAP
5	6	SHE'S SO UNUSUAL, Cyndi Lauper, Epic-Sony
6	4	TOUCH ME SEIKO, Selko Matsuda, CBS-Sony
7	7	PARACHUTE GA OCHITA NATSU, Koji Yoshikawa, SMS
8	5	?(FRAGEZEICHEN) Nena, Epic-Sony
9	13	ADVENTURE, Square, CBS/Sony
10	11	KAZE NO TANI NO NAUSICAA, Joe Hisaishi, TJC
11	8	PASADENA PARK, Hi-Fi Set, CBS-Sony
12	14	COME ALONG 11, Tatsuro Yamashita RVC
13	NEW	FIRST AMERICA, Nena, Epic-Sony
14	10	1984, Van Halen, Warner-Pioneer
15	12	HOYO, Shinji Tanimura, Polystar
16	9	JULIET KARA NO TEGAMI, Toshiko Tahara, Canyon
17	15	NAKASETE, Kei Ogura, Kitty
18	16	THE WORKS, Queen, Toshiba-EMI
19	NEW	HARD TO HOLD, Rick Springfield, RVC

20	19	BIFAM, Soundtrack, Warner-Pioneer
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NETHERLANDS

(Courtesy of Stichting Nederlandse Top 40)
As of 4/28/84

This Week	Last Week	SINGLES
1	1	HELLO, Lionel Richie, Motown
2	2	IK VOEL ME ZO VERDOMD ALLEEN, Danny de Munk, RCA
3	6	TO ALL THE GIRLS I'VE LOVED BEFORE, Julio Iglesias & Willie Nelson, CBS
4	8	IF I SAY THE WORDS, BZN, Mercury
5	5	REILLY, Olympic Orchestra, P.R.
6	4	ADULT EDUCATION, Daryl Hall & John Oates, RCA
7	3	LOVE IS A BATTLEFIELD, Pat Benatar, Chrysalis
8	NEW	CATCH ME, Matscha Raven, Dureco
9	9	DANCE HALL DAYS, Wang Chung, Geffen
10	NEW	NELSON MANDELA, Special Aka, Two Tone

ITALY

(Courtesy of Germano Ruscitto)
As of 4/24/84

This Week	Last Week	ALBUMS
1	12	MASTERPIECE, Various, Discotto
2	1	FESTIVAL 84, Various, CGD MM
3	2	SAN REMO 84, Various, CBS
4	3	NO PARLEZ, Paul Young, CBS
5	5	MAGIC D.J., Various, Disco Magic
6	4	THE WORKS, Queen, EMI
7	7	CRUEZA DE MA, Fabrizio de Andre, Ricordi
8	8	AMMONIA AVENUE, Alan Parsons Project, ARS/CGD-MM
9	NEW	EUROPE, Stephen Schiaka, Ariston
10	NEW	ORO PURO N.3, Various, CBS
11	11	90125, Yes, WEA
12	6	VOULEZ VOUS DANSER, Ricchi & Poveri, Baby
13	NEW	SPARKLE IN THE RAIN, Simple Minds, Virgin
14	9	A COME AMORE, Richard Clayderman, RCA
15	14	FULL TIME SHOW, Various, Full Time
16	16	THRILLER, Michael Jackson, CBS
17	NEW	UN UOMO E LA SUA MUSICA, Mario Del Monaco, Ricordi
18	10	CELESTANO HIT PARADE, Adriano Celentano, Cian/VGD-MM
19	NEW	COLOUR BY NUMBERS, Culture Club, Virgin
20	NEW	1984, Van Halen, WEA

This Week	Last Week	ALBUMS
1	1	CAN'T SLOW DOWN, Lionel Richie, Motown
2	2	ALCHEMY, Dire Straits, Vertigo
3	4	BODY AND SOUL, Joe Jackson, A&M
4	3	AMMONIA AVENUE, Alan Parsons Project, Arista
5	6	THRILLER, Michael Jackson, Epic
6	5	LIVE FROM EARTH, Pat Benatar, Chrysalis
7	7	N.E.W.S., Golden Earring, 21 Records
8	9	GREATEST HITS ROCK & SOUL PART 1, Daryl Hall & John Oates, RCA
9	8	NO PARLEZ, Paul Young, CBS
10	NEW	CAFE BLEU, Style Council, Polydor

WEA Italy's Velona Resigns

MILAN—Giuseppe Velona, who has headed WEA Italy since the company was founded in 1975, has resigned as managing director and general manager.

Luigi Calabrese has taken over as general manager. Siegfried Loch, president of WEA Europe, now assumes the additional function of managing director of WEA Italy.

Calabrese, 33, joined WEA Belgium in 1981 and shortly afterwards became marketing director in charge of audio and video product. He became general manager the



DEFENSE PLAY—RCA's Nona Hendryx stops by a party at New York's IDRC Record Pool to plug her latest RCA single "I Sweat" and album "The Art Of Defense." Shown from left are the pool's president Eddie Rivera, label promotion man Steve Stoff, IDRC member Wayne Bergos and Hendryx.



SECOND COMING—Alicia Bridges, of 1978's "I Love The Nightlife" fame, puts her feet up after laying down a contract with Second Wave Records. Shown from left in the label's Oakland headquarters are Second Wave president Judy Dlugacz; Bill Lowery of the Lowery Group, Bridges' publisher; and Bridges.



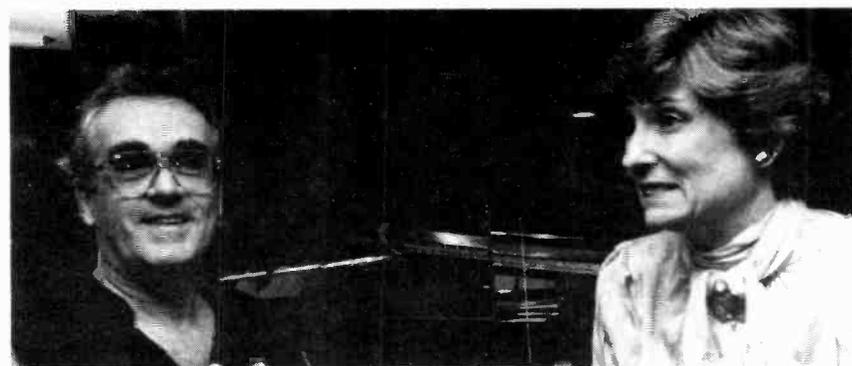
MAY FLOWERS—Recording artist Jasmin puts pen to paper for TVI Records & Filmworks as the company's executive director Donald Goodman looks on. Her first TVI release, a Tony Valor-produced single entitled "Get Up And Dance," ships soon.



BLAST OFF—Members of MCA's veteran act the Crusaders get a visit from actor James Coburn after one of several sold-out shows at the Beverly Theatre in Los Angeles. Pictured from left are percussionist Ndugu Leon Chanler, keyboardist Joe Sample, Coburn and saxophonist Wilton Felder.



STUNG TONGUES—Mercury/PolyGram group the Scorpions hoist gold and platinum awards for their "Animal Magnetism" and "Blackout" albums respectively. The Scorpions are currently touring to boost "Love At First Sting" to that status. Shown standing from left are group members Herman Rarebell and Klaus Meine and PolyGram's senior vice president, rock division, Jeffy Jaffe. Seated are Scorpions Matthias Jabs and Rudolf Schenker.



GRAND SCALE—Michel Legrand chats with ASCAP managing director Gloria Messinger about his Academy Award after his recent performance at New York's Fat Tuesday's. A SACEM member licensed through ASCAP in the U.S., Legrand shared the award for best original song score for "Yentl" with ASCAPers Alan and Marilyn Bergman.

PIRATE PATROL—Recording Industry Assn. of America president Stan Gortikoff, left, explains a record piracy display to Sen. John Danforth during a press conference on the subject at the Dirksen Senate Office Building in Washington.



GREEN GOES GOLD—Lee Greenwood, right, finds a surprise in MCA's Los Angeles office, where a gold award for his "Somebody's Gonna Love You" album lay waiting. Making the informal presentation are MCA Music's Nashville vice president Jerry Crutchfield, left, and Leeds Levy, MCA Music president.

Billboard Singles Reviews

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Pop picks

CHICAGO—*Stay The Night* (3:48); producer: David Foster; writers: P. Cetera, D. Foster; publishers: Double Virgo, ASCAP/Foster Frees, BMI; Full Moon/Warner Bros. 7-29306. One of the hottest radio adds of the week; the trademark vocal sound in an aggressive, percussive setting.

POINTER SISTERS—*Jump (For My Love)* (3:59); producer: Richard Perry; writers: Marti Sharron, Stephen Mitchell, Gary Skardina; publishers: Welbeck/Stephen Mitchell/Anidraks/Porchester, ASCAP; Planet YB-13780. Uptempo, optimistic dance tune; already reaching hit status with pop, Black and club audiences.

EURHYTHMICS—*Who's That Girl?* (4:46); producer: David A. Stewart; writers: Lennox, Stewart; publisher: Blue Network, ASCAP; RCA PB-13800. A Lennox performance to chill spines and send faithless lovers running for cover; craft and passion with an underlying sense of fun.

BILLY IDOL—*Eyes Without A Face* (4:08); producer: Keith Forsey; writers: Idol, Stevens; publishers: Boneydol/Rare Blue/Rock Steady, ASCAP; Chrysalis VS4-42786. Proto-punk takes a turn as a Spandau-style crooner and pulls it off convincingly; his most inviting pop single yet.

STYX—*Music Time* (4:15); producer: Styx; writer: Dennis DeYoung; publisher: Stygian, ASCAP; A&M AM-2625. New studio track from the band's mostly-live "Caught In The Act" album; a bouncy celebration of the stuff good times are made of.

PEABO BRYSON—*If Ever You're In My Arms Again* (4:02); producer: Michael Masser; writers: Michael Masser, Tom Snow, Cynthia Weil; publishers: Almo/Prince Street, ASCAP/Snow/Dyad, BMI; Elektra 7-69728. Elegant, orchestrated ballad marks Bryson's label debut; dreamy quality has the same pop/AC appeal as his hit collaborations with Roberta Flack.

recommended

"WEIRD AL" YANKOVIC—*King Of Suede* (4:12); producer: Rick Derringer; writers: Sting, A. Yankovic; publishers: Magnetic/Reggata/Illegal, BMI; Rock 'N' Roll ZS4-04451. Sting bared his soul; Al covers it up again, wholesale.

MANFRED MANN'S EARTH BAND—*Rebel* (3:58); producer: Manfred Mann; writer: Reg Laws; publisher: Chrysalis; Arista AS1-9203. Luring followup to "Runner"; clip-clop rhythm, melodic sax and synth.

DAN HARTMAN—*Can Dream About You* (3:51); producers: Jimmy Iovine, Dan Hartman; writer: Dan Hartman; publisher: Multi-Level, BMI; MCA 52378. Easygoing midtempo rock from the soundtrack of "Streets Of Fire".

DUKE JUPITER—*Little Lady* (3:32); producer: Glen Kolotkin; writer: Marshall James Styler; publishers: Stone Diamond/Powerglide, BMI; Morocco 1736CF (c/o Motown). Rock'n'boogie with metal-distorted bass.

SIMPLE MINDS—*Speed Your Love To Me* (3:59); producer: Steve Lillywhite; writer: Simple Minds; publisher: Colgems EMI, ASCAP; A&M AM-2629. Critically-acclaimed U.K. group presents a dense rock sound not unlike U2.

ANNIE GOLDEN—*Hang Up The Phone* (2:59); producer: Jimmy Iovine; writers: Ira Newborn, Pattie Brooks; publisher: MCA, ASCAP; MCA 52387. "16 Candles" soundtrack item, built on the chords and rhythm of "You Can't Hurry Love".

NORA—*I'm Falling In Love* (3:56); producer: Horace Ott; writers: Nora, Marsha Lee; publisher: not listed; New York Music NYM-8. Swiss chanteuse in a Euro-disco-style ballad. Contact: (212) 980-4649.

also received

JOE KING—*Honky Tonk Womeo* (4:01); producers: Dave Raynor, Joe King; writers: M. Jagger, K. Richards; publisher: ABKCO, BMI; Cora 4842. Contact: (206) 622-8358.

HERO—*Where Are You Now?* (4:32); producer: Hero; writer: D. Brannon; publisher: G.A.C., ASCAP; G.A.C. CW306E02. Contact: (216) 777-5790.

GENE WORDSMITH—*Trickle Down* (5:09); producer: not listed; writers: Eugene Kile Smith, Tom McDermott; publisher: not listed; Creation Continued (no number). Contact: (817) 923-0716.

MADCAP—*Something About You* (4:51); producer: Robin Farr; writer: Robin Farr; publisher: Totally Madcap, BMI; Madcap REM-RF-1. Contact: (704) 693-0731.

EDDIE HAILEY "DREEM ROCK GROUP"—*Hold On Tight* (2:01); producers: Eddie Hailey, Bonnie B. King; publisher: VadoRomona, ASCAP; Jody 9109. Label based in Brooklyn, N.Y.

Black picks

ROCKWELL—*Obscene Phone Caller* (3:24); producers:

PICKS—new releases with the greatest chart potential in the corresponding format. **RECOMMENDED**—records with potential for significant chart action in the corresponding format. **ALSO RECEIVED**—other records with potential for chart entry in the corresponding format, and other new releases. Records equally appropriate for more than one format are given the higher review. Pop (Hot 100) is listed first, as that chart surveys the broadest audience. Adult Contemporary and Dance/Disco are last, as those charts measure airplay only. **NEW & NOTEWORTHY**—highlights new and developing acts worthy of attention. All singles commercially available in the U.S. are eligible for review. Reviews are coordinated by Nancy Erlich at Billboard, 1515 Broadway, New York, N.Y. 10036 (telephone: 212-764-7311). Country singles should be sent to: Kip Kirby, Billboard, 14 Music Circle East, Nashville, Tenn. 37203 (telephone: 615-748-8100).

Curtis Anthony Nolen, Rockwell; writer: Rockwell; publisher: Jobete, ASCAP; Motown 1731MF. No famous friends on backing vocals this time, but the mannered speech, bouncy beat and paranoid obsession are comparable to "Somebody's Watching Me".

STACY LATTISAW & JOHNNY GILL—*Baby It's You* (3:08); producer: Narada Michael Walden; writers: Burt Bacharach, Mack David, Barney Williams; publishers: Intersong/CBS U Catalog, ASCAP; Cotillion 7-99750. Sweet, reverent cover of the 1962 Shirelles hit.

ROGER—*In The Mix* (3:59); producer: Roger Troutman; writers: Larry Troutman, Roger Troutman; publisher: Troutman's BMI; Warner Bros. 7-29271. Studio savvy enlivens the groove of this funny, funky Troutman concoction; from the new "Saga Continues" album.

SMOKEY ROBINSON—*And I Don't Love You* (4:06); producers: William "Smookey" Robinson, Reginald "Sonny" Burke; publisher: Bertam, ASCAP; Tamla 1735TF. Adventurous construction of shifting time signatures, witty wordplay and haunting, bittersweet melody.

DELLS—*One Step Closer* (3:43); producers: Chuck Jackson, Marvin Yancy; writers: C. Jackson, M. Yancy; publishers: Baby Love/Yancitoones, ASCAP; Private I ZS4-04448. (12-inch version also available, Private I 429-04995). The comeback is in full swing; group's gritty-bluesy vocal sound meshes comfortably with uptempo techno-tracks.

recommended

FATBACK—*Call Out My Name* (3:50); producers: Bill Curtis, Gerry Thomas; writers: Michael Walker, Johnny Flippin, Deborah Street; publishers: Fired Up/Sign of the Twins, ASCAP/Clita, BMI; Cotillion 7-99749. Gracious ballad harmonies inaugurate the group's new label affiliation.

EDDIE KENDRICKS—*Surprise Attack* (3:43); producer: Eddie Martinez; writers: R. Nevil, M. Love, D. Pain; publishers: M.C.A./A.F.G., ASCAP; Corner Stone CS/7-1001 (c/o Allegiance) (12-inch version also available, Corner Stone CS/12-3001). A high-voltage disco-rock single graced by Kendrick's effortless tenor.

also received

SHOCK—*Slam Dunk* (4:42); producers: Roger Sause, Marlon McClain; writers: R. Sause, M. Noble, J. Riley, J. Plasm, M. McClain; publisher: Mac Man, ASCAP; Rascal RR-841 (12-inch single). Contact: (213) 829-3476.

NUMONICS—*Sexy Chile* (4:47); producers: L.J. Davis, Milton Moore; writer: Lucky Davis; publishers: Najuma/Busmin, BMI; Hodisk H-8008 (c/o Allegiance) (12-inch version also available, Hodisk H 1208).

UNITED VOICE PLAYERS featuring **ELTON WHITE**—*Disco 5000* (Part 1) (3:06); producer: not listed; writer: Elton White; publisher: United Voice, BMI; United Voice 113. Contact: (409) 736-1836.

JAMES TAYLOR—*This Girl* (2:56); producer: James Taylor; writer: J. Taylor; publisher: Vicksburg, BMI; GSP 004. Contact: (601) 636-5692.

CHARLES VICKERS—*Let Your Light Shine* (3:00); producers: Charles Vickers, Rick Bailey; writer: Charles Vickers; publisher: Pritchett, BMI; King of Kings KOK-5095. Contact: (805) 947-4657.

CAROL SHINNETTE with the **CONCRETE BAND**—*Cyanide Love* (3:16); producer: W.P. Guidry; writers: C. Shinnete, W.P. Guidry; publishers: Sid Sim/Pike, BMI; Zilko Z-261. Contact: (318) 439-3204.

Country picks

RONNIE MILSAP—*Still Losing You* (4:15); producers: Ronnie Milsap, Rob Galbraith; writer: Mike Reid; publisher: Lodge Hall, ASCAP; RCA PB-13805. Milsap magic reigns: sparkling production, sensitive delivery, memorable hook and bright horn fills.

JANIE FRICKE—*If The Fall Don't Get You* (2:45); producer: Bob Montgomery; writers: V. Stephenson, S. Lorber, D. Robbins; publishers: Warner House Of Music/WB Gold, BMI/ASCAP; Columbia 38-04454. A pulsating drive and a good hook make this despairing message sound almost peppy.

WHITES—*Forever You* (2:32); producer: Ricky Skaggs; writer: John Beland; publisher: Atlantic, BMI; MCA/Curb MCA-52381. Human love is the subject, but the intensity is hymn-like on this masterpiece of vocal harmony.

JOHNNY RODRIGUEZ—*Let's Leave The Lights On Tonight* (3:21); producer: Richie Albright; writers: B. McDill, R. Bourke; publishers: Hall-Clement, BMI/Chappell, ASCAP; Epic 34-04460. Illumination may take the mystery out of romance, but not the ardor, as Rodriguez proves in a silky treatment.

EDDIE RABBITT—*B-B-Burnin' Up With Love* (2:30); producers: Even Stevens, Eddie Rabbitt; writers: Eddie Rabbitt, Even Stevens, Billy Joe Walker Jr.; publishers:

DebDave/Briarpatch, BMI; Warner Bros. 7-29279. The rockab-b-billy b-b-beat goes on, with Rabbitt cloaked in ever-present echo.

recommended

LEONA WILLIAMS—*My First Night Away From Home* (2:51); producer: Walter Haynes; writer: L. Williams; publisher: Leona Williams, BMI; Mercury 818 946-7. Flat delivery mars good song.

MAINES BROTHERS BAND—*Amarillo Highway* (3:21); producers: Jerry Kennedy, Rick Peoples; writer: T. Allen; publisher: Green Shoes, BMI; Mercury 818 944-7. An energetic drive across a detailed Texas landscape.

WAYNE KEMP—*I've Always Wanted To* (3:11); producers: Danny Walls, Wayne Kemp; writers: Danny Walls, Bob Warren; publishers: Door Knob/Kenwall, BMI/ASCAP; Door Knob DK 84-211. Frustration raised to the poetic level, via Kemp's relentlessly agonized vocal and the handgrip piano and steel backing.

TERRY DAN—*She's Not Just Another Pretty Face* (3:52); producer: Tommy West; writers: J.D. Martin, Sam Lorber; publishers: Sister John, BMI/Warner Bros., ASCAP; Volant 10623. Dan isn't just another pretty voice—he's got style. Label based in Branchville, N.J.

also received

PATTY GOODMAN—*I'll Depend On You* (2:52); producer: not listed; writers: Stuart & Patty Goodman; publisher: Alvera, BMI; Osage 1178. Contact: (603) 752-1117.

EDNA MAE HENNING—*Doggone If You Slipped And Gone* (2:15); producer: not listed; writer: Edna Mae Henning; publisher: Henning, BMI; Henning Surprise 101.

TONY ALAMO—*Mr. D.J.* (2:45); producer: Dan Hoffman; writers: Bob House, Bill Francis; publishers: Painted Star, BMI/Jop, ASCAP; Alamo 253419. Contact: (615) 256-9727.

ARTIE MORRIS—*Baby, Get Your House In Order* (2:58); producer: Mort Katz; writer: Mort Katz; publisher: Eagle Rock, ASCAP; Magic Eye 1001. Label based in Sunland, Calif.

KRIS TIERNEY—*Before He Was Yours He Was Mine* (3:05); producer: Gene Shelton; writers: Smokey Aleshevich, Don McHan; publisher: Sweagle, BMI; Eagle 11. Label based in Kalispell, Mont.

KRIS TIERNEY—*Married Life* (3:35); producer: not listed; writers: Cosma Armocida, Gene Shelton; publisher: Sweagle, BMI; Eagle 12. Label based in Kalispell, Mont.

AL WATKINS—*Nothing Takes The Place Of You* (2:38); producer: not listed; writers: T. McCall, P. Robertson; publisher: Su-Ma, BMI; S.M.A. 4507. Label based in Wilmington, N.C.

LEO J. EIFFERT, JR.—*My Shoes Keep Walking Back To You* (2:28); producer: Leo J. Eiffert, Jr.; writers: Lee Ross, Bob Willis; publisher: Unichappell, BMI; Plain Country 104. Label based in Buena Park, Calif.

PAUL BELANGER—*The Old Man Of The Mountain* (2:02); producer: not listed; writers: P. Belanger, D. Curless; publisher: Arrostock, BMI; Allagash 102. Contact: (603) 788-2586.

DEEP SOUTH BAND—*Dixie Dancin'* (2:59); producer: Paul Goldberg; writers: Jimmy Payne, T.J. Woolen; publisher: HitKit, BMI; NSD 185. Label based in Nashville.

BOBBY JENKINS—*Blackjack Whiskey* (2:24); producers: B. Jenkins, Bill Green; writer: Robert J. Jenkins; publishers: Jenbek/Bill Green, BMI; Zone 7 40984. Contact: (512) 654-8773.

CURTIS POTTER—*How Come I Didn't Cry* (2:45); producer: Pen Rae; writer: Mel Holt; publisher: Curtis Potter, BMI; Step One 333.

DENNY R. MYRICK—*Making Believe Don't Make It So* (2:40); producer: P.J. Parks; writer: Robert E. Seay; publisher: Jerry & Bill, BMI; MC12002. Contact: (615) 244-2673.

RONNIE KARTMAN—*California* (3:24); producer: Ronnie Kartman; writer: Ronnie Kartman; publishers: Ronnie Kartman/Hendrand, ASCAP; Phonorama 561 (c/o Indigo, Nashville).

SANDY JANE CARLAN—*Look Where My Light Shines Now* (2:42); producer: Frank Green; writer: Frances Rhodes; publisher: First Million & Fall Creek, ASCAP; Chory 106 (c/o GBS, Nashville).

PATTI NICKELL—*Only In The Night* (2:22); producers: Morris Goldberg, David Romberg, Richard Johnson, Ron Rolli, Dave Smithlin; writer: Morris Goldberg; publisher: M. Goldberg, BMI; Morris 392957. Contact: (215) 923-9686.

RAY SANDERS—*You're Gonna Break Your Daddy's Heart* (3:14); producer: not listed; writer: Roy G. Ownbey, Jr.; publishers: Are Handle, ASCAP/Carlson & Kelley, BMI; Axbar 6025 (c/o TMC, San Antonio, Tex.).

TEDDY HALE—*Finger Pickin' Good* (2:48); producers: Ray McGinnis, Gene Miller; writer: Teddy Hale; publisher: Nautical, BMI; Orbit 1205. Contact: (615) 255-1068.

KIN SMITH—*Both Doin' Time* (3:15); producer: Bill Woods; writer: Kit Smith; publisher: Joe & Tom, BMI; Turquoise 103. Label based in Bakersfield, Calif.

GLAD—*More Than Just A Little Bit* (3:55); producer: not listed; writers: Bob Kauflin, Ed Nalle; publishers: Lifesong, BMI/Paragon, ASCAP; Greentree 5527 (c/o The Benson Co., Nashville).

A.J. MASTERS—*They Don't Play None Of Mine* (2:55); producers: George Motola, Joe Saraceno; writers: Masters, Garner; publishers: Desert Sands/World Choice/House of Fortune, BMI; Bermuda Dunes 101. Contact: (619) 345-2851.

JOHNNY RABB—*Live It Up/Love It Up* (2:07); producer: not listed; writer: G.M. Roberts; publisher: not listed; Blotto 007.

DAVENPORTS—*Orange Blossom Special* (3:18); producer: Bob Davenport; writer: Irving T. Rouse; publisher: MCA, ASCAP; Axbar 6023 (c/o TMC, San Antonio, Tex.).

TERRY MORETT—*Georgia Dreamin'* (3:30); producer: Dude McLean; writer: Keith Vincent; publisher: Legendsong, BMI; Pacific Sounds 1007. Contact: (818) 789-9099.

RAMSEY KEARNEY—*I Live In Memory* (2:57); producer: Ramsey Kearney; writer: Ramsey Kearney; publisher: Sabal, ASCAP; Safari 110 (c/o Nashco, Nashville).

BUD BREWER—*John Deere Tractor* (3:33); producer: Bill Haynes; writer: Lawrence Hammond; publisher: K-Bar, ASCAP; Soundwaves 4731 (c/o NSD, Nashville).

CAMILLE HARRISON—*Memphis In May* (3:03); producer: Floyd Cramer; writer: Bobby Keel; publisher: Hookline & Thinker, BMI; CRC 1001. Label based in Brentwood, Tenn.

Adult Contemporary

picks

TACO—*Let's Face The Music (And Dance)* (3:29); producer: David Parker; writer: Irving Berlin; publisher: Irving Berlin, ASCAP; RCA PB-13777. Title track to the artist's latest album features many of the same gimmicks that propelled last year's novelty "Puttin' On The Ritz."

also received

OLYMPIC ORCHESTRA—*Reilly* (3:18); producers: Harry Rabinowitz, Chris Burt, Nic Jones; writer: Shostakovich; publisher: AGGA, ASCAP; GNP Crescendo GNP 831. Label based in Los Angeles.

ANN MILLER—*Don't Blame Me* (timing not listed); producers: Robert Sher, Milton Rosenstock; writers: McHugh, Fields; publisher: not listed; Broadway Entertainment BER 842% (c/o Alpha Dist., New York).

TONY FABRY—*Splendid Lady* (2:43); producer: not listed; writer: A. Fabbric; publisher: Fanum Fortune, BMI; Fanum Fortun F&F 810. Contact: (213) 465-9792.

MIKKI RUSSO—*Peacetime Hero* (3:35); producer: not listed; writer: Pete Mallie; publisher: not listed; Divine CSS 311. Contact: (203) 745-7491.

JOSE DANIEL CON EL MARIACHI TAPATIO—*Mi Lindo Mexico* (4:04); producer: not listed; writer: Lee Edwards; publisher: Lee Edwards, BMI; Lips J12784. Contact: (312) 499-3013.

Disco/Dance

picks

DENIECE WILLIAMS—*Let's Hear It For The Boy* (6:00); producer: George Duke; writers: T. Snow, D. Pitchford; publisher: not listed; Columbia 44-04988. 12-inch version of previously reviewed 7-inch, Billboard, Apr. 4, 1984. Number 16 on the Dance chart in its second week.

LARRICE—*Bop 'Til I Drop* (5:40); producers: Bruce Nazarian, Duane Bradley; writers: B. Nazarian, D. Bradley; publishers: StreetSounds/Beezer, ASCAP; Streetwise SWRL227 (12-inch single). An astute second generation Shannon sound: heavy bass, airy rhythm, relaxed vocals.

HERBIE HANCOCK—*Mega Mix* (6:18); producer: Grandmixer D. St.; writers: H. Hancock, B. Laswell, M. Beinhorn, C. Mayfield, P. Jackson, H. Mason, B. Maupin; publisher: not listed; Columbia 44-04960 (12-inch single). Technological tour de force by Grandmixer D. St. makes a multi-dubbed medley out of the "Future Shock" hits.

TWO SISTERS—*Right There* (4:28); producer: Raul A. Rodriguez; writers: M. Barone, Tessa Marquis, R.A. Rodriguez; publisher: Sugarscoop, ASCAP; Sugarscoop SS-428 (c/o Importe/12, New York) (12-inch single). Fewer BPMs than in the duo's previous records, but more passion in the youthful singing.

recommended

TOUCH OF CLASS—*Keep Dancin'* (6:40); producers: Pete & Gerald Jackson; writers: Pete & Gerald Jackson; publishers: S.T.M./Libra Brothers, BMI; Next Plateau NP 50021 (c/o Quality) (12-inch single). Wonderful, facile vocal performance by r&b veterans taking the disco comeback route.

AWESOME FOURSOME—*Funky Breakdown* (7:59); producer: Arthur Baker; writers: A. Baker, Awesome Foursome; publishers: Shakin' Baker/Bruin/Streetwise Sounds, BMI; Party Time PT 107 (c/o Streetwise) (12-inch single). The party-minded foursome raps cheerfully to hip-hop tracks.

NORMA LEWIS—*For All We Know* (9:35); producers: Marvin Howell, Ellis Rich; writers: Karlin, Wilson, James; publisher: United Artists, ASCAP; ERC MHD-102 (c/o Megatone) (12-inch single). Mildly discotized cover of the Carpenters' 1971 hit.

also received

PSYCHODRAMA—*I'm Not Your Doormat* (6:49); producers: Tommy Uzzo, John Bastianelli, Randy Glaser; writers: R. Glaser, J. Bastianelli, T. Uzzo; publisher: Personall, ASCAP; Personall P49806 (12-inch single). Contact: (212) 246-5520.

CINDY VOLZING—*I Want You Every Day And Night ("Fresh")* (5:00); producers: Guy Vaughn, Tony Garcia; writers: G. Vaughn, T. Garcia; publishers: Vid-Mirror/Guy Vaughn/Mr. T., ASCAP; Clockwork CW 80918 (12-inch single). Label based in New York.

MOST—*Sweat* (6:00); producer: Matt Edwards; writer: Paul Chuey; publisher: 44 calibre, BMI; Round Thing RT-10-001 (12-inch single). Contact: P.O. Box 497, Lake Orion, Mich. 48035.

MAGGOTRON—*Computer Pop* (5:55); producer: James McCauley; writers: J. McCauley, R. Fields; publishers: Alesha/Jamarc/Mark-O-Matic, BMI; Bound Sound BS-1007 (12-inch single). Contact: (305) 461-1010.

BECKETT—*Soca Rocker Cabaret* (timing not listed); producer: not listed; writer: Alston Beckett Cyrus; publisher: Cyrus, PRS; Cocoa PS 7-8. Contact: (212) 756-5308.

(Continued on page 67)

Industry Events

A weekly calendar of trade shows, conventions, award shows, seminars and other notable events. Send information to *Industry Events*, *Billboard*, 1515 Broadway, New York, New York 10036.

May 1-3, **All Electronics/ECIF** show, Barbican Centre, London.

May 1-3, **Electronic Production Efficiency** show, National Exhibition Centre, Birmingham, England.

May 3-6, **National Assn. of Independent Record Distributors (NAIRD)** conference, Holiday Inn Golden Gateway, San Francisco.

May 4-6, **Eleventh annual Music City Tennis Invitational**, Maryland Farms Racquet & Country Club, Nashville.

May 5, **American Bar Assn.** forum on the current developments in the music industry, Knickerbocker Hotel, Chicago.

May 6-8, **Concert Music Broadcasters Assn.** convention, Warwick Hotel, New York.

May 12-15, **Audio Engineering Society (AES)** convention, Anaheim Convention Center, Anaheim, Calif.

May 13-17, **Computer Graphics '84**, Anaheim Convention Center, Anaheim, Calif.

May 14, 19th annual **Academy of Country Music Awards**, Knott's Berry Farm, Buena Park, Calif.

May 15-18, **Communications Equipment & Systems Exhibition**, National Exhibition Centre, Birmingham, England.

May 19, **American Bar Assn.** forum on the current developments in the music industry, Ritz-Carlton, Buckhead, Atlanta, Ga.

May 19, quarterly **Muscle Shoals Music Assn.** songwriters workshop, Holiday Inn, Sheffield, Al.

May 19, third annual **Boston Rock Music Seminar**, Spit/Metro Entertainment Complex, Boston.

May 21-23, **Production East** conference and exhibition, New York Hilton.

May 21-24, 10th annual **Los Angeles Professional Videoshow**, Convention Center, Los Angeles.

May 22-25, **Comdex/Spring '84**, Georgia World Congress Center, Atlanta Apparel Mart, Atlanta Merchandise Mart.

May 22-26, ninth annual **MICRO EXPO**, Palais Des Congres, Porte Maillot, Paris.

May 30-June 1, third annual **International Radio Festival of New York**, Sheraton Center, New York City.

June 3-6, **Consumer Electronics Show**, McCormick Place, McCormick Inn, Conrad Hilton Hotel & McCormick West, Chicago.

June 3-6, annual **National Cable Television Assn.'s** convention, Las Vegas Convention Center, Las Vegas.

June 4-10, 13th annual **International Country Music Fan Fair**, Nashville.

June 12-16, **Young Concert Artist's National Symposium & Festival**, University of Maryland, College Park.

July 5-8, **Billboard's Radio Programming Conference**, L'Enfant Plaza Hotel, Washington.

July 8-12, **Biology of Music Making** conference, Denver Center of Performing Arts, Denver.

July 23-27, **Siggraph '84** 11th annual conference on Computer Graphics and Interactive Techniques, Minneapolis Convention Center.

Executive Turntable

• Continued from page 4

Sadashige assumes new duties as vice president and general manager, new technology products group. He was general manager of the audio/video systems division. And **J. Dillon** is appointed vice president of the audio/video systems group. He was general manager of the electronic components division. Also at Panasonic, **Carl Lindquist** joins as advertising manager of the communications division. He was national advertising manager for the Maxell Corp. **Donald Bogue** is promoted to general manager of Ampex Corp.'s magnetic tape division in Redwood City, Calif. He was director of business management for the tape division. And **Michael Wilke** is named product manager of one- and two-inch professional videotape. He was an Ampex salesman.

Michael Standley has resigned from his post as Maxell's national sales manager, consumer audio products, in Moonachie, N.J. His spot will be filled from within the firm. . . **John Etherington** is upped to vice president and general manager of Magnetik Productions Inc. in Philadelphia. He was general manager. . . The S/T Videocassette Duplicating Corp. in New York appoints **Peter Mauro** operations manager, a post vacated by **Stuart McCorkindale**, who moves to manager of computer diskette services. Mauro had held a similar post at Schneider North America Ltd. S/T also ups **Rosalba Santaite** to manager of duplication and quality control. She was assistant to the operations manager.

The Bose Corp. of Framingham, Mass. appoints **Herman Sperling** national sales manager for its interaudio division. He was U.S. sales manager for Mirage Acoustics in Scarborough, Ontario. . . **Paul Friedman** is named national sales manager for the newly formed professional products division of Numark Electronics Corp. in Edison, N.J. He was sales manager for GLI/Integrated Sound Systems. . . **Marty Weiss** is named vice president of sales for Wakefield Manufacturing in Los Angeles. He was vice president of marketing for Soundome Inc.

Video Music Programming

• Continued from page 26

Spinal Tap, "Hell Hole," Polydor
Sandy Stewart, "Saddest Victory," Modern
Style Council, "My Ever Changing Moods," Geffen
Tom Teeley, "Rocket And A Roman Candle," A&M
Tina Turner, "Let's Stay Together," Capitol
Bonnie Tyler, "Holding Out For A Hero," Columbia
Ultravox, "One Small Day," Chrysalis
Matthew Wilder, "The Kid's American," Private I/CBS
Pat Wilson, "Bop Girl," Warner Bros.
Wire Train, "I'll Do You," 415/Columbia

New Companies

Capitol J, a label formed by Don Terry Thigpen to produce, market and distribute gospel music. P.O. Box 3121, Jackson, Miss. 39027; (601) 982-0448.

★ ★ ★

Celtic Concerts, formed by John McCarthy and Douglas Pell to promote Irish music. First project begins May 12 with a series of concerts in Manhattan featuring Kevin Burke, Michael O Domhnaill and the Margaret Pike Traditional Irish Dancers. 234 W. 16th St., New York, N.Y. 10011; (212) 691-6087.

★ ★ ★

GZPZ Records, a subsidiary of the reggae label RAS, devoted to futuris-

Bubbling Under The Top LPs

- 201-THE JONES GIRLS, *Keep It Comin'*, P.I.R. FZ 38555 (Epic)
 202-THE STATLER BROTHERS, *Today*, Mercury 812184-1 (PolyGram)
 203-GEORGE WINSTON, *Winter Into Spring*, Windham Hill WH 1019 (A&M)
 204-DENISE LA SALLE, *Right Place, Right Time*, Malaco 7417
 205-MARVIN GAYE, *I Want You*, Motown 5292 ML
 206-THE SPINNERS, *Cross Fire*, Atlantic 80150
 207-GARY MORRIS, *Victims Of The Future*, Mirage 90154 (Atco)
 208-ABBA, *I Love Abba*, Atlantic 80142
 209-VARIOUS ARTISTS, *Great Songs & Performances That Inspired The Motown 25th Anniversary TV Show*, Motown 5311 ML
 210-MARVIN GAYE, *What's Goin' On*, Motown 5339 ML

Bubbling Under The HOT 100

- 101-BEAT BOX, *Art Of Noise*, Island 7-99782 (Atco)
 102-JUST A DREAM, *Nena*, Epic 34-04440
 103-ALL NIGHT PASSION, *Alisha*, Vanguard 72
 104-MYSTERY, *Manhattan Transfer*, Atlantic 7-89695
 105-JAM ON IT, *Newcleus*, Sunnyview 411
 106-STREET DANCE, *Break Machine*, Warner Bros. 0-20189
 107-THE GHOST IN YOU, *Psychedelic Furs*, Columbia 38-04416
 108-LITTLE LADY, *Duke Jupiter*, Morocco 1736 (Motown)
 109-IF YOU'RE NOT HERE (BY MY SIDE), *Menudo*, RCA 13771
 110-ARE YOU READY, *KC*, Meca 1002 (Alpha)

www.americanradiohistory.com

Market Quotations

Prior to close: 4/25/84

Annual High	Low	NAME	P-E	(Sales 100s)	High	Low	Close	Change
61 3/4	50 1/4	ABC	40	266	59 3/4	59 1/4	59 1/2	- 1/8
55	44 3/4	American Can	12	454	45 1/2	44 3/4	45 1/4	+ 3/8
12 1/2	10 1/8	Armstrong Int'l	10	20	11 1/4	11 1/8	11 1/4	+ 1/8
72 1/2	61 1/2	CBS	10	979	71 1/4	70 3/4	71	- 1/4
22 1/4	10 1/8	Coleco	—	1077	12 3/4	12 3/4	12 3/4	+ 3/8
8 3/4	6	Craig Corporation	—	1	6 5/8	6 5/8	6 5/8	unch
68	48 3/4	Disney, Walt	23	4789	64 1/4	59 1/4	64 1/4	+ 4 1/2
5 3/4	4 1/4	Electrosound Group	4	17	5 1/8	5	5 1/8	unch
34 3/4	28 1/4	Gulf + Western	9	1428	34 3/4	33 1/2	34	+ 1/2
30 1/2	17	Handleman	13	254	28 1/2	27 3/4	27 3/4	- 3/8
7 3/4	4 1/4	K-Tel	—	—	—	—	4 1/4	unch
87 1/2	74 1/2	Matsushita Electronics	20	244	84 3/4	83 3/4	84	+ 1/8
9 1/2	4 7/8	Mattel	—	627	7 1/2	7 1/8	7 1/8	- 1/4
44 3/4	33 3/4	MCA	13	251	42 1/2	41 3/4	42	- 1/4
85 1/2	69 1/4	3M	13	1147	75	74 3/4	74 3/4	- 1/8
140 3/4	106	Motorola	18	1110	116 3/4	115 1/4	116 3/4	+ 1
39 1/2	32	No. American Phillips	9	148	34 1/4	33 1/2	34 1/4	+ 1/4
5 3/4	3 1/4	Orrco Corporation	—	20	3 3/4	3 3/4	3 3/4	+ 1/4
32 1/2	21 1/4	Pioneer Electronics	46	3	22	22	22	- 1/8
38 3/4	28 3/4	RCA	14	5538	34 3/4	33 3/4	34	+ 1/8
17 3/4	14 3/4	Sony	21	2580	16 3/4	16 1/4	16 1/4	+ 1/8
37 3/4	30 1/4	Storer Broadcasting	—	113	32 1/2	32 1/2	32 1/2	unch
4 3/4	3	Superscope	—	—	—	—	3 3/4	unch
63 3/4	49 1/4	Taft Broadcasting	16	94	58 1/2	57 1/2	57 1/2	- 1/2
29 3/4	20	Warner Communications	—	835	21	20 1/4	20 5/8	+ 1/2
17 1/2	11 1/4	Wherehouse Entertain.	13	50	14 3/4	14 3/4	14 3/4	- 3/8

OVER THE COUNTER

Sales	Bid	Ask
—	1/2	3/4
4500	2 1/2	2 3/4
500	6	6 1/2
2500	2 1/2	3

OVER THE COUNTER

Sales	Bid	Ask
7300	9 1/4	9 3/4
4000	9 1/4	9 1/2
—	2 1/2	3

Over-the-Counter prices shown may or may not represent actual transactions. Rather, they are a guide to the range within which these securities could have been sold or bought at the time of compilation. The above information contributed by Douglas J. Vollmer, Associate Vice President, Los Angeles Region, Dean Witter Reynolds Inc., 4001 West Alameda Ave., Suite 100, Toluca Lake, Burbank, California 91505, (213) 841-3761, member of the New York Stock Exchange, Inc.

Lifelines

Births

Boy, Mathieu, to Jean Philippe and Eileen Chamussy, April 16 in Paris. She is owner of French Fried Music publishers there. Grandfather Mickey Goldsen and uncle Mo Goldsen work for Criterion Music in Hollywood.

★ ★ ★

Girl, Shari, to Michael and Betty Maslin, March 29 in New York. He is sales manager of Surplus Records & Tapes there.

★ ★ ★

Girl, Catherine Elizabeth, to Ron and Vivian Huntsman, April 2 in Nashville. He is vice president of promotion and publicity for Sound Seventy Corp./Charlie Daniels Band. She works for the Tennessee Radio Network there.

★ ★ ★

Girl, Melissa Carol, to Debbie and Gary Todd, March 8 in Oshawa, Ontario. She is production manager at World Records in Bowmanville, Ontario.

★ ★ ★

Girl, Margaret Ellender, to Jim and Denise Proffitt, April 16 in Fort Lauderdale, Fla. He is a store director for Peaches Records & Tapes there. She is a former RCA employee.

Marriages

Earl Maris to Frannie Marsellis, April 4 in Sacramento. He is division manager of TRIP. She is assistant to the president of Tower Records there.

★ ★ ★

M. Scott Mame to James J. Frey, March 31 in New York. Both are longtime record company executives and now are principals in Tioch Productions there.

★ ★ ★

David Maddox to Janey Force, April 14 in Nashville. He is executive secretary of AFTRA/SAG there.

★ ★ ★

Deaths

Count Basie, 79 the great jazz bandleader and pianist, after undergoing treatment for an ulcer April 26 in Hollywood, Fla. (Separate story, page 4.)

★ ★ ★

Mabel Mercer, 84, the influential vocal stylist, of respiratory arrest April 20 in Pittsfield, Mass. (Separate story, page 4.)

★ ★ ★

Bob Jennings, 59, member of the Country Music Disk Jockey Hall of Fame, of a self-inflicted gunshot wound April 19 in Nashville (Separate story, page 59.)

★ ★ ★

William (Red) Garland, 60, of natural causes April 23 in Dallas. The jazz pianist was best known for his tenure in the mid and late '50s with the celebrated Miles Davis Quintet. He also worked with Charlie Parker, Coleman Hawkins and other jazz greats. He retired from touring in the late '60s but had been in the midst of a comeback in recent years.

★ ★ ★

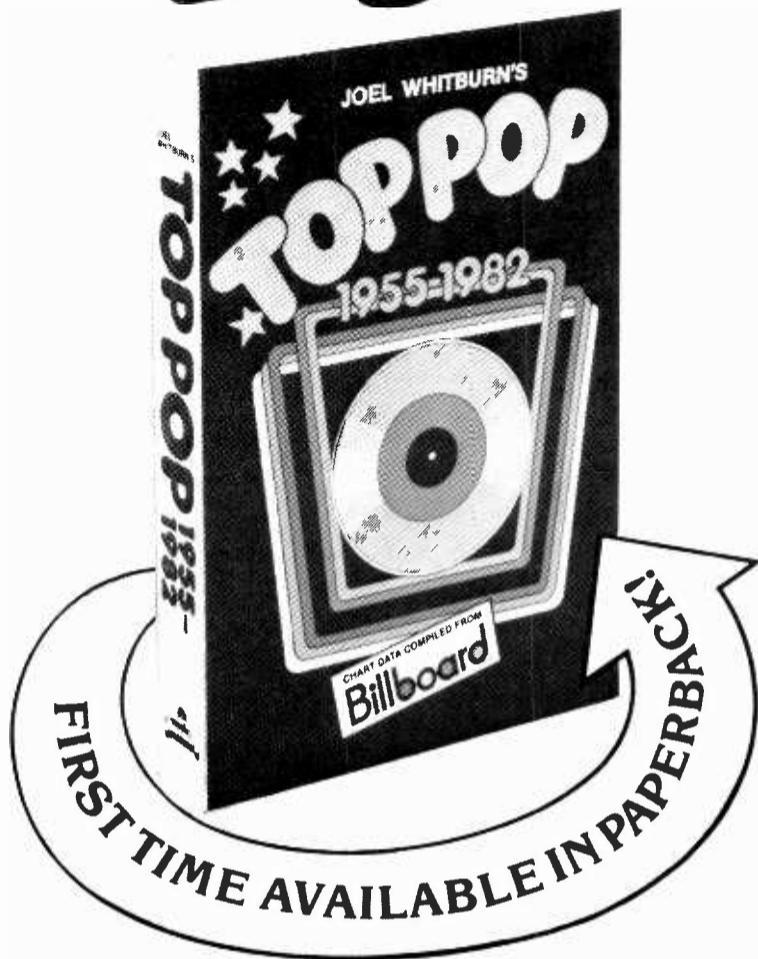
Juan Tizol, 84, of a heart attack April 23 in Inglewood, Calif. A jazz trombonist and composer, Tizol wrote "Caravan" with Duke Ellington after joining the latter's orchestra in 1929. He started his career in Washington with Bobby Lee's Cotton Pickers and joined Harry James' band in 1944.

★ ★ ★

Abe Neff, 84, of natural causes April 7 in Philadelphia. An orchestra leader in the area, Neff had served as president of the Associated Orchestra Leaders of Philadelphia. He is survived by four daughters, 11 grandchildren and six great-grandchildren.

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| The only all-inclusive, year-by-year history of Billboard's "Hot 100." | |
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| <input type="checkbox"/> Bubbling Under the Hot 100 '59-'81 \$30. | <input type="checkbox"/> Top Easy Listening Records '61-'74 \$25. |
| | <input type="checkbox"/> Yearly Supplements (thru '82) . . . \$10. each |

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News

Video Dealers Mounting New 'Black Friday'

• Continued from page 3

H.R. 1029, heretofore the retailer lobby's main concern (separate story, page 3.)

Denver dealer John Kenfield characterizes the effort as "another Black Friday," a reference to an organized protest staged last Oct. 21. However, present lobbying of the 14 members of the subcommittee on courts, civil liberties and the administration of justice around the country is far less dramatic, a survey shows.

With the focus shifting from the Consumer Video Sales/Rental Amendment, or H.R. 1029, to the omnibus bill, Kenfield reports that proposed advertisements costing \$1,100 were jerked from the Rocky Mountain News. "We didn't want to waste all that money," he says.

Around the country, lobbying retailers huddled all week with leaders of the Home Recording Rights Coalition (HRRCC) and Video Software Dealers Assn. (VSDA) to determine the possible destiny of the omnibus bill. "There's so many compromises in it that nobody will push for its passage," says Cincinnati dealer Jack Messer, a VSDA director.

Looking at some of the rumored compromises, Messer expresses several concerns. "There's talk of everything being released for both sale and rental, but is this simultaneous release? Is there to be a limitation on rental copies? Will 90,000 of a 'Tootsie' be duplicated for sale only and just 10,000 for rental only, first-come-first-served?"

Indicating that the concerns come from a consensus of VSDA and HRRCC staff discussions, Messer adds, "Will it be like theatres? Will we have to take seven duds to get a good title to rent?" On possible hikes in rental-copy prices, he adds, "We hear the studios basically just talk of decreasing the sale copy price, not wanting to increase the rental copy price, but want to share in rentals.

"Is there some kind of guarantee? Is it a 125% maximum premium?"

\$2M HOME COMPUTER RADIO PUSH

Apple Takes To The Airwaves

• Continued from page 3

displaying versions of their top-selling software that had been revamped to work with the new cursor controller.

The Mouse greatly hastens cursor movements on software titles that require many cursor manipulations. On display at the show were word processing packages, home accounting programs, and entertainment software that illustrated the cursor enhancement achieved with the controller.

Computer software firms evinced optimism over Apple's move. Bill Budge, whose "Pinball Construction Set" was displayed by Electronic Arts, and David Suss of Spinnaker, which featured the Mouse-controlled "Grandma's House" by Guy Nouri, said they believe that the new Apple machine will rapidly boost the company's share of the personal computer market.

Most cited the machine's cursor controller, 128K memory, built-in 5¼-inch disk drive and elaborate advertising strategy as giving Apple the edge in the home computer arena. Stan Goldberg, president of Micro Lab, echoed the sentiments of most when he said that the IIc is "certain" to rival IBM's PCjr.

Apple's Sculley meanwhile sized up the firm's competition by calling the Commodore 64 too complicated to use, and knocking the PCjr as

That way, Messer explains, a sale copy might cost \$30 but a rental version \$40. The "grandfather" issue—the question of how previously released titles will be addressed—is yet another concern, Messer states.

Also said to pose problems for lobbying dealers are consumer indifference and, in many cases, dealer apathy, according to dealers in Oklahoma and Michigan, two key districts.

"We're urging our customers to contact (Rep.) Harold Sawyer," says Grand Rapids dealer John Savage. "The customers get angry at the counter when we tell them about the

bill, but it doesn't go much beyond that."

Savage notes that Sawyer's son, David, local county prosecutor and a member of Savage's video rental club, is "lobbying his father. We kind of kid about it."

Paul Chubb of Radio Shack, Grove, Okla., says he still finds dealers "who don't even know about (the bill.) Chubb, who recently journeyed to Washington for a rally (as did Savage), says he doesn't even rent or sell videocassettes: "I'm involved for what it (the bill) could mean to VCR sales, which just took off lately following the Supreme Court Betamax decision."

Lenco Audio Care Line Coming To U.S. Market

LOS ANGELES—Lenco audio care accessories are entering the U.S. marketplace through Lenco United States, Berkeley, Calif.

The 20-year-old Swiss/German accessories manufacturer has appointed Holger Van Duen, a former international airlines/travel executive, to head its American operation.

To acquaint retailers with the product line, Lenco is offering a self-merchandising display kit, containing each of the seven introductory record/cassette care items at \$115. The easel-backed carton with a transparent plastic cover, all of which is contained in a master carton, is 27 by 20 by 2½ inches and weighs four pounds.

Lenco's leading product overseas is the Lencoclean \$27.95 suggested list patented unit and liquid cleaner. It applies a protective liquid to the disk being played and tracks independently ahead of the stylus. Replacement fluid is \$6.75 and is said to handle more than 400 LP plays.

For those who prefer a dry record cleaner, Lenco Supermatic at \$32.75 mounts inside the top of the turntable dustcover, and cleans automatically when the cover is closed. Lencosweep

at \$24.95 is grounded to prevent static, while the more conventional Lencobrush at \$15.95 is also included in the demonstration kit.

To illuminate dark areas where turntables are often located, Lenco has the \$29.95 Lencolamp AC, which automatically turns on when the dustcover is lifted. It plugs into a wall socket. The battery-operated counterpart is Lencolamp DC at \$24.95 and requires two AA batteries. The battery unit is not included in the kit.

A stylus cleaner, Lencocare S, at \$6.95 completes the introductory kit, along with a \$15.95 Lencocare C, a cassette cleaning kit which has a magnifying mirror, three cleaning wands, a felt pad, cleaning cassette and fluid and tissues. Replacement fluid for the Lencocare S is \$4.95.

Lenco product comes in 10- or 20-count cartons in most instances. All products carry German, English, French, Dutch, Spanish and Italian copy on outer packaging and instructions.

Van Duen and his marketing director, Dave Foreman, will be setting up distributors nationally, supported by a corps of manufacturers' reps.

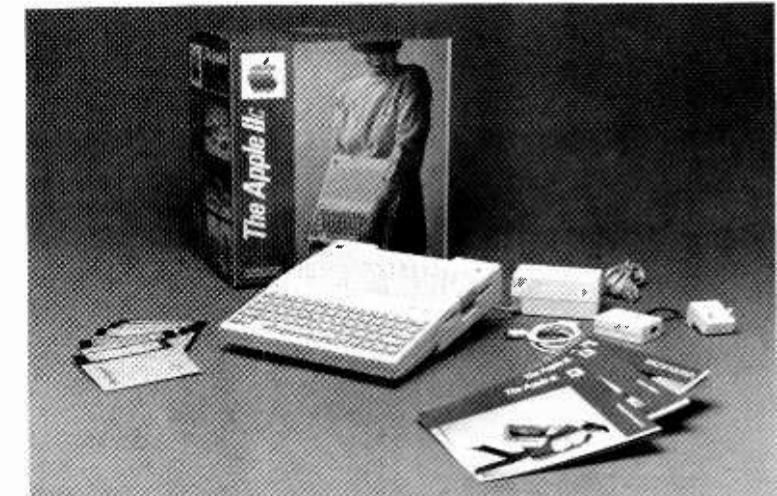
lacking software and "limited in functions."

There are 94 million households," he said. "If we can get 1% penetration over the next months, then we will have sold nearly one million computers." Apple reports that the installed base of its Apple II computer is two million.

It is believed that the company timed its entry into the home computer market to be just prior to the summer months because computer hardware and software sales are tra-

ditionally sluggish then. "We want to keep the momentum going," noted company co-founder Steven Jobs, who reported shipments for the company's Macintosh computer at more than 60,000. The company had expected to ship about 50,000 units by May 1.

Bruce Davis, president of Imagic, speculated that the "timed" entry might stimulate healthy summer sales. Davis and many other software vendors are reporting slowing computer software sales so far this spring.



APPLE ALPHABET—Apple's latest baby and IIc's cousin, the portable IIc, makes its debut at the company's recent press conference in Cupertino, Calif. The \$1,295 unit comes with an interactive tutorial installation guide, power supply and an RF monitor for tv hookup.

Billboard TOP LPs & TAPE

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THIS WEEK		LAST WEEK		Weeks on Chart		ARTIST	Title	Label, No. (Dist. Label)	Dist. Co.	RIAA Symbols	Suggested List Prices LP, Cassettes, 8 Track	Black LP/Country LP Chart
1	1	1	1	1	1	SOUNDTRACK	Footloose	Columbia JS 39212	CBS	▲	8.98	BLP 18
2	3	26				LIONEL RICHIE	Can't Slow Down	Motown 6059 ML	MCA	▲	8.98	BLP 2
3	2	15				VAN HALEN	1984	Warner Bros. 1-23985	WEA	▲	8.98	
4	4	72				MICHAEL JACKSON	Thriller	Epic QE 38112	CBS	▲		BLP 5
5	5	27				CULTURE CLUB	Colour By Numbers	Virgin/Epic QE 39107	CBS	▲		BLP 8
6	6	31				HUEY LEWIS & THE NEWS	Sports	Chrysalis FV 41412	CBS	▲		
7	7	5				THE CARS	Heartbeat City	Elektra 60296	WEA	▲	8.98	
8	8	8				SCORPIONS	Love At First Sting	Mercury 814 98101 (Polygram)	POL	▲	8.98	
9	10	20				CYNDI LAUPER	She's So Unusual	Portrait BFR 38930 (Epic)	CBS	●		
10	11	8				THOMPSON TWINS	Into The Gap	Arista AL 8-8200	RCA	●	8.98	
11	9	14				EURYTHMICS	Touch	RCA AFL1-4917	RCA	●	8.98	BLP 35
12	12	6				SOUNDTRACK	Against All Odds	Atlantic 80152	WEA	▲	8.98	BLP 60
13	13	14				THE PRETENDERS	Learning To Crawl	Sire 1-23980 (Warner Bros.)	WEA	▲	8.98	
14	14	38				BILLY JOEL	An Innocent Man	Columbia QC 38837	CBS	▲		
15	16	27				JOHN COUGAR MELLENCAMP	Uh-Huh	Riva RVL 7504 (Polygram)	POL	▲	8.98	
16	19	5				SOUNDTRACK/RICK SPRINGFIELD	Hard To Hold	RCA ABL1-4935	RCA	▲	8.98	
17	17	8				WEIRD AL YANKOVIC	In 3-D	Rock 'N' Roll BFZ-39221 (Scotti Bros./Epic)	CBS	▲	8.98	BLP 66
18	15	8				THE ALAN PARSONS PROJECT	Ammonia Avenue	Arista AL 8-8204	RCA	●	8.98	
19	22	5				GO-GO'S	Talk Show	I.R.S. SP-70041 (A&M)		▲	8.98	
20	21	22				DURAN DURAN	Seven And The Ragged Tiger	Capitol ST-12310	CAP	▲	8.98	
21	54	2				STEVE PERRY	Street Talk	Columbia FC 39334	CBS	▲		
22	18	45				THE POLICE	Synchronicity	A&M SP3735	RCA	▲	8.98	
23	20	23				YES	90125	Atco 90125	WEA	▲	9.98	
24	26	55				ZZ TOP	Eliminator	Warner Bros. 1-23774	WEA	▲	8.98	
25	24	24				THE POINTER SISTERS	Break Out	Planet BXL1-4705 (RCA)	RCA	▲	8.98	BLP 9
26	28	5				JOE JACKSON	Body And Soul	A&M SP-5000	RCA	▲	8.98	
27	31	8				CAMEO	She's Strange	Atlanta Artists 814-984-1 (Polygram)	POL	▲	8.98	
28	25	13				ROCKWELL	Somebody's Watching Me	Motown 6052 ML	MCA	●	8.98	BLP 10
29	29	30				MOTLEY CRUE	Shout At The Devil	Elektra 60289	WEA	▲	8.98	
30	32	25				DARYL HALL & JOHN OATES	Rock 'N' Soul, Part 1	RCA CPL1-4858	RCA	▲	9.98	
31	50	25				NIGHT RANGER	Midnight Madness	Camel/MCA 5456	MCA	●	8.98	
32	23	8				QUEEN	The Works	Capitol ST 12322	CAP	●	8.98	
33	27	7				NENA	99 Luftballons	Epic BFE 39294	CBS	▲		
34	49	3				STYX	Caught In The Act-Live	A&M SP-6514	RCA	▲	8.98	
35	38	7				TRACEY ULLMAN	You Broke My Heart In 17 Places	MCA 5471	MCA	▲	8.98	
36	36	8				DAVID GILMOUR	About Face	Columbia FC39296	CBS	▲		
37	30	13				ALABAMA	Roll On	RCA AHL1-4939	RCA	▲	8.98	CLP 2
38	38	13				RUSH	Grace Under Pressure	Mercury 818476-1 (Polygram)	POL	▲	8.98	
39	40	54				SOUNDTRACK	Flashdance	Casablanca 8114921 (Polygram)	POL	▲	9.98	
40	34	28				GENESIS	Genesis	Atlantic 80116	WEA	▲	9.98	
41	41	24				UB 40	Labor Of Love	A&M SP6-4980	RCA	●	6.98	
42	42	23				BILLY IDOL	Rebel Yell	Chrysalis FV 41450	CBS	●		
43	43	11				BON JOVI	Bon Jovi	Mercury 814982-1M1 (Polygram)	POL	▲	8.98	
44	44	6				MISSING PERSONS	Rhyme & Reason	Capitol ST-12315	CAP	▲	8.98	
45	37	8				THOMAS DOLBY	The Flat Earth	Capitol ST 12309	CAP	▲	8.98	
46	47	29				SOUNDTRACK	The Big Chill	Motown 6062ML (MCA)	MCA	▲	8.98	
47	35	12				DAN FOGELBERG	Windows And Walls	Full Moon/Epic QE 39004	CBS	●		
48	48	40				JEFFREY OSBORNE	Stay With Me Tonight	A&M SP 4940	RCA	●	8.98	BLP 11
49	33	14				JUDAS PRIEST	Defenders Of The Faith	Columbia FC39219	CBS	●		
50	51	6				BERLIN	Love Life	Geffen GHS 4025 (Warner Bros.)	WEA	▲	8.98	
51	55	22				KOOL & THE GANG	In The Heart	De-Lite DSR-8508 (Polygram)	POL	▲	8.98	BLP 13
52	53	41				MIDNIGHT STAR	No Parking On The Dance Floor	Solar 60241 (Elektra)	WEA	▲	8.98	BLP 14
53	68	3				DIRE STRAITS	Alchemy	Warner Bros. 1-25085	WEA	●	11.98	
54	45	23				38 SPECIAL	Tour De Force	A&M SP-4971	RCA	●	8.98	
55	56	6				HACAR, SCHON, AARONSON, SHRIEVE	Through The Fire	Geffen GHS 4023 (Warner Bros.)	WEA	▲	8.98	
56	46	36				HERBIE HANCOCK	Future Shock	Columbia FC 38814	CBS	●		BLP 33
57	59	10				DENNIS EDWARDS	Don't Look Any Further	Gordy 6057GL (Motown)	MCA	▲	8.98	BLP 4
58	58	5				KING CRIMSON	Three Of A Perfect Pair	Warner Bros. 1-25071	WEA	▲	8.98	
59	39	12				DWIGHT TWILLEY	Jungle	EMI-America ST-17107	CAP	▲	8.98	
60	61	20				LUTHER VANDROSS	Busy Body	Epic FE 39196	CBS	●		BLP 3
61	62	5				BOBBY WOMACK	The Poet II	Beverly Glen BF 10003	IND	▲	8.98	BLP 6
62	64	9				THE ALARM	Declaration	I.R.S. SP-70608 (A&M)	RCA	▲	6.98	
63	52	13				SHANNON	Let The Music Play	Mirage 9981Q (Atco)	WEA	▲	8.98	BLP 16
64	65	7				KENNY G	G Force	Arista AL8-8192	RCA	▲	8.98	BLP 17
65	57	32				LINDA RONSTADT	What's New	Asylum 60260 (Elektra)	WEA	▲	8.98	
66	69	6				TONY CAREY	Some Tough City	MCA 5464	MCA	▲	8.98	
67	76	6				LAD BACK	Keep Smiling	Sire 1-25058 (Warner Bros.)	WEA	▲	8.98	
68	70	7				HOWARD JONES	Human's Lib	Elektra 60346	WEA	▲	8.98	
69	66	70				CULTURE CLUB	Kissing To Be Clever	Virgin/Epic ARE 38398	CBS	▲		
70	82	58				JULIO IGLESIAS	Julio	Columbia FC38640	CBS	●		
71	71	22				U2	Under A Blood Red Sky	Island 90127 (Atco)	WEA	●	8.98	
72	74	36				MADONNA	Madonna	Sire 1-23867 (Warner Bros.)	WEA	▲	8.98	BLP 62
73	63	12				CHRISTINE MCVIE	Christine McVie	Warner Bros. 1-25059	WEA	▲	8.98	
74	75	11				WANG CHUNG	Points On The Curve	Geffen GHS 4004 (Warner Bros.)	WEA	▲	8.98	
75	77	6				EARL KLUGH	Wishful Thinking	Capitol ST-12323	CAP	▲	8.98	BLP 28
76	67	13				JOHN LENNON/YOKO ONO	Milk And Honey	Polydor 817160-1Y-1 (Polygram)	POL	●	8.98	
77	78	26				JAMES INGRAM	It's Your Night	Q-West 1-23970 (Warner Bros.)	WEA	▲	8.98	BLP 30
78	60	8				LAURIE ANDERSON	Mister Heartbreak	Warner Bros. 1-25077	WEA	▲	8.98	
79	72	147				MICHAEL JACKSON	Off The Wall	Epic FE 35745	CBS	▲		
80	91	3				MARVIN GAYE	Every Great Hit Of Marvin Gaye	Motown 6058 ML	MCA	▲	8.98	BLP 36
81	94	18				REAL LIFE	Heart Land	MCA/Curb 5459	MCA	▲	8.98	
82	85	81				LIONEL RICHIE	Lionel Richie	Motown 6007 ML	MCA	▲	8.98	BLP 58
83	109	3				BAR-KAYS	Dangerous	Mercury 818478-1 (Polygram)	POL	▲	8.98	BLP 12
84	84	25				EDDIE MURPHY	Comedian	Columbia FC-39005	CBS	●		BLP 53
85	103	22				IRENE CARA	What A Feelin'	Geffen/Network GHS 4021 (Warner Bros.)	WEA	▲	8.98	BLP 57
86	73	29				THE ROMANTICS	In Heat	Nemperor B6Z 3880 (Epic)	CBS	●		
87	134	3				THE CRUSADERS	Ghetto Blaster	MCA 5429	MCA	▲	8.98	BLP 38
88	79	18				PATTI LABELLE	I'm In Love Again	Philadelphia International FZ-38539 (Epic)	CBS	●		BLP 7
89	104	5				THE STYLE COUNCIL	My Ever Changing Moods	Geffen GHS 4029 (Warner Bros.)	WEA	▲	8.98	
90	96	5				TALK TALK	It's My Life	EMI-America SMAS-17008	CAP	▲	8.98	
91	93	4				PAUL YOUNG	No Parlez	Columbia BFC 38976	CBS	●		
92	83	29				DEBARGE	In A Special Way	Gordy 6061GL (Motown)	MCA	▲	8.98	BLP 15
93	90	50				EURYTHMICS	Sweet Dreams Are Made Of This	RCA AFL1-4681	RCA	●	8.98	
94	92	66				DEF LEPPARD	Pyromania	Mercury 8103081 (Polygram)	POL	▲	8.98	
95	80	102				JANE FONDA	Jane Fonda's Workout Record	Columbia CX2-38054	CBS	▲		
96	135	3				ICICLE WORKS	Ice Works	Arista AL 8-8202	RCA	▲	6.98	
97	88	12				SIMPLE MINDS	Sparkle In The Rain	Virgin/A&M SP-6-4981	RCA	▲	6.98	
98	100	52				GEORGE WINSTON	December	Windham Hill WH-1025 (A&M)	RCA	▲	8.98	
99	101	77				PRINCE	1999	Warner Bros. 1-23720	WEA	▲	10.98	
100	129	2				LAURA BRANIGAN	Self Control	Atlantic 80147	WEA	▲	8.98	
101	87	6				PATTI AUSTIN	Patti Austin	QWest 1-23974 (Warner Bros.)	WEA	▲	8.98	BLP 25
102	81	55				QUIET RIOT	Metal Health	Pasha/CBS BFZ 38443	CBS	▲		
103	187	36				MARVIN GAYE	Midnight Love	Columbia FC 38197	CBS	▲		
104	95	33				KENNY ROGERS	Eyes That See In The Dark	RCA AFL1-4697	RCA	▲	8.98	CLP 19
105	159	2				VARIOUS ARTISTS	More Songs From The Original Soundtrack Of The Big Chill	Motown 6094ML	MCA	▲	8.98	
106	102	21				MOTLEY CRUE	Too Fast For Love	Elektra 60174	WEA	▲	8.98	

MAY 5, 1984, BILLBOARD

● 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 Ass



STINGLESS SCORPION—A complaint about the "intent and suggestion" of the cover for the Scorpions' Mercury album "Love At First Sting" has resulted in the release of a second cover. What they wanted, left, and what they got.



PolyGram Changes Scorpions Cover LP

• Continued from page 1

"We deal with family stores. We've been getting feedback that there have been irate complaints from customers, that they don't appreciate what their children are purchasing."

Lewis says it is "hard to judge" if the album lost any significant sales or momentum as a result of the account's refusal. "It's possible that we may have lost some customers by not having visibility in major racks," he says. "Certain locations where the band is touring are heavy rack areas." The album entered the Billboard Top LP's & Tape Chart two months ago, and has been bumped at number 8 for the past three weeks.

Lewis says the label has not heard from other accounts. But he adds that a complaint from Wal-Mart is enough to stifle sales.

"Wal-Mart is significant," he says. "And because that happened, racks became scared that they would have to take it back from other accounts."

But Handleman's DeFilippo, who refuses to identify Wal-Mart as the customer, suggests that the complaint was not isolated.

"Evidently the same information was conveyed to them by other customers, and I guess the decision was made that they would lose sales and exposure," he says. "We just said our customers do not want that cover in their stores."

The Scorpions' Rudolf Schenker discusses the group's breakthrough with "Blackout" and "Love At First Sting." Talent, page 51.

Although DeFilippo says there "seems to be a rash of complaints lately" concerning album cover art and lyrical content, he adds that "by-and-large cover art has been very acceptable."

Nor does he blame the label here for the situation. "As far as PolyGram goes, they were given a finished piece of product from Europe,"

says DeFilippo. "They had no decision relative to the packaging at all and had no say in this matter."

But a source outside PolyGram suggests that the hassle could have been avoided by the racks. Steve Leeds, an independent album promoter working "Love At First Sting," says the label showed the cover to rackjobbers prior to release. "I do know that when PolyGram solicited orders, they showed accounts the cover and asked, 'Is this going to be a problem?' They said no." He adds that racks which held back on the album have ordered the album with its new cover.

DeFilippo reports that complaints about packaging and content are more common for albums than other racked items.

FRED GOODMAN

LEGAL ACTION THREATENED

Publishers In Import Crackdown

• Continued from page 1

prices here, exacerbating the effect of the widening mechanical royalty gap between recordings manufactured here and abroad, all imported albums are being targeted.

"The publishers want to stop all imports or, which mechanical royalties are paid abroad," says Sal Chiantia, chairman of the National Music Publishers Assn. (NMPA) and the Fox Agency. "We tried to do it in a friendly way before, but didn't have success. We now intend to pursue the matter aggressively."

The implicit stance of domestic publishers has been that mechanical royalties should be paid in the country of sale rather than of manufacturer. But little effort was made to enforce the principal. This is now being changed, says Chiantia. He says the question is "ballooning into a major problem."

DESPITE LABELS' EFFORTS

Budget Import Market Booming

• Continued from page 1

value is also bound to affect things."

The most aggressive pursuer of parallel importers has been CBS Records. And although CBS has not brought suit over any cutouts, the company makes it clear it considers cutout and budget importers equally guilty of copyright infringement.

"We know that there have been some cutout companies from overseas soliciting here," says Paul Smith, senior vice president and general manager of marketing for CBS Records. "If we own the copyright in the United States, it cannot be imported without our permission."

Adds Andy Gerber, an attorney for CBS: "I don't know of anything we've done specific to cutouts. But that's not because we've determined not to go after it. We could just as easily bring suit over cutouts."

CBS is also plagued by another import problem. Through its Columbia Special Products (CSP) imprint, CBS is the exclusive U.S. licensee for the Commodore label. According to Rounder Records, one of CSP's independent distributors, product manufactured by Commodore's German licensee, Telefunken, is available here for less than CSP's product.

John Franks, director of CSP, confirms that Telefunken copies are in the market. He estimates the price difference at "a couple of bucks." Although he will not comment specifically on what action, if any, CBS will take, he says, "It can be stopped."

Both WEA and CBS in Canada specify in their terms of sale that rec-

ords cannot be sold for export. However, enforcing that policy is tougher than stating it.

Although WEA Canada has never placed an account on hold as a result of exporting, Garry Newman, vice president of sales and marketing for that firm, says that the company sat down with three of its customers last year and "told them to cease and desist" the export of WEA product.

"Most of our product is licensed, and our policy clearly states that only WEA reserves the right to sell to any wholesaler or subdistributor," says Newman. "We just did a dump here, and I'm quite surprised that it has shown up there so soon."

Newman adds that the dump was not deletions, but overstock intended solely for the Canadian market. "We got the authorization from our parent company to sell off some of our stock at a lower price," he says. "The product can't be in the U.S. market in any depth because there wasn't that much of it. But I am going to find out who the hell is doing it."

Motown has been having problems worldwide with product manufactured by Belter, the label's former Spanish licensee. Overstock manufactured by the company has been available for several years in the U.S. and Europe.

"Basically we've done everything we could to keep them out," says Phil Caston, international manager for Motown. And although the company has been trying to track wholesalers, and recently benefited from the destruction of 250,000 Belter-manufac-

mal," "West Side Story" and "The King And I." Produced by Stage & Screen Productions, the cited cassettes are said, by one close to the case, to have been manufactured in the U.K. and sold here in racks and by mail order for \$2.98.

Chiantia says no procedure for putting into effect a mechanical license for imported recordings has yet been adopted, although it is assumed that one is currently under discussion. It is known that the matter was reviewed at a meeting of the NMPA board Thursday (26).

WEA Distributing Blank Videotape

• Continued from page 1

kets after a month of test marketing in Cleveland and Chicago. According to Russ Bach, WEA's executive vice president of marketing development, a select number of record stores are already carrying the videotapes, although WEA's initial target is small video stores.

"We are offering a good price for small quantity buys," Bach explains. He says that Dallas is the next major city chosen to receive the line, which includes PD's T-120 (VHS) and L-750 (Beta) tapes.

Richard Sinclair, vice president of marketing for the Bridgeport, N.J.-based tape company, reports that PD's sales force has conducted training sessions at all of WEA's branch offices. The tape firm is a joint effort between NV Philips of the Netherlands and the DuPont Co.

Bach says WEA has no plans to market blank audiocassettes.

tured Motown titles in Holland (Billboard, April 28), Spanish and Portuguese copies of Motown albums are still in stores here.

Wholesalers maintain that manufacturers aren't blameless in the proliferation of foreign cutouts "I think international companies should get their act together," says a British budget wholesaler about records that are cutouts in one country and full-price in another.

For their part, American cutout wholesalers dealing in imported product know they're walking a tightrope. "I won't handle just anything," says one dealer, who insisted on anonymity. "I still have good relationships with the major companies. I have their \$5.98's."

Chartbeat

• Continued from page 6

"Footloose" (#4), Rick Springfield's "Love Somebody" (#5) from "Hard To Hold," and Deniece Williams' "Let's Hear It For The Boy" (#9) from "Footloose."

"Boy" is the third top 10 single for Williams, following "Too Much, Too Little, Too Late" and "It's Gonna Take A Miracle." It's the second top 10 hit for producer George Duke, following A Taste Of Honey's 1981 smash "Sukiyaki."

And "Boy" is the fourth top 10-er for composer Tom Snow, following the Pointer Sisters' "He's So Shy," Olivia Newton-John's "Make A Move On Me" and Melissa Manchester's "You Should Hear How She Talks About You."

We would list all of the top 10 hits by "Boy" wonder/lyricist Dean Pitchford, but we're supposed to bring this column in under 30 inches.

Chicago, Wolf On May Agenda

• Continued from page 4

Motown has two of the month's leading black music releases: Rick James' "Shower Of Hits," featuring several new cuts, and Smokey Robinson's "Esfer." Also due in the month: Patrice Rushen's "Now" on Elektra, Roger's "The Saga Continues" on Warner Bros. and a Kashif album on Arista.

Modern music will be represented in May with INXS' "The Swing," due Friday (4) on Atco, and the Human League's "Hysteria," due May 7 on A&M. Other key releases due in the month include Rank & File's "Long, Gone Dead" on Slash/Warner, Dream Syndicate's "Medicine Show" on A&M and Echo & the Bunnymen's "Ocean Rain" on Sire.

Capitol slates a May 23 release date for Tina Turner's "Private Dancer," which features her No. 1 dance hit "Let's Stay Together" as well as her next single, "What's Love Got To Do With It?" Toni Tennille, who, like Turner, rose to fame in a husband-and-wife duo, will bow as a solo act with the Friday (4) release of "More Than You Know" on Mirage.

Rounding out the list of key May releases is Little Steven & the Disciples Of Soul's "Voice Of America," due May 25 on EMI America. The album will set the stage for the planned June 1 release of "Born In USA," the latest from Little Steven's mentor, Bruce Springsteen.

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The difference, particularly in the case of budget items, is great. Even where rates are negotiated downward here for budget recordings, the royalty gap could be more than 200% between the two rates per album.

The difference will grow as the U.S. rate moves to 4½ cents per tune in July, Berman points out, and rises further until a plateau of five cents per tune is reached, after which negotiations before the Copyright Royalty Tribunal will decide if still more increases are to be imposed.

Budget product is the subject of at least one of the warning letters sent out two weeks ago by the Harry Fox attorneys. It appended a schedule of alleged infringing recordings of material from Broadway shows and film scores, among them "Exodus," "Dr. Zhivago," "South Pacific," "Okla-

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
107	108	24	DAVID SANBORN Backstreet Warner Bros. 1-23906	WEA		8.98	BLP 59
108	113	3	WYNTON MARSALIS Think Of One Columbia FC 38641	CBS			
109	111	3	MARVIN GAYE Anthology Motown M9791A3	MCA			BLP 45
110			SLADE Keep Your Hands Off My Power Supply CBS Associated FZ 39336	CBS			
111	115	14	KC KC Ten Meca 8301 (Alpha)	IND		8.98	
112	124	3	SOUNDTRACK Terms Of Endearment Capitol ST-12329	CAP		8.98	
113			JEFF LORBER In The Heat Of The Night Arista AL8-8025	RCA		8.98	
114	89	15	MANFRED MANN'S EARTH BAND Somewhere In Africa Arista AL8-8194	RCA		8.98	
115	98	60	U2 War Island 90067 (Atco)	WEA		8.98	
116	86	24	WILLIE NELSON Without A Song Columbia FC 39110	CBS			CLP 6
117	119	139	VAN HALEN Van Halen Warner Bros. BSK 3075	WEA		8.98	
118	118	64	JOURNEY Frontiers Columbia QC 38504	CBS			
119	123	7	BILLY RANKIN Growin' Up Too Fast A&M SP6-4977	RCA		6.98	
120	121	21	DAZZ BAND Joystick Motown 6084 ML	MCA		8.98	BLP 22
121	122	33	BIG COUNTRY The Crossing Mercury 812870-1 (Polygram)	POL		8.98	
122	127	64	DURAN DURAN Duran Duran Capitol ST-12158	CAP		8.98	
123	107	14	ACCEPT Balls To The Wall Portrait BFR 39241 (Epic)	CBS			
124	110	101	DURAN DURAN Rio Capitol ST-12211	CAP		8.98	
125	97	8	APRIL WINE Animal Grace Capitol ST-12311	CAP		8.98	
126	117	54	DAVID BOWIE Let's Dance EMI-America ST 17093	CAP		8.98	
127	128	3	MARVIN GAYE Let's Get It On Motown M5192 ML	MCA		5.98	
128	148	4	YARBROUGH & PEOPLES Be A Winner Total Experience TEL8-5700 (RCA)	RCA		8.98	BLP 26
129	106	22	OZZY OSBOURNE Bark At The Moon CBS Associated QZ 38987	CBS			
130	105	20	RE-FLEX The Politics Of Dancing Capitol ST-12314	CAP		8.98	
131	112	34	SHEENA EASTON Best Kept Secret EMI-America ST-17101	CAP		8.98	
132			R.E.M. Reckoning I.R.S. SP-70044 (A&M)	RCA		8.98	
133	114	7	MODERN ENGLISH Ricochet Days Sire 1-25066 (Warner Bros.)	WEA		8.98	
134	131	35	GAP BAND Gap Band V-Jammin' Total Experience TE-1-3004 (Polygram)	POL		8.98	BLP 64
135	116	9	JASON AND THE SCORCHERS Fever EMI-America SO-19008	CAP		8.98	
136	138	7	WEATHER REPORT Domino Theory Columbia FC 39147	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
137	120	45	STEVIE NICKS The Wild Heart Modern 90084-1 (Atco)	WEA		8.98	
138	140	40	BILLY IDOL Don't Stop Chrysalis PV 44000	CBS			
139	142	6	STACY LATTISAW & JOHNNY GILL Perfect Combination Cotillion 90136 (Atco)	WEA		8.98	BLP 27
140			PAT TRAVERS Hot Shot Polydor 821064-1 (Polygram)	POL		8.98	
141	143	24	BARBRA STREISAND Yentl Columbia JS 39152	CBS			
142	137	21	THE ENGLISH BEAT What Is Beat I.R.S. SP-70040 (A&M)	RCA		8.98	
143	133	11	PIECES OF A DREAM Imagine This Elektra 60270-1	WEA		8.98	BLP 44
144	146	61	PHIL COLLINS Hello, I Must Be Going Atlantic 80035	WEA		8.98	
145	132	26	KENNY ROGERS Twenty Greatest Hits Liberty LV-51152	CAP		9.98	CLP 54
146	161	43	NIGHT RANGER Dawn Patrol Camel/MCA 5460	MCA		8.98	
147	152	81	JOHN COUGAR American Fool Riva RVL7501 (Polygram)	POL		8.98	
148	163	32	THE ALARM The Alarm I.R.S. SP-70504 (A&M)	RCA		5.98	
149	151	3	DAVID BOWIE Fame And Fashion-David Bowie's All Time Greatest Hits RCA AFL1-4919	RCA		8.98	
150	147	83	OLIVIA NEWTON-JOHN Olivia's Greatest Hits Vol. 2 MCA MCA 5347	MCA		8.98	
151	144	7	GREAT WHITE Great White EMI-America ST-17111	CAP		8.98	
152	99	12	TED NUGENT Penetrator Atlantic 80125	WEA		8.98	
153	156	12	DOLLY PARTON The Great Pretender RCA AHL1-4940	RCA		8.98	
154			KENNY ROGERS Duets With Kim Carnes, Sheena Easton & Dottie West Liberty LO-51154	CAP		8.98	
155	165	6	STEEL PULSE Earth Crisis Elektra 60315	WEA		8.98	
156	145	60	VAN HALEN Diver Down Warner Bros. BSK 3677	WEA		8.98	
157	153	48	ELTON JOHN Too Low For Zero Geffen GHS 4006 (Warner Bros.)	WEA		8.98	
158	130	38	AIR SUPPLY Greatest Hits Arista AL 8-8024	RCA		8.98	
159	125	8	GOLDEN EARRING N.E.W.S. 21 Recs. T1-1-9008 (Polygram)	POL		8.98	
160	164	73	BILLY IDOL Billy Idol Chrysalis FV 41377	CBS			
161	162	2	CHERYL LYNN Preppie Columbia FC 38961	CBS			BLP 42
162	154	59	ALABAMA The Closer You Get RCA AHL1-4663	RCA		8.98	CLP 34
163	168	7	RATT Out Of The Cellar Atlantic 80143	WEA		8.98	
164	180	2	STANLEY CLARKE Time Exposure Epic FE 38688	CBS			BLP 56
165	139	46	THE TALKING HEADS Speaking In Tongues Sire 1-23883 (Warner Bros.)	WEA		8.98	
166	136	14	DEELE Street Beat Solar 60285 (Elektra)	WEA		8.98	BLP 31
167	190	2	CHANGE Change Of Heart Atlantic RFC 80151	WEA		8.98	BLP 37
168	126	8	ROGER DALTREY Parting Should Be Painless Atlantic 80128	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
169	191	54	RICK SPRINGFIELD Living In Oz RCA AFL1-4660	RCA		8.98	
170	167	25	ATLANTIC STARR Yours Forever A&M SP-4948	RCA		8.98	BLP 34
171	173	25	MODERN ENGLISH After The Snow Sire 1-23821 (Warner Bros.)	WEA		8.98	
172	175	518	PINK FLOYD Dark Side Of The Moon Harvest SMAS 1163 (Capitol)	CAP		8.98	
173	195	2	SOUNDTRACK This Is Spinal Tap Polydor 816846-1 (Polygram)	POL		9.98	
174	174	4	SAXON Crusader Carrere BFZ 39284 (Epic)	CBS			
175	181	3	THE TEMPTATIONS Back To Basics Gordy 6085 GL (Motown)	MCA		8.98	BLP 39
176	182	4	MR. MISTER I Wear The Face RCA AFL1-4864	RCA		8.98	
177	176	9	JOHNNY MATHIS A Special Part Of Me Columbia FC38718	CBS			
178	166	113	ALABAMA Mountain Music RCA AFL1-4229	RCA		8.98	CLP 53
179	183	96	BARBRA STREISAND Memories Columbia TC 37678	CBS			
180	188	2	SYLVIA Surprise RCA AHL1-4960	RCA		8.98	
181	157	8	MADNESS Keep Moving Geffen GHS-4022 (Warner Bros.)	WEA		8.98	
182	171	22	ADAM ANT Strip Epic FE 39108	CBS			
183	170	152	THE POLICE Zenyatta Mondatta A&M SP-3720	RCA		8.98	
184	150	108	THE POLICE Ghost In The Machine A&M SP-3730	RCA		8.98	
185	169	39	PEABO BRYSON/ROBERTA FLACK Born To Love Capitol ST-12284	CAP		8.98	BLP 68
186			NONA HENDRYX The Art Of Defense RCA AFL1-4999	RCA		8.98	
187	149	25	THE ALAN PARSONS PROJECT The Best Of The Alan Parsons Project Arista AL8-8193	RCA		9.98	
188	192	20	EVELYN "CHAMPAGNE" KING Face To Face RCA AFL1-4725	RCA		8.98	BLP 29
189			BIG COUNTRY Wonderland Mercury 818835-1 (Polygram)	POL		5.98	
190			THE SMITHS The Smiths Sire 1-25065 (Warner Bros.)	WEA		8.98	
191	193	41	JOURNEY Escape Columbia TC 37408	CBS			
192	199	18	GEORGE CLINTON You Shouldn't - Nuf Bit Fish Capitol ST-12308	CAP		8.98	BLP 20
193	194	24	TEENA MARIE Robbery Epic FE 38882	CBS			BLP 51
194	155	9	MENUDO Reaching Out RCA AFL1-4993	RCA		8.98	
195			NIK KERSHAW Human Racing MCA 39020	MCA		8.98	
196	141	30	KISS Lick It Up Mercury 814297-1 (Polygram)	POL		8.98	
197	189	18	ALCATRAZZ No Parole From Rock 'N' Roll Rochire XR-22016	MCA		8.98	
198	160	6	JON BUTCHER AXIS Stare At The Sun Polydor 817493-1 (Polygram)	POL		8.98	
199	158	30	PAT BENATAR Live From Earth Chrysalis FV41444	CBS			
200	172	27	THE BEATLES 20 Greatest Hits Capitol SV-12245	CAP		9.98	

TOP LPs & TAPE A-Z (LISTED BY ARTISTS)

Accept	123	Culture Club	5, 69	Julio Iglesias	70	Teena Marie	193	Prince	99	This Is Spinal Tap	173
Air Supply	158	Roger Daltrey	168	James Ingram	77	Wynton Marsalis	108	Queen	32	Rick Springfield	169
Alabama	37, 162, 178	Dazz Band	120	Joe Jackson	26	Johnny Mathis	177	Quiet Riot	102	Steel Pulse	155
Alarm	62, 148	DeBarge	135	Michael Jackson	4, 79	Christine McVie	73	R.E.M.	132	Barbra Streisand	141, 179
Alcatraz	78	Dee	166	Jason And The Scorchers	135	John Cougar Mellencamp	15, 147	Billy Rankin	119	Style Council	89
Alice	94	Def Leppard	14	Billy Joel	14	John Cougar	15, 147	Ratt	163	Styx	34
Adam Ant	182	Dire Straits	157	Elton John	157	Midnight Star	194	Real Life	81	Sylvia	180
April Wine	125	Thomas Dolby	45	Jon Butcher Axis	198	Modern English	133, 171	Re-Flex	130	Talk Talk	90
Atlantic Starr	170	Duran Duran	20, 124, 122	Howard Jones	68	Missing Persons	44	Lionel Richie	2, 82	Talking Heads	165
Patti Austin	101	Sheena Easton	131	Judas Priest	118, 191	Motley Crue	29, 106	Rockwell	28	Temptations	175
Bar-Kays	83	Dennis Edwards	57	K.C.	111	Mr. Mister	176	Romantics	104, 145, 154	Thompson Twins	10
Beatles	200	English Beat	142	Kenny G	196	Eddie Murphy	84	Linda Ronstadt	86	Pat Travers	140
Pat Benatar	199	Eurythmics	11, 93	King Crimson	58	Willie Nelson	116	Rush	38	Dwight Twilley	59
Berlin	50	Dan Fogelberg	47	Kiss	196	Nena	33	David Sanborn	107	U2	71, 115
Big Country	121, 189	Jane Fonda	95	Kool & The Gang	51	Olivia Newton-John	150	Scorpions	174	UB40	41
Bon Jovi	43	Gap Band	64	Earl Klugh	75	Stevie Nicks	137	Shannon	8	Tracey Ullman	35
David Bowie	126, 149	Marvin Gaye	80, 109, 127, 103	Kool & The Gang	51	Night Ranger	31, 146	Simple Minds	63	Van Halen	3, 117, 156
Laura Branigan	100	Genesis	40	Patti LaBelle	88	Ted Nugent	152	Smiths	190	Luther Vandross	60
Peabo Bryson/Roberta Flack	185	David Gilmore	36	Laid Back	67	Jeffrey Osborne	48	Soundtracks:	97	Wang Chung	74
Cameo	27	Go Go's	19	Stacy Lattisaw & Johnny Gill	139	Ozy Osbourne	129	Against All Odds	12	Weather Report	136
Irene Cara	85	Golden Earring	159	Cyndi Lauper	9	Alan Parsons Project	18, 187	Big Chill	46, 105	George Winston	98
Tony Carey	66	Great White	151	John Lennon/Yoko Ono	76	Dolly Parton	153	Bliss	39	Bobby Womack	61
Cars	7	Hagar, Schon, Aaronson, Shrieve	55	Huey Lewis And The News	6	Steve Perry	21	Flashdance	39	Weird Al Yankovic	68
Change	167	Daryl Hall & John Dates	30	Jeff Lynne	113	Pieces Of A Dream	143	Footloose	25	Yarbrough & Peoples	128
Stanley Clarke	164	Herbie Hancock	56	Cheryl Lynn	161	Pink Floyd	172	Hard To Hold-Rick Springfield	16	Yes	23
George Clinton	192	Nona Hendryx	186	Madness	181	Pointer Sisters	25	ZZ Top	24	Paul Young	91
Phil Collins	144	Ice Cube	96	Madonna	72	Police	22, 184, 183	Terms Of Endearment	112	ZZ Top	24
Con Funk Shun	87	Billy Idol	42, 138, 160	Manfred Mann's Earth Band	114	Pretenders	13			38 Special	54

Sparkomatic, MTV Co-Promoting Yes

By STEVEN DUPLER

NEW YORK—Sparkomatic Corp., the car audio manufacturer sponsoring the current Yes world tour, is spending in excess of \$1 million in advertising on MTV as part of a cooperative venture whereby the Warner Amex cable channel will promote the summer/fall portion of the tour.

The national advertising schedule, which began airing on MTV April 13, is the cornerstone of the promotional deal, according to a Sparkomatic spokesman, who adds, "The money we're spending on the channel is predicated on MTV's promotion of the tour."

It is the first time a sponsor has been included in an MTV tour presentation, according to John Sykes, vice president for promotion and production of MTV.

"Our past two deals with the Police and the Pretenders were both very clear-cut. However, this time, since an advertiser is involved, the deal required more attention to ensure it was done in a credible manner," says Sykes.

A major part of MTV's promotional efforts will revolve around the use of MTV's news spots, which are slated to include Yes tour announcements and information as "priority news items" five times a day, according to Sparkomatic.

Sykes maintains that the use of the news as a promotional tool in no way compromises the integrity of the channel's new service.

"We have slots we allot each day to tour announcements," he says. "Regardless of whether Sparkomatic was involved with us, we'd devote

priority time to the Yes tour, as they are an important band to our viewers."

Still, Sykes admits the news spots will be different than the standard concert news items MTV usually runs. "The look will be more like a promotion—you will see a change in the style and the delivery. We'll be designing special graphics for the news spots as well."

Aside from the involvement of an advertiser, the actual nuts and bolts of the deal do not differ greatly from MTV's previous concert promotions. These include:

- MTV will exclusively announce all dates for the Yes tour, probably by June.

- MTV will announce a national on-sale ticket day for all shows.

- The channel will design with Yes a special tour shirt to be sold exclusively on MTV over a three-week period. Proceeds from shirt sales will

be split between MTV and Yes.

- MTV news crews will be on hand throughout the tour sending back video updates for news/promo use.

- Upon completion of the tour, a full-length Yes concert will be aired on MTV and simulcast nationally on radio networks to be announced. The airing of the concert will be coordinated with various club screenings as well.

Sparkomatic is no stranger to sponsoring concert tours. The company was previously involved with Supertramp, sponsoring the group's 1983 tour and promoting it in a series of radio, print and television ads.

Compact Disc Group Plans Giveaway Promo With MTV

NEW YORK—In an effort to promote the Compact Disc format to a young demographic, the newly formed Compact Disc Group board of directors is planning a promotion with MTV this summer wherein 100 CD players will be given away on the air. The promotion is a joint venture between PolyGram, WEA and Sony.

"CDG has changed its direction and focus drastically from last year," says WEA's Alan Perper. "In 1984, our emphasis is on consumer educa-

tion and marketing of the CD to an increasingly younger consumer audience."

The MTV promotion is to consist of two weeks of "teaser" spots, followed by the giveaway of the CD players. The format the giveaway will take has yet to be decided.

In another development, the CDG has stressed its intentions to be firmly entrenched in radio broadcasting by the end of 1984.

"I will go out on a limb and say that, by the end of 1984, the majority of major radio stations in the U.S. will have some form of CD programming," says RCA's Robbin Ahrold. "The NAB virtually begged us to participate in their upcoming convention."

The CDG has an operating budget of \$140,000 for 1984, most of which will be spent on special promotions to increase the visibility and enhance the awareness of the CD in the eyes of the consumer.

The eight new members named to the CDG board of directors span the hardware/software division lines: Robbin Ahrold, RCA; John Briesch, Sony Corp. of America; Chris Byrne, Pioneer Electronics; Paul Foschino, Technics; Robert Heiblim, Denon America; Isaac Levy, Sanyo; Alan Perper, WEA; and David Steffan, A&M. They join the four original CDG board members: Emiel Petrone, PolyGram; Harlan Lippincott, NAP Consumer Electronics; Jerry Shulman, CBS; and Leslie Rosen, director/coordinator of CDG.

STEVEN DUPLER

RCA Mystery: \$9.98 Taco List

NEW YORK—RCA Records has marketed Taco's second album, "Let's Face The Music," at a list price of \$9.98, a dollar more than normally charged by the label for pop product. A spokesman for the label could uncover "no particular reason" why such a move had been made. Also perplexed are some retailers, who note that Taco's first big hit, "Puttin' On The Ritz," had not been followed by another big single.

The last time RCA released a \$9.98 pop album was late last year, when Daryl Hall & John Oates' "Rock'n'Soul, Part I" was offered as the centerpiece of a \$2.5 million campaign in the U.S. for the superstar duo.

If the Taco pricing represents an attempt by the label to test the waters of a \$9.98 list, the RCA spokesman isn't about to let on. He claims any "telegraphing of pricing" would violate federal law.

Inside Track

Aerosmith re-grouping: Steven Tyler, Joe Perry, Tom Hamilton, Brad Whitford and Joey Kramer are rehearsing in the venerable Boston warehouse where they originally formed for a June tour. Tom Ross of CAA and Fred Bohlander of Monterey Peninsula are reportedly vying for agency of the junket. Sources report Tim Collins of Collins & Barasso supplants Leber & Krebs with the reformed group, but an L&K spokeswoman denies it. A new album, which would possibly be ready prior to the tour, is also up for grabs.

Word filtering from the National Assn. of Video Distributors' resuscitated organization indicates the May 5-8 confab in San Diego will be a nuts-and-bolts, shirt-sleeves gathering. Topics such as stock balancing, handling defective video-cassettes and distribution of p-o-p material top agenda at the affair being handled sotto voce, with trade papers invited only for an hour's briefing closing day. . . . Grapevine has Rich Lionetti, former record industry executive last with WEA, mounting the president's chair at Micro D, the giant computer wares distributor.

Track's topper is off to Howard Rogers of Rogersound Laboratories, Southern California audio hardware specialty chain, and Lou Fogelman and Alan Schwartz of Music Plus, for their full-page ad in the Sunday (29) L.A. Times on the Compact Disc. In the first such ad marriage yet observed, Music Plus explains the software concept, spotlighting CBS CD product. Rogersound fully explains the technology and features the Sony CDP-101 at \$599. Track hopes it will ignite other such fundamental, arresting hardware/software proposals to consumers cross-country.

Sale of Chappell Music by PolyGram U.S. seems to be riding on whether the Warner/PolyGram merger takes place. . . . Look for Shep Gordon and Chris Blackwell to link with a major movie studio in an effort that includes films, video and records. . . . Track found Charlie Mitchell, former president of Takoma Records and one-time NAIRD president, back in the industry after two years, during which he got his law degree at Southwestern Univ., L.A. He's in the legal department at Capitol Records. Erstwhile lawyer/musician/producer Jack Gold, whose wife, Rachel, labored in the chart department at Billboard during Bill Wardlow's tenure, unearthed on the front page of the L.A. Daily Journal, a legal newspaper, which lauded him in a lengthy feature for his outstanding work with errant teenagers. He is a Los Angeles Superior Court commissioner in the Sylmar juvenile courthouse.

John Schairer, 21 years a top executive with Tower Records, Sacramento, has opened his second store in Omaha. The new 2,800 square footer is near downtown in the Old Market district. The one-time senior vice president of Tower opened his first Great Plains Records outlet there last July. . . . Speaking of Tower, Russ Solomon's right-hand man, Tony Valerio, is driving a new blue Buick he won in a recent American Lung Assn. golf tourney, in which he shot his first hole in one. . . . Westwood One stock opened trading April 17 at \$14.50 and rose to a \$16 high in its first week of public offering.

The Other End on Gotham's Bleecker St. is reverting to its original name, The Bitter End. Celebrating the return to the name founder-turned-producer Fred Weintraub gave it are the Persuasions, who debuted at the boite 21 years ago. Original manager Paul Colby and Pat Kenny

Slow Sales For Surveillance System Firms

• Continued from page 3

through, especially during a Christmas season," notes Jack Messer of five-unit Video Store, Cincinnati, who is among those dealers frustrated about mall entrances.

At Check Point Systems, Thornfare, N.J., marketing director Roy Edwardsen points to the longer view as retailers move goods out from locked cases. He cites instances of drug chains increasing sales of such items as perfume by as much as 500%.

"The impact may not be as dramatic in a record store," says Edwardsen. "But a surveillance system can help a retailer do his job of servicing the customer."

Other factors include the investment stores may already have in fixturing and space, says Barbara Talberg, sales representative with 3M, which is now pursuing the security market aggressively. "Price is usually four or five on the list of objections," she says, also noting the human factor.

Talberg and others mention the

now own it. . . . Songwriters Resources & Services, originated by the late Helen King, has changed its monicker to the National Academy of Songwriters. . . . RockBox, the tv mail-order album retail medium, used "Weird Al" Yankovic on the personal phones Sunday (29) at their Oakland shipping point, with Missing Persons due to follow at a date convenient to the group's schedule.

Prompt Payment: Beginning with payments due May 10, CBS Records is advising accounts its new discount for prompt payment is earned only if payment is received no later than the fifth working day, or May 17. In June, the cash discount is received only if payment is received by June 15. "Based upon the present mail situation, we believe adequate time should be no more than five days," is the way CBS explains the firmer policy. . . . Track's finest blues hours annually, the KLON-FM Long Beach, Calif., Blues Festival, expands to two days, Sept. 15-16 in its seventh outing. Producer Dan Jacobson and blues DJ Bernie Pearl have inked B.B. King, PeeWee Crayton, Big Joe Turner and Buddy Guy & Junior Wells thus far, with many more prominent names to complete the show. Tickets for the outdoor bash will be \$12.50-\$15.

Look for Bernie Solomon of Everest Records to announce that he is opening his own tape duplicating facility in Century City, Calif., with Mark Chayet, son of Allison president Abe, running the Evermark facility. . . . Track erred! The City of Hope soiree for Motown prexy Jay Lasker occurs July 18 at the Century Plaza. . . . Look for Tommy Silverman of Tommy Boy Records to meld Afrika Bambaataa with two legendary funk figures in a forthcoming album, at the same time he's firming plans for his annual New Music Seminar at the N.Y. Hilton, Aug. 6-8.

A jury trial before Chief Judge Andrew Caffrey in Boston's U.S. District Court, in which Danny Gittelman, former vice chairman of Pickwick International, is being charged with copyright infringement, is expected to end this week. The trial, which started Monday (23), charges Gittelman with copyright infringement in the sale of allegedly counterfeit cassettes through Hot Cakes, a distributor whose chief operating officer, Michael Driscoll, agreed to a consent judgement. Nine labels made the charges.

California legislative proposal AB 3753 would extend a year, through Jan. 1, 1986, an existing law that the activities of procuring a recording contract would not subject the person or corporation to regulation and licensing under provisions requiring the Labor Commissioner to license and regulate talent agencies. The bill further extends the date of presentation of a bill relating to talent agency licensing to Jan. 1, 1986. The previous deadline had been Oct. 1, 1984.

MTV and Tandy Corp. are negotiating a new home video venture that would bring two hour-long music video compilations into Radio Shack retail bins. The tapes, one devoted to music clips and the other to live performance segments, would each retail at under \$30, with the universe of more than 6,300 outlets dictating six-figure initial inventories. The venture marks Radio Shack's first test of the prerecorded video market. . . . Look for Boy George to become a highly visible spokesperson for Nabisco's Baby Ruth candy bar. The colorful Culture Club frontman pacted with Nabisco last week. The deal will involve tour sponsorship.

Edited by JOHN SIPPEL

drudgery perceived by store personnel and the labor costs involved in activating product with tags or labels.

Many chains have their own merchandising fixtures or otherwise prefer the non-electronic protection systems, such as closely-supervised store spaces. Some firms, among them 150-unit Camelot, have their own product protection holders.

Camelot is utilizing a special 4-by-12-inch plastic "shoe," which holds a prerecorded cassette. The shoe is unlocked at the checkout counter and used again and again; in this application, it is somewhat similar to Sensoromatic's "keeper" box, which has a sensitized label imbedded in clear plastic to trigger a checkout counter sensing box.

Considering lease arrangements, price is not that much of a factor, Kane indicates. He says that under a lease arrangement, with option to buy, payments can be as low as \$100 a month. Check Point systems start at under \$4,000. Most vendors say prices per system vary considerably, depending upon application.

Albany-based Record Town, a 50-unit chain, is among those that have recently started with Check Point. Dick Vincent, a regional director, says the radio wave sold the chain. "It's less likely to be beaten," he says, adding that it has been installed in about 25% of the chain's stores.

"At 37-unit Recordland, vice president Terry Cooper says, "The chain would have to go tremendously high on additional sales to offset the cost of the system." The chain instead factors stock loss into its managers' incentive program, and has reduced theft to under half of 1%.

Surveillance systems for internal theft is another new area at Sensoromatic, Kane says. He adds that management has to have a big stake in all areas of surveillance systems.

"What we have found," he says, "is that sales are way up when a system is first put in. Then two years later, shrinkage is discovered rising again. What's happening is, management has stopped managing the system. It's that simple."

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