

Billboard

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AFTER RIAA SERIES

CBS Pulls Ad \$\$ From L.A. Times

This story prepared by Sam Sutherland and Earl Paige in Los Angeles, and Leo Sacks in New York.

LOS ANGELES—CBS Records last week suspended co-op advertising dollars for space buys in the Los Angeles Times by major Southern California record/tape chains. The move, believed to affect all major accounts who advertise with the newspaper, followed major news stories published in the Sunday (20) and Monday (21) editions criticizing the Recording Industry Assn. of America (RIAA) for its approach to investigating suspected product pirates and counterfeiters.

Although CBS executives declined comment, sources at both Licorice Pizza and Music Plus confirmed that CBS was on hold with its Times ad dollars. At Tower Records, regional advertising director Mike Pompei also verified the suspension, noting, "They (CBS) were mum with me on why the hold was put on. All I was told was that, at this point and in the immediate future, there would be no ad support, not just with Tower, but all retailers."

The freeze was reportedly issued by Paul Smith, senior vice president and general manager of CBS Records, with the CBS branch office here notifying accounts. Reliable sources trace the decision to division chief Walter Yetnikoff, with the pull-out believed to be retaliation against the three reports filed by staff reporter William Knoedelseder Jr.

(Continued on page 58)

CHAINS, ONE-STOPS, RACKS UPBEAT

CD's Retail Share Growing

By JOHN SIPPEL

LOS ANGELES—Compact Disc sales are carving out significant gains in overall share of album revenues, according to a national survey of retail chains, one-stops and rackjobbers. Although many dealers remain critical of early CD marketing policies among key vendors as too restrictive, those chains now in the forefront of the emerging digital disk

market report gradual but positive growth in overall share.

At Radio Doctors in Milwaukee, Mike Mowers offers contrasting percentages between retail and one-stop activity, noting that 15% of the gross at the company's all-classical retail outlet now stems from the digital software. As a one-stop, however, "It's less than half of 1%." Mowers notes that the retail arm's level of activity now merits a quarterly Compact Disc catalog, maintained by computer, with approximately 1,200 titles now stocked.

"I'm starting a punch-card offer," he adds, "with one free (CD) with every 20 purchased. It's amazing how some people come in and buy 10 at a time." Radio Doctors' retail outlet also benefits from on-air plugs via local FM stations WFMR and WQFM, which obtain CDs on tradeout.

Jim Petersen of the seven Mainstream Record stores in that market credits Radio Doctors, his major supplier, with maintaining a lock on CDs locally. Petersen, like others interviewed, notes that he's still waiting for the Sony Compact Disc players promised some months ago by CBS, which is supplying the units at low

cost to aid in in-store demonstrations.

Latest developments in CD technology unveiled at PolyGram's plant in Hanover, Germany. Page 3.

Joe Bressi of Camelot says the lack of demonstrators is slowing CD sales. He offers the digital disks in 100 of his 150-plus stores, but has demonstration hardware in only 50. Over-

(Continued on page 58)

Producers Hike Vidclip Costs

By TONY SEIDEMAN

The "bargain basement" years of video clip costs are coming to an end, with producers now demanding a sharp increase in payments that they claim have been kept artificially low.

The music video industry has evolved to the point where top clip producers can demand extra dollars and actually have a chance to get them, as a select pool of "name" video creators has gained in power and reputation. Acts that have the power to choose the video people they want to work with tend to lean towards the established producers and directors, making certain that these top names will have a constant stream of major talent to work with.

Members of this group are saying they will no longer settle for budgets they consider inadequate. And they feel that other members of the production community are also growing tired at working for low wages in order to amass credits in a glamorous business.

(Continued on page 61)

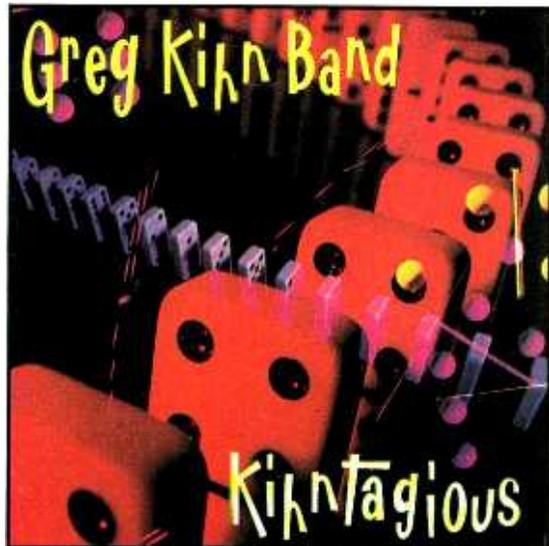
CBS Offering Discount On CDs

By IS HOROWITZ

NEW YORK—In the first major label discount program to emerge in Compact Disc marketing, CBS Records will offer accounts an extra 20% off CD billing during the month of June for all orders totalling 60 or more units.

Accounts participating in the program will thus pay \$10 for each CD, rather than the regular \$12.50. CBS does not specify a suggested list price

(Continued on page 58)



THE GREG KIHN BAND elevated temperatures with their hit single "Jeopardy." **KIHNTAGIOUS** (60354) is guaranteed to keep those fevers rising. Chunky pop/R&B rhythms highlight the new album, featuring the first single, "Reunited" (7-69736). Recommended are "Rock," reminiscent of their #1 "Jeopardy," the pop/funky "Make Up" and the hooky "Worst That Can Happen." The 10 new songs are **KIHNTAGIOUS!** (Advertisement).

—Inside Billboard—

• **RECORD/TAPE STORES** have significantly improved their share of the prerecorded music market against discount and department stores, according to a five-year trend report on consumer purchasing habits just released by the RIAA. Page 3.

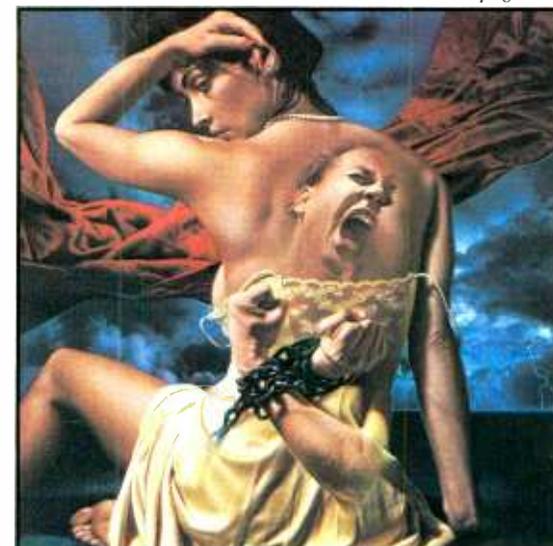
• **KEY HOME VIDEO ISSUES** are on the agenda for the Video Software Dealers Assn.'s first manufacturers advisory panel, to be held Jun 19-21 at LaCosta near Carlsbad, Calif. The meeting has taken nearly a year to firm up. Page 3.

• **WAIL NEW ORLEANS**, which rose to the top and back down again in the ratings, is changing formats. The urban station will be switching to Churchill's "Radio One" easy listening approach. Radio, page 12.

• **VHS HI-FI HARDWARE** is facing a sharply curtailed software market, with some of the nation's leading video duplicating houses reporting severe reproduction problems. But VCR manufacturers, and at least one top software firm, deny that there are difficulties with the format. Video, page 26.

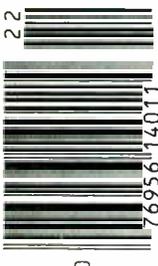
• **TOUGH ANTIPIRACY LEGISLATION** appears close to passage in Congress. The new law would include stiffer provisions for dealing with piracy and counterfeiting on an international level. Page 6.

• **THE JACKSONS** head the list of major artists with albums due in June. Also on the June schedule is Bruce Springsteen's long-awaited new album, and followups to platinum projects by Prince and Jane Fonda. Eight movie soundtracks, including Prince's "Purple Rain," are on the schedule. Page 4.



VAN STEPHENSON has brought to life a "MODERN DAY DELILAH" (MCA-52376) with his debut hit single, already cutting its way to the top of the pop charts and AOR playlists. "MODERN DAY DELILAH" is only the first hit from VAN STEPHENSON'S strong debut album, "RIGHTEOUS ANGER" (MCA-5482), produced by Richard Landis. Available on MCA Records and Cassettes. (Advertisement)

(Advertisement)



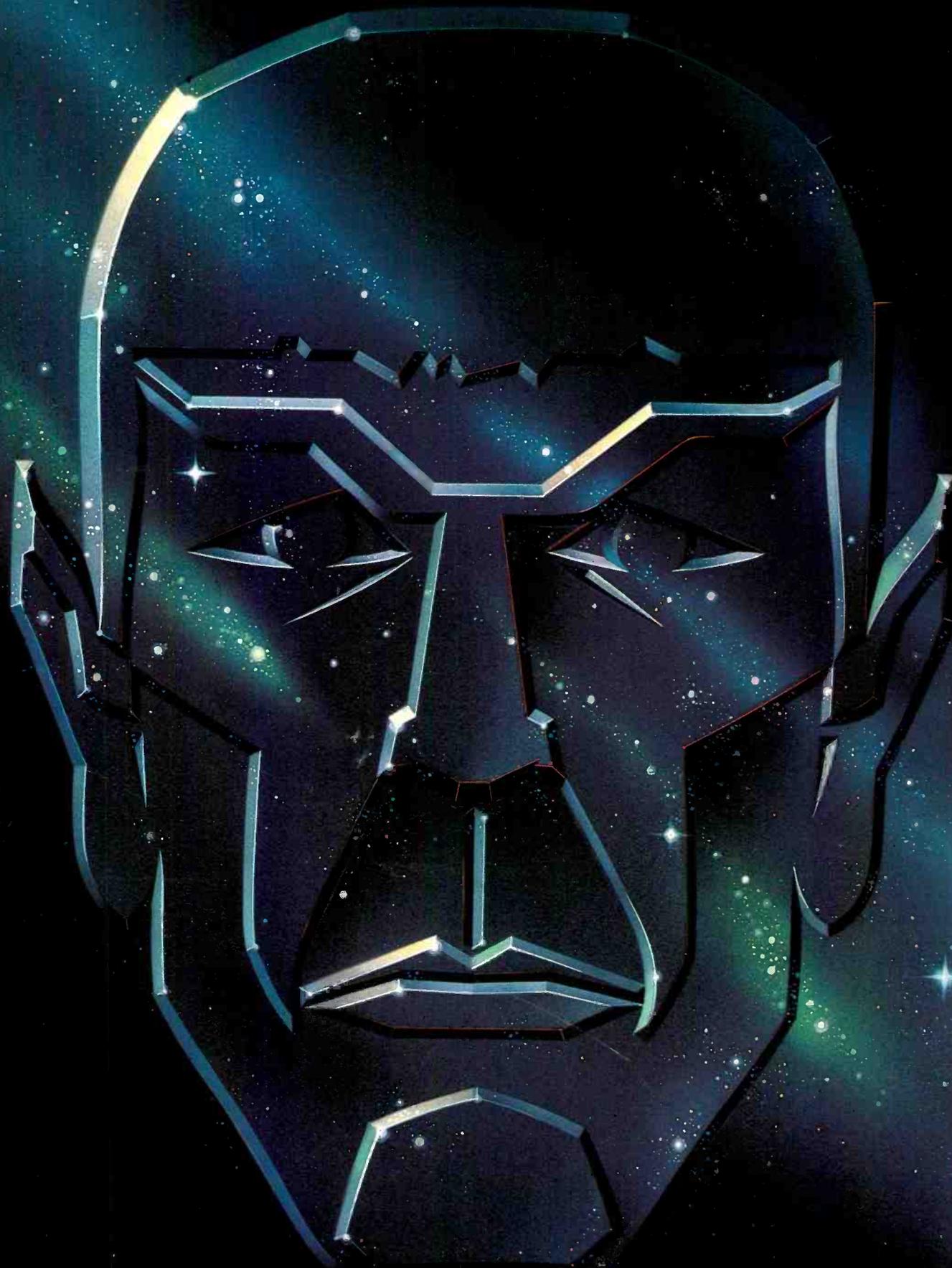
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News

Good News For Record Stores

RIAA Study: Music Retailers Increase Market Share

By FRED GOODMAN

NEW YORK — Record/tape stores have significantly improved their share of the prerecorded music market against discount and department stores. That's just one of the findings in a newly published five-year trend report on consumer purchasing habits released by the Recording Industry Assn. of America (RIAA).

The report, the latest in an ongoing analysis begun in 1979 with the National Assn. of Recording Merchandisers (NARM) and N.P.D. Special Industry Services, also provides year-to-year comparisons on product

trends, consumer purchasing and market size, based on a survey of 13,000 households.

In both the retail and direct marketing sectors, rock music remains the leader, with a 35% share in retail and 30% in mail order. Country and pop/easy listening are next with 13% and 14% shares respectively at retail and 20% and 19% by direct marketing. Black/dance recordings account for a significant 11% of sales at retail, but garner only 4% of mail order sales.

The rise in sales share for music specialty stores continued in 1983, and has been one of the few steady trends across the five years of the study. Such stores accounted for 45% of all record and tape sales in 1979; the figure has risen steadily since 1980, and is now 54%. Both department stores and discount chains have been the losers, dropping from 9% to 4% and 30% to 25% respectively.

Cassettes captured 37% of the retail market in 1983, up from 28% in the preceding year and the comparatively minuscule 7% share from the study's initial year. Among direct mail outfits, cassettes now account for 43% of all prerecorded music sales.

The erosion of LP sales is also being aided by singles, which have enjoyed a small but steady resurgence over the last two years. Representing only 4% of prerecorded music sales in 1980 and '81, the configuration now accounts for 6% of all recordings sold.

Despite the test marketing of NARM's "Gift Of Music" program and the increased focus of that organization on holiday gift programs, gift purchases of prerecorded records and tapes remained level at 22% of all purchases in 1983. At retail, gifts fell off 1% to 24%, while gift pur-

chases via mail order remained steady at 10%.

Shifts in purchaser profile over the last five years suggest a steady return to pre-recession demographics, with blacks and women accounting for a larger percentage of sales. The black music buyer, who accounted for 15% of all sales in 1979 but only 10% in 1982, was back in the stores with a 13% share in '83. Women, who purchased 46% of all recordings in 1979 but only 42% in 1980, captured a 44% share last year.

In addition to the increased show-

(Continued on page 62)

Western Buys Stores, Rack From Souvall

LOS ANGELES — Western Merchandisers, Amarillo, Tex., effective May 27, has acquired the Salt Lake City Alta Distributing branch and the 24 Eli's record/tape/accessories retail units from George Souvall, who is retiring from the industry after 30 years.

The consolidation of the Alta rack-jobbing and retail entities strengthens the Sam Marmaduke family's position as the fourth largest rackjobber nationally, as well as the fourth largest retail chain. The addition of the Alta and Eli's holdings provides WM with representation in more than 20 states stretching from Washington to

(Continued on page 61)



MEETING OF THE VOICES—Four famous faces discuss their performances at a benefit marking the 100th anniversary of the Metropolitan Opera May 13 in New York. Pictured from left are John Denver, French singer and budding politician Yves Montand, Lionel Richie and Placido Domingo.

VSDA, Manufacturers To Meet

By EARL PAIGE

LOS ANGELES—Home video issues from bar coding and standardized packaging to returns and co-op advertising will be discussed when the first Video Software Dealers Assn. (VSDA) manufacturers' advisory panel gathers June 19-21 at LaCosta near Carlsbad, Calif.

NARM Offering Lower Dues For Small Companies

NEW YORK—The National Assn. of Recording Merchandisers (NARM) has lowered its membership dues for smaller companies. The drive to beef up the organization offers special rates for regular and associate memberships, and is applicable to renewals as well as first-time members.

In the regular membership category, which covers retailers, rackjobbers, independent distributors and one-stops, a special dues of \$200 a year for companies reporting up to \$1 million in volume is being offered. The rate offers a double savings, since the former minimum membership fee was \$400 a year for companies doing up to \$50,000. The special rate is the lowest regular membership due NARM has offered in its 26-year history.

Dues for associate members, including manufacturers, professional organizations, marketing firms and other interested non-retailing firms, will now be \$300 for those with under \$1 million in volume. The fee had been \$600.

With VSDA and the Hollywood studios still locked into a battle over video rental legislation, the meeting has taken nearly a year to firm up, according to VSDA secretary Weston Nishimura, a Bellevue, Wash. dealer and distributor. It was at VSDA's 1983 convention last August in San Francisco that Cy Leslie of MGM/UA Home Video urged both sides to get together.

Nishimura insists that the long dealy derives from the need to develop topics, and downplays any mutual antipathy over video rental legislation. Nor, he indicates, does the LaCosta meeting indicate any thaw or breakthrough in proposed video rental activity on Capitol Hill.

Rather, Nishimura says, VSDA is stressing the future. For example, one topic will be original programming for home video. "This is nothing like a boycott of Hollywood," he says. "It's more an evolutionary move as we see programming coming from HBO and other sources rather than feature films.

"The Compleat Beatles' is one

dramatic case. Much music video is in this area—it's basically programming that has a longer lifespan than does a movie, how-to, concerts and so on."

All the same, representatives of MTV, HBO and other original programming sources were not invited to LaCosta. "That could come later. Right now they (the studios) are jealously guarding their contacts outside the theatrical avenues, producers and so forth," Nishimura says.

One other hot topic new to the agenda is that of including MPAA ratings or their equivalent on packages, currently the subject of legislation in several states (Billboard, May 26). Another topic, returns, will be addressed in two parts: stock balancing and how to handle defective product.

Expected at LaCosta are VSDA president Frank Barnako, McLean, Va. retailer; VSDA treasurer John Pough, Orange County, Calif. retailer; and Arthur Morowitz, head of New York-based Metro Distributors,

(Continued on page 62)

PolyGram Maps CD Expansion

Marketing Plans, Technological Developments Unveiled

By MIKE HENNESSEY

HANOVER—Major plans to broaden the market for the Compact Disc system and to expand its applications were announced Tuesday (22) by Philips/PolyGram.

A visit to the PolyGram CD plant in Langenhagen by U.K. consumer press and television reps was one of a five-day series of presentations. Me-

dia delegations from Norway, Sweden, Finland, West Germany, France, Austria, Belgium, Holland and Italy also visited the plant.

Among the CD innovations unveiled were:

- A CD-based hi fi rack system.
- Integrated CD centers, and CD changers taking up to 10 disks and offering full random access.
- Compact Discs incorporating combinations of music, spoken word, text and graphics.

• An in-car CD player expected to hit the market in 1985-86.

• A professional CD reproduction system for recording and broadcasting studios and discotheques with two players, a console and a VDU monitor.

• CD-ROM (Read Only Memory), a high-density information storage system. The capacity of a CD-ROM disk is equivalent to 150,000 A4 pages. The CD-ROM system also has a potential application in the field of advanced, sophisticated video games.

In the three months after its European launch just one year ago, the Compact Disc made its most powerful impact among male high fidelity enthusiasts in the 25-50 age group. Now, as the second main phase of its marketing strategy, the Philips/Sony/PolyGram partnership is seeking to develop the CD system as a mass market entity.

There is already evidence that the key age range has dropped markedly, with 20- to 40-year-olds now pre-

dominating. And with an increasingly expanding software catalog, a wide range of new CD applications and substantial reductions in player prices, Philips expects sales of the CD system to mushroom.

Philips claims that the pace of the CD market's growth in Europe is faster than that of color television when it was first introduced and comparable with the VCR explosion.

Giving figures for the U.K., Simon Turner, product manager CD/Hi Fi, Philips Audio, said that deliveries of players to the trade in 1983 were 19,000. The figure is projected at 35,000 for this year and 75,000 for next year. Estimated delivery total for 1986 is 175,000.

By the end of this year, there will be 1,000 retail outlets for the CD system in the U.K., Turner predicted. Sales, he said, are expected to be concentrated in the \$404-\$540 price range.

Turner said that awareness of the CD system had increased dramatically over the last year. "Our research in the U.K. shows that whereas in January, 1983, 20% of hi fi owners were aware of the system, the figure for January, 1984, was 80%," he said. "Equally, the percentage of our target market who said they would be buying the CD system in January, 1983, was 15%. By January, 1984, it had risen to 50%." He added that Philips was planning a major CD promotion campaign in the U.K. for

(Continued on page 62)

BILLBOARD CONVENTION

Agenda Set For Radio Meet

LOS ANGELES—The agenda for the Billboard Radio Programming Convention in Washington, D.C., July 5-8, has been set by the 25-member advisory panel (see page 11).

Prior to the official start Thursday (5), an all-day seminar designed to acquaint small and medium market PDs with the tactics and tools employed in more competitive arenas will be conducted by Double-day vice president of programming Dave Martin. Martin is currently lining up top name guest lecturers to provide insight into their various areas of expertise. While there will be no extra charge for the special session, preregistration is required, and admittance will be restricted to 50 attendees.

Advisory board members are now confirming panelists, with a list of moderators expected to be released in next week's issue of Billboard. The finalists in the Billboard Radio Awards Competition will also be announced then.

Additionally, San Francisco-based Ichi Bon Ichi, headed by Bay Area programmer Tom O'Hair, has been signed to operate a closed-circuit radio station throughout the three-day event highlighting the air talents that formed the top 40 nucleus in the '50s and '60s. Individuals may submit suitable airchecks or receive additional information regarding the Billboard Radio Programming Conference from Kris Sofley, Billboard, 9107 Wilshire Blvd., Beverly Hills, Calif. 90210.

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Hot Album Release Schedule: June

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

ARTIST	TITLE	LABEL	DATE	FORMAT
John Anderson	Eye Of the Hurricane	Warner Bros.	June 18	Studio
Jane Fonda	Jane Fonda's New Workout Record	Columbia	mid-June	Exercise
Jacksons	Victory	Epic	late June	Studio
Elton John	Breaking Hearts	Geffen	June 18	Studio
Prince/Soundtrack	Purple Rain	Warner Bros.	June 18	Soundtrack
Rolling Stones	Best Of the Rolling Stones	Rolling Stones/ Atlantic	mid-June	Compilation
Bruce Springsteen	Born In The U.S.A.	Columbia	June 4	Studio
Various Artists	The Official Music Of The XXXIII Olympiad	Columbia	mid-June	Compilation

ALSO DUE: SPRINGSTEEN, PRINCE, FONDA

Jacksons Top June Release List

By PAUL GREIN

LOS ANGELES—"Victory," the Jacksons' first album since "Thriller" made Michael Jackson the hottest act in pop, is due the last week of June, topping the list of major June releases. The release coincides with the opening of the Jacksons' tour at Rupp Arena in Lexington, Ky. (Tal-ent, page 43).

The month's next hottest release is also keyed to a big summer tour: Bruce Springsteen's "Born In The U.S.A." It's Springsteen's first band-oriented pop album since "The River" in 1980.

Two other albums are slated for June by acts that hit platinum with their last albums. Prince will follow "1999" with music from his forthcoming screen debut in "Purple Rain," and Jane Fonda will follow her "Workout Record" with "Jane Fonda's New Workout Record."

"Purple Rain" is one of eight soundtracks expected in June, which ties into the fact that June marks the kickoff of the summer movie season.

The other soundtracks include "Gremlins" (Geffen), featuring tracks by Quarterflash, Peter Gabriel and Michael Sembello; "Ghostbusters" (Arista), featuring a title track by Ray Parker Jr.; "The Natural" (Warner Bros.), featuring a score by

Randy Newman; "The Muppets Take Manhattan" (Warner Bros.), "Firestarter" (MCA), "The Karate Kid" (Casablanca) and volume two of "Beat Street" (Atlantic).

June will also see new albums by two veteran British pop stars. Rod Stewart's "Camouflage," produced by Michael Omartian, is due June 11, to be followed a week later by Elton John's "Breaking Hearts." Stewart's last album, "Body Wishes," fell short of gold, but the first single from the new album, "Infatuation," is already in the top 40. John's last two albums have gone gold and have produced, between them, four top 15 hits.

Other top rock releases set for June include Elvis Costello & the Attractions' "Goodbye Cruel World" (Columbia), Nick Lowe's "Nick Lowe And His Cowboy Outfit" (Columbia), Sparks' "Pulling Rabbits Out Of A Hat" (Atlantic), Split Enz' "Conflicting Emotions" (A&M) and a new album by Difford & Tilbrook (A&M), the former masterminds of Squeeze.

June's most star-studded album is Columbia's "The Official Music Of The XXXIII Olympiad," featuring cuts by Christopher Cross, Toto, Foreigner, Loverboy, Quincy Jones,

(Continued on page 61)

Joint Venture To Offer College Vid Concert Web

NEW YORK—A video concert network that could bring a single performance to large-screen venues in 1,500 colleges to a total audience of over three million students nationwide is being created as part of a joint venture between College Satellite Concerts Inc. and Videonet.

Videonet is one of the leading firms involved in transmitting special events to large screens in auditorium-style venues. Video-auditorium concerts done by the company include presentations of performances by the Who, the Rolling Stones, and Devo, the latter in 3-D.

Videonet will own the signal decoding facilities and deal with the satellite transmission of the concerts, according to Charles Greene, president of CSC. Greene says that CSC itself will own the large-screen tv equipment at each venue, and handle the booking of the groups and ticket distribution.

About 500 schools will be wired up by the end of this year, Greene says, with 500 more getting hooked up in 1985 and another 500 the following year. To help encourage participation by the colleges, CSC will allow the schools themselves to handle some of the ticket distribution. Greene predicts that minimum attendance figures at each venue will come to at least 3,000 people, and claims that revenues for the schools will reach between \$100,000 and \$200,000 a year.

Current plans call for the live transmission of four concerts in 1984, and eight concerts a year after the network is up and running. Although negotiations are in progress with a

number of different major groups, no transmission contracts have yet been signed, Greene admits.

Schools within 150 miles of any scheduled performance sites will not receive the video transmission, Greene says, so that the video concerts will not reduce the grosses of the live performances.

The current startup date for the combined CSC/Videonet effort is September, with a limited number of schools in each geographical area able to receive and present the video concerts.

Greene is a music industry veteran, with directoral and production involvement with such artists and groups as Buffalo Springfield, Sonny & Cher, Iron Butterfly and Barry White. College Satellite Concerts is a wholly owned subsidiary of College Satellite Network Inc.

TONY SEIDEMAN

First Tour Dates For Springsteen

NEW YORK—Dates for first leg of Bruce Springsteen's tour have been set. The jaunt, which begins June 29 in St. Paul, makes July stops in Cincinnati (5); Cleveland (8,9); East Troy, Mich (12); Chicago (15,17); Montreal (21); Toronto (24); Saratoga Springs, N.Y. (27); and Detroit (30,31).

Barry Bell, who booked the tour for Premier Talent here, declines to disclose the rest of the dates, but says the tour will continue "until at least the end of the year."

Springsteen's forthcoming Columbia album, "Born In The U.S.A.," is slated for June 4 release.



RANGERS SCORE—Camel/MCA act Night Ranger stops by MCA's Los Angeles office to pick up platinum awards for their "Dawn Patrol" and "Midnight Madness" albums. Shown from left are the group's manager Bruce Cohn, Rangers Jack Blades, Alan Fitzgerald, Jeff Watson, Kelly Keaggy and Brad Gillis, Camel president Bruce Bird, MCA Records Group president Irving Azoff and Pat Glasser, the group's producer.

Executive Turntable

Trade Groups

Tom Silverman, founder of the New York-based Independent Label Coalition, has established what he terms a "steering arm" to organize the Coalition's activities. Duncan Hutchinson is handling membership and fundraising events. He was part of England's Independent Label Assn. and is now working on a doctoral project on the music business at the City Univ. of New York. David Renzer is handling label/distributor relations. He is an attorney at the law offices of F. Lee Bailey and Carl Bowen. And Jeanie Hance is handling press and promotion. She continues other activities as an independent publicist.

Record Companies

Warner Bros. Nashville makes a series of staff changes and additions. Paige Rowden is upped to director of production and development for the a&r department. She was a&r coordinator for the label in Los Angeles. Cindy Finch is promoted to director of administration. She was a receptionist. The additions include Keni Wehrman as assistant to the a&r vice president; Sue Ann Sutton as

assistant to the division's executive vice president, Jim Ed Norman; and Ronna Rubin as publicity coordinator. Wehrman was with James Stroud Productions, Sutton was with Audio Media, and Rubin was media director for an Ohio performing arts center.

Pam Lewis is named media manager for RCA's Nashville office. She was a publicist for MTV, Nickelodeon and the Movie Channel, all under the Warner Amex Satellite Entertainment banner. In the label's New York headquarters, Joseph Johnson is named division vice president of employee relations. He had held the same post for RCA Communications . . . Allan Tepper joins Artist International Records in New York as vice president of operations. He was East Coast creative director of CBS Songs.

Joey Porrello is named vice president/product development for Parade Records, a division of Peter Pan Industries, based in Newark. He was president of Cleveland-based Our Gang Entertainment . . . Comstock Records, Shawnee, Kan., recruits Pam Mathews and Marsha Puhl to form its in-house production team. Mathews was a sales rep for a furniture firm. Puhl handled press relations for a local bank.

Bob Fead joins Chicago-based Red Label Records as sales and marketing consultant. An industry veteran, Fead was most recently consulting on an independent basis . . . Denise Ninette Uzan joins Ascot Records in New York as promotions director. She was an independent promoter in France . . . Stan Morriss has resigned his post as president of Moby Dick Records in San Francisco. He is planning to form his own label . . . Frank Murray joins Personal Records in New York as promotion vice president. He was national director of club promotion for Quality Records.

Marketing

In Durham, N.C., William Shanley joins the Record Bar chain as loss prevention manager. He was regional security manager for Revco Drug Stores, Inc.

Video/Pro Equipment

Time Inc., New York, appoints three to run its video group. Jeff Bewkes is named senior vice president for strategy and development. He was vice president, planning and treasurer for HBO. Glenn Britt is named senior vice president of finance. He was senior vice president of finance for ATC in Denver. And Philip Lochner becomes senior vice president and general counsel. He was corporate associate general counsel.

Walt Nichol is named vice president and general manager of new operations and the engineering group for Group W Satellite Communications in Stamford, Conn. He was vice president, operations and technical services for Group W . . . MGM/UA Home Video, New York, makes two appointments. Brian Segall is named vice president of business affairs. He was counsel to Orion Pictures. And Janet Ehman is named Midwest regional manager, working out of Chicago . . . Steve Garfinkel joins Moviellab Video in New York as operations manager. He had held a similar post at Showtime/The Movie Channel.

(Continued on page 64)

New Billboard Music Trivia Board Game

NEW YORK—Billboard has entered into a licensing agreement for a music trivia board game.

"Billboard Magazine's Top 40 Trivia Game" was developed by three lawyers from Vancouver, British Columbia—Anthony Serka, Brian Jackson and Henry Brown—who call themselves "The Earls Of Esoterica." They have appeared on numerous television and radio trivia quiz programs throughout Canada, winning in excess of \$20,000 in prize money.

"Billboard Magazine's Top 40 Trivia Game" is divided into segmented musical eras, with 6,000 questions of varying degrees of difficulty.

Discussions concerning manufacturing and distribution are currently under way with game manufacturers. Marketing is expected sometime this year.

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Congress In Piracy Crackdown New Law With Tough International Slant Near Passage

By BILL HOLLAND

WASHINGTON — Congress is close to passing a law that will include tougher specific language to fight international piracy and counterfeiting, including a section stating that the President may withdraw, suspend or limit the application of duty-free treatment to any country that fails to aid in abolishing counterfeiting and piracy within its boundaries.

The bill, the Generalized System of Preference (GSP), permits limited duty reductions for some products from developing nations. The amendment (S. 1718) containing the tough language for protection of American intellectual property was introduced earlier this session by Sen. John Danforth (R-Mo.).

The bill was passed by the Commerce Committee May 3, and now awaits action by the Senate. It has not been reported out yet, according to Senate staffers, because they are investigating a "suitable vehicle" from the House side to attach to the Senate bill to insure quick passage by the Congress. Staffers indicate that they plan to move on the bill after the spring recess this week, although no

date has been scheduled. Little resistance to the bill is expected.

In two of the most specific sections in the amended language okayed by the Senate committee, criteria for being excluded from or included in the trade bill hinge on the extent to which a nation has:

- Nationalized, expropriated or otherwise illegally seized ownership or control of property, including patents, trademarks or copyrights owned by Americans.

- Provided under its law adequate and effective means for foreign nationals (Americans) to secure, exercise and enforce exclusive rights in intellectual property, including patent, trademark and copyright rights.

These are mentioned in the section on criteria for becoming beneficiaries of the GSP as well as the section on reporting requirements, which will be reviewed by the President and the Congress within three years of enactment.

The U.S. is said to have lost more than 130,000 jobs and as much as \$8 billion in lost sales annually due to the burgeoning illegal markets overseas. The market for illicit records and tapes alone was estimated at

\$915 million in 1982, according to figures published by the Recording Industry Assn. of America (RIAA).

RIAA president Stan Gortikov, upon returning from a fact-finding trip in the Far East in early May as part of a joint government/business sector coalition, found "zilch enforcement" of U.S. intellectual property in Singapore, one of the worst offending countries. He says the group was "stonewalled" when it sought a firm pledge from the government there to crack down on the bogus-product industries. The RIAA, as well as book publishers, Hollywood and other industries that have found even bogus auto parts and hospital appliance businesses overseas, are behind the Danforth measure (Billboard, May 26).



FAMOUS IMAGES—Members of the Broken Edge band celebrate their co-publishing agreement with their publishing company, Broken Image Productions, and Famous Music. Shown from left are the group's attorney Lyndsey Feldman, Famous Music's Wally Schuster, the group's John Mark, Famous' Alan Melina, and Richard Fenton and Joshua Lober of Broken Edge.

Chartbeat

Deniece Cops Pop's Triple Crown

By PAUL GREIN

Deniece Williams' "Let's Hear It For The Boy" (Columbia) jumps to No. 1 on this week's black chart, two weeks after topping the dance/disco chart and one week after reaching No. 1 on the pop chart.

"Boy" is the 12th smash to top all three charts since September, 1974, when Billboard inaugurated its weekly dance chart. Here's a complete list of those triple-crown winners, in chronological order.

1. "Fly Robin Fly," Silver Convention, Midland International, 1975.
2. "Don't Leave Me This Way," Thelma Houston, Tamla, 1977.
3. "Got To Give It Up," Marvin Gaye, Tamla, 1977.
4. "Boogie Oogie Oogie," A Taste Of Honey, Capitol, 1978.
5. "Le Freak," Chic, Atlantic, 1978.
6. "Ring My Bell," Anita Ward, TK, 1979.
7. "Bad Girls," Donna Summer, Casablanca, 1979.
8. "Upside Down," Diana Ross, Motown, 1980.
9. "Celebration," Kool & The Gang, De-Lite, 1981.
10. "I Can't Go For That (No Can Do)," Daryl Hall & John Oates, RCA, 1982.
11. "Billie Jean"/"Beat It," Michael Jackson, Epic, 1983.
12. "Let's Hear It For The Boy," Deniece Williams, Columbia, 1984.

"Boy" also climbs to number three on this week's adult contemporary chart, which is already higher than any of these other multi-format hits climbed on that survey. In fact, only two others reached the AC top 10: "Fly Robin Fly," which peaked at number six, and "Billie Jean," which hit number nine.

In the year since "Billie Jean" and "Beat It," two other hits have reached No. 1 on both the pop and dance charts, but fell short on the black chart. Irene Cara's "Flashdance... What A Feeling" (Casablanca) peaked at number two on the black chart; David Bowie's "Let's Dance" reached number 14 black.

"Boy" is Williams' second No. 1 dance hit, following "I've Got The Next Dance" (August, 1979) and her third single to top the black chart, following "Too Much, Too Little, Too Late" (April, 1978) and "It's Gonna Take A Miracle" (May, 1979).

This multi-format success makes "Boy" an early front-runner for Grammys for record and song of the year, as well as the song to beat for the Oscar for best original song.

★ ★ ★

Oh Julie: Michael Jackson's "Thriller" (Epic) dips to number six on this week's pop album chart, ending a run of 71 consecutive weeks in the top five. Only one album in the past 20 years has logged more total weeks in the top five: Julie Andrews' soundtrack to "The Sound Of Music," which had 73 weeks.

The start of the Jacksons' tour next month may well push "Thriller" back in the top five and enable it to pass "The Sound Of Music." But it will take until at least early next year for "Thriller" to top "The Sound Of Music" for the longest run in the top 10 of any album in the last 20 years. "Thriller" is currently in its 74th week in the top 10, but "The Sound Of Music" was listed there for an in-

credible 109 weeks between May, 1965 and January, 1968.

★ ★ ★

Fast Facts: Huey Lewis & the News (Chrysalis) this week collect their third top 10 single since last December, as "The Heart Of Rock'N'Roll" jumps five notches to number eight. It follows "Heart And Soul" (#8) and "I Want A New Drug" (#6). Only two other acts have notched three top 10 hits since December: Lionel Richie and Culture Club. All of this singles action has pushed the group's "Sports" to number three in its 35th week on the pop album chart.

And Wang Chung (Geffen) moves up to No. 1 on the dance/disco chart with "Dance Hall Days"/"Don't Let Go." This is the first No. 1 dance hit for Geffen Records, which scored its first pop No. 1 with John Lennon and its first black No. 1 with Jennifer Holliday.

Racket Charge Added To Chi Concert Venue Suit

LOS ANGELES—The additional charge of federal racketeering was added May 7 to a 1982 suit filed in Chicago by concert promoters Carl and Larry Rosenbaum of Flip Side Productions, which charged that a group of defendants tried to monopolize the Rosemont Horizon, a major venue.

The original suit by the Rosenbaum brothers, who also operate a chain of record/tape retail stores, FlipSide, in Chicago, alleged that defendants Jam Productions, Chicago Jam, Jerry Michelson and Arnie Granat attempted to dominate concert promotion by securing exclusive rights to promote at the Rosemont venue.

The filing, which also named the Village of Rosemont and the Univ. of Illinois as defendants, sought treble damages in excess of \$3 million and injunctive relief in the antitrust action. Granat and Michelson were described as owners of Jam and Chicago Jam, interrelated corporations. The university was named because it owns a 12,000-seat concert facility on its Circle campus in Chicago, which was also involved.

Ralph Michelson, Lee Stern, Al Granat, Robert Martwick and Norman Finkle were named defendants

as owners of MFG and Tempo, two Illinois corporations.

The recent filing, alleging that the RICO statute had been violated, names former Chicagoan Frank Fried, an erstwhile personal manager, as a defendant, along with Fried cohort Paul Johnson, who was manager of the Horizon when Fried was operating the venue for the village of Rosemont.

The May filing states that Rosemont entered into an exclusive concert promotion pact for the 20,000-seat Horizon with MFG/Tempo with the understanding that such rights would be sublicensed to Jam. The new additional charge alleges that Tempo and Jam required the exclusive binder to enable them to defraud recording artists who performed there by fraudulently hiking expenses, which were then deducted from the acts' fees.

Such false accounting practice falls into the racketeering statute because virtually every act that performed at the Horizon crossed state lines to do so; telephones were used to book such artists, and Fried frequently traveled from his home here to the Horizon.

Federal District Judge James B. Moran is presiding in the matter. JOHN SIPPEL

Zorinsky To Testify At Hearing On Jukebox Bill

WASHINGTON — The Senate copyright subcommittee has rescheduled its single hearing on the controversial Coin-Operated Phonorecord Player Act—the so-called one-time-fee jukebox bill, S. 1734—for June 20 instead of the previously announced June 5.

Subcommittee staffers say that there will be 10 witnesses invited, including the author of the bill, Sen. Edward Zorinsky (D-Nev.). It is unusual for the sponsor of a measure to testify in favor of it, and one source suggested this "shows Zorinsky must be really serious about it."

Also invited to the June 20 hearing are the Register of Copyrights, David Ladd, the Commissioner of Patents & Trademarks and Cabinet Council member Jerry Hossinghoff, who will oppose the bill, as well as opposing representatives from ASCAP and BMI and representatives of the

Amusement & Music Operators Assn. (AMOA), proponents of the measure.

The bill would set aside the annual \$50 license fee for a one-time fee of \$50 for new jukeboxes and less for boxes already in service. Writers and publishers, who received no royalties from jukebox owners until 1978, see the bill as another example of copyright erosion. The jukeboxers say the high annual fee will drive them out of business.

In another Capitol Hill action, this one on the House side, there are unconfirmed reports that after the recess the subcommittee on courts, civil liberties and the administration of justice will separate the audio rental bill from the ailing "omnibus" copyright reform package. Subcommittee staffers, however, deny that any firm action has been planned. A similar measure passed the Senate last June.

BILL HOLLAND

Scher Abandons Plans For World Trade Center Shows

By LEO SACKS

NEW YORK—New Jersey concert promoter John Scher has scrapped plans for a series of 10 summer shows at the World Trade Center plaza overlooking New York Harbor.

Scher says that his Monarch Entertainment Corp. contracted with several rock acts and "a major country star," but that his plans were stalled because of "a crazy bidding war" with rival promoter Ron Delsener for talent "unworthy" of the price.

Delsener, he alleges, "did everything he possibly could to sabotage" his planned co-promotion with the Port Authority of New York & New Jersey, which operates the Twin Towers in lower Manhattan. Scher also blamed problems with union officials representing the Teamsters, Electricians and Operating Engineers for the cancellation of the series, which was scheduled to begin in June.

Delsener declined to respond to

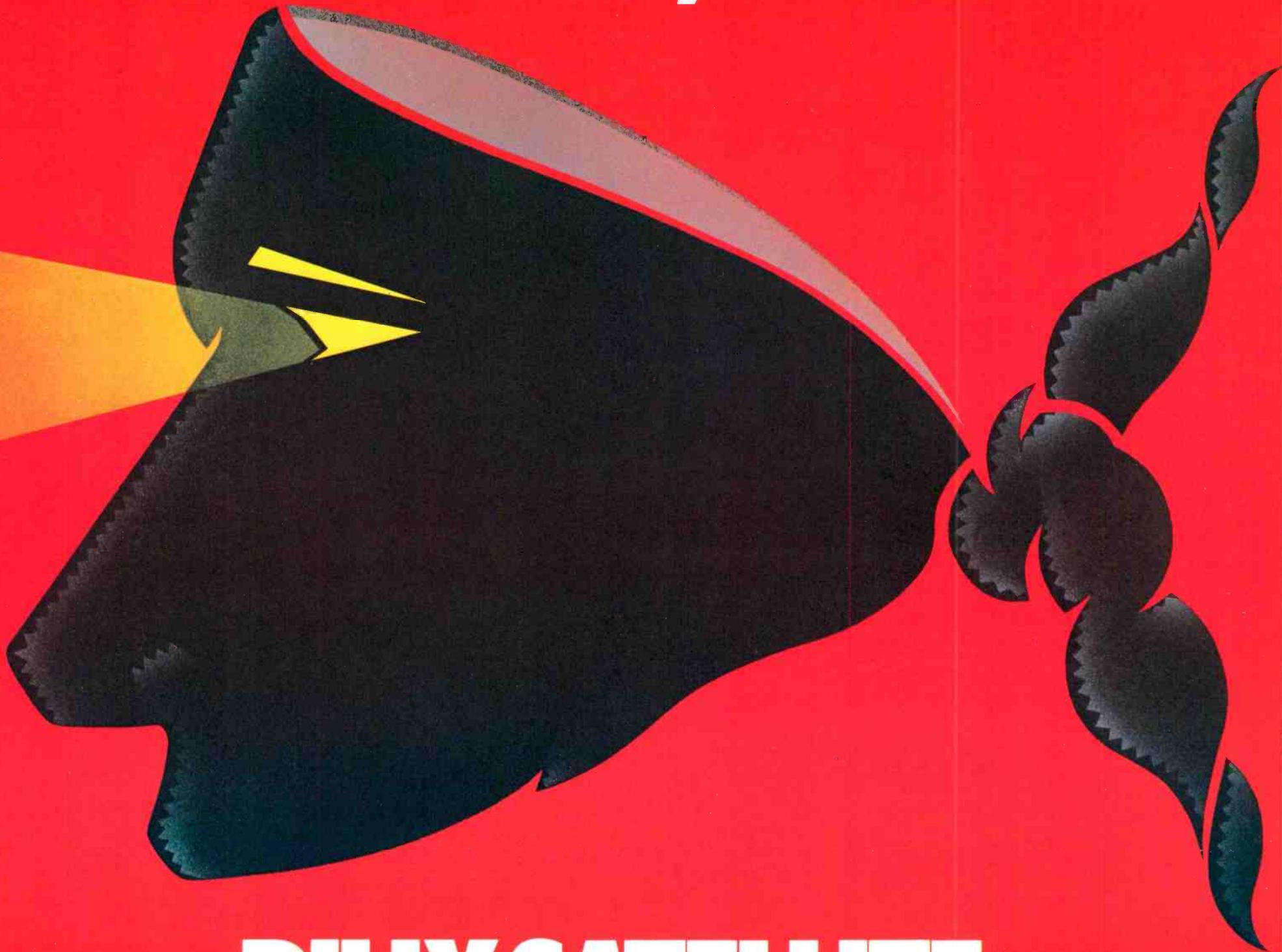
Scher's statement.

Scher has been performing weekly community service at Integrity House, a Newark-based residential drug rehabilitation program since January, when he was fined \$10,000 and ordered to perform 400 hours of work after pleading no contest to violating federal antitrust laws in a scheme to divide the Upstate New York concert promotion business.

Mario Salzano, an official of the World Trade Center, says the series concept will be examined by the Port Authority next year, and that both Scher and Delsener have expressed an interest in producing the shows for their respective companies. In response to Scher's allegation of "sabotage," Salzano says: "That's John's opinion."

Delsener is in the second year of a three-year pact with the New York City Department of Ports & Terminals for the use of Pier 84 at 44th St. and 12th Ave. here, where he stages summer shows.

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GERMAN CD SURVEY

Owners Want More Titles

HAMBURG—Almost all West Germany's Compact Disc owners are pleased with the performance and sound quality of their equipment, but most remain dissatisfied with the still meager selection of software titles available. Contrary to general perceptions of the CD market, it is not classical but pop product that is in demand.

Thus reports German hi fi magazine Audio after a reader poll. Among CD owners, according to the poll, 94.3% are satisfied with the hardware and 84.7% with the disks, while around 50% of all those surveyed say they plan to replace one or more components of their hi fi systems because of CD's superior quality.

The rapid fall in player prices from \$900 at the time of CD's introduction in March, 1983, to only \$400 a year later is clearly contributing to the system's popularity, the magazine notes, and it is also creating major new trends in the hi fi market.

On the software side, sales have outstripped expectations: The average owner buys 2.7 new CD disks a month at a cost of \$36, and already has 24.1 disks on his shelves, of which 13.1 are pop, 9.6 classical and 1.4 jazz.

But 77.9% of those surveyed are dissatisfied with the selection of software available. At the top of the list of desired product are such pop acts as the Beatles (20.7%) and Pink Floyd (21.8%). Surprisingly, though, reports the magazine, only 3% expressed a wish for greater availability of classical titles.

German Institute Sees Continued VCR Boom

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 production 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.

Video Equipment Featured At Italian Disco Exhibition

By VITTORIO CASTELLI

MILAN—The spotlight was on video at the second annual SIB disco exhibition, staged in the Italian resort of Rimini, May 8-11. The event proved a resounding success, with some 220 exhibitors, compared to 160 last year.

There was also a substantial upturn in the number of general visitors; there were around 8,500, compared to 5,000 at the first SIB. Officials estimate that 20% came from abroad, mostly continental Europe but with sizeable groups from the U.S. and U.K., as well as strong representation from northern African territories and the Middle East.

The event is organized by APIAD, the trade group representing Italian manufacturers of disco/dance hall equipment, and the Rimini corporation. Use of video screens as special in-house effects was stressed, along with the creative element of video software.

Most foreign companies were represented by their local Italian distributors. But according to Mauro Mal-

fazzi, deputy general manager of the fair, several major overseas firms are opting to man their own stands at next year's SIB. He adds: "Our checks show an increase in actual business turnover this year of some 20% compared with the 1983 returns."

"The quality and range of turnout in Rimini this year confirmed once and for all that the Italian disco equipment business is a major and influential part of the worldwide industry," says Nicola Ticozzi, APIAD president.

"It's a pity that so few Italian companies went to Midem this year; they missed a vital international showcase for the sophistication of their goods. Instead, AFI, the Italian IFPI branch, represented the national music business.

"But SIB is proving its worth in publicizing the quality of Italy's wide-ranging disco products. It's an area of national trade now ranking with fashion and furniture."

Plagiarism In German Spotlight
Lawyers Study Issue In Wake Of Ralph Siegel Case

By WOLFGANG SPAHR

HAMBURG—Following the recent court case here in which publisher/composer Ralph Siegel was ruled to have lifted sections of Eurovision Song Contest winner "Ein Bisschen Frieden" from an earlier Julio Iglesias hit (Billboard, April 21), West German lawyers have been re-examining the question of plagiarism.

The general consensus is that such cases, typically, are extremely protected, and that their results are distinctly uncertain. In the words of Hamburg attorney Hartwig Ahlberg, "Plagiarism trials are among the most difficult disputes under copyright law."

Ahlberg adds that judges are as a rule incapable of assessing the musical merits of a case, and that few of the expert witnesses whose testimony decides the outcome are equipped to explain their reasoning in a manner comprehensible to the unmusical. What's more, he says, "There are no guidelines as to how many bars or notes have to coincide in order to determine plagiarism. The more characteristic the note succession, the fewer the notes that must coincide, but what exactly is a characteristic note succession?"

"In the case of 'Tea For Two' you could say that a very few notes would suffice to be characteristic. Even worse is the situation where no melodic comparison is involved, but where the plaintiff accuses the defendant of adopting his arrangement. It is extraordinarily difficult to delineate the particular creative achievements of the individuals involved."

In Germany, settlements are usually reached not so much because the

CBS Holland Asks Payment For Vidclips

By WILLEM HOOS

AMSTERDAM—CBS Holland is the first major Dutch record company to issue a detailed request for payment for the use of promotional video clips on television programs in the Netherlands. This follows U.S. moves in this direction by the company's U.S. parent. Executives of CBS Holland are conferring with other majors and key independents to test feelings, and the matter is slated for debate at a meeting of NVPI, the national IFPI group. It's expected that there will be a major national policy statement on video clip usage here before the fall.

Most promotional clips shown here feature international big names. Only a handful of local acts have enough money to enter this emerging promotional arena. One domestic act involved is the veteran rock band Golden Earring, which had videos done for the recent singles "When The Lady Smiles" and "Clear Light Moonlight."

Both productions were by Dutch director Dick Maas, who also directed the major national suspense film "The Lift." The clips cost some \$30,000 each, funded by U.S. company 21 Records, and have been shown in the U.S. and various European territories as well as in Holland.

Television networks using promotional music video clips on a regular basis include AVRO, VARA, TROS and Veronica.

musical dispute is resolved as because successful titles and large sums of money are at stake, Ahlberg concludes. As long as the trial lasts, the collecting societies have to withhold royalty payments pending a verdict.

The periods of time involved are considerable. "The average length of a plagiarism trial could be anywhere between three and seven years," says attorney Raimund Benoit, adding that musicians are generally very happy to get some "quick money." He suggests that lawyers should set up an arbitration procedure using accredited experts in order to relieve courts of the burden of plagiarism contests.

Because of the difficulties and uncertainties, few authors or music publishers pursue their grievances all the way to court. Says Munich lawyer Axel Meyer-Wolden: "Since the intent to consciously copy is almost impossible to prove, there are hardly any pure plagiarism trials." Notes Alfred Schenz, another Munich-based lawyer: "The energy and costs of going to court are in the majority of cases quite out of proportion to the amount at stake."

Lawyer Alfred Meier says: "The music industry has had unpleasant experiences with this kind of trial." And Berlin's Rolf Budde notes: "If

the plaintiff loses, he's accused of trying to profit from a successful piece of music. If he wins, he may still find himself stamped as a usurper of creative property, so there's normally a high degree of willingness to compromise."

One of the main problems in plagiarism hearings, according to Hamburg lawyer Gabriele Schulze, comes when a defendant claims that his controversial melody is in fact free public property and out of copyright, where a traditional song or classical work has been "borrowed." "What happens if a plaintiff claims to have composed a new work and then it can be proved that his melody is the same as that of the second movement of somebody's symphony?" Schulze asks.

The weight of informed opinion here appears to be that only where proof of plagiarism is crystal clear should litigation be contemplated, and that even then plaintiffs should not contest their case on an all-or-nothing basis.

In pop music, the chances of accidental similarity are even greater than in classical music. At any rate, says Alfred Meier, plagiarism was not always taken so "tragically." In earlier times, he claims, authors considered it an honor to be "borrowed" from.

U.K. Survey Finds Drop In Audio Equipment Sales

By PETER JONES

LONDON—The British, as a nation, seem to be watching more television, especially videotaped programs, and listening less to music, a trend also discernible through most of continental Europe, according to a consumer electronics survey by the London-based Euromonitor research group.

Britain, which accounted for nearly 25% of European sales of audio equipment in 1978, now accounts for only 17%, according to the report. Sales of audio hardware have dipped from 6.3 million units five years ago to 5.3 million last year, and that 7.4% downturn is the steepest of the period.

The report says that while the pan-European market for VCRs is still growing, video hardware sales in the U.K. and West Germany have apparently peaked. In the U.K., VCR sales fell 8% last year compared with 1982, with a particularly heavy drop in the second half. And this year, first quarter sales were "very substantially" down compared with January-March, 1983.

The number of VCRs in use in Europe is around 17.4 million, and VCR

popularity fuels demand for color television. A total of 13.3 million color tv sets were sold last year, compared to 10.3 million in 1978. Countries included in the survey statistics are the U.K., West Germany, France, Italy and the Netherlands.

The total European consumer electronics market was worth some \$19.2 billion in 1982, with around 40% being spent on television, 22% on home video and the rest on audio equipment. Largest market is West Germany (\$4.4 billion), followed by the U.K. (\$4.1 billion), well ahead of France (\$3.4 billion).

Despite the decline in sales of audio equipment, the report confidently predicts strong and consistent growth for Compact Disc players, which it says are "likely to become the principal music-playing medium by the end of the decade."

By 1986, the report expects 2.7 million CD systems to have been sold in Europe. The research team foresees a range of new products in the next year or so, notably in-car disk and personal disk systems. But it sees little success for videodisks, "which were launched too soon after VCRs to attract widespread interest."



LADY MADONNA—Sire recording artist Madonna tries her hand at acting with a surprised acceptance of gold and silver awards for sales of her "Holiday" single in South Africa and England respectively. (Photo: Chuck Pulin)

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Vol. 96 No. 22.

Commentary

Dubbing The Gift Of Music

By TIM MASTEN

Just a few short years ago, when "Grease" and "Saturday Night Fever" were selling like hotcakes, there were already lots of kids taping product that was shelf-priced at \$5.99.

Things have changed today. They've gotten worse. You still see a few records at \$5.99, but this is now a sale price, not a regular shelf price. Nobody makes a lot of money anymore. What used to be careers in the music business are becoming statements of, "I used to work for them, but then I went out and got a real job."

The reason is mostly home taping—or the stealing of music. It is widespread. I heard a grandmother say to a friend while shopping, without any apparent guilt, "I'll buy it and let you tape it."

The cold reality is that we are losing millions of dollars a year, and along with that a lot of good people as well. Walk into an average record store and hear someone of high school age try to sell you a Motley Crue album. Or when you ask for the latest Roger Whittaker album, hear them ask "Roger who?" Or they might point to the latest Herbie Hancock album and say that it is his first.

'The cold reality is that we are losing millions of dollars a year, and along with that a lot of good people.'

The problems brought on by home taping are not the same for movies and recordings. Movies can make money in theatres, on television and through home video sales and rentals. Music on records does not have equivalent opportunities.

Recording people work hard getting the best possible sound. Producers work hard getting the material to the record companies. Record companies work hard carrying the product through to the record stores. And record retailers work hard at promoting and marketing the product.

All of this collective effort is thrown out the window when people buy blank tape to record instead of buying the product. Then, when it doesn't sell, we even have to pay out an extra 2% or 3% just to ship it back. Let me say it a different way.

TITLE: There Once Was A Business Called Music

VERSE: Record stealing started out small, but grew to such proportions that everyone "knew" about it. First the kids in their 20s knew about it, then the kids in their teens, then the kids prior to their teens, then the kids from 30 to 80. And the few blank tape companies cheered, the beat must go on.

CHORUS: Why should we care? Everybody does it. Yeah, yeah, yeah. You buy it so a friend and I can tape it, and we'll give the *Gift of Music* to someone.

VERSE: The record companies keep raising prices to stay in business, retail stores keep raising prices to stay in business, one-time employees get better-paying jobs to keep their families in business, the tapers get better and the many blank tape companies cheer, the beat will go on.

CHORUS: Why should we care? Everybody does it. Yeah, yeah, yeah. You buy it so my son and I can tape it, we'll give the *Gift of Music* to someone.

BRIDGE: Ah, there is a new format on the rise and they call it the "Wonderdisk." It is small, it sounds tall, and it will do everything but wear out.

VERSE: Sometime later in a shopping place the man says to his young son, "Look, there is the new store where

they carry the new Wonderdisks. I sure wish I had \$1,000 to buy a player and let you hear the beautiful music that has been put on it." And the many blank tape corporations cheer, the beat might go on.

CHORUS: Why should we care? Everybody does it. Yeah, yeah, yeah. You try to buy it so my grandson and I can hear it and we'll give the *Gift of Music* to someone.

I wonder how it would be if there were some sort of royalty fee not only for songwriters, but also for all the employees in the music business, including warehouse employees, radio disk jockeys, record store personnel, et al. The list could go on and on. They all have the right to make more for what they do, and, just as importantly, for what they know.

Let's keep these valuable people in the music business, for the benefit of the music business. Maybe if they got bonuses from royalties, they would be more motivated to help reduce this stealing from the record companies—and from themselves.

Tim Masten, a former employee of Lieberman Enterprises, manages Disc Jockey Records, a retail store in Normal, Ill.

Letters To The Editor

A Dark Age Philosophy

The Edoardo Pieruzzi commentary (May 12) regarding the blank tape surcharge controversy was very enlightening. Although I am in general agreement with many of the expressed views, I would take exception with the comments on the prerecorded tape industry.

In my 18 years' affiliation with the recording industry, change has always related to public demand. I will concede that the 8-track cartridge slowed cassette development in this country, but the initial demand for prerecorded cassettes product was not great. The industry was painfully aware that early prerecorded cassettes were deficient, and the view that a one-to-one consumer recorded cassette was superior to the mass produced product was valid at that time.

But the prerecorded cassette of today is a far cry from those early efforts, and Mr. Pieruzzi's "inferior quality" and "inferior prerecorded tape" remarks represent a dark age philosophy that is simply no longer true.

As an independent product analyst, I perform regular disk and cassette quality audits, and it is my belief that most of the major manufacturers are very concerned with housing tape guidance. There are several superior housings being marketed by domestic and foreign molders, and efforts at further improvement are ongoing.

Tape quality represented by BASF Chrome, BASF LHD, AGFA 600, Capitol GS and CBS Ultra IV has provided the industry with the capability to utilize high-speed duplication, and the results are impressive. A:B comparisons indicate that major duplicators are trying to produce a cassette that matches the sound quality of the disk. In many cases now it is difficult to identify one from the other.

The 3M view that the incentive for home taping would be eliminated by a better prerecorded cassette is weakened by the improvements that have occurred. Times are changing, and the high quality prerecorded cassette is, in most cases, a reality.

Ted K. Darnell
DF Industries
Jamestown, Ind.

Have A Nice Day

Just a brief line to let you know that I am grateful to Leo Sacks and the world famous Billboard magazine for the beautiful story on my birthday, "72 With A Bullet" (May 26). I have been in the recording industry for 38 years and I'm still working and enjoying every moment.

As a result of the story I have received calls from all over the country. Once again, thank you very kindly. Have a nice day.

Matty "Humdinger" Singer
Cherry Hill, N.J.

U.K. Wholesaler Of CDs

Billboard recently reported that East Side Digital was the first one-stop operation specializing in Compact Discs. Although this may be true in the U.S., I would like to draw your attention to the fact that we have been wholesaling Compact Discs both for our home market in the U.K. and for export since August of last year.

We have a very good relationship with all the manufacturers over here, including PolyGram, whom we have stocked for several months since they changed their policy of selective distribution, and therefore we do not even have need to import CDs.

Hope you can find room in Billboard to mention all this to show that the Compact Disc is flourishing in the U.K. as well as, if not better than, anywhere else in the world.

Stuart Persky, Record Buyer
S. Gold & Sons Ltd.
London

The Chrome Difference

I read the article about A&M's switch to chrome audio cassettes with great enthusiasm (Billboard, April 28). I believe the unacceptably poor quality of prerecorded cassettes is an underestimated factor in the proliferation of home taping. Contrary to Atlantic's Dave Glew's assertion, I can tell the difference between a chrome cassette tape and a garden-variety prerecorded tape in my car, Walkman and home decks.

Bravo to A&M for taking realistic action to solve the music industry problem of home taping.

Randal Cohen
Los Angeles

What Price Copying?

The arguments for a royalty or tax on recording machinery and tapes may be persuasive, but also may be applied to other media that can be used to copy copyrighted ideas and creations.

Paper, pens, pencils, crayons, copying machines, cameras and many other devices can be used to reproduce copyrighted material. It is likely that if protection is granted to audio and video producers, print and graphic artists will seek the same rights. Once everyone gets through paying surcharges on an ever-increasing list of common materials, will any of us really be better off?

Ronald A. Gagnon
Vinyl Values Syndicate
Danvers, Mass.

CDs and FM Radio

Nowhere in our report on digital audio—and nowhere in Billboard's summary of April 21—do we suggest that "FM stations should not broadcast Compact Discs," as Robert Conrad's letter of May 19 imagines. If this is his principal complaint with our findings, then he is arguing with a straw man. We do not advocate a Compact Disc boycott.

What we do advocate is a critical examination of digital audio's long term implications for FM radio broadcasters. Digital audio in general, and the CD in particular, are profound technological breakthroughs that will affect the daily operation of radio stations, affect the habits and expectations of radio listeners, and affect the competitive environment of traditional analog broadcasting.

Unfortunately, negative side effects are part and parcel of any important technological change. To argue otherwise is to ignore history.

Dennis P. Waters
President, Waters & Co.
Binghamton, N.Y.

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



BILLBOARD'S RADIO

PROGRAMMING

CONVENTION

JULY 5-7, 1984

LOEW'S L'ENFANT

PLAZA HOTEL

WASHINGTON, D.C.

Thursday, July 5th:

9:00am - 5:30pm Convention Registration
 10:00am - 6:00pm "STRATEGEM"
 An All Day Pre-Convention Workshop
 Designed & Conducted By Radio's Top
 Talent --special sign-up required--
 6:00pm - 8:00pm Welcoming Cocktail Reception
 8:00pm - ??? Hospitality Suites

FRIDAY, JULY 6TH:

9:00am - 5:30pm Convention Registration
 9:30am - 10:00am Continental Breakfast
 10:00am - 11:45am "BATTERIES NOT INCLUDED"
 Exploring Radio's Past & Future
 11:45am - 1:15pm Lunch Break
 1:15pm - 2:15pm "WHAT DO YOU DO NOW?"
 Spreading the Top 40 Demographic
 Base & More
 1:15pm - 2:15pm "WE'VE MET THE COMPETITION &
 THEY AREN'T COUNTRY"
 The Problems Country Radio Faces
 Today
 2:15pm - 2:30pm Break
 2:30pm - 3:30pm "BACK TO BASICS"
 Regaining The Momentum AOR Built
 A Decade Ago
 2:30pm - 3:30pm "TURNING POINT"
 Maintaining Urban's Dominance In
 The Face Of Advertiser Resistance
 & Increasing Top 40 Competition
 2:30pm - 3:30pm "BEYOND THE PLAYLIST"
 The Elements Of AC Radio That Make
 The Successful Difference When The
 Music Is The Same
 3:30pm - 3:45pm Break
 3:45pm - 4:45pm "AM ONLY"
 AM Isn't Dead...Is Poor Programming
 Killing It?
 3:45pm - 4:45pm "WHAT RESEARCH CAN'T DO FOR YOU"
 Common Misapplications & Pitfalls;
 How To Avoid Them & How To Live With
 Those You Can't Avoid
 4:45pm - 5:00pm Break
 5:00pm - 7:00pm BILLBOARD'S HOT 100 & AC CHART
 METHODOLOGY UNCOVERED
 An Opportunity To Talk Face To Face
 With The Billboard Chart Decision
 Makers
 7:00pm - ??? Hospitality Suites

Saturday, July 7th:

9:00am - 5:30pm Convention Registration
 9:30am - 10:00am Continental Breakfast
 10:00am - 11:45am "WHAT'S NEXT?"
 Mid Career Crisis Resolutions
 10:00am - 11:45am "THE DAY RADIO DIED: A DECADE LATER"
 Putting It Together When Record Promotion
 And Sales Are Separate Entities Aimed At
 One Demographic While Radio Is Targeting
 Another
 11:45am - 12:15pm Wine Reception
 12:15pm - 4:00pm BILLBOARD'S RADIO AWARDS LUNCHEON
 4:00pm - 4:15pm Break
 4:15pm - 5:15pm "THE KIIS STORY"
 Effective Promotion Plans For Any Station
 4:15pm - 5:15pm "NO STRINGS ATTACHED"
 Keeping Your Positioning Plan Intact While
 Growing With Cross Promotions That Work.
 Video, Record Companies, Your Client List,
 New Technology & Even The Competition Can
 Be Your Ally
 5:15pm - 5:30pm Break
 5:30pm - 6:30pm "RAB: THE GREAT SALES FACE OFF"
 Using Your Natural In-House Enemy, The Sales
 Department, To Your Benefit (included will
 be the RAB's highly acclaimed video presentation)
 5:30pm - 6:30pm "THE ZOOKEEPER'S HANDBOOK"
 Trapping, Feeding & Raising The Successful
 Personality, In Morning Drive & Beyond
 6:45pm - 8:15pm BILLBOARD'S BLACK CHART METHODOLOGY UNCOVERED
 6:45pm - 8:15pm BILLBOARD'S COUNTRY CHART METHODOLOGY UNCOVERED
 8:15pm - ??? Hospitality Suites

Sunday, July 8th:

11:00am - 1:00pm "SYNDICATION FAIR"
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WAIL Goes From Urban To AC

PD Richards Switches To AM Side In New Orleans

NEW ORLEANS—"I made up my mind to make a switch two or three months ago, but there's never a right time to do this," says WAIL GM and owner Ed Muniz, who has seen the urban FM rise to the top and head back down again, prompting him to make the decision to switch to Churchill's "Radio One" adult contemporary approach.

Along with the switch comes a long-awaited tower relocation nine miles from downtown New Orleans and 16 miles from downtown Slidell, the site of the present tower. "It's the only thing about the 80-90 rule I like," says Muniz. "We did require 105 miles' separation, but now with 80 miles, we can remain 100,000 watts and move to 984 feet." Also slated to be on the tower are WNOE-FM, WRNO and WLAE-TV.

"We've always had signal problems, and that's been a major factor in how we've done over the years," Muniz says. "In the last ratings we were defeated substantially by WYLD (the other urban outlet in town). I think if we decided to stay in the format we could have competed successfully, but we were so far behind we would have needed just as much promotional budget to come back, as we would to re-establish ourselves as a general market station. I figured if I've got to have a massive rebuilding either way, I've got to go where the greatest chances are.

"One of the problems WAIL has had in the past is that our audience

has been less affluent, and advertisers were aware of this," he continues. "It's not just a racial issue. I had a black client who owns a nightclub catering to black clientele pick me up last week, and as I got into his Rolls I noticed he had WJY (the Schulke II station) on.

"We're not becoming a 'white' station. We're trying to reach a more affluent audience, and that includes any ethnic group. Looking at the Churchill playlist, three of the top six tunes in one set are by black artists we're already playing. Segregated radio is a thing of the past as far as I'm concerned, but looking at it realistically, most segregation occurring in radio today occurs on black stations."

One problem Muniz faced in the urban format, in addition to the hard sell involved with signing up general market sponsors, was the reluctance of many black-owned businesses in the market to advertise on a white-owned station. "It was an advantage WYLD had in the black community, and I think they used it," he says. "I'd be lying if I said it didn't enter into my decision to make the switch."

Another factor in Muniz's decision was the success of his newly acquired Mobile station, WDLT. "Mobile took off like gangbusters. Bob Barnett, who used to manage the station I owned in Little Rock, has done things I didn't think could be done with the billing. We're using the slogan 'Lite Rock, Less Talk,' and I have to add 'Less Payroll.'

"Right now in New Orleans," Muniz goes on, "it's going to be 'Lite Rock, Less Talk and even fewer commercials' in June. I've never seen so many cancellation notices in my life, but like I said, there never is a right time to do this.

"Many of our buys, like soft drinks and beers, came as ethnic buys, and they don't translate to general market, so we're losing them. But I've had my sales staff going around to agencies with tapes of our Mobile outlet, and they seem to agree there's a hole in the market for the format"—which Muniz says is positioned between top 40 B-97 and Schulke II WJY.

"Musically we're very close to what B-97 is doing in middays. That's what we'll sound like 24 hours a day, but our presentation will be more background, similar to what WJY is doing." To that end, Muniz has hired WJY announcer Jim Clark to handle the morning segment. Jim Cassidy from the Mobile

station will handle middays temporarily, and former KWIC/KZOM Beaumont jock Sigh Morrison will do afternoons.

"We'll keep our news and traffic commitment," Muniz states. "Ben Suddeth (news director) will remain with us, as will some of the personalities. We'll continue as a CBS affiliate, but we're dropping our agreement with The Source."

PD Barry Richards will also remain with Muniz, but will shift to the AM operation, oldies-formatted WYAT ("Where Ya At"), doing afternoons. The last hour of his show will be devoted to his Wolfman Jack sound-alike character, "The Rock 'N' Roll Pig."

(Continued on opposite page)



VIDEO MEETS RADIO—MTV VJ Martha Quinn visits Atlanta's WZGC while promoting the Pretenders' shows at the Fox Theatre there. Swapping sweatshirts from left are WZGC account executive David Crouse, Quinn and station air personality Lindsey.

Vox Jox

Three GMs Leave, Two GMs Named

By ROLLYE BORNSTEIN

If nothing else, this week has seen its share of GM changes. Among the names in the news: KYKY St. Louis GM Ron Grubbs, who resigns to become president of Savan Advertising there (no replacement named); WOR New York VP/GM Bob Biernacki, who after two years in that slot leaves to pursue other broadcasting activities (no replacement there either); and KOMA GM Woody Woodard, who leaves the Storz Oklahoma City property for advertising now that Price Communications will be taking over the property. Since Price is also taking over WTIW New Orleans, word is the GM there, Bill Engel, will also be departing, leaving Price VP Frank Osborne with two GM openings unfilled.

Moving into GM slots, meanwhile, were WPTR/WFLY Albany/Troy account exec Keving Brower, who replaces Dave Leonard at the country and top 40 outlets now owned by Rob Dyson, who is also acquiring the Plough chain (Billboard, May 26); and newly appointed KGU Honolulu GM Mark Hurd, who in addition to GM slots at San Francisco's KFRC, Los Altos' KPEN and San Jose's KXRK, was most recently with HMS Communications, a program syndicator in the Bay Area.

★ ★ ★

One of the Bay Area's more literate personalities, KMEL morning host Stephen Capen, hangs up his AOR headphones to move to Zurich, Switzerland, where he'll finish his Masters and pursue a doctorate in Jungian psychology. His air chair will be filled by former WMET Chicago morning man John MacRae. The Camel, by the way, is about to celebrate its seventh anniversary. It was back in 1977 that KFRC-FM became KMEL.

When we last talked to Bill Gable, he was looking back on his career, which included impressive air stints on CKLW Detroit, KHJ Los Angeles, CFTR Toronto and WHBQ Memphis, among others, eating spare ribs in Kentucky and wondering whether to spend his days entertaining folks or pursue a management or programming career. Looks like he's opted for the former, as George Francis has snagged him for North Carolina's fastest growing station, WMAG. Licensed to High Point, the station has come from nowhere (.5) to the number two position, 25-49. Gable, who leaves Cincy's WLW, will do afternoons on the George

Johns-consulted AC outlet.

It all seems to be settled over at KROQ Los Angeles. PD Rick Carroll is back full-time at the "Rock Of The '80s" outlet, though full-time translates in-house to about three days a week. In any event, he's back to calling the shots on location. The on-again, off-again Richard Blade/KIQQ marriage is off—this time for good, as the former KROQ midday jock, who was slated to walk across town to the KIQQ morning slot, will do mornings, but not on KIQQ. He'll stay at the Rock, where he replaces Mike Evans and Raymond Bannister. Evans moves to Blade's former midday slot, while Bannister, who was also acting PD, will return from vacation in a couple of weeks, to a new, yet-to-be-determined time slot. It won't be 9 to midnight, though. That shift has been taken over by former Chicago personality (WLUP and WMET) Wild Bill Scott, while Sam Freeze moves to weekends. The shift realignment also moves overnighter April into the midnight to 3 a.m. slot, with Poorman and Swedish Eagle teaming up on the 3-6 a.m. "all night drive."

★ ★ ★

Now that Steve Schram gets the official word that he's station manager of Malrite's WLZZ/WZUU Milwaukee (Vox Jox, May 26), afternoon Cat Michaels is interim PD. Former GM Al Moll will spend his days adding to his acquisitions, which now include WISQ La Crosse, a new full-time AM facility on 750 to be constructed across town in La Crescent, Minn., and a pending application for WOFN, a Class IV outlet licensed to Bradenton, Fla.

WLAV-AM is coming back. The

Grand Rapids outlet, which switched to news/talk and the calls WTWN, is back to WLAV-AM, and back to airing its former playlist, which these days has become oldies. Tony Gates, who programs AOR-formatted WLAV-FM, will do the honors on the AM side as well... KZAM is almost back. The former Seattle calls are now licensed to Eugene, Ore., but petitions from competing KZEL have delayed the sign-on of the adult rock outlet. Seems KZAM was hoping to use KZEL's tower, and the latter now says no dice.

Former KGGF Coffeyville, Kan. fixture Bill Miller, who more recently has been operations manager of KAKZ Wichita, moves up to Kansas City to assume that title at "Music Of Your Life" KJLA, while Dennis Rooney crosses town to become news director at Dick Lamb's KKCI... Longtime Fairbanks Broadcasting production ace T.J. Byers gets the nod as production director at Fairbanks' WJNO/WRMF West Palm Beach.

Upped to GSM of Group W's KJQY San Diego is Joe Armao, who has been sales manager at Group W Radio's L.A. office... Moving into the GSM slot at Buffalo's WJYE is WBEN director of sports sales Don Gilbert, who replaces Jon Ellison... Curt Hansen moves up a notch from PD to VP/operations at WEBE 108 FM Norwalk, Conn., while GSM Jeff Ketcham becomes VP/sales for the Connecticut outlets managed by Vince Cremona.

Looking for the easy listening sound of Flint's WGMZ? Forget it. You'll find AC in its place, and a new set of calls: "Cars," WCRZ.

(Continued on page 20).

CAMIOLO TAPPED IN PHILLY

New GM For WHAT/WWDB

PHILADELPHIA — Longtime Philadelphia broadcaster Arthur Camiolo has been named general manager of Dolly Banks' WHAT and WWDB here, both of which are in the process of being sold by Banks; Independence Broadcasting Co. and Banks Broadcasting Co.

Camiolo replaces Banks, who has been GM of the urban AM and talk FM since the death of her brother William A. Banks in 1979. She remains president and chairman of the board of both companies. Camiolo most recently managed WXTU (formerly WIFI), and is a previous manager of WIOQ here.

Last year WXKS Boston principal Richard Balsbaugh entered into an agreement to purchase the AM/FM combo, announcing that he would spin off the AM to a qualified local minority group at no profit. But according to station insiders, Balsbaugh has had no takers, which is causing him to re-evaluate the deal.

While it is expected he will take over the FM once the FCC has approved the sale, it is likely the AM will be sold separately. Balsbaugh's acquisition of the FM has been delayed pending the outcome of the FCC's investigation of petitions filed to deny the transfer.

Confab Seeks Airchecks

Airchecks are needed for airing at the Billboard Radio Programming Conference, to be held July 5-8 at the L'Enfant Plaza Hotel in Washington, D.C. Tapes primarily from the '50s and '60s will be used in both a multimedia presentation produced by Access Radio and a closed circuit radio station heard throughout the L'Enfant Plaza during the event.

Tapes, which are returnable upon request, will be processed and converted to real time by Tom O'Hair's Ichi Bon Ichi, a San Francisco-based production group. Because of the time involved in editing in the music on scoped airchecks, the deadline for submission is June 10. Please submit all materials to Rollye Bornstein, Billboard, 9107 Wilshire Blvd., Beverly Hills, Calif. 90210.

WIRK West Palm Beach Links With Burt Reynolds

WEST PALM BEACH — Burt Reynolds, star of stage and screen, may soon be a star of radio as well. Price Communications, owner of WPCK/WIRK here, has reached an agreement with the entertainer to originate WIRK-FM's midday show from the Burt Reynolds Ranch.

Construction is currently under way for a permanent studio at the ranch that will serve as the on-air home of midday personality Long John Miles. "It's a barter deal," laughs Price senior VP Frank Osborne. "We'll give him Long John and we'll get something like Loni Anderson in return.

"When we started to work with Burt, we felt he'd come off well with our country image. Beyond that, I didn't really know what to expect, but he's a down-to-earth guy con-

cerned with the state—for instance, he mentioned that while Florida is something like the No. 1 growth state, it's only 43rd in the arts. He'd like to do something to change that—and he's a listener!"

Additionally, Reynolds is an advertiser, as the complex is a horse ranch open to the public. "We're looking to give them publicity and give our listeners a sense of excitement," says Osborne. "Fundamentally we won't break format, but when somebody of interest to our listenership shows up, we'll involve them in the show when possible."

During those occasions, it's likely that Price's soon-to-be-acquired country-formatted KOMA Oklahoma City may also be involved in airing the broadcasts.

Washington Roundup

By BILL HOLLAND

Is there any chance for a radio deregulation bill this session? The NAB and NRBA are hoping so, following a talk with Senate commerce committee chairman Bob Packwood (R-Ore.) and a followup staff meeting last Tuesday. Packwood told the broadcasters he likes the idea, but isn't sure at this point what would be the best way to proceed. The chairman is also thinking of paring down his own Freedom of Expression Act, which failed in mid-May to achieve markup, to include radio dereg as well as repeal of the Fairness Doctrine and equal time provisions for radio only. Stay tuned.

★ ★ ★

On the House side, despite the mediation role of Rep. Al Swift (D-Wash.), there has been very little progress in bringing together broadcaster dereg proponents and telecommunications subcommittee chairman Tim Wirth (D-Colo.). There continues to be a deep split over several aspects of the bill, especially the petition to deny and revoke license

FROM PIZZA TO AIRWAVES

WEEI-AM Gets A New Chief

BOSTON—William Kindler has never worked in radio before, but that doesn't bother the new president and general manager of WEEI-AM here.

"Just look at the Wall Street Journal," says Kindler, who succeeds former president Jack Baker, "and see how many CEOs come into a job with no previous experience in the field. My talent is the management of people, to get a team functioning."

Kindler comes to Helen Broadcasting from the Papa Geno's organization, a chain of pizza outlets, where he was vice president of human resources and a consultant since 1979. He says he was "extremely impressed with the quality and depth of the people working at the station" during his first week at the helm of the news and

WAIL: From Urban To AC

• Continued from opposite page

Says Richards, "I hate to see it happen, but you can only perform miracles for so long. I'd like to try it for one book once we get a better signal, but what can I say?"

"I respect Ed's decision. I think there is a definite hole in the market for what he's going to do. 'QUE-FM had filled the void for a while, but they're more top 40 now, and no one is doing a light rock format. WLTS, 'Light Rock in Stereo'—maybe it will work."

"I hope so," says Muniz. "I've told my former partners they won't be getting a note for the next few months. I'm very serious about making this work. I'm not only putting myself on the line, I've also turned down a \$4 million dollar offer to sell the station."

"It will be rough for a while, but you know, I ran into the guy who manages KRLY in Houston, John Hyatt, and he told me at the NAB that billing was better than anyone expected. It was the best decision they made. My situation, going from the number two urban to general market, parallels his in many ways. I'm hoping the similarity will continue." ROLLYE BORNSTEIN

section and language that would allow the FCC to reinstate regulations in the future if a radio dereg bill were to pass but not work in the marketplace. Swift met last week with legislators to try ironing out problems, but with little success.

★ ★ ★

The results of the nationwide NRBA AM stereo survey show that of those who responded, almost half (48.5%) have not made the move to purchase AM stereo equipment, 10.4% are already broadcasting in stereo and 2% have equipment on order. Of the 87.6% not in stereo, 36% have stereo capability and 3.3% have equipment on order. The types of systems in use by the 1,255 who responded: Motorola, 40.5%; Harris, 29.8%; Kahn, 23.7%; and Magnavox, 6.1%.

★ ★ ★

With all the rumors this spring about Mutual Broadcasting being sold, and the recent resignations there, the irony underlining the May 17 appointment of Ron Nessen as vice president of news does not escape us. Nessen, of course, was press

secretary for President Gerald Ford. He's very used to the phrase, "No comment." Good luck, Ron.

★ ★ ★

Former Congressman Tom Railsback, who served on the House subcommittee dealing with copyright problems, has been retained by the NAB to represent broadcaster copyright interests on the Hill. Railsback is now a partner in the Blum, Nash & Railsback law firm here.

★ ★ ★

The NAB has asked the FCC to accord "priority status" to daytime-only AM licensees applying for new full-time FM outlets that will become available as a result of the Commission's decision to open up the FM band.

The broadcaster association, which teamed up with the Daytime Broadcasters Assn. last week, asked the Commission to give a preference when there are other full-time local radio services available in the community, and also suggested that AM daytimers not have to divest in order to gain priority. If they should choose to, however, then a tax certificate should be granted. Hey, it doesn't hurt to ask.

Quello Tapped For A Third Term With FCC

WASHINGTON—If all goes well, James H. Quello, already a two-term FCC commissioner, will be confirmed for a third time following President Reagan's decision to nominate him for another seven-year term.

Quello, a 70-year-old Democrat who has served since 1974, seems to have the wide support he needs to be approved by the Senate because of his reputation as an independent thinker who nevertheless sides with many of FCC Chairman Mark Fowler's deregulation objectives. Quello also has the support of many broadcasters, some of whom have contacted the White House to express their feelings, as well as longstanding goodwill on Capitol Hill among legislators.

Quello's confirmation hearing is tentatively scheduled for June 6, following the Congressional recess this week.

Katz Taps Doug McGuire To Program WWLT Atlanta

ATLANTA—Any doubts as to the direction of Katz's soon-to-be-acquired WWLT here were laid to rest when WMZQ assistant PD Doug McGuire, steeped in country music for the past six years, accepted the programming post at the suburban outlet, which is relocating its tower to the Gwinnett/Hall County line and is said to be dropping its light rock approach and aiming its new country format directly at Atlanta.

Regarding the move from D.C. to Georgia, McGuire says, "I went through a book called 'Places Rated Almanac,' I put all the desirables in order according to my priorities, and Atlanta came out No. 1. When I heard about this opportunity, I pitched for it real hard."

"I had two different formats in mind and I pitched them both. When I saw what direction Katz had in mind, I knew there was only one clear choice," says McGuire, who expects to have his airstaff in place and

on the air by July 1.

Joining WMZQ six years ago from his post as night jock on top 40 WWDC-AM, McGuire advanced from weekends to nights to afternoons, coming off the air as assistant PD/MD when PD Bob Cole brought Jim London in to do mornings and moved morning man Dino DelGallo into McGuire's afternoon slot. Prior to WWDC-AM, McGuire programmed suburban AC outlet WOHN, licensed to Hearndon.

"One of the questions Katz asked me was why I hadn't made a move to programming sooner," admits McGuire. "But since I came here six years ago, I've had three PDs and three GMs and I've learned something from each of them. Plus Viacom was always providing me with more tools and more learning experiences, so I really wasn't motivated to move." Replacing McGuire on an interim basis will be Cole's assistant, Jenny Welsh.

Ex-KYUU PD Mike Novak Moves to KOSO Modesto

MODESTO, Calif.—"It was an opportunity to come home, and an opportunity to get involved in corporate management, explains former KYUU San Francisco PD Mike Novak about his move here as operations manager of KOSO KO-93.

"I had certain goals when I came to KYUU three years ago, and we more than met them," says the Modesto native. "We were No. 1 in the prime demos, 18-49, and two overall in the city, and it was time.

"Frankly, I was tired, and I wanted some time off. To my pleasant surprise, I was approached by a lot of people here, in L.A. and New York, but I looked at the offers, having been a jock and a PD in San Francisco, and they all seemed lateral.

"The KOSO opportunity was enticing, not only because it is my hometown," says Novak, reached during his 10 a.m.-noon airshift. "I remember visiting this station before I ever got into radio when it was in a trailer inside of a tin building. Right

now we're designing new executive offices and studios.

"On the corporate side, I'm not only operations manager for KOSO, but I'll also hold that title at KKNU (a Fresno beautiful music outlet soon to be acquired by KOSO Inc. for \$2.65 million). In addition to direct responsibility for those two, I'm also national PD for Spacecom, the company that owns KOSO Inc."

Spacecom's holdings also include KQEU Olympia, WXUS Lafayette, Ind., and WCWC/WYUR Ripon, Wisc. "I'll also be in charge of acquisitions, and we are planning to expand in radio and maybe even low power tv," adds Novak.

Regarding KKNU's easy listening format, Novak offers, "We're in this to make money, and we'll continue in that format as long as it's profitable. Right now it's very profitable."

In addition to Novak's appointment, Gary Demaroney has been upped to PD at top 40 KOSO, replacing Greg Ausham, who now programs KCPX Salt Lake City.

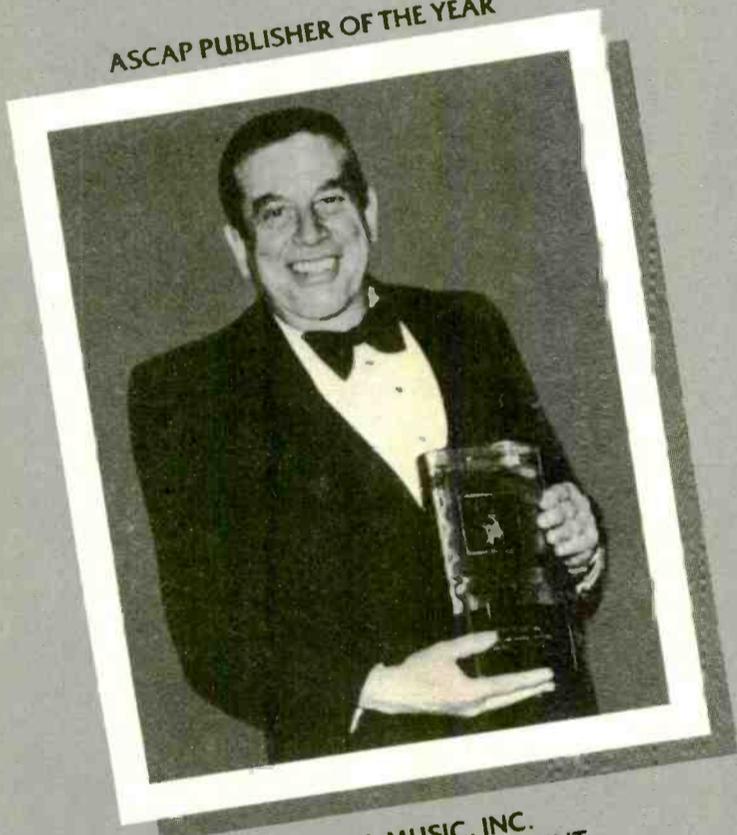
Most Added Records

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 "When Doves Cry," Prince, Warner Bros.	65	65
2 "Don't Walk Away," Rick Springfield, RCA	55	92
3 "Doctor! Doctor!," Thompson Twins, Arista	52	104
4 "Breakin' . . . There's No Stopping Us," Ollie & Jerry, Polydor	51	53
5 "Legs," ZZ Top, Warner Bros.	34	116
BLACK (94 Stations)		
1 "Talkin' Out The Side Of Your Neck," Cameo, Atlanta Artists	39	39
2 "Hold Me," Teddy Pendergrass, Asylum	36	37
3 "What's Love Got To Do With It," Tina Turner, Capitol	32	44
4 "Beat Street," Grandmaster Melle Mel, Atlantic	27	27
5 "(You're My) Aphrodisiac," Dennis Edwards, Gordy	16	53
COUNTRY (125 Stations)		
1 "Let's Fall To Pieces Together," George Strait, MCA	57	57
2 "Somewhere Down The Line," T.G. Sheppard, Warner/Curb	53	59
3 "Where's The Dress," Moe Bandy & Joe Stampley, Epic	50	50
4 "Forget About Me," the Bellamy Brothers, MCA/Curb	49	72
5 "God Bless The U.S.A.," Lee Greenwood, MCA	36	113
ADULT CONTEMPORARY (84 Stations)		
1 "Almost Paradise . . . Love," Mike Reno & Ann Wilson, Columbia	12	43
2 "If Ever You're In My Arms Again," Peabo Bryson, Elektra	12	43
3 "Alibis," Sergio Mendes, A&M	10	29
4 "Still Loving You," Ronnie Milsap, RCA	9	16
5 "It's A Miracle," Culture Club, Virgin/Epic	7	44

THE MOST P LICENSING OR HONORS THE WRITERS ITS MOST PERFORM

ASCAP PUBLISHER OF THE YEAR



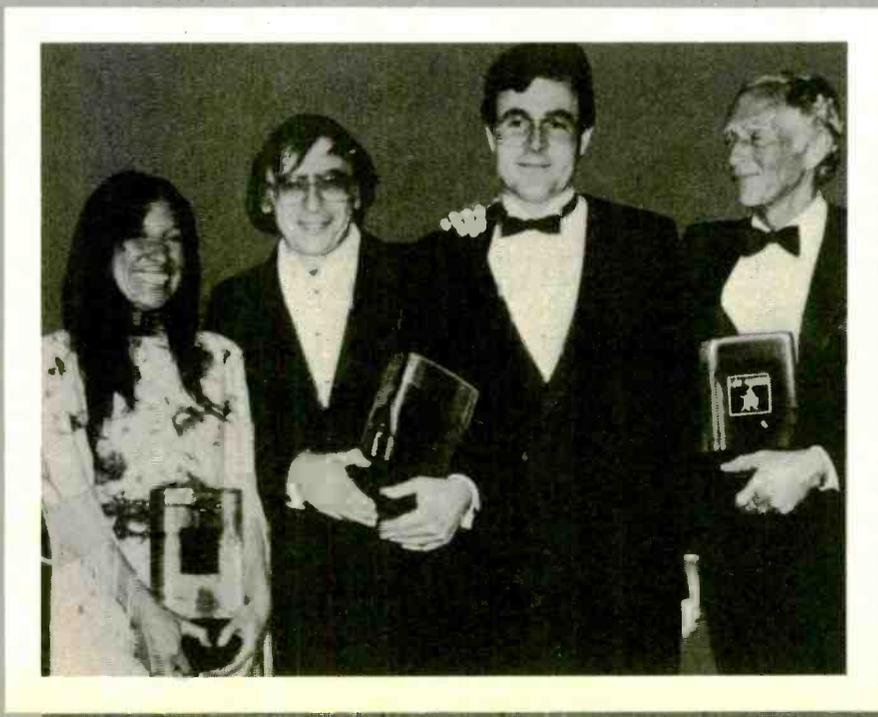
APRIL MUSIC, INC.
MIKE STEWART, PRESIDENT,
APRIL MUSIC, INC. (CBS SONGS)

ASCAP WRITER OF THE YEAR



LIONEL RICHIE

"UP WHERE WE BELONG"-
MOST PERFORMED ASCAP SONG OF THE YEAR



L-R. BUFFY SAINTE-MARIE & JACK NITZSCHE (WRITERS);
ALAN MELINA, CREATIVE DIRECTOR & MARVIN CANE, PRESIDENT
FAMOUS MUSIC CORPORATION (PUBLISHERS)

PERFORMED ORGANIZATION WRITERS & PUBLISHERS OF THE MOST PERFORMED SONGS FOR 1983*

MOST PERFORMED WRITERS

Kevin Adams (PRS)	Jerry Leiber
Harold Arlen	Annie Lennox (PRS)
Burt Bacharach	Kenny Loggins
Russell Ballard (PRS)	Steve Lukather
Alan Bergman	Henry Mancini
Marilyn Bergman	Dennis Matkosky
Irving Berlin	Michael McDonald
Ben Bernie	Patrick McManus
John Bettis	Johnny Mercer
Charlie Black	Giorgio Moroder (SUISA)
Jackson Browne	Jon Moss (PRS)
Johnny Burke	Frank Myers
Irving Caesar	Jack Nitzsche
Jonathan Cain	Phillip Oakey (PRS)
John Callis (PRS)	Michael Omartian
Irene Cara	Jeffrey Osborne
Ken Casey	David Paich
Peter Cetera	James Paterson (PRS)
Michael Craig (PRS)	Steve Perry
Christopher Cross	Maceo Pinkard
Rodney Crowell	Jeff Porcaro
Hal David	Steve Porcaro
Richard Davies	Michael Reid
Eldra DeBarge	Nick Rhodes (PRS)
Neil Diamond	Lionel Richie
Steve Diamond	Austin Roberts
Donald Fagen	Tommy Rocco
Dan Fogelberg	Kenny Rogers
Keith Forsey (GEMA)	Kevin Rowland (PRS)
Glenn Frey	Buffy Sainte-Marie
Erroll Garner	Aaron Schroeder
Marvin Gaye	Bob Seger
Boy George (PRS)	Joe Seneca
Eddy Grant (PRS)	Michael Sembello
Marvin Hamlisch	David Stewart (PRS)
E.Y. Harburg	Stephen Stills
Brenda Harvey-Richie	Mike Stoller
Colin Hay (APRA)	Donna Summer
Roy Hay (PRS)	Andy Taylor (PRS)
Roger Hodgson	John Taylor (PRS)
Herman Hupfeld	Roger Taylor (PRS)
Joe Jackson	Jack Tempchin
Cindy Jordan	Rod Temperton (PRS)
Greg Kihn	Stevie Wonder
Reece Kirk (APRA)	Adrian Wright (PRS)
Danny Kortchmar	Stephen Wright
Diane Lampert	Vincent Youmans
Simon LeBon (PRS)	

MOST PERFORMED PUBLISHERS

Almo Music Corporation	Intersong USA, Inc.
Another Page	JAC Music Company, Inc.
April Music, Inc.	Jobete Music Company, Inc.
Russell Ballard, Limited	Kortchmar Music
Irving Berlin Music Corp.	Limerick Music Corp.
John Bettis Music	Lion's Mate Music Company
Bibo Music Publishers (T.B. Harms Co.)	Lodge Hall Music, Inc.
Black Bull Music, Inc.	Mallven Music
Blue Network Music, Inc.	March 9 Music
Blue Seas Music, Inc.	Marke Music Publishing Co., Inc.
Brockman Music	MCA Inc.
Chappell & Co., Inc.	Milk Money Music
Chriswald Music	Music City Music
Colgems-EMI Music, Inc.	New Hidden Valley Music Co.
Coolwell Music	Night Kitchen Music
Cottonpatch Music	Night River Publishing
Cowbella Music	Octave Music Publishing Corp.
CVY Music Publishing Company	Pop 'N' Roll Music
Delicate Music	Porcara Music
Diamond Mine Music	Red Cloud Music Co.
Double Virgo Music	Reganesque Music Company
Easy Listening Music Corp.	Rehtakul Veets Music, Inc.
Famous Music Corporation	Rye-Boy Music
Leo Feist, Inc.	See This House Music
Freejunkt Music	Stonebridge Music
Galleon Music, Inc.	Sweet Harmony Music
Gear Publishing Company	Sweet Summer Night Music
Genevieve Music	Threesome Music Co.
Gold Hill Music, Inc.	Timo-Co Music
Golden Torch Music Corp.	Twist & Shout Music
Granite Music Corp.	Virgin Music, Inc.
Greenheart Music Ltd.	Warner Bros., Inc.
Hickory Grove Music Co.	(Warner Bros., Music Division)
Hopi Sound Music	WB Music Corp.
Hudmar Publishing Co. Inc.	Well Received Music
	Yellow Dog Music, Inc.

American Society of Composers, Authors & Publishers



70 YEARS OF AMERICA'S GREATEST MUSIC

*October 1, 1982—September 30, 1983. Also included are the writers & publishers of the most performed standards in the period October 1, 1973—September 30, 1983.

Billboard Singles Radio Action

Playlist Top Add Ons

Based on station playlists through Tuesday (5/22/84)

●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

OLLIE & JERRY—Breakin'...There's No Stopping (Polydor)
PRINCE—When Doves Cry (Warner Bros.)
JEFFERSON STARSHIP—No Way Out (Grun't)
THE THOMPSON TWINS—Doctor! Doctor! (Arista)

WFLY—Albany
(Peter Clark-P.D.)
●FACE TO FACE—10-9-8
●THE ALAN PARSONS PROJECT—Prime Time
●BON JOVI—She Don't Know Me

WGUY—Bangor
(Jim Randall-P.D.)
●JEFFERSON STARSHIP—No Way Out
●THE THOMPSON TWINS—Doctor! Doctor!
●OLLIE & JERRY—Breakin'...There's No Stopping
●PRINCE—When Doves Cry
●TINA TURNER—What's Love Got To Do With It
●ROBIN GIBB—Boys Do Fall In Love
●ROCKWELL—Obscene Phone Caller

WIGY—Bath
(Scott Robbins-P.D.)
●JEFFERSON STARSHIP—No Way Out
●RICK SPRINGFIELD—Don't Walk Away
●THE THOMPSON TWINS—Doctor! Doctor!
●THE ALAN PARSONS PROJECT—Prime Time
●PAUL YOUNG—Love Of The Common People
●TINA TURNER—What's Love Got To Do With It
●FACE TO FACE—10-9-8
●OLLIE & JERRY—Breakin'...There's No Stopping

WHTT—Boston
(Rick Peters-P.D.)
●OLLIE & JERRY—Breakin'...There's No Stopping
●JEFFERSON STARSHIP—No Way Out

WXKS—Boston
(Sonny Joe White-P.D.)
●OLLIE & JERRY—Breakin'...There's No Stopping
●RICK SPRINGFIELD—Don't Walk Away
●PRINCE—When Doves Cry
●COREY HART—Sunglasses At Night
●PAMELA STANLEY—Coming Out Of Hiding
●ORION THE HUNTER—So You Ran
●SERGIO MENDES—Alibis
●TEDDY PENDERGRASS—Hold Me

WBEN-FM—Buffalo
(Bob Wood-P.D.)
●RICK SPRINGFIELD—Don't Walk Away
●WANG CHUNG—Dance Hall Days
●THE THOMPSON TWINS—Doctor! Doctor!

WKBW—Buffalo
(Sandy Beach-P.D.)
●THE ALAN PARSONS PROJECT—Prime Time
●MIKE RENO AND ANN WILSON—Almost Paradise...Love

WNYS—Buffalo
(Bill Tod-P.D.)
●FIRE INC.—Tonight Is What It Means To Be Young
●PRINCE—When Doves Cry
●PAUL YOUNG—Love Of The Common People

WTSN—Dover
(Jim Sebastian-P.D.)
●ROBIN GIBB—Boys Do Fall In Love
●FACE TO FACE—10-9-8
●PRINCE—When Doves Cry
●THE THOMPSON TWINS—Doctor! Doctor!
●THE CARS—Magic
●OLLIE & JERRY—Breakin'...There's No Stopping

WERZ—Exeter
(Jack O'Brien-P.D.)
●PRINCE—When Doves Cry
●THE THOMPSON TWINS—Doctor! Doctor!
●OLLIE & JERRY—Breakin'...There's No Stopping
●PAUL YOUNG—Love Of The Common People
●DEF LEPPARD—Bring On The Heartbreak
●ROBIN GIBB—Boys Do Fall In Love
●THE ALAN PARSONS PROJECT—Prime Time
●ROCKWELL—Obscene Phone Caller
●ORION THE HUNTER—So You Ran

WFEA—Manchester
(Rick Ryder-P.D.)
●MICHAEL JACKSON—Farewell My Summer Love
●EURYTHMICS—Who's That Girl?
●DUKE JUPITER—Little Lady
●FACE TO FACE—10-9-8
●OLLIE & JERRY—Breakin'...There's No Stopping
●ROBIN GIBB—Boys Do Fall In Love

KC-101 (WKCI)—New Haven
(Stef Rybak-P.D.)
●THE THOMPSON TWINS—Doctor! Doctor!
●PRINCE—When Doves Cry
●OLLIE & JERRY—Breakin'...There's No Stopping

WJBQ—Portland
(Brian Phoenix-P.D.)
●PRINCE—When Doves Cry
●RICK SPRINGFIELD—Don't Walk Away
●SERGIO MENDES—Alibis
●THE ALAN PARSONS PROJECT—Prime Time
●ROBIN GIBB—Boys Do Fall In Love
●OLLIE & JERRY—Breakin'...There's No Stopping
●ORION THE HUNTER—So You Ran
●DWAYNE WATKINS—Little Bit Of Love
●CHICAGO—Stay The Night

WSPK—Poughkeepsie
(Chris Leide-P.D.)
●PRINCE—When Doves Cry
●RICK SPRINGFIELD—Don't Walk Away
●FACE TO FACE—10-9-8
●COREY HART—Sunglasses At Night
●THE THOMPSON TWINS—Doctor! Doctor!
●EDDY GRANT—Romancing The Stone

WPRO-FM—Providence
(Tom Cuddy-P.D.)
●FACE TO FACE—10-9-8
●JEFFERSON STARSHIP—No Way Out
●THE CARS—Magic
●Z.Z. TOP—Legs
●OLLIE & JERRY—Breakin'...There's No Stopping
●THE THOMPSON TWINS—Doctor! Doctor!

WMJQ—Rochester
(Jay Stevens-P.D.)
●PRINCE—When Doves Cry
●THE CARS—Magic
●HOWARD JONES—What Is Love
●JEFFERSON STARSHIP—No Way Out

WPXY-FM—Rochester
(Tom Mitchell-P.D.)
●PRINCE—When Doves Cry
●PAUL YOUNG—Love Of The Common People
●FIRE INC.—Tonight Is What It Means To Be Young

WGMF—Schenectady
(Mike Neff-P.D.)
●THE THOMPSON TWINS—Doctor! Doctor!
●COREY HART—Sunglasses At Night
●PRINCE—When Doves Cry
●KENNY LOGGINS—I'm Free

WRCK—Utica
(Jim Rietz-P.D.)
●RICK SPRINGFIELD—Don't Walk Away
●ORION THE HUNTER—So You Ran
●RATT—Round And Round
●FACE TO FACE—10-9-8
●THE GREG KIHN BAND—Reunited
●ROCKWELL—Obscene Phone Caller
●PRINCE—When Doves Cry

Mid-Atlantic Region

● TOP ADD ONS

THE CARS—Magic (Elektra)
ROBIN GIBB—Boys Do Fall In Love (Atlantic)
ROD STEWART—Infatuation (Warner Bros.)
Z.Z. TOP—Legs (Warner Bros.)

WFBG—Altoona
(Tony Booth-P.D.)
●EDDY GRANT—Romancing The Stone
●JENNY BURTON & PATRICK JUDE—Strangers In A Strange World
●ROBIN GIBB—Boys Do Fall In Love
●OLLIE & JERRY—Breakin'...There's No Stopping
●BON JOVI—She Don't Know Me
●RICK SPRINGFIELD—Don't Walk Away
●JOHNNY MATHEIS—Simple
●PRINCE—When Doves Cry

WJLK-FM—Asbury Park
(Dennis O'Mara-P.D.)
●COREY HART—Sunglasses At Night
●WANG CHUNG—Dance Hall Days
●KOOL AND THE GANG—Straight Ahead
●JUICE NEWTON—A Little Love

B-104 (WBSB)—Baltimore
(Steve Kingston-P.D.)
●THE BAR-KAYS—Freakshow On The Dance Floor
●Z.Z. TOP—Legs
●THE CARS—Magic
●SLADE—Run Runaway

WMAR-FM—Baltimore
(Ralph Wimmer-P.D.)
●ROD STEWART—Infatuation
●Z.Z. TOP—Legs
●THE THOMPSON TWINS—Doctor! Doctor!
●RICK SPRINGFIELD—Don't Walk Away
●THE CARS—Magic
●SERGIO MENDES—Alibis
●PEABO BRYSON—If Ever You're In My Arms Again

WOMP-FM—Bellaire
(Wayne Bonds-P.D.)
●ROBIN GIBB—Boys Do Fall In Love
●MICHAEL JACKSON—Farewell My Summer Love
●EDDY GRANT—Romancing The Stone
●TINA TURNER—What's Love Got To Do With It
●OLLIE & JERRY—Breakin'...There's No Stopping

WVSR—Charleston
(Chris Bailey-P.D.)
●OLLIE & JERRY—Breakin'...There's No Stopping
●BON JOVI—She Don't Know Me
●PRINCE—When Doves Cry
●JUICE NEWTON—A Little Love

WZYQ—Frederick
(Kemosabi Joe-P.D.)
●ROD STEWART—Infatuation
●EURYTHMICS—Who's That Girl?
●MIKE RENO AND ANN WILSON—Almost Paradise...Love
●MADONNA—Borderline
●MICHAEL JACKSON—Farewell My Summer Love
●THE THOMPSON TWINS—Doctor! Doctor!
●COREY HART—Sunglasses At Night
●RATT—Round And Round

WKEE-FM—Huntington
(Steve Hayes-P.D.)
●COREY HART—Sunglasses At Night
●THE ALAN PARSONS PROJECT—Prime Time
●Z.Z. TOP—Legs
●PSYCHEDELIC FURS—The Ghost In You

WPLJ—New York
(Larry Berger-P.D.)
●BRUCE SPRINGSTEEN—Dancing In The Dark
●THE POINTER SISTERS—Jump (For My Love)
●NIGHT RANGER—Sister Christian
●IRENE CARA—Breakdance

Z-100 (WHTZ)—New York
(Scott Shannon-P.D.)
●HUEY LEWIS AND THE NEWS—The Heart Of Rock & Roll

TOP ADD ONS - NATIONAL

PRINCE—When Doves Cry (Warner Bros.)
OLLIE & JERRY—Breakin'...There's No Stopping (Polydor)
THE THOMPSON TWINS—Doctor! Doctor! (Arista)

●NEWGLEUS—Jam On It

WKTU—New York City
(Carlos DeJesus-P.D.)
●THE BAR-KAYS—Freakshow On The Dance Floor
●MICHAEL JACKSON—Farewell My Summer Love
●GRAND MASTER MELLE AND THE MELFURIOS—Beat Street
●ART OF NOISE—Close To The Edit
●MIKE THEODORE—Hell Fire
●TINA FABRIQUE—Alive With Love

WKHI—Ocean City
(Jack Gillen-P.D.)
●RICK SPRINGFIELD—Don't Walk Away
●PSYCHEDELIC FURS—The Ghost In You
●THE THOMPSON TWINS—Doctor! Doctor!
●SERGIO MENDES—Alibis
●ROBIN GIBB—Boys Do Fall In Love
●BON JOVI—She Don't Know Me
●PRINCE—When Doves Cry

WCAU-FM—Philadelphia
(Scott Walker-P.D.)
●MIKE RENO AND ANN WILSON—Almost Paradise...Love
●RICK SPRINGFIELD—Don't Walk Away
●ROBIN GIBB—Boys Do Fall In Love

WCAU-FM—Philadelphia
(Scott Walker-P.D.)
●MIKE RENO AND ANN WILSON—Almost Paradise...Love
●RICK SPRINGFIELD—Don't Walk Away
●ROBIN GIBB—Boys Do Fall In Love

WUSL—Philadelphia
(Jeff Wyatt-P.D.)
●RUN-D.M.C.—Roxbox
●JOHN ROCCA—A37
●R.J.'S LATEST ARRIVAL—Shackles
●OLLIE & JERRY—Breakin'...There's No Stopping
●HAROLD MELVIN AND THE BLUENOTES—Don't Give Me Up
●SHEILA E.—The Glamorous Life
●ONE WAY—Mr. Groove
●SMOKEY ROBINSON—And I Don't Love You
●STACY LATTISAW & JOHNNY GILL—Baby It's You
●HASSON & 7-11—City Life

B-94 (WBZZ)—Pittsburgh
(Guy Zapoleon-P.D.)
●MADONNA—Borderline
●BILLY IDOL—Eyes Without A Face
●Z.Z. TOP—Legs
●ROBIN GIBB—Boys Do Fall In Love
●THE CARS—Magic

WHTX—Pittsburgh
(Todd Chase-P.D.)
●RICK SPRINGFIELD—Don't Walk Away
●ROBIN GIBB—Boys Do Fall In Love
●THE CARS—Magic
●ROD STEWART—Infatuation

WPST—Trenton
(Tom Taylor-P.D.)
●PEABO BRYSON—If Ever You're In My Arms Again
●MICHAEL JACKSON—Farewell My Summer Love
●COREY HART—Sunglasses At Night
●PRINCE—When Doves Cry

Q-107 (WRQX)—Washington
(Alan Burns-P.D.)
●ROD STEWART—Infatuation
●MICHAEL JACKSON—Farewell My Summer Love
●THE BAR-KAYS—Freakshow On The Dance Floor

WASH—Washington D.C.
(Bill Tanner-P.D.)
●NIGHT RANGER—Sister Christian
●PRINCE—When Doves Cry
●MOE BANDY AND JOE STAMPLEY—Wheres' The Dress

WAVA—Washington D.C.
(Randy Kabrich-P.D.)
●BRUCE SPRINGSTEEN—Dancing In The Dark
●ROD STEWART—Infatuation
●EURYTHMICS—Who's That Girl?
●THE CARS—Magic
●THE STYLE COUNCIL—My Ever Changing Moods
●MICHAEL JACKSON—Farewell My Summer Love
●BILLY IDOL—Eyes Without A Face

WILK—Wilkes Barre
(Frank Warren-P.D.)
●BILLY IDOL—Eyes Without A Face
●BRUCE SPRINGSTEEN—Dancing In The Dark
●VAN STEPHENSON—Modern Day Deliah
●TINA TURNER—What's Love Got To Do With It
●MICHAEL JACKSON—Farewell My Summer Love

WKRZ-FM—Wilkes-Barre
(Jim Rising-P.D.)
●PRINCE—When Doves Cry
●EURYTHMICS—Who's That Girl?
●BON JOVI—She Don't Know Me
●THE GREG KIHN BAND—Reunited
●SERGIO MENDES—Alibis
●OLLIE & JERRY—Breakin'...There's No Stopping

Q-106 (WQXA)—York
(Mark McKenzie-P.D.)
●MIKE RENO AND ANN WILSON—Almost Paradise...Love
●THE CARS—Magic
●BILLY IDOL—Eyes Without A Face
●BRUCE SPRINGSTEEN—Dancing In The Dark
●MADONNA—Borderline

Southeast Region

● TOP ADD ONS

OLLIE & JERRY—Breakin'...There's No Stopping (Polydor)
JUICE NEWTON—A Little Love (Capitol)
PRINCE—When Doves Cry (Warner Bros.)
THE THOMPSON TWINS—Doctor! Doctor! (Arista)

WANS-FM—Anderson/Greenville
(Bill McCown-P.D.)
●PRINCE—When Doves Cry

Y-100 (WHYI)—Miami/Ft. Lauderdale
(Robert W. Walker-P.D.)
●MIKE RENO AND ANN WILSON—Almost Paradise...Love
●BILLY IDOL—Eyes Without A Face
●OLLIE & JERRY—Breakin'...There's No Stopping
●ROCKWELL—Obscene Phone Caller

WKZQ-FM—Myrtle Beach
(Chris Williams-P.D.)
●ROD STEWART—Infatuation
●JOE COCKER—Civilized Man
●JUICE NEWTON—A Little Love
●TEDDY PENDERGRASS—Hold Me
●DAVID GILMORE—Love On The Air

WSFL—New Bern
(Scott Kerr-P.D.)
●Z.Z. TOP—Legs
●WANG CHUNG—Dance Hall Days
●PRINCE—When Doves Cry
●YARBROUGH AND PEOPLES—Don't Waste Your Time

WNVZ—Norfolk
(Jeff Morgan-P.D.)
●THE BAR-KAYS—Freakshow On The Dance Floor
●PATTI AUSTIN—Rhythm Of The Street
●BRUCE SPRINGSTEEN—Dancing In The Dark
●ICICLE WORKS—Whisper To A Scream (Birds Fly)
●STYX—Music Time

WBWJ—Orlando
(Gary Mitchell-P.D.)
●JOE JACKSON—You Can't Get What You Want
●THE CARS—Magic
●ROD STEWART—Infatuation
●VAN STEPHENSON—Modern Day Deliah

WRVQ—Richmond
(Bob Lewis-P.D.)
●YARBROUGH AND PEOPLES—Don't Waste Your Time
●THE BAR-KAYS—Freakshow On The Dance Floor
●NEWGLEUS—Jam On It

WXLK—Roanoke
(Russ Brown-P.D.)
●RICK SPRINGFIELD—Don't Walk Away
●THE CARS—Magic
●Z.Z. TOP—Legs
●ROD STEWART—Infatuation
●THE THOMPSON TWINS—Doctor! Doctor!

WAEV—Savannah
(J.D. North-P.D.)
●ROBIN GIBB—Boys Do Fall In Love
●JUICE NEWTON—A Little Love
●SHEILA E.—The Glamorous Life
●THE THOMPSON TWINS—Doctor! Doctor!
●TINA TURNER—What's Love Got To Do With It
●ALABAMA—When We Make Love
●OLLIE & JERRY—Breakin'...There's No Stopping
●SERGIO MENDES—Alibis

WZAT—Savannah
(Ray Williams-P.D.)
●OLLIE & JERRY—Breakin'...There's No Stopping
●RICK SPRINGFIELD—Don't Walk Away
●PEABO BRYSON—If Ever You're In My Arms Again
●PRINCE—When Doves Cry
●MICHAEL JACKSON—Farewell My Summer Love

Q-105 (WRBQ)—Tampa
(Mason Dixon-P.D.)
●MIKE RENO AND ANN WILSON—Almost Paradise...Love
●THE POINTER SISTERS—Jump (For My Love)
●THE THOMPSON TWINS—Doctor! Doctor!
●LATOYA JACKSON—Heart Don't Lie

I-100 (WNFI)—Daytona Beach
(Brian Douglas-P.D.)
●BRUCE SPRINGSTEEN—Dancing In The Dark
●MIKE RENO AND ANN WILSON—Almost Paradise...Love

G-105 (WDCG)—Durham/Raleigh
(Rick Freeman-P.D.)
●MICHAEL JACKSON—Farewell My Summer Love
●NIK KERSHAW—Wouldn't It Be Good
●THE THOMPSON TWINS—Doctor! Doctor!
●THE ALAN PARSONS PROJECT—Prime Time
●YARBROUGH AND PEOPLES—Don't Waste Your Time

WFLB—Fayetteville
(Larry Canon-P.D.)
●MIKE RENO AND ANN WILSON—Almost Paradise...Love
●BRUCE SPRINGSTEEN—Dancing In The Dark
●ROD STEWART—Infatuation
●JOHNNY MATHEIS—Simple
●ICICLE WORKS—Whisper To A Scream (Birds Fly)
●RICK SPRINGFIELD—Don't Walk Away
●MANHATTAN TRANSFER—Mystery
●ANNE MURRAY—Just Another Woman In Love
●THE ALAN PARSONS PROJECT—Prime Time
●MICHAEL JACKSON—Farewell My Summer Love
●JUICE NEWTON—A Little Love

WFOK—Gainesville
(Alan DuPriest-P.D.)
●JUICE NEWTON—A Little Love
●STEVE PERRY—Oh, Sherrie
●MICHAEL JACKSON—Farewell My Summer Love
●DAN HARTMAN—I Can Dream About You
●OLLIE & JERRY—Breakin'...There's No Stopping
●THE CARS—Magic
●ROBIN GIBB—Boys Do Fall In Love

WOKI—Knoxville
(Gary Adkins-P.D.)
●MICHAEL JACKSON—Farewell My Summer Love
●PRINCE—When Doves Cry
●OLLIE & JERRY—Breakin'...There's No Stopping
●RICK SPRINGFIELD—Don't Walk Away
●JUICE NEWTON—A Little Love
●ROBIN GIBB—Boys Do Fall In Love
●EDDY GRANT—Romancing The Stone
●ORION THE HUNTER—So You Ran
●SERGIO MENDES—Alibis

WBWB—Bloomington
(Bob Leonard-P.D.)
●COREY HART—Sunglasses At Night
●EDDY GRANT—Romancing The Stone
●RICK SPRINGFIELD—Don't Walk Away
●BON JOVI—She Don't Know Me

WCIL-FM—Carbondale
(Tony Waitkus-P.D.)
●ROCKWELL—Obscene Phone Caller
●THE CARS—Magic
●BILLY IDOL—Eyes Without A Face
●CHICAGO—Stay The Night
●MIKE RENO AND ANN WILSON—Almost Paradise...Love
●LAURA BRANIGAN—Self Control

B-96 (WBBM-FM)—Chicago
(Buddy Scott-P.D.)
●PRINCE—When Doves Cry
●RICK SPRINGFIELD—Don't Walk Away

WGCI-FM—Chicago
(Gram Armstrong-P.D.)
●CAMEO—Talking Out The Side Of Your Neck

●SHEILA E.—The Glamorous Life
●KENNY G—I've Been Missin' You
●STACY LATTISAW & JOHNNY GILL—Baby It's You
●STAR POINT—Breakout
●JEFF LORBER—Seventh Heaven
●GEORGE HOWARD—Steppin' Out
●CHERYL LYNN—This Time

WLS-AM/FM—Chicago
(Dave Denver-P.D.)
●DURAN DURAN—The Reflex
●LAURA BRANIGAN—Self Control
●JOE JACKSON—You Can't Get What You Want

Q-102 (WKRC)—Cincinnati
(Jim Fox-P.D.)
●WANG CHUNG—Dance Hall Days
●THE POINTER SISTERS—Jump (For My Love)
●BRUCE SPRINGSTEEN—Dancing In The Dark

FM-108 (WDMT)—Cleveland
(Jeffrey B. Kelly-P.D.)
●HAROLD MELVIN AND THE BLUENOTES—Don't Give Me Up
●PUMPKIN—Here Comes That Beat
●RUN-D.M.C.—Roxbox
●KLEER—Intimate Connection
●REATHEL BEAN AND THE SILVER SCREEN—Rap Master Rodney
●JIMMY LEWIS—Street Funks
●FRESH 3 MC'S—Fresh
●LATOYA JACKSON—Heart Don't Lie
●LENNY WILLIAMS—Always
●SUPERIORS—Be My Girl

WGCL—Cleveland
(Bob Travis-P.D.)
●ICICLE WORKS—Whisper To A Scream (Birds Fly)

92-X (WXGT)—Columbus
(Adam Cook-P.D.)
●LAURA BRANIGAN—Self Control
●MADONNA—Borderline
●RICK SPRINGFIELD—Don't Walk Away
●THE THOMPSON TWINS—Doctor! Doctor!
●WANG CHUNG—Dance Hall Days

WNCI—Columbus
(Harry Valentine-P.D.)
●LAURA BRANIGAN—Self Control
●MIKE RENO AND ANN WILSON—Almost Paradise...Love

WCZY—Detroit
(Lee Douglas-P.D.)
●Z.Z. TOP—Legs
●BRUCE SPRINGSTEEN—Dancing In The Dark

WHYT—Detroit
(Gary Berkowitz-P.D.)
●PRINCE—When Doves Cry
●WANG CHUNG—Dance Hall Days
●RICK SPRINGFIELD—Don't Walk Away
●PEABO BRYSON—If Ever You're In My Arms Again
●THE CARS—Magic
●ICICLE WORKS—Whisper To A Scream (Birds Fly)

WNAP—Indianapolis
(Gary Hoffman-P.D.)
●PRINCE—When Doves Cry
●ROD STEWART—Infatuation

WVIC-FM—Lansing
(Bill Martin-P.D.)
●EURYTHMICS—Who's That Girl?
●THE POINTER SISTERS—Jump (For My Love)
●THE CARS—Magic
●WANG CHUNG—Dance Hall Days

WZEE—Madison
(Johnathan Little-P.D.)
●PRINCE—When Doves Cry
●EDDY GRANT—Romancing The Stone
●VAN STEPHENSON—Modern Day Deliah

WTKI—Milwaukee
(Dallas Cole-P.D.)
●Z.Z. TOP—Legs
●THE THOMPSON TWINS—Doctor! Doctor!
●DAN HARTMAN—I Can Dream About You

WZUU-FM—Milwaukee
(Steve Schram-P.D.)
●KOOL AND THE GANG—Tonight
●MOTLEY CRUE—Too Young To Fall In Love Again

KZ-93 (WKZW)—Peoria
(Keith Edwards-P.D.)
●ROD STEWART—Infatuation

WRKR-FM—Racine
(Pat Martin-P.D.)
●PRINCE—When Doves Cry
●ICICLE WORKS—Whisper To A Scream (Birds Fly)
●WANG CHUNG—Dance Hall Days
●EDDY GRANT—Romancing The Stone
●RATT—Round And Round

WZOK—Rockford
(Jeff Davis-P.D.)
●THE POINTER SISTERS—Jump (For My Love)
●THE CARS—Magic
●ROD STEWART—Infatuation

WSPT—Stevens Point
(Jay Bouley-P.D.)
●Z.Z. TOP—Legs
●THE GREG KIHN BAND—Reunited
●THE ALAN PARSONS PROJECT—Prime Time
●COREY HART—Sunglasses At Night
●BON JOVI—She Don't Know Me

(Continued on page 17)

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Billboard Singles Radio Action

Playlist Top Add Ons

Based on station playlists through Tuesday (5/22/84)

Continued from page 16

Midwest Region

TOP ADD ONS

- PRINCE-When Doves Cry (Warner Bros.)
- RICK SPRINGFIELD-Don't Walk Away (RCA)
- ROD STEWART-Infatuation (Warner Bros.)
- BRUCE SPRINGSTEEN-Dancing In The Dark (Columbia)

KFYR-Bismark

- Dan Brannan-P.D.
- THE CARS-Magic
- ROBIN GIBB-Boys Do Fall In Love
- JEFFERSON STARSHIP-No Way Out
- BILLY IDOL-Eyes Without A Face

KFMZ-Columbia

- Jim Williams-P.D.
- RAT-Round And Round
- BON JOVI-She Don't Know Me
- RICK SPRINGFIELD-Don't Walk Away
- THE ALAN PARSONS PROJECT-Prime Time

KIHK-Davenport

- Jim O'Hara-P.D.
- THE THOMPSON TWINS-Doctor! Doctor!
- BRUCE SPRINGSTEEN-Dancing In The Dark
- ROD STEWART-Infatuation
- RICK SPRINGFIELD-Don't Walk Away
- HOWARD JONES-What Is Love
- PAUL YOUNG-Love Of The Common People

KMGK-Des Moines

- Al Brock-P.D.
- PRINCE-When Doves Cry
- ROBIN GIBB-Boys Do Fall In Love
- SERGIO MENDES-Albis
- OLLIE & JERRY-Breakin'...There's No Stopping
- DWIGHT TWILLEY-Little Bit Of Love
- ROCKWELL-Obscene Phone Caller

WEBC-Duluth

- Dick Johnson-P.D.
- ROD STEWART-Infatuation
- THE CARS-Magic
- THE ALAN PARSONS PROJECT-Prime Time
- DAN HARTMAN-I Can Dream About You
- THE THOMPSON TWINS-Doctor! Doctor!

KQWB-Fargo

- Craig Roberts-P.D.
- IRENE CARA-Breakdance
- BRUCE SPRINGSTEEN-Dancing In The Dark
- THE ALAN PARSONS PROJECT-Prime Time
- THE THOMPSON TWINS-Doctor! Doctor!

KKXL-Grand Forks

- Don Nordine-P.D.
- THE CARS-Magic
- CHRISTINE McVIE-Love Will Show Us How
- BRUCE SPRINGSTEEN-Dancing In The Dark

KRNA-Iowa City

- Bart Gynshor-P.D.
- THE THOMPSON TWINS-Doctor! Doctor!
- RICK SPRINGFIELD-Don't Walk Away
- EDDY GRANT-Romancing The Stone
- PRINCE-When Doves Cry
- BON JOVI-She Don't Know Me
- R.E.M.-South Central Rain

Q-104 (KBEQ)-Kansas City

- Pat McKay-P.D.
- MADONNA-Borderline
- LAURA BRANIGAN-Self Control
- ROBIN GIBB-Boys Do Fall In Love
- TINA TURNER-What's Love Got To Do With It

KDWB-AM-Minneapolis

- Lorin Palagi-P.D.
- CULTURE CLUB-It's A Miracle
- COREY HART-Sunglasses At Night

KDWB-FM-Minneapolis

- Dave Hamilton-P.D.
- YAN HALEN-I'll Wait
- DURAN DURAN-The Reflex
- CHICAGO-Slay The Night
- MIKE RENO AND ANN WILSON-Almost Paradise...Love
- PRINCE-When Doves Cry

WL0L-Minneapolis

- Tac Hammer-P.D.
- MADONNA-Borderline
- THE POINTER SISTERS-Jump (For My Love)
- VAN STEPHENSON-Modern Day Delilah
- BILLY IDOL-Eyes Without A Face
- PRINCE-When Doves Cry

KJ-103 (KJYO)-Oklahoma City

- Dan Wilson-P.D.
- BRUCE SPRINGSTEEN-Dancing In The Dark
- RICK SPRINGFIELD-Don't Walk Away
- PRINCE-When Doves Cry

KQKQ-Omaha

- Jerry Dean-P.D.
- MIKE RENO AND ANN WILSON-Almost Paradise...Love
- ROD STEWART-Infatuation
- RICK SPRINGFIELD-Don't Walk Away
- THE ALAN PARSONS PROJECT-Prime Time

KKLS-FM-Rapid City

- Randy Sherwyn-P.D.
- MIKE RENO AND ANN WILSON-Almost Paradise...Love
- THE THOMPSON TWINS-Doctor! Doctor!
- BON JOVI-She Don't Know Me
- COREY HART-Sunglasses At Night
- PEABO BRYSON-If Ever You're In My Arms Again

KKRC-Sioux Falls

- Dan Kilay-P.D.
- THE STYLE COUNCIL-My Ever Changing Moods
- BILLY IDOL-Eyes Without A Face
- BRUCE SPRINGSTEEN-Dancing In The Dark
- DAN HARTMAN-I Can Dream About You
- THE CARS-Magic
- THE GREG KINN BAND-Reunited

KHTR-St. Louis

- Bob Garret-P.D.
- Z.Z. TOP-Legs

V-100 (KDVV)-Topeka

- Tony Stewart-P.D.
- THE THOMPSON TWINS-Doctor! Doctor!
- RICK SPRINGFIELD-Don't Walk Away

KAYI-Tulsa

- Phil Williams-P.D.
- BRUCE SPRINGSTEEN-Dancing In The Dark
- RICK SPRINGFIELD-Don't Walk Away
- OLLIE & JERRY-Breakin'...There's No Stopping
- BON JOVI-She Don't Know Me
- PRINCE-When Doves Cry

KFMW-Waterloo

- Mark Potter-P.D.
- ROD STEWART-Infatuation
- THE THOMPSON TWINS-Doctor! Doctor!
- BON JOVI-She Don't Know Me
- THE ALAN PARSONS PROJECT-Prime Time
- BRUCE SPRINGSTEEN-Dancing In The Dark
- ORION THE HUNTER-So You Ran

KEYN-Wichita

- Ron Eric Taylor-P.D.
- RICK SPRINGFIELD-Don't Walk Away
- EDDY GRANT-Romancing The Stone
- THE ALAN PARSONS PROJECT-Prime Time
- PSYCHEDELIC FURS-The Ghost In You

Southwest Region

TOP ADD ONS

- THE THOMPSON TWINS-Doctor! Doctor! (Arista)
- PRINCE-When Doves Cry (Warner Bros.)
- BRUCE SPRINGSTEEN-Dancing In The Dark (Columbia)
- OLLIE & JERRY-Breakin'...There's No Stopping (Polydor)

KHFI-Austin

- Roger Garrett-P.D.
- BRUCE SPRINGSTEEN-Dancing In The Dark
- MICHAEL JACKSON-Farewell My Summer Love
- ROD STEWART-Infatuation
- PRINCE-When Doves Cry
- RICK SPRINGFIELD-Don't Walk Away
- THE THOMPSON TWINS-Doctor! Doctor!
- COREY HART-Sunglasses At Night
- JEFFERSON STARSHIP-No Way Out

WFMF-Baton Rouge

- Randy Rice-P.D.
- HUEY LEWIS AND THE NEWS-The Heart Of Rock & Roll
- BRUCE SPRINGSTEEN-Dancing In The Dark
- SERGIO MENDES-Albis

WQID-Biloxi

- Mickey Coulter-P.D.
- BRUCE SPRINGSTEEN-Dancing In The Dark
- BILLY IDOL-Eyes Without A Face
- Z.Z. TOP-Legs
- PRINCE-When Doves Cry
- THE THOMPSON TWINS-Doctor! Doctor!

WKXX-Birmingham

- Kevin McCarthy-P.D.
- RICK SPRINGFIELD-Don't Walk Away
- THE THOMPSON TWINS-Doctor! Doctor!
- JUICE NEWTON-A Little Love
- EDDY GRANT-Romancing The Stone

KITE-Corpus Christi

- Ron Chase-P.D.
- PRINCE-When Doves Cry
- JUICE NEWTON-A Little Love
- COREY HART-Sunglasses At Night
- OLLIE & JERRY-Breakin'...There's No Stopping

KAMZ-El Paso

- Bob West-P.D.
- BRUCE SPRINGSTEEN-Dancing In The Dark
- THE THOMPSON TWINS-Doctor! Doctor!
- TEDDY PENDERGRASS-Hold Me

KSET-FM-El Paso

- Cat Simon-P.D.
- THE THOMPSON TWINS-Doctor! Doctor!
- OLLIE & JERRY-Breakin'...There's No Stopping
- ROD STEWART-Infatuation
- PEABO BRYSON-If Ever You're In My Arms Again
- EDDY GRANT-Romancing The Stone

KISR-Fort Smith

- Rick Hayes-P.D.
- RICK SPRINGFIELD-Don't Walk Away (RCA)
- THE ALAN PARSONS PROJECT-Prime Time
- THE THOMPSON TWINS-Doctor! Doctor!
- PRINCE-When Doves Cry
- WANG CHUNG-Dance Hall Days

Q-104 (WQEN)-Gadsden

- Roger Gaither-P.D.
- RICK SPRINGFIELD-Don't Walk Away
- WANG CHUNG-Dance Hall Days
- TIMMY THOMAS-Gotta Give A Little Love (Ten Years Later)
- OLLIE & JERRY-Breakin'...There's No Stopping
- ROBIN GIBB-Boys Do Fall In Love

KILE-Galveston

- Dave Parks-P.D.
- CULTURE CLUB-It's A Miracle
- Z.Z. TOP-Legs
- JEFFERSON STARSHIP-No Way Out
- TINA TURNER-What's Love Got To Do With It
- SERGIO MENDES-Albis
- OLLIE & JERRY-Breakin'...There's No Stopping
- ROCKWELL-Obscene Phone Caller
- EDDY GRANT-Romancing The Stone
- ALABAMA-When We Make Love
- TIMMY THOMAS-Gotta Give A Little Love (Ten Years Later)

93-FM (KKBQ-FM)-Houston

- John Lander-P.D.
- MENUDDO-If You're Not Here (By My Side)
- THE THOMPSON TWINS-Doctor! Doctor!
- JOE JACKSON-You Can't Get What You Want
- HUMAN LEAGUE-The Lebanon

WTYX-Jackson

- Jim Chick-P.D.
- Z.Z. TOP-Legs

KLUC-Las Vegas

- Dave Anthony-P.D.
- BRUCE SPRINGSTEEN-Dancing In The Dark
- EDDY GRANT-Romancing The Stone
- MIKE RENO AND ANN WILSON-Almost Paradise...Love
- THE CARS-Magic
- RICK SPRINGFIELD-Don't Walk Away
- COREY HART-Sunglasses At Night
- PRINCE-When Doves Cry
- THE STYLE COUNCIL-My Ever Changing Moods

KKYK-Little Rock

- Ron White-P.D.
- DURAN DURAN-The Reflex

KBFM-McAllen/Brownsville

- Russ Williams-P.D.
- OLLIE & JERRY-Breakin'...There's No Stopping
- PRINCE-When Doves Cry
- THE ALAN PARSONS PROJECT-Prime Time
- EDDY GRANT-Romancing The Stone
- DUKE JUPITER-Little Lady
- PEABO BRYSON-If Ever You're In My Arms Again

FM-100 (WMC-FM)-Memphis

- Robert John-P.D.
- BILLY IDOL-Eyes Without A Face
- BRUCE SPRINGSTEEN-Dancing In The Dark
- THE ALAN PARSONS PROJECT-Prime Time

Q-101 (WJDQ-FM)-Meridian

- Tom Kelly-P.D.
- SERGIO MENDES-Albis
- ROD STEWART-Infatuation
- MIKE RENO AND ANN WILSON-Almost Paradise...Love
- JUICE NEWTON-A Little Love
- RICK SPRINGFIELD-Don't Walk Away
- PRINCE-When Doves Cry
- ORION THE HUNTER-So You Ran
- LENNY WILLIAMS-Always
- BON JOVI-She Don't Know Me

WABB-FM-Mobile

- Leslie Fran-P.D.
- RICK SPRINGFIELD-Don't Walk Away
- MOTLEY CRUE-Too Young To Fall In Love Again

WHYH-FM-Montgomery

- Mark St. John-P.D.
- Z.Z. TOP-Legs
- PRINCE-When Doves Cry
- THE THOMPSON TWINS-Doctor! Doctor!
- JUICE NEWTON-A Little Love
- OLLIE & JERRY-Breakin'...There's No Stopping
- ROBIN GIBB-Boys Do Fall In Love

KX-104 (WWKX)-Nashville

- Michael St. John-P.D.
- OLLIE & JERRY-Breakin'...There's No Stopping
- PRINCE-When Doves Cry
- EDDY GRANT-Romancing The Stone
- THE STYLE COUNCIL-My Ever Changing Moods

B-97 (WEZB)-New Orleans

- Nick Bazoo-P.D.
- PRINCE-When Doves Cry
- BRUCE SPRINGSTEEN-Dancing In The Dark
- PEABO BRYSON-If Ever You're In My Arms Again
- ROCKWELL-Obscene Phone Caller

WTIX-New Orleans

- Robert Mitchell-P.D.
- MIKE RENO AND ANN WILSON-Almost Paradise...Love
- ALABAMA-When We Make Love
- PEABO BRYSON/ROBERTA FLACK-I Just Came Here To Dance

KTFM-San Antonio

- Bill Therman-P.D.
- TEDDY PENDERGRASS-Hold Me
- COREY HART-Sunglasses At Night
- OLLIE & JERRY-Breakin'...There's No Stopping
- SERGIO MENDES-Albis
- TIMMY THOMAS-Gotta Give A Little Love (Ten Years Later)
- FACE TO FACE-10-9-8
- THE CARS-Magic

KROK-Shreveport

- Peter Stewart-P.D.
- PEABO BRYSON-If Ever You're In My Arms Again
- THE THOMPSON TWINS-Doctor! Doctor!
- TINA TURNER-What's Love Got To Do With It
- OLLIE & JERRY-Breakin'...There's No Stopping
- JUICE NEWTON-A Little Love
- THE ALAN PARSONS PROJECT-Prime Time
- SERGIO MENDES-Albis

Pacific Southwest Region

TOP ADD ONS

- PRINCE-When Doves Cry (Warner Bros.)
- RICK SPRINGFIELD-Don't Walk Away (RCA)
- Z.Z. TOP-Legs (Warner Bros.)
- OLLIE & JERRY-Breakin'...There's No Stopping (Polydor)

KKXX-Bakersfield

- Dave Kamper-P.D.
- ROD STEWART-Infatuation
- THE ALAN PARSONS PROJECT-Prime Time
- DAN HARTMAN-I Can Dream About You
- Z.Z. TOP-Legs

KOAO-AM-Denver

- Jack Regan-P.D.
- BILLY IDOL-Eyes Without A Face
- THE THOMPSON TWINS-Doctor! Doctor!
- ROCKWELL-Obscene Phone Caller
- RICK SPRINGFIELD-Don't Walk Away

KPKE-Denver

- Tim Fax-P.D.
- SHALAMAR-Dancing In The Sheets
- BILLY IDOL-Eyes Without A Face
- WANG CHUNG-Dance Hall Days
- ROD STEWART-Infatuation
- CULTURE CLUB-It's A Miracle

Pacific Northwest Region

TOP ADD ONS

- THE THOMPSON TWINS-Doctor! Doctor! (Arista)
- MIKE RENO AND ANN WILSON-Almost Paradise...Love (Columbia)
- PRINCE-When Doves Cry (Warner Bros.)
- RICK SPRINGFIELD-Don't Walk Away (RCA)

KIIS-FM-Los Angeles

- Gerry DeFrancesco-P.D.
- SHANNON-Give Me Tonight
- PRINCE-When Doves Cry
- HOWARD JONES-What Is Love
- Z.Z. TOP-Legs
- ROBIN GIBB-Boys Do Fall In Love
- OLLIE & JERRY-Breakin'...There's No Stopping
- ROCKWELL-Obscene Phone Caller

KKHR-Los Angeles

- Ed Scarborough-P.D.
- PRINCE-When Doves Cry
- OLLIE & JERRY-Breakin'...There's No Stopping
- THE STYLE COUNCIL-My Ever Changing Moods
- Z.Z. TOP-Legs
- VAN STEPHENSON-Modern Day Delilah

KRTH-Los Angeles

- Bob Hamilton-P.D.
- PRINCE-When Doves Cry
- DWIGHT TWILLEY-Little Bit Of Love
- JOHNNY MATHIS-Simple

KOPA-FM-Phoenix

- Reggie Blackwell-P.D.
- Z.Z. TOP-Legs
- LATOYA JACKSON-Heart Don't Lie
- PSYCHEDELIC FURS-The Ghost In You
- THE CARS-Magic
- EURYTHMICS-Who's That Girl?
- THE THOMPSON TWINS-Doctor! Doctor!

KZZP-FM-Phoenix

- Charlie Quinn-P.D.
- ROD STEWART-Infatuation
- THE CARS-Magic
- JEFFERSON STARSHIP-No Way Out
- Z.Z. TOP-Legs

K96 (KFMY)-Provo

- Scott Gentry-P.D.
- ROD STEWART-Infatuation
- BRUCE SPRINGSTEEN-Dancing In The Dark
- COREY HART-Sunglasses At Night
- SERGIO MENDES-Albis
- JUICE NEWTON-A Little Love

KDZA-Pueblo

- Rip Avina-P.D.
- BRUCE SPRINGSTEEN-Dancing In The Dark
- ROD STEWART-Infatuation
- MICHAEL JACKSON-Farewell My Summer Love
- Z.Z. TOP-Legs
- RICK SPRINGFIELD-Don't Walk Away
- SERGIO MENDES-Albis
- THE ALAN PARSONS PROJECT-Prime Time
- EDDY GRANT-Romancing The Stone
- COREY HART-Sunglasses At Night
- OLLIE & JERRY-Breakin'...There's No Stopping

KRSP-AM-Salt Lake City

- Steve Carlson-P.D.
- RICK SPRINGFIELD-Don't Walk Away
- JEFFERSON STARSHIP-No Way Out
- PRINCE-When Doves Cry
- MOTLEY CRUE-Too Young To Fall In Love Again
- OLLIE & JERRY-Breakin'...There's No Stopping

KS-103 (KSDD-FM)-San Diego

- Dave Parks-P.D.
- THE CARS-Magic
- HOWARD JONES-What Is Love
- MICHAEL JACKSON-Farewell My Summer Love

XTRA-AM-San Diego

- Jim Richards-P.D.
- WANG CHUNG-Dance Hall Days
- EDDY GRANT-Romancing The Stone
- RICK SPRINGFIELD-Don't Walk Away
- COREY HART-Sunglasses At Night
- PRINCE-When Doves Cry
- PAUL YOUNG-Love Of The Common People
- HUEY LEWIS AND THE NEWS-The Heart Of Rock & Roll

KSly-AM-San Luis Obispo

- Joe Collins-P.D.
- PRINCE-When Doves Cry
- PSYCHEDELIC FURS-The Ghost In You
- RICK SPRINGFIELD-Don't Walk Away
- COREY HART-Sunglasses At Night
- BON JOVI-She Don't Know Me
- JUICE NEWTON-A Little Love
- ROBIN GIBB-Boys Do Fall In Love

KIST-Santa Barbara

- Dick Williams-P.D.
- JOHN LENNON-Borrowed Time
- DUKE JUPITER-Little Lady
- ROBIN GIBB-Boys Do Fall In Love
- THE THOMPSON TWINS-Doctor! Doctor!
- THE CARS-Magic
- RICK SPRINGFIELD-Don't Walk Away
- PAUL YOUNG-Love Of The Common People
- PRINCE-When Doves Cry
- COREY HART-Sunglasses At Night

13-KHYT-Tucson

- Sherman Cohen-P.D.
- JERMAINE JACKSON-Tell Me I'm Not Dreaming
- TINA TURNER-What's Love Got To Do With It
- RICK SPRINGFIELD-Don't Walk Away
- EDDY GRANT-Romancing The Stone
- THE THOMPSON TWINS-Doctor! Doctor!
- OLLIE & JERRY-Breakin'...There's No Stopping

KROQ-Tucson

- Kelly Norris-P.D.
- RICK SPRINGFIELD-Don't Walk Away
- PSYCHEDELIC FURS-The Ghost In You
- ROCKWELL-Obscene Phone Caller

KTCT-Tucson

- Bobby Rivers-P.D.
- WANG CHUNG-Dance Hall Days
- RICK SPRINGFIELD-Don't Walk Away
- MADONNA-Borderline
- ROD STEWART-Infatuation
- PSYCHEDELIC FURS-The Ghost In You

Pacific Northwest Region

TOP ADD ONS

- THE THOMPSON TWINS-Doctor! Doctor! (Arista)
- MIKE RENO AND ANN WILSON-Almost Paradise...Love (Columbia)
- PRINCE-When Doves Cry (Warner Bros.)
- RICK SPRINGFIELD-Don't Walk Away (RCA)

KYYA-Billings

- Jack Bell-P.D.
- WANG CHUNG-Dance Hall Days
- THE ALAN PARSONS PROJECT-Prime Time

KBBK-Boise

- Bobby King-P.D.
- THE SPINNERS-Right Or Wrong
- LENNY WILLIAMS-Always
- JUICE NEWTON-A Little Love
- STANLEY CLARK-Heaven Sent You
- DAN HARTMAN-I Can Dream About You
- RICK SPRINGFIELD-Don't Walk Away
- COREY HART-Sunglasses At Night

KTRS-Casper

- Bill Cody-P.D.
- MICHAEL JACKSON-Farewell My Summer Love
- THE TH

Billboard ® Rock Albums & Top Tracks ™

Survey for Week Ending 6/2/84

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Rock Albums

Top Tracks

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

Top Adds

1	CHRIS DEBURGH—High On Emotion, A&M (45)
2	THE GREG KIHN BAND—Kihntageous, Berserkley
3	CHICAGO—Chicago 17, Warner Bros.
4	ROGER GLOVER—The Mask, 21 Records
5	LITTLE STEVEN—Voice Of America, EMI/America
6	ROD STEWART—Infatuation, Warner Bros. (12 Inch)
7	VAN STEPHENSON—Righteous Anger, MCA
8	ANDY FRASER—Do You Love Me, Island (12 Inch)
9	THOMPSON TWINS—Into The Gap, Arista
10	PSYCHEDELIC FURS—Mirror Moves, Columbia

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

Radio

Pro-Motions

Station: WTIC-FM Hartford (top 40)

Contact: Mike Dunn, promotion director

Concept: First Annual Egg Drop Execution: In an attempt to prove nothing is impossible, 96 'TIC-FM invited its listeners to enter a contest that would have them catching raw eggs dropped from the top of a 23-story building. If successful, they'd win \$1,000. In order to enter, candidates were required to mail a short description of exactly how they planned to accomplish the feat.

Ten contestants were selected, and were asked to appear at high noon in front of One Corporate Center in downtown Hartford. Each contestant was given two chances of catching the egg, without damaging it, with air personalities on hand doing a play-by-play and listeners nearby witnessing the fiasco.

★ ★ ★

Station: WAEB Allentown (contemporary)

Contact: Mike Kirtner, VP/GM

Concept: I Erred With The Phillies Execution: WAEB, a Phillies Network station for the past two years, felt it was important to draw attention to the baseball team's inept fielding. While the club is off to one of its best offensive starts ever, they seemed to be having a difficult time winning games early in the season. Consequently, VP/GM Mike Kirtner, an obviously disgusted Phillies Phan, came up with the contest whereby listeners who accurately were able to predict the number of errors committed by the team in a designated game would win baseball gloves with holes in them and tickets to an upcoming game, so they could witness the outcome personally.

★ ★ ★

Station: WGR Buffalo (AC)

Contact: Gitti Barrell, promotion manager

Concept: Movie promotion Execution: When the Robert Redford film "The Natural" was filming in Buffalo last year, 20,000 extras were required for the staging of the World Series. The production company enlisted the aid of WGR, which, through a contest involving television and newspaper tie-ins, managed to entice over 20,000 listen-

ers to the stadium, who sat through 12 hours of shooting and were eligible for "literally hundreds of thousands of prizes."

Now, a year later, the film is ready for distribution and GR55 is co-sponsoring the Buffalo screening. In addition to the movie, listeners will see a classic pre-1939 car show featuring many of the cars used in the film. Cast members will also be on hand, as will the Buffalo Bisons, the minor league baseball team whose home field is the stadium where most of the principal photography was done. The real lure for listeners, however, is the chance to see themselves and/or their friends in a major motion picture—a solid conclusion to an event promotable for more than a year.

★ ★ ★

Station: WELI New Haven (AC)

Concept: Maritime Reports

Execution: For the past 22 years, WELI from Memorial Day to Labor Day has broadcast 19 "Maritime Reports" from the Long Island Sound on weekends and holidays. Updating boating, fishing, swimming and weather conditions on the Sound, the reports have been a great advertising vehicle. Creating even more of a demand for adjacencies, the station has made the craft which patrols the Sound available to sponsors for entertaining their clients.

The deal is even more attractive this year, as WELI is launching a new ship, which like the others, will be known on the air as the "960." A christening party for listeners and sponsors is scheduled for the 28-foot Wellcraft 2900 Sport Bridge, which will be captained by 13-year veteran Skipper Gordon Johnson. Doing the honors will be Connecticut Governor O'Neill.

★ ★ ★

Station: Q-107 (WRQX)

Washington (top 40)

Contact: Marty Wall

Concept: Syndicated television commercial

Execution: Designed to create excitement and street talk about the station, Q-107's latest tv spot, "Fun In The Morning," features a slice-of-life approach that has a couple waking up in the morning to Elliott & Woodside's morning drive show. The mini-drama has a good-looking guy sitting up in bed as Van Halen's "Jump" ("I get up!") airs. After sit-ups to "Every Breath You Take" by the Police, he's seen emerging from the shower dressed in a towel as he attempts to do the "Jackson moonwalk" while "Billie Jean" airs. As he completes dressing and is zipping up his pants, a bare-backed blond emerges from the bed while KC's "Baby Give It Up" is heard. The final scene shows a radio adorned with the guy's clothes and the message "Q107, Fun Beyond Words."

Promotion director Marty Wall says the spot did what it was designed to do: It got people talking. It's slated for syndication, and interested stations can contact Wall at (202) 686-3125.

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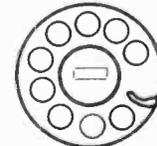
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Featured Programming

CBS RadioRadio has engineered "an amicable split" with Broadcast International, the Osmond family production company in Salt Lake City, and will headquarter its "Top 30 USA" countdown show in New York starting in July.

The parting, a CBS spokesman says, takes effect with the July 6-7 edition of "Top 30," which will relocate to the CBS Broadcast Center on W. 57th St. in New York now that construction of a new production facility there has been completed. Host M.G. Kelly is also moving to the Apple from his digs in L.A., reportedly in June.

Broadcast International still has production rights for RadioRadio's six-hour Beatles special, slated for the Labor Day weekend, "so it's not like they're out of the box completely," the CBS spokesman adds.

★ ★ ★

Critical issues confronting the U.S. today are the focal point of "The American Debate," which starts syndication in July on the American Public Radio Network. Pitched as a fast-paced weekly analysis of such concerns as Central America, national security options and the federal deficit, the 30-minute show will be hosted by Robert Kaiser, associate editor of The Washington Post. Speakers with "diverse" points of view are promised by APR's Rhoda Marx in St. Paul (612-221-1525).

★ ★ ★

ABC Talkradio has picked up WVNF Atlanta, WJBO Baton

Rouge, WPBR Palm Beach and WOC Davenport... Masla Radio is now repping WZKS Nashville and KBXT Duluth... M.J.I. Broadcasting has added WIL St. Louis to its "Country Quiz" and WZEW Mobile and WVIC Lansing to its list of "Rock Quiz" affiliates... Clayton Webster Corp. in St. Louis has created "Jack Carney's Comedy Spot," a short-form spinoff of "The Jack Carney Comedy Show," for stations interested in a market exclusive barter deal. Operations vice president Jay Goldman says the program will premiere July 2.

★ ★ ★

McGavern Guild's new vice president of sales in Los Angeles is Mary Beth Garber. In other appointments, the rep firm has named Pam Little vice president and regional manager of its Philadelphia office, and Kay White to head its Atlanta office... London Wavelength has also made some changes, upping Gayle Miller to executive vice president of operations and Karyn Petrone to vice president of administration and business affairs in the wake of president Don Eberle's departure from the BBC rock syndicator... Dick Brescia, CBS Radio's senior vice president, succeeds Tom Burchill as vice president of the Radio Network Assn... Denny Somach has made Sheri Gillis manager of "The Rock Report" in Ardmore, Pa... Gold medal winner Bruce Furniss will comment on Olympic swimming for ABC Radio Sports—so hold onto your trunks! **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 25-28, Mickey Gilley's Golden Decade, Country Six-Pack, United Stations, three hours.

May 27-June 2, Pink Floyd, King Crimson, BBC Rock Hour, London Wavelength, one hour.

May 28-June 3, John Cougar Mellencamp, Off The Record Special, Westwood One, one hour.

May 28-June 3, Crosby, Stills & Nash, Star Trak Profile, Westwood One, one hour.

May 28-June 3, Loretta Lynn, Live From Gilley's, Westwood One, one hour.

May 28-June 3, Culture Club, Special Edition, Westwood One, one hour.

May 28-June 3, Ozzy Osbourne, Inner-View, Network, one hour.

May 28-June 3, Margaret Whiting, The Music Makers, Narwood Productions, one hour.

May 28-June 3, Mickey Gilley, Country Closeup, Narwood Productions, one hour.

June 1-2, Deniece Williams, The Hot Ones, RKO Radioshows, one hour.

June 1-3, Pretenders, Superstars Rock Concert, Westwood One, 90 minutes.

June 1-3, More Drummers, Rock Chronicles, Westwood One, one hour.

June 1-3, Demented Songs By Your Rock & Roll Favorites, Dr. Demento, Westwood One, two hours.

June 1-3, Cars, Scorpions, Rock Album Countdown, Westwood One, two hours.

June 1-3, Newcleus, Real To Reel, The Countdown, Westwood One, two hours.

June 1-3, B.J. Thomas, Dick Clark's Rock, Roll & Remember, United Stations, four hours.

June 1-3, Thompson Twins, Rick Dees' Weekly Top 40, United Stations, four hours.

June 1-3, Andrews Sisters, The Great Sounds, United Stations, four hours.

June 1-3, Alabama, The Weekly Country Music Countdown, United Stations, three hours.

June 1-3, Hank Williams Jr., Solid Gold Country, United Stations, three hours.

June 1-3, Heart, Kansas, Captured Live!, RKO Radioshows, one hour.

June 2, Righteous Brothers, Supertracks, Creative Radio Network, three hours.

June 2, B.J. Thomas, Gail Davies, Country Music's Radio Magazine, Creative Radio Network, two hours.

June 2, Paramount Movie Music Special, Top Secret, Creative Radio Network, 90 minutes.

June 2, Kinks, Solid Gold Saturday Night, RKO Radioshows, five hours.

June 3, Greg Kihn, Live From The Record Plant, RKO Radioshows, one hour.

June 4-10, Motley Crue, Inner-View Network, one hour.

June 4-10, Pat Benatar, Off The Record Special, Westwood One, one hour.

June 4-10, Duran Duran, Star Trak Profile, Westwood One, one hour.

June 4-10, Jerry Reed, Live From Gilley's, Westwood One, one hour.

June 4-10, Evelyn King, Budweiser Concert Hour, Westwood One, one hour.

June 4-10, Stacy Lattisaw, Special Edition, Westwood One, one hour.

June 4-10, Alan & Marilyn Bergman, The Music Makers, Narwood Productions, one hour.

June 4-10, Lee Greenwood, Country Closeup, Narwood Productions, one hour.

June 8-9, Cyndi Lauper, The Hot Ones, RKO Radioshows, one hour.

June 8-10, Laura Branigan, Rick Dees' Weekly Top 40, United Stations, four hours.

June 8-10, Righteous Brothers, Dick Clark's Rock Roll & Remember, United Stations, four hours.

June 8-10, Four Freshman, The Great Sounds, United Stations, four hours.

June 8-10, John Conlee, Weekly Country Music Countdown, United Stations, three hours.

June 8-10, Reba McEntire, Solid Gold Country, United Stations, three hours.

June 9, Neil Sedaka, Carole King, Supertracks, Creative Radio Network, three hours.

June 9, Mickey Gilley, Country Music's Radio Magazine, Creative Radio Network, two hours.



SPREADING THE WORD—Gospel artist Debby Boone takes a break from her New Jersey tour dates to visit the Daystar Family Bookshoppe in Marlton. Staff at Philadelphia's WZZD came by to broadcast the event. Shown from left are WZZD's John Rizzuto, Boone, the station's Carl Dean and Al Matthews, the book store's owner.

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Billboard

Survey for Week Ending 6/2/84

TOP 50 Adult Contemporary

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This Week	Last Week	Weeks on Chart	TITLE, Artist, Label & Number (Dist. Label) (Publisher, Licensee)
1		7	TIME AFTER TIME Cyndi Lauper, Portrait 37-04432 (Epic) (Reilla, BMI, Dub Notes, ASCAP)
2	5	6	BELIEVE IN ME Dan Fogelberg, Full Moon/Epic 34-04447 (Hickory Grove/April, ASCAP)
3	4	7	LET'S HEAR IT FOR THE BOY Deniece Williams, Columbia 38-04417 (Ensign, BMI)
4	1	11	THE LONGEST TIME Billy Joel, Columbia 38-04400 (Joel, BMI)
5	8	7	EYES THAT SEE IN THE DARK Kenny Rogers, RCA 13774 (Gibb Bros. Music/Unichappell, BMI)
6	3	14	AGAINST ALL ODDS (TAKE A LOOK AT ME NOW) Phil Collins, Atlantic 7-89700 (Golden Touch, ASCAP/Hit And Run, PRS)
7	7	11	THERE'S NO EASY WAY James Ingram, West 7-29316 (Warner Bros.) (ATV/Mann & Weil, BMI)
8	6	11	MYSTERY The Manhattan Transfer, Atlantic 7-89695 (Rodsongs/Almo, ASCAP)
9	9	14	HELLO Lionel Richie, Motown 1722 (Brockman, ASCAP)
10	16	6	JUST ANOTHER WOMAN IN LOVE Anne Murray, Capitol 5344 (Southern Nights, ASCAP)
11	13	7	I PRETEND Kim Carnes, EMI-America 8202 (Zomba, ASCAP)
12	17	3	IT'S A MIRACLE Culture Club, Virgin/Epic 34-04457 (Virgin, ASCAP/Pendulum/Warner-Tamerlane, BMI)
13	15	8	I CRY JUST A LITTLE BIT Shakin' Stevens, Epic 34-04338 (Not Listed)
14	10	11	TERMS OF ENDEARMENT Michael Gore, Capitol 5334 (Ensign, BMI)
15	22	3	IF EVER YOU'RE IN MY ARMS AGAIN Peabo Bryson, Elektra 7-69728 (Almo/Prince Street, ASCAP/Snow/Dyad, BMI)
16	19	5	WHEN WE MAKE LOVE Alabama, RCA 13763 (Cavenson/Welbeck, ASCAP/Warner-Tamerlane, BMI)
17	18	5	I JUST CAME HERE TO DANCE Peabo Bryson/Roberta Flack, Capitol 5353 (Hall Clement, BMI)
18	24	3	ALMOST PARADISE...LOVE THEME FROM FOOTLOOSE Mike Reno And Ann Wilson, Columbia 38-04418 (Ensign, BMI)
19	21	4	DISENCHANTED Michael Martin Murphey, Liberty 1517 (Choskee Bottom/Kahala/Timberwolf, ASCAP/BMI)
20	12	13	TO ALL THE GIRLS I'VE LOVED BEFORE Julio Iglesias And Willie Nelson, Columbia 38-04217 (April/Casa David, ASCAP)
21	11	13	DON'T ANSWER ME The Alan Parsons Project, Arista 1-9160 (Woolfsongs/Careers, BMI)
22	14	14	WE'RE GOING ALL THE WAY Jeffrey Osborne, A&M 2618 (Dyad)
23	27	4	YOU CAN'T GET WHAT YOU WANT Joe Jackson, A&M 2628 (Pokazuka/Almo, ASCAP)
24	36	2	ALIBIS Sergio Mendes, A&M 2639 (Snow, BMI/T. Mac, PRS/Bibo/Welk/Welbeck, ASCAP)
25	31	5	SELF CONTROL Laura Branigan, Atlantic 7-89676 (Edition Sunrise/Careers, BMI)
26	26	5	FRIEND OF A FRIEND Amanda Homi & Brian Jarvis, GRP 3004 (Morgan Ames/Desert Planet/Roaring Fork, BMI)
27	30	2	PRIME TIME Alan Parsons Project, Arista 1-9208 (Woolfsongs/Careers, BMI)
28	35	2	SIMPLE Johnny Mathis, Columbia 38-04468 (Blackwood, BMI/April, ASCAP)
29	23	15	HOLD ME NOW Thompson Twins, Arista 1-9164 (Zomba)
30	20	12	THEY DON'T KNOW Tracey Ullman, MCA 52347 (Stiff, PRS)
31	28	11	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)
32	25	10	SAIL AWAY The Temptations, Gordy 1720 (Motown) (Stone Diamond/Golden Touch, BMI)
33	37	3	LOVE WILL SHOW US HOW Christine McVie, Warner Bros. 7-29313 (Alimony, BMI/Cement Chicken, ASCAP)
34	NEW ENTRY		GOD BLESS THE U.S.A. Lee Greenwood, MCA 52386 (Music Corp. Of America/Sycamore Valley, BMI)
35	NEW ENTRY		THEME FROM ST. ELSEWHERE Dave Grusin, GRP 3005 (Minsey/Roaring Fork, BMI)
36	NEW ENTRY		STILL LOSING YOU Ronnie Milsap, RCA 13805 (Lodge Hall, ASCAP)
37	40	2	B-B-B BURNIN' UP WITH LOVE Eddie Rabbitt, Warner Bros. 7-29279 (DebDave/Briarpatch, BMI)
38	NEW ENTRY		BORDERLINE Madonna, Sire 7-29354 (Warner Bros.) (Likasa, BMI)
39	NEW ENTRY		OH, SHERRIE Steve Perry, Columbia 38-04391 (Street Talk/April/Random Notes, ASCAP/Pants Down/Phosphene, BMI)
40	NEW ENTRY		I CAN DREAM ABOUT YOU Dan Hartman, MCA 52378 (Multi-Level, BMI)
41	34	6	COME WHAT MAY Lani Hall With Herb Alpert, A&M 2632 (Irving, BMI/Almo, ASCAP)
42	33	7	THINK TOO MUCH Paul Simon, Warner Bros. 7-29333 (Paul Simon, BMI)
43	29	15	UNFAITHFULLY YOURS (ONE LOVE) Stephen Bishop, Warner Bros. 7-29345 (Stephen Bishop, BMI)
44	38	5	MY EVER CHANGING MOODS The Style Council, Geffen 7-29359 (Warner Bros.) (Colgems-EMI, BMI)
45	39	14	I DON'T WANNA LOSE YOUR LOVE Crystal Gayle, Warner Bros. 7-29356 (Sixty-Ninth Street, BMI)
46	42	18	GOT A HOLD ON ME Christine McVie, Warner Bros. 7-29372 (Alimony, BMI/Cement Chicken, ASCAP)
47	44	17	HERE COMES THE RAIN AGAIN Eurythmics, RCA 13725 (Blue Network, ASCAP)
48	41	13	MISS ME BLIND Culture Club, Virgin/Epic 34-04388 (Virgin, ASCAP)
49	32	8	DOWNTOWN Dolly Parton, RCA 13756 (MCA, ASCAP)
50	46	26	ALMOST OVER YOU Sheena Easton, EMI-America 8186 (Michael H. Goldsen/Carload Of Us/Sweet Angel/Atlantic, ASCAP/BMI)

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

Vox Jox

• Continued from page 12

We spent some time listening to L.A. radio this weekend. It all started when we decided to paint our office walls to match the Billboard conference room. We were trying for a muted rose, to match the macho-looking chair we sit in, but what we got can only be termed "statutory grape," or perhaps "sucko stucco." We've never seen a color like it, even in a ghetto. So while we were painting (and repainting; it's now a blue we're not crazy about either), we heard Jim Pewter's Saturday afternoon KRLA program, which is always good for a few oh-wow songs, including obscure doo-wop stuff that we don't even hear on Don K. Reed's WCBS-FM New York nightly trick. Pewter, however, bailed out early as the station did a remote from Disneyland prior to Paul Revere & the Raiders' appearance. On hand at the park were Pewter, Wolfman Jack and afternooner Michele Ross, who would sound a lot better if she quit having cutesy attacks. We know she can do it, 'cause we've heard her sounding great in the past on KDAY, but somehow she's trying too hard here.

Disneyland drove us over to Kerri Tombazian (and if we spelled that right it's a miracle), who was doing a '60s weekend on KRTH with such gems as "And When I Die" and "Don't You Care," which kept us around for several quarter hours until we opted for "The Quiet Storm" on KUTE. The idea is promising—tasty soft black product for the most part—but somehow it sounds like a near miss, not tasty enough... We were surprised to find we actually enjoyed KHTZ, since we never listened

to the station several years ago when we worked there, but this weekend the music seemed right on, and by the time we had the urge to switch we finished the wall. Hopping into the car, we caught Huggy Boy doing requests and dedications on KRLA, which was so reminiscent of the '50s that we decided to cruise to El Monte to check out the former location of El Monte Legion Stadium. Between that and the oldies on 1090 XPRS (which also features Huggy Boy, on tape), we kept busy until the Sunday morning religious offerings hit the air.

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Q-105 (WRBQ) Tampa's Cat Summers vacates one Harte Hanks property to do nights at another. The former 96X (WMJX Miami) and WKZQ Myrtle Beach personality (while he was Shotgun Stone) can now be heard doing nights on KKBQ Houston.

Also back in action is Buffalo morning ace J.C. Corcoran. Last at WGRQ (97 Rock), J.C. now does mornings on St. Louis' KSHE... Speaking of AOR morning personalities, E.J. Crummey, late of The Apple (WAPP New York) and Boston's WCOZ, can now be heard doing weekends and fill-ins at WNBC New York... And then there's Bobby Ellerbee. Recovered from his attack of appendicitis, Ellerbee, who was last heard filling in on San Francisco's KFRC, can now be heard filling in on Richmond's EZ 104 (WEZS). He'll be doing afternoons until July 1.

It turns out it's true: Steve Harris, former KRLY Houston and WGCI Chicago PD, is the new program di-



UNCLE TOM'S ANNIVERSARY—WBBG Cleveland air personality Tom Armstrong celebrates his 40th year in city's radio business during a station-sponsored Big Band Brunch at Swingos, while WBBG owner Larry Robinson, left, applauds his achievements.

★ ★ ★

rector at Amatur's WDRQ Detroit. He replaces Tony Gray, who was in that slot less than a year... Kurt Ziegler leaves his afternoon slot at WWVA Wheeling to try his hand in the sales department there, while midday host and MD Bill Berg segues into the afternoon slot. Filling his former 10 a.m. to noon shift is Vernon Loyer, who had been on the FM side of things at WCPI, which has become WOVK now that it, too, is country. He continues in his production director slot at 'OVK as well.

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So Robert W. Morgan's now at Magic (KMGG Los Angeles), and along with him is producer Kevin Gershan. Meanwhile, at KMPC, now that Jim Lange is doing Morgan's former morning gig, the new midday man is former KMPCer Johnny Magnus. Word was that Jerry Bishop was going to take the slot, but the former KGIL personality is apparently too tied up with voice-over work... Looking for work is legendary L.A. personality Jim Wood. You may remember him for his KGFJ days, or KRLA or KROQ, or for that matter Houston's KILT, Philly's WIBG and WIP or Toledo's WSPD. Most recently he's been heard on 1090 XPRS, playing oldies, as well as his favorite drop-in, the adventures of the "Transsexual Surgeon." Give him a call and he'll tell you about those adventures at (213) 502-0054.

Replacing Kirk Russell in the KOME midday slot is Larry Miles, late of KLPX Tucson... Over in Salt Lake City, the late Don MacKinnon's younger brother Doug is now doing mornings and serving as operations manager of KRGO-AM-FM, and the country outlet is interested in tapes and resumes for future openings.

KSFE Needles, which uses the positioning statement "The best FM on your AM dial," is buying time on nearby KRHS, Bullhead City. PD Joe Nathan figures he believes enough in radio to advertise on it, and so it is that the format he describes as "anachronistic top 40" is touted on the country competition. What's more, the country outlet, and its FM big band and beautiful music sister, are advertising on KSFE. Preceding all commercials is the caveat, "The following is a paid promotional announcement."

Remember KPRO Riverside, which was supposed to sign off several weeks back due to financial woes? Well, it finally did last week; however, the bankrupt news/talker signs back on for Angels and Lakers play-by-play until the contracts run out.

YesterHits

HITS FROM BILLBOARD 10 AND 20 YEARS AGO THIS WEEK

POP SINGLES—10 Years Ago

1. The Streak, Ray Stevens, Barnaby
2. Band On The Run, Paul McCartney & Wings, Apple
3. Dancing Machine, Jackson 5, Motown
4. You Make Me Feel Brand New, The Stylistics, Avco
5. The Entertainer, Marvin Hamlisch, MCA
6. Midnight At The Oasis, Maria Muldaur, Reprise
7. Sundown, Gordon Lightfoot, Reprise
8. Help Me, Joni Mitchell, Asylum
9. Billy, Don't Be A Hero, Bo Donaldson & The Heywoods, ABC
10. Oh Very Young, Cat Stevens, A&M

POP SINGLES—20 Years Ago

1. Love Me Do, Beatles, Tollie
2. Chapel Of Love, Dixie Cups, Red Bird
3. My Guy, Mary Wells, Motown
4. Love Me With All Your Heart, Ray Charles Singers, Command
5. Hello, Dolly!, Louis Armstrong, Kapp
6. (Just Like) Romeo & Juliet, Reflections, Golden World
7. A World Without Love, Peter & Gordon, Capitol
8. Little Children, Billy J. Kramer, Imperial
9. It's Over, Roy Orbison, Monument
10. Walk On By, Dionne Warwick, Scepter

TOP LPs—10 Years Ago

1. The Sting, Soundtrack, MCA
2. Band On The Run, Paul McCartney & Wings, Apple
3. Maria Muldaur, Reprise
4. Buddah & The Chocolate Box, Cat Stevens, A&M
5. Greatest Hits, John Denver, RCA
6. Chicago VII, Columbia
7. Shinin' On, Grand Funk, Capitol
8. Sundown, Gordon Lightfoot, Reprise
9. Goodbye Yellow Brick Road, Elton John, MCA
10. Bachman-Turner Overdrive II, Mercury

TOP LPs—20 Years Ago

1. The Beatles' Second Album, Capitol
2. Hello Dolly, Original Cast, RCA Victor
3. Funny Girl, Original Cast, Capitol
4. Hello, Dolly!, Louis Armstrong, Kapp
5. Meet The Beatles, Capitol
6. Honey In The Horn, Al Hirt, RCA Victor
7. Glad All Over, Dave Clark Five, Epic
8. Call Me Irresponsible And Other Hit Songs, Andy Williams, Columbia
9. Barbra Streisand/The Third Album, Columbia
10. Introducing The Beatles, VeeJay

COUNTRY SINGLES—10 Years Ago

1. Pure Love, Ronnie Milsap, RCA
2. I Will Always Love You, Dolly Parton, RCA
3. The Streak, Ray Stevens, Barnaby
4. If You Love Me (Let Me Know), Olivia Newton-John, MCA
5. No Charge, Melba Montgomery, Elektra
6. We Could, Charley Pride, RCA
7. Room Full Of Roses, Mickey Gilley, Playboy
8. Honeymoon Feelin', Roy Clark, Dot
9. Something, Johnny Rodriguez, Mercury
10. This Time, Waylon Jennings, RCA

SOUL SINGLES—10 Years Ago

1. Be Thankful For What You Got, William DeVaughn, Roxbury
2. Hollywood Swinging, Kool & the Gang, De-Lite
3. For The Love Of Money, O'Jays, Philadelphia International
4. I'm In Love, Aretha Franklin, Atlantic
5. Don't You Worry 'Bout A Thing, Stevie Wonder, Tamla
6. Sideshow, Blue Magic, Atco
7. One Chain Don't Make No Prison, Four Tops, ABC
8. Dancing Machine, Jackson 5, Motown
9. The Payback, James Brown, Polydor
10. Satisfaction Guaranteed, Harold Melvin & the Blue Notes, Philadelphia International



SHANNON SHUFFLE—Members of Atlantic's Jump 'N' the Saddle Band stop by WHZT Newark to perform a custom version of "The Curly Shuffle" for Scott Shannon's "Z Morning Zoo" show. Pictured from left are air personality Ross Brittain, the band's Peter Quin, Shannon, band members "Shoes" Trinka, Barney Schwartz and T.C. Furlong, music director Michael Ellis and Atlantic's Bruce Tennenbaum.

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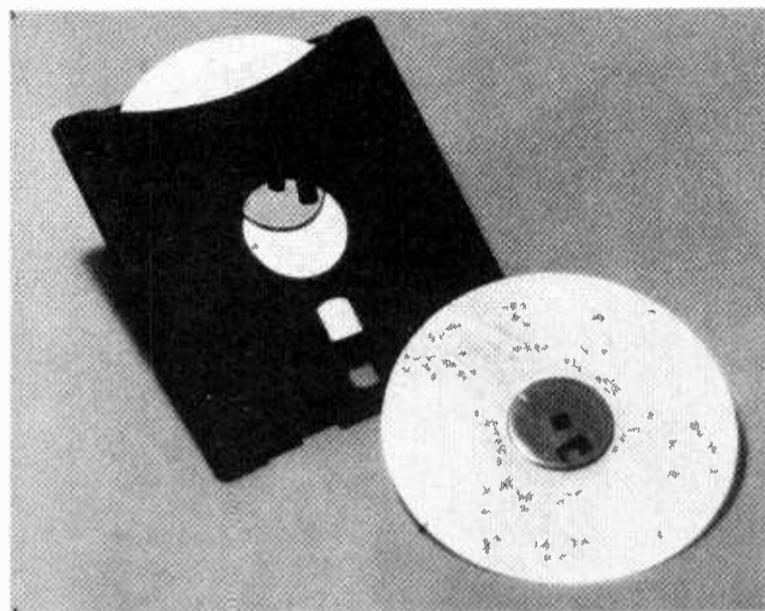
ACTIONMART

The results are fast. The reach is vast. And the call is free! To place a Billboard Classified ad, call Jeff Serette at (800) 223-7524.

New Products



Recoton's home entertainment control center is a video component switching device that features instant switching capabilities and solid state digital circuitry, which eliminates signal loss. The model V612 will connect up to six components as well as select and intermix any of three outputs for simultaneous viewing or recording. It retails for \$199.95.



The Minneapolis-based Nortronics Co. offers a reusable micro-diskette jacket for 3 1/4 inch formats that accepts replaceable cleaning disks. The cleaner is compatible with Apple's Macintosh and Hewlett Packard's HP-150 and comes with software packages to guide users through the process.

On Target

New Wave Beating Out Heavy Metal

By MIKE SHALETT

After the recent success of Quiet Riot's "Metal Health" album, record executives all over America started pursuing the next heavy metal phenomenon. Meanwhile, radio programmers looked at the diminished ratings of KROQ Los Angeles and wondered if the days of new wave were over.

But is heavy metal really the next big thing? Is new wave in decline? Our Street Pulse surveys have shown that the most popular form of music among the record buyers we've surveyed is — new wave! And its popularity is growing at an impressive rate.

Last summer, 1,229 respondents indicated that they preferred new wave/new music over hard rock by a slim 20.8% to 19.3%. This spring, with 1,070 respondents, hard rock preference has remained at 19.4%, but the preference for new wave/new music has jumped from 20.8% to 29.7%!

Being asked to categorize one's

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

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

musical taste is a very subjective task. It tends to be much like the subtle difference of two individuals attempting to identify a particular shade of a

Retailing

Music Plus Video Computerizes New Technology Speeds Rentals At Fogelman Stores

LOS ANGELES—"When we decided to convert the five Music Plus Video stores to volume rentals (Billboard, May 12), we looked into computerization to assist inventory control," says Lou Fogelman. "But the sidelights we've found in less than a month are amazing."

Equally important is the way the computer-linked cash register checks in and out some of the more than 2,000 video rental titles, which the average store stocks in less than 120 seconds per transmission.

"It's hard to imagine how we got along without it now that the Startracers by Retail Technology are in each store," Fogelman continues. "We knew we'd get daily volume instantly per store and collectively, our monthly cumulatively and year to date. But now we perceive an individual customer profile."

"We are getting to know which is, for example, the best comedy title store. We know what the overstock on a particular type of title is in one store, and we can transfer that type of video to a store that can use it. We see immediately when we are short of specific titles to meet renter demand."

Music Plus studied computerization for more than a year. Fogelman singles out Mark Gilula of Noel Gimbel's Sound Video Unlimited for suggesting Startracers for the stores.

Customers are especially aware of the time saved by the new technology, according to Steve Brown of the Laurel Canyon store. He admits that his enthusiasm for the concept stems from the way it's simplified his job.

Any customer wishing to make a rental is asked to fill out a "Believe In Us" card application/rental agreement. It requires less than four minutes for the customer to print in his name, address, driver's license number, birth date, work and home phones, credit card numbers and expiration dates and owned video formats.

The information from the application is then punched directly into the computer. When a rental is made or a title is returned, the store clerk merely punches in the numbers and letters

in a bar coded courtesy card the customer is given when he completes his application card agreement. A printed register cost of the transaction is produced.

If the customer loses or mislays his courtesy card, he can call the store, where his information is stored, and report the loss so that the number can be immediately deleted from the computer's memory. If a customer wishes to deal with more than a single store in the chain, the patron is required to fill out an application form for each store so that the store's computer has the complete customer

data.

Fogelman, envisioning the future, sees the marriage between Music Plus Video and the customer paying off with stronger direct mail. "We have always emphasized our monthly mailings, but this will enable us to really keep abreast. We expect to load our mailings with strong discount offers and contests to keep interest high."

What is the cost of the computer per store? "On a lease basis, it's less than the cost of a full-time employee per store," Fogelman asserts.

STORE, STATION TEAM UP

Licorice Pizza On The Air

LOS ANGELES—Jeff Haines' weekly hour-long show on KKBZ-FM Ventura, Calif. demonstrates that it can pay for stores to work closely with local radio.

Licorice Pizza ad manager Randy Gerston recently drove from his Glendale base to visit with Ventura store manager Haines and research the coast city area. Gerston knew KKBZ ad director Bill Detko previously, so he arranged a visit to the local AOR station.

During the visit, Gerston, Haines and Detko visited with station general manager Jesse Bullet. They discussed ways in which the Jim Greenwood store might interface with the station to each other's mutual benefit. The Friday noon-to-1 p.m. show by Haines and station music director Cinci Stevens resulted.

Haines plays secondary cuts from the week's top 10 best-selling albums at his local store, feeling the listeners will better understand the album's musical thrust by hearing less-played excerpts. He also plays two or three cuts from albums he considers promising.

In exchange for the airtime, the Licorice Pizza store carries several large logos of the stations on the store walls.

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New LP/Tape Releases

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

POPULAR ARTISTS

- BLACK LACE**
Unlaced
LP Mausoleum (Important)..... NA
- DIRTY LOOKS**
EP Sticky Fingers (Import)..... \$4.99
- THE DREAM**
EP Toppe EP 12345..... \$7.98
- JACKSON, MICHAEL**
Farewell, My Summer Love
LP Motown 6101ML (MCA)..... \$8.98
CA 6101MC..... \$8.98
- KNOPLER, DAVID**
Release
LP Passport PB 6030 (Jem)..... \$8.98
CA PBC 6030..... \$8.98
- THE NITESKOOL PROJECT**
LP Niteskool NSPool (MS)..... \$4.99
- PICKETT, CHARLIE AND THE EGGS**
Cowboy Junkie Au-Go-Go
EP Open OPEN BIG 2..... \$3.50
- PRINCE FAR I AND THE ARABS**
Cry Tuff: Dub Encounter
Chapter #1
CA R.O.I.R. A 129..... \$9.98
- SECTION 25**
From The Hip
LP Factory FACTUS 14 (Rough Trade)..... NA
- VARIOUS ARTISTS**
Dance I
LP Profile PRO 1204..... \$8.98
- VARIOUS ARTISTS**
Rap I
LP Profile PRO 1203..... \$8.98
- VARIOUS ARTISTS**
Top Secret Soundtrack
LP Passport PBC 3603 (Jem)..... \$6.98
CA PBC 3606..... \$6.98

WOLF & WOLF
LP Morocco 6046CL (Motown/MCA) \$8.98
CA 6046CC..... \$8.98

JAZZ

- ARMSTRONG, LOUIS, & JACK PURVIS**
Satchmo Style
LP Disques Swing SW 8451 (DRG)..... \$5.98
- BUTCH MILES OCTET**
Hail To The Chief
LP Famous Door HL 145..... no list
- THE CHOCOLATE DANDIES**
LP Disques Swing SW 8448 (DRG)..... \$5.98
- THE GLENN ZOTTOLA QUARTET & QUINTET**
Stardust
LP Famous Door HL 149..... no list
- THE GEORGE MASSO SEXTET**
No Frills, Just Music
LP Famous Door HL 148..... no list
- HENDERSON, FLETCHER, & THE DIXIE STOMPERS**
LP Disques Swing SW 8445 (2) (DRG)..... \$10.98
CA SW 8446..... \$10.98
- THE NEW BILL WATROUS QUARTET**
Best of Bill Watrous
LP Famous Door HL 147..... no list
- PERVIS, JACK**
See Louis Armstrong
- THE ROSS TOMPKINS TRIO & QUARTET**
Symphony
LP Famous Door HL 146..... no list
- VARIOUS ARTISTS**
Harlem Comes To London
LP Disques Swing SW 8444 (DRG)..... \$5.98
- VARIOUS ARTISTS**
Ridin' In Rhythm
LP Disques Swing SW 8453 (2) (DRG)..... \$10.98
- WALLER, FATS**
Fats Waller in London
LP Disques Swing SW 8442 (2) (DRG)..... \$10.98
CA SW 8443..... \$10.98

CLASSICAL

- BRAHMS**
String Quintets, Ops. 88 & 11
Boston Symphony Chamber Players
LP Nonesuch 79068-1 (WEA)..... \$11.98
CA 79068-4..... \$11.98
- CALLIOPE FESTIVAL**
An Italian Renaissance Revel
LP Nonesuch 79069-1 (WEA)..... \$11.98
CA 79069-4..... \$11.98
- MOZART**
Sonatas for Fortepiano and Violin
Malcolm Bilson, fortepiano; Sergiu Luca, violin
LP Nonesuch 79070-1 X (2) (WEA)..... \$23.96
CA 79070-4 X (2) (WEA)..... \$23.96
- SCHUMANN**
The Revolutionary Masterpieces
Charles Rosen, piano
LP Nonesuch 79062-1 X (3) (WEA)..... \$23.96
CA 79062-4 X (3)..... \$23.96

WOLPE, STEFAN
Continuum
LP Nonesuch Silver Series 78024 1 (WEA)..... \$8.98
CA 78024 4 D..... \$8.98

COMPACT DISC

- ALABAMA**
Roll On
CD RCA PCDL 4939..... no list
- AX & LEVINE**
Brahms: Concerto #1
CD Red Seal RCD1 4962 (RCA)..... no list
- BATTLE HAGEGARD & LEVINE**
Brahms: A German Requiem
CD Red Seal RCD1 5003 (RCA)..... no list
- CLARK, LOUIS RPO**
Hooked On Classics II
CD RCA PCDI 4373..... no list
- JEFFERSON STARSHIP**
Winds Of Change
CD RCA PCD1 4372..... no list
- JENNINGS, WAYLON**
Greatest Hits
CD RCA PCK1 3378..... no list
- MANDRELL, LOUISE**
Too Hot To Sleep
CD RCA PCD1 4820..... no list
- NILSSON**
Nilsson Schmilsson
CD RCA PCD 4515..... no list
- PARTON, DOLLY**
The Great Pretender
CD RCA PCD1 4940..... no list
- PRESLEY, ELVIS**
Elvis' Gold Records, Vol. 5
CD RCA PCD1 4941..... no list
- PRIDE, CHARLEY**
Night Games
CD RCA PCD1 4822..... no list

RUBINSTEIN & REINER
Various compositions
CD Red Seal RCD1 4934 (RCA)..... no list

SPRINGFIELD, RICK
Hard To Hold Soundtrack
CD RCA PCD1 4935..... no list

VARIOUS ARTISTS
42nd Street (Original Cast, Recording)
CD Red Seal RCDI 3891 (RCA)..... 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.

Billboard Midline LPs

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THIS WEEK	LAST REPORT	WEEKS ON CHART	Compiled from national retail stores and one-stops by the Music Popularity Chart Dept. of Billboard.				Year of Original Release	Dist. Co.	Suggested List Prices LP, Cassettes, 8-Track	THIS WEEK	LAST REPORT	WEEKS ON CHART	Compiled from national retail stores and one-stops by the Music Popularity Chart Dept. of Billboard.			
			ARTIST Title Label, No. (Dist. Label)	Year of Original Release	Dist. Co.	Suggested List Prices LP, Cassettes, 8-Track							ARTIST Title Label, No. (Dist. Label)	Year of Original Release	Dist. Co.	Suggested List Prices LP, Cassettes, 8-Track
1	1	99	DAVID BOWIE The Rise And Fall Of Ziggy Stardust RCA AY11-3843	1972	RCA	5.98	26	23	29	JIMMY BUFFETT Changes In Latitudes, Changes In Attitudes MCA 37150	1977	MCA	5.98			
2	2	43	ELTON JOHN Elton John's Greatest Hits MCA 37215	1974	MCA	5.98	27	NEW ENTRY	DAVID BOWIE Heroes RCA AY11-3857	1977	RCA	5.98				
3	3	43	THE WHO Who's Next MCA 37217	1971	MCA	5.98	28	24	97	DAN FOGELBERG Netherlands Epic PE 34185	1977	CBS				
4	8	5	MARVIN GAYE Greatest Hits Motown M5-191	1976		5.98	29	25	45	JUDAS PRIEST Sin After Sin Columbia PC-34787	1977	CBS				
5	4	9	JACKSON 5 Greatest Hits Motown 5201	1971	MCA	5.98	30	26	43	STEELY DAN Gaucho MCA 37220	1980	MCA	5.98			
6	5	101	BILLY JOEL Piano Man Columbia PE 32544	1974	CBS		31	27	9	TOM PETTY AND THE HEARTBREAKERS Tom Petty And The Heartbreakers MCA 37143	1977	MCA	5.98			
7	14	5	MARVIN GAYE Let's Get It On Motown M5-192	1973		5.98	32	NEW ENTRY	STEELY DAN Can't Buy A Thrill MCA 37040	1972	MCA	5.98				
8	6	35	AEROSMITH Greatest Hits Columbia PC-36865	1980	CBS		33	28	67	AL GREEN Greatest Hits Vol. 1 Motown 5283	1975	MCA	5.98			
9	7	41	ELTON JOHN Elton John's Greatest Hits Vol. II MCA 27216	1977	MCA	5.98	34	29	31	JUDAS PRIEST The Sad Wing Of Destiny RCA AY11-4447	1983	RCA	5.98			
10	9	85	JOE JACKSON Look Sharp! A&M 3187	1979	RCA	5.98	35	31	49	JEFF BECK Blow By Blow Epic PE 33409	1975	CBS				
11	10	31	RICK SPRINGFIELD Success Hasn't Spoiled Me Yet RCA AY11-4767	1982	RCA	5.98	36	32	95	THE MONKEES The Monkees' Greatest Hits Arista ABM 8061	1976	RCA	5.98			
12	21	5	MICHAEL JACKSON The Best Of Motown M5-194	1975		5.98	37	33	13	NEIL DIAMOND Gold MCA 37209	1970	MCA	5.98			
13	11	97	DAN FOGELBERG Souvenirs Epic PE 33137	1974	CBS		38	34	9	LYNYRD SKYNYRD Street Survivors MCA 37213	1977	MCA	5.98			
14	12	83	THE PRETENDERS Extended Play Sire SIR 3563	1981	WEA	5.98	39	NEW ENTRY	LYNYRD SKYNYRD Second Helping MCA 37212	1974	MCA	5.98				
15	13	41	LYNYRD SKYNYRD Pronounced Leh-Nerd Ski-Nerd MCA 37211	1973	MCA	5.98	40	36	99	DAN FOGELBERG Captured Angel Epic PE 33499	1975	CBS				
16	15	49	STEELY DAN Aja MCA 37214	1977	MCA	5.98	41	NEW ENTRY	DAVID BOWIE Aladdin Sane RCA AY11-3890	1973	RCA	5.98				
17	16	9	RUSH Fly By Night Mercury SRM1-1023	1975	POL	5.98	42	37	69	SPYRO GYRA Morning Dance Infinity 37148	1979	MCA	5.98			
18	17	83	DON McLEAN American Pie United Artists LN 10037	1971	CAP	5.98	43	39	9	KENNY LOGGINS Celebrate Me Home Columbia PC 34655	1977	CBS				
19	30	5	RUSH Rush Mercury SRM1-1011	1975		5.98	44	40	33	AEROSMITH Toys In The Attic Columbia PC-33479	1975	CBS				
20	18	27	MICHAEL JACKSON AND THE JACKSON 5 Great Songs & Performances Motown 5-312-ML	1983	MCA	5.98	45	NEW ENTRY	TOTO Toto Columbia PC-35317	1978	CBS	5.98				
21	35	5	RUSH Caress Of Steel Mercury SRM1-1046	1975		5.98	46	NEW ENTRY	SCORPIONS Virgin Killer RCA AY11-3659	1977	RCA	5.98				
22	NEW ENTRY		MARVIN GAYE Superstar Series Vol. XV Motown M5-115	1983	MCA	5.98	47	NEW ENTRY	STEEPENWOLF 16 Greatest Hits MCA 37049	1973	MCA	5.98				
23	19	63	ELVIS COSTELLO This Year's Model Columbia PC 35331	1978	CBS		48	NEW ENTRY	PSYCHEDELIC FURS Talk Talk Talk Columbia PC-37339	1981	CBS	5.98				
24	20	93	THE WHO Who Are You MCA 37003	1978	MCA	5.98	49	41	65	BOZ SCAGGS Hits Columbia PC-36841	1980	CBS				
25	22	91	THE WHO Live At Leeds MCA 37000	1970	MCA	5.98	50	42	13	DAVID BOWIE Hunky Dory RCA AY11-3857	1972	RCA	5.98			

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Retailing

PROGRAMS UNLIMITED STORE OWNER

Blatt's Target: Computer Myths

By EARL PAIGE

In this second of a two-part series, a leading franchise chain store owner shares his insights into current trends in computer hardware and software.

MIAMI—In the two years Programs Unlimited has been open in suburban West Palm Beach, the management and staff have developed a philosophy and system for correcting the many myths consumers have about computers. These misconceptions and poor advice become compounded as the market burgeons and people start shopping for software beyond the confines of computer stores—in record/tape stores, for example.

Although the store, one of 42 fran-

chised Programs Unlimited stores in the U.S., is hardware-oriented, manager Dave Draluck explains a typical mistake consumers make regarding software. In the case of Programs Unlimited, that consumer is often a business or professional person. "They tend to under-buy," Draluck says. "As they anticipate the complete system, they seem to look at it like buying a car."

"We're a hardware-oriented society. You look touch and smell a car. But with a computer system, the first thing you need to consider is the software you'll need—the gasoline, if you will."

To this end, Programs Unlimited has developed a four-page needs analysis form, which customers fill out with store staffers' help. It becomes the schematic for finally making the sale, and Draluck says it prevents a lot of problems "right in front."

Information and how to manage it is crucial for computer stores. In his office, Programs Unlimited owner Sid Blatt sorts through a pile of controlled-circulation trade magazines he says arrive in a daily avalanche. There are also piles of third-party software catalogs. Behind him is an array of thick catalogs reminiscent of Blatt's years in the auto parts business.

"We file most of this," he says, sweeping his arms around the room. "This is an infant business. Information is valuable."

One key to Blatt's philosophy for information management is that he

and the staff need to know about the myriad products beyond what the store offers. Currently, hardware brands carried are Digital, Kaypro, Xerox, Franklin, Sanyo and Columbia. This offers a price range of \$1,500-\$15,000.

In software, changing swiftly with combinations of various programs being offered to meet competition, the store stocks around 35 entertainment, 150 educational and 200 business titles. Popular price ranges go from \$30 in many educational and entertainment titles to \$80-\$100 in business, though \$600 packages are common. "The general ledger is still popular," says Draluck.

However, he says the \$395 Starsoft package combining general ledger, accounts receivable and payable and payroll, called the "Accounting Partner," is typical of a growing trend in software.

Blatt says he not only tracks all titles the store sells but also enters requests in the store computer. He has at his fingertips, therefore, a kind of "bubbling under" to guide in purchasing.

To hear Blatt and Draluck talk, the computer business is positioned for awesome growth even though constant storm warnings are going up. Draluck mentions new finance plans becoming available. With Kaypro Quick Credit or the General Electric Credit Corp. plans, he says, "You can go in and buy a \$5,000-\$7,000 system on a lease basis, which has excellent tax advantages, and only pay \$111 a month."



CLASSICAL ATHLETES—Matthew Koenig, left, manager of Tower's New York outlet, poses with the winner of the Tower/WNCN New York-sponsored Record Run during which the winning listener had a 104.3-second shopping spree in the store's classical annex. Shown with him are, from left, WNCN sales rep Rhonda Phillips, winner Randy Stein and Ray Edwards, manager of Tower's classical department.



Continued from page 21

15 is far higher than the percentage of under-15's among new wavers. The vast majority of new wave fans are over the age of 16. In fact, 54% are between 19 and 35.

Is MTV the reason for the current success of heavy metal artists like Quiet Riot? Perhaps. Heavy metal record buyers tend to watch MTV as much as our survey averages. But their watching pattern is different. Heavy metal record buyers tend to be heavy watchers of MTV. They stick around the tv set longer.

New wavers again seem to follow the survey average. If anything, they tend to watch MTV more moderately than their counterparts.

How many records do these people buy? Quite a few, thank you. Both groups tend to be very active buyers, with close to 60% of each stating that they buy six or more albums in a six-

month period. Hard rockers don't buy many singles. New wave/new music folks do, with 17.1% indicating that they have purchased over a dozen 45s in the past six months.

New wavers are also more active than our survey average regarding 12-inch single purchasing habits, with 14.9% indicating that they have purchased more than six in the past six months.

The major influence for new wave activity in the 12-inch market is obviously the dance clubs. New wave/new music fans tend to find out more about their record purchases in the clubs than our survey average.

In magazine preference, new wavers also mention Gentlemen's Quarterly as one of their most read magazines. This would seem to indicate a lifestyle preference that goes along with the new wave musical preference. New wavers also find out

about records through newspaper ads more than our survey average, and they use MTV as an influence over their record purchases.

The heavy metal set doesn't use either dance clubs or newspapers to influence their purchasing habits. They tend to browse and find out through word of mouth.

Radio is the key here. Hard rockers listen almost exclusively to AOR radio; 80.3% listen to that particular format. New wave/new music fans are split almost evenly between AOR and hit radio, while they also show significant interest in non-commercial and alternative radio.

Another area in which new wavers show a preference for alternative outlets is where they shop. They tend to shop in free-standing stores away from the malls.

If you want to catch the heavy metal record buyer's eye, you'll find him reading Circus, Rolling Stone and Hit Parader. He also mentions Kerrang! New wave fans read Rolling Stone as well, but can exclusively be found reading the previously mentioned GQ as well as Star Hits.

In conclusion, new wave and heavy metal fans constitute two very active segments of the record-buying universe. Almost 50% of today's record buyers identify themselves as fans of one or the other. The heavy metal fanatic is most likely to be male and young. Almost anyone—male or female, old or young—could turn out to be a new wave aficionado.

But there's no question as to which form of music is getting the upper hand. New wave fans in our survey outnumber heavy metal followers almost two to one.

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NUGENT NEWS—Ted Nugent lends a helping hand to the newest of four Rolling Stone stores in Phoenix, where the star signed autographs between concert dates. Shown from left are store manager Rick Feldman, Nugent, Rolling Stone president Jeff Lake and Atlantic promotion man Michael Brannen.

FEATURES OF THE WEEK

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JUNE 2, 1984, BILLBOARD

SOFTWARE CHART ANALYSIS

The 'Pitfall!' Adventure Continues

This week's top video game rides a two-year tide of popular interest that began with its predecessor, for "Pitfall II" represents a successful sequel to a smash game hit.

"Pitfall," featuring the ubiquitous adventurer Harry, emerged as the most celebrated video game in 1982, after maintaining the top slot on Billboard's chart for 64 weeks, a feat earning it honors as the video game of the year. That program has reportedly sold three million units worldwide, as well as spawning a Saturday morning television cartoon and numerous other spinoffs that have sought to rival the original's clout in the game market.

Since '82, acknowledged as a peak for the video game industry, subsequent market reversals have prompted manufacturers to redesign most ti-

gles originally developed for video game consoles. But none of those games revamped to capitalize on more versatile home computers have yet commanded the success of the original "Pitfall!" as created by Activision senior designer David Crane, which proved a million-seller in the U.S. alone.

"You have to understand, computer software is a different kind of business today," says a spokeswoman for the firm, who declines to give sales figures for Crane's sequel to "Pitfall," "Pitfall II: Lost Caverns." But, like its predecessor, it has jumped to the top spot on the chart—although, given today's market conditions, million-plus sales are less likely.

The sequel, which Crane describes as more adventurous than the origi-

nal, utilizes two characters from the Saturday morning cartoon: Harry's niece Rhonda and Quickclaw, a cowardly mountain cat.

"In 'Pitfall!', the player learned how to refine jumping, swinging and running skills. For the sequel, more skills are added. The player must go through 20 levels," says Crane, 30.

"Pitfall II" is themed around Harry's search for the Raj Diamond and the rescue of Rhonda and Quickclaw. Harry's mission involves negotiating two towering cliffs beveled by narrow ledges separated by wide chasms. While white-water rapids race below, Harry must travel between the cliffs on a balloon.

"Pitfall!" is available for Atari 2600 game consoles. It retails for \$34.95.

FAYE ZUCKERMAN

Now Playing

Sound Affects Vidgame Excitement

By FAYE ZUCKERMAN

There's mounting evidence that musicians have an affinity for computer programming. The examples are countless, and include such top designers as Dan Gorlin, known for "Choplifter," and Activision's Matt Hubbard. Both designers readily admit that they longed for music careers long before they heard about

bits and bytes.

Musician Peter Langston is another example. He has been a performing artist for more than 20 years, and is receiving recognition for creating the sound effects for Atari/Lucasfilm's first video games.

Langston, group leader for Lucasfilm's computer division, characterizes sound effects as critical to the ex-

citement of a computer game. For the sports game "Ballblazer," he and a group of hand-picked musicians devised a jazz score that plays back selections randomly. Each time the game is played, the accompanying music is different.

According to Langston, "I gave them (the musicians) a bass line, chords and a few riffs, and they improvised. Each musician's contribution was worked into the piece, providing a composite score which varies each time it's played. Once the ball is in play, the music shifts to a driving drum beat that mirrors action."

As for the other Lucasfilm arcade game, "Rescue On Fractalus," Langston recorded and digitalized the sound of an electric can opener to create the sound effect of a launch door opening.

"The importance of music and sound effects had been overlooked in earlier video games, as it was in movies," Langston opines.

★ ★ ★

Signings: Interactive Picture Systems, a home computer software design company, has signed with Electronic Arts to create an entertainment program due out in the last half of the year.

The New York design group, headed by Guy Nouri, will also be releasing "Operation: Frog" this June through Scholastic's software division. The new educational program uses animation and computer interaction techniques to teach teenagers how to dissect a frog.

★ ★ ★

Packaged goods: Simon & Schuster, the book publishing giant, has devised a new packaging scheme for computer software. Its new packages look like books, allowing prospective buyers to browse through a program's manual before making a purchase. "Typing Tutor III," authored by Chicago's Kriya Systems Inc., is the first of the company's programs to be packaged in the new format.

According to Frank E. Schwartz, president of Simon & Schuster Electronic Publishing Group, "The traditional shrink-wrap software package runs counter to all we know about consumer purchasing behavior. People love to browse to learn as much as they can about a product before they buy."

Video Music Programming

MTV Adds & Rotation

As of 5/16/84

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

NEW VIDEOS ADDED:

Call, "Scene Beyond Dreams," Mercury
Choirboys, "You're With The Boys Now," Atco
Ian Cussick, "The Supernatural," A&M
Chris DeBurgh, "High On Emotion," A&M
Dire Straits, "Solid Rock," Warner Bros.
Earons, "Land Of Hunger," Island
Andy Fraser, "Fine Fine Line," Island
David Gilmour, "Murder," Columbia
Golden Earring, "Clear Night Moonlight," 21/PolyGram
Eddy Grant, "Romancing The Stone," Portrait
LaToya Jackson, "Heart Don't Lie," Private I/CBS
Elton John, "Sad Songs," Geffen
Kid Creole, "My Male Curiosity," Atlantic
Little Steven, "Out Of The Darkness," EMI America
Madonna, "Lucky Star," Sire
Pretenders, "It's A Thin Line," Sire
Rod Stewart, "Infatuation," Warner Bros.
Talk Talk, "Such A Shame," EMI America

HEAVY ROTATION (maximum 4 plays a day):

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
Jefferson Starship, "No Way Out," RCA
Billy Joel, "The Longest Time," Columbia
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 Sherric," Columbia
Pretenders, "Show Me," Sire
Prince, "When Doves Cry," Warner Bros.
Rush, "Distant Early Warning," Mercury
Slade, "Run Runaway," CBS Associated
Rick Springfield, "Love Somebody," RCA
Talk Talk, "It's My Life," EMI America
Van Halen, "Panama," Warner Bros.
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.
Culture Club, "It's A Miracle," Virgin/Epic
Eurythmics, "Who's That Girl," RCA
Face To Face, "10-9-8," Epic
Fire Inc., "Tonight Is What It Means," MCA
HSAS, "Whiter Shade Of Pale," Geffen
Icicle Works, "Whisper To A Scream," Arista
Billy Idol, "Eyes Without A Face," Chrysalis
INXS, "Original Sin," Atco
Howard Jones, "What is Love," Elektra
Nik Kershaw, "Wouldn't It Be Good," MCA
Greg Kihn, "Reunited," Elektra
Christine McVie, "Love Will Show Us How," Warner Bros.
Gary Moore, "Shapes Of Things," Atco
Motley Crue, "Too Young To Fall In Love," Elektra
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 De Niro's Waiting," Polydor
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
Dr. John, "Jet Set," Streetwise
Dubset, "Fleshbeat Fever," Elektra
Joe Ely, "What's Shakin' Tonight," MCA
Duke Jupiter, "Little Lady," Morocco/Motown
Annie Golden, "Hang Up The Phone," MCA
Robert Gori, "Darling Don't Leave Me," Elektra

(Continued on page 64)

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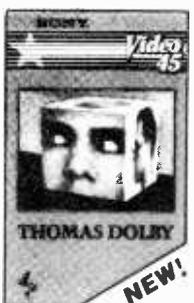
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Billboard Computer Software

Survey for Week Ending 6/2/84

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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	20	FLIGHT SIMULATOR II	Sublogic	Simulation Package		•	•	•					
2	2	21	JULIUS ERVING AND LARRY BIRD GO ONE-ON-ONE	Electronic Arts	Arcade Style Sports Game		•	•	•					
3	5	35	LODE RUNNER	Broderbund	Arcade-Style Game		•	◆						
4	8	19	BEACH-HEAD	Access	Strategy Arcade Game				•					
5	9	34	EXODUS:ULTIMA III	Origins Systems Inc.	Fantasy Role-Playing Game		•							
6	6	35	PINBALL CONSTRUCTION SET	Electronic Arts	Educational Arcade Game		•	•	•					
7	7	28	FLIGHT SIMULATOR	Microsoft	Simulation Package					•				
8	4	35	ZORK I	Infocom	Text Adventure Game		•	•	•	•	•	•	•	•
9	3	35	WIZARDRY	Sir-Tech	Fantasy Role-Playing Game		•							
10	10	31	CASTLE WOLFENSTEIN	Muse	Arcade Adventure Game		•	•						
11	14	13	ENCHANTER	Infocom	Text Adventure Game		•	•	•	•	•	•	•	•
12	12	6	ZAXXON	Synapse	Arcade-Style Game				◆★					
13	13	6	SORCERER	Infocom	Text Adventure Game		•	•	•	•	•	•	•	•
14	15	13	SARGON III	Hayden	Chess Game		•			•				
15	11	10	MYSTERY MASTER: MURDER BY THE DOZEN	CBS Software	Adventure Strategy Game		•		•	•				
16	NEW ENTRY		SEVEN CITIES OF GOLD	Electronic Arts	Adventure Strategy Game			•						
17	17	7	ULTIMA II	Sierra On-Line	Fantasy Adventure Game		•	•						
18	NEW ENTRY		INFIDEL	Infocom	Text Adventure Game		•	•	•	•	•	•	•	•
19	16	5	ZORK II	Infocom	Text Adventure Game		•	•	•	•	•	•	•	•
20	18	25	ZAXXON	Datasoft	Arcade-Style Game		•	◆★				◆★		

EDUCATION TOP 10

1	1	35	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	16	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	9	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	9	33	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.		•	•	•	•				
5	5	35	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	6	25	COMPUTER SAT	Harcourt Brace & Jovanovich	Educational program designed to prepare high school students and adults for the SAT (Scholastic Aptitude Test).		•	•		•		•		
7	7	18	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	NEW ENTRY		ALPHABET ZOO	Spinnaker	A combination of maze games for ages 3-8, that teaches the relationship between sounds and letters and sharpens recognition and spelling skills.		•	◆	◆	•				
9	4	14	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.		•	•	•	•				
10	10	2	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	5	35	THE HOME ACCOUNTANT	Arrays, Inc./Continental	Home & Small Business Financial Management Program		•	•	•	•	•	•	•	•
2	3	35	PFS:FILE	Software Publishing	Information Management System		•			•	•			
3	2	35	BANK STREET WRITER	Broderbund	Word Processing Package		•	•						
4	7	2	MULTIPLAN	Microsoft	Electronic Spreadsheet		•							
5	1	27	DOLLARS AND SENSE	Monogram	Home Financial Package		•			•				
6	4	25	HOMEWORD	Sierra On-Line	Word Processing Package		•		•					
7	NEW ENTRY		PFS:WRITE	Software Publishing	Word Processing Package			•			•			
8	10	8	PAPERCLIP	Batteries Included	Word Processing Package				◆★					
9	9	12	EASY SCRIPT	Commodore	Word Processing Package				•					
10	6	26	MULTIPLAN	HesWare	Electronic Spreadsheet				•					

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Video

Problems Cited With VHS Hi-Fi Duplicators: Technical Woes Hamper Format Growth

By TONY SEIDEMAN

NEW YORK—VHS Hi-Fi VCRs are facing a sharply curtailed software market, with some of the nation's most important duplicating houses saying that they are encountering severe reproduction problems. But both VCR manufacturers and one top software firm deny that any difficulties exist.

The manufacturer doing the denying is CBS/Fox Video, one of the only firms that does its own duplicating. The company plans to eventually release all of its titles in VHS Hi-Fi. CBS/Fox is currently the only major manufacturer that has committed to producing VHS Hi-Fi cassettes.

CBS/Fox Video vice president of sales and marketing Len White says that the claims of technical difficulties are "a smokescreen" put up by manufacturers who are trying to avoid the added cost of putting cassettes out on VHS Hi-Fi. Paramount Home Video has claimed that extra costs are involved in putting out cassettes in VHS Hi-Fi, and White confirms this. High grade tapes are needed to get good reproduction, he says, and the duplicating machines are

more expensive. Given the quality payoff, he says, the investment is worthwhile.

Almost all of the top manufacturers work through three major videocassette duplication firms: Video Corp. of America (VCA), Bell & Howell/Columbia Pictures Video Services and Technicolor Videocassette Duplication. Although not all of these companies are saying it out loud, reports are that all of them have encountered some problems with VHS Hi-Fi.

"We have made the commitment to convert all our facilities to VHS Hi-Fi, but we are not able to proceed because of technical problems with VHS Hi-Fi," says Bill Follet, president of VCA's videocassette duplicating branch. "Duplicating companies are investing significant funds to overcome the problems, and we have the skills to overcome the problems."

The technical difficulties Follet cites end up reducing the quality of the VHS Hi-Fi sound, the specifications of which are almost comparable to those of the Compact Disc, to below the level of the Dolby stereo system with which many VCRs are now equipped. With a top frequency re-

production of 12 kHz, VHS Dolby stereo is regarded as almost low-fidelity by experts in the field.

A spokesman for Panasonic says that although there have been problems in the past, these have been solved. "We do not think there is any problem right now," he says. "Our duplicating machine is perfect right now."

There have been two sets of problems with the VHS Hi-Fi duplicating machine: one with the loading mechanisms of the players, the other with the sound quality of the cassettes produced. While duplicators acknowledge that the loading problems have been solved, they say that despite cooperative efforts between themselves and duplication hardware manufacturers Panasonic and JVC, the product coming out of the machines doesn't meet their audio quality standards.

Compared to the introduction of Beta Hi-Fi, VHS Hi-Fi has been almost without manufacturer support, one duplicator claims. According to this duplicator, Sony carefully managed the introduction of Beta Hi-Fi, making certain that duplicators had

(Continued on page 28)



DINNER GUEST—Phyllis Hyman, left, greets Qwest artist Patti Austin, right, while filming the latter's "Rhythm Of The Street" clip. Produced by Marcus Peterzell for E.J. Stewart Video, the vignette features an appearance by Narada Michael Walden, on drums in the center.

Karl Offering \$100,000 In 'Money Hunt' Promotion

By FAYE ZUCKERMAN

LOS ANGELES—Poised to be among the home video industry's most elaborate promotions yet is Karl Home Video's scheduled June 22 rollout for "Money Hunt," an original production tied to a competition for a grand prize of \$100,000.

The 30-minute videocassette challenges viewers to solve a mystery and decipher a telephone number through clues contained in the programming. The first person to call the number and report the solution will win \$100,000, which is currently being held in a trust fund, explains Court Shannon, vice president of marketing for the Newport, Calif. firm.

More than a dozen clues have been woven into the program's story line, which centers on an out-of-work detective searching for a missing \$100,000. In his search, he encounters a number of surly characters, including a blind jet pilot and an East Indian palm reader.

According to Shannon, repetitive viewing is required to discover the solution. The company is hoping that the need for repeat viewing will generate sales for the videocassette, expected to retail for \$29.95. "It may even make people buy VCRs," Shannon adds.

"To cut down on piracy, we are requiring that the winner show proof of purchases," Shannon says. He adds that only two people know the solution and telephone number, declining to reveal their identities.

Chris Pye, a producer for Alan Landsburg Productions, and Gregg Ross, a colleague of Pye's, are credited with the package, which is pat-

terned after the murder mystery novel "Who Killed The Robbins Family?," in which readers have the chance to win \$10,000 after identifying who committed the murders in the book.

It will take about four months to solve Karl Home Video's mystery, Shannon says. The company produced the 30-minute program, now in post production. John Hillerman, the eccentric Higgins on "Magnum P.I.," will narrate for the original production.

Although Shannon will not estimate advertising and promotional costs planned for the video, he reports that the title's launch this June will be elaborate, given its target of 250,000 unit sales. The company has already started to pre-sell the title, notes Shannon: "We have already leaked information about it to some of our distributors."

RCA In Japan Laserdisk Deal

NEW YORK — RCA/Columbia Pictures International Video is going to be beaming itself into the Japanese market via laserdisk.

The firm's Japanese subsidiary, RCA/Columbia Pictures K.K., has just finished negotiations with Laserdisc Corp. for the custom pressing and sale of 25 Columbia Pictures features in Japan. Titles due out include "Ghandi," "Close Encounters Of The Third Kind," "Kramer Vs. Kramer" and "Taxi Driver."

JAPANESE FORECAST

Boom In 8mm VCRs Seen

TOKYO—Demand for 8mm VCRs will build to three million units in the U.S. and to 1.25 million in Japan in the year 1990, according to projections for a range of hardware lines drafted by the Electronic Industries Assn. of Japan (EIAJ).

The trade group predicts that demand for 8mm VCRs in the U.S. will be 35,000 units this year, jump to 90,000 in 1985 and then accelerate rapidly to the three million forecast for the end of the decade.

Since 8mm VCRs will not be sold in Japan this year, the EIAJ predicts that demand in 1985 will come to around 50,000 for the year, then build steeply to the 1.25 million projected. But the U.S./Japan total estimated for 1990 doesn't look so im-

pressive when compared with the 18 million VCRs produced in Japan in 1983.

The EIAJ expects high-density television sets (HDTV), due to hit the market next year, to produce a 1985 demand of 30,000 units in Japan and 50,000 in the U.S. But those launch figures are projected to reach just over two million units in Japan and 3.3 million in the U.S. in 1990.

On the videodisk side, an area under close scrutiny worldwide with the withdrawal from the field of RCA, the EIAJ predicts that demand this year in Japan will be 400,000 units and 850,000 in the U.S. Demand is then seen increasingly steadily to some 1.22 million in Japan and 2.16 million in the U.S. in 1990.

JUNE 2, 1984, BILLBOARD

Billboard Videodisk Top 20									
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Survey for Week Ending 6/2/84									
This Week	Last Position	Weeks on Chart	TITLE	Copyright Owner, Distributor, Catalog Number	Principal Performers	Year of Release	Rating	Format	Price
1	1	7	SUDDEN IMPACT▲	Warner Brothers Pictures Warner Home Video 11341	Clint Eastwood Sondra Locke	1983	R	CED Laser	19.98 34.98
2	5	16	TOOTSIE (ITA)▲	RCA/Columbia Pictures Home Video 5955	Dustin Hoffman Jessica Lange	1982	PG	CED Laser	29.95 29.95
3	2	11	TRADING PLACES	Paramount Pictures RCA Video Disc 1551	Dan Ackroyd Eddie Murphy	1983	R	CED Laser	19.95 29.95
4	3	21	MAKING MICHAEL JACKSON'S THRILLER (ITA)▲	Vestron 1000	Michael Jackson	1983	NR	CED Laser	29.95 29.95
5	8	22	OCTOPUSSY	MGM/UA Home Video CBS-Fox Video 4715	Roger Moore Maud Adams	1983	PG	CED Laser	39.98 34.98
6	6	12	NEVER SAY NEVER AGAIN▲	Warner Brothers Pictures Warner Home Video DC 11337	Sean Connery Barbara Carrera	1983	PG	CED Laser	39.98
7	7	11	KRULL •	RCA Video Disc 10364	Ken Marshall Lysette Anthony	1983	PG	CED Laser	19.95 29.95
8	4	5	DEAD ZONE	Paramount Pictures RCA Video Disc 1646	Christopher Walken Martin Sheen	1983	R	CED Laser	29.95
9	9	23	RAIDERS OF THE LOST ARK	Paramount Pictures RCA Video Disc 1376	Harrison Ford Karen Allen	1981	PG	CED Laser	29.95
10	10	12	MR. MOM▲	Vestron 5025	Michael Keaton Teri Garr	1983	PG	CED	29.95
11	13	25	WAR GAMES (ITA)▲	MGM/UA Home Video CBS-Fox Video 4714	Matthew Broderick Dabney Coleman	1983	PG	CED Laser	19.98 34.98
12	11	2	D.C. CAB	Universal City Studios MCA Dist. Corp. 80061	Mr. T Gary Busey	1984	R	CED Laser	29.98
13	14	8	BRAINSTORM	MGM/UA Home Video MD100314	Natalie Wood Christopher Walken	1983	PG	CED	29.95
14	18	23	RISKY BUSINESS▲	The Geffen Company Warner Home Video DC11323	Tom Cruise Rebecca de Mornay	1983	R	CED Laser	34.98
15	NEW ENTRY		REAR WINDOW	Universal Classics MCA Dist. Corp. 80081	James Stewart Grace Kelly	1954	NR	CED Laser	19.98 29.98
16	20	3	TENDER MERCIES •	Thorn/EMI 1640	Robert Duval Betty Buckley	1983	PG	CED	19.98
17	12	7	STAR 80 •	Warner Brothers Pictures Warner Home Video 20013	Marie Hemingway Eric Roberts	1983	R	CED Laser	19.98 34.98
18	17	13	EASY MONEY▲	Vestron 5029	Rodney Dangerfield	1983	R	Laser	34.95
19	15	17	CUJO •	Sunn Classic Pictures/Warner Bros. Inc. Warner Home Video 11331	Dee Wallace Daniel Hugh-Kelly	1983	R	CED Laser	34.98
20	19	14	STAYING ALIVE	Paramount Pictures Paramount Home Video 1303	John Travolta Cynthia Rhodes	1983	PG	CED Laser	19.95 29.95

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Billboard® Videocassette Top 40

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Survey for Week Ending 6/2/84

SALES

This Week	Last Position	Weeks on Chart	TITLE	Copyright Owner, Distributor, Catalog Number	Principal Performers	Year of Release	Rating	Format	Price
1	107		JANE FONDA'S WORKOUT ▲ (ITA)	KVC-RCA Karl Video Corporation 042	Jane Fonda	1982	NR	VHS Beta	59.95
2	2	22	MAKING MICHAEL JACKSON'S THRILLER ▲ (ITA)	Vestron 1000	Michael Jackson	1983	NR	VHS Beta	29.95
3	5	7	SUDDEN IMPACT (ITA) ▲	Warner Brothers Pictures Warner Home Video 11341	Clint Eastwood Sondra Locke	1983	R	VHS Beta	79.95
4	3	24	RAIDERS OF THE LOST ARK	Paramount Pictures Paramount Home Video 1376	Harrison Ford Karen Allen	1981	PG	VHS Beta	39.95
5	4	11	TRADING PLACES	Paramount Pictures Paramount Home Video 1551	Dan Ackroyd Eddie Murphy	1983	R	VHS Beta	39.95
6	6	17	DO IT DEBBIE'S WAY	Raymax Prod. P. Brownstein Prod. Video Assoc. 1008	Debbie Reynolds	1983	NR	VHS Beta	39.95
7	7	11	THE JANE FONDA WORKOUT CHALLENGE	KVC-RCA Karl Video Corporation 051	Jane Fonda	1984	NR	VHS Beta	59.95
8	8	4	UNCOMMON VALOR	Paramount Pictures Paramount Home Video 1657	Gene Hackman Robert Stack	1983	R	VHS Beta	59.95
9	16	8	NEIL DIAMOND: LOVE AT THE GREEK	Vestron 1005	Neil Diamond	1983	NR	VHS Beta	29.95
10	11	23	RISKY BUSINESS (ITA) ▲	The Geffen Company Warner Home Video 11323	Tom Cruise Rebecca de Mornay	1983	R	VHS Beta	39.98
11	13	36	FLASHDANCE	Paramount Pictures Paramount Home Video 1454	Jennifer Beals	1983	R	VHS Beta	39.95
12	22	8	DEAD ZONE	Paramount Pictures Paramount Home Video 1646	Christopher Walken Martin Sheen	1983	R	VHS Beta	59.95
13	20	3	DAVID BOWIE SERIOUS MOONLIGHT	Music Media Media Home Entertainment M441	David Bowie	1984	NR	VHS Beta	39.95
14	26	2	REAR WINDOW	Universal Classics MCA Dist. Corp. 80081	James Stewart Grace Kelly	1954	NR	VHS Beta	59.95
15	9	13	NEVER SAY NEVER AGAIN ▲	Warner Brothers Pictures Warner Home Video 11337	Sean Connery Barbara Carrera	1983	PG	VHS Beta	79.95
16	12	17	TOOTSIE (ITA) ▲	RCA/Columbia Pictures Home Video 10535	Dustin Hoffman Jessica Lange	1982	PG	VHS Beta	79.95
17	14	8	OCTOPUSSY	CBS-Fox Video 4715	Roger Moore Maud Adams	1983	PG	VHS Beta	79.98
18	25	14	MR. MOM (ITA) ▲	Vestron 5025	Michael Keaton Teri Garr	1983	PG	VHS Beta	No listing
19	24	49	48 HRS.	Paramount Pictures Paramount Home Video 1139	Nick Nolte Eddie Murphy	1983	R	VHS Beta	39.95
20	10	45	DURAN DURAN •	Thorn/EMI TVD 1646	Duran Duran	1983	NR	VHS Beta	29.95
21	31	2	GORKY PARK	Orion Pictures Vestron 5053	William Hurt Lee Marvin	1983	R	VHS Beta	No listing
22	19	12	WAR GAMES (ITA) ▲	CBS-Fox Video 4714	Matthew Broderick Dabney Coleman	1983	PG	VHS Beta	79.98
23	18	5	UNDER FIRE	Vestron 5033	Gene Hackman Nick Nolte	1983	R	VHS Beta	No listing
24	17	15	STAYING ALIVE	Paramount Pictures Paramount Home Video 1302	John Travolta Cynthia Rhodes	1983	PG	VHS Beta	39.95
25	21	7	STAR 80 •	Warner Brothers Pictures Warner Home Video 20013	Mariel Hemingway Eric Roberts	1983	R	VHS Beta	79.95
26	15	15	BILLY JOEL: LIVE FROM LONG ISLAND	CBS-Fox Video 6297	Billy Joel	1983	NR	VHS Beta	29.98
27	30	7	CALIGULA	Vestron 5032	Malcolm McDowell Peter O'Toole	1983	R	VHS Beta	No listing
28	NEW ENTRY		PLAYMATE WORKOUT •	CBS-Fox Video 6373	Various Artists	1984	NR	VHS Beta	39.98
29	29	2	LA TRAVIATA	Universal Classics, Accent Films, MCA Dist. Corp. 80048	Placido Domingo Teresa Stratas	1983	G	VHS Beta	69.95
30	37	4	MUSCLE MOTION	Media Home Entertainment M431	Chippendale's Men	1983	NR	VHS Beta	39.95
31	40	8	COOL CATS: 25 Years Of Rock 'N Roll Style	MGM/UA Home Video 600317	Various Artists	1984	NR	VHS Beta	59.95
32	39	26	PINK FLOYD THE WALL	MGM/UA Home Video MV-400268	Pink Floyd	1979	R	VHS Beta	39.95
33	23	31	POLICE AROUND THE WORLD	I.R.S. Video 001	The Police	1982	NR	VHS Beta	33.95
34	35	12	EASY MONEY (ITA) ▲	Vestron 5029	Rodney Dangerfield	1983	R	VHS Beta	No listing
35	34	12	STAR CHAMBER	CBS-Fox Video 1295	Michael Douglas Hal Holbrook	1983	R	VHS Beta	59.98
36	32	6	FANNY AND ALEXANDER	Embassy Pictures, Embassy Home Entertainment 2067, 2171	Pernilla Allwin Bertil Guve	1983	R	VHS Beta	89.95
37	27	6	THE OSTERMAN WEEKEND •	Thorn/EMI Home Video 1981	Burt Lancaster Rutger Hauer	1983	R	VHS Beta	79.95
38	28	15	THE CARE BEARS IN THE LAND WITHOUT FEELINGS	Family Home Entertainment MGM/UA Home Video F357	Animated	1983	G	VHS Beta	29.95
39	33	5	D. C. CAB •	Universal City Studios MCA Dist. Corp. 80061	Mr. T. Gary Busey	1984	R	VHS Beta	69.95
40	38	13	DEAL OF THE CENTURY •	Warner Brothers Pictures Warner Home Video 11339	Chevy Chase Sigourney Weaver	1983	PG	VHS Beta	69.95

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Music Monitor

In the swim: Picture Music International has given Academy Award winner **Timothy Hutton** the chance to make his music video directorial debut. Hutton has just finished shooting "Drive," a video for Elektra recording artists **the Cars**, the fourth in the group's series of five from their "Heartbeat City" album. Seems Hutton

and the Cars have something in common: their manager, **Elliot Roberts**. At Roberts' urging, Hutton contacted the group with his story idea, wrote the script, and cast Sports Illustrated swimsuit issue covergirl **Paulina Porizkova** as the featured visual item. Shooting was done at New York's Astoria Studios, editing at Editel. The clip is scheduled to debut

on MTV June 17.

Bathing suits also figure in another PMI video; Capitol's **Missing Persons** have just finished "Right Now," taken from their new album, "Rhyme And Reason." **Peter Heath** served as director and director of photography, while the group's **Dale Bozzio** performed in avant-garde beachwear. Cold weather forced the shoot inside, so instead of water, the video features a sea of sheet plastic. SilverCup Studios provided the soundstage, and CCR Video the editing facilities. **Mick Klebber** was executive producer, while **Fred Porter** produced. "Right Now" is Missing Persons' second video.

Festive: Island Records group **Blancmange** is releasing "Don't Tell Me," a video from "Mange Trout," its upcoming album. **Clive Richardson**, who served as director of the English duo's first video, "Living On The Ceiling," did duty for "Don't Tell Me." The video was shot on location at a festival in Valencia, Spain, and includes shots of Blancmange's **Stephen Luscombe** and **Neil Arthur** dancing among fireworks and shy Spanish girls.

Dancin': New York nightclub Danceteria served as the setting for **Run-D.M.C.**'s video of its recent single "Rock Box," with **Panavideo's** New York studio doing backup work. **Steve Kahn** served as director. Shooting was done on 16mm film, with a later transfer to one-inch videotape in black and white.

TONY SEIDEMAN



IN THE SWIM OF THINGS—**Esther Williams** talks with **Karl Video** president **Stuart Karl** about the June 6 release of her "Swim Baby" video. The instructional piece presents a five-step approach to infant water safety starring the former bathing beauty and her grandson **Thomas**.

Problems With VHS Hi-Fi

• Continued from page 26

as few problems as possible in adapting to the new format. Few such concessions have come from the VHS camp, he maintains.

The perception among many duplication executives is that VHS manufacturers didn't want to create VHS Hi-Fi, and started making the machines only after being forced to do so by Sony's creation of Beta Hi-Fi. Dolby VHS was supposed to be the VHS format's high-quality sound standard, even though its specs were far below that of even an inferior stereo system.

With the introduction of VHS Hi-Fi, VHS VCR manufacturers were left with three sound standards to deal with: standard, Dolby VHS and VHS Hi-Fi. Many of the duplication quality problems have grown out of manufacturers' refusal to stop putting out Dolby VHS cassettes, thereby abandoning a market that already exists for one that has not been created. According to one duplicator, when the VHS Hi-Fi signal is saturated, the Dolby VHS quality is destroyed, and vice versa.

A relatively large population of Dolby VHS machines already exists, while VHS Hi-Fi units have only recently hit the market, and some manufacturers, including MCA Home Video, have said they'd rather produce cassettes for a market that exists than for one which hasn't been born yet.

The audio problems grow out of the way videocassette recorders record. In VCRs, the tape itself moves slowly past a recording head which spins fast enough to bring the effective head to tape speed up to 27 feet per second. Until the introduction of Beta and VHS Hi-Fi, sound quality on VCRs was extremely limited due to the fact that fixed, non-mobile heads were used for the audio recording. The tape moved by these heads so slowly that even with Dolby stereo it was close to impossible to get a high-quality signal out of the system.

Both Beta and VHS Hi-Fi use the video heads to record audio, both getting around the tape speed problem and allowing for the best sound specs yet to come out of analog tape recorders of any kind.

NINE NEW TITLES IN JAPAN

Pioneer's Disk Blitz Continues

TOKYO—Five music titles are among the nine new LaserVision videodisk software items released here this month. There are now a total of 322 Pioneer videodisk titles.

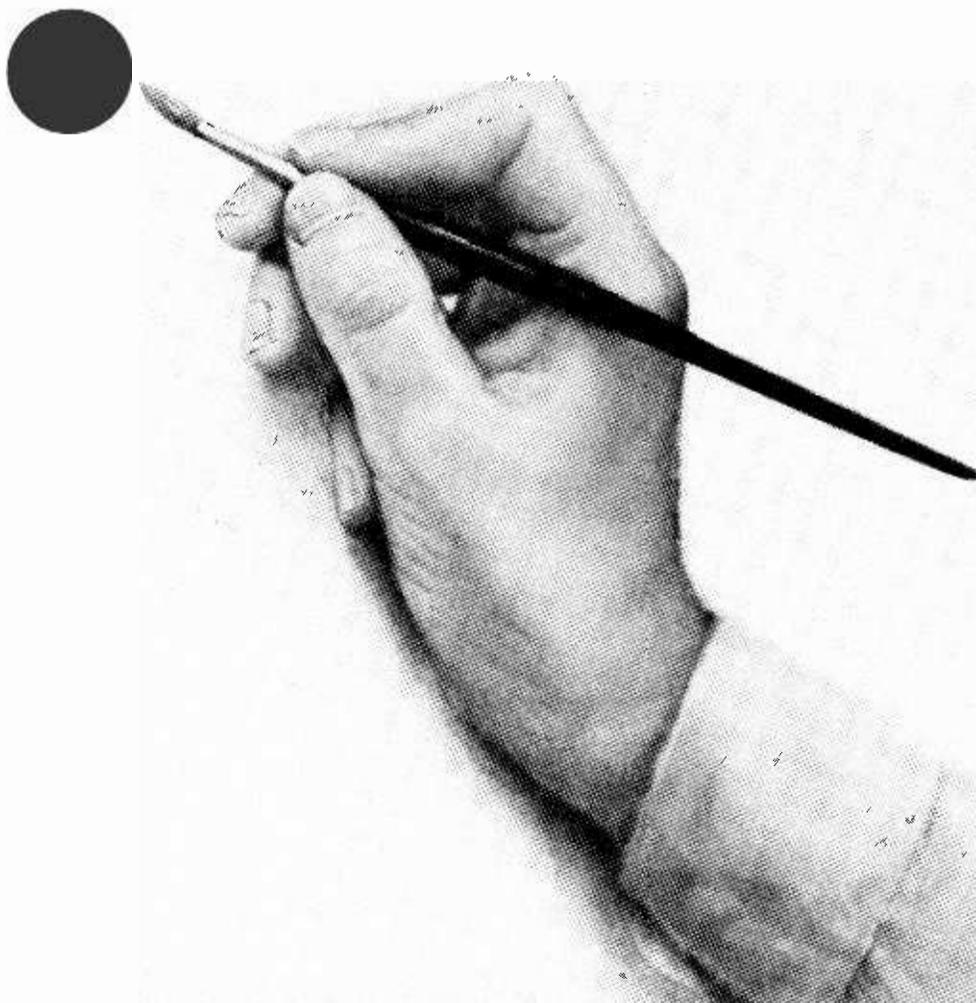
Companies for which Pioneer is custom pressing videodisks will put out a further 25 titles, making the total available nationwide in Japan to some 820.

The Pioneer music titles are: **Daryl Hall & John Oates'** "Rock 'n Soul Live," the Australian rock compila-

tion "Australia Now," "Oscar Peterson Big 4," "Ella Fitzgerald with Paul Smith & the All-Stars" and **Kei Marimura's** "Beautiful Dreamer Live." All retail at roughly \$25, though the price of the Hall & Oates package is closer to \$30.

Pioneer is also putting out a two-disk package of birds of the world, following the earlier release of one on sea life and one on insects. Pioneer promotion chief **Motoharu Terada** admits those earlier titles did not sell

WHAT'S NEW?



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.

ALISON'S BIRTHDAY
JOANNE SAMUEL
 Beta & VHS VidAmerica \$69.95

ANDROID
 Klaus Kinski, Kon Opper, Brie Howard
 Beta & VHS Media Home
 Entertainment \$69.95

A SENSE OF LOSS
 Beta & VHS RCA/Columbia Pictures Home
 Video \$59.95

BEANY & CECIL, VOL. II
 Beta & VHS RCA/Columbia Pictures
 Home Video \$24.95

BETWEEN FRIENDS
 Elizabeth Taylor, Carol Burnett
 Beta & VHS Vestron no list

BOARDING SCHOOL
 Nastassja Kinski
 Beta & VHS Vestron no list

THE BOSS' SON
 Rita Moreno, James Darren
 Beta & VHS Vestron no list

BRAINWASH
 Yvette Mimieux, Christopher Allport, John Considine
 Beta & VHS Media Home
 Entertainment \$59.95

BROADWAY DANNY ROSE
 Woody Allen, Mia Farrow
 Beta & VHS Vestron no list

THE BUSINESS OF SONGWRITING
 Dennis Bieker
 Beta & VHS Glen Cove Music \$29.95

CHRISTINE
 Keith Gordon
 Beta & VHS RCA/Columbia Pictures
 Home Video \$79.95

CANTINFLAS
 Beta & VHS Family Home
 Entertainment \$29.95

CRACKERS
 Donald Sutherland, Jack Warden,
 Sean Penn
 Beta & VHS MCA Home Video \$59.95
 CED \$19.98
 LED \$29.98

DEAD EASY
 Scott Burgess, Rosemary Paul
 Beta & VHS VCL (Media Home
 Entertainment) \$59.95

DEATH GAMES
 Lou Brown
 Beta & VHS VidAmerica \$69.95

DON'S PARTY
 John Hargreaves
 Beta & VHS VidAmerica \$69.95

ESCAPE TO THE SUN
 Laurence Harvey, Josephine
 Chaplin, John Ireland
 Beta & VHS Monterey Home Video \$59.95

GETTING IT ON
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 Sarlo
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 Beta & VHS Family Home
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**JOURNEY: FRONTIERS AND
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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.

Billboard Videocassette Top 40

Survey for Week Ending 6/2/84

RENTALS

These are the most rented videocassettes compiled from retail reports by the Billboard Chart Research Department. Both Beta and VHS formats are included.

This Week	Last Position	Weeks on Chart	TITLE	Copyright Owner, Distributor, Catalog Number	Principal Performers	Year of Release	Rating	Format
1	1	7	SUDDEN IMPACT ▲ (ITA)	Warner Brothers Pictures Warner Home Video 11341	Clint Eastwood Sondra Locke	1983	R	VHS Beta
2	2	4	UNCOMMON VALOR	Paramount Pictures Paramount Home Video 1657	Gene Hackman Robert Stack	1983	R	VHS Beta
3	3	11	TRADING PLACES	Paramount Pictures Paramount Home Video 1551	Dan Ackroyd Eddie Murphy	1983	R	VHS Beta
4	5	5	UNDER FIRE	Vestron 5033	Gene Hackman Nick Nolte	1983	R	VHS Beta
5	4	7	DEAD ZONE	Paramount Pictures Paramount Home Video 1646	Christopher Walken Martin Sheen	1983	R	VHS Beta
6	13	2	GORKY PARK	Orion Pictures Vestron 5053	William Hurt Lee Marvin	1983	R	VHS Beta
7	7	12	WAR GAMES (ITA)	CBS-Fox Video 4714	Matthew Broderick Dabney Coleman	1983	PG	VHS Beta
8	10	5	D. C. CAB •	Universal City Studios MCA Distributing Corp. 80061	Mr. T Gary Busey	1984	R	VHS Beta
9	9	7	STAR 80 •	Warner Brothers Pictures Warner Home Video 20013	Mariel Hemingway Eric Roberts	1983	R	VHS Beta
10	8	14	MR. MOM ▲	Vestron 5025	Michael Keaton Teri Garr	1983	PG	VHS Beta
11	6	8	OCTOPUSSY	CBS-Fox Video 4715	Roger Moore Maud Adams	1983	PG	VHS Beta
12	12	6	THE OSTERMAN WEEKEND •	Thorn/EMI Home Video 1981	Burt Lancaster Rutger Hauer	1983	R	VHS Beta
13	11	13	NEVER SAY NEVER AGAIN ▲	Warner Brothers Pictures Warner Home Video 11337	Sean Connery Barbara Carrera	1983	PG	VHS Beta
14	14	17	TOOTSIE ▲ (ITA)	RCA/Columbia Pictures Home Video 10535	Dustin Hoffman Jessica Lange	1982	PG	VHS Beta
15	15	25	RAIDERS OF THE LOST ARK	Paramount Pictures Paramount Home Video 1376	Harrison Ford Karen Allen	1981	PG	VHS Beta
16	17	24	RISKY BUSINESS ▲	The Geffen Company Warner Home Video 11323	Tom Cruise Rebecca de Mornay	1983	R	VHS Beta
17	16	7	CALIGULA	Vestron 5032	Malcolm McDowell Peter O'Toole	1980	R	VHS Beta
18	27	2	THE MAN WHO LOVED WOMEN	RCA/Columbia Pictures Home Video 10369	Burt Reynolds Julie Andrews	1983	R	VHS Beta
19	23	6	FANNY AND ALEXANDER	Embassy Pictures, Embassy Home Entertainment 2067, 2171	Pernilla Allwin Bertil Guve	1983	R	VHS Beta
20	18	11	STAR CHAMBER	CBS-Fox Video 1295	Michael Douglas Hal Holbrook	1983	R	VHS Beta
21	20	12	EASY MONEY ▲	Vestron 5029	Rodney Dangerfield	1983	R	VHS Beta
22	22	23	MAKING MICHAEL JACKSON'S THRILLER ▲ (ITA)	Vestron 1000	Michael Jackson	1983	NR	VHS Beta
23	21	7	ZELIG •	Warner Brothers Pictures Warner Home Video 22027	Woody Allen Mia Farrow	1983	PG	VHS Beta
24	NEW ENTRY		REAR WINDOW	Universal Classics MCA Distributing Corp. 80081	James Stewart Grace Kelly	1954	NR	VHS Beta
25	26	2	REVENGE OF THE NINJA	Cannon Films Inc. MGM/UA Home Video 800329	Sho Kosugi	1983	R	VHS Beta
26	24	12	CROSS CREEK	Thorn/EMI Home Video 2184	Mary Steenburgen Rip Torn	1983	R	VHS Beta
27	19	34	TENDER MERCIES •	Thorn/EMI 1640	Robert Duvall Betty Buckley	1983	PG	VHS Beta
28	28	9	RUMBLE FISH •	Universal City Studios, MCA Distributing Corp. 80056	Matt Dillon Mickey Rourke	1983	R	VHS Beta
29	31	57	JANE FONDA'S WORKOUT	KVC-RCA Karl Video Corporation 042	Jane Fonda	1982	NR	VHS Beta
30	25	27	NATIONAL LAMPOON'S VACATION ▲	Warner Brothers Pictures Warner Home Video 11315	Chevy Chase Christie Brinkley	1983	R	VHS Beta
31	30	36	FLASHDANCE	Paramount Pictures Paramount Home Video 1454	Jennifer Beals	1983	R	VHS Beta
32	36	17	EDDIE AND THE CRUISERS •	Embassy Pictures Embassy Home Entertainment 2066	Tom Berenger Michael Paré	1983	PG	VHS Beta
33	38	13	THE CARE BEARS IN THE LAND WITHOUT FEELINGS	Family Home Entertainment MGM/UA Home Video F357	Animated	1983	G	VHS Beta
34	33	15	STAYING ALIVE	Paramount Pictures Paramount Home Video 1302	John Travolta Cynthia Rhodes	1983	PG	VHS Beta
35	35	12	DEAL OF THE CENTURY •	Warner Brothers Pictures Warner Home Video 11339	Chevy Chase Sigourney Weaver	1983	PG	VHS Beta
36	32	17	BRAINSTORM	MGM/UA Home Video 800314	Natalie Wood Christopher Walken	1983	PG	VHS Beta
37	29	11	KRULL •	RCA/Columbia Pictures Home Video 10364	Ken Marshall Lysette Anthony	1983	PG	VHS Beta
38	34	24	TWILIGHT ZONE—THE MOVIE	Warner Brothers Pictures Warner Home Video 11314	John Lithgow Kevin McCarthy	1983	PG	VHS Beta
39	37	15	PORKY'S II: THE NEXT DAY • (ITA)	CBS-Fox Video 1294	Dan Monahan Tony Ganios	1983	R	VHS Beta
40	40	17	CLASS •	Vestron 5026	Jaqueline Bisset Cliff Robertson	1983	R	VHS Beta

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Billboard Computer Software

FOR WEEK ENDING JUNE 2, 1984

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ENTERTAINMENT TOP 20

•—Disk ◆—Cartridge ★—Cassette

This Week	Last Week	Weeks on Chart	Title	Manufacturer	Remarks	Systems	Apple	Atari	Commodore	IBM	Texas Instruments	TRS	CP/M	Other
1	1	20	FLIGHT SIMULATOR II	Sublogic	Simulation Package		•	•	•					
2	2	21	JULIUS ERVING AND LARRY BIRD GO ONE-ON-ONE	Electronic Arts	Arcade Style Sports Game		•	•	•					
3	5	35	LODE RUNNER	Broderbund	Arcade-Style Game		•	◆						
4	8	19	BEACH-HEAD	Access	Strategy Arcade Game				•					
5	9	34	EXODUS:ULTIMA III	Origins Systems Inc.	Fantasy Role-Playing Game		•							
6	6	35	PINBALL CONSTRUCTION SET	Electronic Arts	Educational Arcade Game		•	•	•					
7	7	28	FLIGHT SIMULATOR	Microsoft	Simulation Package					•				
8	4	35	ZORK I	Infocom	Text Adventure Game		•	•	•	•	•	•	•	•
9	3	35	WIZARDRY	Sir-Tech	Fantasy Role-Playing Game		•							
10	10	31	CASTLE WOLFENSTEIN	Muse	Arcade Adventure Game		•	•						
11	14	13	ENCHANTER	Infocom	Text Adventure Game		•	•	•	•	•	•	•	•
12	12	6	ZAXXON	Synapse	Arcade-Style Game				◆					
13	13	6	SORCERER	Infocom	Text Adventure Game		•	•	•	•	•	•	•	•
14	15	13	SARGON III	Hayden	Chess Game		•			•				
15	11	10	MYSTERY MASTER: MURDER BY THE DOZEN	CBS Software	Adventure Strategy Game		•		•	•				
16	NEW ENTRY		SEVEN CITIES OF GOLD	Electronic Arts	Adventure Strategy Game			•						
17	17	7	ULTIMA II	Sierra On-Line	Fantasy Adventure Game		•	•						
18	NEW ENTRY		INFIDEL	Infocom	Text Adventure Game		•	•	•	•	•	•	•	•
19	16	5	ZORK II	Infocom	Text Adventure Game		•	•	•	•	•	•	•	•
20	18	25	ZAXXON	Datsoft	Arcade-Style Game		•	◆						◆

EDUCATION TOP 10

1	1	35	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	16	MUSIC CONSTRUCTION SET	Electronic Arts	Interactive music composition and learning tool enables user to work with a library of music or compose own.		•	•	•					
3	3	3	COMPUTER STUDY		Educational program designed to prepare high									

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THIS WEEK	LAST WEEK	Weeks on Chart	Artist-TITLE-Label	RIAA Symbols	Suggested List Prices LP Cassettes, 8 Track	Black LP/ Country LP Chart	THIS WEEK	LAST WEEK	Weeks on Chart	Artist-TITLE-Label	RIAA Symbols	Suggested List Prices LP Cassettes, 8 Track	Black LP/ Country LP Chart	THIS WEEK	LAST WEEK	Weeks on Chart	Artist-TITLE-Label	RIAA Symbols	Suggested List Prices LP Cassettes, 8 Track	Black LP/ Country LP Chart
1	1	16	SOUNDTRACK Footloose Columbia JS 39242	▲		BLP 25	36	32	49	THE POLICE Synchronicity A&M SP3735	▲	8.98		71	71	44	JEFFREY OSBORNE Stay With Me Tonight A&M SP 4940	●	8.98	BLP 24
2	2	30	LIONEL RICHIE Can't Slow Down Motown 6059 ML	▲	8.98	BLP 1	37	31	7	STYX Caught in The Act-Live A&M SP-6514		8.98		72	74	18	JUDAS PRIEST Defenders Of The Faith Columbia FC39219	●		
3	4	35	HUEY LEWIS & THE NEWS Sports Chrysalis EV 41412	▲			38	50	40	MADONNA Madonna Sire 1-23867 (Warner Bros.)		8.98	BLP 37	73	63	32	GENESIS Genesis Atlantic 80116	▲	9.98	
4	7	24	CYNDI LAUPER She's So Unusual Portrait BFR 38930 (Epic)	●			39	47	62	JULIO IGLESIAS Julio Columbia FC38640	●			74	69	28	UB 40 Labor Of Love A&M SP6-4980			
5	9	9	THE CARS Heartbeat City Elektra 60296		8.98		40	34	12	CAMEO She's Strange Atlanta Artists 814-984-1 (Polygram)				75	73	10	LAID BACK Keep Smiling Sire 1-25058 (Warner Bros.)		6.98	BLP 68
6	3	76	MICHAEL JACKSON Thriller Epic QE 38112	▲		BLP 10	41	38	11	TRACEY ULLMAN You Broke My Heart In 17 Places MCA 5471		8.98		76	76	13	THE ALARM Declaration I.R.S. SP-70608 (A&M)		6.98	
7	5	19	VAN HALEN 1984 Warner Bros. 1-23985	▲	8.98		42	36	58	SOUNDTRACK Flashdance Casablanca 8114921 (Polygram)	▲			77	77	16	DWIGHT TWILLEY Jungle EMI-America ST-17107		8.98	
8	6	31	CULTURE CLUB Colour By Numbers Virgin/Epic QE 39107	▲		BLP 14	43	40	29	DARYL HALL & JOHN OATES Rock 'N' Soul, Part 1 RCA CPL1-4858	▲	9.98		78	81	151	MICHAEL JACKSON Off The Wall Epic EE 35745	▲		
9	8	12	SCORPIONS Love At First Sting Mercury 814-98101 (Polygram)	▲			44	66	6	LAURA BRANIGAN Self Control Atlantic 80147		8.98		79	78	12	THOMAS DOLBY The Flat Earth Capitol ST 12309		8.98	
10	10	5	RUSH Grace Under Pressure Mercury 818476-1 (Polygram)		8.98		45	42	17	ROCKWELL Somebody's Watching Me Motown 6052 ML	●	8.98	BLP 23	80	80	10	EARL KLUGH Wishful Thinking Capitol ST-12323		8.98	BLP 21
11	12	42	BILLY JOEL An Innocent Man Columbia QC 38837	▲			46	48	45	MIDNIGHT STAR No Parking On The Dance Floor Solar 60241 (Elektra)	▲	8.98	BLP 13	81	82	8	PAUL YOUNG No Parlez Columbia BFC 38976			
12	11	12	THOMPSON TWINS Into The Gap Arista AL 8-8200	●	8.98		47	51	5	SLADE Keep Your Hands Off My Power Supply CBS Associated FZ 39336		8.98		82	79	7	THE CRUSADERS Ghetto Blaster MCA 5429		8.98	BLP 20
13	14	6	STEVE PERRY Street Talk Columbia IC 39334				48	49	14	DENNIS EDWARDS Don't Look Any Further Gordy 6057GL (Motown)		8.98		83	84	16	CHRISTINE McVIE Christine McVie Warner Bros. 1-25059		8.98	
14	13	31	JOHN COUGAR MELLENCAMP Uh-Huh Riva RVL 7504 (Polygram)	▲	8.98		49	57	36	LINDA RONSTADT What's New Asylum 60260 (Elektra)	▲	8.98	BLP 4	84	85	9	BOBBY WOMACK The Poet II Beverly Glen BF 10003		8.98	BLP 9
15	17	26	DURAN DURAN Seven And The Ragged Tiger Capitol ST-12310	▲	8.98		50	55	40	HERBIE HANCOCK Future Shock Columbia FC 38814	●		BLP 35	85	92	26	PSYCHEDELIC FURS Mirror Moves Columbia BFC 39278			
16	16	18	EURHYTHMICS Touch RCA AEL1-4917	●	8.98		51	64	9	TALK TALK It's My Life EMI-America 17113		8.98		86	86	26	IRENE CARA What A Feeling Geffen/Network GHS 4021 (Warner Bros.)		8.98	BLP 67
17	23	29	NIGHT RANGER RCA AEL1-4917	●	8.98	BLP 45								87	89	6	VARIOUS ARTISTS			

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THIS WEEK	LAST WEEK	WKS ON CHART	TITLE—Artist (Producer) Writer, Label & Number (Distributing Label)	THIS WEEK	LAST WEEK	WKS ON CHART	TITLE—Artist (Producer) Writer, Label & Number (Distributing Label)
1	1	9	LET'S HEAR IT FOR THE BOY —Deniece Williams (G. Duke), T. Snow, D. Pitchford; Columbia 38-04417	34	35	6	LOVE WILL SHOW US HOW —Christine McVie (Russ Titelman), McVie, Sharp; Warner Bros. 7-29313
2	3	8	TIME AFTER TIME —Cyndi Lauper (Rick Chertoff), C. Lauper, R. Hymann; Portrait 37-04432(Epic)	35	47	2	INFATUATION —Rod Stewart (Michael Omartian), R. Stewart, D. Hitchings, R. Robinson; Warner Bros. 7-29256
3	2	15	HELLO —Lionel Richie (Lionel Richie, James Anthony Carmichael) L. Richie; Motown 1722	36	50	3	LEGS—ZZ Top (Bill Ham), Gibbons, Hill, Beard; Warner Bros. 7-29272
4	5	9	OH, SHERRIE —Steve Perry (Steve Perry, Bruce Botnick), S. Perry, R. Goodrum, B. Cuomo, C. Kraampf; Columbia 38-04391	37	42	7	WHAT IS LOVE —Howard Jones (Rupert Hine), H. Jones, W. Bryant; Elektra 7-69737
5	7	7	THE REFLEX —Duran Duran (Alex Sadkin, Ian Little, Duran Duran), Duran Duran; Capitol 5345	38	40	7	WHISPER TO A SCREAM (BIRDS FLY) —Icicle Works (Hugh Jones), McNabb; Arista 1-9155
6	8	13	SISTER CHRISTIAN —Night Ranger (Pat Glasser), K. Keagy; Camel/MCA 52350	39	43	5	I CAN DREAM ABOUT YOU —Dan Hartman (Jimmy Iovine, Dan Hartman), D. Hartman; MCA 52378
7	4	15	AGAINST ALL ODDS (TAKE A LOOK AT ME NOW) —Phil Collins (Arif Mardin) P. Collins; Atlantic 7-89700	40	41	5	MUSIC TIME —Styx (Styx), D. DeYoung; A&M 2625
8	13	7	THE HEART OF ROCK 'N' ROLL —Huey Lewis And The News (Not Listed), J. Colla, H. Lewis; Chrysalis 4-42782	41	44	4	NO WAY OUT —Jefferson Starship (Ron Nevison), P. Wolf, I. Wolf; Grunt 13811(RCA)
9	9	11	BREAKDANCE —Irene Cara (Giorgio Moroder), Moroder, Cara, Hull; Network/Geffen 7-29328(Warner Bros.)	42	21	12	THE AUTHORITY SONG —John Cougar Mellencamp (Little Bastard, Don Gehman), J.C. Mellencamp; Riva R-216(Polygram)
10	6	14	TO ALL THE GIRLS I'VE LOVED BEFORE —Julio Iglesias And Willie Nelson (Richard Perry), A. Hammond, H. David; Columbia 38-04217	43	23	19	FOOTLOOSE —Kenny Loggins (Kenny Loggins, Lee DeCarlo), K. Loggins, D. Pitchford; Columbia 38-04310
11	19	8	SELF CONTROL —Laura Branigan (Jack White, Robbie Buchanan), G. Bigazzi, R. Riefoli, S. Piccolo; Atlantic 7-89676	44	60	2	DOCTOR! DOCTOR! —Thompson Twins (Alex Sedkin, Tom Bailey), T. Bailey, A. Currie, J. Leeway; Arista 1-9209
12	18	13	BORDERLINE —Madonna (Reggie Lucas, John "Jellybean" Benitez), R. Lucas; Sire 7-29354(Warner Bros.)	45	37	13	NO MORE WORDS —Berlin (Giorgio Moroder, Richie Zito), J. Crawford; Geffen 7-29360(Warner Bros.)
13	16	8	I'LL WAIT —Van Halen (Ted Templeman), E. Van Halen, A. Van Halen, M. Anthony, D.L. Roth; Warner Bros. 7-29307	46	31	11	IT'S MY LIFE —Talk Talk (Tim Friese-Greene), M. Hollis, T. Friese-Greene; EMI-America 8203
14	22	6	JUMP (FOR MY LOVE) —Pointer Sisters (Richard Perry), M. Sharron-S. Mitchell, G. Skardina; Planet 13780(RCA)	47	68	2	DON'T WALK AWAY —Rick Springfield (Rick Springfield, Bill Drescher), R. Springfield; RCA 13813
				48	26	15	THEY DON'T KNOW —Tracey Ullman (Peter Collins) K. MacColl; MCA 52347
				49	45	6	I WANT TO BREAK FREE —Queen (Mack), J. Deacon; Capitol 5350
				68	70	4	LITTLE LADY —Duke Jupiter (Glen Kolotkin), M.J. Styler; Motown 1736(Motown)
				69	73	4	THE GHOST IN YOU —Psychedelic Furs (Keith Forsey), R. Butler, T. Butler; Columbia 38-04416
				70	80	3	LOVE OF THE COMMON PEOPLE —Paul Young (Laurie Latham), J. Hurley, R. Wilkins; Columbia 38-04453
				71	77	3	WHAT'S LOVE GOT TO DO WITH IT —Tina Turner (Terry Britten), T. Britten, G. Lyle; Capitol 5334
				72	55	14	DON'T ANSWER ME —Alan Parsons Project (Alan Parsons), E. Woolfson, A. Parsons; Arista 1-9160
				73	61	9	BOYS DO FALL IN LOVE —Robin Gibb (Maurice & Robin Gibb), M. & R. Gibb; Mirage 7-99743(Atco)
				74	79	3	SHE'S STRANGE —Cameo (L. Blackmon), L. Blackmon, C. Singleton, N. Leftenant, T. Jenkins; Atlanta Artists 818-384-7(Polygram)
				75	71	9	I PRETEND —Kim Carnes (Keith Olsen), M. Page, B. Fairweather; EMI-America 8202
				76	78	3	THERE'S NO EASY WAY —James Ingram (Quincy Jones), B. Mann; QWest 7-29316(Warner Bros.)
				77	54	14	LITTLE BIT OF LOVE —Dwight Twilley (Mark Smith, Noah Shark), D. Twilley; EMI-America 8206
				78	85	3	A FINE FINE DAY —Tony Carey (Peter Hauke), T. Carey; MCA 52343
				79	88	2	WHEN WE MAKE LOVE —Alabama (H. Shedd, Alabama), T. Seals, M. Williams; RCA 13763
				80	90	2	10-9-8 —Face To Face (Arthur Baker), Angelo; Epic 34-04430
				81	82	2	FREAKSHOW ON THE DANCE FLOOR —Bar-Kays (A.A. Jones), Bar-Kays, A.A. Jones; Mercury 818 631-7(Polygram)
				82	90	2	A LITTLE LOVE —Juice Newton (Richard Landis), T. Sharp, D. Douma, R. Feldman; RCA 13823
				83			SHE DON'T KNOW ME —Bon Jovi (Lance Quinn), M. Avsec; Mercury 818 958-7(Polygram)

16	20	4	IT'S A MIRACLE—Culture Club (Steve Levine), O'Dowd, Moss, Hay, Craig, Pickett, Virgin/Epic 34-04457	10	46	51	52	57	5	10	WOULDN'T IT BE GOOD—Nik Kershaw (Peter Collins), N. Kershaw, MCA 52371	85	NEW ENTRY	GOTTA GIVE A LITTLE LOVE (TEN YEARS LATER)—Timmy Thomas (L. Pace), T. Thomas, Gold Mountain 82004(A&M)	
17	17	12	DANCING IN THE SHEETS—Shalamar (B. Wolfer, D. Pitchford), B. Wolfer, Columbia 38-04372	57	5	52	57	5	5	10	OBSCENE PHONE CALLER—Rockwell (Curtis Anthony Nolen, Rockwell), Rockwell, Motown 1731	86	59	19	AUTOMATIC—Pointer Sisters (Richard Perry), B. Walsh, M. Goldenberg, Planet 13730(RCA)
18	36	2	DANCING IN THE DARK—Bruce Springsteen (Bruce Springsteen, Jon Landau, Chuck Plotkin, Steve Van Zandt), B. Springsteen, Columbia 38-04463	63	3	53	63	3	3	10	PRIME TIME—Alan Parsons Project (Alan Parsons), Woolfson, Parsons, Arista 1-9208	87	NEW ENTRY	WONDERLAND—Big Country (Steve Lillywhite), Big Country, Mercury 818834-7(Polygram)	
19	11	12	HEAD OVER HEELS—The Go Go's (Martin Rushent), Caffey/Valentine, I.R.S. R-9925(A&M)	48	6	54	48	6	6	10	BELIEVE IN ME—Dan Fogelberg (Dan Fogelberg, Marty Lewis), D. Fogelberg, Full Moon/Epic 34-04447	88	NEW ENTRY	SO YOU RAN—Orion The Hunter (Barry Goudreau, Lennie Petze), B. Goudreau, F. Migliaccio, Portrait 37-04483(Epic)	
20	24	7	YOU CAN'T GET WHAT YOU WANT—Joe Jackson (David Kershenbaum, Joe Jackson), J. Jackson, A&M 2628	51	15	55	51	15	15	10	WHITE HORSE—Laid Back (Laid Back, Seven Dwarfs) T. Stahl, J. Guldenberg, Sire 7-29346(Warner Bros.)	89	65	19	SOMEBODY'S WATCHING ME—Rockwell (Curtis Anthony Nolen, Rockwell), Rockwell, Motown 1702(MCA)
21	12	13	YOU MIGHT THINK—The Cars (Robert John "Mutt" Lange, The Cars), R. Ocasek, Elektra 7-69744	49	15	56	49	15	15	10	TONIGHT—Kool & The Gang (Ronald Bell, Jim Bonnerford, Kool & The Gang) J. Taylor, C. Williams, Kool & The Gang, De-Lite 330(PolyGram)	90	NEW ENTRY	TONIGHT IS WHAT IT MEANS TO BE YOUNG—Fire Inc. (Jim Steinman), J. Steinman, MCA 52377	
22	29	4	ALMOST PARADISE...LOVE THEME FROM FOOTLOOSE—Mike Reno And Ann Wilson (Keith Olsen), E. Carman, D. Pitchford, Columbia 38-04418	NEW ENTRY	NEW ENTRY	57	NEW ENTRY	NEW ENTRY	NEW ENTRY	10	WHEN DOVES CRY—Prince (Prince), Warner Bros. 7-29286	91	62	5	KING OF SUEDE—"Weird Al" Yankovic (Rick Derringer), Sting, A. Yankovic, Rock 'N' Roll 4-04451(Scotti Bros./Epic)
23	33	5	EYES WITHOUT A FACE—Billy Idol (Keith Forsey, Idol, Stevens, Chrysalis 4-42786)	81	2	58	81	2	2	10	FAREWELL MY SUMMER LOVE—Michael Jackson (Tony Peluso, Michael Lovesmith, Steve Barry), K. Lewis, Motown 1739	92	74	19	HERE COMES THE RAIN AGAIN—Eurythmics (David A. Stewart), Lennox, Stewart, RCA 13725
24	10	17	HOLD ME NOW—Thompson Twins (Alex Sadkin, Tom Bailey), T. Bailey, A. Currie, J. Leeway, Arista 1-9164	67	4	59	67	4	4	10	IF EVER YOU'RE IN MY ARMS AGAIN—Peabo Bryson (Michael Masser), M. Masser, T. Snow, C. Wei, Elektra 7-69728	93	69	16	ADULT EDUCATION—Daryl Hall & John Oates (Daryl Hall, John Oates, Bob Clearmountain), D. Hall, J. Oates, S. Allen, RCA 13714
25	27	9	RUN, RUNAWAY—Slade (Jim Punter), N. Holder, J. Lea, CBS Associated 4-04398	66	5	60	66	5	5	10	HEART DON'T LIE—LaToya Jackson (Amir Bayyan), D. Johnson, A. Bayyan, Private I 4-04439(Epic)	94	72	14	LEAVE IT—Yes (Trevor Horn), Squire, Rabin, Horn, Atco /-99787
26	28	5	STAY THE NIGHT—Chicago (David Foster), P. Cetera, D. Foster, Full Moon/Warner Bros. 7-29306	56	10	61	56	10	10	10	GIVE ME TONIGHT—Shannon (M. Liggett, C. Barbosa), C. Barbosa, E. Chisolm, Mirage/Emergency 7-99775(Atco)	95	NEW ENTRY	JAM ON IT—Newcleus (J. Webb, F. Fair), M.B. Cenac, Sunnyview 411(Becket)	
27	30	5	WHO'S THAT GIRL—Eurythmics (David A. Stewart), Lennox, Stewart, RCA 13800	NEW ENTRY	NEW ENTRY	62	NEW ENTRY	NEW ENTRY	NEW ENTRY	10	BREAKIN'...THERE'S NO STOPPING US—Ollie And Jerry (Ollie E. Brown), O.E. Brown, J. Knight, Polydor 821 708-7(Polygram)	96	82	16	GIRLS—Dwight Twilley (Mark Smith, Noah Shark, John Hug), D. Twilley, EMI-America 8196
28	15	13	LOVE SOMEBODY—Rick Springfield (Rick Springfield, Bill Drescher), R. Springfield, RCA 13738	52	14	63	52	14	14	10	MISS ME BLIND—Culture Club (Steve Levine), O'Dowd, Moss, Hay, Craig, Virgin/Epic 34-04388	97	87	11	CATCH ME I'M FALLING—Real Life (Steve Hillage), D. Sterry, R. Zatorski, MCA/Curb 52362
29	34	7	MODERN DAY DELILAH—Van Stephenson (Richard Landis), V. Stephenson, J. Buckingham, MCA 52376	76	3	64	76	3	3	10	ROMANCING THE STONE—Eddy Grant (Eddy Grant), E. Grant, Portrait 37-04433(Epic)	98	84	25	GIRLS JUST WANT TO HAVE FUN—Cyndi Lauper (Rick Chertoff), R. Hazard, Portrait 37-04120(Epic)
30	32	9	MY EVER CHANGING MOODS—The Style Council (Peter Wilson, Paul Weller), P. Weller, Geffen 7-29359	75	2	65	75	2	2	10	SUNGLASSES AT NIGHT—Corey Hart (Jon Astley, Phil Chapman), C. Hart, EMI-America 8203	99	91	6	DON'T LOOK ANY FURTHER—Dennis Edwards (D. Lambert), D. Lambert, F. Golde, D. Hitchings, Gordy 1715(Motown)
31	25	11	ROCK YOU LIKE A HURRICANE—Scorpions (Dieter Dierks), R. Schenker, K. Meine, H. Rathbell, Mercury 818 440-7 (Polygram)	83	2	66	83	2	2	10	ALIBIS—Sergio Mendes (Sergio Mendes, Robbie Buchanan), T. Snow, T. Macaulay, A&M 2639	100	89	21	JUMP—Van Halen (Ted Templeman), E. Van Halen, M. Anthony, D.L. P-1th, Warner Bros. 7-29384
32	39	3	MAGIC—The Cars (Robert John "Mutt" Lange, Cars), R. Ocasek, Elektra 7-69724	58	6	67	58	6	6	10	ORIGINAL SIN—INXS (Nile Rodgers), A. Farris, M. Hutchence, Atco 7-99766				
33	38	7	DANCE HALL DAYS—Wang Chung (Chris Hughes, Ross Cullum), Hues, Geffen 7-29310(Warner Bros.)												



MUSICIAN MAGAZINE

WAMHAFLEN

ON SALE NOW!

Record Fan Fair Turnout Seen More Than 50 Performers Set For 13th Int'l Event

NASHVILLE—Attesting to the continuing popularity of country music, attendance at this year's 13th annual International Fan Fair promises to break existing figures, with close to 18,000 already registered. Last year's week-long event drew 17,000 fans.

More than 50 performers are scheduled to perform, in addition to the numerous others who will spend time in their exhibition booths at the Tennessee State Fairgrounds.

Fan Fair begins next Monday (4) with the annual Bluegrass Show from 7-10 p.m., and ends June 10 with the Grand Masters Fiddling Championship. Opening ceremonies take place Tuesday at 10:30 a.m., followed by the Cajun Show featuring Doug Kershaw and Jimmy C. Newman, among others.

PolyGram Records presents its show on Tuesday afternoon from 3-5 p.m. Artists include MC Tom T. Hall, the Kendalls, Vern Gosdin, Kathy Mattea and the Maines Brothers Band.

The CBS Fan Fair Show begins at 8 p.m. Tuesday night with headliners

Tammy Wynette, Larry Gatlin & the Gatlin Brothers Band and Ronny Robbins.

Wednesday's lineup includes the International Show hosted by Crystal Gayle and Charley Pride, with such overseas acts as Suzanne Prentice (New Zealand), Western Union (West Germany), Albert Hall (Canada), Melveen Leed (Polynesia), Plavci (Czechoslovakia), Duffy Brothers (England), Tommy Dell (South Africa) and Claudia "Big Hand" Casino (Norway). This show begins at 10 a.m.

At 2 p.m., Warner Bros. presents its annual Fan Fair show. Comedy duo Pinkard & Bowden are set to MC the show, which headlines Bandana, Crystal Gayle, the Nitty Gritty Dirt Band, T.G. Sheppard, the Osmond Brothers and Conway Twitty.

Wednesday evening, RCA Records takes center stage with a two-hour showcase of the Judds, Bill Medley and Ronnie Milsap. The performance begins at 7 p.m.

Indigo Records holds its presentation Thursday at 10 a.m. with the following acts: Mary Lou Turner, Ron-

nie Prophet, Willie Rainsford, Debbie Peters, Stu Phillips, Carla Thonason Hill, Tommy Cash, Dick Feller, Rhonda Ingle, Hugh X. Lewis, Harold MacIntyre and Darrell McCall. Archie Campbell will MC.

The annual Mixed Label Show kicks off Thursday from 2-4 p.m. Co-hosts Dottie West and Bill Anderson will present the lineup: Rex Allen Jr., Moon Shine Records; Jessie Colter, Triad Records; Wayne Kemp, Door Knob; Tommy Overstreet, Gervasi; Dan Seals, Liberty Records; Sierra, Cardinal Records; Larry Willoughby, Atlantic/America; and Karen Taylor-Good, Mesa.

Thursday from 7-9 p.m., Jerry Clower hosts the MCA Records Show, spotlighting Lee Greenwood, Reba McEntire, George Strait and Churchill artist Ronnie Dunn.

The Nashville Songwriters Assn Show is scheduled for Friday at 10 a.m. Among those expected to perform are John Anderson and Lionel Delmore ("Swingin'"), Deborah Allen and Rafe VanHoy ("Baby I Lied"), Bob Morrison ("The Love
(Continued on page 42)



SWEET HOME ALABAMA—Members of Alabama display some of the awards presented to them during the 19th Annual Academy of Country Music Awards at Knotts Berry Farm in Los Angeles. Named entertainer of the year for the third year in a row, Alabama was also tagged top vocal group and took home the album of the year prize for their RCA record "The Closer You Get." Shown from left are Jeff Cook, Randy Owen, Teddy Gentry and Mark Herndon.

Compromise Brings Gatlin 'One Day Closer' To A Hit

By KIP KIRBY

NASHVILLE—Compromise isn't easy for Larry Gatlin. Since his first chart record in 1973, "Sweet Becky Walker," the feisty Texan has refused to cut anyone else's songs. Which is why he concedes that making the decision to include four outside songs on his latest Columbia album, "Houston To Denver," was the toughest of his career.

"I hated the idea," he says flatly. "It nearly killed me." He was so opposed to it, in fact, that he almost switched record companies over the issue.

It was Rick Blackburn, senior vice president of CBS Nashville, who insisted that Gatlin needed a new direction and a different sound to boost his record sales. "He started telling me I needed to work with a producer instead of doing our own productions—and he wanted me to start recording other people's songs," Gatlin recalls.

At first, Gatlin refused. He said he couldn't do it, then asked Blackburn for a release from his contract and began negotiating with Irv Azoff at MCA. "It was my Reggie Jackson scenario," he reflects. "I thought maybe it was time to be around new players on a new team."

As the MCA negotiations dragged on, Gatlin says he suddenly realized he was starting to consider doing the same things for a new label that he wouldn't do for CBS.

"Here I was talking about cutting outside songs with MCA and work-

ing with an independent producer, yet I'd told CBS I wouldn't make these concessions," he says. "Just before it was time to fly to Los Angeles and finalize the deal with Irving, I went to Hawaii for a few days to think.

"Out of the blue, Rick Blackburn tracked me down by phone. He said one thing to me: 'Larry, why are you gonna go to another record company and do all the things for them that you wouldn't do for us?' That blew my mind. He was absolutely right. It didn't make sense—even to me. It put things in a new light."

Also figuring into the situation was the fact that the Gatlins had not had a No. 1 record since 1979's "All The Gold In California." Gatlin critics complained that the trio's albums all sounded alike, that his material was too crossover.

Gatlin denies that he was compromising his writing for a crossover hit, but concedes that his records were less than stellar chart successes. "And I got to thinking that if my own record company thought our records weren't hits because I wrote
(Continued on page 43)

For The Record

NASHVILLE—BMI performing rights executive Phil Graham was incorrectly identified in a story detailing the Nashville Music Assn.'s current membership drive (Billboard, May 26).



TIPPING HIS HAT—Jubilant Noble Vision artist Jim Glaser is pictured with Shelly West, left, and Marie Osmond while being presented with the "Hat" trophy for top new male vocalist at the Academy of Country Music Awards show May 14.

British CMA Survey Puts Country Ahead Of Rock

LONDON—A British survey commissioned by the Country Music Assn. places country as the second favorite form of music among U.K. listeners, behind pop and ahead of rock, classical, jazz, disco, soul, reggae and folk.

According to the survey conducted by Market & Opinion Research International (MORI), 51% of the British population listens to pop music, followed by 49% who listen regularly to country.

Radio airplay remains the single most important medium for exposing and promoting music in Great Britain, with 47% of those surveyed claiming to learn about new albums and cassettes this way, and 28% relying on television advertising and performances to keep them updated on available music product. However, the survey indicates that increased marketing coordination and record company backing and dealer participation are emerging as key factors as well.

MORI, a renowned British research firm, used general group discussions as well as quantitative re-

search of the public to determine results. A total of 2,042 people were interviewed about country music in England, Scotland and Wales.

Interestingly, through the use of a split sampling test technique, it was determined that, unlike industry professionals, the general public does not differentiate between music labeled "country" and music labeled "country & western."

Using a similar testing technique, female country artists were found to have a somewhat better image than their male counterparts: younger, more attractive, less susceptible to country stereotype images.

This survey—which also included in-depth interviews with music industry executives—was underwritten by the CMA at a cost of \$22,500 and conducted during February and March. Stewart Lewis, executive director of MORI, presented the findings Monday (21) at a British industry reception hosted by the CMA. Results of the study are available to CMA organization members and the British record industry.
KIP KIRBY

PBS Boards Clip 'Express'

NASHVILLE—Country music videos have made the leap to PBS, thanks to a collaboration between Detroit's PBS affiliate WTVS-TV and country radio station WWWW. The video clip show, "The Country Express," began as a local simulcast last September and went into syndication via satellite in April.

"We saw the success of the rock video phenomenon and felt we could do the same thing with country," says Hal Ewing, the show's creator and director of programming. "Since we got good critical and viewer response here, we decided to take it to other markets."

"The Country Express" is now distributed to 33 PBS affiliates, including statewide networks in Georgia, South Carolina and Oklahoma.

Ewing observes that country videos are generally not up to the creative and technical standards of rock clips. "But I don't think the country audience needs the flash and excitement that the rock audience does," he adds. "For the most part, we're still getting performance videos."

Hosted by WWWW DJ Chuck Santoni, the show features six to seven videos and an artist interview in each half-hour program.
ANDREW ROBLIN

Music Village Season Opens

NASHVILLE—Gary Morris and Ronny Robbins were set to headline the Memorial Day weekend opening festivities for Music Village U.S.A.'s 1984 season.

Performers slated to appear at the tourist facility during June include Atlanta, Razy Bailey, Reba McEntire, Bandana, the Thrasher Brothers, the Younger Brothers, John Conlee, Johnny Russell and Star Search winners Sawyer Brown.

July's attractions include George Strait, the Sons of the Pioneers, Ed Bruce, Big Al Downing and Rex Allen Jr. In August, scheduled headliners include Exile, Earl Thomas Conley and Johnny Russell. Others booked for the fall season are Michael Martin Murphey and Bill Monroe.



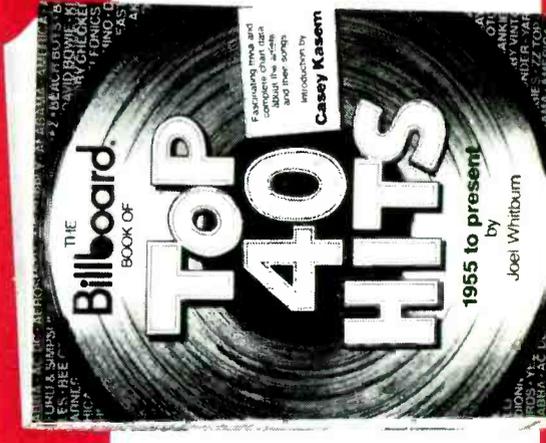
HARDIN HAT—RCA artist Gus Hardin is presented with the "Hat" trophy for top new female vocalist at the Academy of Country Music Awards in Los Angeles. Presenting the award were Michael Martin Murphey, left, and Johnny Lee.

18	9	GO-GO'S Talk Show I.R.S. SP-70041 (A&M)	RCA	8.98		53	44	26	WEA	●	8.98		88	87	11	KENNY G G Force Arista AL8-8192	RCA	8.98	BLP 29
19	59	ZZ TOP Eliminator Warner Bros. 1-23774	WEA	8.98	▲	54	45	33	POL	▲	8.98	BLP 15	89	91	70	DEF LEPPARD Pyromania Mercury 8103081 (Polygram)	POL	8.98	
20	9	JOE JACKSON Body And Soul A&M SP-5000	RCA	8.98	●	55	61	15	MCA		8.98		90	88	85	LIONEL RICHIE Lionel Richie Motown 6007 ML	MCA	8.98	
21	27	BILLY IDOL Rebel Yell Chrysalis FV 41450	CBS	8.98	●	56	58	7	WEA		8.98		91	NEW ENTRY	17	CHICAGO Full Moon/Warner Bros. 1-25060	WEA	8.98	
22	10	SOUNDTRACK Against All Odds Atlantic 80152	WEA	8.98	●	57	68	11	POL		8.98	BLP 7	92	169	2	INXS The Swing Atco 90160	WEA	8.98	
23	3	JERMAINE JACKSON Jermaine Jackson Arista AL8-8203	RCA	8.98		58	59	17	WEA		8.98		93	90	30	JAMES INGRAM It's Your Night Q-West 1-23970 (Warner Bros.)	WEA	8.98	BLP 28
24	18	THE PRETENDERS Learning To Crawl Sire 1-23980 (Warner Bros.)	WEA	8.98	▲	59	67	7	WEA		8.98	BLP 22	94	99	8	YARBROUGH & PEOPLES Be A Winner Total Experience TEL8-5700 (RCA)	RCA	8.98	BLP 6
25	28	THE POINTER SISTERS Break Out Planet BXL1-4705 (RCA)	RCA	8.98		60	56	24	RCA	●	6.98		95	83	27	38 SPECIAL Tour De Force A&M SP-4971	RCA	8.98	
26	9	SOUNDTRACK/RICK SPRINGFIELD Hard To Hold RCA ABL1-4935	RCA	8.98		61	41	12	CBS	●		BLP 3	96	94	9	KING CRIMSON Three Of A Perfect Pair Warner Bros. 1-25071	WEA	8.98	
27	33	R.E.M. Reckoning I.R.S. SP-70044 (A&M)	RCA	8.98		62	62	11	CAP		8.98		97	100	106	JANE FONDA Jane Fonda's Workout Record Columbia CX2-38054	CBS		
28	12	THE ALAN PARSONS PROJECT Ammonia Avenue Arista AL 8-8201	RCA	8.98	●	63	46	7	WEA		8.98		98	96	26	U2 Under A Blood Red Sky Island 90127 (Atco)	WEA	8.98	
29	34	MOTLEY CRUE Shout At The Devil Elektra 60289	WEA	8.98	▲	64	54	15	WEA		11.98		99	93	12	LAURIE ANDERSON Mister Heartbreak Warner Bros. 1-25077	WEA	8.98	
30	12	"WEIRD AL" YANKOVIC In 3 D Rock 'N' Roll BIZ 39221 (Scotti Bros./Epic)	CBS	8.98	●	65	52	10	POL		8.98		100	101	22	PATTI LABELLE I'm In Love Again Philadelphia International FZ-38539 (Epic)	CBS		BLP 11
31	27	YES 90125 Atco 90125	WEA	9.98	▲	66	60	10	MCA		8.98		101	107	5	KENNY ROGERS Duets With Kim Carnes, Sheena Easton & Dottie West Liberty LO-51154	CAP	8.98	
32	10	BERLIN Love Life Geffen GHS 4025 (Warner Bros.)	WEA	8.98		67	70	16	MCA	●	8.98		102	104	22	WYNTON MARSALIS Think Of One Columbia FC 38641	CBS		
33	12	DAVID GILMOUR About Face Columbia FC39296	CBS	---		68	72	9	WEA		8.98		103	132	3	ORION THE HUNTER Orion The Hunter Portrait BFR 39239 (Epic)	CBS		
34	3	ROGER WATERS The Pros & Cons Of Hitchhiking Columbia FC 39290	CBS			69	65	74	WEA	▲	8.98		104	NEW ENTRY		MICHAEL JACKSON Farewell My Summer Love Motown 6101 ML	MCA	8.98	
35	17	ALABAMA Roll On RCA AHL1-4939	RCA	8.98	▲	70	75	5	POL		5.98	CLP 1	105	86	11	NENA 99 Luftballons Epic BFE 39294	CBS		

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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	2	16	ALABAMA Roll On, RCA AHL1-4939 RCA	39	40	24	STEVE WARINER Midnight Fire, RCA AHL1-4859 RCA
2	1	28	THE OAK RIDGE BOYS Deliver, MCA 5455 MCA	40	41	37	KENNY ROGERS Eyes That See In the Dark, RCA AFL1-4697 RCA
3	3	32	HANK WILLIAMS, JR. Man Of Steel, Warner/Curb 23 924 WEA	41	34	31	JOHN ANDERSON All The People Are Talkin', Warner Bros. 23912 WEA
4	4	32	RICKY SKAGGS Don't Cheat In Our Hometown, Sugar Hill/Epic FE-38954 CBS	42	46	20	ROGER WHITTAKER Alltime Heart Touching Favorites, Main Street MS-9306 MCA
5	6	28	WILLIE NELSON Without A Song, Columbia FC-39110 CBS	43	47	6	KENNY ROGERS Duets With Kim Carnes, Sheena Easton, Dottie West, Liberty LO-51154 CAP
6	7	30	CRYSTAL GAYLE Cage The Songbird, Warner Bros. 23958 WEA	44	35	62	LEE GREENWOOD Somebody's Gonna Love You, MCA 5403 MCA
7	5	30	GEORGE STRAIT Right Or Wrong, MCA 5450 MCA	45	50	21	BOXCAR WILLIE Not The Man I Used To Be, Main Street MS-9309 MCA
8	9	46	EARL THOMAS CONLEY Don't Make It Easy For Me, RCA AHL1-4713 RCA	46	52	3	KATHY MATTEA Kathy Mattea, Mercury 818-560-1 POL
9	8	19	CHARLY McCLAIN The Woman In Me, Epic FE-38979 CBS	47	55	27	JIM GLASER The Man In The Mirror, Noble Vision NV-2001 IND
10	12	28	TOM JONES Don't Let Our Dreams Die Young, Mercury 814-448-1 POL	48	39	87	RICKY SKAGGS ● Highways And Heartaches, Epic FE 37996 CBS
11	11	6	ATLANTA Pictures, MCA 5463 MCA	49	45	6	MOE BANDY Motel Matches, Columbia FC-39275 CBS
12	10	16	DOLLY PARTON The Great Pretender, RCA AHL1-4940 RCA	50	68	4	VERN GOSDIN There Is A Season, Compeat CPL-1-1008 POL
13	13	37	JOHN CONLEE In My Eyes, MCA 5434 MCA	51	42	28	EMMYLOU HARRIS White Shoes, Warner Bros. 23961 WEA
14	14	7	MICKEY GILLEY & CHARLY McCLAIN It Takes Believers, Epic FE-39292 CBS	52	54	3	SYLVIA Surprise, RCA AHL1-4960 RCA
15	17	6	BARBARA MANDRELL Clean Cut, MCA 5474 MCA	53	49	63	ALABAMA ▲ The Closer You Get, RCA AHL1-4663 RCA
16	20	3	THE STATLER BROTHERS Atlanta Blue, Mercury 818-652-1 POL	54	48	28	JOHNNY LEE Greatest Hits, Full Moon/Warner Bros. 23967 WEA
17	16	38	MERLE HAGGARD That's The Way Love Goes, Epic FE-38815 CBS	55	64	34	ANNE MURRAY A Little Good News, Capitol ST12301 CAP
18	15	25	EXILE Exile, Epic B6E-39154 CBS	56	NEW ENTRY		DAVID ALLAN COE Just Divorced, Columbia FC-39269 CBS
19	21	6	GARY MORRIS Faded Blue, Warner Bros. 25069 WEA	57	63	2	THE WRIGHT BROTHERS Easy Street, Mercury 818-654-1 POL
20	18	37	THE KENDALLS Movin' Train, Mercury 812-779-1 POL	58	51	29	KENNY ROGERS Twenty Greatest Hits, Liberty LV-51152 CAP
21	22	11	DON WILLIAMS The Best of Don Williams Vol 3, MCA MCA 5465	59	53	141	WILLIE NELSON ▲ Greatest Hits, Columbia KC 237542 CBS
22	19	31	JANIE FRICKE Love Lies, Columbia FC-38730 CBS	60	65	2	THE MAINES BROTHERS BAND Highrollin', Mercury 814-985-1 POL
23	24	35	EDDIE RABBITT Greatest Hits - Volume II, Warner Bros. 23925 WEA	61	62	317	WILLIE NELSON ▲ Stardust, Columbia JC 35305 CBS
24	26	3	LARRY GATLIN & THE GATLIN BROS. BAND Houston To Denver, Columbia FC-39291 CBS	62	58	116	ALABAMA ▲ Mountain Music, RCA AHL1-4229 RCA
25	27	8	LEON EVERETTE Doin' What I Feel, RCA MHL1-8518 RCA	63	56	29	T.G. SHEPPARD Slow Burn, Warner/Curb 23911 WEA
26	23	31	DEBORAH ALLEN Cheat The Night, RCA MHL1-8514 RCA	64	59	30	JOE WATERS Harvest Moon, New Colony NC-831 IND
27	25	85	HANK WILLIAMS JR. ● Hank Williams Jr.'s Greatest Hits, Elektra/Curb 60193 WEA	65	60	35	GARY MORRIS Why Lady Why, Warner Bros. 23738 WEA
28	28	14	THE JUDDS The Judds, Wynonna & Naomi, RCA/Curb MHL1-8515 (RCA)	66	61	4	MEL TILLIS New Patches, MCA 5472 MCA
29	29	115	WILLIE NELSON ▲ Always On My Mind, Columbia FC 37951 CBS	67	57	5	THE OSMOND BROTHERS One Way Rider, Warner/Curb 25070 (WEA)
30	32	5	REBA McENTIRE Just A Little Love, MCA 5475 (MCA)	68	75	33	MICHAEL MARTIN MURPHEY The Heart Never Lies, Liberty LT-51150 CAP
31	30	57	JOHN CONLEE John Conlee's Greatest Hits, MCA 5406 MCA	69	67	8	PINKARD & BOWDEN Writers In Disguise, Warner Bros. 25057 WEA
32	31	19	THE STATLER BROTHERS Today, Mercury 812-184-1 POL	70	71	168	ALABAMA ▲ Feels So Right, RCA AHL1-3930 RCA
33	38	70	MERLE HAGGARD AND WILLIE NELSON ● Poncho And Lefty, Epic FE 37958 CBS	71	66	79	DOLLY PARTON Dolly's Greatest Hits, RCA AHL1-4422 RCA
34	33	15	JOHNNY LEE Til The Bars Burn Down, Warner Bros. 25056 WEA	72	72	26	MICKEY GILLEY You've Really Got A Hold On Me, Epic FE-39000 CBS
35	44	3	CONWAY TWITTY By Heart, Warner Bros. 25078 WEA	73	73	208	ALABAMA ▲ My Home's In Alabama, RCA AHL1-3644 RCA
36	36	6	JOHNNY RODRIGUEZ Foolin' With Fire, Epic FE-39172 CBS	74	69	68	GEORGE STRAIT Strait From The Heart, MCA 5320 MCA
37	37	17	GENE WATSON Little By Little, MCA 5440 MCA	75	70	31	LARRY GATLIN & THE GATLIN BROTHERS BAND Greatest Hits Volume II, Columbia FC-38923 CBS
38	43	3	RAZZY BAILEY The Midnight Hour, RCA AHL1-4936 RCA				

● 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).

Country

Nashville Scene

Awards Of A Lifetime From People

By KIP KIRBY

Nashville is viewing People magazine's cover story "Inside Country Music" with a mixture of amusement and curiosity.

The special section, written by former Rolling Stone editor Chet Flippo, devoted six pages to hand-picked "Lifetime Achievement Country Music Awards," plus additional space to a thoughtfully conceived opening overview.

(Hmmm—"Lifetime Achievement Country Music Awards." Do we sense another awards show in the making here?)



The cover of the issue was eye-catching: colorful photos of People's superstar picks. These included Dolly, Kenny, Willie, Crystal, Loretta—and one who still uses his last name, George Strait.

We applaud Flippo's choices for the most part. They are shrewd, educated and insightful. He seems to know his stuff. Of course, personally we don't agree that William Lee Golden is the answer to "What if Tonto and Eddie Van Halen had a kid." But these things are never perfect.

One thing caught our eye while reading Flippo's introduction to the awards. Apparently chastised for People's ongoing habit of referring to country music as "c&w" (a term that tends to raise the hackles of Nashville faster than anything else), Flippo took on a defensive tone when he wrote:

"Things are so topsy-turvy that you can't even call the music by its right name any more. Apparently, 'country & western' is not bankable enough, or something..."

Could somebody please end the debate by pointing out to Chet that "country & western" is not country's "right name" any longer? Country's absorption into the pop mainstream has widened its audiences immeasurably—as has its new approach to traditional root influences—and wasn't predicated on cosmetic or banking considerations.

Our favorite People choice is its selection of Gram Parsons/Emmylou Harris as "best country duet" for their work on "Hickory Wind." We would, however, expand this to include any of the Parsons/Harris harmonies on the superb "Grievous Angel" album released a decade ago on

Warner Bros.

"Best country album" award went to Willie Nelson's "Red-Headed Stranger," of which Flippo writes: "After 10 years, still the genre's most lyrical and coherent concept album." Runner-up was Waylon Jennings' "Honkytonk Heroes."

And who would disagree with the choice of "Your Cheatin' Heart" by Hank Williams as "best country song"? Says Flippo, "Nobody will ever write or sing a sadder song." Second-place honors were given to Dolly Parton's sensitive, autobiographical childhood epic, "Coat Of Many Colors."

Kenny Rogers suffers short shrift in People's awards section. Flippo refers to the superstar as "overrated and overpaid." He gives Rogers an award for "worst country song"—"Coward Of The Country"—as well as first place in the "worst country album by someone considered a ma-

star" category, for his "Greatest Hits" package.

(Hey, lighten up, Chet: Could you sing a duet with Sheena Easton and make a No. 1 country hit out of it?)

Runner-up in the "worst album" division, according to People is "any album by Slim Whitman," who is "country's answer to Veg-O-Matic."

The independently produced cable show "Bobby Bare & Friends" was selected "best country tv show." Its "worst" counterpart was "Hee Haw," hands down. Gilley's in Houston emerged at the top of the heap as "best country music bar," though People readers are warned in advance that Gilley's "no-nonsense bouncers use Mace on troublemakers." (Whew, excuse us, we'll just go quietly.)

Things We Wish We'd Come Up With: Our favorite People awards title was its "Duet-To-Me-No-More-

(Continued on page 42)

Meet

TERRY DAN



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Billboard® Hot Country Singles™

Survey for Week Ending 6/2/84

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THIS WEEK	LAST WEEK	WKS ON CHART	TITLE—Artist (Producer) Writer, Publisher, Licensee, Label & Number (Dist. Label)	THIS WEEK	LAST WEEK	WKS ON CHART	TITLE—Artist (Producer) Writer, Publisher, Licensee, Label & Number (Dist. Label)	THIS WEEK	LAST WEEK	WKS ON CHART	TITLE—Artist (Producer) Writer, Publisher, Licensee, Label & Number (Dist. Label)
1	2	11	HONEY (OPEN THAT DOOR) —Ricky Skaggs (Ricky Skaggs) Mel Tillis; Cedarwood Publishing Co. Inc. BMI; Sugar Hill/Ep. 34-04394	32	20	14	I MAY BE USED (BUT BABY I AIN'T USED UP) —Wayne Jennings (W. Jennings) B. McDill; Hall-Clement (Weik Group), BMI; RCA 13729	64	NEW ENTRY		SOMEWHERE DOWN THE LINE —T.G. Sheppard (J.E. Norman) L. Anderson, C. Kelly, Old Friends/Golden Bridge, BMI/ASCAP, Warner/Curb 7-29369
2	4	11	SOMEDAY WHEN THINGS ARE GOOD —Merle Haggard (Merle Haggard/Ray Baker) L. Williams, M. Haggard; Shade Tree Music, Inc. BMI; Epic 34-04402	33	38	6	NEW PATCHES —Mel Tillis (H. Shedd) T. Collins; Sawgrass, BMI; MCA 52373	65	78	2	ONE MORE SHOT —Johnny Lee (J. Bowen) R. Moore, D. Hausman, Cross Keys, ASCAP; Warner Bros. 7-29270
3	6	12	MONA LISA LOST HER SMILE —David Allan Coe (B. Sherrill) J. Cunningham; Rocksmith/Lockhill-Selma, ASCAP, Columbia 38-04396	34	40	4	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	66	NEW ENTRY		LET'S FALL TO PIECES TOGETHER —George Strait (R. Baker) D. Lee, T. Tocco, J. Russell; Maplehill (Weik Group) Sunflower Country/Hall-Clement/B. ibo (Weik Group), BMI/ASCAP; MCA 52392
4	7	12	I GOT MEXICO —Eddy Raven (E. Raven, P. Worley) E. Raven, F. J. Myers; Michael H. Goldsen/RavenSong, ASCAP, RCA 13746	35	42	3	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	67	NEW ENTRY		WHERE'S THE DRESS —Moe Bandy & Joe Stampley (B. Mevis) T. Stampley, B. Lindsey, G. Cummings, Mullet/Hoy Lindsey, BMI; Columbia 38-04477
5	1	13	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	36	39	6	THIS TIME —Tom Jones (G. Mills, S. Popovich) R. Greenaway, B. Whitlock; Arrgee/Bobby Whitlock/Mother Tongue, ASCAP; Mercury 818-801-7	68	81	2	MY KIND OF LADY —The Burrito Brothers (M. Lloyd) A. Kasha, J. Hirschorn, Sister Cecil/P.I.E. Fire & Water/Pac Interx, ASCAP/BMI; MCA/Curb 52379
6	8	12	JUST A LITTLE LOVE —Reba McEntire (N. Wilson) D. Morgan, S. Davis, Tom Collins/Dick James, BMI, MCA 52349	37	22	15	I DREAM OF WOMEN LIKE YOU —Ronnie McDowell (B. Killen) T. Seals, W. B./Two Sons, ASCAP; Epic 34-04367	69	66	5	THIS AIN'T TENNESSEE & HE AIN'T YOU —Katy Moffatt (J. Crutchfield) L. Bastian, J. Shaw, ATV/Blue Book, BMI; Permain 82005 (MCA)
7	9	11	DENVER —Larry Gatlin and the Gatlin Bros. Band (Rick Hall) Larry Gatlin; Larry Gatlin Music, BMI; Columbia 38-04395	38	43	3	STILL LOSING YOU —Ronnie Milsap (R. Milsap, R. Galbraith) M. Reid, Lodge Hall, ASCAP; RCA 13805	70	52	17	RIGHT OR WRONG —George Strait (R. Baker) A. Sizemore, H. Gillespie, P. Biese; Edwin H. Morris, ASCAP; MCA 52337
8	10	10	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)	39	44	4	I WISH I COULD WRITE YOU A SONG —John Anderson (J. Anderson, L. Bradley) J. D. Anderson, L. Deimore; Al Gallico, BMI/Low Dog, ASCAP; Warner Bros. 7-29276	71	74	4	IT'S A COVER UP —Peter Isaacson (S. Tutt) A. Fixel, E. McQuary, Scott Tutt, BMI; Union Station 1006
9	11	11	IN MY DREAMS —Emmylou Harris (Brian Ahern) Paul Kennerly; Irving Music Inc., BMI; Warner Bros. 7-29329	40	33	10	SOUTHERN WOMEN —The Wright Brothers (J. Dowell, M. Daniel) K. Blazy, M. Hiter, J. J. Mohead; New Albany/Protunes, BMI; Mercury 818-653-7	72	57	8	LO AND BEHOLD —Tennessee Valley Boys (G. Kane, D. Goodman) D. Goodman, B. Hobbs, J. Rodriguez; Guyasupa/Beckaroo/Rodriguez, BMI; Nashwood 12684
10	12	9	YOU'VE STILL GOT A PLACE IN MY HEART —George Jones (B. Sherrill) L. Payne, Fred Rose, BMI; Epic 34-04413	41	45	5	MEMORY LANE —Joe Stampley & Jessica Boucher (J. Stampley, Lobo) T. Stampley, D. Rosson, D. McComb, Mullet/Old Gramps/Tony Stampley, BMI; Epic 34-04446	73	61	15	IN THE MIDNIGHT HOUR —Razzy Bailey (N. Wilson, T. Brown) S. Cropper, W. Pickett, Irving/Cotillon, BMI; RCA 13718
11	13	7	WHEN WE MAKE LOVE —Alabama (H. Shedd, Alabama) T. Seals, M. Williams; Cavesson Music Enterprises Co., ASCAP/Warner-Tamerlane, BMI/Welbeck Music Corp., ASCAP; RCA 13763	42	46	6	BORN TO LOVE YOU —Karen Brooks (J.E. Norman) C. Black, L. Marine, Jr.; Chappell, ASCAP/Unichappell/Watch Hill, BMI; Warner Bros. 7-29302	74	41	16	CANDY MAN —Mickey Gilley & Charly McClain (N. Wilson) B. Ross, F. Neil; Unichappell, BMI; Epic 34-04368
12	14	11	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	43	24	15	I GUESS IT NEVER HURTS TO HURT SOMETIMES —The Oak Ridge Boys (R. Chaney) R. VanWarmer; Terra Form/Fourth Floor, ASCAP; MCA 52342	75	55	12	DEDICATE —Kieran Kane (J.E. Norman) Kieran Kane, Keiran Kane/Litton, ASCAP, Warner Brothers 7-29336
13	15	10	FOREVER AGAIN —Gene Watson (R. Reeder, G. Watson) W. Robb, D. Kirby Tree/Cross Keys, (Tree Group) BMI/ASCAP; MCA 52356	44	49	4	DISENCHANTED —Michael Martin Murphy (J.E. Norman) C. Rains, J.E. Norman, M. Murphy; Chesokee Bottom; Kahala; Timberwolf, ASCAP/BMI; Liberty 1517	76	79	3	CAROLINE'S STILL IN GEORGIA —Mac Davis (G. Fundis) W. Holyfield Bibb, ASCAP; Casablanca 818-919-7 (Polygram)
14	16	8	SOMEBODY'S NEEDIN' SOMEBODY —Conway Twitty (C. Twitty, D. Henry, J. Bowen) L. Chera; Intersong, Ja-Lea, ASCAP, Warner Bros. 7-29308	45	54	2	GOD BLESS THE U.S.A. —Lee Greenwood (J. Crutchfield) L. Greenwood; Music Corp. of America/Sycamore Valley, BMI; MCA 52386	77	NEW ENTRY		LONELY HEART —Tammy Wynette (J. Crutchfield) P. Overstreet, Silverline, BMI; Epic 34-04467
15	17	9	I DON'T WANNA BE A MEMORY —Exile (B. Killen) J.P. Pennington, S. Lemaire; Pacific Island/Tree (Tree Group), BMI; Epic 34-04421	46	50	4	FOREVER YOU —The Whites (R. Skaggs) J. Beland; Atlantic, BMI; MCA/Curb 52381	78	63	6	WANT ADS —Robin Lee (J. Morris) Johnson/Perry/Perkins; Gold Forever, BMI; Evergreen 1018 (NSD)
16	18	9	WHY GOODBYE —Steve Wariner (N. Wilson, T. Brown) M. Wright, R. Leigh; Land Of Music, CBS U Catalog Inc., BMI/Lion Heated, ASCAP/CBS Unart, BMI; RCA 13768	47	34	15	GOD MUST BE A COWBOY —Dan Seals (K. Lehning) D. Seals, Pink Pig, BMI; Liberty 1515	79	NEW ENTRY		SOMEBODY BUY THIS COWGIRL A BEER —Shelly West (S. Garrett, S. Dorff) S. Dorff, M. Brown, S. Garrett, P. Biese, BMI; Viva 7-29265
17	3	13	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	48	58	4	I WANT TO GO SOMEWHERE —Keith Stegall (K. Lehning) D. Lowery, M. McAnally; Sheddhouse/I've Got The Music, ASCAP; Epic 34-04442	80	70	8	DO I EVER CROSS YOUR MIND —Ray Charles (R. Charles) M. Smotherman, B. Burnette; Songs of Koppelman/Sweventh Sun Garbo/Dorsey, ASCAP; Casablanca 818-919-7 (Polygram)
18	21	9	BETWEEN TWO FIRES —Gary Morris (J.E. Norman) J. Buckingham, S. Lorber, J.D. Martin; Warner-Tamerlane/Duck Songs/WB Music/Boh Montgomery Music/Music Corp. of America/BMI/ASCAP/Warner Bros. 7-29321	49	59	3	LET'S LEAVE THE LIGHTS ON TONIGHT —Johnny Rodriguez (R. Albright) B. McDill, R. Bourke; Hall-Clement, BMI/Chappell, ASCAP; Epic 34-04460	81	NEW ENTRY		OKLAHOMA HEART —Becky Hobbs (B. Mevis) B. Gallimore, B. Hobbs, B. Mevis, B. Shore, WB/Make Believe/Dejams, Warner-Tamerlane/Beckaroo/Believe us or Not/Royal Haven, BMI; Liberty 1520
19	5	15	I DON'T WANT TO LOSE YOUR LOVE —Crystal Gayle (J. Bowen) J. Carbone; Sixty-Ninth Street, BMI; Warner Bros. 7-29356	50	72	2	LONG HARD ROAD (THE SHARECROPPER'S DREAM) —Nitty Gritty Dirt Band (M. Morgan, P. Worley) R. Crowell; Coolwell/Granite, ASCAP; Warner Bros. 7-29282	82	NEW ENTRY		MY BABY'S GONE —The Kendalls (B. Ahern) H. Houser, Central Songs, BMI; Mercury 822-203-7
20	26	8	THE WHOLE WORLD'S IN LOVE WHEN YOU'RE LONELY —B. J. Thomas (B. Montgomery) D. Tyler, F. Knoblock; Unichappell/Intuit, BMI/Goodspot, ASCAP; Cleveland Int'l/Columbia 38-04431	51	60	5	IF EVERY MAN HAD A WOMAN LIKE YOU —The Osmond Brothers (J.E. Norman) B. Springfield; Unichappell, BMI; Warner/Curb 7-29312	83	65	9	DOWNTOWN —Dolly Parton (V. Garay) T. Hatch; MCA, ASCAP; RCA 13756
21	27	7	ATLANTA BLUE —The Staler Brothers (J. Kennedy) D. Reid; Statler Brothers, BMI; Mercury 818-700-7	52	51	7	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	76	4	YOUR EYES —Bill Anderson (B. Anderson, M. Johnson) T. Carisse; Mercury Bros./Stallion/Rocky Bell, BMI; Southern Tracks 1026
22	23	9	BAND OF GOLD —Charly McClain (N. Wilson) R. Dunbar, E. Wayne; Gold Forever, BMI, Epic 34-04423	53	36	15	MAN OF STEEL —Hank Williams Jr. (J. Bowen, H. Williams Jr.) H. Williams Jr.; Bocephus, BMI; Warner/Curb 7-29382	85	53	9	BABY COME TO ME —Stephanie Winslow (R. Ruff) R. Temperton, Almo/Rodsongs, ASCAP; MCA/Curb 52372
23	28	6	JUST ANOTHER WOMAN IN LOVE —Anne Murray (J.E. Norman) P. Ryan, W. Mallette; Southern Nights, ASCAP; Capitol 5344	54	64	3	OH CAROLINA —Vince Gill (E. Gordy, Jr.) R. Albright, J. Elliott, M. Sanders, Milene, ASCAP; RCA 13809	86	88	2	YOU ARE WHAT LOVE MEANS TO ME —Craig Bickhardt (C. Feldman, Brent Mahre) C. Bickhardt, Colgems-EMI, ASCAP; Liberty 1518
24	25	9	VICTIMS OF GOODBYE —Sylvia (T. Collins) D. Morgan, D. Primmer; Tom Collins/Collins Court, BMI/ASCAP; RCA 13755	55	71	2	IF ALL THE MAGIC IS GONE —Mark Gray (B. Montgomery, S. Buckingham) C. Lester; Warner-Tamerlane/Writer's House, BMI; Columbia 38-04464	87	67	15	BOYS LIKE YOU —Gail Davies (G. Davies) G. Davies, W. Igleheart; Little Chickadee, BMI/Black Note, ASCAP; Warner Bros. 7-29374
25	29	8	I STILL DO —Bill Medley (J. Crutchfield) J.D. Martin, J. Jarrard; MCA, BMI, Alabama Band, ASCAP, RCA 13753	56	47	16	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	88	86	19	IF I COULD ONLY DANCE WITH YOU —Jim Glaser (D. Tolle) P. McManus; Music City, ASCAP; Noble Vision 104
26	31	5	ANGEL IN DISGUISE —Earl Thomas Conley (N. Larkin, E.T. Conley) E.T. Conley, R. Scruggs; Blue Moon/April, ASCAP/Full Armor, BMI, RCA 13758	57	NEW ENTRY		FORGET ABOUT ME —The Bellamy Brothers (D.H. Bellamy, S. Kline) T. Sals, E. Setser, F. Miller; Warner-Tamerlane/Face The Music/Irving/Down 'N' Dixie/Rare Blue, BMI/ASCAP; MCA/Curb 52380	89	83	21	THANK GOD FOR THE RADIO —The Kendalls (B. Mevis) M.D. Barnes/R.J. Jones; Blue Lake, BMI; Mercury 818-056-7
27	19	11	TOGETHER AGAIN —Kenny Rogers and Dottie West (Larry Butler) Buck Owens; Central Songs, BMI; Liberty B-1516	58	56	18	THE YELLOW ROSE —Johnny Lee with Lane Brody (J. Bowen) J. Widler, K. Welch, G. Nickholson; WB, ASCAP/Elektra-Asylum, BMI/Cross Keys (Tree Group), ASCAP; Full Moon/Warner Bros. 7-29375	90	90	2	RISE ABOVE IT ALL —Joe Waters (Not Listed) J. Waters, New Colony/Lantern Light, BMI; New Colony 6815
28	32	8	BETTER OUR HEARTS SHOULD BEND (THAN BREAK) —Bandana (J.E. Norman, Eric Prestidge) B. McCarthy; Bankable, ASCAP; Warner Bros. 7-29315	59	62	4	HANGING ON —Lane Brody (C. Moman) B. Mize, I. Allen, ATV, BMI; Liberty 1519	91	NEW ENTRY		IT WON'T BE EASY —Lois Johnson (D. Silvers) D. Silvers, Almarie/Eno River, BMI; EMH-30
29	35	6	MAMA HE'S CRAZY —The Judds (B. Maher) K. O'Dell, K. O'Dell, BMI; RCA/Curb 13772	60	48	16	HAPPY BIRTHDAY DEAR HEARTACHE —Barbara Mandrell (T. Collins) M. David, A.P. Jordan; Collins Court, ASCAP; MCA 52340	92	73	6	WHO DAT —David Frizzell (S. Garrett, S. Dorff) M. Brown, S. Dorff, S. Garrett; P. Biese/Wallet/Katsy, BMI; Viva 7-29332
30	37	3	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	61	68	4	DAY BY DAY —McGuffey Lane (M. Morgan, P. Worley) R. McNeley, J. Schwab; McGuffey Lane/Hat Band, BMI; Atlantic America 7-99778	93	91	15	SOMEONE IS FALLING IN LOVE —Kathy Mattea (R. Peoples, B. Hill) P. Sebert, L. Domann; Atlantic/Boquillas Canyon, BMI/Criterion/Space Case, ASCAP; Mercury 818-289-7
31	30	7	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	62	69	3	MOST OF ALL I REMEMBER YOU —Mel McDaniel (M. McDaniel) R. Scaife, P. Thomas, Vogue/Partner, BMI; Capitol 5349	94	77	4	IF YOU'RE SERIOUS ABOUT CHEATING —Randy Wright (E. Kilroy) R.C. Bannon, J. Schweers; Warner-Tamerlane/Jack And Bill, BMI/ASCAP; MCA 52358
				63	80	2	I HURT FOR YOU —Deborah Allen (R. Van Hoy) D. Allen, R. Van Hoy, Posey/Van Hoy/Unichappell, BMI; RCA 13776	95	89	19	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
								96	92	4	THAT'S THE TRUTH —Johnny Cash (B. Ahern) P. Kennerly, Rondor, BMI; Columbia 3804428
								97	94	19	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
								98	75	18	I COULD 'A HAD YOU —Leon Everette (B. Mevis) B.M. Rice, April/Swallow Fork, ASCAP; RCA 13717
								99	87	3	I STILL LOVE YOUR BODY —Tommy Overstreet (B.L. Springfield) B.L. Springfield, S. Allen, Chappell, ASCAP/Uni-Chappell, BMI; Gervasi-665
								100	85	11	I PASS —Gus Hardin (Rick Hall) Michael Garvan, David Rosson, Tom Shapiro; Tree Publishing Co., Inc./O'Lyric Music, BMI; RCA PB-13751

○ 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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"YOU'VE GOT A GOOD LOVE COMIN'."
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Country Video Catalog

The production of country music videos has escalated dramatically. As many as 20% of the singles appearing weekly on the Hot Country Singles chart carry accompanying videos (Billboard, May 26). Outlets are increasing, along with budgets. Record label reps estimate that the number of national and local showcases for clips to air has expanded to a figure somewhere between 60 and 100. Even radio stations today now have VCR equipment, allowing programmers to keep updated on companion visuals to chart contenders. As of this week, country record labels have a total of 149 music videos in circulation. Listed here in addition to the video titles are label contacts for obtaining video catalog.

MAJOR LABELS

CBS (and affiliated labels)—Contact: Bobbye Crawford, (615) 742-4321
Moe Bandy, "She's Not Really Cheatin'," "Someday Soon"
Moe Bandy/Joe Stampley, "Just Good Ol' Boys"
Bobby Bare, "Drunk And Crazy," "Food Blues," "Song Of The South"
Calamity Jane, "I've Just Seen A Face"
Johnny Cash, "One Piece At A Time," "Johnny 99," "The Baron"
Rosanne Cash, "Seven Year Ache," "Rainin'," "I Wonder"
Ray Charles, "3/4 Time," "Wish You Were Here Tonight"
Lacy J. Dalton, "Hard Times," "You Can't Fool Love," "Me 'N' You"
Charlie Daniels, "Volunteer Jam" (four songs), "Stroker Ace"
Janie Fricke, "Do Me With Love," "I'll Need Someone To Hold Me (When I Cry)"
Larry Gatlin and The Gatlin Bros. Band, "All The Gold In California," "What Are We Doin' Lonesome," "We're Number One," "Take Me To Your Lovin' Place," "Help Yourself To Me," "The Wind Is Bound To Change," "Sure Feels Like Love," "Denver"
Crystal Gayle, "Too Many Lovers," "Half The Way," "If You Ever Change Your Mind," "The Blue Side," "Danger Zone"
Mickey Gilley, "Talk To Me," "You Really Got A Hold On Me"
Mark Gray, "Left Side Of The Bed"
Merle Haggard, "Big City," "Are The Good Times Really Over For Good"
Merle Haggard/Willie Nelson, "Pancho And Lefty"
Fred Knoblock, "Overnight Sensation," "Memphis"
Charly McClain, "Fly Into Love," "Sleepin' With The Radio On," "Who's Cheatin' Who"
Ronnie McDowell, "Watchin' Girls Go By," "Older Women," "Wandering Eyes," "Step Back"
Willie Nelson, "Heartbreak Hotel," "One For My Baby," "Trouble In Mind," "Always On My Mind," "Tougher Than Leather," "Without A Song"
Johnny Paycheck, "Take This Job And Shove It"
The Rovers, "Pain In My Past," "What's A Nice Guy Like Me," "Me And Millie," "Chattanooga Shineshoe Boy"
Ricky Skaggs, "Cryin' My Heart Out Over You," "You May See Me Walkin'," "Don't Get Above Your Raisin'," "Heartbroke," "Honey (Open That Door)"
B. J. Thomas, "Whatever Happened To Old-Fashioned Love," "Two-Car Garage"
Slim Whitman, "When," "That Silver-Haired Daddy Of Mine," "I Remember You"

RCA—Contact: Video Hotline, (615) 244-9880, or John Olsen or Donna English, (615) 244-9880
Alabama, "Mountain Music," "Dixieland Delight," "The Closer You Get"
Earl Thomas Conley, "Crowd Around The Corner," "Don't Make It Easy For Me," "Angel In Disguise"
Vince Gill, "Turn Me Loose"
Gus Hardin, "I Pass"
Waylon Jennings (with Hank Williams Jr.), "The Conversation"
The Judds, "Mama He's Crazy"
Ronnie Milsap, "Stranger In My House," "Any Day Now"
Dolly Parton, "Potential New Boyfriend"
Charley Pride, "Every Heart Should Have One"
Steve Wariner, "Why Goodbye"

MCA (and affiliated labels)—Contact: Kay Shaw, (615) 244-8944
Atlanta, "Atlanta Burned Again Last Night," "Dixie Dreaming," "Long Cool Woman," "Blue Side Of The Grey," "Sweet Country Music"
Burrito Brothers, "Almost Saturday Night"
Jimmy Buffett, "One Particular Harbor"
Lee Greenwood, "IOU"
Brenda Lee, "Didn't We Do It Good"
Wayne Massey, "Say You'll Stay"
Sam Neely, "Old Photographs"
Oak Ridge Boys, "Love Song," "Thank God For Kids," "Ozark Mountain Jubilee," "I Guess It Never Hurts To Hurt Sometimes"
George Strait, "Amarillo By Morning," "You Look So Good In Love"

Thrasher Brothers, "It's So Good," "Whatcha Got Cookin' In Your Oven Tonight"
Gene Watson, "You're Out Doing What I'm Here Doing Without," "Sometimes I Get Lucky And Forget"
James & Michael Younger, "Lovers On The Rebound"

POLYGRAM/MERCURY—Contact: Martha Moore, (615) 244-3776
Tom Jones, "It'll Be Me"
The Kendalls, "Movin' Train"
Savannah, "Matinee Motel"
The Statlers, "Whatever," "Guilty," "Elizabeth," "Atlanta Blue"

WARNER BROS.—Contact: Ronna Rubin, (615) 320-7525
Bellamy Brothers, "When I'm Away From You," "I Love Her Mind"
David Frizzell/Shelly West, "Silent Partners"
Crystal Gayle, "Til I Gain Control Again," "I Don't Want To Lose Your Love"
Emmylou Harris, "Mr. Sandman," "I Don't Have To Crawl"
Johnny Lee, "Hey Bartender"
Johnny Lee/Lane Brody, "The Yellow Rose"
Dean Martin, "Since I Met You Baby"
The Osmond Brothers, "Never Ending Song Of Love," "She's Ready For Someone To Love Her"
Eddie Rabbitt, "Step By Step," "I Don't Know Where To Start," "Someone Could Lose A Heart"
T. G. Sheppard, "Finally"
Hank Williams Jr., "Queen Of My Heart"

CAPITOL/EMI AMERICA—Contact: Marc Rodriguez, (213) 462-6252
Anne Murray, "A Little Good News," "That's Not The Way (It's S'posed To Be)"

INDEPENDENT LABELS

BLACK GOLD—Contact: Laurie Zmudka, (615) 256-5202
The Gairrett Bros., "Not Tonight I've Got A Heartache"

CYCLONE—Contact: Bob Witte, (615) 242-2548
Davis Nolan, "The Fortunes Of Fame"

EVERGREEN—Contact: Johnny Morris, (615) 327-3213
Buzz Cason, "Settin' The Woods On Fire"
Robin Lee, "Want Ads"

HISTORY—Contact: Don Grant, (417) 561-4572
Johnny Maggard, "Where's The Beef"

HOT SCHATZ—Contact: Schatzi Hageman, (615) 385-4760
Brentwood, "Anything For Your Love"

INDIGO (and affiliated labels)—Contact: Kenny Kiper, (615) 242-1565
Darrell Clanton, "Lonesome 7-7203"
Stonewall Jackson, "I'm Just An Old Chunk Of Coal"
Harold MacIntyre, "Heaven's Almost As Big As Texas"
Jeanne Pruett, "We Came So Close"

LS—Contact: Lee Stoller, (615) 868-7171
Cristy Lane, "Midnight Blue"

MESA—Contact: Taylor Sparks, (615) 297-6272
Karen Taylor-Good, "Handsome Man," "Welcome To The World"

MOON SHINE—Contact: Joe Harmon, (615) 377-3330
Margo Smith, "Wedding Bells"

NEW COLONY—Contact: Willi Pack, (800) 848-9900
Joe Waters, "Harvest Moon"

Compiled By ANDREW ROBLIN

Record Fan Fair Turnout Predicted

• Continued from page 36

She Found In Me"), Larry Henley and Janie Fricke ("He's A Heartache"), Mike Roid ("Stranger In My House") and Randy Owen of Alabama ("Lady Down On Love").

The International Fan Club Organization dinner will be held Friday at 6 p.m., followed by its annual show. The Oak Ridge Boys are hosting this year's event. Performances begin at 8 p.m. and include such artists as Loretta Lynn, Razy Bailey, Gary Morris, Johnny Lee, Darrell Clanton, Margo Smith, Rex Allen Jr. and Karen Taylor-Good. During the IFCO Show, the annual Tex Ritter Award will be presented to the person or organization that has done the most to promote country music internationally within the preceding year.

MCs for the IFCO Show will be Jarrett Day of KSO Des Moines and Lee Shannon of KWKH Shreveport. Tickets for the dinner and showcase must be purchased separately from Fan Fair registration.

Fan Fair activities continue on Saturday morning with the All-American Country Games. Team captains are Brenda Lee (red), Richard Sterban (white) and Lee Greenwood (blue). Teams are comprised of country artists who compete in a series of athletic competitions. This event takes place at Vanderbilt Stadium. Proceeds benefit the Tennessee Special Olympics.

Multimedia Plans 11 New Music Television Shows

NASHVILLE—As part of its newly named "America Comes Alive" series, Multimedia Entertainment is syndicating a total of 11 different television packages for the 1984-85 season.

Two of these shows are live annual awards productions: January's "Music City News Top Country Hits Of The Year" and "The Music City News Country Awards," telecast in June.

Others will include Ronnie Milsap's first tv special, titled "In Celebration," with guests Gladys Knight & the Pips, Glen Campbell, Ray Charles, Leon Russell, the Whites, Janie Fricke and Bobby Jones & New Life; tributes to Chet Atkins and Hank Williams Jr.; a 10th anniversary special on Charlie Daniels' Volunteer Jam; a salute to Wembley, which will expose this international country music festival to U.S. audiences for the first time; a show taped during this year's annual New Faces Show at the Country Radio Seminar; and "Double Platinum," a 60-minute special featuring American and British rock bands past and present.

Nashville Scene

• Continued from page 38

Times" award, given to—who else—Willie Nelson.

Oh, yeah, we forgot one. People's "best body part" award went to Crystal Gayle's hair. Snips the magazine slyly, "Crystal's hair is an inch shorter than Little Jimmy Dickens." (For those who have stopped counting, that's four-eleven.)

★ ★ ★

Different magazine, but... Did anyone notice Playboy's enthusiastic review of Larry Willoughby's debut

album on Atlantic/America Records in a recent issue? Playboy mentioned Willoughby's connection to Rodney Crowell (cousins) and pointed out their stylistic similarities.

Several country heavies are slated to have their own CBS-TV specials in the 1984-85 season. These include Kenny Rogers, Barbara Mandrell, Willie Nelson, Johnny Cash and Anne Murray. Maybe we should include Julio Iglesias here, too, now that he's had his first country No. 1. These acts join non-country celebs Shirley MacLaine, Barry Manilow,

Lionel Richie and Neil Diamond, all to be featured by CBS in the coming year.

Jason & the Scorchers don't have a CBS special yet. But the way things are going for the Nashville group since it signed with EMI on the West Coast, that may not be far away.

The Scorchers took their specialized brand of rock/country/wave to Europe for a breakneck three-week tour in April and managed to win over the relatively sophisticated European music press. (Commented Melody Maker magazine: "Jason &

the Scorchers should be experienced at the earliest opportunity... see them and believe.")

The overseas tour was coordinated by Eli Ball, the Nashville Music Group and manager Jack Emerson, in conjunction with EMI. Tour dates included the Markthalle in Hamburg, the Rolling Stone in Milan and the Venue in London. Just so they didn't get bored between gigs, the Nashville rockers rolled on into Norway, Finland, Denmark, Belgium, Holland and France. Then they also did local television appearances. (But

when did they have time to buy their souvenirs?)

While we're on the topic of R-O-C-K and R-O-L-L from Nashville, RPM were guests of honor at a listening party for their debut Warner Bros. album, cut in England with Gary Langan, who engineered Yes' smash "90125." Warners has done a video on the group to accompany the single. At the rate rock bands are progressing from Nashville, the Nashville Music Assn. may not have to do much self-promotion in this area.

Talent

SINGER MOVES TO CLARIFY IMAGE

Holliday Makes R&B Commitment

By PAUL GREIN

Peabo Bryson and Jennifer Holliday comprise one of the season's top touring packages. Bryson was profiled in last week's issue; here Holliday talks about the tour, her upcoming album and her new management deal.

LOS ANGELES—Two years after making her initial impact in "Dreamgirls," Jennifer Holliday is still trying to establish a distinctive identity as a recording artist. Pop radio stations are inclined to view her as an r&b singer, but, perhaps because of her Broadway background, some black stations may think of her as a pop star.

Holliday suspects that's why her first solo album, "Feel My Soul," fell through the cracks last year. To elim-

inate image confusion, she has decided to make a firm commitment to r&b.

To that end, she has recruited Reggie Calloway (Midnight Star) and Reggie Lucas (Stephanie Mills, Madonna) to produce two tracks each on her next album. And she's in the midst of a three-month tour with Peabo Bryson, designed to introduce her to his sizeable black constituency.

"There was a lot of confusion," Holliday concedes. "I love all music, but I'm seeing that I can't do it all like I want to. I wish I could do a different (style) album every year, but first you have to form a base."

Holliday says that her label, Geffen Records, made it clear that they "would love to have something that people can dance to." That's why she scouted for producers who specialize in rhythm material.

"When you're a ballad singer, singing uptempo songs is very hard. So I decided to go to the people who do uptempo songs. Reggie Lucas has more of an uptempo pop flavor, whereas Reggie Calloway is just straight-ahead funk/r&b. I wouldn't want to go as heavy funk as he can, but I do like a couple of his songs."

Holliday also hopes to enlist Arif Mardin to produce four ballads on the album, including "Say You Love Me," which will be the title cut. That song was an r&b hit in 1976 for D.J. Rogers, whom Holliday cites as a major influence on her singing style. "I got a lot of my gutsiness just from listening to him," she says.

Holliday hopes to begin the album in July and have it out before Christmas. While Holliday cut her first album around her "Dreamgirls" commitment, she says she'll give this one her fulltime attention.

While the tour with Bryson has been drawing positive reviews (Billboard, May 26), Holliday concedes that at first she didn't want to go. "My agency (APA) called and said, 'Would you go out with Peabo? It will be a great package. He's a ladies' man; you sing love songs. People will love it.' I didn't want to. You kind of want to go out and do your own thing. But it's very expensive to go out on the road. By going together, we can cut back on expenses."

Holliday, who did some solo warmup dates last month in Detroit, Dallas and Atlantic City, says she's enjoying the tour. "I like concerts," she says. "This isn't me playing a character. Now I get to be Jennifer, and I still get the same response. After I finish the next album, I want to put a package together and go back out again in January."

Holliday recently signed a management deal with Santa Monica-based Ned Shankman and Ron DeBlasio, six months after ending her prior deal with Suzanne DePasse and Tony Jones.

Holliday says she had been looking for a new manager since January, and had interviewed 13 prospective candidates. She chose Shankman/DeBlasio because "they fit in with the organization I already have of business managers, lawyers, agents and secretaries. I felt they would really work with me and not try to come and take over my life, or beat up the people I already have."

But Holliday says she wasn't necessarily looking for a manager who would help provide her with career direction. "I didn't need anybody to come in and say, 'This is where you need to go.' I bought my ticket a long time ago."



THE ANGEL ARRIVES—MCA labelmates Tracey Ullman and Real Life get acquainted at a party before the Australian band opened for Eurythmics at the Wilshire Theater in Beverly Hills. Shown from left are Real Life's Richard Zatorski, Ullman and group members David Sterry, Allan Johnson and Danny Simcic.

MOVIE REVIEW

Talking Heads Captured Lovingly

By JACK McDONOUGH

SAN FRANCISCO—The crowd at the premiere showing of the new Talking Heads film "Stop Making Sense" reacted exactly as director Jonathan Demme and the band must have wished: They applauded wildly after each number, just as if they were at a live concert.

The 86-minute film, shot by Demme and a six-camera crew at Los Angeles' Pantages Theatre last fall, drew a full house to the 1,560-seat Castro Theatre April 24 as the closing night entry of the marathon San Francisco Film Festival.

Demme's chief accomplishment in "Stop Making Sense" is to focus so lovingly on the various members of the band—especially the ever-changing and engagingly enigmatic David Byrne—that the viewer feels like a welcome loiterer on stage as the band blazes through its set.

The intention is apparent right from the top as Byrne begins the show alone on acoustic guitar and then is joined, steadily and dramati-

cally, by the rest of the nine-person ensemble, until the entire troupe is careening through the breakneck polyrhythms with which they almost literally succeed in burning down the house.

This painterly, layer-by-layer stacking of musical components is capitalized upon by the rich visual luster given the film by cinematographer Jordan Croneweth ("Blade Runner," "Altered States"), who at first offers almost a Rembrandt canvas, rich with deep, oily sheen and shadow, and then opens up into more arresting black-and-white and fluorescent motifs.

Reservations are minor. Though takes from various nights of shooting are stitched together almost perfectly, still one can see rapidly alternating moments in one song where Byrne's shirt is buttoned up to the neck, then unbuttoned, then buttoned again.

A more serious problem to this writer was the failure to move from the stage until the final moments of

the film. Even the best concert films are hard put to command full attention to nothing but 90 minutes of straight stage performance. Fast insertion here and there of some visual variety might have served as antidote—perhaps a smattering of asides from Heads videos, or better still, a setting of venue and audience as reference points.

The Heads, as principal owners of the film, together with minor stakeholder Warner Bros., are currently negotiating for theatrical release of the 35 mm Dolby stereo film, claimed to be the first music film to employ direct-to-film digital re-recording technology. Mixing on a Sony 3324 digital multitrack was done at Warner's Hollywood Studio A. A soundtrack album is expected.

LOS ANGELES—The Rev. Al Sharpton, who had previously criticized the Jacksons for planning to exclude local black promoters and to bypass major black population centers on their forthcoming "Victory" tour, says that he is satisfied with the group's response to those criticisms.

Speaking at the end of a press conference called by Don King and Joe and Katherine Jackson Monday (21), Sharpton said: "I'm here because I feel the Jackson family has set a pace and a pattern that should be followed by all black superstars."

"I was very happy that the Jacksons have agreed to go into those major markets and use those minority promoters they've always used. We hope Lionel Richie and others will do the same. At this time we're boycotting Lionel Richie on a national level. But hopefully the Jacksons' decision after meeting with us will be a beacon light to other entertainers that you don't forget where you come from."

In a statement, Mrs. Jackson said the group will make every effort to play such major urban centers as New York, Chicago, Detroit, Philadelphia, Washington, Atlanta and Cleveland. Previous reports had held that the group would bypass some or all of these cities, because of security considerations.

"In New York, they were planning to play Meadowlands and Nassau Coliseum," Sharpton said. "I talked them into Madison Square Garden. Our concern, in New York as elsewhere, was that young minority kids not be excluded."

Compromise Brings Gatlin 'One Day Closer' To A Hit

• Continued from page 36

them and they all sounded alike... maybe it was time to consider something else."

Gatlin concedes that constant touring and writing may have insulated him from changes on the music scene. "I guess the music business shifted on me while we were out there in middle America playing 200 dates a year. The business changed, and I didn't see it."

Gatlin decided to re-sign with CBS in Nashville, and Blackburn put him in the studio with Muscle Shoals producer Rick Hall. Together, they spent weeks sifting through songs by other writers for the project. It was a difficult time for the singer.

"It wasn't the actual mechanics of singing the outside stuff that bothered me," he explains. "The hardest thing was the philosophical, emotional part of breaking down and doing something you hoped you'd never have to do."

Although Gatlin says he looked for the "best songs" he could find from outside writers, only his own compositions will be used for singles. "It's not that the four outside songs aren't good," he says. "But I think mine are better."

The first single pulled off the al-

bum last fall was a definite departure for the Gatlin Brothers: a Texas swing-flavored tune called "Houston (Means I'm One Day Closer To You)." It shot to the top of the country charts at Christmas and seemed to earn Gatlin new acceptance from country programmers previously alienated by his stream of pop-sounding releases. The second single, "Denver," shows every sign of duplicating "Houston's" success: It's at a bulleted seven on the country chart in its 11th week.

Although he isn't sure he'll cut outside songs again, Gatlin says the experience in the studio has forced him to concentrate more closely on his own writing. Meanwhile, he's working on a screenplay for a proposed movie based on his country classic, "Penny Annie."

Once plagued by criticism for his outspoken opinions, Gatlin thinks this past year has mellowed him somewhat.

"I'm not the Barbra Streisand of country music, and a lot of things I've done or said have been blown out of proportion," he insists. "But it's stupid to pretend you don't know when you have talent. There's nothing wrong with confidence, as long as it's kept in perspective. I think I do that."

Big Cities Will See Jacksons

Tour To Hit Major Markets, Use Minority Promoters

At the press conference, Don King said he and Joe and Katherine Jackson are still looking for a co-promoter for the tour. "We're currently discussing that with various third parties," he said, "because we wanted to go out with a guarantee. We hope the discussions will be fruitful, but the tour starts on June 22 with or without a guarantor."

The first date is at the Rupp Arena in Lexington, Ky. Subsequent dates were due to be announced this week, pending finalization of security and ticket plans. King reconfirmed that the tour will encompass 40 shows in 12 cities, and estimated that it would

gross between \$50 million and \$60 million.

In her statement, Mrs. Jackson made reference to the continuing spate of negative press about the tour: "I refuse to continue to let rumors and lies perpetuate about my family. I will not dignify the detractors or troublemakers by naming them, but let me say that we are united as a family."

In answer to a question about rumors of a "rift" in the family, an unnerved Mrs. Jackson said that the people "circulating all these rumors... will be named later."

PAUL GREIN



CALIFORNIA'S BEST—Los Angeles group American Girls wraps an EP before hitting the road with R.E.M. for an eight-city tour of England. Pictured from left are group members D.B. Tressler and Louise Goffin, engineer John Holbrook, American Girls Brie Howard and Hilary Shapiro and producer Mick Ronson.

The Tour That Meant "Serious Business" in 1984.



John Cougar Mellenkamp

SOLD-OUT

1984 "Uh-huh" Tour Promoters

Beach Club Booking
Belkin Productions
Bill Graham Presents
Bob Kelley/Mid-South Concerts
Brass Ring Productions
Cellar Door Concerts
Contemporary Productions
DiCesare-Engler Productions
Don Law Company
Electric Factory Concerts
Harvey, Corky & Tice & Austen Fagen
Jam Productions
Jim Koplik & Shelly Finkel for Cross Country Concerts
Joe Sullivan and Sounc Seventy Productions
Radio City Music Hall Productions
Randy McElrath and Stardate Productions
Rock'n Chair Productions
Schon Productions
Sunshine Promotions/Sunshine South
Tony Ruffino & Larry Vaughn Productions
Twin Lion Entertainment Company and Magic Productions
Universal Amphitheatre

Thanks to John, Ted, everyone at Tour Management Associates and A.T.I.

Al Green Kicking Off '84 Paul Masson Concert Series

SARATOGA, Calif.—The 1984 Paul Masson Summer Series, the oldest winery music series in the U.S., opens June 16 with Al Green and the 150-voice Emmanuel Mass Choir. Green's appearance marks the first gospel show for the series as well as

its largest non-classical event.

The "Vintage Sounds" popular/jazz offerings this year at the 1,000-seat mountainside amphitheatre overlooking the Santa Clara Valley include Stephane Grappelli and David Grisman, June 28-July 1; Mel Tilis and Ray Sawyer, Aug. 16-19;

George Shearing and Mel Torme, Aug. 30-Sept. 3; and Smokey Robinson, Sept. 13-16.

The summer events also include three classical music events and a month's worth of performances by the Valley Shakespeare Festival.

Dance Trax

By BRIAN CHIN

Herewith, a hodgepodge of newly released singles: Madonna's inevitable third top 40 hit, her self-written "Lucky Star," has been remixed with new production co-credit by John Benitez (along with original producer Reggie Lucas). It's been coupled with the long "Borderline" mix (previously unreleased) for a commercial Sire 12-inch... "Dissidents," the new Thomas Dolby single on Capitol 12-inch, is somewhat closer to the expectations of the fans of "She Blinded Me With Science." Still, it's pretty avant-garde, in the manner of the Was (Not Was) hit, "Tell Me That I'm Dreaming," as remixed by Francois Kevorkian... Konk, as ever, is wild and crazy on "Your Life" (Sleeping Bag 12-inch), a fun combination of Latin jazz and light electronic funk, and every bit as accomplished as their underground hit of 1983, "Konk Party."

Raps: U.T.F.O.'s "Beats And Rhymes," a trio rap (Select 12-inch), is played by Full Force, a Brooklyn-based funk group, which has gone headlong into the electronic mode. The even greater attraction is the bare dub, which charges quite a bit... Hassan & 7-11's rap, "City Life" (Easy Street 12-inch), has popped up as a chart and retail sleeper... Indeep's determinedly quirky approach hooked us again with the strangely slow "The Night The Boy Learned How To Dance" (Becket 12-inch), a rather reggae-ish cut; we had strong feelings, too, for the uptempo "You've Got To Rock It."

★ ★ ★

Briefly: There's a 7:00 version of Cherelle's "I Didn't Mean To Turn You On" on her Tabu album—a long vocal version, with tracks restored from the startlingly dubby 12-inch... The regionally huge black/club hit "Somebody Else's Guy" has been reworked on Vinyl Dreams with a new male rap by Frederick "M.C. Count" Linton as an answer record, to the original tracks... Marcus Miller's "My Best Friend's Girlfriend" (Warner Bros. 12-inch) is another of those real-life stories that people love on the radio; accordingly, it's a quick radio pick out here, aside from its jumpy new-music track... Nina Hagen's hilarious, stylishly rendered Eurodisco/cabaret torch song "Zarah" has been newly remixed in two versions after having been played widely as the flip of her last chart record, "New York, New York." Her already unusual vocal gets the popular Fairlight treatment from mixers Richard Scher and Lotti Golden in one break; the second mix is an even more radical dub treatment.

★ ★ ★

Notes: It had to happen: VHB's "Beethoven's Fifth (Street) Symphony" (Vintertainment 12-inch) updates the concept of Walter Murphy's 1976 pop hit, in hip-hop rhythm, and very well, too... Also out of the past, the first single from the Jellybean album on EMI is due in the middle of this month: an electronic revival of Morricone's "The Mexican," which will star original Babe Ruth vocalist Janita "Jenny" Haan... Rap approaches vaudeville in Kurtis Blow's latest production, friendly "Fat Boys" by the Disco 3 (Sutra 12-inch), which features breaks from a "human beat box" who vocally impersonates a drum machine.

★ ★ ★

Footnotes: In all candor, we have to wonder whether the explosion of break-dancing fashion can ultimately be as participatory as the disco touch-dancing fad of years past. After all, learning the hustle (which we did not) doesn't re-

(Continued on page 47)

JUNE 21, 1984, BILLBOARD

Billboard Dance/Disco Top 80

Survey for Week Ending 6/2/84

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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	DANCE HALL DAYS/DON'T LET GO—Wang Chung—Geffen (12 Inch) 0-20194	40	30	13	COMING OUT OF HIDING—Pamela Stanley—TSR TSR 830
2	1	8	LAND OF HUNGER—The Earons—Island 0-96958	41	41	4	ONE NIGHT ONLY—Scherrie Payne—(12 Inch) Megatone MT 129
3	8	4	TELL ME I'M NOT DREAMING (TOO GOOD TO BE TRUE)—Jermaine Jackson—(LP Cut) Arista AL8-8203	42	69	2	KEEP ON DANCING—Touch Of Class—(12 Inch) Next Plateau NP 50021
4	4	7	BABY I'M SCARED OF YOU—Womack & Womack—Elektra (7 Inch) 7-69733	43	43	3	MEGA-MIX—Herbie Hancock—(12 Inch) Columbia 44-04960
5	9	6	SELF CONTROL—Laura Branigan—(12 Inch) Atlantic 0-86954	44	68	4	WHAT PEOPLE DO FOR MONEY—Divine Sound—(12 Inch) Specific Records 225
6	6	9	NO MORE WORDS—Berlin—(12 Inch) Geffen 020195	45	40	6	I SWEAT (GOING THROUGH THE MOTIONS)—Nona Hendryx—RCA PW-13760
7	2	6	LET'S HEAR IT FOR THE BOY—Deniece Williams—(12 Inch) Columbia 44-4988	46	56	4	10,9,8,7—Armand Duchien—A&M (Import)
8	12	4	BLACK STATIONS, WHITE STATIONS—M+M—(12 Inch) RCA PW13802	47	58	3	CITY LIFE—Hassan + 7-11—(12 Inch) Easy Street EZS-7508
9	7	9	STREET DANCE—Break Machine—(12 Inch) Sire 20189-0 A	48	38	15	GIVE ME TONIGHT—Shannon—Emergency/Mirage EMDS 6542 (12 Inch)
10	11	5	JUMP—The Pointer Sisters—(12 Inch) Planet/RCA YB-13780	49	49	6	HEAD OVER HEELS—The Go-Go's—(LP) I.R.S. SP-70973
11	14	4	The Ghost In You/HEARTBEAT—Psychadelic Furs—(12 Inch) Columbia 44-4984	50	36	8	JUST ANOTHER BROKEN HEART—Dorothy Moore—(12 Inch) Streetking SKDS-1120 ADJ
12	25	4	10-9-8—Face To Face—(12 Inch) Epic 49-04989	51	34	9	YOU MIGHT THINK—The Cars—(12 Inch) Elektra Pro ED-4963
13	13	8	SOMEBODY ELSE'S GUY—Jocelyn Brown—Vinyl Dreams/Prelude VND-D01	52	44	11	DON'T WASTE YOUR TIME—Yarborough & Peoples—Total Experience/RCA TED 1-2601
14	15	7	I'M LIVING MY OWN LIFE—Earlene Bentley—(12 Inch) TVI Records TVI 2011	53	NEW ENTRY		DON'T TAKE YOUR LOVE AWAY—Pushé—(12 Inch) Partytime-Streetwise (PT-108)
15	5	10	I WANTED IT TO BE REAL—John Rocca—(12 Inch) Streetwise SWRL 2225	54	NEW ENTRY		STATE OF LOVE—Imagination—(12 Inch) Elektra 66975
16	16	8	THE REFLEX—Duran Duran—(12 Inch) Capitol V-8587	55	57	5	WHO'S YOUR BOYFRIEND—Eric—(12 Inch) Memo-10
17	17	7	ALIVE WITH LOVE—Tina Fabrique—Prism PDS-600	56	48	13	AMOK—Ledernacker—(12 Inch) 4th And Broadway 402
18	18	6	CHANGE OF HEART—Change—(LP) Atlantic 80151	57	72	2	I CAN DREAM ABOUT YOU—Dan Hartman—(12 Inch) MCA L-33-1180
19	23	5	PARIS LATINO—Bandelero—(12 Inch) Sire SR-09020190	58	42	12	THEY ONLY COME OUT AT NIGHT—Peter Brown—(12 Inch) Columbia 44 04957
20	20	7	TURN IT AROUND—Gino Soccio—Atlantic (12 Inch) 086960	59	71	2	CALL ME/GOOD FEELING—Sylvester—(12 Inch) Megatone MT-128
21	26	6	BOP 'TIL I DROP—Larrice—Streetwise SWRL 7821	60	NEW ENTRY		HURRICANE—Kim Carnes—(12 Inch) EMI-America SPRO-9118
22	33	3	I DIDN'T MEAN TO TURN YOU ON—Cherelle—(12 Inch) Tabu 429-05003	61	55	7	NO PARKING ON THE DANCE FLOOR—Midnight Star—(12 INCH) Solar/Elektra Pro ED-4970
23	10	13	THE DOMINATRIX SLEEPS TONIGHT—Dominatrix—(12 Inch) Streetwise STRL-2220	62	NEW ENTRY		LOVE ME LIKE THIS—Real To Reel—(12 Inch) Arista AD1-9192
24	32	3	FEELS SO REAL (WON'T LET GO)—Patrice Rushen—(12 Inch) Elektra 0-66970	63	65	2	MY BOYFRIEND'S BACK—Mary Buffet—(12 Inch) Moby Dick BTG 1832
25	22	10	JAM ON IT—Newcleus—(12 Inch) Sunnyview SUN 411	64	NEW ENTRY		DON'T GO LOSE IT BABY—Hugh Masekela—(12 Inch) Jive/Afrika JDI-9194
26	24	6	HEY D.J.—World's Famous Supreme Team—(12 Inch) Island 0-96956	65	NEW ENTRY		IT'S A CRYIN' SHAME (SHA LA LA LA)—David Lasley—(12 Inch) EMI-America V-7823
27	29	5	I LOVE MEN—Cinema—(12 Inch) Promise PAL-7043	66	NEW ENTRY		TAKE A CHANCE—Nuance featuring Vikki Love—(12 Inch) 4th & Broadway BWAY-403
28	28	9	TRIPPIN ON THE MOON—Claudia Barry—(12 Inch) Personal P 49808	67	53	13	ALL NIGHT PASSION—Alisha—Vanguard SPV-72
29	39	5	ROCK BOX 7—Run D.M.C.—(7 Inch) Profile PRO-7045	68	70	2	COME BACK LOVER—Fresh Band—(12 Inch) Are 'n Be RB-003
30	19	11	BORDERLINE—Madonna—(12 Inch) Sire 0-20212	69	NEW ENTRY		RHYTHM OF THE STREET—Patti Austin—(7 Inch) Qwest (QW) 7-29305
31	31	5	GOTTA GIVE A LITTLE LOVE (Ten Years Later)—Timmy Thomas—(12 Inch) A&M GG-81203	70	NEW ENTRY		HURT—Reflex—(12 Inch) Capitol V-8588
32	47	3	WHISPER TO A SCREAM (BIRDS FLY)—Icicle Works—(LP Cut) Arista AS-9155	71	62	5	FLESH BEAT FEVER—Dubset—(12 Inch) Elektra 0-66969
33	46	3	SIBERIAN NIGHTS—Twilight 22—(12 Inch) Vanguard SPV-73	72	73	2	EMERGENCY—Laura Pallas—(12 Inch) TVI
34	37	7	THIS TIME—Funk Deluxe—(12 Inch) Salsoul SG 422	73	51	7	STRONG ME STRONG—Yellowman—(12 Inch) Columbia 44-4964
35	35	4	WHO DO YOU THINK YOU ARE—Innocence In Danger—(12 Inch) Epic 49-4985	74	63	10	TAKE SOME TIME—Sparque—(12 Inch) West End 22172
36	27	12	IT'S MY LIFE—Talk Talk—EMI-Liberty 7821	75	60	9	DR. SEX—Pleasure & The Beast—(12 Inch) Airwave AW12-94987
37	45	4	WITHOUT YOUR LOVE—Nina Schiller—(12 Inch) Moby Dick BTG 336	76	64	15	DANCING IN THE SHEETS—Shalamar—(12 Inch) Columbia 44-04949
38	21	9	BREAKDANCE—Irene Cara—Network/Geffen 0-20196	77	61	7	TOO BUSY THINKING ABOUT MY BABY—Orbit—(12 Inch) Quality Qus 058
39	52	2	LET ME DO YOU—NV—(12 Inch) Sire 0-20199	78	67	12	ORIGINAL SIN—Inxs—Atco 0-96957
				79	50	9	MISS ME BLIND—Culture Club—(12 Inch) Epic 49-04977
				80	54	8	LEAVE IT—Yes—(12 Inch) Atco 0-96964

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Talent In Action

1984 JAZZ & HERITAGE FESTIVAL

New Orleans
Tickets: \$5-\$17

Regional music and folk craft fairs flourish all over America, but few can ever hope to match the breadth and excitement of the annual New Orleans Jazz and Heritage Festival. Perhaps that's because there's no place on the mainland quite like the Crescent City. The streets ooze with Afro-Cuban culture, and like the weather, the music is always hot.

The Jazzfest used to be a well-kept secret. It started 15 years ago with more musicians than music lovers on the hallowed grounds of Congo Square. This year more than 3,000 musicians regaled nearly 250,000 listeners April 27-May 6, and while the venue has changed, the main ingredient that links the city's multifaceted musical personality—rhythm—is still very much the same.

For two consecutive weekends the Fair Grounds Race Track in the heart of the city bubbles with continuous performances; bands and solo artists unite virtually every style, modern and traditional, from noon until nightfall. Most of the artists live in New Orleans and its surroundings, or epitomize Louisiana's rich musical heritage, such as the national talent featured aboard the pulsating riverboat President, which luxuriously navigates the Mississippi at night. The difference, of course, is that the vast majority of the daytime entertainers are unsigned—a situation it behooves the industry's a&r executives to remedy.

The Neville Brothers, for example, demonstrated both at the Jazzfest before 40,000 people and during a week's worth of performances in New Orleans that they're as tight as any touring band in the business. Masterfully commanding the city's street and carnival rhythms, the legendary musical family (Art, Charles, Aaron and Cyril) maximized their distinct musical personalities with a sound aimed at a broad

popular audience. Bouyed by the addition of keyboardist Ivan Neville, their chugging r&b cookbook mixed an awesome rhythm section—drummer Willie Green and the extraordinary bassist Darryl Johnson—with two voices in peak form.

The first belongs to Aaron Neville, who's blessed with one of the most angelic voices anywhere, on alternate nights he sang the Nat "King" Cole classic "Mona Lisa," and his own "Ariane," with heart-stopping emotion. Why he isn't singing spirituals or pop duets for a major label is a major mystery. His son, Ivan, shepherds darker tones reminiscent of Michael McDonald. Responsible for the group's best unrecorded songs (a tuneful hybrid of Price and Hall & Oates), the younger Neville has been "woodshedding" in Los Angeles recently, so his maturation as a singer comes as a wonderful surprise.

An even bigger development was the new-found vocal strength shown by Cyril Neville. The former Meters member sang a rock-oriented original called "Saving My Love For You" with a lustful, sinister passion that proved captivating. A new live album featuring older material by the Nevilles is due shortly on Black Top Records (through Rounder), yet their best material is still in the can.

Leigh Harris is Li'l Queenie, and at the Fair Grounds with the reunited Percolators, she was older, wiser and better than ever. Sounding ready for the big time (again), the spunky singer captivated the crowd with a voice as marketable as a cool Janis or an excitable Aretha. In the mid-term of a pregnancy just one year ago, Harris never stopped moving in the mid-day breeze to the Percolators' effortless New Orleans soul twist. An extended "Chain Of Fools"—punctuated by a greasy trombone solo—was sustained with an unparalleled pop intensity.

Raymond Myles, performing in the striped Gospel Tent, is a dynamo tenor whose physically aggressive style is also very romantic. Covorting with a lighthearted, innocent sexuality, the baby-faced singer pushed his massive vocal might onto higher ground with a Fair Grounds set of pop and spiritual songs. A selfless contingent of big-voiced soloists gave him the mobility to prowl and preen like Little Richard, or play the piano with a flowing, spontaneous intimacy.

Like Luther Vandross, Myles, whose mother is gospel great Christine Myles, exudes a personality, charm and charisma that never flags; his music smacks of tremendous commercial possibility.

JAZZ HALL OF FAME BENEFIT

Avery Fisher Hall, New York
Tickets: \$20, \$15.50, \$13.50

Just before intermission at this more or less all-star concert, two officials of the Harlem YMCA announced the first 10 inductees into the Jazz Hall of Fame that is going to be installed there, and for which the concert was intended to raise money. Except for a fleeting reference here and there, that was the only time all evening that the Hall was mentioned. At no time was it explained in any detail how those 10 inductees were chosen; at no time was it explained in any detail exactly what the Harlem YMCA Jazz Hall of Fame is.

That was one of the things wrong with the May 14 benefit concert, which drew considerably less than a full house to Avery Fisher Hall. Another was that, with the exception of headlin-

er Sarah Vaughan—who did a quick 30-minute set to end the evening, and whose name was unaccountably misspelled in both the program and the advertisements for the show—nobody who performed could be described as a shooin for this or any other Jazz Hall of Fame.

That's not to say that there wasn't quite a bit of good music. Hubert Laws, Ramsey Lewis and Ron Carter, who opened the show, played a lively "Straight, No Chaser." Herbie Mann, his working group augmented by Dave Valentin and Ray Barretto, offered a smoking "St. Thomas." The Widespread Jazz Orchestra performed a tasteful selection of Ellingtonia. Branford Marsalis, joined by unannounced guest flutist Kent Jordan (why were there so many flute players on the bill?), had one hot tenor sax solo in his excessively brief set. And Vaughan was her usual transcendent self—although, like the others, she seemed to be just warming up when it came time for her to leave the stage.

But this didn't quite add up to the kind of dazzling talent lineup that can fill an Avery Fisher Hall. It also didn't offer the kind of broad overview of the jazz tradition called for by a Hall of Fame show. Still, as such hodgepodge programs go, this one was well-paced and smoothly run. MC Bill Cosby helped keep things moving, although his jocular lone sometimes clashed with the dignity that was presumably intended to characterize the evening. And with the exception of a few dead spots, the music was pretty good, even if several notches removed from jazz heaven.

PETER KEEPNEWS

CHEAP TRICK

The Palace, Los Angeles
Tickets: \$13.50

Cheap Trick were among the prime purveyors of power pop for the '70s. But the '80s have seen their fortunes fall. So what does a bona fide arena band do when it can only sell a couple of thousand tickets? In this case, they bring their arena show indoors.

On May 17 at the 1,200-capacity Palace, Trick put on an hour and 20 minutes of hard rocking, energetic stadium-style music. And they did an excellent job of it, even though sound and lighting systems geared to a football field tend to cause insistent blindness/deafness when confined inside an art deco theatre.

The main reason Trick didn't have staying power as a superstar act is that the band wasn't able to come up with enough strong material to support its straightforward approach. Earlier songs, like the Beatlesque "Voices" and "If You Want My Love," still ring true with their chiming guitars and close harmonies. But recent offerings like the limp "Up The Creek" go nowhere fast.

Guitarist Rick Nielsen still looks like an escapee from the Bowery Boys; his stage antics were toned down somewhat for the small venue, but he did manage to change guitars six times (including one five-necked number for "Surrender"). Drummer Bun E. Carlos still looks like a chain-smoking accountant; his snappy rolls have lost none of their elan. Robin Zander was in fine scream, and relative newcomer Jon Brandt on bass played sturdily and smiled a lot.

The group encored with a heavy metal reading of "Gonna Raise Hell," complete with smoke effects and landing lights, rather than the expected "Ain't That A Shame."

ETHLIE ANN VARE

THE CHESTERFIELD KINGS

Peppermint Lounge, New York
Admission: \$10, \$6

The Michael Jackson and Romantics records faded out, the band took the stage, and suddenly it was no longer 1984 but 1966. The band sported post-Beatle-style long, straight hair, boots with mile-high Cuban heels, striped shirts, and black, skintight stovepipe pants. They played Rickenbacker guitars, and the singer snarled with the toughest growl this side of early Mick Jagger. The Chesterfield Kings from Rochester, N.Y., were back in town.

This quintet made no bones about its revivalist intentions. It played a screaming, raved-up recreation of '60s punk rock a la the Shadows Of Knight, Count Five and others long forgotten by the masses. But even those one-hit-wonder bands are too well known to contribute material

(Continued on opposite page)

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AMUSEMENT
BUSINESS

Survey for Week Ending 6/2/84

Boxscore

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

Among the top concert grosses through May 22.

- **THE SCORPIONS, BON JOVI—\$395,334, 29,000, \$15 & \$13**, Bill Graham Presents, Cow Palace, San Francisco, Calif., two sellouts, April 29-30.
- **THE SCORPIONS, BON JOVI—\$366,650, 27,070 (28,600), \$13.75 & \$11.75**, Avalon Attractions, The Forum, Los Angeles, Calif., April 24-25.
- **LIONEL RICHIE, TINA TURNER—\$256,992, 17,993, \$15 & \$13.50**, Pace Concerts/Barry Mendelson Presents, Reunion Arena, Dallas, Tex., sellout, May 19.
- **LIONEL RICHIE, TINA TURNER—\$245,743, 16,541, \$15.75 & \$14.75**, Pace Concerts, The Summit, Houston, Tex., sellout, May 20.
- **THE SCORPIONS, BON JOVI—\$233,526, 18,736 (18,765), \$13.50 & \$10**, Nederlander of California, Pacific Amphitheater, Costa Mesa, Calif., April 28.
- **VAN HALEN—\$210,384, 14,523, \$14.50**, Beaver Productions, Thomas & Mack Center, Las Vegas, Nevada, sellout, May 15.
- **THE SCORPIONS, BON JOVI—\$166,682, 13,617 (14,217), \$12.50 & \$10**, Avalon Attractions, Sports Arena, San Diego, Calif., April 26.
- **LIONEL RICHIE, TINA TURNER—\$165,495, 11,455, \$15 & \$12.50**, Mid-South Concerts, Mid-South Coliseum, Memphis, Tenn., sellout, May 16.
- **LIONEL RICHIE, TINA TURNER—\$160,663, 11,040, \$15 & \$13.50**, Pace Concerts/Contemporary Productions, The Maybee Center, Oral Roberts University, Tulsa, Okla., sellout, May 15.
- **LIONEL RICHIE, TINA TURNER—\$160,455, 11,035, \$15 & \$13.50**, Pace Concerts, Convention Center Arena, San Antonio, Tex., sellout, May 18.
- **JUDAS PRIEST, GREAT WHITE—\$159,936, 13,443, \$12**, Stone City Attractions, Reunion Arena, Dallas, Tex., sellout, April 30.
- **HUEY LEWIS & THE NEWS, STEVIE RAY VAUGHAN & DOUBLE TROUBLE, JIM SWEENEY & THE JUMPSHOTS—\$151,932, 15,404, \$10.75**, Little Wing Productions, sellout, May 13.
- **YES—\$151,333, 12,507, \$12.50 & \$11.50**, Don Law Co., The Centrum, Worcester, Mass., sellout, May 12.
- **THE SCORPIONS, BON JOVI—\$150,000, 10,000, \$15**, Bill Graham Presents, California Exposition Center, Sacramento, Calif., sellout, April 21.
- **JUDAS PRIEST, GREAT WHITE—\$140,126, 11,898 (12,600), \$12.75 & \$11.75**, Stone City Attractions, The Summit, Houston, Tex., April 27.
- **CHARLIE DANIELS BAND, GREGG ALLMAN BAND, JONATHAN EDWARDS—\$137,580, 9,172, \$15**, Sherwood Concerts/Collins/Barrasso Inc., Sherwood Beach, Spencer, Mass., sellout, May 13.
- **JUDAS PRIEST, GREAT WHITE—\$137,169, 11,893, \$12.50, \$12 & \$11**, Stone City Attractions, Convention Center Arena, San Antonio, Tex., sellout, April 28.
- **THE GRATEFUL DEAD—\$126,450, 7,315, \$18**, Creamery Productions, Hult Center, Eugene, Ore., three sellouts, May 6-8.
- **.38 SPECIAL, EDDIE MONEY—\$123,237, 10,300 (11,900), \$12.50**, Sunshine Promotions, Market Square Arena, Indianapolis, Ind., May 18.
- **ALABAMA—\$118,558, 10,027 (12,046), \$13**, Keith Fowler Productions, BSU Pavillion, Boise, Idaho, May 18.
- **OZZY OSBOURNE, MOTLEY CRUE—\$111,367, 9,900, \$11.50 & \$10.50**, Sound Seventy Inc., Municipal Auditorium, Nash., Tenn., sellout, May 16.
- **RUSH, GARY MOORE—\$108,445, 8,033 (9,047), \$13.50**, Double Tee Promotions, Coliseum, Portland, Ore., May 17.
- **HUEY LEWIS & THE NEWS, STEVIE RAY VAUGHAN & DOUBLE TROUBLE—\$108,024, 9,002, \$12**, Little Wing Productions, Oklahoma City (Okla.) Zoo Amphitheater, sellout, May 12.
- **HUEY LEWIS & THE NEWS, STEVIE RAY VAUGHAN & DOUBLE TROUBLE—\$101,654, 8,341, \$12.50 & \$10.50**, Contemporary Productions, Starlight Amphitheater, Kansas City, Mo., sellout, May 19.
- **.38 SPECIAL, EDDIE MONEY—\$98,270, 8,713 (9,826), \$11.50 & \$10.50**, Frank J. Russo, Providence (R.I.) Civic Center, May 15.
- **HUEY LEWIS & THE NEWS, DR. GONZO—\$96,266, 8,500, \$11.50**, Pace Concerts/Randy Shelton's Stardate, Ector County Coliseum, Odessa, Tex., sellout, May 2.
- **OZZY OSBOURNE, MOTLEY CRUE—\$95,254, 8,283 (9,961), \$11.50**, Mid-South Concerts, Mid-South Coliseum, Memphis, Tenn., May 15.
- **JOE JACKSON, HOWARD JONES—\$94,887, 6,946 (7,500), \$15 & \$13.50**, Bill Graham Presents, Civic Center, San Francisco, Calif., May 18.
- **THE SCORPIONS—\$94,365, 8,055, \$12.50 & \$11.50**, Jam Productions, Five Seasons Center, Cedar Rapids, Iowa, sellout, May 16.
- **BARBARA MANDRELL—\$93,378, 7,730 (13,307), \$12.50 & \$10.50**, In-House, University of Texas at Austin Frank Erwin Center, May 11.
- **HUEY LEWIS & THE NEWS, STEVIE RAY VAUGHAN & DOUBLE TROUBLE—\$92,220, 7,233, \$12.75**, Beaver Productions, Kansas Coliseum, Wichita, Kansas, sellout, May 20.
- **THE THOMPSON TWINS, RE-FLEX—\$87,924, 6,578, \$13.50 & \$12.50**, Bill Graham Presents, Warfield Theater, San Francisco, Calif., three sellouts, May 15-17.
- **THE SCORPIONS, BON JOVI—\$85,980, 7,319, \$12**, Contemporary Productions, Kansas Coliseum, Wichita, Kansas, sellout, May 12.
- **HUEY LEWIS & THE NEWS, STEVIE RAY VAUGHAN & DOUBLE TROUBLE—\$84,881, 7,381 (10,025), \$11.50**, Mid-South Concerts, Barton Coliseum, Little Rock, Ark., May 15.
- **THE SCORPIONS, BON JOVI—\$83,989, 7,148 (7,200), \$10.75**, Avalon Attractions, Selland Arena, Fresno, Calif., April 22.
- **.38 SPECIAL, EDDIE MONEY—\$80,103, 6,916 (8,500), \$12.50 & \$11.50**, Mid-South Concerts, Mesker Theater, Evansville, Ind., May 19.

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Talent

Prince Steals Show At Minnesota Music Awards

By MOIRA McCORMICK

MINNEAPOLIS—A surprise performance by hometown hero Prince highlighted the fourth annual Minnesota Music Awards, held Monday (21) at the Carlton Celebrity Room in suburban Bloomington. Prince's 20-minute set, consisting of three new songs, thrilled the capacity house of 3,000.

The three-hour awards ceremony was hosted for the second year in a row by Twin Cities comedian Alex Cole. Other Minneapolis area artists appearing included headliners the Suburbs, who capped their potent performance by setting fire to their instruments; acoustic guitar mainstay Leo Kottke, who overcame technical problems to deliver a trademark slide guitar selection; Tetes-Noires, an all-female acoustic/punk band who offered an a capella swing version of "White Wedding"; CBS artists the Girls; hometown favorites Metro All-Stars, and jazz combo Rio Nido.

Prince and local rockers the Wal-

lets were high scorers at this year's Music Awards, collecting three Yammies each. Prince, who dominated 1983's awards by sweeping all six major categories, this year walked off with best producer and best songwriter as well as becoming one of three inaugural members in the new Minnesota Music Awards Hall of Fame. Hibbing, Minn. native Bob Dylan and veteran bluesman Willie Murphy were also inducted.

The Wallets were named band of the year; their leader, Steve Kramer, musician of the year; and their "Catch A Falling Star," EP of the year.

The Suburbs also made a strong showing. Their Mercury album "Love Is The Law" and its title track were named album and single of the year respectively.

Noting that the Minnesota Music Awards is the largest production of its kind in the Midwest, producer Paul Moe says he and partner Eric Pilhofer have been tapped to produce a similar event in Philadelphia.

Dire Straits: All The Way Live 'Alchemy' Concert Album Presents Group In The Raw

By JEFF TAMARKIN

NEW YORK—If Mark Knopfler of Dire Straits had his way, the group's current live album, "Alchemy," would be a three-record set rather than a double. However, this not being an era in which live sets normally scoot to the top of the charts, the British guitarist/vocalist settled for two.

"It should have been a triple record," Knopfler says, "because our show is so bleedin' long; we play for over two hours. But I never brought it up to the record company (Warner Bros.). They're concerned about commercial considerations, but I really couldn't care less."

The album, which includes extended and somewhat rearranged versions of such Knopfler compositions as the 1979 top 10 hit "Sultans Of Swing," "Telegraph Road," "Once Upon A Time In The West" and "Tunnel Of Love," is also unique for a live album in two other respects: it actually is live, with no overdubs, and it was recorded at only one concert, rather than several.

I think people are annoyed when a live album isn't really live," Knopfler says. "Even when you see live performances on tv, many of those aren't really live. I can't see any point in recording a live album in the studio."

As for his decision not to cull tracks from numerous concerts, Knopfler believes that practice also detracts from the live feel of an unadulterated recording.

"We could have delved into different performances," he says, "but once you go to 37 different tapes it's not live anymore. Rather than wade through all those tapes, I just plowed

ahead. We had to cut out a couple of bum notes as well as the chats and long intros, but you don't want those on record anyway."

Knopfler doesn't foresee a state-side tour by the band until spring of next year. Meanwhile, he's completing two soundtracks, for the upcoming films "Cal" and "Comfort And Joy," and engaging in some outside production and session work. He'll appear on Bryan Ferry's next solo record and is producing Aztec Camera's followup to their critically acclaimed 1983 debut. Another Dire Straits studio effort will follow.

Morocco's Duke Jupiter Eyes Commercial Blastoff

By ETHLIE ANN VARE

LOS ANGELES—Duke Jupiter, a straight-ahead rock'n'roll band from Rochester, N.Y., is Morocco Records' "great white hope." And to the band, still together after 11 years and five unsuccessful records, Motown's new pop label represents their great hope for commercial success.

"Morocco wanted a white rock'n'roll artist," says Greg Walker, Duke Jupiter's guitarist and co-founder. "And we were in the right spot at the right time."

"When we heard a rumor of a new rock label at Motown," says the band's manager, Peter Morticelli, "I moved immediately." Morocco reportedly signed Duke Jupiter 36 hours after hearing its self-financed master tape, giving the group an 18-month "multi-record" deal with options.

So far, Morticelli (who also manages Capitol group Icon and Elektra group Shrapnel) feels he made the right move.

"This is the first time we've had a record deal where people seem to be doing the right things at the right time," says Walker. "With our other records, no one ever had the balls to pick a single. They'd say, 'Let's see what the DJs pick,' and they'd get six different answers. With Morocco, they said, 'We want to go with "Little Lady" first, and we'll do a video.' All the promotion people are doing their jobs."

Duke Jupiter's first three albums were for Mercury, the last two for CBS' Coast-To-Coast. The latter association yielded a minor chart hit in 1982, "I'll Drink To You," which got as high as number 58.

But the band is convinced that things are now falling into place. For years, they were kept alive financially because their manager was Rochester's major booking agent on the side: "They were able to squeak by," says Morticelli, "by playing 250 nights a year at every wide spot in the road." Currently, the band is booked by DMA; a tour was set to begin on Memorial Day.

Having lasted through such setbacks as the untimely deaths of two founding band members (drummer Earl Jetty in 1981 from the effects of Agent Orange and bassist George Barajas a year later of a brain tumor), Duke Jupiter expects to keep going for some time to come. Their video is in rotation; the single is bulleted on the chart. If it hadn't already been taken, "Survivor" might have been a good name for the unit.

"A year ago, when radio was going through their blue-haired metamorphosis, everyone was saying, 'Are you guys serious? This is dinosaur music!'" laughs Morticelli. "By staying the same, the band is in vogue a year later."

Talent In Action

Continued from previous page

to the Chesterfield Kings' repertoire; every song they played here on April 21 save one or two was an obscure cover of a circa-1966 garage band tune, known only to fellow fanatical record collectors and historians.

Singer Greg Prevost was a riveting front man, shaking maracas while prancing about in the best early Jagger manner. Guitarists Rick Cona and Orest Guran (who doubled on Vox organ) had the genre down to a science, while bassist Andy Babiuk and drummer Doug Meech laid down a walloping proto-teenage-combo beat. Together they resembled the kind of band that starred at battles of the bands at every high school dance in the mid-'60s. Except that the Kings played this style even better than most of the originals.

Although the band recently completed its second album for the indie Mirror label, it performed only the single "She Told Me Lies" from the LP, preferring to stick to the obscurities. This approach has made them the most highly touted among the emerging '60s revival bands in the New York area, and the faithful responded here by frugging and freaking around the normally new wave Pep. It was a truly boss

evening for the garage brigade.

JEFF TAMARKIN

STEELEYE SPAN

Bottom Line, New York
Tickets: \$13.50

Known in Europe and America as rock-oriented revivers of traditional English folk during the '70s, Steeleye Span is back to re-establish itself here thanks to a new record deal with rebel independent label Shanachie. After an eight-year absence in this country, the group returned May 8 to a sellout crowd of old fans and receptive newcomers.

The show got off to a popping start with a series of equipment problems. These were covered over by violinist Peter Knight's witty discourse on the perils of ferret hunting. The impromptu tale served as a nice introduction to the quintet's eclectic collection of musical lore and cast a warm, lighthearted spirit on the evening.

Vocalist Maddy Prior is a gracious performer who mixed a delicate soprano with a working woman's tenor to speak emphatically for the sinking ships, spotted cows and misled milk-

maids of early English folk tales. Alternately using the bow and finger picking the instrument, Knight's violin work floated like the Pied Piper's call above Nigel Pengrum's subdued drumming.

The group is a collective of unique talents. Bassist Rick Kemp and guitarist/songwriter Robert Johnson chimed in for beautiful five-part harmonies. Pegrum took a break to play the flute, Knight doubled on keyboards and Prior stole the show with a spoon solo.

Highlights of the set included the poetic ballad "Sir Thomas The Rhymer," the harvest hymn "Come Ye Thankful People, Come" and the rousing "All Around My Hat." Steeleye Span delivered their material with a fond reverence that brought a dated genre back to life. The crowd responded by calling them back for two encores.

KIM FREEMAN



SPANNING THE AGES—Steeleye Span's lead singer Maddy Prior unravels a folk yarn during one of the Shanachie group's six shows at New York's Bottom Line. (Photo: Chuck Pulin)

For The Record

Due to a printing error, Scherrie Payne's "One Night Only," number 41 on last week's Dance/Disco chart, appeared without a bullet. We apologize for any inconvenience this may have caused.

★ ★ ★

A photo in last week's New On The Charts feature was incorrectly identified as the Fresh 3MCS. The picture was of Tommy Boy group the Force M.D.'s.

Dance Trax

Continued from page 45

quire extraordinary upper-body strength; neither did its more spectacular moves put such strain on the forearm and spine. Nevertheless, we're amused to report that Mr. and Mrs. America can learn to break from two new video-cassette "how-to" programs.

Warner Home Video released "Let's Break: A Visual Guide To Break Dancing" last week; it's a 60-minute program produced by a Los Angeles company, priced at \$39.98. Mass-merchandise K-tel has issued a companion album and video; the album includes printed instructions along with recent electric boogie hits by Freeez and Twilight 22, among others. The 53-minute video includes scenes from the film "Breakin'" and is priced at \$29.95. Both are titled "Breakdance."

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Tim Pope: Conceptual Clip Verité Video Director Coaxes 'Magic' Out Of 35mm Camera

By FAYE ZUCKERMAN

LOS ANGELES—The Cars' Ric Ocasek takes a nervous drag off his cigarette, approaches a luxurious swimming pool and proceeds to walk on the water. "It's magic," puns band member Greg Hawkes.

"Magic" may be the name of the Cars' song that director Tim Pope and his crew are immortalizing on film for Elektra Records, but magic has little to do with the striking effects Pope coaxes out of the 35mm camera in this two-day shoot on Conrad Hilton's Beverly Hills estate.

"Sure, I could have used matte paintings to get the same image," Pope explains. "But that looks phony." As one of today's premiere music video directors, Pope's success stems to a large extent from his creative use of live action and a 35mm camera. He readily admits to shying away from 16mm cameras, commonly used for clips today, preferring the

118 Firms Set For APRS Show

NEW YORK—The Assn. of Professional Recording Studios (APRS) equipment exhibition scheduled for June 13-15 at the Kensington Exhibition Centre in London will feature a record 21 first-time exhibitors among the 118 firms slated to attend. The show will also occupy approximately 20% more floor space than last year, and will be held on two levels within the exhibition hall to accommodate the extra participants and visitors.

more saturated real-life look of 35mm film. Pope is also strongly opposed to manipulating colors or images in the editing suite.

No ADO equipment or audio sweeteners will be used in the editing phase of this video. And while CCR, the post-production facility, will make this technology available to Pope, editor Don Wilson notes, "It sounds like he (Pope) accomplished all the needed effects in the filming stage."

According to Wilson, the kind of meticulous, image-conscious filming Pope has planned out is not common in the music video field, where post-production effects are usually heavily relied upon to create the final product. Wilson points out that "the more accomplished during filming, the less editing costs one will have."

Pope puts it more succinctly: "I like the video to be as real as possible. It's not my style to fix things in the mix."

Hence, an Arriflex 3 equipped with a variety of lenses, including a Zeiss super speed, played a major role in this filming. The film, Kodak 5247, was shot underexposed two-thirds of a stop to ensure richer colors and deeper blacks. Explains Jeff Zimmerman, director of photography: "Originally, Pope requested Kodak reversal film, but we could not find a lab on the West Coast to process the film (popularly used in the U.K.)."

The kind of realism Pope seeks in this Cars clip is found in many of his

previous clips, such as Men Without Hats' "Safety Dance" and Neil Young's "Wonderin'." Pope was aided in his efforts on "Magic" by the clip's producer Beth Broday, who supplied 30 hand-picked extras reminiscent of characters in a Woody Allen film. Pope notes, "I didn't want all beautiful people like what Russel (Mulcahy) puts in his clips."

Ocasek's walking on the water stunt was accomplished by having the singer dance across a clear plexiglass scaffold secured to the bottom of the pool. The scene also emphasized the danger inherent in the "real life" approach. Earlier in the day, a crew member was injured on the scaffolding, and Ocasek remained a bit unnerved in spite of painstaking alterations to make the stunt safer for him.

"Magic" is a conceptual video. It does not follow a story line, but rather is a series of loosely connected scenes that are not surreal, but surreal.

Says Pope: "I can see how it might appear like it's magic. But that's not the purpose of this clip. When it's completed, the video will present only a situation where Ric is singing while he walks on the water. It will simply be part of a whole situation."

The video, a joint effort between Fusion and GLO Productions, is the fifth clip the Cars have made for their "Heartbeat City" album. It cost under \$100,000 and will be included in a compilation reel to be sold through Warner Home Video this October.



ANOTHER ONE BITES THE DUST?—Not quite. The 3M 32-track digital recorder being loaded onto a garbage truck on the island of Montserrat is not heading for the trash heap, but rather Air Studios, where it was used for Air Supply's new project. The truck was the only vehicle on the small island large enough to accommodate the recorder.

Top Video Production Firm Making Move To Gotham

By STEVEN DUPLER

NEW YORK—Millaney, Grant, Mallet & Mulcahy (MGMMO), one of the top music video production firms in the world, moves from its London base to open its new headquarters here Friday (1).

Formed in England four years ago, the company incorporates the skills of producer Scott Millaney and directors Brian Grant, David Mallet and Russel Mulcahy. Among the more than 180 music clips produced by the company are Olivia Newton-John's "Physical," Duran Duran's "Rio," Peter Gabriel's "Shock The Monkey" and David Bowie's "China Girl."

According to Denny Cordell, a senior partner of MGMMO, the move to the Apple was spurred by reasons both practical and emotional. "We think New York's the capital of the world, and we love it here," he says. "Also, of course, it's the halfway point between London and Hollywood in terms of time. In London,

we were too remote, and in California, we feel it's the same," he adds, although MGMMO does plan to open a California office as well.

The MGMMO New York headquarters will be located in an Upper East Side townhouse, and will be manned by an in-house staff of approximately 20 people, including storyboard writers, support producers, line producers and casting agents.

"All pre-production work will now be done out of New York," says Cordell. "Where the post-production and location work for each particular clip ends up being done is really dependent upon the individual director's choices."

The group has already completed production of its first two stateside projects: Duran Duran's "The Reflex" and Queen's "I Want To Break Free." Cordell says that MGMMO will be shooting several one-hour music video specials this year, and will also be adding two American music video directors to its staff.

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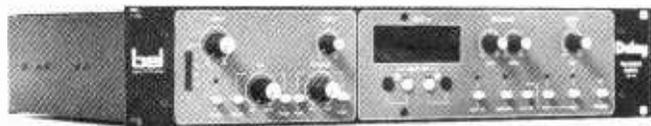
LOS ANGELES—Oberheim Electronics Inc., manufacturer of the Oberheim Performance system composed of the OB-8 digital synthesizer, DSX sequencer and DX and DMX digital drum machines, is upgrading the sound library for the DX with the introduction of digitally recorded alternate drum sounds in the form of "sound kits" stored on ROM.

The kits are being offered with an optional set of nine zero insertion force ROM sockets which "facilitate chip removal and help prevent damage," according to Russ Jones, Oberheim's vice president for sales and marketing.

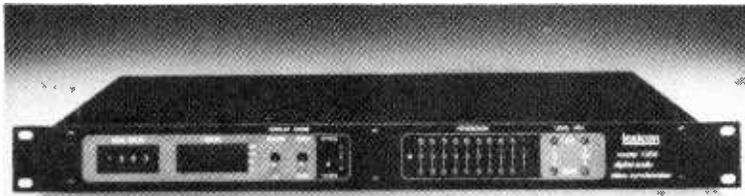
The first sound kit for the DX will contain: an electronic kick drum, electronic snare, electronic hi-hat, electronic toms, a sound effect called "punch and zap" and a noise crash cymbal. The DX owner may use the kit either to replace all the existing voices in the DX or to interchange the kit's voices selectively with the DX's originals. According to Jones, the electronic drum sounds in the first kit will be augmented soon by a second series, which will contain alternate acoustic drum and cymbal voices as well as percussion sounds.

Oberheim will retail the sound kits at \$249. The special ROM sockets will cost an additional \$90.

New Products



Bel Marketing introduces two new digital delay lines at the U.K.'s APRS exhibition in June. The BD80, here, features four outputs with an internal mixer, feedback from main or auxiliary delays for a wide range of effects, editing facility, synchronized record and playback facility, and a memory expandable up to 16 seconds.



Lexicon's model 1300 stereo digital audio delay synchronizer is designed to optimize audio synchronization with video signals in a broadcast environment by compensating for video delay, holding lip sync and compensating for satellite transmission delays. The 1300 also provides transparent audio processing, conforming to the 16-bit standard. Bandwidth is 20kHz, stereo delay is from 0 to 340, 680, 1365 or 2048 ms.

NEW YORK

Gary U.S. Bonds is producing his own album at Long Island's Kingdom Sound. Steve Van Zandt co-wrote and co-produced one of the forthcoming album's nine cuts. . . . Several Tommy Boy artists are in at Unique Recording. Carlos De Jesus and Jose "Animal" Diaz are wrapping a 12-inch called "Take It To The Max." The Force M.D.'s are working on their first album, with label owner Tommy Silverman in the producer's chair. Robin Halpin is co-producing and Double Dee and Steinski are assisting in the mix. Afrika Bambaataa & the Soul Sonic Force are laying tracks for a 12-inch that features Trouble Funk. Silverman and Bambaataa are producing, with Frank Heller at the board.

Profile has two artists in at Quadrasonic. The Fresh 3 MC's are recording their second 12-inch with producers Bill Moore and Dave Ogrin, who's doubling at the board. Dr. Jeckyll & Mr. Hyde are wrapping their "Fast Life" 12-inch there, with Kurtis Blow producing and Ogrin at the console. . . . D.C. Star is at MediaSound with producers Hilly Michaels and Stephan Galfas. . . . David Sanborn is overdubbing his next Warner Bros. album at Greene Street Recording. Marcus Miller is producing, Russ Tittleman executive producing, Marty Robinson engineering, and Joe Arnold and Erika Klein assisting.

Southside Johnny is putting finishing touches on his new Mirage album at Unique Recording. Billy Rush is producing, Jim Delehant executive producing and Chris Lord Alge engineering with assistance from Tom Lord Alge. And producer Joel Diamond is mixing Gloria Gaynor's "Chain Of Whispers" for CBS with Frank Heller at the board and Cathy Gazzo assisting. . . . Mark Berry is remixing Billy Idol's "For Fantasy" and the Bar-Kays' "Sex-O-Matic" at Sigma Sound.

LOS ANGELES

Barbra Streisand is recording three songs for a forthcoming album at Capitol. Charles Koppleman and Bobby Whiteside are producing with engineer John Arias and assistants Hugh Davies and Charlie Paakkari. Janet Jackson is there mixing projects for A&M. Marlin Jackson is producing with engineers Jeremy Smith and assistant Gene Wooley. And Tina Turner is laying tracks with

Studio Track

producer Carter and engineer David Cole for Capitol Records.

Several projects are under way at Soundcastle. The Jacksons have been producing their own Epic album with engineer Bill Bottrell and assistants Paul Ericksen and Bino Espinoza. Members of the Crusaders are producing Wilton Felder's MCA release. F. Byron Clark is engineering, with Ericksen lending a hand. Ramsey Lewis is mixing a Columbia album. Stanley Clarke is producing, with Erik Zobler at the board and Ericksen assisting. The Bangles have a CBS project under way, with Joe Chicarelli and David Kahne at the board. Kahne is producing, with Ericksen and Espinoza assisting. Motown's Sam Harris is working on his debut album. Steve Barri is producing, and Tony Peluso is at the board with help from Mitch Gibson and Ericksen. PolyGram's Stephanie Mills is mixing her latest album there with George Duke producing, Tommy Vicari at the board and Gibson assisting.

NASHVILLE

Moe Bandy and Joe Stampley just wrapped a duet album for Epic using digital and analog systems at Disc Mastering Inc. Blake Mevis produced the album, which is called "The Good Ol' Boys—Alive And Well." . . . Engelbert Humperdinck is laying tracks at Woodland Sound with producer Ron Oates, engineer Rich McCollister and assistant Tim Farmer. Producers Dal Clark and Jerry Watson are mixing a project for Southern Exposure. Farmer is assisting. . . . Randy Scruggs is producing an instrumental album for Earl Scruggs at Scruggs Sound. Gary McSpadden is producing a Christian album for Lulu Roman of "Hee-Haw" fame there, with engineer Tom Brown.

OTHER CITIES

Lots of activity at Berkeley's Fantasy. Sammy Hagar is completing cuts for his Gefen album. Ted Templeman is producing with Jeff Hendrickson. Local rockers Y&T are working on an A&M album with producer Tom Allom and engineer Andy deGanahl. The Grateful Dead are self-producing their next Arista album with engineer Phil Kaffel. Fantasy Records act Azymuth just produced their own album there. Danny Kopelson and Ste-

phen Hart shared the board. And Rocky Sullivan is working on an album for Rag Baby Records. Barry Flast is producing, with Mike Herbeck at the board.

Mirage artist Stevie Nicks is in at Good-night Dallas working on rhythm tracks for her tentatively titled "Rock A Little" album. Jimmy Iovine is producing with engineer Shelly Yakus. . . . In Pittsburgh, Wham! is working on a new single at Audio Innovators. Bert Carducci is producing with engineer John Brandy. . . . Peter Brent is producing Rhonda at Sheffield in Phoenix, Md. And Flyface is there with producer Charles Stallings. Bill Muellers is at the board for both sessions. . . . Violinist Dan Kobialka is working on a new album for Lisem Records at Starlight Sound in Richmond, Calif. Andy Kulberg is producing. Larry Batiste and Clayton Richardson are producing several artists there for Lovejoy Records. Necropolis Of Love is there self-producing an EP for Greenworld Distribution. The Yanks are working on a DTI project, and David Crosby is back in the business with a new band and a new record. Peter Brown is at the board for this new venture.

All material for the Studio Track column should be submitted to Kim Freeman in Billboard's New York office.

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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	30	LIONEL RICHIE ▲ Can't Slow Down, Motown 6059ML (MCA/MCA)	38	41	7	DENISE LASALLE Right Place, Right Time, Malaco 7417 IND
2	2	12	CAMEO She's Strange, Atlanta Artists 814984-1M1 (Polygram) POL	39	40	25	THE DEELE Street Beat, Solar 60285-1 (Elektra) WEA
3	4	24	LUTHER VANDROSS ● Busy Body, Epic FE 39196 CBS	40	37	23	EVELYN KING Face To Face, RCA AFL1-4725 RCA
4	3	15	DENNIS EDWARDS Don't Look Any Further, Gordy 6057GL (Motown) MCA	41	28	6	MARVIN GAYE Every Great Hit Of Marvin Gaye, Motown 6058ML MCA
5	8	6	ONE WAY LADY , MCA 5470 MCA	42	42	6	NONA HENDRYX The Art Of Defense, RCA AFL1-4999 RCA
6	6	8	YARBROUGH & PEOPLES Be A Winner, Total Experience TEL8-5700 (RCA) RCA	43	39	10	PATTI AUSTIN Patti Austin, Qwest 23974-1 (Warner Bros.) WEA
7	7	7	BAR-KAYS Dangerous, Mercury 818-478-1 (Polygram) POL	44	43	12	STACY LATTISAW & JOHNNY GILL Perfect Combination, Cotillion 90136 (Atco) WEA
8	16	3	JERMAINE JACKSON Jermaine Jackson, Arista AL8-8203 RCA	45	45	14	EURYTHMICS ● Touch, RCA AFL1-4817 RCA
9	9	10	BOBBY WOMACK The Poet II, Beverly Glen BG 10003 IND	46	46	30	ATLANTIC STARR Yours Forever, A&M SP-4948 RCA
10	5	76	MICHAEL JACKSON ▲ Thriller, Epic QE 38112 CBS	47	48	30	TEENA MARIE Robbery, Epic FE 38882 CBS
11	10	23	PATTI LABELLE I'm In Love Again, P.J.R. FZ 38539 (Epic) CBS	48	47	27	DARYL HALL & JOHN OATES ▲ Rock 'N Soul Part I, RCA CPL1-4858 RCA
12	12	28	POINTER SISTERS Break Out, Planet BXL1-4705 (RCA) RCA	49	54	2	MARVIN GAYE What's Going On, Motown 5339ML MCA
13	13	48	MIDNIGHT STAR ▲ No Parking On The Dance Floor, Solar 60241-1 (Elektra) WEA	50	53	6	SPINNERS Cross Fire, Atlantic 80150-1 WEA
14	15	17	CULTURE CLUB ▲ Colour By Numbers, Virgin/Epic QE 39107 CBS	51	55	2	LENNY WILLIAMS Changing, Rocshire XR 9513 MCA
15	11	26	KOOL & THE GANG ● In The Heart, De-Lite DSR 8508 (Polygram) POL	52	52	3	MARVIN GAYE Midnight Love, Columbia FC 38197 CBS
16	30	4	RUN-D.M.C. Run-D.M.C., Profile PRO 1202 IND	53	59	25	PIECES OF A DREAM Imagine This, Elektra 60270-1 WEA
17	17	24	MELBA MOORE Never Say Never, Capitol ST-12305 CAP	54	56	8	KLEEER Intimate Connection, Atlantic 80145-1 WEA
18	35	2	O'BRYAN Be My Lover, Capitol ST-12332 CAP	55	58	28	DAVID SANBORN Backstreet, Warner Bros. 23906-1 WEA
19	22	7	CHANGE Change Of Heart, Atlantic 80151 WEA	56	NEW ENTRY		GEORGE HOWARD Steppin' Out, TBA TB 201 (Palo Alto) IND
20	20	6	THE CRUSADERS Ghetto Blaster, MCA 5479 MCA	57	57	28	EDDIE MURPHY Comedian, Columbia FC 39005 CBS
21	23	10	EARL KLUGH Wishful Thinking, Capitol ST-12323 CAP	58	66	42	PEABO BRYSON/ROBERTA FLACK ● Born To Love, Capitol ST-12284 CAP
22	14	15	SHANNON Let The Music Play, Mirage 90134 (Atco) WEA	59	61	5	T-CONNECTION Take It To The Limit, Capitol ST-12333 CAP
23	25	16	ROCKWELL ● Somebody's Watching Me, Motown 6052ML MCA	60	67	2	WOMACK & WOMACK Love Wars, Elektra 60293-1 WEA
24	18	43	JEFFREY OSBORNE ● Stay With Me Tonight, A&M SP-4940 RCA	61	49	48	ANITA BAKER The Songstress, Beverly Glen BG 10002 IND
25	19	7	SOUNDTRACK Footloose, Columbia JS 39242 CBS	62	63	2	MARVIN GAYE Let's Get It On, Motown MS-192 MCA
26	24	25	DAZZ BAND Joystick, Motown 6084ML MCA	63	51	23	CHERYL LYNN Preppie, Columbia FC 38961 CBS
27	21	32	DEBARGE ● In A Special Way, Gordy 6061GL (Motown) MCA	64	50	5	SOUNDTRACK ● Against All Odds, Atlantic 80152 WEA
28	31	29	JAMES INGRAM It's Your Night, Qwest 23970-1 (Warner Bros.) WEA	65	68	5	MARVIN GAYE Anthology Motown M9-791A3 MCA
29	26	15	KENNY G G Force, Arista AL8-8192 RCA	66	64	28	CON FUNK SHUN Fever, Mercury 814-447-1 (Polygram) POL
30	27	21	GEORGE CLINTON You Shouldn't-Nuf Bit Fish, Capitol ST-12308 CAP	67	72	25	IRENE CARA What A Feelin', Geffen/Network GHS 4021 (Warner Bros.) WEA
31	32	11	THE TEMPTATIONS Back To Basics Gordy 6085GL (Motown) MCA	68	60	38	GAP BAND ● Gap Band V-Jammin', Total Experience TE-1-3004 (Polygram) POL
32	29	10	ART OF NOISE Battle, Island 96974 (Atco) WEA	69	74	6	STANLEY CLARKE Time Exposure, Epic FE 38688 CBS
33	33	26	Z.Z. HILL I'm A Blues Man, Malaco 7415 IND	70	70	10	JEFF LORBER In The Heat Of The Night, Arista AL8-8025 RCA
34	36	9	LAI D BACK Keep Smiling, Sire 25058-1 (Warner Bros.) WEA	71	73	25	DREAMBOY Dreamboy, Qwest 23988-1B (Warner Bros.) WEA
35	34	39	HERBIE HANCOCK ● Future Shock, Columbia FC38814 CBS	72	62	9	STARPOINT It's All Yours, Elektra 60353-1 WEA
36	38	6	THE EMOTIONS Sincerely, Red Label RLLP 001-1 IND	73	65	20	J. BLACKFOOT City Slicker, Soundtown 8002 (Allegiance) IND
37	44	35	MADONNA Madonna, Sire 23867-1 (Warner Bros.) WEA	74	69	8	THE DELLS One Step Closer, Private I BFZ 39309 (Epic) CBS
				75	71	43	NEW EDITION Candy Girl, Streetwise SWRL 3301 IND

● Bullets are awarded to those products demonstrating the greatest sales gains this week (Prime Movers). ● Recording Industry Assn. of America seal for sales of 500,000 units (seal indicated by dot). ▲ Recording Industry Assn. of America seal for sales of 1,000,000 units (seal indicated by triangle).

Black

STRIPPED-DOWN SOUND, NEW MANAGEMENT

Changes Paying Off For Cameo

By NELSON GEORGE

NEW YORK — In 1982, Cameo's gold "Alligator Woman" album signaled a new direction for the veteran self-contained band as it stripped down from 11 members to four, significantly altering the band's rhythmic and vocal sound. "I tried to take a new direction on 'Alligator Wom-

an' and keep away from the old Cameo cliches," says Cameo founder and producer Larry Blackmon.

The following year's "Style," while similar in sound to "Alligator Woman," was a commercial disappointment. "Cameo had to prove itself again to people who were skeptical about the changes we had made," says Blackmon. "We had to prove we

were still viable."

Cameo's current "She's Strange" album on PolyGram-distributed Atlanta Artists has proven just that, sparked by the rise of the title cut to No. 1 on the Black Singles chart. In addition, Cameo recently made several significant moves, including signing on with a new management team.

"'She's Strange' used rapping in a way that everyone could relate to," says Blackmon. "We just put ourselves in the place of a guy walking down the street, thinking about his woman, and then elaborating on all the things she is to him."

To further capitalize on the single's sales, Cameo is cutting a 12-inch version of the tune, "She's Strange In Room 123." "This version has a looser, freer rapping than on the original and will feature the voices of all four members of the group," says Blackmon. The title refers to a line in the song.

Cameo's frivolous "She's Strange" has been followed with "Talkin' Out The Side Of Your Neck," a hard-driving song that points an accusing finger at politicians. "It's a song about all the things people feel they'd really like to say to politicians this year," says Blackmon. "We get loaded with a lot of propaganda by the government. Personally, I happen to agree with the policies advocated by Jesse Jackson."

The video for "Talkin'" emphasizes the political thrust of the song's lyrics, as actors are seen wearing caricature masks of Presidents Nixon, Carter, Ford and Reagan. It also contains footage of the attempted assassination of President Reagan, which was deleted when the clip was shown on NBC's "Friday Night Videos."

This year, Blackmon affiliated his Atlanta Artists operation with that of another Atlanta-based management company, Bunny Ransome Associates. He says Ransome, who manages the S.O.S. Band, was brought in "because we needed a good administrative person. I've been hovering over our business affairs for a long time, but she has been able to understand what we want to do and bring in her own expertise to enhance it."

Cameo is currently on its first European tour, hitting France, Germany and Belgium during an 11-day visit. On June 2, the band embarks on a 40-city domestic tour, with several dates on college campuses and some part of the Kool Jazz Festival.



STADIUM DEBUT—Singer Keith Sweat works on the first Stadium Records release. Produced by GQ members Herb Lane and Emanuel Le Blanc, Sweat's "Lucky Seven (Stay As You Are)" will be marketed and promoted by Roulette. Shown clockwise from left are Lane, assistant producer Ben White, Sweat and Le Blanc.

The Rhythm & The Blues Aretha To Tour As Mahalia

By NELSON GEORGE

Aretha Franklin has kept a fairly low profile in recent years, spending much of her time caring for her father, the Rev. C.L. Franklin, who was seriously injured by attackers a few years ago. After relocating to Detroit from Los Angeles, Franklin had, for the most part, avoided lengthy concert tours.

But now "Lady Soul" is about to embark on one of the most ambitious projects of her distinguished career. Beginning June 22, Franklin will star as Mahalia Jackson in "Sing, Mahalia Sing," a musical based on the life of the great gospel singer who was a crucial influence on Aretha's vocal style. The show will open in Cleveland for two weeks, then travel to her hometown of Detroit for 14 days. After a brief break, the show will play Broadway, Washington and Los Angeles.



With the successful revival of "Your Arms Too Short to Box With God," starring Patti LaBelle and Al Green, and Stephanie Mills' current return to the "The Wiz," the legitimate theater is becoming a significant attraction for black singers. The Tony award-winning acceptance of "Dreamgirls" certainly didn't discourage Franklin from taking her first stab at dramatic acting, either. Portraying a short-order waitress, her updated version of "Think" was a highlight of "The Blues Brothers" film.

Ashton Springer, one of Broadway's few black producers, put the package together. George Faison will direct a show consisting of 30 songs that, with the exception of four new ones, were all performed by Jackson. Aretha's singer sister Carolyn is writ-

ing one of the songs. A 50-member gospel choir, 30 of whom will be recruited in each city, will provide full-voiced vocal support. According to her representative Howard Brandy, Franklin has had discussions with Arista about cutting an original cast recording of the show.

★ ★ ★

A singer with more acting experience, Melba Moore, travels to London in June to play the part of Flora Mitchum, an expatriate American entertainer of the 1900s in the CBS mini-series "Ellis Island." The three-part series, due for airing in September, tells the story of European families before and after they immigrate to America. Moore's character and her husband, played by Ben Vereen, befriend the series' key characters in

(Continued on opposite page)

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JAZZ Blue Notes

New Live Sounds From Public Radio

By SAM SUTHERLAND
and PETER KEEPNEWS

Remember "Jazz Alive!" the in-performance series that had a healthy run on National Public Radio before the money ran out? Well, it's back—in a manner of speaking.

NPR has announced that it is unveiling a new two-hour weekly series this summer called "The American Jazz Radio Festival," and from the description it sounds as if "Festival" will pick up where "Jazz Alive!" left off. Like the earlier show, "Festival" will consist of performances by some of the top names in the music, recorded live at various concerts, nightclubs and festivals.

The series gets started in earnest in July, but NPR is offering a sneak preview on Memorial Day: a live broadcast by Anita O'Day and Kenny Burrell, produced by NPR affiliate KRON Long Beach, Calif. The July lineup includes pianists John Hicks, Michel Petrucci and Muhal Richard Abrams, the Mingus Dynasty Band and a rare appearance away from Weather Report by the nonpareil saxophonist Wayne Shorter, recorded a while back at William Paterson College in New Jersey.

"The American Jazz Radio Festival" is produced by NPR station WBGO Newark, with that station's Al Pryor serving as executive producer. Funding comes from a variety of sources, chief among them the National Endowment for the Arts.

★ ★ ★

The New York nightclub scene is as volatile as ever. We have been remiss in not reporting that Seventh Avenue South changed hands a while

back, with ownership passing from the Brecker Brothers and friends to one Nanci Scott. And now comes word that Mark Morganelli of the late, lamented Jazz Forum, who has been a promoter without a venue since last year, has apparently found a new home.

Since opening the club in the '70s, Morganelli has been shuttled about lower Manhattan as gentrification made loft space rarer than a platinum jazz album. He has recently been presenting shows under the Jazz Forum logo at the Village Gate and promoting one-shot programs at the Entermidia Theatre. Now he is closing in on a new location on Bond St., and he has his fingers crossed. "We're talking about a 15-year lease," he says.

But a proposition like that requires a substantial chunk of change to cover startup costs. And so it is that many of the artists who have stuck with Morganelli over the years, even when there couldn't have been any significant money involved, have rallied around him to help make a new Jazz Forum a reality.

A 10-hour jazz session was slated for Memorial Day at the Village Gate to benefit the Forum, with the likes of Art Blakey, Woody Shaw, Slide Hampton, Sonny Fortune, Ted Curson, John Hicks, Big Nick Nicholas, John Stubblefield, Harvey Swartz, Vic Juris, Jimmy Madison, Charles Davis and Arnie Lawrence on the bill. With support like that, the future for Morganelli looks promising.

★ ★ ★

Paul Winter's relocation of his Living Music operation from Con-

necticut to the West Coast is complete, following two key additions to Winter's team. John Azzaro is now overseeing personal management for the veteran composer/performer, along with concert and tour promotion (via Winter's Living Music Events arm), from his base in Ukiah, Calif., while Paul Schulman is now supervising distribution for Winter's Living Music label from Sausalito.

Winter himself is meanwhile maintaining a daunting schedule, including major concert presentations by the Winter Consort of "Earth Mass." Even more impressive is an upcoming appearance at the United Nations, slated for World Environment Day on June 5. Azzaro confirms that Winter and U.S. officials are now discussing possible recording plans for that appearance, with any resulting album likely to be donated to the international organization to help raise funds. The set would also be sold through Living Music.

Finally, Winter, who recently garnered NAIRD's award for the best jazz album of 1983 with "Sun Singer" (Billboard, May 19), will also contribute the soundtrack to the June 19 telecast of "Wilderness Journal," a production of Los Angeles PBS station KCET-TV.

Azzaro can be reached at (707) 468-5559. Schulman's address is 65 Gate Five Road, Sausalito, Calif.

★ ★ ★

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.



NEIGHBORHOOD PALS—Gramavision recording artist John Blake, right, visits "Mr. Rogers' Neighborhood" with his son Jonathan and chances upon Mr. Rogers himself.

LATIN Notas

New Worldwide Pact For Emmanuel

By ENRIQUE FERNANDEZ

★ ★ ★

After a two-year absence from the U.S. Latin scene, famed salsa pianist Eddie Palmieri has returned to New York to play two nights at the city's classic salsa venue, the Corso. The pianist, who along with his brother Charlie had dominated the scene during the golden age of salsa, left New York for Puerto Rico, where Charlie Palmieri had been residing for several years.

Earlier this year, Charlie moved back to New York for health reasons—he was on the mend from a heart attack—and left his band with kid brother Eddie. Visitors to the island had been coming back to New York raving about the heavy salseros Palmieri led in Puerto Rico, a country which in the last few years has been rivaling and even outshining New York as the salsa capital.

The volatile, gifted Eddie is as unpredictable at the keyboard as he is in his recording plans. His move from Puerto Rico came after a project to record with salsa diva Celia Cruz for the Fania label was aborted. Since then, there's been talk of an album for Fania, without Celia, and even of Eddie starting his own record production company. In any case, his U.S. fans are eager to hear him set the ivories on fire again, and his fans everywhere remain hungry for more recordings. *Bienvenido*, Eddie.

★ ★ ★

A survey by Venezuela's Rodven Discos Group claims that Rodven holds 28% of the Venezuelan market, with the Sonografica Group, CBS, the Ricken Group and Palacio de la Musica controlling the rest.

The same survey shows that 60% of Venezuela's sales are local product, with 26% international Latin product and 14% international Anglo product. According to Rodven's findings, the main Anglo catalogs are those of WEA, CBS, Ariola, PolyGram and EMI with their share of the market in that order. Another Rodven finding is that the main retail chains in Venezuela are CADA, C. Maderinse, Maraury, and Sears.

★ ★ ★

Items for consideration should be sent to Enrique Fernandez, Billboard, 1515 Broadway, New York, N.Y. 10036.

Emmanuel, RCA's card in the international Latin pop game, has signed a new longterm worldwide recording contract with the major. Emmanuel had previously been under contract to RCA's Mexican subsidiary, RCA S.A. de C.V.

Like his competitors at other labels, Emmanuel combines good looks with a romantic singing style, a mix that led to six albums propelled him to the head of RCA's roster. In the last few years the major was plagued by artists' defections and Emmanuel was left literally "En la soledad," as his last RCA album was titled. Though last year the major acquired the top-ranked kiddie group Menudo, Emmanuel has remained RCA's strongest competitor in the Julio Iglesias/Jose Luis Rodriguez category.

The singer's 1981 album, "Intimamente," sold more than two and a half million copies in Mexico alone, according to the label, and many attribute its success to the guiding hand of Spain's Manuel Alejandro. The legendary composer/arranger/producer is responsible for some of the most successful disks in the Spanish-language market, and is widely considered the most sought-after professional in the business.

Now Emmanuel and Alejandro are teaming up again for the singer's first album under the new arrangement with RCA. The album, which should be released this summer, represents the major's new hopes for its star singer. RCA's expectations are that Emmanuel and Alejandro will repeat their chemistry of a few years ago, when the Mexican crooner travelled to Madrid and the Spaniard penned such numbers as "Todo se derrumbo dentro de mi" and "Quiero dormir cansado," which were included in the "Intimamente" LP.

Emmanuel's international fame began with his third album, "Al Final," whose title track reached listeners in the U.S., Central America, Argentina and Spain, as well as his native Mexico. In this country, Emmanuel's new material will be released through the major's label for the U.S. Latin market, RCA International.

The Emmanuel signing was made in New York by RCA's division executive vice president Jose Menendez and division vice president for operations in Latin America and Spain Manuel Sosa.

Survey for Week Ending 6/2/84							
Billboard® Best Selling Jazz LPs™							
This Week	Last Week	Weeks on Chart	ARTIST Title, Label & Number (Dist. Label)	This Week	Last Week	Weeks on Chart	ARTIST Title, Label & Number (Dist. Label)
1	1	48	WYNTON MARSALIS Think Of One, Columbia FC 38641	26	26	5H	JARREAU ● Jarreau Warner Bros. 1-23801
				27	29	42	SPYRO GYRA City Kids, MCA 5431
2	2	11	EARL KLUGH Wishful Thinking, Capitol ST-12323	28	31	13	ANDREAS VOLLENWEIDER Caverna Magica CBS FM 37827
3	4	5	THE CRUSADERS Ghetto Blaster MCA 5429	29	32	3	CARLA BLEY Heavy Heart, WATT/ECM 1-25003 (Warner Bros.)
4	15	3	PAT METHENY Rejoicing, ECM 25004-1 (Warner Bros.)	30	36	50	TANIA MARIA Come With Me, Concord Jazz CJ 200
5	3	28	DAVID SANBORN Backstreet, Warner Bros. 23906-1	31	NEW ENTRY		GEORGE HOWARD Steppin' Out, TBA TB 201 (Palo Alto)
6	6	15	KENNY G G Force, Arista AL8-8192	32	34	5	JAMES NEWTON Luella, Gramavision GR-8304 (Polygram)
7	8	11	JEFF LORBER In The Heat Of The Night, Arista AL8-8025	33	33	48	PAT METHENY GROUP Tavels, ECM 23791-1 (Warner Bros.)
8	9	38	HERBIE HANCOCK Future Shock, Columbia FC 38814	34	39	3	BILLIE HOLIDAY Embraceable You, Verve 817359-1 (Polygram)
9	5	11	WEATHER REPORT Domino Theory, Columbia FC 39147	35	35	104	PAT METHENY GROUP Offramp, ECM ECM-1-1216 (Warner Bros.)
10	7	77	GEORGE WINSTON December, Windham Hill C-1025	36	30	32	VARIOUS ARTISTS An Evening With Windham Hill Live, Windham Hill C-1026 (A&M)
11	11	26	LINDA RONSTADT ▲ What's New, Asylum 60260 (Elektra)	37	38	3	BILL EVANS The Paris Concerts Volume Two, Musician 60311-1-E (Elektra)
12	14	60	GEORGE WINSTON Autumn, Windham Hill C-1012	38	28	32	AL DIMEOLA Scenario, Columbia FC 38944
13	13	13	TANIA MARIA Love Explosion, Concord Picante CJP-230	39	27	24	WILL ACKERMAN Past Light, Windham Hill WH-1028 (A&M)
14	16	5	BRANFORD MARSALIS Scenes In The City, Columbia FC 38951	40	NEW ENTRY		SHADOWFAX Shadowfax, Windham Hill WH-1022 (A&M)
15	18	5	STANLEY CLARKE Time Exposure, Epic FE 38688	41	41	6	ANDREAS VOLLENWEIDER Behind The Gardens-Behind The Wall-Under The Tree, CBS FM 37793
16	17	5	STEPS AHEAD Modern Times, Musician 60351-1 (Elektra)	42	48	35	MANHATTAN TRANSFER Bodies And Souls, Atlantic 80104-1
17	10	19	PIECES OF A DREAM Imagine This, Elektra 60270	43	47	3	ELLA FITZGERALD The Harold Arlen Songbook, Verve 817526-1 (Polygram)
18	12	32	MICHAEL FRANKS Passionfruit, Warner Bros. 1-23962	44	44	48	GEORGE BENSON ● In Your Eyes, Warner Bros. 1-23744
19	19	100	GEORGE WINSTON Winter Into Spring, Windham Hill C-1019	45	NEW ENTRY		SARAH VAUGHN Sarah Vaughn Sings The George Gershwin Songbook, Emarcy 814187-1 (Polygram)
20	20	34	SHADOWFAX Shadowdance, Windham Hill WH-1029 (A&M)	46	37	11	ALEX DE GRASSI Southern Exposure, Windham Hill WH-1030 (A&M)
21	21	5	QUINCY JONES The Birth Of A Band, Emarcy 818177-1 (Polygram)	47	49	24	SADAO WATANABE Fill Up The Night, Musician 60297 (Elektra)
22	22	15	RODNEY FRANKLIN Marathon, Columbia FC 38953	48	NEW ENTRY		VARIOUS ARTISTS Playboy Jazz Festival, Musician 60298-1 (Elektra)
23	23	17	LEE RITENOUR On The Line, Musician 60310-1 (Elektra)	49	40	5	BOB MOSES Visit With The Great Spirit, Gramavision GR-8307 (Polygram)
24	25	56	EARL KLUGH Low Ride, Capitol ST-12253	50	50	34	BOB JAMES Foxy, Columbia FC 38801
25	24	40	JEAN-LUC PONTY Individual Choice, Atlantic 80098				

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Canada

GOVERNMENT STUDY ON CULTURE

Support For Local Radio Content

By KIRK LaPOINTE

OTTAWA — Is Canadian content on radio as reviled by listeners as it often is by broadcasters? Are the country's rock stars considered overpaid prima donnas? According to a recent study on culture, commissioned by the federal Communications Department, the answer is "no" to both questions.

The recently released study, which was actually conducted more than a year ago by Goldfarb Consultants of Toronto, finds that Canadian content is well accepted on radio. In fact, 30% of those polled believe there is too little Canadian-made programming on radio. Only 5% said there is too much, while 50% said that there is about the right amount of Canadian-made or Canadian-produced radio programming.

A significant finding in the poll was that the under-35 group surveyed said in greater numbers than the average—about 36% of them, in fact—that there is too little Canadian programming. Lower income households also took a decisively favorable position in support of increased CanCon.

The survey also found that perceptions of artist income were often ill-conceived. A large proportion, some 32%, had little idea how well paid Canadian artists are.

But those who were able to offer an opinion were much more inclined to say that artists are not paid well enough than that they are too well paid. About 30% said artists were not earning enough, while only 4% thought them overpaid.

The survey also found that those who regularly attend some kind of

cultural event are more likely to feel Canadian artists do not get paid what they deserve. Segments of the population particularly likely to feel Canadian artists are not paid well enough included upper income householders and those with university or post-graduate educations.

One in three surveyed did not believe the average Canadian artist was as well paid as an average Canadian teacher. And the survey also found that people generally believe artists have "less stature or status" in society than lawyers.

About 76% said they were satisfied with the job being done by CBC Radio, the non-commercial publicly-owned network. But, interestingly enough, some 34% polled suggested the CBC should not rely on government funding.

Gordon Sinclair Dies At Age 83

TORONTO—Gordon Sinclair, arguably the most outspoken broadcaster in Canada, died May 17 in a hospital here after suffering a heart attack the preceding week. He was 83.

Sinclair, whose media career spanned more than 40 years in newspapers, radio and television, is best known outside of Canada for "The Americans," a pro-U.S. editorial he recorded in 1973 that became a million-selling single. A commentator for CFRB in Toronto and a panelist on the CBC television show "Front Page Challenge," Sinclair was a recipient of the Order of Canada.

Prime Minister Pierre Trudeau hailed Sinclair's career as "remarkable," while countless other tributes poured in for the man who said he always sought to ask the questions the average Canadian wanted an answer to.

Sinclair was buried Tuesday (22) in Toronto. He is survived by his wife Gladys, daughter Jean and sons Gordon Jr., a Montreal broadcaster at CJAD, Donald and John.

them. And, significantly, cable companies will be required to carry such services unless that would result in deteriorated conventional radio services.

The approach by the CRTC has been praised by the Canadian Assn. of Broadcasters, whose chairman Don Brinton termed the loose regulations "a positive step." Brinton says the new service must be given room to breathe, and adds that he feels heavy regulation will only stifle SCMO growth.

About 40 of the country's 215 FM licensees now use the SCMO, mainly for talking book services for the blind. Possible uses include pay radio and other user-pay services such as news and sports channels. Brinton says it may even be possible to use SCMOs to deliver video.

The commission has also paved the way for similar growth in the vertical blanking interval (VBI) field for television, taking a similarly relaxed regulatory approach.

FMs Granted Freedom For Multiplex Operation

HULL, Quebec—FM broadcasters have been given virtually unrestricted permission to use the subsidiary communications multiplex operation (SCMO) on their frequencies by the Canadian Radio-Television & Telecommunications Commission.

In a May 17 policy statement, the CRTC said SCMOs can be used for whatever broadcasters want, financed through advertising and subscription fees, and made available to other groups for networking purposes. The commission proposes to take this "flexible" regulatory approach until the end of 1986, after which it will ask for reports from SCMO users and interested parties in order to determine whether stricter rules are needed in the burgeoning field.

In the meantime, the commission will not issue separate licences for SCMOs, even though broadcasters will need CRTC approval to launch

Platinum Acts Ready Third Quarter Releases

TORONTO—The flurry of Canadian content releases late in the second quarter of 1984 by such perennially successful artists as Rush, Bruce Cockburn and Red Rider will continue strong in the third quarter. Already slated are albums from Anne Murray, Bryan Adams, the Payolas and Harlequin, all of whom reached platinum status with recent releases.

Other key Canadian content albums due during the quarter will be the first solo efforts in some time by

Burton Cummings and Ian Thomas and the second albums from gold-selling Parachute Club, Strange Advance and Boys Brigade and promising artists Gowan (produced by David Tickle), Images In Vogue (produced by Gary Wright), Helix and Gary O.

Luba, who scored well with a mini-LP last year, will release an album during the quarter, produced by Daniel Lanois. Honeymoon Suite, the Toronto band signed internation-

ally to the WEA family, issues its debut late in the second quarter in Canada and on July 2 in the U.S. Edmonton's Darkroom is in pre-production with producer Tom Treumuth and will release its second album no later than Sept. 15.

Alfie Zappacosta, leader of Surrender, will release an album under his own name during the quarter. Lisa Dal Bello, who now records as Dalbello, issues her British-recorded "Whomanfoursays" in late June. David Wilcox, the veteran Toronto singer/guitarist who clicked with a Capitol release last year, also has an album on tap.

Debuts slated for the quarter include Everest, a Toronto keyboard outfit on CBS, and Dragonfly. A&M will also release an album in as-yet-uncertain form from Johnny Lovsin. And a best-of compilation with two new tracks will be shipped by RCA for Vancouver's Doug & the Slugs.

KIRK LaPOINTE



TRAMPLING THE COMPETITION—Greg Hambleton, left, managing director of Peer Southern, signs an agreement for Southern Music to co-publish all Covered Wagon Music copyrights written and recorded by the Stampers, a popular Canadian group of the '70s. Shown with him are Mel Shaw, Covered Wagon's president, and Shaw's wife Fran.

News/International

JUNE 21-JULY 21 IN LONDON

50 Concerts At Capital Fest

LONDON—Stevie Wonder, Miles Davis, Joshua Rifkin and Eric Clapton are among more than 2,000 musicians lined up for this year's Capital Music festival, set here for June 21-July 21.

More than 50 concerts are planned, covering all styles of music from rock, jazz, gospel, reggae and brass band to Indian and classical. For the first time, there will also be a festival "fringe," known as Fringe '84, expected to generate an additional 150 concerts and events in the London area.

Highlights will include two performances by Wonder at the Earl's Court arena, a single show by Weather Report in the Dominion Theatre, and two appearances by emergent Indian artist Asha Bhosle at Wembley Arena.

A nostalgia concert at Fairfield

Hall will feature top '60s groups, while B.B. King, Miles Davis, Dave Brubeck and Tania Maria will spearhead the week-long JVC/Capital Jazz Parade. Lionel Hampton, Freddie Hubbard, Dizzy Gillespie and David Sanborn are among the other top jazz names who will also be in town.

The Capital Music Festival, which grew out of a series of annual jazz events organized by London independent radio station Capital, was held for the first time last year, attracting audiences of nearly 500,000. Overall cost of staging this year's festival will approach \$1.5 million, with half of it coming from Capital Radio itself and the remainder from various sponsors, including JVC, the Musicians' Union, music magazine New Musical Express and local government bodies.

IFPI Report Says Pirates Dominate Turkish Market

By PETER JONES

LONDON—Well over 90% of the record/prerecorded cassette market in Turkey is in the hands of audio pirates, despite efforts by IFPI dating back to 1966 to put the national recording industry on a businesslike and legitimate footing.

Pirated LPs are mainly manufactured in Istanbul. The original records used for copying are bought outside Turkey, often by emigrant workers who have standing instructions to buy and send home any new record that looks likely to become a hit. And that, says IFPI in a new report compiled in its London headquarters, means that the pirate product is generally on sale before the legitimate version.

IFPI cites the double soundtrack album "Grease" as a stark example of the problem. It was put on sale so quickly by the pirates in vast quantities nationwide and at such a low price that no legitimate version was ever issued, according to the report, which describes the quality of pirate product as "average to good."

A Turkish national group of IFPI was established in 1966 and given official recognition three years later. But because of the national political and economic situation, the group was ineffective and finally dissolved. In late 1982, a group of legitimate producers linked in an attempt to combat the rampant piracy, though because of internal problems it is still not a formally established organization.

IFPI reports: "Frequently it is just not profitable for legitimate producers to put out international repertoire. In order to release new titles on disk profitably, the legitimate operators often have to negotiate with record pirates and buy the pirate production, affix legitimate labels and pay royalties and taxes. But such dealing is not possible with the tape pirates, as there are simply too many of them scattered around the country."

However, a new copyright act has been passed in Turkey late last year, giving rise to "reserved optimism." Producers had been given rights under the old law, but they were never enforced. The new law provides for increased penalties, including jail for up to three years; previously, no custodial sentences could be imposed.

But, admits IFPI: "Ways of enforcing the new law seem unclear. Broadcasting and public performance rights are retained in favor of

producers. All royalties collected in Turkey will be paid to authors' and artists' collecting societies, which are nearly formed."

There's a total ban on the import of audiocassettes into Turkey. The magnetic tapes alone may be imported, and these are put into cassette boxes by local manufacturers. Since 1982, though, it has been possible to import blank videocassettes at "exorbitant" prices, according to IFPI, though prerecorded video software is still banned.

As for disks, there's a total ban on importation of pop music into Turkey. Only classical repertoire is allowed, and there's a 100% duty tacked on that.

When pirates are tracked down, the legal process of trial and punishment is painfully slow. One case that began in the early '70s is still to be settled.

Though procedures for granting injunctions exist, plaintiffs have to give considerable deposits to the court when asking for action, and this money can only be recovered when the trial is over, which may be as much as a decade later.

According to IFPI figures assembled at the end of 1982, there were four recording studios in Turkey, 15 wholesale distributors, 3,500 retail outlets, six pressing plants and just 25 record companies, compared with 100 registered in 1972.

There were roughly a million record players and five million tape players in Turkey at that time. Turkish domestic music product accounted for 83% of sales, with international taking the rest, including the permitted classical fare.

FEN Radio Beams To Japanese Mart

TOKYO—A miniature radio that will receive only the FEN (Far East Network) service beamed to U.S. military personnel and their dependents is being marketed here by Sony.

An estimated three million Japanese in and around Tokyo listen to the 24-hour English-language service. Some listen to improve their English, most to hear the latest Stateside pop hits.

Sony's ICR-E2 weighs only a fifth of a pound and measures less than three inches by one inch. It uses two UM-4 cells and has a power output of 0.05 mW. The only control is the on-off switch. It retails here at around \$15.

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BRITAIN

(Courtesy of Music & Video Week)
As of 5/26/84

SINGLES	
This Week	Last Week
1	1
2	2
3	8
4	NEW
5	4
6	5
7	6
8	3
9	16
10	29
11	NEW
12	7
13	28
14	25
15	9
16	10
17	31
18	17
19	18
20	13
21	24
22	12
23	30
24	11
25	NEW
26	36
27	14
28	33
29	15
30	20
31	21
32	22
33	19
34	NEW
35	27
36	37
37	31
38	26
39	NEW
40	40

AUSTRALIA

(Courtesy Kent Music Report)
As of 5/28/84

SINGLES	
This Week	Last Week
1	1
2	9
3	4
4	7
5	3
6	6
7	2
8	8
9	13
10	5
11	NEW
12	10
13	NEW
14	14
15	12
16	11
17	NEW
18	NEW
19	17
20	NEW

WEST GERMANY

(Courtesy Der Musikmarkt)
As of 5/28/84

SINGLES	
This Week	Last Week
1	1
2	2
3	4
4	3
5	5
6	8
7	16
8	7
9	9
10	14
11	6
12	10
13	19
14	13
15	NEW
16	11
17	15
18	17
19	NEW
20	NEW

ALBUMS

This Week	Last Week
1	3
2	4
3	1
4	2
5	NEW
6	6
7	5
8	14
9	11
10	10
11	8
12	7
13	13
14	9
15	16
16	15
17	12
18	20
19	NEW
20	NEW

ITALY

(Courtesy Germano Ruscitto)
As of 5/21/84

SINGLES	
This Week	Last Week
1	1
2	12
3	8
4	4
5	2
6	5
7	3
8	6
9	7
10	10
11	14
12	NEW
13	11
14	19
15	20
16	13
17	NEW
18	13
19	15
20	18

JAPAN

(Courtesy Music Labo)
As of 5/28/84

SINGLES	
This Week	Last Week
1	NEW
2	1
3	2
4	3
5	5
6	8
7	11
8	4
9	6
10	10
11	7
12	9
13	14
14	16
15	18

This Week	Last Week
16	19
17	12
18	13
19	20
20	15

ALBUMS

This Week	Last Week
1	1
2	2
3	4
4	3
5	NEW
6	7
7	5
8	8
9	NEW
10	6
11	9
12	12
13	10
14	18
15	11
16	14
17	13
18	17
19	16
20	15

NETHERLANDS

(Courtesy Stichting Nederlandse Top 40)
As of 5/26/84

SINGLES	
This Week	Last Week
1	2
2	1
3	6
4	9
5	8
6	4
7	7
8	3
9	NEW
10	10

ALBUMS

This Week	Last Week
1	1
2	2
3	7
4	3
5	5
6	4
7	NEW
8	NEW
9	8
10	10

ISRAEL

(Courtesy Kol Israel)
As of 5/13/83

SINGLES

This Week	Last Week
1	8
2	4
3	1
4	6
5	3
6	NEW
7	2
8	NEW
9	NEW
10	5

ALBUMS

This Week	Last Week
1	1
2	2
3	3
4	4
5	5
6	7
7	6
8	10
9	8
10	NEW

SPAIN

(Courtesy El Gran Musical)
As of 5/19/84

SINGLES

This Week	Last Week
1	4
2	2
3	5
4	1
5	NEW
6	NEW
7	9
8	7
9	6
10	10

ALBUMS

This Week	Last Week
1	1
2	2
3	3
4	5
5	6
6	7
7	9
8	8
9	4
10	10

Video cassette Top 40
Sales & Rentals
Charts
Every Week
In Billboard

JUNE 2, 1984, BILLBOARD

Billboard Singles Reviews

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Pop picks

PRINCE—When Doves Cry (3:49); producer: Prince; writer: Prince; publisher: Controversy, ASCAP; Warner Bros. 7-29286. A tantalizing glimpse of Prince's forthcoming album/movie project "Purple Rain"; performance direct and emotional, production daringly spare.

OLLIE AND JERRY—Breakin'... There's No Stopping Us (3:40); producer: Ollie E. Brown; writers: O.E. Brown, J. Knight; publishers: Ollie Brown Sugar/Almo/Crimasco, ASCAP; Polydor 821 708-7. Street dance as metaphor for achievement; airy, uplifting sound from the film "Breakin'".

JUICE NEWTON—A Little Love (3:50); producer: Richard Landis; writers: Todd Sharp, Danny Douma, Richard Feldman; publisher: Cement Chicken, ASCAP; RCA PB-13823. Upbeat, carefree pop tune captures the summer spirit and has just enough country flavor to promise crossover action.

MICHAEL SEMBELLO—Gremlins... Mega Madness (3:52); producers: Michael Sembello, Mark Hudson; writers: Michael Sembello, Mark Hudson, Don Freeman; publishers: WB, ASCAP/Warner-Tamerlane, BMI; Geffen 7-29255. Theme from the new Spielberg fantasy; frantic dance rhythm courtesy of Sembello plus a chorus of backing vocals by unidentified small creatures.

DEF LEPPARD—Bringin' On The Heartbreak (4:33); producer: Robert John "Mutt" Lange; writers: Clark, Wilis, Elliott; publisher: Zomba, BMI; Mercury 818 779-7. Band digs back to its three-year old "High N'Dry" LP, remixes, and turns out another wild thrasher comparable to its "Pyromania" hits.

recommended

BILLY RANKIN—Call Me Automatic (3:28); producer: John Ryan; writer: Billy Rankin; publishers: Irving/Money For Music, BMI; A&M AM-2640. Chugging dance-rock; second solo release from ex-Nazareth member.

FRANKE & THE KNOCKOUTS—You Don't Want Me (Like I Want You) (3:58); producer: Bill Schnee; writers: F. Previte, T. Ayers, W. Elworthy, B. Levinson; N. Merston; publishers: Bright Smile/Big Teeth/Unichappell, ASCAP/BMI; MCA 52395. Firm, dramatic power ballad.

RED RIDER—Young Thing, Wild Dreams (Rock Me) (3:32); producers: Tom Cochran, Ken Greer; writer: Tom Cochran; publisher: MCA, ASCAP; Capitol B-5335. Anthemic rocker, currently a hot LP track on AOR radio.

STREETS—One Way Street (4:46); producer: Neil Kernon; writer: Walsh; publisher: Necessary Noise, BMI; Atlantic 7-89654. Powerhouse, guitar-driven rock.

KID CREOLE & THE COCONUTS—My Male Curiosity (3:48); producer: August Darnell; writer: August Darnell; publisher: Gold Horizon, BMI; Atlantic 7-89664. Funny, stylish disco-samba from the "Against All Odds" soundtrack.

also received

ALARM—The Deceiver (3:50); producer: Alan Shacklock; writers: Macdonald, Peters; publisher: Illegal, BMI; I.R.S. IR-9929.

BANDOLERO—Hot "Paris Latino" (4:10); producers: Perez Brother, Alexis; writers: José Perez, Carlos Perez, Peter Sinfield; publishers: Bteu Disque/WB, ASCAP; Sire 7-29263.

JOHN BUTTERWORTH—I Believe (timing not listed); producer: not listed; writer: Bernard Herring; publisher: Sabteca, ASCAP; Payode PL-1987. Contact: (913) 631-6060.

ELI WORDEN—Velvet Eyes (3:26); producer: Roy Montgomery; writers: Eli Worden, Dick Culp; publisher: Montgomery, BMI; Darva D-719. Contact: (512) 836-3194.

HIP CHEMISTS—I Wanna Be A Brit (2:09); producer: Paula Neumann; writer: Shaun Mason; publisher: Alicia's Child, BMI; Kio U-10406. Contact: (618) 529-3473.

MONAD AND THE ELECTRONS—Fame Song (3:20); producers: W. Rayner, D. Latham, F. Wildenbrandt; writer: Bill Rayner; publisher: Bumba, ASCAP; RCI R2385. Contact: P.O. Box 126, Elmsford, N.Y. 10523.

ARNOLD MOLTIS—Sally's Flight (4:45); producer: Arnold Moltis; writer: Arnold Moltis; publisher: Arnold Moltis; Starflight 840313. Contact: (603) 627-1782.

YOUNG TURKS—Lola In Slacks (2:43); producers: Billy Snow, YT's; writer: Billy Snow; publisher: Unsingable; Unstoppable 6030. Contact: (201) 545-6030.

EVASIVE ACTION—Too Good To Be True (3:05); producer: Jack Sleriazza; writer: Jack Sleriazza; publisher: not listed; Majestic 8401. Contact: Route 1, Box 1490, Anthony, Fla. 32617.

Black picks

CAMEO—Talkin' Out The Side Of Your Neck (4:04); producer: Larry Blackmon; writers: L. Blackmon, C. Singleton, N. Lettenant, T. Jenkins; publishers: All Seeing Eye/Cameo Five, ASCAP/BMI; Atlanta Artists 818 870-7. Raging statement of political fed-upness set to a pile-driver beat; enters Black chart at 61 this week.

ART OF NOISE—Close (To The Edit) (4:10); producer: Art of Noise; writers: Dudley, Horn, Jeczalik, Langan,

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).

Morley; publishers: Perfect/Unforgettable, BMI; Island 7-99754. Who let these guys in the studio? Here's how much wit you can put in a mix these days; not a note undistorted or unentertaining.

recommended

STEVE ARRINGTON'S HALL OF FAME—Sugar Momma Baby (3:40); producers: Steve Arrington, Jimmy Douglas; writers: Steve Arrington, Charlie Carter; publisher: Konglather, BMI; Atlantic 7-89652. A different approach for the habitual funkster: low-key, melodic, practically subdued.

TYZIK—Jammin' In Manhattan (3:46); producer: Jeff Tyzik; writers: M. Boone, B. Stein, J. Tyzik; publishers: Halwill/Macaroni, ASCAP; Polydor 821 795-7. Brasses take the lead in a jazz-r&b instrumental.

SKWARES—Tricky (3:50); producer: Jimmy Douglas; writers: M. Anderson, W. Bonds, B. Jones, T. Smith, T. Hardy, W. Polk, J. Douglass; publishers: Boxtown/Major Toms/Cotillion, BMI; Cotillion 7-99741. New funk group lays down a tight, unadorned dance beat.

C. LYNDIA MCCONNELL—One Step At A Time (3:46); producers: Richard Bassoff, Nicky Braddy; writers: Bassoff, Braddy; publishers: Next Plateau/Shapiro Bernstein, ASCAP/STM/Painted Desert, BMI; Atlantic 7-89661. Attractive soul-disco singer almost prevails against an onslaught of beat boxes.

STEPS AHEAD—Radio-Active (3:54); producers: Mike Mainieri, Craig Peyton; writers: Mike Mainieri, Craig Peyton; publisher: Redeye/P-Factor, ASCAP; Elektra 7-69717. Jazz-dance instrumental, rhythmically subtle.

also received

BILLA—Love Connection Part I (3:49); producer: Billy Lamont; writer: Billy Lamont; publisher: Billa, BMI; Bamag BA-1002. Contact: (201) 674-3115.

BANTU-DOUBLE SURE—Don't You Just Kick Back (4:57); producers: Terry Mills, Elliott Mills; writer: not listed; publishers: Apple Bros, ASCAP/Ma Sweet, BMI; Apple Brothers AB1001 (12-inch single). Contact: (213) 515-2506.

PAUL KELLY—I Keep Holdin' On (4:27); producer: Paul Kelly; writer: Paul Kelly; publisher: Tree International; Laurence 12-13184 (12-inch single). Contact: (212) 783-8357.

SOUNDS OF J.H.S. 126 (B'KLYN)—Featuring THE EDUCATIONAL CREW—The Mind Is A Terrible Thing To Waste (4:54); producers: K. Warden, K. Luciano, M. Brathwaite; writers: K. Houston, K. Luciano, M. Brathwaite; publisher: Mit-Kar, ASCAP; Across The River ATR-500. Contact: (201) 867-4764.

UNCLE JAMMS ARMY—Dial-A-Freak (6:35); producers: Egyptian Lover, Mr. Prince; writers: R. Clayton, G. Broussard; publishers: Marcus & Monesha Type; Freak Beat USA 1001 (12-inch single). Contact: (213) 469-5821.

GREG MULLINS & TRULIGHT—Real Living (4:37); producer: Greg Mullins; writers: Greg Mullins, Ben Middleton; publishers: MidStone, SESAC/Gold-Mid, BMI; Bamag BA-1003. Contact: (201) 674-3115.

Country picks

BARBARA MANDRELL—Only A Lonely Heart Knows (3:45); producer: Tom Collins; writers: Dennis W. Morgan, Steve Davis; publishers: Tom Collins/Dick James, BMI; MCA 52397. Mandrell reaches deep into her vocal range, and adds a fresh glow to Tom Collins' wall-of-sound production.

HANK WILLIAMS JR.—Attitude Adjustment (2:53); producers: Jimmy Bowen, Hank Williams Jr.; writer: Hank Williams Jr.; publisher: Bocephus, BMI; Warner/Curb 7-29253. Bocephus praises the educational effects of the swift kick, to the accompaniment of a honky-tonk piano and a vigorous shuffle beat.

JIM GLASER—You're Gettin' To Me Again (3:24); producer: Don Tolle; writers: Pat McManus, Woody Bomar; publisher: Music City, ASCAP; Noble Vision 105. When given the opportunity, Glaser takes a back seat to no one vocally; and on this fine soaring arrangement, he proves it conclusively. Label based in Atlanta, Ga.

KATHY MATTEA—You've Got A Soft Place To Fall (2:58); producers: Rick Peoples, Byron Hill; writers: B. McDill, H. Moore, K. Chater; publishers: Hall-Clement/Hardscuffle/Vogue, BMI; Mercury 822-218-7. Mattea's solidifying her niche in the ranks of most promising new talent: this is definitely her best one yet.

WAYLON JENNINGS—Never Could Toe The Mark (2:56); producers: Waylon Jennings, Alan, Don & Brent Cartee; writer: Waylon Jennings; publisher: Waylon Jennings, BMI; RCA PB-13827. Jennings may change producers, but he doesn't change his formula sound. This no-doubt-autobiographical number is typical Waylon fare.

recommended

DEBI BASS—My Stand In Love (2:59); producers: Steve Clark, Joe Nelson; writer: Joe Nelson; publisher: Low-Ja, BMI; Southern Tracks 1027. Excellent vocal performance on moving song makes this a standout. Contact: (404) 325-0832.

RAY PRICE—A New Place To Begin (2:38); producer: Snuff Garrett; writers: D. Kirby, W. Robb; publishers: Cross Keys, ASCAP/Tree, BMI; Viva 7-29277. Price remains a solid constant: he's a blend of past and present.

GARY WOLF—You Bring The Heartache (I'll Bring The Wine) (2:14); producer: Joe Chambers; writers: G. Wolf, J. Chambers, L. Jenkins; publisher: Galleon, ASCAP; Mercury 822 244-7. Wolf's got an uptempo, fiddle-filled tune for his debut with Mercury.

NARVEL FELTS—Let's Live This Dream Together (3:22); producer: Johnny Morris; writers: Skinner, Wallace, Nathan; publishers: Hall-Clement, BMI/Jack & Bill, ASCAP; Evergreen 1022. Catchy arrangement gives Felts his strongest in some time. Contact: (615) 327-3213.

REX ALLEN JR.—Dream On Texas Ladies (2:40); producer: Andy DiMartino; writer: Steve Dan Mills; publisher: Combine, BMI; Moon Shine 3030. Despite the geographic limitations of its title, this ought to have widespread appeal. Label based in Nashville.

LEFTY FRIZZELL—Watermelon Time In Georgia (2:11); producer: David Frizzell; writer: Harlan Howard; publishers: Tree/Harland Howard, BMI; Columbia 38-04480. If it works for Jim Reeves... Tracks here have been updated and remixed.

TONY JOE WHITE—You Just Get Better All The Time (3:37); producer: Ron "Snake" Reynolds; writers: T.J. White, Johnny Christopher; publishers: Tennessee Swamp Fox, ASCAP/Combine, BMI; Columbia/Sherrill 38-04476. A three-in-the-morning kind of feeling to this one.

also received

CLYDE OWENS—She's Been Held (2:48); producer: Lloyd Green; writer: Arless E. Clark; publisher: Tricos, BMI; C.O.S. 1984-C. Label Based in Huntsville, Ala.

PHIL OSBURN—Go For All The Love (2:48); producer: Col. Buster Doss; writers: Hollyhand, Sanders; publisher: Buster Doss, BMI; Frontier Jamboree 1062. Contact: (501) 898-3011.

DENNY R. MYRICK—Making Believe Don't Make It So (2:40); producer: P.J. Parks; writer: Robert E. Seay; publisher: Jerry & Bill, BMI; MCI 2002. Contact: (615) 244-2673.

VALENTINO AND THE SHAHAN EXPRESS—I Ain't Jesse James (2:57); producer: C.R. Selman; writer: Gary Sefton; publishers: Shell Drake/Alamo, BMI; High Voltage 105. Label based in Nashville.

JOHNNY BLANKENSHIP—Sea Of Heartbreak (3:26); producer: Don Feltz; writers: H. Davis, P. Hampton; publisher: Shapiro-Bernstein, ASCAP; O.L. 107. Contact: (213) 946-1524.

KEN SCOTT—It Comes So Easy Making Love With You (3:21); producer: Charlie Fields; writers: C. Fields, B.G. Rice; publishers: Jason Dee, BMI/Mr. Mort, ASCAP; Charta 186. Contact: (615) 244-5220.

RANDY MCKINNON—Roses And Love Songs (3:37); producer: Col. Buster Doss; writer: David E. Young; publisher: Buster Doss, BMI; Frontier Jamboree 1064. Contact: (501) 898-3011.

LOUIE GOMEZ—Goin' Down Swinging (3:16); producer: not listed; writer: Louie Gomez; publisher: Rock & Roll Ramms, BMI; ARV 5264. Label based in McAllen, Tex.

BO GARZA & THE SOUTH TEXAS WAILERS—Harmony (timing not listed); producer: not listed; writer: Bo Garza; publisher: Ramms, BMI; ARV 5265. Label based in McAllen, Tex.

BOBBY G. RICE—I Can't Stop (2:49); producer: Gene Kennedy; writer: David Salyer; publisher: Chip'N'Dale, ASCAP; Door Knob 213. Label based in Nashville.

BOBBY BLUE—Once Upon A Time (3:15); producer: Randall Kirk; writer: Gary Tanner; publisher: Todman, BMI; Nite 108. Contact: (213) 466-4707.

TIM PERRY—Some Kind Of Miracle (3:16); producer: Bill Green; writers: J. Wallace, T. Skinner, K. Bell; publisher: Hall-Clement, BMI; bgm 50784. Contact: (512) 654-8773.

BEAR KATS—The Baby Shower (4:31); producer: Gene Bear; writer: Mort Katz; publisher: Eagle Rock, ASCAP; Bear Kat 1002. Label based in Sunland, Calif.

RANDY BRIGGS—Before I'm Over You (3:44); producer: not listed; writer: B. Perry; publisher: Sure Fire, BMI; Delta 3540. Label based in Nacogdoches, Tex.

DAVE CARROLL—Bad News (Sure Does Travel Fast) (2:40); producer: Jr. Bennett; writer: Dave Carroll; publisher: Rusty York, BMI; Jewel 8405. Label based in Cincinnati.

FRANKI TREAT—Stranger (2:27); producer: Harold Bradley; writer: Franki Treat; publisher: Snowball, BMI; Champion 406. Contact: (405) 843-7393.

J.C. FILASKY—Henry (3:48); producer: E. Rothpearl; writer: J.C. Filasky; publisher: Rumpelstiltsongs, BMI; Rumpelstiltskin 1301 (c/o Wood'n Music, New York).

LARRY LEE ADKINS—George Jones, Jack Daniels And Me (2:19); producer: Howard Walker; writer: Howard Walker; publisher: Mitten, BMI; Walking Tree 012. Contact: (313) 752-2475.

JOHNNY LYON—Never Some Night (2:48); producer: not listed; writers: Doodle Owens, Lou Rochelle, Glenn Sutton; publisher: Rodeo Cowboy, BMI; NU Country 1012 (c/o TMC Prod., San Antonio, Tex.).

JOE KING—Farewell Amparo (3:17); producers: Dave Raynor, Joe King; writers: D. Lanz, J. King, K. McCann; publishers: Joe King, BMI/DHL, ASCAP; Cora 4842. Contact: (206) 622-8358.

DALE JARRETT—Let Me Love You One More Time (3:35); producer: Alan Kaufman; writers: Dale Jarrett, Marty Jowett; publisher: Jarrett, BMI; Holly Hicc 003 (c/o Door Knob Records, Nashville).

STERLING BLYTHE—Kansas City (3:12); producer: Gene Kennedy; writers: Jerry Leiber, Mike Stoller; publishers: Halnet/Armo, ASCAP; Door Knob 212. Label based in Nashville.

DAVID JOHN—You Don't Have To Be From Dixie (2:40); producer: Billy Troy; writer: D. John; publisher: Peer, BMI; Aztec 1001. Label based in Nashville.

GEORGE ELLIOTT—My Little Girl On The East Side (2:45); producer: Fred Carter Jr.; writer: Flash Gordon; publisher: Mel Tillis, BMI; Elite 0011. Label based in Greenville, S.C.

HIGH COTTON—Willie Ben (4:38); producer: Sonny Deaton; writers: D. Bailey, D. Reynolds; publishers: VicValVern/Cotton Boll, BMI; High Cotton 1002. Contact: (615) 329-2278.

KIKKI—Everyday People (3:10); producer: Andy DiMartino; writers: M. Barnes, T. Seals; publishers: Face the Music/Warner Tamerlane/Blue Lake, BMI; Moon Shine 3025. Label based in Nashville.

Adult Contemporary picks

RUBÉN BLADES—Tú Cariño/Carmen's Theme (3:06); producer: Harry Belafonte; writers: Carlos Franzetti, Ruben Blades; publishers: Hargreen, BMI/Wind Hill, ASCAP; Atlantic 7-89658. From the "Beat Street" soundtrack, a ballad of jazzy delicacy and grace; English-language verses will help the respected Latin star win over mainstream audiences.

recommended

GEORGE WINSTON—Blossom/Meadow (3:12); producers: William Ackerman; George Winston; writer: not listed; publisher: Windham Hill, BMI; Windham Hill WS-0002. First single release from the lyrical piano soloist whose LPs have attracted a loyal jazz and pop following.

also received

STAN GILMER—Atlantic City (That Big Time Town) (3:12); producer: S. Gilmer; writers: S. Gilmer, H. Scales; publisher: Melody & Lyric, ASCAP; Melody & Lyrics ML1984. Contact: (201) 485-2508.

Disco/Dance

picks

PUSHE—Don't Take Your Love Away (7:56); producer: Winston Jones; writers: W. Jones, P. Simpson; publishers: Jonesy/Paul Simpson/Streetwise Sounds, BMI; Partytime PT 108 (c/o Streetwise) (12-inch single). The N.Y.C. breed of sophisticated hip-hop, where the engineer's the star; leaps onto this week's Dance survey at number 53.

DEPECHE MODE—People Are People (7:12); producers: Depeche Mode, Daniel Miller; writer: M.L. Gore; publisher: Sonet, BMI; Sire 0-20214 (12-inch single). Futility and frustration made danceable; masses of production effects straight out of the Millennium Falcon's engine room.

BETTY WRIGHT—One Step Up, Two Steps Back (9:52); producers: Joe Venneri, Amir Bayyan; writers: B. Wright, H. Harris, D. Johnson, A. Bayyan; publishers: Planetary/Cayman/Dan-Bet/Hue-Har/Amirful, ASCAP; Jamaica JR 9002 (12-inch single; 7-inch version also available, Jamaica JA 3). Return of a veteran hitmaker in a midtempo disco song; strong, theatrical performance neatly packaged in an "M&M" mix. Label based in New York.

KONK—Your Life (7:14); producers: Danavleek, Konk; writer: Konk; publishers: Konk/Beachhouse, ASCAP; Sleeping Bag SLX009 (12-inch single). Effervescent dance entry, incorporating every Third World rhythm west of Thailand. Label based in New York.

recommended

YVONNE GAGE—Doin' It In A Haunted House (6:02); producer: D. Burnside; writers: D. Burnside, G. Cooper, T. Marshall; publisher: not listed; C.I.M. 429 05006 (c/o CBS) (12-inch single). Creepy-crawly concept record makes audio references to various classic spooks (including "Thriller" quotes).

GRANDMASTER FUNK/PER CUSSION ALL-STARS—Don't Stop (7:35); producer: not listed; writer: not listed; publisher: Modern World, ASCAP; Blackmarket BLK12-002 (12-inch single). Brooklyn-born Funk uses rap as a rhythm instrument while Swede Cussion beats out surprising sounds. Contact: (212) 964-2296.

BEAT MASTER—Lipservice (5:38); producers: Keith LeBlanc, Chris Lord; writers: LeBlanc, Lord, Kilgore; publishers: Rapp Beat/Tea Girl, BMI/Random Axis/T-Boy, ASCAP; Tommy Boy TB842 (12-inch single). New York studio band's hip-hop adventure features a verbal duel between chipmunks and leviathans.

INGRAM—When You're Hot You're Hot (5:43); producer: not listed; writer: John Ingram; publishers: Sloopus/Family Productions/Green Mirage, BMI; Mirage 0-96943 (12-inch single). Brisk, percolating synths; earthy r&b vocals.

(Continued on page 59)



IT'S ABOUT TIME—Roger Abramson, left, of Stage One Entertainment, and Lionel Dubay, right, of Maine's Augusta Civic Center, present RCA artist John Denver with a Maine-shaped clock to honor the house record he set for largest ticket gross at the Center.



IT'S OFFICIAL—Paul Jackson, center, puts on his NARAS lapel pin after appointed executive director of the Nashville chapter of the Recording Academy. Helping him with the task are NARAS Nashville chapter president Jim Black, left, and NARAS national trustee John Sturdivant.



BIG DAY FOR BAR-KAYS—Mercury/PolyGram act the Bar-Kays get some response to their "Dangerous" album during a press reception in Memphis. In the front row from left are PolyGram's Joe Lewis and Bar-Kays Larry Dodson and Michael Beard. In the second row are group members Frank Thompson, Winston Stuart and James Alexander and PolyGram's Desi Smith and Cynthia Badie. In the back row are PolyGram's Bruce Knight and Jerome Gasper, Bar-Kays Mark Bynum and Harvey Henderson, Memphis superintendent of schools Willie Harrington, Bar-Kay Lloyd Smith; Black Radio Exclusive publisher Sydney Miller and PolyGram's Harold Childs and Rowena Harris.



FOREIGN RITES—Yasushi Akutagawa, left, chairman and president of JASRAC (Japanese Society of Rights of Authors & Composers) presents a samurai shrine to Salvatore T. Chiantia, chairman of the National Music Publishers Assn./Harry Fox Agency. The two publishing groups met recently in New York to discuss copyright legislation.



FACTS AND FIGURES—Critique recording artist Kim Fields, star of NBC's "The Facts Of Life" tv show, stops by KACE Los Angeles to plug her "Dear Michael" record to music director E.Z. Wiggins.



BEAU ON THE GO—Beau Williams works on his second Capitol album, "Bodacious," at the label's Los Angeles studio. Chiming in with four-part harmonies are, from left, producer Alan Abrahams, Capitol's r&b manager Steve Buckley, Williams and the label's r&a vice president Varnell Johnson.

LONG SHOTS—Shown celebrating the chart success of Phil Collins' "Against All Odds" are Columbia Pictures vice president and music director Gary Le Mel, the film company's music group senior vice president and general manager Bob Holmes, Atlantic president Doug Morris, director/co-producer of the "Against All Odds" film Taylor Hackford, Columbia Pictures distribution and marketing group president Ashley Boone and Atlantic vice president/West Coast general manager Paul Cooper.



Chains, Racks, One-Stops See CD's Share Growing

• Continued from page 1

all, Camelot does 2% of its business in CDs. Ira Heilicher says that in the eight Great American outlets in Minneapolis-St. Paul where he stocks the software, he's seeing about 3% of his sales in CD.

Many dealers echo the sentiments of Terry Cooper, general manager of Recordland in Cleveland, who still gripes about the vendors' rollout of CDs, citing prepacks, lack of inventory protection and no advertising as hampering the new configuration's progress. Cooper, too, questions putting as much as \$14 and \$15 wholesale into CDs when today they represent such a slow turn and small percentage of the business: "We are constantly being asked to handle more and more LP and cassette titles, which move out more rapidly. How can I move CDs in my Florence, Ky. store?"

Cooper's comment about hinterland stores is common. Retailers who read Russ Solomon's NAIRD convention comments that about 6% of his stores' volume is now in CDs feel Tower's presence in metro markets boosts early CD momentum.

Roy Shaw of the 11 Music Centers in Gonzales, La., does not stock CDs, but intends to put them into his three forthcoming Baton Rouge outlets due before the fall. He sees a brighter CD future in this major university and petrochemical city.

In contrast, Doug Severson at Full

Moon/Boogie, a Michigan chain located primarily in small towns, sees 4% of his sales in CDs and building. His average CD sale is \$43 and, like many, he gets full list.

Bruce Carlock of the 11 Cats outlets in Nashville says he gets a healthy 6% to 7% from CD. He has demonstrators in five stores but needs his CBS order badly, he says.

Probably the nation's leading CD software outlets, the four Laury's stores in Chicago see 19% of sales in CD, with 15% of their overall CD sales mail order. At their recent Expo, Ill., store's two-day "CD Expo," 3,300 customers were attracted and 875 disks were moved. Nine hardware makers exhibited along with all the software producers, the stores' John Shulman reports.

Manny Drucker of the 56 Listening Booth stores has CD product in 30 outlets, where it represents .5% of volume. He, like many others, says he needs ad dollars. Chuck Blacksmith of Roundup Music, Seattle, which serves the important Fred Meyer discount store chain in the Northwest, finds his CD movement identical to Drucker's.

Lee Berkowitz, like many of his peers, finds cross-pollinating promotion pays off. He works with Mike Stannard of Prism Electronics, a leading Boston audio specialty chain. When a customer buys hardware at Prism, he receives a 10% discount certificate good at Berkowitz's six Good Vibration outlets.

dozen, get one dozen free" program. June CD releases will be included, as will the entire catalog of the label's laser-read disks. In all, some 150 titles are involved.

Dealers may place as many orders as they wish during the month-long drive, but the discount will apply only to orders comprising at least 60 CDs. Regular 10% exchange allowances will be in force, and an additional 60 days of dating allowed on the discount product.

Waxie Maxie's in Washington averages 2.5% in CDs, but could do a lot more if software suppliers provided some help in demo records, says David Blaine. "It's tough to break the seal on a \$15 package just to demonstrate," he points out, adding, "Our stores, like many, don't have the isolated, boutique area where such fine sound should be demonstrated."

John Grandoni of the 14 Cavages stores in Buffalo has Compact Discs in a dozen outlets. He is trying to come up with a proper fixture to merchandise the new wares. He says CDs now represent about 3.5% of his gross.

"If our CDs represent 1%, we're lucky," says Jim Burge of the three Poplar Tunes stores in Memphis. John London of Peaches Entertainment in Miami says he does from 2% to 6%, with metro stores standing out.

Arnie Bernstein of the approximately 430 stores in the Musicland Group says the nation's largest retail chain is squarely behind CD. "We do not have a register key yet that isolates the product. Our A stores carry up to 600 titles and our B stores about 400." Mary Ann Levitt of the Record Shop estimates that about 2% of her volume is CD. She stocks titles in half of the chain's 24 locations.

Russ Stunt of Believe In Music in Grand Rapids, Mich. is conducting a contest in which PolyGram, CBS and WEA have each contributed a CD player for a monthly drawing. The promotion has helped CD sales, as has promotion from WLAV-FM, which devotes 30 minutes daily to playing CD music.

All 112 stores in the Western Merchandisers universe stock CD, which accounts for 5% of the gross and is increasing, Steve Marmaduke notes. "Surprisingly, we are not selling that much classical," the vice president of purchasing points out.

Roy Imber's Record World stores are doing about 2.5% in CDs, and the Elroy Chief is adapting the same type of browser box cataloging he

uses with cassettes and LPs. He expects to put in alphabetical artist divider cards soon, where he is now primarily using repertoire divider cards.

"Fifty percent of our customers now stock CD," Sam Ginsburg of City 1-Stop here states. "We get repeat orders. We are also finding new customers in hardware stores that want to have the software. It's 4% to 5% of our business."

Stan Meyers of Sound video Unlimited in Chicago finds that a number of his video specialty stores have added CD hardware and software.

He estimates that 33% of his stores carry CD.

One-stoppers Joe Voynow of Bib in Charlotte and Peter McDermott of Pete's One-Stop in Boston say they have not gotten calls, so they are not stocking CDs. Bob Anderson, a rack-er in Seattle, says his Major Distributing special orders CD. A distributor for the Hitachi CD player, he says he will soon rack CD hardware and software in the 27 Jasco stores in the Northwest. Donny Weiss of Arrow, a Cleveland rack, says he has not started stocking CD, but is considering it.

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CBS Offers CD Discount

• Continued from page 1

for CDs, in common with most other labels. The program is yet another in a series of recent moves by manufacturers to bring the marketing of the new configuration closer to mainstream practices. Already, steps have been taken to provide returns privileges and ad allowances that approach conditions in force for more standard product (Billboard, May 12).

The CBS campaign will be promoted to accounts as a "buy four

CBS Pulls \$\$ From L.A. Times

• Continued from page 1

The Times, the largest daily in the region, has historically maintained by far the largest ad lineage for record/tape product regionally, and has traditionally been among the nation's top two dailies for that advertising sector. At presstime, advertising executives there could not be reached for comment.

Dramatizing the rapid unfolding of the CBS move was the plight of Music Plus, which had originally an-

Times Blasted By Gortikov

NEW YORK—Stan Gortikov, president of the RIAA, blasts the L.A. Times articles as "siding with the criminals rather than the victims." He charges that the newspaper's reporter "made little effort to check alleged facts with an RIAA official, and when he did, ignored the responses."

The association president also defends cooperation between RIAA investigators and the FBI in tracking down suspected counterfeiters. "The importance of copyrighted works to this nation can justify more FBI priority, not less," he asserts.

icipated CBS support for a scheduled insert in the June 3 edition of Calendar, the Times' Sunday arts and leisure magazine. Because the inserts were completed prior to CBS' suspension of Times ad dollars, Show Industries, the chain's parent, will now absorb the additional cost. At presstime, it could not be learned whether any other labels had taken similar action.

The initial Times story suggests that the RIAA's antipiracy unit, which employs four attorneys and eight full-time investigators, may "grossly exaggerate" its piracy case figures and thus "overstate" the seriousness of the problem, which the RIAA says represents an annual \$300 million revenue loss to the industry.

According to the story, RIAA special counsel Joel Schoenfeld told reporter Knoedelseder that the organization tries to produce "as credible a number" as possible, but that "it's difficult to come up with an exact figure for an illegal activity." The RIAA, he told the Times, arrives at its estimates "from information gathered in our investigations and from our discussions with the FBI and the Justice Department."

Critics of the trade group, according to the article, allege that the antipiracy unit "uses" those organiza-

tions in an effort aimed at "protecting record company profits, enforcing those companies' pricing policies and eliminating other competition."

The piece quotes copyright attorney Peter Jacobson as saying that the RIAA thinks that "anyone who undersells the major companies has to be doing something illegal and therefore is a fair target for investigation."

Noting that "a majority" of the RIAA's most recent raids have been against "inconsequential" mom-and-pop operations, the article suggests that RIAA investigators are leading the raids, "comporting themselves as law enforcement officers" and directing authorities to make seizures of merchandise.

According to Knoedelseder, Schoenfeld confirms that the FBI "very often invites our people to go in with them (on raids). They are permitted by statutes to bring outsiders along; they rely on our expertise in determining what is or isn't legal. Without it they would probably have to take everything and sort it out later. This protects the rights of people being searched."

Julian Greenspun, director deputy chief for litigation at the Justice Department, acknowledges in the story that "a majority of the government's cases originate" with the RIAA.

News

Producers Hike Vidclip Costs

• Continued from page 1

Record executives agree that it may be hard to make a profit. But they say the publicity value of the clips and the new business they can generate more than compensates for any red ink.

Video clip costs now average about \$35,000 apiece. That number is "painfully inadequate," says veteran producer Ken Walz, whose 50 credits include Cyndi Lauper's "Girls Just Want To Have Fun" and "Time After Time." "I don't want to be in that \$35,000 trap again unless it's an extremely simple, easy-to-manage piece of work."

Walz says his hope is that "the budgets will get into the \$100,000 range in the next year or two. That's a figure we can live with and be comfortable with." The six-figure mark is needed if the video clip producer industry is to make the step from being a means for production companies to get publicity and assemble impressive reels and start becoming a profitable business, say Walz and other members.

Current \$35,000 clips actually represent about \$100,000 worth of work anyway, says Walz. "Girls Just Want To Have Fun" "should have cost \$150,000," he says.

The video producer made his comment at last week's Production East seminar at the New York Hilton in New York City.

Record label execs admit that they've been getting a bargain. "I agree with his (Walz's) thought—I

don't agree with his numbers," says Elektra Records vice president of creative services Randy Edwards. Clip costs will rise, he believes, but not to the six figure mark. Not until video clips are paying for themselves will budgets be able to hit that level, he says.

"The business is structured on very tight, low budgets," says RCA Video Productions vice president of video programming Chuck Mitchell, but costs are rising quickly—especially for top video talent. "There's just no

way you can get the kind of quality for the same dollar you got a year ago," he says.

But for the time being, says Mitchell, producers should accept the fact that it will be a long time before they can automatically expect to make a profit on the clips they create. "If I was a producer, I would regard the making of video clips as a high visibility, low income business—a cost center, geared towards getting publicity and increasing business, rather than directly generating income."

Western's Souvall Acquisition

• Continued from page 3

Florida. Jerry Hopkins, WM rack vice president, points out that the expanded organization will operate full service branches in Salt Lake City, Denver, Amarillo, Houston, Dallas and Manhattan, Kan.

The 24 Eli's stores will be combined with Disc Records Co., a WM subsidiary created when the Marmadukes purchased that chain from John Cohen about four years ago. Added to the present 111 retail outlets in the WM fold, the Eli's stores make a total of 135 retail stores, topped only by Musicland, Camelot and Record Bar.

Eli's outlets are located in Washington, Idaho, Montana, Utah, Arizona, New Mexico and Colorado. Nick Sasich of Alta continues to administer the Eli's stores from Salt

Lake City, with Dan Kavanaugh overseeing the Arizona division of the stores. Over the next 12 months, the stores' names will be changed to Hastings.

WM executive vice president Bob Schneider sees all Alta personnel making the change. Joe Sasich, who has been chief operating officer of the Salt Lake City Alta branch for several years, continues as vice president of the wholesale music division. Reporting to him are Walt Moyer for the Salt Lake region and Fairiel White Jr. for Arizona/New Mexico.

The amalgamation of the Souvall wholesale and retail resources into WM continues the Marmaduke family's position as the most rapidly expanding music wholesale and retail entity in the U.S. JOHN SIPPEL

RCA Video Completes First Three Clips

By TONY SEIDEMAN

NEW YORK — RCA Video Productions has just finished its first three video clips, getting the record company's new division started on one of the main duties that was assigned to it when it was created earlier this year.

"Like A Cannonball," the first English-language video work done by Menudo, was the initial RCA Video Productions clip, followed by Jefferson Starship's "No Way Out" and Juice Newton's "A Little Love."

In each case, RCA Video acted more as a video a&r department than as a production house, says vice president of program production Chuck Mitchell. The division's job is the "coordination and supervision of production," he says, and its main task is to bring the various talents needed to create a video together.

RCA Video Productions itself has no directors or producers on staff. But the company monitors the available video talent constantly, and maintains a library of reels to show to groups or artists looking to create a video, says Mitchell.

Work on each clip starts when the marketing and promotion department notifies RCA Video that an artist will be doing a clip, says Mitchell. RCA Video will "consult with the marketing and promotion departments over the record to determine the goals," try to figure out how the single and video will fit into the marketplace, and then go to the act directly to see what creative ideas it might have.

With a rough concept in mind, RCA Video executives will go through a number of reels in an attempt to determine which directors and producers will best fit the needs of the project. When the number has been whittled down to anywhere from three to five, the reels are presented to the performers, who are asked to chose two potential direc-

tors. If artists themselves have a director in mind, they can go with him, says Mitchell.

Once the reels have been chosen, the directors are asked to do a conceptual workup of the clip they want to create, which will then be presented to the group involved, says Mitchell. Scriptwriting and other pre-production consumes a week; shooting takes one day, sometimes two, and editing takes about a week.

Total time involved in the creation of a clip is about a month, says Mitchell. All of the label's acts except

Diana Ross are obligated to do their clips through the company's official video branch.

The Menudo video was directed by tv comedy veteran Garry Marshall, whose credits include the feature film "Young Doctors In Love" and the tv series "Happy Days," "Laverne And Shirley" and "The Odd Couple." A Spanish-language version was also created during the Los Angeles shoot. Irv Godnof did directoral duties for the Starship shoot, while Brian Grant directed the Juice Newton clip.

Jacksons, Springsteen Top June Album Release List

• Continued from page 4

Herbie Hancock, Giorgio Moroder and a host of others. The album includes a song for each major event in the Olympics. The first single, Cross' "A Chance For Heaven," is the swimming theme.

John Anderson's "Eye Of The Hurricane" is the month's top country release. It's due on Warner Bros. June 18, just one month after Anderson's "Wild And Blue" went gold. Other top country releases include Waylon Jennings' "I Could Never Toe The Mark" (RCA), Moe Bandy & Joe Stampley's "The Good Ol' Boys Alive And Well" (Columbia), Charley Pride's "The Power Of Love" (RCA) and the Whites' "Forever You" (MCA/Curb).

The latter is the Whites' first album for MCA/Curb following a stint on Warner/Curb. It's one of several label debuts due in June, along with Richard "Dimples" Fields' "Mmm" on RCA, the Nitty Gritty Dirt Band's "Plain Dirt Fashion" on Warner Bros. and an album by George McCrae on Gold Mountain/A&M.

Best Of The Rolling Stones" is the top greatest hits compilation due in June, and one of three expected from

the Atlantic family of labels, along with "Best Of Slave" on Cotillion and "Best Of Bob Marley" on Island.

Capitol will release hits collections by two acts who have since moved to other labels—Juice Newton, now on RCA, and Peabo Bryson, now on Elektra. "Juice Newton's Greatest Hits" is due June 15, to be followed by "The Peabo Bryson Collection."

Top black music releases include the first solo album by Janice Marie Johnson of A Taste Of Honey (Capitol) and Kashif's "Send Me Your Love" (Arista).

Several noteworthy jazz albums are due in June, including Miles Davis' "Decoy" and an untitled album by Chuck Mangione, both on Columbia. MCA will release a double live album by Spyro Gyra, "Access All Areas," and A&M will issue "That's The Way I Feel Now," a tribute to Thelonious Monk with performances by Donald Fagen, Joe Jackson, Todd Rundgren, Was (Not Was), Carla Bley, Steve Lacy and others.

Fonda's new "Workout" album isn't the only exercise album set for June: Columbia will also release "Total Body" by Arnold Schwarzenegger.

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PolyGram Unveils Plans For Compact Disc Expansion

• Continued from page 3
the fall.

Statistics show that within the first year of purchase of a CD player, consumers bought up to 25 Compact

Discs. Total world production of CDs last year was 11 million units. Estimated production in 1984 is 35 million, of which 14 million will be produced in the Hanover plant.

Clive Swan, commercial director of PolyGram U.K., said that the CD share of the U.K. sound carrier market this year is estimated at 1.5%, and is expected to rise to more than

3% in 1985. "It is worth recalling that when the audiocassette was launched in 1964, it took six years to achieve a 3.8% share of the U.S. sound carrier market," he added.

Louis Verhulst, Philips International's international marketing manager, CD, said that one third of the CD market is currently in the U.S., one third in Europe and 25% in Japan. Altogether, 65 companies are now on the CD licensee list, all producing product which is completely compatible and interchangeable.

Verhulst said that product availability was plentiful and market prices would remain stable because of increasing production volumes, with economies of scale being passed on to retailer and consumer. Referring to the new applications of CD technology, he said: "We are on the threshold of the most exciting opportunity the audio industry has yet seen."

Leading a tour of the Hanover plant, Dieter Soine, head of the plant, said that the number of injection molding machines has been boosted from 24 to 42 and that Hanover was now handling the glass mastering process, which had previously been undertaken in Eindhoven.

The plant is producing 15 masters and between 45,000 and 50,000 Compact Discs daily, Soine said. It expects to press its 10 millionth CD unit on June 5, and total production target for 1984 is 14 million, of which four million have already been produced. The Hanover plant is producing a repertoire of 1,600 titles for about 500 labels, and 40 new titles are being added each week.

Soine said that the yield at the plant was still around 70%, but added that it was hoped to boost it to 85% before the end of the year. Main problems are mechanical and particularly related to the metalization process. Each CD, Soine said, costs six Deutsch Marks to manufacture. Rejected pressings cannot be recycled and are sold as scrap.

Peer Custers, international CD product manager for Philips, Eindhoven, introduced the group's new generation of CD players, each with a motorized tray-loading system. The top model, CD 304, has an infra-red remote control system for all functions, a direct-connection headphone socket and a "music scan" facility that plays the first 10 seconds of every track for quick identification.

Good News For Record Stores

• Continued from page 3

ing by black consumers, black music has captured a significantly larger segment of the white consumer's dollars. The successful crossover of numerous black and dance-oriented artists brought the consumer profile for those recordings to a 50/50 split between black and white buyers. In 1982, whites accounted for only 36% of that market.

Ranked by age groups, the 15- to 19-year-old segment and 35-plus group show the greatest changes over the five-year span of the survey. In 1979, 15- to 19-year-olds accounted for 23% of the buying population, while they now purchase just 16% of recordings. Conversely, buyers who are 35 years old and up now account for 28% of the purchaser pool, up from 24% in 1979. Ten- to 14-year-olds and 20- to 34-year-olds have remained relatively static.

Geographically, buyer demographics reflect the shift to the sun-belt states. The North Central region—composed of the Great Lakes and Northern Plains states—dropped their market share from 27% to 21% over the past five years, while the South—spanning from the Carolinas to Texas—upped its share from 30% to 38%.

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Monday, August 6

- 10:30 KEYNOTE SPEECH
1:00 The President's Panel
New Visual Directions in Music
DJ's and Remixers
Computers and Data Processing
3:00 Press
Retail and Distribution
Music Law
Black Music Marketing & Promotion
5:00 Special Independent Talent and Booking
Workshop—
Ruth Polsky (Danceteria, Blind Dates) Moderator
Break Dance Exhibition
SHOWCASES TO BE ANNOUNCED

Tuesday, August 7

- 10:30 Independent Labels—Fighting for a larger Share
Talent and Booking
Publicity
Video Distribution—New Ways to see Music
1:30 Artist Management
Rhythm Radio—The Progressive Alternative
Album and Pop Radio Promotion and Marketing
International Marketing—Breaking Artists Around
the World
3:30 A&R—Picking Them Up and Turning Them Down
Trade Associations—Adam White (Billboard)
Moderator
Specialty Manufacturing and Distribution
Nightclubbing
5:15 Artists
SHOWCASES TO BE ANNOUNCED

Wednesday, August 8

- 10:30 Video Programming—New Access to the Audience
The Future of Pop Radio
Dance Marketing and Promotion
World Publishing and Dealmaking
1:30 Crossover Promo—Making the Mega Hits
New Music Radio
Law and Technology
A Case Study in Marketing
3:30 Producers
Album Radio—Steve Smith (Album Network)
Moderator
Charts and Trades
Youth Perspectives—A Fresh Musical Attitude
5:30 World Spinning Exposition
SHOWCASES TO BE ANNOUNCED



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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	1	16	SOUNDTRACK Footloose Columbia JS 39242 CBS		▲		BLP 25	36	32	49	THE POLICE Synchronicity A&M SP3735	RCA	▲	8.98		71	71	44	JEFFREY OSBORNE Stay With Me Tonight A&M SP 4940	RCA	●	8.98	BLP 24
2	2	30	LIONEL RICHIE Can't Slow Down Motown 6059 ML	MCA	▲	8.98	BLP 1	37	31	7	STYX Caught In The Act-Live A&M SP-6514	RCA	●	8.98		72	74	18	JUDAS PRIEST Defenders Of The Faith Columbia FC39219	CBS	●		
3	4	35	HUEY LEWIS & THE NEWS Sports Chrysalis FV 41412	CBS	▲			38	50	40	MADONNA Madonna Sire 1-23867 (Warner Bros.)	WEA	●	8.98	BLP 37	73	63	32	GENESIS Genesis Atlantic 80116	WEA	▲	9.98	
4	7	24	CYNDI LAUPER She's So Unusual Portrait BFR 38930 (Epic)	CBS	▲			39	47	62	JULIO IGLESIAS Julio Columbia FC38640	CBS	●			74	69	28	UB 40 Labor Of Love A&M SP6-4980	RCA	●	6.98	
5	9	9	THE CARS Heartbeat City Elektra 60296	WEA	▲	8.98		40	34	12	CAMEO She's Strange Atlanta Artists 814-984-1 (Polygram)	POL	●	8.98		75	73	10	LAID BACK Keep Smiling Sire 1-25058 (Warner Bros.)	WEA	●	8.98	BLP 68
6	3	76	MICHAEL JACKSON Thriller Epic QE 38112	CBS	▲		BLP 10	41	38	11	TRACEY ULLMAN You Broke My Heart In 17 Places MCA 5471	MCA	▲	8.98		76	76	13	THE ALARM Declaration I.R.S. SP-70608 (A&M)	RCA	▲	6.98	
7	5	19	VAN HALEN 1984 Warner Bros. 1-23985	WEA	▲	8.98		42	36	58	SOUNDTRACK Flashdance Casablanca 8114921 (Polygram)	POL	▲	9.98		77	77	16	DWIGHT TWILLEY Jungle EMI-America ST-17107	CAP	▲	8.98	
8	6	31	CULTURE CLUB Colour By Numbers Virgin/Epic QE 39107	CBS	▲		BLP 14	43	40	29	DARYL HALL & JOHN OATES Rock 'N' Soul, Part 1 RCA CPL1-4858	RCA	▲	9.98		78	81	151	MICHAEL JACKSON Off The Wall Epic FE 35745	CBS	▲		
9	8	12	SCORPIONS Love At First Sting Mercury 814 98101 (Polygram)	POL	▲	8.98		44	66	6	LAURA BRANIGAN Self Control Atlantic 80147	WEA	●	8.98		79	78	12	THOMAS DOLBY The Flat Earth Capitol ST 12309	CAP	●	8.98	
10	10	5	RUSH Grace Under Pressure Mercury 818476-1 (Polygram)	POL	▲	8.98		45	42	17	ROCKWELL Somebody's Watching Me Motown 6052 ML	MCA	●	8.98	BLP 23	80	80	10	EARL KLUGH Wishful Thinking Capitol ST-12323	CAP	●	8.98	BLP 21
11	12	42	BILLY JOEL An Innocent Man Columbia QC 38837	CBS	▲			46	48	45	MIDNIGHT STAR No Parking On The Dance Floor Solar 60241 (Elektra)	WEA	▲	8.98	BLP 13	81	82	8	PAUL YOUNG No Parlez Columbia BFC 38976	CBS	●		
12	11	12	THOMPSON TWINS Into The Gap Arista AL 8-8200	RCA	●	8.98		47	51	5	SLADE Keep Your Hands Off My Power Supply CBS Associated FZ 39336	CBS	●			82	79	7	THE CRUSADERS Ghetto Blaster MCA 5429	MCA	●	8.98	BLP 20
13	14	6	STEVE PERRY Street Talk Columbia FC 39334	CBS	●			48	49	14	DENNIS EDWARDS Don't Look Any Further Gordy 6057GL (Motown)	MCA	●	8.98	BLP 4	83	84	16	CHRISTINE McVIE Christine McVie Warner Bros. 1-25059	WEA	●	8.98	
14	13	31	JOHN COUGAR MELLENCAMP Uh-Huh Riva RVL 7504 (Polygram)	POL	▲	8.98		49	57	36	LINDA RONSTADT What's New Asylum 60260 (Elektra)	WEA	▲	8.98		84	85	9	BOBBY WOMACK The Poet II Beverly Glen BF 10003	IND	●	8.98	BLP 9
15	17	26	DURAN DURAN Seven And The Ragged Tiger Capitol ST-12310	CAP	▲	8.98		50	55	40	HERBIE HANCOCK Future Shock Columbia FC 38814	CBS	●		BLP 35	85	135	2	PSYCHEDELIC FURS Mirror Moves Columbia BFC 39278	CBS	●		
16	16	18	EURYTHMICS Touch RCA AFL1-4917	RCA	●	8.98	BLP 45	51	64	9	TALK TALK It's My Life EMI America 17113	CAP	●	8.98		86	92	26	IRENE CARA What A Feelin' Geffen/Network GHS 4021 (Warner Bros.)	WEA	●	8.98	BLP 67
17	23	29	NIGHT RANGER Midnight Madness Cameo/MCA 5456	MCA	●	8.98		52	53	10	HAGAR, SCHON, AARONSON, SHRIEVE Through The Fire Geffen GHS 4023 (Warner Bros.)	WEA	●	8.98		87	89	6	VARIOUS ARTISTS More Songs From The Original Soundtrack Of The Big Chill Motown 6094ML	MCA	●	8.98	
18	18	9	GO-GO'S Talk Show I.R.S. SP-70041 (A&M)	RCA	▲	8.98		53	44	26	KOOL & THE GANG In The Heart De-Lite DSR-8508 (Polygram)	POL	●	8.98	BLP 15	88	87	11	KENNY G G Force Arista AL8-8192	RCA	●	8.98	BLP 29
19	19	59	ZZ TOP Eliminator Warner Bros. 1-23774	WEA	▲	8.98		54	45	33	SOUNDTRACK The Big Chill Motown 6062ML (MCA)	MCA	▲	8.98		89	91	70	DEF LEPPARD Pyromania Mercury 8103081 (Polygram)	POL	▲	8.98	
20	20	9	JOE JACKSON Body And Soul A&M SP-5000	RCA	●	8.98		55	61	15	WANG CHUNG Points On The Curve Geffen GHS 4004 (Warner Bros.)	WEA	●	8.98		90	88	85	LIONEL RICHIE Lionel Richie Motown 6007 ML	MCA	▲	8.98	
21	24	27	BILLY IDOL Rebel Yell Chrysalis FV 41450	CBS	●			56	58	7	BAR-KAYS Dangerous Mercury 818478-1 (Polygram)	POL	●	8.98	BLP 7	91	NEW ENTRY		CHICAGO 17 Full Moon/Warner Bros. 1-25060	WEA	●	8.98	
22	15	10	SOUNDTRACK Against All Odds Atlantic 80152	WEA	●	8.98	BLP 64	57	68	11	RATT Out Of The Cellar Atlantic 80143	WEA	●	8.98		92	169	2	INXS The Swing Atco 90160	WEA	●	8.98	
23	26	3	JERMAINE JACKSON Jermaine Jackson Arista AL8-8203	RCA	●	8.98	BLP 8	58	59	17	SHANNON Let The Music Play Mirage 90134-1 (Atco)	WEA	●	8.98	BLP 22	93	90	30	JAMES INGRAM It's Your Night Q West 1-23970 (Warner Bros.)	WEA	●	8.98	BLP 28
24	22	18	THE PRETENDERS Learning To Crawl Sire 1-23980 (Warner Bros.)	WEA	▲	8.98		59	67	7	ICICLE WORKS Icicle Works Arista AL 6-8202	RCA	●	6.98		94	99	8	YARBROUGH & PEOPLES Be A Winner Total Experience TEL8-5700 (RCA)	RCA	●	8.98	BLP 6
25	27	28	THE POINTER SISTERS Break Out Planet BXL1-4705 (RCA)	RCA	●	8.98	BLP 12	60	56	24	LUTHER VANDROSS Busy Body Epic FE 39196	CBS	●		BLP 3	95	83	27	38 SPECIAL Tour De Force A&M SP-4971	RCA	●	8.98	
26	21	9	SOUNDTRACK/RICK SPRINGFIELD Hard To Hold RCA ABL1-4935	RCA	●	8.98		61	41	12	QUEEN The Works Capitol ST 12322	CAP	●	8.98		96	94	9	KING CRIMSON Three Of A Perfect Pair Warner Bros. 1-25071	WEA	●	8.98	
27	33	5	R.E.M. Reckoning I.R.S. SP-70044 (A&M)	RCA	▲	8.98		62	62	11	HOWARD JONES Human's Lib Elektra 60346	WEA	●	8.98		97	100	106	JANE FONDA Jane Fonda's Workout Record Columbia CX2-38054	CBS	▲		
28	28	12	THE ALAN PARSONS PROJECT Ammonia Avenue Arista AL 8-8204	RCA	●	8.98		63	46	7	DIRE STRAITS Alchemy Warner Bros. 1-25085	WEA	●	11.98		98	96	26	U2 Under A Blood Red Sky Island 90127 (Atco)	WEA	●	8.98	
29	30	34	MOTLEY CRUE Shout At The Devil Elektra 60289	WEA	▲	8.98		64	54	15	BON JOVI Bon Jovi Mercury 814982-1M1 (Polygram)	POL	●	8.98		99	93	12	LAURIE ANDERSON Mister Heartbreak Warner Bros. 1-25077	WEA	●	8.98	
30	25	12	"WEIRD AL" YANKOVIC In 3-D Rock 'N' Roll BFZ-39221 (Scotti Bros./Epic)	CBS	●	8.98		65	52	10	MISSING PERSONS Rhyme & Reason Capitol ST-12315	CAP	●	8.98		100	101	22	PATTI LABELLE I'm In Love Again Philadelphia International FZ-38539 (Epic)	CBS	●		BLP 11
31	29	27	YES 90125 Atco 90125	WEA	▲	9.98		66	60	10	TONY CAREY Some Tough City MCA 5464	MCA	●	8.98		101	107	5	KENNY ROGERS Duets With Kim Carnes, Sheena Easton & Dottie West Liberty LO-51154	CAP	●	8.98	
32	39	10	BERLIN Love Life Geffen GHS 4025 (Warner Bros.)	WEA	●	8.98		67	70	16	DAN FOGELBERG Windows And Walls Full Moon/Epic QE 39004	CBS	●			102	104	22	WYNTON MARSALIS Think Of One Columbia FC 38641	CBS	●		
33	37	12	DAVID GILMOUR About Face Columbia FC39296	CBS	●			68	72	9	THE STYLE COUNCIL My Ever Changing Moods Geffen GHS 4029 (Warner Bros.)	WEA	●	8.98		103	132	3	ORION THE HUNTER Orion The Hunter Portrait BFR 39239 (Epic)	CBS	●		
34	43	3	ROGER WATERS The Pros & Cons Of Hitchhiking Columbia FC 39290	CBS	●			69	65	74	CULTURE CLUB Kissing To Be Clever Virgin/Epic ARE 38398	CBS	▲			104	NEW ENTRY		MICHAEL JACKSON Farewell My Summer Love Motown 6101 ML	MCA	●	8.98	
35	35	17	ALABAMA Roll On RCA AHL1-4939	RCA	▲	8.98	CLP 1	70	75	5	BIG COUNTRY Wonderland Mercury 818835-1 (Polygram)	POL	●	5.98		105	86	11	NENA 99 Luftballons Epic BFE 39294	CBS	●		

○ Bullets are awarded to those products demonstrating the greatest sales gains this week (Prime Movers). ● Recording Industry Assn. of America seal for sales of 500,000 units (seal indicated by dot). ▲ Recording Industry Assn. of America seal for sales of 1,000,000 units (seal indicated by triangle).

Market Quotations

As of closing: 5/22/84

Annual High	Low	NAME	P-E	(Sales 100s)	High	Low	Close	Change
61½	50¼	ABC	9	893	57¼	56½	57	-¼
55	41½	American Can	9	1729	41¼	40½	41¼	-¾
12%	10%	Armstrong Int'l	9	5	11½	11	11½	+¼
74	61½	CBS	9	325	71¼	70¼	70¼	-¾
22¼	10%	Coleco	—	1365	16	15½	15½	+¼
8¾	6	Craig Corporation	—	—	—	—	6%	unch.
68	48¾	Disney, Walt	28	10452	63½	62½	63	+½
5%	4%	Electrosound Group	4	7	5%	5%	5%	unch.
35	28¼	Gulf + Western	8	1389	32½	31¼	32	—
30½	17	Handyman	14	74	28%	28¼	28¼	-¼
7¾	3½	K-Tel	—	15	3%	3	3	-½
88%	71¼	Matsushita Electronics	12	672	71¼	70¼	71¼	-¼
9½	4%	Mattel	—	666	6%	6½	6%	+¼
45½	33%	MCA	13	100	40%	39%	40%	-¼
85%	69%	3M	12	1233	73%	72½	73%	+¾
140¼	106	Motorola	14	1941	109	107	108	-1¼
39½	32	No. American Phillips	8	49	33½	32½	32½	-¾
5%	2%	Orrox Corporation	—	11	3	2¼	2¾	-½
32%	20½	Pioneer Electronics	44	61	21½	21½	21½	unch.
38¾	28%	RCA	13	2604	33%	32½	33%	+¼
17%	14%	Sony	18	2824	14%	13¼	14	-¼
37%	30¼	Storer Broadcasting	—	1166	35	34	34%	-¾
4%	3	Superscope	—	—	—	—	3%	unch.
63%	49¼	Taft Broadcasting	15	293	57	56	56¾	-1
29%	20	Warner Communications	—	3414	22	21¼	21¾	+½
17½	11%	Wherehouse Entertain.	11	125	13%	12%	13%	+¾

OVER THE COUNTER	Sales	Bid	Ask	OVER THE COUNTER	Sales	Bid	Ask
ABKCO	—	½	¾	Josephon Int'l	1800	10	9¾
Certron Corp.	9300	2¼	2½	Recoton	3700	9¼	9½
Data Packaging	700	6	6½	Schwartz Bros.	200	2½	3
Koss Corp.	500	2½	2¾				

Over-the-Counter prices shown may or may not represent actual transactions. Rather, they are a guide to the range within which these securities could have been sold or bought at the time of compilation. The above information contributed to Billboard by Douglas J. Vollmer, Associate Vice President, Los Angeles Region, Dean Witter Reynolds Inc., 4001 West Alameda Ave., Suite 100, Toluca Lake, Burbank, California 91505, (213) 841-3761, member of the New York Stock Exchange, Inc.

Lifelines

Births

Boy, Henry Michael, to Gregg and Hope Antman Geller, May 10 in New York. He is vice president, a&r, for RCA there. She is a former vice president, press and public relations, for Columbia.

★ ★ ★

Girl, Stephanie Nicole, to Craig and Karen Diable, May 15 in Cincinnati. He is a sales rep for WEA there.

★ ★ ★

Girl, Sophia Natasha, to Joyce and Joe Sunseri, May 13 in Frankfurt, West Germany. He is European consultant to Airwave International Records and former bandleader for Clarence "Gatemouth" Brown.

★ ★ ★

Boy, Ryan Mathew, to Chuck and Linda Morgan, May 21 in Chicago. He is program director for WKQX-FM there.

★ ★ ★

Girl, Jaime Martha-Groves, to Mike and Betsy Friedman, May 21 in Los Angeles. He is a member of the WEA branch sales staff there and son of the late Joel Friedman, who founded WEA.

★ ★ ★

Boy, Max Anthony, to Dean and Lorilyn Esgraw, May 4 in Santa Ana, Calif. He is a salesman for Brown Record Distributors in Buena Park.

★ ★ ★

Boy, Jonathan Roger, to Steve and Debbie Allen, April 26 in New York. He is personal manager of the Spinners and Stacy Lattisaw.

★ ★ ★

Marriages

Kenny Shankman to Mary Gilliam, June 1 in Pound, Va. He is operations manager for Import-O-Disc in New York. She was manager of Poobahs Records in Petersburg, Va.

★ ★ ★

Scott Sklenar to Peggy Lechnir, May 26 in Prairie Du Chien, Wisc. He is an air personality for WPRE-AM-FM there.

★ ★ ★

Chris Rogers to Julie Doud, April 14 in Oneonta, N.Y. He is music director and an air personality for WDOS there.

★ ★ ★

Deaths

Gordon Sinclair, 83, of a heart attack May 17 in Toronto. The veteran Canadian broadcaster, known for his outspoken views, had a hit single in 1974 with "The Americans." (Story, page 54.)

★ ★ ★

John A. Frisoli, 63, of a stroke May 10 in Chicago. He was responsible for bringing Jim "Screamer" Stokes to Kiderian Records there.

Executive Turntable

• Continued from page 4

Pioneer Video, Montvale, N.J., appoints James Zinn manager of media services for its industrial division. He was manager of Pioneer's laser videodisk in-house pre-mastering and encoding facility in Carson, Calif. . . . Michael Schimmel is appointed Eastern sales manager for Comprehensive Video Supply Corp. in Northvale, N.J. He was regional sales rep for RCA in Dallas . . . In New York, VCA Teletronics appoints Maureen Nappi art director. She was MTV's graphic designer.

Related Fields

Deb Flanigan joins Los Angeles-based Image Consultants as marketing coordinator. She was director of advertising and promotion for the Everybody's chain. And Maryann Mattiello joins that company and Vision Management as office manager for both firms. She replaces Celia Hirschman, who moves up to director of promotions for both firms.

Matthew G.B. Maddin assumes the newly created position of executive director of the Nashville Symphony. He was a marketing rep for the Synercom computer company. Sandra Wiscarson is named permanent Symphony manager . . . The Cherry Lane Music Co., Port Chester, N.Y., appoints Barbara Seerman advertising sales director of its magazine, Guitar—For The Practicing Musician. She was advertising manager of the American International Group Inc. in New York.

Video Music Programming

• Continued from page 24

Cory Hart, "Sunglasses," EMI America
Kool & the Gang, "Tonight," De-Lite
Level 42, "Micro Kid," A&M
M+M, "Black Stations, White Stations," RCA
Nora, "A Matter Of Time," N.Y. Music Co.
Ravyns, "Don't Leave Me This Way," MCA
Dean Ray, "In La La," MCA
Raybeats, "Jack The Ripper," Shanachie
R.E.M., "South Central Rain," IRS
Re-Flex, "Hurt," Capitol
Restless, "I Wanna Know," Mercury
Shakin' Stevens, "I Cry Just A Little Bit," Epic
Shalamar, "Dancing In The Sheets," Columbia
Jules Shear, "When Love Surges," EMI America
Simple Minds, "Speed Your Love To Me," A&M
Van Stephenson, "Modern Day Delilah," MCA
Pat Travers, "Killer," Polydor
Roger Waters, "5:01 AM (The Pros And Cons Of Hitch Hiking)," Columbia
Paul Young, "Love Of The Common People," Columbia

New Companies

Georgetown Sound, formed by George Christian and C. Miles to produce, market and distribute reggae, jazz and adult contemporary music and videos. The company's first projects include works by Bob Marley, Eubie Blake, Teddy Wilson and Glen Campbell. P.O. Box 1098, Columbia, Md. 21044; (301) 730-4213.

★ ★ ★

Sounds Good & Co., a management firm, formed by Stu Fine and Stan Koron. First signing is A&M act Color Me Gone. (212) 687-1817 or (913) 631-1761.

★ ★ ★

Starflight Records, a distribution company formed by Arnold Moltis.

Bubbling Under The HOT 100

- 101-TOO YOUNG TO FALL IN LOVE, Motley Crue, Elektra 7-69732
- 102-IF YOU'RE NOT HERE (BY MY SIDE), Menudo, RCA 13771
- 103-BABY IT'S YOU, Stacy Lattisaw & Johnny Gill, Cotillion 7-99750 (Atco)
- 104-RIGHT OR WRONG, Spinners, Atlantic 7-89689
- 105-STREET DANCE, Break Machine, Sire 7-29319 (Warner Bros.)
- 106-ALL NIGHT PASSION, Alisha, Vanguard 72
- 107-AND I DON'T LOVE YOU, Smokey Robinson, Tamla 1735 (Motown)
- 108-MYSTERY, Manhattan Transfer, Atlantic 7-89695
- 109-MEGA-MIX, Herbie Hancock, Columbia 38-04473
- 110-5:01 A.M. (THE PROS AND CONS), Roger Waters, Columbia 38-04455

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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 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 13-15, International Exhibition of Professional Recording Equipment (APRS), Kensington Exhibition Centre, London.

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 25-28, 7th annual Visual Communications Congress, New York Hilton, New York City.

June 26, 67th annual National Music Publishers' Assn. membership meeting, Beverly Hilton Hotel, Beverly Hills.

June 29-July 1, Roskilde Music Festival, Roskilde, Denmark.

June 29-July 15, National Mountain Music Festival, Silver Dollar City, Pigeon Forge, Tenn.

July 1-7, 6th annual Festival Of New Music America '84, downtown Hartford, Conn.

July 5-7, 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 10-12, Cable '84 conference and exhibition, Wembley Conference Centre, London.

July 12-14, 7th annual Muscle Shoals Music Assn. Records & Producers Seminar, Holiday Inn, Sheffield, Ala.

July 14-15, Jamboree In The Hills, Brushrun Park, St. Clairsville, Ohio.

July 21-24, International Assn. of Auditorium Managers annual convention and trade show, Las Palais des Congres de Montreal, Montreal, Quebec.

July 23-27, Siggraph '84 11th annual conference on Computer Graphics and Interactive Techniques, Minneapolis Convention Center.

July 23-27, National Gospel Music Workshop, Jackson State University, Jackson, Miss.

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TOP LPs & TAPE

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THIS WEEK	LAST WEEK	Weeks on Chart	ARTIST Title Label, No. (Dist. Label)	Dist. Co.	RIAA Symbols	Suggested List Prices LP, Cassettes, & Track	Black LP Country LP Chart
106	103	28	DAVID SANBORN Backstreet Warner Bros. 1-23906	WEA		8.98	BLP 55
107	NEW ENTRY		SOUNDTRACK Breakin' Polydor 821919-1 (Polygram)	POL		8.98	
108	112	5	PAT TRAVERS Hot Shot Polydor 821064-1 (Polygram)	POL		8.98	
109	105	54	EURYTHMICS Sweet Dreams Are Made Of This RCA AFL1-4681	RCA	●	8.98	
110	115	6	CHANGE Change Of Heart Atlantic RFC 80151	WEA		8.98	BLP 19
111	106	56	GEORGE WINSTON December Windham Hill WH-1025 (A&M)	RCA		8.98	
112	110	59	QUIET RIOT Metal Health Pasha/CBS BFZ 38443	CBS	▲		
113	183	2	ONE WAY Lady MCA 5470	MCA		8.98	BLP 5
114	118	105	DURAN DURAN Rio Capitol ST-12211	CAP	▲	8.98	
115	102	81	PRINCE 1999 Warner Bros. 1-23720	WEA	▲	10.98	
116	95	16	SIMPLE MINDS Sparkle In The Rain Virgin/A&M SP-6-4981	RCA	▲	6.98	
117	116	68	JOURNEY Frontiers Columbia QC 38504	CBS	▲		
118	143	5	NIK KERSHAW Human Racing MCA 39020	MCA		8.98	
119	120	25	DAZZ BAND Joystick Motown 6084 ML	MCA		8.98	BLP 26
120	140	3	ULTRAVOX Lament Chrysalis FV 41459	CBS			
121	127	4	PAT METHENY Rejoicing ECM 1-25006 (Warner Bros.)	WEA		9.98	
122	124	56	SCORPIONS Blackout Mercury SRM 14039 (Polygram)	POL	▲	8.98	
123	126	5	JEFF LORBER In The Heat Of The Night Arista AL8-8025	RCA		8.98	
124	125	47	NIGHT RANGER Dawn Patrol Cameo/MCA 5460	MCA		8.98	
125	119	10	PATTI AUSTIN Patti Austin QWest 1-23974 (Warner Bros.)	WEA		8.98	BLP 43
126	131	6	SOUNDTRACK This Is Spinal Tap Polydor 816846-1 (Polygram)	POL		9.98	
127	130	4	GEORGE WINSTON Winter Into Spring Windham Hill WH 1019 (A&M)	RCA		8.98	
128	187	2	O'BRYAN Be My Lover Capitol ST-12332	CAP		8.98	BLP 18
129	133	44	BILLY IDOL Don't Stop Chrysalis FV 44000	CBS			
130	147	77	BILLY IDOL Billy Idol Chrysalis FV 41377	CBS			
131	108	33	DEBARGE In A Special Way Gordy 6061GL (Motown)	MCA		8.98	BLP 27
132	113	29	EDDIE MURPHY Comedian Columbia FC-39005	CBS	●		BLP 57
133	137	68	DURAN DURAN Duran Duran Capitol ST-12158	CAP	●	8.98	
134	98	17	JOHN LENNON/YOKO ONO Milk And Honey Polydor 817160-1Y-1 (Polygram)	POL	●	8.98	
135	97	14	MARVIN GAYE Every Great Hit Of Marvin Gaye Motown 6058 ML	MCA		8.98	BLP 41
136	123	28	WILLIE NELSON Without A Song Columbia FC 39110	CBS	●		CLP 5
137	111	25	MOTLEY CRUE Too Fast For Love Elektra 60174	WEA		8.98	
138	114	33	THE ROMANTICS In Heat Nemperor BFZ-38880 (Epic)	CBS	●		
139	139	24	RE-FLEX The Politics Of Dancing Capitol ST-12314	CAP		8.98	
140	122	37	BIG COUNTRY The Crossing Mercury 812870-1 (Polygram)	POL	●	8.98	
141	121	7	SOUNDTRACK Terms Of Endearment Capitol ST-12329	CAP		8.98	
142	129	58	DAVID BOWIE Let's Dance EMI-America ST 17093	CAP	▲	8.98	
143	138	18	ACCEPT Balls To The Wall Portrait BFR 39241 (Epic)	CBS			
144	117	40	MARVIN GAYE Midnight Love Columbia FC 38197	CBS	▲		BLP 52
145	151	3	SERGIO MENDES Confetti A&M SP-4984	RCA		8.98	
146	145	64	U2 War Island 90067 (Atco)	WEA	●	8.98	
147	109	22	REAL LIFE Heart Land MCA/Curb 5459	MCA		8.98	
148	142	143	VAN HALEN Van Halen Warner Bros. BSK 3075	WEA	▲	8.98	
149	128	19	MANFRED MANN'S EARTH BAND Somewhere In Africa Arista AL8-8194	RCA		8.98	
150	150	65	PHIL COLLINS Hello, I Must Be Going Atlantic 80035	WEA		8.98	
151	153	6	STANLEY CLARKE Time Exposure Epic FE 38688	CBS			BLP 69
152	157	3	JOE COCKER Civilized Man Capitol ST-12335	CAP		8.98	
153	155	7	THE TEMPTATIONS Back To Basics Gordy 6085 GL (Motown)	MCA		8.98	BLP 31
154	158	52	MARVIN GAYE What's Going On Motown 5339 ML	MCA		5.98	BLP 49
155	161	5	THE SMITHS The Smiths Sire 1-25065 (Warner Bros.)	WEA		8.98	
156	178	3	MANHATTAN TRANSFER Bodies And Souls Atlantic 80104	WEA		8.98	
157	159	522	PINK FLOYD Dark Side Of The Moon Harvest ST-11163 (Capitol)	CAP	●	8.98	
158	165	2	THE CARS The Cars Elektra SE-3567	WEA	▲	8.98	
159	NEW ENTRY		SOUNDTRACK Beat Street Atlantic 80154-1	WEA		8.98	
160	175	2	ATLANTA Pictures MCA 5463	MCA		8.98	CLP 11
161	148	85	JOHN COUGAR American Fool Riva RVL7501 (Polygram)	POL	▲	8.98	
162	136	39	GAP BAND Gap Band V-Jammin' Total Experience TE-1-3004 (Polygram)	POL	●	8.98	BLP 68
163	134	37	KENNY ROGERS Eyes That See In The Dark RCA AFL1-4697	RCA	▲	8.98	CLP 40
164	146	28	MARVIN GAYE Anthology Motown M9791A3	MCA			BLP 65
165	149	64	VAN HALEN Diver Down Warner Bros. BSK 3677	WEA	▲	6.98	
166	NEW ENTRY		VAN STEPHENSON Righteous Anger MCA 5482	MCA		8.98	
167	144	11	MODERN ENGLISH Ricochet Days Sire 1-25066 (Warner Bros.)	WEA		8.98	
168	173	3	BRANFORD MARSALIS Scenes In The City Columbia 38951	CBS			
169	152	49	STEVIE NICKS The Wild Heart Modern 90084-1 (Atco)	WEA	▲	8.98	
170	188	3	WHITESNAKE Slide II In Geffen GHS 4018 (Warner Bros.)	WEA		8.98	
171	176	3	POCO Inomorata Atlantic 80148	WEA		8.98	
172	156	36	THE ALARM The Alarm I.R.S. SP-70504 (A&M)	RCA		5.98	
173	NEW ENTRY		ROGER The Saga Continues Warner Bros. 1-23975	WEA		8.98	
174	NEW ENTRY		DUKE JUPITER White Knuckle Ride Morocco 6097CL (Motown)	MCA		8.98	
175	164	63	ALABAMA The Closer You Get RCA AHL1-4663	RCA	▲	8.98	CLP 53
176	177	42	AIR SUPPLY Greatest Hits Arista AL 8-8024	RCA	▲	8.98	
177	181	2	THE STATLER BROTHERS Atlanta Blue Mercury 818652-1 (Polygram)	POL		8.98	CLP 16
178	167	5	NONA HENDRYX The Art Of Defense RCA AFL1-4999	RCA		8.98	BLP 42
179	179	62	THE CARS Candy-O Elektra SE-507	WEA	▲	8.98	
180	NEW ENTRY		DEF LEPPARD High & Dry Mercury 818836-1 (Polygram)	POL	▲	8.98	
181	141	26	OZZY OSBOURNE Bark At The Moon CBS Associated QZ 38987	CBS	●		
182	184	2	DEBBIE REYNOLDS Do It Debbie's Way K-Tel 9190	IND		8.98	
183	166	29	THE ALAN PARSONS PROJECT The Best Of The Alan Parsons Project Arista AL8-8193	RCA		9.98	
184	186	145	JOURNEY Escape Columbia TC 37408	CBS	▲		
185	168	18	KC KC Ten Meca 8301 (Alpha)	IND		8.98	
186	190	10	STEEL PULSE Earth Crisis Elektra 60315	WEA		8.98	
187	NEW ENTRY		BANANARAMA Banarama London 820036-1 (Polygram)	POL		8.98	
188	193	50	THE TALKING HEADS Speaking In Tongues Sire 1-23883 (Warner Bros.)	WEA	●	8.98	
189	195	11	GREAT WHITE Great White EMI-America ST-17111	CAP		8.98	
190	162	18	DEELE Street Beat Solar 60285 (Elektra)	WEA		8.98	BLP 39
191	NEW ENTRY		GEORGE WINSTON Autumn Windham Hill WH 1012 (A&M)	RCA		8.98	
192	171	38	SHEENA EASTON Best Kept Secret EMI-America ST-17101	CAP		8.98	
193	NEW ENTRY		RONNIE MILSAP One More Try For Love RCA AHL1-5016	RCA		8.98	
194	154	12	APRIL WINE Animal Grace Capitol ST 12311	CAP		8.98	
195	197	100	BARBRA STREISAND Memories Columbia TC 37678	CBS	▲		
196	172	61	MARVIN GAYE Let's Get It On Motown M5192 ML	MCA		5.98	BLP 62
197	200	26	ADAM ANT Strip Epic FE 39108	CBS			
198	180	30	KENNY ROGERS Twenty Greatest Hits Liberty LV-51152	CAP	▲	9.98	CLP 58
199	160	15	PIECES OF A DREAM Imagine This Elektra 60270-1	WEA		8.98	BLP 53
200	163	11	BILLY RANKIN Growin' Up Too Fast A&M SP6-4977	RCA		6.98	

TOP LPs & TAPE A-Z (LISTED BY ARTISTS)

Accept.....	143	Dazz Band.....	119	James Ingram.....	93	Ronnie Milsap.....	193	Ratt.....	57	Statler Brothers.....	177
Air Supply.....	176	DeBarge.....	131	Jermale Jackson.....	23	Modern English.....	167	Real Life.....	147	Van Stephenson.....	166
Alabama.....	35, 175	Def Leppard.....	89, 180	Joe Jackson.....	20	Missing Persons.....	65	Re-Flex.....	139	Barbra Streisand.....	195
Alarm.....	76, 172	Dee Dee.....	190	Michael Jackson.....	6, 78, 104	Motley Crue.....	29, 137	Debbie Reynolds.....	182	Styx Council.....	68
Laurie Anderson.....	99	Def Leppard.....	89, 180	Billy Joel.....	11	Eddie Murphy.....	132	Lionel Richie.....	2, 90	Styx.....	37
Adam Ant.....	137	Dire Straits.....	63	Howard Jones.....	62	Willie Nelson.....	136	Rickie Lee.....	45	Talk Talk.....	51
April Wine.....	194	Thomas Dolby.....	79	INXS.....	92	Nena.....	105	Talking Heads.....	138	Temptations.....	153
Atlanta.....	160	Duran Duran.....	15, 114, 133	Journey.....	117, 184	O'Bryan.....	128	Thompson Twins.....	108	Pat Travers.....	128
Patti Austin.....	125	Duran Duran.....	15, 114, 133	Judas Priest.....	72	Stevie Nicks.....	169	Linda Ronstadt.....	49	Dwight Twilley.....	77
Bananarama.....	187	Sheena Easton.....	192	King Crimson.....	185	Night Ranger.....	17, 124	Rush.....	10	U2.....	98, 146
Bar-Kays.....	56	Dennis Edwards.....	48	Nik Kershaw.....	118	One Way.....	113	David Sanborn.....	106	UB40.....	74
Berlin.....	32	Eurythmics.....	16, 109	King Crimson.....	96	Orion The Hunter.....	103	Scorpions.....	9, 122	Tracey Ullman.....	41
Big Country.....	70, 140	Dan Fogelberg.....	97	Earl Klugh.....	80	Jefferson Starship.....	71	Shannon.....	58	Ultravox.....	120
Bon Jovi.....	64	Jane Fonda.....	57	Kool & the Gang.....	53	Ozzy Osbourne.....	181	Simple Minds.....	116	Van Halen.....	7, 148, 165
David Bowie.....	142	Kenny G.....	88	Patti LaBelle.....	100	Steve Perry.....	13	Slade.....	47	Luther Vandross.....	60
Laura Branigan.....	44	Gap Band.....	162	Laid Back.....	75	Pieces Of A Dream.....	199	Smiths.....	155	Wang Chung.....	55
Cameo.....	40	Marvin Gaye.....	135, 144, 164, 154, 196	John Lennon/Yoko Ono.....	134	Pink Floyd.....	157	Against All Odds.....	22	Roger Waters.....	30
Irene Cara.....	86	Genesis.....	73	Huey Lewis And The News.....	3	Pointer Sisters.....	171	Beat Street.....	159	Whitesnake.....	174
Tony Carey.....	66	David Gilmore.....	33	Jeff Lorber.....	123	Police.....	36	Big Chill.....	54, 87	George Winston.....	111, 127, 191
Cars.....	5, 158, 179	Go Go's.....	18	Madonna.....	38	Pretenders.....	52	Breakin'.....	107	Bobby Womack.....	84
Change.....	110	Great White.....	189	Manfred Mann's Earth Band.....	149	Prince.....	115	Flashdance.....	42	Weird Al Yankovic.....	84
Chicago.....	91	Hagar, Schon, Aaronsen, Shrieve.....	156	Manhattan Transfer.....	149	Psychadelic Furs.....	85	Footloose.....	1	Yarborough & Peoples.....	30
Stanley Clarke.....	151	Daryl Hall & John Oates.....	43	Wynton Marsalis.....	102	Queen.....	61	Hard To Hold-Rick Springfield.....	26	Yes.....	31
Joe Cocker.....	132	Herbie Hancock.....	50	Christine McVie.....	83	Quiet Riot.....	112	Terms Of Endearment.....	141	Paul Young.....	81
Phil Collins.....	150	Nona Hendryx.....	178	John Cougar Mellencamp.....	14, 161	R.E.M.....	27	This Is Spinal Tap.....	126	ZZ Top.....	19
Cruaders.....	82	Tracie Workz.....	59	Sergio Mendes.....	145	Pat Metheny.....	121	Up The Creek.....	185	38 Special.....	95
Culture Club.....	8, 69	Billy Idol.....	21, 129, 130	Pat Metheny.....	121	Midnight Star.....	46				

ALBUM/VIDEO ROLLOUT

Multi-Format Blitz For Twisted Sister

By SAM SUTHERLAND

LOS ANGELES—The music video field gets its most closely coordinated multi-format software release in July when Embassy Home Entertainment, Atlantic Records and MTV help roll out a new album, long-form video program and promotional clips for hard rockers Twisted Sister.

Expected to generate substantial cross-marketing clout will be Atlantic's LP and cassette of the band's new "Stay Hungry" album, a "Stay Hungry" videodisk and videocassette from Embassy, and a July 7 special on the band slated for MTV, which will lead into the twin audio/video software launch when the cable music service begins airing the first conceptual clip in early June.

The timing between those projects represents the culmination of a long-range video music goal for attorney and video entrepreneur Mickey Shapiro. Shapiro, who began producing both long-form and promotional video programs through his MJS Enterprises in 1981, recently joined forces with veteran television and home video director Marty Callner, whose initial project with Shapiro was the successful Fleetwood Mac concert for HBO.

The Callner/Shapiro package for Twisted Sister is more ambitious, however, since the linkup between

the home video, music and cable tv markets is seen as a prototype for future projects.

"When I started doing these shows, the dream was to have a coordinated launch for an album tying a long-form program, a clip and an album together from the outset," Shapiro recalls. "It didn't work well then, because you have to cover three points if such a project is to work: a home video company, a record label, and a cable outlet like MTV."

Shapiro does contend that he's gotten closer to the mark on more recent projects. Christine McVie's current Warner Bros. album was bracketed by two separate MTV specials, with a documentary preceding the recording's release, a clip added to push the initial single, and a concert special aired a week after the album's shipment. With Eurythmics, Shapiro began working on a proposed long-form video program in February, 1983.

With Twisted Sister, however, the sequence has been narrowed to fit that earlier game plan. First to arrive will be the album, produced by Tom Werman and Geoff Workman, which Atlantic will ship on July 1, with the MTV special to follow on July 7. Embassy will unveil its videocassette on July 11, and Pioneer will ship the videodisk version at mid-month.

WCI/Poly Arguments In July?

WASHINGTON — The U.S. Court of Appeals tentatively plans to hold oral arguments in the Federal Trade Commission bid to block the Warner Communications-PolyGram merger July 2 in San Francisco, according to Commission sources.

The date is later than FTC lawyers wished in the "expedited" case for a reversal of a District Court ruling April 10 rejecting FTC charges that the announced merger violates anti-trust laws. It follows the filing of a reply brief by Warner and PolyGram in late May, and there are indications,

unconfirmed by FTC sources, that Warner might ask the court for an earlier date.

The Appeals Court gave the Commission a stay for an emergency appeal of the District ruling April 12. The FTC charges that the District Court erred in its ruling on five counts, including improper reliance on FTC internal memos, uninformed market analysis, incorrect legal standards for collusion and inaccurate barometers to determine entrance into the national distribution market.

NARAS Expands Grammys With Two New Categories

NEW YORK—Two new Grammy Awards categories were approved at the National Academy of Recording Arts & Sciences (NARAS) national trustees meeting in Scottsdale, Ariz. The meet, held May 17-19, also saw the re-election of key NARAS officers, approval of funds to expand the organization's national offices, earmarking of new funds for scholarships, and discussions on holding the next Grammy Awards Show in a larger arena.

The new awards categories—for best reggae recording and best new classical composition—bring to 69 the total of categories. The trustees turned down an additional awards proposal that would have expanded the classical field with a new classical fusion category. Additionally, song of the year eligibility in three categories was expanded to include any song released on a recording during the eligibility period but not nominated in the previous year, making requirements less rigid than at any time in the Academy's history.

Grammy Awards Show producer Pierre Cossette, outlining proposals for this year's broadcast, suggested

that the program could move to a larger arena.

In the field of education, matching scholarship monies were promised to the seven individual chapters for expansion of their activities in that field. Chapter expenditures were also relieved by the trustees' decision to assume all financial responsibilities for the Academy's new bi-monthly publication, "Grammy Pulse."

Other issues covered included approval of a two-day recording industry seminar to be held in Nashville, endorsement of a possible Grammy Song Book and Grammy Awards record, funding for an annual two-day meeting of the awards and nominations study committee, the retention of Solters, Roskin & Friedman as NARAS' press representatives, and recommending a constitutional change that would admit certain creative participants from the video field.

Re-elected to new terms as national trustees were: Michael Melvoin, national president; Dan Morgenstern, first national vice president; and Jules Chaikin, secretary/treasurer.

Inside Track

Racks' Tracks: Handleman Corp. will move into a new building in adjacent Troy, Mich., right around the turn into 1985. Vice president/treasurer Stu Schaefer is not divulging details, but word from the inside is that the new home office will be twice as big as the present Clawson quarters' approximately 33,000 square feet. Grapevine has Handleman vying with Pickwick rack president Jim Moran and his associates and another Pickwick executive group that includes Bill Hall and Larry Goldberg, former Largo chief, to acquire the Pickwick rack division. Hall denies an alliance with Goldberg, stating that they both back Moran.

Lieberman Enterprises employees got a bulletin in their paycheck envelopes recently, informing that the firm is going to a variety of new financing possibilities in the future. Included among the four alternatives was the possibility of going public. . . . Track accolades the contribution of rack pioneer George Souvall, who sold out last week to the burgeoning Western Merchandisers empire of the Marmaduke family (story, page 3). Souvall, who founded Alta Distributing, a factor in the Southwest and West for years, has devoted his life the past few years to his ailing spouse.

And speaking of the industry's racks, the NARM rack confab takes place at La Posada, Scottsdale, Ariz., Oct. 29-31, according to Dick Greenwald of Interstate, Hagerstown, Md., with the one-stoppers occupying the same quarters from Oct. 31-Nov. 2, according to City 1-Stop manager Sam Ginsburg.

The seven Mainstream Records stores in Milwaukee price all cassettes at 50 cents below LPs June 2-4, with customers receiving a coupon for a \$1 discount on a single cassette purchased during the summer. Mainstream general manager Carl Faby has amicably left the organization, with president/founder Jim Petersen taking over his duties temporarily. . . . The Broadway department stores in Southern California ran the blockbuster ad on CD hardware May (20) in the main news section of the Sunday L.A. Times. In a facing two-page spread, the ad listed and fully described with complete graphics two complete Sansui systems at \$1,599 and \$1,999, all 100-watt rigs. That's hardware makers putting their money where their mouths are!

Sick Call: Total Experience sales VP Mort Weiner and his son, Timothy, recovering from severe burns suffered in a plane crash last week at the Sherman Oaks, Calif. burn center. Weiner is a longtime pilot. Doris Kelly, controller at SSS International, Nashville, back at work after a long hospital siege. Rob "Platinum" Gold, A&M ad director, recuperating at his manse after abdominal surgery. Carol David, wife of Paul, the Camelot catalyst, riding out a severe ear infection at her home. TV product sales manager Harold Komisar, former CBS sales exec and Connecticut retailer, recovering from open heart surgery. He is currently with Win Distributing, New York.

Audio Control, the Lynwood, Wash. maker of graphic equalizers, has introduced a five-year warranty on those models, retroactive on 160,000 units already purchased. . . . California Assembly bill #2365 would establish a procedure for the State Superintendent of Public Instruction to contract for the research and development of educational computer software with private educational software developers.

Ill fortune dogs Mick Fleetwood. On the heels of the filing of personal bankruptcy by Fleetwood Mac's drummer/founder comes word from insiders at RCA Records that his deal with the label as a solo act has been terminated. Also reportedly without a solo deal at RCA is Grace Slick, although her band, Jefferson Starship, remains. . . .

Promoter Russo Sues Jacksons, King, Azoff

NEW YORK—Rhode Island-based promoter Frank J. Russo has filed suits claiming \$40 million against the Jacksons, Don King and Irving Azoff, charging they renege on an agreement for him to promote the Jacksons' upcoming national tour.

The suits, filed Monday (21) in U.S. District Court in Rhode Island, seek \$20 million from the musical group and an additional \$20 million from promoter King and MCA Records president Azoff.

The suit against the Jacksons and Jackson Entertainment Corp. alleges that Russo offered a guarantee of \$40 million in return for being selected as promoter, and that his proposal was accepted. Subsequently, Russo claims, he received full authorization to negotiate rentals of stadiums and arenas for the tour and all other required services in connection with

promoting the tour. However, when Russo received the written contract, he claims it was "substantially at variance with the contract of March 29, containing provisions which were totally contrary to the agreement of March 29" and "impossible for the plaintiff to perform."

Russo further alleges that he repeatedly attempted to meet with the Jacksons and their representatives to "eliminate the onerous and unacceptable portions," but that they would make "no commitment regarding elimination of the offending provisions." Adding that the Jacksons and their agents at no time told him to cease his activities on their behalf, he claims the Jacksons breached their contract with the plaintiff and engaged in negotiations with other promoters.

In his suit against Azoff and King, Russo claims the two conspired to in-

MCA Home Video senior VP Jerry Sharrell reports his firm shipped more than 100,000 of the \$79.95-list "Scarface" videocassette as opening order. Speaking of home video, members of the National Video Distributors' Assn., attempting a resurgence after a period of somnambulance, are miffed by lack of press coverage of their recent first San Diego get-together. Press was not invited except to a one-hour Q&A session at the confab's end.

Barbara Pepe, leaving RCA as manager of contemporary music PR to freelance, has a videocassette of her farewell soiree staged at the label's Gotham HQ Wednesday (23). . . . Bill & George Simon's swing group marks the third anniversary of its weekly twilight jazz series at Eddie Condon's in New York Wednesday (30). It's also a "coming-out" party for Bill's gall bladder, which necessitated postponement of the event for almost 90 days. . . . Track found one-time singer Nick Clooney, brother of Rosemary and the late Betty. The former Cincinnati's an anchorman at Channel 4 in L.A. . . . Warehouse Entertainment reported sales of \$24.7 million for the retail chain for the quarter ending March 31, compared to \$20.2 million for the same period a year ago, which earned 21 cents a share this year as compared to 13 cents a year ago for the quarter. Earnings rose from \$411,000 a year ago to \$816,000 this year.

Chairman William Woodside of American Can, whose holdings include the Pickwick rack division and the Musicland Group, told a stockholders' meeting last week that 1984 will be a strong year. Money from the doubling of authorized shares to 60 million will be used to underwrite acquisitions, stock dividends and employee dividend plans, the confab was told. . . . NARM West: Rooms at LaCosta near San Diego have been blocked out for mid-September for the retail advisory palaver. Chances are good that indie distribs will also meet there closer to Christmas, with MS's Tony Dalesandro up as chairman this year. LaCosta is site of VSDA's first label advisory, June 19-21 (separate story, page 3). . . . Fuji film/tape will have a blimp hovering over the Olympics scene in L.A. a la Goodyear. Japanese lighter-than-air craft is 164 feet long, smaller than the 192-foot Goodyear craft, "but thicker," sniffs an employee of the blank tape firm.

BMI's Virginia Eady, director of publisher administration, and Cynthia Miska, chief of writer administration, discuss their responsibilities with the Assn. of Independent Music Publishers at the monthly luncheon Wednesday (30) at Gio's Hollywood. Available will be a limited number of copies of the new publisher/writer administration handbook. Call (213) 450-3193 for reservations. . . . Attorney/personal manager Al Schlesinger addresses the June 4 meeting of the National Academy of Songwriters, 6772 Hollywood Blvd., at 6 p.m. Call (213) 463-7178 for details. . . . At presstime, Kat Family Records label operations had been suspended and the employees, some of whom complained they had not been paid in six weeks, terminated. Phones are temporarily disconnected. Atlanta industry attorney Joel Katz formed the label in 1980 and sold it last fall to businessman Kirby Kinman. Kat Family is distributed by CBS and includes such acts as William Bell, Major Lance and Bertie Higgins. . . . Gotham PR veteran Morton Dennis Wax goes into his 28th year, having just acquired the music video production firm Milaney, Grant, Mallet & Mulcahy as a client. . . . WKDR Nashville has corralled the Gregg Allman Band, the Burrito Brothers, Golden Speer, Danny Tate & East Of Eden, the Accelerators and Bill Chinnock to headline this year's "One For The Sun" concert June 9 at Hermitage Landing. . . . Ersthwhile DJ/promoter Art Fein is now managing the Heaters. Edited by JOHN SIPPEL

terfere with the contract and "misappropriate the benefits of the plaintiff's efforts to themselves, wrongfully and unjustly enriching themselves without giving credit or compensation which was and is due to plaintiff."

As a result of the alleged breach, the Jacksons "have wrongfully utilized the products of the plaintiff's efforts in promoting the tour, including the beneficial arrangements negotiated by plaintiff with various stadiums and arenas for the tour. The Jackson Corp. and the Jacksons have usurped the plaintiff's plans for the tour, adopted his recommendations, and, to all intents and purposes, gone forward with the tour as conceived by the plaintiff." Russo further claims that he has lost "funds and effort," as well as the money he would have made promoting the tour.

FRED GOODMAN

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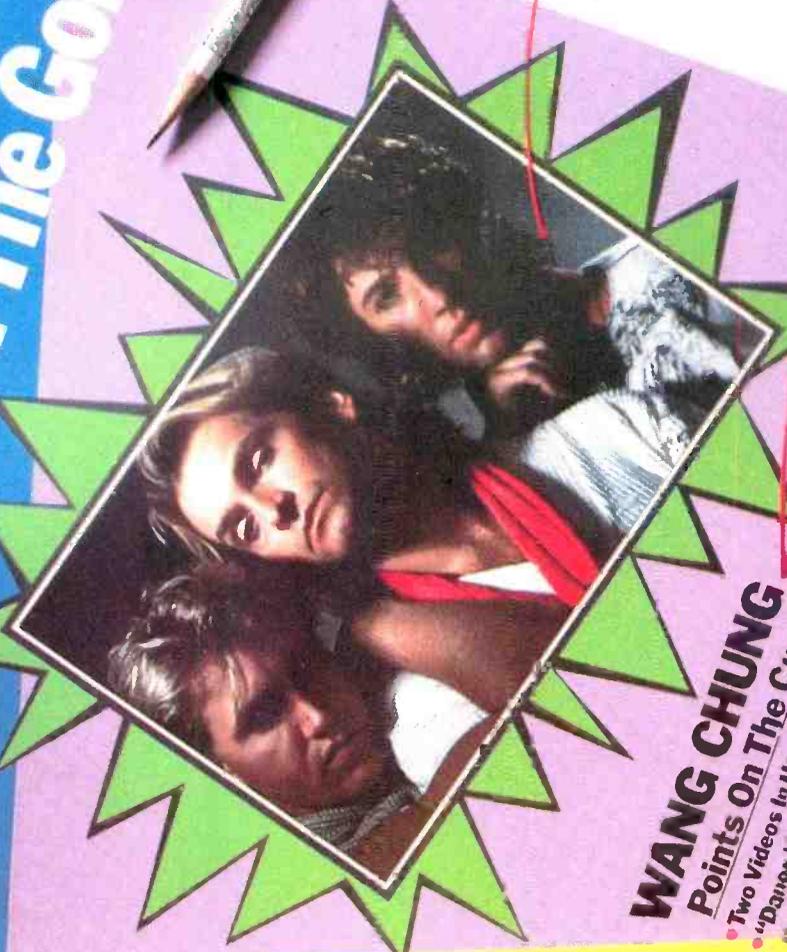
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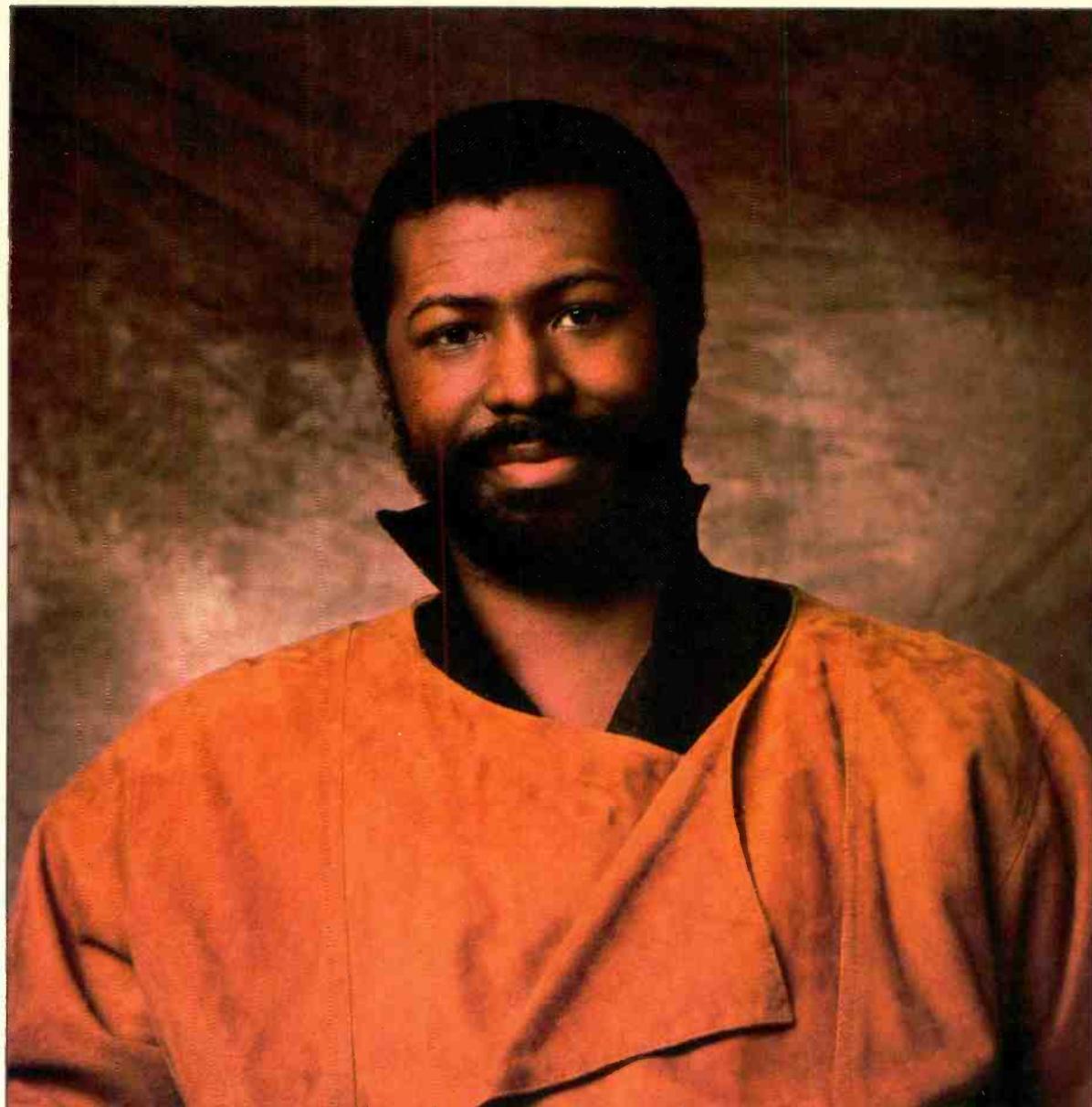


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