

Billboard

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Singapore 'Stonewalls' Music Reps

By LEO SACKS

NEW YORK — Government officials in Singapore "stonewalled" a group of U.S. businessmen and commerce and copyright representatives last month when they met to discuss commercial counterfeiting there.

The assessment by Stan Gortikov, president of the Recording Industry Assn. of America (RIAA), came after the group made "modest" progress during a week of talks in Taipei on the counterfeiting issue with Taiwan officials.

Authorities in Taiwan are publicly committed to curbing trademark, patent and copyright infringement, according to Gortikov, who estimates that fake goods represent 60% of the cassette market there, or 5.6 million units. Revisions in the trademark law are expected by June, he notes.

The march toward greater commercial protection in Singapore, however, looks grim. "Piracy is condoned by the government," says the
(Continued on page 57)

INDUSTRY CONCERNED States Act To Pass Video Rating Laws

NEW YORK—A legislative trend that could end up bringing government regulation to the home video marketplace has caught the home video industry unprepared. Two states have already passed laws that turn the Motion Picture Assn. of America (MPAA)'s voluntary ratings system into full-scale legal requirements, and two other states are considering the same laws.

Legislatures in Tennessee and Maryland have passed ratings-related legislation that are waiting for the signatures of the governors to be enacted, and laws are under consideration in New York and New Jersey.

While the Maryland law simply requires that videocassettes be labeled with the different codes, in Tennessee video retailers will actually have to enforce the legislation, prohibiting

minors from renting both R- and X-rated cassettes. And additional bills pending in Maryland would prohibit the sale and rental of R- and X-rated cassettes to minors, the public display of video packaging depicting the same kinds of acts, and the playing of R- and X-rated features on in-store video screens.

The Maryland labeling law would hit violators with a \$25 fine. The Tennessee fine would come to \$50 a
(Continued on page 57)

Country Chart Wars Involving Publishers In Indie Promo \$\$

By EDWARD MORRIS

NASHVILLE—As the jostling for country chart position continues to intensify with tighter playlists and more breaking acts, record labels and producers are turning more often to publishers to help pay the fees for independent record promotion. It is a trend that most publishers privately denounce, but they are going along with it, primarily out of the fear that

otherwise their songs won't be selected for singles or, worse, won't be cut at all.

Even publishers who have a company policy of not hiring promoters admit to doing it occasionally if there is enough label pressure or other economic self-interest involved. Since an independent usually charges from \$1,500 to \$3,000 to work a single for its chart life, publishers are trying to establish stringent criteria for promotional participation, and some are asking songwriters to share the costs.

Publishers are generally cautious about acknowledging how labels squeeze them. But Donna Hilley of Tree International concedes, "There have been instances where if we had not hired an independent, we wouldn't have gotten the single. Certain labels do require that."

The resulting cost, Hilley says, has convinced Tree that it must begin asking its writers to help share in it: "We never have in the past, but we had a meeting with our writers re-
(Continued on page 57)

AES Confab: Bitter Aftertaste

By STEVEN DUPLER

ANAHEIM—"A lack of focus" and "a waste of time and money" are among the phrases being used by exhibitors to describe the second annual Audio Engineering Society (AES) international conference held here May 11-14. Anger, confusion and resentment clouded the scene, and many of the 65 manufacturers who exhibited referred to a "semi-boycott," marked by the conspicuous absence of such prominent equipment manufacturers as SSL, Neve, Otari, Shure, Harrison and MCI. The latter firm cancelled its reserved booth space just one day before the show opened its doors.

The ill feelings stem from what many manufacturers regard as the inability of the AES to justify yet another trade exhibition, especially after its decision last year to hold exhibitions down to one U.S. and one international show annually. The AES had previously held two U.S. shows per year—one West Coast and one
(Continued on page 58)

SPOTLIGHT ON
JAPAN
IN THIS ISSUE



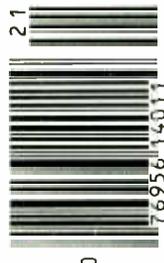
Not all CHOIRBOYS do their singing in churches. The fierce hard rocking sound heard on the debut album from CHOIRBOYS (ATCO 90161) sends shock waves from the band's native Australia to turntables across America. Re-choir-ed listening from Alco Records and Cassettes. (Advertisement)

- Inside Billboard -

- **ASCAP HAS BEEN DEFEATED** in its bid to win court approval to withhold a per-program license from the ABC television network. The U.S. District Court decision highlights the growing conflict over licensing procedures between the performing rights society and television stations. Page 3.
- **RADIO EXCITEMENT** over Bruce Springsteen's forthcoming album, "Born In The U.S.A.," has led CBS Records to obtain another cease and desist order. This one was issued to WSKS Cincinnati, which aired the album twice in its entirety almost a month before its scheduled release date. Page 3.
- **COUNTRY MUSIC VIDEOS** are on the rise. Nashville's major labels have all stepped up their production of country clips in response to the spread of music-oriented television outlets. Page 4.
- **WCFL CHICAGO**, the one-time top 40 giant, is being born again. State-wide Broadcasting, which is taking the station over from Mutual, is turning it into a full-service contemporary Christian outlet. Radio, page 12.
- **MEXICAN BORDER PIRACY** has reached "alarming" proportions, according to an IFPI report. Antipiracy action is being hampered by Mexico's "unsatisfactory" laws, IFPI says. Page 3.
- **PLOUGH BROADCASTING** will be selling nine radio stations to a group headed by Rob Dyson for a reported \$60 million. An agreement in principle has been reached with Dyson, who owns three stations in New York State. Radio, page 12.



CRISTY LANE "ONE DAY AT A TIME", another first in music. The world's #1 Gospel album finally charts at #25; two years and two million sales later. The first artist ever to receive an Ampex Gold Reel Award for Gospel, First to sell one million, has a new single and video "Midnight Blue" from the album "Cristy At Her Best". LT 51153. Her biography "One Day At A Time" (3rd printing) is destined to be a movie. LS Records (Advertisement)



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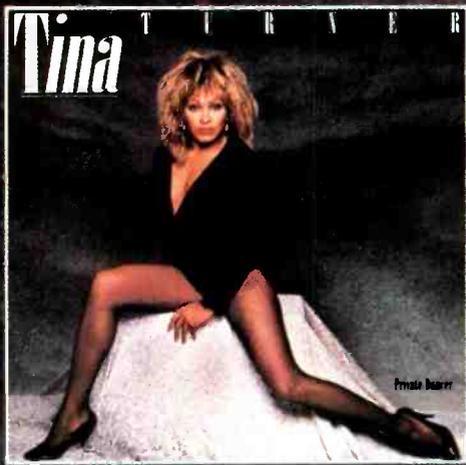
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Private Dancer



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and **WHAT'S LOVE GOT TO DO WITH IT**

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May 16—Memphis, TN
May 18—San Antonio, TX
May 19—Dallas, TX
May 20—Houston, TX
May 22—Nashville, TN
May 23—Knoxville, TN

SEE TINA TURNER ON TOUR AS SPECIAL GUEST TO LIONEL RICHIE

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May 26—Atlanta, GA
May 27—Cincinnati, OH
May 29—Pittsburgh, PA
May 30—Philadelphia, PA

June 1-2—Meadowlands, NJ
June 3—Long Island, NY
June 5—Boston, MA
June 6—Hartford, CT
June 8-9—Atlantic City, NJ

June 10—Washington, DC
June 13—Indianapolis, IN
June 14—Detroit, MI
June 15-16—Chicago, IL
June 18-19—Cleveland, OH

June 22—St. Paul, MN
June 23—Kansas City, MO
June 26—Calgary, CAN
June 27—Edmonton, CAN
June 28—Vancouver, CAN

June 30—Portland, OR
July 1—Boise, ID
July 3—Seattle, WA
July 6-8—Los Angeles, CA
July 10—San Diego, CA
July 11—Tempe, AZ
July 13-14—Oakland, CA

News

Court Rebuffs Bid by ASCAP To Deny Per-Program License

By IS HOROWITZ

NEW YORK—ASCAP has failed to win court approval to withhold a per-program license from a television network that holds a blanket music license from BMI.

In a decision handed down in the U.S. District Court here Wednesday (16), Judge William C. Conner rejected a bid by the senior performing rights society to have its consent decree with the government amended to allow such a licensing exemption.

Although last week's decision stems from a licensing controversy between the ABC television network and ASCAP, it throws into new relief the sharpening conflict over licensing procedures between the society and television stations generally.

ABC has been paying ASCAP an interim rate equivalent to that charged the CBS-TV web following the latter's failed antitrust suit against ASCAP several years ago. This will amount to \$9.5 million in 1984, and rise to \$9.8 million next year. Specific fees set out in that interim agreement called for \$8.1 million in 1981, \$8.5 million in 1982 and \$9 million in 1983.

ABC had asked that ASCAP quote a per-program rate in 1981, in addition to its rate for a blanket license, but ASCAP held off citing a figure on grounds of insufficient data, as well as doubt that a per-program option was appropriate while ABC held a BMI blanket license.

Last December, ASCAP entered its motion before Judge Conner to modify the consent decree which, if granted, would have rendered ABC's per-program request moot.

Observers see a possible impact by the decision on the related case (Buffalo Broadcasting) between independent television stations and ASCAP, currently under appeal. That, too, revolves around the question of per-program licensing. The All-Industry Television Station Music License Committee, a participant in that case, opposed the ASCAP motion as *amicus curia*. Others who opposed the motion were ABC, CBS, NBC and BMI.

In finding against ASCAP, Judge Conner said that the society had failed to show that new and unforeseen conditions had occurred that would justify altering the consent decree. He rejected arguments that granting a per-program license to a network holding a blanket license from BMI would lead to an "exodus of composers from ASCAP to BMI."

Rather than lessen competitions, the court held that retaining the obligation to offer a per-program alternative would, in fact, "foster the goal of competition." The judge also saw no merit in claims that differences in the ASCAP and BMI consent decrees favor the latter competitively, and that because broadcasters own BMI, networks might favor BMI over ASCAP. In fact, he said, the relationship between BMI and the networks has been shown to be "highly adversarial, if not tempestuous" over the

years.

Judge Conner dismissed ASCAP's motion "without prejudice," and said that he might look at it with greater favor at a later time if conditions changed. "ASCAP is free to renew its motion at any time," he said.

Hal David, president of ASCAP, says that the society's attorneys are reviewing the opinion and that no decision has yet been made if it will be appealed. He adds, however, that the ABC rate controversy, including that of a per-program option, still is under separate adjudication before U.S. District Court Judge Edmund L. Palmieri.

Tower To Open Washington Store

By FRED GOODMAN

NEW YORK—Tower Records, the Sacramento-based retail chain that barreled East with a 32,000 square foot superstore in New York last year, is planning to open an 18,000 square foot outlet in Washington, D.C., by November.

Russ Solomon, president of the chain, reports that while he has yet to sign a lease, things "look real good" and plans are being formulated to move into 2000 Pennsylvania Ave. The location is near George Washington Univ. and between the White House and Georgetown in Washington's Foggy Bottom section.

The imminent opening of a store in
(Continued on page 57)



UNBEATABLE TEAM—Michael Jackson and President Reagan take a stroll through the White House grounds during ceremonies launching a national campaign against drunk driving, to which Jackson donated the music to his hit "Beat It." (Photo: AP/Wide World)

Springsteen Previewed Again

Cincy Station Jumps Gun On Album; CBS Responds

By LEO SACKS

NEW YORK—Bruce Springsteen's "Born In The U.S.A." album isn't scheduled to ship to radio stations and retail outlets until June 4, but WSKS Cincinnati has already broadcast the record—twice—in its entirety.

"Sure I'm proud—that we accomplished something with our listeners," says program director Paul Fredrics, who complied with a cease and desist order from CBS Records May 10. "But I'll feel bad if I have any

problem with my CBS service."

The programmer, who calls the station "Cincinnati's Hottest FM," says he chose to play the album by the Columbia rock star when he learned that crosstown rival WEBN aired the single, "Dancing In The Dark," hours before he received his copy.

Fredrics decided to "fight back" with two commercially uninterrupted airings of the album, at 6:15 p.m. May 9 and 12:15 a.m. May 10. The order from the CBS Records law de-

partment arrived at 10:15 that morning, he says.

"The tape is gone, and I didn't make any babies," says Fredrics, who peppered pauses between each track with the station's call letters. "A friend called some weeks ago, asking if I was interested in the album, and last week I discovered it at my doorstep."

The CBS telegram, which listed the album's 12 tracks, said in part: "Your intentional and unauthorized broadcast of this album constitutes a deliberate copyright infringement for which you shall be held strictly accountable."

Fredrics, who's plugging the single and its non-LP flip side, "Pink Cadillac," in medium rotation, says he hopes what he did is not perceived as "stupid," given the "intensely competitive" Cincinnati market.

"Everybody's grouped together in the ratings here, and I'm sure that if I hadn't done it, somebody else would have," Fredrics says. He describes WSKS as a "hybrid AOR" outlet geared to 18-to 24-year-old male listeners. Its October-November Arbitron score was a 4.5, up from a 2.7 in April-May, 1983.

"We don't get much press," he
(Continued on page 58)

public ministry, of pirate cassettes representing "crude reproductions or copies of CBS material."

In almost all the establishments and stalls raided, the existence of hundreds of cassettes for sale could be proved, the court was told. The judge also took into account the misappropriation of the artists' personal likenesses, the fact that the accused had lied to the court, and the loss of tax to the Federal Treasury.

REPORT FROM IFPI

'Alarming' Increase Seen In Mexico Border Piracy

LONDON—Piracy on the U.S./Mexico border has reached "alarming" proportions, according to a report readied here by the International Federation of Phonogram & Videogram Producers (IFPI). Two recent court cases have established important precedents for dealing with the problem, but action is restricted by Mexico's "unsatisfactory" laws, IFPI says.

The first case, brought by CBS/Columbia International with the support of local authors, publishers' and performers' rights societies, involved illegal copies of work by CBS artists Vicente Fernandez Gomez and Manoella Torres, and was heard by the Unitary Tribunal of the Fifth Circuit of Sonora. Accused were Miguel Camacho and four others who admitted they had run an organized company employing some 14 staff and turning out over 5,000 cassette copies a day for the past five years.

The court affirmed the right of authors and composers to prevent unauthorized exploitation of their work for profit and also upheld the original argument that by copying inlay cards the accused were infringing the artists' right in their own personal likeness. The outcome was two-year prison sentences for the defendants. No damages were awarded, but copying equipment and a large number of blank tapes were confiscated.

In the second case, heard in Yucatan and also involving CBS, Miguel Cabera and four other market traders from the city of Merida were given sentences of an average 18 months' imprisonment following the seizure, in the presence of officials from the

Bertelsmann Watching WCI/Poly German Cartel Office May Hold Key To RCA Ties

This story prepared by Mike Hennessey and Peter Jones in London, Jim Sampson in Munich and Willem Hoos in Amsterdam.

MUNICH—The likelihood of much stronger ties between RCA and the European operating companies of the Bertelsmann record arm, Ariola, may depend on the decision of the West German Cartel Office in Berlin on the projected Warner/PolyGram merger. The cartel authority is expected to make its decision known on June 10.

Though Monti Lueftner, head of Bertelsmann music operations worldwide, says no conclusions about dependence on the PolyGram situation should be made, a favorable Cartel Office response would probably enhance prospects of RCA and Ariola forging stronger pan-European links. RCA is partnered with Ariola in the U.S. operations of Arista Records.

"In this business, everybody talks to everybody else, and right now we're talking to RCA about particu-

lar markets where there could be cooperative moves in terms of service, distribution and administration," Lueftner says. "But there's certainly no discussion of any joint creative operations."

He says the situation is being checked out country by country. "We're talking about and looking for similar opportunities in other countries, Spain being an example. We're thinking of particular markets where there is noticeable stagnation in the record business, though there's no one worldwide reason for that stagnation."

"But creative areas are not entering our talks. And there's no prospect of any specific announcement in the near future."

Talks between RCA and Bertelsmann, which were apparently initiated last summer (Billboard, July 16, 1983), have intensified in recent months, with the possibility of pooling European distribution as a key

topic. Don Burkheimer, managing director of RCA Holland, acknowledges that there have been increasingly strong rumors of closer cooperation between the two companies but declines to comment further.

However, Martin Kleinjan, Ariola Benelux chief, says his understanding is that there have been high-level talks on the subject of pooled distribution in specific territories such as Spain and in Italy, where Arista and Ariola are currently distributed by CGD.

But the German Cartel Office decision is still seen in Europe as a key factor, because when CBS/Records Group president Walter Yetnikoff addressed officials here, he's believed to have argued that assent to the merger would increase the likelihood of closer bonds in Europe between RCA and Bertelsmann and CBS and EMI. The latter two companies are known to have had discussions about some areas of collaboration since the spring of 1983.

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Video Boom Comes To Nashville Major Labels Step Up Production Of Country Clips

By ANDREW ROBLIN

NASHVILLE—Nashville's major labels have stepped up their production of country music videos in response to the spread of cable, syndicated and local television outlets programming the clips. A total of 18% of the titles on a recent Billboard Hot Country Singles chart were supported by either conceptual

or performance videos.

Estimates on the number of outlets now airing country videos vary widely, but label representatives claim to supply from 60-100 television programmers with product. Users include such national cable services as HBO, Showtime, Cinemax, The Nashville Network and Country Music Television; syndicated shows like "Country Express," "Cross Coun-

try," "ColorSounds," "This Week In Country Music" and "Music City U.S.A.," and a host of locally produced clip programs.

Radio stations are relying more extensively on VCR equipment to help programmers stay abreast of country video releases. The remarkable success of Atlanta's first two singles, both of which were supported by videos mailed to radio broadcasters, may indicate the value of country video as a promotional tool.

"I estimate that 80% or more of the stations we sent clips to had video players in-house," says Larry McBride, president of MDJ Records, the label that launched Atlanta. "Outside of the talent of the band, that video was the single most important tool we had."

Longer videos have also begun to carve out a niche in the expanding home market. "Dolly In London," a 100-minute concert performance by Dolly Parton, is doing exceptionally well at the retail level, according to RCA/Columbia Pictures vice presi-

(Continued on page 41)

RCA Cutting Another Sondheim Caster

NEW YORK—RCA Records, continuing its documentation of Stephen Sondheim's Broadway output, set aside Sunday and Monday (20-21) at its Studio A here for a cast recording of Sondheim's latest show, "Sunday In The Park With George."

The production, which opened May 2 and has been nominated for 10 Tonys, including best score, is the fourth Sondheim Broadway cast recorded by RCA. The others are "Pacific Overtures," "Sweeney Todd" and "Merrily We Roll

Along." As with the latter shows, Tom Shepard, vice president of RCA Red Seal, is the producer. The LP and cassette versions are due in June, with a 70-minute Compact Disc set for September.

In addition to the Broadway albums, RCA has marketed the original London cast album of "Side By Side By Sondheim," also produced by Shepard; two Off-Broadway shows, "A Stephen Sondheim Evening" and "Marry Me A Little," and the original London cast album of "A Little Night Music."

AT NAIRD CONVENTION

Indies Pitched On Direct Mail

By JOHN SIPPEL

SAN FRANCISCO — Transferring mailing lists to computers enriches the byproducts available to the indie label, a panel of direct-mail-oriented industry representatives told a NAIRD convention audience here on May 5.

Agreeing that prudent use and constant refinement of direct mail marketing builds a solid base for small labels and distributors, the four panelists illustrated how their business evolved from postal contact with prospective customers.

Ed Denson of Kicking Mule said that the Alderpoint, Calif., label originally sent out a mailing to names taken from the list maintained by Chris Strachwitz's Arhoolie label, announcing seven original Kicking Mule albums. Response was so positive, Denson said, that he rushed out the seven titles as quickly as possible. He said his label sells 6,000 or more albums yearly along with 3,000 correlated books, for an annual gross above \$50,000.

"Lists quickly became outdated," Denson said. "Twenty-five percent of all Americans move yearly. Mail is our lifeblood. Albums stay in stores 90 days. Mail constantly solicits orders." Denson uses an Apple computer and an Easywriter word processor.

The panel estimated the average mail order at between \$20 and \$25. Denson said he absorbs an additional \$2.50 to \$3.50 mailing and handling charge. He added that larger inde-

pendents set the price for mail orders. He and his fellow small labels trade not only mailing lists, but also ads in each other's direct mail literature.

Denson helped Silo, Waterbury, Vt., apply computerization, according to Joan Pelton, founder of the indie label distributorship. "We handle an estimated 30,000 indie labels over a year," she said. "We try to mail a 60-page or more catalog quarterly. Within four weeks, we get half our orders. We hear 3% is a good response. We don't want to offend our retail customers by selling too low."

Rounder's Duncan Browne said he is using the computer to get a better profile of his customer. He accepts MasterCard and Visa. Unless properly handled, Browne cautioned, mail order can be costly and time-consuming.

Cynthia Abrams of RAS, the reggae specialist, suggested that mail order originally made it possible for the Washington, D.C. firm to operate. When the company started she said, consumer orders ranged from \$100 to \$200 per week. Now the Caribbean music wholesaler does up to \$200 daily.

Michael Jackson Merchandise Seized

NEW YORK—The days of hawkers selling Michael Jackson merchandise on the street corners of New York appear to be at an end. Private investigators operating here under a Federal Court order last week seized allegedly unauthorized Jackson merchandise items valued at between \$2 and \$5 million.

The injunction, obtained May 16 by the law firm of Pryor, Cashman, Sherman & Flynn, is being touted as the beginning of a national crackdown on unauthorized items bearing Jackson's name, likeness and logo.

"Mr. Jackson and his licensee, EMMC, will protect the quality of goods sold to Mr. Jackson's public," says law firm spokesman Stephen Huff, "and continue to assure their purchasers that the value of the agreements will be fully protected."

"When we started, our mailings indicated that reggae had only metropolitan demographics. We need repeat business. That's when mail order really pays off. Be careful to immediately notify a mail order customer when a record is not available and provide a credit quickly," she recommended.

Bruce Iglauer of Alligator Records urged labels to send records to specialized reviewers who often print the names and addresses of small indie labels, which is a helpful adjunct in building good lists.

Mail order accounts for 66% of the business of Down Home Records, the blues and folk music specialist in El Cerrito, Calif., the company's Frank Scott averred. The mail order market has flourished with the demise of many indie distributors and the proliferation of specialized labels, Scott observed.

"We buy from many more vendors today," he said. "Fans love our mailings. If we don't get an order in a year, we bill them a couple bucks if they wish to remain on the mailing list."

"Our mailing lists describe and critically appraise albums," Scott continued. "We generate our catalog pages on word processors. Be sure your customers are buying. Our lists grow by 200 to 300 with every mailing. We don't buy lists."

NMPA To Hold First Meeting In California

NEW YORK—The National Music Publishers' Assn. hosts its first annual membership meeting in California when the association gathers June 25 at the Beverly Hilton Hotel.

Following a closed business session at 3 p.m., the meeting, NMPA's 67th, becomes an open session at which reports will be given on various association activities, including that of The Harry Fox Agency, the mechanical collection arm of NMPA.



SCHOLARLY DOLLARS—Atlantic Records chairman Ahmet Ertegun, left announces the establishment of a Jesse Stone scholarship fund for Boston's Berklee College of Music during a party at Xenon in New York. To his left are Mrs. Jesse Stone, Atlantic vice president Noreen Woods and Jesse Stone, a former Atlantic employee whose credits include composing "Shake, Rattle And Roll," "Money Honey," "Good Golly Miss Molly" and several other hits.

Executive Turntable

Record Companies

MCA establishes a team of singles specialists to cover the U.S. The seven-member staff consists of Steve Rubin as associate national singles specialist, working out of Atlanta, and the following regional specialists: Lee Daly, Southwest; Paul Enea, West Coast; Joe Fiorentino, Southern Northeast; Abbe Frank and Lori Lindenbaum, Midwest; and Jeff Smith, Northern Northeast. Rubin was director of field marketing for Arista. Daly was operations coordinator for MCA Distributing in Dallas. Enea was regional product coordinator for MCA Distributing. Fiorentino was MCA's product coordinator in Philadelphia. Frank was an independent marketing rep. Lindenbaum was with Peaches in Miami. Smith was with MCA Distributing in New York. (Story, page 57.)



Barbis



Shaffer



Murray

In Burbank, Warner Bros. names Diro Barbis national promotion director and Sandy Shaffer national merchandising coordinator. Barbis was vice president and general manager of Backstreet Records. Shaffer was assistant to Warner Bros.' national merchandising manager... Lonnie Pleasants moves to WEA's Dallas branch as Atlanta buyer. He had held the same post in Atlanta. Also there, Carl Jameson is appointed special projects coordinator/singles specialist. He was part of the Sunbelt One Stop sales staff.

Frank Murray is appointed vice president of promotion for New York-based Profile. He was national director of club promotion for Quality... Jay Ziskrout joins Enigma in Los Angeles as director of promotion and promotions liaison between the label and EMI America. He was assistant director of North American operations for Oz Records, the A&M affiliate... Holly Browde is named attorney for PolyGram in New York. She was an associate with Urband, Browne & Skiena, P.C.... RCA, New York, names Henry Kanegsberg division vice president of finance. He was vice president, finance and administration, operations and technical services for NBC.

Publishing

Linda Gavin has resigned her post as BMI's motion picture/tv liaison in Los Angeles to form Meridian Music, a publishing house specializing in administration of music copyrights in both domestic and foreign markets.

Video/Pro Equipment

Neil Austrian joins Showtime/The Movie Channel in New York as chairman and chief executive officer. He was president and CEO at Doyle, Dane Bernbach, a well-known advertising agency in the city... Joe Annechino is appointed director of product management for Key Video in New York. He was merchandising manager for CBS/Fox Video, which owns Key... Ed Pessara is named director of business management for the Ampex Corp.'s magnetic tape division in Redwood City, Calif. He was director of marketing and sales for the industrial products division of TDK Corp.

Related Fields

At Nashville's Network Ink public relations firm, Jennifer Bohler is upped to account executive and Ben Payne joins as an account executive. Bohler was publicity coordinator and a writer. Payne was with Holiday Communications of Westport, Conn... Cheryl Dolby joins Domino Media in New York as director of public relations and marketing. She was president and owner of her own firm, the Merlin Group, which she closed recently after 11 years.

The Country Music Assn., Nashville, hires Angelia Mahoney as an editorial assistant. She was publicity coordinator for MCA Records there... Alan DeZon has resigned his post as production manager for John Scher's Monarch Entertainment Bureau to join the New Jersey Sports & Exposition Authority. He was with Monarch for 13 years. The company has yet to name a replacement.

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BOY IS DENIECE WILLIAMS HOT

Niecy's millions of hard-won fans suddenly have a lot of new company... millions of "Footloose" fans! Let's hear it for the biggest hit of Deniece Williams' hit-rich career!

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Angel Readies Renewed Push For Market Share

NEW YORK—The establishment of Angel Records as a largely autonomous division within Capitol Industries-EMI Inc., and the appointment of Brown Meggs as Angel president, reporting directly to chairman Bhaskar Menon (Billboard, May 12), cues a renewed push for a larger market share by the old-line classical label.

In an internal memo, which also positions Meggs as a key member of an EMI international classical executive board, along with Peter Andry and Wilfried Jung, Menon sets a "mandatory policy that EMI must maintain and enhance our position in the worldwide classical business."

Menon warns, "Both CBS and RCA have lately reenergized their classical activities with the clear objective of usurping our position as the number 2 label." He credits the PolyGram family of labels with commanding more than 50% of the world's share of classical sales.

A number of smaller independents are also "gaining more assertive strength in various national markets," states Menon in urging greater efforts on the part of his classical lieutenants.

Menon notes that EMI had its origins in classical records, and that the repertoire area still provides "substantial stability, sales and profits." The new executive board is charged with developing long-term strategies for worldwide classical business.

IS HOROWITZ

Teldec Splits With London, Sets Move To Pro Arte

By IS HOROWITZ

NEW YORK—The Teldec/Telefunken catalog moves over to Pro Arte Records in September in a label realignment that severs a 35-year-old relationship with London Records in this country.

Pro Arte, headquartered in Minneapolis, will have about 450 Telefunken classical titles available this fall, to back up a periodic release schedule of new material, says Don Johnson, Pro Arte president. By the end of the year, some 50 Teldec Compact Discs will be offered through Pro Arte, he adds.

At London Records, label vice president Richard Rollefson would not comment on the development, although he did indicate that new Teldec material is scheduled for release through his company in June and July, and that Vol. 35 of the prestigious Bach Cantata series by Nikolaus Harnoncourt and the Musicians' Concentus is scheduled for September.

Another PolyGram spokesman, however, did say, "We have been approached by Teldec concerning the future of our distribution arrangement in the U.S.," but added that the discussions had "not yet been concluded." Quantities of Telefunken material have also been marketed here through PolyGram's special import service.

Johnson, however, maintains that his deal with Teldec is firm and calls for PolyGram's sell-off grace period to terminate in September. His deal with the German company does not include Canada.

The Teldec-Pro Arte pact has reciprocal elements in that new top-of-the-line Pro Arte product will be pressed in Germany by Teldec using Direct Metal Mastering (DMM) for importation into the U.S. beginning



BELLE RINGERS—MCA executives welcome Patti LaBelle to the label's fold during a party at Le Dome in Los Angeles. Celebrating the artist's recent signing are, from left, LaBelle, MCA Records Group vice president Irving Azoff and his wife Shelli, and Jheri Busby, the label's black music vice president.

Boberg Points To IRS Expansion Label Chief Sees Continued Commitment To New Acts

By SAM SUTHERLAND

LOS ANGELES—The youngest current president at a major label, Jay Boberg of IRS Records could invoke "seniority" in explaining his new roost at the five-year-old new rock company. At its inception, IRS consisted of founder Miles Copeland and Boberg, then a recent college student snaring his first full-time job in the music trade.

"It was Miles and myself," he recalls of the formative months prior to the label's formal launch in June,

1979. "I was there from the early idea stages on. It was difficult to get things done, since there were so few of us during those early months; our horizons were much more limited than they are now."

Now 26, Boberg can point to steady expansion for the label while asserting that its early commitment to sustaining grass-roots developing acts remains unchanged. "We still are perceived as a 'new music' label, whatever that means," he observes. "We've managed to preserve our integrity even as we've grown. I think we still challenge people with a lot of our new acts, such as Let's Active—the first time people hear them, they're still a little taken aback."

"At the same time," he continues, "we've been able to take certain acts like R.E.M., the English Beat or Wall Of Voodoo and expand their audience." Boberg says that many of the earlier developing acts who once snared sales of 50,000 or less have since graduated into six figures, carrying the label's marketing efforts into those higher sales strata, volume reaches once held to be where A&M Records, which distributes IRS would originally have taken over.

"Now we have much more of an ability to take a record further on our own," Boberg claims, noting that the A&M partnership has progressed to the point where both labels' promotion and marketing teams can effectively double up on projects on a regular basis.

Equally crucial to the current IRS blueprint is music video, an area of particular importance for Boberg giv-

Senate Hearing Set For Jukebox Fee Bill

By BILL HOLLAND

WASHINGTON — The Senate copyright subcommittee has scheduled a first hearing on the controversial Coin-Operated Phonorecord Player Act, the so-called one-time-fee jukebox bill, for June 5.

The bill, S. 1734, introduced by Sen. Edward Zorinsky (D-Neb.), would change the annual \$50 license fee to a one-time \$50 fee for new jukeboxes, less for boxes already in use. (The jukebox industry paid no fees to writers and publishers until the Copyright Royalty Tribunal took up the issue and mandated an initial \$8 interim fee in 1978).

The House version, H.R. 3858, introduced by Rep. John Breau (D-

La.), has not yet been scheduled for hearings, but three meetings between opponents and representatives from the Amusement & Music Operators Assn. (AMO) have taken place at the request of Rep. Robert Kastenmeier (D-Wisc.), chairman of the House subcommittee on courts, civil liberties and the administration of justice.

All of the performing rights societies oppose the bills, which they describe as another threatened erosion of copyright protection. AMOA, on the other hand, maintains that a one-time fee is fair to owners and necessary to prevent the collapse of their industry, and emphasizes that the \$50 annual fee is 525% above the initial \$8 fee.

Copyright Royalty Tribunal chairman Thomas Brennan rejects the 525% figure, pointing out that the initial \$8 fee was simply a political compromise not based on the economic evidence (Billboard, Feb. 11).

S. 1734 now has 13 co-sponsors, including the powerful Judiciary committee chairman, Strom Thurmond (R-S.C.). H.R. 3858 has 26 co-sponsors.

ASCAP, BMI and others have initiated a letter-writing campaign to have members contact their Congressmen to voice their opposition to the bills. There is also a pan-arts coalition, including book publishers and dance groups, opposing the bill.

Four Guilty In 'Mod Sound' Case

NEW YORK—A North Carolina jury has awarded nearly \$2 million in damages to five record companies as a result of the "Mod Sound" investigation. The six-person jury found four defendants guilty of willfully infringing sound recording copyrights owned by the labels.

Defendants D.C. Houston, Randall Bryant, Owen T. Horton Sr. and Owen T. Horton Jr. were ordered to pay \$25,000 per infringement on 79 copyright infringements to plaintiffs RCA Corp., Atlantic Recording Corp., CBS Inc., RSO Records Inc. and Capitol Records Inc. The copyright infringements included recordings by Dolly Parton, Elvis Presley, Willie Nelson, Billy Joel, Barbra Streisand, Eric Clapton, Natalie Cole and Crosby, Stills & Nash.

The labels' case was based solely on the testimony of FBI special agents Robert Levey, Warren Flagg and George Alznauer. The agents recounted their dealings with the defendants during "Mod Sound," a federal investigation into record counterfeiting and piracy conducted in the late '70s that resulted in simultaneous raids at 19 locations in five states.

Testimony by the agents focused on the scope of record and tape counterfeiting and piracy, and specific execution of a search warrant at Bryant's Mount Airy home.

Capitol Records engineer Joseph Mannix demonstrated the efficiency of the equipment seized at Bryant's residence, and testified that the defendant's operation was capable of producing over 20,000 eight-track tapes in a 35-hour work week.

To date, the "Mod Sound" operation, begun in 1976, has resulted in more than a dozen convictions for piracy and counterfeiting of sound recordings. Several more civil cases are still pending.

Chartbeat

'Footloose': Two Down, Eight To Go

By PAUL GREIN

Deniece Williams' "Let's Hear It For The Boy" moves up to No. 1 this week, becoming the second chart-topping single from the No. 1 "Footloose" soundtrack. It comes just six weeks after the first, Kenny Loggins' title track.

The "Footloose" soundtrack is the third No. 1 album in succession to produce two No. 1 hits, following Lionel Richie's "Can't Slow Down" ("All Night Long" and "Hello") and Michael Jackson's "Thriller" ("Billie Jean" and "Beat It").

Between them, these three albums have monopolized the top spot for six solid months, dramatizing the impor-

tance of a string of smash singles in marketing best-selling albums.

In fact, of the last eight albums to hit No. 1 (dating back to September, 1982), fully five have produced two No. 1 singles. The Richie and Jackson albums and "Footloose" are joined by Men At Work's "Business As Usual" ("Who Can It Be Now" and "Down Under") and the "Flashdance" soundtrack (Irene Cara's "Flashdance" and Michael Sembello's "Maniac").

And the three remaining albums to have topped the chart in the past 20 months also generated heavy singles action. John Cougar's "American Fool" produced a No. 1 hit ("Jack

And Diane") and a number two ("Hurts So Good"); the Police's "Synchronicity" yielded a No. 1 ("Every Breath You Take"), a number three ("King Of Pain") and a number eight ("Wrapped Around Your Finger"); and Quiet Riot's "Metal Health" spun off a number five ("Cum On Feel The Noize").

"Boy" is the second No. 1 pop hit for Deniece Williams, following her 1978 duet with Johnny Mathis' "Too Much, Too Little, Too Late." It's also the second No. 1 for lyricist Dean Pitchford, following "Footloose." It's the first No. 1 for compos-

(Continued on page 58)

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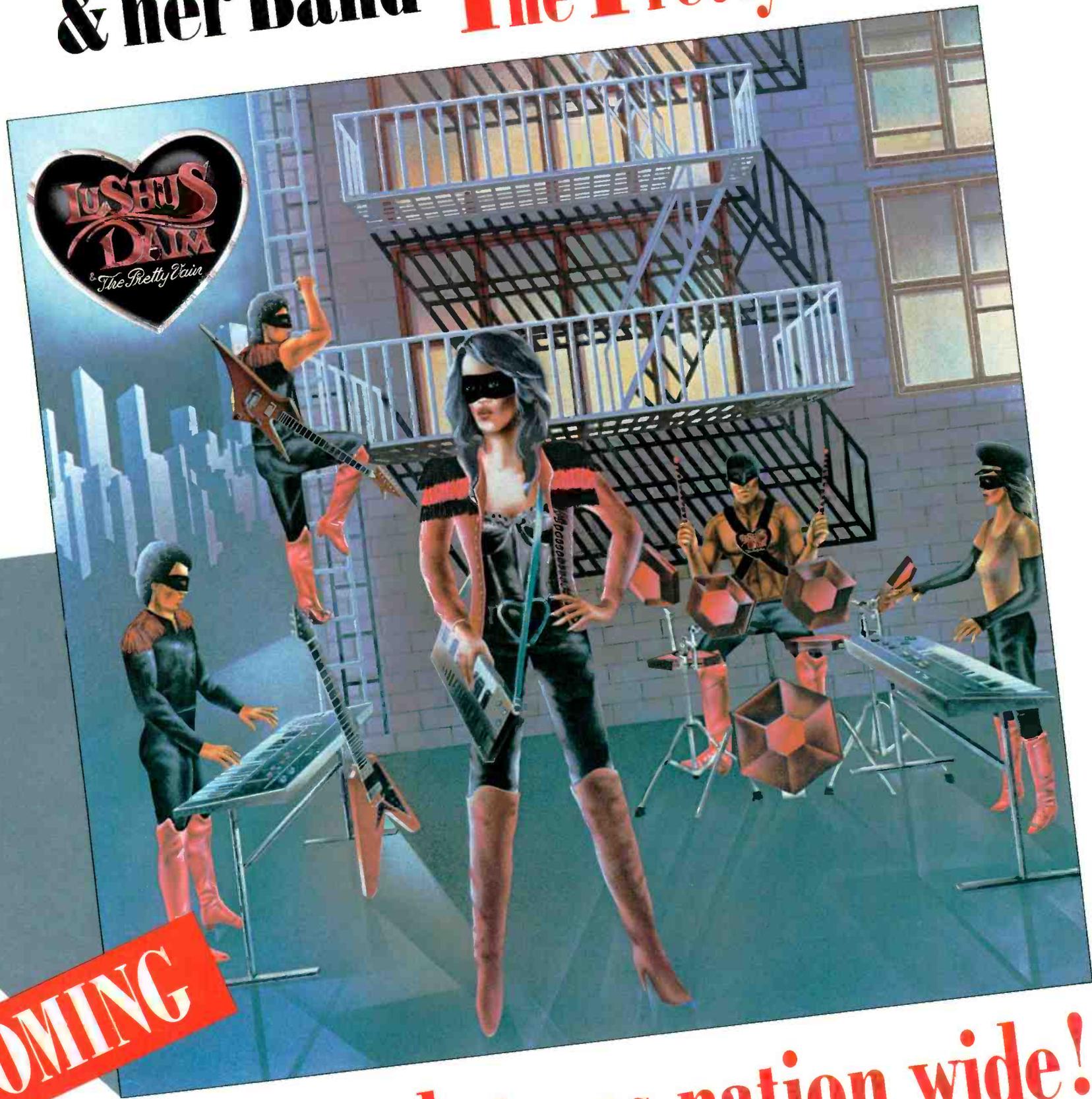
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Local Radio Set For Finnish Start

HELSINKI—Finland's post and telecommunications ministry has finally given the go-ahead for local radio broadcasting and will grant licenses for an initial two-year probationary period.

The ministry's local radio committee examined applications from 198 individuals, organization and specially formed companies, and is now recommending the granting of licenses to 32 applicants in 17 different regions. Most stations are expected to operate one or two hours daily, and first transmissions should start this fall.

There are controversial aspects to the ministry decision. The committee postulates running costs of around \$400 an hour for a modest-sized local station using a low-powered transmitter, a figure widely regarded as too low.

In addition, it stresses that applicants granted trial licenses must finance their own operations through advertising revenue or donations, but at the same time recommends that newspapers involved in such operations should not sell advertising air time because "their position is already strong enough." This judgment has provoked fierce opposition from the papers involved.

New Software Division At JVC

Japanese Firm Sets Sights On Worldwide Strategies

By SHIG FUJITA

TOKYO—An audio/video software group has been established within Victor Co. of Japan (JVC) for drafting strategies on a worldwide basis and promoting a "good working relationship among the JVC software companies."

The new division is headed by Masahiko Hirata, JVC senior managing director, while the general manager is Seiichiro Niwa. Deputy general manager is Shoo Kaneko, formerly with Victor Musical Industries, and Masahiro Inbe is planning manager.

Niwa says the purpose of the realignment is "to expand and strengthen marketing and distribution capability of individual software companies under the umbrella of JVC in meeting the growing market of audio, video and computer game software."

Besides the establishment of the audio/video software group, the changes mean that the distribution function of Victor Musical Industries and Pack-In-Video Co. are being separated and consolidated with Nippon Videogram Sales (NVS) to become Nippon AVC Co. (AVC) in order to boost distribution power.

There are four software companies engaged in production, acquisition and marketing: Victor Musical Industries, with Ichizo Taguchi as president; Video Software Division (JVC), with Seiichiro Niwa as general manager; Pack-In-Video Co., with Masahiro Inbe as president; and CIC-Victor Video, with Shigehiko Hori as president. JVC has three plants: Rinkan for audio records, Yamato for VHD videodisks and Mito for audio and video duplication.

Niwa says that JVC's software group, as Japan's largest audio/video software group with marketing, distribution and manufacturing capabilities, wants audio and video distributors and production companies around the world to license programs to, or co-produce programs with, JVC. He adds that the firm "will be happy to provide manufacturing and/or distribution services in the Japanese marketplace."

Tape Levy Issue: New German Row

By WOLFGANG SPAHR

MUNICH—Arguments for and against the introduction of a West German blank tape levy continue to generate fiery controversy within the music industry here. The latest salvos on both sides of the issue have come in an exchange of letters between Josef Bamberger, a member of the German Music Publishers' Assn. board, and Munich-based Hans Joachim Versemann, head of the audio/video division of tape giant BASF.

Cause of the exchange was an application to UFO to release one of its copyrights, Rudolf Nelson's "Peter, Peter Come Back To Me," for use on a BASF promotional cassette. Rejecting the request, Bamberger wrote: "We cannot expect our authors to make a musical work available for a tape production that will be used to campaign against the introduction of a blank tape levy and the maintenance of the present unjust state of affairs."

He went on: "BASF, which in recent years has not only produced millions of kilometers of tape but also earned millions from its production, is unfortunately also the pioneer in combatting the introduction of a

blank tape levy. The company should realize that the entire tape production would be senseless if there were no works by composers and lyricists, who make purchasing blank tapes plausible in the first place."

Replying to this letter, Versemann, whose audio/video product division achieved \$577 million turnover in 1983, with a 30% share of the European music cassette market, said: "We not only have the right but in the interests of our own employees are obligated strongly to oppose legislation that is one-sided and which may cause substantial damage to German tape manufacturing."

Answering Bamberger's suggestion that for the tape firms the situation is one of "self-service" at no cost, the BASF chief said: "May we remind you that the collecting societies' revenues from this country's equipment levy produced close to \$150 million in 1981. In no other country of the world do rights owners receive anywhere near such high royalties, so the unjust state of affairs to which you refer proves itself a chimera."

March 20, 1984. Profit, at some \$17.89 million, was up 2% over the previous year.

The company financial statement says: "Japanese video equipment exports as a whole increased in financial year 1983, with audio equipment and color television exports also showing stable growth, due to the recovery of the U.S. economy, through exchange rates and self-imposed restrictions limited exports to the European Economic Community countries."

The company also reorganized its operation systems to place emphasis on its VHD videodisk system and information-related equipment. But on an overall percentage change basis in monetary terms, records and prerecorded audiotapes were down 15% on the previous year, while audio equipment was up 14%, television sets up 20%, and video and related equipment up 10%.

EMI France Moves HQ

PARIS—The increasing success of international talent in France, with Michael Jackson predictably heading the invasion, is causing EMI Pathe Marconi France to re-think the use of part of its premises here. The company, which is in the middle of a top-level executive shuffle, has moved its French headquarters to the Paris suburb of Neuilly, near Boulogne Billancourt, location of its studio facilities.

Appointed managing director of the French operation is David Stockley, previously EMI chief in Mexico. He replaces Alain Gerondeau, who is leaving the group. Stockley, who has been with EMI for nine years, mostly in Latin America, has already started in his new role.

Francois Minchin, EMI South European chief, who filled in prior to Stockley's arrival, says the firm is keeping two of the studios at Boulogne Billancourt, but is converting the third into office space. "The main reason for the restructuring," he says, "is that French product is assuming a lesser role nationally, with a consequent lower demand for studio facilities. My estimate is that foreign product currently takes a 60% share of the French market, not least because of the tremendous success of Michael Jackson in this territory."



ALBERT ENTERS ADULTHOOD—Fif Riccobono, right, production manager of Australian rock label Albert, celebrates the company's 20th anniversary by re-signing its distribution deal with EMI Records. EMI's general manager Peter Dawkins cuts the cake while members of various Albert acts look on.

Video Rental Stores Hit By Tokyo Court

TOKYO—The District Court here has ordered three local videotape rental stores to stop renting out videotaped movies produced by six companies on the grounds that unauthorized rental of such software constitutes a violation of the Japanese copyright law.

At the end of last year, the Kanagawa Prefecture and Kawasaki City police near Tokyo raided electrical stores, video rental outlets and a trader suspected of making pirate videotapes and confiscated a total 1,500 allegedly illicit tapes. But the May 7 court ruling is the first time here that the unauthorized rental of videotapes sold on the market has been judged illegal.

The six companies involved in the action, including Toho, Shochiku, Nikkatsu and Toei, all members of the Japan Video Assn., say they will now take legal action against all videotape rental stores in Japan. It's estimated that there are between 2,000 and 3,000 such outlets.

The stores banned from further video rental activity are the Video Center of Katsushika, Daiwa Video Akihabara in Chiyoda and the Rental Video Shokai of Toshima. These stores purchased the videotapes for around \$65 each, then rented them out to customers for fees ranging from \$6.50 to \$8.75.

Recently, in a bid to fend off action

by the manufacturers, the stores had adopted a "sale by easy payment" plan. The first payment is equivalent to the rental fee and, when the videotape is returned prior to the date set for the second payment, the sale contract is declared void.

The manufacturers' request for a temporary ban on the rentals argued through several points, notably that copyright extends also to the videotapes and unauthorized rental violates the copyright law, and that the "sale by easy payment" plan is the same as rental and therefore also a violation of law.

The video rental traders, however, argue that the videotapes are not movies and that the distribution right does not cover videotapes sold on the market. But the District Court decision went against them.

The Japan Video Assn. started a videotape rental system last April and revised it on March 1. Under the scheme, rental stores that sign with the JVA can legitimately rent out tapes. For six months' rental rights, the stores pay nearly \$45 for one-hour movies and \$65 for longer features.

The JVA says some 80 rental stores have signed contracts, with about 400 others apparently ready to do so. The trade association expects around 500 stores to be in the scheme by the end of the year.

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EDITORIAL

Little Labels Can . . .

"Little labels can go a long way," declared Tower Records' Russ Solomon at the recent National Assn. of Independent Record Distributors & Manufacturers (NAIRD) convention in San Francisco. Indeed, the quality of releases from small and independent outfits continues to prove that size isn't everything in the world of prerecorded music. And with the prospect of more corporate mergers ahead, indies may find themselves better positioned to respond quickly to new commercial opportunities than musclebound mega-companies.

Examples of this are evident in markets where the independents have traditionally been strong. Rhythm & blues labels like Malaco, Beverly Glen and Soundtown, coupled with street-sharp hip-hop outfits like Streetwise, Tommy Boy, Profile, Emergency, Prelude and Quality, account for an enviable share of black music and dance/disco sales.

Economies of scale have also forced majors to back off their aggressive jazz programs of recent years, leaving the door wide open for the indies who built the market. And not one album on Billboard's most recent spiritual chart was on a major label. When retailers catering to that market report that Atlanta International's "Rough Side Of The Mountain" is one of the biggest records they've had in the last 10 years, the opportunities for in-

dependents are apparent.

But in order for them to take full advantage of the future—and even the present—they must move quickly to keep pace with the technological changes reshaping the music business.

While instrumental in developing the 12-inch single, far too many indies and catalog labels have failed to take advantage of prerecorded cassette growth, let alone such recent developments as Compact Discs, videos and digital recording.

Can indies afford to make plans that don't take into account the Camelot chain selling more than 50% of its music on cassettes? Or Tower, for whom indie titles account for 15% of total volume, selling more CDs than seven-inch singles? Or music video programming being a staple of pay and broadcast television as well as rock clubs worldwide?

Clearly, smaller labels are at a disadvantage when it comes to budgeting for promotion and manufacturing. But if they're to take advantage of the holes in this major-dominated market, they will have to accept that the rules and methods have changed.

Russ Solomon and many, many other retailers are music junkies who have a great sympathy for the esthetic conscience and market niche of small labels. Those labels need to be more sympathetic than ever to the shifting configuration needs of retailers.

Composer Without Portfolio

By EDDY LAWRENCE MANSON

"Without the arranger," someone once said, "there'd be no music," or more accurately, we might amend, "there'd be no music industry."

It is not enough to just put the notes down on paper. Someone has to put down the *intent* of the song, which lies in the harmonies, the rhythms and the inner voices of the piece, the very music that the performers play and sing.

In pop music the arrangement, or chart, often generates a record's success, rather than the underlying tune itself. But let one assume that this writer is negating the importance of a song, let it quickly be said that without a song there would be no arrangement.

Perhaps, some would say, we have grown too dependent on production and arrangement, and not enough on the basic quality of the song. A great song, of course, needs little or no arranging. It merely has to be sung. Still, where are the great songs in today's market? That leaves it pretty much up to the arranger.

But the arranger who has created this new saleable version of a song does not participate financially in the success of the record. He receives no royalties and is paid a few paltry bucks in front for "orchestration," as per musicians union scale.

Today, the arranger is often the producer of the recorded material as well. He not only writes the chart, but works it out in the recording studio with the artists and musicians, spending hours mixing and remixing until the electronics satisfy his vision. The tune itself is usually little more than a jumping-off place for the event visualized by the arranger/producer.

Quincy Jones is perhaps the best known of this group. But there are others—Dave Grusin, Freddie Perren, the late Don Costa, Nelson Riddle. The list goes on.

While these men can write their own tickets, what about those lesser known workaday arrangers who get their union scale for "orchestrating," and little more? Yet they are the ones who turn out marketable product day in and day out.

Under the Copyright Act, arrangers are not entitled to a share in the royalties resulting from their creativity. In the case of pop music, the arranger often takes on the role of "benevolent bootlegger." No one really objects if a song is arranged and recorded without permission. But don't expect royalties.

The "for hire" clause in the Copyright Act that says that the employer of a composer or writer legally becomes the "author"

of the work is an outrage. And it also works to the detriment of the arranger, since he is generally engaged as an employee. Neither he nor the "employed" writer enjoy any rights under the law.

In England, France and other countries, arrangers are given a parallel set of rights, both mechanical and performance, without having to seek permission from the owner of the underlying work. The new, arranged version is regarded as a joint effort and is paid for as such.

Further, in most European countries, arrangers are given the status of composer, and are often referred to in that way. When I studied at the Juilliard School, we did not have a separate course in arranging. Arranging was considered a function of composing. As far as I'm concerned, it still is.

'The arranger does not participate financially in the success of the record'

The American Society of Music Arrangers (ASMA) was founded in 1938 by Robert Russell Bennett and his peers. They felt the need for proper recognition and protection. The society has devoted itself to that end since it was formed and has worked closely with the American Federation of Musicians since 1943.

We have found that many distinguished members of our society are, in fact, composers who can transcribe, arrange, adapt and, of course, orchestrate their own or anyone else's music. For me, these men and women are the composers of our time on whom the future of the industry rests. If ever America produces its own Beethoven or Brahms, I'll wager he or she will come from their ranks, or their artistic progeny.

In negotiating its recent agreement with the film and television industry, the AFM failed to protect the function of arranging, leaving it open to "individual negotiation." Thus, the question naturally arises if the arranger really belongs in the AFM.

Hopefully, the suggested formation of a national office of music preparation and a national arrangers committee within the AFM will help rectify the situation.

Further, we need to amend the Copyright Act to insure some form of proprietary interest for the author of an arrangement. Until such reforms are instituted, the arranger remains a second class musical professional. He is a composer without portfolio.

Eddy Manson is an arranger, teacher and harmonica virtuoso based in Los Angeles, and has served as president of the American Society of Music Arrangers.

Letters To The Editor

First On The Spot

Both Evan Lasky and I chuckled just a bit when we read John Sippel's story crediting Licorice Pizza with "pioneering year-round tv spots." Budget Tapes & Records has produced its own institutional television spots since 1979.

Way back then, Sandra Halper, our national advertising director, pioneered the concept of institutional year-round tv spots with the production of seven 30-second spots. Each spot featured the slogan line "We've Got Your Song" and adapted it to

various themes (country, disco, jazz, etc.) These spots ran in each of the 55 markets served by Budget Tapes & Records.

Also in 1979, Mike Boyle and Greg Cohen from our Seattle branch produced a 30-second spot with the theme, "Music Makes Time Stand Still." The viewer was bombarded with 46 edits of classic photos of musical personalities in chronological order from Bach to Springsteen. The music was the frenzied end of the Beatles' "A Day In The Life." These commercials endured the test of time

over the next couple of years, and more specific tv spots, such as "Merry Music" Christmas spots and co-op productions for specific artists, were the rule.

More were done in 1983, and still more production is planned for this spring. We use a lot of MTV, "Entertainment Tonight" and other industry-related programming.

Jeff Klem, Advertising Director
Budget Tapes & Records, Denver

The Saga of Michael Jackson

A Billboard
Special Issue
June 30, 1984

Written by
ROBERT HILBURN
Pop Music Critic for
the Los Angeles Times,
and guest contributors

T H E A R T I S T

T H E M U S I C

T H E I M P A C T

T H E F U T U R E



This Special Issue of Billboard will receive more than our usual newsstand distribution. The front cover will be devoted exclusively to Michael Jackson. The advertising deadline is June 8. For more information call Don Frost in New York at (212) 764-7352, or contact any Billboard Sales Office around the world.

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Ex-Top 40 WCFL Born Again

Chenelle Set As PD For Contemporary Christian Format

By MOIRA McCORMICK

CHICAGO—WCFL, the former top 40 giant here which has sunk into commercial and ratings obscurity in the last decade to its latest 0.9 in the current Arbitron sweep, is being born again as a full-service contemporary Christian outlet Tuesday (22), complete with a PD who used to be the GM known as Captain Whammo and an on-air lineup resplendent with block-programmed preaching and local personality. With 'CFL originating a syndicated "Christian Countdown," debate over whether to use the slogan "Amen 1000" on the air continues, as Statewide Broadcasting assumes control of the 50 kw giant from Amway's Mutual Monday (21) at midnight.

VP/GM Keith Hallam, a 16-year veteran of Christian broadcasting and most recently GM of Hammond's WYCA, a post he vacated in 1983, also served as an associated pastor of Stone Church in suburban

Palos Heights here. His faith in the format, and in general, is infectious.

"Chicago's never had a truly contemporary Christian station, and Christian is one of the fastest growing formats around," Hallam says. "I believe there's a real market for this in Chicago." It doesn't hurt that Super 'CFL's nighttime coverage includes 25 states, a lure for any radio preacher.

Hallam, a longtime Buffalo broadcaster whose credits include WBNY, WKBW and WGR, has hired Jim Chenelle as program director and afternoon drive host. Chenelle, most recently of suburban WCRM here, was Captain Whammo on both WDFH and WMET in the early '70s. Handling middays is Kris Stevens (not to be confused with former top 40 personality Kris Eric Stevens), who joins the station from similarly programmed WEAW Evanston, where he served as PD.

Hallam, who feels the new format

is the salvation 'CFL was seeking, says about six to eight hours of block religious programming will be plugged into mornings and late nights, with half a dozen other jocks filling in on occasional airshifts. They include Bob Buchanan, also of WYCA; production manager David Mitchell, formerly of WCGO Chicago Heights; and "two or three other unnamed personalities." The music-to-talk ratio, says Hallam, is envisioned at 60/40.

The new WCFL, which Hallam says has not adopted any slogan as yet but is toying with the tag "Amen 1000," will be serving as a flagship station for a Christian top 40 round-up called "Christian Countdown USA," set to premiere within the next two weeks. The weekly two-hour special produced and hosted by PD Chenelle used to be carried by "one of the big syndicators," according to Hallam, although he declines to say which.



MAGIC BUS—The first painted bus rolls out from Kalamazoo's Metro Transit System. Designed to commemorate the city's 100th anniversary, the painted bus is a joint venture between the Michigan city, WKZO Kalamazoo and Burger King.

Dyson Group Shakes On Nine Plough Stations

By LEO SACKS

NEW YORK—A group headed by Rob Dyson has agreed in principle to purchase nine stations from Plough Broadcasting for a reported \$60 million, although Dyson declines to disclose the figure.

While Lewis Nolan, vice president of communications for Plough, would only confirm that the company has held "discussions" with interested parties, Dyson confirms that he has "handshaked" with Plough president Wayne Hudson to purchase its properties in Memphis (black WKDJ and urban WHRK), Baltimore (country WCAO and urban WXYV), Cincinnati ("Music Of Your Life" WMLX and country WUBE), Atlanta (country WPLO and urban WVEE) and Clearwater, Fla. (top 40 WZNE).

"We're trying to keep things quiet until we work everything out," says

Dyson, who also owns WPTR (country) and WFLY (hits) in Albany and WEOK (adult contemporary) and WPDH (AOR) in Poughkeepsie. "That's the way we like to do things: quietly."

Dyson declines to name the corporation he's heading and deflects any questions about the reported cost. "Watch the FCC register like everyone else," he says.

Headquartered in Memphis, Plough, whose deal with Infinity Broadcasting to sell WJJD/WJEZ for a reported \$13.5 million still awaits FCC approval, posted sales of \$24.8 million in 1983, a 13% jump from 1982's \$21.9 million. Overall, Shearing-Plough Corp., makers of such consumer products as Copper-tone and Maybelline, had sales of \$1.8 billion last year compared to \$1.73 billion in fiscal 1982.

FCC Again Throws Out McGavren Guild Complaint

NEW YORK — Once again, the FCC has dismissed a complaint against McGavren Guild's non-wired network. The complaint was originally filed in September, 1982, when Katz asked the commission to prohibit the representation and selling of multiple non-commonly-owned radio stations within the same market.

This February, the FCC affirmed previous rulings that a rep firm may have as clients two separately owned stations in the same market and may form clients into a non-wired rep network.

Katz replied to that ruling with evidence based on a McGavren Guild proposal to the Ross Roy Advertising Agency which they believed war-

ranted review. Last week the FCC upheld its previous decision.

In its latest ruling, the Commission said, "The evidence and argument you present, including availability sheets proposing the same number of spots for each station in the network; invoices showing that the actual purchases varied from the proposals; orders specifying particular dayparts; and rates that vary from a rate card, are not in the Commission's eyes evidence of a lack of licensee control. Rather they evidence negotiations that are carried on by agents of licensees and advertisers."

D.C.'s WGAY Changing Hands

WASHINGTON—WGAY-AM, little sister of top-rated WGAY-FM here, has been bought for \$950,000 by Gary Portmess, president of Interstate Communications Inc. and owner of WHAG and WQCM in Hagerstown, Md.

The purchase, announced May 10, will allow Greater Media Inc., current owner of the simulcast WGAY stations, to complete its plan to buy WWRC here for \$3.6 million. WWRC, currently owned by NBC, is also a top-rated station with an all-talk format. Its FM sister station, WKYS, the urban contemporary mainstay of Washington, is also owned by NBC, but is not affected by the sale.

It's not known yet what format changes are planned, if any. Portmess intends to keep the station all-talk.

Vox Jox

Al Moll Leaves WLZZ/WZUU

By ROLLYE BORNSTEIN

Upped to GM from his station manager slot at Milwaukee's WLZZ/WZUU less than a year ago, Al Moll has resigned that Malrite post to pursue ownership. No word on a replacement yet, but operations manager Steve Schram is holding down the fort until a decision is made. Word is that Moll has purchased an AM outlet.

Also making a quick exit is KFSD San Diego GM Jim Price. Price, who for 10 years had been GM of KGB/KPQP there, joined the classical outlet just after the first of the year.

★ ★ ★

Mike Phillips is more than serious about keeping KFRC San Francisco top 40, and so it is that he has hired former WLS Chicago high-energy lady The Slim One. Slim, who replaces Harry Nelson (who moves from the 7-10 p.m. slot to weekends), is the final cog in Phillips' lineup restructuring, which now looks like this: Dr. Don, mornings; Dave Sholin, 9-noon; former weekender Rob Conrad, noon-4 (replacing Don Sainte John, who moves back into 10 p.m.-1 a.m., replacing the exiting Sue Hall); Chuck Browning, afternoons, and Willie Sancho, overnights.

New call letters have been applied for for Mike Joseph's latest project. KKSS Minneapolis becomes "Comfy" KMFY—which, says Mike, "will serve an exclusive demo ripe for this kind of programming." Regarding what programming that is, Mike only offers, "It's different than anything being done, and if it works here it will work in every market in America and could be a great help to AM."

Our Chicago correspondent's dentist upon hearing she worked with Billboard, offered the following: "Dick Biondi will be leaving WBBM-FM. Replacing him will be Don Geronomo, who does nights. The afternoon guy will move to nights, leaving afternoons open for Steve Dahl." While drilling, he continued, "John Fisher will probably be back doing mornings at WMET-FM." Maybe it's the gas.

★ ★ ★

Changes in the L.A. morning scene, as expected, have Robert W. Morgan leaving his KMPC gig to do

mornings at Magic (KMGG), while former morning host Sonny Melendrez moves to afternoons. Replacing Morgan at KMPC is midday personality and former game show host Jim Lange, which leaves middays up for grabs; the rumor is KGIL's Jerry Bishop has first dibs.

Meanwhile, over at KIQQ, Richard Blade is slated to do mornings, which moves Bruce & Tony to afternoons. Rumor has it, though, that things are looking up back at Blade's current haunt, KROQ, where there's gaiety and merriment; not only does it look like the license troubles plaguing the outlet for the last 10 years may soon be over, but it also appears that Rick Carroll's cameo appearance in the programming part may soon be a starring role. Blade, consequently, is having second, third and fourth thoughts about leaving. When we last left the ROQ's license troubles, we had All Pro's Willie Davis being awarded the station, with plans to go urban. Now it looks like Willie and some competing applicants will withdraw their applications in return for a lump sum payment from minority owner (49%) Kenneth Roberts, who is currently the managing partner. Nice work if you can get it, and they can get it if the FCC approves.

★ ★ ★

It's official: Cincinnati Broadcasting, formed by Robert J. DeLuca and Richard L. Hallberg, has acquired Cincy's WLYK-FM from Perry Samuels. Other than DeLuca's installation as GM (he had been GSM at WSAI), everything stays the same at the Milford outlet, which Samuels will continue to consult. 'LYK, by the way, is home these days to one of Cincy's greatest morning men, James Francis Patick O'Neill, who will also remain with the Class A Bonneville easy listening outlet.

How would you like to become your boss' boss? That's what happened to WJXQ PD Jim Ryan, who has just purchased the Jackson, Mich. outlet, as well as its AM counterpart, WKHM. In his new post at WKHM/WJXQ, Ryan becomes president/CEO, with Denice Swanson continuing as VP/GM and former owner Myron Patten retaining a minority interest.

One of our favorite morning men is back in action in D.C. John Bodnar, late of WASH-FM, is the choice to replace Gary D. on KIX 106 (WPXX Alexandria), which puts WASH PD Bill Tanner in an interesting position. Competing with "Tanner-in-the-morning" on morning drive is the entire WASH-FM airstaff he replaced. In case you're not taking notes, Eddie Gallaher went over to nostalgia-formatted WWDC-AM. Bob Duckman's now programming WXTR, where he does mornings. Dave Arlington's now waking up the W-Lite (WLTT) morning crowd, and Jerry Clark's at Outlet's newly acquired WTKS (formerly WHFS) Bethesda.

★ ★ ★

KLLS San Antonio's Bruce Buchanan moved into the WCLS Detroit morning post last week. This week he also moves into the operations manager chair at the former WABX, where PD Peter Carey carries on in that role... Officially installed as PD of WQFM Milwaukee following Lee Arnold's departure is acting PD Andy Bloom... Former WGAR/WKSW Cleveland PD Mike Scott moves down to Dayton as operations manager for WHIO-AM, with Judy Kelly remaining on board as PD and night man Keith Wright moving up to MD... Terry Seigel is upped to PD/MD at St. Louis' KADI, as former PD Gary Brown segues to KWK-AM, which is rumored to be eyeing oldies.

Moving from his station manager post at Pittsburgh's B94 (WBZZ), Alan Murdoch becomes GSM across town at urban-formatted WAMO, now that Ray Gusky has been appointed GM of The Point (WPNT)... Exiting San Francisco's Quake (KQAK) is station manager Bob Heymann, who's replaced by GSM Greg Sullivan... Upped to PD at Cousin Brucie's WKGL Middletown, N.Y., replacing Ken Windheim, is Rick Love.

Back in action is Michele Robinson-Sayre, last of Houston's KLOL. These days she's MD for Ed Shane's Houston-based Shane Media... Exiting the Quiet Storm (KUTE Glendale/L.A.) is morning man Charlie Fox.

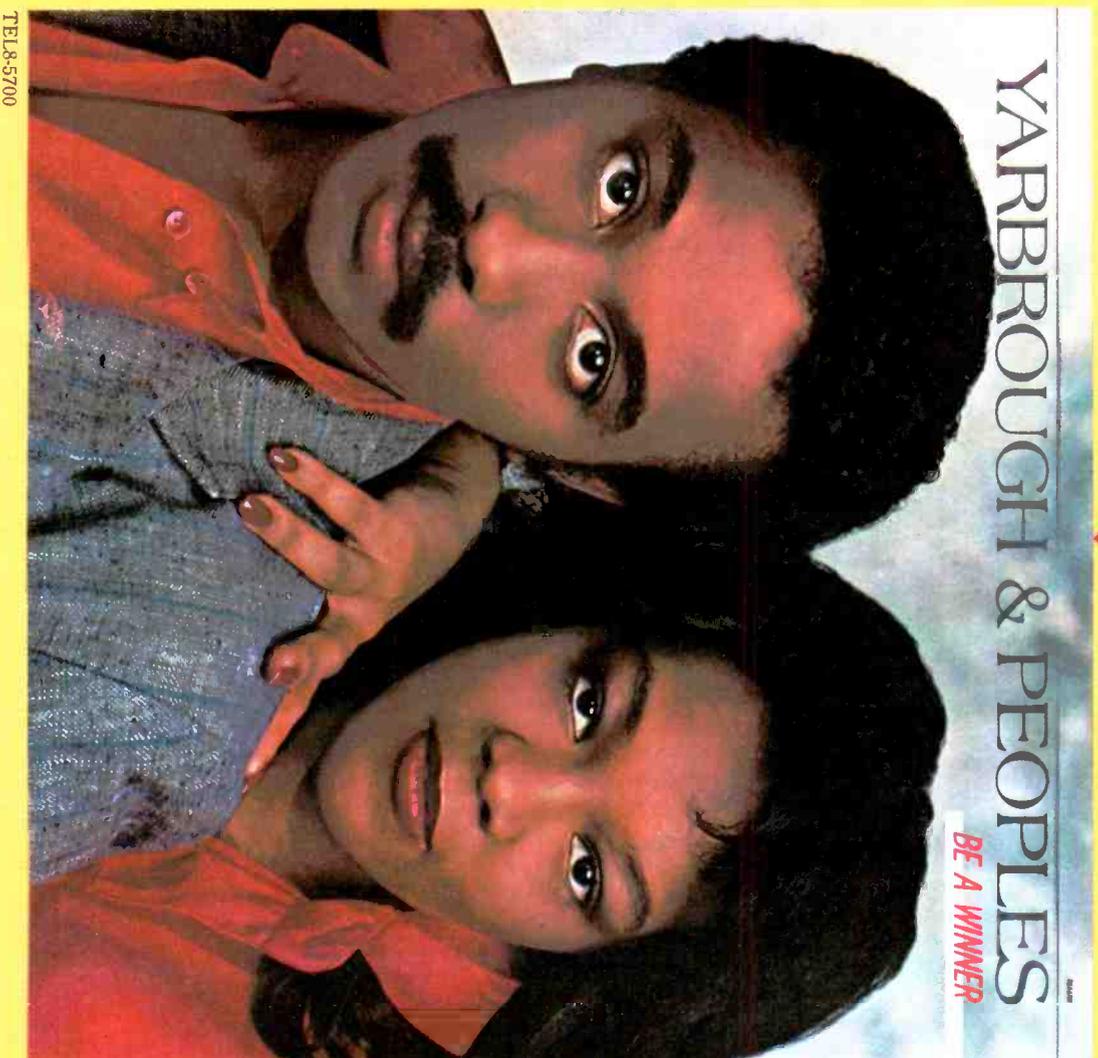
(Continued on page 19)

GOOD AFTERNOON

TEL:8-5701

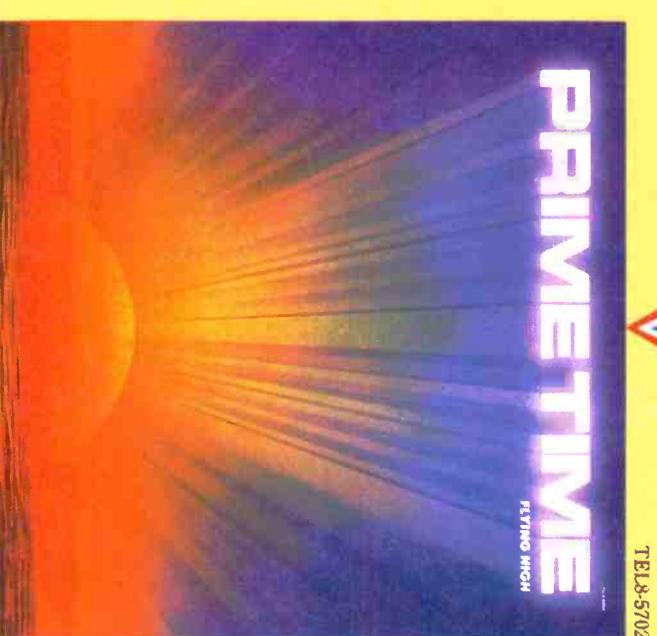


Includes their latest single
"Switch It Baby"
TES1-2401



Includes the hit
☆ "Don't Waste Your Time"
TES1-2400

TEL:8-5700



Includes their latest single
"Love Talk"
TES1-2402

TEL:8-5702

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ON TOTAL EXPERIENCE RECORDS & TAPES

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SONG OF THE YEAR
"THE WIND BENEATH MY WINGS"
LARRY HENLEY (CO-WRITER)
WARNER HOUSE OF MUSIC



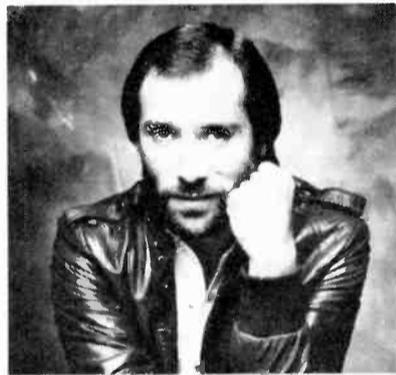
SINGLE RECORD OF THE YEAR
"ISLANDS IN THE STREAM"
DOLLY PARTON (WITH KENNY ROGERS)
BARRY GIBB, KARL RICHARDSON,
ALBY GALUTEN, PRODUCERS



ALBUM OF THE YEAR
"THE CLOSER YOU GET"
ALABAMA
ALABAMA, HAROLD SHEDD, PRODUCERS



TOP FEMALE VOCALIST
JANIE FRICKE



TOP MALE VOCALIST
LEE GREENWOOD



TOP VOCAL DUET
DOLLY PARTON
(WITH KENNY ROGERS)



TOP VOCAL GROUP
ALABAMA



PIONEER AWARD
EDDY ARNOLD



TOP NEW MALE VOCALIST
JIM GLASER



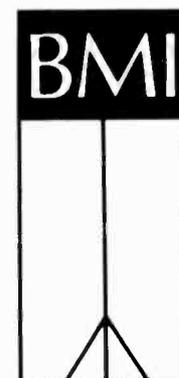
**ENTERTAINER
OF THE YEAR**
ALABAMA



**THE GOLDEN
HAT AWARD**
ELVIS PRESLEY

Congratulations to all our winners.

Wherever there's music, there's BMI.



Radio

YesterHits

HITS FROM BILLBOARD 10 AND 20 YEARS AGO THIS WEEK

POP SINGLES—10 Years Ago

1. **The Streak**, Ray Stevens, **Barnaby**
2. **Dancing Machine**, Jackson 5, **Motown**
3. **The Entertainer**, Marvin Hamlisch, **MCA**
4. **The Show Must Go On**, Three Dog Night, **Dunhill**
5. **Band On The Run**, Paul McCartney & Wings, **Apple**
6. **You Make Me Feel Brand New**, Stylistics, **Avco**
7. **Midnight At The Oasis**, Maria Muldaur, **Reprise**
8. **The Loco-Motion**, Grand Funk, **Capitol**
9. **(I've Been) Searchin' So Long**, Chicago, **Columbia**
10. **Help Me**, Joni Mitchell, **Asylum**

POP SINGLES—20 Years Ago

1. **My Guy**, Mary Wells, **Motown**
2. **Love Me Do**, Beatles, **Tollie**
3. **Hello, Dolly!**, Louis Armstrong, **Kapp**
4. **Chapel Of Love**, Dixie Cups, **Red Bird**
5. **Love Me With All Your Heart**, Ray Charles Singers, **Command**
6. **Bits And Pieces**, Dave Clark Five, **Epic**
7. **(Just Like) Romeo And Juliet**, Reflections, **Golden World**
8. **Ronnie**, 4 Seasons, **Philips**
9. **It's Over**, Roy Orbison, **Monument**
10. **A World Without Love**, Peter & Gordon, **Capitol**

TOP LPs—10 Years Ago

1. **The Sting**, Soundtrack, **MCA**
2. **Buddah And The Chocolate Box**, Cat Stevens, **A&M**
3. **Maria Muldaur, Reprise**
4. **Band On The Run**, Paul McCartney & Wings, **Apple**
5. **Greatest Hits**, John Denver, **RCA**
6. **Shinin' On**, Grand Funk, **Capitol**
7. **Chicago VII**, **Columbia**
8. **Court And Spark**, Joni Mitchell, **Asylum**
9. **Goodbye Yellow Brick Road**, Elton John, **MCA**
10. **Tubular Bells**, Mike Oldfield, **Virgin**

TOP LPs—20 Years Ago

1. **The Beatles' Second Album**, **Capitol**
2. **Hello, Dolly!**, Original Cast, **RCA Victor**
3. **Glad All Over**, Dave Clark Five, **Epic**
4. **Funny Girl**, Original Cast, **Capitol**
5. **Meet the Beatles**, **Capitol**
6. **Honey In The Horn**, Al Hirt, **RCA Victor**
7. **Kissin' Cousins**, Elvis Presley, **RCA Victor**
8. **Introducing The Beatles**, **VeeJay**
9. **Barbra Streisand/The Third Album**, **Columbia**
10. **In The Wind**, Peter, Paul & Mary, **Warner Bros.**

COUNTRY SINGLES—10 Years Ago

1. **No Charge**, Melba Montgomery, **Elektra**
2. **Pure Love**, Ronnie Milsap, **RCA**
3. **The Streak**, Ray Stevens, **Barnaby**
4. **Honeymoon Feelin'**, Roy Clark, **Dot**
5. **I Will Always Love You**, Dolly Parton, **RCA**
6. **Something**, Johnny Rodriguez, **Mercury**
7. **If You Love Me (Let Me Know)**, Olivia Newton-John, **MCA**
8. **Last Time I Saw Him**, Dottie West, **RCA**
9. **On The Cover Of The Music City News**, Buck Owens, **Capitol**
10. **Country Bumpkin**, Cal Smith, **MCA**

SOUL SINGLES—10 Years Ago

1. **I'm In Love**, Aretha Franklin, **Atlantic**
2. **Be Thankful For What You Got**, William DeVaughn, **Roxbury**
3. **For The Love Of Money**, O'Jays, **Philadelphia International**
4. **Don't You Worry 'Bout A Thing**, Stevie Wonder, **Tamla**
5. **Hollywood Swinging**, Kool & the Gang, **De-Lite**
6. **Dancing Machine**, Jackson 5, **Motown**
7. **The Payback**, James Brown, **Polydor**
8. **Satisfaction Guaranteed**, Harold Melvin & the Bluenotes, **Philadelphia International**
9. **Can You Handle It**, Graham Central Station, **Warner Bros.**
10. **The Same Love That Made Me Laugh**, Bill Withers, **Sussex**



AIR MAN ON ICE—DC 101 air personality Adam Smasher poses with Kathy Helfert, winner of the Washington station's Capitals Banner contest, in front of her prize-winning entry.

WLS Suspends Dahl, Meier Again

CHICAGO — WLS-FM (94.7) afternoon drive personalities Steve Dahl and Garry Meier were suspended mid-shift on May 9 for "lack of compliance with WLS' wishes in the structure of their show," according to general manager John Gehron. The suspension without pay, the duo's fourth this year, continued to the following Friday, a total of two and a half days.

According to Gehron, Dahl and Meier were not complying with station policy on several counts. The required five songs per hour were not being played, commercials were being aired in the wrong sequence, and

"negative comments were being made on air about the station and some of the people who work here," says Gehron.

Acknowledging the pair's previous suspensions, Gehron remarks, "It happens occasionally, and we always have worked out our differences. This isn't a major disaster on anybody's part." Dahl and Meier, he adds, were expected to resume their shifts Monday (21) after Dahl's scheduled vacation the previous week. In their absence, "best of Dahl" reruns were aired.

MOIRA McCORMICK



WALK THIS WAY—KIIS Los Angeles air personality Rick Dees, center, dusts off his boots after leaving his mark in Hollywood's Walk of Fame. Shown with him are the station's president and general manager Wally Clark, left, and Johnny Grant, chairman of the Walk of Fame committee.

Julio Iglesias

Quiero ser las dos niñas
de tus ojos,
Las metálicas cuerdas
de tu voz,
El rubor de tu sien
cuando meditas,
Y el origen tenaz de tu rubor.

Dulcinea

'MAGIC' FOR AC OUTLET

KLIR Denver Changing To KMJI

DENVER—Why would a station considered a financial and ratings success change call letters? In the case of KLIR here, which has applied to become KMJI, PD Chris Elliott says it's perception.

"Even though we are doing quite well, for 24 years the 'Clear' (KLIR) call letters stood for beautiful music," says Elliott. "It was an established identity." The Duffy station made the switch to AC two years ago, adopting the "FM 100" logo on the air, "and even though we've developed a very good following, our research continually showed there is a segment of people who have not

sampled us because they felt we were still beautiful music," says Elliott, who previously worked with KLIR consultant Mike McVay at Robinson's WMJI in Cleveland.

"We'll call it Magic FM 100 on the air. It will be a clear description of what we are."

Meanwhile, across town at Malrite's KPPL, a rumor that the AC station would make the switch to top 40 is laughed at by Malrite national PD Jim Wood, who explains its origin. "One of our sales people was at a party, and someone from another station kept saying, 'Hey, we hear you guys are about to come at us with top 40,' which we've been very successful with elsewhere. Finally our guy just said, 'Yeah, and we're switching call letters to KROD—the Rock Of Denver!'"

"Within an hour we started getting calls from as far away as a newspaper in Boulder. But no, we're making money, doing well and we're not switching to anything."

Videodisk
Top 20 Chart
Every Week
In 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 "Dancing In The Dark," Bruce Springsteen, Columbia	128	129
2 "Infatuation," Rod Stewart, Warner Bros.	100	100
3 "Doctor! Doctor!," Thompson Twins, Arista	53	53
4 "Magic," the Cars, Elektra	50	104
5 "Almost Paradise . . . Love," Mike Reno & Ann Wilson, Columbia	37	141
BLACK (94 Stations)		
1 "(You're My) Aphrodisiac," Dennis Edwards, Gordy	28	38
2 "Feels So Real (Won't Let Go)," Patrice Rushen, Elektra	22	77
3 "My Best Friend's Girlfriend," Marcus Miller, Warner Bros.	18	22
4 "If Ever You're In My Arms Again," Peabo Bryson, Elektra	17	58
5 "Simple," Johnny Mathis, Columbia	17	36
COUNTRY (125 Stations)		
1 "God Bless The U.S.A.," Lee Greenwood, MCA	71	77
2 "Long Hard Road (The Sharecropper's Dream)," Nitty Gritty Dirt Band, Warner Bros.	51	56
3 "Still Losing You," Ronnie Milsap, RCA	37	109
4 "One More Shot," Johnny Lee, Full Moon/Warner Bros.	34	35
5 "I Hurt For You," Deborah Allen, RCA	33	34
ADULT CONTEMPORARY (84 Stations)		
1 "Prime Time," the Alan Parsons Project, Arista	14	24
2 "It's A Miracle," Culture Club, Virgin/Epic	13	37
3 "Almost Paradise . . . Love," Mike Reno & Ann Wilson, Columbia	13	31
4 "Alibis," Sergio Mendes, A&M	11	19
5 "If Ever You're In My Arms Again," Peabo Bryson, Elektra	10	32

MAY 26, 1984, BILLBOARD

Billboard Singles Radio Action

Playlist Top Add Ons

Based on station playlists through Tuesday 5/26/84

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

Northeast Region

TOP ADD ONS

ROD STEWART—Infatuation (Warner Bros.)
BRUCE SPRINGSTEEN—Dancing In The Dark (Columbia)
THE THOMPSON TWINS—Doctor, Doctor (Arista)
COREY HART—Sunglasses At Night (EMI-America)

WFLY—Albany

(Peter Clark-P.D.)
●● **ROD STEWART**—Infatuation
●● **THE THOMPSON TWINS**—Doctor, Doctor
● **BRUCE SPRINGSTEEN**—Dancing In The Dark
● **RICK SPRINGFIELD**—Don't Walk Away
● **COREY HART**—Sunglasses At Night

WGUJ—Bangor

(Jim Randall-P.D.)
●● **THE CARS**—Magic
●● **BRUCE SPRINGSTEEN**—Dancing In The Dark
● **INXS**—Original Sin
● **ROD STEWART**—Infatuation
● **COREY HART**—Sunglasses At Night
● **FACE TO FACE**—10, 9, 8
● **SERGIO MENDES**—Aibis
● **JOHNNY MATHIS**—Simple
● **EDDY GRANT**—Romancing The Stone
● **RICK SPRINGFIELD**—Don't Walk Away

WIGY—Bath

(Scott Robbins-P.D.)
●● **BRUCE SPRINGSTEEN**—Dancing In The Dark
●● **ROD STEWART**—Infatuation
● **DEF LEPPARD**—Bring On The Heartbreak
● **PSYCHEDELIC FURS**—The Ghost In You
● **MISSING PERSONS**—Right Now
● **BON JOVI**—She Don't Know Me
● **COREY HART**—Sunglasses At Night

WHTT—Boston

(Rick Peters-P.D.)
●● **BRUCE SPRINGSTEEN**—Dancing In The Dark
●● **THE THOMPSON TWINS**—Doctor, Doctor
● **ROD STEWART**—Infatuation
● **Z.Z. TOP**—Legs
● **EURYTHMICS**—Who's That Girl?
● **FACE TO FACE**—10, 9, 8

WXKS—Boston

(Sanny Joe White-P.D.)
●● **BRUCE SPRINGSTEEN**—Dancing In The Dark
●● **MIKE RENO AND ANN WILSON**—Almost Paradise...Love
● **ROD STEWART**—Infatuation
● **THE THOMPSON TWINS**—Doctor, Doctor
● **THE CARS**—Magic
● **BIG COUNTRY**—Wonderland
● **JEFFERSON STARSHIP**—No Way Out
● **ROCKWELL**—Obscene Phone Caller

WBEN-FM—Buffalo

(Bob Wood-P.D.)
● **ROD STEWART**—Infatuation
● **BRUCE SPRINGSTEEN**—Dancing In The Dark
● **THE CARS**—Magic

WKBW—Buffalo

(Sandy Beach-P.D.)
● **ROBIN GIBB**—Boys Do Fall In Love
● **ANNE MURRAY**—Just Another Woman In Love

WNYS—Buffalo

(Bill Tod-P.D.)
● **BRUCE SPRINGSTEEN**—Dancing In The Dark
● **THE THOMPSON TWINS**—Doctor, Doctor
● **ROD STEWART**—Infatuation
● **THE ALAN PARSONS PROJECT**—Prime Time
● **RICK SPRINGFIELD**—Don't Walk Away
● **COREY HART**—Sunglasses At Night

WTSN—Dover

(Jim Sebastian-P.D.)
●● **DAN HARTMAN**—I Can Dream About You
●● **Z.Z. TOP**—Legs
● **BRUCE SPRINGSTEEN**—Dancing In The Dark
● **WANG CHUNG**—Dance Hall Days

WERZ—Exeter

(Jack O'Brien-P.D.)
● **BRUCE SPRINGSTEEN**—Dancing In The Dark
● **THE CARS**—Magic
● **ROD STEWART**—Infatuation
● **FACE TO FACE**—10, 9, 8
● **COREY HART**—Sunglasses At Night
● **BON JOVI**—She Don't Know Me
● **EURYTHMICS**—Here Comes The Rain Again
● **TINA TURNER**—What's Love Got To Do With It
● **JOHN LENNON**—Borrowed Time

WFEA—Manchester

(Rick Ryder-P.D.)
● **JERMAINE JACKSON**—Tell Me I'm Not Dreaming
● **SHALAMAN**—Dancing In The Sheets
● **THE CARS**—Magic
● **TINA TURNER**—What's Love Got To Do With It
● **JOHN LENNON**—Borrowed Time
● **SERGIO MENDES**—Aibis
● **PEABO BRYSON**—If Ever You In My Arms Again
● **DAN HARTMAN**—I Can Dream About You
● **COREY HART**—Sunglasses At Night
● **PAUL YOUNG**—Love Of The Common People

KC-101 (WKCI)—New Haven

(Stef Rybak-P.D.)
●● **BRUCE SPRINGSTEEN**—Dancing In The Dark
●● **ROD STEWART**—Infatuation
● **THE CARS**—Magic
● **DAN HARTMAN**—I Can Dream About You

WJBQ—Portland

(Brian Phoenix-P.D.)
●● **THE THOMPSON TWINS**—Doctor, Doctor
●● **PSYCHEDELIC FURS**—The Ghost In You
● **FACE TO FACE**—10, 9, 8

● **BRUCE SPRINGSTEEN**—Dancing In The Dark
● **ROD STEWART**—Infatuation
● **DUKE JUPITER**—Little Lady
● **TINA TURNER**—What's Love Got To Do With It
● **MICHAEL JACKSON**—Farewell My Summer Love
● **COREY HART**—Sunglasses At Night

WSPK—Poughkeepsie

(Chris Leide-P.D.)
●● **BRUCE SPRINGSTEEN**—Dancing In The Dark
●● **ROD STEWART**—Infatuation
● **THE ALAN PARSONS PROJECT**—Prime Time
● **Z.Z. TOP**—Legs
● **THE CARS**—Magic
● **TINA TURNER**—What's Love Got To Do With It

WPRO-FM—Providence

(Tom Cuddy-P.D.)
● **HOWARD JONES**—What Is Love
● **MIKE RENO AND ANN WILSON**—Almost Paradise...Love
● **BRUCE SPRINGSTEEN**—Dancing In The Dark
● **ROD STEWART**—Infatuation
● **WANG CHUNG**—Dance Hall Days

WMJQ—Rochester

(Jay Stevens-P.D.)
● **BILLY IDOL**—Eyes Without A Face
● **ROD STEWART**—Infatuation
● **DURAN DURAN**—The Reflex
● **BRUCE SPRINGSTEEN**—Dancing In The Dark

WPXY-FM—Rochester

(Tom Mitchell-P.D.)
● **THE ALAN PARSONS PROJECT**—Prime Time
● **THE THOMPSON TWINS**—Doctor, Doctor
● **ROD STEWART**—Infatuation
● **RICK SPRINGFIELD**—Don't Walk Away
● **COREY HART**—Sunglasses At Night
● **BRUCE SPRINGSTEEN**—Dancing In The Dark

WGFJ—Schenectady

(Mike Neff-P.D.)
● **RICK SPRINGFIELD**—Don't Walk Away
● **ROD STEWART**—Infatuation
● **WANG CHUNG**—Dance Hall Days

WRCK—Utica

(Jim Rietz-P.D.)
●● **BRUCE SPRINGSTEEN**—Dancing In The Dark
●● **ROD STEWART**—Infatuation
● **EDDY GRANT**—Romancing The Stone
● **BON JOVI**—She Don't Know Me
● **THE THOMPSON TWINS**—Doctor, Doctor
● **COREY HART**—Sunglasses At Night
● **THE INC.**—Tonight Is What It Means To Be Young
● **MIKE RENO AND ANN WILSON**—Almost Paradise...Love

Mid-Atlantic Region

TOP ADD ONS

BRUCE SPRINGSTEEN—Dancing In The Dark (Columbia)
ROD STEWART—Infatuation (Warner Bros.)
THE THOMPSON TWINS—Doctor, Doctor (Arista)
RICK SPRINGFIELD—Don't Walk Away (RCA)

WFBG—Altoona

(Tony Booth-P.D.)
● **THE CARS**—Magic
● **THE THOMPSON TWINS**—Doctor, Doctor
● **ROD STEWART**—Infatuation
● **ROCKWELL**—Obscene Phone Caller
● **COREY HART**—Sunglasses At Night
● **TOM TEELEY**—She Got Away
● **TINA TURNER**—What's Love Got To Do With It

WJLK-FM—Asbury Park

(Dennis O'Wara-P.D.)
● **BRUCE SPRINGSTEEN**—Dancing In The Dark
● **TINA TURNER**—What's Love Got To Do With It
● **EDDY GRANT**—Romancing The Stone
● **ROD STEWART**—Infatuation
● **THE THOMPSON TWINS**—Doctor, Doctor

B-104 (WBSB)—Baltimore

(Steve Kingston-P.D.)
●● **BRUCE SPRINGSTEEN**—Dancing In The Dark
●● **RICK SPRINGFIELD**—Don't Walk Away
● **THE BAR-KAYS**—Freakshow On The Dance Floor

WMAR-FM—Baltimore

(Ralph Wimmer-P.D.)
● **BRUCE SPRINGSTEEN**—Dancing In The Dark
● **WANG CHUNG**—Dance Hall Days
● **THE ALAN PARSONS PROJECT**—Prime Time
● **JEFFERSON STARSHIP**—No Way Out
● **THE BAR-KAYS**—Freakshow On The Dance Floor

WOMP-FM—Bellaire

(Wayne Bonds-P.D.)
●● **BRUCE SPRINGSTEEN**—Dancing In The Dark
●● **ROD STEWART**—Infatuation
● **DAN FOGELBERG**—Believe In Me
● **THE CARS**—Magic
● **THE THOMPSON TWINS**—Doctor, Doctor
● **DAN HARTMAN**—I Can Dream About You
● **ROCKWELL**—Obscene Phone Caller
● **SERGIO MENDES**—Aibis
● **JEFFERSON STARSHIP**—No Way Out
● **MIKE RENO AND ANN WILSON**—Almost Paradise...Love
● **RICK SPRINGFIELD**—Don't Walk Away
● **BON JOVI**—She Don't Know Me

WVSR—Charleston

(Chris Bailey-P.D.)
●● **BRUCE SPRINGSTEEN**—Dancing In The Dark
●● **ROD STEWART**—Infatuation
● **FACE TO FACE**—10, 9, 8
● **Z.Z. TOP**—Legs
● **THE THOMPSON TWINS**—Doctor, Doctor
● **RICK SPRINGFIELD**—Don't Walk Away
● **BIG COUNTRY**—Wonderland
● **COREY HART**—Sunglasses At Night
● **HERBIE HANCOCK**—Mega-Mix

TOP ADD ONS - NATIONAL

BRUCE SPRINGSTEEN—Dancing In The Dark (Columbia)
ROD STEWART—Infatuation (Warner Bros.)
THE THOMPSON TWINS—Doctor, Doctor (Arista)
THE CARS—Magic (Elektra)

WKEE-FM—Huntington

(Steve Hayes-P.D.)
●● **THE CARS**—Magic
●● **RICK SPRINGFIELD**—Don't Walk Away
● **ROD STEWART**—Infatuation
● **BRUCE SPRINGSTEEN**—Dancing In The Dark
● **THE THOMPSON TWINS**—Doctor, Doctor
● **DWIGHT TWILLEY**—Little Bit Of Love

WBLI—Long Island

(Bill Terry-P.D.)
●● **BRUCE SPRINGSTEEN**—Dancing In The Dark
●● **MIKE RENO AND ANN WILSON**—Almost Paradise...Love
● **HOWARD JONES**—What Is Love
● **ROD STEWART**—Infatuation
● **JEFFERSON STARSHIP**—No Way Out
● **Z.Z. TOP**—Legs
● **DAN HARTMAN**—I Can Dream About You

WPLJ—New York

(Larry Berger-P.D.)
●● **WOMACK & WOMACK**—Baby I'm Scared Of You
● **LAURA BRANIGAN**—Self Control
● **JOHN COUGAR MELLENCAMP**—The Authority Song

Z-100 (WHTZ)—New York

(Scott Shannon-P.D.)
●● **THE POINTER SISTERS**—Jump (For My Love)
● **LAURA BRANIGAN**—Self Control
● **BRUCE SPRINGSTEEN**—Dancing In The Dark
● **IRENE CARA**—Breakdance
● **Z.Z. TOP**—Legs

WKTU—New York City

(Carlos DeJesus-P.D.)
● **DAN HARTMAN**—I Can Dream About You
● **BREAK MACHINE**—Street Dance
● **TWO SISTERS**—Right There
● **M & M**—Black Stations/White Stations
● **GINO SOGGIO**—Turn It Around
● **FACE TO FACE**—10, 9, 8

WKHI—Ocean City

(Jack Gilson-P.D.)
●● **THE CARS**—Magic
● **DAN FOGELBERG**—Believe In Me
● **THE ALAN PARSONS PROJECT**—Prime Time
● **BRUCE SPRINGSTEEN**—Dancing In The Dark
● **ROD STEWART**—Infatuation
● **YARBROUGH AND PEOPLES**—Don't Waste Your Time
● **ROCKWELL**—Obscene Phone Caller
● **LUTHER VANDROSS**—Superstar/Until You Come Back To Me

WCAU-FM—Philadelphia

(Scott Walker-P.D.)
●● **ROD STEWART**—Infatuation
●● **THE THOMPSON TWINS**—Doctor, Doctor
● **BRUCE SPRINGSTEEN**—Dancing In The Dark
● **COREY HART**—Sunglasses At Night
● **PEABO BRYSON**—If Ever You In My Arms Again
● **BON JOVI**—She Don't Know Me
● **SERGIO MENDES**—Aibis

WUSL—Philadelphia

(Jeff Wyatt-P.D.)
● **LARRIGE**—Boop 'Til I Drop
● **PATTI AUSTIN**—Rhythm Of The Street
● **MENUDO**—If You're Not Here (By My Side)
● **NUANCE FEATURING VIKKI LOVE**—Take A Chance
● **JOHN ROCCA**—I Want It To Be Real

B-94 (WBZZ)—Pittsburgh

(Guy Zapoleon-P.D.)
● **ROD STEWART**—Infatuation
● **MICHAEL JACKSON**—Farewell My Summer Love

WHTX—Pittsburgh

(Todd Chase-P.D.)
●● **BRUCE SPRINGSTEEN**—Dancing In The Dark
● **WANG CHUNG**—Dance Hall Days
● **MICHAEL JACKSON**—Farewell My Summer Love
● **THE THOMPSON TWINS**—Doctor, Doctor
● **THE ALAN PARSONS PROJECT**—Prime Time

WPST—Trenton

(Tom Taylor-P.D.)
●● **BRUCE SPRINGSTEEN**—Dancing In The Dark
●● **THE THOMPSON TWINS**—Doctor, Doctor
● **THE ALAN PARSONS PROJECT**—Prime Time
● **RICK SPRINGFIELD**—Don't Walk Away
● **ROD STEWART**—Infatuation
● **PAUL YOUNG**—Love Of The Common People
● **BON JOVI**—She Don't Know Me

Q-107 (WRQX)—Washington

(Allen Burns-P.D.)
● **BRUCE SPRINGSTEEN**—Dancing In The Dark
● **CULTURE CLUB**—It's A Miracle
● **LAURA BRANIGAN**—Self Control

WASH—Washington D.C.

(Bill Tanner-P.D.)
● **YAN HALEN**—I'll Wait
● **BRUCE SPRINGSTEEN**—Dancing In The Dark
● **MICHAEL JACKSON**—Farewell My Summer Love
● **THE BAR-KAYS**—Freakshow On The Dance Floor
● **HUEY LEWIS AND THE NEWS**—The Heart Of Rock & Roll
● **MIKE RENO AND ANN WILSON**—Almost Paradise...Love

WAVA—Washington D.C.

(Randy Kabrich-P.D.)
● **CULTURE CLUB**—It's A Miracle
● **MIKE RENO AND ANN WILSON**—Almost Paradise...Love
● **DAN HARTMAN**—I Can Dream About You
● **NIGHT RANGER**—Sister Christian
● **HUEY LEWIS AND THE NEWS**—The Heart Of Rock & Roll

WILK—Wilkes Barre

(Frank Warren-P.D.)
●● **ALABAMA**—When We Make Love
● **SERGIO MENDES**—Aibis
● **OLLIE & JERRY**—Breakin', There's No Stopping Us

WKZR-FM—Wilkes-Barre

● **RICK SPRINGFIELD**—Don't Walk Away

●● **CULTURE CLUB**—It's A Miracle
● **BRUCE SPRINGSTEEN**—Dancing In The Dark
● **ROD STEWART**—Infatuation
● **THE THOMPSON TWINS**—Doctor, Doctor
● **EDDY GRANT**—Romancing The Stone
● **COREY HART**—Sunglasses At Night
● **THE CARS**—Magic

Q-106 (WQXA)—York

(Mark McKenzie-P.D.)
●● **PAT ROBINSON**—Eye For An Eye
●● **DAN HARTMAN**—I Can Dream About You

WYCR—York

(Mark Richards-P.D.)
● **NIK KERSHAW**—Wouldn't It Be Good
● **BRUCE SPRINGSTEEN**—Dancing In The Dark
● **Z.Z. TOP**—Legs
● **ROD STEWART**—Infatuation
● **ROBIN GIBB**—Boys Do Fall In Love
● **BON JOVI**—She Don't Know Me
● **RICK SPRINGFIELD**—Don't Walk Away
● **MICHAEL JACKSON**—Farewell My Summer Love
● **THE ALAN PARSONS PROJECT**—Prime Time 1

Southeast Region

TOP ADD ONS

BRUCE SPRINGSTEEN—Dancing In The Dark (Columbia)
ROD STEWART—Infatuation (Warner Bros.)
THE CARS—Magic (Elektra)
THE THOMPSON TWINS—Doctor, Doctor (Arista)

WANS-FM—Anderson/Greenville

(Bill McCann-P.D.)
●● **NEVA**—Just A Dream
●● **BRUCE SPRINGSTEEN**—Dancing In The Dark
● **THE ALAN PARSONS PROJECT**—Prime Time
● **THE CARS**—Magic
● **MISSING PERSONS**—Right Now

WISE—Asheville

(John Stevens-P.D.)
●● **THE CARS**—Magic
●● **BRUCE SPRINGSTEEN**—Dancing In The Dark
● **ROD STEWART**—Infatuation
● **THE THOMPSON TWINS**—Doctor, Doctor
● **BANANARAMA**—Robert De Niro's Waiting
● **COREY HART**—Sunglasses At Night
● **RICK SPRINGFIELD**—Don't Walk Away
● **SERGIO MENDES**—Aibis

94-Q (WQXI-FM)—Atlanta

(Jim Morrison-P.D.)
● **Z.Z. TOP**—Legs
● **BRUCE SPRINGSTEEN**—Dancing In The Dark
● **THE THOMPSON TWINS**—Doctor, Doctor
● **ROD STEWART**—Infatuation
● **RICK SPRINGFIELD**—Don't Walk Away

V-103 (WVEE)—Atlanta

(Scotti Andrews-P.D.)
● **STACY LATTISAW & JOHNNY GILL**—Baby It's You
● **THE SYSTEM**—Promises Can Break
● **GINO SOGGIO**—Turn It Around
● **TALK TALK**—It's My Life
● **THE EMOTIONS**—You're The Best
● **JOHN ROCCA**—I Want It To Be Real
● **SHOCK**—Slam Dunk
● **ROCHELLE**—Lookin' For My Mind

Z-93 (WZGC)—Atlanta

(Chris Thomas-P.D.)
● **BRUCE SPRINGSTEEN**—Dancing In The Dark
● **ROD STEWART**—Infatuation
● **THE THOMPSON TWINS**—Doctor, Doctor
● **COREY HART**—Sunglasses At Night

WBBQ-FM—Augusta

(Harley Drew-P.D.)
●● **ROD STEWART**—Infatuation
●● **BRUCE SPRINGSTEEN**—Dancing In The Dark
● **TINA TURNER**—What's Love Got To Do With It
● **PEABO BRYSON**—If Ever You In My Arms Again
● **YARBROUGH AND PEOPLES**—Don't Waste Your Time
● **THE ALAN PARSONS PROJECT**—Prime Time

WSSX—Charleston

(Brian Phillips-P.D.)
●● **DAN HARTMAN**—I Can Dream About You
●● **THE CARS**—Magic
● **BRUCE SPRINGSTEEN**—Dancing In The Dark
● **ROD STEWART**—Infatuation

WBCY—Charlotte

(Bob Kagan-P.D.)
●● **SCORPIONS**—Rock You Like A Hurricane
●● **BRUCE SPRINGSTEEN**—Dancing In The Dark
● **ROD STEWART**—Infatuation
● **RICK SPRINGFIELD**—Don't Walk Away
● **THE CARS**—Magic

CK-101 (WCKS)—Cocoa Beach

(Bobby Knight-P.D.)
●● **THE ALAN PARSONS PROJECT**—Prime Time
● **ROD STEWART**—Infatuation
● **SERGIO MENDES**—Aibis
● **LATOYA JACKSON**—Heart Don't Lie

WNOK-FM—Columbia

(Peter Wolfe-P.D.)
●● **MIKE RENO AND ANN WILSON**—Almost Paradise...Love
●● **Z.Z. TOP**—Legs
● **DAN HARTMAN**—I Can Dream About You
● **BRUCE SPRINGSTEEN**—Dancing In The Dark
● **ROD STEWART**—Infatuation
● **DUKE JUPITER**—Little Lady

I-100 (WNFI)—Daytona Beach

(Brian Ouglas-P.D.)
● **BILLY IDOL**—Eyes Without A Face
● **THE POINTER SISTERS**—Jump (For My Love)

● **THE CARS**—Magic
● **TIMMY THOMAS**—Gotta Give A Little Love (Ten Years Later)

G-105 (WDCC)—Durham/Raleigh

(Rick Freeman-P.D.)
● **MIKE RENO AND ANN WILSON**—Almost Paradise...Love
● **BRUCE SPRINGSTEEN**—Dancing In The Dark
● **ROD STEWART**—Infatuation
● **ROCKWELL**—Obscene Phone Caller
● **VAN STEPHENSON**—Modern Day Delilah
● **HOWARD JONES**—What Is Love

WFLB—Fayetteville

(Larry Canon-P.D.)
● **MANHATTAN TRANSFER**—Mystery
● **MIKE RENO AND ANN WILSON**—Almost Paradise...Love
● **RICK SPRINGFIELD**—Don't Walk Away
● **JOHN LENNON**—Borrowed Time
● **BIG COUNTRY**—Wonderland
● **SLADE**—Run Runaway
● **BRUCE SPRINGSTEEN**—Dancing In The Dark
● **ROD STEWART**—Infatuation

WFOX—Gainesville

(Alan DuPriest-P.D.)
●● **ROD STEWART**—Infatuation
●● **THE ALAN PARSONS PROJECT**—Prime Time
● **BRUCE SPRINGSTEEN**—Dancing In The Dark
● **WANG CHUNG**—Dance Hall Days
● **ALABAMA**—When We Make Love
● **SERGIO MENDES**—Aibis
● **EDDY GRANT**—Romancing The Stone

WRQK—Greensboro

(Pam Conrad-P.D.)
● **SERGIO MENDES**—Aibis
● **BILLY IDOL**—

CBS SONGS

April Music Inc.
Blackwood Music Inc.
1801 Century Park West
Century City, California 90067
(213) 556-4780
Michael Stewart
President

Mr. Hal David
ASCAP
1 Lincoln Plaza
New York, NY 10023

Dear Hal:

Congratulations on ASCAP's successful Pop Awards Dinner and thank you for recognizing April Music, Inc. as Publisher of the Year, based on ASCAP's survey of most performed songs.

On the heels of both Billboard and Cashbox's year-end honors, which also named CBS Songs as #1 Publisher, ASCAP's "nod" makes this a truly perfect year.

Warmest regards,



Michael Stewart

May 21, 1984

Billboard Singles Radio Action

Playlist Top Add Ons

Based on station playlists through Tuesday (5/26/84)

Continued from page 16

- LAURA BRANIGAN-Self Control
- Z.Z. TOP-Legs
- MIKE RENO AND ANN WILSON-Almost Paradise...Love
- STYX-Music Time
- BILLY IDOL-Eyes Without A Face
- EURYTHMICS-Who's That Girl?
- JEFFERSON STARSHIP-No Way Out

- WZPL-Indianapolis**
(Gary Hoffman-P.D.)
- BRUCE SPRINGSTEEN-Dancing In The Dark
 - MIKE RENO AND ANN WILSON-Almost Paradise...Love
 - DAN HARTMAN-I Can Dream About You
 - LUTHER VANDROSS-Superstar/Until You Come Back To Me
 - THE THOMPSON TWINS-Doctor, Doctor
 - ROD STEWART-Infatuation

- WVIC-FM-Lansing**
(Bill Martin-P.D.)
- BRUCE SPRINGSTEEN-Dancing In The Dark
 - MIKE RENO AND ANN WILSON-Almost Paradise...Love
 - Z.Z. TOP-Legs
 - ROD STEWART-Infatuation

- WZEE-Madison**
(Jonathan Little-P.D.)
- BRUCE SPRINGSTEEN-Dancing In The Dark
 - ROD STEWART-Infatuation
 - THE THOMPSON TWINS-Doctor, Doctor
 - Z.Z. TOP-Legs

- WTKI-Milwaukee**
(Dallas Cole-P.D.)
- THE CARS-Magic
 - MADONNA-Borderline
 - RICK SPRINGFIELD-Don't Walk Away
 - BRUCE SPRINGSTEEN-Dancing In The Dark

- WZUU-FM-Milwaukee**
(Steve Schram-P.D.)
- LAURA BRANIGAN-Self Control
 - BILLY IDOL-Eyes Without A Face
 - MIKE RENO AND ANN WILSON-Almost Paradise...Love
 - BILLY JOEL-The Longest Time

- KZ-93 (WKZW)-Peoria**
(Keith Edwards-P.D.)
- THE GO GO'S-Head Over Heels
 - THE CARS-Magic
 - BERLIN-No More Words

- WRKR-FM-Racine**
(Pat Martin-P.D.)
- ROD STEWART-Infatuation
 - EURYTHMICS-Who's That Girl?
 - RICK SPRINGFIELD-Don't Walk Away
 - THE THOMPSON TWINS-Doctor, Doctor
 - Z.Z. TOP-Legs

- WZOK-Rockford**
(Jeff Davis-P.D.)
- MADONNA-Borderline
 - DURAN DURAN-The Reflex
 - BRUCE SPRINGSTEEN-Dancing In The Dark

- WSPT-Stevens Point**
(Jay Bouley-P.D.)
- BRUCE SPRINGSTEEN-Dancing In The Dark
 - ROD STEWART-Infatuation
 - THE CARS-Magic
 - THE THOMPSON TWINS-Doctor, Doctor
 - JEFFERSON STARSHIP-No Way Out
 - INXS-Original Sin

Midwest Region

TOP ADD ONS

- BRUCE SPRINGSTEEN-Dancing In The Dark (Columbia)
- ROD STEWART-Infatuation (Warner Bros.)
- THE THOMPSON TWINS-Doctor, Doctor (Arista)
- THE CARS-Magic (Elektra)

- KFYR-Bismark**
(Dan Brannan-P.D.)
- ROD STEWART-Infatuation
 - BRUCE SPRINGSTEEN-Dancing In The Dark
 - THE THOMPSON TWINS-Doctor, Doctor

- KFMZ-Columbia**
(Jim Williams-P.D.)
- ROD STEWART-Infatuation
 - BRUCE SPRINGSTEEN-Dancing In The Dark
 - POCO-Days Gone By
 - THE CARS-Magic

- KIHK-Davenport**
(Jim O'Hara-P.D.)
- JEFFERSON STARSHIP-No Way Out
 - DAN HARTMAN-I Can Dream About You
 - MIKE RENO AND ANN WILSON-Almost Paradise...Love
 - CHICAGO-Stay The Night
 - THE CARS-Magic
 - Z.Z. TOP-Legs
 - THE ALAN PARSONS PROJECT-Prime Time
 - DUKE JUPITER-Little Lady

- KMGK-Des Moines**
(Al Brock-P.D.)
- ROD STEWART-Infatuation
 - THE THOMPSON TWINS-Doctor, Doctor
 - BRUCE SPRINGSTEEN-Dancing In The Dark
 - RICK SPRINGFIELD-Don't Walk Away
 - COREY HART-Sunglasses At Night

- WEBC-Duluth**
(Dick Johnson-P.D.)
- JEFFERSON STARSHIP-No Way Out
 - BRUCE SPRINGSTEEN-Dancing In The Dark
 - HOWARD JONES-What Is Love

- KQWB-Fargo**
(Craig Roberts-P.D.)
- HOWARD JONES-What Is Love
 - ICICLE WORKS-Whisper To A Scream (Birds Fly)
 - MIKE RENO AND ANN WILSON-Almost Paradise...Love
 - BILLY IDOL-Eyes Without A Face

- KKXL-Grand Forks**
(Don Nordine-P.D.)
- MADONNA-Borderline

- Z.Z. TOP-Legs
- EURYTHMICS-Who's That Girl?
- ICICLE WORKS-Whisper To A Scream (Birds Fly)

- KRNA-Iowa City**
(Barl Gaynsbor-P.D.)
- BRUCE SPRINGSTEEN-Dancing In The Dark
 - ROD STEWART-Infatuation
 - Z.Z. TOP-Legs
 - COREY HART-Sunglasses At Night
 - MIKE RENO AND ANN WILSON-Almost Paradise...Love
 - DAN HARTMAN-I Can Dream About You
 - THE ALAN PARSONS PROJECT-Prime Time

- Q-104 (KBQ)-Kansas City**
(Pat McKay-P.D.)
- RICK SPRINGFIELD-Don't Walk Away
 - ROD STEWART-Infatuation
 - THE THOMPSON TWINS-Doctor, Doctor

- KDWB-AM-Minneapolis**
(Lorin Palagi-P.D.)
- THE STYLE COUNCIL-My Ever Changing Moods
 - CHICAGO-Stay The Night
 - MICHAEL JACKSON-Farewell My Summer Love

- KDWB-FM-Minneapolis**
(Dave Hamilton-P.D.)
- HUEY LEWIS AND THE NEWS-The Heart Of Rock & Roll
 - MICHAEL JACKSON-Farewell My Summer Love
 - BRUCE SPRINGSTEEN-Dancing In The Dark
 - CULTURE CLUB-Miss Me Blind

- WL0L-Minneapolis**
(Tac Hammer-P.D.)
- THE STYLE COUNCIL-My Ever Changing Moods
 - BRUCE SPRINGSTEEN-Dancing In The Dark

- KJ-103 (KJYO)-Oklahoma City**
(Dan Wilson-P.D.)
- ROD STEWART-Infatuation
 - DAN HARTMAN-I Can Dream About You
 - MICHAEL JACKSON-Farewell My Summer Love
 - EDDY GRANT-Romancing The Stone
 - THE THOMPSON TWINS-Doctor, Doctor

- KQKQ-Omaha**
(Jerry Dean-P.D.)
- BRUCE SPRINGSTEEN-Dancing In The Dark
 - THE CARS-Magic
 - JEFFERSON STARSHIP-No Way Out
 - OLLIE & JERRY-Breakin', There's No Stopping Us

- KKLS-FM-Rapid City**
(Randy Sherwyn-P.D.)
- ROD STEWART-Infatuation
 - BRUCE SPRINGSTEEN-Dancing In The Dark
 - Z.Z. TOP-Legs
 - CULTURE CLUB-It's A Miracle
 - ICICLE WORKS-Whisper To A Scream (Birds Fly)

- KKRC-Sioux Falls**
(Dan Kiley-P.D.)
- CULTURE CLUB-It's A Miracle
 - MADONNA-Borderline
 - Z.Z. TOP-Legs
 - EURYTHMICS-Who's That Girl?
 - SHALAMAR-Dancing In The Sheets

- KHTR-St. Louis**
(Bob Garrett-P.D.)
- THE CARS-Magic
 - MIKE RENO AND ANN WILSON-Almost Paradise...Love
 - BRUCE SPRINGSTEEN-Dancing In The Dark

- V-100 (KDVV)-Topeka**
(Tony Stewart-P.D.)
- QUEEN-I Want To Break Free
 - THE CARS-Magic
 - THE ALAN PARSONS PROJECT-Prime Time
 - BRUCE SPRINGSTEEN-Dancing In The Dark
 - ROD STEWART-Infatuation

- KAYI-Tulsa**
(Phil Williams-P.D.)
- MIKE RENO AND ANN WILSON-Almost Paradise...Love
 - HOWARD JONES-What Is Love
 - JEFFERSON STARSHIP-No Way Out
 - THE CARS-Magic
 - THE THOMPSON TWINS-Doctor, Doctor
 - DUKE JUPITER-Little Lady
 - DWIGHT TWILLEY-Little Bit Of Love
 - ROD STEWART-Infatuation

- KRAV-Tulsa**
(Rick Alan West-P.D.)
- ALABAMA-When We Make Love
 - KIM CARNES-I Pretend

- KFMW-Waterloo**
(Mark Potter-P.D.)
- WANG CHUNG-Dance Hall Days
 - QUEEN-I Want To Break Free
 - COREY HART-Sunglasses At Night
 - THE CARS-Magic
 - Z.Z. TOP-Legs

- KEYN-Wichita**
(Ron Eric Taylor-P.D.)
- BRUCE SPRINGSTEEN-Dancing In The Dark
 - WANG CHUNG-Dance Hall Days
 - THE THOMPSON TWINS-Doctor, Doctor
 - DUKE JUPITER-Little Lady

Southwest Region

TOP ADD ONS

- ROD STEWART-Infatuation (Warner Bros.)
- BRUCE SPRINGSTEEN-Dancing In The Dark (Columbia)
- JEFFERSON STARSHIP-No Way Out (Grunt)
- MIKE RENO AND ANN WILSON-Almost Paradise...Love (Columbia)

- WABF-FM-Mobile**
(Leslie Fran-P.D.)
- BRUCE SPRINGSTEEN-Dancing In The Dark
 - MADONNA-Borderline
 - HOWARD JONES-What Is Love
 - STYX-Music Time

- KHFI-Austin**
(Roger Garrett-P.D.)
- ROD STEWART-Infatuation
 - WANG CHUNG-Dance Hall Days
 - THE ALAN PARSONS PROJECT-Prime Time
 - THE CARS-Magic
 - HOWARD JONES-What Is Love

- WFMF-Baton Rouge**
(Randy Rice-P.D.)
- ALABAMA-When We Make Love

- WQID-Biloxi**
(Mickey Caulter-P.D.)
- ROD STEWART-Infatuation
 - HOWARD JONES-What Is Love
 - DAN HARTMAN-I Can Dream About You
 - JEFFERSON STARSHIP-No Way Out

- WKXX-Birmingham**
(Kevin McCarthy-P.D.)
- DAN FOGELBERG-Believe In Me
 - ROD STEWART-Infatuation
 - BRUCE SPRINGSTEEN-Dancing In The Dark
 - TINA TURNER-What's Love Got To Do With It
 - COREY HART-Sunglasses At Night

- KITE-Corpus Christi**
(Ron Chase-P.D.)
- ROD STEWART-Infatuation
 - SERGIO MENDES-Alibis
 - BON JOVI-She Don't Know Me
 - THE THOMPSON TWINS-Doctor, Doctor
 - EURYTHMICS-Here Comes The Rain Again

- KAFM-Dallas**
(John Shomby-P.D.)
- BRUCE SPRINGSTEEN-Dancing In The Dark
 - VAN STEPHENSON-Modern Day Delilah
 - JEFFERSON STARSHIP-No Way Out

- KAMZ-El Paso**
(Bob West-P.D.)
- CHICAGO-Stay The Night
 - THE CARS-Magic
 - PAUL YOUNG-Love Of The Common People
 - MIKE RENO AND ANN WILSON-Almost Paradise...Love

- KSET-FM-El Paso**
(Cat Simon-P.D.)
- MIKE RENO AND ANN WILSON-Almost Paradise...Love
 - BILLY IDOL-Eyes Without A Face
 - DAN HARTMAN-I Can Dream About You
 - MICHAEL JACKSON-Farewell My Summer Love
 - DAN FOGELBERG-Believe In Me
 - TIMMY THOMAS-Gotta Give A Little Love (Ten Years Later)

- KISR-Fort Smith**
(Rick Hayes-P.D.)
- ROD STEWART-Infatuation
 - Z.Z. TOP-Legs
 - BRUCE SPRINGSTEEN-Dancing In The Dark
 - HOWARD JONES-What Is Love
 - JOHN LENNON-Borrowed Time
 - TINA TURNER-What's Love Got To Do With It

- Q-104 (WQEN)-Gadsden**
(Roger Gailther-P.D.)
- ROD STEWART-Infatuation
 - BRUCE SPRINGSTEEN-Dancing In The Dark
 - MICHAEL JACKSON-Farewell My Summer Love
 - HOWARD JONES-What Is Love
 - THE ALAN PARSONS PROJECT-Prime Time

- KILE-Galveston**
(Dave Parks-P.D.)
- BRUCE SPRINGSTEEN-Dancing In The Dark
 - ROD STEWART-Infatuation
 - MIKE RENO AND ANN WILSON-Almost Paradise...Love
 - COREY HART-Sunglasses At Night
 - KIM CARNES-I Pretend
 - THE INC.-Tonight Is What It Means To Be Young

- 93-FM (KKBQ-FM)-Houston**
(John Lander-P.D.)
- THE POINTER SISTERS-Jump (For My Love)
 - BRUCE SPRINGSTEEN-Dancing In The Dark
 - ROD STEWART-Infatuation
 - COREY HART-Sunglasses At Night
 - DAN HARTMAN-I Can Dream About You
 - EDDY GRANT-Romancing The Stone
 - EURYTHMICS-Who's That Girl?
 - CHICAGO-Stay The Night
 - CULTURE CLUB-It's A Miracle

- WTYX-Jackson**
(Jim Chick-P.D.)
- THE STYLE COUNCIL-My Ever Changing Moods
 - THE CARS-Magic
 - DAN HARTMAN-I Can Dream About You
 - JEFFERSON STARSHIP-No Way Out
 - HOWARD JONES-What Is Love
 - MICHAEL JACKSON-Farewell My Summer Love

- KKYK-Little Rock**
(Ron White-P.D.)
- IRENE CARA-Breakdance
 - LAURA BRANIGAN-Self Control

- KBFM-McAllen/Brownsville**
(Russ Williams-P.D.)
- MIKE RENO AND ANN WILSON-Almost Paradise...Love
 - ROD STEWART-Infatuation
 - RICK SPRINGFIELD-Don't Walk Away
 - THE THOMPSON TWINS-Doctor, Doctor
 - PSYCHEDELIC FURS-The Ghost In You
 - BRUCE SPRINGSTEEN-Dancing In The Dark
 - THE CARS-Magic

- FM-100 (WMC-FM)-Memphis**
(Robert John-P.D.)
- VAN HALEN-I'll Wait
 - THE THOMPSON TWINS-Doctor, Doctor
 - CULTURE CLUB-It's A Miracle
 - MIKE RENO AND ANN WILSON-Almost Paradise...Love
 - YARBROUGH AND PEOPLES-Don't Waste Your Time

- Q-101 (WJDQ-FM)-Meridian**
(Tom Kelly-P.D.)
- JOHN LENNON-Borrowed Time
 - HOWARD JONES-What Is Love
 - PEABO BRYSON-If Ever Your In My Arms Again
 - THE ALAN PARSONS PROJECT-Prime Time
 - THE CARS-Magic
 - DUKE JUPITER-Little Lady
 - JEFFERSON STARSHIP-No Way Out
 - THE INC.-Tonight Is What It Means To Be Young
 - KIM CARNES-I Pretend
 - COREY HART-Sunglasses At Night

- WHYY-FM-Montgomery**
(Mark St. John-P.D.)
- BRUCE SPRINGSTEEN-Dancing In The Dark
 - ROD STEWART-Infatuation
 - COREY HART-Sunglasses At Night
 - HOWARD JONES-What Is Love
 - YARBROUGH AND PEOPLES-Don't Waste Your Time
 - PEABO BRYSON-If Ever Your In My Arms Again

- KX-104 (WWKX)-Nashville**
(Michael St. John-P.D.)
- BRUCE SPRINGSTEEN-Dancing In The Dark
 - ROD STEWART-Infatuation
 - THE THOMPSON TWINS-Doctor, Doctor
 - JEFFERSON STARSHIP-No Way Out
 - RICK SPRINGFIELD-Don't Walk Away

- B-97 (WEZB)-New Orleans**
(Nick Bazoo-P.D.)
- RICK SPRINGFIELD-Don't Walk Away
 - MICHAEL JACKSON-Farewell My Summer Love
 - MADONNA-Borderline

- WTIX-New Orleans**
(Robert Mitchell-P.D.)
- BRUCE SPRINGSTEEN-Dancing In The Dark
 - JEFFERSON STARSHIP-No Way Out
 - KIM CARNES-I Pretend
 - SERGIO MENDES-Alibis
 - PAUL YOUNG-Love Of The Common People

- KITY-San Antonio**
(Kid Curry-P.D.)
- DURAN DURAN-The Reflex
 - MADONNA-Borderline
 - BRUCE SPRINGSTEEN-Dancing In The Dark
 - ROD STEWART-Infatuation
 - RICK SPRINGFIELD-Don't Walk Away
 - JEFFERSON STARSHIP-No Way Out

- KTFM-San Antonio**
(Bill Thorman-P.D.)
- CULTURE CLUB-It's A Miracle
 - THE INC.-Tonight Is What It Means To Be Young
 - THE THOMPSON TWINS-Doctor, Doctor
 - THE ALAN PARSONS PROJECT-Prime Time
 - EDDY GRANT-Romancing The Stone
 - STYX-Music Time
 - BON JOVI-She Don't Know Me
 - TINA TURNER-What's Love Got To Do With It

- KROK-Shreveport**
(Peter Stewart-P.D.)
- CULTURE CLUB-It's A Miracle
 - BRUCE SPRINGSTEEN-Dancing In The Dark
 - STYX-Music Time
 - ROD STEWART-Infatuation
 - ICICLE WORKS-Whisper To A Scream (Birds Fly)
 - MIKE RENO AND ANN WILSON-Almost Paradise...Love

Pacific Southwest Region

TOP ADD ONS

- BRUCE SPRINGSTEEN-Dancing In The Dark (Columbia)
- ROD STEWART-Infatuation (Warner Bros.)
- THE THOMPSON TWINS-Doctor, Doctor (Arista)
- MICHAEL JACKSON-Farewell My Summer Love (Motown)

- KKXX-Bakersfield**
(Dave Kamper-P.D.)
- THE CARS-Magic
 - JEFFERSON STARSHIP-No Way Out
 - BRUCE SPRINGSTEEN-Dancing In The Dark

- KIMN-Denver**
(Doug Erickson-P.D.)
- BRUCE SPRINGSTEEN-Dancing In The Dark
 - THE CARS-Magic
 - DAN HARTMAN-I Can Dream About You
 - THE ALAN PARSONS PROJECT-Prime Time
 - ROD STEWART-Infatuation

- KOAO-Denver**
(Jack Regan-P.D.)
- THE ALAN PARSONS PROJECT-Prime Time
 - PEABO BRYSON-If Ever Your In My Arms Again
 - JOHN LENNON-Living On Borrowed Time
 - BRUCE SPRINGSTEEN-Dancing In The Dark
 - ROD STEWART-Infatuation

- KPKC-Denver**
(Tim Fox-P.D.)
- BRUCE SPRINGSTEEN-Dancing In The Dark
 - Z.Z. TOP-Legs
 - CHICAGO-Stay The Night
 - JOE JACKSON-You Can't Get What You Want

- KLUC-Las Vegas**
(Dave Anthony-P.D.)
- BRUCE SPRINGSTEEN-Dancing In The Dark
 - PSYCHEDELIC FURS-The Ghost In You
 - EDDY GRANT-Romancing The Stone
 - ROD STEWART-Infatuation
 - CULTURE CLUB-It's A Miracle
 - TINA TURNER-What's Love Got To Do With It
 - THE THOMPSON TWINS-Doctor, Doctor

- KIIS-FM-Los Angeles**
(Gerry DeFrancesco-P.D.)
- BRUCE SPRINGSTEEN-Dancing In The Dark
 - ROD STEWART-Infatuation
 - MICHAEL JACKSON-Farewell My Summer Love
 - RICK SPRINGFIELD-Don't Walk Away
 - THE THOMPSON TWINS-Doctor, Doctor

- KKHR-Los Angeles**
(Ed Scarborough-P.D.)
- BRUCE SPRINGSTEEN-Dancing In The Dark
 - ROD STEWART-Infatuation
 - THE CARS-Magic
 - THE THOMPSON TWINS-Doctor, Doctor

- KRTH-Los Angeles**
(Bob Hamilton-P.D.)
- WANG CHUNG-Dance Hall Days
 - BRUCE SPRINGSTEEN-Dancing In The Dark
 - ROD STEWART-Infatuation
 - MICHAEL JACKSON-Farewell My Summer Love
 - THE THOMPSON TWINS-Doctor, Doctor
 - RICK SPRINGFIELD-Don't Walk Away
 - TALK TALK-It's My Life

- KOPA-FM-Phoenix**
(Reggie Blackwell-P.D.)
- MADONNA-Borderline
 - JOE JACKSON-You Can't Get What You Want
 - THE ALAN PARSONS PROJECT-Prime Time
 - BRUCE SPRINGSTEEN-Dancing In The Dark
 - SLADE-Run Runaway
 - QUEEN-I Want To Break Free
 - WANG CHUNG-Dance Hall Days

- KZZP-FM-Phoenix**
(Charlie Quinn-P.D.)
- MADONNA-Borderline

- BRUCE SPRINGSTEEN-Dancing In The Dark
- K96 (KFMV)-Provo**
(Scott Gentry-P.D.)
- THE ALAN PARSONS PROJECT-Prime Time
 - WANG CHUNG-Dance Hall Days
 - QUEEN-I Want To Break Free
 - THE STYLE COUNCIL-My Ever Changing Moods
 - RICK SPRINGFIELD-Don't Walk Away

- KRSP-AM-Salt Lake City**
(Steve Carlson-P.D.)
- BRUCE SPRINGSTEEN-Dancing In The Dark
 - Z.Z. TOP-Legs
 - ROD STEWART-Infatuation
 - WANG CHUNG-Dance Hall Days
 - THE THOMPSON TWINS-Doctor, Doctor

- KS-103 (KSDO-FM)-San Diego**
(Dave Parks-P.D.)
- ROD STEWART-Infatuation
 - BRUCE SPRINGSTEEN-Dancing In The Dark
 - THE THOMPSON TWINS-Doctor, Doctor
 - RICK SPRINGFIELD-Don't Walk Away
 - DAN HARTMAN-I Can Dream About You
 - Z.Z. TOP-Legs

- XTRA-AM-San Diego**
(Jim Richards-P.D.)
- MICHAEL JACKSON-Farewell My Summer Love
 - BRUCE SPRINGSTEEN-Dancing In The Dark
 - THE THOMPSON TWINS-Doctor, Doctor
 - JEFFERSON STARSHIP-No Way Out
 - PSYCHEDELIC FURS-The Ghost In You
 - DAN HARTMAN-I Can Dream About You
 - DUKE JUPITER-Little Lady

- KSLS-AM-San Luis Obispo**
(Joe Collins-P.D.)
- BRUCE SPRINGSTEEN-Dancing In The Dark
 - ROD STEWART-Infatuation
 - DWIGHT TWILLEY-Little Bit Of Love
 - THE ALAN PARSONS PROJECT-Prime Time
 - PEABO BRYSON-If Ever Your In My Arms Again
 - THE THOMPSON TWINS-Doctor, Doctor
 - PAUL YOUNG-Love Of The Common People

- KIST-Santa Barbara**
(Dick Williams-P.D.)
- ROD STEWART-Infatuation
 - Z.Z. TOP-Legs
 - BRUCE SPRINGSTEEN-Dancing In The Dark
 - THE ALAN PARSONS PROJECT-Prime Time
 - DUKE JUPITER-Little Lady

- 13-KHYT-Tucson**
(Sherman Cohen-P.D.)
- HUEY LEWIS AND THE NEWS-The Heart Of Rock & Roll
 - JEFFERSON STARSHIP-No Way Out
 - ROD STEWART-Infatuation
 - BRUCE SPRINGSTEEN-Dancing In The Dark
 - ICICLE WORKS-Whisper To A Scream (Birds Fly)
 - SERGIO MENDES-Alibis
 - COREY HART-Sunglasses At Night
 - Z.Z. TOP-Legs

- KRQQ-Tucson**
(Kelly Morris-P.D.)
- MIKE RENO AND ANN WILSON-Almost Paradise...Love
 - BRUCE SPRINGSTEEN-Dancing In The Dark
 - ROD STEWART-Infatuation
 - THE CARS-Magic

- KTKT-Tucson**
(Bobby Rivers-P.D.)
- MIKE RENO AND ANN WILSON-Almost Paradise...Love
 - THE ALAN PARSONS PROJECT-Prime Time
 - DUKE JUPITER-Little Lady
 - THE THOMPSON TWINS-Doctor, Doctor
 - COREY HART-Sunglasses At Night
 - BRUCE SPRINGSTEEN-Dancing In The Dark

Pacific Northwest Region

TOP ADD ONS

- BRUCE SPRINGSTEEN-Dancing In The Dark (Columbia)
- ROD STEWART-Infatuation (Warner Bros.)
- THE CARS-Magic (Elektra)
- WANG CHUNG-Dance Hall Days (Geffen)

- KYYA-Billings**
(Jack Bell-P.D.)
- THE CARS-Magic
 - BRUCE SPRINGSTEEN-Dancing In The Dark
 - THE THOMPSON TWINS-Doctor, Doctor
 - RICK SPRINGFIELD-Don't Walk Away
 - DAN HARTMAN-I Can Dream About You
 - JEFFERSON STARSHIP-No Way Out
 - ROD STEWART-Infatuation

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Vox Jox

• Continued from page 12

Before we go any further, we need to beg and plead with you. Send us your old, your tired, your airchecks. Preferably 1955-68. We promise to return the tapes, even! We're putting together a radio station for the Billboard Radio Programming Convention (July 5-7, be there or be square), and we need your help. We're also doing a multimedia presentation, so if you've got old pictures, promotional items, Trendex reports, C.E. Hoopers, send them pronto to Rollye Bornstein, Billboard, 9107 Wilshire Blvd., Beverly Hills, Calif. 90210. Deadline is June 1, and we promise to heap lavish thanks upon you, so hurry!

★ ★ ★

Moving up to Baltimore's V-103 (WXYV) from Ocean City's OC-104 (WOCQ) is weekender **Jeff Newman**. Filling his former OC-104 morning slot is **WGMD** Rehoboth, Del.'s **Al Thomas**. . . **Freddy Mertz** is looking for work. He's been lost without Ethel, and things just haven't worked out at SMN's Rock America. If he could have anything he wanted it would be a medium market morning gig. Right now he's pining by the phone at (214) 739-6075.

One of WALK Long Island's better sounding personalities, **Holly Levis** (we caught her one Sunday afternoon and figured she would be moving on soon), has moved on, to New York's WLTW, where she's snagged a full-time swing position . . . Across town at WPLJ, Arbitron's **Art Salish** joins the ABC station as research analyst . . . Joining ABC's KLOS in L.A. is assistant director of creative services **Diane Morales**, while **Steve "Sixties" Feinstein** debuts—what else?—an oldies show. "Rock & Roll Roots" airs from 7 to 10 a.m. Saturdays.

Dennis Lambert moves up to managing editor at Arizona's news leader, KTAR Phoenix. He had been executive producer at WXYZ Detroit . . . **Billie Burke Parrott** leaves her account exec gig at KRLD Dallas to move into management, as LSM at KEGL there.

★ ★ ★

"Which side is T.G. Sheppard on, anyway?," wonder Portland radio fans these days. Not only is he one of many spokespersons for KJIB's tv campaign, but he's also the lone barker for the town's newest country outlet, K-98 (KUPL-FM) . . . One thing about those K-92 (WXLK) Roanoke jocks, they've got great concentration. Why else would the over-



BLACK TIE BUSINESS—The KRBE Houston morning team prepares to kick off Channel 8's tv auction. Clockwise from left are newsman **Brian Hill**, promotion director and morning show producer **Cathy Cason**, sports director **John Greer**, society reporter **Penny Crone**, host **Weaver Morrow** and news director **Dick Kelsey**.

nigher not notice that the jeep parked in front of the control room window was stolen during his shift? Adding insult to injury, a gas station called during another jock's shift to say that a beautiful girl was there with the K-92 jeep and she wanted to write an out-of-town check for her purchase. "It's not ours," claimed the jock. "It must just look like it." (With K-92 painted all over it, right?) "Ours is parked outside." Well, it wasn't and it isn't, but thankfully **Don O'Shea** also reports the station has three other vehicles. Now they'll be reduced to handing out prizes in the candy apple red Mercedes.

Looking for a tv campaign for easy listening stations? Look to Schulke. In conjunction with **Jon Coleman** Research and Schulke's client executive committee, the syndicator is researching and developing an advertising and promotion campaign slated for the fall . . . Now that **Sharon Nelson** of Greater Media's WMJX Boston has joined WBOS there, the new lineup at the country station features **PD Dean James** on mornings, followed by **MD Ken Southern**, **Dan Justin** on afternoons, **Sharon** nights and **Mark Edwards** overnights.

★ ★ ★

Joining WOSH Oshkosh is WRKR Racine's **Byron Jeffries**, so the lineup there now reads: "Breakfast With Byron," **Diane Richards** middays, **PD Brad Stevens** (who had been at Lansing's WILS) afternoons and **Lee Steffen** nights.

Continuing the country tradition is former WAME Charlotte jock **Sue Ryder**, who via WLBA Gainesville joins WPLO Atlanta doing evenings . . . Here's an Atlanta name for you: **Neyeswah Abiku**, who leaves WCLK there to become GM at UNLV's KUNV. For those of you not from the area, that's the Univ. of Nevada at Las Vegas.

Larry King's fold continues to grow. Now you can hear the talkmaster on WIND Chicago . . . Beatle fan, are you? Then check out this issue of Beatlefan magazine, which claims, among other startling revelations, that the most aired Beatle cuts are "Here Comes The Sun," "Let It Be," "Get Back," "With A Little Help From My Friends," "The Long And Winding Road," "Something" and "Yesterday." We were looking for the interview with **Todd Wallace**, but alas it wasn't there. What was there was a survey that shows the Fab Four is the *only* group shared by AOR, top 40 and AC formats. Want to argue? That address is P.O. Box 33515, Decatur, Ga. 30033.

★ ★ ★

Fans of WFLA-AM Tampa sports director **Tedd Webb** can now see as well as hear him—he's just been signed to host "Florida Championship Bowling," a one-hour action-packed adventure seen Saturday afternoons on Channel 28 (WFTS). Co-hosting the competition will be the Tampa Tribune's "bowling editor," **Bob Austin**. . . Chicago fans of WGCI's midday lady, "The Curvaceous Ms. **Irene Mojica**," can now see her, curves and all, hosting "That's Chicago," a Friday night live performance from the Beverly Hills Cafe (in Chicago), broadcast on TV 60 (WBBS) . . . Not to be outdone, WPDH Poughkeepsie PD and morning host **Stew Schantz** left his AOR perch momentarily to co-host **Joe Franklin's** WOR-TV New York show, seen on about 700 cable systems.

Matty Singer: 72 With A Bullet

'Oldest Promo Man' Marking Another Year In Philly

By LEO SACKS

NEW YORK—"The time to make friends is before you need them."

You know him, you love him, and if you're a programmer in the Delaware Valley, chances are that you can't live without his celebrated "thought for the day." He's **Matty "Humdinger" Singer**, the veteran indie promo man who plans to celebrate his 72nd birthday Tuesday (22) "extemperaneously, because it usually turns out better that way."

Singer, whose current projects include the new singles by **Bruce Springsteen** and **Rod Stewart**, says he feels as active as a 20-year-old. "I'm the oldest promo man in the world—older, I'm sure, than **Juggy Gayles**," he says of his colleague in "the network." "I hope to work in this business until I die. If I didn't love it, I'd sell bananas."

Crowned "the flower of the musical world" some years ago by Philly jocks **Joe Niagra** and **Jocko Henderson**, Singer started as a shipping clerk for **Gotham Records**, whose gospel roster featured such spiritual greats as **Clara Ward**, **Mahalia Jackson**, the **Dixie Hummingbirds** and the **Five Blind Boys of Alabama**. "The year was 1946, we were based in Philadelphia, and even though I was a Jew-boy, I was very proud of my title as the King of Gospel Music," he says with typical candor.

Soon he was selling **Gotham** records to retailers and one-stops in the area. "My truck was so beat up, it was an embarrassment to drive," he recalls. Opting for a 6% commission instead of the \$5 raise **Gotham** head **Ivan Ballen** was offering, Singer began to visit radio stations at night after completing his retail rounds.

"I realized the potency of radio," Singer explains. "And I've stayed true to the smaller market stations. A major league ball player, after all, usually starts in the minors. You must remember your roots."

"What the mind can conceive and believe, the mind can achieve."

Singer's reputation as an earnest, committed record man led to a gig with the **David Rosen** distribution firm in 1949. He handled promotion for the jukebox and pinball operator until 1960, when he took a job as the Philadelphia record plugger for **ABC Records**. His association with the label spanned 17 years and produced some lasting friendships, as evidenced by the many photos of artists that hang on his office wall in **Cherry Hill, N.J.**

"Look around you and you'll see what I mean," he says, pointing to smiling portraits of **Ray Charles**, **Tom Petty**, **Helen Reddy**, **Paul Anka**, **Jimmy Durante** and the **Mamas & the Papas**. "ABC was beautiful people."

His greatest "contribution" to the business, however, was his belief in the late **Jim Croce**. Singer remember the "humiliation" he experienced in his effort to break "You Don't Mess Around With Jim"—"the way programmers tried to laugh me out of their office. But I wouldn't quit. I'm just like that. I'm a Gemini."

"The surest way in life never to be successful is to please everyone."

ABC's compulsory policy forced him into retirement in 1977, so Singer went into business for himself through an arrangement with **Central Marketing & Promotion**, headed by the veteran indie promoter **Fred DiSipio**. "I could have gone to work for **MCA** when they acquired **ABC**," he notes, "until I found out that I would have had to replace my friend.

"The conversation stops right here," I told them. I don't hurt my friends."

Singer insists that he coined the phrase "have a nice day," which he says he first used in 1929. And he's been collecting different "thoughts for the day" since then, too. "But I'm not that much of a genius to tell you that I make them all up," he laughs. "If I did, I'd be in the greeting card business."

During the late '50s and early '60s, Singer would conclude **Larry Brown's** show at **WPEN** in Philly with a different pronunciamento, "and that spread more goodwill than you can imagine. I think the one that did the most good was, 'Don't send your children to church. Take them.'" Nowadays he changes them daily, "and everybody gets a different one."

Singer stresses that his bag of goodies does not include pay for play. "Snickers, Baby Ruths, bagels without cream cheese, yes!" he says resoundingly. "But the word *payola* does not exist to me. I'm straight as hell, and that's why I'm still in the business."

"If you think it's hard to meet new

people, try picking up a wrong golf ball."

He's equally comfortable promoting black and white records, a quality he says is missing from today's promotion people. "I have no barriers. If it's in the grooves, and the public seems to like it, no matter how bad it is, and I've had my share of bombs"—he points to **Joe Medlin's** "I'll Kneel At Your Throne"—"I'll work my butt off."

How does the beloved "old man" wish to be remembered? The answer isn't surprising. "My goal," he offers, "is to walk into a programmer's office, have the record put on hold for a week, drop dead right there of stress, watch from heaven as the record sails to the top of the charts, and let the guy live with the guilt for the rest of his life!"

Videocassette Top 40
Sales & Rentals
Charts
Every Week
In Billboard



REUNITED—**Ron Lundy**, left, gives a welcome "Hello, Luv" to listeners while sitting in at **WCBS-FM** New York for vacationing **Harry Harrison**. **Dan Ingram**, Lundy's former station-mate at **WABC**, stopped by to see what the old boy was up to. Lundy has since joined the **WCBS** airstaff on a permanent basis.

MAY 26, 1984, BILLBOARD

After
laying down
the tracks,
lay down
and
relax.

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Billboard Rock Albums & Top Tracks™

Survey for Week Ending 5/26/84

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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	12	THE CARS—Heartbeat City, Elektra	1	1	10	SLADE—Run, Runaway, CBS Associated
2	7	5	RUSH—Grace Under Pressure, Mercury	2	2	9	THE CARS—Magic, Elektra
3	3	10	SLADE—Keep Your Hands Off My Power Supply, CBS Associated	3	4	5	RUSH—Distant Early Warning, Mercury
4	2	13	SCORPIONS—Love At First Sting, Mercury	4	8	7	Z.Z.TOP—Legs, Warner Bros.
5	4	8	STEVE PERRY—Street Talk, Columbia	5	6	11	HUEY LEWIS AND THE NEWS—Heart Of Rock & Roll, Chrysalis
6	15	5	DUKE JUPITER—White Knuckle Ride, Morocco	6	3	8	STEVE PERRY—Oh, Sherrie, Columbia
7	6	36	HUEY LEWIS AND THE NEWS—Sports, Chrysalis	7	11	6	ORION THE HUNTER—So You Ran, Epic
8	16	3	JEFFERSON STARSHIP—Nuclear Furniture, Grunt	8	17	3	JEFFERSON STARSHIP—No Way Out, Grunt
9	NEW ENTRY		BRUCE SPRINGSTEEN—Born In The U.S.A., Columbia	9	NEW ENTRY		BRUCE SPRINGSTEEN—Dancing In The Dark, Columbia
10	14	3	SOUNDTRACK—Streets Of Fire, MCA	10	13	3	THE FIXX—Deeper And Deeper, MCA
11	9	6	Z.Z.TOP—Eliminator, Warner Bros.	11	5	10	NIGHT RANGER—Sister Christian, MCA
12	12	5	ORION THE HUNTER—Orion The Hunter, Portrait	12	10	6	CYNDI LAUPER—Time After Time, Portrait
13	5	30	NIGHT RANGER—Midnight Madness, MCA	13	7	13	SCORPIONS—Rock You Like A Hurricane, Harvest
14	8	20	VAN HALEN—1984, Warner Bros.	14	26	3	BILLY IDOL—Eyes Without A Face, Chrysalis
15	11	8	JOE JACKSON—Body And Soul, A&M	15	12	9	JOE JACKSON—You Can't Get What You Want, A&M
16	13	24	CYNDI LAUPER—She's So Unusual, Portrait	16	14	7	SCORPIONS—Big City Nights, Mercury
17	10	14	DAVID GILMOUR—About Face, Columbia	17	20	5	DUKE JUPITER—Little Lady, Morocco
18	18	14	SOUNDTRACK—Against All Odds, Atlantic	18	23	4	ROGER WATERS—5:01 AM (The Pros And Cons Of Hitchhiking), Columbia
19	24	4	ROGER WATERS—The Pros And Cons Of Hitchhiking, Columbia	19	16	9	DAVID GILMOUR—Murder, Columbia
20	30	3	BILLY IDOL—Rebel Yell, Chrysalis	20	22	9	HOWARD JONES—What Is Love, Elektra
21	28	5	RATT—Out Of The Cellar, Atlantic	21	18	7	ICICLE WORKS—Whisper To A Scream, (Birds Fly) Arista
22	19	8	ICICLE WORKS—Icicle Works, Arista	22	15	17	VAN HALEN—I'll Wait, Warner Bros.
23	22	16	HOWARD JONES—Humans Lib, Elektra	23	29	5	RATT—Round And Round, Atlantic
24	21	9	HAGAR/SCHON/AARONSON/SHRIEVE—Through The Fire, Geffen	24	31	2	CHICAGO—Stay The Night, Warner Bros.
25	23	7	TALK TALK—It's My Life EMI-America	25	33	3	VAN STEPHENSON—Modern Day Delilah, MCA
26	41	3	RUSS BALLARD—Russ Ballard, EMI-America	26	24	5	CHRISTINE McVIE—Love Will Show Us How, Atlantic
27	42	3	CHICAGO—Chicago 17, Warner Bros.	27	25	10	BERLIN—No More Words, Geffen
28	43	3	VAN STEPHENSON—Righteous Anger, MCA	28	9	12	THE CARS—You Might Think, Elektra
29	39	2	THE GREG KIHN BAND—Kihntageous, Beserkley	29	36	2	THE GREG KIHN BAND—Reunited, Beserkley
30	29	8	BERLIN—Love Life, Geffen	30	27	7	TALK TALK—It's My Life, EMI-America
31	44	4	PSYCHEDELIC FURS—Mirror Moves, Columbia	31	30	5	HAGAR, SCHON, AARONSON, SHRIEVE—Whiter Shade Of Pale, Geffen
32	32	17	SOUNDTRACK—Footloose, Columbia	32	45	3	RUSH—Red Sector "A", Mercury
33	36	5	MOTLEY CRUE—Shout At The Devil, Elektra	33	42	3	MOTLEY CRUE—Too Young To Fall In Love, Elektra
34	27	18	CHRISTINE McVIE—Christine McVie, Warner Bros.	34	46	3	RUSS BALLARD—Voices, EMI-America
35	31	14	THOMPSON TWINS—Into The Gap, Arista	35	41	4	DURAN DURAN—The Reflex, Capitol
36	40	26	MANFRED MANN—Somewhere In Afrika, Arista	36	48	4	PSYCHEDELIC FURS—The Ghost In You, Columbia
37	17	24	THE PRETENDERS—Learning to Crawl, Sire	37	34	2	MANFRED MANN'S EARTH BAND—Rebel, Arista
38	47	6	INXS—The Swing, Atco	38	32	11	WANG CHUNG—Dance Hall Days, Geffen
39	33	16	WANG CHUNG—Points On A Curve, Geffen	39	58	2	RED RIDER—Young Thing, Wild Dreams (Rock Me), Capitol
40	48	2	WHITESNAKE—Slide It In, Geffen	40	21	15	THE PRETENDERS—Show Me, Sire
41	20	13	TONY CAREY—Some Tough City, MCA	41	47	4	RUSH—The Body Electric, Mercury
42	25	30	YES—90125, Atco	42	35	9	THE CARS—Hello Again, Elektra
43	50	2	R.E.M.—Reckoning, I.R.S.	43	NEW ENTRY		ROD STEWART—Infatuation, Atlantic
44	35	11	THE ALAN PARSONS PROJECT—Ammonia Avenue, Arista	44	19	12	TONY CAREY—A Fine Fine Day, MCA
45	NEW ENTRY		BIG COUNTRY—Wonderland, Mercury	45	28	10	JOHN COUGAR MELLENCAMP—The Authority Song, Riva/Mercury
46	38	17	BON JOVI—Bon Jovi, Mercury	46	44	3	DWIGHT TWILLEY—Little Bit Of Love, EMI-America
47	34	17	DWIGHT TWILLEY—Jungle, EMI-America	47	60	4	THOMPSON TWINS—Doctor Doctor, Arista
48	26	32	JOHN COUGAR MELLENCAMP—Uh-Huh, Riva/Mercury	48	52	2	BIG COUNTRY—Wonderland, Mercury
49	37	10	THE GO-GO'S—Talk Show, I.R.S.	49	NEW ENTRY		EDDY GRANT—Romancing The Stone, Portrait
50	NEW ENTRY		POCO—Inamorata, Atlantic	50	51	4	BON JOVI—She Don't Know Me, Mercury

Top Adds

1	BRUCE SPRINGSTEEN—Born In The U.S.A., Columbia
2	ROD STEWART—Infatuation, Warner Brothers (12 Inch)
3	SOUNDTRACK—Streets Of Fire, MCA
4	LITTLE STEVEN—Voice Of America, EMI-America
5	CHICAGO—Chicago 17, Warner Bros.
6	DUKE JUPITER—White Knuckle Ride, Morocco
7	RUSS BALLARD—Russ Ballard, EMI-America
8	VAN STEPHENSON—Righteous Anger, MCA
9	THE GREG KIHN BAND—Kihntageous, Beserkley
10	RATT—Out Of The Cellar, Atlantic

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

Radio

Pro-Motions

Station: WBTT Milwaukee (top 40)
Contact: Greg Carson, news anchor
Concept: Boy George petition

Execution: When a local Milwaukee band, Guy Herman & the Bubbler Boys, came up with a parody of Boy George's "Karma Chameleon" and took it to WBTT (formerly WLPX), it was deemed worthy of some airplay. Among the great listener response came word from Virgin Music that the station was violating the law by playing a song without proper copyright clearance.

A petition drive was sponsored on the air and at local record outlets which generated talk for the station in-store and around town, netting over 7,500 signatures, local news coverage and a piece in USA Today. Last Tuesday word reached Simon Bates, a BBC announcer and close friend of Boy George, who called the station. Stateside it was only 5 a.m., but quick-thinking overnigher Steve Brill, upon hearing that Bates would be talking to George right after the WBTT interview, said, "Well, ask him about the song."

Bates did, with George responding that he really hadn't been involved with the issue, his lawyers were handling it, but he'd be happy to agree to the release and airing of the song under one condition: that the profits go to leukemia research. Papers are currently being drawn up in Milwaukee to assure that condition is met, and meanwhile, WBTT is back playing "I'm A Milwaukeean."

★ ★ ★

Station: KRQX Dallas (oldies)
Contact: Sharon Warantz, promotion director

Concept: Oldies Videos
Execution: With the explosion of music videos, the group least served is oldies devotees. KRQX, which specializes in "Good Time Rock & Roll," reaches an audience that would be into videos if the music were more appealing.

In conjunction with Channel 8's "PM Magazine," a poll was taken among listeners and viewers who sent in suggestions for the oldie they'd most like to see made into a video. "Surfin' Safari" won, after hundreds of votes arrived in its favor. Those voting for the Jan & Dean classic were then invited to appear in the making of the video, which was shown on PM Magazine last week.

And what did two broadcast properties and countless listeners produce? An epic featuring a whole bunch of extras and a group of people driving around in a '55 Buick Special in search of waves to surf on in landlocked Dallas-Ft. Worth.

★ ★ ★

Station: WBCY Charlotte (top 40)
Contact: Montressa Dula
Concept: Wrecking Ball

Execution: Every town has one: a gaudy landmark useful only for directions. In Charlotte, that building was the American Dry Cleaners building, painted a bright blue. If you had to turn right at "the bright blue building," you'd never miss your turn. You could see it half a mile away.

Progress being what it is, I-277 is under construction, and as Charlotte gains a loop, they're losing the blue building. Spared, however, was Machine Gun Kelly's, a nightclub adjacent to said building, and it was there that WBCY held its "Wrecking Ball." Nickel beer, quarter wine, dollar drinks and the WBCY personalities were all on hand, with the big enticement being an official certificate of participation and a commemorative blue brick from the ruins, so listeners could forever remember the American Dry Cleaners building.

★ ★ ★

Station: KGIL San Fernando Valley (AC)

Contact: Bill Supry, PR director
Concept: "Day Club"

Execution: When Sweet Dick Whittington returned to the KGIL morning post, he decided to honor his early morning listeners who are stuck on the same schedule as he is. Figuring that everyone who worked nights, or had to get up at 4 a.m., missed out on one of life's little pleasures, the nightclub experience, Whittington took over a local club and invited all in similar predicaments to join him from 6-9 a.m. at the "Day Club." On hand among several listeners were entertainers who ran the gamut from top comedy stars to jazz artists and breakdancers—everyone you'd usually see performing nightly—as well as the world's tallest midget.

★ ★ ★

Station: WPEN Philadelphia (nostalgia)

Contact: Mark Lipsky
Concept: National Radio Month

Execution: In honor of National Radio Month, WPEN is airing a regularly scheduled feature entitled "Radio To Remember." Listeners to this format are often enthralled by hearing songs of days gone by, so taking the concept a bit further, "Radio To Remember" features classic commercials and program themes from the '30s to the '50s, including Frank Sinatra singing the Halo Shampoo jingle and George Burns and Gracie Allen talking it up for Maxwell House Coffee, produced in a montage. Listeners able to correctly identify all of the elements heard win copies of Trivial Pursuit or "Sinatra: An Unauthorized Biography."

ROLLYE BORNSTEIN



MARVELOUS VISIT—Spider-Man pays a visit to his favorite air personality, WYNY's Dan Daniel, to pick up a station T-shirt and drop off one from his makers, Marvel Comics.

Billboard



RADIO PROGRAMMING CONVENTION

July 5-8, 1984
L'Enfant Plaza
Washington, D.C.

Featured Programming

You can't always get what you want, unless, of course, you're *not* a Rolling Stones fan. But if you are, CBS RadioRadio has your number. The company has strung a six-hour musical retrospective together called "It's Only Rock'N'Roll," and it's set for broadcast Memorial Day weekend, May 25-28. Sponsored by Honda, Fostex and Clairol, the special follows the group from their earliest days through their latest work, including "She Was Hot." Kris Erik Stevens hosts for his Kris Stevens Enterprises production company.

★ ★ ★

The ABC Youth Radio Networks has two shows on tap, presented by Dr Pepper. On June 30, **Jefferson Starship** will be broadcast live from the Pacific Amphitheatre in Costa Mesa, Calif. Five days later, ABC will host a two-hour music "extravaganza" featuring live cuts by **Quiet Riot**, **Greg Kihn**, **the Stray Cats**, **Journey**, **Huey Lewis & the News**, **Pat Benatar**, **the Cars**, **Tom Petty**, and the proverbial "more."

★ ★ ★

The United Stations will barbeque the airwaves July 4 with its "Summer Beach Party." The Dr Pepper-sponsored program will run for three hours and feature 40 summer classics, picked by producer **Ed Salamon**. From the **Beach Boys** to the **Go-Go's** to **Jan & Dean**, Salamon promises an exciting mix of artist interviews and music sure to send the surf crashing

through your transistor.

★ ★ ★

The AP Network will add nearly an hour of religious and public affairs programming in June. Debuting the weekend of June 2-3 is "Church World News," a 15-minute wrap-up of religious news and interviews, produced by the **American Lutheran Church**. And on June 29, the network will begin a new weekly public affairs show called "National Policy Forum," a 24-minute interview-discussion program produced by the **American Enterprises Institute**.

★ ★ ★

After a two-week honeymoon in Europe, **Andrea Goodrich** has joined **Blair Radio** in New York as an account executive. Her last name was **Lundwick** before the trip... Heading **The United Stations'** new office in Chicago (312-855-0555) is **Cris Crisafulli**. As vice president of Midwest sales, she's headquartered at 320 North Michigan Ave... **Selcom Radio** has three new vice presidents: **Larry Goodman** in New York, **Scott Donahue** in Chicago and **Heidi Aske** in Houston... **WGN Chicago** has affiliated with the **ABC Information Network**... **Torbet Radio** is now repping **WSCQ Columbia, S.C.**... **Westwood One's** new corporate controller is **John Evans**, based in Los Angeles... **Jolene Baller** and **Mike Catena** have joined the affiliate relations staff of **Jim Brown Productions** in Santa Monica.

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.

May 21-25, **Rob Halford of Judas Priest**, **Steve Perry of Journey**, **Gene Simmons of Kiss**, **Inside Track**, DIR Broadcasting, 90 minutes.

May 21-27, **Motels**, Inner-View, Inner-View Network, one hour.

May 21-27, **George Strait**, Live from Gilley's, Westwood One, one hour.

May 21-27, **Gladys Knight**, Budweiser Concert Hour, Westwood One, one hour.

May 21-27, **The Dells**, Special Edition, Westwood One, one hour.

May 21-27, **Pretenders**, Off The Record Special, Westwood One, one hour.

May 21-27, **Pat Travers**, Red Rider, In Concert, Westwood One, 90 minutes.

May 21-27, **Michael McDonald**, Pop Concert, Westwood One, one hour.

May 21-27, **Jerry Reed**, Country Closeup, Narwood Productions, one hour.

May 21-27, **Count Basie**, The Music Makers, Narwood Productions, one hour.

May 25-27, **Kansas**, Heart, Captured Live!, RKO Radioshows, one hour.

May 25-27, **Kool & the Gang**, Rick Dees' Weekly Top 40, United Stations, four hours.

May 25-27, **Fleetwood Mac**, Dick Clark's Rock Roll & Remember, United Stations, four hours.

May 25-27, **Bob Crosby**, The Great Sounds, United Stations, four hours.

May 25-27, **George Jones**, Weekly Country Music Countdown, United Stations, three hours.

May 25-27, **Everly Brothers**, Solid Gold Country, United Stations, three hours.

May 25-27, **Metal Mania**, Rock Chronicles, Westwood One, one hour.

May 25-27, comedian **Howie Mandel**, Dr. Demento, Westwood One, two hours.

May 25-27, **Slade**, Joe Jackson, Rock Album Countdown, Westwood One, two hours.

May 25-27, **Deniece Williams**, Yarbrough & Peoples, The Countdown, Westwood One, two hours.

May 25-28, **Mickey Gilley's Golden Decade**, Country Six-Pack, United Stations, three hours.

May 26, **Countdown Special**, Solid Gold Saturday Night, RKO Radioshows, five hours.

May 26, **Johnny Rivers**, **Brenda Lee**, Supertracks, Creative Radio Network, three hours.

May 26, **Bill Monroe**, Country Music's Radio Magazine, Creative Radio Network, three hours.

May 26, **Beatles Invasion** special, Creative Radio Network, three hours.

May 26, **Waylon Jennings**, "A Man And His Music," Creative Radio Network, two hours.

May 26, **Ringo's Yellow Submarine**, ABC-FM Network, one hour.

May 26, **Hank Williams Jr.**, Silver Eagle, ABC Entertainment Network, 90 minutes.

May 27, **Copy Tunes** featuring **Quiet Riot**, **David Bowie**, Rolling Stone's Continuous History Of Rock & Roll, ABC Rock Radio Network, one hour.

May 27, **Genesis**, part two, King Biscuit Flower Hour, ABC Rock Radio Network, one hour.

Washington Roundup

By BILL HOLLAND

Just as broadcasters were getting used to putting the old "squished" AM channel spacing idea—10 khz to 9 khz—in the box labeled FCC-Ideas-That-Never-Flew, the Commission has come up with another. Now there are plans to investigate development of the untapped AM spectrum from 1605 khz to 1705 khz.

The FCC decided to move ahead with the inquiry at its open meeting May 10. Proposals would be developed for the 1986 International Telecommunications Radio Conference (RARC), and would then be studied and finalized at the 1988 RARC. The adoption of such a band-stretching scheme could increase the number of full-time AM stations by 2,000, according to the FCC.

★ ★ ★

Broadcasters and other proponents of radio deregulation continue to administer the Heimlich Maneuver to inert proposals in Capitol Hill.

On the House side, it's Rep. Al Swift (D-Wash.) who is serving as the middle man to try to write a compromise broadcast dereg bill that will please the Tauke-Tauzin camp and the broadcasters as well as communications subcommittee chairman Tim Wirth and commerce committee chairman John Dingell, who both asked Swift to resolve the seemingly unsolvable problems.

On the Senate side, both the NAB and the NRBA are proceeding as if it's a no-go for the House this session and are pressing for a radio-only bill. They have met with commerce committee chairman Bob Packwood, laying out their case and enlisting Packwood's support.

★ ★ ★

Speaking of Sen. Packwood (R-Ore.), the road looks rough for pas-

sage of his Freedom of Expression Act, which would eliminate the fairness doctrine and the reasonable access sections of the Communications Act, as well as other controls that he says binds the hands of broadcasters. A markup of the bill in his committee failed to marshal a quorum earlier this month, and those close to the scene say it will take some more persuasion before senators vote to eliminate the sections.

★ ★ ★

Those looking for great summer beach or vacation reading might want to check out the new blockbuster from the Government Printing Office. Multi-volumes, yet. We suggest you try Vol. I and Vol. III, which set forth the required government rules for radio broadcasters. Only \$12.50 apiece. You can get 'em c/o the Superintendent of Documents, U.S. Government Printing Office, Washington, D.C. 10402. Such a deal! (Thanks to the NRBA for letting us know about this potential best-seller.)

★ ★ ★

Those of you who attended the NAB Convention already know that the Daytime Broadcasters Assn. (DBA) and the NAB agreed "in principle" to link up. Part of the agreement calls for NAB to pay off some of DBA's \$70,000 debt. Competitor NRBA decided to pass on that, although it would have provided fundraising assistance.

★ ★ ★

A loophole clause in the recently revised FCC broadcaster attribution rules now allows a single person or group owning less than 50% of stations in a single market to be exempted from the 7-7-7 rule. The FCC calls them "non-attributable" owners.



TOP 50 Adult Contemporary

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This Week	Last Week	Weeks on Chart	TITLE, Artist, Label & Number (Dist. Label) (Publisher, Licensee)
1	1	10	THE LONGEST TIME Billy Joel, Columbia 38-04400 (Joel, BMI)
2	4	6	TIME AFTER TIME Cyndi Lauper, Portrait 37-04432 (Epic) (Reilla, BMI/Dub Notes, ASCAP)
3	2	13	AGAINST ALL ODDS (TAKE A LOOK AT ME NOW) Phil Collins, Atlantic 7-89700 (Golden Torch, ASCAP/Hit And Run, PRS)
4	5	6	LET'S HEAR IT FOR THE BOY Deniece Williams, Columbia 38-04417 (Ensign, BMI)
5	10	5	BELIEVE IN ME Dan Fogelberg, Full Moon/Epic 34-04447 (Hickory Grove/April, ASCAP)
6	6	10	MYSTERY The Manhattan Transfer, Atlantic 7-89695 (Rodsongs/Almo, ASCAP)
7	7	10	THERE'S NO EASY WAY James Ingram, QWest 7-29316 (Warner Bros.) (ATV/Mann & Weil, BMI)
8	8	6	EYES THAT SEE IN THE DARK Kenny Rogers, RCA 13774 (Gibb Bros.Music/Unichappell,BMI)
9	3	13	HELLO Lionel Richie, Motown 1722 (Brockman, ASCAP)
10	9	10	TERMS OF ENDEARMENT Michael Gore, Capitol 5334 (Ensign, BMI)
11	11	12	DON'T ANSWER ME The Alan Parsons Project, Arista 1-9160 (Woolfsongs/Careers, BMI)
12	12	12	TO ALL THE GIRLS I'VE LOVED BEFORE Julio Iglesias And Willie Nelson, Columbia 38-04217 (April/Casa David, ASCAP)
13	16	6	I PRETEND Kim Carnes, EMI-America 8202 (Zomba, ASCAP)
14	13	13	WE'RE GOING ALL THE WAY Jeffrey Osborne, A&M 2618 (Dyad)
15	18	7	I CRY JUST A LITTLE BIT Shakin' Stevens, Epic 34-04338 (Not Listed)
16	19	5	JUST ANOTHER WOMAN IN LOVE Anne Murray, Capitol 5344 (Southern Nights, ASCAP)
17	27	2	IT'S A MIRACLE Culture Club, Virgin/Epic 34-04457 (Virgin, ASCAP/Pendulum/Warner-Tamerlane, BMI)
18	21	4	I JUST CAME HERE TO DANCE Peabo Bryson/Roberta Flack, Capitol 5353 (Hall Clement, BMI)
19	22	4	WHEN WE MAKE LOVE Alabama, RCA 13763 (Cavesson/Welbeck, ASCAP/Warner-Tamerlane, BMI)
20	14	11	THEY DON'T KNOW Tracey Ullman, MCA 52347 (Stiff, PRS)
21	25	3	DISENCHANTED Michael Martin Murphey, Liberty 1517 (Choskee Bottom/Kahala/Timberwolf, ASCAP/BMI)
22	30	2	IF EVER YOU'RE IN MY ARMS AGAIN Peabo Bryson, Elektra 7-69728 (Almo/Prince Street, ASCAP/Snow/Dyad, BMI)
23	20	14	HOLD ME NOW Thompson Twins, Arista 1-9164 (Zomba)
24	36	2	ALMOST PARADISE...LOVE Mike Reno And Ann Wilson, Columbia 38-04418 (Ensign, BMI)
25	17	9	SAIL AWAY The Temptations, Gordy 1720 (Motown) (Stone Diamond/Golden Touch, BMI)
26	28	4	FRIEND OF A FRIEND Amanda Homi & Brian Jarvis, GRP 3004 (Morgan Ames/Desert Planet/Roaring Fork, BMI)
27	35	3	YOU CAN'T GET WHAT YOU WANT Joe Jackson, A&M 2628 (Pokazuka/Almo, ASCAP)
28	15	10	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)
29	23	14	UNFAITHFULLY YOURS (ONE LOVE) Stephen Bishop, Warner Bros. 7-29345 (Stephen Bishop,BMI)
30	NEW ENTRY		PRIME TIME Alan Parsons Project, Arista 1-9208 (Woolfsongs/Careers, BMI)
31	33	4	SELF CONTROL Laura Branigan, Atlantic 7-89676 (Edition Sunrise/Careers, BMI)
32	24	7	DOWNTOWN Dolly Parton, RCA 13756 (MCA, ASCAP)
33	26	6	THINK TOO MUCH Paul Simon, Warner Bros. 7-29333 (Paul Simon, BMI)
34	32	5	COME WHAT MAY Lani Hall With Herb Alpert, A&M 2632 (Irving, BMI/Almo, ASCAP)
35	NEW ENTRY		SIMPLE Johnny Mathis, Columbia 38-04468 (Blackwood, BMI/April, ASCAP)
36	NEW ENTRY		ALIBIS Sergio Mendes, A&M 2639 (Snow, BMI/T. Mac, PRS/Bibo/Welk/Welbeck, ASCAP)
37	39	2	LOVE WILL SHOW US HOW Christine McVie, Warner Bros. 7-29313 (Alimony, BMI/Cement Chicken, ASCAP)
38	34	4	MY EVER CHANGING MOODS The Style Council, Geffen 7-29359 (Warner Bros.) (Colgems-EMI, BMI)
39	37	13	I DON'T WANNA LOSE YOUR LOVE Crystal Gayle, Warner Bros. 7-29356 (Sixty-Ninth Street, BMI)
40	NEW ENTRY		B-B-B BURNIN' UP WITH LOVE Eddie Rabbitt, Warner Bros. 7-29279 (Debdave/Briarpatch, BMI)
41	29	12	MISS ME BLIND Culture Club, Virgin/Epic 34-04388 (Virgin, ASCAP)
42	41	17	GOT A HOLD ON ME Christine McVie, Warner Bros. 7-29372 (Alimony, BMI/Cement Chicken, ASCAP)
43	31	8	OLYMPIA Sergio Mendes, A&M 2623 (Dyad, BMI)
44	43	16	HERE COMES THE RAIN AGAIN Eurythmics, RCA 13725 (Blue Network, ASCAP)
45	40	9	SOMEONE IS FALLING IN LOVE Kathy Mattea, Mercury 818289-7 (Polygram) (Atlantic/Boquillas Canyon/Criterion/Space Case, BMI/ASCAP)
46	42	25	ALMOST OVER YOU Sheena Easton, EMI-America 8186 (Michael H. Goldsen/Carload Of Us/Sweet Angel/Atlantic, ASCAP/BMI)
47	45	21	YOU'RE LOOKING LIKE LOVE TO ME Peabo Bryson/Roberta Flack, Capitol 5307 (All Seasons/Corbett Music Plus/Hearts Delight, ASCAP)
48	38	9	LOVE ME IN A SPECIAL WAY DeBarge, Gordy 1723 (Motown) (Jobete, ASCAP)
49	44	19	THIS WOMAN Kenny Rogers, RCA 13710 (Gibb Brothers/Unichappell, BMI)
50	46	17	THAT'S NOT THE WAY (IT'S S'POSED TO BE) Anne Murray, Capitol 53 (Nonpareil/Kazzoom, ASCAP)

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

AEI: Foreground Matchmaker

Firm Unites Record, Non-Music Stores For Promotions

By FRED GOODMAN

NEW YORK—A supplier of foreground music is operating as a catalyst for music-oriented co-promotions between record/tape stores and non-music retailers.

Audio Environments Inc. (AEI), a Seattle-based supplier of foreground music—original hit recordings programmed for active listening in stores, restaurants, hotels and other outlets—has become something of a matchmaker, wedding its subscribers with record manufacturers and retailers for local market co-promotions intended to build traffic on both ends.

Michael Malone, president and chief executive officer of AEI, says the company's role as a middleman is a result of its use agreement with record companies.

"We pay all performance rights," says Malone. But he adds that the company earmarks money for music promotions in lieu of paying royalties to record companies.

"AEI's listening audience is made up of strong buyers," says Malone. "Rather than recognizing use

through royalties, we set aside money in a marketing fund to be used pro rata."

AEI began the year with 13,000 accounts, and the company says it's growing at the rate of 400 to 500 new accounts per month. "The tie-in comes because we do a lot of stores located in mall situations where there are record retailers," says Malone. "These are cross-merchandising campaigns, and AEI sits in the middle."

Typical of the campaigns AEI brokers is one currently running in the New York market involving 27 Record World's stores, CBS Records and 35 G&G clothes shops.

The promotion, in which everyone wins something, is based around scratch-off coupons available at G&G shops. The coupons have been coded, so customers must redeem them at Record World stores to find out what they have won. Prizes range from \$1 discounts on any CBS album to a pair of tickets and limousine transportation to a Jackson's concert. Other prizes include a \$500 wardrobe from G&G, CBS albums and G&G

gift certificates. A \$30,000 radio ad campaign, print buys and point-of-purchase supports are being used.

"As far as the design of our campaigns," says Malone, "we're very attentive to the needs of the retailers and the labels, and they wind up throwing in some of their own money."

Although the New York promotion is still in progress, Tom Pettit, director of merchandising for TSS/Record World, describes the response to the campaign as "absolutely fantastic. Traffic for the entire first weekend was incredible," he adds.

The Record World/G&G promotion is the first campaign AEI has undertaken with CBS. But the foreground supplier has done numerous other label tie-ins, most notably with WEA.

Ellen Neitlich, director for AEI, says that a scratch-off coupon program similar to the one being used in New York is also being employed in the Denver market. That campaign ties Sound Warehouse outlets with Fashion Bar's Stores for a discount on WEA product.

(Continued on page 28)

VILLAGE MUSIC

Bay Area Treasure Chest

SAN FRANCISCO—One normally associates specialty shops with large cities, and hit-oriented chain outlets with suburbia. But in the ultra-hip bedroom community of Mill Valley, things are always a little off the norm, and so is the local record shop.

Village Music is a 1,600 square foot collector's treasure chest located just off the town's main drag. A small mom and pop store founded in the '40s, the shop was purchased in 1968 by John Goddard, who doubled its size in 1978.

"My first love is blues and r&b," says Goddard, "and I built that part of the shop first. As what I listened to expanded, the store grew along with it."

Goddard has apparently become a man of eclectic tastes. The wall-to-wall record bins that cramp the shop are nowhere near extensive enough to hold all of the domestic and imported rock, soul, jazz, r&b, gospel, folk, classical, country, Broadway and soundtracks, bluegrass, cajun, nostalgia, big bands and reggae records. Instead, Goddard has placed a considerable amount of his stock in boxes on the floor.

As impressive as Village Music's selection is, it takes a back seat to Goddard's collection of memorabilia lining the walls, ceiling and aisles.

Sheet music from the '20s covers the far wall of the shop and rises to cross the ceiling. Progressing across the shop chronologically, the memorabilia passes through programs from Alan Freed's New York shows and posters from the '50s and '60s, including Fillmore and Winterland advertisements. An extensive collection

of picture disks hangs from the rafters—including a rare Jimmy Rodgers picture record—and autographed eight-by-tens of Cab Calloway, Bing Crosby and others augment Goddard's own concert snapshots of such artists as Jackie Wilson, James Brown and Ike & Tina Turner.

But in the midst of all these gourmet collectibles, perhaps the *piece de resistance* is a large display frame featuring a 78 of Howlin' Wolf's "Moanin' In The Night," a photograph of the artist, a book of matches embossed in gold with "Chester Burnett" and the cancelled royalty advance check for the date signed by producer Sam Phillips.

Considering its location and its depth of catalog and collector's items, Goddard has surprisingly little trouble finding a steady clientele. He is even preparing an expansion into the next shop that will bring Village Music to just less than 2,500 square feet.

"There are a lot of musicians in town, and they tend to buy more esoteric records than the average customer," says Goddard. "And now we get a lot of clients from all over the world, basically as a result of word of mouth."

Although Village Music has no catalog, Goddard handles mail order requests and searches. His location in the Bay Area—perhaps the best used record market in the U.S.—allows him a broad range of collectibles.

"We've got more used record stores than L.A.," says Goddard, "and I go out and hit 'em all. I also get out of town, down through the

(Continued on page 24)

SALES UP FOR TWO DISTRIB ARMS

Gospel Booming At CentralSouth

By EDWARD MORRIS

This is the second of two articles on Central South Music Sales and its 44-unit Sound Shop retail chain. Last week's article covered the company's current promotional activities.

NASHVILLE—Religious music is an increasingly profitable item for Central South Music Sales. Central South Christian Distributors, which specializes in contemporary Christian music, and Central South Black Gospel both report they have posted considerable gains over last year.

Howard Allison, head of the black gospel division, estimates sales are up

25%-30% over the comparable period last year. Marlo Copeland, the buyer for Central South Christian Distributors, reports that sales have been increasing each month over last year's record, set in December, when they amounted to \$50,000. By March, the monthly figure had risen to \$65,000, Copeland says.

The contemporary Christian music arm has more than 500 accounts throughout the U.S., most of them Christian bookstores. However, Copeland explains, his division also stocks all the Sound Shop stores with a compact, but varied, inventory of 300-400 albums, including catalog

items. Each Sound Shop carries the top 20 current titles in contemporary Christian music, Southern gospel and black gospel, according to Copeland.

The best selling contemporary albums are Amy Grant's "Straight Ahead" and Sandi Patti's "More Than Wonderful." The top black titles are "Rough Side Of The Mountain," by the Rev. F.C. Barnes and Sister Brown, "You Brought The Sunshine" by the Clark Sisters and "We Sing Praises" by Sandra Crouch.

Allison, who was formerly vice president of Ernie's Record Mart, estimates that he has 300 accounts in 49 states and handles about 30 to 40 different labels. Central South Christian Distributors works with approximately 50 labels. In addition to his other accounts, Allison says that the BBC has started ordering from his division.

Central South One Stop services customers throughout Tennessee and in Kentucky, Alabama, Georgia, West Virginia, Virginia, North Carolina, Missouri, Mississippi and Arkansas. Among the accounts, according to division head Helen Hall, are about 100 jukebox routes and 35 to 40 radio stations.

Each customer is sent a monthly release sheet for country, pop and r&b that lists the top 10 and the new releases in each format. Most orders are called in via the company's WATS lines and, says Hall, all are shipped the day they are received. The records, which are sold for \$1.25 each, are sent to the operators with title strips and box location notes.

Hall says she ships primarily through UPS. "Bus charges have gotten a little bit outrageous," she adds.

Central South Rack Division lists about 500 accounts throughout the Southeast. Its major customers are the Ben Franklin, Gibson, Pizitz, D.H. Holmes and Magic Mart chains. Sid Melvin heads the division.

Of its 44 stores, Central South has 10 in Tennessee, eight in Florida, six each in Mississippi and Louisiana, three each in North Carolina, Kentucky and Alabama, two in South Carolina and one each in Indiana, Georgia and Texas.

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New LP/Tape Releases

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

CA Victrola ALK2 5055 (RCA).....\$6.98
SLATKIN
Prokofiev: Symphony #5
 LP Red Seal ARC1 5035 (RCA).....\$12.98
 CA ARE1 5035.....\$12.98
STOKOWSKI
Greatest Hits

CA Victrola ALK2 5050 (RCA).....\$6.98
TOSCANINI & THE NBC SYMPHONY
Beethoven: Symph. #1 & 8
 CA Victrola ALK2 5045 (RCA).....\$6.98
Beethoven: Symph. #2 & 5
 CA Victrola ALK2 5046 (RCA).....\$6.98
Beethoven: Symph. #3 & 6
 CA Victrola ALK2 5047 (RCA).....\$6.98

Beethoven: Symph. #4 & 7
 CA Victrola ALK 5048 (RCA).....\$6.98
Beethoven: Symph. #9 "Choral"
Leonore Overture #3
 CA Victrola ALK2 5049 (RCA).....\$6.98
Concert Favorites
 CA Victrola ALK 5052 (RCA).....\$6.98
 Plays Light Classics

CA Victrola ALK2 5054 (RCA).....\$6.98
VARIOUS ARTISTS
Ballet Around The World
 CA Victrola ALK2 5051 (RCA).....\$6.98
VARIOUS ARTISTS
The Wedding Album
 (Continued on page 30)

POPULAR ARTISTS

BANANARAMA
 LP London 820 036 1 (PolyGram).....\$8.98
 CA 820 036 4.....\$8.98
BROWN, JAMES
Ain't That A Groove 1966-1969
 LP Polydor 821231 1 (Polydor).....\$5.98
 CA 821231 4.....\$5.98
THE CALL
Scene Beyond Dreams
 LP Mercury 818 793 1 (PolyGram).....\$8.98
 CA 818 793 4.....\$8.98
CANADIAN BRASS
Ain't Misbehavin'
 LP Red Seal XRL1 5030 (RCA).....\$7.98
 CA XRL1 5030.....\$7.98
DEF LEPPARD
High 'N' Dry
 LP Mercury 818 836 1 (PolyGram).....\$8.98
 CA 818 836 4.....\$8.98
EURYTHMICS
Touch Dance
 LP RCA CPL1 5059.....\$6.98
 CA CPK1 5059.....\$6.98
GALLI, DEBORAH
Radio Active
 LP Mercury 818 668 1 (PolyGram).....\$8.98
 CA 818 668 4.....\$8.98
GLOVER, ROGER
Mask
 LP 21 T119009 (PolyGram).....\$8.98
 CA CT1 9009.....\$8.98
JEFFERSON STARSHIP
Nuclear Furniture
 LP Grunt BXL1 4921 (RCA).....\$8.98
 CA 4921.....\$8.98
JEFFERSON STARSHIP
Winds Of Change
 CD RCA PCD1 4372.....no list
NEWTON, JUICE
 LP RCA AFL1 4995.....\$8.98
 CA AFK1 4995.....\$8.98
PEOPLES CHOICE
Strikin'
 LP Mercury 818 925 1 (PolyGram).....\$8.98
 CA 818 925 4.....\$8.98
PRESLEY, ELVIS
Elvis' Gold Records, Vol. 5
 CD RCA PCD1 4941.....no list
PRIME TIME
Flying High
 LP Total Experience TEL8 5702 (RCA).....\$8.98
 CA TEC8 5702.....\$8.98
RAVEN, EDDY
Room To Run
 LP RCA AHL1 5040.....\$8.98
 CA AHK1 5040.....\$8.98
REEVES, JIM
Just For You
 LP RCA CPL2 5044 (2).....\$10.98
 CA RCA CPK2 5044.....\$10.98
THE RESTLESS
 LP Mercury 818 792 1 (PolyGram).....\$8.98
 CA 818 792 4.....\$8.98
STALLONE, FRANK
 LP Polydor 821 237 1 (PolyGram).....\$8.98
 CA 821 237 4.....\$8.98
SWITCH
Am I Still Your Boyfriend
 LP Total Experience TEL8 5701 (RCA).....\$8.98
 CA TEC8 5701.....\$8.98
TOMITA
Space Walk
 LP RCA ARL1 5037.....\$9.98
 CA ARK1 5037.....\$9.98
TYZIK, JEFF
Jammin' In Manhattan
 LP Polydor 821 605 1 (PolyGram).....\$8.98
 CA 821 605 4.....\$8.98
VARIOUS ARTISTS
Baby (Original Cast Recording)
 LP Polydor 821 593 1 (PolyGram).....\$9.98
 CA 821 593 4.....\$9.98
VARIOUS ARTISTS
Best Of Fame
 LP RCA AFL1 4961.....\$8.98
 CA AFK1 4961.....\$8.98
VARIOUS ARTISTS
Indiana Jones And The Temple Of Doom Soundtrack
 LP Polydor 821 592 1 (PolyGram).....\$9.98
 CA 821 592 4.....\$9.98
Raiders Of The Lost Ark Soundtrack
 LP Polydor 821 583 1 (PolyGram).....\$9.98
 CA 821 583 4.....\$9.98

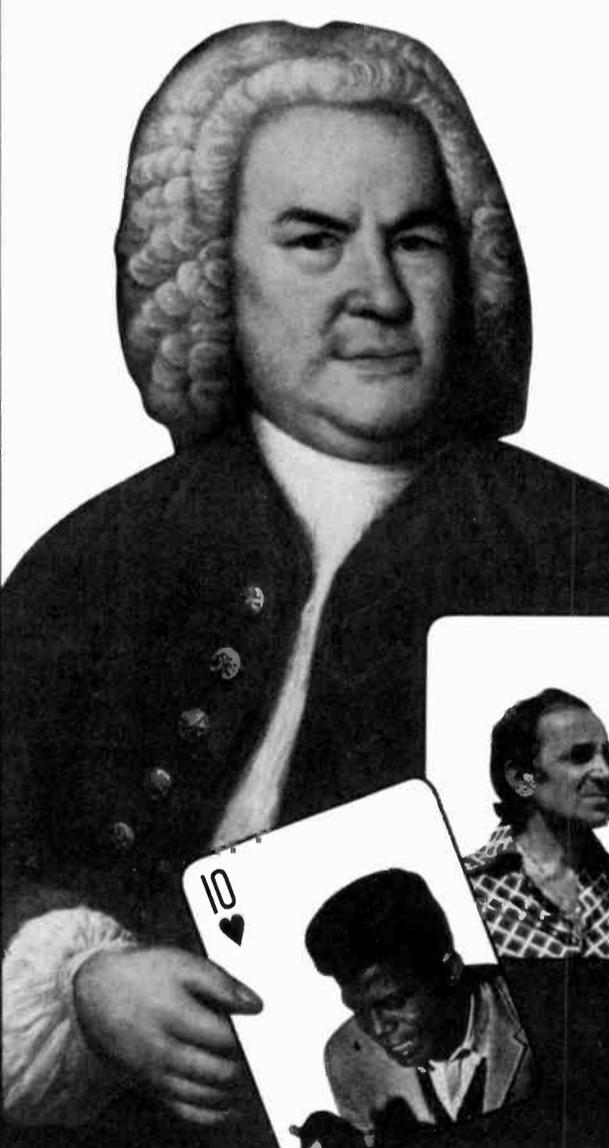
CLASSICAL

CONLON
Berlioz: Symphonie Fantastique
 LP Erato NUM 75106 (RCA).....\$10.98
 CA MCE 75106.....\$10.98
CONLON
Various Compositions
 LP Erato NUM 75107 (RCA).....\$10.98
 CA MCE 75017.....\$10.98
DUCHABLE & CONLON
Various Compositions
 LP Erato NUM 75111 (RCA).....\$10.98
 CA MCE 75111.....\$10.98
GOULD
Burchfield Gallery: Apple Waltzes
 LP Red Seal ARC 1 5019 (2) (RCA).....\$12.98
 CA ARE1 5019.....\$12.98
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DEALER BLATT PREDICTS

Computer Shakeout Seen

By EARL PAIGE

At the 1984 NARM convention, Sterling Lanier of Record Factory urged record/tape chains expanding into computer software to seek out progressive computer specialty stores as mall or strip neighbors. In this first of two articles, a leading franchise chain store owner shares insights into current trends in both computer hardware and software.

MIAMI — The long-expected shakeout in computer specialty retailing looms nearer, according to Sid Blatt of Programs Unlimited, a two-year-old store in suburban West Palm Beach. So he is thoroughly sympathetic to those record/tape retailers and rackjobbers who suggest moving cautiously.

Blatt, original franchisee of Programs Unlimited, the Jericho, N.Y., franchiser that now has 42 units across the U.S. and five in the U.K., sees volatility coming in two parallel directions: the proliferation of outlets, and the proliferation of products and fast-changing technology.

On a recent Sunday, Blatt and his wife, Naomi, found six computer specialty stores along one block of 163rd St. "I had to do a U-turn to make sure I was seeing this," he remarks.

The number of outlets offering computer product, plus the dizzying proliferation of computer brands and software, make for a complicated situation, Blatt says. At least the record/tape chain outlet represents a stable and reputable merchant, he in-

dicates, which is what the business needs. "There's an awful lot of fly-by-nights still coming into this business."

Where Blatt, manager Dave Draluck and the staff of four salespeople (plus one technician) see the proliferation problem is in the number of customers who come in needing instruction and advice. Programs Unlimited offers instruction courses, and to Blatt this is plus business. "The way I see it, what I miss on apples I pick up in grapes," he says of his instruction fee.

Of course, instruction is free on any system bought in the store, where hardware packages go from \$1,500 to \$15,000. Moreover, instruction is forever. "We have our phone number affixed to every keyboard. We offer lifetime free telephone counseling," says Blatt, adding that he learned merchandising integrity in one of the toughest businesses—auto parts.

Manager Draluck, who has 12 years' experience with Sears in various departments ranging from personal electronics to photo and office equipment, adds a telling anecdote. A store owner, he relates, came in complaining about a small capacity system he'd purchased. "I asked him how many inventory items he carried and he said 5,000. His system couldn't handle over 850, and it processed so slowly he could have done it faster by hand."

(Continued on page 51)

Now Playing Show Biz Computer Trade Show

By FAYE ZUCKERMAN

The Los Angeles Convention Center will play host to the first micro-computer trade show pegged to personal computers for the entertainment trade, slated for June 1-2. Some 44 hardware and software companies will show computer applications specifically geared to the business side of the music, tv, film and commercial industries.

Budgeting, script breakdown, schedules, screenwriting and accounting represent some of the software functions to be featured at the show.

In addition to exhibits, representatives from the entertainment industry will speak on how the personal computer industry relates to the entertainment field.

Peter Lippman, production manager of music videos for CBS, Warner Bros., A&M, and RCA, and composer Gary Woods are scheduled to present. Other speakers include Jack Smith, developer of DotZero's computer package, who says that he will describe the kinds of software packages currently being made available to the entertainment trade.

Comprehensive Video Supply Corp. is set to show its "Associate Producer" software package, which tracks budgets, production schedules and costs. Wang, Hewlett Packard, Radio Shack, Monroe Business Systems and Nothing But Initials (NBI)

will exhibit computer hardware. Several Apple computer dealers are listed as exhibitors as well.

Nalini Kouwenhoven of Sandy Howard Productions and Columbia Pictures' Bob Lasiewicz say they masterminded The Micro Show because of growing interest in using computers within the entertainment industry. Notes Kouwenhoven, "I came to the industry with an accounting and computer background. When I saw my first cost report, I was amazed it was done manually."

During the show, sponsored by Los Angeles-based Live Time Productions, Radio Shack will be offering free computer classes to the show's visitors. Registration cost is

\$100, with an additional \$4 charge for lectures and panels.

★ ★ ★

While on the subject of the Tandy Corp.-owned Radio Shack stores, the Texas firm will have a high profile at the Computer Dealer Expo this Tuesday through Friday (22-25) in Atlanta. John V. Roach, president and chief executive officer of Tandy Corp. and former executive vice president of Radio Shack, will keynote the fourth spring computer show.

Radio Shack stores, which only carry Tandy brand-name products, now number 10,000. Recently, the company has been considering taking

(Continued on page 29)

MAY 26, 1984, BILLBOARD

Village Music: Treasure Chest

Continued from page 22

South once or twice a year. Plus I'm at the point now where people are bringing in a lot of stuff from all over the country."

Aside from running the shop, Goddard's status as collector par excellence has come to the attention of publishers and record companies, and he has provided posters, photos and graphics to Solid Smoke Records and the "Rolling Stone Illustrated Encyclopedia of Rock'N'Roll." And as a combination fan/shop owner, Goddard has held six "Jackie Wilson Day" sales on or near the late singer's birthday, donating a portion of the receipts to Wilson's medical fund. "I don't know how much it really did for him," says Goddard, "but it made me feel good."

For the future, Goddard looks forward to the further expansion of Village Music. And he takes pride in having created his unique niche.

"I'm an independent and I've stayed in business for 15 years," he reflects. "I guess the store sort of speaks for itself."

FRED GOODMAN

Videocassette
Top 40
Sales & Rentals
Charts
Every Week
In
Billboard

Survey for Week Ending 5/26/84

Billboard® Top 25 Video Games™

These are the best selling home video games compiled from retail outlets by the Billboard research department

TITLE
Manufacturer, Catalog Number

This Week	Last Position	Weeks on Chart	Title	Manufacturer, Catalog Number	Atari 2600	Atari 5200	Coleco Vision	Intellivision
1	1	9	PITFALL II—Activision AB-035		•	•	•	•
2	6	41	Q-BERT—Parker Brothers 5360		•	•	•	•
3	2	41	POLE POSITION—Atari CX 2694		•	•		
4	3	61	CENTIPEDE—Atari CX 2676		•	•	•	
5	10	29	POPEYE—Parker Brothers 5370		•	•	•	•
6	NEW ENTRY		WARGAMES—Coleco 2637				•	
7	5	19	CONGO BONGO—Sega 006-01		•	•		
8	24	47	BURGER TIME—Intellivision 4549		•		•	
9	4	39	DECATHLON—Activision AZ 030		•			
10	9	39	KANGAROO—Atari CX 2689		•	•		
11	19	29	DIG DUG—Atari CX 2677		•			
12	12	23	SPACE SHUTTLE—Activision AX 033		•			
13	16	65	MS. PAC-MAN—Atari CX 2675		•			
14	7	15	MOON PATROL—Atari CX 2692		•	•		
15	20	71	RIVER RAID—Activision AX-018		•	•	•	
16	13	5	BUMP N' JUMP—Intellivision 4688		•		•	
17	17	35	MR. DO!—Coleco 2622		•	•		
18	11	7	B.C.'S QUEST FOR TIRES—Sierra On Line 2051530				•	
19	NEW ENTRY		CABBAGE PATCH KIDS-ADVENTURES IN THE PARK—Coleco 2682				•	
20	14	5	ADVANCED DUNGEONS AND DRAGONS—Treasure Of Tarman 5300		•		•	
21	8	13	FRONTLINE—Coleco 2650				•	
22	23	11	FRENZY—Coleco 2613				•	
23	22	3	DEFENDER—Atari CX2609			•		
24	18	13	MARIO BROTHERS—Atari CX2697		•			
25	15	89	FROGGER—Parker Brothers 5300		•	•	•	•

*Denotes cartridge availability for play on hardware configuration.

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Retailing

Training A Key Element In Camelot's Video Expansion

By EARL PAIGE

Camelot Enterprises' patience in adding video departments reflects the belief that video rental really doesn't work in mall environments. The chain's initial pilot video departments opened in early 1982 at Canton, Ohio and Port Richey, Fla.; in the two years since, only 10 of its 149 stores have added video. Then came its Parmatown Mall site and plans to add five more video sections this month. How it all came together is revealed in this second of two reports.

CLEVELAND—Camelot Enterprises has learned a lot about integrating video departments into its record/tape units. Much of that learning process is seen here at the new Parmatown Mall unit, where store managers are flown in for special three-day video department training seminars.

Originally, Camelot's video direction grew out of its success in Port Richey and a vigorous push by Kevin Kilroy and others who were involved in the project from the beginning. In the early phase, video department managers were trained at units as they rolled out.

A distinct change, according to Larry Hodgson, division manager, is that now Camelot also trains the store manager in video operations. Additionally, Camelot has centralized its video operations, with everything funneling out of the expanding North Canton headquarters.

Camelot remains much more critical than some competitors in selecting units where video makes sense. In fact, Larry Mundorf, vice president of retail operations, indicates that of the six stores Camelot plans to open this year, only two will offer video rental sections. Such factors as the estimated VCR base in a community, video rental competition, overall market demographics and other criteria are evaluated.

Disadvantages perceived for mall video operations are easily listed, starting with the inconvenience of rental return, typically a time-sensitive consideration for club members. Another mall no-no is X-rated product, a category often accounting for 35% or more of video specialty store grosses.

Camelot founder Paul David set the tone early for Camelot's handling of adult fare. He has said the chain would eschew X-rated merchandise even if mall managements allowed it. As for rental return, Camelot has in some cases arranged with mall managements to have an outside night drop-off. "But we really would rather have the people coming back with the returned product," says Hodgson.

One advantage for malls, Hodgson points out, may override other problems handicapping video in malls. "We end up owning the place," he says. "We have a program with coupons where we go to the neighboring stores and solicit the employees. There are 120 tenants here (in Parmatown)." Multiply that by two, four or more employees, Hodgson suggests, and you have a good rental club base even before the doors open.

Moreover, Camelot is constantly cross-merchandising with mall neighbors, particularly those stores

selling VCRs.

Much of Camelot's video success derives less from the mall environment than from enterprising sales programs, Hodgson says. One is the "Road Show," a revolving library of 1,000 seldom-stocked titles "bicycled" via UPS from one store to the next. "This has opened up many permanent rental possibilities for us. We find a title that's hot and just keep it in stock." As it is, the plan invites multiple rentals and some sales because the idea of the library's temporary "limited engagement" is

stressed.

Emphasis on the Beta format is another factor Camelot exploits. All stock, displayed on shelves in polystyrene empties, is seen in both VHS and Beta. Typically, Camelot finds Beta customers to be extremely loyal and oriented toward multiple rentals.

Other merchandising programs include use of a very slick, though low-cost, black and white eight-page store tabloid titled Take One, published monthly and sold for 50 cents. One section lists 48 new releases where club members are asked to indicate

some interest. "This helps us in purchasing," Hodgson says.

Camelot video sections typically run specials, such as the recent sale pegged to the grand opening here. A current program offers half-price club membership (\$50 per year regularly) plus three free rentals (usually \$3 per night) and a \$15 membership to members of another club.

Also under consideration is the use of multiple monitors in the front of the store linked to stereo speakers in order to more totally integrate video with the rest of the unit.

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MTV Adds & Rotation

As of 5/16/84

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:

- Culture Club, "It's A Miracle," Virgin/Epic
- Dr. John, "Jet Set," Streetwise
- Duke Jupiter, "Little Lady," Morocco/Motown
- Robert Gori, "Darling Don't Leave Me," Elektra
- Jefferson Starship, "No Way Out," RCA
- Nora, "A Matter Of Time," N.Y. Music Co.
- Prince, "When Doves Cry," Warner Bros.
- Raybeats, "Jack The Ripper," Shanachie
- Re-Flex, "Hurt," Capitol
- Restless, "I Wanna Know," Mercury
- Rush, "Distant Early Warning," Mercury
- Simple Minds, "Speed Your Love To Me," A&M
- Van Halen, "Panama," Warner Bros.

HEAVY ROTATION (maximum 4 plays a day):

- Tony Carey, "A Fine Fine Day," MCA
- Cars, "You Might Think," Elektra
- Def Leppard, "Bringing On The Heartbreak," Mercury
- Duran Duran, "The Reflex," Capitol
- Frankie Goes To Hollywood, "Relax," ZTT/Island
- Genesis, "Illegal Alien," Atlantic
- Go-Go's, "Head Over Heels," IRS
- Cyndi Lauper, "Time After Time," Portrait
- Huey Lewis, "Heart Of Rock And Roll," Chrysalis
- Madonna, "Borderline," Sire
- John Cougar Mellencamp, "Authority Song," Riva/PolyGram
- Missing Persons, "Right Now," Capitol
- Night Ranger, "Sister Christian," Camel/MCA
- Steve Perry, "Oh Sherrie," Columbia
- Pretenders, "Show Me," Sire
- Scorpions, "Rock You Like A Hurricane," Mercury
- Slade, "Run Runaway," CBS Associated
- Rick Springfield, "Love Somebody," RCA
- Talk Talk, "It's My Life," EMI America
- Tracey Ullman, "They Don't Know," MCA
- Wang Chung, "Dance Hall Days," Geffen
- Wang Chung, "Don't Let Go," Geffen
- Yes, "Leave It," Atco
- ZZ Top, "Legs," Warner Bros.

MEDIUM ROTATION (maximum 3 plays a day):

- Russ Ballard, "Voices," EMI America
- Berlin, "No More Words," Geffen
- Chicago, "Stay The Night," Full Moon/Warner Bros.
- Eurythmics, "Who's That Girl," RCA
- David Gilmour, "Blue Light," Columbia
- HSAS, "Whiter Shade Of Pale," Geffen
- Icicle Works, "Whisper To A Scream," Arista
- Billy Idol, "Eyes Without A Face," Chrysalis
- INXS, "Original Sin," Atco
- Billy Joel, "The Longest Time," Columbia
- Howard Jones, "What Is Love," Elektra
- Nik Kershaw, "Wouldn't It Be Good," MCA
- Christine McVie, "Love Will Show Us How," Warner Bros.
- Gary Moore, "Shape Of Things," Atco
- Motley Crue, "Too Young To Fall In Love," Elektra
- Mr. Mister, "Hunter Of The Night," RCA
- Nena, "Just A Dream," Epic
- Psychedelic Furs, "The Ghost In You," Columbia
- Queen, "I Want To Break Free," Capitol
- Ratt, "Round And Round," Atlantic
- Real Life, "Catch Me I'm Falling," MCA
- Lionel Richie, "Hello," Motown
- Style Council, "My Ever Changing Moods," Geffen
- Styx, "Music Time," A&M
- Thompson Twins, "Doctor Doctor," Arista
- Bonnie Tyler, "Holding Out For A Hero," Columbia
- Ultravox, "One Small Day," Chrysalis
- Deniece Williams, "Let's Hear It For The Boy," Columbia

LIGHT ROTATION (maximum 2 plays a day):

- Alarm, "The Deceiver," IRS
- Art Of Noise, "Beat Box," Island
- Bananarama, "Robert DeNiro's Waiting," London
- Big Country, "Wonderland," Mercury
- Bullet, "I Sold My Soul," Arista
- Jim Carroll, "Sweet Jane," Atlantic
- George Clinton, "Last Dance," Capitol
- Dead Or Alive, "That's The Way," Epic
- Thomas Dolby, "Dissidents," Capitol
- Joe Ely, "What's Shakin' Tonight," MCA
- Face To Face, "10-9-8," Epic
- Fire Inc., "Tonight Is What It Means," MCA
- Annie Golden, "Hang Up The Phone," MCA
- Great White, "Substitute," EMI America
- Cory Hart, "Sunglasses," EMI America
- Judas Priest, "Love Bites," Columbia
- Greg Kihn, "Reunited," Elektra
- Kool & the Gang, "Tonight," De-Lite
- LeRoi Brothers, "Pretty Little Lights Of Town," Columbia
- Level 42, "Micro Kid," A&M
- M&M, "Black Stations, White Stations," RCA
- Midnight Oil, "Read About It," Columbia

(Continued on page 51)

Retailing

New LP/Tape Releases

Continued from page 23

- LP Red Seal XRL 1 5038 (RCA).....\$7.98
- CA XRK 1 5038.....\$7.98

WEISSENBERG
Rachmaninoff: The Preludes
CA Victrola ALK@ 5053 (RCA).....\$6.98

ARMSTRONG, LOUIS
See Ella Fitzgerald

ALAIN, MARIE-CLAIRE
Bach: Toccattas & fugues
CD Erato ECD 88004 (RCA).....no list

COMPACT DISC

ANDRE
Hummell, Maurice Neruda, Tele-
mann Trumpet Concertos
CD Erato ECD 88007 (RCA).....no list

COUGAR, JOHN
American Fool
CD Riva RVCD 7501 (PolyGram).....no list

Nothin' Matters And What If It Oid
CD Riva RVCD 7403 (PolyGram).....no list

John Cougar
CD Riva RVCD 7401 (PolyGram).....no list

DOLLAR BRAND
Zimbabwe
CD Enja 311225 (PolyGram).....no list

African Dawn
CD Enja 311210 (PolyGram).....no list

FITZGERALD, ELLA & LOUIS
ARMSTRONG
Porgy and Bess
CD Verve 810 049 2 (PolyGram).....no list

FLANAGAN, TOMMY
Thelonica
CD Enja 311224 (PolyGram).....no list

Giant Steps
CD Enja 311212 (PolyGram).....no list

GARDINER, JOHN ELIOT
Handel: Water Music
CD Erato ECD 88005 (RCA)line list

OSCAR PETERSON TRIO
We Get Requests
CD Verve 810 047 2 (PolyGram).....no list

POWELL, BADEN
Tristeza On Guitar
CD MPS 817 491 2 (PolyGram).....no list

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



Lenco, the Swiss/German accessories manufacturer, is now offering its products in the U.S. First import is the Lencoclean, a \$27.95 item which applies a protective fluid to records while on the turntable. Replacement fluid is \$6.95 and reportedly lasts for more than 400 album plays.

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Retailing

Something New For Bose: First Wholly Owned Store

By DON WELLER

HONOLULU—In a move unprecedented in its 20-year history, the Bose Corp. has opened its first wholly owned retail outlet.

The Bose Home Entertainment Center opened its doors April 27, with a big media party at its 812 Kapiolani location here. According to board chairman and technical director Amar G. Bose, who visited the 50th state for the retail outlet's opening, the store is an experiment aimed

at collecting direct customer feedback, and then using that feedback to help enhance the relationships the audio equipment manufacturer has with its world-wide dealers.

Bose suggests that dealers are frequently too concerned about making a sale than understanding the complex problems each customer has in selecting, setting up and maintaining a satisfying audio system. The retail store will enable the Bose Corp. to acquire first-hand knowledge of consumer needs, problems and suggestions.

Why open its first retail store in Hawaii when the company's headquarters is located nearly 6,000 miles away in Framingham Mass? According to Bose, audio sales suffered seriously from the recession and from the videocassette recorder explosion in the late '70s and early '80s and "Hawaii was particularly hard-hit."

"In fact," he continues, "we weren't left, at the end of the recession, with any viable dealers here." Thus the need for a dealer created the opportunity for Bose to open a store in the islands as its first retail venture.

Conrad Gonthier, store manager for the Bose Home Entertainment Center, indicates that in addition to carrying a full line of Bose speakers, the retail outlet will also carry other companies' component lines, as well as video equipment.

SOFTWARE CHART ANALYSIS

Past Six Months' Top Sellers

A fast-paced arcade game, a typing tutor program and a home accountant package spotlight the top-selling computer software for the past six months. In a recap of chart action since December, 1983, Broderbund's "Lode Runner," Scarborough's "Mastertype" and "The Home Accountant" from Arrays/Continental Software were the top-sellers on their respective charts.

"The Home Accountant," at number 5 this week, was steadfast at No. 1 on the home management chart for 31 weeks. This week, another home accounting program, "Dollars And Sense" by Frank Mullin, takes the top spot. Published by Softsel-owned Tronix Publishing, it sells for \$100 on Apple computers and \$165 on IBM formats.

While accounting continues to

reign as a priority product for home computer users, word processing is considered next in importance. In fact, a word processing program from Broderbund, "Bank Street Writer," leaped to the top position on the May 19 chart. This week "Bank Street Writer" moves to number 2.

Other word processing packages that were top-sellers for the last six months include "Homeword" from Sierra On-Line, "PFS: Write" by Software Publishing and Atarisoft's "Atariwriter." Batteries Included's "Paperclip" and Commodore's "Easy Script" are new entries on the chart that appear likely to be top-selling items.

On the educational chart, the recap places titles for elementary school children at the top, followed by SAT preparation packages for

high schoolers. For the past six months, "Computer SAT" from Harcourt, Brace & Jovanovich comes in at number 8, and "Computer Study Program For The SAT," from Barron's Educational Series, at 10.

Spinnaker's "Facemaker," "Kindercomp" and "In Search Of The Most Amazing Thing" clinch the second, third and fourth positions respectively in the six-month recap. On this week's chart, "Kindercomp" moves from 6 to 5, "Facemaker" takes the number 8 slot, and "In Search Of The Most Amazing Thing" is at number 9.

Although arcade game "Lode Runner" takes the lead in the six-month recap, it falls to number 5 on the entertainment chart this week. A quick glance at this week's entertainment chart reveals that simulation and strategy games are on top, showing greater popularity than arcade games.

Simulation package "Flight Simulator," at No. 1 this week, and basketball simulation program "Julius Erving And Larry Bird Go One-On-One," in second place, are examples of this shift away from shooting and chasing games. "Zork I," from Infocom and Electronic Arts, "Pinball Construction Set," a how-to program, closely trailed behind "Lode Runner" in the six-month recap. This week the text adventure places at number 5, and the how-to at 6.

FAYE ZUCKERMAN

AEI: Foreground Matchmaker

• Continued from page 22

Other recent WEA promotions involving AEI have included a jazz campaign with California's Licorice Pizza chain that awarded round-trip tickets to the Helsinki Jazz Festival. Neitlich says that program, which revolved around WEAs top 10 jazz titles, resulted in a sales rise of 117% for WEA jazz albums at the chain. A similar WEA promotion spotlighting pop titles was run with New York's

Crazy Eddie stores last month.

AEI's promotions emphasize cross-trafficking between different product retailers. A fall promotion in Philadelphia involving Motown Records allowed customers at G&G shops who purchased \$25 or more in clothes to receive a coupon good for a free Lionel Richie album at Harmony Hut. Conversely, Harmony Hut customers purchasing Motown product got a gift certificate good for \$5 at G&G.

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Billboard Computer Software

Survey for Week Ending 5/26/84

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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	18	FLIGHT SIMULATOR II	Sublogic	Simulation Package		●	●	●					
2	2	20	JULIUS ERVING AND LARRY BIRD GO ONE-ON-ONE	Electronic Arts	Arcade Style Sports Game		●	●	●					
3	3	34	WIZARDRY	Sir-Tech	Fantasy Role-Playing Game		●							
4	5	34	ZORK I	Infocom	Text Adventure Game		●	●	●	●	●	●	●	●
5	4	34	LODE RUNNER	Broderbund	Arcade-Style Game		●	◆						
6	8	34	PINBALL CONSTRUCTION SET	Electronic Arts	Educational Arcade Game		●	●	●					
7	7	27	FLIGHT SIMULATOR	Microsoft	Simulation Package					●				
8	6	18	BEACH-HEAD	Access	Strategy Arcade Game				●					
9	9	33	EXODUS:ULTIMA III	Origins Systems Inc.	Fantasy Role-Playing Game		●							
10	13	30	CASTLE WOLFENSTEIN	Muse	Arcade Adventure Game		●	●						
11	11	9	MYSTERY MASTER: MURDER BY THE DOZEN	CBS Software	Adventure Strategy Game		●		●	●				
12	16	5	ZAXXON	Synapse	Arcade-Style Game				●★					
13	10	5	SORCERER	Infocom	Text Adventure Game		●	●	●	●	●	●	●	●
14	12	12	ENCHANTER	Infocom	Text Adventure Game		●	●	●	●	●	●	●	●
15	15	12	SARGON III	Hayden	Chess Game		●							
16	20	4	ZORK II	Infocom	Text Adventure Game		●	●	●	●	●	●	●	●
17	18	6	ULTIMA II	Sierra On-Line	Fantasy Adventure Game		●	●						
18	14	24	ZAXXON	Datasoft	Arcade-Style Game		●	●★				●★		
19	NEW ENTRY		DONKEY KONG	Atari	Arcade-Style Game		●	◆	◆	●	◆			
20	17	32	CHOPLIFTER	Broderbund	Arcade-Style Game		●	●★	●					

EDUCATION TOP 10

1	1	34	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	15	MUSIC CONSTRUCTION SET	Electronic Arts	Interactive music composition and learning tool enables user to work with a library of music or compose own.		●	●	●					
3	3	8	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	13	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.		●	●	●	●				
5	6	34	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.		●	◆	◆	●				
6	9	24	COMPUTER SAT	Harcourt, Brace & Jovanovich	Educational program designed to prepare high school students and adults for the SAT (Scholastic Aptitude Test).		●	●	●	●		●		
7	4	17	MATH BLASTER!	Davidson & Associates	Contains over 600 problems in addition, subtraction, multiplication, division, fractions and decimals for students age 6-12, with game at the end.		●		●	●				
8	7	34	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.		●	◆	◆	●				
9	8	32	IN SEARCH OF THE MOST AMAZING THING	Spinnaker	Learning adventure that encourages problem-solving & sharpens the mind of the player (age 10 to adult) while they search for the most amazing thing.		●	●	●	●				
10	NEW ENTRY		SUCCESS WITH MATH: MULTIPLICATION/DIVISION	CBS	One in a series of educational math programs designed to stimulate students elementary level and up.		●	●★	●★	●				

HOME MANAGEMENT TOP 10

1	3	26	DOLLARS AND SENSE	Monogram	Home Financial Package		●			●				
2	1	34	BANK STREET WRITER	Broderbund	Word Processing Package		●	●						
3	2	34	PFS:FILE	Software Publishing	Information Management System		●			●	●			
4	5	24	HOMEWORD	Sierra On-Line	Word Processing Package		●		●					
5	4	34	THE HOME ACCOUNTANT	Arrays, Inc./Continental	Home & Small Business Financial Management Program		●	●	●	●	●	●	●	●
6	6	25	MULTIPLAN	HesWare	Electronic Spreadsheet				●					
7	NEW ENTRY		MULTIPLAN	Microsoft	Electronic Spreadsheet		●							
8	9	21	ATARIWRITER	Atari	Word Processing Program			◆						
9	7	11	EASY SCRIPT	Commodore	Word Processing Package				●					
10	10	7	PAPERCLIP	Batteries Included	Word Processing Package				●★					

Now Playing

Continued from page 24

on other brands besides its own. Third-party computer software and prerecorded videocassettes are two product areas the massive chain has been examining.

★ ★ ★

In session: Since it mysteriously arrived at Nintendo America's doorstep nearly three years ago, the instant arcade hit "Donkey Kong" has consistently been embroiled in lawsuits.

This time, it's Universal City Studios, Inc., which, in a terse statement, says it will "vigorously defend the lawsuit filed against it in New York several weeks ago by Coleco Industries Inc." Universal will be pressing counterclaims against Coleco for breach of contract over Coleco's alleged refusal to account and pay royalties on "Donkey Kong Junior."

The Coleco filing alleges that Universal "misled Coleco about the nature of Universal's rights to the name King Kong when the agreement between the two parties over Coleco's distribution of 'Donkey Kong' was negotiated."

According to a Universal City Studios spokesman, the Coleco lawsuit comes on the heels of a ruling by a trial judge last December that declared "King Kong" invalid as a trademark. Nintendo's use of "Donkey Kong" was sanctioned by the courts. Universal says it is appealing the December decision.

★ ★ ★

Licensing: First Star Software has licensed the title "Boulder Dash" to Chicago software firm Micro Lab for \$1.3 million. It is being billed as the most expensive licensing agreement to date for the home computer software industry.

The pact calls for Micro Lab to publish the title and a second not-yet-announced product for Apple, Commodore and Coleco computer systems. Shipments of the title will commence in late May. First Star will continue to market the Atari version of "Boulder Dash."

According to a spokesman for Micro Lab, the company secured the rights to the title because of its success as an Atari title. The company is comparing "Boulder Dash" to its "Miner 2049er," which has been selling well for more than two years.



UNDER LOCK AND KEY—Recoton's demo centers are available with the purchase of the company's "Producer Series" pre-pack assortments, including the V615 stereo color processor. All centers have shelving to house a tv, VCR, game, videodisk or computer and feature locking storage compartments.

MOTOWN'S ROCK LABEL

Morocco Takes Road To Clips

By ETHLIE ANN VARE

LOS ANGELES—Morocco Records, the rock arm of Motown, will be entering the pop chart sweepstakes with a heavy commitment to video as a promotional tool. Each of the five new acts on Morocco has been contractually promised a video, and none will be budgeted at less than \$40,000.

"We still believe (radio) airplay is what makes a record," says Morocco/Motown international manager Phil Caston, "but video contributes more and more. If you're looking at a total artist budget, you'll find there's less tour subsidy and more video investment."

"Also," adds director of artist development Corb Donohue, "we cross video acceptance back to radio, parlay television play into radio play."

According to senior vice president Skip Miller, Morocco treats video promotion much as it does radio promotion. The company tracks more than 200 television outlets for video play, checking debut dates, rotation and length of run. Field staff then coordinates promotions and live ap-

pearances around tv play. The company ships 100 copies of each new video nationally.

Morocco's first band, Tiggi Clay, was unable to get its video of "Flashes" on MTV ("The band is black," says Caston soberly) but has noticed increased sales strength in cities where the clip is in rotation on local programs. New signing Duke Jupiter, a white group, has had its video of "Little Lady" added to "Hot Trax," "Night Tracks" and "Friday Night Videos," according to Miller. It also saw its single debut last week at number 89.

The Duke Jupiter video clip, directed by Michael Barnard, bears an uncanny — and intentional — resemblance to Z.Z. Top's videos. "We even tried to get Tim Newman to direct," smiles Caston.

Caston, who produced all the Morocco videos personally, criticizes those labels that relinquish creative control over the product. "We're totally involved in our videos," he says, to which Miller adds, "That's the old Motown way: creative input."

Some observers have commented

that the label's affiliation with Motown is what makes it difficult for Morocco product to get AOR radio and national television exposure. Miller refuses to acknowledge such racial barriers.

"If we were worried about a racial trip," he says, "we wouldn't have been in this business for 20 years. I was turned down by MTV in the beginning because my videos were 'too black.' By opening our mouths and screaming about it, we've been able to change the face of MTV."

"There is still a bias," says Caston, "but we haven't experienced the problem with Morocco. It's the advertisers who are causing these narrowcasting ideas to change. A Pepsi-Cola won't deal with MTV unless they reach a broad demographic. They're had to expand."

The new kid on the block (Morocco has been in business only since January) plans to make use of every new twist in video promotion. "We're building from the ground up," says Miller. "Our artists don't fit into established formats. We're going to be innovative; we're going to be different."



PERCUSSIVE PERSUASION—Drummer Michael Shrieve, center, and his brother Kevin, left, talk their director Adam Friedman into finishing their "Transfer Station Blue" video after the set was doused in a false fire alarm. The clip will debut at New York club Trax May 23 when the former Santana drummer makes his first live appearance in several years.

Rundgren Management Cutting Big Music Deals

By TONY SEIDEMAN

NEW YORK—For a small company, Panacea Entertainment/Management & Communications has cut a large number of music video deals. Recent agreements include home video and television rights buys by companies ranging from MCA Pay Television and MCA Home Video to Virgin Films Ltd.

Panacea primarily represents just one musical artist and one band: Todd Rundgren and Utopia. But, says president Eric Gardner, "Video has been important to us since we started in 1975." It was in that year, Gardner, that the company made its first promotional videos.

The length of time Panacea has been producing video and the number of music video titles it has to offer reflect the commitment of Todd Rundgren to the medium. Rundgren has maintained video facilities of some kind for the last decade or so. He was one of the first artists to be represented on a Sony Video 45, with three titles out in the company's initial releases.

Over the years, says Gardner, video has contributed about \$500,000 to Rundgren's and Utopia's income—"less, of course" than records, but a major assist in the total income of the band and Panacea.

VCR Business Booms; April Sales Up 90%

NEW YORK—The VCR boom continues, with machines continuing to sell at a pace of almost eight million units a year, and sales for April up by close to 90% over the same month last year.

April VCR sales to dealers totaled 433,000 units, compared to 228,000 in 1983, according to the Electronic Industries Assn.'s Consumer Electronics Group. VCR sales in the first four months of the year came to 1,824,887 units, a 90.5% increase from the same four months in 1983.

Sales of color tv sets were better than one million units a month in April, with unit sales up by 11% over the year before. Color video cameras sold 124,000 units for the month, scoring a 26.8% increase over the previous year.

Grabbing their share of sales glory were projection tv sets, with April unit sales up by 60% over the year before to almost 12,000 units. The only major product category shunned by consumers was monochrome tvs, which saw their sales slip by 16% to 307,000 units for the month.

Recent Panacea home video and licensing deals include:

- The purchase of worldwide home video and pay television rights for "An Evening With Utopia" by MCA Home Video and MCA Pay Television.

- Media Home Entertainment's picking up of the North American video rights to the Bill Wyman feature film "Digital Dreams" for a sum Gardner describes as in "the solid six figures."

- The purchase by Jo Jones & King of the U.S. rights to "Messin' With The Blues," and U.S. and overseas rights to Rundgren's "The Ever Popular Tortured Artist Effect."

- A distribution deal with Virgin Films Ltd. for worldwide home video rights which will lead to the release of three 30-minute, six-clip compilation tapes.

- The sale of television and home video rights for three concert videos to Miramax Theatrical: "Utopia Live At The Royal Oak," "Todd Live At The Agora" and "Utopia—A Retrospective" for all the world save the U.K. and Europe.

But the home video and television rights deals represent only a portion of Panacea's and Rundgren's video

(Continued on page 31)

1,000 Expected At Chicago Meet

CHICAGO—Over 1,000 attendees are expected for the third annual International Conference on Consumer Electronics (ICCE), scheduled to be held here June 6-8 at the Westin Hotel-O'Hare. Sponsored by the Institute of Electrical & Electronic Engineers (IEEE), the conference is to spotlight 110 technical papers from the U.S., Europe and Asia throughout four simultaneous sessions.

According to Kenneth Barr of RCA's consumer electronics division, last year's ICCE drew 800 registrants and involved the presentation of only 75 papers. "The 1984 conference, which also marks the 100th anniversary of the IEEE, has been expanded considerably," he says.

Topics to be presented throughout the course of the 1984 ICCE include video recording and playback, digital television, intelligent home electronics and computers, and personal communications, says Barr. Registration for the three-day session is \$45 for IEEE members and \$55 for non-members.

MOIRA McCORMICK

Billboard Videodisk Top 20

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Survey for Week Ending 5/26/84

This Week	Last Position	Weeks on Chart	TITLE	Copyright Owner, Distributor, Catalog Number	Principal Performers	Year of Release	Rating	Format	Price
1	1	6	SUDDEN IMPACT▲	Warner Brothers Pictures Warner Home Video 11341	Clint Eastwood Sondra Locke	1983	R	CED Laser	19.98 34.98
2	3	10	TRADING PLACES	Paramount Pictures RCA Video Disc 1551	Dan Ackroyd Eddie Murphy	1983	R	CED Laser	19.95 29.95
3	8	20	MAKING MICHAEL JACKSON'S THRILLER (ITA)▲	Vestron 1000	Michael Jackson	1983	NR	CED Laser	29.95
4	7	4	DEAD ZONE	Paramount Pictures RCA Video Disc 1646	Christopher Walken Martin Sheen	1983	R	CED Laser	29.95
5	2	15	TOOTSIE (ITA)▲	RCA/Columbia Pictures Home Video 5955	Dustin Hoffman Jessica Lange	1982	PG	CED Laser	29.95
6	4	11	NEVER SAY NEVER AGAIN▲	Warner Brothers Pictures Warner Home Video DC 11337	Sean Connery Barbara Carrera	1983	PG	CED Laser	39.98
7	11	10	KRULL •	RCA Video Disc 10364	Ken Marshall Lysette Anthony	1983	PG	CED Laser	19.95 29.95
8	6	21	OCTOPUSSY	MGM/UA Home Video CBS-Fox Video 4715	Roger Moore Maud Adams	1983	PG	CED Laser	39.98 34.98
9	10	22	RAIDERS OF THE LOST ARK	Paramount Pictures RCA Video Disc 1376	Harrison Ford Karen Allen	1981	PG	CED Laser	29.95
10	5	11	MR. MOM▲	Vestron 5025	Michael Keaton Teri Garr	1983	PG	CED	29.95
11	NEW ENTRY		D.C. CAB	Universal City Studios MCA Dist. Corp. 80061	Mr. T Gary Busey	1984	R	CED Laser	29.98
12	9	6	STAR 80 •	Warner Brothers Pictures Warner Home Video 20013	Mariel Hemingway Enc Roberts	1983	R	CED Laser	19.98 34.98
13	12	24	WAR GAMES (ITA)▲	MGM/UA Home Video CBS-Fox Video 4714	Matthew Broderick Dabney Coleman	1983	PG	CED Laser	19.98 34.98
14	19	7	BRAINSTORM	MGM/UA Home Video MD100314	Natalie Wood Christopher Walken	1983	PG	CED	29.95
15	17	16	CUJO •	Sunn Classic Pictures/Warner Bros. Inc., Warner Home Video 11331	Cee Wallace Daniel Hugh-Kelly	1983	R	CED Laser	34.98
16	13	13	PORKY'S II: THE NEXT DAY (ITA)▲	CBS-Fox Video 1294	Dan Monahan Tony Ganos	1983	R	CED Laser	19.98 34.98
17	15	12	EASY MONEY▲	Vestron 5029	Rodney Dangerfield	1983	R	Laser	34.95
18	14	22	RISKY BUSINESS▲	The Geffen Company Warner Home Video DC11323	Tom Cruise Rebecca de Mornay	1983	R	CED Laser	34.98
19	16	13	STAYING ALIVE	Paramount Pictures Paramount Home Video 1303	John Travolta Cynthia Rhodes	1983	PG	CED Laser	19.95 29.95
20	18	2	TENDER MERCIES •	Thorn/EML 1640	Robert Duvall Betty Buckley	1983	PG	CED	19.98

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Video

GEARED TO MIDWEST TASTES

Chicago Pool Off To Good Start

By MOIRA McCORMICK

CHICAGO—A recently instated video pool here, said to be the first in the Midwest and catering specifically to the needs of Midwestern clients, has garnered more than 100 accounts in its first few months of operation, according to its founder/president.

"Our main thrust is in giving our clients here the service that the big East Coast video pools can't," says Musical Visions president Ed Nemeč. "The East Coast doesn't understand Midwestern taste, and we feel the Midwest is suffering because of it."

Nemeč says his suburban Lombard-based Musical Visions differs from other video pools primarily in the areas of selection and promotion. "Unlike many pools, which feature two or three separately priced formats, we offer four different formats at \$300 for the whole package," he says. The four-hour video package, compiled and sent out monthly, includes an hour each of rock, dance, contemporary, and pop/rock (a category Nemeč says contains hard-to-label artists that would not fit in any of the others). Custom packs can also be made up.

In addition, says Nemeč, Musical Visions is opposed to the prepayment plan utilized by other video pools, preferring to invoice on a monthly

basis.

Promotion also plays a major role in Musical Visions' game plan, according to Nemeč. "The bigger video pools do everything over the phone, while we have a regionally based sales staff of 15 who go to our club accounts and find out personally what they want and need, as well as assisting in promotions." In these promotions, he says, a video or group of videos is worked much as if it were a record, with preview nights at participating club accounts, album giveaways and media buys.

Nemeč says a feedback sheet, completed by each account every month, enables him to present record companies with an accurate breakdown of "how many clubs in a given area are playing their videos, how big they are, how much traffic they get, how many people see a particular video at a given time, how well the videos are going over—it makes the promotions that much more efficient."

Of considerable value to Musical Visions, says Nemeč, is the fact that it grew out of a local talent booking agency called Impact Entertainment. "We were able to sell video first in clubs that we've sold live talent previously," he notes. "We feel we know this market much better than any out of state people."

Nemeč says Musical Visions is currently constructing a \$250,000 post-production facility near its Lombard headquarters, which is to include a one-inch studio, editing salon and processing room.

Nemeč predicts that Musical Visions' client list will swell to about 350 by summer's end. "We give our clients what they want," he says.



Rundgren Management Cutting Big Music Deals

• Continued from page 29

efforts. The artist and management firm are now trying out video touring, testing to see the impact they can make by using the new medium in unusual ways.

Next Monday (28), Rundgren and his band will make a live appearance at Chicago's Park West. On the 29th, at the same venue, Rundgren will premiere "The Ever Popular Tortured Artist Effect," an 82-minute feature film, and then answer questions from the audience. Ticket price for the film and Q&A session will be \$5, says Gardner.

Video tours are nothing new to Utopia, says Gardner, who claims the band did its first in 1978. With road costs running \$35,000 a week, video tours are "incredibly cost effective," he says. Panacea also puts out "video press kits."

Audio and video are even tied together when Rundgren and/or Utopia make in-store appearances. "We promote the video equally with the

records," observes the Panacea president. He says he "always makes sure the store is a record store with a video department."

Because of the band's three Video 45s, such appearances are co-sponsored by Sony Corp. and the band's record label, he says. Even the autographs are split, with the artists "signing video boxes as well as record jackets."

So far, the Video 45 payoff has not been huge. The three titles Panacea has out are "cumulatively approaching 20,000 units" in combined sales, says Gardner. But he notes that "Sony has only just begun selling into record stores," and adds that he expects "sales of those three videos to exceed 50,000 (units) by the end of the year."

However many rights deals it might make, Panacea doesn't look to run out of raw material soon. The company has live footage of 12 concerts in storage, as well as a library of documentary footage.

New Video Releases

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

- ANNA KARENINA**
Beta & VHS Video Arts International \$59.95
- BENJI TAKES A DIVE AT MARINELAND/BENJI AT WORK**
Beta & VHS Children's Video Library . no list
- BUDDY HACKETT: LIVE AND UNCENSORED**
Beta & VHS U.S.A. Home Video . . . \$59.95
- CLOUD DANCER**
David Carradine, Jennifer O'Neill
Beta & VHS Prism \$49.95
- CONTEMPORARY PIANO**
Richard Tee
Beta & VHS DCI Music Video \$69.95
- DADDY LONG LEGS**
Beta & VHS Children's Video Library . no list
- JOHNNY MATHIS IN CONCERT**
Beta & VHS Prism \$29.95
- LE BAL**
Beta & VHS Warner Home Video . . \$79.95
- THE LITTLE MERMAID**
Beta & VHS Children's Video Library . no list
- RIEL**
Christopher Plummer, William Shatner, Ray Cloutier
Beta & VHS Prism \$49.95
- ROMEO AND JULIET**
Galina Ulanova
Beta & VHS Video Arts International \$64.95
- SPIDER-MAN**
Peter Parker, Morgan Fairchild
Beta & VHS Prism \$39.95
- TERRYTOONS SALUTES THE OLYMPICS**
Beta & VHS Children's Video Library . no list
- TO CATCH A KING**
Robert Wagner, Terri Garr
Beta & VHS Prism \$49.95
- UP CLOSE**
Steve Gadd
Beta & VHS DCI Music Video \$69.95

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

THE SECOND ANNUAL ROCKAMERICA VIDEO/MUSIC SEMINAR

*The Waldorf-Astoria
Grand Ballroom
New York City
Friday, August 10, 1984
9:00 am to 7:00 pm*

Events

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Directors and Producers
Video Promotion and Publicity
Careers in Video Music

Cable and Broadcast Television
Clubs: Audio and Video
Long Form Video Music
Special Session: VJ's and DJ's

Special rates available on Waldorf-Astoria accommodations and on domestic air travel on TWA, the official airline of the ROCKAMERICA VIDEO MUSIC SEMINAR

Registration Form

Name _____ Number Attending _____
Title _____
Company _____ Address _____
City _____ State _____ Zip _____ Phone _____
Additional names and titles _____

\$125 Advance Registration. \$140 at the door (cash only). Enclosed is my check for \$ _____

Please send me:

- More information on the ROCKAMERICA VIDEO/MUSIC SEMINAR
 Exhibitors and advertisers information packets

- Hotel and Travel Information
 Information about ROCKAMERICA

Mail to: ROCKAMERICA INC.
27 East 21st Street
New York, N.Y. 10010

For more information call: (212) 475-5791

Billboard Videocassette Top 40

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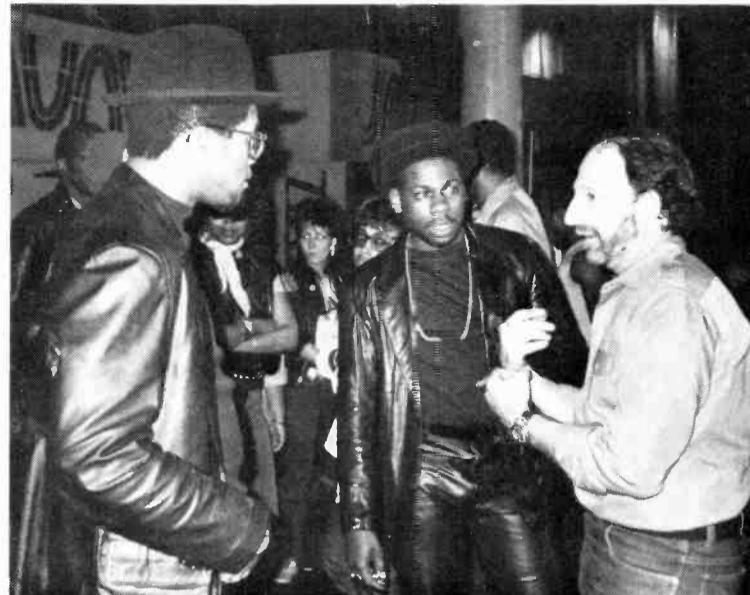
Survey for Week Ending 5/26/84

SALES

This Week	Last Position	Weeks on Chart	TITLE	Copyright Owner, Distributor, Catalog Number	Principal Performers	Year of Release	Rating	Format	Price
1	2	105	JANE FONDA'S WORKOUT ▲ (ITA)	KVC-RCA Karl Video Corporation 042	Jane Fonda	1982	NR	VHS Beta	59.95
2	2	21	MAKING MICHAEL JACKSON'S THRILLER ▲ (ITA)	Vestron 1000	Michael Jackson	1983	NR	VHS Beta	29.95
3	3	23	RAIDERS OF THE LOST ARK	Paramount Pictures Paramount Home Video 1376	Harrison Ford Karen Allen	1981	PG	VHS Beta	39.95
4	4	10	TRADING PLACES	Paramount Pictures Paramount Home Video 1551	Dan Ackroyd Eddie Murphy	1983	R	VHS Beta	39.95
5	5	6	SUDDEN IMPACT (ITA) ▲	Warner Brothers Pictures Warner Home Video 11341	Clint Eastwood Sondra Locke	1983	R	VHS Beta	79.95
6	7	15	DO IT DEBBIE'S WAY	Raymax Prod. P. Brownstein Prod. Video Assoc. 1008	Debbie Reynolds	1983	NR	VHS Beta	39.95
7	10	10	THE JANE FONDA WORKOUT CHALLENGE	KVC-RCA Karl Video Corporation 051	Jane Fonda	1984	NR	VHS Beta	59.95
8	19	3	UNCOMMON VALOR	Paramount Pictures Paramount Home Video 1657	Gene Hackman Robert Stack	1983	R	VHS Beta	59.95
9	17	12	NEVER SAY NEVER AGAIN ▲	Warner Brothers Pictures Warner Home Video 11337	Sean Connery Barbara Carrera	1983	PG	VHS Beta	79.95
10	6	44	DURAN DURAN •	Thorn/EMI TVD 1646	Duran Duran	1983	NR	VHS Beta	29.95
11	8	22	RISKY BUSINESS (ITA) ▲	The Geffen Company Warner Home Video 11323	Tom Cruise Rebecca De Mornay	1983	R	VHS Beta	39.98
12	14	16	TOOTSIE (ITA) ▲	RCA/Columbia Pictures Home Video 10535	Dustin Hoffman Jessica Lange	1982	PG	VHS Beta	79.95
13	13	35	FLASHDANCE	Paramount Pictures Paramount Home Video 1454	Jennifer Beals	1983	R	VHS Beta	39.95
14	16	7	OCTOPUSSY	CBS-Fox Video 4715	Roger Moore Maud Adams	1983	PG	VHS Beta	79.98
15	15	14	BILLY JOEL: LIVE FROM LONG ISLAND	CBS-Fox Video 6297	Billy Joel	1983	NR	VHS Beta	29.98
16	9	7	NEIL DIAMOND: LOVE AT THE GREEK	Vestron 1005	Neil Diamond	1983	NR	VHS Beta	29.95
17	20	14	STAYING ALIVE	Paramount Pictures Paramount Home Video 1302	John Travolta Cynthia Rhodes	1983	PG	VHS Beta	39.95
18	30	4	UNDER FIRE	Vestron 5033	Gene Hackman Nick Nolte	1983	R	VHS Beta	No listing
19	12	11	WAR GAMES (ITA) ▲	CBS-Fox Video 4714	Matthew Broderick Dabney Coleman	1983	PG	VHS Beta	79.98
20	29	2	DAVID BOWIE SERIOUS MOONLIGHT	Music Media Media Home Entertainment M441	David Bowie	1984	NR	VHS Beta	39.95
21	22	6	STAR 80 •	Warner Brothers Pictures Warner Home Video 20013	Mariel Hemingway Eric Roberts	1983	R	VHS Beta	79.95
22	11	7	DEAD ZONE	Paramount Pictures Paramount Home Video 1646	Christopher Walken Martin Sheen	1983	R	VHS Beta	59.95
23	26	30	POLICE AROUND THE WORLD	I.R.S. Video 001	The Police	1982	NR	VHS Beta	33.95
24	28	48	48 HRS.	Paramount Pictures Paramount Home Video 1139	Nick Nolte Eddie Murphy	1983	R	VHS Beta	39.95
25	18	13	MR. MOM (ITA) ▲	Vestron 5025	Michael Keaton Teri Garr	1983	PG	VHS Beta	No listing
26	NEW ENTRY		REAR WINDOW	Universal Classics MCA Dist. Corp. 80081	James Stewart Grace Kelly	1954	NR	VHS Beta	59.95
27	25	5	THE OSTERMAN WEEKEND •	Thorn/EMI Home Video 1981	Burt Lancaster Rutger Hauer	1983	R	VHS Beta	79.95
28	23	14	THE CARE BEARS IN THE LAND WITHOUT FEELINGS	Family Home Entertainment MGM/UA Home Video F357	Animated	1983	G	VHS Beta	29.95
29	NEW ENTRY		LA TRAVIATA	Universal Classics. Accent Films. MCA Dist. Corp. 80048	Placido Domingo Teresa Stratas	1983	G	VHS Beta	69.95
30	27	6	CALIGULA	Vestron 5032	Malcolm McDowell Peter O'Toole	1983	R	VHS Beta	No listing
31	NEW ENTRY		GORKY PARK	Orion Pictures Vestron 5053	William Hurt Lee Marvin	1983	R	VHS Beta	No listing
32	24	5	FANNY AND ALEXANDER	Embassy Pictures, Embassy Home Entertainment 2067, 2171	Pernilla Allwin Bertil Guve	1983	R	VHS Beta	89.95
33	21	4	D. C. CAB •	Universal City Studios MCA Dist. Corp. 80061	Mr. T Gary Busey	1984	R	VHS Beta	69.95
34	34	11	STAR CHAMBER	CBS-Fox Video 1295	Michael Douglas Hal Holbrook	1983	R	VHS Beta	59.98
35	35	11	EASY MONEY (ITA) ▲	Vestron 5029	Rodney Dangerfield	1983	R	VHS Beta	No listing
36	39	8	RUMBLE FISH •	Universal City Studios MCA Dist. Corp. 80056	Matt Dillon Mickey Rourke	1983	R	VHS Beta	59.95
37	31	3	MUSCLE MOTION	Media Home Entertainment M431	Chippendale's Men	1983	NR	VHS Beta	39.95
38	37	12	DEAL OF THE CENTURY •	Warner Brothers Pictures Warner Home Video 11339	Chevy Chase Sigourney Weaver	1983	PG	VHS Beta	69.95
39	33	25	PINK FLOYD THE WALL	MGM/UA Home Video MV-400268	Pink Floyd	1979	R	VHS Beta	39.95
40	32	7	COOL CATS: 25 Years Of Rock 'N Roll Style	MGM/UA Home Video 600317	Various Artists	1984	NR	VHS Beta	59.95

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Video



BOXING BOUT—Director Steve Kahn puts his dukes up while shooting Run-D.M.C.'s "Rock Box" video for Profile at New York's Danceteria. Awaiting the punchline are group members Jam Master Jay, left, and Run-D.M.C.

Advance Screenings For IRS 'Cutting Edge' Show

CHICAGO—In an effort to gain a wider viewing segment of the recording public than is reached by cable television, IRS Records has begun presenting advance promotional screenings of its monthly MTV showcase "The Cutting Edge" in select major cities, most of which have little or no cable penetration. "We're hoping (the added exposure) will bring more attention to the show," says Carl Grasso, ambassador of creative services for IRS, adding that increased interest could result in an additional monthly installment.

The hour-long program airs on MTV at 11:30 p.m. EST on the fourth Sunday of every month. The April 29 "Cutting Edge" segment was previewed for the first time in mid-April in New York, Chicago, Los Angeles and Washington, and Grasso says IRS is looking to future screenings in Atlanta and Dallas as

well. Of those cities, he adds, only Atlanta and parts of New York and Los Angeles receive cable television.

A&M's New York and Los Angeles offices were utilized for press-only screenings the first time around, while the Chicago and Washington presentations took place in local rock clubs open to the public. Grasso says the club setting will be emphasized in subsequent "Cutting Edge" previews due to its "educational" potential. Hollywood venue The Palace is to host future L.A.-area screening, he adds.

"The Cutting Edge," produced by IRS and directed by Jonathan Dayton and Valerie Paris, focuses on the new music "underground" ("the kinds of acts you normally don't see on MTV," according to Grasso. It's hosted by lead singer Peter Dinklage of IRS act the Fleshtones.

MOIRA McCORMICK

Japanese VCR Ownership Placed At More Than 20%

By SHIG FUJITA

TOKYO—More than 20% of all Japanese households now own VCRs, according to a market survey commissioned here by copyright society JASRAC and carried out over a three-week period last fall.

The survey found that more than 60% of VCR owners had recorded from television during the previous year. But only 5% said they had rented prerecorded software.

The research gives perhaps the most detailed picture yet of the way video is used in domestic environments in Japan. It shows, for instance, that the use of VCRs for recording off the air was most pronounced among those in the 18-39 age group: 84.5% of 16- to 18-year-olds, 81% of 13- to 15-year-olds and 81% of those 30-39.

Foreign movies were the most popular program material, taped by 66% of those who used their machines for time-shifting. Next came music programs (54%), sports (also 54%), tv dramas (49%) and Japanese movies (39%). Average frequency of recording was 1.8 times a week, or nearly 100 times a year.

On average, users owned 12.3 personally recorded videotapes, with 20% saying they lent them to friends and 23.5% that they borrowed them. Of the 5.3% who had been to a video

rental store in the past year, half said they had dubbed copies from the tapes rented.

Asked about the Copyright Law here, 57.2% of those who made home recordings said they were aware of the legislation and its provisions, with a further 33.8% saying they knew of its existence but not its content and only 8.9% disclaiming all knowledge.



DANCING FOOLS—James Ingram sits in on the taping of "The Dance Show," a nationally syndicated program taped weekly at WNEW-TV in New York and at WSB in Atlanta. With him are the show's producer John McGhan and his assistant Lisa Kendall.

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Billboard® Videocassette Top 40

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Survey for Week Ending 5/26/84

RENTALS

This Week	Last Position	Weeks on Chart	TITLE	Copyright Owner, Distributor, Catalog Number	Principal Performers	Year of Release	Rating	Format
1	1	6	SUDDEN IMPACT ▲ (ITA)	Warner Brothers Pictures Warner Home Video 11341	Clint Eastwood Sondra Locke	1983	R	VHS Beta
2	10	3	UNCOMMON VALOR	Paramount Pictures Paramount Home Video 1657	Gene Hackman Robert Stack	1983	R	VHS Beta
3	2	10	TRADING PLACES	Paramount Pictures Paramount Home Video 1551	Dan Ackroyd Eddie Murphy	1983	R	VHS Beta
4	5	6	DEAD ZONE	Paramount Pictures Paramount Home Video 1646	Christopher Walken Martin Sheen	1983	R	VHS Beta
5	9	4	UNDER FIRE	Vestron 5033	Gene Hackman Nick Nolte	1983	R	VHS Beta
6	3	7	OCTOPUSSY	CBS-Fox Video 4715	Roger Moore Maud Adams	1983	PG	VHS Beta
7	4	11	WAR GAMES (ITA)	CBS-Fox Video 4714	Matthew Broderick Dabney Coleman	1983	PG	VHS Beta
8	6	13	MR. MOM ▲	Vestron 5025	Michael Keaton Teri Garr	1983	PG	VHS Beta
9	8	6	STAR 80 •	Warner Brothers Pictures Warner Home Video 20013	Mariel Hemingway Eric Roberts	1983	R	VHS Beta
10	11	4	D. C. CAB •	Universal City Studios MCA Distributing Corp. 80061	Mr. T Gary Busey	1984	R	VHS Beta
11	7	12	NEVER SAY NEVER AGAIN ▲	Warner Brothers Pictures Warner Home Video 11337	Sean Connery Barbara Carrera	1983	PG	VHS Beta
12	13	5	THE OSTERMAN WEEKEND •	Thorn/EMI Home Video 1981	Burt Lancaster Rutger Hauer	1983	R	VHS Beta
13	NEW ENTRY		GORKY PARK	Orion Pictures Vestron 5053	William Hurt Lee Marvin	1983	R	VHS Beta
14	12	16	TOOTSIE ▲ (ITA)	RCA/Columbia Pictures Home Video 10535	Dustin Hoffman Jessica Lange	1982	PG	VHS Beta
15	18	24	RAIDERS OF THE LOST ARK	Paramount Pictures Paramount Home Video 1376	Harrison Ford Karen Allen	1981	PG	VHS Beta
16	21	6	CALIGULA	Vestron 5032	Malcolm McDowell Peter O'Toole	1980	R	VHS Beta
17	14	23	RISKY BUSINESS ▲	The Geffen Company Warner Home Video 11323	Tom Cruise Rebecca de Mornay	1983	R	VHS Beta
18	20	10	STAR CHAMBER	CBS-Fox Video 1295	Michael Douglas Hal Holbrook	1983	R	VHS Beta
19	19	33	TENDER MERCIES •	Thorn/EMI 1640	Robert Duvall Betty Buckley	1983	PG	VHS Beta
20	17	11	EASY MONEY ▲	Vestron 5029	Rodney Dangerfield	1983	R	VHS Beta
21	16	6	ZELIG •	Warner Brothers Pictures Warner Home Video 22027	Woody Allen Mia Farrow	1983	PG	VHS Beta
22	15	22	MAKING MICHAEL JACKSON'S THRILLER ▲ (ITA)	Vestron 1000	Michael Jackson	1983	NR	VHS Beta
23	23	5	FANNY AND ALEXANDER	Embassy Pictures, Embassy Home Entertainment 2067, 2171	Pernilla Allwin Bertil Guve	1983	R	VHS Beta
24	22	11	CROSS CREEK	Thorn/EMI Home Video 2184	Mary Steenburgen Rip Torn	1983	R	VHS Beta
25	24	26	NATIONAL LAMPOON'S VACATION ▲	Warner Brothers Pictures Warner Home Video 11315	Chevy Chase Christie Brinkley	1983	R	VHS Beta
26	NEW ENTRY		REVENGE OF THE NINJA	Cannon Films Inc. MGM/UA Home Video 800329	Sho Kosugi	1983	R	VHS Beta
27	31	1	THE MAN WHO LOVED WOMEN	RCA/Columbia Pictures Home Video 10369	Burt Reynolds Julie Andrews	1983	R	VHS Beta
28	25	8	RUMBLE FISH •	Universal City Studios, MCA Distributing Corp. 80056	Matt Dillon Mickey Rourke	1983	R	VHS Beta
29	26	10	KRULL •	RCA/Columbia Pictures Home Video 10364	Ken Marshall Lysette Anthony	1983	PG	VHS Beta
30	30	35	FLASHDANCE	Paramount Pictures Paramount Home Video 1454	Jennifer Beals	1983	R	VHS Beta
31	29	56	JANE FONDA'S WORKOUT	KVC-RCA Karl Video Corporation 042	Jane Fonda	1982	NR	VHS Beta
32	27	16	BRAINSTORM	MGM/UA Home Video 800314	Natalie Wood Christopher Walken	1983	PG	VHS Beta
33	36	14	STAYING ALIVE	Paramount Pictures Paramount Home Video 1302	John Travolta Cynthia Rhodes	1983	PG	VHS Beta
34	39	23	TWILIGHT ZONE—THE MOVIE	Warner Brothers Pictures Warner Home Video 11314	John Lithgow Kevin McCarthy	1983	PG	VHS Beta
35	28	11	DEAL OF THE CENTURY •	Warner Brothers Pictures Warner Home Video 11339	Chevy Chase Sigourney Weaver	1983	PG	VHS Beta
36	37	16	EDDIE AND THE CRUISERS •	Embassy Pictures Embassy Home Entertainment 2066	Tom Berenger Michael Paré	1983	PG	VHS Beta
37	35	14	PORKY'S II: THE NEXT DAY • (ITA)	CBS-Fox Video 1294	Dan Monahan Tony Ganos	1983	R	VHS Beta
38	32	12	THE CARE BEARS IN THE LAND WITHOUT FEELINGS	Family Home Entertainment MGM/UA Home Video F357	Animated	1983	G	VHS Beta
39	38	18	CUJO •	Sunn Classic Pictures/Warner Bros Inc. Warner Home Video 11331	Dee Wallace Daniel Hugh-Kelly	1983	R	VHS Beta
40	33	16	CLASS •	Vestron 5026	Jaqueline Bisset Cliff Robertson	1983	R	VHS Beta

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Video



HYPER BREW—Capitol's Thomas Dolby pours a drink for friends to celebrate the release of his Sony Video 45 and his Thorn EMI long-form and his current tour. Shown from left are John Sandborn, director of promo spots for the tour; Second Vision's Gene Krout, EMI's Michael Pillot, Sony promotion manager Michael Rudich, and Capitol's Nancy Fareman, Andy Fuhrman and Dorene D'Agostino.

Northwestern Students Get Hands-On Clip Experience

By MOIRA McCORMICK

CHICAGO—Students in the radio, tv and film department at Northwestern Univ.'s Evanston campus are getting hands-on experience in the record industry by independently producing a 12-inch dance single and an accompanying video. Entitled "Ambition," the record and video are the end result of contributions by over 100 students, 16 of whom are receiving college credit for the project.

Under the name Niteskool Project, student musicians cut the student-written track, along with its B side "Love Lie," at Studiomedica in Evanston and Chicago Recording Co. in Chicago. Mixed and mastered in New York at Minot Sound and Sterling Sound respectively, "Ambition" was released last week and is now being offered through CUE, the national distribution arm of MS Distributing Corp.

The accompanying video, shot on Chicago's South Side and directed by Northwestern "Student Oscar"

nominee Gregg Popp, features a cast of over 100 extras, according to Niteskool Project co-producer Eric Bernt. Performed to the "new wave/funk" tune of "Ambition," Bernt says the video comes off similar to a "a cross between 'All Night Long' and 'Beat It.'"

The video was filmed in 16mm, before being transferred to one-inch videotape at Edit Chicago. Special effects courtesy of the Mirage unit at Chicago's Polycom Video are also being added, says Bernt. The entire video project has cost the Niteskool Project only \$4,000.

"Ambition" was to premiere at Chicago video club AKA Sunday (20) in a special press presentation. The video and 12-inch single's creation has already attracted a significant amount of media attention, notes Bernt, who says a recent mention on MTV's Music News has garnered some national response.

TRADE GROUP SURVEY

Tape Ownership Up In Japan

TOKYO—VCR owners in Japan possess an average of 20.1 tapes each, up 1.9 tapes from the previous year, according to a survey carried out between August and October last year by the Magnetic Tape Assn. of Japan. Ownership of audio tapes averages out to 47.8 tapes per person, up 10 from the year before.

This survey is carried out annually, with VCR owners in Osaka and Tokyo quizzed along with tape recorder owners ranging from junior high school students to adults.

Of the 20.1 videotapes owned by VCR unit users, 74% were two hours or longer. Those owning prerecorded

videotapes made up 21% of the total, compared with only 10% the year before. Most of the prerecorded video material is movies, though the popularity of music video is clearly growing rapidly nationwide.

The survey also pointed up the fact that the age of those using VCRs in Japan is dropping. The percentage of homes in which primary school children use the VCR the most was 5%. For junior high students, it was 8%.

Some 70% of all families use VCRs for more than three hours a week, up 10% from the 1982 figure. In terms of material recorded, movies topped the list (70%), followed by dramas, music and sports.

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Video



NEW HOPE FOR NEW SHOW—The Pretenders tape two songs for NBC's short-lived "New Show" at the National Video Center & Recording Studio in New York.

VCR Boom Seen Building in Germany

BERLIN—West Germany's video boom is going to continue, according to the German Video Institute, based here. VCR penetration, 15% at the end of last year, should reach 60% by 1988, the institute says, and the rapid expansion of hardware production facilities indicates manufacturers' confidence in the marketplace.

Of the four million machines imported to the European Economic Community from Japan this year, 30% will go to West Germany, the institute says, with overall European sales 10% up from last year. The predicted 60% German penetration compares with expected growth from 10% to 58% VCR ownership by households in the U.S. over the same period, while in Japan the institute anticipates that 1988 will see market saturation achieved at around 85%.

On the manufacturing side, the institute lists existing and planned production centers. J2T, the Thorn EMI/Telefunken/JVC joint venture, has been making video hardware in Berlin since May, 1982, with produc-

Software Sales Continue Rise In Japanese Market

TOKYO—Video software sales in Japan were worth \$173 million in 1983, according to statistics released by the Japan Video Assn.

Sales-only revenue for the 33 member companies of the JVA was \$99 million, 107% up on the previous year. The overall total, which includes rentals and custom production, was also more than 100% up, and has doubled in each of the last three years. Videodisk earnings amounted to \$17.5 million.

The industry's real income, including estimated revenue for software suppliers who are not affiliated with the JVA, is believed to total over \$200 million. JVA secretary-general Saburo Kusunoki predicts that industry turnover will reach some \$310 million this year, rising to \$450 million in 1985.

Market analysis reveals some important trends. Record stores as a percentage of all video sales outlets rose from 20% in 1982 to 30% last year, while the corresponding percentage of electrical goods stores dropped from 37% to 22%.

Movies accounted for 28% of software business and animated cartoons 11.5%. Pornography, formerly the most popular category, fell to second place with 21.7%.

tion now 400,000 units annually. Sony's plant in Fellbach is turning out 60,000 Beta recorders a year, and Matsushita/Bosch subsidiary VB Video, operating in Osterode since January, 1981, makes 40,000 units a year.

Grundig and Philips, European manufacturers of V2000 hardware, plan further factories in Furth and Krefeld respectively, while Hitachi came on stream last fall with a 60,000-capacity plant and Sanyo, which has spent \$89 million building a factory in Nordlingen, will start producing 15,000 machines a year in late 1984.

The institute is markedly less bullish on video games. Some 390,000 consoles were sold in West Germany last year, compared with 265,000 in 1982. But with prices falling from an average \$145 to \$75, turnover remained constant at something above \$30 million.

Video game software volume of 1.65 million units generated nearly \$50 million. But, again, with prices halved from 1982's average \$40, the increase in unit sales (the 1982 figure was 1.45 million units) was not enough to improve earnings.

Nor, according to the institute, is current turnover adequate to allow a significant market to become established in the foreseeable future. Penetration is only 3%, and higher growth rates would have to be achieved in order to maintain an economically acceptable basis for hardware production.

Spain In Deal With Sony For VCR Production

MADRID—The first major project for VCR production in Spain has been agreed on in principle with Sony of Japan, pushing this country nearer to its long-running aim of becoming an exporter of video equipment.

Sony's deal with the Spanish ministry of industry is for the production of some 150,000 VCR units a year by 1987. The Japanese firm is committed to exporting 25% of the total and also to exporting Spanish-made color television sets.

Sony is currently the leading importer of video hardware into Spain, through a Barcelona-based subsidiary, Hispano Sony.

The Sony deal comes within the framework of a Spanish government subsidy plan for the national electronics industry.

U.K. watch: **Picture Music International's** "London Calling" will be sounding off to MTV's viewers through 1984, the company says. Hosted by **Steve Blacknell**, the show looks at the U.K. rock scene, using interviews, music videos and updates on chart and other action. MTV has ordered eight episodes of the show, which will be appearing on the second Sunday of every month. All will be shot in London.

Hollywood dancing: "Footloose" will be sending another music video and single out to the world, with **Bill Parker Productions** having just completed production on "Dancing In The Sheets," by the newly reconstituted **Shalamar**, a Solar recording act. **Peter Allen** acted as producer, **Bill Parker** as director and **Christopher McKinnon** as line producer. Done with a western theme and Errol Flynn-type action, the clip features original band member **Howard Hewitt** along with new additions **Mickey Free** and **DeLisa Davis**. **Dominic Sena** acted as director of photography, using an Arriflex and 16mm Kodak 7294 stock. Sound effects are used to heighten the sense of action, as are professional stuntmen. Brawl sequences were shot at the shuttered Hollywood Roosevelt Hotel, performance settings at **Stevie Wonder's** warehouse/studio, and the desert scenes on location.

After a one-day break, Parker Productions moved into its second video of the week, also shot in 16mm. A bit more contemporary in setting, "Ob-

scene **Phone Caller**" stars **Motown's Rockwell** in a tune from his "Somebody's Watching Me" album. Keeping with the album's paranoiac tone and title, the video has a feminine phone caller hounding **Rockwell** through the halls of the **Ambassador Hotel**. In this case the hostelry was open for business, and real crowds of fans were used for some scenes. Once again, **Parker** was director, **Allen** producer and **McKinnon** line producer.

More feature film action on the music video scene, with **Marina Leviodova** and **Yuri Neyman**, who collaborated on "Liquid Sky," working together to put out a video of **Face-To-Face's** song "10-9-8" for **Epic Records**. **Neyman** was cinematographer, while **Leviodova** acted as production/costume designer.

Live Berlin: **Geffen group Berlin** has taped two performance videos from its latest album, "Love Life." **Jim Yukich**, whose prior work includes **David Bowie's** "Modern Love" and **Genesis' "That's All,"** acted as director. The Berlin tunes put on video were "Now It's My Turn" and "Dancing In Berlin." They were shot at **A&M Soundstage** in Los Angeles.

Marathon "Freak Show": Using 100 extras and 35mm equipment, **Memphis-based Ardent** has produced and directed the music video "Freak Show On The Dance Floor," from the **Bar-Kays'** latest Mercury album, "Dangerous." **Marius Penczner** act-

ed as director, doing the video with punk-dressed dancers in a 100-year-old abandoned brewery. Director of photography **Rick Dupree** used **Kodak 5294** and **5247** film for the shoot. **Bar-Kays** manager **Allen Jones** developed the video's concept, while member **Larry Dodson** was featured. Three days of shooting were required for the 140-scene clip. **Philip Herring** and **Marius Penczner** did the editing in **Ardent's** post-production suite.

TONY SEIDEMAN

'Mind Fitness' Uses Hypnosis For Weight Loss

LOS ANGELES—Famed hypnotist **Damon Reinbold** has designed "Mind Fitness," a long-form videocassette, to help viewers lose weight by changing their eating habits via hypnotic suggestions.

The 45-minute weight loss package, marketed through **Damon & Grace Mind Fitness** of East Lansing, Mich., contains original music created by **Ashley Swann**. According to a spokesman for the Michigan firm, the video places users in a highly relaxed state and then gives suggestions on how one can alter eating habits. Some one million people have attended **Reinbold's** non-medical sessions on losing weight, the spokesman adds.

The video costs \$65 and is available on Beta and VHS.

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Billboard® Hot Latin LPs™

Special Survey

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NEW YORK				CALIFORNIA			
This Week	Last Report	ARTIST—Title, Label & Number (Distributing Label)	This Week	Last Report	ARTIST—Title, Label & Number (Distributing Label)		
1	2	PIMPINELA Pimpinela, CBS 11317	1	1	JOSE JOSE Secretos, Ariola 6000		
2	1	JOSE JOSE Secretos, Ariola 6000	2	5	LOS FREDDY'S Y me enamore, Profono 90302		
3	0	EL GRAN COMBO En Alaska, Combo 2039	3	2	LOS BUKIS Mi fantasia, Profono 3122		
4	9	CAMILO SESTO Amanecer 84, Ariola 6009	4	4	PIMPINELA Hermanos, CBS 11320		
5	0	WILLIE ROSARIO Nuevos Horizontes, Bronco 128	5	7	LOS BONDADOSOS Jugando con lumbre, Profono 90303		
6	6	FERNANDITO VILLALONA Ayer y hoy, Kubaney 8004	6	3	CAMILO SESTO Amanecer 84, Ariola 6009		
7	3	MENUDO Reaching Out, RCA 4993	7	0	LUPITA D'ALESSIO Yo, Orfeon 84		
8	8	JOSE FELICIANO Me enamore, Profono 1002	8	8	MARIA CONCHITA Maria Conchita, A&M 37007		
9	11	LA ORGANIZACION SECRETA La Organizacion Secreta, Mundo	9	9	LOS CAMINANTES El numero tres, Luna 1101		
10	13	FANIA ALL STAR Lo que pide la gente, Fania 629	10	0	JUAN GABRIEL Todo, Ariola 6001		
11	7	RUBEN BLADES Buscando America, Elektra 60352	11	15	VICENTE FERNANDEZ 15 exitos, CBS 1012		
12	12	WILFRIDO VARGAS El africano, Karen 75	12	6	MARISELA Sin el, Profono 90305		
13	4	PIMPINELA Hermanos, CBS 11320	13	14	PRISMA Prisma, Peerless 2333		
14	0	ROBERTO CARLOS Concavo y convexo, CBS 12322	14	0	ROCIO JURADO Por que me habras besado, RCA 7243		
15	0	LUPITA D'ALESSIO Yo, Orfeon = 84	15	10	ROBERTO CARLOS Concavo y convexo, CBS 12322		
FLORIDA				TEXAS			
This Week	Last Report	ARTIST—Title, Label & Number (Distributing Label)	This Week	Last Report	ARTIST—Title, Label & Number (Distributing Label)		
1	2	ROBERTO CARLOS Roberto Carlos, CBS 12322	1	2	ANTONIO DE JESUS Juntos, A&M 37005		
2	1	JOSE JOSE Secretos, Ariola 6000	2	1	JOSE JOSE Secretos, Ariola 6000		
3	4	MARIA CONCHITA Maria Conchita, A&M 37007	3	4	JUAN GABRIEL Todo, Ariola 6001		
4	9	WILFRIDO VARGAS El africano, Karen 75	4	3	ROCIO DURCAL Entre tu y yo, Ariola 6004		
5	5	HANSEL Y RAUL Hansel y Raul, TH 2271	5	9	PIMPINELA Hermanos, CBS 11320		
6	0	EL GRAN COMBO Breaking the Ice, Combo 2039	6	14	LOS YONICS Con amor, Profono 3100		
7	3	NELSON NED Mas romantico que nunca, Odeon 9023	7	8	CAMILO SESTO Amanecer 84, Ariola 6009		
8	8	PIMPINELA Hermanos, CBS 11320	8	7	LOS BUKIS Mi fantasia, Profono 3122		
9	12	MIAMI SOUND MACHINE A toda maquina, CBS 10349	9	0	GRUPO MAZZ It's bad, Cara 054		
10	0	DYANGO Al fin solos, Odeon 9024	10	13	JULIO IGLESIAS En concierto, CBS 50334		
11	14	LANI HALL Y CAMILO SESTO Lani Hall, A&M 37008	11	6	PIMPINELA Pimpinela, CBS 11317		
12	6	MENUDO Reaching Out, RCA 4993	12	10	MENUDO A todo rock, RCA 7241		
13	0	PERLA Confidencias, RCA 7244	13	0	LUCIA MENDEZ Enamorada, Ariola 6025		
14	13	CAMILO SESTO Amanecer 84, Ariola 6009	14	0	JULIO IGLESIAS Momentos, CBS 50329		
15	0	WILLIE CHIRINO Subiendo, TH 2268	15	11	GRUPO MAZZ 15 exitos, Cara 0899		
PUERTO RICO							
This Week	Last Report	ARTIST—Title, Label & Number (Distributing Label)	This Week	Last Report	ARTIST—Title, Label & Number (Distributing Label)		
1	1	JOSE JOSE Secretos, Ariola 6000	9	0	ALBERTO CORTEZ Gardel... Como yo te siento, CBS 80377		
2	0	EL GRAN COMBO En Alaska, Combo 2039	10	9	WILLIE COLON Tiempo pa matar, Fania 631		
3	4	CAMILO SESTO Amanecer 84, Ariola 6009	11	0	YOLANDITA MONGE Suenos, CBS 10345		
4	3	RUBEN BLADES Buscando America, Elektra 60352	12	0	MIAMI SOUND MACHINE A toda maquina, CBS 10349		
5	7	JOSE FELICIANO Me enamore, Profono 1002	13	12	WILLIE ROSARIO Nuevos Horizontes, Bronco 128		
6	6	GUILLERMO DAVILA Un poco de amor, Sono-rodven 020	14	8	CARMITA JIMENEZ Interpreta a los Panchos, Karen 79		
7	5	PIMPINELA Hermanos, CBS 11320	15	0	PIMPINELA Pimpinela, CBS 11317		
8	2	ROBERTO CARLOS Concavo y convexo, CBS 12322					

JAZZ Blue Notes

What's New For Manilow? Heavy Company

By SAM SUTHERLAND and PETER KEEPNEWS

It may or may not have something to do with the phenomenal success of Linda Ronstadt's "What's New," but Barry Manilow has been hard at work on an album of "saloon songs" with an all-star jazz ensemble.

Manilow's album, to be called "2:00 A.M.—Paradise Cafe," differs from Ronstadt's in two key ways. It features the singer backed by a small combo rather than a large orchestra; and while "What's New" was a collection of well-known standards, "2:00 A.M." will consist entirely of original material, by Manilow and other writers, in the torch-song vein.

The quintet backing Manilow on the album is an impressive one: Gerry Mulligan on baritone sax, Mundell Lowe on guitar, Bill Mays on keyboards, George Duviol on bass and Shelly Manne on drums. Even more impressive are Manilow's duet partners on two selections: Mel Torme joins him on "Big City Blues" and Sarah Vaughan chimes in on "Blue."

The project may not exactly be a dramatic departure for Manilow, who has always been known as a pop middle-of-the-roader and has never commanded the rock following that Ronstadt has, but it is certainly an artistic stretch. Listeners can judge for themselves how well he has pulled it off when "2:00 A.M.—Paradise Cafe" is released this summer.

The Playboy Jazz Festival is launching its annual pre-concert community events program. First is a Thursday (24) program of clinic/concerts at four area schools, with each to feature major artists: James Newton at the Los Angeles Center for Enriched Studies, Ndugu Chanler at Locke High School, drummer Frankie Capp and singer Ernie Andrews at Eagle Rock High School, and pianist Tom Garvin and vocalist Mike Campbell at Sepulveda High School. Other Playboy community presentations will include a free concert Sunday (27) in conjunction with the Hermosa Beach Fiesta De Las Artes featuring five prize-winning high school and college jazz bands, to

be broadcast over KKKGO; a June 1 show by Yellowjackets at City Hall in Los Angeles; the Watts Senior Citizens Concert, slated for June 8 at the Watts Labor Action Community Center, and a "Jazz On Film" night on June 14, compiled by Mark Cantor and presented in co-sponsorship with Filmex. More details on these events are available from Playboy Enterprises at (213) 659-4080.

Also noted: The first inductees into the Harlem YMCA Jazz Hall of Fame (Billboard, May 19) have been announced. The posthumous inductees are, to nobody's great surprise, Louis Armstrong, Duke Ellington, Count Basie, Charlie Parker and—a slight surprise, perhaps—Mary Lou Williams. The living honorees are Roy Eldridge, Dizzy Gillespie, Miles Davis, Ella Fitzgerald and Art Blakey... What's being billed as "the greatest collection of jazz musicians ever assembled" in New Orleans will appear at the Liggett & Meyers Quality Seal Amphitheatre at the World's Fair there. Among the artists set to appear at the tobacco company's 5,500 seat venue are the orchestras of Duke Ellington and Count Basie, Dizzy Gillespie, Woody Herman, Sarah Vaughan, Art Blakey and such local stars as Al Hirt, Pete Fountain, the Preservation Hall Jazz Band and—but of course—Wynton Marsalis... Vocalist Bobby McFerrin, who specializes in spontaneous wordless improvisation, had some heavy company when he opened a six-night stand recently at New York's Blue Note. Sitting in and trading syllables with McFerrin were George Benson, Jon Hendricks and Al Jarreau. Meanwhile, Elektra/Musician is readying the release of McFerrin's second album, which is a true *tour de force*—an album's worth of unaccompanied vocal excursions, recorded live in Germany.

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

CBS High Atop Brazil Market

By ENRIQUE FERNANDEZ

CBS Brazil, which boasts that it has enjoyed the No. 1 position in the country for the past three years, now claims that it took 29% of Brazil's market share in 1983. Last month, CBS opened a warehouse, printing shop and administrative offices at its factory site in Fazenda de Botagogo in Rio de Janeiro. The major's main office is located in Rio's Praia do Flamengo.

Brazil's leading pop star, Roberto Carlos, headed the CBS roster in sales last year. The Latin kiddie music phenomenon seems to be booming in Brazil as well as the rest of Latin America, since Turma de Balao Magico, a group composed of three children between six and 10 years old, followed Carlos closely in sales. English-born artist Ritchie is also one of the label's top sellers.

On the international roster, Julio Iglesias' "Momentos" album has sold 800,000 units, according to CBS, with Michael Jackson's "Thriller" and Pink Floyd's "Final Cut" trailing behind.

Other CBS artists enjoying leading spots in the charts included Eddy Grant, Marvin Gaye, Fagner, Super-

tramp, Bonnie Tyler, Radio Taxi and Simone. CBS Brazil artists received a total of 16 gold records and eight platinum in 1983.

The Latin American *nueva cancion* (new song) movement may not be the most commercial genre in the market, but it does represent a kind of artistic cutting edge. The bold imagery and down-to-earth attitude of Latin pop lyrics were pioneered over a decade ago by *nueva cancion* authors, who, in turn, drew their inspiration from some of the finest poets in the Spanish language.

Nueva cancion has a political dimension: All its practitioners identify with left-of-center ideologies, from the liberal to the revolutionary. In the late '60s and early '70s, when political radicalism was blowing in the wind, *nueva cancion*, like American protest lyrics, seemed the wave of the future. But as times changed, so did the popularity of firebrand songs.

Still, *nueva cancion* persists. Puerto Rican singer/songwriter Roy Brown is one of those artists who has refused to budge, still plying his trade in that experimental folk/pop genre. Brown's new album, "Nueva Yol" (a

street pronunciation of the Spanish for "New York") includes songs in English as well as Spanish songs in the *nueva cancion* tradition.

One of his country's leading exponents of the genre, Brown works in New York with percussionist Pablo Nieves and string player Carl Royce. This summer he will perform with an extended group at an outdoor concert in New York's Central Park.

A Julio Iglesias special this month is the second tv show to be carried by the newly formed NetSpan network. The Iglesias show follows a Menudo special in the network's bid for the U.S. Latin tv market and will reach viewers in New York, Los Angeles, San Diego, Chicago, El Paso, Denver, Miami and San Jose/San Francisco.

RCA Internacional has released a Menudo compilation LP, "Con Amor—Tus Exitos Favoritos," which includes hits from the teen group's early days all the way to the present... A June 15 Julio Iglesias show at Puerto Rico's Roberto Clemente Coliseum inaugurates First Class Concerts, (724-697D in New York), a promotion company headed by Fernando Gallardo which specializes in concerts in Puerto Rico and the Caribbean.

DJ Armando Palacios, who claims to have coined the popular spelling of "disc" with a "c" instead of a "k," is preparing musical programs for distribution in Latin America. Labels interested in Palacios' project should contact him at Disc-Jockey Internacional, 6333 Treetop Circle, Tampa, Fla. 33617.

Items for consideration should be sent to Enrique Fernandez, Billboard, 1515 Broadway, New York, N.Y. 10036.

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PHOTO CREDIT CAROLINE GREYSHOCK/1984

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■ **THE NEW YORK TIMES** Wednesday, April 4, 1984

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ELEKTRA

CLASSICAL **Keeping Score**

Mahler's Ninth By Karajan: A CD First

By IS HOROWITZ

Deutsche Grammophon believes it is the first label to record an orchestral work specifically for Compact Disc, with no intention to release that performance in any other configuration. No contender to this claim comes to mind.

The work is the Mahler Ninth Symphony; the performers are **Herbert von Karajan** and the Berlin Philharmonic. A much heralded recording of the symphony by the same principals dating back to 1981 is still a fixture of the LP and cassette catalog, and is slated to remain there. But Karajan wanted to remake the work, and DG obliged with a digital taping of a live performance at the Berlin Festival. That's the version that will come out on CD only, and it ships next month.

That release is not the only event that will focus special attention on Karajan in June. Final touches are now being put on a discount program that will see some 40 selected Karajan titles in the DG catalog offered at

special price incentives for a limited time.

Freshening the discount program will be the release of two new Karajan albums offered at an introductory low price through Aug. 31. Orders for these albums will be billed as if they carried a suggested list price of \$9.98, and will be stickered to lure buyers. One couples the popular Strauss tone poems "Also Sprach Zarathustra" and "Don Juan," and the other goes crossover with a varied light program including remakes of the Albinoni "Adagio" and the Pachelbel "Canon."

★ ★ ★

DG also takes a new look at packaging two-record/cassette midline material with the introduction of the "Flapbox," a newly designed container which allows room for notes and texts, but eschews the conventional box or gatefold approach. Cardboard LP containers have four-color art front and back, with notes to be seen once the front cover is flipped back. Disks are held in a

modified slip case.

The slip case approach is also simulated in the cassette container, with the two chrome tapes snapped onto a tabbed plastic sheet inserted in a four-by-five-inch cardboard box.

Product has been stepped down from full price. The first six titles in the new series bow in June.

★ ★ ★

Warren Bodow, general manager of WQXR New York, was elected president of the Concert Music Broadcasters Assn. (CMBA), as the organization's 1984 conference came to a close. Other officers named at the New York event (Billboard, May 19) were Len Mattson, KKHI San Francisco, and Sam Rosenblatt, WTMI Miami, vice presidents; Steve Shepard, KLEF Houston, secretary; and Dick Sheppard, WQRS Detroit, treasurer. Next year's convention will be held in San Francisco.

Among the more volatile subjects taken up at the confab, participants agree, were syndication and satellite transmission proposals. Some felt too many syndicated shows were being peddled, an overabundance that threatened to erode station identity if adopted wholesale. Like others, KLEF's Shepard remarked that many of the shows were poorly produced. But, he said, "We'll sacrifice some quality for the money." Said David McNeill of WCRB Boston, "We need fair compensation. The underwriter is an advertiser."

Others complained of too much talk on syndicated orchestral shows. Matt Field of WNCN New York ob-



DOUBLE THREAT—Canadian guitarist Liona Boyd, whose albums are released on CBS Masterworks, as well as the company's green crossover label, accepts congratulations on extending her exclusive contract from Bernie DiMatteo, president of CBS Records Canada, left, and Joe Dash, senior vice president and general manager of CBS Masterworks.

served that music commentary was often too didactic: "Suddenly everyone is a musicologist." Tony Rudel of WQXR New York suggested that intermission interviews were largely unnecessary.

William Wisniewski of Mutual Broadcasting and Peter Besheer of Concert Music Satellite Systems described their satellite proposals, and some hope was expressed that these would not be implemented as competing systems, and that a way would be found of joining forces.

Other topics were covered last week.

★ ★ ★

William Schuman was chairman of the BMI judging panel that granted cash awards to 22 winners in the licensing organization's Student Composers competition. Winners ranged in age from nine to 25 years... Honorary doctoral degrees were be-

stowed by Michigan State Univ. on Juilliard String Quartet members Robert Mann, Earl Carlyss, Samuel Rhodes and Joel Krosnick earlier this month.

★ ★ ★

Leo de Gar Kulka, president and chief engineer of Sonic Arts, recorded the concert in San Francisco last week in memory of Calvin Simmons, the former conductor of the Oakland Symphony who died in a boating accident. The concert recording will be released on Kulka's Sonic Arts Lab series... For the first time, the American Symphony Orchestra League and the Assn. of Canadian Orchestras will hold a joint conference. Host city is Toronto, and the event runs June 5-9.

★ ★ ★

Items for consideration should be sent to Is Horowitz, Billboard, 1515 Broadway, New York, N.Y. 10036.

MAY 26, 1984, BILLBOARD

Best Selling			Survey for Week Ending 5/26/84				
This Week	Last Week	Weeks on Chart	Title, Artist, Label & Number	This Week	Last Week	Weeks on Chart	Title, Artist, Label & Number
1	1	13	STRAIGHT AHEAD Amy Grant, Myrrh 7016757064 (Word)	21	21	9	WARRIOR IS A CHILD Twila Paris, Milk and Honey MN 1048 (Zondervan)
2	3	49	MORE THAN WONDERFUL Sandi Patti, Impact R3818 (Benson)	22	37	25	MUSIC MACHINE PART 2 Candle, Birdwing BWR 2047 (Sparrow)
3	2	21	NOT OF THIS WORLD Petra, Star Song 7102050860 (Word)	23	25	5	ONE DAY AT A TIME Cristy Lane, Arrival 9644 (Dominion)
4	4	98	AGE TO AGE Amy Grant, Myrrh MSB 6697 (Word)	24	27	94	LIFT UP THE LORD Sandi Patti, Impact R 3799 (Benson)
5	5	9	MICHAEL W. SMITH 2 Michael Smith, Reunion 7010004129 (Word)	25	19	41	WALLS OF GLASS Russ Taff, Myrrh MSB 6706 (Word)
6	6	9	THE SKY'S THE LIMIT Leon Patillo, Myrrh 7016771067 (Word)	26	28	5	COVENANT CHILDREN Phil Driscoll, Sparrow SPR-1073
7	9	21	SURRENDER Debby Boone, Lamb And Lion 3001 (Sparrow)	27	22	41	COUNT THE COST David Meece, Myrrh MSB 6744 (Word)
8	7	78	MORE POWER TO YA Petra, Star Song SSR 0045 (Word)	28	10	9	BOOTLEG The Resurrection Band, Sparrow SPR-1086
9	8	57	THE MICHAEL W. SMITH PROJECT Michael Smith, Reunion RRA 002 (Word)	29	15	17	FULLY ALIVE The Bill Gaither Trio, Word 7018917638
10	11	5	MELTDOWN Steve Taylor, Sparrow SPR-1063	30	MI	ENTRY	FOOTPRINTS IN THE SAND Cristy Lane, Liberty LT-51148
11	14	13	HOLINESS Don Francisco, New Pax 33144 (Benson)	31	MI	ENTRY	TRIUMPH IN THE AIR Sheila Walsh, Sparrow SPR-1088
12	MI	ENTRY	THE IMPERIALS SING THE CLASSICS The Imperials, Dayspring 7014118013 (Word)	32	26	41	I EXALT THEE Phil Driscoll Sparrow SPR-1074
13	23	5	VITAL SIGNS Whiteheart, Myrrh 7016782069 (Word)	33	32	9	MAJESTY Dino, Light 5828 (Lexicon)
14	18	17	KID'S PRAISE 4 The Maranatha Kids, Maranatha 7100108829 (Word)	34	35	5	STEVE GREEN Steve Green, Sparrow SPR-1084
15	13	25	MISSION OF MERCY DeGarmo And Key, Power Disc 1071 (Benson)	35	33	49	LIVE EXPERIENCE Leon Patillo, Myrrh MSB 6728 (Word)
16	17	13	SUNDAY'S ON THE WAY Carmen, Priority 38713	36	34	5	MAN IN THE MIDDLE Wayne Watson, Singspirat (Zondervan) MH 1049
17	21	17	UNDERGROUND Phil Keaggy, Nissi EMR4600 (Sparrow)	37	MI	ENTRY	FIRE AND ICE Steve Camp, Sparrow SPR-1085
18	24	9	SEND US TO THE WORLD Harvest, Milk And Honey MH1051 (Zondervan)	38	MI	ENTRY	ELECTRIC EYE Prodigal Heartland MR38650 (Benson)
19	12	29	THE PRODIGAL SON Keith Green, Pretty Good Records PGR 003	39	30	5	LIFT THE ROOF OFF The Hinsons, Calvary STAV-5187
20	20	90	SONGS FOR THE SHEPHERD Keith Green, Pretty Good Records PGR 002	40	16	17	HYMNS Evie, Word 701891910X

GOSPEL **Lectern**

Southern Groups To Honor Lister

By BOB DARDEN

The first Hovie Lister All Night Singing will be held on June 9 in Valdosta, Ga., to honor one of the all-time greats in gospel music. Scheduled to appear at the benefit tribute are many of the major groups in Southern gospel music, including the **Masters V**, the **Hinsons**, the **Rex Nelson Singers**, **Wendy Bagwell & the Sunliters**, the **Paynes**, the **Florida Boys**, the **Ron Williams Singers** and others.

The festivities will begin in Martin Stadium with a talent contest, where the first prize is a free recording session, complete with 500 color album jackets. A special feature of the day will be the presentation to the winners of Southern Gospel Music News' People's Choice Awards—at midnight, no less!

Lister, of course, was the founder, pianist and MC, back in 1948, of the famed **Statesmen Quartet**, which became one of the first gospel groups to appear regularly on network tv. Lister now sings with the **Masters V**.

For more information, write the Hovie Lister Annual All Night Singing, P.O. Box 901, Valdosta, Ga. 31601, or call (912) 244-8174.

★ ★ ★

More honors for **Amy Grant**: After she became gospel music's first white female artist to have an album, "Age To Age," certified gold by the RIAA, the same album recently earned her the distinction of becoming the first white gospel solo act to receive the NARM award for best selling gospel/spiritual album. What's ahead? How about a multi-page spread in Life magazine?

★ ★ ★

Publishing/recording news: **Star Song Records** has opened a Nashville office for Star Song Publishing (which includes StraightWay Music/ASCAP, Shepherd's Fold Music/BMI and Dawn Treader Music/SESAC) and named **Dennis Worley** as general manager. Worley has been with both **Priority** and **Word Publishing**... Just received the new "Hymns Of Charles Wesley" sung by noted baritone **Steven Kimbrough**. It's a lovely album honoring the Methodist Bicentennial and includes "Jesus Lover Of My Soul," among others. It is being released by **GM&K 2001**.

Tyscot Inc. recently closed a major distribution deal with **The Benson Co.**, effective immediately, for albums by **Robert Turner & the Silver Hearts**, the **Christ Church**

Apostolic Broadcast Choir, the **Pentecostal Ambassadors** and others. Newly signed to the Tyscot fold is the **Reverend Bill Sawyer**, pastor/founder of the Christian Tabernacle Evangelistic Church in Cleveland. His latest LP is "Something Old, Something New," featuring a reworking of the hymn "Jesus Keep Me Near The Cross."

Word Inc. moved swiftly to name **Tom Willett** as director of a&r, **Word West Coast**, ending speculation that the company was closing down its L.A. office. Willett replaces **Gary Whitlock**, who moved to **Light/Lexicon**... **Susan Coker** is the new publicist for the up-and-coming **Milk & Honey** label. Contact her at 1018 16th Ave. S., Nashville, Tenn. 37212... Booking and promotion company **Century II Promotions Inc.** recently added the **Hinsons** to its roster. They are best known for the classic "The Lighthouse"... **The Joe Russell Singers** were in the studio in North Carolina recently.

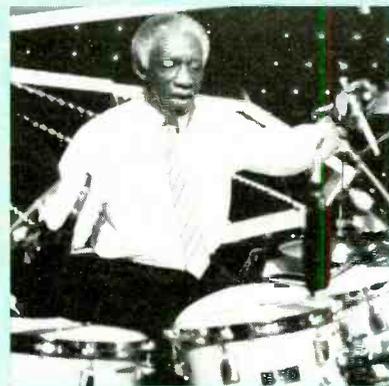
★ ★ ★

The Annual Union Grove Gospel Music Festival will be held this year in the H.P. Van Hoy Memorial Coliseum in Union Grove, N.C. on July 14. The talent lineup includes the **Singing Americans**, **Heaven Bound**, the **Primitives** and others. For more information, write P.O. Box 715, Maiden, N.C. 28650... New Lovesong recording artist and Miss America 1980 **Cheryl Prewitt Blackwood** joined four former title holders and the reigning **Miss America**, **Vanessa Williams**, on the new NBC-TV game show, "Hot Potatoes," hosted by **Bill Cullen**. Joining Cheryl and Vanessa were **Susan Perkins**, **Kylene Barker**, **Elizabeth Ward** and **Debbie Maffett**, who soundly whipped and "all-sports" team including **Ken Norton**, **Vince Ferragamo** and **Wilt Chamberlain**, and donated their winnings to charity... The sales haven't exactly been in the Michael Jackson "Thriller" range, but not too many artists have five hit singles culled from one album. The album is "Mission Of Mercy," and the artists are popular Benson rock group **DeGarmo & Key**. "All The Losers Win" is the fifth single, joining "Let The Whole World Sing" (which hit No. 1), "Ready Or Not," "You Can't Run From Thunder" and "That's The Way God Planned It."

★ ★ ★

Items for consideration should be sent to **Bob Darden**, P.O. Box 1991, Waco, Tex. 76703.

Billboard® Spotlight on



J A P A N

VCRs and CDs Will Be Pacemakers

VCRs And CDs Will Be Pacemakers INDUSTRY MOVES TO NEW MEDIA BEAT

By SHIG FUJITA

Although record and tape production is down in the first two months of the year and the economy as a whole is slow in recovering, the music industry in Japan expects such new media as videotapes and videodisks as well as the Compact Disc to keep it moving during 1984.

The record companies continue to be beset by the record rental problem, home taping, imported records and the shortage of big hits, although "Flashdance" and "Thriller" were blockbusters for the industry during the past year.

The music publishing firms find their mechanical royalties down while their performing and licensing royalties have increased. They continue to diversify their operations, selling merchandise connected with music.

The major promoters, Kyodo Tokyo and Udo Arists, brought over many top artists on Japan tours, but the outlook for the future is not that bright because of rising costs of everything connected with tours. The promoters are finding that fans are more selective now and that sometimes stars with hits in the U.S. will not sell tickets in Japan.

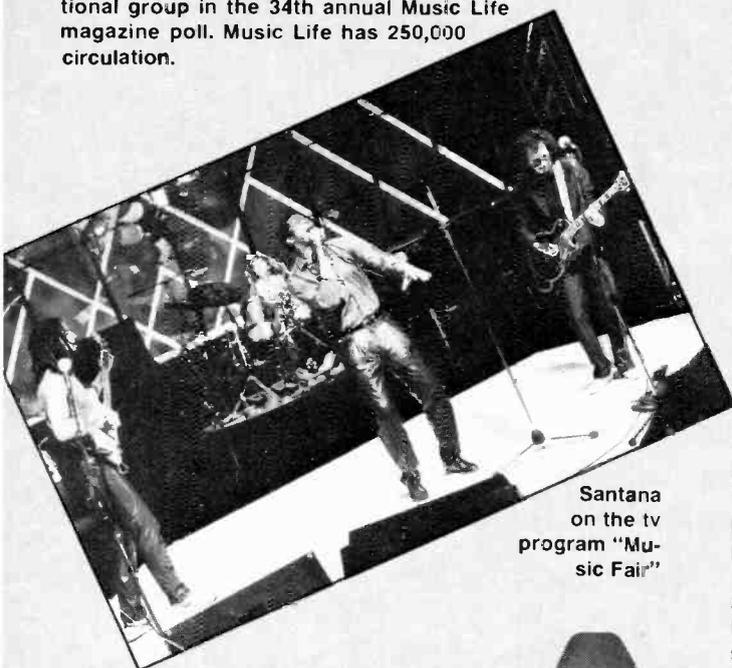
A major development during the past year on the record rental problem was the passage of a temporary law by the Japanese Parliament, which goes into effect in June 1984. Most in the music industry are critical of this law because of its inadequacy, although they admit that it is a necessary first small step in the right direction.

Yasuhide Taku, president of Toshiba-EMI, says the law would have a good impact but only to a limited extent.

Shig Fujita is Billboard's correspondent in Japan.

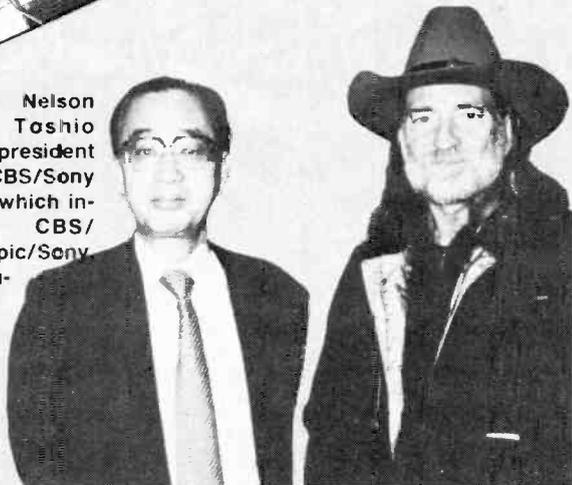


Duran Duran with plaques awarded to them for being voted the most popular international group in the 34th annual Music Life magazine poll. Music Life has 250,000 circulation.



Santana on the tv program "Music Fair"

Willie Nelson with Tosnio Ozawa, president of the CBS/Sony Group, which includes CBS/Sony, Epic/Sony April Music and CBS/Sony Family Club.



Tats Nagashima, president of Taiyo Music and Thunder Music as well as Polystar, says the law wouldn't do much good because it recognizes the right of the rental stores to rent records. He does not foresee any agreement being reached on the charge that the record rental stores would pay because the stores are offering to pay only 22 cents.

JASRAC alone, however, is demanding 31 cents each time a record is lent out, while the Japan Phonograph Record Assn. also wants 31 cents and the performing artists another 31 cents.

In view of the fact that the record rental stores are charging their clients only 67 cents, it's easy to see that agreement on the charge will not be simple.

J. Dieter Bliersbach, president of PolyGram Far East Office, says, "We are not happy about the new law which protects only recordings released after June 1 and which protects only Japanese repertoire, which we feel is discriminating. There's no question it's a step in the right direction. Either record rental is right or it is wrong; if it is wrong, then it should be clearly curbed, but not in this half-hearted way."

On the positive side, Bliersbach lists "Flashdance," the biggest selling international album in Japan since "Saturday Night Fever," which sold 700,000 copies in 1978.

Another positive development he lists is the strong initial impact of the Compact Disc. He says that PolyGram figures show that six million CDs were made in Japan, while PolyGram manufactured six million more in Hanover.

He predicts there will be 35 million CDs this year, with 15 million manufactured in Hanover and most of the remaining 20 million coming from Japan.

Bliersbach sees positive elements in the greater use of music videotapes to promote artists and their records.

Norio Ohga, president of Sony, which was much in the news earlier this year concerning losses and a marathon 13½-hour stockholders meeting, says, "It is true that our profits decreased in 1983, but both sales and profits increased dramatically in the first quarter of Sony's fiscal year (ending Jan. 31, 1984). People are saying that Betamax VCRs are not selling, but that is not so. Beta hi-fi is selling so well there is a supply shortage. The Walkman is still selling worldwide, while our CD factory is very busy now."

He points out that the stockholders meeting on Jan. 30 lasted for 13½-hours because, in strict adherence to the revised Commercial Code, Sony had not paid money to the "sokaiya" (a person who holds a small number of shares and attempts to extort money from the company by threatening to cause trouble at the stockholders meeting). The only ones asking questions at the meeting were "sokaiya," and Ohga believes the "sokaiya" used the Sony meeting as a publicity ploy, thinking that if they could drag out the meeting and have it reported in the papers, other companies would take note and pay them money.

CBS/Sony continues to hold the biggest share of the record-tape market, followed by Victor Musical Industry and Toshiba-EMI. Below them are Columbia, Warner-Pioneer and Epic/Sony.

Toshio Ozawa, president of CBS/Sony, says that his company's sales increased by 13% in 1983 due to sales of records and tapes by Seiko Matsuda, Julio Iglesias and Michael Jackson.

He says that CBS/Sony has done well with records and tapes plus the bonuses from Compact Discs, videodisks and videotapes. He expresses confidence that the new media will make particularly big contributions to sales this year.

Ozawa points out, however, that a problem lies in the huge investments needed to construct facilities for production of new media.

President Taku of Toshiba-EMI takes a slightly more pessimistic view of the situation, saying it is very severe, although its sales went up 6% last year. The new media share in total sales is now almost 20% at Toshiba-EMI.

Masahiko Hirata, senior managing director of JVC, says his company's sales went up about 10% in 1983 with VCRs being the biggest factor.

He takes the same stand as other Japanese makers on the 8mm video in which there is so much interest in the U.S. "We have supplied 30 million VHS units to the world so far," he says. "If we supply them now with another video which is not compatible with the equipment they have now, it will inconvenience them very much."

No Japanese company has any plans to bring out an 8mm video unit within 1984.

Although record stores are continuing to feel the effects from the record rental stores, the Shinseido chain of 172 stores throughout Japan recorded a 5.8% increase in the sale of records, tapes and other music products during 1983.

Jiro Ohtake, managing director of Shinseido, says that the music mix was 63% records, 32.5% tapes and 4.5% new media. The goal is to bring the new media percentage up to 9 or 10% by the end of this year.

Shinseido is selling Compact Discs in 130 of its 172 outlets, while one-third of all stores are selling all the new media—CDs, videotapes and videodisks.

Ohtake says the goal for this year is to increase sales of music products by 9.2% with new media expected to con-

tribute greatly to that increase.

Stanley W. Barton, managing director, Tower Records, says his company has done fairly well in 1983, registering a 5% increase over 1982. He says that the rental problem didn't affect Tower Records that much.

Tower Records stores—Shibuya (Tokyo), Yokohama and Sapporo plus three franchise stores—are handling videotape and videodisks. The videotapes are being sold outright with Tower Records intending to go into rental eventually.

It is exporting Japan-pressed records of American and British artists for sale in its stores in the U.S.

The Aurex Jazz Festival was staged again in September 1984, bringing Les Brown and His Band Of Renown—replacing the Harry James Orchestra after the sudden death of James—with Rosemary Clooney as guest singer, Grover Washington Jr. and Pieces Of A Dream, Shorty Rogers & West Coast Giants and Art Blakey & All Star Jazz Messengers.

Two singers from the Newton Family from Hungary won the Grand Prize (gold medallion and \$10,000) as international finalists in the 14th World Popular Song Festival in the Nippon Budokan Hall in Tokyo on Oct. 30, 1983, with the song, "Time Goes By."

The Grand Prize for Japanese artists went to 17-year-old Makow, a girl who refused to give her real name, with a song which she wrote and composed herself.

"The Lucky One" proved the lucky song for Laura Branigan of the U.S. who won the grand prize (\$13,333) in the

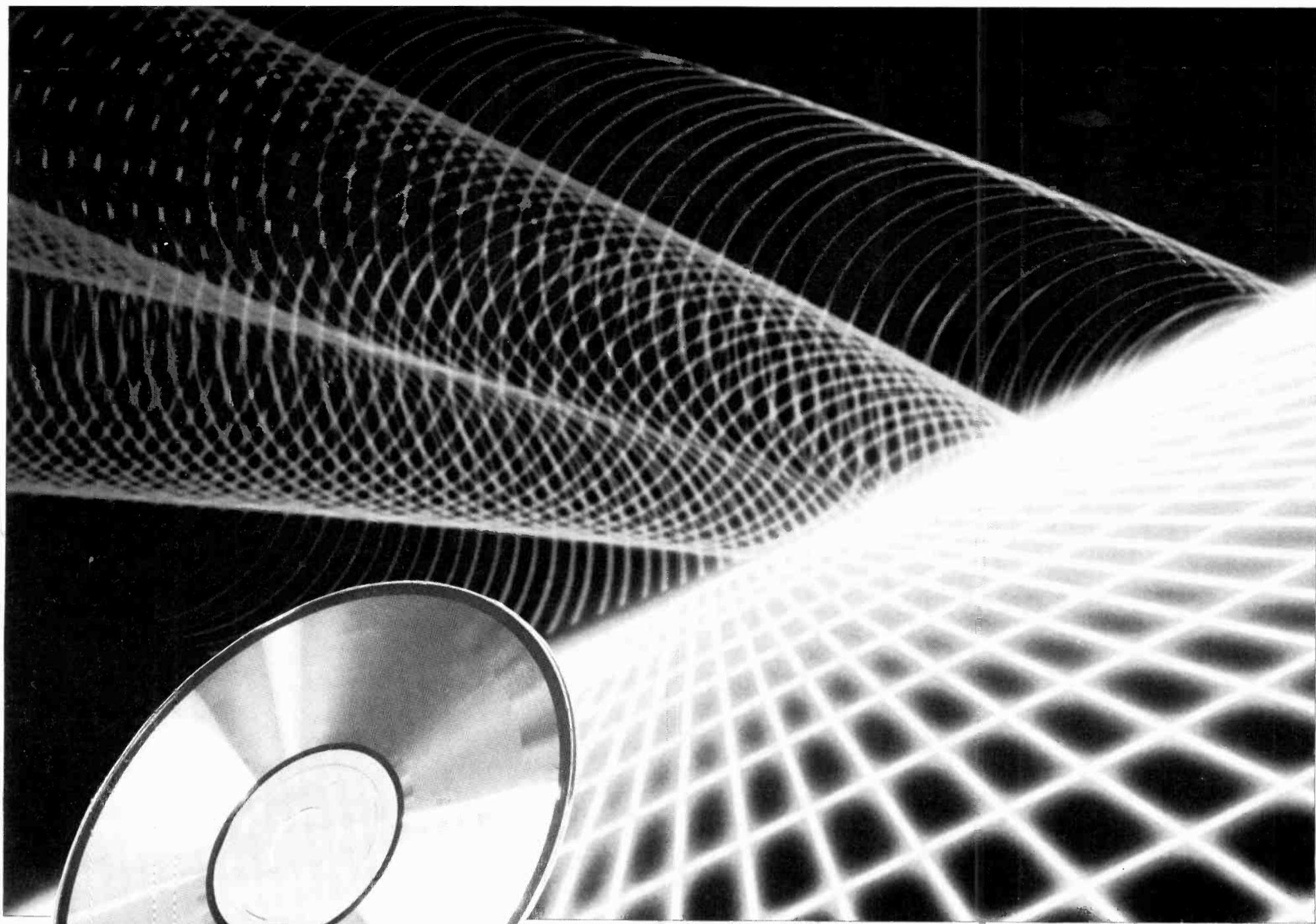
(Continued on page J-11)



David Bowie in concert in Tokyo



Winners of the 13th annual Tokyo Music Festival held April 1 in the Nippon Budokan Hall in Tokyo are, from left: Miyuki Kosaka (Nelson Riddle Award); Ouyang Feifei (Silver Prize); Taco (Best Singer's Award); Pia Zadora (Gold Prize); Laura Branigan (Grand Prize); Mark Holden (Gold Prize); Koji Kikkawa (Foreign Judges Award); Li-mahl (Silver Prize); and Hideki Saijo (Silver Prize).



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CD WALKMAN IN '85? Compact Disc Poised For Dramatic Expansion

The year 1983 laid the groundwork for the Compact Disc, and this year should see a dramatic expansion in production and sales of both Compact Disc players and Compact Discs, according to the major firms producing them.

The most optimistic prediction is made by J. Dieter Bliersbach, president of PolyGram Far East Office, who says confidently, "According to our estimates, there were about six million CDs manufactured in Japan in 1983, and PolyGram made six million in Hanover. That figure is definite. This figure will increase tremendously in 1984, and our estimate is a world-wide total of 35 million, of which we intend to manufacture 15 million in Hanover and the remaining 20 million will come mainly from Japan, with some small quantities expected from the United States."

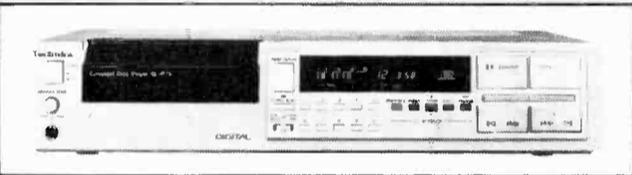
Toshio Ozawa, president of the CBS/Sony Group and chairman of CBS/Sony, Epic/Sony, April Music and CBS/Sony Family Club in the group, says that CBS/Sony carried out smooth production of Compact Discs in 1983. "We were able to produce 3,600,000 CDs," he says. "This, of course, includes those that were exported. Compact Disc will become even better this year."

In 1983 CBS/Sony was producing 300,000 CDs a month at its Shizuoka Plant, but it has dramatically expanded its facilities and went into 800,000-a-month production in January this year.

Keiichi Nakamura of CBS/Sony's Compact Disc marketing department estimates the number of CDs produced in Japan in 1983 at between five and six million.

CBS/Sony had 450 CD titles available at the end of 1983 and is releasing 50 titles a month so the total should top 1,000 titles by the end of 1984, according to Nakamura.

CBS/Sony's estimate is that 1,200 to 1,300 titles were



Matsushita Electric's latest Compact Disc player, Technics SL-P75

available in Japan as of Feb. 29, 1984, and that this number will rise to 3,000 to 4,000 titles as of the end of 1984.

Popular CDs are now selling 10,000 copies, including "Canary" and "Utopia" by "idol singer" Seiko Matsuda and "Magic" by Filipino singer Marlene. Not quite hitting the 10,000 mark are CDs by Earth, Wind & Fire, Billy Joel and Michael Jackson.

Nakamura says that CBS/Sony is concentrating on increasing the number of titles and releasing CDs simultaneously with records. The latter is being done already in the case of domestic artists, but it has been difficult in the case of international repertoire, and CBS/Sony is trying to cut the gap to 10 to 20 days.

Nippon Columbia upped production of CDs to 300,000 a month from January 1984 and had 180 titles available as of April 30, 1984. It is releasing about 20 titles a month.

Kotaro Mezaki, in charge of Compact Disc at Nippon Columbia, says that his company is increasing the percentage of popular music titles, particularly domestic repertoire. Such Japanese artists as "enka" (Japanese ballad) artists Hibari Misora and Chiyoko Shimakura and "idol singers" Naoko Kawai and Kumiko Yamashita are proving popular on CD.

The average sales per title are between 3,000 and 5,000 copies although some go as high as 10,000. The most popular title so far is the 71-minute CD of Beethoven's Symphony No. 9 Choral, which was released on Dec. 1, 1983. "We sold over 15,000 CDs in Japan and exported over 10,000 of this title," says Mezaki.

He says that Nippon Columbia produced just under two million CDs in 1983, with over 50% being exported.

Matsushita Electric has been producing 200,000 CDs a month since the beginning of this year. Its estimate is that 4,400,000 CDs were produced in Japan, including 1,400,000 which were exported.

There is an even bigger gap in the estimates for the number of CD players produced during 1983. They range from only 100,000 to nearly 300,000.

Matsushita Electric says it is producing 25,000 players a month, while the figure given by Sony Corp. last year was 15,000 units a month. With Toshiba, Victor, Hitachi and Nippon Columbia producing between 1,500 and 5,000 units a

month, the total should come to about 600,000 for 1984, but estimates given by various makers range from only 300,000 to nearly 600,000.

The Electronic Industries Assn. of Japan will probably compile statistics on CD players for this year, while the Japan Phonograph Record Assn. will include Compact Discs in its statistics for this year also.

Industry predictions for 1985 are over one million CD players.

The Compact Disc has brought about changes in the "karaoke" sing-along business. "Karaoke" machines, of which 1,500,000 units were sold in Japan for home use, had been using tape up to now, but more and more are being converted to CDs.

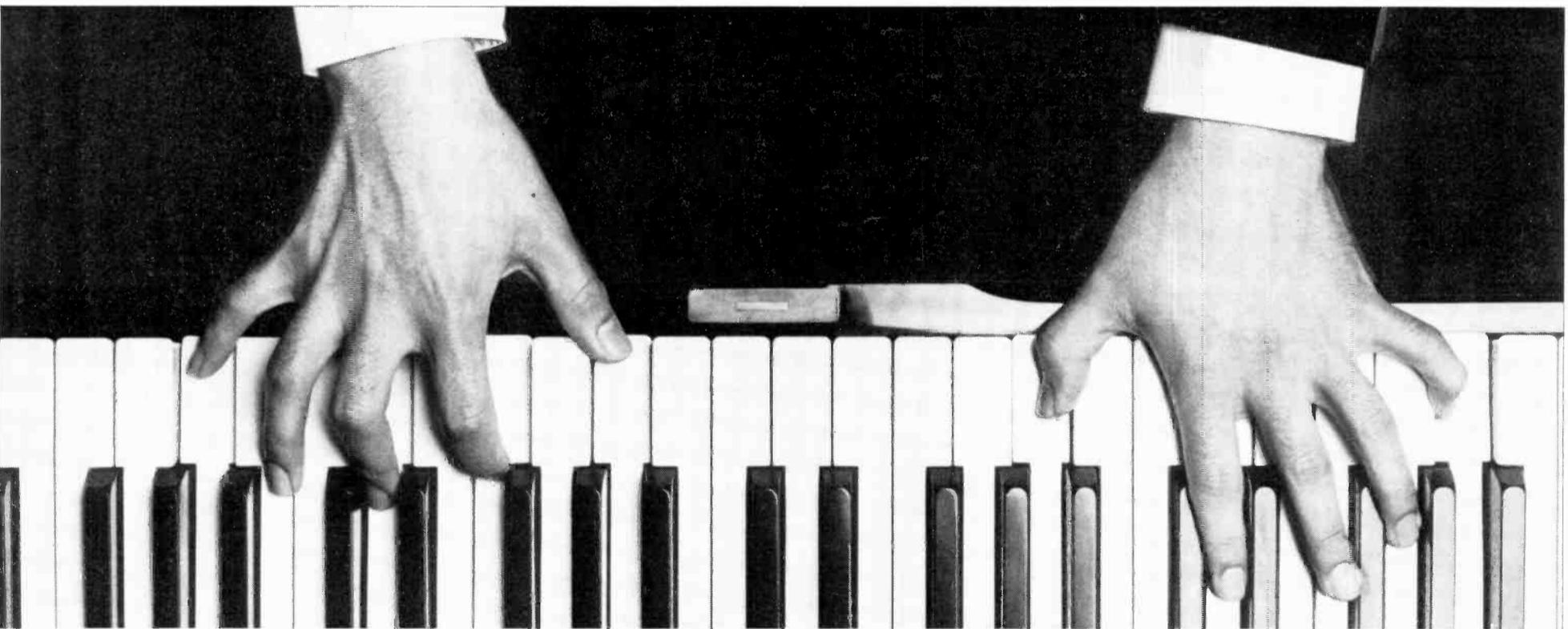
Sony put out a "karaoke" machine containing 120 CDs in March 1984 which permits selection of any song in only 25-30 seconds with an auto changer. It is planning to put out a machine for home use containing 50 CDs.

President Ozawa of CBS/Sony Group says that several firms will come out with CD players for cars this fall. He foresees a car CD player with an auto changer to be put in the car trunk.

Sony President Norio Ohga says that Sony would be one of the firms coming out with a car CD player this fall but says, (Continued on page J-10)



Sony's Compact Disc "karaoke" system



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Outdistance Domestic Repertoire Record Sales Step To 'Flashdance' And 'Thriller'

The year 1983 saw such blockbusters as "Flashdance" and "Thriller" in the international repertoire department outdistancing the hits in the domestic repertoire field, while total production of records and prerecorded tapes was virtually the same as it was in 1982.

This compares with the 1% decrease recorded in 1981 and the 3% drop in 1982. The Japan Phonograph Record Assn.'s statistics showed that the total value of software produced last year was \$1,198 million against the \$1,195 million in 1982. The figures included \$649.7 million in records and \$548.8 million in tapes.

But the arrest of the downward trend during 1983 does not seem to have carried over into 1984, and production of both records and tapes were down during January and February as compared to the same two months the year before.

In volume, record production was down by 12% to

21,271,000 disks, while the value dropped by 10% to \$92,742,000.

Even bigger bad news for the industry was the decrease in tape production by 26% in volume to 11,911,000, while the value came down 23% to \$70,800,000. This is a big reversal from the continuing increases recorded in the past.

Kunio Yamashita, head of the JPRA copyright division, says the small increase in tape production in 1983 and the drop in the first two months of 1984 could be due in part to the fact that the "karaoke" sing-along instrumental tapes, which had been accounting for the bulk of tape sales, had reached a saturation point.

There is also the possibility that videotapes and Compact Discs are overtaking audio tapes in the "karaoke" field, with Sony, Victor and other makers offering jukebox type machines handling videotapes and Compact Discs.

The best-selling album last year was, of course, "Flashdance," which sold well over one million copies, including albums and tapes. It became the first international repertoire pop package in the history of Japan's music business to hit the No. 1 spot on the singles, LP and tape charts in the same week—the week of Sept. 5, 1983—in both the Oricon and Music Labo ratings.

The "Flashdance" sales explosion was good news for Tats Nagashima, who had taken over just five months before as president of Polystar, which handles Casablanca in Japan and who points out, "It just proves it's possible to create huge sales even in an atmosphere where everybody is complaining that sales generally are sluggish."

Although "Thriller" has sold over 31.5 million worldwide, it has still to catch up with "Flashdance" in Japan. As of the end of March 1984, 540,000 LPs and 320,000 tapes of Michael Jackson's blockbuster had been sold, but Epic/Sony is confident that it will go over the million mark.

In contrast, the seven singles from the album, including "Beat It," have only sold a total of 350,000 copies.

Topping the list of LP and tape sales during the year ending on Nov. 30, 1983, was young singer Akina Nakamori with sales of \$29,869,000, followed closely by Seiko Matsuda with \$27,299,000. Matsuda was also second the year before with \$23,330,000.

The Off Course group, which had been at the top in 1982 with \$24,263,000, dropped to 36th in 1983.

The Southern All Stars came in third with \$19,907,000, while Julio Iglesias followed with \$14,962,000. "Flashdance" came in sixth with \$11,162,000, while Michael Jackson was in 19th place with \$6,953,000.

Other international artists in the top 50 included Billy Joel (26), Men At Work (27), Shakatak (29), Christopher Cross (35), Culture Club (38) and David Bowie (48).

The top songwriter was again Takashi Matsumoto with 5,068,000 records in 1983 as compared to 5,210,000 in 1982. Etsuko Kisugi, who was second in 1982 with 2,405,000 records, dropped to fourth in 1983 with two million.

Kyohei Tsutsumi made it two years in a row as the composer responsible for the most records—3,672,000 in 1982 and 3,957,000 in 1983. But Takao Kisugi, who was second in 1982 with 2,389,000, dropped to seventh in 1983 with only 1,403,000.

Among the Japanese artists, Seiko Matsuda's "Utopia" was the best-selling album with 413,880 copies, while Akino Nakamori's "Fantasy" went to 403,160 copies. The South-

(Continued on page J-10)



Cliff Richard receives a silver fan album plaque from Toshiba-EMI president Yasuhide Taku



Sony Corp. president Norio Ohga



Tats Nagashima, president of Taiyo Music, Thunder Music and Polystar, with Tony Scotti, chairman of Scotti Brothers



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UP 38.8 PERCENT VCR PRODUCTION PACES INDUSTRY

Although the sales of audio equipment, except for stereo headphones, continue to record no increases, production and sales of VCRs are pacing the industry. The production and sales of videodisk players and Compact Disc players are also contributing to the uplift in the industry.

Stereo headphones, which are becoming smaller and lighter as well as multi-functional, are continuing to sell well, although the increase in sales is not as great as it was last year.

Sony expects that total sales of Walkmans since the first model was put on sale in July 1979 will top the million mark in May 1984. Sony released a total of 21 models, and of the total, 11 models are currently on the market.

Toshiba has a model on the market which plays tape, but is smaller in size than the tape itself. Consequently, part of the tape sticks out from the model.

Most models now feature auto reverse mechanism, Dolby to cut hiss noise and FM/AM reception as well as playing tape.

In March 1984, Matsushita put on sale the first headphone stereo with direct drive motor, the DD Go RX-S40.

The flat tv which can be held in the hand, Watchman FD-20, was released in April 1983, and proved very popular. Sony followed it up on April 1, 1984 with the Watchman FD-25, which is the same size but incorporates an AM radio. The former is priced at \$176.89, while the latter retails at \$190.

It is expected that this "small but beautiful" trend will continue, especially in the case of portable items.

VCR production continued at a high pace and totalled 18,200,000 units in 1983, up 38.8% from the year before. The production of video cameras came to 1,202,000 units, up 35.8%.

Exports of VCRs totalled 15,237,500 units, up 43% from 1982.

There are five companies producing more than 200,000 VCRs a month—Sony, JVC, Matsushita Electric, Hitachi and Sharp—and the industry expects VCR production in 1984 to come to at least 23 million units.

Victor Co. of Japan (JVC), which heads the VHS family, is now producing 300,000 units a month and wants to increase this to 400,000 units a month by this autumn. Masahiko Hirata, JVC senior managing director, points out, "Our hi-fi VCR is very popular, and supply can't keep up with demand. We must increase the 20,000 units per month. On the other hand, we must offer units which can be purchased by lower-income people."

The Laser-Vision videodisk players were placed on sale on Oct. 9, 1981, and up to Jan. 31, 1984, Pioneer said it had produced 253,700 players, including 99,000 units for home use and 10,200 units for commercial use on the Japanese market.

The remaining 144,500 units were exported to the U.S., with 87,000 for home use and 57,500 for commercial use.

Pioneer, which is presently producing 20,000 players a month, moved production to 30,000 a month in March 1984. This was because of a big backlog of hardware orders, especially for the new semi-conductor laser-equipped LD-7000 player, a front-loader priced at \$850 (marketed to mid-November 1983).

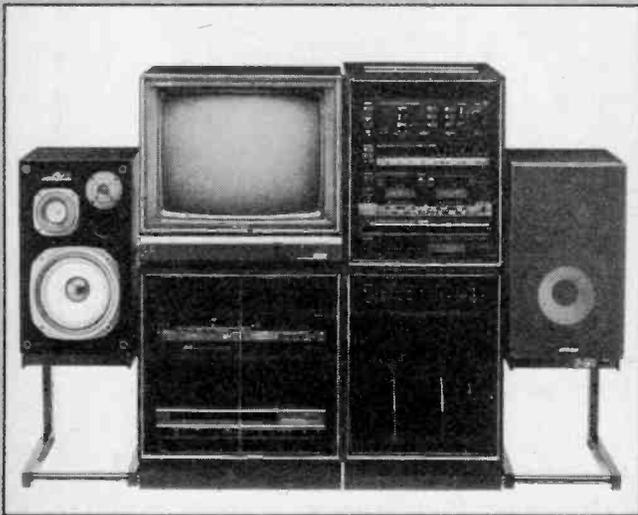
The VHD format videodisk player was introduced on April 21, 1983, but the unavailability of software in the first six months resulted in the hardware not moving as much as JVC and other VHD player makers had hoped for in the beginning.

The VHD family—JVC, Toshiba, Mitsubishi Electric, Matsushita Electric, NEC, Sanyo, Sharp and General—placed a two-page spread ad in the 7,500,000-circulation Asahi Shimbun newspaper on July 27, 1983, containing photos of their videodisk players as well as photos of the 82 videodisk titles available as of that date.

Although no definite figures are available, it is believed that 80,000 VHD videodisk players were produced in 1983 and that 250,000 will be made in 1984, followed by about 350,000 in 1985.

The VHD family apparently is experiencing the same difficulties as Pioneer did in the first year of getting its videodisk players accepted by the buying public.

(Continued on page J-10)



Victor's Peace ensemble



Sony's DR-2000 stereo headphones with microphone



DD Go, first headphone stereo with direct drive motor, from Matsushita Electric, with AM/FM radio

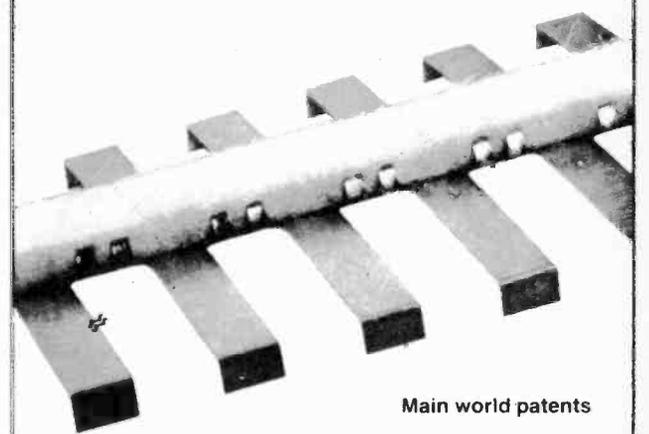


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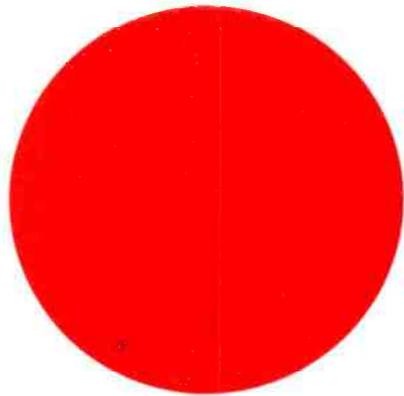


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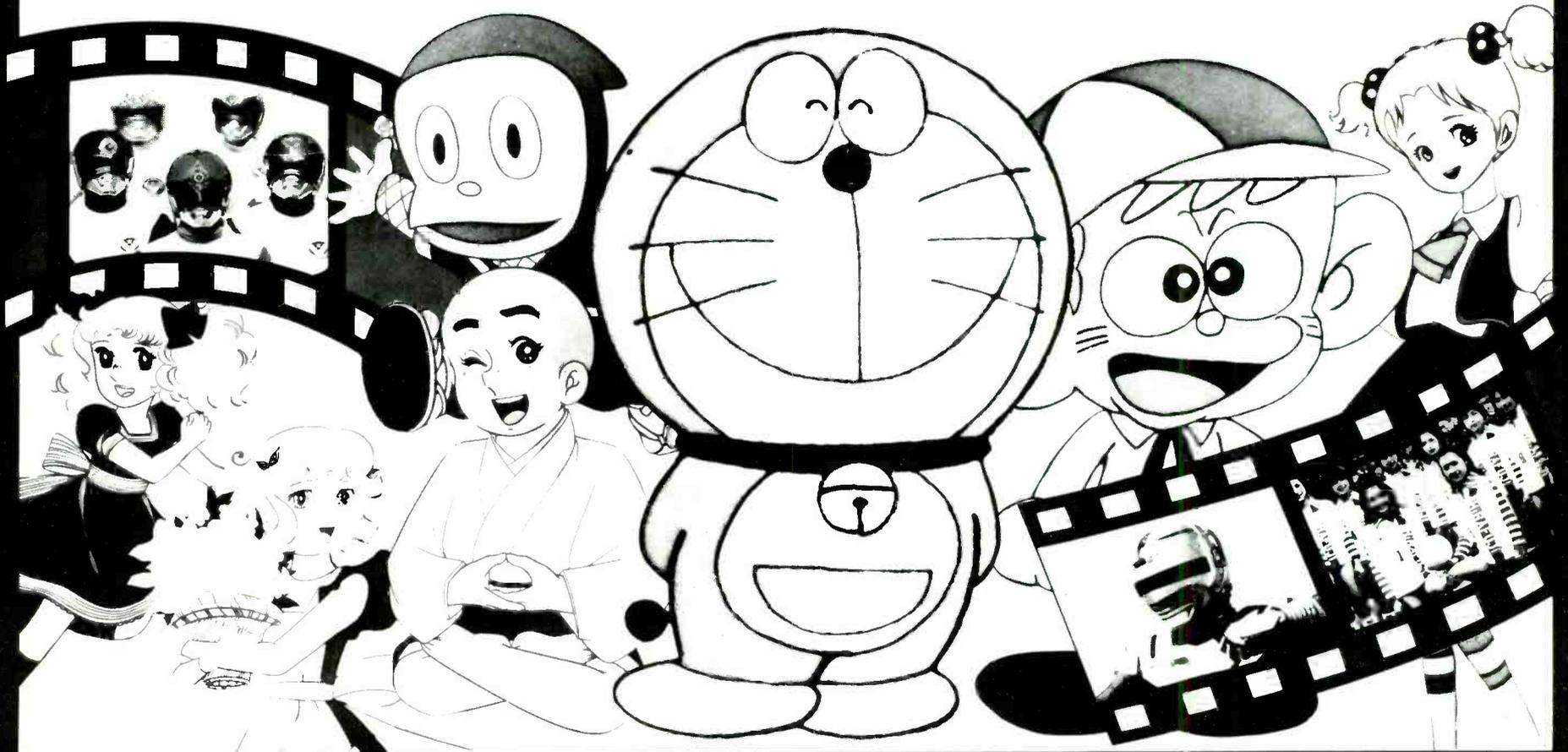
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Record Sales

• Continued from page J-6

ern All Stars' "Kirei" (Beautiful) sold 349,250 copies.

In view of the figures for the domestic artists, the million sales of "Flashdance" and the expected million sales of "Thriller" are phenomenal for Japan.

Other international artists whose records sold well in Japan last year were Duran Duran, Kajagoogoo, David Bowie, Paul McCartney, Culture Club, Christopher Cross, Diana Ross, Queen, U2, Michael Schenker, Willie Nelson, Ray Parker Jr., Olivia Newton-John and Rick Springfield.

Singles by new singers in Japan used to sell 400,000 to 500,000 copies, but now sales of 200,000 to 300,000 are considered very good.

J. Dieter Bliersbach, president of PolyGram Far East Office, believes one of the reasons is the excessive number of releases in Japan.

He points out, "I think the number of releases in Japan is still outrageous. For two or three years it declined slightly, but last year it was up again. It has been hovering around 20,000 a year for the last five to six years. How can you possibly promote 20,000 releases. This is something which I have repeatedly said and will continue to say: I think the number of releases is outrageous. It confuses the dealers. It confuses the public. It is not in the interests of the artists either. And last, but not least, it is not in the interest of the industry. I am not suggesting that we spend less on promotion. I say spend the same amount but concentrate it on acts which deserve to be promoted. It sounds very obvious and very simple, but it isn't done."
SHIG FUJITA

(Note: \$1 = y225)

Compact Disc

• Continued from page J-4

"We're not at the stage where we can quote a price, but it will be a product with a very strong appeal. Next year, naturally, a CD Walkman will probably appear, probably in the spring of 1985. If a CD Walkman comes out, then the popularization of the CD will be greatly accelerated."

With CD players now being offered at under \$450, younger people are buying the players. Whereas buyers were those in their late 20s and 30s and 40s in the beginning, more and more teenagers and those in their early 20s are purchasing the lower-priced models. The audiophiles are continuing to buy the higher-end players.

All signs point to dramatic expansion of CD player and CD production and sales in 1984.
SHIG FUJITA

(Note: \$1 = y225)

VCR PACES

• Continued from page J-8

In the case of audio-stereo equipment, whereas there is a trend toward lower-priced, handy, portable units on the one hand, there is also a demand for very sophisticated equipment by hi-fi fans.

JVC, for instance, is finding that its Peace ensembles, which go as high as \$6,666, are selling well in Japan, because of their design which makes them blend with the room, as well as for their outstanding sound.

It's definitely a matter of producing the right product for the right market and promoting it effectively, whether it's a popular-price headphone stereo or a sophisticated "karaoke" sing-along machine which offers a choice of 1,000 songs.
SHIG FUJITA

(Note: \$1 = y225)



Victor's headphone stereo with detachable FM/AM radio



The Animals perform on the tv show "Night Square"

NEW MEDIA

• Continued from page J-2

13th Tokyo Music Festival held on April 1, 1984, in the Nippon Budokan Hall in Tokyo.

The Best Singer Award went to Taco of West Germany for singing "Sayonara," while the two Gold Prizes were awarded to Mark Holden of Australia and Pia Zadora of the U.S. All three won \$4,444 each.

Guest singer was Linda Ronstadt and the Nelson Riddle Orchestra.

Videoclips are being used in increasingly larger numbers on popular music programs on television here in Japan, particularly on those programs featuring the songs on hit charts in the U.S.

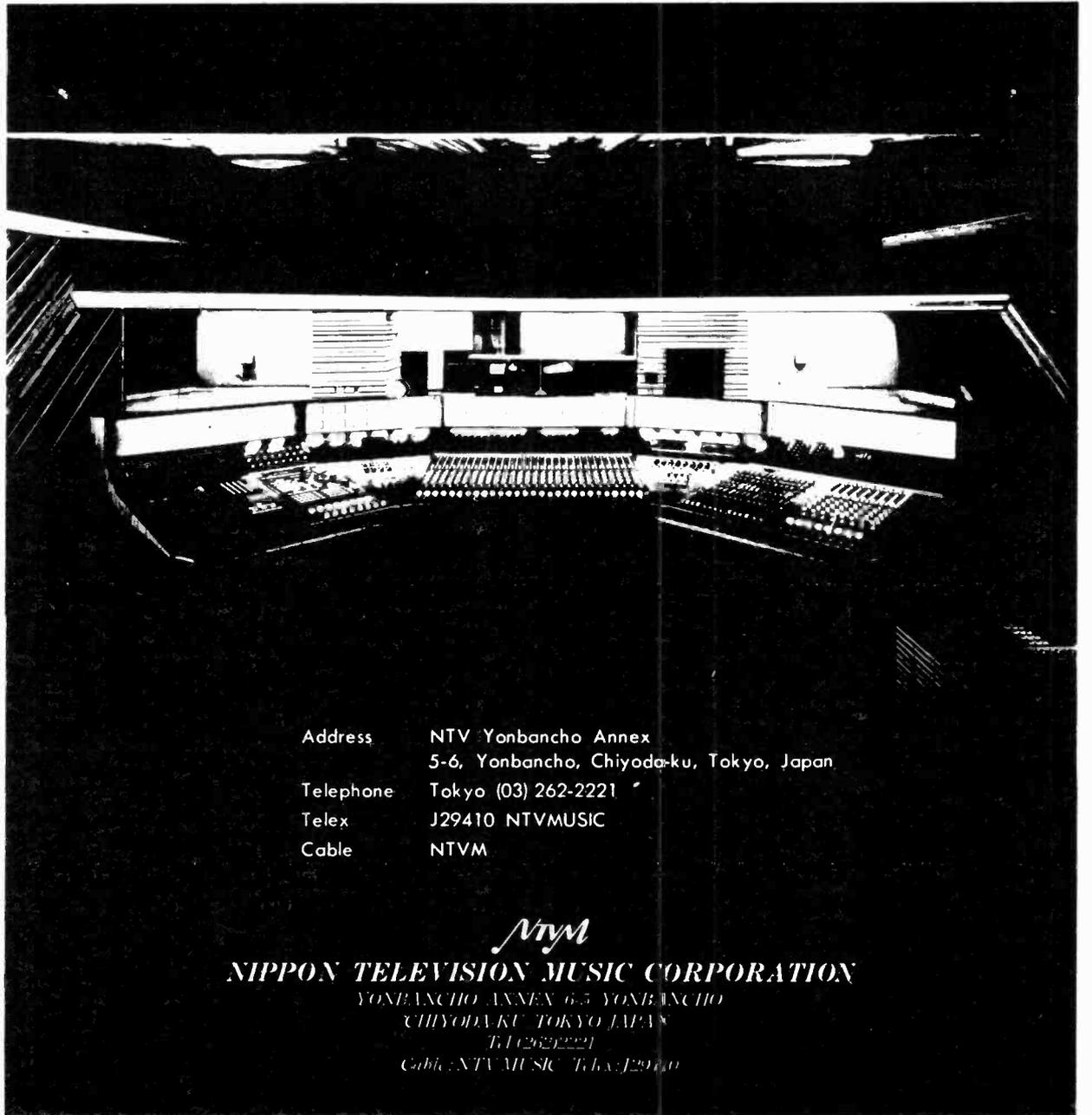
Videoclips, as well as videodisks, are also being used in discos, which continue to be popular in Japan. Screened on large screens, the videodisks provide visual entertainment for those who don't dance.

With people now used to and expecting both audio and visual entertainment, it seems that video software is what the industry can look to for growth in the future.

(Note: \$1 = ¥225)

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Pro Equipment & Services

New CompuSonics Digital System

'Single-User Work Station' Mixes, Records Live Music

By STEVEN DUPLER

NEW YORK—CompuSonics, a company new to the pro audio field, chose to debut a striking new system of four-track modular multi-track recorders and consoles here last week, rather than at the Anaheim AES conference, a show which sorely lacked new products.

According to CompuSonics president David Schwartz, the Studio DSP-2000 series is a "single-user work station for the mixing and recording of live music in a digital format," consisting of a Motorola 68000 central processing unit, an RGB color monitor, a computer keyboard, a "trackball arrayed" control panel, printer, storage modules, signal processors and an input/output module, set up for four-track digital recording and mixing. The price for the system is set at about \$30,000, with delivery expected this summer.

The modules can be built onto one another, according to Schwartz, allowing a studio to start with four-track digital and build up to larger track configurations, as its budget permits. Schwartz points out the cost-effectiveness of the system as compared to existing digital multi-track recorders and the prohibitively expensive and scarce Neve DSP console.

According to Schwartz, most Compact Disc masters are produced from old analog tape masters that have been converted to a digital format, and most new original recording masters are produced on analog tape machines. Schwartz says the full advantage of digital is only realized when CDs are produced from completely digitally recorded and mixed masters. "The DSP-2000 series makes it commercially possible for all studios to produce this master,"

he claims.

CompuSonics is headquartered in Cambridge, Mass., with offices in Colorado and other parts of the country. The company went public in 1983, and so far has raised \$750,000 in capital, says Schwartz. Schwartz, who has a background in computer technology, anticipates another round of fund-raising for continued research and development.

Schwartz says that the DSP-2000 system is also capable of recording digitally in a floppy disk format, and was designed for system compatibility with CompuSonics' other new product introduction—a consumer unit designed to record and play specially designed 5¼-inch "super floppies," manufactured by Kodak. The consumer system, still in a prototype stage, will allow home users to make digital recordings from any digital or analog source, says Schwartz.

Studer Revox: New Features For 900 Series

NASHVILLE—Studer Revox America has made several new features available as options for its 900 Series audio consoles. The new modules and options will be available for both the basic Type B consoles and the more sophisticated Type A desks.

The options include a universal stereo input module, which offers stereo equalization, stereo high level inputs, and an internal transformerless M/S microphone matrix circuit for stereo mikes, as well as a variety of bus reassignment layouts allowing sub and clean feed assignments directly from input.

Other available options are a choice of four types of bar graphs and two types of moving coil level meters with either VU or PPM characteristics.

'ART & TECHNOLOGY'

AES Seminars Called Successful

ANAHEIM—The technical seminar portion of the second annual Audio Engineering Society (AES) international conference, comprised of 12 sessions on topics relating to "the art and technology of recording," was well-attended and, in the words of one participant, "highly successful."

Some of the more popular sessions included a discussion of the state of the art in digital technology, during which Sony's Curtis Chan provided the overview, Neve's Martin Jones spoke on the continuing development of digital console technology, and JVC Cutting Center's Larry Boden delivered a humor-laced talk on razor blade versus digital editing. Some of the session was reminiscent of the recent Society of Professional Audio Recording Studios (SPARS) conference on digital audio, but the format

here was presentations rather than panel discussions.

Tomlinson Holman of Lucasfilm gave a talk on post-production for motion pictures at Anaheim's Cine-dome Theatre. Although hampered by some technical difficulties, the presentation was well received. It included segments of various Lucasfilm projects, and covered areas of sound effects recording, dialog and music recording, and pre-mix and post-production techniques.

Other sessions included perspectives on microphone techniques, transmission systems and stop-gap maintenance and signal processing. There was also a lively free-for-all covering the economic factors of running a recording studio today, chaired by Jerry Barnes, president of SPARS.

Crystal Cathedral Installs Custom Sony Mike System

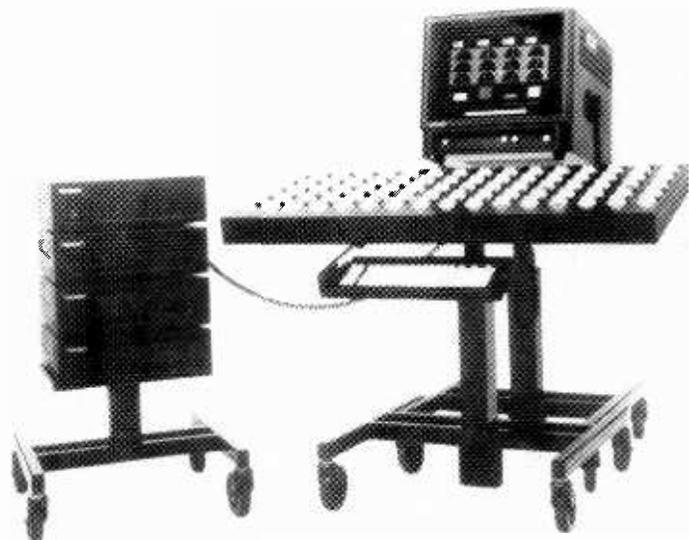
LOS ANGELES—The Crystal Cathedral, a 12-story glass and steel church in Garden Grove, Calif., has installed a custom-tailored Sony diversity reception wireless microphone system that, according to the cathedral's audio director Randy Mobley, compensates for the acoustical obstructions caused by the unusual architecture of the structure.

The church is the site of large-scale media events, such as the recent "Glory Of Christmas" production held there, which starred Carol Lawrence, Jim Nabors and Robert Goulet. It has a capacity of 3,000, making a wireless system capable of withstanding dropouts and dead spots a necessity. The most difficult problem presented by the design of the building is its use of internal steel support trusses and 12,000 panes of glass which cause enormous signal reflection inside the main hall.

To overcome the reflection problem, the diversity system installed by the church's staff uses two antennae that are physically separated so that the chances of both encountering dropouts is drastically reduced. To further ensure uninterrupted signal reception, the diversity system incorporates a Sony processor capable of choosing the stronger of two signals and locking onto it automatically.

According to Mobley, reflected signals were only part of the problem. "We also have about 15 walkie-talkies that interfered with wireless transmission," he says. "And the power allowed for the walkie-talkies is much stronger than that allowed for wireless mikes."

To eliminate the walkie-talkie problem, the Sony system uses clearly defined channels that reject "out of band" signals, while also operating in the higher UHF frequency range.



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Studio Track

NEW YORK

Gil Scott-Heron is working on an Arista single at **Evergreen** with producer **Bill Laswell** and engineer **Rob Stevens**. . . **Ivan Ivan** and **Tangerine Dream's Peter Bauman** are remixing **Missing Persons'** "If Only For The Moment" at **The Power Station**. . . Several projects are in process at **Power Play**. "Hot Tracks" VJ **Carlos DeJesus** is mixing "Party Hearty," with **Tony Arfi** at the board. **The Russel Bros.** are cutting two Portrait tracks with producer **Larry Josephs** and engineer **Julian Herzfeld**. Arfi is producing and engineering several tracks for Easy Street group **Uncle Sham & the Politicians**. **Richie Weeks** is mixing "Love Is Forever" for unsigned act **Hot Cargo**. And **Roxar** has a Heart To Heart record underway with producer **John Fetter** and engineer **Rick Gratz**.

Producer **Ron Dante** is cutting tracks for **Roo Morgan** at **Mediasound** with engineer **Gregg Mann**. . . Factory Beat artist **Rena Feeney** is working on a single at Brooklyn's **Platinum** studio. **Billy Nichols** is producing, with **Cirland Noel** at the console. . . At **J&J Recording**, **ChoColette's** 12-inch "(It's That) East Street Beat" is being produced by **John Fair** and **Steve Arr. Josef Amarillo** is engineering the session. . . **Cosmo Ohms** is producing tracks for **Adichie** at **Noise New York**.

LOS ANGELES

Jermaine Jackson is mixing his own Arista 12-inch at **Capitol** with engineer **Bill Bottrell** and assistant **Peter Doell**. **Beau Williams** is also there, mastering a Capitol album with **Alan Abrahms** producing and **Wally Traugott** at the board. And **Chrysalis** act **Ice House** is warming up the mastering machine with a new album produced by **Dave Jerdan** and engineered by **Eddy Schreyer**.

Gale force winds blowing in from **Skip Saylor Recording**. **Roger Green** is producing a single by **Brittany** for International Enterprises Inc. **Skip Saylor** himself is at the board, with help from **Tom McCauley**. Singer/songwriter **Dan Hamilton**, formerly of **Hamilton Joe Frank & Reynolds**, is cutting tracks for M.G. Management, with **Saylor** and **McCauley**. Producer **Peter Dach** is mixing tracks for **Russ Coletti's** **Harmony** project, with **McCauley** engineering. And **Dash Of Danger** is there cutting tracks for **Pacific Wave Productions**, with **McCauley** again at the board.

NASHVILLE

Alabama is laying tracks for RCA at **Music Mill** with producer **Harold Shedd**. **Jim Cotton**, **Joe Scaife**, **Paul Goldberg** and **George Clinton** are all manning the board. Shedd-house writer **Donny Lowery** is completing vocals. Shedd is producing, with **Cotton**, **Scaife** and **Clinton** at the board. Studio staffer **Michelle Scott** is recording her own project there, with **Jack Eubanks** co-producing and **Goldberg** engineering. Producer **Tony Brown** is finishing **Steve Wariner** sessions, with **Cotton** and **Scaife** at the controls. Vocalist **Alice Martin** is laying tracks with **Shedd** producing and **Cotton**, **Scaife** and **Clinton** engineering. **Jimmy Darrell** and **Buddy Cannon** are producing tracks for singer **Tish Hinojosa**, with the above trio at the console again. And **Al Ledoux** is producing sides for **Chris Ledoux**. **Goldberg** is engineering.

Producer **Chips Moman** is doing string overdubs for **Willie Nelson's** next Columbia project at **Woodland Sound**. **David Cherry** is at the board with assistant **Ken Criblez**. **George Richey** is producing a 24-track mix on

Loretta Lynn's new live album. **Criblez** is engineering. **Richey** is also mixing a 24-track project for **Parliament's Cal Smith**. **Les Ladd** is at the console, with **Criblez** assisting.

The following projects are in the works at **Disc Mastering Inc.**: **Norro Wilson** is producing **Charley Pride's** RCA single "The Power Of Love." Labelmate **David Wills'** "Too Good To Be Blue" is being produced by **Blake**

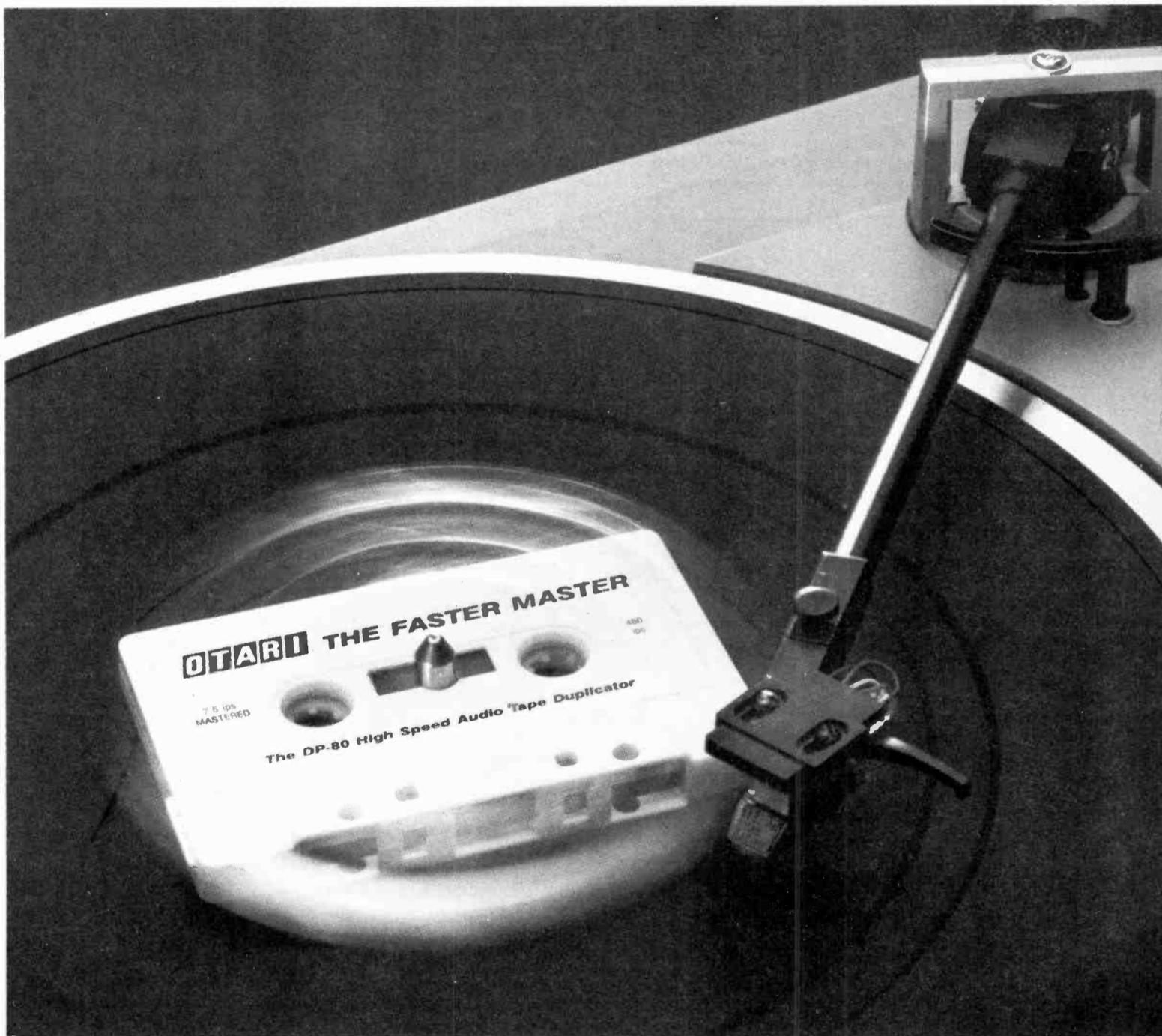
Mevis. **Pete Drake** is producing **Ronny Robbins'** Columbia single "The Ones You Use Are The Ones You Lose." An Epic duet by **Charly McClain** and **Mickey Gilley** will be mastered there soon by **Lois Walker**. And **Mike Martin's** **Compleat** debut, "Holding A Woman In Love," is under the direction of producer **Mevis** and mastering wiz **Randy Kling**.

OTHER CITIES

Four acts have works in progress at San Francisco's **Automatt**. **W.A.S.P.** is recording a Capitol album with producer **Mike Varney**, engineer **Steve Fontano** and assistant **Michael Rosen**. Solar group **the Whispers** are working on their "So Good" album with producer **Nicholas Caldwell**, engineer **Dave Frazer** and assistant **Ray Pyle**. **Modern**

Rocketry is cutting tracks for the nearby **Megatone** label. **Ken Kessie** and **Morey Goldstein** are producing and engineering. And **Herbie Hancock** is mixing a Columbia project, with **Kessie** and **Maureen Dronney** at the console.

Also in the Golden Gate city, **Tres Virgos Studios** is busy with several artists. **Van Mor-**
(Continued on page 40)



Otari just raised the quality of pre-recorded cassettes.

The new DP80 "Faster Masters" high-speed audio duplicating system: Quality comes up to speed. The new DP80 Master Reproducer runs 7½ ips masters at an amazing 480 ips. By doubling the old, marginal standard which relied on 3¾ ips masters plugging along at 240 ips, we've just taken the music cassette out of the early seventies and raised its quality to a higher level. The new DP80 will produce the kind of cassettes the discriminating new music buyers of the 80's want.

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JARREAU JAM—Al Jarreau contributes a vocal track to Kashif's forthcoming Arista album at Jay Graydon's studio in Los Angeles.



LIFE AFTER MENUDO—Former Menudo member Johnny Lazada Correa, right, works on his solo debut at Bee Jay Recording in Orlando, Fla. after growing too old for the teen sensations. Seated with him are engineer Dana Cornock, left, and Menudo producer Carlos Villa.

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FROM KEYSOR CORP.

Computerized Noise Analyzer

SAUGUS, Calif.—Keysor Corp., supplier of thermoplastics to the recording industry and parent company of Kdisc Mastering here and in Hollywood, has patented what it claims is the first computerized system that can determine the causes of various sound discrepancies on vinyl disks.

The system, which incorporates a Bruel & Kjaer Model 2131 digital real-time frequency analyzer, a Hewlett-Packard 9845T computer and proprietary software, operates by sampling sound from the record surface and filtering the signals in order to isolate individual frequency bands. The signals and their dB levels for each frequency are then broken into specific time intervals, which are graphically displayed on a CRT.

According to Keysor's president, Howard Hill, the disk analyzer is able through this process to deter-

mine whether "tics," "pops" and various tonal inconsistencies are a result of the vinyl itself or imperfections in one or more of the disk fabrication steps.

The Keysor analyzer is also capable of isolating and identifying certain kinds of noise that may be peculiar to a certain disk material formulation, as well as determining how well a specific frequency is reproduced on various types of materials, from the master disk lacquers through the metal molds to the finished pressings.

Changes At N.Y.'s Mayfair

NEW YORK—Mayfair Recording Studios here has changed hands and is in the process of a complete renovation and refurbishing.

The new owner, Jay Siegel, formerly a producer for Don Kirshner Entertainment Co., acquired the studios from co-owners Bill Shreer and Joyce Manchess. Manchess stays on at Mayfair as studio manager.

According to Siegel, Studio A has recently been outfitted with a new MCI 636 36X24 console, an Ursa Major 8X32 digital reverb and an Echoplate, as well as a full line of DeltaLab signal processors and an Eventide Harmonizer. The digital reverb and Echoplate will augment the live chamber already in place at Mayfair. Studio B retains its two-year-old Trident series 80 24 channel board while also receiving an 8X32 and other new signal processing gear.

Mayfair is equipped at present only for audio recording and video post-production, but Siegel is looking to the future.

Studio Track

• Continued from page 39

risson is working on something completely different with engineer **Jim Stern** and assistant **Robert Missbach**. Tubes songwriter **Mark Crew** has his band in for a number of label demos. **Robin Yeager** is at the board, with help from **Stuart Hirotsu**. Percussionist **Mingo Lewis** is doing a solo single entitled "99.09" with engineer **Gordon Lyon**. Vancouver punksters **D.O.A.** are alive and kicking with a digital mix for their forthcoming C.D. Presents record. **Thom Wilson** is producing. And **Joanie Greggains** is making the staff sweat while overseeing some new workout tracks for Peter Pan Records. Lyon and Hirotsu are flexing at the controls.

The **I-Threes** are working at Island's **Compass Point** studio in Nassau, with **Thom Bell** producing. And French artist **Sheila** is laying tracks for Carrere. Later this summer, **Kool & the Gang** will drop by the Bahamas studio for their next De-Lite/PolyGram album.

TVI artist **Tony Valor** is at the label's Paris shop to work on the group's Fantasy debut . . . **Raul Rodriguez** and **Bill Szymczyk** are producing a mix of the **Two Sister's** "Right There" at the latter's Bayshore Studios in Bayshore, Fla. . . . **Mtume** is working with engineer **Dave Dachinger** on both group and solo projects at **Eastern Artists Recording** in East Orange, N.J. He is also working with CBS artist **Bloodstone** and Island artist **Jimmy Reilly**.

Lou Giannelli is beginning an album project at **Trod Nossel**, Wallingford, Conn. The **New Marvaneers** are working with producer **Sterling Glass** there on a gospel record. The **Sighs**, a rock trio from Springfield, Mass., are there with an EP underway. **Tony Peiras** is producing. And female a capella group **Something Extra** is laying tracks for an album there.

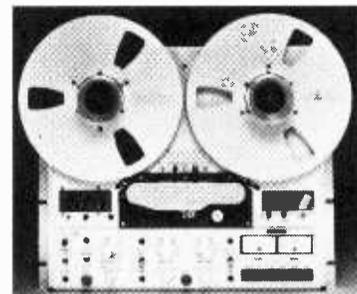
Benson's **Lanny Wolfe Trio** is laying sides at **Pathmos Productions** in Jackson, Miss. Producer **Phil Johnson** is doubling at the board with help from **Billy May**. Wolfe is producing overdubs for a **Kathi Austin** gospel record. **James Griffin** is at the board with May assisting. Harmonica player **Greg "Fingers" Taylor** is producing his own solo album there, with Griffin at the board.

The members of **Paradox** are putting the final touches on their debut album, "The Power Of Passion," at **Perfect Pitch** in Statesville, N.C. **Marcus Kearns**, who owns the facility, is composing and producing the disk.

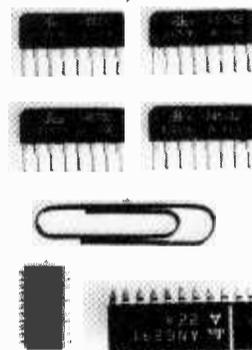
Four acts are laying tracks at **Studio A** in Dearborn Heights, Mich. Songwriter/guitarist **Rick Rouse** is producing his first EP. **Bernie Worell** is producing new wave act **Changing Bodies**. **Jim Vitti** is at the board for both projects.

All material for the Studio Track column should be sent to Kim Freeman in Billboard's New York office.

New Products



Revox has upgraded the PR99 pro open reel recorder with the inclusion of several new features: an address locator which automatically searches the tape in the fast wind mode for a pre-selected address point; a zero locate feature; a repeat mode; expanded facilities for repro treble adjustment; a serial connector for accessing the microprocessor controlled functions, and more. Suggested list is \$2,250.



dbx Inc. announces three integrated circuit configurations for its tv stereo system. The smaller IC, upper left, is designed for applications where space is at a premium, such as portable sets. The large chip, left, is intended for low cost applications, while the four chips, right, are designed for high quality implementations.

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Country

Video Boom Reaches Nashville; Major Labels Step Up Production

• Continued from page 4

dent of sales Gary Khammer, although he declines to cite the video's ratio of sales to rentals.

Despite the increased visibility of country videos, executives at Nashville's major labels are not convinced that the clips will lead to increased record sales.

"I don't know if video has any impact on country retail activity," says CBS Nashville senior vice president and general manager Rick Blackburn, "but I'm going to find out." CBS plans market research in San Antonio and Seattle to determine country video's influence on consumers' purchasing habits.

CBS staff members are particularly encouraged by the proliferation of country clip shows among local television stations, which are often simulcast with local radio outlets. But Blackburn is cautious. "We know what video has done for rock," he notes, "but country may be the last market to come through."

"The increased media awareness of country video is nice," echoes RCA's manager of merchandising, Randy Goodman. "But record sales are the bottom line, and we can't say quantitatively that they help with that."

Goodman is optimistic about country video's potential for the home market. "I think all the labels are talking about marketing country video compilations at the retail level," he comments. But so far the talk has not yielded any concrete plans. "It's certainly part of the future," says Goodman, "but we have nothing specific planned right now."

Like Larry McBride, Joe Polidor, PolyGram's director of marketing for country product, sees video as a powerful tool for new artists. "Nobody can afford to spend two or three years developing an act anymore," observes Polidor, "and video is a good way to gain quick exposure for new performers."

Warner Bros. has a particularly crowded schedule of upcoming video

releases. "We're trying to do something from every album we've got coming out," says Janice Azrak, vice president of press and artist development for the label. Warner will soon produce clips on John Anderson, Gary Morris, Hank Williams Jr., Karen Brooks, the Osmond Brothers, Rodney Crowell and the country comedy team of Pinkard & Bowden.

Azrak speaks highly of Nashville's local video producers. "Nashville has a lot to offer artistically and cost-wise," she says. "We can get product done here cheaper than in Los Angeles."

Capitol/EMI has moved slowly on country video to date and has produced only two clips on Anne Murray. But insiders with the label expect that to change with the addition of Nashville president Jim Foglesong.

"The marketplace for country videos is evolving," points out Capitol/EMI vice president Lynn Shults.

"There have already been a few instances where video has had an impact on retail," he says, adding that he understands clips have boosted sales for Ricky Skaggs, Earl Thomas Conley and Mark Gray.

The label has established a video wing, Picture Music International, which is marketing a compilation of rock videos under the title "Picture Music." The firm planned a similar package of country clips, but that project is currently on ice.

"Certain other labels were considering assembling their own country video compilations," says Mick Kleber, the video company's director of music video development. "We encountered problems licensing their videos."

(Next week's issue will contain a complete listing of available country video clips from the major and independent labels, a compilation of nearly 150 titles by more than 75 acts.)



QUITE CON-VINCE-ING—RCA artist Vince Gill, right, discusses his new album, "Turn Me Loose," with Charlie Douglas, left, host of Music Country Radio Network. Looking on is Bob Heatherly, RCA's director of national country promotion.

Rock Veteran Vince Gill Doing What He Does Best

By EDWARD MORRIS

NASHVILLE—"I still like to play rock'n'roll. I'm not closed-minded. But now that it's time for a statement to be made with my name on it, I want it to be on what I feel I do the very best—and that is sing and play country music." Vince Gill, late of Pure Prairie League and now a solo artist for RCA Nashville, clearly believes he has found a home.

The 27-year-old Oklahoman made his solo debut recently with the Delbert Clinton lament, "Victim Of Life's Circumstances." This week, his second single, the lyrical "Oh Carolina," pauses on the country charts at a bulletted 72. Both tunes are from the mini-LP, "Turn Me Loose."

From the time he first hit the stage at 16 in Oklahoma City with a bluegrass group called Mountain Smoke, Gill has been moving toward a country mooring. After graduating from high school, he joined the Bluegrass Alliance and, subsequently, Ricky Skaggs' short-lived "newgrass" ensemble, Boone Creek.

The latter association was not a fruitful one. As Gill recalls it, it was a case of "too many chiefs and not enough Indians." After Boone Creek, he moved to Los Angeles to work with ace fiddler Byron Berline.

"Living in L.A. and becoming part of that musical scene opened up a spectrum of music for me that I had no idea existed," he says. "It was the greatest thing that ever happened."

After performing and recording with Berline, Gill went with a friend who was auditioning for a new ver-

sion of Pure Prairie League and wound up auditioning himself, once the group discovered that he was the stellar member of Mountain Smoke, which had opened for PPL on a date several years back.

In 1979 Gill joined the group as guitarist and vocalist. He says he knew at the outset that he wanted to stay only long enough to learn the ropes and establish himself. "I knew for me to make money with Pure Prairie League I had to write songs they would want to cut, so I had to gear myself toward that."

And while the stage and airplay success of the group was considerable, it never translated into record sales. Still, Gill stayed on for three and a half years. Then he quit—while remaining unsatisfied that he had reached his rock potential.

"I wanted to show people that I could make rock'n'roll and pop records and be successful," he says. "But then I took this (government-sponsored) trip to Australia with just my guitar and Byron Berline and John Hickman. We went over to do some clinics and workshops. There was a time in the show when I would do three or four songs by myself with just an acoustic guitar. And the response was so overwhelming that I said, 'Man, what everybody is telling me is true.'"

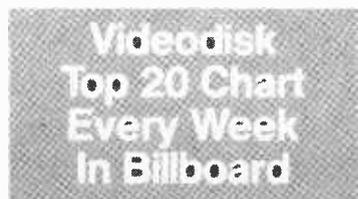
Continues Gill, "It finally took me getting out in front of some people to get it in my head that I was going the wrong way. So I immediately called Tony Brown (then in a&r with RCA Nashville) and said, 'Let's do a deal. Let's make a record.'"

Gill signed with RCA late last year and is now in the process of putting together a road band. He will do the obligatory showcases beginning in June and spend the rest of his free time visiting radio stations and record stores.

"You have to sell records today or you're not going to make records," he observes. "You have to be concerned with it or you're a fool. I don't feel like I'm lowering myself or cutting anything I'm not proud of. I'll never make a record I'm not proud of. But I'm in the business to sell. I'm not the *artiste*."



GENE SCENE—Gene Watson performs on a recent edition of the Grand Ole Opry in Nashville.



Nashville Scene

Alabama Juggernaut Rolls

By KIP KIRBY

The 19th annual Academy of Country Music Awards are now history. But what history: This will be remembered as the year Alabama blazed its way to the top as ACM entertainers of the year for an unprecedented third time.

The Fort Payne juggernaut shows no signs of slowing down whatsoever. The band continues to dominate every category it's nominated in—and the recent three-for-three triumph at Knott's Berry Farm gives rise to speculation about Alabama's chance for duplicating its feat in the October Country Music Assn.



ACM Awards Dominated By Alabama's Triple Play

BUENA PARK, Calif.—Alabama's unprecedented repeat win as entertainer of the year Monday night (14) at the 19th annual Academy of Country Music Awards made the Fort Payne megagroup the first act in ACM history to score this accolade three years in succession.

Alabama's record-breaking achievement capped a two-hour live telecast that also saw the band win top vocal group honors and the album of the year award for "The Closer You Get."

Lee Greenwood earned his first top male vocalist "Hat" award, while Janie Fricke walked away with her first ACM trophy for female vocalist of the year. Kenny Rogers and Dolly Parton were named top vocal duet for their collaboration on "Islands In The Stream," which was also named single of the year.

In the top new vocalist voting, RCA's Gus Hardin was named the Academy's new female vocalist, while Jim Glaser scored new male vocalist honors for his work on independent Atlanta-based Noble Vision Records.

Song of the year was "The Wind Beneath My Wings," written by Larry Henley and Jeff Silbar and recorded by Gary Morris. The ACM's annual Tex Ritter Award, presented

to a country-oriented film or television production, went to "Tender Mercies."

This year, the Academy of Country Music created a special "Golden Hat" award honoring Elvis Presley for his outstanding contributions to country music. The trophy will reside permanently in the Graceland estate in Memphis.

One of the show's most moving moments came when an emotional Eddy Arnold received the organization's annual Pioneer Award, created by the Academy in 1968 to recognize outstanding and unprecedented achievement in the country music field. This award is chosen each year by the ACM board of directors rather than by membership voting.

Hosts for the 19th annual ACM Awards were Mac Davis, Crystal Gayle and Charley Pride. During the NBC telecast, which emanated live from the Goodtime Theatre at Knott's Berry Farm, winners determined by prior balloting were announced in the categories of radio station, DJ and country nightclub of the year. Rhubarb Jones of WLWI Montgomery, Ala. was named ACM disk jockey, Shreveport's KRMD was named radio station of the year, and Gilley's took home its fourth win as country nightclub.

Awards in Nashville.

Not that these awards shows always fall willingly into line. But the group's triple crown in the ACM's entertainer of the year category might well signify a similar sweep in October.

Overall, the Academy's show this year excelled. It was devoid of any of the flaws which have marred it (and other awards productions) in the past. Despite a two-hour running time—an enormous length to occupy audiences' attention—pacing remained fast and spirited. There were no superfluous production numbers eating up awards time, no contrived attempts at cuteness, no Dallas Cowboys cheerleaders or Opryland-style dancers and a minimum of cue-card chatter patter. All the way through the telecast, the program held interest with surprising success.

The alphabet-soup mix of Hollywood screen personalities and Nashville celebrities seemed less grating, for some reason, this time around. They all managed to read their lines intelligently and not mangle winners' names into oblivion. (Well, *almost* everyone. Mr. T *did* take a few liberties with *his* cards, and fractured accountant John Trapani's name twice. But Mr. T also drew the biggest laughs of the night.)

Flu bugs played havoc with the scheduled performers. Ronnie Millsap couldn't rehearse ahead of time, preferring to hoard his weakened energy for the actual show. Dyan Cannon fell victim and cancelled, as did Cybill Shepherd and, reportedly, Willie Nelson. Kris Kristofferson was only going to attend if Willie came. (A joint plug for their movie together, perhaps?) Catherine Bach had been in bed all week with pneumonia, but made it to the show.

Several of the tv actors worked a full day's shoot on their own series before driving down to Buena Vista Park to appear on the ACM show. We aren't sure what happened to Robert Duvall, who was supposed to attend in case "Tender Mercies" won the Tex Ritter Award (it did, he didn't). However, one who did show up looking rested and fit was George Jones, a welcome addition indeed.

(Continued on page 42)

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Hot Country LPs™
 Survey for Week Ending 5/26/84
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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	27	THE OAK RIDGE BOYS Denver, MCA 3455 MCA	38	27	69	MERLE HAGGARD AND WILLIE NELSON ● Poncho And Lefty, Epic FE 37958 CBS
2	2	15	ALABAMA Roll On, RCA AHL1-4939 RCA	39	39	86	RICKY SKAGGS ● Highways And Heartaches, Epic FE 37996 CBS
3	3	31	HANK WILLIAMS, JR. Man Of Steel, Warner/Curb 23924 WEA	40	40	23	STEVE WARINER Midnight Fire, RCA AHL1-4859 RCA
4	6	31	RICKY SKAGGS Don't Cheat In Our Hometown, Sugar Hill/Epic FE-38954 CBS	41	38	36	KENNY ROGERS Eyes That See In The Dark, RCA AFL1-4697 RCA
5	4	29	GEORGE STRAIT Right Or Wrong, MCA 5450 MCA	42	43	27	EMMYLOU HARRIS White Shoes, Warner Bros. 23961 WEA
6	5	27	WILLIE NELSON Without A Song, Columbia FC-35110 CBS	43	48	2	RAZZY BAILEY The Midnight Hour, RCA AHL1-4936 RCA
7	8	29	CRYSTAL GAYLE Cage The Songbird, Warner Bros. 23958 WEA	44	55	2	CONWAY TWITTY By Heart, Warner Bros. 25078 WEA
8	9	18	CHARLY McCLAIN The Woman In Me, Epic FE-38979 CBS	45	45	5	MOE BANDY Motel Matches, Columbia FC-39275 CBS
9	10	45	EARL THOMAS CONLEY Don't Make It Easy For Me, RCA AHL1-4713 RCA	46	37	19	ROGER WHITTAKER Alltime Heart Touching Favorites, Main Street MS-9306 MCA
10	7	15	DOLLY PARTON The Great Pretender, RCA AHL1-4940 RCA	47	52	5	KENNY ROGERS Duets With Kim Carnes, Sheena Easton, Dottie West, Liberty LO-51154 CAP
11	13	5	ATLANTA Pictures, MCA 5463 MCA	48	51	27	JOHNNY LEE Greatest Hits, Full Moon/Warner Bros. 23967 WEA
12	11	27	TOM JONES Don't Let Our Dreams Die Young, Mercury 814-448-1 POL	49	50	62	ALABAMA ▲ The Closer You Get, RCA AHL-1-4663 RCA
13	15	36	JOHN CONLEE In My Eyes, MCA 5434 MCA	50	47	20	BOXCAR WILLIE Not The Man I Used To Be, Main Street MS-9309 MCA
14	16	6	MICKEY GILLEY & CHARLY McCLAIN It Takes Believers, Epic FE-39292 CBS	51	49	28	KENNY ROGERS Twenty Greatest Hits, Liberty LV-51152 CAP
15	12	24	EXILE Exile, Epic B6E-39154 CBS	52	63	2	KATHY MATTEA Kathy Mattea, Mercury 818-560-1 POL
16	14	37	MERLE HAGGARD That's The Way Love Goes, Epic FE-38815 CBS	53	53	140	WILLIE NELSON ▲ Greatest Hits, Columbia KC 237542 CBS
17	21	5	BARBARA MANDRELL Clean Cut, MCA 5474 MCA	54	65	2	SYLVIA Surprise, RCA AHL1-4960 RCA
18	17	36	THE KENDALLS Movin' Train, Mercury 812-779-1 POL	55	61	26	JIM GLASER The Man In The Mirror, Noble Vision NV-2001 IND
19	18	30	JANIE FRICKE Love Lies, Columbia FC-38730 CBS	56	44	28	T.G. SHEPPARD Slow Burn, Warner/Curb 23911 WEA
20	26	2	THE STATLER BROTHERS Atlanta Blue, Mercury 818-652-1 POL	57	57	4	THE OSMOND BROTHERS One Way Rider, Warner/Curb 25070 (WEA)
21	24	5	GARY MORRIS Faded Blue, Warner Bros. 25069 WEA	58	59	115	ALABAMA ▲ Mountain Music, RCA AHL1-4229 RCA
22	19	10	DON WILLIAMS The Best of Don Williams Vol.3, MCA MCA 5465	59	56	29	JOE WATERS Harvest Moon, New Colony NC-831 IND
23	20	30	DEBORAH ALLEN Cheat The Night, RCA MHL1-8514 RCA	60	54	34	GARY MORRIS Why Lady Why, Warner Bros. 23738 WEA
24	23	34	EDDIE RABBITT Greatest Hits - Volume II, Warner Bros. 23925 WEA	61	62	3	MEL TILLIS New Patches, MCA 5472 MCA
25	25	84	HANK WILLIAMS JR. ● Hank Williams Jr.'s Greatest Hits, Elektra/Curb 60193 WEA	62	66	316	WILLIE NELSON ▲ Stardust, Columbia JC 35305 CBS
26	34	2	LARRY GATLIN & THE GATLIN BROS. BAND Houston To Denver, Columbia FC-39291 CBS	63	NEW ENTRY		THE WRIGHT BROTHERS Easy Street, Mercury 818-654-1 POL
27	31	7	LEON EVERETTE Doin' What I Feel, RCA MHL1-8518 RCA	64	68	33	ANNE MURRAY A Little Good News, Capitol ST12301 CAP
28	30	13	THE JUDDS The Juds - Wynonna & Naomi, RCA/Curb MHL1-8515 (RCA)	65	NEW ENTRY		THE MAINES BROTHERS BAND Highrollin', Mercury 814-985-1 POL
29	33	114	WILLIE NELSON ▲ Always On My Mind, Columbia FC 37951 CBS	66	67	78	DOLLY PARTON Dolly's Greatest Hits, RCA AHL1-4422 RCA
30	32	56	JOHN CONLEE John Conlee's Greatest Hits, MCA 5406 MCA	67	58	7	PINKARD & BOWDEN Writers In Disguise, Warner Bros. 25057 WEA
31	22	18	THE STATLER BROTHERS Today, Mercury 812-184-1 POL	68	64	3	VERN GOSDIN There Is A Season, Compleat CPL-1-1008 POL
32	36	4	REBA McENTIRE Just A Little Love, MCA 5475 (MCA)	69	70	67	GEORGE STRAIT Strait From The Heart, MCA 5320 MCA
33	28	14	JOHNNY LEE Til The Bars Burn Down, Warner Bros. 25056 WEA	70	46	30	LARRY GATLIN & THE GATLIN BROTHERS BAND Greatest Hits Volume II, Columbia FC-38923 CBS
34	35	30	JOHN ANDERSON All The People Are Talkin', Warner Bros. 23912 WEA	71	71	167	ALABAMA ▲ Feels So Right, RCA AHL1-3930 RCA
35	29	61	LEE GREENWOOD Somebody's Gonna Love You, MCA 5403 MCA	72	60	25	MICKEY GILLEY You've Really Got A Hold On Me, Epic FE-39000 CBS
36	41	5	JOHNNY RODRIGUEZ Foolin' With Fire, Epic FE-39292 CBS	73	72	207	ALABAMA ▲ My Home's In Alabama, RCA AHL1-3644 RCA
37	42	16	GENE WATSON Little By Little, MCA 5440 MCA	74	75	155	RICKY SKAGGS ● Waitin' For The Sun To Shine, Epic FE 37193 CBS
				75	73	32	MICHAEL MARTIN MURPHEY The Heart Never Lies, Liberty LT-51150 CAP

● 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).

Nashville Scene

Continued from page 41

It was too bad that for the second time this year, Lee Greenwood wasn't able to be present to accept a male vocalist of the year award (he missed the Grammys due to a previously set booking at the Houston Livestock Show & Rodeo). Generally, managers try to leave open dates on annual awards nights just in case their artist should be nominated. However, Greenwood's name was not on the original ballot of 10 finalists selected by the ACM's "blue ribbon panel."

Neither, for that matter, was Earl Thomas Conley's. These are curious omissions, since the ACM's nominating committee supposedly relies on trade charts and hit records to determine its 10 original finalists.

Both Greenwood and Conley were later added to the ballot thanks to a heavy write-in vote. So the oversight (if that is what it can be termed) was remedied, but not in time for Greenwood to rearrange his locked-in schedule.

Jim Glaser's surprise victory in the new male vocalist category was an effective stifier to any potential hint of controlled-vote griping by major labels, since tiny one-artist Noble Vision Records couldn't block-vote anything. Of course, candidly, Jim Glaser is not a new artist; as a solo artist, he's had his share of chart records. But the ACM's eligibility criteria allow for established acts to slip in if they have had a particularly spectacular year.

According to the ACM's own wording, this is "a newcomer award for the (male) (female) vocalist who gained fame and mass recognition during the preceding year, voted by the membership." Glaser qualifies: Prior to his acceptance on Noble Vision, his biggest single was "Woman, Woman," which only reached the top 40 on the country chart.

Eddy Arnold brought tears to many eyes when he broke with emotion at receiving his Pioneer Award. He seemed stunned by the award and visibly touched by the peer support it represented. Trying to choke out a small speech of thanks, Arnold confided brokenly to the audience, "I never wanted accolades, I just wanted to sing."

What stood out more than anything else during this year's ACM Awards Show was the far-ranging aspects of today's country music. Gone are the days when one descriptive label could apply, or even two or three. Now there are as many variances in the new group of performers as there are musical fans.

Jewish Fund Gives Award To Hank Snow

NASHVILLE—Veteran performer Hank Snow was honored by the Jewish National Fund on May 9 at the Opryland Hotel when he was presented with the association's Tree Of Life award. Snow is the first entertainer to receive this honor.

The testimonial ceremonies, hosted by local tv personality Teddy Bart, were taped by The Nashville Network. Proceeds from the dinner and concert were donated to the Jewish National Fund.

The Tree Of Life award honors specific individuals who have contributed to their trade in a humanitarian manner. Snow was given the award for both his long service to the country music industry and for his efforts through the Hank Snow Foundation for Prevention of Child Abuse in Nashville.

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Billboard Hot Country Singles

Survey for Week Ending 5/26/84

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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	3	12	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	34	24	14	GOD MUST BE A COWBOY —Dan Seals (K. Lehning) D. Seals, Pink Pig, BMI, Liberty 1515	67	45	14	BOYS LIKE YOU —Gail Davies (G. Davies) G. Davies, W. Igleheart, Little Chickadee, BMI/Black Note, ASCAP, Warner Bros. 7-29374
2	5	10	HONEY (OPEN THAT DOOR) —Ricky Skaggs (Ricky Skaggs) Mel Tillis, Cedarwood Publishing Co. Inc. BMI, Sugar Hill/Epic 34-04394	35	41	5	MAMA HE'S CRAZY —The Judds (B. Maher) K. O'Dell, K. O'Dell, BMI, RCA/Curb 13772	68	73	3	DAY BY DAY —McGuffey Lane (M. Morgan, P. Worley) R. McNeely, J. Schwab, McGuffey Lane/Hat Band, BMI, Atlantic America 7-99778
3	1	12	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	36	20	14	MAN OF STEEL —Hank Williams Jr. (J. Bowen, H. Williams Jr.) H. Williams Jr., Bocephus, BMI, Warner/Curb 7-29382	69	78	2	MOST OF ALL I REMEMBER YOU —Mel McDaniel (M. McDaniel) R. Scaife, P. Thomas, Vogue/Partner, BMI, Capitol 5349
4	6	10	SOMEDAY WHEN THINGS ARE GOOD —Merle Haggard (Merle Haggard/Ray Baker) L. Williams, M. Haggard, Shade Tree Music, Inc. BMI, Epic 34-04402	37	49	2	B-B-B- BURNIN' UP WITH LOVE —Eddie Rabbitt (E. Stevens, E. Rabbitt) E. Rabbitt, E. Stevens, B.J. Walker, Jr. Deb Dave/Briarpatch, BMI, Warner Bros. 7-29279	70	50	7	DO I EVER CROSS YOUR MIND —Ray Charles (R. Charles) M. Smotherman, B. Burnette, Songs of Koppelman, Sweenth Son/Garbo/Dorsey, ASCAP, Columbia 38-04420
5	2	14	I DON'T WANT TO LOSE YOUR LOVE —Crystal Gayle (J. Bowen) J. Carbone, Sixty-Ninth Street, BMI, Warner Bros. 7-29356	38	46	5	NEW PATCHES —Mel Tillis (H. Shedd) T. Collins, Sawgrass, BMI, MCA 52373	71	NEW ENTRY		IF ALL THE MAGIC IS GONE —Mark Gray (B. Montgomery, S. Buckingham) C. Lester, Warner-Tamerlane/Writer's House, BMI, Columbia 38-04464
6	8	11	MONA LISA LOST HER SMILE —David Allan Coe (B. Sherrill) J. Cunningham, Rocksmith/Lockhill-Selma, ASCAP, Columbia 38-04396	39	47	5	THIS TIME —Tom Jones (G. Mills, S. Popovich) R. Greenaway, B. Whitlock, Arrgee/Bobby Whitlock/Mother Tongue, ASCAP, Mercury 818-801-7	72	NEW ENTRY		LONG HARD ROAD (THE SHARECROPPER'S DREAM) —Nitty Gritty Dirt Band (M. Morgan, P. Worley) R. Crowell, Coolwell/Granite, ASCAP, Warner Bros. 7-29282
7	9	11	I GOT MEXICO —Eddy Raven (E. Raven, P. Worley) E. Raven, F. J. Myers, Michael H. Goldsen/RavenSong, ASCAP, RCA 13746	40	52	3	IF THE FALL DON'T GET YOU —Janie Fricke (B. Montgomery) V. Stephenson, S. Lorber, D. Robbins, Warner House Of Music, BMI, WB Gold, ASCAP, Columbia 38-04454	73	60	5	WHO DAT —David Frizzell (S. Garrett, S. Dorff) M. Brown, S. Dorff, S. Garrett, Peso/Wallet/Katsy, BMI, Viva 7-29332
8	10	11	JUST A LITTLE LOVE —Reba McEntire (N. Wilson) D. Morgan, S. Davis, Tom Collins/Dick James, BMI, MCA 52349	41	26	15	CANDY MAN —Mickey Gilley & Charly McClain (N. Wilson) B. Ross, F. Neil, Unichappell, BMI, Epic 34-04368	74	81	3	IT'S A COVER UP —Peter Isaacson (S. Tutt) A. Fixel, E. McQuerry, Scott Tutt, BMI, Union Station 1006
9	11	10	DENVER —Larry Gatlin and the Gatlin Bros. Band (Rick Hall) Larry Gatlin, Larry Gatlin Music, BMI, Columbia 38-04395	42	56	2	THAT'S THE THING ABOUT LOVE —Don Williams (D. Williams, G. Fundis) R. Leigh, G. Nicholson, April/Lionhearted/Cross Key's (Tree Group), ASCAP, MCA 52389	75	58	17	I COULD 'A HAD YOU —Leon Everette (B. Mevis) B&M, April/Swallow Fork, ASCAP, RCA 13717
10	12	9	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, Compleat 122 (Polygram)	43	57	2	STILL LOSING YOU —Ronnie Milsap (R. Milsap, R. Galbraith) M. Reid, Lodge Hall, ASCAP, RCA 13805	76	77	3	YOUR EYES —Bill Anderson (B. Anderson, M. Johnson) T. Carusse, Mercey Bros./Stallion/Rocky Bell, BMI, Southern Tracks 1026
11	13	10	IN MY DREAMS —Emmylou Harris (Brian Ahern) Paul Kennerly, Irving Music Inc., BMI, Warner Bros. 7-29329	44	54	3	I WISH I COULD WRITE YOU A SONG —John Anderson (J. Anderson, L. Bradley) J. D. Anderson, L. Delmore, Al Gallico, BMI/Low Dog, ASCAP, Warner Bros. 7-29276	77	79	3	IF YOU'RE SERIOUS ABOUT CHEATING —Randy Wright (E. Kilroy) R. C. Bannon, J. Schweers, Warner Tamerlane/Jack And Bill, BMI/ASCAP, MCA 52358
12	15	8	YOU'VE STILL GOT A PLACE IN MY HEART —George Jones (B. Sherrill) L. Payne, Fred Rose, BMI, Epic 34-04413	45	53	4	MEMORY LANE —Joe Stampley & Jessica Boucher (J. Stampley, Lobo) T. Stampley, D. Rosson, D. McComb, Mullet/Old Gramps/Tony Stampley, BMI, Epic 34-04446	78	NEW ENTRY		ONE MORE SHOT —Johnny Lee (J. Bowen) R. Moore, D. Hauseman, Cross Keys, ASCAP, Warner Bros. 7-29270
13	18	6	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	46	51	5	BORN TO LOVE YOU —Karen Brooks (J.E. Norman) C. Black, L. Marine, Jr., Chappell, ASCAP/Unichappell/Watch Hill, BMI, Warner Bros. 7-29302	79	87	2	CAROLINE'S STILL IN GEORGIA —Mac Davis (G. Fundis) W. Holyfield Bibo, ASCAP, Casablanca 818-919-7 (Polygram)
14	16	10	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-13752	47	37	15	SWEET COUNTRY MUSIC —Atlanta (M. Bogdan, L. McBride) D. Rowe, T. Dotson, J. Stevens, A. P. Carter, Texas Tunes/Hat Band/Dwain Rose/Peer, BMI, MCA 52336	80	NEW ENTRY		I HURT FOR YOU —Deborah Allen (R. Van Hoy) D. Allen, R. Van Hoy, Posey Van Hoy/Unichappell, BMI, RCA 13776
15	17	9	FOREVER AGAIN —Gene Watson (R. Reeder, G. Watson) W. Robb, D. Kirby Tree/Cross Keys, (Tree Group) BMI/ASCAP, MCA 52356	48	29	15	HAPPY BIRTHDAY DEAR HEARTACHE —Barbara Mandrell (T. Collins) M. David, A.P. Jordan, Collins Court, ASCAP, MCA 52340	81	NEW ENTRY		MY KIND OF LADY —The Burrito Brothers (M. Lloyd) A. Kasha, J. Hirschhorn, Sister Cecil/P.I.E./Fire & Water/Pac Interx, ASCAP/BMI, MCA/Curb 52379
16	21	7	SOMEBODY'S NEEDIN' SOMEBODY —Conway Twitty (C. Twitty, D. Henry, J. Bowen) L. Chera, Intersong, Ja-Len, ASCAP, Warner Bros. 7-29308	49	61	3	DISENCHANTED —Michael Martin Murphy (J.E. Norman) C. Rains, J.E. Norman, M. Murphy, Cheskee Bottom/Kahala/Timberwolf, ASCAP/BMI, Liberty 1517	82	63	9	HONKY TONK WOMEN MAKE HONKY TONK MEN —Craig Dillingham (M. Sherrill) B. Braddock, S. Throckmorton Tree/Cross Keys, BMI/ASCAP, MCA/Curb 52352
17	22	8	I DON'T WANNA BE A MEMORY —Exile (B. Killen) J.P. Pennington, S. Lemaire, Pacific Island/Tree (Tree Group), BMI, Epic 34-04421	50	62	3	FOREVER YOU —The Whites (R. Skaggs) J. Beland, Atlantic, BMI, MCA/Curb 52381	83	74	20	THANK GOD FOR THE RADIO —The Kendalls (B. Mevis) M.D. Barnes/R.J. Jones, Blue Lake, BMI, Mercury 818-056-7
18	23	8	WHY GOODBYE —Steve Wariner (N. Wilson, T. Brown) M. Wright, R. Leigh, Land Of Music, CBS U Catalog Inc., BMI/Lionhearted, ASCAP/CBS Unart, BMI, RCA 13768	51	55	6	I NEVER HAD A CHANCE WITH YOU —Mason Dixon (D. Schaffer, R. Dixon) D. Mitchell, J. McCollum Baray, Tom Collins Music, BMI, Texas 5556	84	69	8	MIDNIGHT LOVE —Billie Jo Spears (G. Richey) B. Moore, First Lady, BMI, Parliament 1801
19	19	10	TOGETHER AGAIN —Kenny Rogers and Dottie West (Larry Butler) Buck Owens, Central Songs, BMI, Liberty B-1516	52	43	16	RIGHT OR WRONG —George Strait (R. Baker) A. Sizemore, H. Gillespie, P. Biese, Edwin H. Morris, ASCAP, MCA 52337	85	82	10	I PASS—Gus Hardin (Rick Hall) Michael Garvan, David Rosson, Tom Shapiro, Tree Publishing Co., Inc. O'Lyric Music, BMI, RCA PB-13751
20	4	13	I MAY BE USED (BUT BABY I AIN'T USED UP) —Waylon Jennings (W. Jennings) B. McDill, Hall-Clement (Weik Group), BMI, RCA 13729	53	42	8	BABY COME TO ME —Stephanie Winslow (R. Ruff) R. Temperton, Almo/Rodsons, ASCAP, MCA, Curb 52372	86	80	18	IF I COULD ONLY DANCE WITH YOU —Jim Glaser (D. Tolle) P. McManus, Music City, ASCAP, Noble Vision 104
21	25	8	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	54	NEW ENTRY		GOD BLESS THE U.S.A. —Lee Greenwood (J. Crutchfield) L. Greenwood, Music Corp. of America/Sycamore Valley, BMI, MCA 52386	87	88	2	I STILL LOVE YOUR BODY —Tommy Overstreet (B.L. Springfield) B.L. Springfield, S. Allen, Chappell, ASCAP/Uni-Chappell, BMI, Gervasi-665
22	7	14	I DREAM OF WOMEN LIKE YOU —Ronnie McDowell (B. Killen) T. Seals, W. B. Two Sons, ASCAP, Epic 34-04367	55	33	11	DEDICATE —Kieran Kane (J.E. Norman) Kieran Kane, Keiran Kane/Litom, ASCAP, Warner Brothers 7-29336	88	NEW ENTRY		YOU ARE WHAT LOVE MEANS TO ME —Craig Bickhardt (C. Feldman, Brent Mahre) C. Bickhardt, Colgems-EMI, ASCAP, Liberty 1518
23	27	8	BAND OF GOLD —Charly McClain (N. Wilson) R. Dunbar, E. Wayne, Gold Forever, BMI, Epic 34-04423	56	48	17	THE YELLOW ROSE —Johnny Lee with Lane Brody (J. Bowen) J. Widler, K. Welch, G. Nicholson, WB, ASCAP/Elektra-Asylum, BMI/Cross Keys (Tree Group), ASCAP, Full Moon/Warner Bros. 7-29375	89	70	18	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
24	14	14	I GUESS IT NEVER HURTS TO HURT SOMETIMES —The Oak Ridge Boys (R. Chaney) R. VanWarmer, Terra Form/Fourth Floor, ASCAP, MCA 52342	57	59	7	LO AND BEHOLD —Tennessee Valley Boys (G. Kane, D. Goodman) D. Goodman, B. Hobbs, J. Rodriguez, Guyasupa/Beckaroo/Rodriguez, BMI, Nashwood 12684	90	NEW ENTRY		RISE ABOVE IT ALL —Joe Waters (Not Listed) J. Waters, New Colony/Lantern Light, BMI, New Colony 6815
25	28	8	VICTIMS OF GOODBYE —Sylvia (T. Collins) D. Morgan, D. Pirimmer, Tom Collins/Collins Court, BMI/ASCAP, RCA 13755	58	65	3	I WANT TO GO SOMEWHERE —Keith Stegall (K. Lehning) D. Lowery, M. McAnally, Sheddhouse/I've Got The Music, ASCAP, Epic 34-04442	91	71	14	SOMEONE IS FALLING IN LOVE —Kathy Mattea (R. Peoples, B. Hill) P. Sebert, L. Domani, Atlantic/Boquillas Canyon, BMI/Criterion/Space Case, ASCAP, Mercury 818-289-7
26	30	7	THE WHOLE WORLD'S IN LOVE WHEN YOUR'RE LONELY —B. J. Thomas (B. Montgomery) D. Tyler, F. Knoblock, Unichappell/Intuit, BMI/Goodspot, ASCAP, Cleveland Int'l, Columbia 38-04431	59	75	2	LET'S LEAVE THE LIGHTS ON TONIGHT —Johnny Rodriguez (R. Albright) B. McDill, R. Bourke Hall-Clement, BMI/Chappell, ASCAP, Epic 34-04460	92	84	3	THAT'S THE TRUTH —Johnny Cash (B. Ahern) P. Kennerly, Rondor, BMI, Columbia 3804428
27	31	6	ATLANTA BLUE —The Statler Brothers (J. Kennedy) D. Reid, Statler Brothers, BMI, Mercury 818-700-7	60	66	4	IF EVERY MAN HAD A WOMAN LIKE YOU —The Osmond Brothers (J.E. Norman) B. Springfield, Unichappell, BMI, Warner/Curb 7-29312	93	76	6	LIGHT UP —J.C. Cunningham (S. Garrett, S. Dorff) J.C. Cunningham, Senor/Cibie/Welbeck, ASCAP, Viva 7-29311
28	35	5	JUST ANOTHER WOMAN IN LOVE —Anne Murray (J.E. Norman) P. Ryan, W. Mallette, Southern Nights, ASCAP, Capitol 5344	61	44	14	IN THE MIDNIGHT HOUR —Razzy Bailey (N. Wilson, T. Brown) S. Cropper, W. Pickett, Irving/Cotillion, BMI, RCA 13718	94	83	18	LEFT SIDE OF THE BED —Mark Gray (B. Montgomery, S. Buckingham) M. Gray, B. Woods, S. Lemaire, Warner-Tamerlane/Daticabo/Tree (Tree Group), BMI, Columbia 38-04324
29	34	7	I STILL DO —Bill Medley (J. Crutchfield) J.D. Martin, J. Jarrard, MCA, BMI/Alabama Band, ASCAP, RCA 13753	62	67	3	HANGING ON —Lane Brody (C. Moman) B. Mize, I. Allen, ATV, BMI, Liberty 1519	95	92	16	BROWN EYED GIRL —Joe Stampley (J. Stampley, Lobo) V. Morrison, Web IV, BMI, Epic 34-04366
30	32	6	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	63	64	5	WANT ADS —Robin Lee (J. Morris) Johnson/Perry/Perkins, Gold Forever, BMI, Evergreen 1018 (NSD)	96	85	18	WILL IT BE LOVE BY MORNING —Michael Martin Murphy (J.E. Norman) L. Anderson, F. Koller, Old Friends, BMI, Liberty 1514
31	39	4	ANGEL IN DISGUISE —Earl Thomas Conley (N. Larkin, E.T. Conley) E.T. Conley, R. Scroggs, Blue Moon/April, ASCAP/Full Armor, BMI, RCA 13758	64	72	2	OH CAROLINA —Vince Gill (E. Gordy, Jr.) R. Albright, J. Elliott, M. Sanders, Milene, ASCAP, RCA 13809	97	86	6	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
32	38	7	BETTER OUR HEARTS SHOULD BEND (THAN BREAK) —Bandana (J.E. Norman, Eric Prestidge) B. McCarthy, Bankable, ASCAP, Warner Bros. 7-29315	65	40	8	DOWNTOWN —Dolly Parton (V. Garay) T. Hatch, MCA, ASCAP, RCA 13756	98	89	15	MAKE MY DAY —T. G. Sheppard with Clint Eastwood (J.E. Norman) D. Blackwell, Peso/Wallet, BMI, Warner/Curb 7-29343
33	36	9	SOUTHERN WOMEN —The Wright Brothers (J. Dowell, M. Daniel) K. Blazy, M. Hiter, J.J. Mohead, New Albany/Protunes, BMI, Mercury 818-653-7	66	68	4	THIS AIN'T TENNESSEE & HE AIN'T YOU —Katy Moffatt (J. Crutchfield) L. Bastian, J. Shaw, ATV/Blue Book, BMI, Permain 82005 (MCA)	99	97	17	SILENT PARTNERS —David Frizzell & Shelly West (S. Garrett, S. Dorff) T. Rocco, K. Chater, A. Roberts, Vogue, BMI, Bibo (Weik Group)/Chriswald/Hopi, MCA, ASCAP, Viva 7-29404

● 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).

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Bryson Seeks 'Consistent Growth'

Singer Sees Move To Elektra Boosting His Pop Status

By PAUL GREIN

Peabo Bryson and Jennifer Holliday are in the midst of a three-month joint tour (*Talent In Action* review, page 45). To mark the occasion, *Billboard* is profiling both artists. This week Bryson discusses his move from Capitol to Elektra; next week Holliday talks about her recording plans and her new management deal with Shankman/DeBlasio.

LOS ANGELES—Peabo Bryson says the main reason he decided to jump labels last year from Capitol to Elektra was to achieve broader pop success.

"The bottom line is sales," Bryson says, "and I don't think an artist should have to settle for a gold album. If you can sell 800,000 albums, you can probably sell a million. But you can't sell a million if they don't press a million."

"Capitol never took me seriously pop. There were no pop independents on my records until the last project I did with them (the top 20 duet with Roberta Flack, "Tonight I Celebrate My Love"). And that came at the tail end, when I had already made my decision to leave."

While Bryson feels he was pigeonholed as a black artist by Capitol, he says he has "the utmost respect" for Capitol president Jim Mazza and Varnell Johnson, the label's vice president of black music a&r. And he adds: "They pulled out the stops in promoting the last album. I went to Europe last year as a tourist, and now

I'll be able to go back as a viable force."

Bryson says he signed with Elektra after being courted by label chairman Bob Krasnow. "The thing that impressed me most was that all of their resources were available to me," he says. "Bob Krasnow and Bruce Lundvall know how to sell records, and I'm very interested in selling records."

"I think this will lead the way to serious as opposed to sporadic success. I like consistent growth, and I've had that. But I'd like to see the graph be a little more steep, and not so slow and steady. I'm running out of time for that."

This is a short kind of career, and you have to be as successful as you can be in a short period of time. I wouldn't want to wait as long as Al Jarreau had to—somebody that talented and deserving."

Bryson says that Elektra encouraged him to work again with Michael Masser, who wrote and produced "Tonight I Celebrate My Love." Masser wound up producing two songs on the album, while another producer, Richard Feldman, handled one.

"I was willing to relinquish one side of the album to other writers and producers," Bryson says, "which was a lot to give up for me. That's difficult for me to do because my success has been predicated on my own writing. But the first time I did it—did the adult thing and relinquished that

responsibility—I had a big hit."

Bryson's tour with Jennifer Holliday began May 10 and runs through August. It will be a special treat for Bryson because he says Holliday has replaced Barbra Streisand and Aretha Franklin as "the greatest female vocalist ever" in his eyes.

"The things that woman can do with her voice," marvels Bryson. "I think she's at her best when she's singing in control and not using that tremendous power that she has, because I think she has a tendency to overkill sometimes. But that's just because she's so young. It takes an old guy like me (Bryson is 33) to come along and tell her she's at her best when you can just feel and sense and slightly hear all that power just beneath the surface. When she does that, she's better than anybody."

Bryson credits much of his career success to veteran black music executive Larkin Arnold, who signed him to Capitol when he was recording for the small independent label Bang. "I'm still not convinced that Larkin has great ears or anything like that," Bryson says, "but I think he has the keenest perception and instinct of any individual I know."

Bryson, who has been managed by David Franklin and booked by the William Morris Agency since 1977, says he is confident that things are falling into place in his career. "Some things you just know," he says. "Some things you feel in your bones. It's my time."

PRODUCER PROFILE

Chapman's Career: Up & Down

By ETHLIE ANN VARE

LOS ANGELES—Mike Chapman's career has been a rollercoaster series of stunning successes and unexpected debacles. He dominated the charts in the late '70s with a string of hits by the Knack, Blondie, Nick Gilder, Exile and Suzi Quatro; his glossy, snap-drum production style became almost as recognizable as Phil Spector's wall of sound.

But the business has dealt him as many blows as it has bouquets. After the acrimonious termination of his nine-year partnership with Nicky Chinn (Chinnichap Music) and the demise of his RSO-distributed label Dreamland, Mike Chapman found himself at sea.

"I had a finished partnership, a divorce and a broken-down record company, and everything started going drastically wrong," says Chap-

man with a trace of his native Australian accent. "I'm a producer who gets hot and cold, my career has gone like a bunch of waves. But I've always managed to float back to the surface after I've been swamped."

Chapman first made his name in 1970 in England, with the Sweet. "I started producing because when other people took my songs and made records with them, they never turned out the way I wanted them to," he says.

European success was steady in the early '70s, "but I was getting frustrated having No. 1 records in every country except America." Chapman moved to the U.S. in 1974, and four years later began a run that started with Exile's "Kiss You All Over" and Nick Gilder's "Hot Child In The City." With Blondie's "Heart Of Glass" and the Knack's debut album in 1979, he became the hottest property around.

"The Knack record came in for less than \$20,000," says Chapman. "There was just no way to spend more. I was trying to make them sound on record the way they sounded live, which wasn't considered a good thing to do then. We were getting three, four tracks down a day."

And that's when, as Chapman puts it, he got "too big for his boots." His Dreamland label, a partnership with Chinn, lost a reported \$22 million.

"Dreamland was two years of stupidity. I never will understand why we went with RSO; there never was enough concrete knowledge in that company to do the job properly. If I ever have a record label again... No, I'll never have a record label again."

What Chapman has now is a pub-

lishing company, Makiki Publishing, which has signed Exile's J.P. Pennington and Spider's Holly Knight. Pennington wrote "Take Me Down" and "The Closer You Get" for Alabama. Chapman and Knight wrote "Love Is A Battlefield" for Pat Benatar.

"As you get older," says Chapman, 37, "I think you need to have activities in the music business which are a little less volatile. I don't know that I want to be sitting in the studio with a 16-year-old lunatic singer when I'm 47."

Chapman does have some production projects. He's producing the Scandal album for Columbia and Holly Knight's band Device. But he prefers songwriting and publishing.

"The average publisher these days accepts too much s--t from songwriters," he says. "They're not strict enough. I don't want to write filler songs for people's albums. I want to write songs that can launch a career."

Los Angeles-based Makiki is handled by Careers Music worldwide, and takes a worldwide view. "American artists concentrate too much on this country," says Chapman. "They don't give enough thought to what people want to buy in Germany or Sweden or Italy—and there's a lot of records to be sold in those territories."

Chapman sees his next career move as the movies. "I hear some pretty crummy songs in successful movies," he says. "The people who are making movies have very little knowledge of music. There's no reason why every good movie shouldn't have a song like 'Up Where We Belong' or 'Against All Odds.'"

www.americanradiohistory.com



HUEY'S HEART'S IN SAN FRANCISCO—Huey Lewis and members of the News put their heads together to sing the National Anthem at a Giants game in their Bay Area hometown. Shown from left are Billy Gibbons, Lewis, Chris Hayes, Johnny Colla and Mario Cipollina.

Steve Van Zandt Sings Political Tune

By MARY ANNA FECZO

NEW YORK—As Miami Steve, Steve Van Zandt was the driving force behind Southside Johnny & the Asbury Jukes, as well as the rhythm guitarist in Bruce Springsteen's E Street Band. But now as Little Steven, along with his Disciples of Soul, he has just released a highly politicized second EMI America album, "Voice Of America." It is an album he considers "a definite break with everything in the past" that his first alias has come to represent.

While the 33-year-old Van Zandt heralds his new, overtly political approach, the beginning of this stance was evident in his debut solo venture, "Men Without Women," released by EMI a year and a half ago.

"A lot of the politics on that album was misunderstood," says Van Zandt. "It misled people into thinking the record was romantic. I was trying to show that the politics of the everyday struggle was part of the romantic."

Like the leadoff single, "Out Of The Darkness," Van Zandt's current collection is mid-tempo, guitar-oriented rock'n'roll aimed at political consciousness-raising. But what characterizes the album, which also includes two reggae tunes, is the lack

of lyrical subtlety.

"I used fewer words and worried less about how many levels it worked on," comments the artist. "Working people don't have time for poetry. As a listener I like getting the message and energy from the beat. The lyrics shouldn't be a diversion."

A strong influence on Van Zandt's way of thinking was the time he spent in Europe, touring there three times during the past year. His well-received appearance on the "Rockpalast" tv show in Germany netted a followup invitation to kick off this year's 2½-month European tour in early autumn, which follows a month long schedule of summer appearances in the U.S.

But Van Zandt was also influenced by the "democratic" nature of European radio, characterized by "just a few good stations that satisfy a great number of people." The eclectic approach of those stations' formats also prompted the artist's decision to begin performing in non-restrictive, open-air venues.

"I'll never play in a club again. In Europe I saw who our real audience is—from six to 60. The one thing you won't see is our putting a limit on who the audience is."

Annual U.S./Canada Tour Lifts Irish Label's Profile

By JOHN SIPPEL

LOS ANGELES — Though Rego Records lacks independent distributors in an area as strategic as California, the Irish sing-along label attempts to spur North American interest with an annual Canadian and U.S. concert tour.

Rego founder/artist Paddy Noonan started the junkets in 1977 when he packaged a few supporting acts with his own small group, working 20 gigs in the Eastern seacoast area. While the yearly concert swing blossomed to 70 venues in 1982, cost efficiencies have forced Rego vice president Rory Barry to pare down to 50 concerts this year and perhaps 40 next year.

"The competition for the Irish music fan is fierce. I already have 25 concerts on the books for next year. I'm on the lookout for larger, better concert halls. We find more such halls and less school facilities, which once was our base," Barry explains.

The Rego one-night tour just finished playing such venues as Boston's

Symphony Hall, Bayfront Center in St. Petersburg and Marin Center in San Rafael, Calif., as well as Butte, Mont. and the Superstar Ballroom of the Resorts International Hotel in Atlantic City. Tying in with local promoters, Barry estimates his average house on the most recent tour was 95% capacity. Tickets average about \$12.

Barry strives to include at least 10% new cities on the itinerary each year to stimulate new pockets of interest in Irish music. The growth of his computerized mailing list of 32,000 stems largely from album sales he makes to new fans on the tour. Rego albums are packed with a postcard, allowing the customer to seek a catalog and more information about the label.

The 1984 package included Noonan and a three-piece band, along with singer Anna McGoldrick, comedian Hal Roach and sometimes the Reagan Family dancers.



SHE'S SPECIAL—Chrissie Hynde works the audience during one of the Pretenders' three sold-out shows at New York's Radio City Music Hall. (Photo: Chuck Pulin)

Talent In Action

AMUSEMENT BUSINESS Boxscore

Survey for Week Ending 5/26/84

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).

- **VAN HALEN, THE VELCROS—\$587,250, 43,500, \$15 & \$13**, Bill Graham Presents, Cow Palace, San Francisco, Calif., three sellouts, May 9-11
- **AL JARREAU—\$355,590, 17,646, \$22.50, \$17.50 & \$12.50**, In-House, Radio City Music Hall, New York, N.Y., three sellouts, May 4-6
- **YES—\$259,924, 19,286 (20,528), \$14.50 & \$13.50**, Monarch Entertainment-Bureau/Spark-A-Matic Car Sound, Byrne Meadowlands Arena, East Rutherford, N.J., May 7
- **.38 SPECIAL, EDDIE MONEY—\$205,683, 16,884 (17,500), \$13.50 & \$11.50**, Monarch Entertainment Bureau/WAPP-FM/Michelob, Byrne Meadowlands Arena, East Rutherford, N.J., May 11
- **WILLIE NELSON, WAYLON JENNINGS—\$184,749, 12,354 (14,000), \$25, \$16.50 & \$15**, Fahn & Sliva Presents/Feyline Presents, Kern County Fairgrounds, Bakersfield, Calif., May 3
- **HUEY LEWIS & THE NEWS, STEVIE RAY VAUGHN—\$161,404, 15,532, \$14**, Little Wing Productions, Mohawk Park, Tulsa, Okla., sellout, May 13
- **JUDAS PRIEST, GREAT WHITE—\$160,393, 12,884 (13,000), \$13.50 & \$12.50**, Evening Star Productions, Phoenix (Ariz.) Coliseum, May 3
- **WILLIE NELSON, WAYLON JENNINGS—\$157,955, 11,777 (18,764), \$15 & \$10**, Feyline Productions, In-House/Nederlander Prods., Pacific Amphitheater, Costa Mesa, Calif., May 1
- **WILLIE NELSON, WAYLON JENNINGS—\$150,750, 9,091 (14,217), \$25, \$16 & \$14**, Fahn & Sliva Presents/Feyline Presents, San Diego (Calif.) Sports Arena, May 4
- **JUDAS PRIEST, GREAT WHITE—\$150,000, 10,000, \$15**, Bill Graham Presents, Cal Expo Amphitheater, Sacramento, Calif., sellout, May 12
- **VAN HALEN, THE VELCROS—\$144,102, 10,293, \$14**, Bill Graham Presents, Lawler Events Center, Reno, Nevada, sellout, May 7
- **DAN FOGELBERG—\$119,865, 7,979 (10,300), \$15 & \$12.50**, Bill Graham Presents, Cow Palace, San Francisco, Calif., May 12
- **DINO KARTSONAKIS PIANORAMA CONCERT—\$118,000, 3,200, \$100, \$75, \$50, \$25, \$15 & \$10**, Dino Media Ministries, Houston (Tex.) Music Hall, sellout, April 10
- **.38 SPECIAL, EDDIE MONEY—\$116,638, 10,200, \$12.50 & \$11.50**, Monarch Entertainment Bureau, Rochester (N.Y.) War Memorial, sellout, May 12
- **YES—\$111,372, 9,235, \$12.50 & \$11.50**, Monarch Entertainment Bureau/WCMF-FM, Rochester (N.Y.) War Memorial, sellout, May 10
- **HUEY LEWIS & THE NEWS, STEVIE RAY VAUGHAN—\$108,024, 9,002, \$12**, Little Wing Productions, Zoo Amphitheater, Oklahoma City, Okla., sellout, May 12
- **AMY GRANT, MICHAEL W. SMITH, GARY CHAPMAN—\$105,350, 9,051 (10,400)**, Brallier Productions, The Odeum, Chicago, Illinois, two shows, May 11
- **EURHYTHMICS—\$98,023, 7,261, \$13.50**, Nederlander Productions, The Wilshire, Beverly Hills, Calif., four sellouts, April 24-28
- **HUEY LEWIS & THE NEWS, DR. GONZO—\$96,266, 8,371, \$11.50**, Stardate/Pace, Ector County Coliseum, Odessa, Tex., sellout, May 2
- **THE CLASH, MESSENAH—\$92,421 (118,300 Canadian), 8,450 (9,500), \$14.50**, Concert Productions International, Maple Leaf Gardens, Toronto, Canada, April 30
- **JUDAS PRIEST, GREAT WHITE—\$92,369, 7,257 (12,636), \$13.50 & \$12.50**, Evening Star Productions/Big River Concerts, Tingley Arena, Albuquerque, N.M., May 2
- **AMY GRANT, MICHAEL W. SMITH, GARY CHAPMAN—\$76,684, 8,631, \$9.50 & \$8.50**, Terry Garland Productions, Minneapolis (Minn.) Auditorium, sellout, May 10
- **.38 SPECIAL, EDDIE MONEY—\$75,032, 6,530 (7,500), \$12.50 & \$11.50**, Cross Country Concerts, Springfield (Mass.) Civic Center, May 10
- **PATTI LABELLE—\$68,230, 4,392, \$25 & \$15**, Bill Graham Presents, Warfield Theater, San Francisco, Calif., two sellouts, May 11
- **HUEY LEWIS & THE NEWS, DR. GONZO—\$65,570, 2,486, \$13.50 & \$12.50**, Lu-Matt Productions, Majestic Theater, San Antonio, Tex., two sellouts, May 8
- **OZZY OSBOURNE, ACCEPT—\$62,975, 5,038 (12,900), \$12.50**, Beach Club Promotions, Charlotte (N.C.) Coliseum, May 11
- **BARBARA MANDRELL, LEE GREENWOOD—\$61,940, 4,965 (6,253), \$12.50**, Varnell Enterprises, Chaparral Center, Midland, Tex., May 13
- **MOTLEY CRUE, SAXON—\$58,389, 5,177, \$12.50 & \$11.50**, Brass Ring Productions, Fox Theater, Detroit, Mich., sellout, May 8
- **AMY GRANT, MICHAEL W. SMITH, GARY CHAPMAN—\$56,904, 6,192 (7,871), \$9.50 & \$8.50**, Morning Star Productions, The Myraid Convention Center, Oklahoma City, Okla., May 3
- **AMY GRANT, MICHAEL W. SMITH, GARY CHAPMAN—\$56,047, 4,804, \$12 & \$10**, Brallier Productions, Kansas City Music Hall, Kansas City, Mo., two sellouts, May 5
- **BILLY IDOL, A NEW PERSONALITY—\$53,728, 4,500, \$11.50**, Silver Star Productions, Tampa Jai-Alai Fronton, Tampa, Fla., sellout, May 13
- **KOOL & THE GANG—\$52,944, 4,496 (12,198), \$12.50 & \$10.50**, In-House, University of Texas, Frank Erwin Center, Austin, Tex., May 6
- **HUEY LEWIS & THE NEWS, DR. GONZO—\$52,566, 4,761 (8,000), \$12 & \$11**, Stardate/Pace, El Paso (Tex.) County Coliseum, May 18
- **STYLE COUNCIL—\$49,221, 3,958, \$13.50**, Nederlander Productions, Wilshire Theater, Los Angeles, Calif., two sellouts, May 7-8
- **AMY GRANT, MICHAEL W. SMITH, GARY CHAPMAN—\$48,828, 4,364, \$12 & \$10**, Brallier Productions, Clowef Hall, Butler University, Indianapolis, Ind., two sellouts, May 12
- **HUEY LEWIS & THE NEWS—\$48,281, 5,002, \$10.50 & \$9.50**, Feyline Productions, Civic Center, Albuquerque, N.M., sellout, April 30
- **HUEY LEWIS & THE NEWS, DR. GONZO—\$45,600, 3,800, \$12**, Lu-Matt Productions/IBM/Pace Concerts, City Coliseum, Austin, Tex., sellout, May 10

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VAN HALEN

*The Forum, Los Angeles
Tickets: \$15, \$13.50*

A Van Halen concert is half rock, half vaudeville, and half again as loud, raunchy, energetic, flashy and manic as it needs to be. And when these Pasadena-boys-made-good are doing it in their hometown, the excess is of gargantuan proportions.

David Lee Roth is the Mad Hatter of Ceremonies; his four-letter chats with the audience are his solos, just as Alex Van Halen has his solos on drums, Michael Anthony his on bass, and Eddie Van Halen his on guitar. Considering that the group's musical presentation was haphazard at best, these individual turns were the highlights of the evening.

Tickets to the show were, of course, sold out minutes after the date was announced; this was the first of four area gigs in Southern California. The crowd was standing (usually on their chairs) from the first note, and their deafening roars would have drowned out the music had not Van Halen come equipped with a bank of amps that looked like a manufacturer's warehouse. Everything they did, they overdid. The monumental motor-driven lighting trusses looked like a prop from "V: The Final Battle," and threw off enough wattage to illuminate three night ballgames.

Roth—with his costume changes and his split-jumps and his Jack Daniels and his macho remonstrations to the females in the front row—led the band through hoarse, off-key renditions of "Jamie's Cryin'," "Everybody Wants Some" and a cover of "You Really Got Me" that was the second worst thing to happen to Ray Davies this month. But who cares? It's the party that counts, not the harmonies.

Eddie Van Halen proved once again that he is the one original—even unique—rock guitarist on the scene. His notes, distorted and bent and wrapped around his fingers, showered the hall, lingering even as the next cascade burst forth. A duet with brother Alex even harkened back to the blues, a musical touchstone that many new metal bands forget to touch.

Anthony's bass solo featured him playing with his teeth, and then throwing his instrument on the floor and stomping on it. Well, it was different. Anthony switched to keyboards, as did Eddie Van Halen, for "1984" and "Jump." The pair finished both songs without ever going back to their guitars, which answered the question Van Halen fans asked when they first heard the song: "How's Eddie gonna play guitar and, ugh, synthesizer at the same time?"

Fourteen—count 'em—spotlights focused on Roth as he accepted his accolades from the audience. "It's f---ing good to be home, Los Angeles!" he screamed. And Los Angeles screamed back that it was very pleased to have him.

ETHLIE ANN VARE

PEABO BRYSON JENNIFER HOLLIDAY

*Tennessee Performing Arts Center,
Nashville
Tickets: \$12.75, \$11.75*

Veteran Bryson and touring novice Holliday trotted out their highest notes and flashiest moves to a 90% filled house May 13. And almost as impressive as the music was the close rapport these two artists were able to establish with the audience. The concert combined the best elements of show, sermon, pep rally and across-the-fence gossiping.

Backed by a 10-piece band, Bryson opened his 70-minute set with the frenetic theme from "D.C. Cab" and closed with his wistful current single, "If Ever You're In My Arms Again." Between these emotional polarities, he was thoroughly engaging in mixing such oldies as "Let The Feeling Flow," "Reaching For The Sky" and "Tonight I Celebrate My Love" with new entries from his Elektra debut album, "Straight From The Heart."

Much of Bryson's consistently energetic set seemed, in fact, to revolve around an old love and a new label, both of which he discussed with disarming ease. His band, dressed in Michael Jackson-style palace-guard uniforms, was versatile in meeting both the musical and theatrical demands of the show.

Besides "If Ever" and the title cut from his new album, Bryson bowed several other potential singles, among them "Slow Dancing," "No Getting Over You" and "Nervous." In-

stead of taking an almost certain encore, he came back on stage soon after exiting and—characteristically—passed out roses to the audience.

Holliday, who opened the concert with an hour of awesome strength and amiability, demonstrated that she has the qualities of which successful road tours are made—not just quick bursts of Broadway energy.

Clad in a shimmering white flapper's gown, Holliday continually drew shouts of praise and agreement from the crowd. While her metamorphic ode, "I Am Changing," brought the audience to its feet, it was her treatment of Kris Kristofferson's classic ballad, "Help Me Make It Through The Night," that best showed her vocal range. In her execution of this standard, Holliday was alternately little girl, lover, lost soul and—ultimately—the oddly encouraging symbol of frightened-but-striving humanity.

EDWARD MORRIS

PAUL YOUNG

*Ritz, New York
Tickets: \$11*

Paul Young's May 4 appearance was warmly received by a New York crowd of fans and industryites. It was perhaps a warmer and more familiar greeting than his cancelled March 23 show would have received. The chart success of the rockish "Come Back And Stay," following the unfortunate U.S. showing of the soulful British No. 1 "Wherever I Lay My Hat," has certainly helped the singer's pop visibility.

Young's band, the Royal Family, provided strong support for his vocals which still carry the friendly, small-town pub appeal he developed in his years as a crawler on that circuit. While the band focused on producing a bright, punchy backing, Young projected his broad, sometimes husky tenor. Two female backup singers, the Fabulous Wealthy Tarts (who may or may not be rich but were indeed fab and frisky), provided an extra kick with their strong singing, well-choreographed dancing and incidental percussion.

Young's repertoire is a very mixed bag of rock, soul, new wave and country. "Love Of The Common People," a Nashville classic and Young's next single, was notable for its reggae feel and pedal steel accompaniment, while "Wherever I Lay My Hat" benefited from a spare arrangement which sensibly left Young on his own. "Love Will Tear Us Apart," the Joy Division classic, was given a rousing treatment that may not have been appropriate to the material but worked nonetheless.

Two encores capped the hour-long show, and the audience seemed ready for more.

KATHY GILLIS

STEVE MORSE BAND

*The Chance, Poughkeepsie, N.Y.
Tickets: \$8*

Few guitarists have received the accolades awarded Steve Morse. Lead guitarist, principal songwriter and leader of the now-defunct Dregs, Morse has been voted best overall guitarist in Guitar Player magazine's reader poll for the past two years.

Still, Morse has never quite broken through to the general public. None of the Dregs' five albums ever received more than minimal airplay, though the band's cult following remains loyal to this day. It is to this grass roots collective Morse is reaching out with his latest group effort.

The Steve Morse band is a trio that manages to sound at times like a five-piece power ensemble, playing an eclectic, virtuosic brand of high-energy music that is best described as "true fusion," as opposed to the simple combination of rock and jazz the overused term usually denotes. Morse is fluent in an incredibly wide variety of styles and genres: He blends hard rock, country, classical, bluegrass, Irish and English traditional, and "acid jazz" into a captivating display of speed, taste and technique. Morse also performed a solo interlude that included a flawless rendition of Bach's "Jesu, Joy of Man's Desiring."

Drummer Rod Morgenstein (also of the late Dregs) and bassist Jerry Peek (formerly of Glass Moon) enjoy themselves so much on stage it's hard to believe they're working. Both are excellent soloists as well as ensemble players.

With a new label behind him (Elektra/Asylum) and a debut album in the offing (due in June), Morse may be on the road to the kind of exposure he and his band richly deserve.

STEVEN DUPLER

RUN-D.M.C. DAVY DMX

*Ritz, New York
Tickets: \$11*

Run-D.M.C. is at the head of the pack in obtaining some commercial success for rap records. Their sound, always underscored (or overblown) by dense, thumping beat box and distinguished by their tough lyrics and vocal assault, comes over the airwaves and through the records with force.

But rap started out as a "performance art," and live shows take it back to its main thrust: the ability of the rapper to maintain a steady stream of talk. Joseph Simmons and Darryl McDaniels, the rappers of Run-D.M.C., have developed that ability, and they work closely in their show, backing each other up or answering each other with quick, obviously well-rehearsed teamwork. Their DJ, Jay Mizell, spun the records and added scratch and dub effects as well as some of his own vocals without missing a beat, achieving the precision necessary to such an arrangement.

The group's hits, "It's Like That," "Hard Times," "Jam Master Jay" and "Sucker MCs," made up the first part of the show. "Rock Box," the adventurous single which fuses heavy metal guitar with hip-hop, was the closer, and seemed to be the most well-received by the racially mixed, mostly male crowd. Only the brevity of the set (which lasted barely half an hour) can be faulted.

Davy DMX, the opening act, also performed for 30 minutes. Most of his set consisted of his spinning and mixing records to interesting effect, as snippets of "Karma Chameleon" and "Billie Jean" emerged from the heap of sounds his two turntables produced. Two female backup singers, a bassist and a guitarist joined the DJ for his hit "Fresh", widening his sound and effectively enhancing his stage show.

KATHY GILLIS

Moody Blues In Concord Kickoff

CONCORD, Calif.—Concord Pavilion opens its 10th anniversary season this week with appearances by John Denver (23) and the Moody Blues (25,26).

The Moody Blues' performances, their first in the Bay Area in three years, provides the kickoff for the group's 32-date North American tour, which follows a successful Australian swing.

Denver's show—a solo outing—is part of his 50-city North American summer tour. Last summer Denver provided the Pavilion with the biggest two-day boxoffice in its history.

Chrysler Corp. is sponsoring the 1984 season in conjunction with San Francisco radio station KYUU, which will be associated with the Concord season for the fifth year.

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STAGE REVIEW

New 'Pack' Packs More Punch

By ROB HOERBURGER

"Leader Of The Pack," the revue of Ellie Greenwich songs, has returned to the Bottom Line in New York with some new faces, a revamped second act and a more streamlined presentation than it had in its first run last January (Billboard, Feb. 4).

The first act again detailed Greenwich's career from 1962-68, with the songs strung together by a book that told of her rise from teaching on Long Island to writing in the Brill Building for producers Leiber & Stoller and Phil Spector.

The book is still flimsy and chronologically confusing, and the characters mere caricatures. But there was nothing superficial about the performances.

Annie Golden, in her Ronnie Spector hairdo, brought a yearning sensuality to "Be My Baby," Ula Hedwig a

youthful innocence to "Chapel Of Love," and Peter Neptune and Jon Fiore a sly, sharp edge to "Hanky Panky" and "Do Wah Diddy Diddy." The '60s sound, including some of the more difficult Spector productions, was reproduced note for note, and suggested that the singers and band members had actually lived with the songs, not just rehearsed them.

The first act, though, belonged to Darlene Love, who brought back her original performances of "Why Do Lovers Break Each Others' Hearts," "Wait 'Til My Bobby Gets Home" and "Not Too Young To Get Married." Love looks and sounds as she did in 1963; she has one of rock's most photogenic faces and is just as dazzling to hear. Even when she was singing background, she radiated a stage presence that commanded the attention of the audience.

The second act, formerly a showcase for Greenwich's own singing, was divided between Greenwich and the other singers, and provided an effective mix between her old and new work. Hedwig aerobicized too much on "Keep It Confidential," but Love was stunning on "Heart Made Of Stone" and Golden twichy in appearance but lithe in voice on "Baby

I Love You."

Greenwich did come out for a few songs, including "Da Doo Ron Ron" and "The Kind Of Boy You Can't Forget." Though her voice is pleasant and occasionally charming, it has no identifiable personality, and by the time she got to Lesley Gore's "Look Of Love" she knotted up on stage.

But she turned the show over to Neptune for "I.O.U.," the highlight of the second act. It had the heavy riffs and group harmonies of a Philles record, but with an '80s lyric, and showed that Greenwich, one of the few Brill Building writers still residing in New York hasn't forgotten how to inject street pulse into her songs.

The entire ensemble, led by Love, returned for "River Deep Mountain High," which snowballed the show to an end. "Leader Of The Pack" is headed for an original cast album and possibly a move uptown, and proved three things: that Ellie Greenwich is still an important songwriter, that Darlene Love deserved and deserves to be showered with recording contracts, and that rock does indeed have a set of standards, a history, that will be supported by the audience, no matter what the age.

L.A. Ensemble Wins Budweiser Urban Contest

LOS ANGELES—Finesse, a six-man band from Los Angeles, narrowly beat second-place finisher Heaven in the Budweiser Showdown, a national contest among unsigned urban contemporary artists. The group wins a one-time contract with PolyGram, \$10,000 in Rickenbacker sound equipment, and the chance to appear in a Budweiser radio commercial.

Five finalists competed, each chosen in regional semi-finals by sponsoring radio stations: WBLS New York, KJLH Los Angeles, WBLX Chicago, KMJQ Houston and WHYZ Greenville, S.C. The competition, an urban-format answer to Miller beer's AOR "Rock To Riches" held last month, is sponsored by Anheuser-Busch, PolyGram and Rickenbacker.

The concert final was hosted by Warner Bros. recording artist Larry Graham. Judges included Jerome Gaspar, PolyGram a&r director; Sidney Miller of Black Radio Exclusive; and producer Benjamin Wright. Runners-up were Marshall Titus, Gregg Williams and Latin artist Ray Contreras.

This was the second annual Budweiser Showdown, coordinated by Starstream communications of Houston which also handles the Rock To Riches contest. Last year's Showdown winner, Sugahh, has released a single on PolyGram and is appearing in a national Budweiser commercial on urban radio, according to Starstream. **ETHLIE ANN VARE**

New On The Charts



DIVINE SOUNDS

Divine Sounds is a Brooklyn trio currently rapping their way onto the dance floor and the charts. Their Specific debut "What People Do For Money" entered both the dance and black singles charts last week and now moves up to 68 and 39 respectively.

The group consists of two MCs and a DJ. The latter, Michael Dowling, splits his time between playing bass, working the turntable and rap-

ping. Dowling's brother Richard and Shelton McCoy complete the group's lineup.

Divine Sounds is now in the studio working on their followup single and album. The label has a U.S. tour lined up, and is planning to take the trio overseas after that.

The group is signed to Specific Records, 209 West Palisade Ave., Englewood, N.J. 07631; (201) 568-2007.

FRESH 3MCs

Making their move up to 69 on the Black Singles chart are the Fresh 3MCs with their Profile debut "Fresh." The trio is fronted by 16-



year-olds Jay Robinson, Robert Funderburk and Mark Reed, all of them from the South Bronx.

Behind the group is the production team of Bill Moore and Dave Ogrin, the latter an engineer noted for his work with Kurtis Blow, the Fearless Four and Grandmaster Flash. Ogrin played all the instruments on the rap/dance disk, arranged the song and brought it to the attention of Profile president Cory Robbins.

The Fresh 3MCs are currently on a club tour of the Northeast. The label has plans for their followup single.

The group can be reached through Profile Records, 250 W. 57th St., New York, N.Y. 10107; (212) 582-3555.

Virginia Rockers Getting Help From Mom, Candy

By BILL HOLLAND

WASHINGTON—Suzy Saxon & the Anglos might not be the only promising new band on the East Coast to release a successful three-song EP. But the Richmond, Va. group just might be the first one to send along a letter from the lead singer's mom asking radio stations to play the record.

"Hi," the letter begins. "My daughter sings in a rock'n'roll band called Suzy Saxon & the Anglos and I think they're the best band in the world."

Suzy's mom's letter is not the only unusual element of the band's publicity arsenal. There's also a mock chain letter ("... a music director for a 'progressive' radio station in Los Angeles broke the chain and was last seen rewrapping records for Bubba's One-Stop in Tijuana...") and a quite serious effort on the part of the group to sell band candy at gigs to help pay for their recent video clip.

Credit all of these oddball stunts to the band and their manager, Barry Gottlieb of Mad Dog Productions. "They were just ways to call attention to the record," Gottlieb says.

The band's EP was released at the beginning of the year and quickly

caught the ears of many college radio station programmers. It was then that Gottlieb and the band decided to do a video clip of "Boys In Dresses," the most-played song on the record.

That, in turn, led to the idea of selling band candy. So far the band has sold 1,350 chocolate bars, each with a Suzy Saxon & the Anglos logo printed on it. "How many rock'n'roll bands have their own candy bar?" asks Suzy Peebles, the band's lead singer.

With the help of Richmond-based Mirage Productions, Gottlieb was able to keep the cost of the video down to about \$2,000. The clip is being shown on Music Vision and Rock World, as well as on several cable stations.

The band plans to finish their album this summer and then embark on a tour of the Northeast. Both the EP and the planned album are on Gottlieb's Brat Records. "Records by brats for brats," he explains.

The band plays solid power pop: lead and rhythm guitar, bass and drums. Suzy's voice is distinctively scratchy, with traces of Chrissie Hynde and Cyndi Lauper.

Avalon's Waterman Joins Rosebud Agency

SAN FRANCISCO—Mike Kappus of the Rosebud Agency and Dick Waterman of Avalon Productions have struck an unusual agreement. Waterman joins Rosebud as an agent while retaining the Avalon Productions name as well as keeping chief responsibility for booking his two artists, Bonnie Raitt and Sleepy La Beaf.

The arrangement brings the blues-oriented Rosebud roster to 15 artists, including George Thorogood & the Destroyers, the Nighthawks, John Lee Hooker, John Hammond, Willie Dixon, Mose Allison and another new client, John Mayall's Bluesbreakers.

Kappus, who founded his agency in 1976, will remain as responsible agent for Thorogood and will also continue to concentrate on overseas bookings, which have developed into a crucial area for the firm.

"Everyone on the roster will be touring internationally over the next year, says Kappus. "The Nighthawks will return to Japan and Europe. Mose Allison will be in Scandinavia. And we'll be booking a good number of Australian dates."

Animals Drop Claim Against EMI, Others

LONDON—The Animals have dropped litigation against RAK Records, its owner Mickie Most, EMI Records and others without bringing the claim to court. Costs incurred by RAK and its co-defendants in contesting the action will be met by the veteran rock group.

News of the decision came on the eve of an EMI application to the High Court for the case to be dismissed on the grounds that the claim was "frivolous and vexatious." Afterwards Malcolm Brown, business affairs director of EMI Music Europe & International, commented: "At the time the writ was issued, extensive publicity was given to the claim suggesting that RAK and/or EMI Records were heavily indebted to the Animals. This was manifestly not so, as is endorsed by their withdrawal from the action, and we want to put the record straight."

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Billboard Dance/Disco Top 80

Survey for Week Ending 5/26/84

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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	7	LAND OF HUNGER—The Earons—Island 0-96958	41	68	3	ONE NIGHT ONLY—Scherrie Payne—(12 Inch) Megatone MT 128
2	1	5	LET'S HEAR IT FOR THE BOY—Deniece Williams—(12 Inch) Columbia 44-4988	42	27	11	THEY ONLY COME OUT AT NIGHT—Peter Brown—(12 Inch) Columbia 44 04957
3	5	6	DANCE HALL DAYS/DON'T LET GO—Wang Chung—Geffen (12 Inch) 0-20194	43	62	2	MEGA-MIX—Herbie Hancock—(12 Inch) Columbia 44-04969
4	8	6	BABY I'M SCARED OF YOU—Womack & Womack—Elektra (7 Inch) 7-69733	44	28	10	DON'T WASTE YOUR TIME—Yarborough & Peoples—Total Experience/RCA TED 1-2601
5	4	9	I WANTED IT TO BE REAL—John Rocca—(12 Inch) Streetwise SWRL 2225	45	61	3	WITHOUT YOUR LOVE—Nina Schilling—(12 Inch) Moby Dick BTG 336
6	7	8	NO MORE WORDS—Berlin—(12 Inch) Geffen 020195	46	59	2	SIBERIAN NIGHTS—Twilight 22—(12 Inch) Vanguard SPV-73
7	6	8	STREET DANCE—Break Machine—(12 Inch) Sire 20189-0 A	47	67	2	WHISPER TO A SCREAM (BIRDS FLY)—Icicle Works—(LP Cut) Arista AS-9155
8	33	3	TELL ME I'M NOT DREAMING (TO GOOD TO BE TRUE)—Jermaine Jackson—(LP Cut) Arista AL8-8203	48	46	12	AMOK—Lednacker—(12 Inch) 4th And Broadway 402
9	10	5	SELF CONTROL—Laura Branigan—(12 Inch) Atlantic 0-86954	49	50	5	HEAD OVER HEELS—The Go-Go's—(LP) I.R.S. SP-7041
10	2	12	THE DOMINATRIX SLEEPS TONIGHT—Dominatrix—(12 Inch) Streetwise STRL-2220	50	32	8	MISS ME BLIND—Culture Club—(12 Inch) Epic 49-04977
11	11	4	JUMP—The Pointer Sisters—(12 Inch) Planet/RCA YB-13780	51	42	6	STRONG ME STRONG—Yellowman—(12 Inch) Columbia 44-4964
12	26	3	BLACK STATIONS, WHITE STATIONS—M + M—(12 Inch) RCA PW13802	52	NEW ENTRY		LET ME DO YOU—NV—(12 Inch) Sire 0-20199
13	23	7	SOMEBODY ELSE'S GUY—Jocelyn Brown—Vinyl Dreams/Prelude VND-D01	53	30	12	ALL NIGHT PASSION—Alisha—Vanguard SPV-72
14	29	3	The Ghost In You/HEARTBEAT—Psychedelic Furs—(12 Inch) Columbia 44-4984	54	31	7	LEAVE IT—Yes—(12 Inch) Atco 0-96964
15	15	6	I'M LIVING MY OWN LIFE—Earlene Bentley—(12 Inch) TVI Records TVI 2011	55	44	6	NO PARKING ON THE DANCE FLOOR—Midnight Star—(12 INCH) Solar/Elektra Pro ED-4970
16	17	7	THE REFLEX—Duran Duran—(12 Inch) Capitol V-8586	56	56	3	10,9,8,7—Armand Duchien—A&M (Import)
17	19	6	ALIVE WITH LOVE—Tina Fabrique—Prism PDS-600	57	57	4	WHO'S YOUR BOYFRIEND—Eric—(12 Inch) Memo-10
18	18	5	CHANGE OF HEART—Change—(LP) Atlantic 80151	58	72	2	CITY LIFE—Hassan + 7-11—(12 Inch) Easy Street EZS-7508
19	9	10	BORDERLINE—Madonna—(12 Inch) Sire PRO 7-29354	59	47	6	CLOCK ON THE WALL—Double Vision—Profile (12 Inch) Pro 7041
20	22	6	TURN IT AROUND—Gino Soccio—Atlantic (12 Inch) 086960	60	49	8	DR. SEX—Pleasure & The Beast—(12 Inch) Airwave AW12-94987
21	13	8	BREAKDANCE—Irene Cara—Network/Geffen 0-20196	61	34	6	TOO BUSY THINKING ABOUT MY BABY—Orbit—(12 Inch) Quality Qus 058
22	16	9	JAM ON IT—Newcleus—(12 Inch) Sunnyview SUN 411	62	63	4	FLESH BEAT FEVER—Dubset—(12 Inch) Elektra 0-66969
23	25	4	PARIS LATINO—Bandelero—(12 Inch) Sire SR-09020190	63	48	9	TAKE SOME TIME—Sparque—(12 Inch) West End 22172
24	24	5	HEY D.J.—World's Famous Supreme Team—(12 Inch) Island 0-96956	64	51	14	DANCING IN THE SHEETS—Shalamar—(12 Inch) Columbia 44-04949
25	40	3	10-9-8—Face To Face—(12 Inch) Epic 49-04989	65	NEW ENTRY		MY BOYFRIEND'S BACK—Mary Buffet—(12 Inch) Moby Dick BTG 1832
26	35	5	BOP 'TIL I DROP—Larrice—Streetwise SWRL 2227	66	53	6	ROCK STEADY/PLAYERS—Jenny Burton—(12 Inch) Atlantic 086958
27	12	11	IT'S MY LIFE—Talk Talk—EMI-Liberty V-8195	67	58	11	ORIGINAL SIN—Inxs—Atco 0-96957
28	38	8	TRIPPIN ON THE MOON—Claudia Barry—(12 Inch) Personal P 49808	68	69	3	WHAT PEOPLE DO FOR MONEY—Divine Sound—(12 Inch) Specific Records 225
29	36	4	I LOVE MEN—Cinema—(12 Inch) Promise PAL-7043	69	NEW ENTRY		KEEP ON DANCING—Touch Of Class—(12 Inch) Next Plateau NP 50021
30	14	12	COMING OUT OF HIDING—Pamela Stanley—TSR TSR 830	70	NEW ENTRY		COME BACK LOVER—Fresh Band—(12 Inch) Are 'n Be RB-003
31	45	4	GOTTA GIVE A LITTLE LOVE (Ten Years Later)—Timmy Thomas—(12 Inch) A&M GG-81203	71	NEW ENTRY		CALL ME/GOOD FEELING—Sylvester—(12 Inch) Megatone MT-128
32	70	2	FEELS SO REAL (WON'T LET GO)—Patrice Rushen—(12 Inch) Elektra 0-66970	72	NEW ENTRY		I CAN DREAM ABOUT YOU—Dan Hartman—(12 Inch) MCA L-33-1180
33	64	2	I DIDN'T MEAN TO TURN YOU ON—Cherelle—(12 Inch) Tabu 429-05003	73	NEW ENTRY		EMERGENCY—Laura Pallas—(12 Inch) TVI
34	20	8	YOU MIGHT THINK—The Cars—(12 Inch) Elektra Pro ED-4963	74	52	8	ADULT EDUCATION—Daryl Hall & John Oates—(12 Inch) RCA PD 13715
35	60	3	WHO DO YOU THINK YOU ARE—Innocence In Danger—(12 Inch) Epic 49-4985	75	74	10	ON THE FLOOR "ROCK IT"—Tony Cook—Halfmoon HM-1134
36	37	7	JUST ANOTHER BROKEN HEART—Dorothy Moore—(12 Inch) Streetking SKDS-1120 ADJ	76	43	13	HOLD ME NOW—Thompson Twins—(12 Inch) Arista LDP-9158
37	39	6	THIS TIME—Funk Deluxe—(12 Inch) Salsoul SG 422	77	71	6	GIVE—Missing Persons—(12 Inch) Capitol Z-8582
38	21	14	GIVE ME TONIGHT—Shannon—Emergency/Mirage EMDS 6542 (12 Inch)	78	66	12	NO MAN IS AN ISLAND—Warp 9—(12 Inch - Re-mix) Prism PDS 495
39	54	4	ROCK BOX 7—Run D.M.C.—(7 Inch) Promise PRO-7045	79	55	9	DOCTOR'S ORDERS—Meagan—(12 Inch) Next Plateau/Quality NP 50019
40	41	5	I SWEAT (GOING THROUGH THE MOTIONS)—Nona Hendryx—RCA PW-13760	80	65	11	SHE'S STRANGE—Cameo—(12 Inch) Atlanta Artists 818-384

Compiled by the Music Popularity Chart Dept. of Billboard from a nationwide club survey of the most requested dance songs. * non-commercial 12-inch
 ○ Bullets are awarded to those products demonstrating the greatest gains in audience response this week.

Dance Trax

By BRIAN CHIN

"Beat Street," the Atlantic soundtrack album for the film, set for June release, is unquestionably the most important dance album this year. Like its most distinguished progenitors, "Saturday Night Fever" and "Flashdance," "Beat Street" is a high-standard, just about definitive collection—and dog-free. New York producer Arthur Baker and film producer Harry Belafonte supervised and, largely, produced the music, which can only be described as state of the art, with a speed and flash surrounding it that screams "pop!"

Single after single comes up off the turntable: Grandmaster Melle Mel & the Furious Five's "Beat Street Breakdown," with an unusually pristine mix texture (12-inch will be released on Sugar Hill); Afrika Bambaataa & Soul Sonic Force + Shango's "Frantic Situation" (12-inch on Tommy Boy), incredibly fleet and peak-tempo, with jazzy guitar and sax solos; the Deodato-produced "Beat Street Strut," by Juicy, a near Philly-beat funk; the System's off-the-wall "Baptize The Beat"; "Breaker's Revenge," a hot rhythm-and-chant workout that's the first cut ever credited to Baker as an artist; and Cindy Mizelle's "This Could Be The Night," this set's pop-smash analog to "Let's Hear It For The Boy." There are also ballads by Jenny Burton & Patrick Jude and Ruben Blades . . . and two further albums of music to come.

★ ★ ★

Singles: Almost as definitive on a 12-inch level: "Here Comes That Beat!," an impossibly sharp and finely textured rap starring five acts on the Profile roster and the crack rhythm section Pumpkin . . . Hugh Masakela's "Don't Go Lose It Baby" (Jive/Afrika 12-inch) is an instant club breakout with massive potential, combining sequencer disco with Afro-jazz; the mostly instrumental "stretch mix" is supplemented with a heavy five-minute dub . . . Robin Gibb's "Boys Do Fall In Love" (Mirage 12-inch promo), inevitably reminiscent of you-know-what, is the unlikely but entirely successful production team-up of Robin and Maurice Gibb with Mark Liggett and Chris Barbosa. The influences are legion and the result a really flawless pop record . . . Wire Train's "Chamber Of Hellos" and "I'll Do You," paired on a commercial 415/Columbia 12-inch, are more in the hard core but polished to a perfect dance club shine by Ivan Ivan's changeable remixes.

★ ★ ★

Notes: Jermaine Jackson's self-titled Arista debut is a real triumph of a&r planning, with its diverse selection of songs and confident Jackson production (along with Dick Rudolph and Michael Omartian). Aside from the promo EP, further knockouts include the breathless, slightly unearthly "Dynamite," "Sweetest Sweetest" and a stingingly candid "Some Things Are Private."

The prolific Arthur Baker, finishing up the forthcoming Bruce Springsteen mix as of this writing, will also be collaborating with Daryl Hall on a new Diana Ross track, titled "Swept Away." His Streetwise label has signed the great '70s vocal group the Stylistics, who've already completed four tracks with Maurice Starr . . . Profile's just-shipping "Dance I" compilation will include the original mix of Front Page's "Love Insurance," which has been out of print for four

(Continued on page 51)

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NEW MOTIF, CROSSOVER PUSH

Bar-Kays Polishing Their Image

By LEO SACKS

MEMPHIS—Blond on black is the new look for the Bar-Kays. "We're upgrading our image," bassist James Alexander says from the group's new headquarters, a two-story building at 904 Rayner here. "They're cool colors, and a good marketing handle."

Featured on their new "Dangerous" album cover, the checkered color scheme signifies a major promotional step for the Memphis group, in Alexander's view. "We're coming from an era of just being out there, of making music and friends," he points out.

Alexander says the new motif will play an integral role in the Bar-Kays' summer advertising campaign and concert tour, when the Mercury group kicks off a national blitz Sunday (27) at the Capital Center outside of Washington, D.C. The jaunt, says promoter Don Dortch, will cover most of the South and the West Coast. A number of Budweiser Superfest dates are also set, including a tentative bill in New York.

Meanwhile, the group is making crossover headway with its new single, "Freakshow On The Dancefloor," which the band showcased at the recent Stax reunion concert here. Hit stations in Miami, Nashville and San Francisco are supporting the record, according to Harold Childs, PolyGram's senior vice president of urban music, who expects as many as 15 pop outlets to play it.

"It's title may be a little different, but it still sounds like Memphis soul to me," he remarks. Childs, who plans to follow the single with "Dangerous," says he expects the group to surpass the gold record plateau because of "an open feeling at black stations that it's okay to play Southern music again." The success of J. Blackfoot, he notes, indicates that "people want to hear stories in their music, and Southern music, historically, meets that need."

Unlike the rest of the group, Alexander is judicious about his use of spray paint. "Maybe I'll touch it up a bit when we play, but offstage I enjoy the role of the businessman," he explains.

It's not as schizophrenic as it sounds. Alexander, after all, reorganized the group following the fatal plane crash that took the lives of Otis Redding and the rest of the band, excluding former member Ben Cauley. "I never thought twice about the inheritance," he reflects. "The idea was to take the music a step further."

"Freakshow" may be in synch with the times—it's currently featured in the hit film "Breakin'." However, its electronic thrust was conspicuously out of place at the Stax show, where label alumni reworked their old hits.

Not that the Bar-Kays were averse to the game plan; they obliged the modest turnout with a bold medley of Redding hits, including "Try A Little Tenderness" and "Satisfaction." Lead singer Larry Dodson was totally involved in the music, its subtleties

and its history. If he was auditioning for Redding's role in the forthcoming A&M film, he might have won the part.

"The Stax show was inconsistent, but it gave us a chance to reminisce, and that's always nice," says Alexander. "Those artists taught us about the business, and we can never forget them."

"We were kids then, playing on sessions for people like Rufus Thomas, Johnnie Taylor and Isaac Hayes. Hopefully our careers have made them proud."

Vinyl Dreams: Eclectic Roster

NEW YORK—Vinyl Dreams Records, the first custom label distributed by New York independent Prelude Records, has an eclectic series of upcoming releases. The new label, of which Allen George is president and Donnie Linton general manager, has a roster that mixes dance groups, old r&b stars and jazz figures.

Jocelyn Brown, ex-lead singer of Salsoul's Inner Life, is currently represented on the dance chart with "Somebody Else's Guy." Other Vinyl Dream signees are Ben E. King, Lionel Hampton, Intensive Heat and Unlimited Touch.

Linton manages Unlimited Touch, Intensive Heat and De-Lite act Crown Heights Affair. For more information contact Donnie Linton Management, 1650 Broadway, New York, N.Y. 10019.

Billboard Black LPs

Survey for Week Ending 5/26/84

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	29	LIONEL RICHIE Can't Slow Down, Motown 5059W1 (MCA/MCA)	37	33	22	EVELYN KING Face To Face, RCA AFL1-4725
2	2	11	CAMEO She's Strange, Atlanta Artists 814984-1M1 (Polygram)	38	39	5	THE EMOTIONS Sincerely, Red Label RLLP 001-1
3	4	14	DENNIS EDWARDS Don't Look Any Further, Gordy 6057GL (Motown) MCA	39	37	9	PATTI AUSTIN Patti Austin, Qwest 23974-1 (Warner Bros.) WEA
4	3	23	LUTHER VANDROSS Busy Body, Epic FE 39196	40	42	24	THE DEELE Street Beat, Solar 60285-1 (Elektra) WEA
5	5	75	MICHAEL JACKSON Thriller, Epic QE 38112	41	43	6	DENISE LASALLE Right Place, Right Time, Malaco 7417
6	13	7	YARBROUGH & PEOPLES Be A Winner, Total Experience TEL8-5700 (RCA)	42	46	5	NONA HENDRYX The Art Of Defense, RCA AFL1-4999
7	7	6	BAR-KAYS Dangerous, Mercury 818418-1M1 (Polygram)	43	41	11	STACY LATTISAW & JOHNNY GILL Perfect Combination, Cotillion 90136 (Atco) WEA
8	9	5	ONE WAY Lady, MCA 5470	44	54	34	MADONNA Madonna Sire 23867-1 (Warner Bros.) WEA
9	6	9	BOBBY WOMACK The Poet II, Beverly Glen BG 10003	45	38	13	EURYTHMICS Touch, RCA AFL1-4817
10	8	22	PATTI LABELLE I'm In Love Again, P.I.R. FZ 38539 (Epic)	46	36	29	ATLANTIC STARR Yours Forever, A&M SP-4948
11	11	25	KOOL & THE GANG In The Heart, De-Lite DSR 8508 (Polygram)	47	45	26	DARYL HALL & JOHN OATES Rock 'N Soul Part I, RCA CPL1-4858
12	10	27	POINTER SISTERS Break out, Planet BXLI-4705 (RCA)	48	53	29	TEENA MARIE Robbery, Epic FE 38882
13	12	47	MIDNIGHT STAR No Parking On The Dance Floor, Solar 60241-1 (Elektra)	49	48	47	ANITA BAKER The Songstress, Beverly Glen BG 10002
14	14	14	SHANNON Let The Music Play, Mirage 90134 (Atco)	50	50	4	SOUNDTRACK Against All Odds Atlantic 80152
15	15	16	CULTURE CLUB Colour By Numbers, Virgin/Epic QE 39107	51	44	22	CHERYL LYNN Preppie, Columbia FC 38961
16	58	2	JERMAINE JACKSON Jermaine Jackson, Arista ALB-8203	52	57	2	MARVIN GAYE Midnight Love, Columbia FC 38197
17	19	23	MELBA MOORE Never Say Never Capitol ST-12305	53	47	5	SPINNERS Cross Fire, Atlantic 80150-1
18	17	42	JEFFREY OSBORNE Stay With Me Tonight, A&M SP-4940	54	NEW ENTRY		MARVIN GAYE What's Going On, Motown 5339ML
19	16	6	SOUNDTRACK Footloose, Columbia JS 39242	55	NEW ENTRY		LENNY WILLIAMS Changing, Roc-A-Fella XR 9513
20	23	5	THE CRUSADERS Ghetto Blaster, MCA 5429	56	59	7	KLEER Intimate Connection, Atlantic 80145-1
21	21	31	DEBARGE In A Special Way, Gordy 6061GL (Motown)	57	61	27	EDDIE MURPHY Comedian, Columbia FC 39005
22	27	6	CHANGE Change Of Heart Atlantic RFC 80150-1	58	56	27	DAVID SANBORN Backstreet, Warner Bros. 23906-1
23	25	9	EARL KLUGH Wishful Thinking, Capitol ST-12323	59	65	24	PIECES OF A DREAM Imagine This, Elektra 60270-1
24	20	24	DAZZ BAND Joystick, Motown 6084ML	60	60	37	GAP BAND Gap Band V-Jammin' Total Experience TE-1-3004 (Polygram)
25	18	15	ROCKWELL Somebody's Watching Me, Motown 6052ML	61	63	4	T-CONNECTION Take It To The Limit Capitol ST-12333
26	22	14	KENNY G G Force, Arista ALB-8192	62	62	8	STARPOINT It's All Yours, Elektra 60353-1
27	28	20	GEORGE CLINTON You Shoudn't Nuf Bit Fish, Capitol ST-12308	63	NEW ENTRY		MARVIN GAYE Let's Get It On, Motown M5-192
28	26	5	MARVIN GAYE Every Great Hit Of Marvin Gaye, Motown 6058ML	64	64	27	CON FUNK SHUN Fever, Mercury 81447-1 (Polygram)
29	29	9	ART OF NOISE Battle, Island 96974 (Atco)	65	67	19	J. BLACKFOOT City Slicker, Soundtown 8002 (Allegiance)
30	34	3	RUN-D.M.C. Run-D.M.C., Profile PRO 1202	66	66	41	PEABO BRYSON/ ROBERTA FLACK Born To Love, Capitol ST-1184
31	31	28	JAMES INGRAM It's Your Night, Qwest 23970-1 (Warner Bros.) WEA	67	NEW ENTRY		WOMACK & WOMACK Love Wars, Elektra 60293-1
32	32	10	THE TEMPTATIONS Back To Basics Gordy 6085GL (Motown) MCA	68	40	4	MARVIN GAYE Anthology, Motown M9-791A3
33	35	25	Z.Z. HILL I'm A Blues Man, Malaco 7415	69	49	7	THE DELLS One Step Closer, Private I BFZ 39309 (Epic)
34	30	38	HERBIE HANCOCK Future Shock, Columbia FC38814	70	51	9	JEFF LORBER In The Heat Of The Night, Arista ALB-8025
35	NEW ENTRY		O'BRYAN Be My Lover, Capitol ST-12332	71	71	42	NEW EDITION Candy Girl, Streetwise SWRL 3301
36	24	8	LAID BACK Keep Smiling, Sire 25058-1 (Warner Bros.) WEA	72	68	24	IRENE CARA What A Feeling, Geffen/Network GHS 4021 (Warner Bros.) WEA
				73	73	24	DREAMBOY Dreamboy, Qwest 23988-1B (Warner Bros.) WEA
				74	52	5	STANLEY CLARKE Time Exposure, Epic FE 38688
				75	55	83	LIONEL RICHIE Lionel Richie, Motown 6007ML

● 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).

The Rhythm & The Blues

Word Builds On Womack & Womack

By NELSON GEORGE
Cecil and Linda Womack have great pedigrees. He is a member of the singing/writing Womack brothers of Valentinos fame. She is the daughter of Sam Cooke. As a songwriting team they've penned some exceptional songs, including one of this writer's favorites, "Love TKO."

Yet when the Womack & Womack debut album, "Love Wars," was released by Elektra, it seemed destined for the cutout bin. Two singles, the title cut and a so-so version of "Love TKO" (at least when compared with Teddy Pendergrass' emotional interpretation), had generated scattered airplay and slug-

gish sales. To Cecil Womack, this was, not surprisingly, quite a discouraging situation. "We do basic, traditional black music, which has its roots in the music that came before," he says. "So much of the music that is being made today is synthesized and doesn't have that roots feeling like what we do or what my brother (Bobby) does."

"I'd talk to program directors about the music that was around and they'd say, 'There's so much bad stuff out there. We wish we had more good soul music.' But when the record got out there it just sat in a lot of offices."

"We'd get good feedback, but no consistent airplay," Womack continues. "I finally started telling people, 'Hey, if you got some real music you got to play it.'"



WHISPERING WINS—Solar act the Whispers put the vocal tracks on their forthcoming album, "So Good," at Devonshire Studios in Los Angeles. Pictured from left are producer Leon Sylvers and Whispers Walter Scott, Leavelle Degree and Scotty Scott.

Over the winter, while "Love Wars" languished commercially, the rock critical community embraced the album. Ken Tucker of the Philadelphia Inquirer and Robert Christgau of the Village Voice both became its advocates by writing about it and encouraging other critics to pay attention to it. Musician magazine, a publication that usually covers already established black artists, ran a substantial feature on Womack & Womack by J.D. Considine in its May issue.

Musician associate editor Mark Rowland, reflecting the rock critics' viewpoint, says the magazine went with the piece "because we felt the piece had a lot of hooks: the quality of the music, which was classic call-and-response soul music, their strong family histories, and the lyrics, which were very romantic but had a lot of nuance. Their songs were about love, but had a very fresh perspective."

At the same time Womack & Womack were garnering critical kudos, a cut from the album, "I'm Scared Of You," began to pick up club play up and down the East Coast, particularly in the corridor area from New York down to Washington. When the album sold a reported 15,000 one week in New York, "Love Wars" was, after six months, a cult hit, which is better than being no hit at all.

"I'm Scared Of You" was an unusual dance hit in that its rhythmic structure didn't feature a single monolithic beat, but a shifting rhythm that supports three slightly differing melodic hooks. "We always wrote like that," says Womack. "We'd give someone the song struc-

(Continued on opposite page)

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DEALER BLATT PREDICTS

Computer Shakeout Scene

• Continued from page 24
Blatt's store caters to businesses, thus his hours are Monday-Friday 10 a.m.-6 p.m. and 10-5 on Saturday, and he's closed Sundays. He notes, that stores, including record/tape outlets, dealing in entertainment software would be likely to adopt different hours.
Location is also relative. When Blatt first started negotiating with Programs Unlimited, he says, "They were talking of protecting us in a two-mile radius. I said, 'Wait a minute, this is a transient and resort community.'" It wound up encompassing three counties.
The affluence of Palm Beach County and those adjacent makes Blatt's choice of a site obvious. The store is on Okeechobee Blvd., which bristles with traffic but has easy access off.

Programs Unlimited is in a small strip with good traffic-pull neighbors, including a video store and a novelties-newsstand.
Programs Unlimited grew out of the franchising expertise of Cutco Industries, franchiser of 600 Eddie Adams hair salons nationally. Blatt notes that there are relatively more computer store franchisers than there were video store plan marketers when video first broke. He also sees more computer franchise firms coming.
Of the largest, Computerland, with 27 of 600 units now in Florida, he says, "They're beautiful stores. We find that they generate a lot of business for us. We take the time with all customers," he adds, indicating that the proliferation of computer stores results in bountiful spillover.

Dance Trax

• Continued from page 47
years; the series, which launches with a "Rap I" album as well, is graphically keyed to the Profile 12-inch sleeve to aid merchandising . . . RCA is releasing a \$6.98 EP featuring special mixes of cuts from the "Touch" album by Eurythmics . . . The upcoming Newcleus album, on Sunnyview, now in final editing by Jonathan Fearing, will be packaged with a Marvel comic book starring the group members as intergalactic heroes.
Frank Murray, recently of Quality Records' American division, has joined Personal Records as vice president of promotion . . . Dennis Gordon, recently of PolyGram's promotion department, has launched an independent club and radio promotion firm in Los Angeles, called Creative Horizons. He is reachable at (213) 558-8071.

Video Music Programming

• Continued from page 27.
Ravyns, "Don't Leave Me This Way," MCA
Dean Ray, "In La La," MCA
R.E.M., "South Central Rain," IRS
Shakin' Stevens, "I Cry Just A Little Bit," Epic
Shalamar, "Dancing In The Sheets," Columbia
Jules Shear, "When Love Surges," EMI America
Van Stephenson, "Modern Day Delilah," MCA
Tom Teeley, "Rocket And A Roman Candle," A&M
Pat Travers, "Killer," Polydor
Roger Waters, "5:01 AM (The Pros And Cons Of Hitch Hiking)," Columbia

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ECONOMIC WOES, PIRACY CITED

Record Sales Tumble In Portugal

By FERNANDO TENENTE

LISBON—The Portuguese record industry has been hammered by the government policy of salary curbs in today's sagging economy. It's been so hard hit, in fact, that sales during the first quarter of 1984 were some 25%-30% down on the first three months of 1983.

Citing the disappointing statistic, Carlos Pinto, president of GPPFV, the Portuguese national IFPI group, names piracy as "still the industry's biggest enemy."

Pinto was one of the most active of all key industry executives in building an attack on cassette piracy here during his spell as PolyGram general manager, prior to joining CBS as director general of its Portuguese operation.

The overall share of the Portuguese market believed to be held by pirates was reduced in 1979 following parliamentary approval of a copyright law change, but the pirates claimed a much bigger share again last year. Pinto estimates that legal prerecorded cassette sales were around 1.5 million in 1983, but that the pirates could well have topped the eight million mark.

The department of economic supervision here, headed by Gonsalves Cardoso, debated the piracy problems with Jorge Abreu, general secretary of GPPFV; Francisco Rebelo, director of copyright society SPA, and Pinto. The latter sent the government agency samples of legitimate cassette labels of CBS acts Julio Iglesias and Roberto Carlos, together with information about phony software labels.

Pinto estimates that CBS alone lost the equivalent of \$1 million to the pirates in 1983. And he adds that total sales of pirate cassettes in Portugal last year totalled some \$7.2 million, virtually equal to the amount turned over by the three main legitimate Portuguese record companies for both records and cassettes.

The low level of sales for domestic product is, along with piracy, a further key reason for the Portuguese music business crisis. Domestic material has only a 10% share of the total market, according to Pinto.

Seeking reasons for this imbalance, Pinto says: "The image of music by Portuguese composers is weak here, especially through the annual television song contest seeking an entry for the Eurovision Song Contest, which inevitably matches poor songs with inept judging decisions."

"But on top of that, escalating studio production costs in Portugal mean that in today's alarming economic atmosphere record companies

Hitachi Boosting VCR Production

TOKYO—To meet a continuing upturn in demand, Hitachi here is increasing its VCR production schedule by 14% to a total monthly tally of 400,000 units.

With its Tokai factory already at full production capacity, Hitachi has started to manufacture VCRs at its Haramachi center, completed at the end of February. At first that factory produced 50,000 VCRs a month, along with the 250,000 on stream from Tokai. But, says the company, demand for video hardware here and in the U.S. continues to build rapidly.

The firm is meeting the consumer demand by developing automation at Tokai and by building overtime work loads for employees. Hitachi claims sales to the U.S. since the start of this year are virtually double those of the same period in 1983.

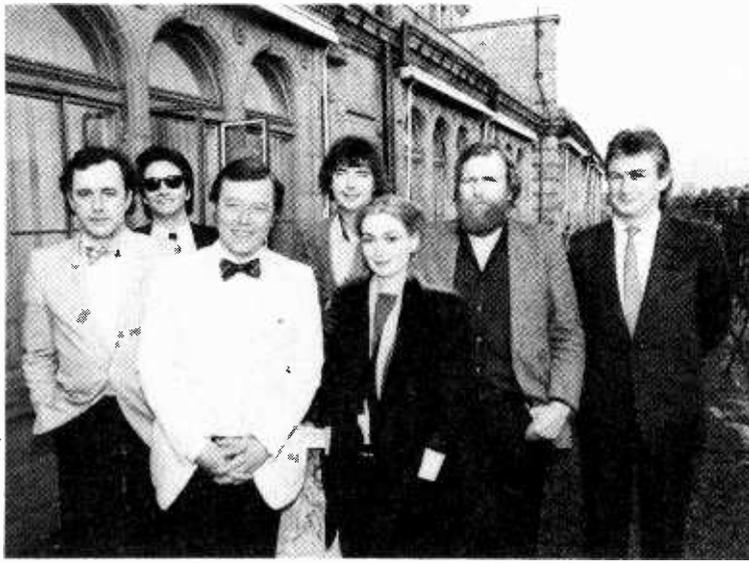
dare not take risks on speculating heavily on local acts."

However, CBS is investing substantially in female singer Ana Faria, the label's first domestic act to win a silver disk, for sales of the LP "Brincando Aos Classicos." Other top local acts include Rui Veloso, Jafumega and Fausto.

On the video side, Pinto admits that record companies are sluggish in making investments because of the "plague" of dozens of video rental clubs nationwide handling pirated

videocassette copies from imported tapes. A new law on the video side of copyright is being readied for parliamentary approval in an attempt to curb the pirates.

Pinto and GPPFV also look for better links between the record industry and television companies because, he says, "At this time, promotion of records on tv doesn't match up with the top sellers or with really important new releases. If we could improve the timing, we'd go a long way towards beating the crisis."



MEETING AT THE OASIS—Members of MOR group Oasis gather at London's Harrods store to celebrate the launch of what WEA U.K. managing director Rob Dickins calls "the most adventurous MOR project we have heard of in many a year." Pictured from left are guitarist Bill Lovelady; Dickins; singer/composer Peter Skellern, founder of the project; cellist Julian Lloyd Webber; former chart singer Mary Hopkin; manager Tony Smith; and Warner Bros. International music director Johnny Stirling.

ANNUAL DUTCH FESTIVAL

Jimmy Cliff To Top Pink Pop Bill

AMSTERDAM—Reggae artist Jimmy Cliff tops the bill at Holland's 15th Pink Pop '84 Festival, set for June 11 in the southern Holland cit-annual open-air set for the bill are British acts Big Country, Dio, Wang Chung, Marillion and the Pretenders, as well as U.S. singer/songwriter John Hiatt. Organizer Jan Smeets, head of the local Pink Pop Foundation, has a staff of around 700 and a budget of around \$330,000 for the event, which is expected to attract some 50,000 fans from all over Europe.

By comparison, the first Pink Pop event in 1970 pulled 10,000 visitors and had a budget of just \$5,000. The setup has always been the same, though, says Smeets. "Each year we sign seven acts, representing a variety of music styles. Six are relative unknowns and the seventh has to have the ability to really excite audiences."

He adds that Fleetwood Mac, Status Quo, Cockney Rebel, Simple Minds, U2, the Police and Dire Straits all became prominent acts in Holland and other European territories after appearing on the Pink Pop stage.

Media interest has contributed to the festival's success, with attendances rising after radio and television coverage began in 1976. Most years since have been sold out, except for 1982 when the festival clashed with three Rolling Stones gigs in a Dutch football stadium.

This year the KRO network is producing a radio/tv special, there will be a special Pink Pop book readied for early June, and leading music magazine Oor plans to produce a festival newspaper with a print run of 100,000.

The parallel Roskilde Festival, set for June 29-July 1 near Copenhagen,

is expected to attract a total attendance of 60,000. Lou Reed, the Band, Johnny Winter, Paul Young, New Order, the Smiths, Cathy Lesurf and Arizona Smoke Revue are on the bill.

International representation is strong, with acts from Hungary (Kormoran), Germany (Ina Deter), Holland (Hans Theessink), Poland (Republica), France (Tri Yann and Telephone), Finland (Sielun Veljet), Norway (Holy Toy and Can Can) and Sweden (Bjorn Afzelius & Globetrotters, Filarfolket, Lolita Pop and Groupa).

More than 20 Danish bands will also perform, including TV-2, the Gnags, Doraz, Freja, Warm Guns, Maui Wowie and Disneyland After dark. Budget for this year's festival, the 13th in the series, is more than \$1 million.

Lasgo Exports Honored Again

LONDON—Record, video and computer game software export firm Lasgo Exports has won a Queen's Award for export achievement for the second year in succession. The followup award comes after a year in which Lasgo expanded its operations worldwide and extended the range of British products it exports to include music videos and printed music books.

"We see this award as an endorsement not only of our own activities but also of the quality and scope of what the major and independent U.K. labels are offering," comments Lasgo senior director Mark Ballabon. "Demand for U.K. product is unceasing, and there is such a volume and diversity of releases that the rest of the world just can't keep up."

Sexually Abusive B'casting Targeted

OTTAWA—Broadcast regulations will soon be amended to extend protection from abusive programming on the basis of gender, not just on the basis of religion, race or creed.

Andre Bureau, chairman of the Canadian Radio-Television & Telecommunications Commission, told a House of Commons subcommittee examining sexually abusive broadcasting that the federal regulatory agency will not wait for amendments to legislation. Rather, he said, it has the power to prohibit sexually abusive programming as part of radio and television regulations, which are part of each broadcaster's condition of license.

"We cannot wait. We have already waited for too long," said Bureau. However, he added, other legislative measures would help the commission in its enforcement of the broadcast system.

The broadcast regulations reflect the Broadcasting Act, which itself has been called into question in recent months by legal experts as possi-

bly being open to challenge under the country's newly enshrined Constitution and its Charter of Rights & Freedoms. The CRTC has been given legal advice that the term "abusive" is so vaguely defined as to make prosecutions difficult to pursue.

Bureau told the subcommittee that the commission has decided to forward a new definition of the term, and that preliminary discussions with federal officials indicate the new wording suffices.

However, the CRTC does not intend to stop there. It asked last week for bids on a \$175,000 contract to form a business to monitor radio and television over the next year to ensure self-installed guidelines on sex-role stereotyping are working. It is not likely that such a thorough scrutiny will again be held, but problem areas will be followed up on, Bureau said.

As for the new regulatory wording, it would come into effect only after license renewals. Such regulations cannot be imposed retroactively.

CRTC SETS HEARINGS

Changes In The Air For Windsor Radio Stations

By KIRK LaPOINTE

WINDSOR—Key hearings to determine whether changes should be made in Windsor-area station policies will be held here beginning July 4, the Canadian Radio-Television & Telecommunications Commission said Monday (14).

The commission asked for comments by June 15 on how policies can be changed "while still satisfying the basic requirements of the Broadcasting Act" on such fundamental issues as Canadian content and foreground programming.

At the July hearing, the commission will also consider license amendments for CJOM-FM and CFXX-FM to radically alter their formats. CJOM wants to change to a contemporary format, in lieu of traditional music, reduce spoken word programming to 8.3% from 17.7%, reduce news to two hours from 5½ hours weekly, increase the maximum repeat factor to 36, move to a hit-based format of 76% and reduce Canadian content to 10% from 20%. Foreground would be reduced to 11% from 23% and mosaic would drop to 10% from 47% under the plan.

CFXX-FM, formerly CKJY-FM, wants to move to a rock music format from its current jazz programming. Hits would comprise 50% of musical selections, up from their current 5% level.

CFXX would also eliminate its 15 hours of traditional music, reduce to 12.8% from 18.8% the level of spoken word, reduce news to two hours a week from the current five hours and 40 minutes, and make other programming changes.

Coincidentally, the commission will also hold a July 4 hearing in Quebec City to consider applications for an FM frequency that became available March 31 when CJMF-FM was forced off the air for failing to comply with its promise of performance. As expected, several existing and new licensees have offered to take over the spot with a rock format—which is what CJMF lost its license over.

The station, which originally promised a middle-of-the-road format but switched to rock, is among

those seeking ownership of the frequency.

CHOQ Levis, CIEL Montreal, Groupe Audette Sirois and a group headed by Malcolm Scott have applied for the license. Additionally, CHIK-FM and CHOI-FM Quebec have asked for amendments to their licenses to allow them into the rock field.

Maple Briefs

David Bowie is at work on a new album at Le Studio in Morin Heights, Quebec. He'll be at the picturesque remote facility until early June, but there's no indication yet on a release date or tour to accompany the disk.

★ ★ ★

The worst-kept business secret may have been the recent MCA-Island pact, and the second-worst is the WEA-Alligator deal. The blues/reggae independent will make its presence more widely felt in Canada with the move, which also may result in domestic signings.

★ ★ ★

Eastern Canada business veteran Doug Kirby has joined the board of Platinum Artists, the Toronto-based booking firm. In another move, Mary Quartarone has left the Canadian Independent Record Production Assn. (CIRPA) as its information director to start her own firm, MQM, also based in Toronto. Platinum is one of her clients.

★ ★ ★

Details should emerge June 11-14 at the Canadian Cable Television Assn. conference in Ottawa on pricing and packaging of MuchMusic Network, the recently licensed CHUM-owned specialty programming channel.

★ ★ ★

Maple Briefs features items on the Canadian music industry. Information should be submitted to Kirk LaPointe, 43 Sweetland Avenue, Ottawa, Ontario, Canada, K1N 7T7.

1st INTERNATIONAL MUSIC VIDEO FESTIVAL OF SAINT-TROPEZ



OCTOBER, 8 · 9 · 10 · 11 1984

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BRITAIN

(Courtesy of Music & Video Week)
As of 5/19/84

This Week	Last Week	SINGLES
1	1	THE REFLEX, Duran Duran, EMI
2	4	AUTOMATIC, Pointer Sisters, Planet
3	2	AGAINST ALL ODDS, Phil Collins, Virgin
4	3	I WANT TO BREAK FREE, Queen, EMI
5	6	ONE LOVE/PEOPLE GET READY, Bob Marley & Wailers, Island
6	9	-FOOTLOOSE, Kenny Loggins, CBS
7	5	LOCOMOTION, OMD, Virgin
8	18	LET'S HEAR IT FOR THE BOY, Deniece Williams, CBS
9	8	DON'T TELL ME, Blancmange, London
10	7	WHEN YOU'RE YOUNG AND IN LOVE, Flying Pickets, 10 Records
11	12	LOVE GAMES, Belle & Devotions, CBS
12	11	THE LEBANON, Human League, Virgin
13	16	SOMEBODY ELSE'S GUY, Jocelyn Brown, Fourth & Broadway
14	13	DANCING GIRLS, Nik Kershaw, MCA
15	10	HELLO, Lionel Richie, Motown
16	32	BREAK DANCE PARTY, Break Machine, Record Shack
17	28	I'LL BE AROUND, Terri Wells, Philly World
18	24	STAY WITH ME TONIGHT, Jeffrey Osborne, A&M
19	14	I'M FALLING, Bluebells, London
20	20	JUST BE GOOD TO ME, S.O.S. Band, Tabu
21	17	TO ALL THE GIRLS I'VE LOVED BEFORE, Julio Iglesias & Willie Nelson, CBS
22	23	ASSASSIN, Marillion, EMI
23	15	(WHEN YOU SAY YOU LOVE SOMEBODY) IN THE HEART, Kool & Gang, De-Lite
24	26	RELAX, Frankie Goes To Hollywood, ZTT
25	35	LOVE WARS, Womack & Womack, Elektra
26	19	AIN'T NOBODY, Rufus & Chaka Khan, Warner Bros.
27	25	-THE LONGEST TIME, Billy Joel, CBS
28	40	SEARCHIN', Hazell Dean, Proto
29	NEW	DANCING WITH TEARS IN MY EYES, Ultravox, Chrysalis
30	NEW	GOING DOWN TOWN TONIGHT, Status Quo, Vertigo
31	NEW	I FEEL LIKE BUDDY HOLLY, Alvin Stardust, Chrysalis
32	38	LOVE ME TENDER, Roland Rat Superstar, Rodent
33	NEW	EACH AND EVERY ONE, Everything But The Girl, blanco y negro
34	21	YOU TAKE ME UP, Thompson Twins, Arista
35	30	PEARLY-DEWDROPS' DROPS, Cocteau Twins, 4AD
36	NEW	HIGH ENERGY, Evelyn Thomas, Record Shack
37	29	GLAD IT'S ALL OVER, Captain Sensible, A&M
38	22	THIEVES LIKE US, New Order, Factory
39	27	A LOVE WORTH WAITING FOR, Shakin' Stevens, Epic
40	NEW	YOU DON'T LOVE ME, Marilyn, Love

ALBUMS

1	NEW	LEGEND, Bob Marley & Wailers, Island
2	1	NOW, THAT'S WHAT I CALL MUSIC II, Various, Virgin
3	NEW	HYSTERIA, Human League, Virgin
4	5	THE WORKS, Queen, EMI
5	2	CAN'T SLOW DOWN, Lionel Richie, Motown
6	3	THRILLER, Michael Jackson, Epic
7	7	ORIGINAL SOUNDTRACK FROM "FOOTLOOSE", Various, CBS
8	4	OCEAN RAIN, Echo & Bunnymen, Korova
9	12	AN INNOCENT MAN, Billy Joel, CBS
10	8	INTO THE GAP, Thompson Twins, Arista
11	6	AND I LOVE YOU SO, Howard Keel, Warwick
12	11	ALCHEMY-DIRE STRAITS LIVE, Vertigo
13	NEW	MAN ON THE LINE, Chris De Burgh, A&M
14	9	JUNK CULTURE, OMD, Virgin
15	NEW	MIRROS MOVES, Psychedelic Furs, CBS
16	10	THE TOP, Cure, Fiction
17	15	HUMAN RACING, Nik Kershaw, MCA
18	14	HUMAN'S LIB, Howard Jones, WEA
19	20	SEVEN AND THE RAGGED TIGER, Duran Duran, EMI
20	18	OFF THE WALL, Michael Jackson, Epic
21	13	THE PROS AND CONS OF

This Week	Last Week	SINGLES
22	17	HITCH HIKING, Roger Waters, Harvest
23	19	GREATEST HITS, Marvin Gaye, Telstar
24	16	THE LEGEND, Clannad, RCA
25	23	GRACE UNDER PRESSURE, Rush, Vertigo
26	22	OASIS, WEA
27	30	STREET SOUNDS EDITION 9, Various, Street Sounds
28	21	THE SMITHS, Rough Trade
29	NEW	COLOUR BY NUMBERS, Culture Club, Virgin
30	32	MASTERPIECES - THE VERY BEST OF SKY, Telstar
31	33	CAFE BLEU, Style Council, Polydor
32	31	NOW, THAT'S WHAT I CALL MUSIC, Various, EMI
33	38	IN THE HEART, Kool & Gang, De-Lite
34	29	LABOUR OF LOVE, UB40, DEP International
35	24	MUSIC FROM THE SOUNDTRACK "AGAINST ALL ODDS", Various, Virgin
36	28	UNDER A BLOOD RED SKY, U2, Island
37	NEW	LAMENT, Ultravox, Chrysalis
38	35	FUGAZI, Marillion, EMI
39	26	NO PARLEZI, Paul Young, CBS
40	NEW	TOUCH, Eurythmics, RCA
		BREAKOUT, Pointer Sisters, Planet

CANADA

(Courtesy of The Record)
As of 5/28/84

This Week	Last Week	SINGLES
1	1	AGAINST ALL ODDS, Phil Collins, Atlantic/WEA
2	2	TO ALL THE GIRLS I LOVED BEFORE, Willie Nelson & Julio Iglesias, Columbia/CBS
3	4	HELLO, Lionel Richie, Motown/Quallity
4	3	HOLD ME NOW, Thompson Twins, Arista/PolyGram
5	5	GIRLS JUST WANT TO HAVE FUN, Cyndi Lauper, Epic/CBS
6	6	FOOTLOOSE, Kenny Loggins, Columbia/CBS
7	7	THEY DON'T KNOW, Tracey Ullman, MCA
8	8	THE REFLEX, Duran Duran, Capitol
9	9	BREAKDANCE, Irene Cara, Geffen/WEA
10	10	YOU MIGHT THINK, Cars, Elektra/WEA
11	15	TIME AFTER TIME, Cyndi Lauper, Epic/CBS
12	13	LOVE SOMEBODY, Rick Springfield, RCA
13	12	JUMP, Van Halen, Warner Bros./WEA
14	14	OH SHERRIE, Steve Perry, Columbia/CBS
15	18	WOULDN'T IT BE GOOD, Nik Kershaw, MCA
16	16	MISS ME BLIND, Culture Club, Virgin/PolyGram
17	17	HOLDING OUT FOR A HERO, Bonnie Tyler, Columbia/CBS
18	11	SOMEBODY'S WATCHING ME, Rockwell, Motown/Quality
19	19	ROCKIT, Herbie Hancock, Columbia/CBS
20	NEW	DANCE HALL DAYS, Wang Chung, Warner Bros./WEA

ALBUMS

1	1	FOOTLOOSE, Soundtrack, Columbia/CBS
2	2	1984, Van Halen, Warner Bros./WEA
3	3	SHE'S SO UNUSUAL, Cyndi Lauper, Epic/CBS
4	4	COLOUR BY NUMBERS, Culture Club, Virgin/PolyGram
5	5	THRILLER, Michael Jackson, Epic/CBS
6	6	SPORTS, Huey Lewis, Chrysalis/MCA
7	7	INTO THE GAP, Thompson Twins, Arista/PolyGram
8	8	CAN'T SLOW DOWN, Lionel Richie, Motown/Quality
9	9	GRACE UNDER PRESSURE, Rush, Anthem/Capitol
10	12	LOVE AT FIRST STING, Scorpions, Mercury/PolyGram
11	10	TOUCH, Eurythmics, RCA
12	11	AGAINST ALL ODDS, Soundtrack, Atlantic/WEA
13	13	HEARTBEAT CITY, Cars, Elektra/WEA
14	14	BODY AND SOUL, Joe Jackson, A&M
15	16	ABOUT FACE, David Gilmour, Columbia/CBS
16	15	LEARNING TO CRAWL, Pretenders, Sire/WEA
17	17	SEVEN AND THE RAGGED TIGER, Duran Duran, Capitol
18	18	99 LUFTBALLONS, Nena, Warner Bros./WEA
19	19	ELIMINATOR, ZZ Top, Warner Bros./WEA
20	20	AMMONIA AVENUE, Alan Parsons, Arista/PolyGram

WEST GERMANY

(Courtesy Der Musikmarkt)
As of 5/21/84

This Week	Last Week	SINGLES
1	4	SEND ME AN ANGEL, Real Life, Curb/Intercord
2	1	PEOPLE ARE PEOPLE, Depeche Mode, Mute/Intercord
3	2	WOULDN'T IT BE GOOD, Nik Kershaw, MCA/WEA
4	3	HELLO, Lionel Richie, Motown/RCA
5	6	DANCE HALL DAYS, Wang Chung, Geffen/CBS
6	5	BIG IN JAPAN, Alphaville, WEA
7	11	ROBERT DE NIRO'S WAITING, Bananarama, Metronome
8	18	I WANT TO BREAK FREE, Queen, EMI
9	7	DON'T ANSWER ME, Alan Parsons Project, Arista/Ariola
10	9	BLACK & WHITE, Patto, Teldec
11	10	JUMP, Van Halen, Warner Bros./WEA
12	12	GIRLS JUST WANT TO HAVE FUN, Cyndi Lauper, Epic/CBS
13	8	SOMEBODY'S WATCHING ME, Rockwell, Motown/RCA
14	NEW	DR. MABUSE, Propaganda, Island/Ariola
15	15	STREET DANCE, Break Machine, Metronome
16	NEW	FOOTLOOSE, Kenny Loggins, CBS
17	13	(FEELS LIKE) HEAVEN, Fiction Factory, CBS
18	14	TO BE OR NOT TO BE, Mel Brooks, Island Import
19	NEW	AGAINST ALL ODDS, Phil Collins, Atlantic/WEA
20	16	BEAST OF BURDEN, Bette Midler, Atlantic/WEA

ALBUMS

1	1	AMMONIA AVENUE, Alan Parsons Project, Arista/Ariola
2	2	THRILLER, Michael Jackson, Epic/CBS
3	NEW	MAN ON THE LINE, Chris De Burgh, A&M/CBS
4	10	CAN'T SLOW DOWN, Lionel Richie, Motown/RCA
5	3	PETER HOFMANN 2, CBS
6	6	VICTIMS OF CIRCUMSTANCE, Barclay James Harvest, Polydor/DGG
7	11	CIVILIZED MAN, Joe Cocker, Capitol/EMI
8	4	?(FRAGEZEICHEN), Nena, CBS
9	9	HUMAN'S LIB, Howard Jones, WEA
10	7	EIN GLUECK, DASS ES DICH GIBT, Roger Whittaker, Avon/Intercord
11	13	THE WORKS, Queen, EMI
12	5	DIE SONGS EINER SUPERGRUPPE, Supertramp, A&M/CBS
13	16	CARAMBOLAGE, Peter Maffay, Teldec
14	18	HUMAN RACING, Nik Kershaw, MCA/WEA
15	14	INTO THE GAP, Thompson Twins, Arista/Ariola
16	19	1984, Van Halen, Warner Bros./WEA
17	17	WIRED TO THE MOON, Chris Rea, Magnet/Teldec
18	20	ALCHEMY, Dire Straits, Vertigo/Phonogram
19	8	HELLO AGAIN, Howard Carpendale, EMI
20	NEW	WENN SCHON NICHT FUER IMMER, Ulla Meinecke, Rca

AUSTRALIA

(Courtesy Kent Music Report)
As of 5/21/84

This Week	Last Week	SINGLES
1	1	FOOTLOOSE, Kenny Loggins, CBS
2	2	EAT IT, 'Weird Al' Yankovic, Epic
3	6	TO BE OR NOT TO BE, Mel Brooks, Island
4	13	AGAINST ALL ODDS, Phil Collins, Atlantic
5	3	99 LUFTBALLONS, Nena, Epic
6	4	HOLIDAY, Madonna, Sire
7	11	TO ALL THE GIRLS I'VE LOVED BEFORE, Julio Iglesias & Willie Nelson, CBS
8	5	WOULDN'T IT BE GOOD, Nik Kershaw, MCA
9	8	HELLO, Lionel Richie, Motown
10	7	HOLD ME NOW, Thompson Twins, Arista
11	9	GIRLS JUST WANT TO HAVE FUN, Cyndi Lauper, Portrait
12	12	REBEL YELL, Billy Idol, Chrysalis
13	NEW	TIME AFTER TIME, Cyndi Lauper, Portrait
14	19	A BEAT FOR YOU, Pseudo Echo, EMI
15	10	I SEND A MESSAGE, Inxs, WEA
16	20	I'VE BEEN TO BALI TOO, Redgum, Epic

17	NEW	BITTER DESIRE, Kids In The Kitchen, White Label
18	14	BEAST OF BURDEN, Bette Midler, Atlantic
19	17	IT'S A MIRACLE, Culture Club, Virgin
20	15	CALLING YOUR NAME, Marilyn, Mercury

ALBUMS

1	1	THROBBIN' '84, Various, PolyStar
2	2	THE SWING, Inxs, WEA
3	3	THRILLER, Michael Jackson, Epic
4	NEW	I WILL LOVE YOU ALL MY LIFE, Foster & Allen, Powderworks
5	7	FOOTLOOSE, Soundtrack, CBS
6	6	INTO THE GAP, Thompson Twins, Arista
7	4	TWENTIETH CENTURY, Cold Chisel, WEA
8	5	CAN'T SLOW DOWN, Lionel Richie, Motown
9	NEW	FEELINGS, Various, K-tel
10	10	COLOUR BY NUMBERS, Culture Club, Virgin
11	9	ALCHEMY, Dire Straits, Vertigo
12	NEW	1984 - THE BEAT, Various, RCA
13	8	TOO LOW FOR ZERO, Elton John, Rocket
14	12	AN INNOCENT MAN, Billy Joel, CBS
15	14	TOUCH, Eurythmics, RCA
16	NEW	FROM TODAY, Charles Aznavour, J&B
17	NEW	THIS LOVE WE SHARE, Kamahl, Festival
18	11	THE MODERN BOP, Mondo Rock, WEA
19	16	MADONNA, Sire
20	18	HEARTBEAT CITY, Cars, Elektra

JAPAN

(Courtesy Music Labo)
As of 5/21/84

This Week	Last Week	SINGLES
1	NEW	JIKAN NO KUNI NO ALICE, Seiko Matsuda, CBS-Sony/Sun
2	1	KANASHIKUTE JEALOUSY, Checkers, Canyon/Yamaha
3	2	SOUTHERN WIND, Akina Nakamori, Warner-Pioneer, Nichion/NTV
4	3	KIMIGA USOWO TSUITA, Off Course, Toshiba-EMI/Fairway-PMP
5	4	AJIOU MONOGATARI, Tomoyo Harada, Toshiba-EMI/Variety
6	5	NAMIDA NO REQUEST, Checkers, Canyon/Yamaha
7	8	KIMAMANI REFLECTION, Anri, For Life/JCM-PMP
8	7	MUSUMEYO, Gannosuke Ashiya, Teichiku/JVK
9	6	NATSU NO PHOTOGRAPH, Hideimi Ishikawa, RVC/GEIEI
10	16	KIMITACHI KIWI PAPA YA MANGO DANE, Melko Nakahara, Toshiba-EMI/YUI-Nichion
11	13	GIZA GIZA HEART NO KOMORIUTA, Checkers, Canyon/Yamaha
12	11	MONICA, Koji Kikkawa, SMS/Watanabe
13	9	INAZUMA PARADISE, Chiemi Hori, Canyon/Top
14	17	NAGARAGAWA ENKA, Hiroshi Itsuki, TJC/TV Asahi-RFMP-Sound 1
15	10	NAGISA NO HAIKARA NINSYO, Kyoko Kolzumi, Victor/Burning
16	18	FUTARI NO ISLAND, Yuko Ishikawa & Chage, Radio City/Yamaha
17	12	WINE RED NO KOKORO, Anzen Chital, Kitty/Kitty
18	NEW	SEISHUN NO IJIWARU, Momoko Kikuchi, VAP/JCM-GEIEI-Triangle
19	15	HARE TOKIDOKI SATSUJIN, Noriko Watanabe, Nippon Columbia/Variety
20	NEW	MAYONAKA SUGI NO KOI, Anzen Chital, Kitty/Kitty

ALBUMS

1	1	ANNIVERSARY, Akina Nakamori, Warner-Pioneer
2	2	VARIETY, Maria Takeuchi, Moon
3	3	ANZEN CHITAI 2, Kitty
4	4	FOOTLOOSE, Soundtrack, CBS-Sony
5	5	THRILLER, Michael Jackson, Epic-Sony
6	7	JUNJOUANNEN GOGATSU ITSUKA, Shibusakital, CBS-Sony
7	6	EACH TIME, Eiichi Ohtaki, CBS-Sony
8	8	RIVER'S ISLAND, Kiyotaka Sugiyama & Omega Tribe, VAP
9	9	SHE'S SO UNUSUAL, Cyndi Lauper, Epic-Sony
10	10	FIRST AMERICA, Nena, Epic-Sony
11	11	PARACHUTE GA OCHITA NATSU, Koji Kikkawa, SMS
12	12	ADVENTURE, Square, CBS/Sony

13	14	CHICAGO 17, Warner-Pioneer
14	15	HUMAN'S LIB, Howard Jones, Warner-Pioneer
15	18	THRIDAR, Weir Al Yankovic, Canyon
16	13	SUBETE NO NATSU WO KONO ICHINICHINI, George Yanagi, Warner-Pioneer
17	19	TOUCH ME SEIKO, Seiko Matsuda, CBS-Sony
18	NEW	RENDEVOUZ, Sadao Watanabe, Warner-Pioneer
19	16	DRAMA FROM KAZE NO TANI NO NAUSICAA, Soundtrack, TJC
20	NEW	THE SOUNDGRAPHY, Casiopea, Alfa

ITALY

(Courtesy Germano Ruscitto)
As of 5/14/84

This Week	Last Week	SINGLES
1	1	LOVE OF THE COMMON PEOPLE, Paul Young, CBS
2	NEW	STATE OF THE NATION, Industry, EMI
3	NEW	RELAX, FRANKIE GOES TO HOLLYWOOD, Recordi
4	3	DANCE HALL DAYS, Wang Chung, CBS
5	NEW	JUMP, VAN HALEN, WEA
6	9	VICTIMS, Culture Club, Virgin
7	NEW	STREET DANCE, Break Machine, CGD-MM
8	17	BIG IN JAPAN, Alphaville, WEA
9	7	RADIO GA GA, Queen, EMI
10	5	REGGAE NIGHT, Jimmy Cliff, CBS
11	12	LET THE MUSIC PLAY, Shannon, PolyGram
12	4	JUST FOR TONIGHT, Gilbert Montagne, Baby
13	NEW	IT'S MY LIFE, Talk Talk, EMI
14	NEW	AGAINST ALL ODDS, Phil Collins, WEA
15	NEW	SURVIVOR, Mike Francis, Concorde/Cat
16	NEW	SELF CONTROL, RAF, Carrere/CBS
17	NEW	GIRLS JUST WANT TO HAVE FUN, Cindi Lauper, CBS
18	NEW	SOMEBODY'S WATCHING ME, Rockwell, Motown
19	2	STAY, Bonnie Bianco & P. Cossa, Fonit Cetra
20	6	TERRA PROMESSA, Eros Ramazzotti, DDD/CBS

NETHERLANDS

(Courtesy Stichting Nederlandse Top 40)
As of 5/15/84

This Week	Last Week	SINGLES
1	1	IK VOEL ME ZO VERDOMD ALLEEN, Danny de Munk, RCA
2	7	I WANT TO BREAK FREE, Queen, EMI
3	2	HELLO, Lionel Richie, Motown
4	4	CATCH ME, Matsha Raven, Dureco
5	3	TO ALL THE GIRLS I'VE LOVED BEFORE, Julio Iglesias & Willie Nelson, CBS
6	NEW	BIG IN JAPAN, Alphaville, WEA
7	9	CHERRY OH BABY, UB 40, Virgin
8	NEW	LOCOMOTION, Orchestral Manoeuvres in The Dark, Virgin
9	NEW	I SAVE THE DAY, Roberto Janketti, Carrere
10	NEW	PEOPLE ARE PEOPLE, Depeche Mode, Mute

ALBUMS

1	1	CAN'T SLOW DOWN, Lionel Richie, Motown
2	2	BODY AND SOUL, Joe Jackson, A&M
3	3	ALCHEMY, Dire Straits, Vertigo
4	4	THRILLER, Michael Jackson, Epic
5	8	YENTL, Barbra Streisand, CBS
6	6	LIVE IN CONCERT/LIVE IN CARRE, Dolly Dots, WEA
7	NEW	THE WORKS, Queen, EMI
8	5	AMMONIA AVENUE, Alan Parsons Project, Arista
9	7	N.E.W.S., Golden Earring, 21 Records
10	NEW	CIVILIZED MAN, Joe Cocker, Capitol

Computer Software
Chart
Every Week
In Billboard



SAX FANATICS—A couch full of notable fans stop backstage at the Club Lingerie in Los Angeles to congratulate Johnny Reno & the Sax Maniacs on their show there. Pictured from left are John Doe of Elektra group X, Dave Alvin of Slash/Warner Bros. group the Blasters, blues master John Lee Hooker and the Blasters' Bill Bateman.



IN FROM THE OUTBACK—Midnight Oil's lead singer Peter Garrett towers over friends during a party in Boston hosted by Musician magazine, CBS Records and local radio station WFNX. Shown from left are station program director Judith Brackley, Musician promotion director Paul Sacksman, Garrett, Musician's publisher Gordon Baird and art director Gary Koepke, and Sal Ingeme, local CBS promotion manager.



GREAT REELS OF FIRE—Makers of the MCA soundtrack for Universal's forthcoming "Streets Of Fire" film review the finished product at Warner Hollywood studio. Pictured from left are film producer Joel Silver, record producer Jimmy Iovine and director/writer Walter Hill.



GIRLISH GA GA—Members of the Capitol group Queen slip into something more comfortable for the filming of their "I Want To Break Free" clip, the second single from the album "The Works." The Queens are, from left, Roger Taylor, Brian May, John Deacon and Freddie Mercury.



SONG SWAP—Keith Forsey chats with ASCAP director of film and tv Lyn Jackson, left, and ASCAP membership representative Loretta Munoz at Giorgio Moroder's Oasis studio in Los Angeles. Forsey, a GEMA member who licenses his songs through ASCAP in the U.S., shared an Oscar with Irene Cara this year for "Flashdance . . . What A Feeling."



RAVE RECEPTION—RCA artist Eddy Raven meets friends backstage after performing at the Nashville Music Assn.'s Spotlight at the Tennessee Performing Arts Center. Shown from left are Dave Conrad of Almo-Irving Music, NMA president; Spotlight openers J.D. Martin and Jessica Boucher; Raven, and Dale Franklin Cornelius, the NMA's executive director.



BON JOUR FOR BON JOVI—Mercury/PolyGram group Bon Jovi rest after headlining a show at Seattle's Paramount Theater. Standing from left are PolyGram's Calvin Lew, the group's David Rashbaum, KNBQ Tacoma program director Sean Lynch, Bon Jovi's Richie Sambora, Jon Bon Jovi, Alec Jon Such and Tico Torres, and Beau Phillips, a local radio consultant.

MAY 26, 1984, BILLBOARD

Billboard Singles Reviews

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ROD STEWART—Infatuation (4:03); producer: Michael Omartian; writers: R. Stewart, D. Hitchings, R. Robinson; publishers: Rod Stewart/Hitchings/Rowland Robinson, ASCAP; Warner Bros. 7-29256. One of the hottest items on the pop airwaves this week, it's a raspy rock number that pounds and pummels out its obsessive message; from the forthcoming "Camouflage" LP.

MICHAEL JACKSON—Farewell My Summer Love (3:41); producers: Freddie Perren, Fonce Mizell, Tony Peluso, Michael Lovesmith, Steve Barri; writer: K. Lewis; publisher: Stone Diamond, BMI; Motown 1739MF. Mid-tempo teen-pop, a decade old, unearthed from the Motown vaults; tepid material, but the fans are insatiable.

RICK SPRINGFIELD—Don't Walk Away (3:38); producers: Rick Springfield, Bill Drescher; writer: Rick Springfield; publisher: Vogue, BMI; RCA PB-13813. Nicely-executed romantic desperation; weighty power rock with synth and sax.

recommended

JOHN LENNON—Borrowed Time (3:45); producer: not listed; writer: J. Lennon; publisher: Ono, BMI; Polydor 821 204-7. Breezy island atmosphere belies the incisiveness of the lyrics.

EDDY GRANT—Romancing The Stone (3:30); producer: Eddy Grant; writer: Eddy Grant; publisher: Greenheart, ASCAP; Portrait 37-04433. Grant gives up the reggae beat but not its vocal inflections in this soundtrack rocker.

BON JOVI—She Don't Know Me (3:55); producer: Lance Quinn; writer: M. Avsec; publisher: Bema, ASCAP; Mercury 818 958-7. Lighter, more melodic metal than their top 40 hit "Runaway".

ROBIN GIBB—Boys Do Fall In Love (3:50); producers: Maurice and Robin Gibb; writers: Robin and Maurice Gibb; publisher: Gibb Brothers, BMI; Mirage 7-99743 (12-inch version also available, Mirage 0-96940). A techno-dance groove courtesy of Shannon's Liggett and Barbosa accompanies a most un-Gibb-like low-pitched vocal.

R.E.M.—So Central Rain (I'm Sorry) (3:11); producers: Mitch Easter, Don Dixon; writers: Berry, Buck, Mills, Stipe; publisher: Night Garden, BMI; I.R.S. IR-9927. Subtle but accessible Byrdsy pop; Athens, Ga. group that has dazzled critics is now growing beyond cult status.

JOE COCKER—Civilized Man (3:56); producer: Gary Katz; writers: R. Feldman P. Robinson; publishers: Orca/Watchpocket, ASCAP/BMI; Capitol B-5338. Label debut for the inimitable blues stylist recalls the approach and repertoire of his early "Mad Dogs" days.

FACE TO FACE—10-9-8 (3:45); producer: Arthur Baker; writer: Angelo; publisher: Inner Man, ASCAP; Epic 34-04430. 7-inch version of the Arthur Baker-produced rocker that leaps to 25 on the Dance chart this week.

FIRE INC.—Tonight Is What It Means To Be Young (5:16); producer: Jim Steinman; writer: Jim Steinman; publisher: Lost Boys, BMI; MCA 52377. From the "Streets Of Fire" soundtrack, another Gothic tidal wave in the Steinman style.

AZTEC CAMERA—Oblivious (2:54); producers: John Brand, Bernie Clarke; writer: Roddy Frame; publisher: WB, ASCAP; Sire 7-29269. Remixed re-release of writer-arranger-guitarist Frame's U.S. debut; a breathtaking talent, almost grown.

WIRE TRAIN—Chamber Of Hellos (3:55); producer: David Kahne; writers: K. Hunter, K. Herr; publishers: Very Safe/Discreet Trains, BMI; 415/Columbia 38-04475. Driving, guitar-heavy new wave rock.

also received

RANK AND FILE—Sound Of The Rain (3:42); producer: Jeff Eyrich; writers: Kinman, Kinman; publishers: Black Impala, BMI; Slash/Warner Bros. 7-29297.

DANNY ALIAS—Big Brother: The Answer (4:16); producer: David Bell; writers: Danny Alias, David Bell; publisher: Anon, BMI; Bell Associates 1984 (cassingle). Contact: (312) 472-4094.

BARRY DE VORZON—Theme From The TV Show "Simon & Simon" (2:44); producers: Barry DeVorzon, Micheal Towers; writers: Barry DeVorzon, Micheal Towers; publishers: Duchess, BMI/Leeds, ASCAP; Earthtone ET-7005 (c/o Alpha Dist., New York).

RICH DODSON—Givin' It Up For Love (3:46); producer: Rich Dodson; writer: Rich Dodson; publisher: Sleepy Cat, CAPAC/ASCAP; Marigold MPL 724. Contact: P.O. Box 262, Lewiston, N.Y. 14092.

WILLY SANDERS—I Wanna Show You (2:41); producers: Lloyd Maines, Don Caldwell; writer: W. Sanders; publisher: Phone, BMI; Magic MRSS-22184 (c/o Phone Publishing, Lubbock, Tex.).

ROCKIN' SIDNEY—I'm Your Man (3:15); producer: Rockin' Sidney; writer: Sidney J. Simien; publisher: Sid Sim, BMI; ZBC 1004. Contact: (318) 439-3204.

BRIAN TYRRELL—I Feel It (3:55); producer: Rich Dodson; writers: B. Tyrrell, R. Dodson; publisher: Sleepy Cat, CAPAC/ASCAP; Marigold MPL-725. Contact: P.O. Box 262, Lewiston, N.Y. 14092.

BO BLASTER—Pick Up The Phone (2:20); producers: Bo, Abilene; writers: Robert Bogesdorfer, Abilene; publisher: Ray Ran, BMI; RR NR 15312. Contact: (412) 564-2581.

QUADS w/MIKE SHEA—Hands Of Love (4:06); producer: Mike Shea; writer: Shea; publisher: Idemind; Neo NEO 9001. Contact: (512) 477-9351.
IMITATION LIFE—When She Says Yes (2:25); producer: Frank Beeson; writer: Alan Berman; publisher: Frabe, BMI; Veebitronics VT-3. Contact: (213) 838-0712.

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).

BEEWAH—Mystery Of The Planets (3:38); producer: not listed; writer: T. James; publisher: BRA, ASCAP; Starr FW21315. Contact: P.O. Box 59, Philadelphia, Pa. 19105.



picks

TEDDY PENDERGRASS featuring a duet with **WHITNEY HOUSTON**—Hold Me (4:53); producer: Michael Masser; writers: Michael Masser, Linda Creed; publishers: Prince St., ASCAP/DeCred/Music Corporation of America, BMI; Asylum 7-69720. A classy ballad to mark Pendergrass' long-awaited return; Houston's sweet vocals are an added treat.

BOBBY WOMACK—Tell Me Why (5:52); producers: Bobby Womack, Andrew Oldham, James E. Gadson; writers: Bobby Womack, Jim Ford; publishers: ABKCO/Ashtray; Beverly Glen BG2014 (12-inch version also available, Beverly Glen BG2015). The Poet growls, purrs, pleads and convinces in a jazzy, uptempo number with a danceable thump.

GRANDMASTER MELLE MEL & THE FURIOUS FIVE—Beat Street Breakdown—Part 1 (4:10); producers: Sylvia Robinson, Melle Mel; writers: Melvin Glover, Reggie Griffin; publishers: Hargreen/Sugar Hill, BMI; Atlantic 7-89659. 7-inch version of previously reviewed Sugarhill Records 12-inch, Billboard, May 19, 1984.

JENNY BURTON & PATRICK JUDE—Strangers In A Strange World (4:21); producer: Jake Holmes; writer: Jake Holmes; publisher: Wind Hill, ASCAP; Atlantic 7-89660. Soft, elegant ballad from the "Beat Street" soundtrack; a mellow departure for disco diva Burton.

recommended

SYSTEM—Promises Can Break (6:02); producers: Mic Murphy, David Frank; writers: Murphy, Pesco, Frank; publishers: Science Lab/Green Star, ASCAP; Mirage 0-96939. 12-inch version of previously reviewed 7-inch, Billboard, May 12, 1984.

TWO SISTERS—Right There (3:20); producer: Raul A. Rodriguez; writers: M. Barone, T. Marquis, R.A. Rodriguez; publisher: Sugarscoop, ASCAP; Sugarscoop YE-130. 7-inch version of previously reviewed 12-inch, Billboard, May 5, 1984.

JANICE MARIE JOHNSON—Love Me Tonight (3:18); producers: Mike Piccirillo, Gary Goetzman; writers: J. Johnson, T. Lawrence; publishers: Conductive/Blackwood/Til Dawn, BMI; Capitol B-5359. Ex-A Taste Of Honey vocalist styles a soulful ballad in mock oriental tracks.

FREDERICK "M.C. COUNT" LINTON—I'm Somebody Else's Guy (6:28); producers: Fred McFarlane, Allen George; writers: J. Brown, F. Linton; publishers: Trumar/Georgie Brown, BMI; Vinyl Dreams VND D02 (c/o Prelude Records, New York) (12-inch single). A rap reworking of the Jocelyn Brown hit, from a different perspective.

BEAU WILLIAMS—Don't Say No (3:56); producer: Alan Abrahams; writer: Gary Taylor; publishers: Irving/Morning Crewe, BMI; Capitol B-5351. Deliberate beat; romantic r&b delivery.

also received

MR. X—I Pity The Man (2:58); producers: Bobby Oram, Tom Dyer; writers: B. Oram, J. Oram; publishers: Valet/Oramoram, BMI; BS 001. Contact: (206) 362-1126.

NIRVANA—Jump Time (7:34); producer: Charles Marotta; writer: Charles Marotta; publishers: Jomaga/Wet Hot, BMI; TNT TN-1225 (c/o Allegiance Records, Hollywood, Calif.) (12-inch single).

BOBBY WILLIAMS—Starting All Over Again (4:15); producer: Walter Grady; writers: Bobby Williams, Curtis Reid; publisher: Parman, BMI; Nickelodeon NL-102. Label based in Greensboro, N.C.

AWARENESS ART ENSEMBLE—Rasta Man (3:18); producers: Dave Caudie, Forrest Haller; writer: Gerald A. Woodson; publisher: Heybud, BMI; Powerline PL 370.

JAMES PREWITT—You're Just Insatiable (3:57); producer: Ed Palermo; writer: James Prewitt; publisher: not listed; Keye (no number) (12-inch single). Contact: P.O. Box 23216, St. Louis, Mo. 63156.



picks

CHARLEY PRIDE—The Power Of Love (3:31); producer: Norro Wilson; writers: Don Cook, Gary Nicholson; publisher: Cross Keys, ASCAP; RCA PB-13821. Pride opts for a pop sound on this ode to the restorative powers of love; his vocals are reassuringly firm and precise.

KENDALLS—My Baby's Gone (3:22); producer: Brian Ahern; writer: H. Houser; publisher: Central Songs, BMI; Mercury 822 203-7. More urgent, less doleful than the classic Louvin Brothers recording; the Kendalls strip the song down to its pure pain and underline its essential countriness.

GEORGE STRAIT—Let's Fall To Pieces Together (2:58); producer: Ray Baker; writers: Dickey Lee, Tommy Rocco, Johnny Russell; publishers: Maplehill/Hall-Clement/Bibo/Sunflower, BMI/ASCAP; MCA 52392. Strait sounds straight from the 1950s on this hard country leering lament that features an authenticating steel and honky-tonk piano.

RONNIE DUNN—She Put The Sad In All His Songs (3:33); producer: Johnny Sandlin; writers: Mac McAnally, Robert Byrne; publisher: I've Got The Music, ASCAP; MCA/Churchill MCA-52383. All hook and no line, and the singing is a mite self-conscious.

JACK GREENE—Dying To Believe (3:09); producer: Ray Pennington; writers: S. Chandler, F. Knipe; publisher: Touchdown, BMI; EMH 0031. The song gets off to a slow start, but there's a sweeping, string-laden followup that adds drama to Greene's believable vocals. Contact: (615) 255-3009.

SHAUNA SMITH—Stumbled Into A Good Thing (2:33); producer: Darrell Glenn; writer: Robert Parsons; publisher: Rocker, BMI; Buckboard 111. Shauna Smith sounds a bit like Connie Smith here—which isn't a bad use of role model. Contact: P.O. Box 1645, Hurst, Tex. 76053.

also received

REDEYE—She Did It With Love (3:17); producer: Redeye; writer: Mike Carlin; publisher: Yakimaw, BMI; Project One 005.

KAY RIVES—Why Can't It Be Me (3:00); producers: Tom DeVito, A. Gottschalk; writer: Patti Jenner; publisher: Moonance, SESAC; Challenge 109. Contact: Music Artist Promotions, Las Vegas, Nev.

RANDY JACK WIGGINS—Body Language (1:59); producer: not listed; writers: Andrew Wilson, Jr., Randy Jack Wiggins; publisher: Big Wedge, BMI; Wedge 1036. Label based in Nashville.

SHEILA DOBBS—Givin' It Back (3:02); producer: Wayne Toombs; writer: Wayne Toombs; publisher: Soundplex, ASCAP; Soundplex Creations 5022. Label based in Jonesboro, Ark.

MIKE DEKLE—Hanky Panky (2:35); producer: Byron Hill; writer: Mike Dekle; publisher: Lion's Mate, ASCAP; NSD 188. Label based in Nashville.

BOB HOSKINS—Don't It Feel Good (2:39); producers: Jack Mollette, Buddy Spicher; writer: R. Hoskins; publisher: Chart A Song, ASCAP; Borderline 008. Label based in Westland, Mich.

CHRIS MATTHEWS—I Don't Want My Sister To Be A Truckdriver (2:49); producers: Gracie O'Neal, Rick Alhona; writer: Rick Alhona; publisher: Menlo, BMI; G & R (no number). Contact: (415) 591-4208.

BARRY JOHNSON—Lonesome Town (2:19); producer: Rick Hanson; writer: Thomas Baker Knight; publishers: Matragun/Unart, BMI; Ric Rac 480. Label based in Nashville, Ind.

DON MCHAN—When Man Was A Man (2:25); producer: Don MChan; writers: Don MChan, Ernie Goff; publisher: Cindy Jane, BMI; Solie Sunshine 0014. Label based in Pensacola, Fla.

SPURTZ, BUDDY HENDRIX—The Back Side Of Me (2:50); producer: Pete Ray; writer: Spurtz; publisher: End of the Rainbow, ASCAP; NSD 190. Label based in Nashville.

RON REELEY—Where Do We Stand (3:26); producer: Eddie Kilroy; writers: P.R. Battle, Maria Kilroy; publishers: Tree, BMI/Diablo Lobo, ASCAP; Reflex 840101.

TONY MCGILL—Until The Bitter End (3:57); producers: Glen Sutton, Joe Gibson; writers: Tim Daniels, Rommy Rocco, Gene Dobbins; publishers: Chappell/Intersong, ASCAP/Umichappell, BMI; NSD 189. Label based in Nashville.

COWBOY BAND—Legend Of The Lost Colony (2:57); producer: Clyde Matlocks; writer: Mike Kinzie; publisher: Hoodswamp, BMI; Hoodswamp 8007. Label based in Greenville, N.C.



recommended

INDEEP—The Night The Boy Learned How To Dance (5:25); producer: Michael Cleveland; writer: Mike Cleveland; publishers: Fools Prayer/Young Lions, BMI; Becket BKD 520. 12-inch version of previously reviewed 7-inch, Billboard, May 12, 1984.

BARBARA MASON—Don't I Ever Cross Your Mind Sometime (4:51); producer: Butch Ingram; writer: Barbara Mason; publishers: Sugar Biscuit, ASCAP/Family Productions/Marc James, BMI; West End WES 22174 (12-inch single). Uptempo mix of soul-harmony technique and synthesized surprises.

BON ROCK featuring **KEITH RODGERS**—Dancing In The Street (5:20); producer: Ed Pavia; writers: W. Stevenson, M. Gaye; publishers: Stone Agate, BMI/Jobete, ASCAP; Earthtone ET-1204 (c/o Alpha Dist., New York) (12-inch single). Busy electro-treatment of the '60s classic.

JUNIE MORRISON—Techno-Freqs (5:55); producer: Walter Morrison; writer: W. Morrison; publisher: Jun-Trac, BMI; 4th and B'way BWAY 404 (c/o Island) (12-inch single). Heavy-groove techno-funkadelics from the longtime Clinton cohort.

MARCUS MILLER—My Best Friend's Girlfriend (7:16); producers: Marcus Miller, Ray Bardani; writer: Marcus Miller; publisher: Thriller Miller, ASCAP; Warner Bros. 0-20217. 12-inch version of previously reviewed 7-inch, Billboard, May 12, 1984.

also received

VHB—Beethoven's Fifth (Street) Symphony (7:03); producer: Vincent Davis; writers: V. Davis, G. Vaughn; publisher: Vintertainment, ASCAP; Vintertainment VTI-001 (12-inch single). Contact: (212) 799-9190.

BUGGERS—The Bigger Groove (4:29); producers: Jose "Animal" Diaz, Carlos De Jesus; writer: Jose "Animal" Diaz, Carlos "Hot Tracks" De Jesus; publisher: San Judas, BMI; Manhole (no number) (c/o Alpha Dist., New York) (12-inch single).

SPECIAL OCCASION—Graduation (4:45) producers: Ricardo Marrero, Carlos "Hot Tracks" De Jesus; writer: Michael Viffas; publisher: San Judas, BMI; Two Musketeers A+ 0200 (12-inch single). Contact: P.O. Box 216, Westwood, N.J. 07675.

NORA—I'm Falling In Love (7:35); producer: Horace Ott; writers: Nora, Marsha Lee; publisher: not listed; New York Music Company NYM-9. 12-inch version of previously reviewed 7-inch, Billboard, May 5, 1984.



New & Noteworthy

U.T.F.O.—Beats And Rhymes (8:29); producer: Full Force; writers: UTFO, Full Force; publishers: K.E.D./Mokojumbi, BMI; Select FMS 62253 (12-inch single). Three of NYC's most accomplished rap-break artists churn up a sonic storm and turn out some nifty harmonies as well; wit, style and a bass hum to set the bones vibrating.

ASSEMBLY—Never Never (5:51); producer: Assembly; writer: V. Clarke; publishers: Emile, ASCAP; Sire 0-20210 (12-inch single). One of the UK's top critical raves of '83; haunting song by Vince Clarke (of Yaz) with evocative, quavery vocal by guest singer Feargal Sharkey (of the Undertones).

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News

MCA Introduces Singles Team 'Strike Force' Will Attempt To Spur Sales Regionally

By SAM SUTHERLAND

LOS ANGELES—MCA Records last week unveiled its new team of seven singles specialists, designed as a "strike force" to spur product sales as new releases break onto radio playlists. The move finds the label reversing the trend toward album specialization that has dominated domestic product marketing for more than a decade.

According to John Burns, senior vice president of MCA Distributing, members of the team (Executive Turntable, page 4) actually began building their network of accounts as early as March. Final appointments to the group, made in recent weeks, prompted the formal release last week.

"We formulated this idea at our meetings in February," reports Burns. "What we felt was happening was that when a single began breaking at radio, the product wasn't reaching stores fast enough."

Because the revamped MCA roster is now slanted toward so many new artists, the consequences of that gap between playlist adds and product solicitation and delivery are viewed as especially critical. Observes MCA Records Group president Irv Azoff, "The traditional American means of distribution, certainly in the late '70s cutbacks, has been to provide less service to the stores. We're going to attempt to provide more service, especially in the singles area, because that's your initial tool to make the

public aware of an emerging new artist."

Azoff notes that the English market has provided one clue to the advantages of a stronger marketing stance for singles. "Most of the English record business goes on in the stores, whereas in America, launching artists goes on at radio," he comments.

To Burns, attempts to service the much vaster domestic retail universe with timely singles product have been frustrated by the number of accounts. "When you've got a sales staff calling on 30 or 40 accounts in a market, they just can't be everywhere at once," he says. "If product arrives on a Wednesday, and you visit a specific key account on Tuesday, then that store may not receive goods until the following week."

A similar consideration, he adds, has been the coordination of local market activity with individual store

orders when the outlet is part of a larger chain. By providing the separate singles team, Burns contends MCA will be able to serve as a liaison between such stores and their home offices; specialists will alert more remote accounts that any titles now breaking locally may be available from their home warehouse, while the central offices can likewise be updated on product activity at the store level.

Burns also envisions an improvement in pinpointing actual sales movement within individual markets: "Rather than guessing at the sales based on overall orders, we now have a team that can tell us exactly what a single sold in that market on a current basis."

While the scheme is intended to support all label product, Burns agrees that MCA's present emphasis on new artists "absolutely" influenced the creation of the team.



COUGAR CRUMBLES HALL—John Cougar Mellencamp enjoys himself at a PolyGram party held after his Radio City Music Hall show in New York. Shown from left are the label's executive vice president Mel Ilberman, Mellencamp, and PolyGram's national promotion director Joe Grossman and senior vice president Bob Edson.

Country Chart Wars Involving Publishers In Indie Promo \$\$

• Continued from page 1

cently, and we decided that if we're asked to (hire independents) they're going to participate in the cost."

"Record companies have gotten to the point where they call you with almost every record," complains Henry Hurt of Chappell. "Competition between record companies has gotten so tough. It's a vicious circle that's hard to get out of, and publishers are sort of sucked into it."

Chappell doesn't ask its writers to chip in for promotion, Hurt says, unless they have publishing companies in partnership with Chappell. Often, though, he adds, Chappell will be a co-publisher and can thus ask the other publishers to help out. "Sometimes the cost can be split two, three or four ways," he notes.

Label promotion chiefs say that as often as not, publishers ask for the right to hire promoters. "Sometimes they call us, sometimes we call them," says Frank Leffel, national country promotion director for PolyGram/Mercury. "I'm finding that most publishers are anxious to help." Leffel says the practice has been around "for a long time," but concedes that it may be more prevalent now: "Maybe we're all just getting more aggressive."

RCA's Bob Heatherly agrees that publisher participation is common. He says the guidelines for accepting or seeking promotional assistance from publishers are "if you need a lot of help with a record" or "if you've got a potential No. 1 record and you want to be sure it goes No. 1."

"We never ask them to participate," declares Warner Bros.' Nick Hunter. "Many times they offer, and 99% of the time we accept." When the label doesn't accept, he explains,

Teldec Splits From PolyGram

• Continued from page 6

tributors at \$12.25 and to distributors at \$11.50. Pro Arte does not stipulate a suggested list price.

Other labels now distributed or licensed by Pro Arte include German Harmonia Mundi, Supraphon, Smithsonian, Arabesque and CBC of Canada.

The spinoff of the London-Teldec domestic tie follows by several months a similar move in the U.K., where Conifer Records now distributes the German catalog. English Decca (London) material, however, is still distributed in Germany by Teldec.

is when it thinks a publisher is pursuing a lost cause and would be better off working another record.

At MCA Music, Pat Higdon says he tries to keep promotional expenses down by selecting only records that meet certain standards. "We look at the song and whether it sounds like a hit. We look at the track record of the artist and the producer. We check to see if (the song is) licensed at the full rate and if the label is one we can expect to collect our mechanicals from."

Sometimes, Higdon continues, "We like to gamble with a new artist who has what sounds like a hit record on a major label." He says he has not faced the you-pay-or-we-pass ultimatum from labels. But, he explains, "I've had managers say, 'If you put up the money, I'll see that you get the single.' And I flatly refuse." He adds that even this situation has occurred only a time or two in the past two years.

David Conrad of Almo/Irving is philosophical about paying for indies. "It may cost between \$2,000 and \$3,000 for the life of the record, but the airplay on a major artist makes that (investment) more than worthwhile," he says.

Noting that he doesn't hire promoters "as a matter of course with every record," Conrad recounts one situation in which he concluded such publishing support was necessary: "We had an artist with two singles that had reached the top five and stopped, and I didn't want that to happen again." With the help of a promoter, he adds, the third record hit No. 1. Like the other publishers, Conrad declines to specify which records he has put promoters on.

At CBS Songs, Jimmy Gilmer reports, "It's been kind of a company policy for the last year or year and a half that we don't (hire promoters)." Exceptions to this policy, he admits, may occur "if we have an artist/writer and we control the publishing or if we have most of the publishing on several songs in the album that supports the single."

Most of the publishers polled say they decide on promotional participation before the record charts. But a few, including Welk's Bob Kirsch, agree that they can engage a promoter after the record is halfway up the charts or farther and still give it a boost.

For the most part, record labels suggest specific promoters to the publishers and even insist on them in some cases.

Singapore 'Stonewall' Seen On Bogus Tapes

• Continued from page 1

RIAA official, who puts the bogus cassette value of Singapore exports at \$55-\$70 million. "There's zilch enforcement."

The group, whose two-week trip concluded May 2, included representatives from the computer software, book publishing and motion picture industries, as well as officials of the U.S. Commerce Department and Copyright Office.

Officials in Taipei are taking steps to remedy their image as the "counterfeiting capital of the world" through a national antipiracy campaign, according to Gortikov, while officials in Singapore opted for "further study" of its copyright law, which he described as "a real hit in the gut." Gortikov says that the group sought a firm pledge from the government to crack down on domestic pirating and exporting, in addition to stiffer criminal penalties, but that they were "stonewalled."

"We got lip service," the RIAA executive says of the officials in Singapore, where he says he visited about 20 retail outlets selling counterfeit cassettes at \$1.50 and \$2. The product, much of it hit-oriented, included compilation tapes with the unauthorized use of the Billboard logo.

"All the songs were cherry-picked," he says. "There was no uniformity." As for the quality of the duplicated merchandise, Gortikov says he was "negatively impressed."

"I wish we could say we batted .500," he adds, "but it was more like .350. That's how devastating a blow it was."

In his remarks to both Taiwan and Singapore officials, Gortikov said the piracy of U.S. sound recordings "is but a small pimple... but it is a festering sore that masks a more serious cancer. (It is) an expression of government-condoned dishonesty."

INDUSTRY CONCERNED

States Act To Pass Video Rating Laws

• Continued from page 1

shot.

Such legislation strikes directly at the way home video retailers do their business, and manufacturers and retailers say they are afraid of the impact the new laws may have. At the 500-franchise National Video, Ron Berger has been campaigning for an effort by stores to outflank the lawmakers by initiating voluntary ratings compliance.

Berger, who has written to Billboard on the subject (May 19), notes that every one of National Video's outlets now requires parental approval on rental forms. "I think every video store should have some type of consent form allowing minors to rent whatever category the parents indicate, PG or otherwise," he says.

Berger says his hope is that the home video industry will be able to police itself before state governments start making laws. "If we fail to act now as a united industry... a very substantial loss of business would result when a censorship panel is formed," he says.

A nationwide survey of dealers by Billboard found most of them unworried by the potential threat. Ordinarily well-informed dealers in Maryland didn't even know about the legislation, while some store owners observed that because video rental usually requires adult forms of identification such as credit cards, they ordinarily have few minors renting anyway.

Manufacturers Larry Hilford, president of CBS/Fox Video, and Bill Gallagher, vice president and general manager of MGM/UA Home Video, are both worried about the possible intrusion of the government into the home video business. Gallagher says he would prefer that the industry deal with the problem itself, and adds that his company is moving as fast as possible to help retailers solve it.

Says CBS/Fox's Hilford, "I'm troubled by it as an issue. We don't think there should be censorship."

MGM/UA's Gallagher suggests that manufacturers should follow Berger's course, creating a council to voluntarily establish and enforce some kind of video rating system.

The MPAA itself has come out strongly against the various state efforts. The ratings system was created as a voluntary one, says MPAA home video vice president Jim Bouras; as a matter of principle, he adds, the organization is opposed to government efforts to incorporate it into the law.

Assistance in preparing this story provided by Earl Paige in Los Angeles.

In part, the problem stems from the videocassette rental industry and the way that it uses videocassettes. Motion pictures dominate the video rental market, and are almost always released in packaging that displays the MPAA rating codes.

But when the cassettes are used for rental, the packaging is removed and the cassettes reach consumers' hands in unmarked plastic library containers, leaving them without an easily visible guide to aid in their selection of product. In addition, minors can easily rent the unmarked boxes.

Tower To Open Washington Store

• Continued from page 3

the nation's capital is expected to cause the same market realignment that shook New York after the superstore's debut.

Ken Ney of Washington record retailer Serenade predicts that the advent of Tower "will definitely make things more competitive down here." Serenade is a full catalog store with an emphasis on jazz and classical recordings. And although Ney says the shop is presently flanked by Record & Tape Ltd. outlets, he describes the planned Tower outlet as "too close."

"It will definitely cause us all to be more competitive," he adds. "Tower is without a doubt the classiest record store in America and a first-rate operation."

Eastern expansion is emerging as Tower's primary project. In addition to the Washington outlet, the chain will bow a second New York outlet this summer and is rumored to be scouting a third location as well as examining Boston and London.

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News

AES Conference Provokes Bitter Criticism

• Continued from page 1

East Coast—which were traditionally the place for the pro audio industry to break new products and technological innovations. Last year, the manufacturers insisted that there be only one national exhibition, as the cost of attending conventions was becoming too great a burden.

"The whole idea of cutting down to one show a year was to save us money," says Keith Worsley, national sales manager of Lexicon Inc., a major manufacturer of digital reverbs and other signal processing devices. "These new 'international conferences' are seen as a way of getting around that decision, and a lot of us are really angry."

Lexicon chose not to participate in the boycott, but only because, according to Worsley, "We feel pressured into attending these things. You feel like, 'Well, so-and-so is going to be there, so you'd better be there, too.'"

"The AES people told me they were only expecting about 1,000 people here," he continues. "Now, it costs Lexicon \$15,000 to come here and exhibit—that's \$15 a head. We might as well have left all our products home, and simply taken everyone who attended out to dinner at that price."

Don Plunkett, executive director of AES, does not disagree with the manufacturers' assessment of the show as a failure, though he does suggest that the combination of a technical conference with a trade exhibition was a "pioneering effort" that had to be tried before it could be discarded.

"The first AES international conference, held in Rye, N.Y. in 1982, was strictly a technical seminar, and

as such a pioneering effort," says Plunkett. "This year, we decided to have exhibits as well, and I definitely agree it could have been more successful. Modification can only come with trial and error."

A spokesman for Otari (which did not exhibit) is somewhat more blunt. "The AES should separate trade shows from technical seminars. They don't exist for the same purpose and should be divorced entirely," he says. This year's technical seminars were without doubt the highlight of the conference, attracting a far larger audience than the exhibit floor. Most attendees agreed they were a success. Plunkett says that the various seminars were videotaped, and will be distributed internationally to 40 AES sections.

Andrew Da Puzzo, audio products manager of Agfa-Gevaert, which did exhibit at the show, says he was most disturbed by the apparent insensitivity displayed by the AES convention committee to the manufacturers.

"I wish they would pay more attention to the people who support them and make these meetings possible," he says. "I'd prefer they listen to us and our needs. We have to attend a lot of shows—the NAB, the SMPTE, a whole list of them—and it's particularly tough having this come immediately after NAB."

"With all the video and audio fields overlapping now, it sometimes seems to us that we spend all our time coordinating conventions and trade shows rather than taking care of business."

Da Puzzo is quick to add that Agfa's prime concern is being of the most benefit possible to the people in the industry whom they service. "If

the people we supply really feel that these conferences are necessary, then we'll be happy to participate. However, we've not seen evidence of that to our satisfaction," he says.

Plunkett disagrees, however, saying that the conferences do have a valid reason for being. "The main purpose of the conference was to serve the AES membership in an educational capacity, and we feel that goal was fulfilled in Anaheim," he says.

Whether there will be additional international conferences held by the AES remains an open issue. Since the organization is not-for-profit, money to stage the conferences must come from outside sources. So far, it has been the manufacturers footing the majority of the bill by paying the requisite exhibition fees.

Plunkett claims that the AES is planning more international conferences. As to whether those conferences will include an exhibit floor, he says that question will be answered no later than October.

However, as Otari's spokesman puts it, "If the viability of these conferences is based on the manufacturers' participation by exhibiting, then they probably will not last, at least not as they stand now."

Springsteen Gets Previewed Again

• Continued from page 3

concludes. "I guess I just wanted to show people that we're here to play baseball."

Springsteen's summer tour is still being scheduled, according to Barry Bell, his agent at Premier Talent here, who declines to confirm a report that it will open June 29 in St. Paul, Minn. Bell says the rocker's U.S. jaunt will keep him on the road "until December, at least," with an overseas swing to follow.

A notable absentee from the tour will be guitarist Steve Van Zandt, who is also booked by Premier as Little Steven. Van Zandt, according to Bell, will tour the States this summer in support of his new EMI America album "Voice of America," although dates are still unconfirmed.

"He wants to see how the record's received before we map our plans," Bell explains. "And if it happens that we overlap with Bruce, it's totally unintentional."

Jon Landau, who manages Springsteen, could not be reached for comment on a report that Nils Lofgren, who's played with him in the past, will replace Van Zandt on the tour. "I've heard it from kids around Jersey, too," a well-placed source in the Springsteen camp confirms. "But I think it's just rumor."

A CBS staffer adds that Springsteen is still undecided about the video company he will hire to direct "Dancing In The Dark."

Chartbeat

• Continued from page 6

er Tom Snow and producer George Duke.

We'll close this section by noting that "Footloose" is one of only seven soundtracks in the rock era to hit No.1 and produce two (or more) No.1 singles. It follows "Flashdance," "Grease," "Saturday Night Fever," "Let It Be," "Help!" and "A Hard Day's Night."

Anybody reading this column must know the names of the No.1 hits from "Fever" and "Grease." As for the Beatles' soundtracks, "Let It Be" produced "Let It Be" and "The Long And Winding Road"; "Help!" featured "Help!" and "Ticket To Ride"; and "A Hard Day's Night" contained "A Hard Day's Night" and "Can't Buy Me Love."

(Our thanks to Beatle fanatic Becky Helme of Flagstaff, Ariz. for her input here.)

★ ★ ★
Fast Facts: Cyndi Lauper's "Time After Time" jumps to number three this week, just two months after "Girls Just Want To Have Fun" peaked at two. This makes Lauper only the second female vocalist in the rock era to reach the top three with her first two chart hits. She follows the inimitable Petula Clark, who reached No. 1 with "Downtown" and number three with "I Know A Place."

Debbie Reynolds scores her first chart album this week as "Do It Debbie's Way" (K-tel) debuts at 184. The "Do It Debbie's Way" video was the second hottest exercise video of the past year, after "Jane Fonda's Workout." This surge of activity comes 33 years after Reynolds' first chart single ("Aba Daba Honeymoon," a duet with Carleton Carpenter), and 24 years after her last ("City Lights").

Reynolds' biggest hit, of course, was the No.1 "Tammy" in 1957.

Bruce Springsteen has the top new single on this week's Hot 100 with "Dancing In The Dark," which pops on at number 36. Springsteen also got off to a fast start with the first single from his last commercial pop album, "The River." That single, "Hungry Heart," debuted at number 30 in November, 1980, and peaked at number five for five weeks.

Yarborough & Peoples this week collect their second No.1 black single with "Don't Waste Your Time" (Total Experience/RCA). The hit comes three years after their first No.1, "Don't Stop The Music," which was released on Mercury.

And we'll close by noting that three of this week's top five pop singles are by singers who rose to fame in popular groups. Lionel Richie was front-man for the Commodores, Phil Collins is the drummer for Genesis, and Steve Perry is lead singer for Journey. (And we're not even counting Cyndi Lauper, who got her start in the group Blue Angel.)

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FOR WEEK ENDING MAY 26, 1984

Billboard TOP LPs & TAPE

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THIS WEEK	LAST WEEK	Weeks on Chart	ARTIST Title Label, No. (Dist. Label)	Dist. Co.	RIAA Symbols	Suggested List Prices LP, Cassettes, 8 Track	Black LP/ Country LP Chart	THIS WEEK	LAST WEEK	Weeks on Chart	ARTIST Title Label, No. (Dist. Label)	Dist. Co.	RIAA Symbols	Suggested List Prices LP, Cassettes, 8 Track	Black LP/ Country LP Chart	THIS WEEK	LAST WEEK	Weeks on Chart	ARTIST Title Label, No. (Dist. Label)	Dist. Co.	RIAA Symbols	Suggested List Prices LP, Cassettes, 8 Track	Black LP/ Country LP Chart
1			SOUNDTRACK Footloose Columbia JS 39242 CBS		▲		BLP 19	37	35	11	DAVID GILMOUR About Face Columbia FC39296	CBS				72	76	8	THE STYLE COUNCIL My Ever Changing Moods Geffen GHS 4029 (Warner Bros.)	WEA		8.98	
2	2	29	LIONEL RICHIE Can't Slow Down Motown 6059 ML	MCA	▲	8.98	BLP 1	38	34	10	TRACEY ULLMAN You Broke My Heart In 17 Places MCA 5471	MCA		8.98		73	74	9	LAI D BACK Keep Smiling Sire 1-25058 (Warner Bros.)	WEA		8.98	BLP 60
3	3	75	MICHAEL JACKSON Thriller Epic QE 38112	CBS	▲		BLP 5	39	41	9	BERLIN Love Life Geffen GHS 4025 (Warner Bros.)	WEA		8.98		74	49	17	JUDAS PRIEST Defenders Of The Faith Columbia FC39219	CBS	●		
4	5	34	HUEY LEWIS & THE NEWS Sports Chrysalis FV 41412	CBS	▲			40	37	28	DARYL HALL & JOHN OATES Rock 'N' Soul, Part 1 RCA CPL1-4858	RCA	▲	9.98		75	80	4	BIG COUNTRY Wonderland Mercury 818835-1 (Polygram)	POL		5.98	
5	4	18	VAN HALEN 1984 Warner Bros. 1-23985	WEA	▲	8.98		41	38	11	QUEEN The Works Capitol ST 12322	CAP	●	8.98		76	59	12	THE ALARM Declaration I.R.S. SP-70608 (A&M)	RCA		6.98	
6	7	30	CULTURE CLUB Colour By Numbers Virgin/Epic QE 39107	CBS	▲		BLP 15	42	36	16	ROCKWELL Somebody's Watching Me Motown 6052 ML	MCA	●	8.98	BLP 25	77	77	15	DWIGHT TWILLEY Jungle EMI-America ST-17107	CAP		8.98	
7	9	23	CYNDI LAUPER She's So Unusual Portrait BFR 38930 (Epic)	CBS	●			43	97	2	ROGER WATERS The Pros & Cons Of Hitchhiking Columbia FC 39290	CBS				78	55	11	THOMAS DOLBY The Flat Earth Capitol ST 12309	CAP		8.98	
8	8	11	SCORPIONS Love At First Sting Mercury 814 98101 (Polygram)	POL	▲	8.98		44	47	25	KOOL & THE GANG In The Heart De-Lite DSR-8508 (Polygram)	POL	●	8.98	BLP 11	79	79	6	THE CRUSADERS Ghetto Blaster MCA 5429	MCA		8.98	BLP 20
9	6	8	THE CARS Heartbeat City Elektra 60296	WEA		8.98		45	45	32	SOUNDTRACK The Big Chill Motown 6062ML (MCA)	MCA	▲	8.98		80	69	9	EARL KLUGH Wishful Thinking Capitol ST-12323	CAP		8.98	BLP 23
10	10	4	RUSH Grace Under Pressure Mercury 818476-1 (Polygram)	POL	●	8.98		46	46	6	DIRE STRAITS Alchemy Warner Bros. 1-25085	WEA		11.98		81	83	150	MICHAEL JACKSON Off The Wall Epic FE 35745	CBS	▲		
11	11	11	THOMPSON TWINS Into The Gap Arista AL 8-8200	RCA	●	8.98		47	56	61	JULIO IGLESIAS Julio Columbia FC38640	CBS	●			82	82	7	PAUL YOUNG No Parlez Columbia BFC 38976	CBS			
12	13	41	BILLY JOEL An Innocent Man Columbia QC 38837	CBS	▲			48	50	44	MIDNIGHT STAR No Parking On The Dance Floor Solar 60241 (Elektra)	WEA	▲	8.98	BLP 13	83	72	26	38 SPECIAL Tour De Force A&M SP-4971	RCA		8.98	
13	14	30	JOHN COUGAR MELLENCAMP Uh-Huh Riva RVL 7504 (Polygram)	POL	▲	8.98		49	51	13	DENNIS EDWARDS Don't Look Any Further Gordy 6057GL (Motown)	MCA		8.98	BLP 3	84	84	15	CHRISTINE McVIE Christine McVie Warner Bros. 1-25059	WEA		8.98	
14	17	5	STEVE PERRY Street Talk Columbia FC 39334	CBS				50	62	39	MADONNA Madonna Sire 1-23867 (Warner Bros.)	WEA		8.98	BLP 44	85	85	8	BOBBY WOMACK The Poet II Beverly Glen BF 10003	IND		8.98	BLP 9
15	12	9	SOUNDTRACK Against All Odds Atlantic 80152	WEA	●	8.98	BLP 50	51	75	4	SLADE Keep Your Hands Off My Power Supply CBS Associated FZ 39336	CBS				86	58	10	NENA 99 Luftballons Epic BFE 39294	CBS			
16	15	17	EURHYTHMICS Touch RCA AFL1-4917	RCA	●	8.98	BLP 45	52	43	9	MISSING PERSONS Rhyme & Reason Capitol ST-12315	CAP		8.98		87	78	10	KENNY G G Force Arista AL8-8192	RCA		8.98	BLP 26
17	18	25	DURAN DURAN Seven And The Ragged Tiger Capitol ST-12310	CAP	▲	8.98		53	42	9	HAGAR, SCHON, AARONSON, SHRIEVE Through The Fire Geffen GHS 4023 (Warner Bros.)	WEA		8.98		88	86	84	LIONEL RICHIE Lionel Richie Motown 6007 ML	MCA	▲	8.98	BLP 75
18	19	8	GO-GO'S Talk Show I.R.S. SP-70041 (A&M)	RCA	▲	8.98		54	53	14	BON JOVI Bon Jovi Mercury 814982-1M1 (Polygram)	POL		8.98		89	95	5	VARIOUS ARTISTS More Songs From The Original Soundtrack Of The Big Chill Motown 6094ML	MCA		8.98	
19	22	58	ZZ TOP Eliminator Warner Bros. 1-23774	WEA	▲	8.98		55	61	39	HERBIE HANCOCK Future Shock Columbia FC 38814	CBS	●		BLP 34	90	92	29	JAMES INGRAM It's Your Night Q-West 1-23970 (Warner Bros.)	WEA		8.98	BLP 31
20	21	8	JOE JACKSON Body And Soul A&M SP-5000	RCA	●	8.98		56	57	23	LUTHER VANDROSS Busy Body Epic FE 39196	CBS	●		BLP 4	91	94	69	DEF LEPPARD Pyromania Mercury 8103081 (Polygram)	POL	▲	8.98	
21	16	8	SOUNDTRACK/RICK SPRINGFIELD Hard To Hold RCA ABL1-4935	RCA	▲	8.98		57	63	35	LINDA RONSTADT What's New Asylum 60260 (Elektra)	WEA	▲	8.98		92	81	25	IRENE CARA What A Feelin' Geffen/Network GHS 4021 (Warner Bros.)	WEA		8.98	BLP 72
22	20	17	THE PRETENDERS Learning To Crawl Sire 1-23980 (Warner Bros.)	WEA	▲	8.98		58	66	6	BAR-KAYS Dangerous Mercury 818478-1 (Polygram)	POL		8.98	BLP 7	93	90	11	LAURIE ANDERSON Mister Heartbreak Warner Bros. 1-25077	WEA		8.98	
23	24	28	NIGHT RANGER Midnight Madness Camel/MCA 5456	MCA	●	8.98		59	68	16	SHANNON Let The Music Play Mirage 99810 (Atco)	WEA		8.98	BLP 14	94	87	8	KING CRIMSON Three Of A Perfect Pair Warner Bros. 1-25071	WEA		8.98	
24	29	26	BILLY IDOL Rebel Yell Chrysalis FV 41450	CBS	●			60	60	9	TONY CAREY Some Tough City MCA 5464	MCA		8.98		95	96	15	SIMPLE MINDS Sparkle In The Rain Virgin/A&M SP-6-4981	RCA		6.98	
25	25	11	"WEIRD AL" YANKOVIC In 3-D Rock 'N' Roll BFZ-39221 (Scotti Bros./Epic)	CBS	●	8.98		61	64	14	WANG CHUNG Points On The Curve Geffen GHS 4004 (Warner Bros.)	WEA		8.98		96	88	25	U2 Under A Blood Red Sky Island 90127 (Atco)	WEA		8.98	
26	99	2	JERMAINE JACKSON Jermaine Jackson Arista AL8-8203	RCA		8.98	BLP 16	62	65	10	HOWARD JONES Human's Lib Elektra 60346	WEA		8.98		97	89	13	MARVIN GAYE Every Great Hit Of Marvin Gaye Motown 6058 ML	MCA		8.98	BLP 28
27	27	27	THE POINTER SISTERS Break Out Planet BXL1-4705 (RCA)	RCA		8.98	BLP 12	63	44	31	GENESIS Genesis Atlantic 80116	WEA	▲	9.98		98	93	16	JOHN LENNON/YOKO ONO Milk And Honey Polydor 817160-1Y-1 (Polygram)	POL	●	8.98	
28	23	11	THE ALAN PARSONS PROJECT Ammonia Avenue Arista AL 8-8204	RCA	●	8.98		64	70	8	TALK TALK It's My Life EMI-America 17113	CAP		8.98		99	119	7	YARBROUGH & PEOPLES Be A Winner Total Experience TEL8-5700 (RCA)	RCA		8.98	BLP 6
29	26	26	YES 90125 Atco 90125	WEA	▲	9.98		65	67	73	CULTURE CLUB Kissing To Be Clever Virgin/Epic ARE 38398	CBS	▲			100	100	105	JANE FONDA Jane Fonda's Workout Record Columbia CX2-38054	CBS	▲		
30	28	33	MOTLEY CRUE Shout At The Devil Elektra 60289	WEA	▲	8.98		66	71	5	LAURA BRANIGAN Self Control Atlantic 80147	WEA		8.98		101	104	21	PATTI LABELLE I'm In Love Again Philadelphia International FZ-38539 (Epic)	CBS			BLP 10
31	31	6	STYX Caught In The Act-Live A&M SP-6514	RCA		8.98		67	73	6	ICICLE WORKS Icicle Works Arista AL 6-8202	RCA		6.98		102	101	80	PRINCE 1999 Warner Bros. 1-23720	WEA	▲	10.98	
32	30	48	THE POLICE Synchronicity A&M SP3735	RCA	▲	8.98		68	91	10	RATT Out Of The Cellar Atlantic 80143	WEA		8.98		103	107	27	DAVID SANBORN Backstreet Warner Bros. 1-23906	WEA		8.98	BLP 58
33	52	4	R.E.M. Reckoning I.R.S. SP-70044 (A&M)	RCA		8.98		69	40	27	UB 40 Labor Of Love A&M SP6-4980	RCA		6.98		104	105	21	WYNTON MARSALIS Think Of One Columbia FC 38641	CBS			
34	33	11	CAMEO She's Strange Atlanta Artists 814-984-1 (Polygram)	POL		8.98		70	48	15	DAN FOGELBERG Windows And Walls Full Moon/Epic QE 39004	CBS	●			105	108	53	EURHYTHMICS Sweet Dreams Are Made Of This RCA AFL1-4681	RCA	●	8.98	
35	39	16	ALABAMA Roll On RCA AHL1-4939	RCA	▲	8.98	CLP 2	71	54	43	JEFFREY OSBORNE Stay With Me Tonight A&M SP 4940	RCA	●	8.98	BLP 18	106	103	55	GEORGE WINSTON December Windham Hill WH-1025 (A&M)	RCA		8.98	

○ 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).

MAY 26, 1984, BILLBOARD

Market Quotations

As of closing: 5/15/84

Annual High	Low	NAME	P-E	(Sales 100s)	High	Low	Close	Change
61%	50%	ABC	10	352	58%	57%	58	+%
55	43%	American Can	10	428	44%	43%	43%	unch
12%	10%	Armstrong Int'l	9	74	11	10%	11	unch
74	61%	CBS	10	1131	73%	73	73 1/2	+ 1/2
22%	10%	Coleco	—	888	16%	15%	16%	+ 1/4
8%	6	Craig Corporation	—	2	6%	6%	6%	- 1/8
68	48%	Disney, Walt	28	1211	64%	63%	63%	- 3/8
5%	4%	Electrosound Group	4	10	5%	5%	5%	- 1/8
35	28%	Gulf + Western	9	1897	33%	32%	33	- 1/8
30 1/2	17	Handlerman	14	176	29	28%	28%	+ 1/8
7%	3%	K-Tel	—	12	3%	3%	3%	+ 1/8
88%	74 1/2	Matsushita Electronics	14	838	78%	78	78	+ 1 1/8
9 1/2	4 1/2	Mattel	—	498	7	6%	6%	unch
45 1/2	33%	MCA	13	757	41%	40%	41%	+ 3/8
85 1/2	69 1/2	3M	12	1318	76%	75	75%	- 1/8
140%	106	Motorola	15	1563	118	116%	117%	+ 1/8
39 1/2	32	No. American Phillips	8	142	33%	33 1/2	33%	+ 1/8
5%	2%	Orox Corporation	—	28	3%	2%	3	+ 1/8
32%	20%	Pioneer Electronics	44	7	21	20%	21	+ 1/2
38%	28%	RCA	15	2925	36%	35%	36	- 3/8
17%	14%	Sony	19	2378	15%	14%	15%	+ 1/4
37%	30%	Storer Broadcasting	—	836	35%	35%	35%	- 1/4
4%	3	Superscope	—	4	3%	3%	3%	- 1/8
63%	49 1/2	Taft Broadcasting	15	51	57%	56 1/2	56 1/2	- 1/4
29%	20	Warner Communications	—	1513	21 1/2	20%	21%	- 1/8
17 1/2	11%	Wherehouse Entertain.	10	18	12%	12%	12%	- 1/8

OVER THE COUNTER	Sales	Bid	Ask	OVER THE COUNTER	Sales	Bid	Ask
ABKCO	—	1/2	7/8	Josephon Int'l	16800	9 1/2	10
Certron Corp.	3200	2 13/16	2 7/8	Recoton	2100	9%	10%
Data Packaging	200	5%	6 1/4	Schwartz Bros.	—	2 1/2	3
Koss Corp.	2900	2 1/4	2 1/2				

Over-the-Counter prices shown may or may not represent actual transactions. Rather, they are a guide to the range within which these securities could have been sold or bought at the time of compilation. The above information contributed to Billboard by Douglas J. Vollmer, Associate Vice President, Los Angeles Region, Dean Witter Reynolds Inc., 4001 West Alameda Ave., Suite 100, Toluca Lake, Burbank, California 91505, (213) 841-3761, member of the New York Stock Exchange, Inc.

New Companies

Greg Aliferis Management, formed by Greg Aliferis to handle nightclub and recording acts. Clientele includes Doc Holiday & the Soul Survivors, Charles Knight and the Ink Spots. 2409 E. Los Olas Blvd., Fort Lauderdale, Fla. 33301; (305) 524-1340.

★ ★ ★

Bill Vorndick Productions, formed by Bill Vorndick. First clients include Steve Haggard, the Fox Brothers and Steve Croson. 3138 Long Blvd., Nashville, Tenn. 37203; (615) 298-4698.

★ ★ ★

Lavender Songbook Inc., a BMI affiliate publishing firm, formed by Barbara Lavender. First staff writers signed include Dallas Daughtery and Jody Lavender. 819 18th Ave. South, Nashville, Tenn. 37203; (615) 327-9595.

★ ★ ★

Stiletto Ltd., formed by Garry Kief to oversee the operation of Townsway Entertainment, Towns-

way Music, Kamakazi Music, Hastings/Clayton/Tucker Inc., HTC Services, HTC Management and StarGlow Ltd. First project is a program for Showtime entitled "Barry Manilow: The Concert At Blenheim Palace." P.O. Box 4905, Beverly Hills, Calif. 90213.

★ ★ ★

Sunsight Enterprises Inc., a label, production company, publishing firm and booking agency, formed by Arti Dixon. First projects include producing an album by Doc and Merle Watson and the release of the "Sunsight Live" album. 49 Greenwich Ave., Suite 6, Greenwich, Conn. 06830; (203) 869-7808.

★ ★ ★

Ascot Records, a dance label, formed by Charles Ibgui and Roni Abitbol. 48 W. 37th St., New York, N.Y. 10018; (212) 563-1550.

★ ★ ★

Kawa Records, formed by Phillip Kawa. First release is "Fool Enough" by Michael Cote. 43 Off Lake Street, East Weymouth, Mass. 02189.

★ ★ ★

Cassettes Register Increases In Sales

Scranton, Pa., Rapid and large increases in placed orders for cassette insert cards (J-Cards) have indicated a national desire for rapid turnover, high quality and reasonable prices of printed products. KEYSTONE PRINTED SPECIALTIES CO., INC., 321 Pear Street, Scranton, Pa. 18505, has large gang runs on cassette cards printing on a rapid turnover basis. Major companies and small artists have been purchasing large and small quantities of these cards for automatic insertion into Norelco boxes. Hi-tech procedures allow fast, efficient assembly and quality. KEYSTONE'S large line of products include 1. Labels, 2. Record Jackets, 3. Cassette Cards, 4. Sleeves, 5. Box Wraps, 6. Packaging. Prices are available by calling (717) 346-1761. Customer Service can Answer your questions. (ADV)

Major Push On For 'Breakin'

NEW YORK—PolyGram Records and Cannon Films have won the race to see who would capitalize first on the breakdance phenomenon with an album/film cross-marketing campaign. The film, "Breakin'," a breakdance show business musical set in Los Angeles' hip-hop club scene, reportedly grossed \$2.3 million in its first week of release after opening in 208 theatres.

The low-budget, MGM-distributed feature already contains one hit single, the Bar-Kays' "Freakshow On The Dance Floor," number four this week on Billboard's black chart. Subsequent singles will include Ollie & Jerry's "Breakin'... There's No Stoppin' Us" and Carol Lynn James' "99 1/2."

PolyGram reports that all singles will be worked at clubs, urban and pop radio, and AC and AOR outlets where appropriate. PolyGram has created "in-stock" streamers, one-sheets, and trim fronts for retailers, with T-shirts and other merchandising aids on the way.

NMA Hungry For Members

NASHVILLE—"Talk About The NMA At Lunch" is the theme of the Nashville Music Assn.'s membership drive, set to get underway June 1. In addition to encouraging its members to make personal recruiting contacts, the organization is scheduling radio and tv spots and interviews, press coverage and direct solicitation mailings to actual and potential members.

EMI's Phil Graham, who heads the NMA membership teams, will oversee the delivery of 500 paper bag "lunches" to individuals and companies in Nashville. The bags will contain a button with the drive slogan, a "menu" fact sheet about the NMA and a membership application.

The radio and tv spots are 30 seconds each and will focus on Nashville musical trivia. Each will feature an artist or industry executive. Lined up so far for the spots are artists Lee Greenwood, Karen Brooks, Kathy Mattea and Mark Gray, CBS senior vice president Rick Blackburn and Warner Bros. executive vice president Jim Ed Norman.

Industry Events

Weekly calendar of trade shows, conventions, award shows, seminars and other notable events. Send information to *Industry Events*, Billboard, 1515 Broadway, New York, New York 10036.

May 21-23, **Production East** conference and exhibition, New York Hilton.

May 21-24, 10th annual **Los Angeles Professional Videoshop**, 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 28-29, **Music Video Seminar** sponsored by the Georgia State Univ. department of commercial music/recording at the Urban Life Conference Center, Georgia State Univ., Atlanta.

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 9-10, fourth annual **Governor's Conference on Music**, Hyatt Regency Hotel, New Orleans.

June 11-15, Annual seminar of the **Broadcasters Promotion Assn. and Broadcast Designers' Assn.**, Caesar's Palace Hotel, Las Vegas.

June 12-16, **Young Concert Artist's National Symposium & Festival**, University of Maryland, College Park.

June 17-19, **Institute for Graphic Communication Slide Making With Computer Graphics** conference, Andover Inn, Andover, Mass.

June 21-23, **Great Computer Show**, Veterans Memorial Coliseum, Jacksonville, Fla.

June 23-26, **National Assn. of Music Merchants (NAMM) Expo**, McCormick Place, Chicago, Ill.

June 25, 67th annual **National Music Publishers' Assn.** membership meeting, Beverly Hilton Hotel, Beverly Hills.

June 25-28, 7th annual **Visual Communications Congress**, New York Hilton, New York City.

June 29-July 1, **Roskilde Music Festival**, Roskilde, Denmark.

June 29-July 15, **National Mountain Music Festival**, Silver Dollar City, Pigeon Forge, Tenn.

July 5-8, **Billboard's Radio Programming Conference**, L'Enfante Plaza Hotel, Washington.

July 8-12, **Biology of Music Making** conference, Denver Center of Performing Arts, Denver.

July 14-15, **Jamboree In The Hills**, Brushrun Park, St. Clairsville, Ohio.

July 23-27, **Siggraph '84** 11th annual conference on Computer Graphics and Interactive Techniques, Minneapolis Convention Center.

Aug. 6-8, fifth annual **New Music Seminar**, New York Hilton.

Aug. 26-30, **Video Software Dealers Assn.'s** convention, MGM Grand, Las Vegas.

Lifelines

Births

Girl, **Vanessa Ann**, to Jim and Gila Lewis, May 11 in New York. He is marketing vice president for PolyGram's rock division there. She is director of creative advertising and media for Atlantic there.

★ ★ ★

Boy, **Jonas Michael**, to Pam and Rusty Wolfe, May 15 in Nashville. He is a songwriter for Sidepocket Music. She is a member of Two Desperate Women.

★ ★ ★

Boy, **James Jordan Taylor**, to Buzz and Peggy Ball Cason, May 14 in Nashville. He is president of Southern Writers Group and Creative Workshop there.

★ ★ ★

Girl, **Alana**, to Maisha and Barry Mayo, May 2 in New York. He is program director at WRKS there.

★ ★ ★

Girl, **Zso Nicole**, to Alex and Jo Fortune, April 18 in San Antonio. He is program director and operations manager at KBOP-AM-FM Pleasanton, Tex.

★ ★ ★

Boy, **Brenton Colen**, to K.C. and Pam Kelber, May 3 in Oxford, Ohio.

Bubbling Under The Top LPs

- 201-THOMAS DOLBY, *The Golden Age Of Wireless*, Capitol ST-12271
- 202-ICON, *Icon*, Capitol ST-12336
- 203-VARIOUS ARTISTS, *Great Songs And Performances That Inspired The Motown 25th Anniversary TV Show*, Motown 5311 ML
- 204-SPINNERS, *Cross Fire*, Atlantic 80150
- 205-DENISE LASALLE, *Right Place, Right Time*, Malaco 7417
- 206-GARY MOORE, *Victims Of The Future*, Mirage 90154 (Atco)
- 207-CONWAY TWITTY, *By Heart*, Warner Bros. 1-25078
- 208-JOE ELY, *Hi-Res*, MCA 5480
- 209-RUSS BALLARD, *Russ Ballard*, EMI-America ST-17108
- 210-RODNEY FRANKLIN, *Marathon*, Columbia FC 38953.

Bubbling Under The HOT 100

- 101-JAM ON IT, *Newclous*, Sunnyview 411 (Becket)
- 102-MYSTERY, *Manhattan Transfer*, Atlanta 7-89695
- 103-IF YOU'RE NOT HERE (BY MY SIDE), *Menudo*, RCA 13771
- 104-RIGHT OR WRONG, *Spinners*, Atlanta 7-89689
- 105-STREET DANCE, *Break Machine*, Sire 7-29319 (Warner Bros.)
- 106-TOO YOUNG TO FALL IN LOVE, *Motley Crue*, Elektra 7-69732
- 107-ARE YOU READY, *KC*, Meca 1002 (Alpha)
- 108-BABY IT'S YOU, *Stacy Lattisaw & Johnny Gill*, Cotillion 7-99750 (Atco)
- 109-AND I DON'T LOVE YOU, *Smoke Robinson*, Tamla 1735 (Motown)
- 110-THEY ONLY COME OUT AT NIGHT, *Peter Brown*, Columbia 38-04381

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	133	4	KENNY ROGERS Duets With Kim Carnes, Sheena Easton & Dottie West Liberty LO-51154	CAP		8.98	
108	98	32	DEBARGE In A Special Way Gordy 6061GL (Motown)	MCA		8.98	BLP 21
109	102	21	REAL LIFE Heart Land MCA/Curb 5459	MCA		8.98	
110	111	58	QUIET RIOT Metal Health Pasha/CBS BFZ 38443	CBS	▲		
111	113	24	MOTLEY CRUE Too Fast For Love Elektra 60174	WEA		8.98	
112	124	4	PAT TRAVERS Hot Shot Polydor 821064-1 (Polygram)	POL		8.98	
113	110	28	EDDIE MURPHY Comedian Columbia FC-39005	CBS	●		BLP 57
114	109	32	THE ROMANTICS In Heat Nemperor B6Z 3880 (Epic)	CBS	●		
115	128	5	CHANGE Change Of Heart Atlantic RFC 80151	WEA		8.98	BLP 22
116	115	67	JOURNEY Frontiers Columbia QC 38504	CBS	▲		
117	114	39	MARVIN GAYE Midnight Love Columbia FC 38197	CBS	▲		BLP 52
118	118	104	DURAN DURAN Rio Capitol ST-12211	CAP	▲	8.98	
119	117	9	PATTI AUSTIN Patti Austin QWest 1-23974 (Warner Bros.)	WEA		8.98	BLP 39
120	122	24	DAZZ BAND Joystick Motown 6084 ML	MCA		8.98	BLP 24
121	112	6	SOUNDTRACK Terms Of Endearment Capitol ST-12329	CAP		8.98	
122	121	36	BIG COUNTRY The Crossing Mercury 812870-1 (Polygram)	POL	●	8.98	
123	123	27	WILLIE NELSON Without A Song Columbia FC 39110	CBS	●		CLP 6
124	145	55	SCORPIONS Blackout Mercury SRM 14039 (Polygram)	POL	▲	8.98	
125	132	46	NIGHT RANGER Dawn Patrol Camel/MCA 5460	MCA		8.98	
126	106	4	JEFF LORBER In The Heat Of The Night Arista AL8-8025	RCA		8.98	
127	140	3	PAT METHENY Rejoicing ECM 1-25006 (Warner Bros.)	WEA		9.98	
128	126	18	MANFRED MANN'S EARTH BAND Somewhere In Africa Arista AL8-8194	RCA		8.98	
129	131	57	DAVID BOWIE Let's Dance EMI-America ST 17093	CAP	▲	8.98	
130	130	3	GEORGE WINSTON Winter Into Spring Windham Hill WH 1019 (A&M)	RCA		8.98	
131	148	5	SOUNDTRACK This Is Spinal Tap Polydor 816846-1 (Polygram)	POL		9.98	
132	155	2	ORION THE HUNTER Orion The Hunter Portrait BFR 39239 (Epic)	CBS			
133	129	43	BILLY IDOL Don't Stop Chrysalis PV 44000	CBS			
134	125	36	KENNY ROGERS Eyes That See In The Dark RCA AFL1-4697	RCA	▲	8.98	CLP 38
135	NEW ENTRY		PSYCHEDELIC FURS Mirror Moves Columbia BFC 39278	CBS			
136	139	38	GAP BAND Gap Band V-Jammin' Total Experience TE-1-3004 (Polygram)	POL	●	8.98	BLP 60

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	67	DURAN DURAN Duran Duran Capitol ST-12158	CAP	●	8.98	
138	136	17	ACCEPT Balls To The Wall Portrait BFR 39241 (Epic)	CBS			
139	135	23	RE-FLEX The Politics Of Dancing Capitol ST-12314	CAP		8.98	
140	167	2	ULTRAVOX Lament Chrysalis FV 41459	CBS			
141	137	25	OZZY OSBOURNE Bark At The Moon CBS Associated QZ 38987	CBS	●		
142	134	142	VAN HALEN Van Halen Warner Bros. BSK 3075	WEA	▲	8.98	
143	164	4	NIK KERSHAW Human Racing MCA 39020	MCA		8.98	
144	138	10	MODERN ENGLISH Ricochet Days Sire 1-25066 (Warner Bros.)	WEA		8.98	
145	127	63	U2 War Island 90067 (Atco)	WEA	●	8.98	
146	116	27	MARVIN GAYE Anthology Motown M9791A3	MCA			BLP 68
147	151	76	BILLY IDOL Billy Idol Chrysalis FV 41377	CBS			
148	146	84	JOHN COUGAR American Fool Riva RVL7501 (Polygram)	POL	▲	8.98	
149	149	63	VAN HALEN Diver Down Warner Bros. BSK 3677	WEA	▲	6.98	
150	152	64	PHIL COLLINS Hello, I Must Be Going Atlantic 80035	WEA		8.98	
151	177	2	SERGIO MENDES Confetti A&M SP-4984	RCA		8.98	
152	154	48	STEVIE NICKS The Wild Heart Modern 90084-1 (Atco)	WEA	▲	8.98	
153	153	5	STANLEY CLARKE Time Exposure Epic FE 38688	CBS			BLP 74
154	143	11	APRIL WINE Animal Grace Capitol ST 12311	CAP		8.98	
155	163	6	THE TEMPTATIONS Back To Basics Gordy 6085 GL (Motown)	MCA		8.98	BLP 32
156	156	35	THE ALARM The Alarm I.R.S. SP-70504 (A&M)	RCA		5.98	
157	170	2	JOE COCKER Civilized Man Capitol ST-12335	CAP		8.98	
158	158	51	MARVIN GAYE What's Going On Motown 5339 ML	MCA		5.98	BLP 54
159	165	521	PINK FLOYD Dark Side Of The Moon Harvest SMAS 1163 (Capitol)	CAP	●	8.98	
160	159	14	PIECES OF A DREAM Imagine This Elektra 60270-1	WEA		8.98	BLP 59
161	166	4	THE SMITHS The Smiths Sire 1-25065 (Warner Bros.)	WEA		8.98	
162	160	17	DEELE Street Beat Solar 60285 (Elektra)	WEA		8.98	BLP 40
163	144	10	BILLY RANKIN Growin' Up Too Fast A&M SP6 4977	RCA		6.98	
164	161	62	ALABAMA The Closer You Get RCA AHL1-4663	RCA	▲	8.98	CLP 49
165	NEW ENTRY		THE CARS The Cars Elektra 5E-3567	WEA	▲	8.98	
166	168	28	THE ALAN PARSONS PROJECT The Best Of The Alan Parsons Project Arista AL8-8193	RCA		9.98	
167	169	4	NONA HENDRYX The Art Of Defense RCA AFL1-4999	RCA		8.98	
168	142	17	KC KC Ten Meca 8301 (Alpha)	IND		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	NEW ENTRY		INXS The Swing Atco 90160	WEA		8.98	
170	174	7	MR. MISTER I Wear The Face RCA AFL1-4864	RCA		8.98	
171	157	37	SHEENA EASTON Best Kept Secret EMI-America ST-17101	CAP		8.98	
172	141	60	MARVIN GAYE Let's Get It On Motown M5192 ML	MCA		5.98	BLP 63
173	195	2	BRANFORD MARSALIS Scenes In The City Columbia 38951	CBS			
174	147	6	DAVID BOWIE Fame And Fashion-David Bowie's All Time Greatest Hits RCA AFL1-4919	RCA		8.98	
175	NEW ENTRY		ATLANTA Pictures MCA 5463	MCA		8.98	
176	192	2	POCO Inonorata Atlantic 80148	WEA		8.98	
177	182	41	AIR SUPPLY Greatest Hits Arista AL 8-8024	RCA	▲	8.98	
178	189	2	MANHATTAN TRANSFER Bodies And Souls Atlantic 80104	WEA		8.98	
179	185	61	THE CARS Candy-O Elektra 5E-507	WEA	▲	8.98	
180	150	29	KENNY ROGERS Twenty Greatest Hits Liberty LV-51152	CAP		9.98	CLP 51
181	NEW ENTRY		THE STATLER BROTHERS Atlanta Blue Mercury 818652-1 (Polygram)	POL		8.98	
182	187	12	MENUDO Reaching Out RCA AFL1-4993	RCA		8.98	
183	NEW ENTRY		ONE WAY Lady MCA 5470	MCA		8.98	BLP 8
184	NEW ENTRY		DEBBIE REYNOLDS Do It Debbie's Way K-Tel 9190	IND		8.98	
185	186	3	SOUNDTRACK Up The Creek Pasha SZ 39333 (Epic)	CBS			
186	188	144	JOURNEY Escape Columbia TC 37408	CBS	▲		
187	NEW ENTRY		O'BRYAN Be My Lover Capitol ST-12332	CAP		8.98	BLP 35
188	193	2	WHITESNAKE Slide It In Geffen GHS 4018 (Warner Bros.)	WEA		8.98	
189	162	86	OLIVIA NEWTON-JOHN Olivia's Greatest Hits Vol. 2 MCA MCA 5347	MCA	▲	8.98	
190	171	9	STEEL PULSE Earth Crisis Elektra 60315	WEA		8.98	
191	191	5	CHERYL LYNN Preppie Columbia FC 38961	CBS			BLP 51
192	172	57	RICK SPRINGFIELD Living In Oz RCA AFL1-4660	RCA	▲	8.98	
193	178	49	THE TALKING HEADS Speaking In Tongues Sire 1-23883 (Warner Bros.)	WEA	●	8.98	
194	194	42	PEABO BRYSON/ROBERTA FLACK Born To Love Capitol ST-12284	CAP	●	8.98	BLP 66
195	173	10	GREAT WHITE Great White EMI-America ST-17111	CAP		8.98	
196	180	28	MODERN ENGLISH After The Snow Sire 1-23821 (Warner Bros.)	WEA		8.98	
197	176	99	BARBRA STREISAND Memories Columbia TC 37678	CBS	▲		
198	179	28	ATLANTIC STARR Yours Forever A&M SP-4948	RCA		8.98	BLP 46
199	199	15	TED NUGENT Penetrator Atlantic 80125	WEA		8.98	
200	190	25	ADAM ANT Strip Epic FE 39108	CBS			

MAY 26, 1984, BILLBOARD

TOP LPs & TAPE A-Z (LISTED BY ARTISTS)

Accept	138	DeBarge	108	Michael Jackson	3, 81	Midnight Star	48	Quiet Riot	110	Rick Springfield	192
Air Supply	177	DeeLe	162	Billy Joel	12	Modern English	144, 196	R.E.M.	33	Statiebrothers	77
Alabama	35, 164	Def Leppard	91	Howard Jones	62	Missing Persons	52	Billy Rankin	163	Steel Pulse	190
Alarm	76, 156	Dire Straits	46	INXS	169	Motley Crue	30, 111	Ratt	68	Barbra Streisand	197
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Inside Track



PRETTY IN PLATINUM—Members of Culture Club accept a special plaque from Epic/Portrait/Associated Labels executives to commemorate U.S. sales in excess of five million units for their Virgin/Epic albums "Kissing To Be Clever" and "Colour By Numbers." Shown from left are E/P/A marketing vice president Ron McCarrell, Culture Club's Boy George and Mikey Craig, E/P/A senior vice president and general manager Don Dempsey, and the group's Jon Moss and Roy Hay.

RCA Tape Duping Moving From Indy

By STEVEN DUPLER

NEW YORK—RCA Records is transferring the bulk of its cassette duplicating operation from its Indianapolis facility to a new plant set to open in Weaverville, N.C. in about a year. The Indianapolis plant also houses RCA's central distribution operation as well as the company's record pressing division, both of which will be unaffected by the changeover, according to Robbin Ahrold, vice president for communications.

"We did make a local announcement last week in Indianapolis, mostly to allay any fears caused by rumors that we were closing down the entire facility," says Ahrold. "This move concerns only our tape duplicating division, which represents the smallest proportion of work force—about 10%—and floor space at the plant."

Weaverville is a suburb of Asheville, N.C. with a population of around 1,500. RCA won't discuss the reasons for selecting the small town as the location for the new facility, saying only, "We did a broad-based site survey to choose the location."

At present, the new plant is still in the early planning stages, and Ahrold says he cannot predict the speed of the transition period, or what the effects will be on the workers who staff the Indianapolis cassette duplicating operation. However, RCA's "worst case" scenario is that at least 200 hourly and as many as 20 salaried employees would be unemployed as a result of the move.

"We are working with Local 1048 of the International Brotherhood of

Electrical Workers in Indianapolis to establish job training programs and placement services for those workers who will be affected," Ahrold claims. If plans proceed apace, those workers could be job hunting as early as the first quarter of 1985.

RCA maintains no other record pressing facilities besides Indianapolis. The plant's central distribution division there is augmented throughout the country by "hits" warehouses which have been in place for years and are designed to "get hit product to market very quickly," Ahrold says. There will be no change in that structure, and RCA also confirms that it has no plans to build a Compact Disc manufacturing plant in the U.S. at this time.

MPS Label Joins PolyGram Jazz Fold

NEW YORK—PolyGram Classics, proprietor of one of the largest jazz catalogs in the industry, has increased its jazz holdings with the acquisition of the German-based MPS line.

The label, which was most recently available in the U.S. via a licensing deal with Pausa, boasts titles by such major jazz artists as Oscar Peterson, George Shearing, Count Basie, Dizzy Gillespie, Dexter Gordon and George Duke. PolyGram, which has worldwide rights to all MPS product, will market it in this country under the Verve/MPS Series, with all LPs and cassettes carrying a \$5.98 list price.

The first eight Verve/MPS titles, set for June 11 release, include four that have not been previously released in the U.S.: Monty Alexander's "The Duke Ellington Songbook," George Shearing's "My Ship," Dizzy Gillespie's "Reunion Big Band" and "Rainbow," a collaboration between saxophonist John Handy and Indian musicians Ali Akbar Khan and L. Subramaniam. In addition, PolyGram Classics has already released five MPS Compact Discs, with 15 more scheduled for release this year.

MPS, which was founded in the mid-'60s by recording engineer Hans Georg Brunner-Schwer, joins the Verve and Mercury catalogs in the PolyGram Classics fold. PolyGram Classics also has a licensing arrangement with another German jazz label, Enja, and distributes the New York-based Gramavision label.

PETER KEEPNEWS

Major Marketing Entity: David Catlin, for 13 years a K-tel U.S. biggie, has corralled former associates George Lukan, once East Coast a&r chief; Alan Cordover, ex-boss of K-tel international franchising, and Jerome Bowie, U.S. product development honcho, as nucleus for his soon-to-be-announced JCI. Interestingly, Track knows Catlin has hired former Pickwick indie label distrib topper Jack Bernstein, adding a new dimension to the firm, which would license and distribute hit LP/cassette compilations and home videos. The former senior VP and general manager of K-tel U.S. is basing in Southern California, with auxiliary warehousing and offices in Minneapolis.

Capitol board chairman Bhaskar Menon was in London last week, discussing the feasibility of stationing a third New York-based label to provide more presence there for Capitol/EMI... Don MacMillan of Macola Records, Hollywood, set a precedent during NAIRD, negotiating a deal with Roger Clayton of Uncle Jamm's Army, an L.A. breakdancing breakout, for their two 12-inch dance titles, "Dial A Freak" and "Egypt, Egypt." The pressing plant boss has set up Action, Cleveland; M.S., Chicago and Atlanta; Navarre, Minneapolis; Sunshine, New York; Great Bay, Baltimore, and JDC, Los Angeles to distribute the two \$5.98s... Carl Jefferson of Concord Jazz Records to be one of the next jazz entrepreneurs to go Compact Disc in about 10 weeks.

Two more Columbia Picture soundtrack albums have been negotiated by studio music nabob Gary LeMel. Arista comes June 11 with "Ghostbusters," the Dan Aykroyd/Bill Murray feature directed by Ivan Reitman, who is also doing the music video. Album has Ray Parker Jr. doing the theme due this week, along with Laura Branigan, the Thompson Twins, Mick Smiley, the Alessi Bros. and Air Supply, with Elmer Bernstein in overall supervision. Casablanca/PolyGram comes June 18 with "The Karate Kid," directed by John Avildsen, with a video by Bob Radler. It's new music, with such bands as Broken Edge, Shandi, Commuter, St. Regis, Gang Of Four and Joe Esposito for the Jerry Weintraub-produced flick. Brooks Arthur supervised the music. Survivor did the theme.

Peter Pan Pop: Joe Porrello of Our Gang Entertainment, Cleveland, will soon link with Marty Kasem's moppet powerhouse in an effort to expand Parade Records. It's anticipated he'll be made a vice president of product development, with his first assignment to build a contemporary dance label... New Orleans pioneer producer Marshall Sehorn has put together a blockbuster commemorative album for the current New Orleans World's Fair. He's assembled sides by the likes of the late Hank Williams, Jerry Kennedy, Shelby Singleton, Fats Domino and the many other Louisianians who contributed so much music to our industry, in a superstar package being peddled at the big event.

Industry veteran Joe Smith is returning to active duty via a soundtrack company he's forming at Creative Artists Agency in Los Angeles. "They'll package the pictures and we'll have the music," says Smith, who had been away from the business for 16 months, since he stepped down as chairman at Elektra... PRC president David Grant confirms that the national pressing plant operation is closing its Compton, Calif. plant sometime between June and July 15. Production switches to the Richmond, Ind. plant, with Steve Glaza, L.A. production control chief, remaining to act as West Coast sales chief. Grant says he is shuffling pressing orders hoping to close the record manufacturing facility around June 1, after he anticipates a month to six weeks before the PRC plant is completely empty and closed.

British music mogul Richard Branson awaits word from the Civil Aeronautics Board for approval of his low-cost pondhopper, Virgin Atlantic Airways (Billboard, March 10). The Newark-to-London daily service received approval from the U.K. equivalent of the CAB last month. Meantime, rumors continue strong that Virgin

CD-Only Label Readies First Release

NEW YORK—Suite Beat Music Group, a Compact Disc-only label, has set its first batch of titles for an early June release. Believed to be the first exclusively CD company, Suite Beat plans to acquire all its releases through licensing arrangements.

"We have already licensed titles and are looking for more titles to license," says Bob Marin, a principle of the Santa Monica-based outfit. "Most independent labels don't know if CDs are a flash in the pan or if they have enough titles to make CDs worthwhile. We're very confident

that CDs are our future and are looking to obtain as many as we can sell."

First releases from Suite Beat include Aaron Copland's "Billy the Kid" by the London Symphony Orchestra; "Wild Root" by the Woody Herman Orchestra with Charlie Byrd; Stravinsky's "Petrouchka" by the London Symphony Orchestra conducted by Eugene Goossens; "For Django" by Stephanie Grappelli; and Tchaikovsky's Symphony #5, conducted by Malcolm Sargent. A second batch of four releases is slated for late July.

Initial pressings for Suite Beat are

Records will try again with a U.S. operation. On what scale, and when, is not clear.

CBS/Fox reportedly paying \$10 million for the home video rights to "The Empire Strikes Back," marking the largest outlay yet by the home video industry. It is believed that CBS/Fox, a longtime proponent of higher prices for home video product, will be launching the product in October attached to a \$79.95 suggested retail price tag. This high price contrasts with recent statements by Lucasfilm that home video versions of its titles should sell for less than \$60. Sources say that the high CBS/Fox bid on the product has Lucasfilm mum on pricing issues. Low-price initiator Paramount Home Video was considered the favored company for the title, now joining its predecessor "Star Wars" in the CBS/Fox camp.

VSDA's next move in the video rental legislation battle will be to reorganize local chapters, Track hears. Mickey Granberg was in Bellevue, Wash., organizing a chapter Wednesday (16), with 70 dealers reported present. In Minneapolis, Bob Bigelow, president of the Minnesota Video Dealers' Assn., reports the group is now affiliated with VSDA. Video specialty retailers seek local unified representation vis-a-vis the wave of state laws involving movie ratings and X-rated packaging, with Louisiana and New Jersey targeted for chapters soon.

Arista Records general counsel Michael Pollack mum over a published report that the label "recalled and destroyed" a 12-inch promo sampler, "The Three Sides Of Jermaine Jackson," which features brother Michael on "Tell Me I'm Not Dreaming," because Michael's monicker was not cleared at the time of pressing. Arista, per a label spokesman, is contractually prohibited from releasing the tune as a single and has no plans to do so... Bayard Spector, 30, who heads SRI Records, is charged in a conspiracy to distribute cocaine. Assistant U.S. Attorney Debbie Herzog of St. Louis, where Spector was apprehended May 1, says he is free on \$5 million bail. Three kilos of cocaine were reported seized during the bust by Drug Enforcement agency reps. Judge Edward Fillipine of St. Louis has set July 2 as a trial date for Spector and three other defendants, Vinson Rood, Philip Rima and George Kelly Jr.

Approximately 300 registrants attended the 1984 NAIRD convention in San Francisco (Billboard, May 19). Bruce Iglauer of Alligator Records stepped down from the NAIRD board, turning over his chair to Tommy Silverman of Tommy Boy Records. Duncan Browne of Rounder was also appointed to the board... The NARM board convenes with Stan Gortikov of RIAA at the Beverly Hilton June 12. It's expected that they will discuss the "Gift Of Music" campaign, procedures to combat illicit recordings and mutual industry woes... A spokeswoman for the Wall Street Journal confirms that the Leisure & Arts page of the Dow Jones daily is expanding its record reviews to monthly coverage of pop and classical albums.

At presstime, word was that a prominent background and foreground music user has agreed to pay CBS Records' per play usage fee, breaking the longtime holdout of such key users to play CBS product on airlines and via Muzak-type systems... Dude Barber, Pfanstiehl's Western regional manager, presented a Sharp VCR to Kevin Day of the Licorice Pizza Covina store as grand prize winner of a recent month-long contest during which Day sold 107 units of Pfanstiehl merchandise. Mike McGoldrick of the Huntington Beach outlet took home a Sanyo hi fi system for moving 74 pieces. Other winners were: Donna Boswell, Ventura; Lauren Knudsen, Balboa Mesa; Greg Grater, Torrance; Nancy Hebert, Huntington Beach; John Avants, Bellflower; Jon Katz, West L.A.; and Brian Rosser, Lakewood.

Dealers ordering \$200 worth of North American Liturgy Resources merchandise through June 30 receive one entry number in a drawing July 4 for an NALR listening center, valued at \$1,000. Edited by JOHN SIPPEL

being handled by Sanyo in Japan, although the label plans on pressing in the U.S. as soon as facilities are available.

National distribution for Suite Beat is being handled by Marin's own Sounds Good, an import and CD distributor also based in Santa Monica. The label's titles will be available on a three-tiered price structure.

The new firm is jointly owned by Chuck Rose, Richard Foss and Marin, and is located at 1201 Olympic Blvd., Santa Monica, Calif. 90404.

FRED GOODMAN

DEF LEPPARD

BY UNPRECEDENTED POPULAR DEMAND POLYGRAM RECORDS PRESENTS THE NEW "HIGH 'N' DRY."

THE BACKGROUND:

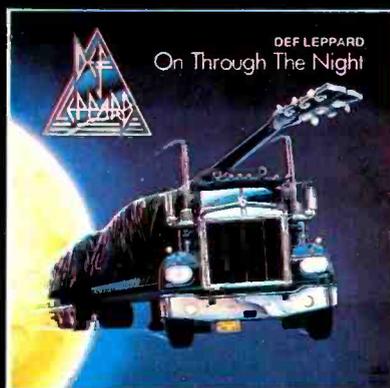
In 1983 Def Leppard sold more than ten million records and tapes, the number one selling Rock album in America. They played to full houses across America to well over one million fans. While the group was on tour, "Bringin' on the Heartbreak" consistently brought the house down. Due to tremendous demand, Robert John "Mutt" Lange remixed "Bringin' on the Heartbreak" along with a previously unreleased rocker, "Me and My Wine."

THE PLAN:

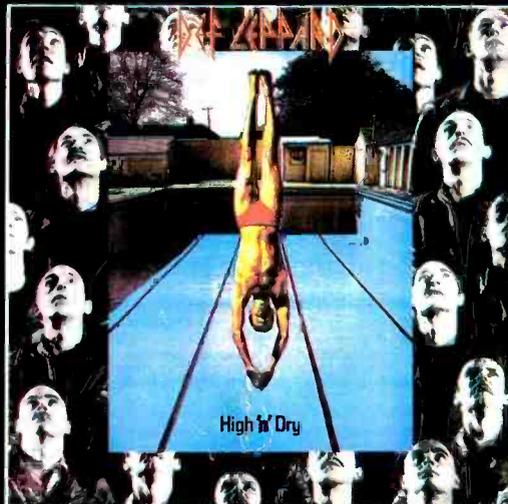
We have added "Bringin' on the Heartbreak" (remix) and "Me and My Wine" (remix) to the existing "High 'n' Dry" record and cassette. This will be prominently noted on the album and cassette.

- David Mallet has made new videos for both tracks.
- "Bringin' on the Heartbreak" MTV World Premiere on May 11.
- Massive instore display campaign including four-color posters, trim fronts, and single browser boxes.
- New radio and TV spots.
- Consumer print campaign.
- Single in four-color picture bag featuring "Bringin' on the Heartbreak" b/w "Me and My Wine" ships to CHR in mid-May.
- 12-inch featuring "Bringin' on the Heartbreak" b/w "Me and My Wine" ships to AOR on May 4.
- High quality cassettes.
- Revised album and cassettes in stores on May 14th.

DON'T MISS DEF LEPPARD'S NEWEST—"HIGH 'N' DRY." SEE YOUR POLYGRAM SALES REP FOR FURTHER DETAILS.



SRM 1-3828



SRM 1-1021

Produced by Robert John "Mutt" Lange.
Management: Q-Prime.



SRM 1-38-1



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