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VIA MEDIA HOME

Vid Features To Hit Market At \$19.95

By TONY SEIDEMAN

NEW YORK—Media Home Entertainment is slashing home video price points to a never-before-reached low with the planned June release of 20 titles at \$19.95.

Included in the package will be the Academy Award-winning "Sleuth," the Beatles' "Magical Mystery Tour," the Alan Alda-starring "To Kill A Clown" and the cult favorite "Attack Of The Killer Tomatoes."

Some music titles and all of Sony's Video 45s have been released at under \$20. But manufacturers, distributors and retailers all agree that the MHE move marks the first time a major manufacturer has put movies and other full-length product out at such a low price.

Depending on the acceptance of the product, Media should have anywhere from 40 to 60 under-\$20 titles out by the end of the year, says vice president Paul Culberg. And while all of the titles in the initial release have already been out on the market with higher prices, the company will soon be shipping full-length product that will be priced at \$19.95 on first release

Manufacturers voice doubts that anyone will be following MHE to the under-\$20 mark soon. The tapes will be wholesaling for around \$13, cutting margins to a level which would make profits impossible for most companies, they say.

That may be so for other firms, but not his, says Culberg, who claims that because of his company's "horizontal" structure, "We can do it and make it profitable." Media is one of the only home video manufacturers that does its own video duplication. Thus it can absorb one of the key costs involved in prerecorded video-cassette production.

Distributors are enthusiastic about the Media move, but some video specialty stores say the margins on the product will be so thin it may be hard for them to justify carrying the titles. At New York-based Star Video, advertising director Susan Betran says that a number of the Media titles are perennial sellers, including "Attack Of The Killer Tomatoes," "Hell (Continued on page 66)

Spring(steen) Fever Strikes Radio Runs With Single, Sneaks Preview

This story prepared by Fred Goodman in Los Angeles and Leo Sacks in New York.

LOS ANGELES—A meticulous and ambitious pre-release teaser campaign by Columbia Records for Bruce Springsteen's "Born In The U.S.A." album is running headlong into an already existent, near feverpitch clamoring for the release that has the label trying to stir the pot and keep the lid on simultaneously.

The elaborate marketing campaign is heavily front-loaded to generate awareness of the recording a month before its release. And while the label prefers not to tag this as its biggest promotion of the summer, the perception at retail is plain.

"Based on what I've seen and heard, I would almost say this is the most expensive, best organized prerelease campaign I've ever seen," says Norman Hunter, album buyer for the 150-store Record Bar chain. Hunter, who was flown down to Atlanta by CBS last week to hear the album, says he expects the chain to do well with it.

Columbia's plans also include sev-

eral videos and an aggressive catalog campaign on Springsteen's earlier titles. A U.S. tour by the rocker and his E Street Band is slated for a July start, with plans for subsequent overseas swings—especially to Japan and Australia—also in the works.

A carefully structured schedule for pre-release promotion was set into motion May I when the label gave its field reps an overview of the campaign, including album graphics, advertising information and point-of-purchase samples. Since then, Columbia has shipped T-shirts to radio and accounts, distributed three-by-three album cover blowups with a teaser strip, and solicited orders on the album and Springsteen catalog. The album's first single, "Dancing In The Dark," was released to radio Wednesday (9).

Excitement at the New York radio level was particularly keen. Two stations, album rocker WNEW-FM and hit outlet WHTZ, were leaked singles about two days in advance of the radio blitz. CBS and Springsteen manager Jon Landau promptly responded with cease and desist telegrams to the stations' program directors.

(Continued on page 66)

Twin-System Floppy Disk Set

By FAYE ZUCKERMAN

LOS ANGELES—A major home computer software maker has devised a new approach to reducing multiple inventories by combining two versions of a title, representing two different formats, on a single unit.

Future releases on floppy disks from Scarborough Systems will bow the concept by offering an Atari version of the program on one side with a Commodore version on the flip side. According to Sandy Bain, vice president of marketing of the firm, "The cost of the software will be the same. My company is actually saving money on single packaging requirements."

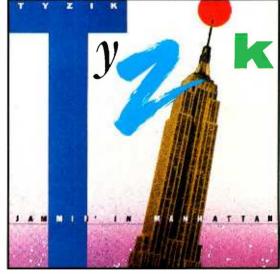
The Tarrytown, N.Y. firm's initial pairing of Atari and Commodore product was devised to accommodate record/tape and mass merchandised environments. "The end goal is to save shelf space and encourage more inventory (Continued on page 66)



BANANARAMA brings you their smash single "Robert Ce Niro's Waiting" (820 033-7) already #3 on the English Pop Charts from their new self-titled album **BANANARAMA** (820 036-1). Get ready ... **Bananarama** is waiting! On London. Marketed by PolyGram Records. (Advertisement)

-Inside Billboard-

- THE MUSIC VIDEO MARKETPLACE is being altered by the decision of two major record companies, CBS and PolyGram, to service clips to nightclubs only through video pools, and to begin charging the pools for the use of the clips. Page 3.
- INDEPENDENT LABELS AND DISTRIBUTORS were urged to embrace new technologies as a means of remaining competitive with the majors at the annual convention of the National Assn. of Independent Record Distributors & Manufacturers (NAIRD). Coverage of the San Francisco gathering begins on page 3.
- RADIO STATIONS and ASCAP are near an agreement on a new performance contract. Negotiators for the stations say they hope to have a contract by the end of June, ending a stalemate that dates back to December, 1982, when radio contracts with the performing rights organization expired. Page 3.
- THE CASSETTE SALES SURGE is leading to new success for labels devoted solely to cassette releases. It's also inspiring a number of conventional labels to offer cassette-only series. Page 4.
- WI.VE MIAMI is being sold to Gilmore Broadcasting Corp. for \$10.5 million. The price, which includes no real estate, is believed to be the highest paid to date for an FM station in Florida. Radio, page 15.
- MICHAEL JACKSON'S SUCCESS has translated into the print music field. But sales of the "Thriller" folio and its single-sheet offshoots are not comparable to Jackson's record sales. Page 74.



NEW YORK SETS THE SCENE . . . TYZIK SETS THE CITY IN MOTION. All the driving energy and excitement unleashed in a single New York night is brilliantly captured on the debut album (821 605-1) and single (821 795-7) from Tyzik. Go "JAMMIN" IN MANHATTAN," and feel the magic of a night in New York. On Polydor. Marketed by PolyGram Records. (Advertisement)

(Advertisement)





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They've already won over

Their last album more than doubled their U.S. sales and tour base.

Now Chrysalis doubles the commitment.

THE CHRYSALIS COMMITMENT:

- TO RADIO PROMOTION...Top-priority at CHR stations on their "Dancing With Tears In My Eyes" single. Their strongest mass appeal record yet.
- TO VIDEO VISIBILITY... With their "Dancing With Tears In My Eyes" clip hot on the heels of their MTV "One Small" Day" premier. Two simultaneous hit videos. Doubling their cable/broadcast TV exposure.
- TO MERCHANDISING...With in-store in-color efforts including posters, banners and flats.
- TO PUBLICITY...With upcoming interviews on national radio syndicators. And in consumer print from Rolling Stone to major metro dailies.
- TO TOURING...With the band returning to U.S. headline status on their next national trek starting in June.
- TO ADVERTISING...With a co-ordinated, sales-conscious campaian.

ALBUM AND CASSETTE FV 41459 Featuring "One Small Day,"
"White China" and
"Dancing With Tears In My Eyes"

VS4-42781



Stray Cats Get Clawed By Ruling On 'Jeanie' Lyrics

LOS ANGELES—Ruling here that the Stray Cats perverted the moral concept of the lyrics to "Jeanie, Jeanie, Jeanie," Federal District Judge Pamela Ann Meyer will award a judgment for infringement to George Motola of publisher House of Fortune Music.

Acknowledging the suit and subsequent decision to be a U.S. court precedent, Judge Meyer noted that the Stray Cats' EMI America recording of the Eddie Cochran song changed 85 of the 191 words in the lyric, emphasizing "booze" and sex and distorting the original song's intent.

In her April 24 ruling, Judge Meyer held that the "consensual license" quality of the Copyright Act was violated and that "musicians and record companies should be required (as Congress ruled) to obtain the consent of the copyright owner before making these kinds of changes in a protected work."

The complaint, filed here in August 1983, named as co-defendants EMI America Records, the individual members of the Stray Cats, three local record stores (Tower, Music Plus and Licorice Pizza) that sold the controversial record, and a third party defendant, the Harry Fox Agency.

In a court filing, EMI disclosed that as of March 31, 1983, it had sold 1,783,571 units of the album that contained the song in question, and had grossed \$8,642,742.

The publisher plaintiff is represented by Jack Whitley II of Hollywood.

JOHN SIPPEL



THAT'S ENTERTAINMENT—New York Mayor Ed Koch presents a proclamation to the creators of the off-Broadway musical "The Fantasticks," which is celebrating its 25th anniversary. Chappell Music, publisher of the show's score, hosted the reception. Shown from left are Koch, the show's producer Lore Noto and the score's composer Harvey Schmidt and lyricist Tom Jones.

CBS, PolyGram Act To Charge Pools For Use Of Vidclips

By TONY SEIDEMAN

NEW YORK—In moves that dramatically alter the structure of music video promotion, CBS Records and PolyGram Records have decided to service nightclubs only through video pools, and at the same time to begin charging the pools for the use of the clips

While CBS has only informed users that a fee is in the offing, Poly-Gram has sent out new contracts and disbanded the "Magical Music Video Club," the company pool via which it used to send clips out to clubs.

Both the CBS and PolyGram plans involve charging video pools a flat

rate of \$5 for each outlet served in order to get access to the month's videos. PolyGram is "charging for the service, not for the videos," says vice president of video Len Epand.

"In terms of usage fees, we're not charging anybody," Epand says. The fee will be enacted to help cover the cost of duplication and distribution of the clips.

Music videos have to start paying

Music videos have to start paying off their production costs or die off, Epand claims. "It's clear the record companies can no longer just be sugar daddy to the whole business," he says.

As for cutting out PolyGram's video pool, says Epand, "That was inefficient." PolyGram will service the club marketplace, but "only through the pools," he says.

CBS Records will also cease dis-

CBS Records will also cease distributing directly to clubs. Executives at the company now describe video pools as the "rackjobbers" of the nightclub video clip business, and talk of supporting the existing distribution system and avoiding the expense and consumption of time caused by directly servicing nightclubs using video. Rather than usage, talk at CBS is reportedly of an "access" fee

CBS and PolyGram are joining Warner Bros. Records, A&M Records and RCA Nashville in charging for video service. Rather than ask for (Continued on page 72)

New Merger Filing Slams FTC Warner, PolyGram Say Delay Hurts Both Companies

NEW YORK—Continued delay in clearing the way for merging the recording interests of Warner Communications and PolyGram "will seriously jeopardize the joint venture," declare merger forces in a brief filed Thursday (10) with the U.S. Court of Appeals in San Francisco.

In rejecting arguments filed with the court by the Federal Trade Commission April 26 (Billboard, May 12), the brief stresses that the Federal District Court acted properly in finding that the FTC failed to support anticompetitive allegations and the need for a temporary injunction.

The new filing, prepared by

Warner and PolyGram attorneys, charges that the FTC has delayed the merger for more than eight months, and that a "complex international transaction hangs precariously in the balance." The proposed merger would not only create a joint venture in this country owned 80% by Warner, but would establish another joint venture for the rest of the world in which each partner would hold a 50% share.

The merger brief states that delay in implementing the domestic plan is eroding the "competitive vigor" of both firms. PolyGram losses continue to mount, it asserts (more than \$200 million is said to have been lost by the company the past five years), and "rival record firms continue to lure away key artists and executives from both PolyGram and WCI." The document, however, identifies no persons who have left the companies.

Legal arguments center around whether the denial by the district court of a request for an injunction, and its compelling disclosure of a report by the FTC's Bureau of Economics (BE), constitute abuses of discretion.

The brief contends that an injunction was properly denied because of PolyGram's deteriorating position and the "pro-competitive benefits promised by the joint venture." It also argues in support of the district court's action in considering the BE report, which the FTC had charged was "untrustworthy" and should have been kept secret. The brief calls the FTC's objections "diversionary."

The brief restates arguments that the size of the music market should include volume done by home tapers, counterfeiters and marketers of parallel imports. Inclusion of these factors would reduce the perceived market share of the merger companies, it

It also reiterates that there are "no substantial barriers to entry (in the (Continued on page 72)

NAIRD Focuses On Technology 100 First-Time Attendees At Indie Distrib/Label Meet

By FRED GOODMAN

SAN FRANCISCO—Independent labels and distributors must embrace new technologies to remain competitive with the majors. That was a key message from panelists and participants here at this year's National Assn. of Independent Record Distributors & Manufacturers (NAIRD) convention, held May 3-6 at the Golden Gateway Holiday Inn.

Over 250 registrants, including more than 100 first-time attendees, flocked to panels covering such topics as the application of computers to independent companies, the changing marketplace for Compact Discs, video and cassettes and tips on promotion, distribution, foreign licensing, direct mail sales and contract writing. A two-day trade show exhibit open to the public also drew a wide range of retailers from the Bay Area.

The technological call to arms was sounded early in the convention by keynote speaker Russ Solomon, president of the Tower Records retail chain. Opening the first day of the meet, Solomon urged independent manufacturers to try to keep pace with their larger competitors.

"Don't let the new technologies run away from you," Solomon said. "You must take authoritative steps to establish yourselves in the Compact Disc market." He added that Tower already sells more CDs than singles, with the new audiophile configuration accounting for 6% of the chain's overall sales. "The CD is the real thing," he said, "and the customer base is growing more rapidly than you think."

Cassettes, an area in which many independent and catalog-oriented la-

bels lag behind the pack, were also stressed. "A lot of indies don't have cassette catalogs," Solomon observed. "The Camelot chain does about 65% of their music sales in cassettes."

While Tower's cassettes share has yet to exceed 30%, Solomon said, independents account for 15% of all prerecorded music sales for the supermarket-style stores, and independent cassettes are sorely missed. "Little labels can go a long way," he

added.

Many of Solomon's points received added emphasis during a succeeding panel on the application of emerging technologies. Moderated by Bill Schubart of Philo Records and Resolution Studios, a real-time tape duplicator, the discussion focused on the nuts and bolts of applying new manufacturing techniques to small labels.

"Many of you are better situated to take advantage of many of these new (Continued on page 72)

END SEEN TO PERFORMANCE STALEMATE

Radio Stations Near ASCAP Deal

By IS HOROWITZ

NEW YORK—Negotiators for radio stations hope to reach an agreement with the American Society of Composers, Authors & Publishers (ASCAP) on a new performance contract by the end of June, according to a key attorney representing the All-Industry Music Licensing Committee.

This would end a stalemate dating back to December, 1982, when radio contracts with ASCAP expired. It would also open the likelihood of early talks with Broadcast Music Inc. (BMI), in the opinion of All-Industry Committee attorney Alan Weinschel. BMI pacts with radio expired at the end of 1983.

The new ASCAP pact will contain a number of procedural improvements benefitting radio, reports Weinschel, but is unlikely to provide savings in per-program alternatives to the blanket license in the case of most formats, an issue around which much of the controversy between radio and ASCAP has centered.

Although Weinschel spoke before a convention of the Concert Music Broadcasters Assn. (CMBA) here last week, he was unable to hold out much hope for their format on perprogram options. He told station reps there they could still enter into separate negotiations with ASCAP if they were dissatisfied with the All-Industry contract.

Barter and trade-out deals may nolonger have to be reported to ASCAP under the new agreement, said Weinschel, and certain of the deductions previously allowed may be removed from the fee calculation procedure. This would simplify reporting procedures, but not necessarily impact on the actual fees paid, since rates would be altered as well.

Some concessions were won from ASCAP on the definition of a program, of special interest to those who might take advantage of per-program formulas, Weinschel noted. He added

americantadiohist

that stations would find it easier under the new pact to switch back and forth from between per-program and blanket options.

Weinschel said that he expects to sit down with ASCAP for a final set of negotiations within two weeks, and that agreement "should be locked up shortly thereafter."

SESAC, the third performing rights licensing organization, described by Weinschel as "our friendly extortionist," was said to have refused to negotiate with the committee. This was denied by Willis Myers, SESAC vice president, who said the licensing group was indeed willing to talk terms.

Radio is estimated to pay ASCAP and BMI a cumulative total of about \$80 million a year. In the case of ASCAP, retroactive adjustments will be made back to Jan. 1, 1983, once an agreement is reached. BMI's pact with radio has been temporarily extended until the end of next month.

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REVIEWS

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Cassette-Only Labels Flourishing

Market Swing From LPs Leading To New Successes

By JOHN SIPPEL

LOS ANGELES-Spurred by the market's accelerating swing from LPs to cassettes, labels offering alexclusively on tape are flourishing.

Reflecting the shift in configurations are both labels devoted solely to cassette releases, such as Reach Out International Records (ROIR) and the classical In Sync tape line, and unique cassette-only release series by conventional labels. Meanwhile, at least one company, Digital Music Products, may offer a model for the future in its mix of cassette and Compact Disc product.

Neal Cooper's ROIR is a groundbreaker in this regard, having released 29 albums-all on a unique, one album per artist basis-since its formation three years ago. Cooper, a former APA theatrical agent and rock/disco club owner in New York and Florida, reports sales ranging from 1,500 to as many as 10,000 units per album. He estimates the average sale at 4,200 pieces.

In addition to his insistance on only one release per act, Cooper sustains an unusual arrangement with foreign affiliates, shipping finished goods to each territory rather than licensing titles for duplication abroad.

ROIR's overseas allies include Unitroy (Finland), Amigo (Sweden), Red Rhino (U.K.), New Rose (France), Strine (Australia), Boudisque (The Netherlands), Jamming (Switzerland), Lyche (Norway) and Himalaya (Belgium). Those companies collectively account for 40% of ROIR's unit sales, Cooper reports.

Cooper provides consumers with more graphic display and liner information by printing multiple-fold inserts, nine by four inches in size, usually printed in four colors, for standard Norelco boxes. ROIR carries a \$9.95 list price for all titles.

Cooper, who recently acquired Neutral Records product from Glenn Branca via a global custom label deal, says his return rate averages about 3% for ROIR tapes.

At an even higher price point is the In Sync premium cassette line launched by former Connoisseur Society entrepreneur Alan Silver, who gets \$17.98 for his new cassette titles. Silver formed the line in 1979 after determining that sales for more esoteric classical titles were slowing down; by going exclusively to cassette releases, he says, he was convinced he could reduce returns.

In Sync duplicates in real time on chrome tape, using high-end Nakamichi 582 cassette machines fed from 15 ips master tapes.

Tom Jung, former owner of Minneapolis' Sound 80 recording studios, started Digital Music Products (DMP) primarily as an all-digital jazz label last year. The veteran sound engineer's commitment to digital sound made Compact Disc release a prime goal, but for release in a prerecorded analog format, he opted for cassette, which also allows longer programs, about an hour in length, compatible with he CD's playing

The veteran sound engineer, who's now releasing his first four CD titles,

(Continued on page 65)

Settlement In Gittelman Case

NEW YORK-An out-of-court settlement was apparently reached in Boston's U.S. District Court May 4 in a two-year-old civil action by nine labels against Danny Gittelman, veteran music industry retailing/wholesaling figure.

The settlement brought to an end a jury trial that began April 23, in which Gittelman was charged with copyright and trademark infringements in the sale of allegedly counterfeit cassettes through Hot Cakes, a distributor whose chief operating officer, Michael Driscoll, had earlier agreed to a consent decree.

A statement issued by Charles R. Parrott and Paul R. Devin, attorneys for the plaintiff recording companies and defendant Gittelman respectively, notes that "the claims against Hot Cakes, Federated Records and Michael Driscoll were resolved by the filing of a consent decree. The remaining claims were disposed of by a stipulation of dismissal.

The firms charging the defendants were Warner Communcations Inc., Elektra/Asylum/Nonesuch, Warner Bros. and Atlantic labels, Capitol Records, CBS Records and Chrysalis Records.

'UP WHERE,' RICHIE, APRIL TOP WINNERS

ASCAP Gives First Pop Awards

performing rights society, raised the curtain on its first annual most-performed pop songs awards here May 3 before an audience of 450 at the Beverly Wilshire Hotel.

The key winners, among 58 songs most performed during the 1983 ASCAP survey year (Oct. 1, 1982-Sept. 30, 1983), are, in their respective categories: song of the year: "Up Where We Belong," co-written by Will Jennings, Jack Nitzsche and Buffy Sainte-Marie, with Famous Music its ASCAP co-publisher; writer of the year: Lionel Richie; and publisher of the year: April Music.

In addition to the 1983 awards, a special presentation was made honoring 11 ASCAP standards that have "consistently been among the most performed songs over the last 10 and publishers were ASCAP president (and multiple award winner) Hal David and managing director Gloria Messinger.

Adapting to the new music video era, ASCAP employed video clips to show performances of the top five most-performed songs.

The following is the complete list of

1983 most-performed ASCAP songs.

AFRICA—David Paich, Jeff Porcaro; Cowbella Music, Hudmar Publishing Co. Inc.

ALL THIS LOVE—Eldra DeBarge; Jobete

ALL RIGHT-Christopher Cross; Another

ALWAYS SOMETHING THERE TO RE-MIND ME-Burt Bacharach, Hal David; Blue Seas Music Inc , Chappell & Co. Inc., JAC Mu-

AMERICAN MADE-Bob DiPiero, Patrick McManus; Mus c City Music Inc.

CONTROVERSIAL LEGISLATION

'Omnibus' Bill: Markup Near?

WASHINGTON — There were strong indications at presstime that the Kastenmeier "omnibus" copyright reform bill will be scheduled for another markup meeting, perhaps as early as last Friday (11) or early this week.

The bill, hotly debated among members of the House subcommittee on courts, civil liberties and the administration of justice in the first markup attempt April 25, faced even tougher opposition when the Motion Picture Assn. of America (MPAA) voiced doubts that the balance of the patchwork bill is fair to copyright owners (Billboard, May 12).

The bill, which links once-separate

video rental, audio rental, home taping and cable television rate reform measures, is also under fire from the video manufacturer/retailer/distributor coalition. Only the recording industry, also unhappy with the omnibus approach, stands to gain from the defeat, since sources say there is a good chance the audio rental bill could pass this session should the omnibus legislation fail to gain support.

Sources close to the subcommittee now say that a date for another attempt at markup is "on paper," but hasn't yet been formally approved.

BILL HOLLAND

ARTHUR'S THEME - Peter Allen, Burt Bacharach, Christopher Cross, Carole Bayer Sager; New Hidden Valley Music Co., Pop 'N' Roll Music, WB Music Corp.

BABY COME TO ME-Rod Temperton (PRS); Almo Music Corp.

BREAK IT TO ME GENTLY-Diane Lampert, Joe Seneca; MCA Inc.

COME ON EILEEN-Kevin Adams (PRS), James Paterson (PRS), Kevin Rowland (PRS); April Music Inc., Colgems-EMI Music Inc.

DON'T YOU WANT ME—John Callis

(PRS), Phillip Oakey (PRS), Adrian Wright (PRS); Virgin Music Inc., WB Music Corp.

DO YOU REALLY WANT TO HURT ME-Michael Craig (PRS), Boy George (PRS), Ron Hay (PRS), Jon Moss (PRS); Virgin Music Inc.

ELECTRIC AVENUE—Eddy Grant (PRS); Greenheart Music Ltd. FLASHDANCE ... WHAT A FEELING-

Irene Cara, Keith Forsey (GEMA), Giorgio Moroder (SUISA); Famous Music Corp., Intersong

HARD TO SAY I'M SORRY-Peter Cetera, David Foster; Double Virgo Music

HEART OF THE NIGHT-John Bettis, Mi chael Clark; Sweet Harmony Music **HEART TO HEART**—David Foster, Kenny

Loggins, Michael McDonald; Genevieve Mu-Milk Money Music

HEARTLIGHT—Burt Bacharach, Neil Diamond, Carole Bayer Sager; New Hidden Valley Music Co., Stonebridge Music HUMAN NATURE-John Bettis, Steve

Porcaro; John Bettis Music, Porcara Music, WB Music Corp.

HUNGRY LIKE THE WOLF-Simon Le-Bon (PRS), Nick Rhodes (PRS), Andy Taylor (PRS), John Taylor (PRS), Roger Taylor (PRS); Chappell & Co. Inc.

IGY (WHAT A BEAUTIFUL WORLD)—

Donald Fagen; Freejunket Music

IOU-Kerry Chater, Austin Roberts; Chriswald Music, Hopi Sound Music, MCA Inc. I KEEP FORGETTIN-Jerry Leiber, Mike

Stoller; Yellow Dog Music Inc. (Continued on page 65)

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LET'S HEAR IT FOR THE BOYS—Columbia associates celebrate the success of the "Footloose" soundtrack, which sits atop the charts this week and so far has spawned four top 40 singles. Shown from left are Columbia's senior vice president and general manager Al Teller, Kenny Loggins, Loverboy's Mike Reno and CBS/Records Group president Walter Yetnikoff.

Executive Turntable

Roy Trakin is named public relations director for the Recording Industry Assn. of America and its RIAA/Video division. He was chief copywriter and publicist for Showtime/The Movie Channel and replaces Audrey Strahl.

Record Companies

MCA adds two to its New York staff. Michael Rosenblatt joins as East Coast director of a&r. He was a&r director at S:re. And John Brown comes aboard as director of East Coast operations, black music. He was Northeast regional black music promotion manager for A&M ... Epic/Portrait/Associated Labels pro-







motes two in Los Angeles. Polly Anthony is upped to director, national adult contemporary promotion and trade relations. She was the department's associate director. And Jon Kirksey moves up to director of national album promotion, West Coast. He was associate director, West Coast AOR promotion. EMI, Los Angeles, elevates Denise Skinner to manager of merchandising and

advertising. She was coordinator of creative services . . . In New York, **Barbara** Sisilli-Higgins is upped to director of advertising media for RCA. She was manager of that department. And RCA Direct Marketing appoints Devarajan Puthukarai division vice president. He has been with that RCA wing since 1974... Tom Corson is named West Coast sales director for IRS Records in Los Angeles. He retains his former responsibilities as the label's national merchandising coordinator.

Linda Feder joins Jem, South Plainfield, N.J., as national promotion director. She was promoting records on an independent basis ... Norm Nessis joins Brown Record distributing, Buena Park, Calif., as sales manager. He was with MJS in Miami and replaces Dave Hoeltje, who has been appointed operations manager. Hoeltje replaces Mike-Sur, who is opening a new division for the company... In New York, three Main Street executives have picked up new titles. Richard Huntley is named chairman of the board and continues as president of the label. Howard Kane is named general counsel, while remaining director of business affairs. And William Hyland assumes the post of chief financial officer while continuing his previous duties as controller.

Publishing

Mel Bly joins Nashville-based Merit Music as senior vice president to head the firm's new Los Angeles office. (Separate story, page 6.)

Video/Pro Equipment

CBS/Fox Video makes two appointments in New York. Mary Weisgerber is named manager of program operations. She was associate director for ABC News promos. David Brown is appointed marketing vice president. He was vice president and group management director at Marsteller. And Rick Buehler and Linda Foreman are named Western and Midwestern district managers, respectively, for Key Video, the newly formed independent arm of CBS/Fox Video. Buehler was a sales rep for CBS/Fox. Foreman was a major account sales rep for Sound Video Distributors.

Vestron makes two appointments in Stamford, Conn. Brown Johnson is named vice president, East Coast, film acquisitions. She was director of program planning for Showtime/The Movie Channel. And Michael Wiese is named vice president of program development. He was director of on-air promotion and

(Continued on page 63)

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by Norman Newell / Daniele Patucchi theme from WILD BEASTS



"REMEMBER TOMORROW"

Theme from "WILD BEASTS" Lyric: NORMAN NEWELL Music: DANIELE PATUCCHI © **©**

REMEMBER TOMORROW
BEGINS WITH DREAMS OF TODAY
REMEMBER TOMORROW
TOO SOON WILL CHANGE TO YESTERDAY
REMEMBER FOREVER
BEGINS RIGHT HERE AND NOW
WE SAY TOGETHER AND LEARN
TO GET A LONG SOME HOW
LOOK AROUND CAN'T YOU SEE
WHAT A WORLD IT CAN BE

ALL TOO SOON TIME GOES BY IT'S UP TO YOU AND I THE ROAD THAT WE FOLLOW WILL LEAD TO LOVE IF WE TRY REMEMBER TOMORROW BELONGS TO YOU AND I



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News

Atari/Lucas Titles Ready To Roll

June Launch For First Two Vidgames In Joint Venture

By FAYE ZUCKERMAN

SAN FRANCISCO—The results of Atari/Lucasfilm's 18-month-old joint venture surfaced here Tuesday (8) with Lucasfilm displaying two video games in final form, although Atari admitted it has not yet firmed its advertising or marketing plans for the titles.

The titles, slated to be shipped this June, will be treated as a separate product line under the Atari/Lucas-film banner, via a newly developed logo dominated by a star.

According to a spokesman for Atari's advertising agency, Doyle Dane & Bernbach, and Atari product manager Joel Oberman, the agency and the home computer firm are still discussing advertising budgets and campaign ideas. The DD&B source, noting the nearing June deadline, said he hoped plans would be completed this week.

Lucasfilm exhibited little concern with Atari's hedging on its advertising schemes during the press conference. The film studio claimed the jont effort calls for Lucasfilm to act as a developer, and Atari to be the marketer. "We completed our part of the bargain," a spokesman for Lucasfilm added.

In an interview, Atari's Oberman said that an announcement about the campaign would be forthcoming. "It will principally be tv, and the target audience will be a slightly older (teenage/young adult) group, as the games are more sophisticated," he added

The first two games will sell for about \$35 suggested retail and will

initially be made available on the Atari video game system, the 5200. By year's end, the titles will be rolled out on other home computer formats via the company's Atarisoft division. A version for the company's flagship 2600 video game console is unlikely, according to a spokesman, as "it is too small a system, and we need more room."

Lucasfilm took charge of the packaging for the games, photographing stills from real-life models of game action for cover art. All the Lucasfilm/Atari packages will differ from Atari's in an attempt to make the Lucasfilm connection apparent.

The Atari-Lucasfilm joint effort calls for additional products to be developed through the San Rafael, Calif. home computer unit. "The agreement is open-ended," Oberman pointed out.

The agreement was made in June, 1982, nearly five months before Atari, a unit of Warner Communications Inc., started announcing million-dollar losses. Its total 1983 losses of more than \$500 million were attributed to the mercurial video game industry.

Future products from the joint effort are likely to be made available on home computers. The initial launch for the Atari 5200 video game console was an agreement made while video games were a booming industry.

One of the titles, "Rescue On Fractalus," is an outer space hybrid reminiscent of "Flight Simulator II" and "Choplifter." It contains advanced graphics and three-dimensional imagery superior to home computer

software currently being made available. The other title, "Ballblazer," also features the 3-D effect. It's an intergalactic sports game that uses split-screen technology and an original electronic jazz score by game designer David Levine.

When Atari launches the advertising compaign, which is also said to be pegged to the Summer Olympics in Los Angeles, it will have to compete with reports that software pirates who have obtained copies are already judging the games as having quality graphics, but inferior game action.

According to Levine, the titles were pirated before Lucasfilm completed an overhaul on game action. "At first, both titles were difficult to play, and those versions are the ones that were pirated."



THREE CHEERS—Chrysalis executives take a break during strategy meetings in Los Angeles. Topics discussed included marketing plans for Ultravox, Icehouse, the Specials and other artists. Standing from left are label president Jack Craigo, marketing vice president Billy Bass and Terry Ellis, co-chairman, Chrysalis International Group of Companies.

Chartbeat

Deniece Williams Has The Next Dance

Rob Hoerburger takes over this week while Paul Grein finishes his Masters thesis on "Don't Talk To Strangers."

Deniece Williams stands on the verge of a triple chart sweep this week as "Let's Hear It For The Boy" jumps to No. 1 dance, number two pop and number three black.

Should Williams hit No. 1 on the Hot 100, "Boy" will be only the 23rd record to top both the pop and dance charts. If it then goes to the top of the black chart, it will be only the 14th to top all three.

"Boy" is also Williams' second dance No. 1 following 1979's "I've Got The Next Dance," which, considering the relative strength of dance records in the pop market at the time, peaked at a surprisingly low 73 on the Hot 100. If "Boy" holds off the strong challenge of the Earons' "Land Of Hunger" on the dance chart next week and reaches No. 1 pop, then Williams will have performed even more of a chart rarity, as only nine artists have topped the pop and dance charts simultaneously.

Three of those artist-Michael

Jackson, David Bowie and Irene Cara—performed that chart feat in 1983, and of the 18 records that have hit No. 1 pop since Jackson's "Billie Jean," 10 were substantial dance hits as well. Even the No. 1 pop ballad by Yes, "Owner Of A Lonely Heart," reached the top three on the dance chart in a specially remixed 12-inch version.

But a danceable hit doesn't necessarily make a dance hit. Kenny Loggins' "Footloose," a No. 1 pop record and the theme from the hottest dance movie of the season, has failed to crack the dance chart.

The dance market has been the most fruitful for independent labels in the last few years. "Boy" is only Columbia's sixth dance No. 1, while Prelude has had five, and TK and Streetwise have had three each. The CBS family of labels has had 15 dance chart-toppers, including the O'Jays' r&b classic "I Love Music," a disco smash by Dan Hartman ("Instant Replay"), and a comeback by the inimitable Dee Dee Sharp Gamble ("Breaking And Entering").

Another of those CBS dance chart-

ny. It is something that's very diffi-

cult to change, by the way, because

it's the very nature of the business

much more flexible platform for nu-

turing talent and developing copy-

rights. He asserts that the two Vir-

ginia investors bankrolling Merit

have provided not only a competitive

credit base (which he declines to

specify, but suggests can sustain ma-

jor bids on top established writers

and catalogs), but have encouraged

an ambitious long-term growth

He points out Merit's plans for

new lease and real estate investments

as evidence. Burgess' home office op-

eration has already broken ground

for its own building in Nashville,

with the present office, in a residen-

tial building, to be retained and converted into a demo studio. The Merit

building, when completed, will in-

clude a digital recording studio and

video production facilities, and could

eventually serve as home base for the

company's own label, deemed a long-

term objective.

At Merit, however, Bly sees a

toppers, Cyndi Lauper's "Girls Just Want To Have Fun," recently created a reverse crossover situation. The dance remix was released long after the pop single, and reached No. 1 on the dance chart after the pop version had peaked at two on the Hot 100.

"Let's Hear It For The Boy" makes a strong move from 13 to five on the adult contemporary chart, and if the song reaches No. 1 there, it could become the first to top pop, black, dance and AC.

* * *

Rush pick up their fifth top 10 album this week with "Grace Under Pressure." This follows "Permanent Waves," which peaked at four in 1980, "Moving Pictures" (#3, 1981), "Exit—Stage Left" (#10, 1981) and "Signals" (#10, 1982).

"Grace Under Pressure" has gotten off to a quick start without the benefit of any chart single, making Rush one of few remaining "album" acts. The highest any Rush single has reached is 21 ("New World Man," 1982). Even such perennial albums

(Continued on page 65)

PolyGram Eyes Home Mart With New Music Vid EPs

LOS ANGELES—PolyGram Records' music video arm says its producing two music video EPs primarily for home video exploitation.

When PolyGram's video unit releases a 30-minute prerecorded videocassette pegged to Pat Travers' album "Hot Shot" and a 20-minute video for "cow-punk" band Rubber Rodeo next month, it will mark the first time that a major record label has funded productions specifically for a home video target. Until now, majors have allotted funds for shortform video productions to be used for promotional purposes or as part of joint agreements with tv networks.

PolyGram will air three-minute promotional clips from the programs to boost album and videocassette sales. Ultimately, says Len Epand, senior vice president and general manager of PolyGram Video USA, "We are hoping to create a payback system that will be used for future projects."

According to Epand, "Part of the video division's charter is to create video LPs for sale." He characterizes the Travers and Rubber Rodeo videos as "mini-movies."

Amid reports that compilation reels of promotional clips generate more rentals than sales, Epand counters that PolyGram's short forms can't be compared to the "K-tel fashion" of linking unconnected sequences.

"They (the EPs) are conceptual, and foster repeat viewing," he points out. For example, the Travers video is a science fiction story about three alien women who flee to Earth from a planet where music is outlawed.

Mirage, a new Seattle video pro-

duction house, secured the project by offering a low bid and commissioning Mark Rezyka, one of four directors requested by Epand. According to Dan O'Brien, general manager of Mirage, "We offered a lower price to prove ourselves in the video field. It is our first project."

For the cost of one clip, O'Brien says, Mirage is producing the 30-minute project, which includes three Travers songs, extensive dialog by professional actors, and special effects. The program's production budget is believed to be under \$95,000, although Epand and O'Brien decline to specify the cost.

A similar turn of events occurred for Second Story Television Productions, the production facility working on the Rubber Rodeo project, the cost of which is believed to be less than that of the Travers piece. Rubber Rodeo's script centers on band members Bob Holmes, who plays a truck driver, and Trish Milliken, who portrays a housewife.

According to Epand, "The use of these two bands was more coincidental than anything else. They will both work well in cross-promotions."

Which home video software ven-

Which home video software vendor will secure the rights to distribute the two programs has not been determined. Epand is hoping to ready the videocassettes for sale in June, when Rubber Rodeo will release an album.

Featured songs on the Travers video will be "Hot Shot," "Killer" and "Women On The Edge Of Love." Rubber Rodeo will likely feature "Anywhere With You," "How The West Was Won" and "Hardest Thing."

FAYE ZUCKERMAN

Bly At Helm Of Merit L.A. Arm

beast.'

By SAM SUTHERLAND

LOS ANGELES—Veteran music publishing executive Mel Bly is back in action here, helming the newly opened West Coast arm of Merit Music, the Nashville-based firm founded 14 months ago by Dave Burgess. Bly's new post finds the former Warner Bros. Music chief taking a new career tack by allying with a small, service oriented independent.

Bly, who is still setting up his operation in the Sunset Strip office suite he opened two weeks ago, offers a blueprint calling for Merit's Los Angeles arm to extend the reach of the company's Music Row roster and gradually build a pop-oriented field to complement its Nashville holdings. Noting Merit's fast-growing reputation since its February, 1983 launch, Bly reports he's already begun supervising projects here for Merit writers prior to the official opening.

Bly contends that the move to Merit finds him working on a creative level "as opposed to a banking level. I find that most major music executives are progressively removed from the pure music side in direct proportion to the size of their compa-

As for Bly's own charter here, he sees his initial priorities as creating pop market opportunities for the

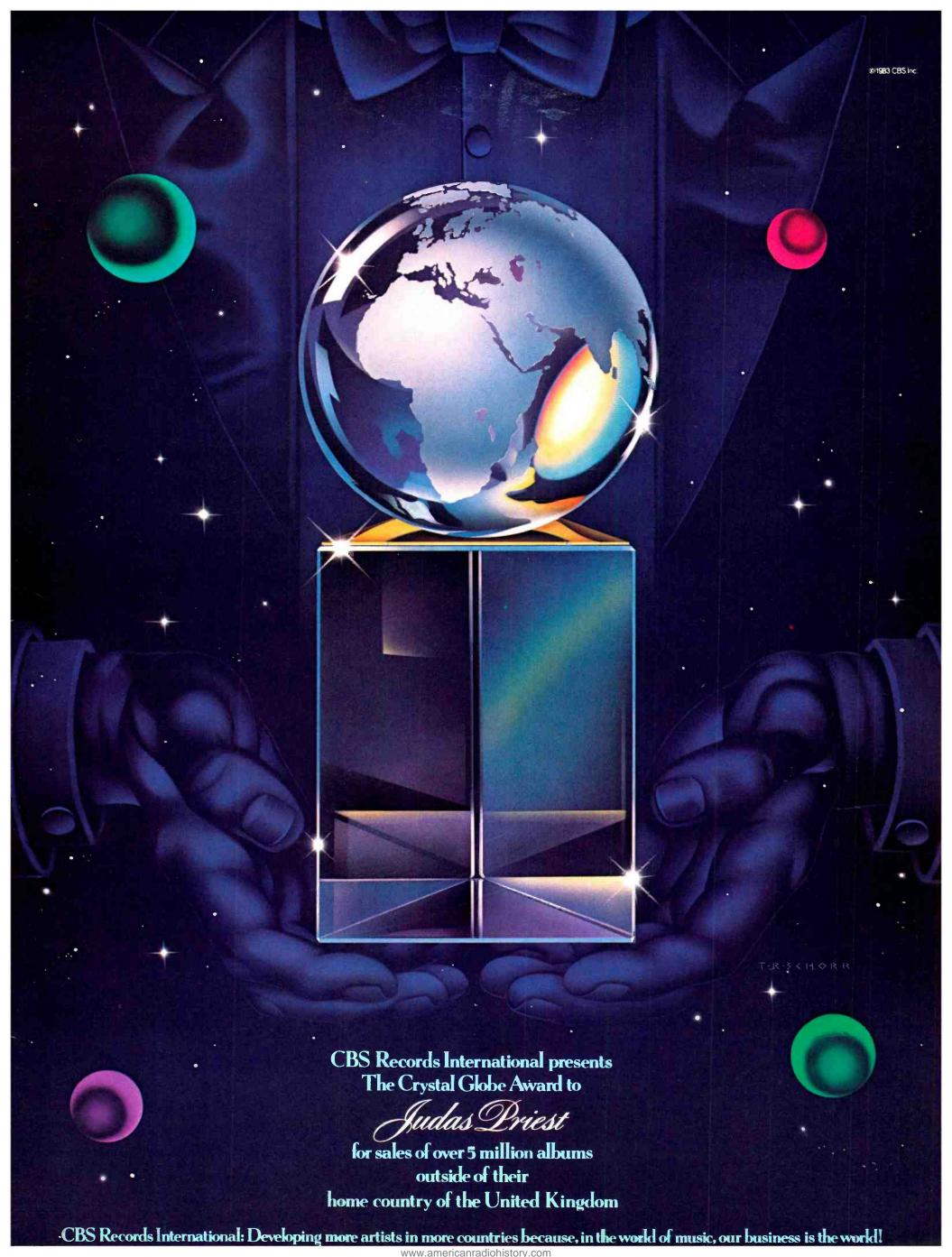
Nashville roster, acquiring major catalogs, developing ties to developing writer/producers ("which would encompass some management functions"), and laying the groundwork to create a production company here. Bly will also seek appropriate collaborative projects for Merit writers and Outside songwriters, such as a current venture in which Steve Davis, newly signed to Merit, has been brought to Los Angeles to work with Paul Williams.

Bly's official station is that of senior vice president, but he downplays any fixed role by stressing his goal of creating "a small, customized service relationship (with writers and producers) where I'll be available to them at all times."

As for Merit chief Burgess, Bly notes he's hardly a stranger: "Dave and I started in the business together over 25 years ago, at Challenge Records and Four Star Music."

Looking to further expansion for the company, which Bly describes as "publishing, production and management—the old cliche of an entertainment complex, but an accurate one," a New York operation is also being eyed.

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News/International



ROCKET LAUNCH-Elton John and company pose during a PolyGramhosted bash in Australia, where the artist and his group were honored with awards for his latest album, "Too Low For Zero," At that time, the record had spent 46 weeks on the country's top 10. Standing from left are Poly-Gram Australia managing director Bruce MacKenzie, band member Dee Murray, composer Bernie Taupin, producer Chris Thomas, band members Davey Johnstone and Fred Mandel, Rocket Records product manager Chris Wemcken and PolyGram product and promotion manager Sam Hamilton. Seated are John's manager John Reid and John.

'NARM-STYLE'U.K. GROUPSOUGHT

BPI Seeks Ties With Retailers

By PETER JONES

LONDON-The British Phonographic Industry, the national IFPI organization, is attempting to set up talks with record retailers nationwide to forge a closer working relationship. This initiative has been "warmwelcomed," according to BPI chairman Maurice Oberstein, who is also head of CBS U.K.

Oberstein will write to dealers representing all areas of the retail trade, from multiples to independent operators, and plans to get them together on a committee consisting of around seven representatives from record companies and the same number from the retail trade.

'One of the first problems that I'd like to see aired is that of putting prerecorded cassettes on open display to build consumer interest and aware

ness, but at the same time overcome the security hassles," Oberstein says. "But we'll also get into such topics as piracy and bar coding.

'The harsh reality of the situation is that the retailers themselves have, in the U.K., failed miserably to establish a NARM-style kind of trade association. I believe we have all waited too long for each other to make firm approaches to each other to get some meaningful dialog going.

"So this is a record company initiative. We don't want a committee aiming to be anticompetitive or involved in price-cutting niggles. We just want to confront common problems and sort out solutions. It's a matter of dialog, pushed through proper meeting

Says Ian Gray, managing director of the HMV Shops chain: "We have to listen carefully to each other We

CD Mastering Comes To Germany

Bertelsmann's Sonopress Arm Inks Deal With Sanyo

By JIM SAMPSON

MUNICH—Sonopress, the audio/ visual manufacturing arm of Bertelsmann, has pacted with Sanyo of Japan for Compact Disc manufacturing technology. CD mastering is due to Guetersloh. fall in start this Germany.

There has been speculation that Sonopress is converting LaserVision videodisk manufacturing capacity to CDs. But the company denies this.

At present, neither Sanyo nor Sonopress are talking about actual manufacturing of Compact Discs in West Germany. Sonopress will take CD orders and prepare tapes for CD mastering, later handling the mastering itself. But actual disk production will be done by Sanyo in Japan. The agreement is for one million CDs in the next 12 months.

Ariola, Bertelsmann's West German record company, now orders

should look into prime topics, even if

they're not ones the record compa-

nies would choose to raise, like faulty

executive says, "One immediate pri-

ority is bar coding. That would be a

Additionally, the BPI is filing a

formal complaint to the Independent

Broadcasting Authority over wide-

spread television advertising by U.K.

hi fi hardware manufacturer Am-

strad for its double-headed tape-to-

tape cassette machine, which the BPI

says it "considers tantamount to in-

Mike Isaacs of Our Price Records

returns after deletion."

good kickoff point.

Compact Discs from Nippon Columbia, Sanyo, JVC in Japan and Poly-Gram in Germany. It will now deal exclusively through Sonopress, according to import chief Wolfgang Breuer. Other Sonopress record and tape customers, such as RCA, are also expected to draw CDs from Guetersloh.

For Sanyo, the deal assures continuation of maximum CD production at a time when Compact Disc manufacturing is shifting from a seller's to a buyer's market. Ariola's Breur asserts: "For several months, I've had no problem at all finding CD capacity.

Sanyo, which is now turning out about five million laser-read disks annually, already has 20 clients in Europe, including WEA, Teldec, Orfeo and Intercord. Albrecht Gasteiner, CD coordinator at Sanyo's European office in Basle, Switzerland, says quality has been one of the firm's major selling points: "Since we started producing CDs last year, not one defective disk has been returned to me."

Defective CDs are an increasing problem in Europe, as some suppliers relax their previously stringent quality controls, and as newer, cheaper players with less effective error correction technology reach the market at prices around \$300.

Neither Sanyo nor Sonopress expect the new deal to lead to lower CD software prices. For its customers, however, Sonopress now becomes a one-point source of all audio/visual recording media on the European market, adding Compact Discs without dropping LaserVision.

Following the demise of the CED videodisk, which was never marketed in Europe, press speculation has focused on the viability of Philips' LaserVision system, sales of which have been called "unsatisfactory" by the developer itself. The German Video Institute offers no consumer retail unit figures for the format ("no significant sales in 1983"), while a newsmagazine here claims that only 30,000 players have been sold in Germany since the system was launched.

Sonopress, with an annual capacity of 600 000 disks, is one of only two European LaserVision software centers, the other being Philips in Blackburn, England. As consumer demand in Europe failed to meet expectations, Sonopress started turning to America for LaserVision clients and indicated that the future of LaserVision lay in education and professional audio/visual applications rather than consumer sales.

However, Uew Swientek, managing director of Sonopress, asserts that his company's LaserVision capacity will not be reduced by CD expansion. He points to a recent deal by the firm's marketing subsidiary Telemedia with Fiat for extensive use of LaserVision in German auto dealerships. Philips says IBM has also chosen its videodisk systems for training purposes.

Neither Philips nor Sonopress indicate willingness to drop consumer marketing of LaserVision. Both concede, however, that it will take another several years for the system to establish itself, and that the current software offering (under 250 titles in Europe) must be expanded signifi-cantly, especially with music programming. The system, they note, has significant sound advantages over videocassette recorders.

Claus Harder, a Philips spokesman in Hamburg, says his company is preparing a new marketing campaign for the system, with a stripped-down player due this fall at a price that may be under \$400.

citing home taping of prerecorded cassettes." **SOVIET STATE RECORD COMPANY**

Melodiya Marking Its 20th Year

By VADIM YURCHENKOV

MOSCOW-Melodiya Records, the state-run Soviet company that claims to be the biggest in Europe combining all facets of the record-/cassette industry, is celebrating its 20th year of national and internation-

The company is staging a special exposition at the VDNK exhibition here in June. There will also be a nationwide Melodiya Day Festival featuring the company's major artists

product. The Melodiya catalog includes some 40,000 titles, and another 1,000 will be added during the

Major classical releases this year include Moussorgsky's "Boris Godunov" and "Khovanshchina," by the Bolshoi Opera. The Kiev Opera has recorded Shostakovich's opera "Katerina Ismailova," and the Stanislavsky Music Theatre is set to record Moussorgsky's comic opera "Sorothchinskaya," as yet relatively unknown in the West. The latter, a four-record set, will be included in the "Anthology Of Russian Music" subscription series.

continuing its Hit Parade series, linked with top artists in the contemporary pop field. And Melodiya is completing the issue of its subscription series "Treasury Of The World's Performing Arts," claimed to be the biggest project of its kind anywhere in the world.

Also to be continued is the highlypraised "Music Arts Of The Peoples Of The USSR," another subscription series. And Yelena Obraztsova, prima donna of the Bolshoi Opera, is set to release a new album of "Romances And Songs By Georgi Sviridov.

Melodiya has used the Sony digital recording system since 1981, and some 80 classical album have been produced in this format in the Moscow studios. From now on, the company plans to record most of its new releases digitally.

Compact Discs also figure strongly in planning for the anniversary year. Melodiya engineers, together with national research and industrial companies, are well into detailing Soviet participation in this sector.

Igor Dmitiyev, Melodiya deputy director general, says: "We've steadily improved the quality of our products in recent years. We've gone deeply into anti-static disk production technology, for instance, with a pre-production batch of software in this area pressed at the Aprelevsky plant here and introduced through our retail chain. We're aiming for full-scale production of anti-static disks by the end of 1985."

The Aprelevsky plant itself is being

modernized, with the most modern presses installed into a newly built workshop Each press is said to have an annual production capacity of 300,000.

"The opening of the newly constructed cassette manufacturing factory in Tallin last year was very important to our future," Dmitiyev says. "Production of our own quality cassettes will hopefully resolve some of the longstanding problems of the national tape market."

These criticisms of quality have been persistently aired in the national media in the Soviet Union, most recently last year (Billboard, Nov. 5.). Some consumer demands have been partly met recently by the importation of Agfa Sony and Maxell C-90 blank tapes, which are selling in many cities around the country at a ruble equivalent of around \$6, but this is seen by the authorities as a temporary solution to a problem that is better solved internally.

Melodiva trends in the area of putting out licensed material have remained largely unchanged over the years. The company releases up to 20 licensed albums a year, both classical and pop/jazz, with between 10,000 and 30,000 copies of each title pressed.

The company's main foreign license partners are EMI (U.K.), Ariola Eurodisc (West Germany), Ricordi (Italy), Vox (U.S.), Columbia and Zafiro (Spain), CNR (Holland), Chant du Monde (France) and Victor (Japan).

BPI's Isherwood Mulls New Chart Sanctions

LONDON-The British Phonographic Industry's legal adviser, Patrick Isherwood, is drawing up a report suggesting revised sanctions against companies found to be in breach of the IFPI group's British chart code of conduct.

Isherwood will offer ideas on whether the amount of fine imposed on offenders should be related to the size of the company and its ability to pay, or to the seriousness of the offense. He'll also ponder whether the fine should be greater if the offending company breaches the code more than once, even though its top management may have changed between offenses.

He has also been instructed to consider whether a "hyped" record should be penalized by being automatically moved down the national chart, as compiled by Gallup.

The re-evaluation of chart conduct penalties comes after WEA U.K. was fined around \$8,700 for breaches of the code (Billboard, April 21) involving the offer of free Van Halen albums to chart panel shops reporting to Gallup. A couple of months earlier, EMI was fined around \$14,500 when it was found that company salesmen promoting singles were offering dealers free albums of artists

other than those whose records were being promoted.

As Isherwood ponders how best to mete out punishment, John Deacon, BPI director general, is on record as "Our council expects the saying: code to be rigorously enforced even when one of its own members has been involved."

Cable Coming To France By **End Of Year**

PARIS—The French government has given the go-ahead for an initial investment of \$120 million by the Ministry of Posts & Telecommunications to cable 320,000 homes by the end of the year. It hopes to reach a cabling rate of one million homes an-

The decision reflects differences from British philosophy on cabling, both in its emphasis on public rather than private investment and in its insistence on the use of optical fiber technology.

A total of 133 local authorities in France, representing around four million homes and 12 million people, have so far asked to be cabled, according to the government.

and groups. Melodiya today has widespread operations covering recording, a&r activities, manufacturing and pressing, cassette assembly, sleeve duplication, wholesale divisions and growing involvement in retailing its own

While major classical works make up a large part of the Melodiya action the company this year is also

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Commentary

Keeping The Pipelines Open

Much is being written about the renewed influence of dance music on the pop charts. Comparisons drawn between national dance charts and pop charts are being interpreted as proof that dance music is once again crossing over strongly, perhaps even dominating the top positions in recent pop listenings.

Time to cheer? No way!



Korduletsch: "An alarming and dangerous role reversal is taking place.'

In reality, an alarming and dangerous role reversal is taking place among once progressive dance music disk jockeys which could, at the very least, cause dance music to lose much of the influence it currently enjoys. It could also lead to the decline of dance music charts as early barometers of new and evolving musical styles, artists and hits.

At the worst, this trend could help put an end to the renewed growth and vigor the record business has enjoyed of

What I am referring to, of course, is the recent tendency

of club disk jockeys to rely on charted pop and r&b hits as sta-ples of their spinning. I actually heard a New York DJ comment recently, "How can this be a No. 1 dance record when I never hear it on radio?

the disk jockeys who used to flock to the specialty record stores each week, shelling out their own money for the latest releases, if necessary, just so they could be first on a new record? What happened to the DJs who broke these same records and were able to create hits with unproven and sometimes off-the-wall records?

By placing proven pop hits (most from major labels) on their lists, DJs are closing off one of the few outlets left for new artists, new sounds, and record companies without huge promotional budgets. For each slot on the dance chart occupied by an already established pop or r&b hit, a record from a new artist (usually on an independent label) is denied a chance for success and the opportunity to breathe some new ideas and life into the music

Cozying up to the majors can be tempting, but isn't it better to be trendsetter than a follower? Are DJs afraid that service by the majors will be discontinued if they don't chart the records that the majors want to see charted?

On the other hand, do the majors really need dance chart success to prove the crossover potential of their superstars? Don't they realize that they are clogging an important pipeline and thereby limiting testing opportunities for new talent?

Dance charts will continue to be influential only if DJs are willing-and allowed-to take chances with unproven new re-We all need DJ and club support to expose new sounds and artists, and we need to keep the charts fresh, open and full of variety to keep them valid indicators for radio as a source of future, not past, hits

'We all need DJ & club support to expose new sounds and artists, and we need to keep the charts fresh'

If this practice spreads, club DJs could eliminate their very need for being. If they are going to rely on proven hits as an easy way to please club patrons, the next logical step could be to replace them with a jukebox and let the customers choose familiar tunes straight from the top 40, just as heard on hit radio.

What ever happened to the days when dance DJs led, not followed, pop radio stations and the charts? What's happened to

Without daring, different and exciting new sounds coming out of the dance music market, the business will lose one of its few remaining invigorating forces. It is a loss the business cannot

Jurgen Korduletsch is co-owner and general manager of Personal Records, a dance music-oriented independent label based in

Letters To The Editor

Edited For Home Use

Thirteen nations have passed laws which censor prerecorded programs on home video. An additional 13, including the Province of Ontario, Canada, are now considering such legislation. A high probability exists that similar legislation will be proposed in the U.S.

Such legislation could have a devastating impact on the home video rental and sale industry. Imagine, for example, consumer reaction were a censorship board formed which deleted sections of theatrical or music video releases to create "edited for home use versions." Some recent music videos might be edited, rated R or even X, severely limiting their potential distribution.

At National Video, we have introduced a "paren

tal consent" form to attempt to solve this problem before government intervenes. But one company cannot undertake this task alone. I urge all home video retailers to implement similar programs, which prevent the rental or sale of PG and R rated movies to minors without prior written parental consent, and prevent rental or sale of X rated prod-

uct to minors under any circumstance.

I will be happy to forward copies of our consent form to interested retailers, although each will obviously need to consult their local counsel to determine applicability in their area.

If we take it upon ourselves to solve this problem today, the need for government intervention may not present itself, and our nation's video dealers can serve as an example to those of other na-

> Ron Berger, President National Video Inc. Portland, Ore.

CD's Place In Radio

The recent study by Dennis Waters, reported in Billboard (April 21), is one of the silliest exercises I've heard about in a long time. Mr. Waters contends that FM stations should not broadcast Compact Discs because the FM bandwidth makes it impossible to transmit the full digital quality of the

hance the presence of music, but most people cannot hear above 15,000 Hz (the limit of FM broad-casting), and as people grow older their hearing capacity decreases. While cable and DBS might be able to deliver the full fidelity of CDs, it would be appreciated only by dogs.

But beyond the question of fidelity, there are several other major advantages that CDs offer the FM broadcaster: no surface noise, no wow or flut-ter, no rumble, lack or wear, decreased storage needs and ease of cueing. The facility for picking out music segments and repeating them is a major boon to local station production.

The relative low cost of producing CDs has implications for radio program distribution. Once the industry's ability to produce CDs comes up to speed, it is conceivable that the distribution of syndicated programs by CD will be cheaper than any other means—tape, LP or even satellite.

WCLV was a pioneer in the broadcasting of CDs, and the format is becoming an increasingly significant factor in our operation. We look forward to the CD system becoming the predominant method of music transmission in FM broadcasting, as it undoubtedly will, despite Mr. Waters' distorted 'view through the glass darkly."

> **Robert Conrad** Program Manager, WCLV

It's All In The Mix

The criticism of the remix of the Pointer Sisters single "Jump" in the April 28 Dance Trax column was quite undeserved. The label, Planet (and RCA), should be commended for their individual initiatives in producing extended dance remixes of popular album and radio single cuts to promote wider dance floor use and acceptance. Also, the Pointer Sisters should be commended for their unabashed energy, and the remix producers for executing a skillful extension of the original song.

John Benitez may be the most prolific remixer

going these days, but to compare the remix of Jump" with his remix of the Sisters' "Automatic" is senseless and regressive. Our industry requires the talents of more and more skilled artisans, and it is not just to write off the demonstrated skills of Jim Tract and Michael Brooks as "passable," and then subject their execution to a one-on-one com-parison with Benitez' work, when the songs involved are as different as apples and oranges.

Contrary to the critique, the remix shows excellent skill in adapting new instrumental passages and vocal out-takes to the fine original version of "Jump," creating an arrangement that goes far beyond the tedious and monotonous repeating typical of past remixes.

Further, as radio begins once again to recognize the popularity of dance music, it is important that dance clubs have versions that exceed the shallow length and depth of radio singles. The industry mustn't bite the hand of those who are feeding us

Brad Theissen Twin Cities Nightclub DJ's Assn.

For The Record

The article headed "Ono Loses Contract Suit" by Leo Sacks (Billboard, April 14) quotes me incorrectly.

What I meant to convey to the writer was that in the democratic jury system, unlike in the inquisitions of McCarthyism, when a powerful person accuses a less powerful person of wrongdoing, there is an opportunity to adjudicate the claims of the parties without concern for their stature or position in the community.

Mrs. Lennon had every right to set forth her position, both in her answering papers and in court, and nothing I said was intended to imply otherwise.

L. Peter Parcher Parcher & Herbert **New York**

Editor's note: Reporter Leo Sacks stands by the accuracy of his quote.

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

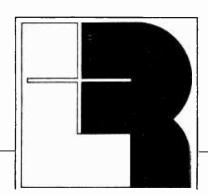
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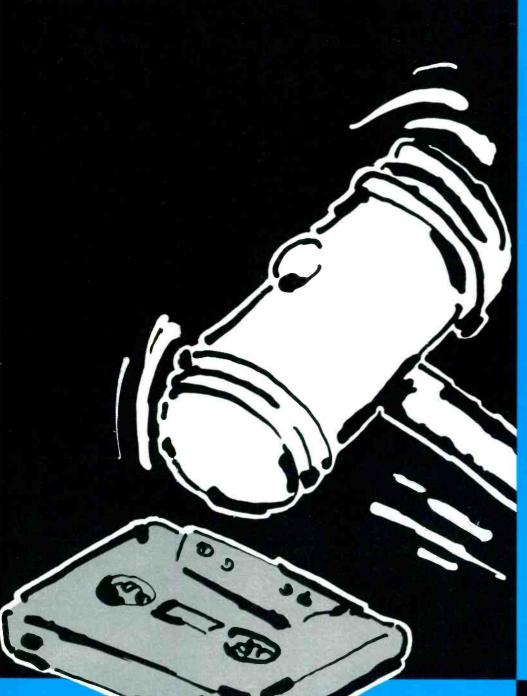
Records announces a sweet deal for consumers who buy our cassettes. Effective immediately all new A&M recordings will be certified chrome. At no additional cost consumers will enjoy the superior performance of BASF chrome tape. It's an idea we think Go Go's fans will go head over heels for!

CHR CHE on the range



he dynamic range of BASF chrome tape is dramatically better than that of traditional "normal" type cassettes. The recordings are made in such a way that better sound reproduction will be achieved on any cassette player; a Cr02 switch is *not* necessary. A digital recording like the new Joe Jackson album "Body and Soul" will finally have a chance to shine on tape as well as record.

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he finer composition and higher quality of chromium dioxide tape not only assures better reproduction but long life as well. A&M recordings on BASF chrome tape will remain bright from car to walkman to home; play after play after play. George Winston's "December" will survive the hottest of summers, no problem.

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Radio

MARGOLIS TO GET \$10.5 MILLION

Gilmore Buying Miami's WLVE



TOOKIE TAKES FLIGHT—Once a fictional character on Houston's KKBQ, the tookie bird is now the station's mascot and was last seen breakdancing on one of KKBQ's freeway billboards. When he's not in or on the air, the tookie bird reportedly visits nearby hospitals.

MIAMI-"I'm not sure, but I think it's the biggest price paid for an FM in the state," comments WLVE VP/GM Dean Goodman of the announcement that Allan B. Margolis has agreed to sell the Class C FM here at 93.9 to Gilmore Broadcasting Corp. for \$10.5 million. The price in-

Miami Beach, where WMBM-AM is housed-Margolis plans to keep the Class IV urban AM at 1490—the studios and tower will be relocating to an area adjacent to the North Dade antenna farm. "Right now we're on top of the One Biscayne Building, which is the tallest building downtown, but the move will put us on a 1,000-foot tower," Goodman says. Also on the new site will be WEZI, WTMI, WINZ-FM and four other

FMs still in negotation.

Originally put on the air by Margolis in 1962 as WMBM-FM, the frequency became WGOS ("The Wild Goose," where Margolis' current wife, Irene, was country personality Cowgirl Connie) in 1966, switching to WBUS two years later. Initially, WBUS presented a business and information approach, but by 1980 it had become "The Magic Bus," featuring an AOR format. Four years later, Joe Rico and Allan Grant debuted "The Jazz Bus," and in 1976, as WWWL, Love 94 was born.

Though several gradations, Love 94 has remained an AC station to this day, and Goodman says there are no

when Gilmore takes over later this year. Earlier this year the call letters WLVE, closer to the "Love 94" logo, were secured.

"We're the oldest FM AC outlet in town, and we're doing well," comments Goodman, who will remain VP/GM after the switch. Gilmore, in addition to owning KODE Joplin, Mo. and WSVA / WQPO Harrisonburg, Va., also owns network tv affiliates in Evansville, Joplin and Rockford, Ill., as well two cable tv systems in Ohio, Anthony Abraham Chevrolet in Coral Gables and The Green Turtle Inn in Islamorada. The company is also the sponsor of the A.J. Foyt Racing Team.

ONE-THIRD OWNER

Kempff Takes Over At WZKS

NASHVILLE-In one of his first actions as new president and onethird owner of WZKS-FM here, Ron Kempff has named the station's midday jock, Jack Randall, as PD, Randall assumes the duties earlier handled by morning man Jim Zippo.

This one personnel shift, says Kempff, a former Dayton, Ohio, broadcast executive, is the only one he's decided on. "If the other people choose to stay, they're welcome to,' he says.

Kempff bought Tom Weaver's 34% share of the recently re-christened "96 Kiss" operation last week for an undisclosed sum. Weaver has said he will continue to be based in Nashville and look to other broadcast interests.

Although he has been in town

since the purchase was announced and working out of the station offices, the 48-year-old Kempff does not officially assume the presidency until Monday (14). Murray Moss and Joe Wolf of Los Angeles, the other two station owners, will continue as investors, although Kempff has an option to purchase their shares.

Kempff takes over the station a mere six weeks after it changed its call letters (from WKOS-FM) and adopted a "hot hits" format. The shift is still being heavily promoted in the Nashville market.

A 12-year veteran of Cox Broadcasting, Kempff left that company in January to begin purchasing his own stations. His last post was general manager of WHIO-AM-FM Dayton.

EDWARD MORRIS

Vox Jox

Two Washingtonians Back In Action

By ROLLYE BORNSTEIN

A couple of Washington GMs are back on the front lines, as former WAVA VP/GM Dave Barrett takes over the management of Hearst's WBAL/WIYY and former WASH GM Bill Kunkel is named station manager of WAVA. Barrett replaces the retiring Al Burk at the 50 kw clear channel AC AM and its Class B AOR FM, 98 Rock, while Kunkel's post is new to the station—but not new to Doubleday. As at KDWB Minneapolis, where station manager Mike Boen reports to regional VP and KDWB GM Lou Buron, Kunkel will report to regional VP and WAVA GM Alan Goodman.

Speaking of 98 Rock, KTZQ Dallas' Bernie Lucus comes on board as director of marketing, while Mitchell Dahne is upped to promotion director. Returning to Balitmore to do weekends on WIYY is Chris Emry, a former WAYE programmer ... Back in D.C., Q 107 (WRQX) ac-count exec Tricia Zigarelli gets the nod as national sales manager. Moving up to general sales manager at Jefferson Pilot's KIMN/KYGO is LSM Jeff Clark, while former GSM Cathy Meloy migrates to D.C., becoming regional retail service manager for the Northeast. Based in Washington, she'll concentrate on bringing in co-op dollars.

Keeping the GSM title but moving acorss town is KYTE/KRCK's Bill Fuller, who becomes general sales manager of country-formatted KUPL-AM-FM ... Upped to GSM at Toledo's WIOT/WCWA is regional sales manager Ray Barker, who replaces Bo Lafferty, who now warms the VP/GM chair at the Reams outlets ... It's official: Jim

Blakely quits acting and starts in for real as VP/GM of Willie Davis' L.A. urban outlet, KACE, where we've seen morning man and PD Alonzo Miller's face at bus stops all over

WBCY Charlotte's John Boy gets some FM contemporary personality competition in the form of Chuck Boozer, who joins EZ's WEZC there. The former 94Q (WQXI Atlanta) jock, known mostly as Gary McKee's stand-in, is another step in WEZC PD Ralph Rhodes' move to add some personality to the AC outlet, where former morning man John David Wells moves to middays, replacing Gary Michaels, while WAYS/WROQ's Tony Trueblood joins Boozer, handling morning news.

Speaking of 'BCY, PD Bob Kaghformer haunt, Knoxville's WRJZ (one of the best sounding medium market AM top 40 stations of the mid '70s), is on its way back. It was bought by Sherwood/Hennes a few years ago; the consulting duo filed bankruptcy last year, and the station was operated on an interim basis until recently but is now dark. It looks like WEZE Boston owner Salem Media Group will assume the debt structure, and carry on with a religious format. The new company will be called Tennessee Media

Memphis, too, will be getting another station on the AM dial. With all the new clear channel regulations, Minority Broadcasting of the Midwest Inc. has managed to procure WBZ Boston's dial position. Memphis' mighty 103 will be pretty hefty in the day (50 kw) but will have to go down to a kilowatt at night. Among the principals will be Chicago urban broadcaster Pervis Spann and Memphis musician and recording exec Willie Mitchell. No Soul Coaxin' here, however; the format, which will be managed by consulting engineer Charles Wingate, will be strictly AC, giving WRVR some head-to-head competition ... New to the Kansas City market is urban daytimer KCXL, which made its debut last week with local broadcaster Chuck Moore in as general manager.

Kelly Norris is for real now. The acting KRQQ Tucson PD gets the offical word that she'll replace Guy Zapoleon, who is currently discovering the pleasures of Pittsburgh (Billboard, April 21).

* *

Who's KIIS-FM president/GM Wally Clark hanging out with these days? Well, among his office visitors last week was the "First Lady From Plains," touting a book of the same name . . . And while Rosalynn Carter was seated in Wally's office, talk was going on across town at KIQQ concerning what airshift KROQ's Richard Blade would do. Word is he'll be making the move later this month, while word is stronger than ever that KZLA indeed has purchased KLAC,

which is now in AM stereo.

Down in San Diego, Rod Hunter exits his KSON-AM-FM operations manager post, with PD Mike Shepard absorbing his chores, but not his morning show. The FM a.m. drive slot goes to KNIX Phoenix's Len Roberts ... Across town at Alta Broadcasting, group PD Mike Wagner, who oversees San Diego's KBZT and San Jose's KEZR, becomes vice president of programming.

Gwen Braverman likes Q 105whereever it happens to be. The Q105 (WRBQ Tampa) promotions assistant moves to Q105 (WQSR Baltimore) as publicity director for the top 40 outlet ... Peter Feinstein gives up fame, fortune and Blairstown, N.J. at Dennis Feely's WFMV, where he handled promotion, continuity and traffic, to join Cap Cities WPAT-AM-FM New York, producing Dick Shepard's morning drive program.

Ready for the latest Cleveland rumor? WWWE is being sold and Westinghouse is buying. Regardless of the truth, Westinghouse has owned

* * *

the 1110 facility before. Back then it was KYW. Of course, they still own KYW, but these days it's in Philly.

Court: KKRZ Can't Use 'Flame Thrower' Jingle PORTLAND - KKRZ has been

barred from broadcasting Jam Productions' celebrated "Flame Thrower" jingle, according to a court order obtained Wednesday (9) by rival hit station KMJK as part of its \$5 million antitrust and copyright infringement suit against the Taft outlet.

The complaint brought by KMJK parent 107 Ltd. contends that KKRZ violated KMJK's exlusive contract with Jam for the production of a "Flame Thrower" commercial originally heard on WHTZ New York by illegally duplicating the spot from a demo package brought to Portland from Atlanta by consultant Dwight Douglas, who is named as a defendant in the suit along with his company, Burkhart, Abrams, Michaels, Douglas & Associates. Douglas is the president of the firm.

According to the suit, the station violated the Racketeer Influenced & Corrupt Organization Act (RICO) by obtaining the demo tape through "false and fraudulent pretenses" when it ran the jingle between four and six times an hour from April 16-May 1 before KMJK could run its "Flame Thrower" ad after an 18month search for the proper commercial. KMJK, which recently lost air personalities Brian Thomas and Peter Lett to KKRZ, says the duplication was undertaken in a deliberate effort to "destroy" the locally owned

Douglas, the document states, participated in and ratified the unlawful acts of BAMD and Taft and their contractual interference with employees, and KMJK's prospective economic advantage.

David Milner, vice president and general manager of KEX, KKRZ's adult contemporary sister station, says that "based upon the informa-tion we have, the suit is wholly without merit and will be vigorously defended." Speaking for David Crowl, vice president and general manager of KKRZ, Milner, who is also a Taft offical, says that the broadcaster's chief counsel, Charles Lindburg, is coordinating the case from his office in Cincinnati with a local attorney, identified by KMJK representative John Cavanaugh as Ken Tripplet of Schwabe & Williamson.

Douglas declined to comment on the suit because he had not been served with the document at press-time. However, he says, "We have obviously plan to defend ourselves. I tell you this: We have done nothing illegal."



Washington, D.C.

Multimedia Kickoff For Convention

LOS ANGELES-Ft. Lauderdale-based Access Radio has agreed to develop a multimedia presentation to kick off the Billboard Radio Programming Convention, July 5 in Washington, D.C.

The three-day event will examine some of the problems facing the industry that are seldom publicly discussed, such as what research cannot

do for you and the problems inherent in record merchandising when a company's target buyers are not in sync with a station's target audience. Billboard chart personnel will also present nightly interractive sessions explaining the methodology of the chart process.

The Billboard Radio Awards, currently being judged by a group of 12 industry notables, will be presented. Finalists in the various categories will appear in Billboard's June 9 issue. For further information contact Kris Sofley at (213) 273-7040.

(Continued on name 22)

Radio

AM Stereo: New Salvo Fired

Kahn Raps Rival Motorola System's 'Platform Motion'

By BILL HOLLAND

WASHINGTON—It's a war out there in AM stereo land. On a battle-field filled with combatants who stand to lose a lot of money if the Motorola C-QUAM becomes the marketplace choice—and its opponents say that includes broadcasters unhappy with the Motorola system's quality—there are very powerful weapons being put to use.

Leonard Kahn's weapon is the air sickness bag. Kahn, head of Kahn Communications Inc., manufacturer of one of the rival AM stereo systems, says that the Motorola system has so much zig-zag "platform motion" (the sound image shifting from one speaker to the other) that it might make listeners "sick to their stomachs."

Kahn has offered to send along an air bag and a cassette demonstrating the alleged urpy characteristic of the C-QUAM system. He added that he felt the chilly reception by some broadcasters at the recent NAB convention also pointed to a preference

Peabo Bryson, Elektra

Ann Wilson, Columbia

Project, Arista

"Almost Paradise," Mike Reno &

5 "Simple," Johnny Mathis, Columbia

4 "Prime Time," the Alan Parsons

for another system choice as well as receivers that receive multi-system signals.

"AM stereo is all over if the kids hear it (C-QUAM)," Kahn says. "They'll blame the stations."

He also says his own systems, sold to stations in the big cities, have blocked and "checkmated" use of the Motorola system in 17 major markets. Kahn now has a strong ally in Sony Corp. of America, which has introduced two portable radios with multi-system switches. Sansui is also producing similar equipment.

However, the forces of the Motorola system continue to grow, spearheaded by the recent entry of Pioneer Electronics into the fold of manufacturers turning out C-QUAM receivers (Delco-GM, Chrysler, Jensen, Marantz, Sherwood and others), who are turning the Kahn stand into an uphill fight (Billboard, May 12).

Even competitor Harris has announced it will now change the pilot tone of its system to one compatible with C-QUAM. Kahn also lacks the long marketing arm that Motorola now has.

of Billboard's # of Billboard's

Nevertheless, Kahn is determined to stay on the battlefield. "We have the best radio," he says. "How do you stop the growth of this terrible other system? Go on pushing our

WHUR Promotion Keys On D.C.'s Football 'Gerbils'

WASHINGTON—WHUR, the popular urban contemporary station here, has unveiled a promotion scheme that seems sure to lift the eyebrow of even the most hardened radio station veterans.

The station is offering half-price tickets to game at RFK Stadium involving a bunch of gerbils. That's right, listeners can save \$5 on a lower deck seat to watch a bunch of gerbils and a mammoth fireworks display by the world famous Zambelli Internationale. And, as a added bonus, the first 1,000 fans will get a certificate for a free Wendy's hamburger.

Gerbils? Well, sort of. To Washingtonians, the gerbils in question are the ill-starred Washington Federals, who have the worst record in the entire United States Football League (USFL). They got their nickname from their owner, Berl Bernhard, early in the year when he admitted to the press that "a group of untrained gerbils can play as well as this team." The furry tag caught on at once in a town already saddened by their beloved Redskins' embarassing defeat in the Super Bowl, and gerbils they became.

Time has not proved the owner's estimation wrong: The team also racked up the second-lowest attendance record in the two years of the USFL at their game against the Memphis Showboats here May 6., Plans are afoot to sell the team and move to another city, and nobody seems to be crying bitter tears.

So why is popular WHUR announcing a promotion involving a team that has redefined the word "loser" in the sports lexicon of fans here as well as across the country, and perhaps the entire free world?

and perhaps the entire free world?
"We're not," swears Belinda Rollins, WHUR's promotion director.
"It may look like we are, but we're not.". Rollins adds that even WHUR's general manager wanted to "pull out" of the Federals' promotion, but has been unable to because of a commitment the station has made.

Rollins explains that the promotion is a tie-in with an annual fitness celebration held last week in connection with one of the station's clients, the Washington Racquet Club. "They support the Federals," she explains.

"I'll be frank with you," she continues. "We don't have much of an advertising budget, and when I get a chance to do a promotion, some sort of giveaway to our listening audience, I'll take advantage of it."

But doesn't she have the least bit of sympathy and commitment to the Federals? "No. Not one bit. I wish we could do the (hometown middleweight champ) Sugar Ray Leonard fight, but we have this Federals game."

And the half-price tickets, aren't they from WHUR? "Nope," Rollins says. "The Federals."

23

18

11

11

11

It appears that even in the area of supporting underdogs, it's a question of how under and how dog. Perhaps the Federals have set new records here as well.

BILL HOLLAND

www.americanradiohistory.com



PAMS PACT AGAIN—The Pam Singers, renowned jingle makers of the '60s, reunite after 20 years to record logos for Gary Owens' "Super-Tracks" weekly radio series. Pictured from left are Abby Anderson, Judy Parma, Jim Clancy, Dan Alexander and Brian Beck.

In New Post At Gaylord, Lindahl Maps WKY Shifts

OKLAHOMA CITY—In a market with less than a million people and four country signals, three of which are on AM, is there room for another AM country outlet? "Definitely," says Gregg Lindahl, who has just been appointed group radio programming director for Gaylord Broadcasting—which, in addition to WSM-AM-FM Nashville, where Lindahl is operations manager, also owns WKY here.

"It's really a weird feeling, having done the same thing with KOMA in 1980," says Lindahl, who formerly programmed KOMA, about his task of turning former top 40 powerhouse WKY country. KOMA in its '60s heyday was WKY's chief competitor. With its pending acquisition by Price Communications, itsfate as a country outlet is unknown, but should it remain so, KOMA and WKY will once again be doing battle.

With Lindahl's planned approach, however, it's more likely he'll perceive KEBC as the major factor, as

KOMA and KXXY-AM-FM rely more on music than Lindahl's planned ploy. "The angle we're working on is bringing back that full service approach. Country music is just a vehicle to reach the people who remember WKY, and turned to it for news and information," he says.

"We're increasing our news staff considerably. The newsroom will be staffed 24 hours a day. We've hired KOMA's news director Bob Glover as operations manager. It's a good indication of our priorities." Current PD Dave Hood, who also handles mornings, will exit the station, concentrating on his local tv position as host of "PM Magazine."

"We're negotiating with some personalities right now," says Lindahl. "We're making a major commitment to this radio station. With the resources of Gaylord and its position in the country community, the switch is a natural." And, naturally, WSM's Music Country Network featuring Charlie Douglas will replace NBC's

Morning Man Bob Scott Named To KHTR PD Post

ST. LOUIS—Bob Scott is more than just another pretty voice. The new program director of CBS's KHTR here, while best known for his three-year morning stint on the Hit Radio station, has a background that includes sales, agency work, and several air stints at country and AC outlets across America.

Replacing Bob Garrett, who resigned last week to program San Francisco's KITS, was "surprising," admits Scott, who plans to make finding his replacement for morning drive a priority. "We're taking requests," he laughs. "Actually, I am interested in receiving tapes and resumes.

"We've got a great team, and that sounds corny, but this is the first place I've worked where everybody likes each other. Management gets

Billboard.

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L' Enfant Plaza

Washington, D.C.

along with the jocks, the office personnel. We don't have problems with sales, and I think that chemistry like this is the key to our success, and probably the reason for any station doing well for long periods of time.

"Quite honestly, it's my first programming gig, so I was surprised when it was offered, but I had definite ideas about the station and we talked. I get along well with everyone, and I'm easy to talk to, and I think they realized I could continue to create the positive atmosphere we've been feeling."

Scott, who joined the station when it was still KMOX-FM, is aware that the PD chair has become somewhat of a hot seat since Ed Scarborough left for co-owned KKHR Los Angeles last year. Scott Alexander, who today programs KWK-FM—which is said to be readying a strategy that will place the two outlets in direct competition—programmed the top 40 outlet briefly after Scarborough's departure. He was replaced by Garrett, who has vacated the post after less than a year.

"We're aware there's competition," notes Scott, "but we're not going to panic. We're number two overall. The only station that beats us is our AM."

Prior to joining CBS, Scott, a St. Louis native, was an account executive across town at both KSD and a local ad agency, coming from Cincinnati's WUBE and WKRC. He also did air stints at Raleigh's WYNA and WAME Charlotte.

stations stations adding record now reporting Title, Artist, Label this week record 1 "Almost Paradise," Mike Reno & Ann Wilson, Columbia 2 "Magic," the Cars, Elektra 52 3 "It's A Miracle," Culture Club, 44 144 Virgin/Epic "Eyes Without A Face," Billy Idol, 41 124 Chrysalis 5 "No Way Out," Jefferson Starship, 38 65 Grunt (94 Stations) 1 "In The Mix," Roger, Warner Bros. 56 28 "If Ever You're In My Arms Again," Peabo Bryson, Elektra 44 "Simple," Johnny Mathis, Columbia 20 20 "Jump (For My Love)," the Pointer 16 71 Sisters, Planet "Touch Down," L.J. Reynolds, 16 54 COUNTRY 1 "B-B-B Burnin' Up With Love," 95 Eddie Rabbitt, Warner Bros. "That's The Thing About Love," Don 74 75 Williams, MCA 3 "Still Losing You," Ronnie Milsap, 70 71 "If The Fall Don't Get You," Janie 91 51 Fricke, Columbia "Forever You," the Whites, MCA/ 31 66 ADULT CONTEMPORARY 1 "It's A Miracle," Culture Club, Virgin/Epic "If Ever You're In My Arms Again,"

Most Added Records

The week's five most added singles at

Billboard's reporting stations in each of four formats

PRETENDERS



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Crawl album is their biggest yet. Chrissie Hynde and the band make headlines for a reason... find out why. Check your local listings for the station and time in your area...it's the station that will bring you the Superstar Concert Series all summer long and throughout the year, featuring acts like Duran Duran, Genesis, Pat Benatar, ASIA, Eddie Money, Huey Lewis & The News, .38 Special, Stevie Nicks and many more.

And don't miss the Pretenders' exclusive interview "Off The Record" with Mary Turner on a Westwood One Radio Network station in your area the week of May 21st.

SUPERSTAR CONCERT SERIES

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Radio

LIVING DAHL Irreverent Chicago Personality May Be Moving Beyond WLS

By MOIRA McCORMICK

CHICAGO-Steve Dahl of WLS-FM (94.7), who along with sidekick Garry Meier steers Chicago's second most popular afternoon drive show, hints that radio soon may not be big enough for the both of them.

Dahl's distinctive brand of humor, generally perceived as running along a continuum between irreverence and offensiveness, seems to be in considerable demand these days with other entertainment media besides the wireless. With backup band Teenage Radiation, Dahl commands as much as \$20,000 per appearance for his satirical live concerts. A recent local television special featuring Dahl and Meier garnered a more than respectable audience share, with the possibility of a series currently being discussed. Dahl also just finished shooting a role in the upcoming feature film "Grandview USA," starring Ja-mie Lee Curtis, in which he plays (what else?) a DJ.

Add to that the fact that Dahl considers radio "notorious for not paying performers a fair share of the money they bring in," and one gets the distinct impression that he and Meier may one of these days be moving on to those greener pastures ve heard about.

"We make a good wage even now," Dahl allows. "But when you consider that we could probably turn out a screenplay in two weeks and make the same kind of money we do in a year . . . I'd like to stay in radio, but there are other media in which we can get a fairer split."

For now, however, Dahl and Meier are ensconced in radio, with another two years to go on their WLS contract. Their popular p.m. drive show pulled a 6.5 share in the winter book, behind WGN's Bob Collins (7.3). WLS-FM itself checked in with a 2.9, tying for 16th place in the 12-plus ratings with WMAQ-AM.

In recent efforts to "expose our-selves nationally," Dahl and Meier have been conducting live remote broadcasts in locales as diverse as



Steve Dahl

suburban Glenview, Ill. and Maui. Both were present at this year's Academy Awards ceremony in Hollywood as well, interviewing arriving celebrities from a vantage point outside the Dorothy Chandler Pavilion. "The only stars who refused to talk to us were Tom Bosley and Arnold Schwarzenegger," says a perplexed

The Glenview remote originated at popular showcase club McGreevy's on April 7, feting the premier of the Dahl-Meier tv special, "An Extremely Low Budget Show," which aired at midnight on NBC affiliate Channel 5. The program drew an encouraging 28 share in the local Nielsen ratings for that time slot, though it was critically slammed in Chicago's daily papers. "Those were the opinions of only two people," says Dahl. "What matters is that our fans liked it."

Bits on "Low Budget" included a "Thicke Of The Night" parody called "Lech Of The Night," featuring Solidarity leader Lech Walesa with sidekick Pope John Paul II, and Dahl's techno-pop takeoff entitled "I'm A Wimp," a music video that Steve's hoping will make it to MTV.

"It's a low-key show," says Dahl, "and not typical fast-paced tv fare. We assume the viewer has a longer attention span than 20 seconds." He adds that show sponsor Budweiser 'may be interested in doing more specials with us, possibly in other markets, to capitalize on our fair amount of regional popularity.

Dahl's previous fling with television, almost exactly a year ago, was a Monday through Friday show called "It's Too Early," the title referring to its 7-9 a.m. air time. The program was cut off after just a month's run because, according to Steve, the local channel's Bahai owners thought its content might run afoul of their "family viewing" policies. Dahl says that, though the schedule was quite rigorous, what with a live tv show in the morning and his WLS stint in the afternoon, "We'd love to have another daily tv outlet. Our forte is live performance."

The 29-year-old Dahl, a Los Angeles native, got his start in radio almost 15 years ago, "hangin' out" in a variety of stations in order to learn the trade. "Living in L.A. at that time, with so much creative radio around, like Firesign Theatre and the Credibility Gap," recalls Dahl, "made me realize that radio could be more than time, temp and playing the

Dahl put in time at KPI San Diego, KROI Sacramento, KAFY Bakersfield and other outlets before migrating to WABX Detroit in 1975 on his ex-wife's recommendation. In 1978 he joined up with WWWW there, bringing the morning drive shift up to a 7.2 Arbitron share.

Dahl next hooked up with Chicago album rocker WDAI-FM, ending his tenure there two days before Christmas when the station went discothe impetus for the infamous "Disco Sucks" campaign he waged as morning man at subsequent employer

His much-publicized firing from WLUP in February, 1981 gave him "no choice but to sign a five-year deal with WLS. It's frustrating," says Dahl. WLS, he alleges, isn't promoting him and Meier as heavily as other Chicago stations push their morning personalities.

"Unless things change (at WLS)," says Dahl, "we won't be hanging around (when our contract's up)." URBAN, AOR CONTESTS

Starstream Talent Hunts Brew Ratings Excitement

HOUSTON - When Joetta Dickerson bites into her sausage colochi, she turns into Mr. Hyde. Her counterpart at Starstream Communications here, Robyn Rivers, has already assumed the role of Dr. Jeckyll.

Dickerson and Rivers are the marketing specialists who make the company's national talent searches a big ratings booster for urban and album rock stations. While the contests pump excitement into either format. the strategies behind their execution make them vastly different.

Startream's goal is to reach "two distinct sets of beer-drinking demographics," according to Rivers, who coordinates the "Rock To Riches" contest, sponsored by Miller, for album stations. Dickerson directs the "Budweiser Showdown," sponsored by Anheuser-Busch, for urban

The contests, which pit emerging acts in local, regional and national competition, yield some tangible results. Budweiser donates 2,000 45s of the winning song to the station that backs the group. Album rock outlets, on the other hand, can order up to 3,000 "homegrown" disks for promotional purposes.

"There's nothing racial or economically significant about it," Rivers says. "The configurations were requested by Miller and Bud." Rivers acknowledges that "rock and soul audiences are worlds apart." However, she sees a common dominator among entrants from either format: "They're 18- to 24-year-olds who like to perform and, hopefully, drink

Finalists also win free Rickenbacker equipment and recording contracts with major labels. PolyGram Records will present the winner of the May 10 "Showdown" at the Hollywood Palace in Los Angeles with a

singles deal and a option for an album. Meanwhile, MCA has hooked up with the 1984 "Rock To Riches" winner. The group, 24 Karat from Birmingham, Ala., sponsored by WAPI there, was selected from more than 30,000 national entrants.

The "Showdown" finalists come from WBLS New York, WHYZ Greenville, S.C., WBMX Chicago, KJLH Los Angeles and KMJQ here. Dickerson describes them as "fast pop r&b" sounding, although she says Chicago's Marshall Titus reminds her of Prince.

Dickerson, in her dealings with urban programmers, stresses that their involvement with Starstream not call-letter visibility boots (through point-of-sale merchandise wherever beer is sold) but also strengthens their relationship with the local beverage distributor. "Then there's the support the bands and their fans provide," she adds. "That can be a longterm commitment."

Stations wishing to affiliate with either program can contact Rivers at (713) 781-0781, or write to Starstream, 800 Wildcrest, Suite 210, Houston, Tex. 77042.

LEO SACKS



Meyrowitz Looks Back On A Decade Of 'King **Biscuit'**

NEW YORK-With the 500th airing of "The King Biscuit Flower Hour," the longest running (and the longest running (and probably most successful) featured series aimed at the AOR market, taking place last month, DIR founder and president Bob Meyrowitz reflects on the past decade.

In 1973, when underground radio was receiving initial acceptance as

"progressive," Meyrowitz, then a network account executive, saw an open market. "I had a conceptual idea that we could do a concert on the radio," he says. "What I was not conceptualizing was that there weren't programs on progressive FM stations. Everyone was only playing records, and for the most part, only the records they wanted to play."

That was a minor problem in com-



HAMMING IT UP-Legendary producer and talent scout John Hammond accepts the Tom Donahue Memorial Award for his contribution to FM radio during DIR Broadcasting's sixth annual Rock Radio Awards luncheon, which was aired on 200 stations. Shown from left are DIR's Peter Kauff, cohost and WXRT Chicago program director Norm Winer, co-host Rob Halford of Judas Priest, Hammond, WNEW-FM New York air personality Dave Herman and DIR's Bob Mevrowitz.

parison to convincing a sponsor that the FM audience was a viable target group. In Meyrowitz's favor, however, the barter horror stories of decades ago had long since faded away, making the concept of a "free" show in exchange for commercial time an attractive proposition for program

Using the philosophy that "you can't pay people enough, so you've got to give them something they want," Meyrowitz attempted to clear stations for the first airing of "The King Biscuit Flower Hour"—the name taken from a picture of a blackoriented program, "King Biscuit Time," sponsored by the King Biscuit Flour Co., seen in a book on the history of radio in Tennessee---while simultaneously lining up sponsors.

Shying away from the idea of selling sponsorship based on the attractiveness of a low CPM, Meyrowitz then pitched (and still does) the package at a premium price, offering convenience. "Instead of having to go after these markets one at a time," he notes, "I bring them to [the sponsor], and when you have a good special program, you'll bring in the listeners."

The concept of targeting the progressive listener, however, was seen as a negative in the beginning by a host of advertisers. Brazenly pitching the idea to-of all the unlikely candidates—Avon, Meyrowitz nearly got a buy by saying: "I can give you a

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show which nobody you don't want to offend will ever hear, while those you want to attract to the product for the first time will come away with a completely different image." Pioneer accepted the offer.

The show has always been limited to two sponsors, who are given total product protection. The one-hour format with two breaks continues to be hosted by Bill Minkin and is designed to resemble a live concert presentation as closely as possible.

After the first show, featuring Blood, Sweat & Tears, the Mahavishnu Orchestra and a then-unknown Bruce Springsteen, aired on a 33 stations, WNEW-FM, Boston WMR Philadelphia, lineup of 33 stations, including New York's WBCN, WMMS Cleveland and KMET Los Angeles, partner Peter Kauff joined DIR from Premier Talent. Kauff continues to book the impressive talent lineup, which has ranged from

Black Sabbath to Barry Manilow. From its beginning of hand-wrapping reel-to-reel tapes in aluminum foil prior to mailing ("Early on, Pioneer came by to see our operation. We were so embarrassed we kept them in the waiting room," remem-bers Meyrowitz) to DIR's current status, affiliated with the ABC Rock Radio Network, an agreement formed three years ago, Meyrowitz has seen the marketplace as receptive to AOR.

"We're shipped by disk to 280

stations in the U.S. alone, and we're not dealing with a teen demo any-more," he says. "We're selling 25-49, and I don't find any stigma at all. Agencies that turned us down in '73 have been with us for several years." Outside the U.S., the show is available on a cash basis.

In addition to the 500th show, a two-part extravaganza featuring "the of King Biscuit, including Springsteen, the J. Geils Band, the Rolling Stones, David Bowie, Genesis, Journey, Joe Jackson, Pat Benatar, the Cars, John Cougar, Quiet Riot and the Who, Meyrowitz and Kauff have been and continue to be involved in several related projects.

Currently responsible for three country series, including ABC's "Silver Eagle," as well as the 90-minute AOR interview show "The Inside Track," the team is also in the process of putting together three television specials for HBO this year, featuring Bette Midler, Paul Simon and Alabama.

Through the years they've seen fleeting competition and serious contenders while continuing to grow. And the reason for DIR's success is simple, according to Meyrowitz:

"Our word over 10 years is good. We have developed incredible contacts, and they've found that when we say we'll do something they don't have to think about it again. Ideas are good to have, but we have shown the ability to deliver."

RKO RADIOSHOWS



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WITH CHICAGO

Your listeners are the stars every Sunday night at 11:00 PM (EST) for an hour of music and toll-free call-in conversation.

Join Chicago on May 27th as they share hits from their new album "Chicago XVII," featuring their smash single "StayThe Night."

Hosted LIVE, in stereo, by Jo Interrante. Produced by Patrick Griffith Productions, Inc. for RKO.

For radio's hottest, most promotable program ca'll 212-764-6702.

Billboard. Singles Radio Action.

Based on station playlists through Tuesday (5/8/84)

••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 Z.Z. TOP-Legs (Warner Bros.)
DAN HARTMAN-I Can Dream About You (MCA)
MIKE RENO AND ANN WILSON-Almost

Paradise...Love (Columbia)
THE CARS-Magic (Elektra)

WFLY-Albany

- YYFLT—AIDANY
 (Peter Clark—P.D.)

 THE CARS—Magic

 Z.Z. TOP—Legs
 JEFFERSON STARSHIP—No Way Out
 EDDY GRANT—Romancing The Stone
 ALISHA—All Night Passion
 MIKE RENO AND ANN WILSON—Almost
 Paradise...Love

WGUY-Bangor

- (Jim Randall-P.D.)

 PAUL YOUNG-Love Of the Common People
 HOWARD JONES-What Is Love
 HOWARD JONES-What Is Love
 BIG COUNTRY-Wonderland
 2.2. TOP-Legs
 PSYCHEDELIC FURS-THE Ghost in You
 CILL TURE CURS-L'A Muracle

- CULTURE CLUB-It'S A Miracle DUKE JUPITER-Little Lady MIKE RENO AND ANN WILSON-Almost Paradise. ,Love

WIGY-Bath

- {Scott Robbins-P.D.}

 CULTURE CLUB-It's A Miracle

 STYX-Music Time

 MIKE RENO AND ANN WILSON-Almost

- BIG COUNTRY—Wonderland
 DAN FOGELBERG—Believe In Me
 BANANARAMA—Robert De Niro's Waiting
 KIM CARNES—I Pretend

WHTT-Boston

- (Rick Peters-P.D.)

 •• MIKE RENO AND ANN WILSON-Almost
- Paradise Love

 THE POINTER SISTERS-Jump (For My Love)

 HOWARD JONES-What is Love

 DAN HARTMAN-I Can Dream About You

- WXKS—Boston
 (Sonny Joe White-P.D.)
 EDDY GRANT-Romancing The Stone
 PEABO BRYSON—If Ever Your In My Arms Again
 ICICLE WORKS-Whisper To A Scream (Birds Fly)
 THE BAR-KAYS-Freakshow On The Dance Floor
 Z.Z. TOP—Legs

WRFN-FM-Buffalo

- (Bob Wood-P.D.)

 DAN HARTMAN-I Can Dream About You

 KIM CARRES-I Pretend

 CULTURE CLUB-It's A Miracle

 HOWARD JONES-What Is Love

 MIKE REND AND ANN WILSON-Almost

- JEFFERSON STARSHIP—No Way Out

WKBW-Buffalo

- (Sandy Beach-P.D.)

 KIM CARNES-| Pretend

 PEABO BRYSON-If Ever Your In My Arms Again

WNYS-Buffalo

- (Bill Tod-P.D.)

 Z.Z. TOP-Legs

 THE CARS-Magic

 WANG CHUNG-Dance Hall Days

 JEFFERSON STARSHIP-No Way Out

- WTSN—Dover

 (Jim Sebastian—P.D.)

 THE ALAN PARSONS PROJECT—Prime Time
 CHICAGO—Stay The Night
 VAN STEPHENSON—Modern Day Delilah
 QUEEN—I Want To Break Free
 STYX—Music Time
 WEIRD AL YAMKOVIC—King Of Suede
 FRANK STALLONE—Darlin'
 HOWARD JONES—What is Love

- WERZ—Exeter

 [Jack O'Brien-P.D.]

 STYX-Music Time

 JEFFERSON STARSHIP-No Way Out

 DAN FOGELBERG-Believe in Me

 BANANARAMA-Robert De Niro's Waiting

 K.C.-Are You Ready

 BIG COUNTRY-Wonderland

 KIM CARNES-I Pretend

 CULTURE CLUB-II'S A Miracle

 MIKE RENO AND ANN WILSON-Almost

 Paradise. I one

- WTIC-FM-Hartford
- (Mike West-P.D.)

 THE CARS-Magic

 AND HARTMAN-I Can Dream About You

 SERGIO MENDES-Alibis

- KC-101 (WKCI)-New Haven (Stef Rybak-P.D.)

 •• MIKE RENO AND ANN WILSON-Almost

- Paradise...Love

 SERGIO MENDES-Alibis

 NIGHT RANGER-Sister Christian

 BILLY IDOL-Eyes Without A Face

 JEFFERSON STARSHIP-No Way Out
- WJBQ-Portland

- (Brian Phoenix-P.D.)

 KIM CARNES-I Pretend

 BIG COUNTRY-Wonderland

 EDDY GRANT-Romancing The Stone

 DAN FOCELBERG-Beleve In Me

 BANANARAM-Robert De Niro's Waiting

 2.2. TOP-Legs

• MISSING PERSONS-Right Now • THE POINTER SISTERS-Jump (For My Love

- WSPK—Poughkeepsie
 (Chris Leide-P.D.)

 JEFFERSON STARSHIP-No Way Out
 OULTURE CLUB-HIS A Miracle
 THE GREG KIHN BAND-Reunited
 SERGIO MENDES-Almis
 ROCKWELL-Obscene Phone Caller
 PAUL YOUNG-Love Of The Common People

WPRO-FM-Providence

|Tom Cuddy-P.D.| PSYCHEDELIC FURS—The Ghost In You EURYTHMICS—Who's That Gir? DAN HARTMAN—I Can Dream About You QUEEN—I Want To Break Free

- WPXY-FM-Rochester
- (Tom Mitchell-P.D.)

 •• MIKE RENO AND ANN WILSON-Almost
- THE CARS—Magic
 JEFFERSON STARSHIP—No Way Out
 WANG CHUNG—Dance Hall Days

- WGFM-Schenectady
- (Mike Neff-P.D.)

 JEFFERSON STARSHIP-No Way Out
 Z.Z. TOP-Legs

- Z.Z. TOP-Legs DAN HARTMAN-I Can Dream About You HOWARD JONES-What Is Love
- WRCK-Utica
- (Jim Rietz-P.D.)

 THE CARS-Magic

 Z.Z. TOP-Legs

 THE ALAN PARSONS PROJECT-Prime Time
 BIG COUNTRY-Wonderland
 MISSING PERSONS-Right Now

 ANNIE GOLDEN-Hang Up The Phone

Mid-Atlantic Region

TOP ADD ONS

MIKE RENO AND ANN WILSON-Almost Paradise...Love (Columbia)
CULTURE CLUB-It's A Miracle (Virgin/Epic)
DAN HARTMAN-I Can Dream About You (MCA)

- WFBG-Altoona
- (Tony Booth-P.D.)

 PSYCHEDELIC FURS-The Ghost in You

 MIKE RENO AND ANN WILSON-Aimost

Z.Z. TOP-Legs (Warner Bros.)

- Paradise Love

 Z.Z. TOP-Legs

 POCO-Days Gone By

 SERGIO MENDES-Alibis

• KIM CARNES-I Pretend • THE ALAN PARSONS PROJECT-Prime Time • ANNIE GOLDEN-Hang Up The Phone

- WJLK-FM-Asbury Park

- (Dennis O'Mara—P.D.)

 BILLY IDOL—Eyes Without A Face

 MISSING PERSONS—Right Now

 KIM CARNES—I Pretend
- JERMAINE JACKSON-Tell Me I'm Dreaming
 STACY LATTISAW & JOHNNY GILL-Baby It's You

- B-104 (WBSB)-Baltimore
- (Steve Kingston-P.D.)

 CULTURE CLUB-It's A Miracle

 DAN HARTMAN-I Can Dream About You

 YARBROUGH AND PEDPLES-Don't Waste Your Time

 MIKE RENO AND ANN WILSON-Almost

 Paradise Love

- WMAR-FM-Baltimore

(Ralph Wimmer-P.D.) SLADE-Run Runaway MIKE RENO AND ANN WILSON-Almost

- Paradise . Love

 DAN HARTMAN-I Can Dream About You

 LATOYA JACKSON-Heart Don't Lie

 HOWARD JONES-What Is Love

- WOMP-FM-Bellaire
- (Dwayne Bonds-P.D.)

 2.2. TOP-Legs

 THE ALAN PARSONS PROJECT-Prime Time
- THE ALAN PARSUNS FINANCIAN PAUL YOUNG—Love Of The Common Peo INXS—Original Sin
 SCORPIONS—Rock You Like A Hurricane

- WVSR_Charleston

- VVVJR—CITATRESTOTI
 (Chris Bailey-P.D.)

 THE CARS—Magic

 EDDY GRANT-Romanding The Stone
 KIM CARNES—I Pretend
 THE ALAN PARSONS PROJECT-Prime Time
 TINA TURNER—What's Love Got To Do With It

 YARBROUGH AND PEOPLES—Don't Waste Your Time

WZYQ-Frederick

- (Kemosabi Joe-P.D.

 THE CARS-Magic
- Z.Z. TOP-Legs
 BILLY 1001-Eyes Without A Face
 NIGHT RANGER-Sister Christian
 SHALAMAR-Dancing in The Shee's
 TOM TEELEY-She Got Away

WKEE-FM-Huntington

- (Steve Hayes—P.D.)

 JEFFERSON STARSHIP—No Way Out

 LATOYA JACKSON—Heart Don't Lie

 DAN HARTMAN—I Can Dream About You

 WEIRD AL YANKOYIC—King Of Suede

WPLJ-New York

- (Larry Berger-P.D.)

 DURAN DURAN-The Reflex

 CULTURE CLUB-It's A Miracle

 DIVINE SOUND-What People Do For Money

TOP ADD ONS -NATIONAL

MIKE RENO AND ANN WILSON-Almost Paradise . . . Love (Columbia) ZZ TOP-Legs (Warner Bros.) THE CARS-Magic (Elektra)

Z-100 (WHTZ)-New York

- [Scott Shannon-P.D.]

 MOTLEY CRUE—Too Young To Fall In Love Again

 JOCELYN BROWN-Somebody Else's Guy

 NIGHT RANGER—Sister Christian

WKTU-New York City

- (Carlos DeJesus-P.D.)
 CYNDI LAUPER-Time After Time
 JERMAINE JACKSON-Teil Me I'm Dreaming
 FUNK DELUKE-This Time
 CULTURE CLUB-It's A Miracle
 BILLY IDOL-Eyes Without A Face

- WKHI-Ocean City
- Jack Gillen-P.D.)

 EURYTHMICS-Who's That Gri?

 BILLY IDU-Eyes Without A Face

 DAN HARTMAN-I Can Dream About You

 MIKE RENO AND ANN WILSON-Almost

 Paradise June

INXS-Original Sin LATOYA JACKSON-Heart Don't Lie EDDY GRANT-Romancing The Ston

- WCAU-FM-Philadelphia
- (Scott Walker-P.D.)

 DWIGHT TWILLEY-Little Bit 01 Love

 THE ALAN PARSONS PROJECT-Prime Time

 TINA TURNER-Whals Love Got To Do With It

 JEFFERSON STARSHIP-No Way Out

 THE CARS-Magic

 Z.Z. TOP-Legs

 PAUL YOUNG-Love 01 The Common People

 DUKE JUPITER-Little Lady

- WUSL-Philadelphia
- (Jeff Wyatt-P.D.)

 PATRICE RUSHEN-Feels So Real (Won't Let Go)

 ROCKWELL-Obscene Phone Caller

 THE EARONS-Land Off Hunger

 ROSE ROYCE-New Love

- B-94 (WBZZ)-Pittsburgh (Guy Zapoleon-P.D.)

 JAMES INGRAM-There's No Easy Way
- CAMEO-She's Strange
 BRUCE SPRINGSTEEN-Dancing In The Dark

WHTX-Pittsburgh (Todd Chase-P.D.) BILLY IDOL-Eyes Without A Face MIKE RENO AND ANN WILSON-Almost

- WPST-Trenton

(Tom Taylor-P.D.) • THE CARS-Magic • ICICLE WORKS-Whisper To A Scream (Birds Fly) • 2.2, TOP-Legs • SERGIO MENOES-Alibis

- Q-107 (WRQX)—Washington
 (Allen Burns-P.D.)

 DURAN DURAN-The Reflex
- WILK-Wilkes Barre

(Frank Warren-P.D.) JERMAINE JACKSON-Tell Me I'm Dreaming DURAN DURAN-The Reliex SHANNON-Drive Me Tonight JEFFERSON STARSHIP-No Way Out MIKE RENO AND ANN WILSON-Almost

- WKR7-FM-Wilkes-Barre

- WYNYZ-F IM-WINES-DATTE

 Jim Rising-P.D.J

 PSYCHEDELIC FURS-The Ghost In You

 FRANK STALLONE-Darlin

 DWIGHT TWILLEY-Little 8H OI Love

 Z.Z. TOP-Legs

 MANHATTAM TRANSFER-Mystery

 THE ALAN PARSONS PROJECT-Prime Time

- 0-106 (WQXA)-York
- (Mark McKenzie-P.D.)

 LAURA BRANIGAN-Self Control

 CULTURE CLUB-It's A Miracle

 THE POINTER SISTERS-Jump (For My Love)

- WYCR-York
- WYCR—YORK

 (Mark Richards-P.D.)

 THE CARS—Magic

 DAN HARTMAN-I Can Dream About You

 DWIGHT TWILLEY—Little Bit Of Love

 LATOYA JACKSON—Heart Don't Lie

 BIG COUNTRY—Wonderland

 TOM TEELEY—She Got Away

- Southeast Region
- TOP ADD ONS
- TINA TURNER-What's Love Got To Do With It z.z. TOP-Legs (Warner Bros.)

 ROCKWELL-Obscene Phone Caller (Motown)

 CULTURE CLUB-It's A Miracle (Virgin/Epic)

WANS-FM-Anderson/Greenville

- (BIII McCown-P.D.)

 •• MIKE RENO AND ANN WILSON-Almost HAGAR, SCHON, AARONSON, SHRIEVE-Whiter
- STYX-Music Time
 WEIRD AL YANKOVIC-King Of Suede
 YARBROUGH AND PEOPLES-Don't Waste Your Time

WISE-Asheville

(John Stevens-P.D.)

•• MIKE RENO AND ANN WILSON-Almost Paradise...Love

TINA TURNER-What's Love Got To Do With It

THE ALAN PARSONS PROJECT-Prime Time

- Z.Z. TOP-Legs
 ALABAMA-When We Make Love
 DAN FOGELBERG-Believe In Me
 HOWARD JONES-What Is Love
 TIMMY THOMAS-Gotta Give A Little Love (Ten Years

- 94-Q (WQXI-FM)-Atlanta
- (Jim Morrison-P.D.)

 HOWARD JONES-What Is Love

 NIK KERSHAW-Wouldn't II Be Good

 TINA TURNER-What's Love Got To Do With It

 PEABO BRYSON-If Ever Your In My Arms Again
- V-103 (WVEE)—Atlanta
- V-103 (WVEE)—Atlanta
 (Scotti Andrews-P.D.)

 CULTURE CLUB-It's A Miracle
 PATRICE RUSHEN-Feels So Real (Won't Let Go)
 TINA TURNER-What's Love Bot To Do With It
 JOE JACKSON-You Can't Get What You Want
 KENNY G-I've Been Missing You
 EURYTHMICS-Who's That Girl'
 CHERRELLE-I Obdrit Men To Turn You On
 PRIME TIME-Love Talk
 TWILIGHT 22-Siberian Nights
 THE FORCE MD'S-Let Me Love You
 MASSON & 7-11-City Life
 YES-Leave It

- Z-93 (WZGC)-Atlanta
- (Chris Thomas-P.D.)

 TINA TURNER-What's Love Got To Do With It
- Z.Z. TOP-Legs
 THE CARS-Magic
 ROCKWELL-Obscene Phone Caller NIK KERSHAW-Wouldn't It Be Good
 DAN HARTMAN-I Can Dream About
- WBBQ-FM-Augusta
- (Harley Drew-P.D.)

 Dah HARTMANH Can Dream About You

 Z.7. TOP-Legs

 THE CARS-Magic

 ROCKWELL-Obscene Phone Caller

 TIMMY THOMAS-Gotta Give A Little Love (Ten Years
- WSSX-Charleston

(Brian Philips-P.D.) CULTURE CLUB-It's A Miracle MIKE RENO AND ANN WILSON-Almost

- Paradise...Love JERMAINE JACKSON—Tell Me I'm Dreaming
- WBCY-Charlotte
- (Bob Kaghan-P.D.)

 CHRISTINE MCVIE-Love Will Show Us How

 VAN STEPHENSON-Modern Day Delilah

 WANG CHUNG-Dance Hall Days

 EURYTHMICS-Who's That Girl?
- WNOK-FM—Columbia

 (Peter Wolfe-P.D.)

 THE CARS-Magic

 JEFFERSON STARSHIP-No Way Out

 ICICLE WORKS-Whatper To A Scream (Birds Fly)

 DAN FOGELBERG-Believe In Me

 HOWARD JUNES-What Is Love

 JULIO IGLESIAS & WILLIE NELSON-To All The Girls

 1/4/ Loved Before

- I-100 (WNFI)—Daytona Beach
- (Brian Douglas-P.D.)

 CULTURE CLUB-(t s A Miracle
 CHICAGO-Stay The Night
 STYX-Music Time
- G-105 (WDCG)-Durham/Raleigh
- (Rick Freeman-P.D.)

 CULTURE CLUB-It'S A Miracle
 EURYTHMICS-Who'S That Girl
- WFLB-Fayetteville
- (Larry Canon-P.D.)

 CHIDAGO-Stay The Night

 THE CARS-Magic

 ROCKWELL-Obscene Phone Caller

 JEFFERSON STARSHIP-No Way Out

 MISSING PERSONS-Right Now

 TINA TURNER-What's Love Got To Do With It

 J. BIRD-Body Harmony

 CICLE WORKS-Whisper To A Scream (Birds Fly)

- WFOX-Gainesville
- (Alan DuPriest-P.D.)

 JEFFERSON STARSHIP-NO Way Out

 KIM CARNES-I Pretend

 MIKE RENO AND ANN WILSON-Almost

Paradise...Love PEABO BRYSON-If Ever Your In My Arms Again TINA TURNER-What's Love Got To Do With It WRQK-Greensboro

- (Pam Conrad-P.D.)
 QUEEN-I Want To Break Free
 STYX-MUSIC Time
 JERMAINE JACKSON-Tell Me I'm Dreaming
 DAN FOGELBERG-Believe in Me
 CHICAGO-Stay The Night
 EURYTHMICS-Who's That Girl?
- WOKI-Knoxville [Gary Adkins-P.D.]

 THE CARS-Magic

 THE ALAN PARSONS PROJECT-Prime Time
- BIG GOUNTRY-Wonderland
 DWIGHT TWILLEY-Little Bit Of Love
 PAUL YOUNG-Love Of The Common People
 MISSIND PERSONS-Right Now
 Z.Z. TOP-Legs
- (Keith Isley-P.D.)

 ROCKWELL-Obscene Phone Caller

 CHANGE-Change Of Heart

 YARBROUGH AND PEOPLES-Don't Waste Your Time

I-95 (WINZ-FM)-Miami

Y-100 (WHYI)-Miami/Ft.

• HUEY LEWIS AND THE NEWS-The Heart Of Rock &

- (Chris Williams-P.D.)

 KIM CARNES-I Pretend

 THE CARS-Magic
- THE CARS-Magic MIKE RENO AND ANN WILSON-Almost
- Paradise...Love
 SMOKEY ROBINSON-And I Don't Love You
 MISSING PERSONS-Right Now
- MISSING PERSONS—RIGHT NOW

 7.2, TOP—Legs
 TINA TURNER—What's Love Got To Do With It

 DWIGHT TWILLEY—Little Bit Of Love

 THE GREG KIMN BAND—Reunited

 GENESIS—Taking It All Too Hard

- WSFL-New Bern

(Scott Kerr-P.D.) SCOTT KERR-P.D.) CHARTMAN CAN HEAD THAT MOUT YOU CHARTMAN CARNES-I Pretend THE ALAN PARSONS PROJECT-Prime Time TINA TURNER-What's Love Got To Do With It

- WNVZ-Norfolk
- VYIVY INOTION
 (Jeff Morgan—P.D.)

 *THE POINTER SISTERS—Jump (for My Love)

 **CHRISTINE MCVIE—Love Will Show US How

 **WEIRD AL YANKOVIC—Hing Of Suede

 **THE STYLE COUNCIL—My Ever Changing Moods

 **VAN STEPHENSON—Modern Day Delilah

 **CHICAGO—Stay The Night

- WBJW-Orlando (Gary Mitchell-P.D.)

 MADONNA-Borderline

 MIKE RENO AND ANN WILSON-Almost
- (Gary Berkowitz-P.D.)

 THE POINTER SISTERS—Jump (For My Love)

 LATOYA JACKSON-Heart Don't Lie

 MIKE RENO AND ANN WILSON-Almost Paradise...Love

 SCORPIONS—Rock You Like A Hurricane

 CULTURE CLUB—It's A Miracle
- Paradise.. Love

 EURYTHMICS—Who's That Girl?

 DUKE JUPITER—Little Lady

 EDDY GRANT—Romancing The Stone WRVQ-Richmond

(Bob Lewis-P.D.) MADONNA-Borderline SLADE-Run Runaway JAMES INGRAM-There's No Easy Way JOE JACKSON-You Can't Get What You Want Z.Z. TOP-Legs

- WXLK-Roanoke
- (Russ Brown-P.D.-)
 THE POINTER SISTERS-Jump (For My Love)
 BILLY IDDL-Eyes Withoul A Face
 CULTURE CUB-H's A Miracle
 PEABO BRYSON-II Ever Your In My Arms Again
 KIM CARNES-I Pretend
- WAEV-Savannah
- (J.D. North—P.D.)

 PAUL YOUNG—Love Of The Common People

 Z.Z. TOP—Legs
 TIMMY THOMAS—Gotta Give A Little Love (Ten Years PEABO BRYSON—If Ever Your In My Arms Again
 QUEEN—I Want To Break Free
- WZAT-Savannah
- (Ray Williams-P.D.)
 EURYTHMICS-Who's That Girl?
 Z.Z. TOP-Legs
 DAN HARTMAN-I Can Dream About You
- Q-105 (WRBQ)—Tampa (Mason Dixon-P.D.)

 WEIRD AL YANKOVIC-King Of Suede

 VAN STEPHENSON-Modern Day Delilal
- HOWARD JONES-What Is Love
 JERMAINE JACKSON-Tell Me I'm Dreaming

WSEZ-Winston-Salem

(Bob Mahoney-P.D.) SHALAMAR-Dancing in The Sheets NIGHT RANGER-Sister Christian BILLY JOEL-The Longest Time

North Central Region

TOP ADD ONS THE POINTER SISTERS-Jump (For My Love)

Paradise...Love (Columbia)

- (Nick Anthony-P.D.)

 ROCK WELL—Obscene Phone Caller

 JEFFERSON STARSHIP—No Way Out

 LATOYA JACKSON—Heart Don't Lie

 PAUL YOUNG—Love Of The Common People
- WBWB-Bloomington (Bob Leonard-P.D.)

 THE CARS-Magic

 ROCKWELL-Obscene Phone Caller

 MIKE RENO AND ANN WILSON-Almost

Paradise.. Love

JEFFERSON STARSHIP—No Way Out

DWIGHT TWILLEY—Little Bit Of Love

WCIL-Carbondale

B-96 (WBBWI-FWI)—CITICAGO

(Buddy Scott-P.D.)

• THE STYLE COUNCIL-My Ever Changing Moods

• BILLY IDOL-Eyes Without A Face

• CULTURE CLUB-It's A Miracle

• THE CARS-Magic

• THE GREG KIHN BAND-Reunited

B-96 (WBBM-FM)-Chicago

- WLS-AM/FM-Chicago
- (Dave Denver-P.D.)

 WANG CHUNG-Dance Hall Days

 THE POINTER SISTERS-Jump (For My Love)

 BERLIN-No More Words

Q-102 (WKRQ)-Cincinnati

- 92-X (WXGT)-Columbus
- (Adam Cook-P.D.)

 JEFFERSON STARSHIP-No Way Out

 THE CARS-Magic
- WDRQ-Detroit

- WHYT-Detroit

- WNAP-Indianapolis (Gary Hoffman-P.D.)

 JERMAINE JACKSON-Teil Me I'm Dreaming

 THE POINTER SISTERS-Jump (For My Love)

 THE CARS-Magic

 JOE JACKSON-You Can't Get What You Want
- WZPL-Indianapolis (Gary Hoffman-P.D.)

 ■ STYX-Music Time

 ■ 2.2. TOP-Legs

 VAN STEPHENSON-Modern Day Delilah

 ■ ICICLE WORKS-Whisper To A Scream (Birds Fly)

 ■ INXS-Original Sin
- WV1C-FM-Lansing
- | Bill Martin-P.D.|
 | JERMAINE JACKSON-Tell Me I'm Dreaming
 | MIK KERSHAW-Wouldn't It Be Good
 | HOWARD JONES-What Is Love
 | PSYCHEDELIG FURS-The Ghost In You
 | JEFFERSON STARSHIP-No Way Out
 | DAN FOGELBERG-Believe In Me
- WZEE-Madison
 (Johnathan Little-P.D.)

 •• MIKE RENO AND AND WILSON-Almost

THE CARS—Magic ORBITINE McVIE—Love Will Show Us How BILLY JOEL—The Longest Time WKTI-Milwaukee

WRKR-FM-Racine

(Dallas Cole—P.D.)

• IRENE CARA—Breakdance

• BILLY IDOL—Eyes Without A Face

• JEFFERSON STARSHIP—No Way Dut

(Pat Martin-P.D.)
• THE CARS-Magic
• CULTURE CLUB-It's A Miracle
• MIKE RENO AND ANN WILSON-Almost
Paradise Love WZOK-Rockford

BILLY IDOL-Eyes Without A Face (Chrysalis)

Z.Z. TOP-Legs (Warner Bros.)
THE ALAN PARSONS PROJECT-Prime Time

MIKE RENO AND ANN WILSON-Almost Paradise...Love (Columbia)

(Dan Brannan-P.D.)

2.2. TOP-Legs

+ HOWARD JONES-What Is Love

MIKE RENO AND ANN WILSON-Almost

Paradise...Love

Midwest Region TOP ADD ONS

KFMZ-Columbia

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KFYR-Bismark

WKZQ-FM-Myrtle Beach

(Jim Fox-P.D.) • CHICAGO-Stay The Night • IRENE CARA-Breakdance

WGCL-Cleveland

WYGLL—CIEVEIAITU (Bob Travis-P.D.) • PAUL YOUNG—Love Of The Common People • DAN HARTMAN—I Can Dream About You • WEIRD AL YANKOVIC—King Of Suede • DWIGHT TWILLEY—Little Bit Of Love • ROCKWELL—Obscene Phone Caller

(Jim Williams-P.D.) • Z.Z. TOP-Legs

Lauderdale
(Robert W. Walker-P.D.)
•• THE POINTER SISTERS—Jump (For My Love)
•• NIGHT RANGER—Sister Christian

WKDD-Akron

- (Tony Waitekus-P.D.)

 PSYCHEDELIC FURS-The Ghost In You

 TALK TALK-It's My Life
- WGCI-FM-Chicago
- Gram Armstrong-P.D.)
 GEORGE CLINTON-Quickie
 JERMAINE JACKSON-Tell Me I'm Dreaming
 STACY LATTISAW & JOHNNY GILL-Baby It's You
 DIVINE SOUND-What People Do For Money
 JOHNNY MATHIS-Simple
 WINDJAMMER-Living Without Your Love
 WINDJAMMER-Living Without Your Love
 WOMACK & WOMACK-Baby I'm Scared Of You

(Jeff Oavis--P.D.)

•• CHRISTINE McVIE-Love Will Show Us How

•• STYX-Music Time

• CULTURE CLUB--)t's A Miracle THE CARS-Magic (Elektra)
CULTURE CLUB-It's A Miracle (Virgin/Epic)
MIKE RENO AND ANN WILSON-Almost WSPT-Stevens Point [Jay Bouley-P.D.]

■ EURYTHMICS-Who's That GrI¹⁷

■ PAUL YOUNG-Love Of The Common People

DAN HARTMAN-I Can Dream About You

DUKE JUPITER-Little Lady

Billboard Singles Radio Based on station playlists through Tuesday (5/8/84)

DUKE JUPITER-Little Lady
 MIKE RENO AND ANN WILSON-Almost

Paradise...Love

JEFFERSON STARSHIP-No Way Out

KMGK-Des Moines

(AI Brock-P.D.)

•• MIKE RENO AND ANN WILSON-Almost

Paradise...Love
•• EDDY GRANT-Romancing The Stone

• 2.2. TOP-legs
• THE CARS-Magic
• HOWARD JONES-What Is Love
• THE ALAN PARSONS PROJECT-Prime Time

WEBC-Duluth

(Dick Johnson-P.D.)

•• BILLY 100L-Eyes Witho

•• MADONNA-Borderline

SLAGE-Run Runaway MIKE RENO AND ANN WILSON-Almost

Paradise...LoveEURYTHMICS—Who's That Girl?

KQWB-Fargo

(Graig Roberts-P.D.)

■ CULTURE CLUB-It's A Miracle

■ EURTYMMICS-Who's That Girl?

■ DAN FOGELBERG-Beireve In Me

JERMAINE JACKSON-Tell Me I'm Dreaming

JEFFERSON STARSHIP-No Way Out

THE POINTER SISTERS-Jump (For My Love)

■ VAN STEPHENSON-Modern Day Delilah

KKXL-Grand Forks

(Don Nordine-P.D.)

• MIKE RENO AND ANN WILSON-Almost Paradise...Love

KRNA—lowa City
(Bart Goynshor-P.D.)
• HOWARD JONES-What Is Love
• THE CARS-Magic

Q-104 (KBEQ)—Kansas City (Pat McKay-P.D.) • THE CARS-Magic • BILLY 100L-Eyes Without A Face • THE ALAN PARSONS PROJECT-Prime Time • Z.Z. TOP-Legs

Z.Z. TOP-Legs
 DWIGHT TWILLEY-Little Bit Of Love

KDWB-AM-Minneapolis

(Lorrin Palagi-P.D.)

• MIKE RENO AND ANN WILSON-Almost

Paradise...Love

KIM CARNES—I Pretend

HAGAR, SCHON, AARONSON, SHRIEVE—Whiter Shade
Of Pale

KDWB-FM-Minneapolis

(Dave Hamilton-P.D.)

• HAGAR, SCHON, AARONSON, SHRIEVE-Whiter Shade Of Pale

WLOL-Minneapolis

(Tac Hammer-P.D.)

■ JOE JACKSON-You Can't Get What You Want

CHICAGO-Stay The Night

SLADE-Run Runaway

KJ-103 (KJYO)-Oklahoma City

(Dan Wilson-P.D.)

◆ Z.Z. TOP-Legs

◆ THE ALAN PARSONS PROJECT-Prime Time

• BILLY IDOL-Eyes Without A Face

KQKQ-Omaha

(Jerry Dean-P.D.)

THE POINTER SISTERS-Jump (for My Love)

SCORPIONS-Rock You Like A Hurricane

SCUMPTUNS—ROCK TOU LIKE A MUTICAL
Z.Z. TOP—Legs
WEIRD AL YANKOVIC—King Of Suede

KKLS-FM-Rapid City

(Randy Sherwyn-P.D.)

THE CARS-Magic

STARBUCK-Another Beat Of My Heart

QUEEN-I Want To Break Free

THE ALAN PARSONS PROJECT-Prime Time
 JEFFERSON STARSHIP-No Way Out

KKRC-Sioux Falls

(Dan Kiley-P.D.)
• THE POINTER SISTERS-Jump (For My Love)
• MIKE RENO AND ANN WILSON-Almost

Paradise...Love
• QUEEN-! Want To Break Free

KHTR-St. Louis

(Bob Garrett-P.D.)
STYX-Music Time
BILLY IDOL-Eyes Without A Face
CULTURE CLUB-It's A Miracle
ROCKWELL-Obscene Phone Caller

V-100 (KDVV)—Topeka
(Tony Stewart-P.D.)
• CULTURE CLUB-II'S A Miracle
• THE POINTER SISTERS-Jump (For My Love)
• MIKE RENO AND ANN WILSON-Almost

Paradise...Love

JEFFERSON STARSHIP-No Way Out
Z.Z. TOP-Legs

KAYI-Tulsa

(Phil Williams-P.D.)

• CULTURE CLUB-It's A Miracle
• LAID BACK-White Horse
• INXS-Original Sin

KRAV-Tulsa

(Rick Allan West-P.D.)

•• CULTURE CLUB—It's A Miracle

•• MIKE RENO AND ANN WILSON-Almost

KFMW-Waterloo

(Mark Potter-P.D.)

• EDDY GRANT-Romancing The Stone

• MIKE RENO AND ANN WILSON-Almost

JEFFERSON STARSHIP—No Way Out
 LAID BACK—White Horse

KEYN-Wichita

(Ron Eric Taylor-P.D.)

•• MIKE RENO AND ANN WILSON-Almost

Paradise.,Love

THE POINTER SISTERS-Jump (For My Love)

TALK TALK-I'S My Life

HOWARD JONES-What Is Love

EURYTHMICS-Who's That Gir?

JEFFERSON STARSHIP—No Way Out

Southwest Region

TOP ADD ONS

THE CARS-Magic (Elektra) Z.Z. TOP-Legs (Warner Bros.)
MIKE RENO AND ANN WILSON-Almost

Paradise...Love (Columbia) BOWAN CHUNG-Dance Hall Days (Geffen)

KHFI-Austin

(Roger Garrett-P.D.)

• 2.2. TOP-Legs

• THE POINTER SISTERS-Jump (For My Love)

STYX-Music Time
MIKE RENO AND ANN WILSON-Almost
Paradise...Love

WFMF-Baton Rouge

(Randy Rice-P.D.)

•• MIKE RENO AND ANN WILSON-Almost

Paradise...Love
 GHICAGO—Stay The Night

WQID-Biloxi

(Mickey Couller-P.D.)

CULTURE CLUB-It's A Miracle

MIKE RENO AND ANN WILSON-Almost

Paradise...Love
THE POINTER SISTERS—Jump (For My Love)
FURYTHMICS—Who's That Girl?

SLADE-Run Runaway
 DUKE JUPITER-Little Lady

WKXX-Birmingham

(Kevin McGarthy-P.D.)

• YARBROUGH AND PEOPLES—Don't Waste Your Time

• Z.Z. TOP-Legs

• Z.Z. TOP-Legs • PEABO BRYSON-If Ever Your In My Arms Again • THE ALAN PARSONS PROJECT-Prime Time

KITE-Corpus Christi

(Ron Chase-P.D.)

• THE CARS-Mago:
2.Z. TOP-Legs
• DUKE JUPITER-Little Lady
• EDDY GRANT-Romancing The Stone
• DWIGHT TWILLEY-Little Bit Of Love
• THE ALAN PARSONS PROJECT-Prime Time

KAFM-Dallas

(John Shomby-P.D.)

• MIKE RENO AND ANN WILSON-Almost

Paradise...Love

BILLY IDOL-Eyes Without A Face

WANG GHUNG-Dance Hall Days

THE STYLE COUNCIL-My Ever Changing Moods

THE CARS-Magic

KAMZ-El Paso (Bab West—P.D.)

THE POINTER SISTERS—Jump (For My Love)

PEABO BRYSON—If Ever Your In My Arms Again

ALABAMA—When We Make Love

KSET-FM-El Paso

(Cat Simon-P.D.)

CHICAGO-Stay The Night

DAN HARTMAN-I Can Dream About You

ROCKWELL-Obscene Phone Caller

KISR-Fort Smith

(Rick Hayes-P.D.)
CULTURE CLUB-It's A Miracle
DWIGHT TWILLEY-Little Bit Of Love
MISSING PERSONS-Give
MIKE RENO AND ANN WILSON-Almost

THE CARS-Magic
 SERGIO MENDES-Alibis

Q-104 (WQEN)-Gadsden

(Roger Gaither-P.D.)

•• Z.2. TOP-Legs

• THE CARS-Magic

DAH HARTMAN-I Can Dream About You

• PEABO BRYSON-If Ever Your In My Arms Again

KILE-Galveston

(Dave Parks-P.D.)

• STYX-Music Time
• BILLY IDOL-Eyes Without A Face
• DWIGHT TWILLEY-Little Ert Of Love
• HAGAR, SCHON, AARONSON, SHRIEVE-Whiter Shade

Of Pale
YARBROUGH AND PEOPLES—Don't Waste Your Time
FRANK STALLONE—Darlin' FRANK STALLONE-Darlin'
 THE ALAN PARSONS PROJECT-Prime Time

93-FM (KKBQ-FM)-Houston

(John Lander-P.D.)

2.2. TOP-Legs

JEFFERSON STARSHIP-No Way Out
THE CARS-Magic THE CARS-Magic
 PAUL YOUNG-Love Of The Common People

WTYX-Jackson

(Jim Chick-P.D.)

DUKE JUPITER-Little Lady
JOHNNY MATHIS-Simple

BILLY IDOL-Eyes Without A Face MIKE RENO AND ANN WILSON-Almost EURYTHMICS—Who's That Girl?

KKYK-Little Rock

(Ron White—P.D.)

NIGHT RANGER—Sister Christian
BILLY JOEL—The Longest Time
SHALAMAR—Dancing in The Sheets
KOOL AND THE GANG—Tonight

KBFM-McAllen/Brownsville

(Russ Williams—P.D.)

2.2. TOP—Legs

DAN HARTMAN—I Can Dream About You

JEFFERSON STARSHIP—No Way Out

WEIRD AL YANKOVIC—King Of Suede

1NXS—Original Sin

FM-100 (WMC-FM)-Memphis (Robert John-P.D.) MADONNA-Borderline LAURA BRANIGAN-Self Control

Q-101 (WJDQ-FM)-Meridian

(Tam Kelly-P.D.)

SHAKIN' STEVENS-I Cry Just A Little Bit

PEABO BRYSON/ROBERTA FLACK-I Just Came Here

• ALABAMA-When We Make Love • HAGAR, SCHON, AARONSON, SHRIEVE-Whiter Shade

Of Pale

WANG CHUNG-Dance Hall Days

DWIGHT TWILLEY-Little Bit Of Love

ROCKWELL-Obscene Phone Caller

Z.Z. TOP-Legs

WABB-FM-Mobile

(Leslie Fran-P.D.)

THE CARS-Magic

EURYTHMICS-Who's That Girl?

MIKE RENO AND ANN WILSON-Almost
Paradise...Love

WHHY-FM-Montgomery

(Mark St.John-P.D.)

THE CARS-Magic

NIK KERSHAW-Wouldn't It Be Good

THE ALAN PARSONS PROJECT-Prime Time

KX-104 (WWKX)-Nashville

(Michael St. John-P.D.)

DAN HARTMAN-Streets Of Fire

WANG CHUNG-Dance Hall Days

WANG CHUNG-Da Z.Z. TOP-Legs THE CARS-Magic B-97 (WEZB)-New Orleans

(Nick Bazon-P.D.)

NIGHT RANGER-Sister Christian
CHRISTINE McVIE-Love Will Show Us How
BILLY IDDL-Fyes Without A Face
EURYTHMICS-Who's That Girl?
THE CARS-Magic

WTIX-New Orleans (Robert Mitchell-P.D.)

• JERMAINE JACKSON-Tell Me I'm Dreaming

• CULTURE CLUB—I's A Miracle

• MUEY LEWIS AND THE NEWS—The Heart Of Rock &

● PEABO BRYSON-If Ever Your In My Arms Again

KITY-San Antonio

(Kid Curry-P.D.)

KENNY ROGERS-Eyes That See In The Dark

MIKE RENO AND ANN WILSON-Almost

Paradise. Love

WEIRD AL YANKOVIC-King Of Suede

ALABAMA-When We Make Love

EDDY GRANT-Romancing The Stone

2.2. TOP-Legs

SERGID MENDES-Alibis

KTFM-San Antonio

(Bill Thorman-P.D.)

• JEFFERSON STARSHIP-No Way Out

• MANFRED MANN'S EARTH BAND-Rebel

NEW CARNES-I Pretend
SMOKEY ROBINSON-And I Don't Love You
K.C.-Are You Ready

KROK-Shreveport

(Peter Stewart-P.D.)

■ WANG CHUNG-Dance Hall Days

■ KIM CARNES-I Pretend

■ ALABAMA-When We Make Love

■ JERMAINE JACKSON-Tell Me I'm Dreaming

Pacific Southwest Region

■● TOP ADD ONS ■

MIKE RENO AND ANN WILSON-Almost Paradise...Love (Columbia)

BILLY IDOL-Eyes Without A Face (Chrysalis) THE CARS-Magic (Elektra)
THE POINTER SISTERS-Jump (For My Love)

KKXX-Bakersfield (Dave Kamper-P.D.)
•• EURYTHMICS-Who's That Girl?
•• MIKE RENO AND ANN WILSON-Almost

KIMN-Denver

(Doug Erickson-P.D.)

•• MIKE RENO AND ANN WILSON-Almost

Paradise...Love • JEFFERSON STARSHIP-No Way Out • WANG CHUNG-Dance Hall Days • DUKE JUPITER-Little Lady

KPKE-Denver

KLUC-Las Vegas

(Dave Anthony-P.D.)

2.2. TOP-Legs
WEIRD AL YANKOVIC-King Of Suede
THE ALAN PARSONS PROJECT-Prime Time
THE POINTER SISTERS-Jump (For My Love)
BANANARAMA-Robert De Niros Waiting
MIKE RENO AND ANN WILSON-Almost
Paradise. Love

KIIS-FM-Los Angeles

(Gerry DeFrancesco-P.D.)

NIGHT RANGER-Sister Christian

THE GARS-Magic

MIKE RENO AND ANN WILSON-Almost

KKHR-Los Angeles (Ed Scarborough-P.D.) • MIKE RENO AND ANN WILSON-Almost

Paradise .Love

CHICAGO—Stay The Night

BILLY IDOL—Eyes Without A Face

KRTH-Los Angeles (Bob Hamilton-P.D.)

• MIKE RENO AND ANN WILSON-Almost

■ BILLY IDOL-Eyes Without A Face ■ THE CARS—Magic KOPA-FM-Phoenix

(Reggie Blackwell-P.D.)

**THE POINTER SISTERS-Jump (For My Love)

**BILLY 1001-Fers Without A Face

**DAN FOGELBERG-Selieve In Me

**THE STYLE COUNGIL—My Ever Changing Moods

**ICICLE WORKS—Whisper To A Scream (Birds Fly)

KZZP-FM-Phoenix

(Charlie Quinn-P.D.)
• EURYTHMICS-Who's That Girl?
• MIKE RENO AND ANN WILSON-Almost

Paradise. .Love

BILLY IDOL-Eyes Without A Face

K96 (KFMY)-Provo

(Scott Gentry-P.D.)

CULTURE CLUB—II'S A Miracle

THE CARS—Magic

JEFFERSON STARSHIP—No Way Out

DAN HARTMAN—I Can Dream About You

BILLY IDOL-Eyes Without A Face

STYX—Music Time

KDZA-Pueblo

(RIP AVINA-P.D.)

CULTURE CLUB-It's A Miracle

MIKE RENO AND ANN WILSON-Almost Paradise...Love

ROCKWELL-Obscene Phone Caller

THE CARS-Magic

JEFFERSON STARSHIP-No Way Out

KS-103 (KSDO-FM)-San Diego

(Dave Parks-P.D.)

WANG CHUNG-Dance Hall Days

MIKE RENO AND ANN WILSON-Almos

JEFFERSON STARSHIP—No Way Out

XTRA-AM-San Diego

(Jim Richards-P.D.)
THE POINTER SISTERS-Jump (For My Love)
ROCKWELL-Obscene Phone Caller
HOWARD JONES-What Is Love
VAN STEPHENSON-Modern Day Debiah
MIKE RENO AND ANN WILSON-Almost
Paradise...Love
STYX-Music Time

KSLY-AM-San Luis Obispo

(Jae Callins-P.D.)

MIKE RENO AND ANN WILSON-Almost

Paradise...Love
CULTURE CLUB-It's A Miracle
JEFFERSON STARSHIP-No Way Out

• Z.Z. TOP-Legs
• BIG COUNTRY-Wonderland
• THE CARS-Magic
• DUKE JUPITER-Little Lady

KIST-Santa Barbara

Of Pale

MIKE RENO AND ANN WILSON-Almost

(Dick Williams-P.D.)

• CULTURE CLUB-It's A Miracle

• THE POINTER SISTERS—Jump (For My Love)

• HAGAR, SCHON, AARONSON, SHRIEVE—Whiter Shade

Paradise...Love PSYCHEDELIC FURS—The Ghost In You DAN HARTMAN—I Can Dream About You JEFFERSON STARSHIP—No Way Out

13-KHYT—Tucson
(Sherman Cohen-P.D.)

PEABO BRYSON-If Ever Your In My Arms Again
PSYCHEDELIC FURS—The Ghost In You
LATOYA JACKSON—Heart Onof' Lue
DWIGHT TWILLEY-Little Bit Of Love
BANANARAMA—Robert De Niro's Waiting

(Kelly Norris-P.D.)

JERMAINE JACKSON-Tell Me I'm Dreaming

JOE JACKSON-YOU Can't Get What You Want

BILLY IDOL-Leyes Without A Face

WANG CHUNG-Dance Hall Days

DAN HARTMAN-I Can Dream About You

KRQQ-Tucson

KTKT-Tucson

(Babby Rivers-P.D.)

• JERMAINE JACKSON-Teil Me I'm Dreaming

• THE POINTER SISTERS-Jump (for My Love)

• BILLY 100L-Eyes Without A Face

• Z.Z., TOP-Legs

• HOWARD JONES-What Is Love

• OAN HARTMAN-I Can Dream About You

■● TOP ADD ONS ■

BILLY IDOL-Eyes Without A Face (Chrysalis) THE CARS-Magic (Elektra) MIKE RENO AND ANN WILSON-Almost Paradise...Love (Columbia)
JEFFREY OSBORNE-What Is Love (A&M)

KYYA—Billings
(Jack Bell-P.D.)
• 2.2. TOP-Legs
• HOWARD JONES-What is Love
• BILLY 100L-Eyes Without A Face
• MIKE RENO AND ANN WILSON-Almost KBBK-Boise

(Bobby King-P.D.) CHICAGO-Stay The Night MIKE RENO AND ANN WILSON-Almost KCDQ-Bozeman

BANANARAMA—Robert De Niro's Waiting
 KIM CARNES—I Pretend

(Chad Parrish-P.D.)

2.2. TOP-Legs

MIKE RENO AND ANN WILSON-Almosi

KTRS—Casper

[Bill Cody—P.D.]

• WANG CHUNG—Dance Hall Days

• THE ALAN PARSONS PROJECT—Prime Time

• CULTURE CLUB—It's A Minacle

• NIK KERSHAW—Wouldn't It Be Good

• QUEEN—I Want To Break Free

• THE CARS—Magic

• PAUL YOUNG—Love Of The Common People

KMGX-Fresno

(John Berry-P.D.)

• EURYTHMICS-Who's That Girl?

• MIKE RENO AND ANN WILSON-Almost Paradise...Love

TALK TALK—It's My Life

DAN HARTMAN—I Can Dream About You

SHEILA E.—The Glamorous Life

PAUL YOUNG—Love Of The Common People

KYNO-FM-Fresno

{John Lee Walker-P.D.}

•• MADONNA-Borderline

•• BILLY IDOL-Eyes Without A Face

KWSS-Gilroy

(Dave Van Stone-P.D.)

JEFFERSON STASHIP-No Way Out

WANG CHUNG-Dance Hall Days

BILLY 100L-Eyes Without A Face

ICICLE WORKS-Whisper To A Scream (Birds Fly)

HOWARD JONES-Whal Is Love

THE POINTER SISTERS-Jump (For My Love)

THE CARS-Magic

KGHO-FM-Hoquaim

(Steve Larson-P.D.) • JEFFERSON STARSHIP-No Way Out • THE CARS-Magic • EDDY GRANT-Romancing The Stone • DAN HARTMAN-I Can Dream About Y

KOZE-FM—Lewiston (Jay McGall-P.D.) THE CARS-Magic BANANARMAR-Robert De Niro's Waiting HE GREG KINN BAND-Reunited Z.Z. TOP-Legs BILLY 10D-Leys Without A Face EDDY GRANT-Romancing The Stone

Paradise...Love • SERGIO MENDES-Alibis KIDD-Monterey

KMJK-Portland

(Jon Barry-P.D.)

THE CARS-Magic

BILLY IDOL-Eyes Without A Face

SLADE-Run Runaway

CHICAGO-Stay The Night
FURTHMICS-Who's That Girl?
Night IDOL-Eyes Mithout A Face
NOWARD JONES-What is Love
YARBROUGH AND PEOPLES-Don't Waste Your Time

KWOD-Sacramento

KSKD-FM-Salem

(Tom Chase-P.D.)

BILLY JOEL-The Longest Time

SHALAMAR-Dancing In The Sheets

MADONNA-Borderline

Paradise...Love
JEFFERSON STARSHIP—No Way Out
KIM CARNES—I Pretend
THE ALAN PARSONS PROJECT—Prime Time

THE ALAN PARSONS PROJECT-Prime
POCD-Days Gone By
WANG CHUNG-Dance Hall Days
DAN HARTMAN-I Can Dream About You
ROCKWELL-Obscene Phone Caller
LATOYA JACKSON-Heart Don't Lie
PSYCHEDELIC FURS-The Ghost In You
OWIGHT TWILLEY-Little Bit Of Love
DUKE JUPITER-Little Lady

KFRC-San Francisco

(Gerry Cagle-P.D.)

DURAN DURAN-The Reflex

NIGHT RANGER-Sister Christian

KITS-San Francisco

KPLZ-FM-Seattle

KUBE-Seattle

(Jeff King-P.D.)

THE CARS-Magic
CULTURE CLUB-It's A Miracle

(Mark Van Gelder-P.D.)

• HOWARD JONES-Whai Is Love

• THE POINTER SISTERS-Jump + for My Love)

• CHRISTINE McVIE-Love Will Show US How

• WANG CHUNG-Dance Hall Days

• LUTHER VANDROSS-Superstar/Until You Come Back

THE STYLE COUNCIL-My Ever Changing Moods
 VAN STEPHENSON-Modern Day Delilah

(Bob Case-P.D.)

THE POINTER SISTERS-Jump (For My Love)

CHICAGO-Stay The Night

CHURTYHMIOS-Who's That Grit?

STYX-Mussc Time

VAN STEPHENSON-Modern Day Delilah

BILLY 1001-Eyes Without A Face

CULTURE CLUB-It's A Miracle

KSFM-Sacramento (Rick Gillette-P.D.) Corporate giving. Without it, a lot of important things might go out of business.

Pacific Northwest Region



A lot of organizations in a lot of different fields could barely exist without help from corporations.

Schools, job training pro-

To their credit, a great many companies realize this. Every year for the past ten

has gone up. Regardless of fluctuations in the economy. In spite of unpredictable corporate profits. And that's something the entire corporate com-

grams, the arts and more

years, corporate giving

be congratulated for. There are so many ways a

And everyone profits

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KHOP-Modesto

(David Allyn Kraham-P.D.)

HOWARD JONES-What Is Love

JEFFERSON STARSHIP-No Way Out

OWIGHT TWILLEY-Little Bit Of Love

IGICLE WORKS-Whisper To A Scream (Birds Fly)

THE CARS-Magic

INXS-Original Sin

WANG CHUNG-Oance Hall Days

KOSO-Modesto (Stan Maine-P.D.)

* THE GARS-Magic

**THE ALAN PARSONS PROJECT-Prime Time

**GENESIS-Taking It All Too Hard

**MIKE RENO AND ANN WILSON-Almost

**Particle Land

(Mark Diamond-P.D.) THE POINTER SISTERS-Jump (For My Love) ANNE MURRAY-Just Another Woman in Love DAN FOGLEBERG-Believe in Me KIM CARNES-I Pretend

Z.Z. TOP-Legs
 DAN HARTMAN-I Can Dream About You

(Sean Lynch-P.D.)

Z.Z. TOP-Legs

BILLY IDOL-Eyes Without A Face

HOWARD JONES-What Is Love

MIKE RENO AND ANN WILSON-Almost

KNBQ-Tacoma

corporation can give. So many ways to lend a hand Whether it's giving money to

ference.

The fact is, when corporate

i college, making a donation to a

local hospital, or just giving a kid

a summer job - it makes a dif-

munity can take pride in. And giving thrives, so do the organi zations it supports.

Radio

Vox Jox

Continued from page 15

KYW, but these days it's in Philly Over in Lovely Louisville, Lee
Tobin moves up from assistant PD to the PD position at WRKA now that Dan O'Toole's gone corporate ... Upped to operations director at Abell's WDOQ Daytona is Glen Walker, while Michael Jetter becomes PD at Titusville's WAMT/ WAJX, adding those chores to his morning drive duties.

Back to Cleveland for a moment: If you're looking for work and want to be a GM, check out WGCL . . . If a top 40 midday slot is more to your liking, then send a tape and resume to Bill Terry at WBLI, 3090 Route 112, Medford, N.Y. 11763. The FM outlet is the No. 1 contemporary station on Long Island.

After doubling the shares WCCO's FM, W-Lite (WLTE) Minneapolis, since his arrival last September, PD Paul Sebastian has been upped to operations manager of the Lite Rock" outlet. Prior to his Twin Cities debut, Sebastian programmed Kansas City's KFKF and Jacksonville's Big Ape.

Speaking of WAPE, we hear former Apeman The Greaseman has been getting some mention on David Letterman's tv show. According to some radio folks we know who watch the program, Letterman went to the NBC phones on the air only to find a WNBC listener inquiring whether Howard Stern and The Greaseman were one and the same. I'm from Jacksonville, she told all of America, and I'm sure this guy Howard Stern is The Greaseman! Letterman, obviously unaware of Grease, or the fact that he replaced Stern in D.C., was ready to agree to almost anything, as evidenced by his handling of the next caller, an older lady inquiring about this guy Howard on WNBC. No, not Howard, Letterman informed her, he's The Greaseman. But I'm sure he said Howard, she said in total confusion.

* Moving into the VP/GM chair at City's WMID/WLQE is Atlantic David W. Klahr, who comes to Lucky 99 and its AM counterpart from WIIN/WFPG across town, where he was operations manager. Other notable posts include Schulke, Greater Media's WMGK Philly and NBC's WYNY New York. Moving up at the New Jersey combo is Jeff who becomes VP/GSM. Dean, What's all that do to Harry Sparks, you knowingly ask? He becomes

president, and concentrates on acquisitions while advising the sales department.

Congratulations to WKXI Jackson, Miss.'s Heavy Herb Anderson, The urban personality, whose credits include Philly's WHAT as well as a stint doing tv weather on WAPT (TV 16) in Jackson, has just signed a million-dollar contract to continue in his morning slot. According to PD Tommy Marshall, who witnessed the signing at Frank's Family Restau-rant, "He better not ask for a raise anytime soon!

* * * Kirk Russell vacates his midday slot at San Jose's KOME and is looking to remain in the Bay Area. We've heard him, and we think he's more than worthy of a phone call, so do so now: (408) 378-3483.

Here's a deal you can't pass upan air shift in the Caribbean on the tropical island of St. Croix. Sound too good to be true? Well, it's for real (although we're not talking big bucks here, and you haven't felt the humidity). The station is WIVI, owned by Bob Richer's Leisure Market Radio. Former Schulke-ite Phil Stout has developed a format for 'IVI, and LMR's Newport, R.I. outlet, WOTB ("On The Bay"), known as "The Elegant Sound." So if you think you could get into swaying palm trees while playing Antonio Carlos Jobim, send a tape and resume to GM Amy Land, WIVI, Box 310 Christiansted, St. Croix, U.S. Virgin Islands 00820. In case you don't have your world atlas handy, it's about 40 miles by air from Puerto Rico, and an hour flight from Miami.

While we're in the tropics, Lt, Col. Brendan O'D, Hollis (British, y'know) is upped to marketing manager for the Bermuda Broadcasting Co., which includes five radio and two television outlets, all beginning with "Z."

Residents of the Quad Cities are already aware of KFMH's Stupid Contest. The annual event, which has not only drawn such winners as the human Jello mold and the guy who baked a cake using only garden utensils (the lawnmower apparently makes a dynamite flour sifter), has now come to the attention of KABC Los Angeles' Ken & Bob Company. The morning duo are featuring PD Steve Bridges' Stupid Report each Wednesday morning. According to Steve, it's about real stupid people, like the lady in jail who was arrested for using thin slices of salami and

*

**

* * *

colby cheese to try and defraud the automatic bank teller machines, when all she wanted was lunch money

Over at more serene Format 41, Transtar's latest syndicated offering, evening jock Bernie Alan, former KZLA L.A. announcer, has also been named program director for the approach patterend after Viacom's WLAK Chicago and WLTW New York

KFWB Los Angeles' reorganization includes two new hirings. Joining as an anchor reporter is Ventura correspondent John Brooks, while Memo Munoz, of Pacifica's KPFK, becomes a writer correlator Across the country at Group W's KYW Philadelphia, Fred Brown comes on board after stints at WFIL and WPEN as urban affairs reporter, while Dorothy Bowman is upped to retail sales manager . . . Across the state in Pittsburgh, WDSY evening personality Barry Nelson segues into the morning shift at the country station, replacing Tom Daniels.

Meanwhile, back at Malrite in Cleveland, in addition to Bill Smith's appointment as station manager, Gaye Ramstrom is upped to GSM for WHK / WMMS, while Art Greenberg becomes local sales manager. That moves former WHK GSM Lonnie Gronek to New York, where he becomes local sales manager of Z-100 (WHTZ) ... While we're on the subject of Z-100, word is that WHTZ and WNEW-FM have been served with cease and desist orders. By the time you read this, it will all be long over, but it seems that Columbia Records was none too pleased with the airplay on Bruce Springsteen's "Dancing In The Dark" single. Actual release date was Wednesday (9), but Z-100 and WNEW-FM decided to speed things up a bit.

May 9 is significant to WHTZ PD Scott Shannon in another way as well. It's the day he and Tampa sweetheart Trish Martin tied the knot in New York.

Across town at WPLJ, Theresa Angela is upped to advertising administrator . . . At classical-formatted WNCN New York, assistant chief engineer David Antoine becomes chief operating engineer, while Shirley Ford is upped to producer And over at WCBS-FM, Bob Shannon has opened a voice-over studio, so if you're in need of an audition tape in the Big Apple, contact Studio Studio at 330 E. 39th St., #6G, New York, N.Y. 10016; (212) 599-0140.

New to mornings on Chicago's FM-100 (WLOO) is Jack Taylor.

* * *

which included the anchoring of the Channel 9 nightly news . . . Back at WGN, Wally Phillips says he'll vacate his morning slot in January of '86. He'd like to stay on the air, though—and maybe swap places with WGN afternooner Bob Collins Across town at WBBM-FM, high-energy night jock Don Geronimo is back in action after a mild heart

WFOX Gainesville, Ga. news director Sage McCarey joins WPLO/ WVEE Atlanta as afternoon anchor Barrett's back. John Barrett, that is, at WZIP Daytona Beach as operations manager, the post he held until last August when he slipped across town to WNDB. The new lineup on the oldies outlet includes Barrett doing mornings, followed by Jack Stevens, afternooner Jeff Lewis and Rob King, season permitting on the AM daytimer. King also does weekends.

Vancouver's excited. Mike McCoy is back. After a cameo appearance in Toronto, the personality now fills the morning slot on FM 97, CJAZ ... Former "Wow Wee" (WOWI Norfolk) jock Caeser Gooding moves south on the Atlantic to Wilmington, N.C.'s WWIL. He also serves as music director at the urban outlet ... WCIL Carbondale loses Thom Thomas to tv. The former morning anchor and assistant news director defects to Paducah's WPSD-TV as a general assignment reporter. He's replaced by WDDD Marion news director Jay Pearce.

* *

Mike McVay adds four to his consultancy fold: Denver's KLIR, WRKA Louisville and WADC/ WIBZ Parkersburg ... Jeff Pollack now also aids Tucson's AC outlet What's new at George KCEE ... What's new at George Francis' WMAGic? In addition to great ratings (and they do a lovely graphic folder which looks like a miniature Arbitron report-if you're looking for something distinctive, glom a copy), they've also instituted a "Saturday Night At The Oldies" program, which generates over 150 calls an hour. Actually, it's Saturdaynight-at-the-not-very-oldies, as they concentrate on the mid '60s and '70s.

Proximity is paying off for Nash-ville's KZ Country (WJKZ-FM). Located on Music Row, the station has little trouble finding guests for its latest offering, a weekday morning seg-ment called "Coffee With Don," on which PD Don Keith spends the 9 to 10 a.m. hour chatting with a celeb, or near-celeb, while playing his or her music. KZ, by the way, can not only be seen Saturday nights at the Hall Of Fame Motor Inn, but now features a Tuesday evening showcase from the Bullpen Lounge at the Stockyard Restaurant.

YesterHits

HITS FROM BILLBOARD 10 AND 20 YEARS AGO THIS WEEK

POP SINGLES-10 Years Ago

- The Streak, Ray Stevens, Chess/Janus Dancing Machine, Jackson 5, Motown The Entertainer, Marvin Hamlisch, MCA
- The Loco-Motion, Grand Funk, Capitol
 The Show Must Go On, Three Dog Night.
- Dunhill
- Bennie & The Jets, Elton John. MCA
 Band On The Run, Paul McCarlney & Wings, Capitol
 Midnight At The Oasis, Maria Muldaur.
- (I've Been) Searchin' So Long, Chicago,
- You Make Me Feel Brand New,

POP SINGLES-20 Years Ago

- My Guy, Mary Wells, Motown
- Hello, Dolly!, Louis Armstrong. Kapp Love Me Do, Beatles, Tollie Bits And Pieces, Dave Clark Five, Epic

- Do You Want To Know A Secret, Beatles, Vee Jay Ronnie, 4 Seasons, Philips Don't Let The Rain Come Down
- Crooked Little Man), Serendipity
 Singers, Philips
 Dead Man's Curve, Jan & Dean. Liberty
 White On White, Danny Williams. United
- Artists

 10. It's Over, Roy Orbison, Monument

TOP LPs-10 Years Ago

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

TOP LPs-20 Years Ago

- The Beatles' Second Album, Capitol Hello, Dollyl, Original Cast. RCA Victor Meet The Beatles, Capitol Glad All Over, Dave Clark Five, Epic Honey In The Horn, Al Hirt, RCA Victor
- Kissin' Cousins, Elvis Presley. RCA Victor Introducing The Beatles, Vee Jay Funny Girl, Original Cast. Capitol Barbra Streisand/The Third Album,

- Days Of Wine And Roses, Moon River And Other Academy Award Winners, Frank Sinatra, Reprise

COUNTRY SINGLES-10 Years Ago

- Country Bumpkin, Cal Smith, MCA No Charge, Melba Montgomery, Elektra Pure Love, Ronnie Milsap, RCA Honey Moon, Feelin', Roy Clark, Oot

- Is It Wrong (For Loving You), Sonny
- James. Columbia
 The Streak, Ray Stevens. Barnaby
 Something, Johnny Rodriguez. Mercury
 I Will Always Love You, Dolly Parton.
- 9. On The Cover Of The Music City News,
- Buck Owens, Capitol

 10. Last Time I Saw Him, Dottie West, RCA

SOUL SINGLES-10 Years Ago

- I'm In Love, Aretha Franklin, Atlantic Don't You Worry 'Bout A Thing, Stevie Wonder, Tamla
- Dancing Machine, Jackson 5, Motown 4. Be Thankful For What You Got, William
- DeVaughn, Roxbury
 The Payback, James Brown. Polydor
 Satisfaction Guaranteed, Harold Melvin &
- the Bluenotes. Philadelphia International For The Love Of Money, O'Jays. Philadelphia International Let's Get Married, Al Green. Hi
- Can You Handle It, Graham Central Station, Warner Bros. 10. Hollywood Swinging, Kool & the Gang,

De-Lite.

That ends a 26-year WGN career



OZZY DROPS BY-WMMS Cleveland staffers get a visit from rocker Ozzy Osbourne during a coffee break. Shown from left are air personalities Matt The Cat and Denny Sanders, Osbourne, promotion and programming assistant Gina Iorillo and air personality Dia.

Telephones at Each Dining Booth

206 S. Beverly Dr. at Charleville, Beverly Hills, CA

(213) 274-5658

GREAT FOOD **OPEN 24 HOURS**

LARRY PARKER'S

DINER DINER

Survey for Week Ending 5/19/84

Radio

Featured Programming

His name may not ring a bell, and it certainly doesn't jibe with a radio jingle, but that isn't stopping Zbigniew Niemczycki from selling featured programming for Otis Conner Productions in Dallas to commercial stations in Western Europe. Niemczycki, a Pole based in Warsaw, has been plugging station IDs, commercial music, holiday features and a weekly adult contemporary countdown show to English-language outlets on the Continent since April for Conner's parent, the Curtis Publishing Co.

He's only been on the job for six weeks or so, and he hasn't made any major sales yet, but we expect that he'll do wonders with stations and their local advertising," reports Dr. George Weathersby, the Curtis Publishing chairman in Indianapolis. The Conner company, located in Dallas, has supplied its European rep with demo tapes so that stations can "improve their image and bolster their market share."

Niemczycki has almost a decade's worth of radio experience in Western Europe and plans to meet with Curtis and Conner officials during a visit to the States next month. His office number is 011-48-22-274-091 or 011-48-22-275-009.

* * *

Look for Dr. Ruth Westheiner to bow her "Sexually Speaking" show on NBC's The Source sometime in July. "Dr. Root" will do her sexual healing on an 800 number for two hours each Sunday night, say vice president Frank Cody, who expects to work out the specifics in the veeks ahead. At the recently convened NAB, Cody says that NBC reeded "a traffic cop" to coordinate the flow of people seeking counsel from the good doctor. "A common question is,

'Why didn't we put her on 'Talk-net' '," he remarks. "We think her appeal is more youthful. She's hot.

* * *

"Newsweek On Air" has begun its third year of broadcast on the RKO Radio Network with a marketing drive designed to support local stations in regional editions of Newsweek. Call letters, dial position and tune-in time for the 60-minute magazine-styled show are being prominently displayed in full-page, black and white ads. Currently featured on 122 stations, the program is taped on Saturdays for transmission by satellite Sunday mornings.

* * *

Commercial stations will receive "an improved stereo signal" beginning Dec. 1 when Mutual broadcasts the first of 20 consecutive Saturday afternoon programs featuring the stars of the Metropolitan Opera ... "Musicphone," the "Straight Talk" music feature from Airwaves Entertainment of Westwood, N.J., debuted last Monday (7) with a Rod Stuart interview on its new 900 number (410-TALK) ... Narwood's "Music Makers" program will rebroadcast a one-hour "Count Basie Special" the week of May 21 ... Orange Productions, the "Sounds of Sinatra" syndicator in Narbeth, Pa., has signed consultant Pete Salant.

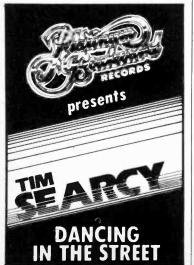
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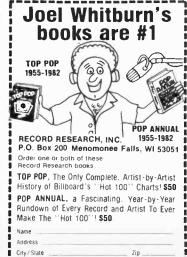
When Elvis died, Mickey Gilley wondered "if there would ever be a show commemorating my career." Hopefully he'll hang out until Memorial Day weekend, when The United Stations broadcasts a three-hour retrospective called "Mickey Gilley's Golden Decade" May 25-28.

LEO SACKS



SPRING IN BLOOM—Members of Heart pose before broadcasting ABC's live "Spring Break" concert with executives of Anheuser-Busch, the company that sponsored the nationally syndicated show. Pictured from left are Heart's Howard Lesse and Mark Andes, Busch's Paul Doherty, ABC's Corinne Baldassano, Heart's Ann and Nancy Wilson and Denny Carmassi, Busch's Bob Waibel, George Bleystone of Brand Development (a Budweiser agency) and Winston Simone, chairman of Great Eagle International Ltd., Brand Development's sister company.





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. Billboard ®

May 14-20, Deborah Allen, Country Closeup, Narwood Productions, one hour.

May 14-20, Bob Haggart, The Music Makers, Narwood Productions, one hour.

May 14-20, Gene Watson, Live Grom Gilley's, Westwood One, one hour.

May 14-20, Patti Austin, Special Edition, Westwood One, one hour.

May 14-20, Steve Perry, Off The Record Special, Westwood One, one hour. May 14-20, Motley Crue, Fast-

way, In Concert, Westwood One, 90 minutes. May 14-20, Kool & the Gang, Star Trak Profile, Westwood One, one hour.

May 18-19, Laura Branigan, The Hot Ones, RKO Radioshows, one hour.

May 18-20, Jon Butcher Axis, The Source, NBC, 90 minutes.

May 18-20, KC, Rick Dees' Weekly Top 40, United Stations, four hours.

May 18-20, Stylistics, Dick Clark's Rock, Roll & Remember, United Stations, four hours.

May 18-20, George Shearing, The Great Sounds, United Stations, four hours.

May 18-20, The Whites, The Weekly Country Music Countdown, United Stations, three hours.

May 18-20, Johnny Lee, Solid Gold Country, United Stations, three hours. May 18-20. Phil Collins. Captured Live!.

RKO Radioshows, one hour.

May 18-20, The British Invasion, Rock

Chronicles, Westwood One, one hour.

May 18-20, Nonsense Songs, Dr. Demento, Westwood One, two hours.

May 18-20, Steve Perry, Rush, Rock Album Countdown, Westwood One, two hours.
May 18-20, James Ingram, The Deele, The Countdown. Westwood One, two hours

May 19, Beatles Salute, Supertracks, Creative Radio Network, three hours.

May 19, Marie Osmond, Ray Stevens, Country Music's Radio Magazine, Creative Radio Network, two hours.

May 19, Tear Jerkers & Heart Breakers, Solid Gold Saturday Night, RKO Radioshows, five hours.

May 19, Ringo's Yellow Submarine, ABC Rock Radio Network, one hour.

May 19, David Frizzell, Shelly West, Silver Eagle, ABC Entertainment Network, 90 minutes.

May 19-20, Johnny Tillotson, Music & Memories, Strand Broadcast Services, three hours.

May 20, Kool & the Gang, Spotlight Special, ABC Contemporary Network, 90 minutes. May 20, City Rhythms with Frankie Crock-

er, ABC Youth Radio Network, 90 minutes. May 20, Struggles & Rewards, part two, Rolling Stone's Continuous History of Rock & Roll, ABC Rock Radio Network, one hour.

May 20, Genesis, part one, King Biscuit Flower Hour, ABC Rock Radio Newtork, one hour.

May 20-26, Marillion, BBC Rock Hour, London Wavelength, one hour.

May 21-25, Rob Halford of Judas Priest, Steve Perry of Journey, Gene Simmons of Kiss, Inside Track, DIR Broadcasting, 90 minutes. May 21-27, George Strait, Live from Gil-

ley's, Westwood One, one hour. May 21-27, Gladys Knight, Budweiser Concert Hour, Westwood One, one hour.

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

May 21-27, Pretenders, Off The Record Special, Westwood One, one hour. May 21-27, Pat Travers, Red Rider, In

Concert, Westwood One, 90 minutes.
May 21-27, Michael McDonald, Pop Concert, Westwood One, one hour.

May 21-27, Jerry Reed, Country Closeup, Narwood Productions, one hour. May 21-27, Count Basie, The Music Mak-

ers, Narwood Productions, one hour. May 25-27, Kansas, Heart, Captured Live!,

RKO Radioshows, one hour.

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

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

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

Copyright 1984. Billboard Publication No part of this publication may be represented in a retrieval system, or transar any form or by any means, electronic, man call, photocopying, recording, or otherwise out the prior written permission of the public temporari These are the most popular Adult Contemporary singles based or radio air play and listed in rank order. Week Last TITLE, Artist, Label & Number (Dist, Label) (Publisher, Licensee) This THE LONGEST TIME Billy Joel, Columbia 38-04400 (Joel, BMI) 1 AGAINST ALL ODDS (TAKE A LOOK AT ME NOW)
Phil Collins, Atlantic 7-89700 (Golden Torch, ASCAP/Hit And Run, PRS) 2 12 AGAINST ALL ODDS (TAKE A LOOK AT ME NOW)
Phil Collins, Atlantic 7-89700 (Golden Torch, ASCAP/Hit And Run, PRS)
HELLO
Lionel Richie, Motown 1722 (Brockman, ASCAP)
TIME AFTER TIME
Cyndi Lauper, Portrait 37-04432 (Epic) (Reilla, BMI/Dub Notes, ASCAP)
LET'S HEAR IT FOR THE BOY
Deniece Williams, Columbia 38-04417 (Ensign, BMI)
MYSTERY
The Manhattan Transfer, Atlantic 7-89695 (Rodsongs/Almo, ASCAP)
THERE'S NO EASY WAY
James Ingrami, QWest 7-29316 (Warner Bros.) (ATV/Mana & Weil, BMI)
EYES THAT SEE IN THE DARK
Kenny Rogers, RCA 13774 (Gibb Bros.Music/Unichappell,BMI)
TERMS OF ENDEARMENT
Michael Gore, Capitol 5334 (Ensign, BMI)
BELIEVE IN ME
Dan Fogelberg, Full Moon/Epic 34-04447 (Hickory Grove/April, ASCAP) 3 12 4 10 5 **5**) 13 6 7 8 8 12 5 9 5 9 BELIEVE IN ME
Dan Fogelberg, Full Moon/Epic 34-04447 (Hickory Grove/April, ASCAP)
DON'T ANSWER ME
The Alan Parsons Project, Arista 1-9160 (Woolfsongs/Careers, BMI)
TO ALL THE GIRLS I'VE LOVED BEFORE
Julio Iglesias And Willie Nelson, Columbia 38-04217 (April/Casa David, ASCAP) 10 15 11 4 11 12 9 11 WE'RE GOING ALL THE WAY 13 6 12 THEY DON'T KNOW
Tracey Ullman, MCA 52347 (Stiff, PRS)
LOVE WON'T LET ME WAIT 14 11 10 15 14 9 Johnny Mathis With Deniece Williams, Columbia 38-04379 (John Mat/Mighty Three/Friday's Child/WIMOT, Shell Sounds, BMI) | PRETEND Kim Carnes, EMI-America 8202 (Zomba, ASCAP) SAIL AWAY 16 19 5 17 17 8 The Temptations, Gordy 1720 (Motown) (Stone Diamond/Golden Touch, The Temptations, Gordy 1720 (Motown) (Stone Diamond/Golden Touch, BMI)

I CRY JUST A LITTLE BIT Shakin' Stevens, Epic 34-04338 (Not Listed)

JUST ANOTHER WOMAN IN LOVE Anne Murray, Capitol 5344 (Southern Nights, ASCAP)

HOLD ME NOW Thompson Twins, Arista 1-9164 (Zomba)

I JUST CAME HERE TO DANCE Peabo Bryson/Roberta Flack, Capitol 5353 (Hall Clement, BMI)

WHEN WE MAKE LOVE Alabama, RCA 13763 (Caveson/Welbeck, ASCAP/Warner-Tamerlane, BMI)

UNFAITHFULLY YOURS (ONE LOVE)

Stephen Bishop, Warner Bros. 7-29345 (Stephen Bishop,BMI)

DOWNTOWN DOILY Parton, RCA 13756 (MCA, ASCAP)

DISENCHANTED

Michael Martin Murphey, Liberty 1517 (Choskee Bottom/Kahala/Timberwolf, ASCAP/BMI)

THINK TOO MUCH

Paul Simon, Warner Bros. 7-29333 (Paul Simon, BMI)

IT'S A MIRACLE Culture Club, Virgin/Epic 34-04457 (Virgin, ASCAP/Pendulum/Warner-Tamerlane, BMI)

FRIEND OF A FRIEND

Amanda Homi & Brian Jarvis, GRP 3004 (Morgan Ames/Desert Planet/Roaring Fork, BMI)

MISS ME BLIND

Culture Club, Virgin/Epic 34-04388 (Virgin, ASCAP)

IF EVER YOU'RE IN MY ARMS AGAIN

Peabo Bryson, Elektra 7-69728 (Almo/Prince Street, ASCAP/Snow/Dyad, BMI)

OLYMPIA

Sergio Mendes, A&M 2623 (Dyad, BMI) 18 23 6 19 25 4 20 16 13 21) 26 3 29 3 22 22 13 23 24 20 6 25 31 2 27 27 NEW EN 28 37 24 29 30 NEW 31 18 OLYMPIA Sergio Me Sergio Mendes, A&M 2623 (Dyad, BMI) COME WHAT MAY 32 32 4 Lani Hall With Herb Alpert, A&M 2632 (Irving, BMI/Almo, ASCAP)
SELF CONTROL 33 34 3 SELF CONTROL
Laura Branigan, Atlantic 7-89676 (Edition Sunrise/Careers, BMI)
MY EVER CHANGING MOODS
The Style Council, Geffen 7-29359 (Warner Bros.) (Colgems-EMI, BMI)
YOU CAN'T GET WHAT YOU WANT
Joe Jackson, A&M 2628 (Pokazuka/Almo, ASCAP)
ALMOST PARADISE...LOVE
Miles Report And Ann Wilson Columbia 38-04418 (Ensign BMI) 35 3 34 35 39 2 36 NEW ENTRY ALMOST PARADISE...LOVE
Mike Reno And Ann Wilson, Columbia 38-04418 (Ensign, BMI) I DON'T WANNA LOSE YOUR LOVE
Crystal Gayle, Warner Bros. 7-29356 (Sixty-Ninth Street, BMI)
LOVE ME IN A SPECIAL WAY
DeBarge, Gordy 1723 (Motown) (Jobete, ASCAP)
LOVE WILL SHOW US HOW
Christine McVie, Warner Bros. 7-29313 (Alimony, BMI/Cement Chicken, ASCAP) 37 21 30 8 38 NEW ENTRY 39 ASCAP)
SOMEONE IS FALLING IN LOVE
Karly Mattea, Mercury 818289-7 (Polygram) (Atlantic/Boquillas
Canyon/Criterion/Space Case, BMI/ASCAP)
GOT A HOLD ON ME
Christine McVie, Warner Bros. 7-29372 (Alimony, BMI/Cement Chicken, 40 33 41 28 16 ASCAP)
ALMOST OVER YOU
Sheena Easton, EMI-America 8186 (Michael H. Goldsen/Carload Of
Us/Sweet Angel/Attantic, ASCAP/BMI)
HERE COMES THE RAIN AGAIN 42 41 24 43 36 15 Eurythmics, RCA 13725 (Blue Network, ASCAP)
THIS WOMAN
Kenny Rogers, BCA 13710 (Gibb Brothers/Unichappell, BMI)
YOU'RE LOOKING LIKE LOVE TO ME 38 18 44 40 20 Peabo Bryson/Roberta Flack, Capitol 5307 (All Seasons/Corbett Music Plus/Hearts Delight, ASCAP)
THAT'S NOT THE WAY (IT'S S'POSED TO BE)
Anne Murray, Capitol 53 (f'inpareil/Kazzoom, ASCAP)
AUTOMATIC
Pointer Sterm Placet 13306 (100) 45 44 16 46 47 45 10 AUTOMATIC
Pointer Sisters, Planet 13730 (RCA) (Music Corp. of
America/Fleedleedle/MCA, BMI/ASCAP)
A NIGHT IN NEW YORK
Elbow Bones And The Racketeers, EMI 8184 (Bar Twenty Songs/Perennial
August, BMI)
THE LANGUAGE OF LOVE
Dan Fogelberg, Full. Moon/Epic 34-04314 (Hickory Grove/April, ASCAP)
THAT'S ALL
Genesis, Atlantic 7-89724 (Pun/Warner Bros.Music ASCAP) 48 47 10 46 49 15 48 50

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).

MAY 19, 1984, BILLBUAKU

Billboard &

Survey for Week Ending 5/19/84

Rock Albums & Top Tracks

Top Tracks

				Rock Albums				Top Tracks
ř	Week	Las! Week	Weeks On Chart	ARTISTTitle, Label	This	Last Week	Weeks On Chart	ARTIST—Title, Label
(1) 1	11	THE CARS-Heartbeat City, Elektra	1	2	9	SLADE-Run, Runaway, CBS Associated WEEKS
	2	3	12	SCORPIONS-Love At First Sting, Mercury	2	4	8	THE CARS-Magic, Elektra
	3	4	9	SLADE-Keep Your Hands Off My Power Supply, CBS Associated	3	7	7	STEVE PERRY-Oh, Sherrie, Columbia RUSH-Distant Early Warning, Mercury
	4	2	7	STEVE PERRY-Street Talk, Columbia	5	3	9	NIGHT RANGER-Sister Christian, MCA
	5	5	29	NIGHT RANGER-Midnight Madness, MCA	6	8	10	HUEY LEWIS AND THE NEWS-Heart Of Rock
	6	8	35	HUEY LEWIS AND THE NEWS-Sports, Chrysalis	7	11	12	& Roll, Chrysalis SCORPIONS—Rock You Like A Hurricane,
	7	6	4	RUSH-Grace Under Pressure, Mercury	1		12	Harvest
	8	7 15	19	VAN HALEN-1984, Warner Bros. Z.Z.TOP-Eliminator, Warner Bros.	8	12	6	Z.Z.TOP-Legs, Warner Bros.
	10	11	13	DAVID GILMOUR-About Face, Columbia	9	6	11	THE CARS-You Might Think, Elektra CYNDI LAUPER-Time After Time, Portrait
	11	22	7	JOE JACKSON-Body And Soul, A&M	10	13	5	ORION THE HUNTER—So You Ran, Epic
	12	16	4	ORION THE HUNTER-Orion The Hunter, Portrait	12	17	8	JOE JACKSON-You Can't Get What You Want,
	13	24	23	CYNDI LAUPER-She's So Unusual, Portrait				A&M
1	14	46	2	SOUNDTRACK-Streets Of Fire, MCA	13	19	6	THE FIXX—Deeper And Deeper, MCA SCORPIONS—Big City Nights, Mercury
1	15 16	14	4 2	DUKE JUPITER-White Knuckle Ride, Morocco JEFFERSON STARSHIP-Nuclear Furniture,	14	10	16	VAN HALEN-I'll Wait, Warner Bros.
		4		Grunt	16	16	8	DAVID GILMOUR-Murder, Columbia
	17 18	9	13	THE PRETENDERS—Learning to Crawl, Sire SOUNDTRACK—Against All Odds, Atlantic	17	34	2	JEFFERSON STARSHIP—No Way Out, Grunt
	19	21	7	ICICLE WORKS-Icicle Works, Arista	18	20	6	ICICLE WORKS-Whisper To A Scream, (Birds Fly) Arista
	20	10	12	TONY CAREY-Some Tough City, MCA	19	5	11	TONY CAREY—A Fine Fine Day, MCA
	21	17	8	HAGAR/SCHON/AARONSON/SHRIEVE— Through The Fire, Geffen	20	24	4	DUKE JUPITER-Little Lady, Morocco
	22	23	15	HOWARD JONES-Humans Lib, Elektra	21	9	14	THE PRETENDERS-Show Me, Sire
	23	25	6	TALK TALK-It's My Life EMI-America	22	21	8	HOWARD JONES-What Is Love, Elektra
	24	34	3	ROGER WATERS-The Pros And Cons Of Hitchhiking, Columbia	23	41	3	ROGER WATERS-5:01 AM (The Pros And Cons Of Hitchhiking), Columbia
	25	13	29	YES-90125, Atco JOHN COUGAR MELLENCAMP-Uh-Huh,	24	29	4	CHRISTINE McVIE—Love Will Show Us How, Atlantic
1	26	19	31	Riva/Mercury	25	28	9	BERLIN-No More Words, Geffen
1	27	27	17	CHRISTINE McVIE—Christine McVie, Warner Bros.	26	39	2	BILLY IDOL-Eyes Without A Face, Chrysalis
	28	36	4	RATT=Out Of The Cellar, Atlantic	27	23	6 9	TALK TALK-It's My Life, EMI-America JOHN COUGAR MELLENCAMP-The Authority
	29	30	7	BERLIN-Love Life, Geffen	28	15	9	Song, Riva/Mercury
1	30	41	2	BILLY IDOL—Rebel Yell, Chrysalis	29	47	4	RATT-Round And Round, Atlantic
	31	20 31	13	THOMPSON TWINS—Into The Gap, Arista SOUNDTRACK—Footloose, Columbia	30	35	4	HAGAR, SCHON, AARONSON, SHRIEVE— Whiter Shade Of Pale, Geffen
1	33	29	15	WANG CHUNG-Points On A Curve, Geffer	31	NEW	ENTRY	CHICAGO-Stay The Night, Warner Bros.
	34	28	16	DWIGHT TWILLEY-Jungle, EMI/America	32	27	10	WANG CHUNG-Dance Hall Days, Geffen
	35	18	10	THE ALAN PARSONS PROJECT—Ammonia Avenue, Arista	33	58	2	VAN STEPHENSON-Modern Day Delilah, MCA
	36	39	4	MOTLEY CRUE-Shout At The Devil, Elektra	34	NEW	ENTRY	MANFRED MANN'S EARTH BAND-Rebel, Arista
ı	37	33	9	THE GO-GO'S-Talk Show, I.R.S.	35	32	8	THE CARS-Hello Again, Elektra
	38	35	16	BON JOVI-Bon Jovi, Mercury THE GREG KIHN BAND-Kihntageous,	36	NEW	ENTRY	THE GREG KIHN BAND-Reunited, Berserkley
	39	NEW E	NTRY	Beserkley	37	14	15	YES-Leave It, Atco
	40	37	25	MANFRED MANN-Somewhere In Afrika, Arista	38	25	13	PHIL COLLINS—Against All Odds, Atlantic
	41	42	2	RUSS BALLARD-Russ Ballard, EMI-America	39	36	18	VAN HALEN-Panama, Warner Bros. THE GO GO'S-Head Over Heels, I.R.S.
	42	49	2	CHICAGO-Chicago 17, Warner Bros.	40	33	3	DURAN DURAN-The Reflex, Capitol
1	43	50	2	VAN STEPHENSON-Righteous Anger, MCA	42	56	2	MOTLEY CRUE-Too Young To Fall In Love,
1	44	43	3 7	PSYCHEDELIC FURS-Mirror Moves, Columbia SOUNDTRACK-Up The Creek, Pasha				Elektra
	45 46	32	10	SOUNDTRACK-Hard To Hold, RCA	43	22	9	RICK SPRINGFIELD-Love Somebody, RCA DWIGHT TWILLEY-Little Bit Of Love,
	47	38	5	INXS-The Swing, Atco	44	44	2	EMI/America
	48		NTRY	WHITESNAKE-Slide It In, Geffen	45	55	2	RUSH-Red Sector "A", Mercury
	49	45	3	ULTRAVOX-Lament, Chrysalis	46	48	2	RUSS BALLARD-Voices, EMI/America
	50	NEW E	TRY	R.E.MReckoning, I.R.S.	47	51	3	RUSH-The Body Electric, Mercury PSYCHEDELIC FURS-The Ghost In You,
				Top Adds	48	46	2	Columbia STEVE PERRY-She's Mine, Columbia
	1	1	D RID I 2 Inch)	ER-Young Thing, Wild Dreams (Rock Me), Capitol	50	30	9	STEVIE NICKS-Violet And Blue, Atlantic
	2) `		G KIHN BAND-Kihntageous, Beserkley	51	52	3	BON JOVI-She Don't Know Me, Mercury
				PELIC FURS-Mirror Moves, Columbia	52	NEW	ENTRY	BIG COUNTRY-Wonderland, Mercury
	3				53		6	INXS-Original Sin, Atco
1	4			ON STARSHIP-Nuclear Furniture, Grunt	54		3	KENNY LOGGINS-I'm Free, Columbia ULTRAVOX-One Small Day, Chrysalis
	5			RACK-Streets Of Fire, MCA	55 56		1	THE ALAN PARSONS PROJECT—Don't Answer
	6	l.		PHENSON-Righteous Anger, MCA ANT-Romlancing The Stone, Portrait/CBS (12	55			Me, Arista HAGAR,SCHON,AARONSON,SHRIEVE—Missing
1	13	Inc		, , , , , , , , , , , , , , , , , , , ,				You, Geffen

Radio

Pro-Motions

Station: KBEQ Kansas City (top 40) Contact: Bobby Mitchell, morning personality

Concept: The Great Lightning Bug

Execution: Mitchell, who hosts the "Q-Zoo," has come up with "truly the world's dumbest contest, but certainly the fairest." Feeling that telephone contests are unfair due to rotary dialing, long distance calling (not to mention antiquated step-by-step phone systems, which listeners don't even realize are a major hindrance!), Mitchell, tongue firmly planted in cheek, instituted the "Great Lightning Bug Hunt." The prize, \$1,000, given to the first person to collect 104 (dial position) live lightning bugs, is more than dwarfed by the helpful hints given on the morning show and the reading of rules, which include: 1. Lightning bugs must be alive; 2. Bugs must be delivered in person to the Q Morning Zoo; 3. Owners and employees of lightning bug farms not eligible; 4. People flying to faraway lands to capture foreign lightning bugs are also excluded; 5. No cheating, and 6. Don't be a jerk.

Ads in the local papers have alerted listeners to their potential semifortune, and on-air experts have painstakingly explained flight patterns, eating habits and mortality rates in glass jars, while local stores were alerted to the potential run on bug nets and glass jars. According to Mitchell, it's unique, unprecedented and certain to make broadcast history

Station: KLOK-FM San Francisco

Contact: Rick Sadle, operations manager

Concept: The Great San Francisco Song Showdown & Tea Dance

Execution: A few weeks back, San Francisco Chronicle writer Warren Hinckle claimed that no one in town liked the city's theme song, "I Left My Heart In San Francisco." According to Hinckle, only tourists liked it. What was needed was a lively, robust song like "San Francisco" from the 1936 movie of the same name featuring Jeanette McDonald and Clark Gable in an earthquake dilemma. Cheery.

Nonetheless, Supervisor Quentin Kopp drew up a resolution to make the change, while Mayor Dianne Feinstein, who favors the original, said she'll veto anything they pass. In stepped KLOK, which underwrote the cost of keeping City Hall open an extra two hours in order for residents to come in and hear the Royal Society Jazz Band perform a wide variety of San Francisco songs, prior to a vote of the board on the issue. Ballots were passed by KLOK to all who showed up to hear not only the Royal

Society band but a 24-man rugby team in rugby uniforms, the Gay Men's chorus, Chinese grade school kids, and, direct from L.A.—because the leader of the Royal Society band, Don Neely, hates the song "I Left My Heart In San Francisco" so much that he has a clause in his contract which says he does not have to play it-a duet who indeed sang "I Left My Heart In San Francisco" to the tune of "San Francisco," and vice versa. "It was a real 'Gong Show' event," laughs Sadle.

Station: WRKR Racine (AC) Contact: Pat Shanahan

* * *

Concept: Outrageous Contest Execution: It's been done in several markets, and the bottom line is, nothing a station or PD can conjure up equals the imagination of some listeners. Here WRKR asked its audience, 'What's the most outrageous thing you would do to win a 7.35 carat sapphire?" (value \$5,400). Answers have to be legal, moral, safe and feasible. Those selected must be willing to act out their fantasy in front of a crowd of listeners (often at a client location) and celebrity judges.

Among responses from listeners across the nation were a guy who filled his brand new Cadillac with spaghetti sauce while a friend became a human croissant; a woman who shaved her head, donned a wig made of manure and sang "I Feel Pretty"; and a strong-lunged gent who blew a ball to the top of a hill in a Houston park while chained to four blindfolded, bikini-clad beauties. The key here is adequate crowd control.

Station: WASH-FM Washington (contemporary)

Contact: Kathi Kolodin Concept: Free traffic brochure

Execution: In conjunction with WASH sponsor Koons Ford, 97 Wash FM has introduced the Koons Ford Cruiser, which travels the highway during rush hours aiding stranded motorists. Additionally, through the station and the Ford dealer, a comprehensive and well-laid-out pamphlet offering preventative tipsand, more importantly, suggestions for safely surviving an on-the-road crisis—is available. Perhaps the most interesting aspect of the brochure is the reverse side, featuring a sign in very large letters that simply says "HELP."



THROUGH THE ROOF—KOST Los Angeles contest winner Victor Guiterrez takes the keys to his new Audi from station air personality David K. Jones, right. The giveaway was part of the KOST/Yoplait yogurt promotion. Standing from left are Gil Fejes of General Mills, Janklow Ingles Productions president Don Janklow and Yoplait's Claire Koffler.

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

RED RIDER-Young Thing, Wild Dreams (Rock

RUSH-Between The Wheels, Mercury

THOMPSON TWINS-Doctor Doctor, Arista

Me), Capitol

58

59 43

60

BILLY IDOL-Rebel Yell, Chrysalis

PAUL HAIG-The Pros And Cons Of Hitchhiking, Columbia

DUKE JUPITER-White Knuckle Ride, Morocco

8

The Saga of Special Issue June 30, 1984 Written by ROBERT HILBURN Pop Music Critic for the Los Angeles Times, and guest contributors

THE ARTIST

THE MUSIC

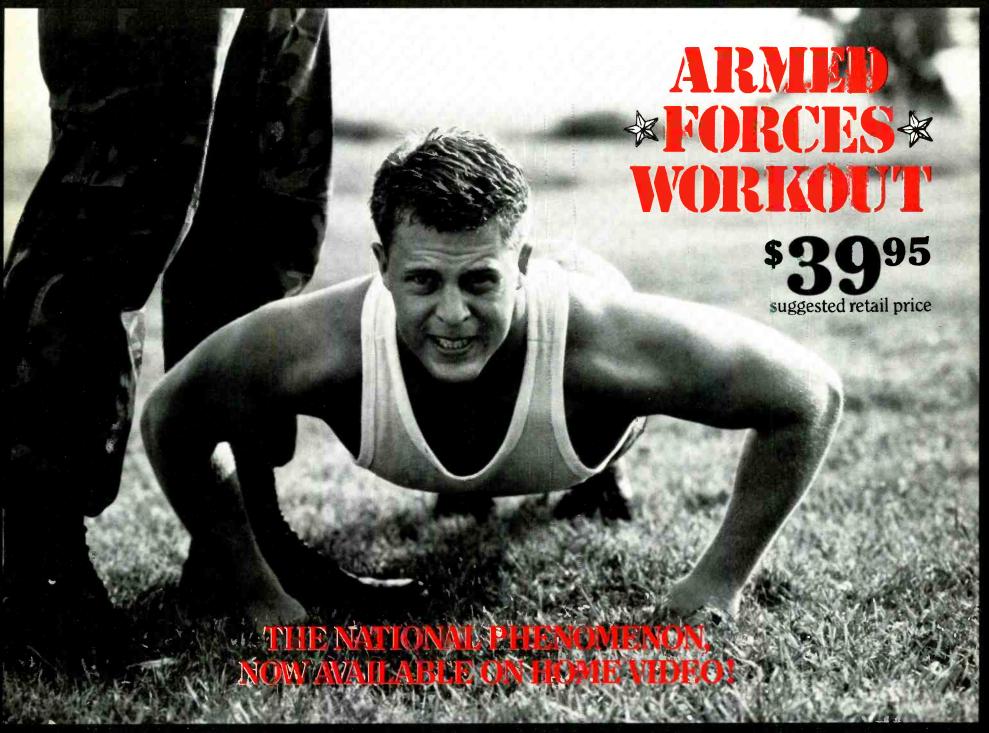
THE IMPACT

THE FUTURE





ATTEN-SHUN! THE VIDEO IS HERE!



Are your customers really serious about getting into shape? You bet they are! And this is the video program they want!

Featuring:

- * Master Gunnery Sergeant Bill Dower, the man who trained Lou Gossett, Jr. for his Oscarwinning performance in "An Officer and A Gentleman."
- ** Hot music backgrounds, including "Eye of the Tiger," "She Blinded Me With Science," and "Do You Really Want To Hurt Me." Beginner and Advanced Sessions.
- * A complete training course, including Warm-Up, Aerobics, Physical Readiness Training, Stretching and Cool-Down.
- * The same exercise routines actually done by the men and women of the Armed Forces, including the "Daily Seven."
- * All the exercise routines included in the new hit record album "Armed Forces Workout" from K-Tel, now a nationwide bestseller!
- * ARMED FORCES WORKOUT has already been featured on THE TODAY SHOW and in local TV newscasts and newspapers coast-to-coast.

ARMED FORCES WORKOUT
IT'S THE ONLY EXERCISE CHALLENGE YOUR CUSTOMERS EVER NEED!
* National Release Date: June 20, 1984 *

VHS: VA2022; Beta: VB2022; 60 Minutes; U.S. Only © 1984 Vestron Video, P.O. Box 4000, Stamford, CT 06907

RREED FORCES WORKEDIT record album available from Dominion Music corporation, a decision of R-fel International Inc.

Background recordings are sound-alikes and not the crigenal artists' recordings.



MAY 19, 1984, BILLBOARD

Retailing



BUILT TO SIGN—The Michael Schenker Group prepares to deal with over 500 fans who showed up at Texas Tapes & Records in South Houston to get autographs. Shown from left are group members Chris Glen, Andy Nye, Gary Barden, Ted McKenna and Schenker.

VSDA Looks To Clone Southern Calif. Chapter

LOS ANGELES—The Southern California chapter of the Video Software Dealers Assn. (VSDA) is regarded as so successful that the national organization recently met with the local group's leaders to map out how it can be cloned, says chapter president Albert Diedrich.

Here from VSDA's staff headquarters in Cherry Hill, N.J., Mickey Granberg, executive director of both the National Assn. of Recording Merchandisers (NARM) and VSDA, huddled with Diedrich and his board prior to NARM's board meeting here May 1-2.

Diedrich, head of three-unit Video Station in Anaheim, Los Alamitos and Brea, says timely agenda items, a market where reportedly 15 new stores open monthly, and a set meeting calendar are three factors giving the chapter a strong image. Diedrich says representatives of 31 stores attended the May 2 meeting, adding, "Seven were stores we'd never seen before."

The Southern California VSDA chapter's meeting was highlighted by presentations by three business computer firms: BMS, Mysoft and RTI. Diedrich says his stores can retrieve

customers' last 10 movie rentals "like at an airline reservation counter."

All the same, he contends, video dealers are disappointed by systems sold to them that do not have enough capacity or lack multi-terminal features. "We have four terminals in Anaheim and one each in Brea and Los Alamitos," he notes.

Chapter founder John Pough, national VSDA treasurer and head of Videocassettes Unlimited, Santa Ana, says the chapter benefited by being born during a crisis. "The Warner rental plan is what really brought us together," Pough says. He also credits dedicated board members who persevered as the chapter went from monthly to six annual meetings in 1982.

The chapter features ongoing vendor merchandising presentations. The most recent saw MCA and Warner introduce new products and p-o-p items. Both Pough and Diedrich see record/tape chains starting to join the chapter. A 50-store membership is anticipated by summer, they say.

The chapter meets at a Griswold's in suburban Fullerton on the first Tuesday night of every other month.

Vid Test At National Record Mart Pittsburgh-Based Chain Unveils Pilot Store Concept

By EARL PAIGE

PITTSBURGH—As it did previously with computer software and video games, National Record Mart is now testing videocassette rental. Just opened is a department within the downtown Wood & Oliver Oasis unit, a pilot store concept that could find the chain moving steadily into video, according to Jim Grimes, vice president.

The locally-based chain, which has almost 100 units, is no stranger to video. Like other record/tape chains, National Record Mart entered video early on, but backed off when rental plans became complicated and list sale prices were still high.

All the same, National moved strongly into CED videodisks, initially stocking the configuration chainwide. Lately, Grimes says there has been some retrenching. "We've pulled back so that CED is just in the stores that showed stronger action."

Around 175 titles are currently stocked, and Grimes says that RCA's recent announcement that it was discontinuing the CED player was not a surprise for National's management. The chain never considered rental of disks, he says.

By introducing video in an Oasis unit, National can watch the new product category and do considerable experimenting. National has several Oasis units which are not identified by consumers as part of the total chain.

Initially, National is going with a \$4 nightly rental fee, with the club membership at \$29.95, renewal \$10.

Grimes says a fairly representative title mix consists of 1,000 VHS and 500 Beta units. Club members get a 10% discount off new movie purchases and accessories.

Keyed to the transient commuter traffic, the store is offering a "rush hour" special: \$3 per movie if rented after 4 p.m. and returned prior to 11 a.m. weekdays. Sunday is a free day for rentals, as the store is not open. Grimes says Pittsburgh is the number three market in the U.S. for corporate headquarters, resulting in masses of shoppers during noon hours.

In terms of interior design, the store has video rental at a rear counter. There are still some merchandising options being studied. A video monitor may be installed up front

The chain's executives are also watching the video music market closely. The idea in the pilot store is to find out how the video section can be integrated with a basic record/tape-buying clientele.

National has been successful in adapting special sections in stores before. In another downtown site here, a large area is set aside for Compact Discs in the rear of what is otherwise an exclusively classical annex. An elaborate stage with a CD demonstration going all the time dramatizes the new product category.



VIDEO OASIS—National Record Mart's entry into video rental is integrated by way of the department seen here into the chain's new Oasis unit at 306 Sixth in Pittsburgh.

∠ On Target

Girls Returning To Record Stores

By MIKE SHALETT

A strange thing has happened to the record buying public in the last two years. The girls have come back!

Once, the music industry lived off the dollars of screaming young girls, through the likes of Sinatra, Elvis and the Beatles. But in the late '60s and the '70s, the young female audience for pop music virtually disappeared.

Managers and acts who struggled to nurture an audience of early adolescent girls met a disappointing fate. David Cassidy, Shaun Cassidy, Joey Travolta, Leif Garrett and an army of hopeful teen idols found themselves, at best, with a brief moment of glory followed by almost instant anonymity, and, at worst, with no glory at all.

Market research done in the late '60s and throughout the '70s showed that the new market for music was overwhelmingly male. A study commissioned by Rolling Stone in 1969, for example, revealed that the magazine's audience—which reflected the nature of the newly emerging rock fan—was 80% male.

Now, the latest Street Pulse surveys tend to indicate that the audience, once again, is going through a massive gender shift. Those crowds of girls standing outside hotels waiting for a glimpse of Duran Duran or Menudo, those hordes of females rushing to the newsstand to buy any publication with Michael Jackson's name somewhere on the cover, are

The Street Dules date married at

"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 consultantcy 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.

males are still in the majority among record buyers (59%). But the percentage of female buyers has doubled, soaring from 20% to 41%.

What does this mean for those of us selling music? Who makes up this new army of girls and women? How old are they? What kind of music do they want to buy? What radio formats do they favor?

First, age. Yes, the teeny-boppers are back. These new female record buyers are young. Almost a quarter of them are under 15. The vast majority of male record buyers (69%) are over 18. But the bulk of the female harmonic (49%) are in the 15.

What about their musical tastes? They like soft rock a lot more than males do. In fact, it's their favorite form of music. They like hard rock a lot less than males do. But don't count them totally out as heavy metal fans; almost 14% do say hard rock is their favorite form of music.

What about new wave? The new females like new wave almost as such as they like soft rock. In fact, close to 63% of the female record buyers we polled said that either soft rock or new wave were their favorites. No wonder Boy George is so popular.

Where does the new female buyer find out about the music she likes? Radio. She is more likely to say she's heard of the record she's buying on the radio then her male counterpart. She is also more likely to have heard of the record on MTV than a male.

Does the return of the female mean that the single is about to go through a revival? Maybe. Females are almost twice as likely to buy singles as males. But 50% of females buy no singles at all!

As for the radio format she prefers, it's top 40. But don't rush out and fire all your AOR promo men or cancel all your AOR advertising. Her second favorite format—trailing by only 6.8% (37.5% to .30.7%)—is

Among males, AOR is the overwhelming favorite (41.4% to 27%). But why bother with males when all these females are rushing through the aisles of the stores? Because males are still in the majority. And, more im-



Retailing

25-YEAR OLD STORE/ONE STOP

Fletcher's Holds Its Own In Chi

By MOIRA McCORMICK

CHICAGO—The economic recovery has yet to make itself felt here on the south and west sides, where high unemployment, especially among young blacks, still affects record/tape stores. "We're maintaining," is the way one-stopper Estes Fletcher puts it.

Actually, Fletcher's One Stop Records & TV Sales at 450 E. 75 St. has weathered more than one economic rough spot in its 25 years at the same location. Of a total of 20,000 square feet, 5,000 is devoted to retail.

On the wholesale side, where prerecorded video will soon be added to the staples of records/tapes, needles and other accessories, Fletcher claims 100 store accounts. That's double what it was in the early '60s



• Continued from page 27

portant, because males are almost twice as likely to be heavy buyers as females.

In conclusion, then, it's time to turn our attention back to the female audience, an audience that loves top 40, likes AOR, and is mad about soft rock and new wave, an audience that more often than not is of high school or junior high school age. But unlike the golden era of the female fan—1942 to 1968—the hordes of gushing girls have not yet become the majority of our consumers, and perhaps never will again. The feminine force may be back, but the male music consumer is still a figure to be reckoned with.

when he converted from a tv/radio/ records sales and repair shop (the hardware was phased out but not the name).

"There were several other onestops operating at the time I went into it," recalls Fletcher, "but they were only servicing larger stores. I filled a void in servicing smaller outlets."

Today, there is even less one-stop competition, Fletcher believes. He cites Barney's (Billboard, Feb. 25) and Colorite Co., which he says mostly serve the northwest and west side areas, compared to Fletcher's eastern penetration.

Even so, Fletcher says it seems as if accounts are dropping faster than they can be picked up. "The employment situation may be getting better, but you don't really see it in the black community, particularly with younger people."

All the same, Fletcher acknowledges a "halo effect" from the Michael Jackson phenomenon and credits NBC's "Friday Night Videos," too. Other syndicated shows he feels have boosted music include "Hit City," "America Rocks" and the popular local production "Rock On Chicago!" He doesn't mention MTV because Chicago is still not wired for cable.

"Ever since the rock shows came out, our pop/rock stock has been doubled," Fletcher says, noting the newfound popularity of such artists as Cyndi Lauper, Duran Duran and Culture Club. Crossover artists such as Hall & Oates and Tom Tom Club have "always sold well, but even better now," he says.

Other trends Fletcher notes in-

dio/ clude the steady increase in video. He says a half dozen of his store customers are now into prerecorded movies, with many more carrying music video.

Prerecorded music cassettes are "not even 50%" of overall album sales. "They (cassettes) just don't seem to do as well in the r&b market," Fletcher says.

On the retail side, Fletcher maintains a fairly low profile. "Because we're a wholesaler, we can't be as aggressive on the retail end. Our prices are a little higher than our clients'." In fact, Fletcher is considering pulling out of retail altogether.



MAXELL MEDALS—In conjunction with the Summer Olympics, Maxell launches its "Capture The Gold" promotion for blank audio and videotape. The packages include scratch-off letters and symbols. Consumers with various lucky combinations can win up to \$25,000, while all Maxell buyers who mail in five game cards will receive a \$1 rebate on Maxell products.

CHAIN MOUNTS ALABAMA PUSH

Central South Sets Promo Pace

By EDWARD MORRIS

In this first of a series on Central South Music Sales, the firm's pace-setting retail promotion philosophy is examined. Central South embraces Central South Rack, Central South One Stop, Central South Black Gospel, Central South Christian Distributors. Central South Promotions, Central Media and the company's 44-unit Sound Shop retail chain.

NASHVILLE—Central South Music Sales, whose 44-unit Sound Shop retail chain is expanding throughout the Southeast, has enough geographic dispersion now to benefit from national media. An example of this reach was demonstrated in the firm's recent promotion with the 33-unit Truckstops of America that moved 11,000 cassettes from the RCA group Alabama's catalog.

Keyed to Alabama's truck-oriented album, "Roll On," the promotion was organized through Central Media, says Ann Gass, advertising director. Involved were p-o-p materials for each truck stop. Central Media also secured advertising allowances and arranged for the group to make a 60-second spot about the promotion that was aired on Music Country Radio Network, a nationally syndicated satellite-carried broadcast from here. Alabama also taped a program for continuous in-store play in which the members introduced the album cut by cut.

The success of the Alabama promotion now finds Central Media doing a followup, this time on Hank Williams Jr.'s new album, "Major Moves."

Central South Promotions, which creates and supplies to stores such music-related merchandise as clothing, posters and bumper stickers, is currently experimenting with direct-

mail sale of records. Its first item in this line was "Hank Williams 14 Greatest Hits."

Upcoming offers are "Jimmy Swaggarts's Greatest Hits" and "Jimmy Swaggart's Golden Hits." The records are priced at \$7.98 each, plus \$2 for postage and handling.

"The Hank Williams LP came out in November," says Chuck Adams, who heads the operation. Sales started out really well. Then we were covered by a Candlelite Williams promotion with practically the same cuts as on ours. At best, we shared the market."

The record promotion debuted in 10 test markets and has since spread to 90 markets, according to Adams. In addition, records are advertised on The Nashville Network, the national country music cable service. In some markets, tv time is purchased; in others, it is placed on a PI (per inquiry) basis.

"Whether we buy the ads or do a PI," Adams says, "is determined very much by applicability. For example, we purchased time on The Nashville Network until there was enough volume to switch to PI."

Central Promotions has prepared what Adams calls a "bounce back" catalog of records, a copy of which is sent back to the buyer with each record ordered. The catalog contains 2 000 country and gospel titles.

2,000 country and gospel titles.
Organizationally, Central South
Music Sales operations are planned
and carried out by a team that includes, in addition to top management, three area managers and a phalanx of district managers, each of
whom oversees three to five stores.

CURYTEMIC

Each Monday, planning sessions are neld in Nashville. They involve each of the department heads and the area managers. Two of these managers are located in Nashville; the third, who consults through a conference call hookup, is in Mississippi.

Central Media, the firm's advertising arm, handles advertising not only for the Sound Shops but also for such other record stores as Sounds Unlimited Port O' Call, White Dog and Hot Dog.

Central South was founded in 1970 by Randy Davidson, Chuck Adams and J.P. Bennett. The most recent Sound Shop store was opened in Forest City, N.C., and others are planned for Dothan and Auburn, Ala., Tampa and one other location yet to be announced.





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Retailing

Chicago Dealer Makes Switch From Billiards To Video

CHICAGO—From pool tables to video games to home video and now Compact Disc is not a path the average specialty chain follows, but it's how Video King here has burgeoned into a 17-unit web in just four years.

Management is now eyeing expansion into other states.

With the sales emphasis primarily on hardware, the chain headed by Michael Friedman recently opened its 17th unit at 46 E. Oak in the

Galgano Back In The Groove

CHICAGO—After a two-year hiatus, Galgano Records is back in the record and tape distribution business. According to founder Tony Galgano, the wholesaler has accrued over 115 accounts over the last two months since reinstating LPs and tapes.

Galgano says he "semi-retired" in 1982, turning his LP and tape inventory over to Progress Distributors and continuing to deal in 45s and 12-inch product. Also remaining in operation was Galgano Distributing Corp., a stereo hardware/blank tape wholesaler specializing in the Toshiba, Hitachi and Pioneer lines.

Upon Progress' demise several months 250, however, Galgano says

his son John "brought the list back" to the company's 10,000 square foot warehouse on N. Ravenswood in Chicago. Galgano junior is now presiding over Galgano Records, but the elder Galgano says he's "still involved in the whole picture."

Although Galgano's current 115 accounts represent a drop in numbers from the 500-600 clients serviced by the wholesaler only three years ago, Galgano senior says, "A lot of those people never paid their bills; it was a

headache trying to collect money. This time, we've only taken back those accounts we could trust to pay their bills." North Michigan Ave. shopping district. After bowing five units in 1980, two in 1981, six the next year and three in 1983, Video Kir.g is the market's dominant chain of its kind. Most of its stores are 3,000-4,000 square feet in size.

The one constant ir the chain's steady growth has beer anticipation of home entertainment trends, indicates Friedman, who joined what was then Minnesota Fats Billiard & Leisure Centers in 1966, three years after the chain's inception. He became president in 1974 and purchased the business three years later.

Almost immediately upon Friedman's taking over, the chain added Atari video games. "Pool tables were very successful," Friedman says, "but there's a problem: They don't wear out or become obsolete."

Friedman rode the video game boom and claims sales "second only to Sears during 1977-78." The next product category was VCRs, and eight months and \$3 million in inventory later the five existing billiard stores were re-configured as Video King units on Sept 5, 1980.

The five units included one in Lincolnwood, home of the corporate parent firm Rozel Industries, with others in Schaumburg, Lombard, Oak Lawn and Merrillville, Ind. Friedman puts the cost of remodeling at under \$10,000 per unit.

Video King has been price-competitive from the beginning. "We like to be 10% below anyone else," says Friedman. The chain began with Magnavox and RCA VHS units and later GE and Saryo for Beta; VHS units now outpace four to one. The stores emphasize accessories—everything from video cameras and large screen television to videodisk players.

It was only last year that the chain

added CD along with Beta Hi-Fi systems, boom boxes and stero rack units. "We saw it (audio) as a natural evolution," Friedman says. He intends to offer three or four CD players and as much software as possible and be geared up by next month, stocking Fisher and Magnavox.

Overall, video software is just 5% of total gross, with sales considered negligible. The stores stock the top 10 sales chart items. Rental prices were previously tiered at \$1, \$2.95 or \$3.95 per night, with a \$4.95 tag for new releases and hot sellers. Now the fee is standardized at \$3.50.

The chain advertises as aggressively as it prices. Weekly print in both dailies is buttressed by tv at least 40 weeks a year. "We have 10 big sales a year," Friedman says, putting repeat customers at 25% of total transactions and referrals at 35%.

MOIRA McCORMICK

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

FOPULAR ARTISTS
CHOIRBOYS LP Atco 90161 1 (WEA) \$8.98 CA 4 90161 \$8.98
FIRESIGN THEATRE Nick Danger In The Three Faces Of AI LP Rhino RNLP 812
FRANKENSTEIN AND THE ALL STAR MONSTER BAND LP Mystery MY 771 (Allegiance)
GAME THEORY Distortion LP Rational RGP 8405
INXS The Swing LP Atco 90160 1 (WEA) \$8.98 CA 90160 4 \$8.98
JOSEPH, MARGIE Ready For The Night LP Cotillion 90158 -1 (WEA)
ROBERTSON, ERIC Presents Piano Hits LP MCA SE 5483 \$8.98 CA SEC 5483 \$8.98
Presents All New Piano Hits '84 LP MCA SE5 19500 \$8.98 CA SE5C 19500 \$8.98
ROOT BOY SLIM Dog Secrets LP CongressionalNA
STEPHENSON, VAN Righteous Anger LP MCA MCA 5482 \$8.98 CA MCAC 5482 \$8.98
TENNILLE, TONI More Than You Know LP Mirage 90162 1 (WEA)\$8.98 CA 90162 4\$8.98
VARIOUS ARTISTS Kiderian Sampler, Vol II CA Kiderian KCP 3340 LA B
VARIOUS ARTISTS Motown 50 (A Motown Anniversary Collection) LP MCA SE5 19500 \$8.98 CA SE5C \$8.98
VARIOUS ARTISTS Sixteen Candles Soundtrack LP MCA MCA 36012 \$8.98 CA MCAC 36012 \$8.98
THE WANAMAKER LEWIS TRIO LP Punchdrunk PD0001\$8.98
WHAT IS THIS Squeezed LP MCA SAR 36011 \$8.98 CA SARC 36011 \$8.98
THE WIND Guest Of The Staphs LP Cheft AIR 1002 \$5.98

COUNTRY

HAGGARD, MERLE It's All In The Game LP Epic FE 39364 (CBS) CA FET 39364

MISCELLANEOUS

BUEHLER, BARBARA Strength In Him LP Kiderian RR 42577 (Stang)\$8.98
Just Piano, Praise III LP Light 5836NA
HAIRSTON, JESTER The Jester Hairston Collection LP Light LS 5849NA
THE MIGHTY SUPREME VOICES OF DALLAS, TEXAS I Found The Lord LP GosPearl PL 16020NA
SALT OF THE EARTH He Will Deliver LP Malaco 4390
SKILLINGS, OTIS Christmas In Splendor and Majesty LP Light LS 5833

CLASSICAL

32,100,12
VARIOUS ARTISTS The New World CA Classics For Joy CFJ 069 (Pro Arte)no list
VARIOUS ARTISTS Parade CA Classics For Joy CFJ 066 (Pro Arte)no list
VARIOUS ARTISTS Summer Brass Concerts CA Classics For Joy CFJ 070 (Pro Arte)no list
VIVALDI Musical Offering LP Nonesuch 79067 1 G (WEA) \$11.98 CA 79067 4 G \$11.98
ZAMFIR Rhapsody Du Printemps Concerto #1 LP Philips 412 221 1 (PolyGram)\$9.98 CA 412 221 4\$9.98
COMPACT DISC

FIRESIGN THEATNE	
Nick Danger In The	
Three Faces Of Al	
CD Rhino RNCD 812	NA
MERRILL, HELEN Helen Merrill	
CD Emarcy 814 643 2 (PolyGram)no	list

CIDECICAL THEATDE

PETERSON, OSCAR
Tristeza
CD MPS 817 489 2 (PolyGram).....no lis

WASHINGTON, DINAH
Dinah James
CD Emarcy 814 639 2 (PolyGram).....no list

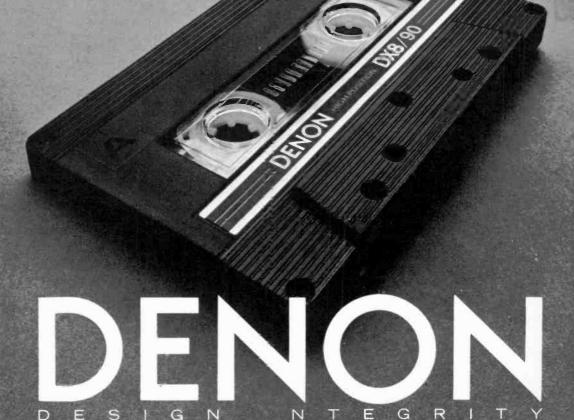
To get your company's new album and tape releases listed, either send release sheets or else type the information in the above format on your letterhead. Please include suggested list price whenever possible. Send to Kim Freeman, Billboard, 1515 Broadway, New York, N.Y. 10036.

TO MAKE A CASSETTE TAPE SOUND LIKE MUSIC, YOU'VE GOT TO KNOW W'HAT MUSIC SOUNDS LIKE. her tape manufacturer also builds professional It is this unique combination of technical an

Think about it. What other tape manufacturer also builds professional recording equipment including 24-track and digital studio tabe recorders? What other tape manufacturer has 72 years of experience as a major record company? Other tape manufacturers may talk about "digital ready," but do you know Denon developed the digital recording process in 1972?

It is this unique combination of technical and musical expertise that ed Denon to use Dynamic Distortion Testing to optimize DX cassette appe performance in the presence of real musical signals, not mere aboratory test tones. The result is the most musical of all cassette tape. Denon DX-Cassette tape. When we claim it's better, we say it with





Retailing

SOFTWARE CHART ANALYSIS

'Math Blaster!': Oldie But Goodie

educational scene back in 1979, when the idea of a personal computer wasn't even a year old. Now, after 16 weeks on the charts, it has become one of the most celebrated math programs for elementary students.

It's one of the few educational programs that addresses over 600 math concepts which take youngsters many years to master. According to Janice Davidson, who designed the product, "Unless youngsters understand certain basics, they cannot progress to the next level."

The program also comes with a database in which additional math problems can be stored. The game portion requires a player to shoot a human cannonball at the correct

"Math Blaster!" was jointly designed by Davidson, a school teacher in search of a math program, and Richard Eckert Jr., a computer programmer who wanted to write a hit title. Together, they spent nearly three years revising the package before it was sold at retail.

Eckert and Davidson developed the program for an after-school tutoring project called Upward Bound. "The program was continually being updated to suit the needs of new students coming into the project," Davidson says. "Finally, it became such a massive project, with so many math concepts packed into the program that Richard said to me, 'After three years of revising this thing, it's time to make it available for sale.

crocomputers as educational tools. When she finally persuaded Upward Bound to get a computer, the system cost \$3,000. Today it would cost about \$1,500, she says.

Davidson characterizes the computer as enabling entertainment and education to be combined and does not object to the term "edutainment." She adds, "Do you remember how boring it was learning multiplication tables? Educational programs combine fun with learning.

According to a computer trade publication, "Math Blaster!" from Davidson & Associates is one of the few math programs to include learning routines for fractions, percents and decimals.

FAYE ZUCKERMAN

Now Playing

Computer Info At Your Fingertips

By FAYE ZUCKERMAN

A Woodland Hills, Calif. firm has devised a system that literally gives you software information at your fingertips. The system, known as Intellishop, is a touch-screen, stand-alone kiosk containing product information on home computer hardware and software.

The manufacturer, Interac Corp.,

has mass merchandisers and record/ tape accounts in mind for the system. The kiosk is described by a company spokesman as "a self-contained unit that provides consumers with up-todate product presentations.'

The system is an interactive videodisk-based design. For \$150 per month the company will install the machine and send updated disks ev-

ery other month. According to Hope Neiman, managing director of Interac, Intellishop (no relation to Mattel's Intellivision) was test marketed at the firm's facility, where consumers were brought in to work on it.

The idea behind a touch-screen kiosk is not a new one for Interac. Its first system premiered at Disney's EPCOT (Experimental Prototype Community Of Tomorrow) in 1982. Then called Video Information Retrieval System (VIRS), it employed multiple independent video monitors that interfaced with videodisk players. The entire system was connected to a single microcomputer, and the user was given control over the kind of information displayed.

"The system is much more than a commercial playback. The user is asked a series of questions and then given information specific to his needs," the spokesman explains.

Action at Activision: One of the first home entertainment computer software companies, Activision, rolled out its summer line May 3, the same day it filed suit against a nationwide drugstore chain and reported a net loss of \$6 million for its fourth

The law suit alleges that Revco D.S. Inc. had not paid the \$8.3 million owed to Activision for products delivered to the drugstore chain. The action was filed in U.S. District Court in Northern California.

As for the company's fourth quarter earnings, Jim Levy, company chairman, says, "The company has been downsized substantially in the last six months. A very difficult year is behind us."

At a New York press conference, the company announced it was expanding its product line to include ti-tles for the Commodore 64. In Europe, it will be developing product

for the Sinclair Spectrum as well.

By year's end, Activision is planning to introduce Apple and IBM software. It also has developed programs for the Japanese MSX

The titles to be made available for the Commodore computer are "Zenji," "Pitfall!," "Beamrider," "Toy Bizarre," "HERO" and "The

Activision Decathlon."

Video Music Programming

MTV Adds & Rotation

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

NEW VIDEOS ADDED:

Alarm, "The Deceiver," IRS Art Of Noise, "Beat Box," Island
Dead Or Alive, "That's The Way," Epic
Def Leppard, "Bringing On The Heartbreak," Mercury Joe Ely, "What's Shakin' Tonight," MCA Fire Inc., "Tonight Is What It Means," MCA Cory Hart, "Sunglasses," EMI America Level 42, "Micro Kid," A&M Missing Persons, "Right Now," Capitol
Shakin' Stevens, "I Cry Just A Little Bit," Epic Shalamar, "Dancing In The Streets," Columbia Pat Travers, "Killer," Polydor Roger Waters, "5:01 AM (The Pros And Cons Of Hitch Hiking)," Columbia Deniece Williams, "Let's Hear It For The Boy," Columbia

HEAVY ROTATION (maximum 4 plays a day):

Tony Carey, "A Fine Fine Day," MCA
Cars, "You Might Think," Elektra
Phil Collins, "Against All Odds," Atlantic
Duran Duran, "Reflex," Capitol
Frankie Goes To Hollywood, "Relax," ZTT/Island
Cyndi Lauper, "Time After Time," Portrait
Huey Lewis, "Heart Of Rock And Roll," Chrysalis
John Cougar Mellencamp, "Authority Song," Riva/P
Night Ranger, "Sister Christian," Camel/MCA
Steve Perry, "Oh Sherrie," Columbia
Pretenders, "Show Me," Sire
Scorpions, "Rock You Like A Hurricane," Mercury
Slade, "Run Runaway," CBS Associated
Rick Springfield, "Love Somebody," RCA
Tracey Ullman, "They Don't Know," MCA
Wang Chung, "Dance Hall Days," Geffen
Yes, "Leave It," Atco
ZZ Top, "Legs," Warner Bros. Tony Carey, "A Fine Fine Day," MCA Riva/PolyGram

Russ Ballard, "Voices," EMI America

MEDIUM ROTATION (maximum 3 plays a day):

Russ Ballard, "Voices," EMI America
Berlin, "No More Words," Geffen
Bon Jovi, "Runaway," Mercury
Chicago, "Stay The Night," Full Moon/Warner Bros.
Eurythmics, "Who's That Girl," RCA
David Gilmour, "Blue Light," Columbia
Go-Go's, "Head Over Heels," IRS
HSAS, "Whiter Shade Of Pale," Geffen
Icicle Works, "Whisper To A Scream," Arista
Billy Idol, "Eyes Without A Face," Chrysalis
INYS "Original Sin" A to INXS, "Original Sin," Atco Billy Joel, "The Longest Time," Columbia Howard Jones, "What Is Love," Elektra
Nik Kershaw, "Wouldn't It Be Good," MCA
King Crimson, "Sleepless," Warner Bros.
Christine McVie, "Love Will Show Us How," Warner Bros.
Madonna, "Borderline," Sire Madonna, "Borderline," Sire
Gary Moore, "Shapes Of Things," Atco
Missing Persons, "Give," Capitol
Mr. Mister, "Hunter Of The Night," RCA
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 Style Council, "My Ever Changing Moods," Geffen Styx, "Music Time," A&M
Talk Talk, "It's My Life," EMI America
Thompson Twins, "Doctor Doctor," Arista Bonnie Tyler, "Holding Out For A Hero," Columbia

LIGHT ROTATION (maximum 2 plays a day):

Adam Ant, "Puss'n'Boots," Epic Bananarama, "Robert DeNiro's Waiting," Polydor Big Country, "Wonderland," Mercury Bullet, "I Sold My Soul," Arista Jim Carroll, "Sweet Jane," Atlantic Jim Carroll, "Sweet Jane," Atlantic
George Clinton, "Last Dance," Capitol
Thomas Dolby, "Dissidents," Capitol
Dubset, "Flesh Beat Fever," Elektra
Echo & the Bunnymen, "Killing Moon," Sire
Face To Face, "10-9-8," Epic
Annie Golden, "Hang Up The Phone," MCA
Great White, "Substitute," EMI America
Nina Hagen, "New York, New York," Columbia
Judas Priest, "Love Bites," Columbia
Greg Kihn, "Reunited," Elektra Judas Priest, "Love Bites," Columbia
Greg Kihn, 'Reunited," Elektra
Kool & the Gang, "Tonight," De-Lite
LeRoi Brothers, "Pretty Little Lights Of Town," Columbia
M&M, "Black Stations, White Stations," RCA
Midnight Oil, "Read About It," Columbia
Motley Crue, "Too Young To Fall In Young," Elektra
Nena, "Just A Dream," Epic
Frieda Parton, "Oriental Dolls," Bearsville
Ravyns, "Don't Leave Me This Way," MCA
Dean Ray, "In La La," MCA
R.E.M., "South Central Rain," IRS
Lionel Richie, "Hello," Motown Lionel Richie, "Hello," Motown
Rock Goddess, "I Didn't Know I Loved You Til I Saw You Rock And Roll," A&M
Jules Shear, "When Love Surges," EMI America (Continued on page 63)





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Enz

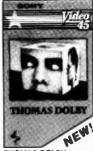


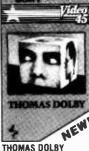
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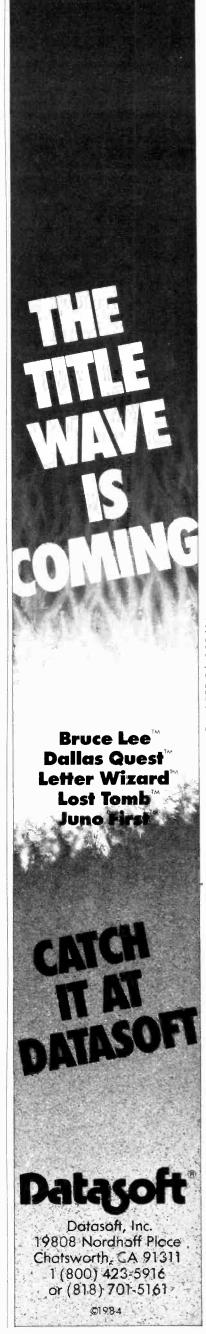








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I his Week	Last Week	ks on Chart		LIVILIV	Remarks 2		Atari	Commodore		Texas Instruments		CP/M	Other .
	تـ	Weeks	Title	Publisher	Remarks	A	Ata	2	IBM	Tex	TRS	9	ŧ
	1	17	FLIGHT SIMULATOR II	Sublogic	Simulation Package	•	•	•					
	2	19	JULIUS ERVING AND LARRY BIRD GO ONE-ON-ONE	Electronic Arts	Arcade Style Sports Game	•	•	•					
	7	33	WIZARDRY	Sir-Tech	Fantasy Role-Playing Game	•							
1	4	33	LODE RUNNER	Broderbund	Arcade-Style Game	•	••						-
5	6	33	ZORK I	Infocom	Text Adventure Game	•	•	•	•	•	•	•	
3	5	17	BEACH-HEAD	Access	Strategy Arcade Game			•					
7	8	26	FLIGHT SIMULATOR	Microsoft	Simulation Package				•				
В	3	33	PINBALL CONSTRUCTION SET	T Electronic Arts	Educational Arcade Game	•	•	•					
9	12	32	EXODUS:ULTIMA III	Origins Systems Inc.	Fantasy Role-Playing Game	•							
0	11	4	SORCERER	Infocom	Text Adventure Game	•	•	•	•	•	•	•	
1	19	8	MYSTERY MASTER: MURDER BY THE DOZEN	CBS Software	Adventure Strategy Game	•		•	•				
2	20	11	ENCHANTER	Infocom	Text Adventure Game	•	•	•	•	•	•	•	
3	17	29	CASTLE WOLFENSTEIN	Muse	Arcade Adventure Game	•							
4	9	23	ZAXXON	Datasoft	Arcade-Style Game	•	•*				•*		
5	16	11	SARGON III	Hayden	Chess Game	•			•				
6	10	4	ZAXXON	Synapse	Arcade-Style Game			•*					
7	15	31	CHOPLIFTER	Atari	Arcade-Style Game	•	•*	•					
8	14	5	ULTIMA II	Sierra On-Line	Fantasy Adventure Game	•	•						
9	NEW F	итну	QUESTRON	Strategic Simulations Inc.	Fantasy Adventure Game								
20	Nt w f	NTRY	ZORK II	Infocom	Text Adventure Game			•	•		•		1
			-	FDLICAT	TION TOP 10								
1	1	33	MASTERTYPE		Educational program that teaches touch typing to ages 7 to adult in an exciting video game format in		••	••					
		33	MASIERITFE	Scarborough	18 different lessons. Interactive music composition and learning tool enables	+	-	+	_				
2	2	14	MUSIC CONSTRUCTION SET	Electronic Arts	user to work with a library of music or compose own.	•	•	•					
3	3	7	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). Contains over 600 problems in addition, subtraction,	•		•	•				
4	8	16	MATH BLASTER!	Davidson & Associates	multiplication, division, fractions and decimals for students age 6-12, with game at the end.	•		•	•				
5	7	12	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.	•	•	•	•				
6	6	33	KINDERCOMP	Spinnaker	Collection of 6 fun learning games designed to prepare young children age 3-8 to read, spell & count while also familiarizing them with the keyboard.	•	•	••	•				
7	5	20	EACEMAVED	Spinosker	3 part learning game designed to teach very young children (age 4-12) the computer keyboard & memory		•	•	•				
-		33	FACEMAKER	Spinnaker	skills by asking them to work with a human face. Learning adventure that encourages problem-solving								
8	9	31	IN SEARCH OF THE MOST AMAZING THING	Spinnaker	& sharpens the mind of the player (age 10 to adult) while they search for the most amazing thing.	•	•	•	•				
9	4	23	COMPUTER SAT	Harcourt, Brace & Jovanovich	Educational program designed to prepare high school students and adults for the SAT (Scholastic Aptitude Test).	•	•		•		•		
0	NF.W E	УНТ	TYPING TUTOR II	Microsoft	Second level for interactive educational typing program designed for ages 7 to adult.		,						
		·		HOME N	MANAGEMENT TO	P	10						
1	3	33	BANK STREET WRITER	Broderbund	Word Processing Package					-			
+													
2	1	33	PFS:FILE	Software Publishing	Information Management System	•			•	•			
3	4	25	DOLLARS AND SENSE	Monogram	Home Financial Package	•			•				
ŀ	2	33	THE HOME ACCOUNTANT	Continental	Home & Small Business Financial Management Program	•	•	•	•	•	•	•	
5	7	23	HOMEWORD	Sierra On-Line	Word Processing Package	4		•					
3	10	24	MULTIPLAN	HesWare	Electronic Spreadsheet			•					
7	6	10	EASY SCRIPT	Commodore	Word Processing Package			•					
3	5	27	PFS:WRITE	Software Publishing	Word Processing Package				•				
	۵		ATARIWRITER	•									
9	9	20		Atari	Word Processing Program								
0	8	6	PAPERCLIP	Batteries Included	Word Processing Package			•*					



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Consistency that begins with manufacturing. Every reel of Grand Master 456 Studio Master ng Tape is made from the finest raw maler als—base films, oxides, and binders. And they're inspected for quality and consistency every step of the way. Consistency that is assured by over 118 stages of inspection.

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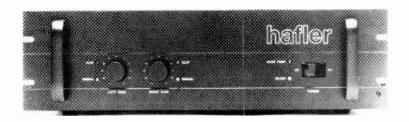


Pro Equipment & Services

New Products



The David Hafler Co.'s new Hafler P505 power amplifier is conservatively rated at 400 watts per channel into four ohms, with approximately 0.4% THD over 20Hz to 20kHz. It utilizes a push-pull complementary circuit design which employs MOSFET output devices, thus eliminating the need for internal protection circuitry. Retail price for a fully assembled P505 is \$774.95.



The David Hafler Company, Pennsauken, N.J., will introduce the P220 Professional power amplifier this summer. The P220 delivers 175 watts per channel into a four-ohm load and is rated at less than .04% THD from 20 Hz to 20 kHz with both channels driven. In the bridged mono mode, the P220 is capable of delivering over 350 watts into eight-ohm load. A fully assembled unit retails for \$599.95, the partially assembled for \$524.95.



Biamp Systems of Beaverton, Ore., adds two mixing consoles to its product line. The 24 series features four submaster mixing in stereo and mono and it comes in eight-, 12-, 16-, and 24-channel models. The 28 series has eight-submaster mixing in both modes and is available with 12-, 16-, 24-, or

'Visual Consulting' Firm Aims To Keep Clips Simple

NEW YORK—Teeman Sleppin Lyons, a newly formed "visual consulting" firm here, feels that record companies spend too much money on video clips for new artists without receiving enough in return. "Spending a lot of money on vid-

"Spending a lot of money on videos can often be one way to cover up for a lack of good ideas," says Steve Lyons, the firm's visual and design specialist. "We work in simple images—'Sesame Street' images—and we don't waste a lot of money."

Working on the assumption that "a clip must be interesting to the viewer the fifth and sixth time around," TSL attempts to establish a coherent, contiguous video identity for newly signed artists about to enter the promo clip arena. Record labels are in a rush to get the new artist's clip to the broadcast outlets as quickly as possible, says Lyons, and too often the result is a hastily thought-out project that fails to point out what is new and different about the particular act.

"We consult with an artist first," says Stu Slennin. TSL's video direc-

tor, "We try to diagnose and work out a program to create an effective image for the artist, something that will sell the public on wanting to see more."

Sleppin and Bob Teeman, TSL's producer and "cost-control specialist," are no strangers to image construction. The pair spent seven years in the television commercial industry, producing spots for such clients as Sperry Corp., A&M and Chams. Lyons, a 15-year music industry veteran, has worked as a creative visual designer with such established acts as P-Funk, Rick James, Donna Summer and Aerosmith, mapping out stage shows and lighting effects. He even served as fashion designer for the Jimi Hendrix Experience and Herman's Hermits.

According to Sleppin, TSL provides a complete production sevice for the newly signed acts they consult. While the company has no production facilities of its own, it does have access to a midtown recording studio and can rent the desired video equipment from outside contractors.

HYBRID MASTERING TECHNOLOGY

Waring Blending FDS System

By SAM SUTHERLAND

LOS ANGELES—In an age when turnkey studios and modular equipment design are the norms, and most studio operators and audio designers still compete for the newest hardware, Hank Waring's provocative FDS mastering system sounds like a Rube Goldberg device.

Waring himself only chuckles at an associate's description of him as part "mad scientist," but then the veteran disk cutter, maintenance ace and incurable tinkerer is the first to characterize his one-of-a-kind FDS (Full Dimension Stereo) mastering chain as neither new nor the product of any dazzling single engineering breakthrough.

The system, installed at Quad Teck Studios on 6th St. in downtown Los Angeles, is itself almost impossible to pigeonhole under any conventional description. Spread across three separate racks adjacent to his modified Neumann lathe, the electronic guts of the current FDS array include parametric and paragraphic equalizers, limiters, aural exciter and enhancer modules, and other, more obscure components, with most of the units substantially customized by Waring.

Naturally, none of those individual components, nor any simple sum of different units, produces the system's overall effect.

Why, then, are a&r executives, producers and artists beginning to make pilgrimages to Quad Teck? The answer lies in the system's ability to automatically correct and enhance

SPARS Steps Up Audio Students' Interface Program

LOS ANGELES—The Society of Professional Audio Recording Studios (SPARS) is stepping up its educational programs for audio recording students with the inauguration of a three-level internship program and job placement service.

According to a SPARS spokesman, the internship program stems from a series of "interface days" SPARS has conducted at the Univ. of Miami and the Univ. of Colorado over the past year. Audio recording students at the schools were given the opportunity to meet with industry professionals to discuss new technological development skills required for employment and other relevant topics.

The interface days will continue, and SPARS plans to make the seminars available to any school that is interested. For the more serious audio engineering student, though, the interaction with recording professionals is taken to a higher level through the SPARS internship program, according to SPARS president Jerry Barnes of United Western Studios here.

The program begins after the student's second year of audio engineering training, with one day spent in each of four to five studios, observing and talking to studio personnel. The second level occurs after the third year of study, with the student exposed to three studios for a period of three to four days. Finally, the student is granted a 10- to 15-week working internship in one of the SPARS member studios he or she has observed.

SPARS will also publish a bi-annual resumé directory for students seeking full-time employment in the

ndustry

video and audio tape masters to extract a more vivid and detailed audio program.

Among the system's various benefits are a host of psychoacoustic features, including a reduction in the apparent compression of the original program: a similar elimination of limiting applied to the master, greater flexibility in stereo imaging and placement, naturalistic synthetic stereo processing, and even the convincing illusion of increased level (typically between six and eight db) despite no actual change in amplifier output.

Waring traces much of the basic design thinking underlying his FDS hardware to his early days as a mastering engineer with Capitol, and to the audio engineering principles he learned at Valley College in San Bernardino. And, like many hardy inventors (including his own great uncle, Thomas Edison), Waring doesn't mind crediting chance and experimentation as well.

One of the basic goals of the total system, he notes, has been to minimize the complexity of groove surfaces—a legacy of his own limited funds when he set up his first mastering shop on his own, and couldn't afford a vertical adjustment control for his cutting head.

An early version of the FDS system, which Waring stresses has been constantly redesigned and updated with new components, was the heart of Waring's DCT Recording, where he mastered scores of pop and rock albums during the '60s. If that first system was admittedly primitive, Waring still proudly pulls out early Buffalo Springfield and Grass Roots albums to point out effects then considered beyond the limitations of stereo disk cutting, such as deep bass parts confined to only one channel.

That basic system also laid the groundwork for what Waring summarizes as "a sum and difference" approach to incoming program de(Continued on page 35)

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000 units (seal indicated by dot).	PEC (Producer) Writer, Label & Number (Distributing Label)	HEART DON'T LIE—LaToya Jackson (Amir Bayyan), D. Johnson, A. Bayyan; Private 1 4-04439(Epic)	EAT IT—Weird AI Yankovic (Rick Derringer), M. Jackson, A. Yankovic, Rock 'N' Roll 4-04374(Scotti Bros./Epic)			19 JUMP—Van Halen (Ted Templeman), E. Van Halen, A. Van Halen, M. Anthony, D.L. Roth; Warner Bros. 7-29384	SAIL AWAY—The Temptations (N.A. Whitfield), N. Whitfield, A. Bond; Gordy 1720(Motown)	10 LOVE ME IN A SPECIAL WAY—DeBarge (Eldra DeBarge, Bobby DeBarge), E. DeBarge; Gordy 1723GF (Motown)	2 IF EVER YOU'RE IN MY ARMS AGAIN—Peabo Bryson (Michael Masser). M Masser, T. Snow, C. Weil; Elektra 7-69728	2 LITTLE LADY—Duke Jupiter (Glen Kolotkin), M.J. Styler; Morocco 1736(Motown)	2 THE GHOST IN YOU—Psychedelic Furs (Keith Forsey), R. Butler, T. Butler, Columbia 38-04416	EYES THAT SEE IN THE DARK—kenny Rogers (Barry Gibb, Karl Richardson, Albhy Galuten), B. Gibb, M. Gibb; RCA 13774	DAYS GONE BY—Poco (Paul Cotton, Rusty Young). P Cotton, Atlantic 7-89674	3 DARLIN'-Frank Stallone Grank Stallone Vince DiColay E Stallone V DiCola M Hudson:	HURT—Re-flex (15th Department of the Control of the	
11,000	WEEK	74	63	28		62	61	69	06	83	85	80	81	82	83	NEW ENTRY
for sales of	SIHT X33W	69	20			73	74 6	75 6	76	<u>(77</u>		8 8	808	818	82	83
TO 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). TITLE—Artist (Producer) Writer, Label & Number (Distributing Label)	36 7 MY EVER CHANGING MOODS—The Style Council (Peter Wilson, Paul Weller), P. Weller, Geffen 7-29359	STAY THE NIGHT—Chicago (David Foster), P. Cetera, D. Foster; Full Moon Warner Bros. 7 29306	38 4 LOVE WILL SHOW US HOW—Christine McVie (Russ Titelman), McVie, Sharp; Warner Bros. 7-29313	40 Sephenson (Richard Landis), V. Stephenson (Richard Landis), V. Stephenson, J. Buckingham; MCA 52376	WHO'S THAT GIRL—Eurythmics (David A. Stewart), Lennox, Stewart; RCA 13800	48 3 EYES WITHOUT A FACE—Billy Idol Keith Forsey, Idol, Stevens, Chrysalis 4-42786	65 2 ALMOST PARADISELOVE—Mike Reno And Ann Wilson (Keith Olsen), E. Carmen, D. Pitchford; Columbia 38-04418	21 12 DON'T ANSWER ME—Alan Parsons Project (Alan Parsons), E. Woolfson, A. Parsons, Arista 1-9160	17	49 5 WHISPER IO A SCREAM (BIRDS FLY)—Icicle works (Hugh Jones), McNabb; Arista 1-9155 56 3 MUSIC TIME—Styx	53 5 DANCE HALL DAYS—wang chung (Chris Hinbes Res Cullum) Hines Geffen 3-29310(Warner Res)	2	51 4 I WANT TO BREAK FREE—Queen (Mack), J. Deacon; Capitol 3350	ω -	Can Fogelberg, Marty Lewis), D. Fogelberg; Full Moon/Epic 34-04447 Can Fogelberg, Marty Lewis), D. Fogelberg; Full Moon/Epic 34-04447
the gra	THIS WEEK	46	32	36	37	88	68	04	41	45	4 (4)	4 5	94	47	84	50
board Publications, Ir be reproduced, storn smitted in any form chanical, photocopying ut the prior written p	TITLE—Artist (Producer) Writer, Label & Number (Distributing Label)	HELLO-Lionel Richie (Lionel Richie, James Anthony Carmichael) L. Richie;	LET'S HEAR IT FOR THE BOY-Deniece Williams (G. Duke), T. Snow, D. Pitchford; Columbia 38-04417	AGAINST ALL ODDS (TAKE A LOOK AT ME NOW)—Phil collins	HOLD ME NOW—Thompson Twins (Alex Sadkin Jon Bailey) Bailey A Currie Leeway: Arista 1-9164	TO ALL THE GIRLS I'VE LOVED BEFORE—Total glesias And Willie Nelson	•	(Rick Chertoff), C. Lauper, R. Hyman; Portrait 37-04432(Epic)	що, С.	Krampt, Columbia 38-04391 YOU MIGHT THINK—The Cars	(Robert John "Mutt" Lange, The Cars), R. Ocasek; Elektra 7-69744 FOOTLOOSE—Kenny Loggins (Kenny Loggins, Lee DeCarlo), K. Loggins, D. Pitchford;	HEAD OVER HEELS—The Go Go's (Martin Rushent), Caffey/Valentine; 1.R.S. IR-9926(A&M)	pitol 5345	BREAKDANCE—Irene Cara (Giorgio Moroder), Moroder, Cara, Hull; Network/Geffen 7-29328(Warner Bros.)		THE AUTHORITY SONG—John Cougar Mellencamp (Little Bastard, Don Gehman), J.C. Mellencamp; Riva R-216(Polygram) CICTER CHRISTIAN—Micht Donner
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AY 19, 1984, BILLBO

Pro Equipment & Services



OFFORD TAKES PRIZE—The Atlanta chapter of the National Academy of Recording Arts & Sciences voted Eddy Offord producer of the year at the first annual Atlanta Music Awards. Offord was recognized for his recent work with such artists as the Police, Blackfoot, the Dregs and Art In America, as well as his contributions over the past 15 years as producer for Yes, Billy Squier, Emerson, Lake & Palmer and others.

Studio Track

NEW YORK

Several projects are underway at Blank Tapes. Fred Schneider of the B-52's is coproducing his solo album with Bernie Worrel. Butch Jones is at the board. Randy Miller is producing new albums for Capitol's Brass Construction and Salsoul's Skyy. Yvonne Turner of Streetwise is mixing a single for Rocker's Revenge with engineer Bob Blank. And John Morales and Sergio Munzibai of M&M Mix Productions are re-mixing the following records: the Rolling Stones' "Too Much Blood" with engineer Butch Jones; a Galaxy album for Island, a Crusaders single for MCA, an Evelyn King single for RCA and Virgin singles for Murray Head and 1 Level. Joe Arlotta is at the board for the last five projects.

Gina Downie, formerly of Bob Marley & the Wailers, is recording at Noise New York with producer Brian Cullman and assistant engineers Jack Nuber and Jennifer Smith . . . At Celebration Recording, Teruo Nakamura is producing Jorge Dalto's album for Toshiba EMI. And Mark Hood is editing Bob Dylan's "Joker Man" single from his Columbia album "Infidels."

LOS ANGELES

 $\begin{tabular}{lll} \textbf{Larrabee Sound} & is a busy place these \\ days. & \textbf{Cameo} & is there working on a 12-inch \\ \end{tabular}$

Waring Blends FDS Mastering

• Continued from page 33

signed to correct problems before they reach the cutting head on his mastering lathe.

Waring dismantled the original FDS system when he left the studio business in the early '70s. When he returned to the trade by starting Quad Teck, he began assembling a new mastering system, and today he distinguishes the current incarnation of the FDS system as a separate, second generation design. Like the first, however, the new FDS array is hybrid throughout, using both tube and solid state technology.

Waring says he's developed what he calls a "flux curve" for audiocassettes that can yield superior tape duplication masters, and adds that he's already experimenting with half-inch videocassette formats and videodisks, where he reports encouraging improvements to the audio-playback standard.

Waring has reportedly received six- and seven-figure offers to sell the system, but he flatly states his intention is to remain actively involved as both owner and operator. Associates trace that decision to Waring's inveterate sense of entrepreneurship, but whatever his motives, the system itself is making producers and a&r executives take a second look at his downtown complex.

single, produced by Larry Blackman. Gerry Brown is at the board, with help from Sabrina Buckanek. Producer Steve Barris and engineer Tony Peluse are mixing old Michael Jackson cuts for a new Motown album. The Valentine Brothers recently wrapped their A&M project, with Brown engineering and Buchanek assisting. The Deele is mixing a single for Solar artist Carrie Lucas with engineer Steve Hodge and assistant Fred Howard. Qwest artist Reggie Griffen is working on a single, with Hodge at the board and Howard assisting. And Ollie Brown is mixing a film soundtrack and a PolyGram single with engineer Mike Stone.

At Group IV, Patti LaBelle and Taj Mahal are working on music for the upcoming feature film "The Soldier's Story" with producer Ron Schwary.

Local duo Ruth Barrett and Cyntia Smith are laying album tracks at Back Lot Recorders. Scott Fraser is engineering and co-producing the project with Barrett and Smith . . . Endless Music president Rusty Garner is remixing a 12-inch at Cherokee for Second Wave artist Alicia Bridges. He is also completing a 12-inch remix for Kim Carnes' EMI America record "Hurricane." Engineer Paul Sabu is at the board for both projects.

Bill Neal of Virgin Records is producing Brandy Wells at EFX Systems. Jim Gallagher is engineering with assistant Leslie Baerwitz . . . Jon Newman is producing his own project at Mad Dog for Instant Classics Ltd. Dusty Wakeman is at the board.

OTHER CITIES

At Bee Jay Recording, Orlando, Fla., Menudo continues several RCA projects with producers Carlos Colla and Carlos Villa. Dana Cornock is at the board. And former Menudo **Johnny Lozada Correa** is working on his solo debut . . . Polydor's **Pat Travers** just wrapped a live soundtrack for D.I.R. Broadcasting, with Cornock at the board. Epic rock group Stranger is laying sides with co-producers Andy Deganahl and Pat Armstrong. Deganahl is doubling at the board . . . Huey Lewis is in and out of The Plant. Sausalito. Calif., mixing a live show for Westwood One. The Chrysalis artist is producing with engineers Jeffrey Norman and Rick Sanchez. And Survivor is mixing a new song for the Columbia Pictures film "The Karate Kid." Ron Nevison is producing and engineering. Brooks Arthur is executive producer of the soundtrack

In Austin, High Exposure is completing the "Living In A Dream" EP at High Exposure Productions. Van Wilks is producing, with Lynn Gathright at the board. . . Secret Syde has just completed the album "Eurobus" for June release on Mutha Records at Twain Recording in West Milford, N.J. Mark Chesley co-produced with the band. Bob Nicholson was at the board. Another Mutha group, Stisism, is working on an EP, with Nicholson engineering.

All material for the Studio Track column should be sent to Kim Freeman in Billboard's New York office.

Domino's Program For Mediasound Solidifies

NEW YORK—Since Domino Media's purchase of Mediasound Studios here last July (Billboard, July 9), the company has instituted a major renovation and upgrading program for the 15-year-old facility. What's more, says Domino's president, Michael Hektoen, plans for the studio have become more concrete.

"Mediasound is the hub of an entertainment complex wheel as we see it," says Hektoen. "We'll be using the studio as Domino's in-house facility on all our entertainment packaging projects."

Among those projects are a feature film titled "The Amazing Dazzleman," a number of music videos (through a new Domino subsidiary called Mediamax), soundtrack albums, and new albums by Rickie Lee Jones and Billy Idol.

The studio refinements include new consoles from SSL and Trident, new Studer A800 24-track recorders, and a slew of new signal processors and outboard gear. While there will be some video post-production facilities in place at Mediasound, Hektoen says there will be no "heavy video work coming out of Media at the moment."

As far as investing in digital, Hektoen is cautious. "We are examining a number of digital options," he says, "but for the moment, the expense is too high, and we're not sure which equipment would best suit our needs. It's a major investment we're not yet able to justify."

Domino is looking financially sound, mostly because of a public-offering period from 1981 to February, 1983. The compnay's revenues jumped from appoximately \$230,000 in 1982 to over \$3.5 million in 1983. Hektoen says that most of the extra revenue is being put into the company, with a large part of it going towards the Mediasound upgrading.

Media is also considering additions to the company—possibly a group of radio stations, an outside video production facility, and a remote audio/video truck for location work. But,

says Hektoen, those investments remain on the horizon.

As with any young, growing concern, success attracts outside investments or even the possibility of acquisition by a larger firm. "We've already been approached by two major Fortune 500 companies to sell Domino," Hektoen acknowleges, "but we're not for sale. We're building a business, and we've still got a lot of plans."

Vid Producer Gets Closer To Where The Action Is

LOS ANGELES—A Compton, Calif.-based video production firm has opened business offices in Hollywood to get closer to the "action," according to a spokesman for the firm, CSI Video Center.

Most recently, the production firm took charge of live action and special effects for a promotional video for Arista recording artist Jeff Lorber. Live action was taped by Steve Schklair on one-inch with an Ikegami HL-79DAL. It took place on CSI's soundstage in Compton.

According to the spokesman, the clip was complicated to produce, as its central theme focused on Lorber's exploits on Earth and in outer space settings.

"To get the effects required, we used Merv Griffin's TAV post-production facility," the spokesman adds. At TAV, a Quantel Mirage and Paint Box were used. One effect created with the Paint Box was muted

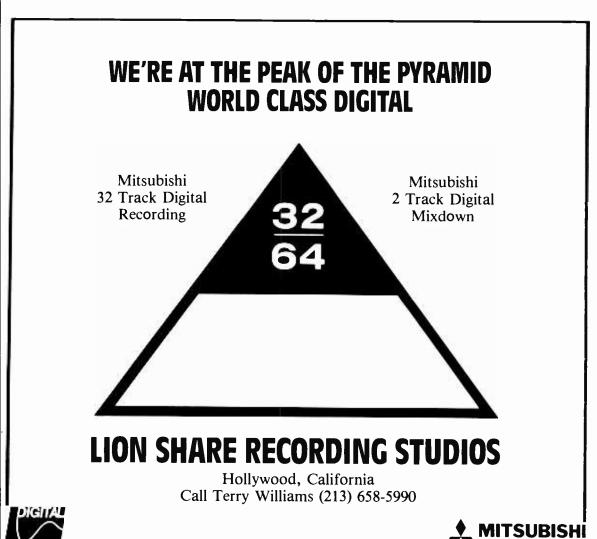
pastel surrealistic settings for a laser gun combat sequence.

Executive producers Tim and Jean Johnson say that the Mirage was used to develop "exploding images" and a translucent bubble to transport the alien girlfriend. The clip, written and directed by Keith Melton, also used triple chroma-key to highlight additional special effects in the clip.

Another one of its projects, a video clip for the James Harman Band on Enigma Records, was edited at CCR Video and transferred to one-inch videotape at Compact Video.

In this clip, produced by Gary Prato and Paul Brooks, a depression-era dance marathon is recreated. Lensed on 35mm black and white by Bob Krey, the clip featured some 40 dancers in the grand ballroom of Pasadena's Green Hotel. Yuri Sivo directed the clip.

FAYE ZUCKERMAN



Dellets 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).

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(Continued on page 40)

FOR WEEK ENDING MAY 19, 1984

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1	ı	17	FLIGHT SIMULATOR II	Sublogic	Simulation Package	•	•	•					
8	2	19	JULIUS ERVING AND LARRY BIRD GO ONE-ON-ONE	Electronic Arts	Arcade Style Sports Game	•	•	•					
ဗ	7	33	WIZARDRY	Sir-Tech	Fantasy Role-Playing Game	•							
4	4	33	LODE RUNNER	Broderbund	Arcade-Style Game	•	*						
2	9	33	ZORK I	Infocom	Text Adventure Game	•	•	•	•	•	•	•	•
9	5	17	ВЕАСН-НЕАD	Access	Strategy Arcade Game	-		ŀ					
7	8	26	FLIGHT SIMULATOR	Microsoft	Simulation Package			_	•				
8	3	33	PINBALL CONSTRUCTION SET	Electronic Arts	Educational Arcade Game	•	•	•					
6	12	32	EXODUS:ULTIMA III	Origins Systems Inc.	Fantasy Role-Playing Game	•							
10	11	4	SORCERER	Infocom	Text Adventure Game	•	•	•	•	•	•	•	•
11	19	8	MYSTERY MASTER: MURDER BY THE DOZEN	CBS Software	Adventure Strategy Game	•		·	·				
12	20	Ξ	ENCHANTER	Infocom	Text Adventure Game	•	•	•	•	•	•	•	•
13	17	29	CASTLE WOLFENSTEIN	Muse	Arcade Adventure Game	•	•						
14	6	23	ZAXXON	Datasoft	Arcade-Style Game	•	*		-		*		
15	16	=	SARGON III	Hayden	Chess Game	•			•				
16	10	4	ZAXXON	Synapse	Arcade-Style Game			*					
17	15	31	CHOPLIFTER	Atari	Arcade-Style Game	•	*	•					
18	14	2	ULTIMA II	Sierra On-Line	Fantasy Adventure Game	•	•						
19	NEW EN RY	AH	QUESTRON	Strategic Simulations Inc.	Fantasy Adventure Game	•							
20	NEW ENTRY	A	ZORK II	Infocom	Text Adventure Game	•	•	•	•	•	•	•	•

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Ψ.	-	33	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	14	MUSIC CONSTRUCTION SET Electronic	Electronic Arts	Interactive music composition and learning tool enables user to work with a library of music or compose own.	•	•	•		
·	·	٢	AALINITED CTIINV		Educational program designed to prepare high					

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Continued from page 37

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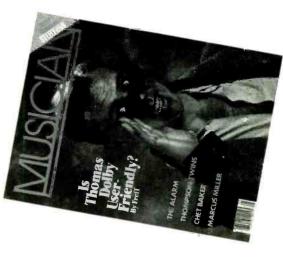
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SALES

				SALES					
This Week	Last Position	Weeks on Chart		Research Depart- re included. Copyright Owner,	pal Performers	Year of Release	Rating	Format	Price
_		105	JANE FONDA'S WORKOUT A (ITA)		Jane Fonda	1982	NR	VHS Beta	59.95
2	2	20	MAKING MICHAEL	Vestron 1000	Michael Jackson	1983	NR	VHS Beta	29.95
3	5	22	JACKSON'S THRILLER ▲ (ITA) RAIDERS OF THE LOST ARK	Paramount Pictures Paramount Home Video 1376	Harrison Ford Karen Allen	1981	PG	VHS Beta	39.95
4	3	9	TRADING PLACES	Paramount Pictures Paramount Home Video 1551	Dan Ackroyd Eddie Murphy	1983	R	VHS Beta	39.95
5	4	5	SUDDEN IMPACT (ITA)	Warner Brothers Pictures Warner Home Video 11341	Clint Eastwood Sondra Locke	1983	R	VHS Beta	79.95
6	10	43	DURAN DURAN •	Thorn/EMI TVD 1646	Duran Duran	1983	NR	VHS Beta	29.95
7	8	14	DO IT DEBBIE'S WAY	Raymax Prod. P. Brownstein Prod. Video Assoc. 1008	Debbie Reynolds	1983	NR	VHS Beta	39.95
8	6	21	RISKY BUSINESS (ITA)	The Geffen Company Warner Home Video 11323	Tom Cruise Rebecca de Mornay	1983	R	VHS Beta	39.98
9	9	6	NEIL DIAMOND: LOVE AT THE GREEK	Vestron 1005	Neil Diamond	1983	NR	VHS Beta	29.95
10	13	9	THE JANE FONDA WORKOUT CHALLENGE	KVC-RCA Karl Video Corporation 051	Jane Fonda	1984	NR	VHS Beta	59.95
11	14	6	DEAD ZONE	Paramount Pictures, Paramount Home Video 1646	Christopher Walken Martin Sheen	1983	R	VHS Beta	59.95
12	17	10	WAR GAMES (ITA) ▲	CBS-Fox Video 4714	Matthew Broderick Dabney Coleman	1983	"PG	VHS Beta	79.98
13	12	34	FLASHDANCE	Paramount Pictures Paramount Home Video 1454	Jennifer Beals	1983	R	VHS Beta	39.95
14	16	15	TOOTSIE (ITA)	RCA/Columbia Pictures Home Video 10535	Dustin Hoffman Jessica Lange	1982	PG	VHS Beta	79.95
15	19	13	BILLY JOEL: LIVE FROM LONG ISLAND	CBS-Fox Video 6297	Billy Joel	1983	NR	VHS Beta	29.98
16	11	6	OCTOPUSSY	CBS-Fox Video 4715	Roger Moore Maud Adams	1983	PG	VHS Beta	79.98
17	7	11	NEVER SAY NEVER AGAIN ▲	Warner Brothers Pictures Warner Home Video 11337	Sean Connery Barbara Carrera	1983	PG	VHS Beta	79.95
18	18	12	MR. MOM (ITA)	Vestron 5025	Michael Keaton Teri Garr	1983	PG	VHS Beta	No listing
19	29	2	UNCOMMON VALOR	Paramount Pictures Paramount Home Video 1657	Gene Hackman Robert Stack	1983	R	VHS Beta	59.95
20	15	13	STAYING ALIVE	Paramount Pictures Paramount Home Video 1302	John Travolta Cynthia Rhodes	1983	PG	VHS Beta	39.95
21	30	3	D. C. CAB •	Universal City Studios MCA Dist. Corp. 80061	Mr. T. Gary Busey	1984	R	VHS Beta	69.9
22	24	5	STAR 80 •	Warner Brothers Pictures Warner Home Video 20013	Mariel Hemingway Eric Roberts	1983	R	VHS Beta	79.9
23	20	13	THE CARE BEARS IN THE LAND WITHOUT FEELINGS	Family Home Entertainment MGM/UA Home Video F357	Animated	1983	G	VHS Beta	29.9
24	26	4	FANNY AND ALEXANDER	Embassy Pictures, Embassy Home Entertainment 2067, 2171	Pernilla Allwin Bertil Guve	1983	R	VHS Beta	89.9
25	21	4	THE OSTERMAN WEEKEND •	Thorn/EMI Home Video 1981	Burt Lancaster Rutger Hauer	1983	R	VHS Beta	79.9
26	31	29	POLICE AROUND THE WORLD	I.R.S. Video 001	The Police	1982	NR	VHS Beta	33.9
27	23	5	CALIGULA	Vestron 5032	Malcolm McDowell Peter O'Toole	1983	R	VHS Beta	No listing
28	22	47	48 HRS.	Paramount Pictures Paramount Home Video 1139	Nick NoIte Eddie Murphy	1983	R	VHS Beta	39.9
29	NEW EN	TRY	DAVID BOWIE- SERIOUS MOONLIGHT	Music Media Media Home Entertainment M441	David Bowie	1984	NR	VHS Beta	39.9
30	33	3	UNDER FIRE	Vestron 5033	Gene Hackman Nick Nolte	1983	R	VHS Beta	No listin
31	28	2	MUSCLE MOTION	Media Home Entertainment M431	Chippendale's Men	1983	NR	VHS Beta	39.9
32	39	6	COOL CATS: 25 Years Of Rock 'N Roll Style	MGM/UA Home Video 600317	Various Artists	1984	NR	VHS Beta	59.9
33	34	24	PINK FLOYD THE WALL	MGM/UA Homé Video MV-400268	Pink Floyd	197 9	R	VHS Beta	39.9
34	36	10	STAR CHAMBER	CBS-Fox Video 1295	Michael Douglas Hai Holbrook	1983	R	VHS Beta VHS	59.9 No
35	25	10	EASY MONEY (ITA)	Vestron 5029	Rodney Dangerfield Roy Scheider	1983	R	Beta VHS	listin
36	32	27	BLUE THUNDER (ITA)	RCA/Columb a Pictures Home Video 10026 Warner Brothers Pictures	Malcolm McDowell Chevy Chase	1983	R	Beta VHS	79.9
37	37	11	DEAL OF THE CENTURY •	Warner Home Video 11339	Sigourney Weaver	1983	PG	Beta	69.9
38	27	13	TWIST OF FATE •	MCA Home Video 80066	Olivia Newton-John Matt Dillon	1983	NR	Beta	19.9
39	35	7	RUMBLE FISH •	Universal City Studios MCA Dist. Corp. 80056 Walter Shenson.	Mickey Rourke	1983	R	Beta	59.9
40	38	20	A HARD DAY'S NIGHT	Maljack Productions, Inc. 1064	The Beatles	1964	G	Beta	69.9

[•] Recording Industry Of America seal for sales and or rentals of 25,000 units plus (\$1,000,000 after returns) (Seal indicated by dot) America seal for sales of 50,000 units plus (\$2,000,000 after returns) (Seal indicated by triangle). (ITA) International Tape Disc Assn. seal for net sales and or rentals of at least \$1,000,000 at wholesale. (Seal indicated by ITA seal).

Video



NO PLACE LIKE HOME-Todd Rungren directs his "Cry Baby" clip while MTV's Nina Blackwood observes his technique. The piece will be part of the Sony Video 45 "Utopia Sampler."

Slight Slackening In RIAA Gold, Platinum For April

NEW YORK-With more and more titles falling under its new, more stringent criteria, the number of titles winning Recording Industry Assn. of America (RIAA) gold and platinum certifications in April slackened somewhat compared to the pace set in recent months.

Highlighting April's totals were the second certification granted to a music title this year, with Thorn EMI Home Video scoring gold for "Duran Duran." Also in April, an independent home video manufacturer, Vestron Video, won two platinum certifications in one month.

April's totals came to 14 gold and three platinum certifications. The new standards require a minimum of 37,500 units sold/licensed rentals or \$1.5 million in retail value/rental license income, while a title needs to score 75,000 units sold/licensed rentals or \$3 million in suggested retail value/rental license income

Cole Corners Clip Contract

• Continued from page 42

PMI video clips, he says.

Competition in music video today is tough, says Cole, even though the business is stabilizing. "Right now it is like a cottage industry. You have to survive job to job." In order to succeed, the key is to "break out of the pack," he says, with some unique ability or specialty. That's where he claims his concentration on story lines pays off.

Another talent the video director says he has is for "conceptualizing," especially in a sometimes disorganized situation. Flexibility is critical, he says. Experience in creating conceptual video that includes the development of the main title sequences for such shows as "Ironside," "The Six Million Dollar Man" and "The Rockford Files" has helped provide a useful foundation for working in a business that is often chaotic, claims Cole

In April, 1983, 12 video titles went gold and three platinum. So far this year, 53 gold and 18 platinum awards have been granted, compared to 22 gold and five platinum in '83.

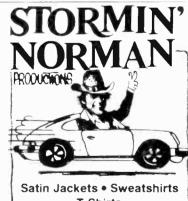
The new criteria took hold on Jan. 1, 1984. Any titles issued before that date are granted gold or platinum status under the RIAA's old standards.

One program that did so was Thorn EMI Home Video's "Duran Duran," which, boosted by a price cut to \$29.95, went gold in April. "Duran Duran" was the second music title to snare precious metal in 1984. Olivia Newton-John's "Twist

Of Fate" was the first.

Thorn EMI was the biggest winning label in April, scoring a total of five awards, all gold. Other April winners included Vestron Video, with three gold and two platinum; Warner Home Video, with three gold and one platinum; and MCA Home Video, with three gold.

Other than "Duran Duran," every title that won in April was a recently released feature film. The platinum victors were "Sudden Impact" from Warner Home Video and "Mr. Mom" and "Easy Money" from Vestron Video.



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Video

U.K.'s Videoform Gives 'Serious' Push To Bowie Concert

By NICK ROBERTSHAW

LONDON— Videoform Music here has released David Bowie's "Serious Moonlight" tour video, backed by its biggest marketing campaign to date. With advance orders around 40,000 units, the release seems set to prove second only to Vestron's "Making Michael Jackson's 'Thriller'," released here two months ago, among Britain's top selling music video titles.

At the same time, the small specialist label, a division of the Heron Corp.'s massively backed Videoform, has embarked on a sales and distribution deal with EMI Records designed to ensure that its product is more widely stocked by record retailers, increasingly seen as vital outlets if sale-oriented music video is to get off the ground.

And, in a novel approach to the growing problems faced by labels without major entertainment connections to assist in their attempts to acquire suitable repertoire, managing director Mike Heap, formerly a WEA executive here, is pursuing negotiations with "selected" record companies for joint venture arrangements whereby Videoform Music will co-finance music video output in exchange for home video rights.

Says Heap: "It's going to get very difficult over the next two or three years for indies to pick up good new music product, because the record companies are tying their artists to contracts that cover video. To get around that, we're proposing to finance or co-finance their video productions.

"That would apply to all kinds of video material, promo clips or full-length programs. We'll make them an offer for the catalog, whatever it is; then if they plan to make 12 videos in a given year, we'd pay for six, say, taking the home video market but leaving them with promotional rights.

"We're thinking in terms of entire catalogs, but it could also be a single artist. Basically, we're after joint ventures of all kinds: films, musicals, theatre, television, cable, anything."

Videoform's lavish financial backing is already established, but it is not wealth but marketing expertise that the music arm is pushing in its bid for co-ventures. "To be successful, music video has to be very aggressively sold and marketed in all possible outlets," says Heap. "That includes record stores. That's vital, and it's the biggest problem at this time, which is why I just made the longterm deal with EMI, which gives us 9,000 distribution points.

"There is a sale market for music video," he continues. "It will be worth about \$17 million this year, we estimate, out of a total video market at retail of something like \$250 million."

Despite the dollar value, unit sales for music videos are still modest in the U.K. A good seller might do around 10,000 units, Heap opines, and fewer than a dozen top acts could expect to top total sales of 30,000 on a given video release.

Bowie is among that handful of names, and the David Mallet-directed tour video is getting the full marketing treatment, with national television shots and lavish point-of-sale. Nor would it be surprising if there were a second installment in the fall. Videoform acquired from Miramax more of the material shot in Vancouver than is included on the 50-minute Bowie release, which retails for \$28.

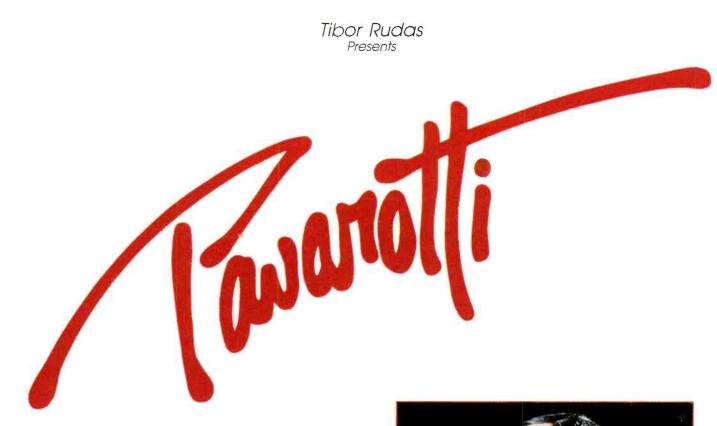
Heap promises further big names this year, including Marc Bolan, who posthumously commands an international cult following. The current catalog of 10 titles ranges over Meat Loaf, Kid Creole, Marvin Gaye, Manhattan Transfer, Chuck Berry and Glen Campbell.

He quickly acknowledges the role

Vestron's Michael Jackson package has played in opening up the market. Multiples Woolworth, Boots and W.H. Smith, enticed into stocking music video by the Jackson phenomenon, have stuck around to carry Bowie's equally promising offering, while retailers are impressed by volumes normally only achieved by chart LPs selling at a quarter of the

price.

Bring down music video prices a little further and the market will be sutstantially bigger, Heap contends. (Continued on page 46)





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Music Monitor

Hollywood sequel: Sony Corp. has licensed musical sequences from an upcoming movie for home video sale. The movie, "Beverly Hills," is a light-hearted comedy containing several musical scenes that can either stand alone as clips or be used as a video album, according to the film's

producer, Gregory J. De Santis. The video and film will be released at the same time. Billy Idol, Irene Cara, Paul Young and Connie Francis are some of the artists who have agreed to perform. Directed by Robert Ellis Miller, the film is being billed as a hybrid as it is pegged to both home

video and theatrical release

Country clip: Scene Three's creative team took charge of the Gatlin Brothers' promotional video for the single "Denver." Director Marc Ball themed the conceptual clip around Larry Gatlin, who portrays a man recovering from an ill-fated relation-

ship in a mountain cabin near Denver. Producer Kitty Moon points out that the video features winter and summer scenes, which "were quite a challenge considering the short shooting schedule."

Street Rhythm: Drummer/producer/singer Narada Michael Wal-

den makes a cameo in Patti Austin's clip, set at an 18th Century mansion. It features 150 extras and 20 dancers. Peter Israelson directed the Qwest recording artist in the clip for "Rhythm Of The Street." E.J. Stewart Video Production Facilities, which took charge of the clip, is also readying a newly purchased 48-foot mobile facility with eight computerized Triax RCA Cameras, one-inch VTRs and a Yamaha 2000 audio control board for shootings at the Summer Olympics in Los Angeles.

Ninety minutes for Genesis: Picture Music International will be producing a long-form television special for Genesis. Included in the 90-minute video will be cameos by Prince Charles and Princess Diana, who attended the concert as guests of the Atlantic recording artists. Jim Yukich will direct the show, which was filmed in Birmingham. Documentary material will be incorporated into the long form. Seven cameras, including one attached to Mike Rutherford's guitar, were used. Concert sound was recorded by the Rolling Stones' mobile unit

Bad-boy video: For "Too Young To Fall In Love" from heavy metal band Motley Crue, director Martin Kahan turned an abandoned railroad tunnel and warehouse on Manhattan's West Side into the backstreets of Shanghai. The Elektra recording artists are recruited into Shanghai's underworld, where they are sought by local Tong warriors. Kahan describes the clip as a "kind of Fu Manchu meets the Marx Brothers."

chu meets the Marx Brothers."

More special effects: The Post
Group combined Mirage and ADO
equipment to conjure up effects for
pop artist Beaudreaux's video of
"The Pink Panther." The video was
shot in Nashville and directed by
Terry Sheppard for Reel Productions
Inc. Dave Farr was the editor.

For theatres only: Music Motions will be distributing a four-minute clip of Carly Simon's "It Happens Every Day" as a short for theatrical exhibition. Directed and lensed by Michael Oblowitz, the clip takes place in a diner, where Simon is mourning the loss of a lover. Music Motions intends to continue producing clips for theatrical plays in the belief that music shorts will "enhance the moviegoing experience," a spokesman says.

FAYE ZUCKERMAN

Videoform's Bowie Concert

• Continued from page 45

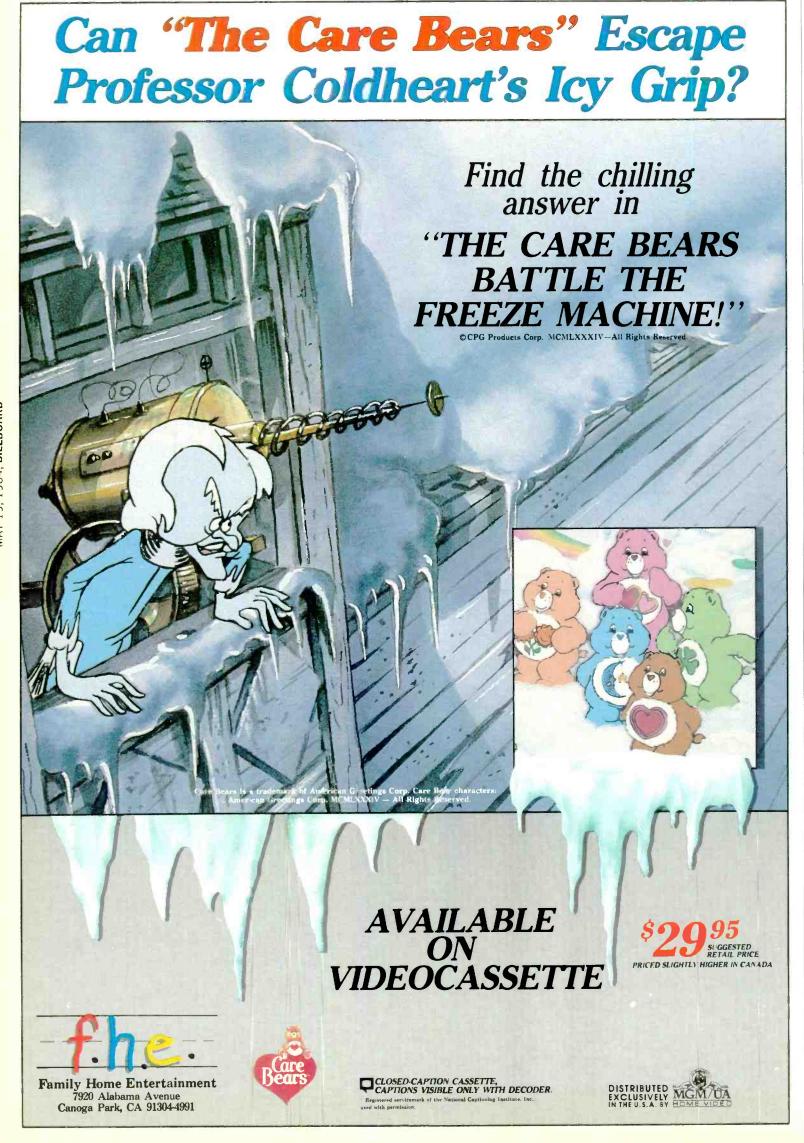
"To me, 20 pounds still seems a lot of money," he says. "The ideal price tag would be around 15 pounds, or \$21, if you figure a Compact Disc is around the \$14 mark.

"Certainly we want to get closer to the top end of the record market, and we're studying ways to bring down our standard costs. We're also experimenting with different lengths. Some music videos just aren't worth a whole hour, but then the problem is that you are probably going to have to load a one-hour tape anyway."

to load a one-hour tape anyway."

U.S. and most overseas rights to the "Serious Moonlight" video are held by Media Home Entertainment, the second-ranking U.S. independent acquired by Heron last December. It pursues its own acquisitions policy independent of Videoform but in other respects cooperates with its Transatlantic sister. It is also through MHE that the Heron companies have overseas distribution in all major markets.

Separate deals may be necessary for music video product, Heap believes, just as in Britain Videoform handles its own sales and distribution into video outlets, while putting its music division through the EMI Records sales force.



Video

Commtron Chief Makes Switch To Manufacturing

By EARL PAIGE

LOS ANGELES—The founder and former head of one of the largest video distributors in the U.S. has gotten out of the wholesaling business and formed his own manufacturing firm.

Jack Silverman, who recently left Commtron Corp., has created Continental Video. Continental will soon be shipping the first six of the 100 titles for which the firm owns U.S. and Canadian rights.

"I've been phasing out of Commtron Corp. for months, and everybody there knew it," he says of his departure from the 11-branch Des Moines-based wholesale firm. Gary Rockhold, who has worked with Silverman for years, assumes the top job at Commtron. Tim Shanahan is national marketing manager of video software.

Silverman, 57, and his son Jim, 33, claim Continental Video's marketing approach for home video involves a number of innovations. One is that all product will be priced at \$39.95. Silverman doesn't want to be specific, but he says, "Margins for distributors will be more generous."

The first six titles being shipped are "Tilt," with Brooke Shields and Charles Durning; "To The Devil A Daughter," with Nastassia Kinski, Christopher Lee and Richard Widmark; "Battle Force," with Henry Fonda and Stacey Keach; "The Kidnapping Of The President," with

William Shatner and Hal Holbrook; "Bloodtide," with James Earl Jones and Jose Ferrer; and "Suddenly," with Frank Sinatra and Sterling Hayden. The latter is the only vintage title in the initial release and the only one in black and white.

Silverman says most of the titles in Continental Video's initial release are "four to five years old, some as old as 10 years." He says any criticism that Continental is merely acquiring rights to "leftovers" is unfair, maintaining that many quality movies are still to be made available in home video form.

Other innovations at Continental include trailers with each release at no charge, a 10% stock rotation and no minimum order. And, Silverman adds, "all our product will be in stock at our headquarters here on Cotner."

Silverman, who may have the highest profile of any distributor fighting pending Congressional action to regulate video rental, says, "I haven't changed my stand one bit. I frankly think the legislation is not needed, that it will damage us if it passes."

Silverman is a veteran record business figure. He formed Midstate Distributing in Chicago and Kansas City in the '60s, sold out to ABC in 1969 and continued in the record/tape business for another seven years.

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Videocassette Top 40

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Survey for Week Ending 5/19/84

RENTALS

This Week	t Position	eks on Chart	search Department. Both Beta and Vi	ettes compiled from retail reports by HS formats are included.	the Billboard Chart Re-	Year of Release	Rating	Format
This	Last	Weeks		butor, Catalog Number Pr	incipal Performers	Year Relea	Rat	_
1) 1	5	SUDDEN IMPACT	Warner Brothers Pictures Warner Home Video 11341	Clint Eastwood Sondra Locke	1983	R	VHS Beta
2	2	9	TRADING PLACES	Paramount Pictures Paramount Home Video 1551	Dan Ackroyd Eddie Murphy	1983	R	VHS Beta
3	3	6	OCTOPUSSY	CBS-Fox Video 4715	Roger Moore Maud Adams	1983	PG	VHS Beta
4	4	10	WAR GAMES (ITA)	CBS-Fox Video 4714	Matthew Broderick Dabney Coleman	1983	PG	VHS Beta
5	8	5	DEAD ZONE	Paramount Pictures Paramount Home Video 1646	Christopher Walken Martin Sheen	1983	R	VHS Beta
6	5	12	MR. MOM ▲	Vestron 5025	Michael Keaton Teri Garr	1983	PG	VHS Beta
7	6	11	NEVER SAY NEVER AGAIN ▲	Warner Brothers Pictures Warner Home Video 11337	Sean Connery Barbara Carrera	1983	PG	VHS Beta
8	7	5	STAR 80 •	Warner Brothers Pictures Warner Home Video 20013	Mariel Hemingway Eric Roberts	1983	R	VHS Beta
9	13	3	UNDER FIRE	Vestron 5033	Gene Hackman Nick Nolte	1983	R	VHS Beta
0	11	2	UNCOMMON VALOR	Paramount Pictures Paramount Home Video 1657	Gene Hackman Robert Stack	1983	R	VHS Beta
1	15	3	D. C. CAB •	Universal City Studios MCA Distributing Corp. 80061	Mr. T Gary Busey	1984	R	VHS Beta
2	9	15	TOOTSIE ▲ (ITA)	RCA/Columbia Pictures Home Video 10535	Dustin Hoffman Jessica Lange	1982	PG	VHS Beta
3	10	4	THE OSTERMAN WEEKEND •	Thorn/EMI Home Video 1981	Burt Lancaster Rutger Hauer	1983	R	VHS Beta
4	12	22	RISKY BUSINESS A	The Geffen Company Warner Home Video 11323	Tom Cruise Rebecca de Mornay	1983	R	VHS Beta
5	17	21	MAKING MICHAEL	Vestron 1000	Michael Jackson	1983	NR	VHS Beta
6	16	5	JACKSON'S THRILLER ▲ (ITA) ZELIG •	Warner Brothers Pictures	Woody Aller	1983	PG	VHS Beta
7	18	10	EASY MONEY ▲	Warner Home Video 22027 Vestron 5029	Mia Farrow Rodney Dangerfield	1983	R	VHS Beta
8	14	23	RAIDERS OF THE LOST ARK	Paramount Pictures Paramount Home Video 1376	Harrison Ford Karen Allen	1981	PG	VHS Beta
9	20	32	TENDER MERCIES ●	Thorn/EMI 1640	Robert Duvall Betty Buckley	1983	PG	VHS
0	19	9	STAR CHAMBER	CBS-Fox Video 1295	Michael Douglas Hal Holbrook	1983	R	VHS Beta
1	22	5	CALIGULA	Vestron 5032	Malcolm McDowell Peter O'Toole	1980	R	VHS Beta
2	21	10	CROSS CREEK	Thorn/EMI Home Video 2184	Mary Steenburgen Rip Torn	1983	R	VHS Beta
3	23	4	FANNY AND ALEXANDER	Embassy Pictures, Embassy	Pernilla Allwin Bertil Guve	1983	R	VHS Beta
4	26	25	NATIONAL LAMPOON'S	Home Entertainment 2067, 2171 Warner Brothers Pictures	Chevy Chase	1983	R	VHS
5	25	7	VACATION ▲ RUMBLE FISH ◆	Warner Home Video 11315 Universal City Studios,	Christie Brinkley Matt Dillon	1983	R	Beta VHS
6	31	9	KRULL •	MCA Distributing Corp. 80056 RCA/Columbia Pictures	Mickey Rourke Ken Marshall	1983	PG	Beta VHS
7	24	15	BRAINSTORM	Home Video10364 MGM/UA Home Video 800314	Lysette Anthony Natalie Wood	1983	PG	Beta
8	28	10	DEAL OF THE CENTURY •	Warner Brothers Pictures	Christopher Walken Chevy Chase	1983	PG	Beta
9	30	55	JANE FONDA'S WORKOUT	Warner Home Video 11339 KVC-RCA	Sigourney Weaver Jane Fonda	1982	NR	Beta VHS
0	27	34	FLASHDANCE	Karl Video Corporation 042 Paramount Pictures	Jennifer Beals	1983	R	Beta VHS Beta
1	NEW ENT	_	THE MAN WHO	Paramount Home Video 1454 RCA/Columbia Pictures Home Video 10369	Burt Reynolds Julie Andrews	1983	R	VHS Beta
2	37	11	THE CARE BEARS IN THE LAND WITHOUT FEELINGS	Home Video 10369 Family Home Entertainment MGM/UA Home Video F357	Animated	1983	G	VHS Beta
3	35	15	CLASS •	Vestron 5026	Jaqueline Bisset Cliff Robertson	1983	R	VHS
4	39	28	BLUE THUNDER ▲ (ITA)	RCA/Columbia Pictures Home Video 10026	Roy Scheider Malcolm McDowell	1983	R	VHS Beta
5	32	13	PORKY'S II:	CBS-Fox Video 1294	Dan Monahan	1983	R	VHS
6	29	13	THE NEXT DAY • (ITA) STAYING ALIVE	Paramount Pictures	John Travolta	1983	PG	VHS
17	34	15	EDDIE AND THE CRUISERS •	Paramount Home Video 1302 Embassy Pictures Embassy Home Entertainment 206	Cynthia Rhodes Tom Berenger 6 Michael Paré	1983	PG	VHS Beta
8	36	17	CUJO •	Sunn Classic Pictures/Warner Bros I	nc.Dee Wallace	1983	R	VHS Beta
19	33	22	TWILIGHT ZONE—THE MOVIE	Warner Home Video 11331 Warner Brothers Pictures Warner Home Video 11314	John Lithgow	1983	PG	VHS Beta
-				Warner Home Video 11314 Warner Brothers Pictures	Kevin McCarthy David Soul	1		VHS

Recording Industry Of America seal for sales and/or rentals of 25,000 units plus (\$1,000,000 after returns) (Seal indicated by dot). A Recording Industry Of America seal for sales of 50,000 units plus (\$2,000,000 after returns) (Seal indicated by triangle). (ITA) International Tape/Disc Assn. seal for net sales and/or rentals of at least \$1,000,000 at wholesale. (Seal indicated by ITA seal).

Blue Notes

One, Two, Many Halls Of Fame?

By SAM SUTHERLAND and PETER KEEPNEWS

Monday (14) night marks the official launch of the Harlem YMCA Jazz Hall of Fame (Billboard, April 28), a project in which CBS Records is closely involved. The Hall's first inductees are being unveiled at an Avery Fisher Hall concert that also includes performances by, among others, Sarah Vaughan and Branford Marsalis.

The project is being touted as the first jazz hall of fame, a statement that discounts a number of similar projects in the past that never quite reached fruition. But first or not, the good people at CBS and the Harlem YMCA are apparently in for some competition.

According to a new publication known as JAMA, the Jazz Listeners/ Musicians Newsletter, Dizzy Gillespie-who is also a member of the Harlem YMCA Jazz Hall of Fame committee-"promised in Kansas

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23 14 15

24 26 38

25 25

54

Best Selling Jazz

ARTIST Title, Label & Number (Dist. Label)

EARL KLUGH Wishfut Thinking, Capitol

DAVID SANBORN Backstreet, Warner Bros 23906-1

THE CRUSADERS
Ghetto Blaster MCA 5429

WEATHER REPORT Domino Theory, Columbia

KENNY G G Force, Arista AL8-8192

GEORGE WINSTON December, Windham Hill

JEFF LORBER In The Heat Of The Night, Arista AL8-8025

PIECES OF A DREAM Imagine This, Elektra 60270

LINDA RONSTADT ▲
What's New, Asylum 60260

GEORGE WINSTON Autumn Windham Hill C-1012

PAT METHENY Rejoicing, ECM 25004-1 (Warner Bros)

FC 38951

STEPS AHEAD

60351-1 (Elektra)

SHADOWFAX

snadowdance w WH-1029 (A&M)

LEE RITENOUR

JEAN-LUC PONTY Individual Choice Atlantic

EARL KLUGH Low Ride, Capitol ST-12253

BRANFORD MARSALIS Scenes In The City Columb

STANLEY CLARKE
Time Exposure Epic FE 38688

WH-1029 (A&M)
QUINCY JONES
The Birth Of A Band Emarcy
818177-1 (Polygram)
RODNEY FRANKLIN
Marathon_ Columbia FC 38953

GEORGE WINSTON

MICHAEL FRANKS

TANIA MARIA

HERBIE HANCOCK Future Shock, Columb

ST-12323

FC 39147

City, Mo, to ask musicians for help in establishing an International Jazz Hall of Fame" in that city. The newsletter quotes Gillespie, whom it describes as "honorary chairman of the proposed hall," as vowing to ask those musicians who were inspired by jazz"-among them Stevie Wonder, Quincy Jones and Paul McCartney (?)—to contribute financially to Kansas City project, which, as envisioned by the great trumpeter, would also include a jazz museum, classrooms and performance areas.

Is there room for two Jazz Halls of Fame? Do the people involved in the New York City project know about the Kansas City project, and vice versa? (Obviously Gillespie does, but does anyone else?) Remember the New York Jazz Museum? Remember the plaques in the sidewalk on 52nd (another CBS Records brainchild)?

The notion of commemorating the contributions of the great jazz musicians is a noble one. It would be a

ARTIST Title_Label & Number (Dist. Label)

JARREAU

Jarreau Warner Bros. 1-23801

WILL ACKERMAN
Past Light, Windham
WH-1028 (A&M)

SPYRO GYRA City Kids, MCA 5431

VARIOUS ARTISTS

VOLLENWEIDER Caverna Magica CBS FM Caverna 37827 CARLA BLEY Heavy Heart, WATT/ECM Heavy Heart, WATT/ECM

An Evening With Windham Hill Live Windham Hill C-1026 (A&M) ANDREAS

PAT METHENY GROUP Travels, ECM 23791-1 (Warner

Bros)
JAMES NEWTON
Gramavision GR-8304

(Polygram)
PAT METHENY GROUP
Offramp, ECM ECM-1-1216

(Warner Bros.)
TANIA MARIA
Come With Me Concord Jazz

WH-1030 (A&M)

he Paris Concerts Volume wo Musician 60311-1-E

BILLIE HOLIDAY Embraceable You Verve 817359-1 (Polygram) BOB MOSES

Visit With The Great Spirit Gramavision GR-8307

Behind The Gardens-Behind The Wall-Under The Tree CBS FM 37793

BILL EVANS
Living In The Crest Of A Wave
Musician 60349-1 (Elektra)
GROVER WASHINGTON

Winelight, Elektra 6E-305
GEORGE BENSON
In Your Eyes, Warner Bros

1-23744
JOHN BLAKE
Maiden Dance Gramavision
GR-8309 (Polygram)
AL JARREAU
Breakin' Away, Warner Bros.
RSK 3576

The Harold Arlen Songbook, Verve 817526-1 (Polygram) MANHATTAN TRANSFER

ELLA FITZGERALD

80104-1 SADAO WATANABE Fill Up The Night, Music 60297 (Elektra)

BOB JAMES Foxie, Columbia FC 38801

CJ 200 ALEX DE GRASSI

BILL EVANS

(Polygram) ANDREAS

VOLLENWEIDER

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NEW ENTRY

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shame to see the energies of the jazz community get diverted into too many different endeavors for accomplishing the same admirable goalwhich, unfortunately, is what has tended to happen in the past. * * *

A new independent jazz label operation is being launched on the West Coast by jazz/fusion promotion veteran Ricky Schultz and partner Jim Snowden, who last week began unwrapping their Zebra Records combine. Although Schultz and Snowden won't divulge their roster for another week, claiming they're awaiting a completed contract from their bestknown signing, the duo has confirmed distribution plans set in motion during NARM.

Meanwhile, the Zebra label, intended primarily as a fusion and crossover vehicle, is already being joined by a separate Zebra Marketing arm which will handle other custom labels and single product deals. In that arena, Schultz reports a newly concluded deal with the Hollandbased Timeless label, which will bow here via an initial 22-album release incorporating 18 key catalog titles and four new albums. The Timeless deal, he adds, has enabled Zebra to move ahead of its original battle plan by moving into the mainstream mar-

through material for a proposed clas-

HALL HIGHLIGHTS-Participants in the first induction ceremony for the Harlem YMCA's Jazz Hall of Fame discuss the concert and ceremony, slated for May 14 at New York's Avery Fisher Hall. Shown from left are Columbia artist Branford Marsalis; Janice Lythcott of CBS Records, producer of the event; and Frank Graves, executive director of the Harlem YMCA.

sical album via CBS Masterworks. which approached the reed player following the success of brother Wynton's two-barreled triumph on the classical and jazz charts with separate trumpet albums slanted to the two markets. The Branford Marsalis venture would be restricted to soprano saxophone, and while CBS has provided its own hit list of 15 suggested pieces, the label has also asked for "interpretive" performances. Meanwhile, Marsalis, who offered these tidbits during a recent chat with Tom Schnabel of KCRW Santa Monica, reports that his trumpetplaying sibling is set to record a new jazz project with strings next month.

Also noted: Fantasy Records, which garnered critical praise, respectable sales and a Grammy nomination with its classy boxed set of the complete Prestige recordings of Miles Davis not long ago, is planning a similar project: an 18-record set of the complete Riverside works of Bill Evans... The members of the Art Ensemble of Chicago are getting ready to celebrate their 20th anniversary together. The unique troupe will mark that milestone with what's being called the "Third Decade Tour," with dates throughout the U.S. in September and October. It will be the Art Ensemble's first extensive U.S. tour since 1980. .. New York's Symphony Space was the site of a "Jazz String Summit" Saturday (12), featuring violinists L. Subramaniam and Leroy Jenkins, cellist David Darling and a string ensemble. The concert was presented by the nonprofit Improvised Music Collective.

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.

ket as well as the fusion field. * * Schultz will continue representing promotion and consultancy clients through his separate Word Of Mouth Marketing operation. * * * Branford Marsalis is sifting

GOSPEL!

Lectern

Amy Grant Draws Stellar Crowd

By BOB DARDEN

Amy Grant highlighted a major tour across the U.S. with two sold-out concerts at the Universal Amphitheatre in Los Angeles in early April. Backstage following the concert were secular tv and music stars David Hasselhoff ("Knight Rider") and wife Catherine Hickland (of the soap "Capitol"), Lisa Whelchel of "The Facts Of Life" (who has just completed her first gospel album), Philip Bailey of Earth, Wind & Fire (who has just finished his first gospel album), Charlene Tilton of "Dallas," Debby and Laury Boone, and others. The concerts were reviewed—although less than favorably—in both L.A. newspapers.

The latest rumor from Nashville is that Word Records is about to sign Glen Campbell. Campbell, who recently hosted the Gospel Music Assn.'s Dove Awards telecast, is best known for secular hits like "Wichita Lineman," "Galveston" and "Southern Nights" ... Andrae Crouch's 14th album, "No Time To Lose," will be released June 1 on Light Records. The LP has already set a record for advance sales for Light ... Jerry Wayne has just completed his second album, "Face The Light." Wayne's also touring with a two-hour presentation that he claims tells about the true dangers of secular rock music and "backward masking" . . . Songwriters Diane and Lee Turner have formed their own publishing company,

* * *

BOONE DOCKS-Pat Boone, right, chats with country music veteran Don Williams while making tracks at Nashville's Sound Emporium studio, (Photo; Sarah Stein)

TurnerSong: In the next few weeks they'll be premiering their two latest musicals, "The Last Amen!" and "There's A Meeting Here Tonight"... Word Records has announced three new appointments. Jeff Mosley will assume the newly created post of marketing manager, East Coast, Word Records: Melissa Helm will become marketing manager, West Coast, Word Records; and Eric Wyse is now coordinator, product marketing, Maranatha! Music, Word Distribution . . . The third album from the fiery new wave rockers the Call is about ready, and like their previous albums, it features major contributions from Garth Hudson, late of the Band. The release also features new members Joe Reed and Jim Goodwin . . . Leon Bryant is also readying his next gospel/pop/r&b/religious/ dance LP for Mercury/PolyGram . . . Marty & Vickie McCall have signed a songwriting agreement with Meadowgreen Music, a division of Tree International. Marty recently broke up his group Fireworks and is the author of the moody jazz-rock hit, "Sightseeing At Night."

Sorry to see the demise of National Music Warehouse's Record Club Division the other day. The spunky little company out of Willow Grove, Pa., said it was still selling 95% of its product to the same 5%-7% of the market. Interestingly enough, 75% of NMW's sales were Glad, Rez Band, Petra, Amy Grant, Fireworks, and other contemporary-oriented artists.

* * *

* * *

Sheila Walsh has been tabbed to host "The Rock Gospel Show," an eight-week, prime-time Christian music program, to be televised on Sunday evenings in England. The show, which began April 27, will be featured on BBC One, Britain's largest tv network. It is the first of its kind in England. Scheduled guests include Cliff Richard, Amy Grant, Leon Patillo, Phil Keaggy, John Michael Talbot and Donna Summer. Sheila is one of the most popular rock artists in the gospel ranks and has just released her third LP for Sparrow, "Triumph In The Air."

Items for consideration should be sent to Bob Darden, P.O. Box 1991, Waco, Tex. 76703.

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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).

CLASSICAL Keeping Score

Concert Broadcasters Air CD Grievances

By IS HOROWITZ

Commercial classical radio stations feel they have contributed more than any other medium to the promotion of Compact Discs. But they're unhappy with the way most record labels make the product available.

This was made abundantly clear last week during the run of the Concert Music Broadcasters Assn. (CMBA) convention in New York, when station executives endured with some impatience a series of short new album pitches as they waited for the chance to air grievances before a panel of record company representatives.

The "lending library" approach used by most majors to squeeze more mileage from their limited supply of promotional CDs just doesn't work in the case of radio, noted **Bob Conrad**, program director of WCLV Cleveland, obviously reflecting the opinion of most station personnel on hand. That approach is useless where programming must be fixed months in advance to meet program guide deadlines, it was said.

Further, the accommodation price asked by record companies from radio for CDs—\$9.50 in the case of Poly-Gram—is too high, complained others. Telarc, it was said, is the only large CD label to make its product available gratis to top classical stations.

"They're too expensive for us," said Matt Field, general manager of WNCN New York. Record companies will have to find a way to supply stations with CDs, perhaps by getting the price down to "something reasonable," he said

These complaints, and others pegged to the availability of CDs, elicited little immediate comfort from record personnel present. The supply is too short as of yet and budgets inadequate to distribute them more generously at this time, it was stressed.

Gianfranco Rebulla, president of PolyGram Classics, told radio executives that the price being asked for promotional copies is a "compromise," and probably will be brought down later. At this time, distribution priority of available product must be given to the retail market, he said. Some 1,300 different titles a year are being produced by the company's Hanover plant, Rebulla added, in explanation of the relative lack of inventory depth for any one CD album.

Panelist Ira Moss, president of the Moss Music Group,

decried the emphasis being placed on CD by classical radio, noting that all titles issued in the new configuration are also available on LP, and that this fact should be made known to listeners by announcers.

Field reminded Moss that radio looks on CDs as more than a quality medium for music reproduction. "Promotionally, they're a hot item," he said. "We're selling sizzle." A similar view was expressed by Tony Rudel, operations manager of WQXR New York, who admitted, "I don't care whether CDs sound better (than LPs) or not."

A special promotion for the new Cambridge Buskers album, "Music Abbreviation 101," will tie in local radio stations and music schools, said Grace Patti of Deutsche Grammophon in her initial talk to the CMBA attendees. Arthur Moorehead of New World Records called attention to a Spoleto production of Samuel Barber's "Antony and Cleopatra," due out later this year.

Among the projects due from CBS Masterworks, said Ellen Stolzman, is a Legacy Series boxed set of Glenn Gould material, including interviews and a previously unreleased recording by the late artist of the Bach D Minor Piano Concerto. Janet Shapiro of London Records said that the original Solti "Ring" recordings are being remastered in digital, for release on cassette and later on CD.

Peter Clancy of Philips cited among upcoming projects a new crossover album by Elly Ameling, "Sentimental Me," and the first recording for the label by Pinchas Zukerman and the St. Paul Chamber Orchestra, a Mendelssohn album coupling the Violin Concerto and Octet.

One of RCA Red Seal's big packages of the fall, said Irwin Katz, will be an eight-record set of vocal material from the label's vaults to tie in with the 100th anniversary celebrations of the Metropolitan Opera this fall.

From Ira Moss came a plea for classical radio to mount programs attractive to young listeners, so that a future market may be nourished. He also noted that budget cassettes of classics, which his company pioneered, had helped enlarge the market for classics generally, and urged support for the Assn. for Classical Music.

Billboard, 1515 Broadway, New York, N.Y. 10036.

Items for consideration should be sent to Is Horowitz,

Notas Notas

Brazil's Nascimento In U.S. Debut

By ENRIQUE FERNANDEZ

Brazilian singer/songwriter Milton Nascimento makes his U.S. debut on June 2 at New York's Carnegie Hall. One of Brazil's biggest stars, Nascimento visits this country at a time of renewed interest in Brazilian pop music, which has not been heard much in the U.S. since the days of the bossa nova.

Except for the handful of artists, like Roberto Carlos, who record in Spanish besides their native Portuguese, Brazilian talent is not part of the U.S. Latin market. Still, nearly all the majors that have Latin divisions have recently expressed interest in developing Brazilian acts in the U.S.

There may be no other country, save the U.S., that has such a wealth of musical styles and sophistication today. Like American pop, Brazilian music is rooted in a fusion of European and African traditions. And, also like American pop, the Brazilian music scene has been booming artistically if not always financially, since the '60s.

The top-ranked Nascimento has been working since that decade. In 1972 he recorded his first LP of original material, and since then he has been a major force in his country's music. Besides pop songs, Nascimento has penned three movie soundtracks, two ballets and a mass.

Nascimento's music has been recorded by such artists as Caetano Veloso, Mercedes Sosa, Sarah Vaughan, and Wayne Shorter. His U.S. debut begins a three-month international tour.

Los Angeles tv station KSCI has raised its Spanish-language broadcast

hours from four to six a day, partly as a result of its joining New York's Channel 47 and Chicago's Channel 60 in the newly formed Netspan Spanish-language tv network, which its members view as the alternative to SIN.

KSCI boasts a show unique to California: Spanish-language music video. The half-hour daily program, called "En Vivo" (Live), is hosted by Roland Hilda. Among its Spanish programming, the station also features a weekly Menudo show.

According to general manager Paul Niedermayer, the station began broadcasting Asian and Spanish programs in 1978. It dropped Spanish programming in 1981, but returned last year with four daily hours. The latest increase was prompted by last year's closing of Los Angeles' Channel 52, which left the approximately four million Hispanic Angelinos in the hands of SIN's Channel 34.

Channel 52's former program di-

rector Alfonso Araya now holds a similar post at KSCI. According to Niedermayer, his station's goal is to corner 15% to 20% of the billings now going to Channel 34.

* * *

Dumas Torrijos, son of the late president of Panama, Omar Torrijos, has signed a recording contract with F.A.M.E. Records, which will distribute the young singer's records in the U.S., Central America and the Caribbean. Dumas, who is an exclusive artist of Panama's RPC-TV, is the third performer to join the new label. Other F.A.M.E. artists are baritone Rafael Torrens and pop singer Olguita Alverez, who has recently finished a series of appearances at Panama's Club Inanema and now heads for Puerto Rico's Hilton.

Items for consideration should be sent to Enrique Fernandez, Billboard, 1515 Broadway, New York, N.Y. 10036.

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Survey for Week Ending 5/19/84 Best Selling Classical LPs

Classical LPs

Annual Property of the property of TITLE, Artist, Label & Number HAYDEN/HUMMEL/MOZART: Trumpet Concertos
HAYDEN/HUMMEL/MOZART: Orch. (Leppard), CBS 1 Marsalis, National Phili Masterworks IM 37846 BACH: Goldberg Variations Glenn Gould, CBS IM 37779 3 STRAUSS: Four Last Songs Jessye Norman (Masur), Philips 6514 322 3 4 26 PACHELBEL: Kanon 2 233 Paillard Chamber Orchestra, RCA FRL 1-5468 6 9 MOZART OPERA ARIAS Popp (Slatkin), Angel DS 38023 MOZART ARIAS 6 5 59 Te Kanawa (Davis), Philips 6514 319 DVORAK: Symphony No. 9 ("New World") Chicago Symphony Orch.(Solti) London 410 116-1 7 7 13 33 NOCTURNE James Galway, RCA ARL1-4810 MAHLER: Symphony #9 Chicago Symphony (Solti), London LDR 72012 9 10 5 CANTELOUBE: Songs of the Auvergne
Te Kanawa, English Chamber Orch. (Tate), London LDR 71104 9 56 10 MOZART: Piano Concertos #'s 9 & 11 MEW ENT Bilson, Gardiner, English Baroque Soloists, DGG Archiv 410 905-OUT OF THIS WORLD 12 11 30 The Boston Pops (Williams), Philips 411-1851 PACHELBEL: Canon Academy Of Ancient Music (Hogwood), L'Oiseau Lyre DSLO 13 14 119 BRAHMS/SCHUMANN: Piano Selections Dimitris Sgouros, Angel DS 38075 14 12 9 HANDEL: Arias 13 21 15 Marilyn Horne, Erato NUM 75047 15 70 PERHAPS LOVE 16 Placido Domingo, CBS FM 37243 BOLLING: Suite For Cello and Jazz Piano Trio Bolling, Yo Yo Ma. CBS M 39059 17 19 GREATEST HITS: The Canadian Brass 18 17 38 HANDEL: Water Music English Concert (Pinnock), DGG Archiv 410 525-1 19 18 9 VIVALDI: The Four Seasons (Pinnock), DG 2534 003 16 20 GROFE: Grand Canyon Suite/GERSHWIN: Porky and Bess Suite Detroit Symphony (Dorati), London 410 110 21 HIVERSTRY GROFE: Grand Canyon Suite, et al. (Batiz), Angel DS 38081 22 **BOITO**: Mefistofele 23 24 Pavarotti Freni London LDR 73010 THE GREAT VOICE OF MARILYN HORNE Marilyn Horne, London 411 649 24 23 CHOPIN: Piano Concerto #2 Pogorelich (Abbado), DG 410 507 25 5 25 JEAN-PIERRE RAMPAL & CLAUDE BOLLING: Suite for Flute & 26 20 433 Jazz Piano CBS Masterworks M 33233 27 21 ON STAGE 5 The Boston Pops (Williams), Philips 412 132 PACHELBEL: Canon/FASCH: Trumpet Concerto Paillard Chamber Orch., RCA AGL1 5211 28 22 BERLIOZ: Symphonie Fantastique Chicago Symphony Orch. (Abbado), DG 410 895-1 29 MEN'R MOZART: Symphonies, Vol. 6 Academy of Ancient Music (Hogwood), L'Oiseau Lyre D 172 D4 30 28 HUBERMAN FESTIVAL, LIVE Mintz, Perlman, Stern, Zukerman, Israel Philharmonic (Mehta), 27 30 31 DG 2741 026 MATTINATA 26 30 32 Pavarotti London OS 26669 33 32 AMERICAN FESTIVAL Milwaukee Symph. (Lukas Foss), Pro Arte PAD 102 34 29 13 VIVALDI GALA Isaac Stern, CBS M/W M 38982 VERDI: Ernani 31 21 35 Domingo, Freni, Bruson (Muti), Angel DSCX 3942 U.S.A. P. Slatkin, Angel S-36936 30 13 36 BACH: Brandenburg Concertos The English Concert (Pinnock), DGG Archiv 2742 003 37 34 16 BEETHOVEN/LISZT: 9th Symphony 38 33 16 (Katsaris), Telfunken 642956 J. S. BACH: Unaccompanied Cello Suites Yo Yo Ma, CBS M/W I3M 37867 36 GLADRAGS Labecque Sisters, Angel DS 37980 40 35 55

Country

JUNE 4 PRESENTATION

Music City Award Nominees Set

NASHVILLE—The Statler Brothers, Alabama and Lee Greenwood are top nominees among the candidates for the 18th annual Music City News Country Awards, to be presented June 4.

These awards, the only fan-voted ones in country music, span a variety of categories. Here is a listing of nominees in each of the 14 categories.

Female vocalist of the year: Janie Fricke, Loretta Lynn, Barbara Mandrell, Charly McClain and Reba McEntire.

Male vocalist of the year: Lee

Eight Acts From 12 Countries At CMA Festival

NASHVILLE-The 14th annual Country Music Assn. International Show, set for June 6, will feature eight foreign acts from a dozen nations, as part of this year's Fan Fair celebration at the Tennessee State Fairgrounds.

Those representing their native lands includė Norwegian trio Claudia/"Big Hand"/ Casino; Australia's Jade Hurley; Albert Hall from Canada; Czechoslovakian group Plavci; Western Union from West Germany: Tommy Dell of the Republic of South Africa; Hawaii's Melveen Leed; and New Zealand artist Suzanne Prentice. These eight acts were selected from among 70 entrants and will be prominently featured during Fan Fair activities June 4-10.

Greenwood, George Jones, Ricky Skaggs, Conway Twitty and Don Williams.

Vocal group of the year: Alabama. the Gatlin Brothers, the Oak Ridge Boys, the Statler Brothers and the

Band of the year: Alabama, Do-Rites, Oak Ridge Boys Band, Marty Robbins Band and Ricky Skaggs Band.

Duet of the year: David Frizzell/ Shelly West, Mickey Gilley/Charly McClain, Merle Haggard/Willie Nelson, Kenny Rogers/Dolly Parton

and Conway Twitty/Loretta Lynn.

Album of the year: "The Closer
You Get," Alabama; "Don't Cheat
In Our Hometown," Ricky Skaggs; "Some Memories Just Won't Die," Marty Robbins; "Spun Gold," Bar-bara Mandrell; "Today," Statler Brothers.

Single record of the year: "Eliza-Statler Brothers; "I.O.U.," beth." Lee Greenwood; "Islands In The Stream," Kenny Rogers & Dolly Parton; "Lady Down On Love," Alabama; and "You Look So Good In George Strait.

Star Of Tomorrow award: Lee Greenwood, Gary Morris, Ronny Robbins, George Strait and Steve Wariner

Living Legend award: Eddy Arnold, George Jones, Minnie Pearl, Ernest Tubb and Conway Twitty.

Country music tv series: "Austin City Limits," "Hee Haw," "Music City U.S.A.," "Nashville Now" and "This Week In Country Music."

Country music tv special: "Blowout At Billy Bob's"; "CMA 25th Anniversary"; "Janie Fricke: You Ought To Be In Pictures"; "Barbara Mandrell: The Lady Is A Champ"; "Another Evening With The Statler Brothers: Heroes, Legends Friends.

Gospel act of the year: the Black-Brothers, Tennessee Ernie Ford, Amy Grant, Hee Haw Gospel Quartet and Cristy Lane.

Comedy act of the year: Jerry Clower, Minnie Pearl, Jerry Reed, the Statler Brothers and Ray Stevens.

Bluegrass act of the year: the Glaser Brothers, Emmylou Harris' Hot Band, Bill Monroe, Ricky Skaggs



CHEESE, PLEASE—Lining up for the cover photograph of their first album on Warner Bros, are members of the Nitty Gritty Dirt Band. Overseeing the shot is Nashville photographer Alan Messer.

Nashville Scene

Moe & Joe: 'Where's The Dress'

By KIP KIRBY

That harmonica intro-it sounds so familiar, somehow. Almost exactly like the intro to a recent top 40 hit Now, what was it?

Ask Moe and Joe, better known out of the studio as Moe Bandy and Joe Stampley. They're back together again, and the first release from their duet project is a sly parody of the Culture Club phenomenon called

Dress." The harmonica intro is a perfect spoof of 'Karma Chameleon," causing propublicist iect Woody' Bowles to

refer to "Where's The Dress" as Moe and Joe's "Karma Comedian.'

Actually, "Where's The Dress" is a cross between "Where's The Beef" and "Karma Chameleon," and Stampley says it's the only novelty cut on the new album. To publicize the song, Bandy and Stampley dressed up in full Boy George regalia (kimonos, braids, bowler hats, earrings) and spent a day in drag visiting Nashville radio and tv stations, trades and accounts. They're also doing a video around the song, posing as Boy George yokels trying to figure out whether wearing makeup and shaving their legs might help them make some money.

The end of the record has Moe and Joe debating whether shaved legs might offend Roy Acuff on the Grand Ole Opry—they decide it would-and they're hoping to coax Acuff himself into the video to glower at them from the Opry stage

Blake Mevis is the producer for this collaboration. It's the first Ban-dy/Stampley duet LP since 1981's "Hey Moe, Hey Joe" (which was a followup to their successful 1979 "Good Ol' Boys" package). This one ships in June under the title "The Good Ol' Boys-Alive And Well." Stampley's 22-year-old son Tony cowrote "Where's The Dress," and incidentally, he's also the co-writer on his father's current duet with Jessica Boucher, "Memory Lane."

Somehow, having seen them in drag, we don't think Boy Moe and Boy Joe are going to give Boy George any sleepless nights—but then, who can tell? Now that the Boy has reportedly rejected Michael Jackson's request for a duet, maybe he's looking for a new kind of musical excitement!

Monitor problems drove Johnny Rodriguez off the stage in his home territory last week, and 50,000-watt radio station KKYX is fuming. Long-time supporters of Rodriguez ("Through his tough times and his comeback, we've continued to play Johnny's records " savs KKYX pro-

* * *

gram director Steve Warren), the station is miffed that the singer refused to finish his show during a special 'KKYX night" at a Cotulla, Tex. club and they've pulled Rodriquez' records out of rotation until they get an apology.

According to PD Warren, about 700 or 800 fans showed up at the Crazy Horse club to see Rodriquez. KKYX brought its entire staff down from San Antonio, a drive of around 90 miles, Warren notes, and many of the people who came also had driven a number of miles for the concert.

After an opening set by local act Billy Matta, Rodriguez and his band took the stage and did a few numbers, after which Rodriguez declared that he couldn't hear anything through the monitors. While an attempt was made to repair the trouble he left the stage, and Matta came back to fill in. Finally, Rodriguez returned, did half of one song, and insisted that he couldn't hear anything through the monitor system. He left the stage and did not return.

Warren says that the station feels

(Continued on page 53)

June 15 Deadline For Entrants In **Bluegrass Fest**

NASHVILLE—The Kentucky Fried Chicken Bluegrass Music Festival has set June 15 as deadline for entrants in its contest for best new bluegrass band of 1984.

Competition for the title will take place Sept. 8 in Louisville. The festival runs from Sept. 7-9.

Bands that wish to enter must write for an application to Kentucky Fried Chicken Bluegrass Music Festival, P.O. Box 32070, Louisville, Ky. 40232. The completed form must be submitted with a performance tape or record.

Six bands will be selected from the entrants. Each will be given \$500 to cover its travel expenses to the event.

The first place award is \$2,500, a trophy, a Nashville recording session and 750 records. Second and third place winners will receive \$1,500 and \$500 respectively. The winning band will also be invited to perform at the 1985 festival.

Last year's winner was the Blanchard Valley Bluegrass Boys of Ottawa. Ohio._

BACK Monarch Of Margaritaville Gives Nashville New Chance **BUFFETT'S**

By EDWARD MORRIS

NASHVILLE-Inspired by new label leadership and the notion that country music audiences may finally be ready for him, the incorrigibly re laxed Jimmy Buffett has decided to take another chance on Nashville. 'New times with old friends," is how he sees it.

Although Buffett got his professional start here, the one-time Billboard reporter found the Nashville music establishment of the early '70s largely uncongenial to his style and outlook and, thus, quickly set sail for the tropics that have since become his trademark.

Recently, though, Buffett moved his hit-rich Coral Reefer catalog here for Buzz Cason-his friend and first producer—to administer. Later this month, the monarch of Margarita-

ville will be in Music City to sta. cutting a country-oriented album for MCA, under the production guidance of Jimmy Bowen, Tony Brown and Michael Utley.

At the core of the album will be material written by Buffett, Utley and Will Jennings. "What I try to do in this album," Buffett explains, "is cover all aspects of what people perceive me as being."

He says he is heartened by what he hears on country radio: "It's a completely wide open situation—and subject to playing a wider variety of music than pop radio. I heard country reggae the other day. Anything flies here.

Buffett says he first glimpsed the expanded country prospects last June when he brought his former manager and then-new MCA chief Irving Azoff to Nashville to show around



BUFFETT ZONE—Trying to turn a press conference party into a Margarita fest is MCA's Jimmy Buffett, center. Occasion was the announcement of his professional association for his Coral Reefer Music catalog with Buzz Cason's Southern Writers Group. Chatting (minus their Margaritas) at the World's End Cafe in Nashville are, from left, Tony Brown, MCA Nashville's a&r vice president; Buffett; writer Keith Sykes and wife Jerene; singer/

The visit netted Buffett an unscheduled chance to perform at Fan Fair, the annual event that attracts the most rabid country fans on the

To Buffett's delight, the fans loved him. "When I looked at the audience," he recalls, "it looked like 75% of them were under 30 years of age. It looked as much like a Jimmy Buffett concert audience as anything I've ever seen.'

Just as uplifting, he admits, was the knowledge that his friends were at the helm of his label. The old regime, he suggests, didn't know how to market his music. "I think things are a lot more definitive now," he

Buffett is quick to point out that much of his activity still has little to do with country. While he complains that he is tired of producing his own albums, he reports that he is producing the Neville Brothers and Rhonda Coulet, the latter of whom he describes as "a beauty queen who resigned her commission.

He is also working on a book of short stories and shopping for a screenwriter for "Margaritaville," the movie rights to which he has just gotten back from Universal. Even with all the delays of making the hit tune into a movie, Buffett says the project will probably be underway again by November.

Still with Front Line Management, Buffett has recently switched his booking to Creative Artists in Los Angeles in an attempt to get some acting gigs. In late June, he will kick off another full-fledged concert tour.

As if all this action weren't enough to keep the 37-year-old troubadour distracted, Buffett slyly reveals that 'a major hamburger firm' is looking hungrily at his "Cheeseburger In Paradise" ode for commercial exploitation. "I always knew it would hap-

nen." he gloats.

Billboard Hot County Singles Survey for Week Ending 5/19/84 Survey for Week Ending 5/19/84

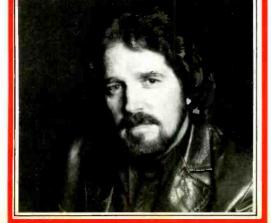
N ×	- =	WKS ON CHART	TITLE—Artist (Producer)	s ×	Η×	WKS ON CHART	TITLE—Artist (Producer)	s×.	Ε×	WKS ON CHART	TITLE—Artist (Producer)
THIS	LAST	WKS	Writer, Publisher, Licensee, Label & Number (Dist. Label)	THIS	SS WEEK	10	Writer, Publisher, Licensee Label & Number (Dist Label) DEDICATE—Kieran Kane (J.E. Norman)	THIS	LAST		Writer, Publisher, Ličensee, Label & Number (Dist. Label)
1	1	11	TO ALL THE GIRLS I'VE LOVED BEFORE —Julio Iglesias & Willie Nelson (R. Perry) A. Hammond, H. David; April/Casar David, Columbia 38-04217 2	33 (34)	43	6	Kieran Kane, Keiran Kane/Litom; ASCAP, Warner Brothers 7-29336	67	74	2	HANGING ON—Lane Brody (C.Moman) B.Mize, I.Allen; ATV, BMI; Liberty 1519
				35	45	4	I STILL DO—Bill Medley (J. Crutchfield) J.D. Martin, J. Jarrard; MCA, BMI/Alabama Band, ASCAP; RCA 13753 JUST ANOTHER WOMAN IN LOVE—Anne Murray (J.E.	(68)	73	3	THIS AIN'T TENNESSEE & HE AIN'T YOU—Katy Moffatt (J. Crutchfield) L. Bastian, J. Shaw; ATV/Blue Book, BMI; Permain 82005 (MCA)
2	2	13	I DON'T WANT TO LOSE YOUR LOVE—Crystal Gayle (J. Bowen) J. Carbone; Sixty-Ninth Street, BMI; Warner Bros. 7-29356		45	4	Norman) P. Ryan, W. Mallette; Southern Nights, ASCAP; Capitol 5344	69	51	7	MIDNIGHT LOE—Billie Jo Spears (G. Richey) B. Moore; First Lady, BMI; Parliament 1801
3	5	11	AS LONG AS I'M ROCKIN' WITH YOU-John Confee (B.	36	41	8	SOUTHERN WOMEN—The Wright Brothers (J. Dowell, M. Daniel) K. Blazy, M. Hitler, J.J. Mohead; New Albany/Protunes, BMI; Mercury, 818-653-7	70	42	17	I'VE BEEN WRONG BEFORE—Deborah Allen (R. Van Hoy) D. Allen, R. Van Hoy, D. Cook; Posey/Van Hoy/Unichappell,BMI/Cross
			Logan) K. Kane, B. Channel; Crosskeys (Tree Group)/Old Friends, ASCAP/BMI; MCA 52351	37	20	14	Mercury 616-03-7 SWEET COUNTRY MUSIC—Atlanta (M. Bogdan, L. McBride) D. Rowe, T. Dotson, J. Stevens, A. P. Carter, Texas Tunes/Hat	71	55	13	Keys (Tree Group), ASCAP; RCA 13694 SOMEONE IS FALLING IN LOVE—Kathy Mattea (R. Peoples,
4	4	1.2	I MAY BE USED (BUT BABY I AIN'T USED UP)— Waylon Jennings (W. Jennings) B. McDill; Hall-Clement (Welk Group), BMI; RCA 13729	38)	44	6	Band/Dwain Rose/Peer, BMI; MCA 52336 BETTER OUR HEARTS SHOULD BEND (THAN				B. Hill) P. Sebert, L. Domann; Atlantic/Boquillas Canyon,BM1/Criterion/Space Case, ASCAP, Mercury 818-289-7
5	6	9	B. McDill; Hall-Clement (Welk Group), BMI; RCA 13729 HONEY (OPEN THAT DOOR)—Ricky Skaggs (Ricky Skaggs) Mel Tillis; Cedarwood Publishing Co.Inc. BMI; Sugar Hill/Epic 34-04394	33	1		BREAK)—Bandana (J.E. Norman, Eric Prestidge) B. McCarthy; Bankable, ASCAP; Warner Bros. 7-29315	72	NEW E	HTRY	OH CAROLINA—Vince Gill (E.Gordy, Jr.) R.Albright, J.Eliott, M. Sanders, Milene, ASCAP; RCA 13809
6	8	9	SOMEDAY WHEN THINGS ARE GOOD-Merle Haggard	39	49	3	ANGEL IN DISGUISE—Earl Thomas Conley (N.Larkin, E.T.Conley) E.T.Conley,R.Scruggs; Blue Moon/April, ASCAP/Full Armor, BMI;	73	80	2	DAY BY DAY-McGuffey Lane (M.Morgan,P.Worley) R.McNelley,J.Schwab; McGuffey Lane/Hat Band, BMI; Atlantic America
7	7	10	(Merle Haggard/Ray Baker) L. Williams, M. Haggard; Shade Tree Music, Inc. BMI; Epic 34-04402	40	36	7	RCA 13758 DOWNTOWN—Dolly Parton (V. Garay)	74	50	19	7-99778 THANK GOD FOR THE RADIO—The Kendalls (B. Mevis)
'	7	13	I DREAM OF WOMEN LIKE YOU—Ronnie McDowell (B. Killen) T. Seals; W. B./Two Sons, ASCAP; Epic 34-04367	(41)	48	4	T. Hatch, MCA, ASCAP; RCA 13756 MAMA HE'S CRAZY—The Judds (B. Maher)	(75)	NEWE		M.D. Barnes/R.J. Jones, Blue Lake, BMI; Mercury 818-056-7 LET'S LEAVE THE LIGHTS ON TONIGHT—Johnny Rodriguez
8	11	10	MONA LISA LOST HER SMILE—David Allan Coe (B. Sherrill) J. Cunningham; Rocksmith/Lockhill-Selma. ASCAP, Columbia 38-04396	42	46	7	K. O'Dell, K. O'Dell, BMI, RCA/Curb 13772 BABY COME TO ME—Stephanie Winslow (R. Ruff) R. Temperton; Almo/Rodsongs, ASCAP; MCA/Curb 52372				(R.Albright) B.McDill,R.Bourke Hall-Clement,BMI/Chappell, ASCAP; Epic 34-04460
9	12	10	I GOT MEXICO—Eddy Raven (E. Raven, P. Worley) E. Raven, F. J. Myers; Michael H. Goldsen/RavenSong, ASCAP,	43	30	15	R. Temperton; Armo/Rodsongs, ASCAF; MCA/Cutro 323/2 RIGHT OR WRONG—George Strait (R. Baker) A. Sizemore, H. Gillespie, P. Biese; Edwin H. Morris, ASCAP; MCA 52337	76	70	5	LIGHT UP—J.C. Cunningham (S. Garrett, S. Dorff) J.C. Cunningham; Senor/Cible/Welbeck, ASCAP; Viva 7-29311
(10)	13	10	RCA 13746 JUST A LITTLE LOVE—Reba McEntire (N. Wilson)	44	31	13	IN THE MIDNIGHT HOUR-Razzy Bailey (N. Wilson, T. Brown) S. Cropper, W. Pickett; Irving/Cotillion, BMI; RCA 13718	77	83	2	YOUR EYES-Bill Anderson (B.Anderson, M.Johnson) T.Carisse; Mercey Bros./Stallion/Rocky Bell, BMI; Southern Tracks 1026
(11)	15	9	D. Morgan, S. Davis, Tom Collins/Dick James, BMI, MCA 52349 DENVER—Larry Gatlin and the Gatlin Bros. Band (Rick Hall) Larry Gatlin; Larry Gatlin Music, BMI; Columbia 38-04395	45	37	13	BOYS LIKE YOU—Gail Davies (G. Davies) G. Davies, W. Igleheart; Little Chickadee, BMI/Black Note, ASCAP; Warner Bros. 7-29374	78	NEW E	NTRY	MOST OF ALL I REMEMBER YOU—Mel McDaniel (M.McDaniel) R.Scaife,P.Thomas, Vogue/Partner, BMI; Capitol 5349
(12)	16	8	Larry Gatlin; Larry Gatlin Music, BMI; Columbia 38-04395 I CAN TELL BY THE WAY YOU DANCE(YOU'RE	46)	52	4	Warner Bros. 7-29374 NEW PATCHES—Mel Tillis (H.Shedd)	79	84	2	IF YOU'RE SERIOUS ABOUT CHEATING—Randy Wright (E.Kilroy)
			GONNA LOVE ME TONIGHT—Vern Gosdin (B. Mevis) R. Strandlund, S. Pinkard Cross Keys, ASCAP/St. David/Tree,	47)	54	4	T.Collins; Sawgrass, BMI; MCA 52373 THIS TIME—Tom Jones (G.Mills S.Popvich)				R.C.Bannon,J.Schweers; Warner Tamerlane/Jack And Bill, BMI/ASCAP; MCA 52358
13	17	9	BMI; Compleat- 122 (Polygram) IN MY DREAMS—Emmylou Harris (Brian Ahern) Paul Kennerly; Irving Music Inc., BMI; Warner Bros. 7-29329				R. Greenaway, B. Whitlock; Arrgee/Bobby Whitlock/Mother Tongue, ASCAP; Mercury 818-801-7	80	57	17	IF I COULD ONLY DANCE WITH YOU—Jim Glaser (D. Tolle) P. McManus; Music City, ASCAP; Noble Vision 104
14	9	1.3	I GUESS IT NEVER HURTS TO HURT SOMETIMES—The Oak Ridge Boys (R. Chancey)	48	32	16	THE YELLOW ROSE—Johnny Lee with Lane Brody (J. Bowen) J. Wilder/K. Welch, G. Nickholson; WB, ASCAP/Elektra-Asylum, BMI/Cross Keys (Tree Group), ASCAP; Full Moon/Warner Bros. 7-29375	81)	86	2	IT'S A COVER UP-Peter Isaacson (S.Tutt) A.Fixel,E.McQueary; Scott Tutt, BMI; Union Statiopn 1006
(15)	19	7	Oak Ridge Doys (R. Charley) R. VanWarmer, Terra Form/Fourth Floor, ASCAP; MCA 52342 YOU'VE STILL GOT A PLACE IN MY HEART—George	49	NEW E	NTRY	B-B-B BURNIN' UP WITH LOVE—Eddie Rabbitt (E.Stevens,E.Rabbitt)	82	63	9	I PASS—Gus Hardin (Rick Hall) Michael Garvan, David Rosson, Tom Shapiro: Tree Publishing Co., Inc., O'Lyric Music, BMI; RCA PB-13751
13	13	,	Jones (B. Sherrill) L. Payne; Fred Rose, BMI; Epic 34-04413				É.Rabbitt, E.Stevens, B.J. Walker, Jr. Deb Dave/Briarpatch, BMI; Warner Bros. 7-29279	83	61	17	LEFT SIDE OF THE BED-Mark Gray (B. Mopntgomery, S.
16	21	9	I'M NOT THROUGH LOVING YOU YET—Louise Mandrell (Eddie Kilroy)	50	53	6	DO I EVER CROSS YOUR MIND—Ray Charles (R. Charles) M. Smotherman, B. Burnette; Songs of Koppelman/Sweventh Son/Garbo/Dorsey, ASCAP; Columbia 38-04420				Buckingham) M. Gray, B. Woods, S. Lemaire; Warner-Tamerlane/Daticabo/Tree (Tree Group), BMI; Columbia 38-04324
			Chris Water, Tom Shapiro, Holly Dunn; Tree Publishing Co., O'Lyric Music, Blackwood Music, BMI; RCA PB-13752	51	56	4	SON/GATOO/DOTSEY, ASCAP, COMMOND 30-04420 BORN TO LOVE YOU—Karen Brooks (J.E. Norman) C.Black,L.Marine,Jr.; Chappell, ASCAP/Unichappell/Watch Hill, BMI;	84	85	2	THAT'S THE TRUTH-Johnny Cash (B.Ahern) P.Kennerly; Rondor, BMI; Columbia 3804428
(17)	23	8	FOREVER AGAIN—Gene Watson (R. Reeder, G. Watson) W. Robb, D. Kirby Tree/Cross Keys, (Tree Group) BMI/ASCAP; MCA 52356	(52)	67	2	Warner Bros. 7-29302	85	60	17	WILL IT BE LOVE BY MORNING—Michael Martin Murphey (J.E. Norman)
18	24	5	WHEN WE MAKE LOVE—Alabama (H. Shedd, Alabama) T. Seals, M. Williams; WB Music/Two Sons Music/Third Son		0,		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	86	68	5	L. Anderson, F. Koller; Old Friends, BMI; Liberty 1514 RUN YOUR SWEET LOVE BY ME ONE MORE TIME—
19	22	9	Music/Welbeck Music, BMI; RCA 13763 TOGETHER AGAIN—Kenny Rogers and Dottle West (Larry Butler)	53	59	3	MEMORY LANE—Joe Stampley & Jessica Boucher (J.Stampley, Lobo) T. Stampley, D. Rosson, D. McComb; Mullet/Old Gramps/Tony Stampley,				Lang Scott (B.Anderson, M. Johnson) R. Dockery, Jr., D. Gibson; Ben Hall/Silverline, ASCAP/BMI; MCA 52359
20	3	1.3	Buck Owens, Central Songs, BMI; Liberty B-1516 MAN OF STEEL—Hank Williams Jr. (J. Bowen, H. Williams Jr.)	EA	66	2	1. Stampley, D. Mosson, D. McComo, Mullet/Old Gramps/Tony Stampley, BMI, Epic 34-04446 I WISH I COULD WRITE YOU A SONG—John Anderson	87	NEW E		CAROLINE'S STILL IN GEORGIA—Mac Davis (G.Fundis) W.Holyfield Bibo, ASCAP; Casblanca 818-919-7 (Polygram)
(21)	25	6	H. Williams Jr.; Bocephus, BMI; Warner/Curb 7-29382 SOMEBODY'S NEEDIN' SOMEBODY—Conway Twitty (C.	(54)	00	_	(J.Anderson, L. Bradley) J.D.Anderson, L. Delmore; Al Gallico, BMI/Low Dog, ASCAP; Warner	(88)	NEW E	TRY	I STILL LOVE YOUR BODY—Tommy Overstreet (B.L.Springfield) B.L.Springfield, S.Allen, Chappell, ASCAP/Uni-Chappell, BMI; Gervasi-665
			Twitty, D. Henry, J.Bowen) L. Chera; Intersong, Ja-Len, ASCAP; Warner Bros. 7-29308	55	58	5	Bros. 7-29276 I NEVER HAD A CHANCE WITH YOU—Mason Dixon (D.	89	65	14	MAKE MY DAY-T. G. Sheppard with Clint Eastwood (J.E. Norman) D. Blackwell; Peso/Wallet, BMI; Warner/Curb 7-29343
(22)	26	7	I DON'T WANNA BE A MEMORY—Exile (B.Killen) J.P. Pennington, S. Lemaire; Pacific Island/Tree (Tree Group), BMI: Epic 34-04421	(86)			Schaffer, R. Dixon) D. Mitchell, J. McCollum Baray, Tom Collins Music, BMI; Texas 5556	90	87	3	NOT ON THE BOTTOM YET—Boxcar Willie (P.Drake) L. Martin, B. Carraway; Miz Box, ASCAP; Main Street 93020 (MCA)
23	27	7	WHY GOODBYE—Steve Wariner (N. Wilson, T. Brown) M. Wright, R. Leigh; Land Of Music, CBS U Catalog Inc.,	(56)	NEW E	NTRY	THAT'S THE THING ABOUT LOVE—Don Williams (D.Williams, G.Fundis) R.Leigh, G.Nicholson, April/Lionhearted/Cross Key's (Tree Group),	91	79	3	IF YOU COULD ONLY SEE ME NOW—Sissy Spacek (R. Crowell)
24	10	13	BMI/Lion Hearted, ASC AP/CBS Unart, BMI; RCA 13768	57	NEW E	NTRY	ASCAP, MCA 52389 STILL LOSING YOU—Ronnie Milsap (R.Milsap,R.Galbraith) M.Reid, Lodge Hall, ASCAP; RCA 13805	92	88	15	K. Syke's; Keith Sykes, BMI; Atlantic America 7-99773 BROWN EYED GIRL—Joe Stampley (J. Stampley, Lobo)
25	29	7	GOD MUST BE A COWBOY—Dan Seals (K. Lehning) D. Seals; Pink Pig, BMI; Liberty 1515 BETWEEN TWO FIRES—Gary Morris (J.E. Norman)	58	35	16	M.Reid, Lodge Hall, ASCAP; RCA 13805 I COULD 'A HAD YOU—Leon Everette (B. Mevis) B&M Rice; April/Swallow Fork, ASCAP; RCA 13717	93	76	4	V. Morrison; Web IV, BMI; Epic 34-04366 THERE'LL NEVER BE A BETTER NIGHT FOR BEIN'
	23	,	J. Buckingham, S. Lorber, J.D.Martin; Warner-Tamerlane/Duck Songs.WB Music/Bob Montgomery Music/Music Corp. of	59	64	6	B&M Rice; April/Swallow Fork, ASCAP; RCA 13717 LO AND BEHOLD—Tennessee Valley Boys (G. Kane, D. Goodman) D. Goodman, B. Hobbs, J. Rodriguez; Guyasupa/Beckaroo/Rodriguez,				WRONG—Big Al Downing (R. Baker) M.Kellum, D.Mitchell,L.Chesier; Baray, BMI; Team 1008
26	14	14	America/BMI/ASCAP Warner Bros. 7-29321 CANDY MAN—Mickey Gilley & Charly McClain (N. Wilson) B. Ross, F. Neil; Unichappell, BMI; Epic 34-04368	60	60	4	BMI; Nashwood 12684	94	81	17	TOO LATE TO GO HOME—Johnny Rodriguez (R. Albright) L. Chera; Music City, ASCAP; Epic 34-04336
27)	33	7	B. Ross, F. Neil; Unichappell, BMI; Epic 34-04368 BAND OF GOLD—Charly McClain (N. Wilson) R. Dunbar, E. Wayne; Gold Forever, BMI; Epic 34-04423	60 61	62 78	2	WHO DAT—David Frizzell (S.Garrett, S. Dorff) M. Brown,S.Dorff,S. Garrett; Peso/Wallet/Katsy, BMI; Viva 7-29332 DISENCHANTED—Michael Martin Murphy (J.E.Norman)	95	89	5	COWGIRL IN A COUPE DE VILLE—Terry Gregory (D. Pell, B. Traut) C.Pyle, T. Gregory, M. Burdine, J. Brandes, R. Brandes, B. Traut; Quad
28	34	7	VICTIMS OF GOODBYE-Sylvia (T. Collins)	01	/6	_	C.Rains, J.E.Norman, M.Murphey; Choskee Bottom/Kahala/Timberworlf, ASCAP, BMI; Liberty 1517	96	95	22	C. Pyle, I. Gregory, M. Burdine, J. Brandes, R. Brandes, B. Iradit, Quad Songs Variena, ASCAP/BMT; Scottl Bros. 4-04410 (CBS) YOU'RE WELCOME TO TONIGHT—Lynn Anderson & Gary
20	10	4.4	D. Morgan, D. Pfrimmer; Tom Collins/Collins Court, BMI/ASCAP; RCA 13755	62	82	2	FOREVER YOU—The Whites (R.Skaggs) J.Beland; Atlantic, BMI; MCA/Curb 52381	30	55		Morris (M. Clark) J. Hurt, L. Henley, G. Boatwright; Warner House Of Music, BMI:
29	18	14	HAPPY BIRTHDAY DEAR HEARTACHE—Barbara Mandrell (T. Collins) M. David, A.P. Jordon; Collins Court, ASCAP; MCA 52340	63	47	8	HONKY TONK WOMEN MAKE HONKY TONK MEN— Craig Dillingham (M. Sherrill) P. Bedding S. Thockmorton Ton (Cross Kays RM) (ASCAP)	97	91	16	Permian 82003 (MCA) SILENT PARTNERS—David Frizzell & Shelly West (S. Garrett, S.
30	38	6	THE WHOLE WORLD'S IN LOVE WHEN YOUR'RE LONELY—B. J. Thomas (B. Montgomeyy)	64	60	4	B. Braddock, S. Throckmorton Tree/Cross Keys, BMI/ASCAP; MCA/Curb 52352 WANT ADS—Robin Lee (J.Morris)				Dorff) T. Rocco, K. Chater, A. Roberts; Vogue, BMI/Bibo (Welk Group)/Chriswald/Hopi/MCA, ASCAP, Viva 7-29404
			D. Tyler, F. Mnoblock; Unichappell/Intuit, BMI/Goodspot, ASCAP; Cleveland Int'l/Columbia 38-04431	65	69	2	Johnson/Perry/Perkins; Gold Forever, BMI; Evergreen 1018 (NSD)	98	96	6	HEY, BOTTLE OF WHISKEY—Gary Stewart (R. Dea) D. Singleton; Black Sheep, BMI; Red Ash 8403 (NSD)
31	39	5	ATLANTA BLUE—The Staler Brothers (J. Kennedy) D. Reid; Statler Brothers, BMI; Mercury 818-700-7	03			I WANT TO GO SOMEWHERE—Keith Stegall (K.Lehning) D.Lowery,M.McAnally; Sheddhouse/I've Got The Music, ASCAP; Epic 34-04442	99	98	10	ONE SIDED LOVE AFFAIR—Mike Campbell (A. Reynolds) E. Rabbitt, E. Stevens, Deb-Dave/Briarpatch, BMI, Columbia 38-04387
32	40	5	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	66	72	3	IF EVERY MAN HAD A WOMAN LIKE YOU—The Osmond Brothers (J.E. Norman) B. Springfield; Unichappell, BMI; Warner/Curb 7-29312	100	99	21	YOU REALLY GOT A HOLD ONE ME-Mickey Gilley (J.E. Norman)
			Bullets are awarded to those products demonstrating the greate		1			l for orlar	of 1 000	0000	W. Robinson; Jobete, BMI; Epic 34-04269

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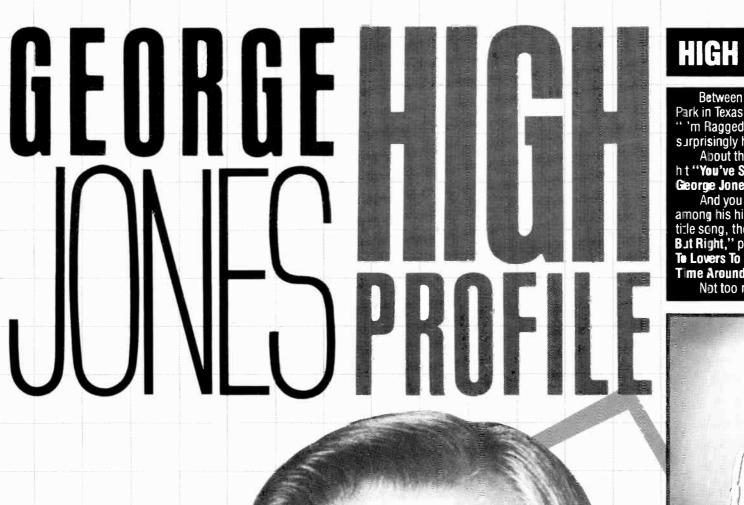
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HIGH ON THE CHARTS.

Between his headline-mak ng new Amusement
Park in Texas, and his newly published biography,
"'m Ragged But Right," George Jones is keeping a
surprisingly high profile these days.

About the only thing higher is his fast-rising new
h t "You've Still Got A Place In My Heart," an instant
George Jones classic.

And you can bet that George's new album will be
among his highest achievers. In addit on to the smash
title song, there's a hot new version of "I'm Ragged
But Right," plus great new songs like "From Strangers
To Lowers To Friends," "Come Sundown," "The Second
Time Around," "Loveshine," and more.

Not too ragged...but very right!



CEORGE JONES, "YOU'VE STILL GOT A PLACE IN MY HEART." (FE39002) PRODUCED BY BILLY SHERRILL
ON EPIC GOOG RECORDS AND CASSETTES

Country Survey for Week Ending 5/19/84 Hot Country LPs_®

Nashville Scene

Continued from page 50

Rodriguez should have continued despite monitor trouble. "The sound in the house was fine, and there were a lot of Johnny's friends and relatives in the audience, including his mother, who's in a wheelchair, and his brother Rick," Warren explains. "After all the years of support and encouragement this station has devoted to Johnny Rodriguez, we be-lieve he should have continued to perform. The opening act had no trouble playing, and Johnny had all afternoon to do his sound check and find out how the monitors worked.

Richie Albright, Rodriguez' band leader and drummer, disagrees. "Johnny was absolutely within his right not to perform under the cir-cumstances," Albright states. "Our contract specifically describes the kind of sound system we require, and the club didn't meet that requirement. In fact, as of 6 p.m. that night, the sound system had not even arrived at the club for a sound check."

As things stand now, club patrons who attended the aborted Rodriguez performance will receive discount admissions on another concert at the venue. However, KKYX says it won't be programming Rodriguez records until the singer contacts the station personally.

Maybe Rodriguez' hit, "Pass Me (If You're Only Passing Through," best sums this one up!

Permian Records president Chuck

New Overseas Licensing Deals For Noble Vision

ATLANTA-Noble Vision Records has negotiated overseas licensing agreements in the U.K., Canada and New Zealand. Jim Glaser's "The Man In The Mirror" will be the first album released under the pact.

Range Records, a division of the Valentine Music Group, is releasing the LP and Glaser's "Woman, Woman" single in England, Scotland, Wales and Northern Ireland.

In Canada, Noble Vision's product is being released through RCA, with both Glaser's LP and the single, "If I Could Dance With You," the initial product. In New Zealand, Ode Records will distribute Noble Vision.

To increase his European exposure. Glaser has appeared this year at the Wembley Silk Cut Festival and will be doing a number of overseas dates.

JOY

FORD's

DEEPER IN

Robinson received a special award from Delta Airlines in Dallas for his help in creating three new non-stop flights from DFW Airport to Nashville. With the expansion and modernization of Nashville's Metro Airport, scheduled for completion next year, maybe some of the other airlines will consider the wisdom of instituting non-stop flights as well. American Airlines used to offer a direct flight to L.A., then downgraded it to a one-stop, no-change flight through Memphis, But as of now, no airline offers a direct flight in or out of Nashville to the West Coast, despite the fact that Nashville's passenger traffic has increased steadily within the past three years and shows every sign of continuing.

The truckers of America, somewhat overlooked by the media since the halcyon days of "Convoy" and the CB craze, have gotten a boost with Alabama's hit single, "Roll On, Eighteen Wheeler." It was penned by Dave Loggins, not exactly a guy to sit around maneuvering huge semis, but able to capture their feeling in a song. Alabama earned the distinction of having the first platinum-shipped album out of Nashville with their current release: It shipped one million

* * *

Amazing, but true, in little more than Lee Greenwood wears many hats.

units, bringing Alabama's total al-

bum sales to nearly 14 million.

but as far as we know, a hard hat isn't one of them. Not until now, that is: Greenwood is an owner of a new \$1 million office/penthouse apartment complex being constructed along Music Row. Partners in the real estate venture with Greenwood are his producer, Jerry Crutchfield, of MCA Music; his manager, Larry McFaden; and Bill Gregg of Gregg Construction Co.

When finished, the structure will contain 14,000 square feet, with Lee Greenwood Inc. occupying about half of that space, including the penthouse apartments on the third floor. The complex will be located at the corner of 16th Ave. South and Edgehill, and will make the singer a relative neighbor of Alabama, which shares apartments/office space with Dale Morris a few blocks away. Then there's the famous Kenny Rogers Building on 16th Ave., now occupied

by Capitol/EMI/Liberty Records.

* * *
Suzanne Parker of KTCS-AM-FM in Fort Smith, Ark., writes in to tell us that Merle Haggard was "swept up"-literally-in her city's cleaning campaign when he came to town for a concert there. Haggard and some of his crew went downtown to look at some boots and ran into a group of local Fort Smith citizens sweeping the streets to clear them of trash. They spotted Haggard and invited him to join in the beautification movement. Haggard, not one to refuse a civic invitation, picked up a broom and contributed to the effort.



FRONT AND CENTER-At Cleveland's Front Row Theatre, Earl Thomas Conley and Gus Hardin, center, chat backstage after their RCA showcase with the Judds (daughter Wynonna, left, and mother Naomi, right).

(WEA) WEA RCA MEL TILLIS New Patches, MCA 5472 MCA POL SYLVIA Surprise, RCA AHL1-4960 RCA WILLIE NELSON A CBS RCA CAP CRS RCA RCA MICHAEL MARTIN LEE GREENWOOD RICKY SKAGGS .

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11 26

5

ARTIST

Title, Label & Number (Dist. Label)

HANK WILLIAMS.

GEORGE STRAIT

WILLIE NELSON

RICKY SKAGGS

DOLLY PARTON

CRYSTAL GAYLE

CHARLY McCLAIN

EARL THOMAS

CONLEY
Don't Make It Easy For
Me, RCA AHL1-4713

TOM JONES Don't Let Our Dreams Die Young, Mercury 814-448-1

ATLANTA
MCA 5463

JOHN CONLEE

MERLE HAGGARD

MICKEY GILLEY & CHARLY McCLAIN

THE KENDALLS

JANIE FRICKE

DON WILLIAMS

DEBORAH ALLEN Cheat The Night, RCA

MANDRELL

BROTHERS Mercury

THE STATLER

EDDIE RABBITT

HANK WILLIAMS

THE STATLER
BROTHERS
Atlanta Blue, Mercury

MERLE HAGGARD

NELSON ● NELSON ●

LEE GREENWOOD

LEON EVERETTE

WILLIE NELSON A

LARRY GATLIN &

JOHN ANDERSON

REBA McENTIRE
Just A Little Love MCA

Favorites, Main Street MS-9306

ROGER

WHITTAKER

JOHN CONLEE

AND WILLIE

JOHNNY LEE

THE JUDDS

23925 GARY MORRIS

GARY MORRIS

Riue, Warner Bros.

WEA

POL

B6E-39154

EXILE

JR. Man Of Steel,

Week

This Last eeks

3 4 30

4 3

5 6 26

6 5 30

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9 9

10 8 44

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12 12 23

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27 28 68

28 30 13

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(31) 35 6

32 32 55

33

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35

(36)

37 36 18

31 12

24 113

37 29

44 3

16) 23

16 35

22 17

NEW ENTRY

7 7

Week

0

Weeks

4

40 15

ARTIST Title, Label & Number (Dist. Label)

KENNY ROGERS

rk. RCA AFL1-469

RICKY SKAGGS .

STEVE WARINER

RODRIGUEZ

GENE WATSON

EMMYLOU HARRIS

T.G. SHEPPARD

LARRY GATLIN &

BROTHERS BAND

BOXCAR WILLIE

RAZZY BAILEY
The Midnight Hour, RCA

ALABAMA A
The Closer You Get, RCA

JOHNNY LEE

KENNY ROGERS

WILLIE NELSON A

GARY MORRIS

JOE WATERS

THE OSMOND

ALABAMA A

MICKEY GILLEY

JIM GLASER The Man In The

KATHY MATTEA

VERN GOSDIN

DOLLY PARTON

ANNE MURRAY

WILLIE NELSON

JENNINGS Take It To the Limit Columbia FC 38562

GEORGE STRAIT Strait From The Heart

ALABAMA A

ALABAMA A

Lome's In Alabama

MURPHEY The Heart Never Lies, Liberty LT-51150

BROTHERS

BOWDEN

CONWAY TWITTY
By Heart, Warner Bros.

KENNY ROGERS

MOE BANDY Matches, Co

THE GATLIN

JOHNNY

RCA

CBS

RC#

WEA

WEA

Week

This Last

38 27 35

39 42 85

40) 45 22

41) 48

42

43 43

44 34 27

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52 54

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57 62 3

58 55 6

60 46 24

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68 73 32

69 51 53

70 60 66

72

73 64 31

74

75

WEA

38 19

39 61

52 26

4

58 139

41

53 28

57

47 61

> 63 2

> 65 2

67

59 66

70 206

69 35

71 154

NEW ENTRY

56 315

77

25

WEA

MCA

CBS

CBS

RCA

POL

CBS

CBS

MCA

POL

Survey for Week Ending 5/19/84 Black LPs. Weeks on Chart ARTIST Title, Label & Number (Dist. Label) ARTIST Title, Label & Number (Dist. Label) This Last 38 35 12 EURYTHMICS • 39 42 THE EMOTIONS MARVIN GAYE MARVIN GAYE Mology Motown M9-40 (2) 3 10 40 3 CAMEO 's Strange, Atlanta ists 814984-1M1 MCA STACY LATTISAW 41 38 10 2 22 LUTHER & JOHNNY GILL 90136 (Atco) THE DEELE 42 37 23 (4 4 13 **DENNIS** EDWARDS **DENISE LASALLE** 43 41 5 5 5 74 CHERYL LYNN 44 21 JACKSON A 44 Ргерріе, FC 3896 CBS BOBBY WOMACK 6 6 8 45 45 25 DARYL HALL & JOHN OATES A Rock 'N Soul Part 1, RCA CPL1-4858 BAR-KAYS 7 10 5 Dangerous, Mercury 818418-1M1 (Polygram) PATTI LABELLE (46) 50 **NONA HENDRYX** 8 21 8 RCA SPINNERS Cross Fire, Atlantic 47 9 11 4 ONE WAY 80150-1 ANITA BAKER POINTER SISTERS 9 26 10 48 46 46 11 KOOL & THE 13 49 49 THE DELLS GANG ● In The Heart, De-Lite DSR 8508 (Polygram) 50 55 3 SOUNDTRACK 12 12 46 **MIDNIGHT** STAR A No Parking On The Dance Floor, Solar 53 JEFF LORBER 51 YARBROUGH & (13) 24 6 52 52 4 STANLEY CLARKE PEOPLES Be A Winner FE 38680 TEENA MARIE Pabhery, Epic FE 38882 nner, Total ce TEL8-5700 51 28 53 SHANNON 14 14 13 54 60 33 MADONNA Madonna, Sire 23867-1 15 7 15 CULTURE CLUB A 55 56 LIONEL RICHIE A CBS 16 5 SOUNDTRACK DAVID SANBORN 16 56 58 26 CBS 17 17 41 MARVIN GAYE 57 OSBORNE O JERMAINE 58 JACKSON JACKSON Jackson, Arista 18 18 14 ROCKWELL . MCA 21 22 MELBA MOORE 19 59 59 6 **KLEEER** 23 20 20 DAZZ BAND 60 63 36 GAP BAND ● MCA DEBARGE . 21 15 30 EDDIE MURPHY 54 61 26 KENNY G G Force Arista AL8-8192 RCA 22 19 13 39005 STARPOINT 48 62 25 THE CRUSADERS 23 4 T-CONNECTION 63 3 64 22 LAID BACK 24 EARL KLUGH Frankling, Capitol Bros.) WEA 26 61 CON FUNK SHUN Fever, Mercury 81447-1 64 25 28 8 67 PIECES OF A 65 23 MARVIN GAYE 26 26 DREAM Imagine This, Elektra WEA CHANGE 68 40 PEABO BRYSON/ 27 31 5 66 FLACK® Born To Love, Capitol GEORGE CLINTON 28 27 19 67 69 BLACKFOOT 18 29 23 8 ART OF NOISE Battle, Island, 96974 23 IRENE CARA 68 57 32 37 30 HANCOCK Sirture Shock, Columbia CBS GLADYS KNIGHT 65 53 69 30 27 JAMES INGRAM 31 & THE PIPS • Visions, Columbia 33 9 32 ANGELA BOFILL 70 70 25 TEMPTATIONS 71 NEW EDITION MCΔ EVELYN "CHAMPAGNE 33 29 21 IND 72 62 3 MARVIN GAYE KING Face To Face, RCA MCA RUN-D.M.C. 72 23 DREAMBOY (34) 43 2 73 23988-18 (Warne IND WEA (35) 39 24 Z.Z. HILL WEIRD AL 74 66 IND YANKOVIC ATLANTIC STARR In 3-D, Rock BFZ 39221 (Scot

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THE SYSTEM

RCA

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Patti Austin, Qwest 23974-1 (Warner Bros.) WEA

37 36 8

Black

MAGAZINE'S LIST OF TOP 100 FIRMS

Motown Outgrossed By Publisher

NEW YORK-In the 12 years that Black Enterprise magazine has published a listing of the top 100 black businesses in America, one communications/entertainment company has always topped the list. But this year for the first time, as reported in the magazine's June issue, that company isn't Motown Industries.

Johnson Publishing Co. Inc. has topped Motown with gross sales of \$118 million to Motown's \$108.2 million. In addition to publishing Ebony and Jet, Johnson Publishing owns Chicago radio station WJPC.

Motown slipped to second position, though it grossed \$4 million more in 1983 than 1982, the first year of its distribution deal with MCA. In addition, Motown's operating costs were lower than those of Johnson

Publishing. Johnson employs 1,690 to Motown's 231

Dick Griffey Productions, which operates Solar Records, reported gross revenues of \$50.3 million, up from \$41.2 million, and, as a result moved from 13 to 10 on the list. Willie Davis Distributing Co., a beer distributorship that also operates several major market radio stations, was 40th with \$18 million. Broadcast Enterprises National, owner of several radio stations and a television station and publisher of the black newsmagazine National Leader, was 47th with \$16.3 million. Earl G. Graves Ltd., publisher of Black Enterprise and owner of Fort Worth's KNOK, was 69th with \$12.6 million. The Unity Broadcasting Network was 73rd with \$11 million

Though Bronner Brothers Manufacturing, positioned 83 with \$10.1 million, is basically a black hair care company, two of the owners' sons have been cross-promoting a record called "the Bronner Brothers" along

with its hair products.

Overall, black communications companies represented \$176.4 million (7.6%) and black entertainment companies \$158.5 (6.8%) of the top 100's combined \$2.3 billion in 1983. Automobile dealerships accounted for the largest share of companies on the Black Enterprise list, generating sales of \$548.3 million (23%).

Inner City Broadcasting, owner of radio stations in New York, Los Angeles, Detroit, San Francisco and other major markets, did not provide figures for this year's list.

The Rhythm & The Blues

Michael: Accentuating The Negative

By NELSON GEORGE

The cover of a recent issue of Us magazine shouted out "Michael Jackson's Women!"—which, considering the recent cover lines about Jackson in the newsprint tabloids, was pretty tame. But anyone who read the piece found it had much in common with the rest of the stories about Jackson: It was negative in tone, with a great deal of innuendo

and an emphasis on the sensational.

From the National Globe Time to the New Republic, the print media has seemingly gone to great lengths to empha-

size whatever negatives it can find (or create) about Jackson's life. Even Time, supposedly a symbol of responsible journalism, went into the gutter with one of the two stories in its Michael Jackson cover issue.

What has been too often missing from the reporting in general media on the Jackson story is any real discussion of such questions as: Does his success really help other black acts reach white buyers? What do white parents make of their children idolizing a black man, even a "non-threatening" one? How do the major rock stars react to Michael's ascendence?

Is the film industry really enthusiastic about Michael joining their ranks ("Thriller" didn't get nominated for an Oscar?) Those are just a few of the issues Jackson raises about America and pop culture, issues that the media's tunnel vision has ignored.

P.S.: People magazine's recent cover story on the Jacksons tour had a very informative sidebar on organizing a major tour. It is one of the rare instances where the general media has used its Jackson coverage as an excuse to actually inform readers about an important aspect of the entertainment industry

Last week's report (Billboard, May 12) about the complaints several black concert promoters have with upcoming tours by Lionel Richie and the Jacksons reflects an ongoing debate about where the dollars generated by major black performers should flow. The acts, their managers and booking agents feel they have the right to hire the promoters they feel can do the best job. Color to them is irrelevant. Black promoters feel that without access to black acts once they cross over, it's impossible to sur-Certainly, major white acts have shown no willingness to use black promoters.

No one likes to hear threats of boycotts and picketing hurled at black

artists by other blacks. Even if they don't occur, they poison the atmosphere. For example, two weeks ago at a seminar on concert promotion sponsored by the Black Music Assn.'s New York chapter, a black promoter made a scene, verbally attacking a representative of Radio City Music Hall over the venue's po-

(Continued on page 56)

"CLARIFICATION To all individuals: MR. JERRY WEAVER

Reference is made to that disclaimer previously published by Don Ralph Productions. Inc. (Billboard, April 21, 1984). The last sentence of that disclaimer was intended solely to inform the music and recording community and all others that Jerry Weaver is no longer an employee, agent or representative of Don Ralph Productions, Inc. and therefore has no authority, whether actual, ostensible, or otherwise, to act on behalf of Don Ralph Productions, Inc.

DON RALPH PRODUCTIONS, INC.

1901 Ave. of the Stars, Suite 1242 Century City, Calif. 90067"



FUNK center, and WBLS New York prodirector Frankie Crocker, discuss Clinton's Shouldn't-Nuf Bit Fish" tour at the station while Capitol's regional promotion manager Bill Reid over-

STATE OF THE ART MUSICAL **INSTRUMENTS** RADIO—George Clinton. AZUSA AVE. WEST COVINA. CA 818 966-1781 L FREE 800 423-6583 sees the broadcast.

Talent

Mc Garrigles Set To Play First California Shows

By BILL HOLLAND

V ASHINGTON—It's hard to believ, but the critically acclaimed sor gwriting sisters Kate and Anna M Garrigle, after five albums on W rner Bros., Hannibal and Poly-G am and a confirmed cult status carer of nearly 10 years, have never g ayed a date in California.

"It's not like we planned it that ay," says third sister Jane, who, in ddition to singing and keyboard dules in the band, has served as manager in recent years. "Nobody ever went after any gigs out there. It just never worked out. Bill Graham's been after them to play for years."

Graham will get his wish May 23, when the folk-rock singer/songwriters will appear at Wolfgang's in San Francisco, following their Los Angeles debut at the Palace on May 20.

The McGarrigles will be singing songs from their earlier albums, including the classic "Heart Like A Wheel," the title track of Linda Ronstadt's first No. 1 album from 1975. They will also be armed with some demos of new songs that will illustrate their recent experiments with synthesizers and the production skills of Romá Baran, who produced Laurie Anderson's "Big Science."

Jane says the new tunes "are very different from the songs Kate and Anna have written, but they're very accessible. It's just that when you compose on synthesizers, what results from that necessarily has a different flavor."

The McGarrigles, who are currently shopping for a label, don't tour regularly, but when they go out its usually through Canada, down the Northeast quadrant of the States, and in Europe.



WILD RHINO—Rhino Records promotion chief Rich Schmidt models the new Wildman Fischer tour jacket while organizing the artist's forthcoming "Nothing Scary" tour.

Billy Preston and dance

Mp.

ENTERPRISES

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LESS TALK, MORE LEG—Berlin's Terri Nunn runs through the group's current Geffen single "No More Words" while taping the May 12 edition of ABC-TV's "American Bandstand." Behind her, from left, are group members Matt Reid, John Crawford, Rob Brill and Ric Olsen.

Accent On Southern Gospel At Don Light Talent Agency

By EDWARD MORRIS

NASHVILLE—At a time when the music industry is still trying to find ways to translate gospel music into dollars, the Don Light Talent agency here can look back on 19 years of making money with it. And the business continues to grow.

Specializing in Southern gospel, the Light agency currently works with 14 acts: the Florida Boys. Wendy Bagwell & the Sunliters, the Cathedral Quartet, the Lewis Family, the Rex Nelon Singers, the Dixie Echos, the Hemphills, the Singing Americans, the Dixie Melody Boys, the Easter Brothers, the Jimmy Davis Singers, Candy Hemphill, the Speer Family and the Chuck Wagon Gang.

Don Light started his gospel booking service in 1965 with the Oak Ridge Boys and the Happy Goodman Family as his first clients. The bass singer for the Oaks, Herman Harper, joined the agency three years later and now oversees all the gospel booking with the assistance of his son, Eddie. Light himself manages non-gospel acts Steve Wariner and Keith Whitley.

"We've had an increase in business every year since I joined—except for one year in the '70s," Harper reports. Because of the popularity of Southern gospel among country music fans, Harper says that his acts "work about anything a country artist would work except for clubs. When a country artist needs to fill in a date, he'll book a club—but a gospel artist will book a church."

Many of his acts, particularly the Lewis Family and its charismatic banjo player Little Roy Lewis, are also favorites on the bluegrass festival circuit

While some churches may be last-resort bookings, Harper says the larger ones—those with 2,000 or more members—are consistently reliable venues. "We even issue contracts to churches as we would to a promoter," he says. "A lot of the big churches are having once-a-month special programs." Some use the gospel acts to help raise funds, he adds, "but most of the time they don't do it to make money." Acts supplement their concert fees with record sales.

The gospel groups are ideally booked about four days a week, Harper notes, and charge from \$1,000 to \$3,000 a concert. "Except for revivals and crusades," he continues, "we do very few bookings of more than one day each."

The concert rate will go up, Harper suggests, "if there ever comes a time when gospel acts cut national hits. The reason \$3,000 is tops for our artists is that we don't have these hits. It's based on supply and demand, like everything else." He adds, "I can remember when I was with

'LET'S MAKE HIT RECORDS'

Medina's Motown Crew Huddles In Hitsville

By SAM SUTHERLAND

LOS ANGELES—On paper, the profile for Benny Medina's artist development program might remind some music business cynics of an old Andy Hardy movie script with updated dialog "Hey kids, let's make hit records," seems the uncomplicated mission behind the Motown a&r director's nightly huddles with a floating cast of between 30 and 40 young writers, musicians and performers seeking to break into the recording industry.

Granted Medina, 26, radiates enough enthusiasm to reinforce that comparison; however, the self-described Motor City Crew has in fact yielded four label signings to date, including Rockwell, whose subsequent debut has proven an international hit

"It started right here in this room," Medina recalls, gesturing around the small conference chamber on Motown's creative and administration floor here. "My partner, Kerry Ashby, and I were signed as songwriters, and we were convinced we couldn't get our tunes through to the biggest acts on Motown." When Motown proved not only open to Medina's material, but interested in his overall a&r acumen as well, his resulting executive appointment as director of talent acquisition and devel-

opment prompted him to transform his misgivings into an actual program.

Medina began holding weekly writer meetings each Monday, bringing in the label's top producers and the best songwriters from the staffs of its Jobete publishing arm to screen songs submitted by the young hopefuls already pursuing Medina. "We realized that, as we began turning over the material and working with these people, we were actually signing acts," he observes.

Since then, the frequency of the meetings has changed and their site shifted to the label's nearby Hitsville recording complex in Hollywood, where the ad hoc woodshedding group convenes at about 6 p.m. most evenings. With "street presence" high on his list of priorities, Medina minimizes any formal ties between talent and the label at first; the young players and writers who show up are sustained by the chance to work with top pros in a professional environment.

"I'm looking for young artists who are hungry, ambitious, and have a smile on their face," he explains."I don't want to be talking about contracts and royalties before we've really gotten into working together. I've

(Continued on page 58)

BRITISH GROUP SHUNS IMAGE HYPE

Icicle Works Cold To Gimmicks

By MARY ANNA FECZO

NEW YORK—Although many would consider an artist's lack of image a career liability, the English band Icicle Works was courted by and signed to Arista precisely because they did not have an identifiable persona. The payoff for the Liverpudlian trio is a fast-climbing hit in "Whisper To A Scream," the first single off their self-titled album, produced by Hugh Jones, best known for his work with Echo & the Bunnymen and Modern English.

Icicle Works—comprised of lead vocalist/guitarist/keyboardist/song-writer Ian McNabb, 23, bassist Chris Layhe, 23, and drummer Chris Sharrock,19—came to their rejection of cosmetic gimmicks experientially.

"We did flirt with image tongue-in-cheek at one point," admits McNabb. "People always told us we'd never be successful without one." The results of their image-building attempt—decorating the stage with live trees and raw mud, and donning robes as a tie-in to the song "Nirvana"—backfired: Music critics bestowed on them the labels "Buddhist" and "psychedelic."

"There's nothing revivalist about our music, protests McNabb. "The feeling you get about it is it's very fresh and being played by three young blokes."

The focused percussive line—both the primitive thrashing and the Afrorhythms—in Icicle Works' up-tempo repertoire is striking. "We're noting that more and more people are amazed how for only three people we get such a massive sound," says McNabb. "We use a minimum of electronic equipment: a string machine and a Korg for atmosphere."

chine and a Korg for atmosphere."

On stage, McNabb has begun wearing a head mike so that his doubling on guitar and keyboards be-

comes less physically confining. "We can move around a lot more now, he comments. "There was a time when Chris the drummer was the focal point of the band because his kit was in the middle. I was always hunched up in a corner somewhere trying to concentrate on the instruments."

Abbey Konowitch, Arista's vice president of artist development says the group stands apart from the recent British invasion. "If you come from England, it's automatically assumed you're a synth band. Icicle Works aren't slick and corporate; they're a rock group—young and very special."

The capstone of Arista's marketing campaign was offering the album at a retail price of \$6.98, a strategy the label has used on selected new artists such as the Thompson Twins, A Flock of Seagulls and Haircut 100.

In addition to a one-track variation between the English and American albums—the album and single had originally been released on the British independent label Beggars Banquet, whose owner Martin Mills also serves as the group's manager—there was, according to McNabb, "a radical altering" of track order for the U.S. so that the AOR-appeal cuts played on one side. The availability of the single as an import provided college radio a jump on the product, while top 40 emphasis was built around the release of both the album 12-inch

Icicle Works are opening for David Gilmour's U.S. tour and for certain dates on the Pretenders' U.S. tour. They will also headline for two weeks through the Northeast and Midwest.



Talent

Dance Trax

By BRIAN CHIN

Notes: Here's a sign of the times, if ever there was one. To an extent, the coming of dance-rock was a way of getting away from the black music of the time; nevertheless, much has already been made in the succeeding period (particularly by us) of the reciprocal embracing of new black music by rock clubs concurrent with the rise of new rock music in what was the disco community. Some recent hard numbers to quantify the turnabout: Shannon's "Give Me Tonight" was the oldest entry by far on the May 7 rock club chart compiled by New York's Rockpool, having outlasted the 14-week-old Fad Gadget import by a factor of two. And aside from Shannon, there were five other new records by black artists (Run-D.M.C., World's Famous Supreme Team, Earons, Yellowman, Art Of Noise) which were charted comparatively higher—by Rockpool's obviously more rock-oriented reportership—than on Billboard's Dance/Disco

Part of the reason for this, we suspect, is that the selection operating within that group tends against a more mainstream (all right, non-rap) type of r&bfor example, major Billboard chart hits by Deniece Williams, Yarbrough & Peoples, Womack & Womack, the Pointer Sisters and Jocelyn Brown. But the message is clear for makers of black dance music: Rock clubs may be a key, leadingedge constituency for the right kind of record. And that's just amazing.

* * *

Remixes: Re-Flex's "Hurt" has been serviced in not two, but three 12-inch versions by Capitol: two U.S. mixes by John Luongo and a U.K. version by Pete Smith. Great groove in either case, for pop-oriented playlists. The longer of Luongo's mixes, a nine-minute epic of starting and stopping, is promotional only, and the other two are paired on a commercial 12-inch. A pair of remixes has been done from the current Endgames album. "Waiting For Another Chance" is essentially a pop radio cut, but dancey enough, especially in the break-fortified dub; the flip of the promo MCA 12-inch, "Desire," is a more heavy-duty rhythm riff. Mark Kamins mixed all versions.

Via Afrika's "Via Afrika" (EMI-America 12-inch) has a slow druggy semi-

bounce; its remixed version by Lotti Golden and Richard Scher gives it great, hot surface dynamics. David Lasley's double-sided 12-inch, broken out from his new EMI-America "Raindance" album, is a real curiosity: It's a rap right in the bag of "What People Do For Money," called "Don't Smile At Me . . . I Already Know," which contains some commendably explicit gay material; the other side, "It's A Cryin' Shame," is a joyful Sylvester-ish uptempo pop-disco. Don Was, producer of Lasley's album, is also producer of Figures On A

(Continued on opposite page)



Some of our brand new releases are:

U.S. & Canadian 12"

Magic Man—WOW
And Dance—Billy Preston
S.O.S. Prisoner of Love—Okura
Get Ready—Soho
Night Life Fashion—Time Capsule'
Beethoven's Fifth Symphony—V H.B.
Egypt Egypt—Egyptian Love
Trippin On The Moon—Claudja Barry
Let's Make Love—L'Amour
Ninja Boy—Ciji Suam
Emergency—Patlas

mergency—Pallas n Living My Own Life (remix)—E. Bentley Beeine (remix)—E.

Beeine (remix)—Miquel Brown
I Can't Help Myself—Eruption
For All We Know (remix)—Norma Lewis
Boys Just Want To Have Sex—Exude
Love On Video—N.Y. Model
Reggae Dance—Spoone C.

mergency—Laura Pallas /alis—Viola Wills PON M

Give Me My Money—The Beat Box

European 12"

Frantic Love—Eastbound Express All American—Toy
Right By The Moon (remix)—K. Barre
Thriller/Owner of a Guilty Heart—Local

Boy
We Are Invincible—501's
Agents Aren't Airplane—Upstrok
What a Way To Go—Life Force I Wish—Bolero What's the Name Of Your Love—Jackie

 Graham
 High Energy Vol. 2

 You'll Never Find—Bill Fredericks
 Break Night

 Word Is Ou!—Germaine Heart
 Electro 3

 J.R. Robot—Models
 Mix Your Own Break

 Hold Your Horses (remix)—First Choice
 Scratch Trax

Total Experience—Seven Days
Slice Me Nice—Fancy
Hi Energy—Evelyn Thomas
I Close My Eyes—Jessica Williams
Berlin—The Hong Kong Syndikat
You're The One For Me—Paul

Hardcastle
Lazer Dance—Lazer
Let's Break Into The 80's—Master

Genius
Go Go Yellow Screen—Digital Emotic
T-Shirts and Tight Blue Jeans—Divine
Colour My Love—Fun Fun
Class—Linda Lewis
When You Walk In The Room—Ram-

ming Speed
The Word Is Out—Germaine Stewart Import LP's

Passion Tracks Vol. 2 High Energy Vol. 2 Break Night

IMPORT O DISC RECORDS 855e CONKLIN ST. FARMINGDALE, NY 11735 (516) 694-4545 TELEX 4758158 IMPT DISC.



Medina's Crew Of Motown Hopefuls Huddles In Hitsville

• Continued from page 57

been fortunate enough to be in the studio watching Berry Gordy, Norman Whitfield and some of the greatest producers and writers there are as they work. And there isn't any spe-

Billboard .

cial magic, any great secret to why these people have accomplished what they have; it's all just work and dedication.

Medina's general attitudes toward talent development stem, as he notes,

from being a writer first, and caring about writers and the song first." The industry, he maintains, has focused too often on self-contained performwriters often to mutual detriment.

Survey for Week Ending 5/19/84

			Dance/Di	G	7	3	Too 80
					3		
			Copyright, 1984, Billboard Publications, Inc stored in a refrieval system, or transmitted, in a photocopying, recording, or otherwise, withou	. No par iny form ut the pri	t of th or by a or writ	is publ any mea iten pe	ication may be reproduced: ans, electronic, mechanical, rmission of the publisher.
This Week	Last Week	Weeks On Chart	TITLE(S), Artist, Label	This Week	Last Week	Weeks On Chart	TITLE(S), Artist, Label
1	3	4	LET'S HEAR IT FOR THE BOY-Deniece WEEKS	41	42	4	I SWEAT (GOING THROUGH THE MOTIONS)-
			Williams-(12 Inch) Columbia 44-4988	42	36	5	Nona Hendryx—RCA PW-13760 STRONG ME STRONG—Yellowman—(12 Inch)
2	2	11	THE DOMINATRIX SLEEPS TONIGHT— Dominatrix—(12 Inch) Streetwise STRL-2220	43	24	12	Columbia 44-4964 HOLD ME NOW-Thompson Twins-(12 Inch)
3	10	6	LAND OF HUNGER—The Earons—Island 0-96958	44	46	5	Arista LDP-9158 NO PARKING ON THE DANCE FLOOR—
4	1	8	I WANT IT TO BE REAL-John Rocca- (12 Inch) Streetwise SWRL 2225		50		Midnight Star—(12 INCH) Solar/Elektra Pro ED-4970
5	8	5	DANCE HALL DAYS/DON'T LET GO—Wang Chung—Geffen (12 Inch) 0-20194	(45)	59	3	GOTTA GIVE A LITTLE LOVE (Ten Years Later)—Timmy Thomas—(12 Inch) A&M
6	6	7	STREET DANCE-Break Machine-(12 Inch) Sire 20189-0 A	46	48	11	GG-81203 AMOK-Ledernacker-(12 Inch) 4th And
7	7	7	NO MORE WORDS-Berlin-(12 Inch) Geffen 020195	47	47	5	Broadway 402 CLOCK ON THE WALL-Double Vision-Profile
8	19	5	BABY I'M SCARED OF YOU-Womack & Womack-Elektra (7 Inch) 7-69733	48	17	8	(12 Inch) Pro 7041 TAKE SOME TIME—Sparque—(12 Inch) West
9	4	9	BORDERLINE-Madonna-(12 Inch) Sire PRO 7-29354	49	49	7	End 22172 DR. SEX-Pleasure & The Beast-(12 Inch)
10	20	4	SELF CONTROL-Laura Branigan-(12 Inch) Atlantic 0-86954	50	51	4	Airwave AW12-94987 HEAD OVER HEELS—The Go-Go's—(LP) I.R.S.
11	25	3	JUMP-The Pointer Sisters-(12 Inch) Planet/RCA YB-13780	51	37	13	SP-7041 DANCING IN THE SHEETS-Shalamar-
12 13	5 13	10	IT'S MY LIFE—Talk Talk—EMI-Liberty V-8195 BREAKDANCE—Irene Cara—Network/Geffen	52	27	7	(12 Inch) Columbia 44-04949 ADULT EDUCATION—Daryl Hall & John
14	9	11	0-20196 COMING OUT OF HIDING—Pamela Stanley—	53	40	5	Oates-(12 Inch) RCA PD 13715 ROCK STEADY/PLAYERS-Jenny Burton-
15	26	5	TSR TSR 830 I'M LIVING MY OWN LIFE-Earlene Bentley-	54	56	3	(12 Inch) Atlantic 086958 ROCK BOX 7-Run D-MC-(7 Inch) Profile
16	16	8	(12 Inch) TVI Records TVI 2011 JAM ON IT—Newcleus—(12 Inch) Sunnyview	55	28	8	PRO-5045 DOCTOR'S ORDERS-Meagan-(12 Inch) Next
17)	30	6	SUN 411 THE REFLEX-Duran Duran-(12 Inch) Capitol	56	68	2	Plateau/Quality NP 50019 10,9,8,7—Armand Duchien—A&M (Import)
18)	31	4	V-8586 CHANGE OF HEART-Change-(LP) Atlantic	57	63	3	WHO'S YOUR BOYFRIEND-Eric-(12 Inch) Memo-10
19)	32	5	80151 ALIVE WITH LOVE—Tina Fabrique—Prism	58	35	10	ORIGINAL SIN-Inxs-Atco 0-96957
20	14	7	PDS-600 YOU MIGHT THINK—The Cars—(12 Inch)	59)	HEW E		SIBERIAN NIGHTS-Twilight 22-(12 Inch) Vanguard SPV-73
21	15	13	Elektra Pro ED-4963 GIVE ME TONIGHT—Shannon—	60	60	2	WHO DO YOU THINK YOU ARE-Innocence In Danger-(12 Inch) Epic 49-4985
22	22	5	Emergency/Mirage EMDS 6542 (12 Inch) TURN IT AROUND-Gino Soccio-Atlantic	(61)	67	2	WITHOUT YOUR LOVE-Nina Schiller- (12 Inch) Moby Dick BTG 336
23	23	6	(12 Inch) 086960 SOMEBODY ELSE'S GUY-Jocelyn Brown-	62	NEW E		MEGA-MIX—Herbie Hancock—(12 Inch) Columbia 44-04969
24)	33	4	Vinyl Dreams/Prelude VND-D01 HEY D.JWorld's Famous Supreme Team-	63	65	3	FLESH BEAT FEVER-Dubset-(12 Inch) Elektra 0-66969
<u>25</u>)	45	3	(12 Inch) Island 0-96956 PARIS LATINO—Bandelero—(12 Inch) Sire	64)	NEW E		I DIDN'T MEAN TO TURN YOU ON-Cherelle- (12 Inch) Tabu 4Z9-05003
26)	64	2	SR-09020190 BLACK STATIONS, WHITE STATIONS-	65	39	10	SHE'S STRANGE-Cameo-(12 Inch) Atlanta Artists 818-384
27	21	10	M + M-(12 Inch) RCA PW13802 THEY ONLY COME OUT AT NIGHT-Peter	66	58	11	NO MAN IS AN ISLAND—Warp 9-(12 Inch Re-mix) Prism PDS 495
28	12	9	Brown—(12 Inch) Columbia 44 04957 DON'T WASTE YOUR TIME—Yarborough &	67)	NEW E		WHISPER TO A SCREAM (BIRDS FLY)—Icicle Works—(LP Cut) Arista AS-9155
29	54	2	Peoples—Total Experience/RCA TED 1-2601 The Ghost In You/HEARTBEAT—Psychedelic	68	69	2	ONE NIGHT ONLY-Scherrie Payne-(12 Inch) Megatone MT 128
30	11	11	Furs—(12 Inch) Columbia 44-4984 ALL NIGHT PASSION—Alisha—Vanguard	69	70	2	WHAT PEOPLE DO FOR MONEY-Divine Sound-(12 Inch) Specific Records 225
31	29	6	SPV-72 LEAVE IT-Yes-(12 Inch) Atco 0-96964	70)		NTRY	FEELS SO REAL (WON'T LET GO)—Patrice Rushen—(12 Inch) Elektra 0-66970
32	18	7	MISS ME BLIND-Culture Club-(12 Inch) Epic 49-04977	71	53	5	GIVE—Missing Persons—(12 Inch) Capitol Z-8582
33	66	2	TELL ME I'M NOT DREAMING (TO GOOD TO BE TRUE)—Jermaine Jackson—(LP Cut)	(72)		HTRY	CITY LIFE-Hassan + 7-11-(12 Inch) Easy Street EZS-7508
34	34	5	Arista AL8-8203 TOO BUSY THINKING ABOUT MY BABY—	73	52	6	SPECIAL DELIVERY-Angela Bofill-(12 Inch) Arista ADP-9186
35	44	4	Orbit—(12 Inch) Quality Qus 058 BOP 'TIL 1 DROP—Larrice—Streetwise	74	75	9	ON THE FLOOR "ROCK IT"-Tony Cook- Halfmoon HM-1134
35) (36)	50	3	SWRL 2227 I LOVE MEN—Cinema—(12 Inch) Profile	75	55	4	I'M YOUR CANDY GIRL-Clockwork-(12 Inch) Private I 429-04968
36)	38	6	PAL-7043 JUST ANOTHER BROKEN HEART-Dorothy	76	71	10	ONE FOR THE TREBLE—Davy DMX— (12 Inch)Tuff City/CBS Assoc. 42904955
37	36	J	Moore—(12 Inch) Streetking SKDS-1120 ADJ	77	57	6	SEND ME AN ANGEL-Real Life-(12 Inch) MCA/Curb MCA 5459
38	41	7	TRIPPIN ON THE MOON—Claudja Barry—(12 Inch) Personal P 49808	78	76	8	TELL YOU (TODAY)-Loose Joints-(12 Inch) 4th And Broadway, 401
39	43	5	THIS TIME—Funk Deluxe—(12 Inch) Salsoul SG 422	79	61	13	I WANT A NEW DRUG-Huey Lewis and The News-Chrysalis 1818
40	62	2	10,9,8-Face To Face-(12 Inch) Portrait	80	73	16	GIRLS JUST WANT TO HAVE FUN—Cyndi Lauper—(12 Inch Re-mix) Portrait/CBS
			49-04989				4R 904121

Compiled by the Music Popularity Chart Dept. of Billboard from a nationwide club survey of the most requested dance songs. Bullets are awarded to those products demonstrating the greatest gains in audience response this week

MAY 19, 984, BILLBOARD

Talent

TONY TALKS-Tony Orlando discusses the past, present and future with Dan Miller, left, for an upcoming segment of the tv show "Miller And Company.

Dance Trax

• Continued from opposite page

Beach's new single, "Breathless," which, like that act's last single, is a tight, sharp uptempo electronic number which illustrates how close techno-rock and Eurodisco have become. Ivan Ivan mixed the latter record and co-mixed "Smile" with engineer Rod Hui; "Shame" was remixed by Was, Duane Bradley * * *

Imports: The Elvis Costello-produced top 20 British hit, "Nelson Mandela," by Special AKA, is to be remixed for U.S. release within a couple of weeks, according to Chrysalis; it pumps with an unusual fusion of neo-ska and tropical funk-both festive and militant ... Frank Chickens is a female Japanese duo whose British import, "We Are Ninja" (Kaz U.K.) is an arresting combination of Japanese, European and American references, both fun and (we think) progressive. Both that cut and the flip, "Fujiyama Mama," are hitting a good number of rock playlists ... Human League's new British single, "The Lebanon" (Virgin U.K.), deals with exactly that topic, in a surprisingly straight manner, but in a setting as pulsingly danceable as ever, a bit of a puzzler, with little real indication of co-producers Hugh Padgham and Chris Thomas' hand in the sound, except for the guitar-bolstered windup.

U.K.'s Furs: Studio Chameleons

Group's List Of Producers Could Include David Bowie

By MARY ANNA FECZO

NEW YORK-If Columbia recording artists the Psychedelic Furs have an identifiable sound, it's ongoing at best. Perhaps the British trio is better known for choosing a new producer nearly each time they go into the studio.

You can't go on making the same albums forever," says lead vocalist Richard Butler. "We wanted to de-

Light's Gospel Talent Agency

• Continued from page 57

the Oaks in 1965 and we worked our first \$500 date."

New gospel venues, according to Harper, are the theme parks (many of which in the Southeast and Southwest have special gospel music days) and contemporary Christian music

Although contemporary Christian music has been the glamour stock of gospel lately and has tended to garner a large share of the Gospel Music Assn.'s Dove awards, Harper welcomes any Doves that come his way.

"Doves are very significant," he explains. "Anytime you win an award, you can get a lot of good press from it. It's a gradual rather than a sudden thing. It may help sell the group to someone who is not accustomed to buying gospel."

velop and learn about ourselves as well. Working with different producers was almost like having different teachers.

The Furs' selective list of studio mentors is impressive. Steve Lillywhite oversaw their self-titled debut LP in 1980 as well as their follow-up, "Talk, Talk, Talk," the following year. In 1982 Todd Rundgren produced "Forever Now," which delivered the well-received cut "Love My Way." And their just-released fourth album, "Mirror Moves," whose single "The Ghost In You" is already bulleted at 78 on the Hot 100, is the production effort of Keith Forsey, who also plays drums and percussion on the record.

We chose Keith Forsey because of his work with Billy Idol and Giorgio Moroder on 'Flashdance' " says Butler. "We wanted the drums and bass to be solid, and 'Mirror Moves' is the first album where we've been really strong throughout.

'We wanted to make an album that was simpler, more vocally melodious, more straightforward and accessible than the more complicated arrangements and convoluted lyrics of 'Forever Now.' What we learned most from Keith was working with rhythm tracks.'

Since halving their original sextet two years ago-the current lineup consists of Butler, his brother Tim on bass and John Ashton on lead guitar-the group has become more

open to experimentation. All three members write the Furs' song, and vocalist Butler has expressed a desire to record a solo album.

This dynamic extends to management, in the person of Les Mills. "Les is very adventurous," says Butler.
"We were the first band he'd ever managed, so we both learned. He's very close to—almost a creative part of—the band. We've been very fortunate with CBS too. They give us a great deal of freedom. We pretty much present the LP as a fait accompli."

Their current eight-month tour which features a custom-designed light show using grid patterns-is scheduled for England, Europe, Japan and Australia, with July and October visits to the U.S.

As for future recording plans, Butler says, "David Bowie has expressed an interest in producing us a number of times. But as for the material, I'd like it to be a surprise."

Limited Edition INXS Album Cover

NEW YORK-Atco Records is releasing a limited edition doublefold album jacket on the first 150,000 copies of INXS's new album "The Swing." The move was made at the band's request as a "gift to our original fans."

The album features "Original Sin," a Nile Rodgers-produced single now charting for the Australian group.

THE NEW AND MERGING PRODUCTIONS DISCO MUSIC ROM II Here are some of the available brand new releases

ITALIAN 12" DISCO

TOLEDO GIRL/LITTLE JACK JINGLE ZETA/EH AH OH PAUL SHARADA/FLORIDA HUST/MARIIBBA TREE FAKE/FROGS IN SPAIN VERAGO/I DON'T REMEMBER FUN FUN/COLOR MY LOVE TEXAS JOHNNY/SUPERMAN REEDS/THE GAME SAXOPHONE/SOUVENIR RITA/SIXTIES MODELS/LIR ROBOT MODELS/J.R. ROBOT MODELS/J.R. ROBOT
KLAPTO / QUEEN OF THE NIGHT
SCOTCH / DISCO BAND
BYE BYE BAND / THIS IS NOT A LOVE SONG
NO YES / OWNER OF A LONELY HEART
ANGIE / CLOUDS
BIG DADDY / LITTLE SALLY
SHEIK SPHERE / DEEP FREEZE
LOS ANGELES T.F. / LET YOUR BODY DANCE
ROBY MC PIANO / THE SCOT GHOST
CAROLA / HUNGER
PIERROT'S GANG / MEXICO
ROW BOB / TROUBLE COMIN' EVERY DAY
DANNY KEITH / LOVE ME AGAIN RAF CONEY / SHE'S MINE
SHELLY BRIEN / IN THE NIGHT TIME
LEADER BAND / YOU'RE MY EVERYTHIN
MR. ROCAMBOLE / I'VE GOT YOUR SOUI
LARRY DAY / FASHION GIRL
PATRICIA HARRIS / HEAVEN IS . . .
CYBER PEOPLE/POLARIS
PHIL GRANT/HEY GIRL
B. DANNY/MAYA
SHIRLEY ROSS/IF YOU LEAVE ME NOW
THE FLICS/TAKE IT EASY
EUROPE / UNISEXAPPEAL
SYMONA / PEKINO THE FLOST I MARE IT EASY
EUROPE / UNISEXAPPEAL
SYMONA / PEKINO
JO JO RUNNERS / EVERY DOOT YOU TAKE
B. BLASE / SHAME
M. FOBERT & FOLIE CLUB / RAP FOLIE
CRUISIN' GANG / MY MAN
DIGITAL GAME / I'M YOUR BOOGIE MAN
BAZOOKA / ALIVE
DUKE LAKE / DO YOU
CONTROL D / VISION IN THE MIRROR
MIKE CANNON / VOICES IN THE DARK
HIPNOSIS / PULSTAR
SPLASH DANCE / MANIAC ALIVE
HIPNOSIS / OXYGENE
CAT GANG / LOCOMOTIVE BREATH
MARTINELLI / VOICE
KOTO / JAPANAISE WAR GAME

ITALIAN NEW WAVE

TORCH / SAME (NEW LP HEAVY METAL)
AXEWITCH / THE LORD OF FLIES (NEW LP HEAVY
METAL) METAL)

NOT MOVING / SAME 7"

NOT MOVING / MOVIN' OVER 7"

GATHERED / SAME (COMPILATION) LP

DIAFRAMMA / ALTROVE 12"

FIRST RELATION / V.A. / LP

A.T.R.O.X. / NIGHT'S REMAINS LP (WITH TUXEDO MOON)

STEVE PICCOLO / DOMESTIC EXILE LP

STEVE PICCOLO / ADAPTATION LP

LISFRANK / NAN MASK EP 12"

BISCA BISCA / SAME EP 12"

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Talent In Action

STAX FAMILY REUNION '84

Mid-South Coliseum Memphis, Tenn Tickets: \$12.50

For more than a decade Stax Records was the blood and guts of Memphis soul. The label's headquarters at 926 E. McLemore Ave. was a local institution, a source of civic pride whose heart and roots lay in the church and the civil rights movement. Stax was the South's answer to the slick Motown machine-Soulsville, U.S.A., home of Otis Redding, Sam & Dave, and Booker T. & the MGs. Stax was roots music.

Now Stax is nothing more than a musical memory. The company compound is a shabby shell of its original grandeur, battered and boarded up in the heart of a tough black neighborhood. When the company closed its doors in 1976, most of the label's original artists had moved elsewhere, yet the dream of a reunion concert was kept alive by a local music booster

Perhaps it should have stayed a dream. Hampered by poor promotion and the conspicuous absences of key Stax contributors, the production staged April 28 at a half-empty Mid-South Coliseum was little more than a bittersweet evocation of a halcyon era.

While a backup band led by Marvell Thomas and consisting of such Stax alumni as Steve Cropper, Duck Dunn, Wayne Jackson, Andrew Love, Floyd Newman, Jack Hale and Ben Cauley was tight and idiomatically perfect, the featured soloists sang tentatively at best. Here and there, a vocalist caught the ear: Mavis Staples sang a robust "Respect Yourself" and "I'll Take You There" with the Staple Singers; Johnnie Taylor swiveled to an energized "Who's Making Love;" Albert King played and sang gutbucket blues: Carla Thomas sounded as innocent and cheerful performing "Gee Whiz" and "B-A-B-Y" as she did 20 years ago, preceding her 67-year-old father, Rufus, whose loose-jointed steps, sequined costume and booming voice were simply galvanic.

Other parts of the program, however, failed to generate the intensity that should have made the show a wholly contemporary experience. Luther Ingram, William Bell, Jean Knight and the Temprees were professional but unexciting; Eddie Floyd was billed but did not perform. The most prominent no-show was keyboardist Booker T. Jones. Also missing were J. Black foot, the Soul Children alumnus whose "Taxi" single recently topped the black chart; the Emotions; big, bad Isaac Hayes; the Dramatics; Sam Moore, who last month chronicled his trials as a heroin addict in the pages of People; and his former singing partner, Dave Prater.

Only the Mad Lads and the Bar-Kays effortlessly matched the intensity of a '60s soul revue, the latter group attacking an Otis Redding

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medlev with the same vigor they brought to their current Mercury single, "Freakshow On The Dance Floor." But by then the concert had boiled down into a one-act bill, and the audience was too tired to dance. Watching from the sidelines, a philosophical Wayne Jackson put it best. Said the former Mar-Keys trumpeter: LEO SACKS 'Stax is dead

WANG CHUNG

The Palace, Los Angeles Tickets: \$10

Wang Chung opened here April 28 to the roar of a capacity crowd waiting to see the British band whose "Dance Hall Days"/"Don't Let Go" is in the top 10 on the dance/disco chart.

What the 1,500-plus crowd witnessed was a new wave, power pop band that in concert places more of an emphasis on guitars than the synthesizers that are heavily used on its album 'Points On The Curve.'' The band is propelled by drummer Darren Costin, who made rock steady use of a combination electronic/acous-

Nick Feldman, who doubled on bass and keyboards, also gave a solid performance, though not as flashy as expected. Lead vocalist and guitarist Jack Hues shined with a strong, hard-edged rock'n'roll voice.

Although the set was relatively short, the band was generally well received. Still, the quality of the group's live performance doesn't match their studio work, as witnessed by their 12-inch and album.

The evening reached a crescendo with "Dance Hall Days." But the crowd's enthusiasm dissipated with the encore, an emulation of the Talking Heads' hit rendition of Al Green's "Take Me To The River." The trio was joined by Grhem Pleeth on keyboards.

FAYE ZUCKERMAN

FLESHTONES

The Palace, Los Angeles Tickets: \$8,50

New York's Fleshtones have been together since 1976, but the quintet still manages to sound like they only learned to end the song all at the same time last Wednesday. To these guys, "garage" is a compliment and "hook" is a dirty word. And there were at least a few hundred Angelenos who agreed with them the night of April 21.

Peter Zaremba is the hyperactive front man of the band (as well as the host of MTV's "The Cutting Edge"), a performer whose singing style is as dated as his shirt. After one knee punishing number, he romped offstage to grab a roll of tape and anchor his mike more firmly to its stand, "else I'll bust it to pieces." He might

have, too, the way he was flinging it around.
It's easy to poke fun at the Fleshtones' in tensely derivative Seeds/Them/Shadows Of Knight music, but at the same time they play it very much on purpose, and with verve and affection. The band's two IRS albums have attracted a loyal cult following, and the crowd on the dance floor responded warmly.

Unfortunately, this was not a good night to catch the boys. Saxophonist Gordon Spaeth was laid up with a broken ankle and wrist, his place taken (sort of) by Carl Grasso, IRS Vice president of creative services. The poor desk jockey had no idea what to do with his hands,



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The Fleshtones put on an hour-long set, brightened by rich three-way harmony on "Out Of The Blue" and "So Tired," which managed to interpret the Stax horn sound on guitar. Bill Milhizer's drumming was ever chunky (one suspects he listens to a great deal of Ginger Baker at home), neatly propelling songs like "Hexbreaker," the title tune of the group's recent album.

For a finale, the ever-adventurous Zaremba rushed around playing guitar amid the audience. Someone should tell him that stunt works much better with a cordless amp.

ETHLIE ANN VARE

THE SUBURBS

Tuts, Chicago

Whether it was the lure of free records for the first 100 concertgoers or just plain Suburbmania that attracted a full house to Tuts April 27, the Suburbs' hold on the audience was eminently apparent.

It was the Minneapolis quintet's first appearance in the Windy City since a sonically disastrous show last December at a north suburban ballroom unequipped to handle their amplifiers' output-and it was every bit as rewarding as the previous stint was disappointing. Everything from their punched-up background horns to Beej Chaney's and Chan Poling's interlocked, slightly menacing vocals sounded crisply formidable.

The Suburbs showcased much of "Love Is The Law," their first major league album (they've put out nearly a dozen independent releases), including the raucous thigh-slapper "Rattle My Bones" and the pensive "Rainy Day." Both songs exhibited the group's first rate musicianship and skewed sense of pop songwriting. Their quirkiness thankfully hasn't abated since the group signed with Mercury, but they have managed to make their chargedup, idiosyncratic compositions a tad more palatable to the uninitiated ear.

The Suburbs' visual image, too-stylish but not off-puttingly so-provided a useful lesson for some of Chicago's own overly fashion-conscious homegrown bands. All in all, the Suburbs are what you call a class act.

MOIRA McCORMICK

JIMMY & THE MUSTANGS BEAT FARMERS

Music Machine, Los Angeles Admission: \$7.50

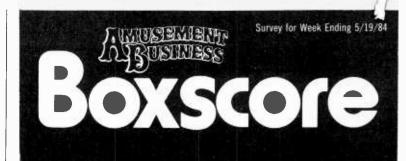
Jimmy & the Mustangs entered the music scene with a bang: a national performance spot on the defunct sitcom "Square Pegs." Then came a couple of years of nothing much and now the group returns with an EP on MCA. Originally tagged as a rockabilly band, the Mustangs show on stage that their range is far broader than one subgenre.

In front of a small crowd—and hampered by one band member who was suffering a bad case of strep throat—the Mustangs moved energetically from 'billy to non to rock'n'roots. Lead singer Jimmy Haddox shone on a cover of Baker Knight's "Bring My Cadillac Back" and the band's original rockabilly number "Justine," even though bassist Jeff Cranford's dyed platinum nub-cut hairstyle blows that '50s image. "Pressure's On" and Bobby Womack's oft-covered "It's All Over Now" showed other facets of their musical vocabulary.

The promising note of the 45-minute set came with two new Mustangs tunes, neither on their album. "Don't Lie To Me" showed that the band has a way with hard-edged radio pop, while "The Special" used a touch of psychedelic guitar (from ailing Marshall Rohner) and nice harmonies. If the best stuff is the new stuff, the band may have a future.

Unfortunately for the Mustangs, they were all but blown off the stage by an unknown and unsigned foursome from the small farming community of El Centro, Calif. The Beat Farmers may be the best rock-country-blues band to come down the pike since Creedence Clearwater Revival.

With a clean, tight attack, the Beat Farmers boast some impeccable slide guitar licks (Buddy Blue) and three capable lead vocalists, including one basso (drummer Dick Montana) who makes Johnny Cash sound like a tenor Their material fits no pigeonhole, moving from rockabilly to blues to cowpunk to humorous originals custom made for the bar trade. Keep an ear on these guvs. ETHLIE ANN VARE www american



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).

- LIBERACE, THE ROCKETTES, DANCING WATERS—\$1,655,331, 80,414 (82,236), \$25, \$22.50, \$18.50, \$18 & \$16.50, In-House, Radio City Music Hall, New York City, N.Y., fourteen shows, thirteen sell-
- Outs, April 15-29.

 AL JARREAU—\$355,590, 17,000, \$22.50, \$17.50 & \$12.50, In-House, Radio City Music Hall, New York City, N.Y., three sellouts, May 4-6 YES—\$323,242, 26,479 (32,000), \$12.50 & \$10.50, Cross Country Concerts, Hartford (Conn.) Civic Center, two shows, May 4-5.

 THE GRATEFUL DEAD—\$291,773, 25,962, \$11.50 & \$10.50, Frank
- J. Russo/John Scher, Civic Center Providence, R.I., two sellouts, April 26-27.
- THE PRETENDERS, THE ALARM-\$268,863, 17,622, \$15.50, In-House, Radio City Music Hall, New York City, N.Y., three sellouts, May 1-3 THE SCORPIONS—\$233,526, 18,278, \$15 & \$11, Nederlander, Pa-

- THE SCORPIONS—\$233,526, 18,278, \$15 & \$11, Nederlander, Pacific Amphitheater, Costa Mesa, Calif., sellout, April 28. YES—\$230,224, 18,355, \$13.50 & \$11.50, Electric Factory Concerts, The Spectrum, Philadelphia, Pa., sellout, April 30. BILLY JOEL—\$201,340, 13,799, \$15 & \$12.50, Bill Graham Presents, Oakland (Calif.) Coliseum, sellout, May 5. VAN HALEN, THE VELCROS—\$191,025, 14,150, \$13.50, Avalon Attractions, Seattle (Wash.) Coliseum, sellout, April 30.
- VAN HALEN, THE VELCROS—\$173,140 (221,621 Canadian), 16,327, \$13.50, Brimstone Prods., Northlands Coliseum, Edmonton, Al-
- berta, sellout, April 28.
 VAN HALEN, THE VELCROS—\$162,080 (207,463 Canadian), 15,500, \$15.50, Brimstone Productions, Olympic Saddledome, Calgary, Alberta, sellout, April 27.
 VAN HALEN, THE VELCROS—\$162,080 (207,463 Canadian),
- 15,330, \$13.50, Brimstone Productions, Olympic Saddledome, Calgary, Alberta, sellout-house record, April 27
- Alberta, sellout-house record, April 27, VAN HALEN, THE VELCROS—\$156,951, 11,626, \$13.50, Beaver Productions, Idaho State Univ. Mini-Dome, Pocatello, Idaho, sellout, May 5 DAN FOGELBERG—\$155,353, 10,972 (14,439), \$15 & \$12.50,
- Schon Promotions, The Met Center, Minneapolis, Minn., May 5
- JOHN DENVER—\$155,157, 10,384 (12,500), \$15 & \$12.50, Frank J. Russo, The Centrum, Worcester, Mass., April 14. VAN HALEN, THE VELCROS—\$152,539 (195,250 Canadian), 14,463, \$13.50, Avalon Attractions, Dive Coliseum, Vancouver, B.C., sellout, May 1. VAN HALEN, THE VELCROS—\$151,801 (194,306 Canadian), 13,878, \$14, Brimstone Productions, Winnipeg (Canada) Arena, sellout, April 25.
- VAN HALEN, THE VELCROS—\$138,938, 11,115, \$12.50, Avalon Attractions, Portland (Ore.) Coliseum, sellout, May 2. YES—\$135,416, 11,015 (12,100), \$12.50 & \$11.50, Frank J. Russo, Civic Center, Providence, R.I., May 6. CULTURE CLUB, THE KILLER WHALES—\$128,587, 10,287, \$12.50,
- Beach Club Concerts, Charlotte (N.C.) Coliseum, sellout, April 19,
- ANNE MURRAY-\$121,326, 10,051, \$12.50 & \$10.50, Frank J. Rus-
- van Halen, The Velcros—\$113,152, 8,393, \$13.50, Beaver Productions, Boise (Idaho) State Univ. Pavilion, sellout, May 4.

 OZZY OSBOURNE, ACCEPT—\$103,875, 8,327 (9,406), \$11.50 & \$10.50, Frank J. Russo/Don Law Co., The Centrum, Worcester, Mass.,
- DAN FOGELBERG—\$92,731, 7,022 (10,372), \$13.50, Contemporary
- Productions, Hilton Coliseum, Ames, Iowa, May 4.

 DAN FOGELBERG—\$85,284, 6,814 (9,470), \$14 & \$12, Sound Seventy Productions, Inc., Municipal Auditorium, Nash., Tenn., May 1.

 THE OAK RIDGE BOYS, MICHAEL MARTIN MURPHEY—\$83,620, 7,635 (7,986), \$11.50 & \$10.50, In-House, Five Seasons Center, Center Productions April 1.
- dar Rapids, Iowa, April 13.
- THE OAK RIDGE BOYS, MICHAEL MARTIN MURPHEY-\$80,849, 6,534 (10,375), \$12.50, \$11.50 & \$10.50, New West, Municipal Auditorium, Kansas City, Mo., April 15_BARBARA MANDRELL, LEE GREENWOOD—\$80,503, 8,522 (9,813), \$12.50 & \$10.50, Lon Varnell, Dane County Coliseum, Madison, Wish
- JUDAS PRIEST, GREAT WHITE—\$79,528, 7,085 (12,096), \$11.50 & \$9.50, In-House/Stone City Attractions, University of Texas at Austin Frank Erwin Center, April 29
- CULTURE CLUB, DOUG SHAW-\$78,792, 4,963, \$16.75, Cellar Door
- Productions, Knight Center, Miami, Fla., sellout, April 22, MERLE HAGGARD, JOHN ANDERSON—\$73,294, 5,479 (6,900), \$13.50 & \$12.50, Wild West Productions/Rock'N Chair Productions
- Selland Arena, Fresno, Calif., May 4.

 TED NUGENT, DARE FORCE—\$72,728, 7,219 (7,500), \$11.50 & \$10, Schon Promotions, The Met Center, Minneapolis, Minn., May 4
- NIGHT RANGER, THE LITTERER BAND-\$63,552, 8,000, \$10 & \$7.75, New World Concerts, LaCrosse Center, LaCrosse, Wis., sellout,
- LARRY WILLOUGHBY-\$51,984, 5,548 (7,200), In-House, Western

- LARRY WILLOUGHBY—\$51,984, 5,548 (7,200), In-House, Western Hall, Western Illinois University, Macomb, Illinois, April 14.

 OZZY OSBOURNE, ACCEPT—\$50,793, 5,050 (6,782), \$10.50 & \$9.50, Sunshine South, Civic Center, Charleston, W.V.A., May 5.

 DAVID SANBORN—\$43,997, 3,589, \$13.75, DiCesare-Engler Productions, Stanley Theater, Pittsburgh, Pa., sellout, May 5.

 JOHN DENVER—\$41,993, 2,493, \$17.50 & \$15, Frank J. Russo, Symphony Hall, Springfield, Mass., sellout, April 9.

 TED NUGENT—\$38,881, 3,381 (6,500), \$11.50, Beach Club Concerts, Charlotte (N.C.) Coliseum, April 18.

 DAVID SANBORN—\$38,712, 3,097 (3,402), \$12.50, Brass Ring Productions, Royal Oak (Mich.) Music Theater, two shows, May 4.

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News/International_



VIDEOFORM SIGNS WITH EMI—Pictured at the signing of Videoform's sales and distribution deal with EMI Records are, standing from left, EMI finance director Torrens Lyster, Videoform joint managing director Warren Goldberg and EMI commercial director Roger Drage. Seated are Mike Heap, left, and Videoform sales and marketing director Laurence Ronson.

VESTRON, GALLO LINK

Music Video Hits South Africa

JOHANNESBURG—South Africa's first generally available music video releases are now in the shops, following a distribution deal between Vestron Video International and leading local record company Gallo.

Retailing at between \$33 and \$35, the software is being sold through all outlets, including supermarkets and newsstands. Previously, only scattered import titles were on the market in South Africa. First product from Gallo's video arm, Gallo Teal Video, is Vestron's "Making Michael Jackson's 'Thriller'," selling at \$50.

Backed by a \$60,000 marketing campaign, the release reportedly sold

an exceptional 10,000 units within a month of its release. This compares with around 75,000 units in the U.K. in the same time span and around 15,000 in the Australasian region. Jackson's "Thriller" album, also distributed through Gallo, is triple platinum in South Africa, with sales in excess of 120,000 units.

Future releases from GTV will include further Vestron titles, including Neil Diamond, Linda Ronstadt and the American Jazz series, as well as several video singles acquired from Chrysalis and PolyGram. Gallo has also released two locally produced sports-oriented videos, one on running and one on rugby.

Danish Firm Holds Second Hi Fi Exhibition In Poland

WARSAW—Poland is proving an unlikely but profitable market for Western companies selling audio/video hardware and musical instruments, according to Teddy Jaskiewicz, president of Norwegian firm Teddy's Musikk, who has just held his second exhibition of equipment here in the Polish capital.

JVC, Technics, Shure, Yamaha, Hammond, Gibson, Fender, Premier and other manufacturers were represented at the event, and all the product on show, worth some \$200,000, could be purchased for hard currency (U.S. dollars, Deutsch Marks and so on) through Polish state trading company Eximpol and the Music Industry Trading Enterprise.

Says Jaskiewicz: "With a population of close to 40 million, Poland is a much larger market than Norway, and Polish parents are very quick to buy instruments for their children if

they show any musical leanings. In addition, there are many Polish musicians with foreign contracts who are in a position to pay on the spot in hard currencies, all of which means good prospects for us.

"In fact, our program for the Polish market is so substantial and long-term that I don't expect to explore any of the other Socialist markets in the near future," he continues. "We've been selling here for some 16 months now, at prices which are lower than those at home.

"There are problems, of course: Polish customers are musically more knowledgeable and therefore more exacting than Western clients, and the shortages of hard currency restrict their purchases. But my own Polish background and knowledge of local conditions is a great advantage."



GOLD RUSH—CBS international president Allen Davis drops by Quincy Jones' home with an unexpected array of international awards the producer received for his work on Michael Jackson's "Thriller" album.

Canada

Copyright Policy Draws Praise

Trade Shows Cautious Enthusiasm For Revisions

By KIRK LaPOINTE

TORONTO—Music industry representatives reacted favorably last week to the release of a federal policy on copyright which proposes to revise the 1924 Copyright Act (Billboard, May 12) calling it an important first step in their battle to upgrade outmoded legislation.

But they all expressed concern that the urgency for copyright reform will be swept aside in the coming months and years as a federal election approaches, with the Liberal government likely to be replaced by the Conservatives, who seemingly give copyright less of a priority.

While many differ on how the question of reform should have been treated, all agree pressure must be maintained by affected industries on the government to revise the act, generally regarded as the most antiquated such legislation in the industrialized world.

"It seems we'll be in total limbo until the fall," when a general election is expected, says Brian Robertson, president of the Canadian Recording Industry Assn. (CRIA). "The paper has flaws, but it is an important statement of policy."

Paul Barrie, president of the Canadian Musical Reproduction Rights Agency Ltd., says the federal government "has an obligation not just to state policy, but to pass legislation."

But there are no indications the government will proceed quickly. The House of Commons communications and culture committee is expected to begin study of the paper soon, but Communications Minister Francis Fox says draft legislation won't be ready until at least the fall. By that time, the country should be in the middle of an election campaign and the Commons will be recessed.

Robertson praises the strengthening of penalties proposed for illegal duplication, to \$25,000 and jail terms of up to five years from the current \$200 maximum, as a "gigantic step forward." But he says the government still hasn't "got any way to solve the home taping problem," an issue which was not even mentioned in the 117-page paper. Fox says it is a matter best dealt with by the Finance Department.

Robertson disagrees with proposals to move toward a European-style negotiated settlement on mechanical reproduction rates, mediated by a bolstered Copyright Appeal Board. He says such a move would put Canada out of step with the U.S. on that issue. Record companies agree that the current two-cents-per-song rate is outdated, but they oppose negotiation.

Barrie, of course, sees the abolition of such a system as a major victory. "We have less than half of the lowest rate in the world, and now we could finally negotiate from a position of some strength," he says, adding that Canada is "unique in a bad way," with a compulsory rate and a compulsory license.

Craig Parks of the Performing Rights Organization of Canada Ltd. (PRO Canada) says he was pleased to see the recognition of originating broadcasts as a copyrighted item and penalties for "multiples" of ticket prices when promoters evade performance rights tariffs. He says such penalties may be too simplistic and should be carefully evaluated in the months ahead as fine-tuning is proposed to the government on the paper before the committee.

Parks adds that he was also pleased to see "fair use" defined and entrenched in the paper so that some institutions are not harshly affected by use of copyrighted material and others don't evade proper payment.

CRIA's Robertson supports the proposal that would force record and videotape rental firms to negotiate with copyright holders on rental fees. But he says the low Canadian record retail price has thwarted the growth of rental outfits.

He also wants a clarification of the term "record producer," defined in the paper as the copyright holder, so that it is clear the term means record company. And, he adds, he is disappointed with the decision to further study issues related to cable transmission and exemptions for jukeboxes under the act.

Cultural Strategy Proposals Put On Hold By Government

OTTAWA—Plans to develop a long-awaited industrial and cultural strategy for the Canadian recording industry have been shelved by Communications Minister Francis Fox. The federal government reportedly faces too many other priorities as the Liberal party involves itself in a leadership campaign for the anticipated federal election this year.

The series of recommendations to the industry and plan of action by the government won't be announced this year as originally scheduled, say Fox

To form the strategy, the government spent \$178,000 on a study by the prestigious Woods Gordon analyst firm of Toronto, and brought John Watt, former president of the Canadian Independent Record Production Association into the cultural industries branch of the Communications Department. Watt refined the study, which remains unreleased after two years, into a series of proposals.

To date, the proposals have not progressed any further than the minister's office, nor is it likely they will.

Earlier this month, Fox and departmental officials released a copyright white paper (Billboard, May 12), and they will unveil film and video industry policy in late May. The remainder of the cultural industry's agenda, including the sound recording and heritage industries' strategies, are being scrapped.

Fox, however, continues to campaign for leadership candidate John Turner, the acknowledged front-runner in the race to succeed Prime Minister Pierre Trudeau, who will be replaced at a party convention in June.

Even if Fox retains his cabinet post should Turner be elected, the party is expected to call a general election, precluding any ministerial functions and most cabinet activities before the election.

Should it require legislative measures, the strategy could be further disadvantaged by the current legislative bottleneck in the House of Commons. As it now stands, the copyright white paper is unlikely to be drafted into legislation by the time the election is called.

KIRK LaPOINTE

'Thriller' Tops April CRIA Certification List

TORONTO—As expected, Michael Jackson's "Thriller" has earned status as the largest-selling album in Canadian history. It surpassed the newly created double diamond threshold in April, making it the country's only two-million-seller. That means roughly one in three Canadian households owns "Thriller."

Just as "Thriller" narrowly missed certification in March as a double diamond recipient, Culture Club's brisk-selling "Colour By Numbers" last week passed the one-million barrier, only a handful of days after the month ended. The Culture Club record, on the market only six and a half months, is the fastest non-sound-track album to achieve the diamond sales plateau and only the 11th disk in Canadian recording industry history to eclipse that once-unthinkable mark.

A 12th title may be ready for diamond status. The Canadian Recording Industry Assn. (CRIA) reports that the "Flashdance" soundtrack

has surpassed 800,000 units. The association began to certify albums between quintuple platinum mark and diamond in March.

Other major sellers included Lionel Richie's "Can't Slow Down," which reached the quintuple platinum level in February, but was only certified in April. Van Halen's "1984," currently the top album in the country, has soared through the triple platinum (300,000) mark, as has Eric Robertson's "Magic Melodies."

Double platinum awards were handed out to Huey Lewis & the News for "Sports" and Boney M for "Christmas Album," which qualified for the mark last October. The disk was also certified platinum during the month, as was its "The Magic Of Boney" album, Bette Midler's "The Divine Miss M," Pat Benatar's "Live From Earth," Canadian group the Nylons' self-titled debut, Ozzy Osbourne's "Bark At The Moon," Rush's "Signals," the Romantics'

"In Heat" and Cyndi Lauper's "She's So Unusual."

The Boney M albums were certified gold during the month, too, as were the Osbourne and Lauper disks. "The Big Chill" soundtrack, Thomas Dolby's "The Flat Earth" and children's artist Raffi's "Christmas Album" hit the 50,000 sales mark during April, according to the association.

Richie's "All Night Long," Lauper's "Girls Just Want To Have Fun" and Nena's "99 Luftballons" went platinum as singles, while the Lauper release, Herbie Hancock's "Rockit" and Rockwell's "Somebody's Watching Me" were certified as gold singles during the month.

Tops 20 Chart Every Week In Bills are

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BRITAIN

22 NEW STREET SOUNDS EDITION 9.

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33 20

34 29

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38

39

40 NEW STREET SOUNDS EDITION 9, Various, Street Sounds OASIS, WEA U2 LIVE "UNDER A BLOOD RED SKY", Island BODY AND SOUL, Joe Jackson,

A&M TOUCH, Eurythmics, RCA BANANARAMA, London LAMENT, Ultravox, Chrysalis MUSIC FROM THE

MUSIC FROM THE SOUNDTRACK "AGAINST ALL ODDS", Various, Virgin THE SMITHS, Rough Trade IN THE HEART, Kool & Gang,

De-Lite
CAFE BLEU, Style Council,

Polydor NOW, THAT'S WHAT I CALL

MUSIC, Various, EMI ONE EYED JACKS, Spear Of

Destiny, Burning Rome NO PARLEZ!, Paul Young, CBS THE POET II, Bobby Womack,

Motown THE CROSSING, Big Country,

Mercury LABOUR OF LOVE, UB40, DEP

International SPARKLE IN THE RAIN, Simple

Minds, Virgin FAME AND FASHION, David

Bowie, RCA

CANADA

rtesy of The Record) As of 5/21/84

AGAINST ALL ODDS, Phil

AGAINST ALL ODDS, Phil Collins, Atlantic/WEA
TO ALL THE GIRLS I LOVED
BEFORE, Willie Nelson & Julio Iglesias, Epic/CBS
HOLD ME NOW, Thompson
Twins, Arista/PolyGram
HELLO, Lionel Richie, Motown/
Quality
GIRLS JUST WANT TO HAVE
FUN, Cyndi Lauper, Epic/CBS
FOOTLOOSE, Kenny Loggins,
Columbia/CBS
THEY DON'T KNOW, Tracey
Ullman, MCA
THE REFLEX, Duran Duran,
Capitol

Capitol
REAKDANCE, Irene Cara,

WEA
LOVE SOMEBODY, Rick

LOVE SOMEBODY, Rick
Springfield, RCA
OH SHERRIE, Steve Perry,
Columbia/CBS
V TIME AFTER TIME, Cyndi
Lauper, Epic/CBS
MISS ME BLIND, Culture Club,
Wilstein (Charles)

MISS ME BLIND, CUITURE CIUD, Virgin/PolyGram HOLDING OUT FOR A HERO, Bonnie Tyler, Columbia/CBS WOULD'T IT BE NICE, Nik

NEW WOULD'T IT BE NICE, NIK Kershaw, MCA 19 ROCKIT, Herbie Hancock, Columbia/CBS 14 EAT IT, "Weird Al" Yankovic, Scotti Bros./CBS

ALBUMS FOOTLOOSE, Soundtrack,

SHE'S SO UNUSUAL, Cyndi

1984, Van Halen, Warner Bros./

Lauper, Epic/CBS
COLOUR BY NUMBERS, Culture

SPORTS, Huey Lewis, Chrysalis/

Club, Virgin/PolyGram THRILLER, Michael Jackson,

MCA INTO THE GAP, Thompson

Twins, Arista/PolyGram CAN'T SLOW DOWN, Lionel

Richie, Motown/Quality GRACE UNDER PRESSURE,

Rush, Anthem/Capitol TOUCH, Eurythmics, RCA AGAINST ALL ODDS,

Soundtrack, Atlantic/WEALOVE AT FIRST STING,

A&M LEARNING TO CRAWL

Columbia/CBS 14 SEVEN AND THE RAGGED

Scorpions, Mercury/PolyGram HEARTBEAT CITY, Cars,

Elektra/WEA
BODY AND SOUL, Joe Jackson,

Pretenders, Sire/WEA
ABOUT FACE, David Gilmour,

TIGER, Duran Duran, Capitol 99 LUFTBALLOONS, Nena,

Warner Bros./WEA
ELIMINATOR, ZZ Top, Warner

Bros./WEA
AMMONIA AVENUE, Alan Parsons, Arista/PolyGram

Columbia/CBS

Epic/CBS

Geffen/WEA YOU MIGHT THINK, Cars, Elektra/WEA SOMEBODY'S WATCHING ME, Rockwell, Motown/Quality JUMP, Van Halen, Warner Bros./

	-	 	_	•	SINGLE
Th	.io				

Week	Week	
1	1	THE REFLEX, Duran Duran, E
2	2	AGAINST ALL ODDS, Phil
		Collins, Virgin

I WANT TO BREAK FREE, Queen, EMI AUTOMATIC, Pointer Sisters,

Planet
LOCOMOTION, OMD, Virgin
ONE LOVE/PEOPLE GET
READY, Bob Mariey & Wallers, ISIAND VHEN YOU'RE YOUNG AND IN LOVE, Flying Pickets, 10

DON'T TELL ME, Blancmange,

London FOOTLOOSE, Kenny Loggins, CBS

CBS HELLO, Lionel Richie, Motown THE LEBANON, Human League,

Virgin LOVE GAMES, Belle & Devotions, CBS
DANCING GIRLS, Nik Kershaw. 13

DANCING GIRLS, Nik Kershaw, MCA
I'M FALLING, Bluebells, London
(WHEN YOU SAY YOU LOVE
SOMEBODY) IN THE HEART,
KOOI & Gang, De-Lite
SOMEBODY ELSE'S GUY,
Jocelyn Brown, Fourth &
Broadway
TO ALL THE GIRLS I'VE LOVED
BEFORE, Julio Iglesias & Willie
Nelson, CBS
LET'S HEAR IT FOR THE BOY,
Deniece Williams, CBS
AIN'T NOBODY, Rufus & Chaka
Khan, Warner Bros.
JUST BE GOOD TO ME, S.O.S.
Band, Tabu
YOU TAKE ME UP, Thompson
Twins, Arista

20

Twins, Arista THIEVES LIKE US, New Order,

Factory
ASSASSING, Marillion, EMI
STAY WITH ME TONIGHT,
Jeffrey Osborne, A&M
-THE LONGEST TIME, Billy Joel, 25

CBS
RELAX, Frankie Goes To
Hollywood, ZTT
A LOVE WORTH WAITING FOR,
Shakin' Stevens, Epic
I'LL BE AROUND, Terri Wells, 26 27

29

I'LL BE AROUND, Terri Wells, Philly World
GLAD IT'S ALL OVER, Captain Sensible, A&M
PEARLY-DEWDROPS' DROPS, Cocteau Twins, 4AD
HAND IN GLOVE, Sandie Shaw, Rough Trade
BREAK DANCE PARTY, Break
Machine, Record Shack
WOOD BEEZ, Scrittl Politti,
Virgin

Virgin
NELSON MANDELA, Special
AKA, 2 Tone
LOVE WARS, Womack &
Womack, Elektra
PEOPLE ARE PEOPLE, Depeche
Mode, Mute
THE CATERPILLAR, Cure, 35

36

37 LOVE ME TENDER, Roland Rat

Superstar, Rodent
SILVER, Echo & Bunnymen, 39

Korova SEARCHIN', Hazell Dean, Proto

ALBUMS
NOW, THAT'S WHAT I CALL
MUSIC II, Various, Virgin
CAN'T SLOW DOWN, Lionel
Richie, Motown
THRILLER, Michael Jackson,

NEW OCEAN RAIN, Echo &

DUCAN HARN, ECRO &
BUNNYMEN, KOROVA
THE WORKS, Queen, EMI
AND I LOVE YOU SO, Howard
Keel, Warwick
ORIGINAL SOUNDTRACK FROM

"FOOTLOOSE", Various, CBS INTO THE GAP, Thompson Twins, Arista

NEW JUNK CULTURE, OMD, Virgin THE TOP, Cure, Fiction
ALCHEMY-DIRE STRAITS LIVE,

Vertigo
AN INNOCENT MAN, Billy Joel, 12

THE PROS AND CONS OF 13

Harvest HUMAN'S LIB, Howard Jones,

HUMAN RACING, Nik Kershaw, 15 GRACE UNDER PRESSURE. 16

Rush, Vertigo GREATEST HITS, Marvin Gaye, 17

OFF THE WALL, Michael 18

Jackson, Epic THE LEGEND, Ciannad, RCA

SEVEN AND THE RAGGED
TIGER, Duran Duran, EMI
COLOUR BY NUMBERS, Culture

WEST GERMANY

(Courtesy Der Musikmarkt) As of 5/14/84

PEOPLE ARE PEOPLE, Depeche Mode, Mute/Intercord WOULDN'T IT BE GOOD, Nik

Kershaw, MCA/WEA
HELLO, Lionel Richie,
Motown/RCA
SEND ME AN ANGEL, Real Life, 4 Curb/Intercord BIG IN JAPAN, Alphaville, WEA DANCE HALL DAYS, Wang

Chung, Getten/CBS DON'T ANSWER ME, Alan Parsons Project, Arista/Ariola SOMEBODY'S WATCHING ME, Rockwell, Motown/RCA BLACK & WHITE, Patto, Teldec

Bros./WEA ROBERT DE NIRO'S WAITING,

11 Bananarama, Metronome GIRLS JUST WANT TO HAVE FUN, Cyndi Lauper, Epic/CBS (FEELS LIKE) HEAVEN, Fiction 12 13

Factory, CBS TO BE OR NOT TO BE, Mel 14

Brooks, Island STREET DANCE, Break Machine, 15 Metronome BEAST OF BURDEN, Bette 16

Midler, Atlantic/WEA
ABSCHIED IST EIN SCHARFES
SCHWERT, Roger Whittaker, 17 Avon/Intercord WANT TO BREAK FREE,

Queen, EMI NEW HAPPY CHILDREN, P. Lion,

Carrere/DGG NEW HELLO AGAIN, Howard

ALBUMS

AMMONIA AVENUE, Alan Parsons Project, Arista/Ariola THRILLER, Michael Jackson, 2

Epic/CBS PETER HOFMANN 2, CBS ?(FRAGEZEICHEN), Nena, CBS DIE SONGS EINER SUPERGRUPPE, Supertramp,

A&M/CBS VICTIMS OF CIRCUMSTANCE, Barclay James Harvest, Polydor/DGG

Polydor/DGG EIN GLUECK, DASS ES DICH GIBT, Roger Whittaker, Avon/Intercord HELLO AGAIN, Howard

Carpendale, EMI HUMAN'S LIB, Howard Jones, WEA CAN'T SLOW DOWN, Lionel 10

Richie, Motown/RCA CIVILIZED MAN, Joe Cocker, 11 Capitol/EMI ZAERTLOEICHE LIEDER, Andy 12

Borg, Papagayo/EMI
THE WORKS, Queen, EMI
INTO THE GAP, Thompson
Twins, Arista/Ariola
SCHARF WIA PEPERONI, Spider

15

Murphy Gang, EMI CARAMBOLAGE, Peter Maffay, 16

Teldec
WIRED TO THE MOON, Chris

WIRED TO THE MOON, Chris Rea, Magnet/Teldec HUMAN RACING, Nik Kershaw, MCA/WEA 1984, Van Halen, Warner Bros./WEA ALCHEMY-DIRE STRAITS LIVE, Vertigo/Phonogram 19

AUSTRALIA

tesy Kent Music As of 5/14/84

SINGLES

FOOTLOOSE, Kenny Loggins, CBS EAT IT, 'Weird Al' Yankovic,

Epic 99 LUFTBALLONS, Nena, Epic HOLIDAY, Madonna, Sire WOULDN'T IT BE GOOD, Nik Kershaw, MCA TO BE OR NOT TO BE, Mel

Brooks, Island HOLD ME NOW, Thompson Twins, Arista
HELLO, Lionel Richie, Motown
GIRLS JUST WANT TO HAVE

FUN, Cyndi Lauper, Portrait I SEND A MESSAGE, Inxs, WEA TO ALL THE GIRLS I'VE LOVED BEFORE, Julio Iglesias & Wille

Nelson, CBS REBEL YELL, Billy Idol, Chrysalis AGAINST ALL ODDS, Phil Collins, Atlantic BEAST OF BURDEN, Bette

Midler, Atlantic CALLING YOUR NAME, Marilyn,

PEOPLE, Paul Young, CBS A BEAT FOR YOU, Pseudo Echo, EMI I'VE BEEN TO BALI TOO,

Virgin LOVE OF THE COMMON

SATURDAY NIGHT, Cold Chisel,

WEA
IT'S A MIRACLE, Culture Club,

ALBUMS THROBBIN' '84, Various,

Polystar THE SWING, Inxs, WEA THRILLER, Michael Jackson, Epic TWENTIETH CENTURY, Cold

Chisel, WEA
CAN'T SLOW DOWN, Lionel

Richie, Motown INTO THE GAP, Thompson

Twins, Arista FOOTLOOSE, Original Soundtrack, CBS TOO LOW FOR ZERO, Elton

John, Rocket ALCHEMY, Dire Straits, Vertigo COLOUR BY NUMBERS, Culture

Club, Virgin THE MODERN BOP, Mondo Rock, WEA AN INNOCENT MAN, Billy Joel,

CBS NO PARLEZ, Paul Young, CBS TOUCH, Eurythmics, RCA UNDER A BLOOD RED SKY, U2,

Island MADONNA, Sire REBEL YELL, Billy Idol,

Chrysalis HEARTBEAT CITY, Cars, Elektra SHE'S SO UNUSUAL, Cyndi

Lauper, Portrait WHAT's NEW, Linda Ronstadt,

ITALY

(Courtesy Germano Ruscitto)
As of 5/7/84
ALBUMS

MASTERPIECE, Various,

MASTERPIECE, Various, Discotto
ORO PURO N.3, Various, CBS
VA BENE VA BENE COSI, Vasco
Rossi, Carosello
NO PARLEZ, Paul Young, CBS
CRUEZA DE MA, Fabrizio de
Andre, Ricordi
TENTATION, Various, EMI
FESTIVAL 84, Various, CGD MM
SAN REMO 84, Various, CBS
MAGIC D.J., Various, Disco
Magic

Magic EUROPE, Stephen Schlaks,

THRILLER, Michael Jackson, CBS AMMONIA AVENUE, Alan

12 Parsons Project, ARS/CGD-MM
THE WORKS, Queen, EMI
SPARKLE IN THE RAIN, Simple

Minds, Virgin
PUZZLE, Gianna Nannini, Ricordi
UN UOMO E LA SUA MUSICA, Mario Del Monaco, Ricordi COLOUR BY NUMBERS, Culture 17

Club, Virgin 1984, Van Halen, WEA A COME AMORE, Richard

Clayderman, RCA VOULEZ VOUS DANSER, Ricchi

NETHERLANDS

IKVOEL ME ZO VERDOMD ALLEEN, Danny de Munk, RCA HELLO, Lionel Richie, Motown TO ALL THE GIRLS I'VE LOVED BEFORE, Julio Iglesias & Willie

Nelson, CBS CATCH ME, Matsha Raven, Dureco F I SAY THE WORDS, BZN,

Mercury NELSON MANDELA, Special

Aka, Two Tone I WANT TO BREAK FREE,

Queen, EMI SUNSHINE IN THE MUSIC, Jimmy Cliff, CBS CHERRY OH BABY, UB 40,

Virgin AGAINST ALL ODDS, Phil

ALBUMS

ALBUMS
CAN'T SLOW DOWN, Lionel
Richie, Motown
BODY AND SOUL, Joe Jackson,
A&M
ALCHEMY, Dire Straits, Vertigo
THRILLER, Michael Jackson,
Epic
AMMONIA AVENUE, Alan
Parsons Project, Arista

Parsons Project, Arista LIVE IN CONCERT/LIVE IN CARRE, Dolly Dots, WEA N.E.W.S., Golden Earring, 21

N.E.W.S., Golden Earring, 21
Records
YENTL, Barbra Streisand, CBS
LIVE FROM EARTH, Pat
Benatar, Chrysalis
GREATEST HITS ROCK & SOUL
PART 1, Daryl Hall & John
Oates, RCA

Merseybeat Goes On At Liverpool's Cavern Club

LIVERPOOL-This city's historic Cavern Club, home of the Beatles, reopened on its original site April 26. It's the focus of a \$13 million development project based around the Merseybeat theme.

Billy J. Kramer, the Merseybeats and the Swinging Blue Jeans, veterans of the '60s, were among the acts attending the opening. A commemorative album, "Tribute To The Cavern," containing 16 tracks by the Beatles, Gerry & the Pacemakers and others, is to be distributed exclusively club operator Entertainments.

Currently showing at the venue is an audio/visual history of Merseybeat music, compiled from EMI's Abbey Road studios.

A Cavern spokesman says: "Following the launch, we mean to make the Cavern available to promote and showase the great depth and variety of musical talent from this area, and provide a platform for the new Mersey Sound of the '80s."

Most controversial aspect of the "Cavern Walks" redevelopment, funded by insurance company Royal Life here, has been a \$60,000 statue of the Beatles, a monument widely derided in the national press as looking "more like the Who."

Liverpool's first statue of the group, largely paid for by Beatles fans around the world and marked

"From Us To You," was erected in April over the nearby Beatles Shop, and has been more enthusiastically received.

The shop itself, run by brothers Ian and Muir Wallace, operates a mail order service sending "Beatles City" magazines and group memorabilia ranging from buttons to Beatles panties to 32 countries worldwide, with many customers in the U.S. and even in Eastern European territories.

Vera Lynn In **Memorial Show**

AMSTERDAM—British singer Vera Lynn, wartime "Forces' Sweetheart" now in her late 60s, will perform a commemorative concert this fall on the site of the Airborne Monument to the thousands of allied soldiers who died during the Battle of Arnhem 40 years ago this September.

American, British and Polish veterans will attend the concert in Renkum, near Arnhem, as part of the memorial celebrations planned for the anniversary. Vera Lynn's most famous songs, "We'll Meet Again" and "The White Cliffs Of Dover," became anthems of the Allied war effort, and the singer herself performed for combat troops all over the world during World War II, becoming one of the best loved of all British enter-

News

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

May 12-15, Audio Engineering Society (AES) convention, Anaheim Convention Center, Anaheim, Calif. May 13-17, Computer Graphics

'84, Anaheim Convention Center, Anaheim, Calif.

May 14, 19th annual Academy of Country Music Awards, Knott's Berry Farm, Buena Park, Calif.

May 15-18, Communications Equipment & Systems Exhibition, National Exhibition Centre, Birmingham, England.

May 19, American Bar Assn. forum on the current developments in the music industry, Ritz-Carlton, Buckhead, Atlanta, Ga.

May 19, quarterly Muscle Shoals Music Assn. songwriters workshop, Holiday Inn, Sheffield, Al.

May 19, third annual Boston Rock Music Seminar, Spit/Metro Entertainment Complex, Boston.

May 21-23, Production East conference and exhibition, New York Hilton.

May 21-24, 10th annual Los Angeles Professional Videoshow, Convention Center, Los Angeles.

May 22-25, Comdex/Spring '84, Georgia World Congress Center, Atlanta Apparel Mart, Atlanta Merchandise Mart.

May 22-26, ninth annual MICRO EXPO, Palais Des Congres, Porte Maillot, Paris.

May 30-June 1, third annual International Radio Festival of New York, Sheraton Center, New York

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 Convention Center, Las Vegas

June 4-10, 13th annual Interna-tional Country Music Fan Fair, Nashville.

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 Art-ist's National Symposium & Festival, University of Maryland, College

June 13-15, International Exhibition of Professional Recording Equipment (APRS), Kensington

Exhibition Centre, London.

June 21-23, Great Computer
Show, Veterans Memorial Coliseum, Jacksonville, Fla.

June 23-26, National Assn. of Music Merchants (NAMM) Expo, Mc-Cormick Place, Chicago, Ill.

June 25-28, 7th annual Visual Communications Congress, New

York Hilton, New York City. June 29-July 15, National Moun-tain 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.

Executive Turntable

production for Showtime/The Movie Channel . Ed Loeb and Stephen Kern join Nashville-based Ingram Video as regional video marketing representatives for the Midwest and West Coast regions respectively. Loeb is a former Media Home Entertainment employee. Kern was video sales coordinator for the Commtron Corp . . . Sunil Shah is named president of TWE USA, the domestic sales division of Trans World Entertainment. He continues as director of Inter-Ocean Film Distributors and Transit Films in London.

Walter Kane is appointed national incentive sales manager, special market sales, for Sony Consumer Products in Park Ridge, N.J. He was president of his own financial marketing company, Kane Marketing . . . In Mount Prospect, Ill., Harry Horning is upped to assistant to the vice president/field merchandising manager at Bang & Olufsen of America. He was national sales manager. The company has also promoted Keld Hansson to product manager for audio prod-

ucts. He's been with the company five years.

Walter Fisher retires from his post as chairman of the board of the Zenith Corp. He is replaced by Jerry Pearlman, who continues as president and chief executive officer of the Glenview, Ill.-based company.

Related Fields

Carole Kinzel joins International Creative Management as an agent in its Los Angeles concert department. She was vice president of the Empire Agency in Atlanta... Walt Heeney is named vice president of marketing at the Sports View Co., the pay-per-view cable to programmer in Nashville. At one time Heeney was vice president of Billboard Publications Inc. and publisher of Nashville-based Amusement Business. Michael Mitnick has joined the C.P.A. firm of Robbins, Spielman, Slayton & Co. in New York. He was PolyGram's director of

Marisa Armstrong is named director of operations at Jellybean Productions in New York. She was New York dance club coordinator for Island Records Recorded Publications, Camden, N.J., names Lloyd Dorfman to its New York sales staff. He was a sales manager at Preferred Sounds Inc. . . . Melanie Popkin is appointed national telemarketing manager for Artemis, the New York-based makers of music posters and rock merchandise.

Video Music Programming

• Continued from page 30

Paul Simon, "Think Too Much," Warner Bros. Simple Minds, "Waterfront," A&M Spandau Ballet, "Communication," Chrysalis Van Stephenson, "Modern Day Delilah," MC Tom Teeley, "Rocket And A Roman Candle," A&M Ultravox, "One Small Day," Chrysalis Paul Young, "Love Of The Common People," Columbia

New Companies

Trans Script, Dream Machine and Doc Records, three separate labels formed by Doc Holliday, specializing in r&b, top 40 and country music, respectively. 1621 Northeast 63rd St., Ft. Lauderdale, Fla. 33334; (305) 771-4834. * * *

Image Makers Corp., a marketing and public relations firm, formed by Priscilla Chatman, First clients include all acts on the Tuff City label. 250 W. 51st St., Suite 605, New York, N.Y. 10101; (212) 245-5587.

★ ★ ★
Palan Productions, formed by the Prism Entertainment Corp. and its sister company, Palan Entertainment, to finance, distribute and market feature films. 1875 Century Park East, Suite 1010, Los Angeles, Calif. 90212; (213) 277-3624.

Bubbling Under The Top LPs

- 201-SPINNERS, Cross Fire, Atlantic 80150
- 202-STATLER BROTHERS, Atlanta Blue, Mercury 818652-1 (PolyGram)
- 203-THE CARS, The Cars, Elektra SE-135 204-DEBBIE REYNOLDS, Do It Debbie's Way, K-Tel 9190
- 205-THOMAS DOLBY, The Golden Age Of Wireless, Capitol ST-12271
- 206-ICON, Icon, Capitol ST-12336
- 207-**JOE ELY, Hi-Res,** MCA 5480
- 208-MARVIN GAYE, Motown Superstar Series Vol. 14, Motown M5-115 209-RUSS BALLARD, Russ Ballard, EMI-
- America ST-171108
- 210-RODNEY FRANKLIN, Marathon, Columbia FC 38953

Rovonn Music, a BMI affilate publishing firm, formed by Kevin Richard to handle dance music. 6043 South Harper, Chicago, Ill. 60637; (312) 955-1363.

Phoenix Records, formed by TLP International. First project is a worldwide talent search. P.O. Box 7000-C, Texarkana, Tex. 75501.

* * *

J.L.M. Public Relations, formed by Jody Miller. 225 E. 36th St., New York, N.Y. 10016; (212) 684-7747.

Bubbling Under The HOT 100

- 101-JAM ON IT, Newcleus, Sunnyview 411
- 102-MYSTERY, Manhattan Transfer, Atlan-
- 103-IF YOU'RE NOT HERE (BY MY SIDE), Menudo, RCA 13771 104-ARE YOU READY, KC, Meca 1002
- 105-STREET DANCE, Break Machine, Sire
- 7-29319 (Warner Bros.) 106**-FREAKSHOW ON THE DANCE** FLOOR, Bar-Kays, Mercury 81863-7
- 107-AND I DON'T LOVE YOU, Smokey Robinson, Tamla
- 108-THEY ONLY COME OUT AT NIGHT, Peter Brown, Columbia 38-04381 109-RIGHT OR WRONG, Spinners, Atlan-
- 110-VOICES, Russ Ballard, EMI-America
- www.americanradiohistory.com

Market Quotations

		As of	closing: 5/5	/84				
Annual High Low		NAME	P-E	(Sales 100s)	High	Low	Close	Change
613/a	501/4	ABC	9	4323	58 %	55%	57	_ 7/e
55	435/a	American Can	12	523	451/a	441/8	451/B	+1
125/e	101/a	Armatron Int'l	10	1	113/a	113/8	113/e	+ 1/4
74	611/2	CBS	10	560	731/a	72	731/s	+ 3/4
221/4	101/a	Coleco	_	7408	16%	151/8	151/a	_ 7⁄a
83/a	6	Craig Corporation	_	7	6¾s	65/s	63/4	unch
68	48¾s	Disney, Walt	28	1714	641/2	63%	63%	— 5∕a
53/4	43/4	Electrosound Group	4	29	57/a	53/4	51/8	+ 1/a
35	281/4	Gulf + Western	9	2570	345/8	331/4	341/2	- 11/4
301/2	17	Handleman	14	482	29	28	29	+ 3/4
73/a	41/4	K-Tel	_	1	41/4	41/4	41/4	unch
885/a	741/2	Matsushita Electronics	15	387	861/4	85%	861/a	_ 5∕a
91/2	47/8	Mattel		1400	7 %	71/2	73/s	+ 1/4
451/2	333/8	MCA	13	1132	43	423/8	423/4	+ 1/s
85 1/8	691/4	3M	13	2012	78%	76	78	+ 1 1/8
1403/4	106	Motorola	16	1700	119%	1171/2	1193/4	+ 11/4
391/2	32	No. American Phillips	9	98	35	341/2	343/4	+ 1/4
53/s	3	Orrox Corporation	_	106	3	21/8	2 1/8	_ 3∕ 8
32%	213/4	Pioneer Electronics	48	_	_	_	233/4	unch
383/8	28%	RCA	15	6034	363⁄8	351/2	36	+ 3/8
173/s	143/a	Sony	19	2389	153/4	151/2	155/8	unch
375/a	301/4	Storer Broadcasting	_	914	361/a	351/2	351/2	- 1/4
47/a	3	Superscope	_	7	33/4	33/4	33/4	unch
635/s	491/4	Taft Broadcasting	16	31	59	583/4	59	+ 1/2
29%	20	Warner Communications	3	773	223/8	215/8	221/8	+ 1/8
171/2	117/a	Wherehouse Entertain.	13	243	141/2	14	14	- 1/4
OVER 1		Sales Bid A		ER THE UNTER		Sal	es E	lid Ask

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.

Recoton Schwartz Bros

Lifelines

Births

ABKCO

Koss Corp.

Certron Corp.

Data Packaging

Girl, Lillian Alice, to John Hiatt and Isabella Wood, April 26 in Los Angeles. He records for Geffen.

Boy, Robert Zachary, to Julie and Paul Henry, May 6 in Nashville. She was an MCA employee and has now opened her own publicity firm there, Total Media.

* * *

Girl, Claire Suzanne, to Jay and Laurie Steinberg Friedman, April 30 in Port Chester, N.Y. She is director of press and public affairs for CBS Records Group in New York.

*

<u>Marriages</u>

Mauri Lathower Jr. to Kathy Kirchberg, May 12 in LaCanada, Calif. His father is senior vice president of creative operations for CBS International in Los Angeles. His mother, Shelby Jean Davis Lathower, used to sing country and jazz in Chicago.

Deaths

Larry Stock, 87, May 4 after a

the composer and lyricist of such standards as "Blueberry Hill" and "You're Nobody 'Til Somebody Loves You."

9700

John Gilston, 32, April 20 in a windsurfing accident off the coast of Los Angeles. He was a well-known studio musician in the area and had most recently worked on albums by Donna Summer, Michael Sembello, Sheena Easton, Herb Alpert and

Nudie Cohn, 82, of natural causes May 9 in Los Angeles. Cohn designed clothes for several country music stars since 1947, when he created Hank Williams' first rhinestone outfit. He recorded an album entitled Nudie And His Mandolin" in the mid-'70s for his own label. Cohn worked out of Nudie's tailor shop in North Hollywood, which will be maintained by his wife Bobby and his daughter Barbara.

Robert Share, 55, of a heart attack April 5 in Boston. He began his career as an instructor at the Berklee College of Music there and was the school's provost at the time of his

* *



BREAKING POINT—Two of the Pointer Sisters stop by RCA's New York offices to hear marketing plans for their current Planet/RCA album "Breakout." Shown from left are RCA's marketing director Mike Omansky and black music promotion director Leroy Little, Ruth Pointer, RCA's director of black music merchandising Basil Marshall, Anita Pointer and Michael Kidd, RCA division vice president, black music promotion.

Billboard Singles keviews

Pop

-picks-

BRUCE SPRINGSTEEN—Dancing In The Dark (3:59); producers: Bruce Springsteen, Jon Landau, Chuck Plot-kin, Steve Van Zandt; writer: B. Springsteen; publisher: Bruce Springsteen, ASCAP; Columbia 38-04463. Uptempo (but far from upbeat) single of exceptional power; passionate and moving, it's the first from "Born In The

THOMPSON TWINS—Doctor! Doctor! Doctor! (3:46); producers: Alex Sadkin, Tom Bailey; writers: Tom Bailey, Alannah Currie, Joe Leeway; publisher: not listed; Arista AS1-9209 Tom Bailey's tortured vocals, exuberant support from the other twins, and crystalline production ensure a continued hold over the group's newfound pop

CARS—Magic (3:57); producers: Robert John "Mutt" Lange, Cars; writer: Ric Ocasek; publisher: Ric Ocasek, ASCAP; Elektra 7-69724. Ocasek's emotional ambiva-

lence adds depth to the song's basic light rock roots, distinguishing another catchy, unmistakable Cars single.

ZZ TOP—Legs (3:33); producer: Bill Ham; writers:
Gibbons, Hill, Beard; publisher: Hamstein, BMI; Warner
Bros. 7-29272. A driving rhythm and hot guitar licks could make this rock 'n' boogie rave-up one of the band's biggest

ALAN PARSONS PROJECT—Prime Time (3:46); producer: Alan Parsons; writers: Woolfson, Parsons; publishers: Woolfsongs/Careers; Arista AS1-9208. Follow-up to "Don't Answer Me" has a breezy, easy quality perfect for early summer days (or nights).

SERGIO MENDES—Alibis (3:59); producers: Sergio Mendes, Robbie Buchanan; writers: Tom Snow, Tony Macaulay; publishers: Snow, BMI/T. Mac, PRS; A&M AM-Sprightly rock beat and confident vocals by Joe Pizzulo stand out in this second single from Mendes "Confetti" album

recommended

BIG COUNTRY-Wonderland (3:56); producer: Steve Lillywhite; writer: Big Country; publisher: Virgin, ASCAP; Mercury 818 834-7. Heartfelt electro-folk from the band's new EP.

PETER GABRIEL-Walk Through The Fire (3:30); producers: Nile Rodgers, Peter Gabriel; writer: Peter Gabriel; publishers: Gold Horizon, BMI/Cliofine, PRS; Atlantic 7-

publishers: Gold Horizon, BMI/Cliofine, PRS; Atlantic 7-89668. Tribal percussion propels Gabriel's eerie vocals; from "Against All Odds".

THOMAS DOLBY—I Scare Myself (3:48); producer: Thomas Morgan Dolby Robertson; writer: Dan Hicks; publisher: Oh Boy, ASCAP; Capitol B-5355. Sensitive, slightly jazzy cover of a delicate composition.

FRANK STALLONE—Darlin' (3:21); producers: Frank Stallone, Vince DiCola; writers: F. Stallone, V. DiCola, M. Hudson; publishers: Valsong/Lornhole, ASCAP; Polydor 821 382-7. Perky pop-rocker hits the mainstream mark 821 382-7. Perky pop-rocker hits the mainstream mark. BANANARAMA—Robert De Niro's Waiting (3:27); producers: Tony Swain, Steve Jolley, writers: Jolley, Swain, Dallin, Fahey, Woodward; publishers: J&S/In A Bunch, PRS; London 820 033-7. Slightly skewed pop humor by

the appealing female trio.

ROGER DALTREY—Parting Would Be Painless (3:41); producer: Mike Thorne; writer: Kit Hain; publisher: Intersong U.S.A., ASCAP; Atlantic 7-89667. Anguished perfor-

ENDGAMES—Waiting For Another Chance (3:56); producers: Colin Campsie, George McFarlane; writer: Endgames; publishers: Colgems-EMI/Tritec, ASCAP; MCA 52393. Graceful, atmospheric synth-rock.

also received

ANNETT—Walk Like A Man (3:35); producer: Jim Huser; writers: B. Crewe, B. Gaudio: publishers: Claridge/Gavadima, ASCAP; Wide Angle WAR 417. Contact: (612) 340-9597.

TOM STANC—Maybe Now's The Time (3:20); producer: Tom Stang; writer: Thomas W. Stang; publisher: House of Huser, BMI; Wide Angle WAR 7429. Contact: (612) 340-9597.

SHADDOS—In Our Time (3:09); producers: D.F. Smith, W.D. Morgan; writers: Smith, Morgan; Publisher: Red Zone, BMI; Redeye 28283. Contact. P.O. Box 62, St. Joseph, Mo. 64502.



-picks-

DUKE BOOTEE—Live Wire (I Want A Girl That Sweats) (4:30); producer: Duke Bootee; writers: E. Fletcher, D. Wimbish, B. Alexander; publishers: Duke Bootee/Double Edge, BMI; Mercury 818 809-7. Bootee's label debut is danceable techno-funk with an ultra-hip 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).

rap; moves to 68 on the Black chart this week

GRAND MASTER MELLE MEL AND THE FURIOUS FIVE WITH MR. NESS & COWBOY—Beat Street (6:58); producers: Sylvia Robinson, Melle Mel; writers: Melle Mel (Melvin Glover), R. Griffin, Sylvia Robinson; publisher: not listed; Sugar Hill SH 32019 (12-inch single). No commercial sell-out on this release from the "Beat Street" film: tough, socially-conscious rap from a master.

-recommended-

HERBIE HANCOCK—Mega-Mix (4:08); producers: Material, Herbie Hancock, Grandmixer D. St., David Rubinson; writers: H. Hancock, B. Laswell, M. Beinhorn, C. Mayfield, P. Jackson, H. Mason, B. Maupin; publsihers: Hancock/OAO/Warner-Tamerlane, BMT, Columbia 38-04473. 7-inch version of previously reviewed 12-inch, Billboard, May 5, 1984.

SUGAR HILL GANG-Livin' In The Fast Lane (5:06); producers: Joey Robinson, Jr., Cheryl Cook; writers: Guy O'Brien, Cheryl Cook, Joey Robinson, Jr.; publisher: Sug-ar Hill, BMI; Sugar Hill SH 32021 (12-inch single). Ex-

tended cautionary rap with a groove.

KLEEER—Intimate Connection (3:59); producer: Eumir Deodato; writers: N. Durham, W. Cunningham; publisher: Stonseee, ASCAP; Atlantic 7-89663. Title track from new

album is slow, sexy r&b.

GENERAL CAINE—Where's The Beef? (3:59); producer:
Mitch McDowell; writers: M. McDowell, T. Patler; publisher: Gentle General, ASCAP; Capitol B-5362. Silly-butsolid, good-time funk.

PEOPLES CHOICE—Can't Get Enough Of Your Love

PEOPLES CHOICE—Can't Get Enough Of Your Love (3:30); producers: David Thompson, Frank Brunson; writers: F. Brunson, D. Thompson; publishers: Peoples Choice/Ferncliff, BMI; Mercury 822 092-7. Contemporary r&b mixes soulful singing with down and dirty bass.

JIMMY LEWIS AND THE L.A. STREET BAND—Street Freeks (3:55); producer: Rich Cason; writer: Charles Bibbad Cason; writer: Charles Bibbad Cason; writer: Charles Band Cas

Richard Cason; publishers; Child Care/Jalew, BMI; MCA 52384. Streetscape seen through the studio's scratch-y

windows.
CHARNISSA—Starting From Scratch (3:25); producers:
Roger Hawkins, Charles O. Johnson; writer: Phillip Mitchell; publisher: Muscle Shoals, BMI; CRP 0711. Silky r&bballad exceptionally well sung. Contact: P.O. Box 2665, Rocky Mount, N.C. 27801.

DOROTHY MOORE—Just Another Broken Heart (3:25); producers: Bob Montgomery, Steve Buckingham; writers: J. Harrington, J. Pennig, G. Doering, J.E. Doering, publishers Warner Bros./Bob Montgomery, ASCAP/Warner-Tamerlane/Writers House RMI: Streetking SK-

Warner-Tamerlane/Writers House, BMI; Streetking SK-7120. 7-inch version of previously reviewed 12-inch, Billboard, Apr. 14, 1984.

also received-

PUMPKIN AND THE PROFILE ALL-STARS—Here Comes That Beat! (6:50); producer: Pumpkin; writer: Pumpkin and the Profile All-Stars; publisher: Protoons, ASCAP; Profile PRO-7047 (12-inch single).

JOE SIMON—Alone At Last (4:26); producers: John Richbourg, Joe Simon; writer: Tony Joe White; publisher: Swamp Fox, BMI; Mell-O-Soun 8001 (c/o Monument Records, Nashville) (12-inch version also available, Mell-O-Soun 8001).

50001).

BILL BLOW—Drop Funkin' (3:48); producers: Bill Blow, David Rivkin; writer: Bill Blow, publisher: Fesoj, ASCAP; Wide Angle WAR 7105. Contact:

BILL BLOW—Drop Funkin' (3-48); producers: Bill Blow, Dawd Rivkin; writers: Bill Blow, publisher: Fesoj, ASCAP; Wide Angle WAR 7105. Contact: (612) 340-9597.

TONY COMER & CROSSWINDS—Don't Give Up (3:30); producers: Larry Wilkins, Tony Comer, writer: not listed; publisher: Gone Fishin' ASCAP; Vidcom VSS-844. Contact (214) 881-1981.

FEBOP—Twilight (5:31); producer: not listed; writers: T. Brown, W. Gains, R. Stowers, K. Webb; publisher P.A.S.P., ASCAP; Firewater 403035. Contact. (516) 764-8760.

LESTER CHAMBERS—Ain't It Nice To Know (4:25); producer: Johnny Worlds; writer Victor Dishy; publisher: Music with a Bullet; Masterpiece MP-10001. Contact: (212) 586-0909.

TIM SEARCV—Dancing in The Street (3:25); producer: Tim Searcy; writers: Gaye, Hunter, Stevenson: Publishers: Stoneagate, BMI/Jobete, ASCAP; Platinum Boulevard PB 1151. Contact: (702) 358-7484.



-picks

T.G. SHEPPARD—Somewhere Down The Line (3:11); producer: Jim Ed Norman; writers: Lewis Anderson, Casey Kelly; publishers: Old Friends/Golden Bridge, BMI/ ASCAP; Warner Bros. 7-29369. A pulsating, provocative bit of amorous gamesmanship made more intimate by T.G.'s persuasive vocals.

LEE GREENWOOD—God Bless The USA (3:09); producer: Jerry Crutchfield; writer: Lee Greenwood; publishers: MCA/Sycamore Valley, BMI; MCA 52386. This paean to patriotism is somewhat left-field for Greenwood; none-

theless, his vocal execution is, as always, excellent,

MOE BANDY & JOE STAMPLEY—Where's The Dress (2:48); producer: Blake Mevis; writers: T. Stampley, B. Lindsey, G. Cummings; publishers: Mullet/Hoy Lindsey, BMI; Columbia 38-04477. This novelty caper is Nashville's answer to "Where's The Beef" meets Culture Club. The Good Ol' Boys are definitely back in action

BELLAMY BROTHERS-Forget About Me (3:33); pro-BELLAMY BROTHERS—Forget About Me (3:33); producers: David & Howard Bellamy, Steve Kline; writers: Troy Seals, Eddie Setser, Frankie Miller; publishers: Warner-Tamerlane/Face the Music/Irving/Down'n' Dixie/Rare Blue, BMI/ASCAP; MCA/Curb 52380. The Bellamys have no trouble producing smasting arrangements on themselves: this has an energy disease that ments on themselves: this has an energy dynamic that spices up their flowing sound.

DEBORAH ALLEN-I Hurt For You (3:47); producer: Rafe VanHoy; writers: Deborah Allen, Rafe VanHoy; publishers: Posey/VanHoy/Unichappell, BMI; RCA PB-13776. Allen exudes love and compassion on this melodic, reflective and exquisitely phrased effort.

SHELLY WEST—Somebody Buy This Cowgirl A Beer (2:30); producers: Snuff Garrett, Steve Dorff; writers: S. Dorff, M. Brown, S. Garrett; publisher: Peso, BMI; Viva 7-29265. Good vocals on a beer-brand name-dropping ditty that was a 1982 flop for Tanya Tucker.

TAMMY WYNETTE—Lonely Heart (2:54); producer: Jerry Crutchfield; writer: P. Overstreet; publisher: Silverline, BMI; Epic 34-04467. Crutchfield's crisp, understated production puts the emphasis where it should be: on Wynette's classic country voice.

-recommended-

LEN WADE—Close Enough To Love (3:08); producer: not listed; writer: B. Peters; publisher: Ben Peters, BMI; Mercury 818 802-7. Wade has a convincing and raspy voice well-suited to this gritty tale of emotional accommodation

O.B. McCLINTON—Honky Tonk Tan (2:35); producers: Travis Turk, Tim Tappan; writers: Randy Hatch, Josh Whitmore, O.B. McClinton; publishers: Al Gallico/Easy Listening/Chatter Box, BMI/ASCAP; Moon Shine MS-3024. Full-throated vocal rendition of an archetypal nightlife theme. Contact: (615) 244-1990.

DEER CREEK—Somebody Like Me (2:56); producer: Joe Bob Barnhill; writers: Don Miller, Ron Birmann, Willie Bearden; publishers: SongPeddler/HitKit, BMI; Soundwaves 4732. Noteworthy debut by a group in the Bellamvs' mold.

also received

JON EMERY BAND— (Still Got My) Brown Boots (3:02); producer: not listed; writer: Jon Emery; publisher: Yankee Hilbilly, BMI; Maverick 02. DWIGHT SIMS—Where There's Smoke There's Gotta Be Fire (2:23); producer: BIII Walker; writer: Kendal Franceschi; publisher: Concorde, SESAC; RS 1001. Label based in Mobile, Ala. PATSY McKEEHAN—I'm Not Your Everyday Lover (3:26); producer: Sam Neely; writer: Sam Neely; publisher: Sam's Place, BMI; Axbar 6026. (c/o TMC Productions, San Antonio, Tex.) CRUTCH WILLIAMS—Jon B. Stetson (3:14); producers: Robby Turner, Don Singleton, Crutch Williams; writer: W. Crutchfield Williams, II; publisher: Clear Lake, ASCAP; Clear Creek 2841. Contact: (7:13) 334-3297. CARLA RIGGS HALL—Grain Of Salt (2:55); producer: not listed; writers: Wyrick, Lamb; publisher: Wishbone; American Sound 3236. Contact (6:13) 327-4538. VIK CHANDLER—I'm In Love Again (3:03); producer: not listed; writers: Domino, D. Bartholomew; publisher: Travis, BMI; Rush 423 (c/o NSD). WHITEY SHAFER—Hi Yo Leon (2:56); producers: Ronnie Gant, Whitey WHITEY SHAFER—Hi Yo Leon (2:56); producers: Ronnie Gant, Whitey

Domino, D. Bartholomew; publisher: Travis, BMI; Rush 423 (c/o NSD). WHITEY SHAFER—Hi Yo Leon (2:56); producers: Ronnie Gant. Whitey Shafer; writers: Whitey Shafer, Dallas Frazier; publisher: Acuff Rose, BMI; Palatal 001. Contact: (615) 383-0585.
TONY GLENN—Skoal Between Her Teeth (2:57); producer: not histed; writer: Tony Glenn; publisher: Hardwear, BMI; American Cowboy Songs 15001. Label based in Mt. Juliet, Tenn.
WHITE WATER JUNCTION—Jukin' (2:20); producer: John Ragsdale; writers: B. Buie, R. Nix; publishers: Low Sal, BMI/Bourne ASCAP; Jungle Rogue 1003. Label based in Nichards Nichards.

1003. Label based in Nashville.

DRUGSTORE COWBOYS—Changing Partners (2:49); producer: Andy Salmon; writer. Dub Robinson; publisher: Twin Rainbow, ASCAP; Austin 8303.

Label based in Austin, Tex.



picks-

LINDA RONSTADT—Someone To Watch Over Me (4:09); producer: Peter Asher; writers: George Gershwin, Ira Gershwin; publisher: New World, ASCAP; Asylum 7-69725. Another sweetly sung Gershwin classic provides the third single from "What's New".

recommended

DAVE GRUSIN-Theme From St. Elsewhere (3:57); producers: Dave Grusin, Larry Rosen; writer: Dave Grusin; publishers: Minsey/Roaring Fork, BMI; GRP S-3005. Engaging TV theme from the multi-talented Grusin.

-also received-

FRANKIE LAINE with the JIMMY NAMARO QUINTET and the FRANKIE LAINE ORCHESTRA—Take Me Back To LA (timing not listed); producer: not listed; writers: F. Laine, L. Tassavanti; publisher: Cares, ASCAP; Score FLS-201. Contact: (818) 994-0307.

CLARENCE ROBINSON & JOYCE WILSON—Come And See (3:39); producers: C. Robinson. J. Wilson; writer: Clarence Robinson; publisher: Weve II, ASCAP; Weve II 31784. Contact: (803) 225-5672.



-picks-

BILLY PRESTON—And Dance (5:41); producers: Bily Preston, Ralph Benatar, Galen Senogles; writers: B. Preston, B. Fisher; publishers: Sheika/Rich Rish, ASCAP; Megatone MT-124 (12-inch single). Preston's new label affiliation kicks off with this club-oriented number that wraps high-energy tracks around his masterful vocals.

-recommended

TERRI JONES—Do It Again Tonight (6:40); producer: Patrick Adams; writer: Patrick Adams; publishers: Stale Bread/Greenstar, ASCAP; Mirage 0-96947 (12-inch single). Midtempo dance number gets flamboyant treatment from vocalist Jones.

also received-

DIAMOND "D"—Fresh Avenue (6:54); producer: Spyder D; writer: Duane Hughes; publishers: Sugar-Biscuit, ASCAP/Spido, BMI; West End WES 22173 (12-inch single).

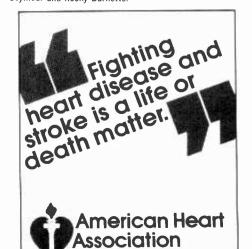


SHEILA E.—The Glamorous Life (3:41); producer: not listed: writer: Sheila E.; publisher: Girl's Song, ASCAP; Warner Bros. 7-29285. Sophisticated funk from the Prince camp; sexy, sassy delivery of witty lyrics boosts the power already jumping out of the instrumental

COREY HART—Sunglasses At Night (3:54); producers: Jon Astley, Phil Chapman; writer: Corey Hart; publishers: Crescent Harco, ASCAP; EMI america B-8203. Canny writing, lavish production and tough-rock vocals should add up to major stateside success for this good-looking young Canadian.

IAN CUSSICK—The Supernatural (3:42); producer: Udo Arndt; writer: Ian Cussick; publisher: Chappell, ASCAP; A&M AM-2636. Scottish singer/songwriter's first U.S. release is a restrained, Police-style rocker with Cussick's compelling tenor cutting through the moody, propulsive production.

PAT ROBINSON—Eye For An Eye (3:34); producer: Craig Leon; writer: P. Robinson; publishers: Holy Moley/ Watchpocket, BMI; Rock 'N' Roll ZS4-04438. Debut single from composer Robinson is a melodic rocker with an infectious beat; vocal backing by Dwight Twilley, Phil Seymour and Rocky Burnette.



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IT'S A MISTAKE-Colin Hay (APRA); April Music Inc

IT'S RAINING AGAIN-Richard Davies,

Roger Hodgson; Delicate Music

JEOPARDY—Greg Kihn, Stephen Wright; Rye-Boy Music, Well Received Music

JOSÉ CUERVO-Cindy Jordan; Easy Listening Music Corp., Galleon Music Inc. LOVE ME TOMORROW—Peter Cetera,

David Foster; Double Virgo Music LOVE WILL TURN YOU AROUND—Dave Malloy, Kenny Rogers, Tom Schuyler, Even Stevens; Lion's Mate Music Co.

MAKE LOVE STAY—Dan Fogelberg; April

Music Inc., Hickory Grove Music Co.

MANIAC—Dennis Matkosky, Michael Sembello; Famous Music Corp., Intersong

MISSING YOU-Dan Fogelberg; April Music Inc., Hickory Grove Music Co.

MY LOVE—Lionel Richie; Brockman Music ON THE WINGS OF LOVE-leffrey Osborne, Peter Schless; Almo Music Corp.,

has released seven cassettes thus far,

duplicated at real time on a special

premium ferricobalt tape from Jung's

base in the New York area. The tapes

are priced at \$14.95, compared to the

\$20 sought at retail for his CDs, Bar-

bara Crofoot, who oversees DMP

marketing from Minneapolis, fore-

sees perhaps six more albums during

Records introduced a classical and

jazz Seven Star series of all-cassette albums a year ago. They are digital

masters, produced or acquired by

Larry Kraman of New York. Kra-

man uses BASF chromium running

master tapes. Jazz titles carry a sug-

gested list of \$8.98, while the other

Bernie Solomon of Everest Rec-

EUROPA

AND 'WHO'S WHO' CLIENT LIST.

CUSTOM RECORD PRESSINGS

Sam Attenberg of Sine Non Qua

Continued from page 4

the coming year.

material is \$7.98.

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Aids Cassette-Only Labels

ONE YOU LOVE-Glenn Frey, Jack Tempchin: Night River Publishing, Red Cloud Music

OUR LOVE IS ON THE FAULT LINE-Reece Kirk (APRA); Almo Music Corp. **OVERKILL**—Colin Hay (APRA); April Music

SEPARATE WAYS-Jonathan Cain. Steve Perry: Twist & Shout Music

SEXUAL HEALING-Odell Brown, Marvin Gaye; April Music Inc.
SHAME ON THE MOON—Rodney

Crowell; Coolwel Music, Granite Music Corp.

SHE WORKS HARD FOR THE MONEY-Michael Omartian, Donna Summer; See This House Music, Sweet Summer Night Music

SOMEBODY'S BABY-Jackson Browne, Danny Kortchmar; Kortchmar Music, Night Kitchen Music

SOUNDS LIKE LOVE—Charlie Black, Tommy Rocco; Chappell & Co. Inc., Bibo Music Publishers

SOUTHERN CROSS-Michael Curtis, Richard Curtis, Stephen Stills; Gold Hill Music

STEPPIN' OUT-Joe Jackson; Almo Music Corp.

STOP IN THE NAME OF LOVE-Lamont Dozier, Brian Holland, Eddie Holland; Jobete Music Co. Inc.

STRANGER IN MY HOUSE-Michael Reid; Lodge Hall Music Inc.

SWEET DREAMS ARE MADE OF

ords has released approximately 40

classical titles on his cassette-only

Master series since early this year.

The series, carrying a \$3.98 suggested

list, will grow to over 70 by the end of

the year. Solomon says he intends to

release his new titles on a regular ba-

sis on cassette exclusively, with only

those titles showing special sales mer-

it to be released on LP-a reversal of

the once customary industry release

Fortuna Records, formed three years ago by "new age music" dis-

tributor Ethan Edgecomb of Novato,

Calif., has released 20 cassettes, with

another three expected prior to year's

end. His suggested list is \$8.98. He

duplicates on AGFA 611 tape at real

time. He has released two titles on

LP since he began, when the sales demand indicated it was necessary.

practice favoring LPs over tapes.

(PRS); Blue Network Music Inc

TIME (CLOCK OF THE HEART)-MIchael Craig (PRS), Boy George (PRS), Roy Hay (PRS), Jon Moss (PRS); Virgin Music Inc.

TRULY—Lionel Richie; Brockman Music UP WHERE WE BELONG—Will Jennings, Jack Nitzsche, Buffy Sainte-Marie; Famous

WE'VE GOT TONIGHT—Bob Seger; Gear

Publishing Co.
YOU ARE—Brenda Harvey-Richie, Lionel Richie; Brockman Music

YOU AND I-Frank Myers; Cottonpatch Music, Mallven Music

YOU CAN DO MAGIC-Russ Ballard (PRS); April Music Inc., Russel Ballard Ltd. The following is the complete list of

"standards" awards.: AS TIME GOES BY—Herman Hupfeld; Warner Bros. Inc. (Warner Bros. Music

MISTY-Johnny Burke, Erroll Garner; Limerick Music Corp., Marke Music Publishing Co. Inc., Octave Music Publishing Corp., Reganesque Music Co., Timo-Co Music

MOON RIVER-Henry Mancini, Johnny

Mercer; Famous Music Corp.

OVER THE RAINBOW—Harold Arlen, E.Y. Harburg; Leo Feist Inc.

RAINDROPS KEEP FALLING ON MY **HEAD**—Burt Bacharach, Hal David; Blue Seas Music Inc., JAC Music Co. Inc., WB Music Corp.

SWEET GEORGIA BROWN-Ben Bernie, Ken Casey, Maceo Pinkard; Warner Bros. Inc. (Warner Bros. Music Division)

TEA FOR TWO-Irving Caesar, Vincent Youmans; CVY Music Publishing Co.

THE WAY WE WERE—Alan Bergman,

Marilyn Bergman, Marvin Hamlisch; Colgems-

WHITE CHRISTMAS—Irving Berlin; Irving Berlin Music Corp

YOU ARE THE SUNSHINE OF MY LIFE-Stevie Wonder; Black Bull Music Inc., Jobete Music Co. Inc.

Honored as ASCAP's most-performed instrumental standard:

LOVE'S THEME—Aaron Schroeder, Barry

Chartbeat

• Continued from page 6

acts as Pink Floyd, Yes and Van Halen have had No. 1 pop singles.

Barring soundtracks and comedy releases, few albums have reached the top 10 since the Beatles' era without at least some singles action. The last was Bruce Springsteen's "Nebraska," and other notable ones include "Pretenders II," Elvis Costello's 'Armed Forces" and Led Zeppelin's "Presence."

"Presence," in fact, is the most recent of eight albums to reach No. 1 without any charting single. It hit in 1976, following Pink Floyd's "Wish You Were Here" (75), Jethro Tull's "Thick As A Brick" (72), "McCart-(70), "Blind Faith" (69), the Monkees' "Headquarters" (67) and the Beatles' "Sgt. Pepper's Lonely Hearts Club Band" (67) and "Rubber Soul" (65)

MTV, RCA Pushing Starship's 'Furniture'

NEW YORK-MTV and RCA join forces this week to launch the MTV Starship contest and promotion, which runs through Sunday (20). Set to correspond with the re-lease of Jefferson Starship's forthcoming RCA album "Nuclear Furniture," the campaign is similar to those MTV has run with Van Halen, Asia and the Cars.

Highlighted by a concert aboard a private vacht, the contest culminates with an all-expenses-paid jaunt to San Francisco (the group's hometown) for the grand prize winner and

25 of his/her guests. americantadi



ASCAP HONORS POP—ASCAP members and executives celebrate the performing rights society's 70th anniversary and first Pop Awards dinner at the Beverly Wilshire Hotel in Los Angeles. Pictured from left are CBS Songs president Mike Stewart, ASCAP president Hal David, producer Quincy Jones, songwriters Marilyn and Alan Bergman, recording artists Stevie Wonder and Lionel Richie and composer Henry Mancini.

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Beverly Martin publishing director for Illegal Songs, Inc one of the many owned companies by Miles Copeland, announces a new song campaign with Glenn Friedman. Glenn who is a professional manager for the Umbrella Company will assist in expanding outside song plugging to various artists including films and videos.

Illegal Songs, Inc is currently hot on the charts with the Police, Re-Flex, Al Yankovic, Alarm, Squeeze and an up-coming release on Joe Cocker. Martin, "we look forward to a very successful and fruitful expansion in today's music publishing.

News

COLUMBIA MARKETING BLITZ

Spring(steen) Fever is Unleashed

Continued from page 1

"It's always a problem," says Jack Rover, East Coast marketing director for Columbia Records. "Because he's Bruce Springsteen, radio is fanatical and everyone wants it. We put out the fires, and they're cooperating.

Charlie Kendall, program director at WNEW-FM, pulled the single Monday (7) after receiving the handdelivered telegram from the CBS Records law department. During its airing, a voice-over peppered the song with the announcement of "an 'NEW exclusive," which Kendall says was done for two reasons. "You don't want other stations taping it from you," he notes, "and you don't want to encourage home taping, either.'

But the airing of "Dancing In The Dark" was just one indication of the intense competition among stations

beat's" first champion, Alan Freed.

seeking to be identified with the New Jersey rocker.

Kendall met Thursday (10) with Les Garland, MTV's vice president of programming, to map "an attack plan" for a possible joint promotion when the tour hits the New York market. To win the distinction, Kendall concedes, "I am willing to go to extremes. And it's going to take at least two entities to pull it off. I don't think one will do.

Across town at ABC's top 40 outlet WPLJ, program director Larry Berger says that he too would "love" to co-sponsor the concerts in the area, even though he has yet to add the single. "I suppose we'll be on it sometime," he says, "although that depends on whether it's a hit.

Berger is realistic about what it takes to co-promote, however. "It comes down to who gives the most free plugs," he says, "and that gets you into a bidding war. It's like a salesman selling time: 'Who's got the lowest competitive rate?'

But the pre-release hoopla doesn't end with the release of the single, since it precedes shipment of "Born In The U.S.A." by three weeks.

'All point-of-purchase material will be ready to go to retail about two weeks ahead of the record," says Columbia's Rovner. On May 31, the three-by-three will be plastered on the streets of New York, Los Angeles, Philadelphia, Washington, Cleveland, Dallas, Chicago, Boston, Atlanta, San Francisco and Detroit. That date also marks the kickoff for a 20-spot ad campaign on MTV, with the album arriving at retail and radio



TOUCHY SUBJECTS—Eurythmics Annie Lennox and Dave Stewart pose with a collage of their faces created by photographer Craig Dietz during an RCA party following their show at the Wilshire Theatre in Los Angeles. Shown from left are RCA's division vice president, contemporary a&r, Paul Atkinson; Dietz; Lennox; RCA's manager of contemporary publicity Barbara Pepe; Stewart, and Don Wardell, the label's director of West Coast merchandising.

Computer Software Firm **Bows Twin-System Disks**

• Continued from page 1

turns," Bain explains

An industry-wide price point of \$39.95 will be attached to Tom Snyder's "Run For The Money," the first of Scarborough's titles to appear in the new format. Another title, "Net Worth," will cost more because it will contain a Susan B. Anthony silver dollar and contain a book by Sylvia Porter entitled "The New Money for the '80s.'

Bain points out that the lack of compatibility among hardware makers was forcing his company to develop six separate packages for each title. "It was like supporting six product lines."

Under the new scheme, Scarborough's entertainment, education and home management software titles will eventually appear in three double format lines. The company is planning to lump Apple He and Hc software together in a single package. It will launch the Atari/Commodore units first in mid-June for record/ tape stores and mass merchants, which have more critical shelf space considerations than the dedicated specialty stores, Bain says. A third format, using IBM configurations, is also being developed.

Another reason for the Atari/ Commodore connection is that the audience target for one package is greatly enlarged, since it essentially marries two markets. The installed base for the Commodore 64 is nearly 2 million with Atari's penetration estimated at under 1 million.

Adds Bain, "The dealer will be left with less leftover inventory." reports retailers are company plagued with overstocks on Atari product, although Commodore turning in healthier sales figures.

In light of Atari's million-dollar losses in 1983 and the question mark that looms around its commitment to the computer hardware category, Bain notes that his company will not have to be as concerned with Atari software sell-through. "You know all the problems with the Atari (hardware) line. There are questions about how long that line will be supported, and if Atari will introduce new machines.

Although the Apple II line of computers runs compatible software, the reasoning for the He and Hc pairing is that Hc software is enhanced to take advantage of the additional memory and the "Mouse" cursor controller.

Each package will contain instructions pegged to both machines, and the packaging will clearly identify the machines the floppy can play on.

According to Bain, retailer response has been favorable.

VIA MEDIA HOME

Video Features Hitting Market At \$19.95

• Continued from page 1

Night" and "Can I Do It...'Til I Need Glasses?

One retailer not looking forward to the lower price point with unre-strained joy is Gail Pierce, owner of Brandon, Fla.-based Video Exchange Unlimited. Most rental-oriented video specialty stores tend not to stock sale copies of many titles, ordering a unit only when a customer specifically asks for one. Retailers will probably pay \$13-\$14 for each title, she notes. Shipping costs on the individual units will come to about \$2-\$3, leaving "a whopping \$2" profit on each cassette. On higher-priced titles, she says, her store can make \$10-\$20 on each sale, and she prefers the fatter margins.

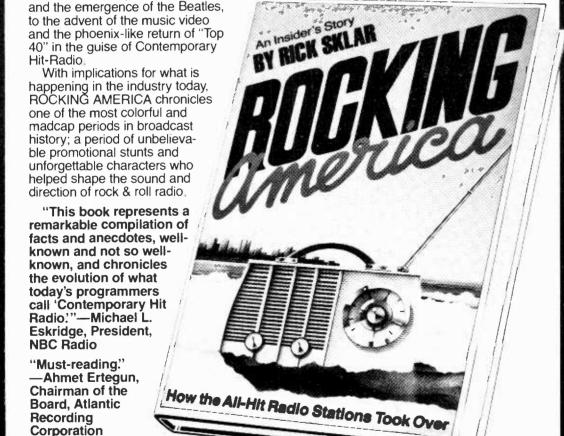
Such problems will only hold for small, undercapitalized retailers, says Bertan, who suggests that the larger chains that are used to selling video will do well with Media's product.

Media's low prices may even help it get some rental income, says Gene Silverman of Video Trend. The low prices will "enable dealers to put Media's product into rental libraries that they passed over before," he says, commenting, "I think they're going to get business from both.

The specific titles Media will be releasing in June are: "Captain Future," "Angel," "Africa Screams," "To Kill A Clown," "Grizzly," "Go For It," "Kill And Kill Again," "Lunch Wagon," "Sextette," "Sex Machine," "Attack Of The Killer Tomatoes," "Alice Goodbody," "Can I Do It ... 'Til I Need Glasses?," "Hell Night," "Don't Answer The Phone," "Basket Case," "Blue Fire Lady," "Wackiest Wagon Train," "Sleuth" and "Magical Mys-The specific titles Media will be re-Train," "Sleuth" and "Magical Mystery Tour."

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JAY LASKER

14 May 1984

Mr. Lionel Richie c/o Kragen & Company 1112 North Sherbourne Drive Los Angeles, California 90069

I want to take this opportunity to congratulate you or. Dear Lionel, one cf the most outstanding achievements in the annals of recording history: You are the only songwriter ever to or recording history: rou are the only songwriter ever that have had a #1 record in Billboard's "Hot 100" pop charts every single year for seven years in a row. Starting in a row with the Commoderact "mbrood mimod had a row." 1978 with the Commodores! "Three Times A Lady", you came through in 1979 with "Still"; in 1980 with Kenny Rogers' "Lady"; in 1981 "Endless Love"; in 1982 "Truly"; in 1983 "All Night Long"; and this year we have your current #1, "Hello.

Plenty! You are now among the top 3 composers, second What else can be said? only to Irving Berlin and tied with Cole Porter, for most

Also, this week your "Hello" single hit what I call
"The Grand Slam": it was #1 on the pop singles chart,
#1 on the Black Singles chart #1 on the Black Singles chart, and #1 on the Adult Contemporary chart. Incidentally, the last time this happened was in 1983.

Lo and behold, it was your own "All Night Long."

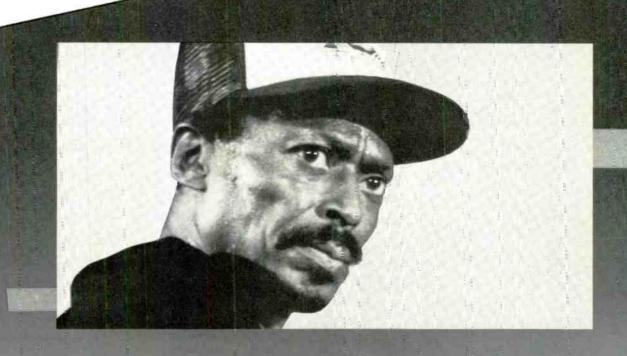
You are truly a Most Valuable Player.

But even more important than all these achievements, you're one heck of a guy. And we wish you the greatest success with your upcoming tour: the entire country will be in for a great and magnificant treat be in for a warm and magnificent treat.

With kindest personal regards,

JL:smk

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News

NAIRD AWARDS

Kudos For Rounder, Flying Fish Labels

SAN FRANCISCO — Duncan Browne of Rounder Records and Bruce Kaplan of Flying Fish Records tied for the largest number of trips to the dais here Saturday evening (5) to collect first place plaques at the third annual NAIRD awards banquet.

The awards by category included: Country Music—"Swing Boogie" by Cowboy Jazz (Rounder), first; "The Kerrville Festival, 1972-76" (Adelphi) and "Queen Of The West" by Rose Maddox (Varrick), honorable mention.

Music From The British Isles— "Song For Ireland" by DeDanann (Sugar Hill), first; "Open Road" by the Boys Of The Lough (Flying Fish) and "Freeborn Man" by Ewan Mac-Coll with Peggy Seeger, honorable mention.

Children's Music—"Wha'd Ya Wanna Do?" by Peter Alsop (Flying Fish), first; "In Search Of The Wow Wow Wibble Woggle Wazzie Waddle Woo" by Tim Noah (Noazart) and "Dirt" by John Gailmor (Philo), honorable mention.

String Band Jazz—"David Grisman's Acoustic Christmas" (Rounder), first; "New Acoustic Music Sampler," featuring various artists (Rounder) and "The Duo" by Mike Marshall & Darol Anger (Rounder), honorable mention.

Gospel Music—"We All... Every One Of Us" by Sweet Honey In The

For The Record

Allen Harford was erroneously listed as having died in last week's Lifelines. The item should have read that Vaughn Burdick, 69, Capitol's director of contract administration until his retirement in 1980, died April 20. Billboard regrets the error.



Rock (Flying Fish), first; "Say Amen, Somebody" by various acts (DRG) and "Happy In The Service Of The Lord" by Memphis Gospel Quartets—1980s (High Water), honorable mention.

Folk music—"Give Yourself To Love" by Kate Wolf (Kaleidoscope), first; "Even A Gray Day" by Tom Paxton (Flying Fish) and "Lifeline" by Holly Near & Ronnie Gilbert (Redwood), honorable mention.

World Music—"In San Francisco" by Queen Ida & the Zydeco Band (GNP/Crescendo), first; "Songs Of Swahili" (Original Music) and "Natural Rhythms" by Ancient Future (Philo), honorable mention.

Blues—"Sunnyland Train" by Sunnyland Slim (Red Beans), first; "One More Mile" by Clarence Gatemouth Brown (Rounder) and "Po Lightnin" by Lightnin' Hopkins (Arhoolie), honorable mention.

Rock—"Hand Of Kindness" by Richard Thompson (Hannibal), first; "Tapdancin' Bats" by NRBQ (Rounder) and "The Bobs" (Kaleidoscope), honorable mention.

Jazz—"Sun Singer" by Paul Winter (Living Music), first; "Now & Forever" by Helen Forrest (Stash) and "Top Drawer" by George Shearing & Mel Torme (Concord Jazz), honorable mention.

Reggae—"Roots, Radics, Rockers, Reggae" by Bunny Wailer (Shanachie), first; "Check It" by Mutabaruka (Alligator) and "Live At Reggae Sunsplash" (Sunsplash), honorable mention.

Historical Recordings—"Original Peacock Recordings" by Clarence Gatemouth Brown (Rounder), first; "The Best Of Slim Harpo" (Rhino) and "New Orleans," original sound-track with Billie Holiday and Louis Armstrong (Giants of Jazz), honorable mention.

Billboard's John Sippel was master of ceremonies at the banquet.



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'GRASS-ROOTS' EFFORT URGED

Labels, Distribs Look To Future

By JOHN SIPPEL

SAN FRANCISCO—When Fantasy Records' Ralph Kaffel and Concord Jazz Records' Joe Grippo predicted that Motown, Chrysalis, A&M and Arista will never return to indie distributors, the NAIRD convention audience here appeared to take it in stride.

Panel members at the distribution/manufacturing session May 5 preferred to dwell on how they can get the most mileage out of present label clientele. Among their findings: Labels must provide in-depth support materials on the release of albums, and must communicate radio play and breakouts to distribution. Distribution must back a developing new release with sufficient inventory, promotion and prompt monthly payment.

"The dinosaurs are growing bigger and bigger" is the way Tommy Silverman of Tommy Boy Records described rival branch-distribution majors and the labels they carry. "The bigger they become, the harder they fall. They are leaving bigger holes for us to sell.

"We can turn the tide by working together. We need your grass-roots support to hold artists. Credit shouldn't be our problem. We should worry only about creativity on the lael side."

Silverman, noting the influence of music videos, lamented their high cost. "Try local newspaper PR," he suggested. "You're on a par there with the majors. Build a more open environment for new music."

Robin Cohn of City Hall Records Distribution here encouraged manufacturers to ship adequate pre-release data, including slicks, backliners, bios, touring itineraries, discographies and details of marketing plans. Malverne Distributing's Jerry Winston and another local, Robin Wise of Bay-Side, seconded Cohn's suggestion.

To maintain radio interest, a promo man requires a steady flow of active radio data, Ted Higashioka of California Record Distributors, Los Angeles, averred. Only such proof of a record happening keeps it alive, he added. "Know our warehouse and merchandising people well. Give them promo copies to get them excited. Know us all better personally," Higashioka urged.

Grippo said that Concord Jazz's recent pre-release cassette sampler, mailed to distributor personnel, is generating excellent response. Catalogs must be updated five or six times annually and sales policy between labels and distributors must be spelled out, added the one-time Malverne

sales manager.

"Once the distributor did the whole thing, then they performed less and less of their function. It's essential you go back to the basics," Fantasy's Kaffel warned. "Retailers and one-stops can't expect advertising support on every product. Some stuff has to move out on its own. We deluge you with p-o-p materials for retail and racks."

Tower Records store employees probably play more indie labels in demonstrating in their stores because they favor using cuts not generally heard on radio, local Tower manager Ken Sokolov stated.

Delmark Records chief Bob Koester reported that his Chicago jazz retail store typically bought from 127 vendors in a 90-day period, six of whom represented the biggest part of his billings.

A suggestion that NAIRD members try to raise a collective fund with which to underwrite indie promotion costs met with a turndown by Kaffel and shouts from the floor that the cost was prohibitive.

Jerry Richman, Pennsauken, N.J.-based distributor/one-stop/retail chain entrepreneur, suggested that labels help subsidize the cost of promotion at the distributor level. His suggestion generated virtually no response.

NAIRD Focuses On Technology

• Continued from page 3

developments than the majors," said Schubart, emphasizing the ease with which small labels can enter the digital recording field through the use of portable recorders like Sony's F1 digital home recorder.

In the area of cassette production, panelist Irv Kratka, president of Music Minus One, said that his firm had overcome the problem of needing limited quantities of numerous titles by becoming its own manufacturer.

"We purchased a bank of our own cassette recorders," said Kratka. "We have over 700 catalog titles, and our scale of production on each prevented us from finding someone outside."

On the CD front, Benjamim Kanters of Magnavox said his company projects that 150,000 CD players will be sold during 1984, necessitating a speedy entrance by record companies. On the software side, Mike Ellis of CBS/Sony's jointly owned Digital Audio Disc Co. reported that the firm's Terre Haute manufacturing facility is expected to be on line this summer.

In the video sphere, Michael Branton of Videowest, which has produced music videos for major and in-

dependent artists, suggested that there are many ways an independent label can produce promotional videos at a reasonable cost. Simple lipsynchs, location footage and interview segments were cited by Branton as effective.

A computer workshop moderated by Chuck Wessa of Tant Distributing focused on the planning and installation of computers for small labels and distributors. The need for early identification of functions and services was stressed repeatedly by both consultants and users.

"You as the user bear the greatest responsibility for the success of your system though an analysis of needs and functions," said Jack Callahan of RJE Data Processing Co. "If you feel you can benefit from a computer, decide what you want to achieve and get together with your employees for input.

"Bear in mind that the computer salesman is not your friend. Have several proposals submitted, and then double all costs. If you can live with that, then continue."

Sarah Phoenix of Olivia Records, which already has its own computer system, pointed to several concrete areas that need to be clarified before a label or distributor can buy a computer. "Identify the software you will need first," she said. "The hardware is just the machine that can run it. How much work does the computer have to do, and what are its tasks and their priorities?

"No matter what you are going to use it for initially, once you have it, you will realize that you can or should do 10 other things as well, so look for flexibility. And what effect will it have on your organization in terms of hiring and hierarchy? Look at that impact."

Mapping priorities and implementing programs specific to record distributors were addressed by Ray Fuson, a consultant with Small Systems Computer Program, a firm that is working with Bay Area distributors City Hall and Bay-Side.

"How deep do you want to go with functions and analysis?" asked Fuson. "We decided to start from scratch with Bay-Side and City Hall, where the critical point is to get the inventory into the system." Beyond that, Fuson said, he and the distributors are developing accounting software, and considering ways to incorporate a system of portable computers for salesmen.

CBS, PolyGram Vidclip Moves

• Continued from page 3

a flat fee, Warner takes 1% of a video pool's gross from the videos used as its service charge.

At Telegenics, company president Stephanie Shepherd says she fears that the fees will end up restricting the breadth and variety of clips used, with clubs shifting to a top-40 orientation and reducing the number of new groups they play. When they have to lay out cash, she says, clubs may refuse to "pay the freight on something that might or might not be a success." If fees rise sharply, she says that her service, one of the biggest in the nation, will be "more selective about the clips we use."

Going to the video pools will "hurt the labels in the long run," says Steve Hanley, video director of Harpo's in Detroit. With video pools concentrating on product that will appeal to the widest number of clubs, new acts will never even have a chance to reach clubs' video screens, he says.

"The newer acts that don't get much exposure" will be the ones most damaged, Hanley suggests. He says that his club has worked closely with PolyGram, breaking many new acts with videocassettes recieved directly from the company. The fact that the firm will now be using video pools will probably sharply reduce the chance that he'll even see the works of the new acts, he says.

Warner/Poly Merger Filing

• Continued from page 3

cured from others, the brief asserts. And even in the case of major distribution complexes, it is the individual labels which determine their own pricing policies

In urging prompt action by the Appeals Court, the document declares that administrative procedures undertaken by the FTC "take an average of more than 3.2 years" to complete.

The next step in the appeals process is oral arguments before the court. This should be scheduled within two weeks, and is expected to be followed shortly by a decision.

IS HOROWITZ

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C Co	oyright Iroduci	1984 ed. sto	Ps & TAPE Billboard Publications. Inc. No part or red in a retrieval system, or transmitted	of this p d. in any	, fairm or by	any	WEEK	WEEK	1 Chart	Compiled from national retail stores and one-stops by the Music Popu- larity Chart Dept. of Billboard.		Suggested List Prices		EK	WEEK	on Chart			Suggested List Prices	
mean	s, elect	ronic. Iten pi	mechanical, photocopying, recording ermission of the publisher	, or oth	erwise. with	nout	THIS WE	LAST WE	Weeks on	ARTIST Title	RIAA	LP, Cassettes,	Black LP/ Country LP	THIS WEEK	LAST WE	Weeks o	ARTIST Title Label, No. (Dist. Label) Dist. Co.	RIAA Symbols	LP, Cassettes, 8 Track	Black LP/ Country LP Chart
WEEK	WEEK	ks on Chart	ARTIST		Suggested List Prices LP,	Black LP	137		24	Label, No. (Dist. Label) Dist. Co. OZZY OSBOURNE Bark At The Moon CBS Associated QZ 38987 CBS	Symbols	8 Track	Chart	169	173	_	NONA HENDRYX The Art Of Defense RCA AFLI-4999 RCA		8.98	
THIS	LAST	Weeks	Title Label, No. (Dist. Label) Dist. Co.	RIAA Symbols	Cassettes, 8 Track	Country LP Chart	138	135	9	MODERN ENGLISH Riccochet Days Sire 1-25066 (Warner Bros.) WEA		8.98		170	NEWS	NTRY	JOE COCKER Civilized Man Capitol ST-12335 CAP		8.98	
107	109	26	DAVID SANBORN Backstreet Warner Bros. 1-23906 WEA		8.98	BLP 56	139	129	37	GAP BAND Gap Band V-Jammin'	•			171	154	8	STEEL PULSE Earth Crisis Elektra 60315 WEA		8.98	
108	104	52	EURYTHMICS Sweet Dreams Are Made Of This RCA AFLI-4681 RCA	•	8.98		140	187	2	Total Experience TE-1-3004 (Polygram) POL PAT METHENY Rejoicing	-	8.98	BLP 60	172	167	56	RICK SPRINGFIELD Living In Oz RCA AFL1-4660 RCA	A	8.98	
109	98	31	THE ROMANTICS In Heat	•	0.50		141	127	59	ECM 1-25006 (Warner Bros.) WEA MARVIN GAYE		9.98		173	153	9	GREAT WHITE Great White		8.98	
110	94	27	Nemperor B6Z 3880 (Epic) CBS EDDIE MURPHY Comedian	•			142	125	16	Let's Get It On Motown M5192 ML MCA KC	-	5.98		174	175	6	MR. MISTER I Wear The Face			
111	103	57	Columbia FC-39005 CBS OUIET RIOT Metal Health	A		BLP 61	143	140	10	KC Ten Meca 8301 (Alpha) IND APRIL WINE	+	8.98		175	176	40	RCA AFL1-4864 RCA MISSING PERSONS Spring Session M	•	8.98	
112	111	5	Pasha/CBS BFZ 38443 CBS SOUNDTRACK				144	123	9	Animal Grace Capitol ST 12311 CAP BILLY RANKIN	-	8.98	_	176	179	98	Capitol ST-12228 CAP BARBRA STREISAND	A	8.98	
113	107	23	Terms Of Endearment Capitol ST-12329 CAP		8.98					Growin' Up Too Fast A&M SP6-4977 RCA	A	6.98		(177)	NEW	ENTRY	Memories Columbia TC 37678 CBS SERGIO MENDES	-		
114	110		Too Fast For Love Elektra 60174 WEA MARVIN GAYE	A	8.98		(145)	162	54	SCORPIONS Blackout Mercury SRM 14039 (Polygram) POL		8.98		178	182	48	Confetti A&M SP-4984 RCA THE TALKING HEADS	•	8.98	-
			Midnight Love Columbia FC 38197 CBS			BLP 57	146	146	83	JOHN COUGAR American Fool Riva RVL7501 (Polygram) POL	•	8.98					Speaking In Tongues Sire 1-23883 (Warner Bros.) WEA		8.98	-
115	114	66	JOURNEY Frontiers Columbia QC 38504 CBS				147	149	5	DAVID BOWIE Fame And Fashion-David Bowie's All Time Greatest Hits		*		179	171	27	ATLANTIC STARR Yours Forever A&M SP-4948 RCA		8.98	BLP 36
116	116	26	MARVIN GAYE Anthology Motown M9791A3 MCA			BLP 40	148	157	4	RCA AFLI-4919 RCA SOUNDTRACK This Is Spinal Tap		8.98		180	181	27	MODERN ENGLISH After The Snow Sire 1-23821 (Warner Bros.) WEA		8.98	
117	113	8	PATTI AUSTIN Patti Austin OWest 1-23974 (Warner Bros.) WEA		8.98	BLP 37	149	150	62	Polydor 816846-1 (Polygram) POL VAN HALEN	•	9.98		181	178	4	SYLVIA Surprise RCA AHL1-4960 RCA	1	8.98	CLP 65
118	122	103	DURAN DURAN Rio	•	8.98		150	152	28	Diver Down Warner Bros, BSK 3677 WEA KENNY ROGERS	•	8.98		182	160	40	AIR SUPPLY Greatest Hits Arista AL 8-8024 RCA	•	8.98	
119	124	6	YARBROUGH & PEOPLES Be A Winner			DI D 12	151	156		Twenty Greatest Hits Liberty LV-51152 CAP BILLY IDOL		9.98	CLP 49	183	186	28	MARVIN GAYE I Want You		5.98	
120	121	66	Total Experience TEL8-5700 (RCA) RCA DURAN DURAN Duran Duran	•	8.98	BLP 13				Billy Idol Chrysalis FV 41377 CBS				184	161	50	ELTON JOHN Too Low For Zero	•		
121	120	35	Capitol ST-12158 CAP BIG COUNTRY The Crossing		8.98		152	141	63	Hello, I Must Be Going Atlantic 80035 WEA		8.98		185	196	60	Geffen GHS 4006 (Warner Bros.) WEA THE CARS Candy-0	A	8.98	
122	117	23	Mercury 812870-1 (Polygram) POL DAZZ BAND	-	8.98		153	155	4	STANLEY CLARKE Time Exposure Epic FE 38688 CBS			BLP 52	186	188	2	Elektrá 5E-507 WEA SOUNDTRACK		8.98	
123	112	26	Joystick Motown 6084 ML MCA WILLIE NELSON	•	8.98	BLP 20	154	142	47	STEVIE NICKS The Wild Heart Modern 90084-1 (Atco) WEA	^	8.98		187	191	11	Up The Creek Pasha SZ 39333 (Epic) MENUDO CBS			
124	130	3	Without A Song Columbia FC 39110 CBS PAT TRAVERS	-		CLP 5	155	NEW	ENTRY	ORION THE HUNTER Orion The Hunter Portrait BFR 39239 (Epic) CBS				188	189	143	Reaching Out RCA AFLI-4993 RCA JOURNEY	•	8.98	
			Hot Shot Polydor 821064-1 (Polygram) POL	A	8.98		156	145	34	THE ALARM The Alarm I.R.S. SP-70504 (A&M) RCA		5.98		189			Escape Columbia TC 37408 CBS MANHATTAN TRANSFER	-		
125		35	KENNY ROGERS Eyes That See In The Dark RCA AFL1-4697 RCA		8.98	CLP 27	157	151	36	SHEENA EASTON Best Kept Secret		8.98				ENTRY	Bodies And Souls Atlantic 80104 WEA		8.98	
126	115	17	MANFRED MANN'S EARTH BAND Somewhere In Africa Arista AL8-8194 RCA		8.98		158	169	50	MARVIN GAYE What's Going On				190	193	24	ADAM ANT Strip Epic FE 39108 CBS			
127	119	62	U2 War	•			159	144	13	Motown 5339 ML MCA PIECES OF A DREAM Imagine This		5.98		191	199	4	CHERYL LYNN Preppie Columbia FC 38961 CBS			BLP 44
128	136	4	rsland 90067 (Atco) WEA CHANGE Change Of Heart		8.98		160	164	16	Elektra 60270-1 WEA DEFLE Street Beat		8.98	BLP 65	192	NEW	ENTRY	POCO Inomorata Atlantic 80148 WEA		8.98	
129	134	42	Aflantic RFC 80151 WEA BILLY IDOL Don't Stop		8.98	BLP 27	161	158	61	Solar 60285 (Elektra) WEA ALABAMA The Closer You Get	A	8.98	BLP 42	193	NE W	ENTRY	WHITESNAKE Slide It In Geffen GHS 4018 (Warner Bros.) WEA		8.98	
130	143	2	Chrysalis PV 44000 CBS GEORGE WINSTON	-			162	147	85	RCA AHLI-4663 RCA OLIVIA NEWTON-JOHN	A	8.98	CLP 50	194	200	41	PEABO BRYSON/ROBERTA FLACK Born To Love	•		
131	128	56	Winter Into Spring Windham Hill WH 1019 (A&M) RCA DAVID BOWIE	•	8.98		163	174	5	Olivia's Greatest Hits Vol. 2 MCA MCA 5347 THE TEMPTATIONS		8.98		195	NE W	ENTRK	Capitol ST-12284 CAP BRANFORD MARSALIS		8.98	BLP 66
132		45	Let's Dance EMI-America ST 17093 CAP NIGHT RANGER		8.98		164			Back To Basics Gordy 6085 GL (Motown) MCA NIK KERSHAW		8.98	BLP 32	196		1	Scenes In The City Columbia 38951 CBS STACY LATTISAW & JOHNNY			-
			Dawn Patrol Camel/MCA 5460 MCA KENNY ROGERS		8.98					Human Racing MCA 39020 MCA		8.98			.55		GILL Perfect Combination Cotillion 90136 (Atco) WEA		8.98	BLP 41
133	138	3	Duets With Kim Carnes, Sheena Easton & Dottie West Liberty LO-51154 CAP		8.98		165		520	Dark Side Of The Moon Harvest SMAS 1163 (Capitol) CAP		8.98		197	159	14	DOLLY PARTON The Great Pretender RCA AHL1-4940 RCA		8.98	
134	126	141	200117 20 17101	A	8.98		166	185	3	THE SMITHS The Smiths Sire 1-25065 (Warner Bros.) WEA		8.98		198	148	11	JASON AND THE SCORCHERS Ferver EMI-America SO-19008 CAR		8.98	
135	131	22	RE-FLEX The Politics Of Dancing				167	NEW	ENTRY	ULTRAVOX Lament Chrysalis FV 41459 CBS				199	163	14	TED NUGENT Penetrator			
136	139	16	Balls To The Wall		8.98		168	172	27	THE ALAN PARSONS PROJECT The Best Of The Alan Parsons Project				200	166	26	Attantic 80125 WEA BARBRA STREISAND Yentl	•	8.98	
			Portrait BFR 39241 (Epic) CBS							Arista AL8-8193 RCA		9.98					Columbia IS 39152 CBS			

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News

'THRILLER' FOLIO, SHEETS

Print Sales Strong For Michael Jackson

By EDWARD MORRIS

NASHVILLE—A miracle worker when it comes to moving records, Michael Jackson is having to settle for mere best-seller status in print music. Publishers, jobbers and retailers alike say that the "Thriller" folio and its various single-sheet offshoots are among their strongest items—but the key word is "among."

Like the record album itself, however, the accompanying print product seems to be enjoying unusual durability. Mike Stephenson, who buys print music for the giant Camelot retail chain, reports that the \$9.95 "Thriller" folio has stayed one of his top five best-selling books since its release. "And we carry over 300 books," Stephenson adds.

Bob Dingley, sales manager for J.W. Pepper, which specializes in educational arrangements, predicts that "Beat It," "Thriller" and Jackson medleys will be a marching band staple this fall. "You can expect to hear Michael Jackson like never before," he asserts.

Still, Dingley adds, "We have not seen any peripheral boom in the overall sale of sheet music from the availability of Michael Jackson product—although he has been selling exceptionally well."

Warner Bros. Music, which publishes the matching folio for "Thriller," agrees with Dingley's assessment—and then some. Says senior vice president Herman Steiger, "It's doing tremendous. It's our No. 1 selling book right now." While Steiger declines to say how many copies of the folio have been sold, he does say that "if we sell 50,000 of a folio, it's doing very well."

Keith Mardak, executive vice president of Hal Leonard, speculates that "Thriller folio sales are in the 50,000-60,000 range. "It's not a monster," he observes. He says that Hal Leonard's easy-play versions of Jackson's music have not been out long enough for him to judge their success.

At the New York division of Carl Fischer Music Jobbers, general manager Tom Mormile estimates that his branch has moved about 1,000 copies of "Thriller" and 2,000 copies of the "Beat It" single sheet. "Thriller" is "one of the best" items for his company, he notes. "Next would be (music by) Lionel Richie."

Michael Dumont, of Charles Dumont & Son, calls "Thriller" "one of our best songbooks over the last six to nine months." In sales, he judges that it slightly edges out the current Def Leppard and Van Halen folios, its closest competitors. Sales on "Billy Jean" and "Beat It," Dumont observes, have "slowed down a lot."

Mark Music Service's sales manager, Leo Artiles, concedes that "Thriller" is moving "extremely well" for his company—but not as briskly as the "more easy listening" efforts of Kenny Rogers, Billy Joel and Lionel Richie.

Warner Bros.' Steiger says that his firm is preparing a new volume, "Michael Jackson Hits For Easy Piano," with Jackson's direct participation in approving the selections and arrangements. So far, Steiger says, Jackson has rejected two titles suggested by Warner. He adds that the company may pull selections from "Off The Wall" to replace those turned down.

Canada Dry Adds Fizz To Rod Stewart's '84 Tour

NEW YORK—The battle of the beverage companies continues, as Canada Dry takes on the sponsorship of Rod Stewart's 1984 tour. The five-month jaunt will reach 82 sites begining July 3 in Reno, ending Nov. 12 in San Francisco and including a Madison Square Garden date sometime in September.

The tour follows the May 10 release of Stewart's Warner Bros. single "Infatuation" and the June 4 release of his 17th album, "Camouflage."

Randy Phillips, vice president of the Stiefel Co., which manages Stew-

Vid Equipment, 500 Cassettes Seized In Ga.

NEW YORK—FBI agents have confiscated about \$100,000 worth of videocassettes and equipment allegedly used to produce pirated video product in Dalton, Ga.

Among the almost 500 cassettes confiscated were tapes containing performances by Alabama, Rod Stewart, Jerry Lee Lewis and the Beatles. Movies and tapes of tv shows were also among the product siezed at the home of Wally Medlin at 240 Tilton Road in Dalton. Also at Medlin's residence were five VCRs and two television monitors.

According to the FBI, the search came after a five-month investigation into videopiracy in Dalton. The tapes were also distributed nationwide via a mail order catalog, the FBI says.

art, says the arrangement is "strictly a tour sponsorship, not an endorsement." He notes that Warner Bros. is pushing the single and album heavily, and that the Canada Dry bid was not accepted for any lack of support on the label's part. "Other people are doing it, and we have an elaborate stage setup planned," he says. "It was simply a matter of defraying costs."

Joshua Simons, executive vice president of Rockbill, the firm that arranged this pact and several others like it, reports that the soft drink company will support the tour with print ads and radio buys. In addition, tickets and posters will carry the "Canada Dry Ginger Ale Presents Rod Stewart" logo.

Canada Dry is not disclosing dollar figures, and company officials were not available for comment at presstime.

The arrangement is the second of its nature for both parties. Canada Dry sponsored Hall & Oates' tour last year, and Stewart accepted a controversial sponsorship deal with Sony Tape for his four-month swing in 1981-82.

KIM FREEMAN

PolyGram Pushing New Oldies Catalog

NEW YORK — Poly Gram launched a month-long campaign Friday (11) to promote its revamped singles and oldies catalog. Under research for two years, the list includes titles from 1957 to the present, with 48 previously unavailable couplings.

InsideTrack

Storer Broadcsting has introduced a new wrinkle into the antitrust suit brought by Buffalo Broadcasting against ASCAP and BMI. Under the original District Court decision, the blanket license for music clearance on local television was declared in restraint of trade, and rates frozen at 1980 levels pending the appeals process. Now Storer, which operates seven local tv stations, is seeking a reduction of the frozen rate based on its acquisition of performing rights to a substantial part of the music it airs. BMI's Ed Cramer says that the court will be asked to defer a ruling on the Storer bid until the appellate decision is rendered, expected any time now.

sion is rendered, expected any time now.

Looks like top brass from NARM and MCA Records have had the kind of positive dialog that will keep MCA a member of the trade group, despite differences over the location of the label's product presentation locale at NARM's convention in March.

The California State Board of Equalization has passed by a majority vote an amended version of the E.J. Dronenberg Jr. amendment to State bill 1527. This move exempts royalty payments made prior to or after Jan. 1, 1976 on master recording tapes.

Jem Records, the New Jersey-based combine that has expanded beyond its original import distribution business into domestic distribution as well as label operations of its own, is readying its next big growth bid—a public stock offering, reportedly consisting of an estimated 800,000 shares of common stock valued at approximately \$4 million. No prospectus has yet been made available, but company sources say revenues from the sale will go toward acquisition of new product, expansion into music publishing and music video divisions, creation of a U.K. facility and payment of short-term debts... In separate Wall Street developments, reliable sources say the rumored stock offering from Warner Amex Satellite Entertainment Corp. (WASEC), tied to its MTV and Nickelodeon services, will be channeled through Drexel Burnham & Lambert. That brokerage is reportedly readying a prospectus, but no details are available regarding the date of the offering or the number of shares destined for the

Speed Demons: Fitzgerald Hartley Co. principals Larry Fitzgerald and Mark Hartley have formed their own team to compete during the upcoming annual Baja International 5000 mile race. Making the venture more than a costly lark is its link to the City of Hope in Los Angeles, resulting from the management firm's earlier creation of a memorial fund for songwriter Tom Jans, a managerial client who passed away earlier this year. Fitzgerald says the racing team will be tied to a "dollars for miles" formula whereby supporters will donate a minimum of a buck for every mile of the race to the health care complex. Nissan-Datsun is donating a race-ready fourwheel-drive truck and support team, while Nike will donate shoes and outfits. Team members include Toto's Steve Lukather, Fee Waybill of the Tubes, County Line merchandising chief Ken Biegel and Mike Parrish, editor of Off Road magazine, along with Fitzgerald and Hartley The team could become an annual fund-raising vehicle (no pun intended) for the City of Hope, and pledges can be sent to the Fitzgerald Hartley Rock'n'Racing Team, c/o The City of Hope Music Industry Chapter, Suite

RECORD GAME

By KIP KIRBY

NASHVILLE—Will The Record Game be next season's Trivial Pursuit? Crossing their fingers and hoping for a resounding yes is a young team of Nashville business entrepreneurs who are about to orchestrate the game's national marketing launch.

The Record Game is an adult strategy board game, requiring players to compete in situations that are directly related to the music industry. Players must borrow money, negotiate publishing, booking and management contracts, produce records, track radio airplay into the top 10, promote concerts, book tours, handle sales and inventory, incur returns and invest capital in talent. The game is not restricted to any specific kind of music.

Boosting the games chances for success is a newly signed licensing agreement with Kenny Rogers, whose name will appear on each \$45 Record Game sold in the U.S. The game is set to debut this month with an initial manufacturing run of about

The Record Game's creator is

Robert May, vice president and general manager of the company. May came up with the idea while working for an independent Nashville record label. Originally, the game was set for launch in 1980.

team.

"We had loan guarantees, investors and people clamoring to get in on the bottom floor with us," says May. "Then, overnight, the recession struck, interest rates jumped from 12% to 21%, and everybody jumped ship. They were panicked by the economy."

May admits he considered selling out the rights to his project several times. However, still believing it was a winner, he chose instead to put it on the back burner and generate financing through his affiliated Monkey Business firm. He has produced a series of exercise albums for major corporations including Diet Pepsi, Converse, Shaklee and AMF.

Roy Sinkovich, president of The Record Game Inc., became interested in the project and offered to construct a network of investors to underwrite the game's manufacturing and merchandising costs. Recently, Sinkovich successfully negotiated the licensing agreement with Kenny

1100, 208 W. 8th St., Los Angeles, Calif. 90014.

Speaking of Nike, the athletic wear titan has latched onto Randy Newman's "I Love L. A." as the basis for a new television ad campaign tied to the 1984 Olympics in Los Angeles. The spot takes Newman's wry video clip for the song as a model, too, and features such athletes as long-jumper Carl Lewis, runner Mary Decker and tennis and basketball stars John McEnroe and Moses Malone, along with members of the Los Angeles Raiders. Newman himself is also running hard these days, since he has his second major motion picture score in the just-released "The Natural," starring Robert Redford . . . Meanwhile, the widely covered rift betwen Neil Diamond and CBS Records is narrowing, following a terse statement issued by the entertainment conglomerate last week. Diamond is

Sony has a portable Compact Disc player in prototype form. Although the electronics giant has made no formal announcement, Track knows at least one privileged visitor to its Tokyo home offices who has seen a working model of this digital inheritor to the Walkman mystique. Production versions could be ready as early as the fourth quarter of this year, and price is placed in a ballpark between \$400 and \$500... Apple Computer's determination to crack the mass market has been underscored by the arrival of two former Atari executives on the Apple team: engineering whiz Alan Kay and marketing man John Cavalier.

withdrawing his suit against the company, originally prompted by CBS' refusal to release his next album, which will now ship in June. The set now incorporates changes mutually agreed to by the veteran artist and the record company.

Madison Square Garden booking agent Rob Franklin is still looking for a big summer "with or without Bruce Springsteen." Apparently outbid for Springsteen's summer dates by the folks at the Meadowlands, across the river in Springsteen's native New Jersey, Franklin expects to hear "sometime this week" about the Jacksons' touring plans in that market, and recently booked Judas Priest into the venue, noting "it's a Premier act, so there's no hard feelings over losing Bruce." On the Jacksons tour, he says, "I'm told we have a good shot," although he declines to say just whose call he's waiting to receive for final confirmation . . . Look for mainstream rock producer Bill Szymczyk (Eagles, Joe Walsh, J. Geils Band et al) to dive into dance market waters, following his first foray into that field, a co-production with Raul Rodriguez of a new 12-inch single by the Two Sisters on Importe 12. Szymczyk, who honed his production style on jazz, blues and r&b long before dabbling in country-rock, is now screening album projects for himself and Rodriguez as a

As the proposed Warner/Poly worldwide merger of their recording interests continue to get governmental scrutiny, RCA Records has opened discussions again—after talks last summer apparently came to naught—on a possible global tie with Bertlesmann, the German book publishing/music giant with which RCA shares a 50% interest in Arista Records' U.S. operation. RCA execs up to the level of RCA Corp. chairman Thornton Bradshaw confirm the dialog, but offer little in terms of what is its precise nature.

Edited by SAM SUTHERLAND

Newest 'Trivial Pursuit' Unveiled By Nashville Team

Rogers, to add credibility on the market.

Mike Mjehovich is marketing director for The Record Game. He sees a void at the record retail level which he feels the game could help fill: the waning video game industry.

The games are now in manufacture and will be on the market by the end of May. Mjehovich is contacting leading record chains, bookstores, toy and specialty outlets. Among the chains he expects to participate in an initial testing campaign are Danjay, Sound Shop, Record Bar and Ingram Books. The Music Industry Educators Assn. (MIEA) endorsed the game at one of its conclaves, recommending it for college classrooms as an alternative to textbook study, and orders are starting to come in from campus bookstores.

The Record Game's marketing kit contains a full-color product shot, clippings and merchandising information. Its point-of-purchase materials include a floor-standing display and header card, and educational tools for store employees such as T-shirts, buttons and game instructions. Stores carrying the game as a test will receive a dozen initial units.

ROGER WATERS BEYOND THE WALL. The new abum from the creator of The Wall. The Pros And Cons of Andrew Hich Eric Clapton, Bown Hich English and Andy Newmark, Ray Cooper, Michael Kamen and Andy Newmark, Ray Cooper, Michael Kamen Andy Newma Pavid Santorn, And Well Works Of Hitch Hiking!

The Solo debut of Roger Vetes etes.

The Solo debut of Roger Vetes etes.

On Columbia Records and Cassettes.

