

# Billboard

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## Azoff: MCA Ready To End Ties To NARM

By PAUL GREIN

LOS ANGELES—Reviewing the highs and lows of his first year as president of the MCA Records Group, Irving Azoff says the "big bonanza" was acquiring Motown for distribution, while the "biggest disappointment" was MCA's experience at the recent National Assn. of Recording Merchandisers (NARM) convention.

"I don't know that we'll ever be back to another NARM convention," says Azoff. "We felt we were discriminated against in terms of the tools we were given to present our product and to meet with the accounts. Our experience was a most unpleasant and unfair one. That's a club we feel we can do without."

Azoff is more positive about the Motown deal. "That gave us real credibility in the marketplace at a time when MCA was perceived as a company that couldn't adequately distribute records. I also felt that their coming here was a vote of confi-

(Continued on page 64)

## CDs Bid For Mainstream Via Promo, Pricing, Returns

By SAM SUTHERLAND

LOS ANGELES—Compact Discs are reaping a higher promotional profile and lower shelf prices in the first major promotions by key record/tape chains. Current or recent CD blitzes by Tower Records and Music Plus stores here find retail marketers applying the merchandising and advertising muscle normally employed for their LP and cassette product—a move spurred by the first confirmed financial commitment from vendors via co-op advertising support.

Those are only the first in what could become a quickening stream of store promotions. Beyond the major Compact Disc Expo previously announced by the Chicago-area Laury's, a spot check reveals that other, larger retail chains appear ready to expand their CD activity once label vendors begin formalizing regular co-op commitments and sales policies closer to the norms seen for conventional analog products.

Of the Compact Disc promotions already launched, Tower's is by far the most ambitious, involving the chain's stores throughout the U.S., including its New York "superstore." All titles normally priced at \$17.99 have been reduced to \$15.99 through May 20, but while price figures prominently in Tower's ad mats, the real message is selection. Trumpeted in newspaper ads and in a two-page spread in the front of each issue of Pulse, the chain's monthly consumer magazine, are sample titles in "Tower's first ever" sale, representing releases on 20 labels.

(Continued on page 64)

NEW YORK—Compact Discs edged closer to the marketing mainstream last week when PolyGram Records replaced its CD exchange program with a returns policy. Although the plan sets a modest cap of 5% on CD returns authorizations, it is the first move by any major to formalize returns procedures for the configuration.

PolyGram and most other major companies had only recently set 10% exchange programs in motion that allowed periodic CD stock readjustments based on prior purchases. No other majors checked last week said they were prepared to follow the new PolyGram lead.

Actually, it has been learned, the question of returns did surface during a meeting of the Compact Disc Group in New York April 26. But the subject was quickly dropped on advice of counsel, who cautioned that such discussion might be interpreted as price collaboration.

Under the PolyGram plan, customers earn returns percentage of 5% of gross CD billing each month. Unused credits may apply to following months, except that the system faces purges twice a year. Purge dates, says the PolyGram letter to accounts, will be the end of June and December.

To allow a cushion for returns evaluations, there will be a two-month cutoff date preceding the purge deadlines. Accounts are being told that CD returns requests must be submitted separately from all other product categories, and that the returned disks must be shipped in their original jewel box packages.

(Continued on page 64)

## Top Racks Test Waters On Home Vid

By TONY SEIDEMAN

NEW YORK—The prerecorded videocassette industry is taking a major step toward mass-market status, with two of the nation's top rackjobbers testing broad lines of product in some of the top mass-merchandising outlets they serve.

With both Lieberman Enterprises and the Handleman Co. deciding to test prerecorded video, word from home video manufacturers is that the companies are responding to pressures from their retail accounts, who are looking at the exploding population of video stores and the sales figures racked up by such titles as "Raiders Of The Lost Ark" and "Making Michael Jackson's 'Thriller'."

Handleman has decided video is important enough to justify the creation of the position of video buyer, which will be filled by Don Handeman. But while the firm will be checking out video, and is encouraged by the results achieved by its af-

(Continued on page 64)

### —Inside Billboard—

• **RADIO BROADCASTERS** attending the annual National Assn. of Broadcasters convention, April 29-May 2 in Las Vegas, seemed to agree that it offered more seriousness and substance than previous years' gatherings had. About 33,000 representatives of the radio and tv industries attended. Page 3.

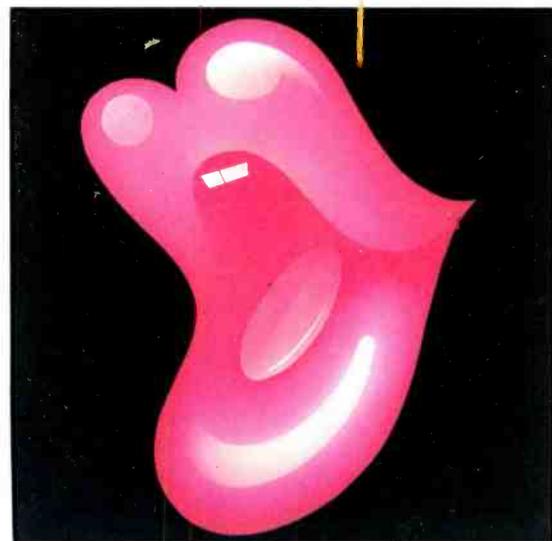
• **THE HOME VIDEO MARKET** has increased by 25% in the last 18 months, according to a survey conducted by A.C. Nielsen. The survey of VCR owners found that 75% of them now rent or buy prerecorded videocassettes, compared to a little more than half in 1982. Page 3.

• **STIFFER COPYRIGHT INFRINGEMENT PENALTIES** have been proposed by the Canadian government, which has outlined revisions it would like to see made in the 1924 Copyright Act. But hopes for legislative action in the near future appear slim. Page 4.

• **MUTUAL BROADCASTING** president and chief executive officer Martin Rubenstein has left the network, as have two vice presidents, fueling suspicion that Mutual is about to be sold. Mutual officials, who have named Jack Clements executive vice president and general manager, deny that a sale is in the works. Radio, page 12.

• **A CASSETTE IMPORTER** and the Harry Fox Agency have reached agreement on the payment of mechanicals to U.S. publishers. But the agency is still awaiting resolution of another complaint which broadens the licensing issue to include multi-national labels importing their own foreign pressings. Page 3.

• **CORPORATE SPONSORSHIP** of pop music tours officially got another convert last week with the announcement of a three-year deal linking Julio Iglesias and the Coca-Cola Co. Page 6.



"LIPSERVICE" by BEATMASTER is a mouth-watering taste of juicy rhythm that will put funk fiends in a frenzy. This lipsmackin' "Tommy Boy 12" will have everybody puckering up! Also available on cassette. (TB 842) Illustration-Robert Risko. (Advertisement)



Eric Clapton is impressed with COREY HART. So is Billy Joel. COREY's EMI America debut album FIRST OFFENSE (ST 17117) featuring the single "SUNGLASSES AT NIGHT" (B-3203) will convince you too that this young Canadian has limitless potential. (Advertisement)

(Advertisement)



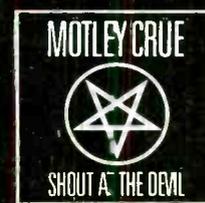
JUST WHEN YOU THOUGHT THE NIGHTMARE WAS OVER...  
 "TOO YOUNG TO FALL IN LOVE" BY MÖTLEY CRÜE  
 IS MAKING IT START ALL OVER AGAIN.  
 THE SHOUT AT THE DEVIL ALBUM: CLOSING IN ON DOUBLE PLATINUM!

Produced by Tom Werman for Julia's Music, Inc.  
 Management: Doc McGhee and Doug Thaler for McGhee Enterprises, Inc.

MÖTLEY CRÜE: STILL EVERY MOTHER'S NIGHTMARE

Look for the "Too Young" video directed by Martin Kahan

On Elektra Music Cassettes and Records. © 1984 Elektra/Asylum Records, a division of Warner Communications Inc.



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# News

## Study Points To Home Vid Boom Nielsen: 75% Of VCR Owners Buy Prerecorded Tapes

By TONY SEIDEMAN

NEW YORK—The number of VCR owners who use prerecorded videocassettes is soaring, with more than 75% now renting or purchasing, against a little more than half just 18 months ago.

The boost in the percentage of households using prerecorded video effectively increases the size of the home video audience by several million machines. And, according to Paul Lindstrom of A.C. Nielsen, which conducted the survey, new VCR owners are increasingly enthusiastic about prerecorded video.

But even with the increases, time-shifting is still the overwhelmingly dominant use for VCRs. In terms of the total number of cassettes played back, the ratio could be as high as seven to one, says Lindstrom. He adds that he sees time-shifting holding its edge for the foreseeable future.

A.C. Nielsen is regarded as the top television research firm in the world. The data was collected by its Nielsen Home Video Index branch, which surveyed a total of 1,079 VCR households in November and December, 1983 and January, 1984. The comparison figures come from a study done in May 1982.

When VCR owners were asked

whether or not they'd rented a cassette back in May '82, only 49% said they'd done so. The November-January figure jumped to 70%. Similarly, 18% of owners had purchased a cassette in the 12 months preceding May, 1982. That number is now up to 24%, a full 8% of whom only purchased cassettes and did not rent.

That adds up to a full 78% of the VCR-owning population which buys and/or rents prerecorded video. The impact of the increased penetration shows up in other Nielsen figures as well. In May, 1982, almost half of VCR owners (47%) neither purchased nor rented prerecorded videocassette. By November-January, that number had dropped to only 22%.

The 260-page survey examines

purchasing decisions as well as usage trends. It finds that while the decision to buy a machine and which to buy is usually made by males, the entire family participates in selecting which programs are rented or bought.

"Music is up considerably," with purchase and rental "a lot higher than they were in 1982," says Lindstrom. Even so, not one music title made it into the survey's list of the top 25 rental titles. Music programming was also absent from the top 25 sales group.

"Raiders Of The Lost Ark" was overwhelmingly the most purchased title during the November-January period, outselling its nearest competi-

(Continued on page 15)



**KOOL COMPACT**—De-lite/PolyGram's Kool & the Gang present a Sony CD player and a collection of 20 PolyGram CDs to students at Congress Heights Elementary School in Washington, D.C., as part of President Reagan's Partnerships In Education program. Standing behind the students from left are the label's Wanda Hayes, the school's principal William Dalton, the White House's Pat Kearney, and group members Robert "Kool" Bell, Charles Smith (partially hidden), James Taylor, George Brown, Curtis Williams and Clifford Adams.

## FTC Claims Court Erred On Warner-Poly Merger

By BILL HOLLAND

WASHINGTON—The Federal Trade Commission has filed its initial brief in the U.S. Court of Appeals in San Francisco in the PolyGram-Warner Communications merger case following a stay for an emergency appeal April 12.

The Commission is seeking a reversal of a District court ruling April 10 that rejected a preliminary injunction by finding the FTC had failed to prove charges of antitrust violation.

In the brief, filed April 26 in the Appeals Court, the Commission alleges that the District Court erred in five points in the case. The FTC claims the court erred in:

- Relying on FTC internal memoranda that the Commission was required to produce for defendants. The memoranda were from the Commission's bureau of economics, which ruled against suing Warner

and PolyGram. The FTC calls their use by the court improper.

- Holding that the proper market in which to assess the merger was prerecorded music plus home taped copies. The FTC says home taping does not affect the "primary sale," and that home taped copies are not "in commerce."

- Finding that the FTC must prove collusion or the likelihood of collusion, under Section 7 of the Clayton Antitrust Act. The Commission says the court has applied "the wrong legal standard."

- Finding that there are no barriers for new companies entering the national distribution market. The FTC maintains that finding is "clearly erroneous," and that a new business would have to have \$125 million in sales to distribute nationally and break even.

- "Improperly weighing equities" in rejecting the Commission's request for a preliminary injunction. The court felt that PolyGram had suffered great losses, and would get "efficiency in distribution" by the merger. The Commission says PolyGram has not suffered badly, and adds that the finding is "improper."

Warner Communications and PolyGram now have two weeks to file a reply brief, to be followed by oral argument in the case. It is expected that an "expedited" appeals court review could yield a ruling, probably in mid-June, according to FTC sources.

### Paramount Readies \$39.95 'Terms'

NEW YORK—Continuing its lonely march as the only distributor to make release of top-line feature films at low prices corporate policy, Paramount Home Video will be shipping "Terms Of Endearment" at \$39.95 in June.

As a companion title to "Terms," Paramount will be cutting the price of "Ordinary People" to \$39.95 in June as well.

## Three Singles Launch Atlantic 'Beat Street' Push

By STEVEN DUPLER

NEW YORK—Atlantic Records gets the ball rolling Friday (11) on its "Beat Street" soundtrack (Billboard, April 7), with a simultaneous release of three singles from the first volume of the soundtrack album, due the following week. One of the singles, Grandmaster Melle Mel & the Furious Five's "Beat Street Breakdown," has already "slipped onto radio," according to Atlantic's executive vice president/general manager Dave Glew.

The other two singles are a pop ballad duet by Jenny Burton and Patrick Jude, "Strangers In A Strange World," and Ruben Blades' "Carmen's Theme/Tu Carino," a Spanish-language cut with an English version on the B side. Atlantic's release of the "Beat Street Breakdown" seven-inch single will coincide with a

(Continued on page 58)

## Fox Agency, Importer Agree On Royalties

By IS HOROWITZ

NEW YORK—The Harry Fox Agency negotiated a favorable settlement last week in the first action it brought against an importer of budget prerecorded cassettes who failed to secure prior mechanical licenses from American publishers.

However, it has been learned that the agency is still awaiting resolution of another complaint which broadens the licensing issue to include multi-national labels that import foreign pressings made under their auspices abroad and sold under their own auspices here.

The agency, an arm of the National Music Publishers' Assn., clears licenses and collects mechanical royalties on behalf of most large U.S. music publishers. It has taken a firm stand on the statutory right of publishers to require licenses on all imported recordings sold in this country which embody their copyrights (Billboard, May 5).

Agency spokesmen say they will not recognize licenses issued by foreign collection agencies. The overriding principal, they insist, is that all recordings of protected material sold in this country must be covered by domestic licenses.

Al Berman, president of the agency, said last week that an agreement was reached with industry veteran Dave Miller, his Damil Productions and one of its U.S. customers, involving a large number of show and movie music cassettes imported from Europe and sold here at low prices.

The settlement was arrived at "amicably," says Berman, and calls for the payment of a "substantial sum in royalties to the publishers." It allows Damil to distribute cassettes already brought in, but requires that any additional imports first be licensed by the publishers.

The multi-national case involves PolyGram Records product pressed and licensed in Holland, and then sold here by PolyGram Classics. The LP at issue is "We Wish You A Merry Christmas" (Continued on page 58)

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## '84 NAB Convention: More Than Just A Party

By THOMAS K. ARNOLD

LAS VEGAS—"Where's the beef?" was the collective pre-show cry of delegates to last week's 62nd annual National Assn. of Broadcasters (NAB) convention, held at the Convention Center here. After the April 29-May 2 event, however, many of the 33,000 attendees seemed to agree that it had succeeded in providing the "beef" in the various seminars and on the exhibit floor.

More reports from the NAB convention: pages 15, 16.

This was in contrast to past NAB conventions, seen by critics as—in the words of one broadcaster—simply "an excuse to party for a few days." In fact, the overall tone of seriousness and substance at the 1984 event even carried into the hospital suites and informal hallway

meetings.

"It was superb, especially considering the strike," said Dave Graupner of TM Communications, Dallas. "There was a lot more action, and people were being a lot more realistic than before. The seminars addressed more things. It seemed the message to radio people was, 'Listen, make more money, be more competitive.'" The strike to which Graupner refers involved 17,000 members of four different unions representing stagehands, musicians and casino and hotel employees.

Mike Harvey of the Transtar Radio Network, jointly headquartered in Colorado Springs and Hollywood, shared Graupner's opinion. "I've been coming to these conventions since 1969, and I think this one was the best one yet. It was an attitude I haven't seen previously, with every-

one concerned with real issues instead of philosophical ones. The NAB this time provided a real service to radio."

The event began with NAB president Edward Fritts challenging broadcasters to become more politically active, and at the same time to step up service to communities. The general session introduction by Radio Advertising Bureau president and chief executive William Stakelin saw him urging radio delegates to start competing more ardently with print and television.

Topics at the various seminars and clinics ranged from new marketing, sales and sales training techniques to the importance of promotion. There were presentations on motivating employees, combating drug and alcohol abuse and instituting Employee Assistance Programs (EAPs), in-house

counseling programs that are currently the rage in all facets of industry.

Also discussed were promotion ideas for both large and small markets, ways to attract political advertising (one of several seminars relating to NAB president Fritts' opening remarks), and methods of combating newspaper advertisers and winning them over to radio.

In addition, the RAB introduced a new 15-minute promotional film it plans on showing at large retailer and manufacturer trade shows extolling the benefits of radio advertising. The clip, narrated by Orson Welles, will also be made available to member stations.

"The more they do these things, the better they seem to get," said Doubleday Broadcasting's Gary Ste-

(Continued on page 15)

## STIFFER INFRINGEMENT PENALTIES

# Canada C'right Changes Proposed

By KIRK LaPOINTE

OTTAWA—The Canadian government has outlined proposed revisions to the 1924 Copyright Act in a so-called white paper that generally provides greater protection for creators and stiffer penalties for copyright infringers.

Among other things, the long-

awaited paper, issued Wednesday (2), proposes to abolish the two cents per song compulsory mechanical payment, leaving the fee open to negotiation between rights groups and the Canadian recording industry.

The paper would also increase the paltry current maximum fines for illegal duplications of copyrighted recordings to "multiples" of the damage done to copyright holders, from the current \$200 level. Infringers would also face jail terms of between two and five years.

But hopes for actual revision of the antiquated act in the near future are slim. The white paper is being referred to a House of Commons committee for study. However, it is highly doubtful it will be dealt with in time to be drafted as a piece of legislation and pushed through Parliament before the next general election, expected late this year.

The white paper proposes, among other things:

- Forcing businesses to negotiate with copyright holders before they can rent recordings and videotapes, which they need not do now.

- Not outlawing home taping or assessing fees directly to consumers through blank tape levies, a proposal sought for a long time by the recording and film industries.

- Further study of issues related to cable re-transmission of copyrighted works and exemptions of jukeboxes under the act.

- Bolstering the Copyright Appeal Board and allowing it to mediate between the recording industry and mechanical rights groups on the compulsory licensing issue.

- Protecting sound recordings as a

separate class of works, with copyright ownership vested in the record company. Performers would not be protected under the act, but performances of copyrighted works would be.

- Protecting human-readable computer programs in the same way as traditional literary works, and protecting machine-readable computer programs for five years.

Copyright lawyer Claud Brunet hailed the white paper as "a major step forward," but other groups were studying the 117-page document last week and were not ready to comment.

Importantly, the opposition Conservative party failed to lend the proposal its conditional approval. That move would have greatly helped its chances of quick passage in the Commons.

The paper, titled "From Gutenberg To Telidon," resists the notion of eliminating market segregation, a territorial dividing for recordings. But it says resolution before the courts of disputes between copyright holders and alleged illegal importers should be a matter between the two parties. For instance, the customs branch of the federal revenue department would no longer intercede in such matters.

The paper says rental businesses would have to negotiate compensation with copyright holders and keep track of rentals.

The government does not propose to extend copyright protection to broadcasting signal. It affirms the "moral" rights of creators to enable them to claim ownership of copyright

(Continued on page 64)



CASH FOR CUTS—Rufus Thomas ribs Sam Phillips, center, during the Northwest Alabama Press Assn.'s roast as former Sun Records artist Johnny Cash, right, enjoys the show. Proceeds from the April 19 event went to a communications scholarship fund at the Univ. of Alabama.

## Supreme Court Backs Magazine In Bose Dispute

WASHINGTON—The Supreme Court, in a six to three decision, handed down one of the most significant press first amendment and libel rulings in recent years last Monday (30) in the so-called "product disparagement" case involving Consumers Report (CU) and its 1970 review of a Bose Corp. speaker system.

The majority upheld the appeals court reversal of the original district court ruling in favor of Bose. More importantly, the Justices said that the appellate has the right and duty to conduct an independent review of the evidence, and that the appeals court was correct in finding that the review was not written "with malice."

The CU review found the Bose system produced sound that "wandered about the room." Under testimony, the CU engineer admitted he was in error and that the sound wandered "along the wall" between the two speakers. The majority said the inaccuracy was "commonplace in the forum of robust debate."

## House Body May Drop 'Omnibus' MPA A Opposition Jeopardizes Copyright Reform Bill

By BILL HOLLAND

WASHINGTON—Continued confusion and uncertainty among House subcommittee members about the Kastenmeier "omnibus" copyright law reform bill linking video rental, audio rental, home taping exemption and cable television provisions produced little movement toward another markup meeting last week. And indications from the Motion Picture Assn. of America (MPAA) that it has decided the bill is unfair and will lobby against it forecast a strong possibility that the subcommittee will decline to support the bill and send it to full committee.

The studios now join omnibus bill opponents from the video manufacturer/retailer/distributor coalition as well as broadcaster and professional sports interests unhappy with the bill's language regarding cable tv rate reform.

Only the record industry now views the growing storm of opposition as a plus factor, since subcommittee chairman Robert Kastenmeier (D-Wisc.) has publicly stated that if the omnibus bill should fall apart, only the audio rental bill has a chance for separate passage this session.

It is almost a surety, according to those close to the bill, that should the omnibus approach fail to gain support, none of the other more complicated issues can be reintroduced as individual bills before the end of the session late this summer.

Word of MPAA opposition began to filter out early last week, and by week's end, there were plans for a

meeting Friday (4) at MPAA with representatives from copyright owners affected by provisions in the bill. MPAA lobbyists also began to talk with subcommittee members last week to point out the sections in the bill that the studios feel they cannot support.

A representative of MPAA says the bill "has serious problems" in the cable sections, and adds that rate reform focused on additional distant signals would be "devastating." He claims that the home taping provision "goes way beyond the Supreme Court (Betamax) decision—it's a li-

cense to tape anything, including your own copies of rental tapes, without anything for us at all."

The MPAA source, however, adds that Kastenmeier, the chairman of the House subcommittee on courts, civil liberties and the administration of justice, might nevertheless be able to round up enough votes for markup.

Subcommittee staffers were to meet with subcommittee staff Friday to further discuss problems argued out at the unsuccessful markup meeting April 25 (Billboard, May 5) for the omnibus bill.

## ASCAP ELECTION RESULTS:

### Hal David's President Again

NEW YORK—Hal David, the hit lyricist who has served as president of ASCAP since 1980, has been re-elected by the performing rights society's board to another two-year term.

Others elected to the ASCAP board are Arthur Hamilton and Irwin Robinson, vice presidents; Morton Gould, secretary; George Dunning, assistant secretary; Leon Brettler, treasurer; and Sid Herman, assistant treasurer. David, an ASCAP member since 1943, has served on the ASCAP board since 1974, having held the post of vice president for one year before his election as president in 1980.

In another development, ASCAP members have elected four writers and four publishers to serve on its board of review. The writers are lyricists John Bettis and Donald Kahn,

and composers Burton Lane and William Kraft. Publisher members are Stanley Mills, Leeds Levy, Dean Kay and John Boerner.

Also, newly approved amendments to ASCAP's Articles of Association include one that allows members to assign their royalties to other members or to banks for the purpose of securing advances or loans. Other amendments deal with classes of ASCAP membership and eliminate references to "non-participating" members since, for many years, ASCAP has not elected members to this class. As for associate membership, one of the amendments provides that if an associate member has not advanced to participating membership in three years, the associate membership will automatically terminate.

## Executive Turntable

### Record Companies

Joanna Spock Dean is appointed manager of West Coast a&r for Columbia Records in Los Angeles. She was an independent booking agent and road manager. In New York, Walter Winnick moves up to vice president of national promotion for Epic/Portrait/Associated Labels. He was director of national promotion. And Gene Tarant is named associate director of a&r administration,



Dean



Winnick



Jones



Defrin

East Coast . . . Waymon Jones joins PolyGram in New York as East Coast regional promotion manager. He was regional promotion district manager at Arista . . . Bob Defrin is appointed vice president/creative director of graphics for Atlantic in New York. He was director of the label's art department.

Brown Meggs is named president of Angel, Capitol's classical label in Hollywood, and consultant for North America to EMI Music International's Classical division. Meggs returns to the company for the first time since 1976, when he was Capitol's chief executive officer. In addition, John Patrick is appointed vice president of a&r/marketing for Angel, and Renny Martini joins as the label's national sales manager. And Capitol makes the following changes: John Ray is upped to senior corporate counsel. He was an attorney and corporate secretary. Bruce Theriot is upped to director of the artist contract section. He was an attorney. And another former attorney, Helen Berman, is named video counsel.

Ann Bryant is appointed production coordinator and Janet Butler is named promotion and sales coordinator for Nashville-based Triad Records. Bryant continues her responsibilities as assistant to Triad principal producer Chip Mo-man. Butler was an executive secretary at MCA Records there . . . Rod Tremblay joins Dallas-based Permian Records as vice president of promotion, sales and marketing. Tremblay was regional branch manager for MCA Distribution there.

### Marketing

K-tel makes several appointments. In Minneapolis, Mark Fine is named director of product acquisition. He was manager of product development. Mike Meyer is upped to director of product development. He was a regional sales manager. And Marylyn Hioki is promoted to manager of product coordination for the company's East Coast operation. She was an assistant to the vice president of East Coast a&r.

### Publishing

Dr. Jerome Bunke is named president of Boosey & Hawkes Inc. in New York. He replaces Stuart Pope, who is upped to chairman. Pope was executive director of the Concert Artists Guild.

### Video/Pro Equipment

Jim Mervis leaves his post as vice president of programs and planning for MGM/UA Home Entertainment in New York to form an independent production and consulting firm, Vismer Entertainment, in the city . . . Jerry Bailey is named manager of press information for Group W Satellite Communications/Nashville. He was director of publicity and artist development for MCA there . . . RCA/Columbia Pictures International Video makes two appointments in New York. James Tauber comes aboard as manager of legal and business affairs. He was assistant director of business affairs for MGM/UA Home Video. And Diane Keating is named marketing manager. She was financial planning and analysis manager for the firm.

James Lopes is appointed general counsel of CBS/Fox Video in New York. He was vice president and general counsel for MCA New Ventures Inc. . . . Prism Entertainment Corp., Beverly Hills, appoints Sandra Embrey customer service manager. She was client services manager for Technicolor Videocassettes Inc.

Kent Smithiger joins Electro Sound Music as national quality control manager in Hauppauge, N.Y. He was with Monarch Record Manufacturing Corp. And

(Continued on page 57)

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**"HERE  
 ARE THE  
 DENON  
 REFERENCE  
 CD'S.  
 AND HERE  
 ARE THEIR  
 REFERENCES."**



*"... the most convincing reproduction of recorded music I've heard yet..."*  
*"... for a Schubert Ninth that really sounds like an orchestra playing I think this issue has no equal."*  
 Ovation Magazine, November 1983



*"For anyone starting a compact-disc collection, I can think of no better release with which to begin."*  
*"The Smetana Quartet's version of Beethoven's Op. 59, No. 1... one of the most exciting versions of that particular work ever recorded."*  
 Ovation Magazine, November 1983



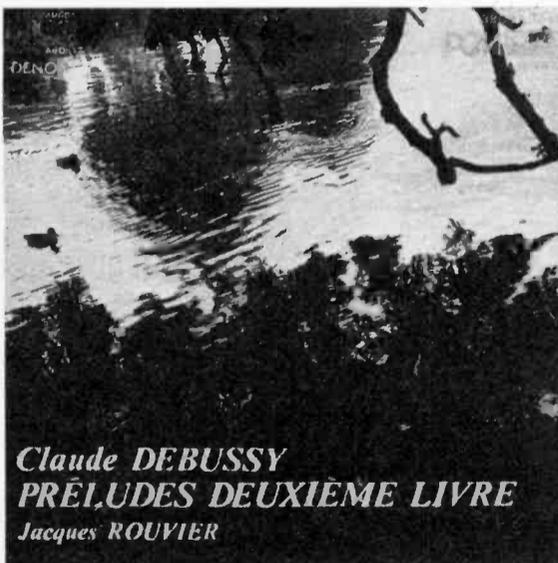
*"... a sense of air around the instrumentalists that one ordinarily encounters only in live performances."*  
 Fanfare Magazine, September/October 1983



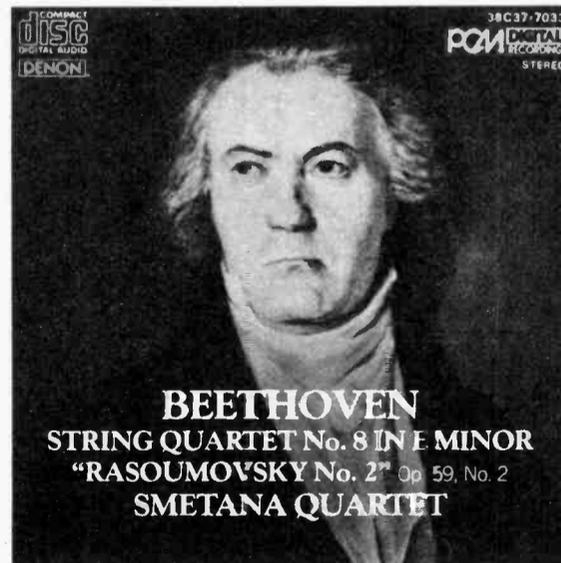
*"This is one of the most exciting organ records ever made."*  
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*"... uncannily like being in Freiberg's beautiful cathedral, listening in person to the splendid organ..."*  
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*"A superb reading as a digital LP, the bass definition and general clarity are even greater on the CD, with no loss of warmth."*  
 Ovation Magazine, November 1983



*"... Jacques Rouvier is a superb technician, with tremendous power and solidity and remarkably precise fingers."*  
*"The sound is excellent: the overall acoustic is warm, the dynamic range is wide, and the Steinway's bass is reproduced with stunning fidelity."*  
 Ovation Magazine, November 1983



*"... compelling... uncommon fire and precision."*  
*"This excellent performance is a revelation in CD!"*  
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 Ovation Magazine, November 1983



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## GOLD RUSH RIAA Certifications Outpacing Tallies For Last Two Years

LOS ANGELES—The Recording Industry Assn. of America (RIAA) certified 14 gold albums in April, bringing the year-to-date total to 49. This represents a significant improvement over the past two years, when, at the end of four months, there were 35 gold albums.

The RIAA has also certified 17 platinum albums and seven gold singles so far this year, tying 1983 year-to-date figures in both categories.

All four of April's platinum albums were out-of-the-box hits that went gold and platinum simultaneously—Alabama's "Roll On," the Pretenders' "Learning To Crawl," the Scorpions' "Love At First Sting" and the "Footloose" soundtrack.

"Roll On" is Alabama's fifth album in a row to go platinum. That total is topped by only two country acts: Kenny Rogers, with nine platinum albums, and Willie Nelson, with eight.

"Learning To Crawl" is the Pretenders' fastest-moving album to

### World Hunger Judging Media

NEW YORK—Entries for the third annual World Hunger Media Awards are now being accepted for works appearing in this country between July 1, 1983 and June 30, 1984. Creators and sponsors of the program are Kenny and Marianne Rogers.

The awards will be judged and distributed by World Hunger Year Inc., a non-profit organization formed by the late Harry Chapin. The ceremony will take place in Los Angeles this November.

Approximately \$75,000 will be given to members of the media who have brought attention to the world hunger issue. The categories are best coverage in newspapers, periodicals, films, tv, radio, photojournalism, books and cartoons.

Entries must be submitted by July 31 to World Hunger Year Inc., 350 Broadway, New York, N.Y. 10013.

## Julio Iglesias, Coca-Cola In Tour/Endorsement Deal

NEW YORK—Julio Iglesias is the latest superstar to board the corporate sponsorship bandwagon via his alliance with the Coca-Cola Co.

"Simplicity" and "refreshment" were the buzzwords bandied about at Coke's Wednesday (2) press conference, held at the Waldorf-Astoria here. The meeting was broadcast by satellite to approximately 90 countries, representing 80% of the world's population.

Iglesias joins Capitol's Duran Duran in the Coca-Cola camp, which is now set to take the Pepsi challenge. The latter company has similar sponsorship deals with Michael Jackson and the Jacksons, and with Lionel Richie.

Coca-Cola's president Donald Keough mapped out initial plans for the three-year arrangement. The CBS International singer will promote Coke and Diet Coke through print, radio and tv, including six tv spots during the first year. In exchange, the soft-drink conglomerate will sponsor

### Canada 'Thriller': Double Diamond

NEW YORK—The Canadian Recording Industry Assn. (CRIA) has certified its first double diamond album. Michael Jackson's "Thriller" takes the award for selling two million copies in Canada.

date. Their 1980 debut album took more than two years to hit platinum; their '81 followup "Pretenders II" never even went gold.

April's shower of gold albums was topped by Queen's "The Works," the band's debut for Capitol after 10 gold albums on Elektra.

Herbie Hancock netted his second gold album with "Future Shock," 10 years after he scored his first with "Head Hunters." The album's success is keyed to the track "Rockit," which topped the dance/disco chart last August and brought Hancock his first Grammy in February.

Three acts broke through with their first gold albums in April: Billy Idol, Night Ranger and the Thompson Twins. And this doesn't count the unexpected success of "Weird Al" Yankovic's "In 3-D," which is one of the few comedy/parody albums to have gone gold.

Here's the complete list of April certifications.

#### PLATINUM ALBUMS

Alabama's "Roll On," RCA. Their fifth.

Pretenders' "Learning To Crawl," Sire. Their second.

Scorpions' "Love At First Sting," Mercury. Their second.

"Footloose" soundtrack, Columbia.

#### GOLD ALBUMS

Queen's "The Works," Capitol. Their 11th.

Dan Fogelberg's "Windows And Walls," Full Moon/Epic. His ninth.

John Lennon & Yoko Ono's "Milk And Honey," Polydor. His sixth; her second.

Alan Parsons Project's "Ammonia Avenue," Arista. Their sixth.

Alabama's "Roll On," RCA. Their fifth.

Scorpions' "Love At First Sting," Mercury. Their third.

Eurythmics' "Touch," RCA. Their second.

Herbie Hancock's "Future Shock," Columbia. His second.

Pretenders' "Learning To Crawl," Sire. Their second.

Billy Idol's "Rebel Yell," Chrysalis. His first.

all of the singer's tours in that period, starting with a worldwide trek that begins June 2 with a benefit performance at the United Nations. The seven-month tour will touch 50 cities on six continents.

*Julio Iglesias discusses his first album aimed at the U.S. market. Talent, page 38.*

Keough declined comment on the cost of the company's contract with Iglesias and its projected advertising budget.

Iglesias also pledged to join Coca-Cola, a founding sponsor of the Statue of Liberty-Ellis Island Centennial campaign, in its efforts to refurbish the monument. This will involve yet unannounced charity concerts and fund-raising dinners. Iglesias explained his contribution by quipping, "She is one of the girls I've loved before," a reference to his hit duet with Willie Nelson. Campaign chairperson Bob Hope was on hand to thank Coca-Cola and Iglesias.

Although Coca-Cola owns Columbia Pictures, Tri-Star Pictures, RCA/Columbia Pictures Home Video and other video and tv-related firms, Keough said the company has not yet thought of marketing the singer's shows. "Not a bad idea, though," he noted.

KIM FREEMAN

Night Ranger's "Midnight Madness," Camel/MCA. Their first.

Thompson Twins' "Into The Gap," Arista. Their first.

"Weird Al" Yankovic's "In 3-D," Rock'n'Roll/Scotti Bros. His first.

"Footloose" soundtrack, Columbia.

#### GOLD SINGLES

Cyndi Lauper's "Girls Just Want To Have Fun," Portrait. Her first.

Kenny Loggins' "Footloose," Columbia. His first as a solo.

Van Halen's "Jump," Warner Bros. Their first.

PAUL GREIN

### Slade Tour Shelved

NEW YORK—Slade has cancelled plans to open Ozzy Osbourne's tour of the U.S. and Canada. Bassist Jim Lea has acute hepatitis and has returned to England to recuperate. The group plans to reschedule the tour when Lea recovers.



PRISM TAPS A KID—Alfonso Ribeiro, who can now be seen in Broadway's "Tap Dance Kid" and Michael Jackson's Pepsi commercial, signs a three-year recording contract with Prism Records. Checking the 12-year-old's penmanship are, from left, label president Len Fichtelberg, Ribeiro's agent Graham Chambers, and the tapper's father, Michael Ribeiro.

## Chartbeat

### Lionel Richie Ties Porter; Eyes Berlin

By PAUL GREIN

Lionel Richie's "Hello" moves up to No. 1 on this week's pop chart, making this the seventh consecutive year that a Richie composition has hit No. 1. The Commodores' "Three Times A Lady" and "Still" topped the chart in 1978 and '79, Kenny Rogers' "Lady" was No. 1 in 1980, Diana Ross & Lionel Richie's "Endless Love" followed suit in '81, and Richie's "Truly" and "All Night Long" kept the streak going in '82 and '83.

Only one composer in pop music history has had sole songwriting credit on more No. 1 hits: Irving Berlin, who wrote nine. Richie is tied with Cole Porter with seven No. 1 hits and followed by Paul McCartney, who has had sole songwriting credit on six No. 1 songs.

Both "Hello" and "All Night Long" are featured on the album "Can't Slow Down," which this week winds up six solid months in the top five. "Hello" is No. 1 this week on the pop, black and adult contemporary charts, a triple play achieved by three previous Richie songs: "Three Times A Lady," "Endless Love" and "All Night Long."

While Richie has had a steady string of No. 1 hits, the past few years have been difficult for black crossover in general. "Hello" is only the 13th song by a black artist so far in the '80s to top the pop chart, whereas by this point in the '70s, 35 songs by black acts had reached No. 1 pop. It's true that there have been fewer No. 1 pop hits overall in the '80s—69, compared to 99 at this point in the '70s—but the difference is not enough to account fully for the disparity.

"Hello" moves up to No. 1 in the U.S. as it drops from the No. 1 spot in Britain, after a five-week stay. It's nonetheless the first song to top the pop charts in both countries since Culture Club's "Karma Chameleon."

(Our thanks to Jeff Magalif and Louis Iaceuo for their help with this section.)

★ ★ ★

Fast Facts: Duran Duran scores its second No. 1 British hit this week with "The Reflex," which also moves into the top 20 in the U.S. The group's previous U.K. topper was "Is There Something I Should Know" in March, 1983.

Willie Nelson & Julio Iglesias' "To All The Girls I've Loved Before" moves up to No. 1 on this

week's country chart, making Iglesias the least likely artist to score a No. 1 country hit since Sheena Easton doubled with Kenny Rogers on "We've Got Tonight."

Streetwise Records holds down the top two spots on this week's dance/disco chart with John Rocca's "I Wanted It To Be Real" and Dominatrix's "The Dominatrix Sleeps Tonight." Rocca's hit is Streetwise's third No. 1 dance record, following Rockers Revenge's "Walking On Sunshine" and Freeez's "I.O.U."

★ ★ ★

## Re-Worked Version Of Def Leppard Album Due

NEW YORK—Although it has already attained platinum status, Mercury/PolyGram will be looking to push Def Leppard's "High 'N' Dry" even higher when it releases a new version of the album on May 14. The re-worked release will feature a new single version of "Bringin' On The

## Gordon Jenkins Dead At Age 73

NEW YORK—Gordon Jenkins, the prolific composer, arranger, conductor and pianist, died Tuesday (1) in Malibu, Calif. at the age of 73. He suffered from a neuromuscular ailment known as Lou Gehrig's disease.

Jenkins, born in Webster Groves, Mo., conducted and arranged recordings by Frank Sinatra, Nat King Cole, Louis Armstrong, Peggy Lee, the Weavers and others. In addition, he was a featured artist on three top 10 hits of 1950: "I Wanna Be Loved," "Bewitched" and "My Foolish Heart," all on Decca Records.

In addition to arranging chores for the orchestras of Benny Goodman, Paul Goodman, Vincent Lopez, Isham Jones and Woody Herman, Jenkins composed such successful songs as "P.S. I Love You" and "That's All." His orchestral/song tribute to Manhattan, "Manhattan Towers," was released by Decca in 1945 and later re-recorded by Capitol with some new material, including "Married I Can Always Get." Jenkins was also a Grammy winner as arranger for the 1966 Frank Sinatra hit, "It Was A Very Good Year."

We Get Letters: Mike Demos of Southfield, Mich. has an observation about last week, when the "Footloose" soundtrack and Phil Collins' "Against All Odds" were the No. 1 album and single, respectively.

Demos notes this is only the second time that a soundtrack has been No. 1 while a song from a different soundtrack was the top single. The other time: the week of June 10, 1978, when "Saturday Night Fever" was No. 1 at the same time as John Travolta & Olivia Newton-John's "You're The One That I Want" from "Grease."

Heartbreak," as well as one track previously unavailable in the U.S.

That track, "Me And My Wine," is the B side of the seven- and 12-inch versions of "Bringin' On The Heartbreak," which shipped Friday (4). Videos for both tracks—including an all-new clip for the previously shot "Bringin' On The Heartbreak"—will debut in support of the re-worked album.

Jim Lewis, vice president of marketing for PolyGram, reports that the re-release and a related promotion of the band's catalog have been planned since September.

The artwork for "High 'N' Dry" remains the same, but the new version will be stickered with re-mix information, and a new catalog number differentiates it from the original release. The label has also pledged a higher quality cassette, based on the fact that the band's "Pyromania" album sold one million more tapes than LPs.

Specific advertising, merchandising and sales programs have been scheduled to coincide with the release. The "High 'N' Dry" advertising campaign includes both national and local print ads, radio and television spots, and revised mini-sheets featuring "High 'N' Dry" and catalog shots.

Point-of-purchase ads include a new 24- by 36-inch poster of the band that also features catalog covers, and massive trim fronts and a single counter-top browser box. Def Leppard will also be included in PolyGram's "Rock 'Til You Drop" promotion, running through June.

FRED GOODMAN

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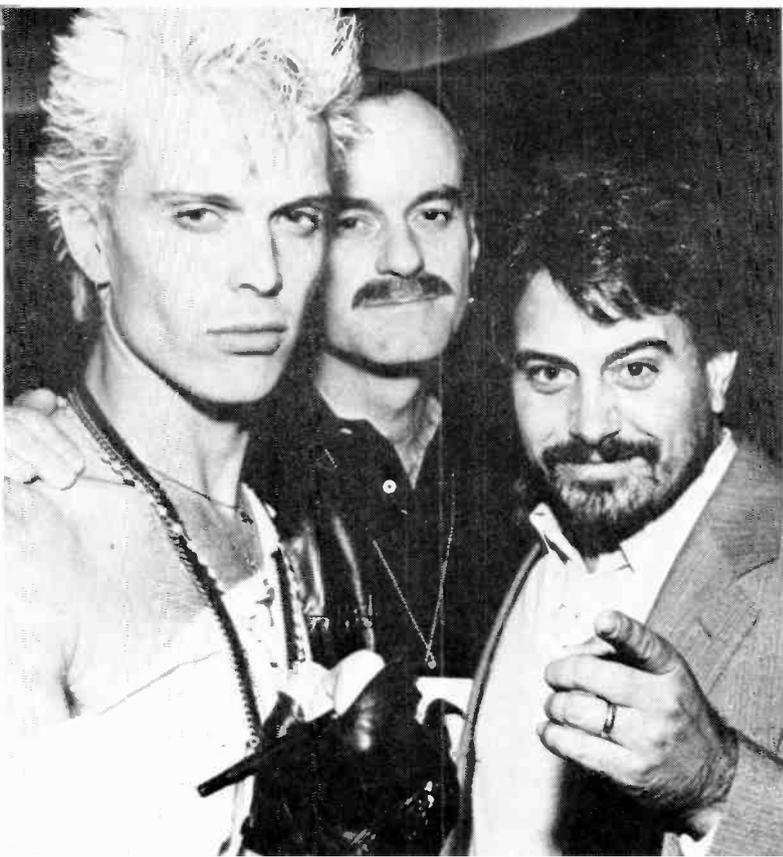
4/30/84-510,000

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**BILLY'S BUMMED**—Billy Idol expresses some discontent over missing his Hawaii concert date. Fortunately, promoter Greg Mundy, right, flew in to Idol's Palladium date in Los Angeles to mollify the rocker and reschedule the paradise show. Shown between them is Idol's manager Bill Aucoin.



**AMERICAN GIRL**—Deborah Galli talks about her new PolyGram signing at the label's Los Angeles office. Her first single, "American Boys," is now on the market, with her album, "Radio Active," set to ship soon. Shown from left are her manager Morris Diamond, PolyGram's pop a&r senior vice president Russ Regan, Galli and producer Brooks Arthur.



**JONES AT THE FUNHOUSE**—Quincy Jones greets club DJ/producer John "Jellybean" Benitez, left, at New York's Funhouse. Benitez is currently preparing a special mix of James Ingram's "Yah Mo B There," which Jones produced.



**PARTY POLITICS**—Members of Capitol group Reflex get a visit from ASCAP membership representatives after their show at the Palace in Los Angeles. Pictured from left are rep Mary Jo Mennella, ASCAP songwriter and Reflex member Paul Fishman, rep Loretta Munoz and Reflex lead singer Baxter.

**LUTHER LOVES GOLD**—Luther Vandross, center, receives a gold award for his latest Epic album "Busy Body" after his show at the Universal Amphitheatre in Los Angeles. Shown with him are Larry Douglas, West Coast marketing vice president for Epic/Portrait/Associated Labels, and Larkin Arnold, CBS senior vice president.



**STAGE STARS**—Participants in Metromedia's new two-hour variety series "On Stage America" kick off the first show, which marked Emmy-winning producers Nick Vanoff, Gary Smith and Dwight Hemion's 25th anniversary together. Shown from left are Vanoff, the show's supervising producer Vin DiBona, Hemion, hosts Susie Bono, Randi Oakes and Steve Edwards, Smith and host Todd Christensen.



**FRIDAY AFFAIR**—Simon Le Bon, left, and Nick Rhodes, right, of Duran Duran stop by NBC's New York studios to film an interview for "Friday Night Videos." Pictured with them are the show's producer David Franklin and talent coordinator Bette Hisiger.



**BEATLES GO BRONZE**—A near-lifesize statue of the Beatles was erected last month over Liverpool's Beatles Shop. Paid for by fan donations at Beatles conventions worldwide, the work, actually constructed in cement fondu, was done by local artist David Hughes.

## LIVE RADIO FESTIVAL

# European Broadcast Union Rocks

By JIM SAMPSON

MUNICH—With the national broadcasters of 31 nations from Iceland to Israel as members, the European Broadcast Union (EBU) could be the most powerful network in the world. But except for the Eurovision Song Contest, which is not known for trend-setting music, it rarely provides the framework for major international pop radio shows.

## PRS PROSECUTION

# U.K. Writer Guilty Of Fraud

LONDON—A composer member of the Performing Right Society (PRS) here made a systematic attempt to defraud his fellow members by filing false program returns about live public performances of his works, according to a London court magistrate.

Following a hearing April 27 in court in East London, David Lowes, who asked for 104 similar offenses to be taken into consideration, was ordered to do 60 hours of community service, which means performing various tasks in social services centers.

A PRS official said that no royalties had actually been paid out to Lowes on the basis of the falsified program return forms. Had he succeeded in obtaining payment, the official said, he would have received some \$750.

A major step in this direction could be the Eurorock Radio festival, running this Friday and Saturday (11-12) in northern Bavaria under the sponsorship of Bavarian Radio. Most of Germany and four other countries (Austria, Sweden, Denmark, Belgium) will carry performances by 12 bands from 11 nations live, with delayed broadcast in the U.K., Spain, Switzerland and Finland.

Lowes pleaded guilty to three charges of falsification of accounts under the 1968 Theft Act. His prosecution follows a similar hearing last December when another composer member of the society, guitarist Roger Scarrott, was given a suspended prison sentence and ordered to pay the PRS \$3,600 for the same offense (Billboard, Dec. 24).

That was the first prosecution of its kind in the PRS's 70-year history. Afterwards, the society said it had instituted a major review of its method of acceptance and processing of program returns in the live public performance area.

"The PRS is a non-profit making membership organization. A fraud by one member is therefore a fraud against other members," the society noted at the time.

# Discotto Finds Way To Succeed In Italy

By PETER JONES

MILAN—A new trend within the troubled Italian record business is for wholesalers to set up their own record production operations, mainly turning out disco/dance material, often with unidentified studio musicians and singers.

Several such operations have achieved substantial sales in the past year or so. Discotto, one of the key success stories in this sector, claims to have topped the 300,000-unit mark in Italy alone on several occasions.

While the majors here are generally bemoaning their fate and their slumping fortunes, all attributed to the turbulent economic and political situation, Discotto chief Roberto Fusar Poli says: "For us, the word 'crisis' is something that applies to other parts of the music industry."

Poli, in most respects, is representative of most operators in this field. He started out as a retailer in 1979, specializing in imports. In 1981, he set up a separate warehouse to turn product over at the wholesale level. A newer and larger retail outlet was an early investment. By 1982, he decided, as had others in the wholesale/retail field, to get into record production.

"There was a demand for a specific kind of product, mostly in the disco field, where the dance rhythms were the main ingredient," he recalls. "We sensed there was a void left gapingly open by the main record companies. Once we started production, our acknowledged experience as importers helped us gain retail trade support. In the first half of 1983, our turnover of imported and produced material was up 50% on the same period of 1982."

Poli started as a disk jockey. He

## FIRST QUARTER SINGLE, ALBUM SHARE

# CBS On Top In British Market

By PETER JONES

LONDON—CBS had runaway leads in both single and album market share breakdowns for the first quarter of this year, according to listings compiled from sales figures from the 250 retail panel shops from which research firm Gallup puts together the British national charts.

In singles, now combining seven- and 12-inch ratings, the company registered 17.8% of the chart action, with EMI and RCA sharing second place with 10% each. This is the company's fifth quarter in succession on top of the singles list.

And in the figures for albums, which also takes in prerecorded cassettes, the CBS U.K. return was 16.8%, with RCA (11.2%) and EMI (10.7%) in the runner-up spots. It is the sixth quarter in succession that CBS has topped this market sector, according to Gallup.

Taking the figures prepared for the

whole of 1983, CBS had top market share in both singles and albums (Billboard, Feb. 25), with 15.4% of the singles market, followed by EMI (9.9%), and 16.8% in albums, again leaving EMI in second place.

In a label breakdown, as opposed to a corporate slice, of the January-March quarter this year, Epic culled a share of 8.9%, with ZTT (Frankie Goes To Hollywood)/Island at 5.8% and then CBS itself with 5.5%. In the LP/cassette label breakdown, CBS had a 9.3% share, with Epic (5.4%) in second place, followed by Arista with 4.8%, notably through the Thompson Twins.

The three top singles for the quarter were "Relax," by Frankie Goes to Hollywood, "99 Red Balloons" by Nena and Lionel Richie's "Hello." Top LPs were "Into The Gap" (Thompson Twins), "An Innocent Man" (Billy Joel) and Michael Jackson's "Thriller."

Alongside the chart panel shops analysis, this time Gallup has given a breakdown of format and unit sales (also based on the same retail shop returns). This first-time addition to industry statistics presents a mixed and by no means optimistic picture.

Overall sales of singles dropped by 12.4% in the first three months of this year compared with January-March of 1983, and overall album sales from these shops fell by 5.7%.

Sales of seven-inch singles were down by 20.7% to 73.5% (687,844 units) compared with 81.3% (867,771 units) in the first quarter of 1983. But 12-inch singles project a promising upturn, up 23.7% from the 200,148 units of the same period last year. The 12-inch share of the singles market climbed to 26.5% from 18.7%, compared with 1983's first quarter.

The figures show that LP sales dipped by 11.9% (305,633 units)

(Continued on page 55)

# Philips, Thomson Near Home Computer Deals

By WILLEM HOOS

AMSTERDAM—Philips and Thomson are negotiating a cooperation pact to produce lower-priced home computers that would market at a maximum retail price of \$650. Main aim of the link between the Dutch and French firms is to compete as powerfully as possible against U.S. companies' current strong European penetration of the home computer market.

According to Thomson management, the Philips deal will be signed within a few weeks. However, the Dutch company's management is content merely to say that the contract will be finalized by the end of the summer.

At present, Philips has a cheap and successful home computer in the P2000. In the last week of April, Thomson introduced a new low-price home computer, the M-05. Under the planned deal, Thomson could produce this line with Philips or Philips could be licensed to produce the computer for itself.

Whatever the final outcome, the two companies see the link as providing the start of a major European industry of home and personal computers and stiffening competition for the U.S. firms.

However, it's being stressed here

that Philips will continue negotiations for cooperative links with Atari, with both planning to launch a new video game. Philips' executives here talk of the mix of their LaserVision know-how with the U.S. firm's computer experience to provide a profitable venture.

Home computers are rapidly becoming a hot sales item in Europe. According to Philips/Thomson calculations, some 100,000 units will be sold in Holland this year, around 300,000 in France and 400,000 in West Germany.

Last year, Philips and Thomson set up a joint deal for video games, combining in hardware and software lines along the same lines as they already do in other areas, notably telecommunications. The two companies are also working increasingly closely on production plans for Compact Discs and videodisks, and on technology for digital television.

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## EDITORIAL

# Peace, Love . . . And Pepsi

Corporate sponsorship of performers and the performing arts has a long history, but lately it's reached a new, near-frenetic pitch. Hardly a week seems to pass without news of yet another deal between a music superstar and a major consumer products manufacturer. Pepsi-Cola and the Jacksons, Pepsi and Lionel Richie; Coca-Cola and Duran Duran, Coke and Julio Iglesias; Nabisco and Culture Club . . .

These and similar tie-ins are further evidence, if any were needed, of how strongly contemporary music and its makers have recaptured the popular imagination.

Not that there isn't debate within the advertising community itself about the value of such sponsorships. One prominent industry says that the Michael Jackson connection will not yield additional sales for Pepsi, since youngsters know that the singer "doesn't really drink the stuff." Another executive opines that this is not testimonial advertising, but rather "lifestyle advertising," and that it *does* benefit the sponsor.

There are differing views within the music business, too, although most people seem positive and in sync with those stars willing to be product-associated.

So is all this sponsorship activity a sign of our industry's maturity, or an indication that the finance to fuel its future must, in part, come from outside sources? Would the Jacksons and Julio not tour on such a grand scale, but for Pepsi and Coke? Would the Stones not have rolled without Jovan, nor Rod Stewart hit the road sans Sony?

One thing's for sure: The practitioners of rock have changed their tune since the hot-headed '60's. Then, the corporate world was anathema to them, just as that world feared the association of "sex, drugs and rock'n'roll."

Rockbill's Jay Coleman, architect of many of today's music sponsorship deals, was recently quoted as saying, "Woodstock could never have had a corporate sponsor 14 years ago. Woodstock 1984 probably would have."

Peace, love and the Pepsi spirit?

# Who Is Hurt By A Surcharge?

By EDOARDO PIERUZZI

As an audiotape manufacturer, 3M has naturally followed the home dubbing issue closely. Because we address both the entertainment industry and blank tape markets, our interests are somewhat divided. Nonetheless, we have come to some conclusions on the question of whether blank tapes should carry an extraordinary tax or royalty surcharge.



Pieruzzi: "Pre-recorded tapes are typically of inferior quality."

In our opinion, home audio dubbing raises the same questions as home videotaping. Who does it, and for what purpose? Who benefits and who loses? Is a remedy necessary, and if so, what is a proper and effective one? And finally, what has been the experience in other countries?

In the end, it's a question of balance. As you know, the U.S. Supreme Court in the Betamax case struck a balance in favor of home videotaping. The court found that VCRs and blank videotape are used primarily for legal time-shifting of television programs, and not for illegal purposes.

With audio dubbing, the obvious concern is illegally taping prerecorded music. But the evidence here, too, suggests that more than half of all home taping does not involve music at all. And when it does, more than half of that taping comes off the tapper's own record collection.

Like using a VCR for time-shifting, recording from your own records is an act of convenience. The primary reason people tape is to put together their own selection of songs—not to duplicate existing albums.

A second reason for home taping is portability. Eight out of 10 home tapers own some sort of portable player, from a car stereo to a Sony Walkman, and they expect to take their music with them.

So why shouldn't they buy prerecorded tapes? Many do, of course. But it's no secret the music industry has been painfully slow to make their product available on tape. For example, at about the same time a Canadian clothing firm was marketing a Melody-Man jacket—two pockets in front, one for your tape player, one for your tapes—the music industry was still putting only about 50% of its new albums on cassette.

Now that more music is available on tape, other problems are apparent. Prerecorded tapes, for example, have a shorter playing time than available blank tape. Prerecorded tapes are typically of inferior quality, and people who do any amount of recording know it. Finally, cassettes at the retail level tend to be priced higher than the same music on an album.

As a music consumer, where's one's best value? Should I buy an inferior prerecorded tape, or should I buy the cheaper album and apply my savings toward a high-quality blank tape that I can record myself?

As a company that's had a major quality program underway for three years, 3M feels that if prerecorded music were simply put on better, more durable tape, much of the incentive for home taping would be eliminated.

In any case, home taping is typically *not* done to avoid paying for prerecorded albums and tapes. It's done to get products or characteristics not otherwise available, like a customized selection of songs, better quality, or portability itself.

In other words, home taping and buying prerecorded music are not mutually exclusive. In fact, every study I've seen confirms that home taping stimulates the sale of records. The majority of home tapers, as noted, tape from records they already own, and the rest frequently buy a record once they've taped a song

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from it.

It turns out that the people who tape the most music are, on average, the people who buy the most prerecorded music. They're also the people most likely to consider themselves record collectors, to go to live concerts, to read about music and to prefer records and tapes as gifts. So from the standpoint of the music industry, any action directed at home tapers is action against its own best customers. It's hardly the market to discourage through higher prices or special levies.

It's been said that home taping causes a revenue loss to the recording industry by displacing record and tape purchases. But again, the same people doing the most taping are doing the most buying. It doesn't seem to follow that taxing or taking away their ability to tape would in any way increase record sales.

Further, the decline in prerecorded music sales between 1979 and 1982—which had been blamed on home taping—is clearly over. Although there's been no dropoff in home taping, record sales have recovered, and the best-selling piece of prerecorded music of all time—Michael Jackson's "Thriller"—is on the market right now.

Again, there are similarities to videotaping. In the U.S., for example, VCRs not only didn't cut into movie profits—as some people expected—but in fact provided a half-billion-dollar new market for prerecorded cassettes. So the question of whether home recording equipment and blank tape will kill the movie and music industries has clearly been answered in the negative.

## 'Home taping stimulates the sale of records'

That leaves only the question of royalties. Original artists must be paid for their work, of course, but is an extraordinary royalty surcharge levied on recording equipment and tape a fair and reasonable approach?

Let us remember that by far the greatest use of audio recording equipment has no copyright or royalty implications at all: lecture taping, dictation, recording yourself at the piano, and so on. It is only a minority of home tapers who record sound recordings, and many of those would not do it if they could buy the music they want on a quality prerecorded tape.

So, a levy in the form of a royalty surcharge on recording equipment and tape starts by being overly broad. Moreover, whom would it benefit? If the money went to copyright holders, that would mean only a handful of companies and recording artists, who are already the wealthiest, would get richer at the expense of consumers and the majority of artists.

Suppose the price of every blank tape went up \$2. To whom is that \$2 more important—the teenager who works for the minimum wage and saves up to buy records, or Michael Jackson, whose record that teenager might want to tape?

Finally, there's an unspoken policy problem. As you may know, many countries have already imposed a tax on the transfer of VCRs and recording equipment. In a few cases, these taxes originated with the idea that creative people should derive some benefit from a percentage of the tax as a form of compensation which would be funneled into a special fund for the encouragement of new entertainment ventures.

So far, however, it hasn't happened.

Sweden, for example, put a tax on VCRs and videocassette in the fall of 1982. Slightly less than half of what was collected was to be set aside for "cultural purposes," with the government keeping the rest. Projections were for revenues of 160 million krona in the first year, but nine months later barely 20 million had been collected. People simply refused to buy at the artificially high prices. A November, 1983 article in the Swedish magazine Rateko called the taxes "a giant fiasco."

Denmark, Italy, Spain, France—wherever there are taxes on recording equipment, the money goes to the government. There is no evidence in these countries that creative people benefit in

(Continued on page 57)



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## CLEMENTS NAMED VP/GM

# Rubenstein, Two VPs Exit Mutual B'casting

By BILL HOLLAND

WASHINGTON—Rumors that the Mutual Broadcasting System would be sold imminently flamed through the NAB convention last week, following the sudden departure of president and chief executive officer Martin Rubenstein and two vice presidents.

The announcement on the eve of the convention that Rubenstein, president of Mutual since 1978 and a former vice president and general manager of ABC, was resigning led sources to believe that the network's owner, Amway Corp., which has already "streamlined" its own and Mutual's employee force over the last few months, was attempting to lower Mutual's overhead further to interest potential buyers.

However, there had been no announcement of the sale of Mutual at presstime, and Mutual officials continued to state categorically that Amway "is happy with Mutual" and that rumors of the sale were "absolutely without foundation, absolutely false." The most prevalent rumor circulated at the convention, according

to sources, was the sale of Mutual to Mary Kay Cosmetics.

Also departing is Tom O'Brien, vice president of news, and Jerry Wallace, senior vice president of corporate services, both five-year veterans of Mutual. O'Brien, was formerly vice president of radio news, and Wallace was assistant director of finance for Satellite Business Systems. O'Brien, in press reports, said he was unhappy over the restrictive news budget, and told reporters Amway "expected me to cover the political conventions this summer with mirrors."

A Mutual source says that there are plans for Amway officials to talk "one to one" with the press in the "near future" to clear up misapprehensions concerning the rumors of a sale.

Mutual has promoted Jack Clements, the network's senior vice president, to the new position of executive vice president and general manager. He will be responsible for "all aspects" of Mutual.

## Jeff Sattler Named PD At San Francisco's K-101

SAN FRANCISCO—The appointment of KDKB Phoenix PD Jeff Sattler as the new PD of Price Communications, K-101 here caused some to wonder, "What's an AOR kinda guy like him doing with an AC outlet?"

"Actually, when I was hired here (KDKB) four years ago, I was never involved in an AOR format in my life," says Sattler, who has successfully seen the Sandusky outlet through a period when the AOR format itself has been called into question.

"Talk about AOR dying," scoffs Sattler, "isn't valid. There are always harbingers of doom. For a while it was top 40, a few years ago it was beautiful music, now it's AOR. AOR is always going to be there. It's facing strong attacks from top 40 right now, because top 40 is exciting, but many AORs are just as exciting and have been able to maintain."

"If you're in a format and you don't evolve, if you don't follow the trends, keep in touch with the feelings of the audience, then your format will eventually be in trouble. If

you continue to go by the same old tried and true, you're going to wake up surprised one day. My philosophy is when we stop questioning, we start stagnating."

Prior to taking on his first program directorship at KDKB in February, 1980, Sattler, a San Diego native and graduate of the KIIS Broadcasting Workshop in Los Angeles, pulled air stints at Roswell, N.M.'s country outlet, KRSY and Spokane's AC KXLY before returning to San Diego to serve as "utility infielder" in the programming department of former top 40 leader KCBQ.

"I've been involved in just about every format," notes Sattler, who says he has no plans to alter the successful AC stance of K-101, "and it gives you a unique perspective. The music and target audience may change, but the basic philosophies are indigenous to all formats."

Sattler replaces Mike Phillips, who left last month to program competing KFRC. He starts May 14. No replacement has yet been named in Phoenix.



SON ON SOURCE—Ronald Reagan's son Ron interviews Oscar winner Robert Duval during The Source's "Screen Scenes" at the actor's home in New York. Young Reagan is the host of the one-minute NBC syndicated show.

## Vox Jox

### John Bayliss, Dave Scribner Die

By ROLLYE BORNSTEIN

Based on his past, John Bayliss had a big future ahead of him. The former head of Combined Communications' radio division, Gannett Radio and more recently Charter Broadcasting had relocated to Santa Maria, where he owned and operated KSMA/KSNI and was in the process of developing his latest passion, the broadcast brokerage firm that bears his name. Bayliss was a man with plans when he left to drive to the NAB convention last Monday. Heading down Highway 101 in San Luis Obispo, a teenager broadsided his Mercedes. By midnight, Bayliss' career had become past tense.

The scene at the NAB was somber as the news traveled down the halls. The sudden death of one of radio's real friends put priorities into perspective. When was the last time you took time to enjoy your success, nurture your family, enjoy a hobby? Bayliss was 50.

Equally surprising was the news that former Doubleday president Dave Scribner succumbed to a heart attack at his office recently. The colorful Scribner, who is said to have hired current Doubleday president Gary Stevens as GM of Phoenix's KRIZ halfway through an initial luncheon meeting in 1970 despite the former "Good Guy's" lack of any on-line management, programming or sales experience, had been general manager of Donray's KORK in Las Vegas. The theory that bad things travel in threes, unfortunately, came true this week when Jack Thayer's son Todd succumbed to cardiac problems while hang gliding last weekend. The younger Thayer, 30, had been an account exec at Cox's KFI/KOST Los Angeles.

Speaking of KFI, the 50 kw clear channel now sports Bob Dearborn's "Night Time America" program from RKO, while former overnights Karen Summers heads off the air as programming assistant... While we're on the subject of network radio, Westwood One announces the appointment of Ellyn Ambrose as VP/director of corporate administration for the syndicator, which has just gone public. Prior to her stint at Satellite Music Network, Ambrose was VP/GM of The Source, coming from a solid sales background.

Over at ABC, word is that veteran programmer Ruth Meyer, the lady responsible for the success of WMCA in its '60s heyday, has exited the ABC Entertainment Network, as has ABC Contemporary's Corinne Baldassano, while Willard Lochridge becomes VP/special programming.

You may find this hard to believe, and we promise to follow up fully next week in Featured Programming, but Otis Conner has announced he's opening a European office—in Warsaw... Stateside, The Source also has an announcement: Dr. Ruth Westheimer, one of radio's true entertainers, will soon be syndicated on the network. She's currently heard regularly in New York and Los Angeles, to the delight of a loyal legion of fans.

The addition of Ron Lundy to the WCBS-FM New York lineup is now a permanent one, according to PD Joe McCoy. Lundy, who after several years on WABC was slated to be a big part of the ill-fated Superadio, will do 9 to noon, with the remaining daytime jocks also enjoying the luxury of three-hour shifts. In case you're

not keeping track, that's Harry Harrison mornings, followed by Lundy, Bill Brown from noon to 3, Dick Heatherton 3-6, Bob Shannon 6-10, Don K. Reed 10-2 and Kinky Max Kinkel overnights. Weekends are also adorned with Jack Spector, Norm N. Nite and a once-a-month appearance from Cousin Brucie.

No sooner does Bobby Rich announce his resignation from Philly's WWSH than WZNE Tampa PD Steve Davis gets the nod. Birmingham radio fans will remember Davis' tenure as PD of WKXX, but he's also served as assistant PD at Atlanta's Z-93 and Chicago's WBBM-FM. In the interim, Johnny Walker will hold down the fort at Z-98.

Proving that Mother W really does look out for her children, former WPNT Pittsburgh VP/GM Connie Balthrop, has relocated to Westinghouse's WBZ Boston as station manager now that The Point has been sold. She'll work with GM Bill Hartman. On the FM side, former Group W Radio Sales GSM Ted Jordan replaces Drew George as VP/GM of Dallas' KOAX. George now works for a local traffic service there.

Looking for a PD? WABB Mobile's Andy Curran is available. Budget cuts claimed his gig, and his budget will be severely cut if you don't call (205) 478-8294. He'd like to move to the Midwest and prefers AC, but the longer this goes on, the more he'll consider punk Hawaiian in Boise.

Fans of Frazer Smith take heart! It's only Saturday nights, but his voice can still be heard throughout tinseltown live from KMET... Across town at KJLH, one of our faves, Alvin John Waples, moves into mornings, while Bill Chappel slides back into evenings. New to the Stevie Wonder station is Magic 108's Rick Roberts, who leaves St. Louis to do afternoons.

Over at Ric Lippincott's KHTZ, Charlie Tuna is giving away a house. If you miss the promotion on the air, you may catch the tv spots or billboards touting a chance to win the Kaufman & Broad "Le House" in Canyon Country (\$120,000 value). Ninety-seven keys will be given away; one will unlock the door.

It's back to full-time consulting for Paul Christy, who exists his WCLS (formerly WABX) Detroit morning shift. He's replaced by Bruce Buchanan, who had been programming SBI's KLLS in San Antonio.

From the "So Much For Radio" Department: KXXY Oklahoma City PD Charlie Marcus leaves the biz to operate a hotel and marina in Florida. Still slaving in the Midwest will be afternooner Clay Daniels, who adds the PD duties to his resume. Meanwhile, assistant PD Jim West also becomes MD.

Dave Ervin exits his PD post at Register Broadcasting's WIBA-FM Madison to transfer to co-owned KGON Portland, replacing Dave Van Dyke. Back home in Madison, Jack Mitchell is upped to PD... Jim Sumpter has made some changes in the programming structure of the Texas-based Malkan group, with his former KFMK Houston midday jock Steve Gallagher coming in as program director of Dayton's Magic 104 (WYMJ), replacing Steve Brooks. Back in Corpus Christi, where Sumpter also serves as VP/GM of KEYS/KZFM, Glenn Beck concentrates on his morning show, while Al Carson is upped to PD for KZFM. On the AM side, former KC101 New Haven PD Jay Stone comes on board as KEYS PD. (We were just wondering about Jay in last week's Vox Jox; now we know!)

Over at Houston's KRBE, not only do they have a neat new set of Hugh Heller jingles, but they've also got Johnny Goyen back. The long-time Houston radio talent will handle 9 to noon weekdays as well as a Sunday afternoon oldies show... So what's Larry O'Neal up to now that he's left Pittsburgh's 3WS (WWSW)? Well, the former operations manager of Meridian's Q-101 is back in the South doing weekends on Atlanta's WSB-FM. Friends, relatives and those who owe him lots of money can reach him at (404) 775-6920.

Now it's official: The application to purchase Ron Bledsoe's WWKX-FM Gallatin (Nashville) has been filed by Atlanta-based investment firm Group Three Broadcasting... Across town at WSIX-FM, Bill Middleton moves from production director to 6 to midnight jock, replacing Fran Morley, who now serves as the station's music director. John Anderson should have no trouble with airplay there, as Fran is the wife of Tom Morley, who plays fiddle with Anderson's band.

Joe Schwartz is upped to GSM at San Francisco's KMEL... Nancy Dieterich is upped to local sales manager of WBBM-FM Chicago... And Bob Wood continues to rise within Algonquin Broadcasting. In addition to his VP/programming post and local slot at Buffalo's WBEN-AM-FM, he's also been named president of Trailblazer Marketing. What's that, you ask? A new division set up to market the group. First project is a syndicated tv spot aimed at top 40 and AC known as "The Parade." If you'd like to know more, rattle Bob's cage at (716) 876-0930.

Phoenix mornings: At KTAR, Frank Asbury (KNIX, KOY) and Bob Christopher (WKIS Orlando) join as co-anchors, while Craig Henderson segues from the FM side (K-Lite, KKLT), where he was production director, to become morning host. In addition to his KTAR stint, he'll continue as the official staff announcer for Channel 12 there

Marjorie K. Glass joins Greater Media's WPEN/WMGK Philadelphia as assistant promotion manager... Kim Meltzer comes to her senses and leaves tv to join Bob Price in his endeavors as corporate controller for Price Communications... Madeline St. James now does afternoons at Las Vegas' KITT. She had been at co-owned KWSS San Jose.

(Continued on page 20)

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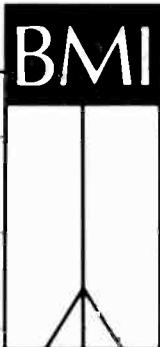
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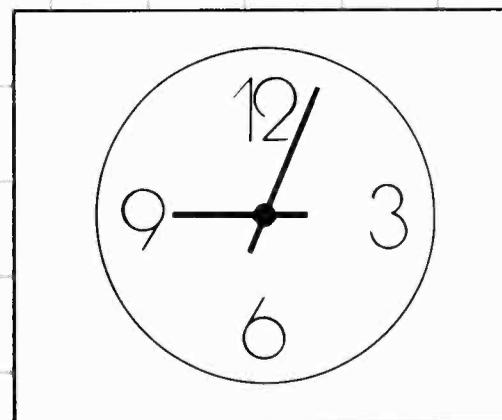
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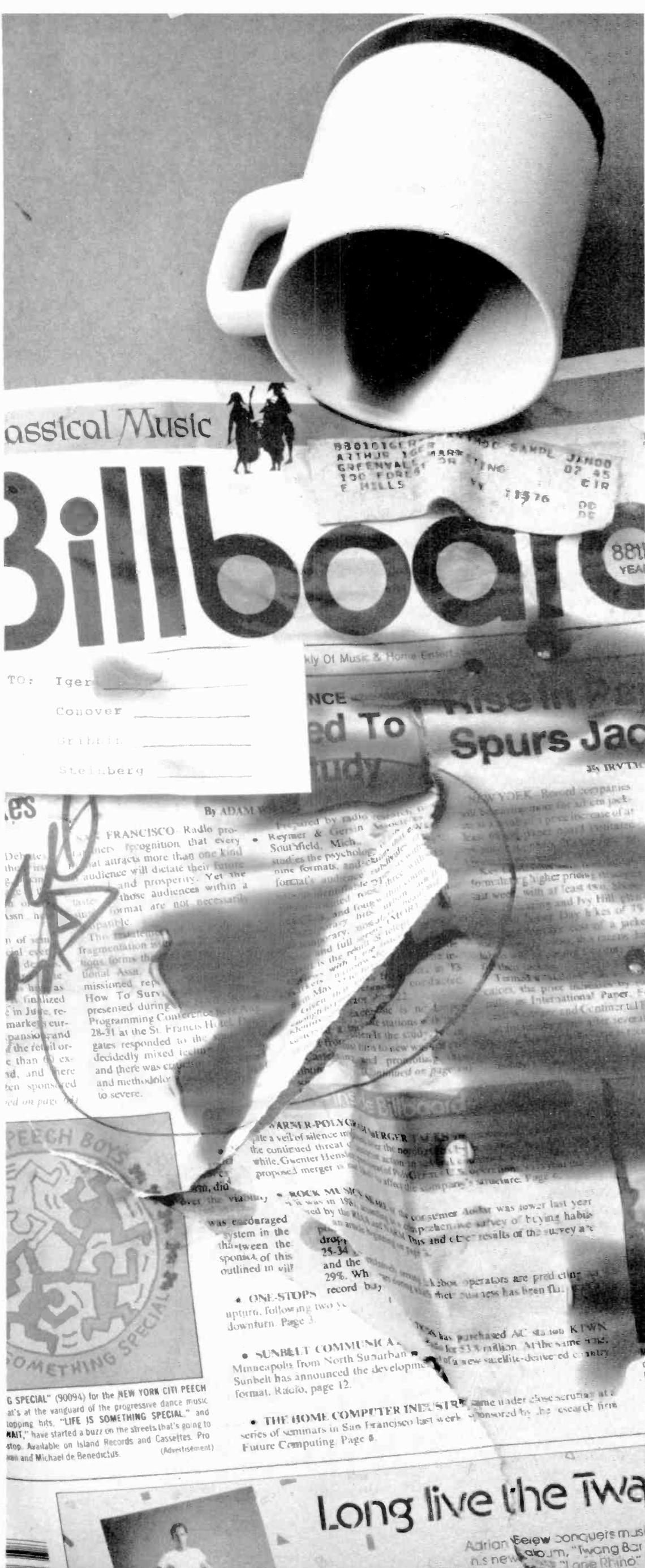


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## PROGRAMMING/PROMOTION MIX EYED

## AM Stereo: Hard Sell Ahead

By THOMAS K. ARNOLD

LAS VEGAS—"Is AM stereo the savior of AM radio? Absolutely not," Fred Walker, president of Broadstreet Communications, told delegates at an NAB clinic on Monday (30). "Only with a programming and promotion combination can we use AM stereo to bring about a rejuvenated AM product."

Calling AM stereo "a baby," since at this point only about 10% of all AM radio stations broadcast in stereo, Walker told delegates, "Programming took people from AM to FM, and programming will have to bring them back."

However, AM stereo, now finally coming into its own with growing radio acceptance all over the country, is seen as a way to help ease the plight of AM broadcasters in their attempts to regain their old audiences from FM. But it's not the amazing cure-all many AM broadcasters seem to think it is, said Walker, who moderated the clinic on the subject.

Sony's recent introduction of a decoder to make all four AM stereo systems compatible, along with a growing number of AM stations now broadcasting in stereo—232 as of April, as opposed to just 60 in March 1983—are just two reasons why a growing number of broadcasters feel that AM stereo is, indeed, the airwave of the future.

Panelists Don Dalton of KFI Los Angeles and Wayne Eddy of KYMN Northfield, Minn., are two of the most ardent supporters of AM stereo. They spoke of ways to make it work in both large and small markets (Northfield is a town of only about 12,000 people, half of them seasonal college students).

Dalton, whose station has been broadcasting in stereo for more than two years, likened the advent of AM stereo to the advent of UHF television. "When UHF first came out, very few sets could get it, and as a re-

sult a lot of the early UHF stations went bankrupt," he said. "But then the government passed a law that all television set manufacturers had to provide both VHF and UHF capabilities, and the problem was solved. It was no longer VHF or UHF, it was all television. And that's what we have to do now—don't sell FM or AM stereo, just sell radio."

Both Dalton and Eddy said that the way to accomplish this is, in Dalton's words, to "sell the hell out of it" through extensive promotional and marketing efforts aimed both at the public and at potential advertisers.

"You have to do it on the air and off the air, and even jump into bed with your AM stereo manufacturer," Dalton said.

Among the KFI promotions: AM stereo radio give-aways (most recently through a tie-in with Thrifty Drug-stores, which has more than 400 stores in the Los Angeles area), on-air commercials, and a variety of

prominently displayed print ads.

Eddy's promotions were a bit more earthy, but equally effective, the Midwestern programmer said enthusiastically. Banners with the KYMN logo and the words "AM stereo" were hung in retail stores throughout Northfield that sold AM stereo radios, and speakers were set up in the town square and at several county fairs for a first-hand demonstration of the new KYMN sound.

Sony representative Jon Strom was likewise optimistic for AM stereo's continued success, and a rapidly growing presence in the radio market. The AM stereo pioneer now has two products on the market: its original AM stereo radio, with a decoder to assure the compatibility of all four systems, and a newly introduced version of its popular Walkman. In the future, the Japanese electronics giant will be entering the high fidelity and car stereo markets with its AM units.

## '84 NAB Convention: More Than Just A Party

● Continued from page 30

vens. "In the past, radio people were always saying that television dominated the convention, but I don't believe that was true this time. There was more radio than ever before."

The exhibit floor, too, featured a better-than-average cross-section of equipment and other supplies and services, with such firms as Panasonic, Sony, JBL, Motorola and the Otari Corp. all displaying their latest wares. And the decision to start holding technical engineering sessions on Saturday, April 28—a day before the convention's official opening—was lauded by participants for finally giving them more time to peruse the exhibit area, a task they previously had

to squeeze in between seminars.

"I think they (the NAB) started to listen to all the bitching from engineers, who for years had complained about their being too much fluff," said George "Buzz" Anderson of KSEA/KIRO Seattle. "We wanted something a little meatier for a change, and this year we got it."

Exhibitor Dave Burns of Allied Broadcasting Equipment, a Richmond, Ind.-based equipment supplier, agreed. "I didn't get the chance to go to any of the seminars myself, but the word I heard was that things have really gotten heavy-duty," he said. "And being out here on the floor, the big difference over previous years is that people were actually spending money—and right here, on the floor itself. It's as if the recession is over. Things were a little tight last year, and they've gotten a lot looser."

The convention's only black mark, in fact, was the month-old labor strike. Since the start of this year, the workers had been without a contract from the various corporations that control more than 30 of this city's leading hotels and casinos—including the Las Vegas Hilton, adjacent to the convention center and site of several NAB events itself—and pickets were visible in practically every direction convention delegates could look.

Disruption of NAB activities was not as bad as some organizers here had feared. But the strike did impose certain inconveniences on conventioners.

Paul Anka's scheduled closing session show in the Las Vegas Hilton Pavilion was cancelled at the last minute, and the opening session entertainment—a multi-media show orchestrated by Jim Kirk—was abruptly moved from the same Hilton site to the city-run convention center's West Hall, which is not being struck, to avoid any sort of confrontation.

## NAB Session Attendees Urged To Self-Motivate

LAS VEGAS—The surest way to motivate employees, according to Charles Reilly of In-Person Communications of New York, is to be motivated yourself.

And the surest way to do that, he told delegates attending his "Motivating You & Your Personnel" clinic at the NAB convention here Monday (30), is to build yourself into a confident "manager of people" who has managed the art of personal communications.

"There's no way you can motivate people without yourself showing commitment, enthusiasm and a concern for other people," Reilly said. "It won't happen. And remember, the key is still personal communication, because radio is still a people business."

The five most important steps toward motivation, Reilly said, are benefits, models, meetings, speeches and one-on-ones.

Benefits, he said, are important "because the people you want to motivate—you can spend all sorts of money and all sorts of time, but if they don't see something for them personally, there's no way you're going to be able to motivate them."

"And you have to be the model for your people. You have to be the one they say, 'Yeah, I want to be like her' or 'I want to be like him.'"

The three other steps, Reilly continued, are all related to personal communications, and a manager's success or failure in those areas very often depends on his own self-image and the image he projects to others as a competent, inspired manager of people.

"Every time you talk there are two factors: contents and charisma, or image," Reilly said. "And if I had to pick, I'd go every time with image; people always want to be around a winner, and you have to project that image to successfully communicate."

"You have the opportunity to motivate people whenever you see them," he added. "A pat on the back—it costs you nothing, yet it shows personal interest, which is important because people don't just work for money. A written note that says, 'Hey Dan, good job.' What's the guy going to do, say, 'Oh God, I hope nobody sees this, I better rip it up fast?' Of course not. He's going to put it through the Xerox real fast, send a copy to Aunt Kate, Uncle Bob, take it home, show it to Mom, the whole deal."

THOMAS K. ARNOLD

## Washington Roundup

By BILL HOLLAND

The FCC has released a guide for potential applicants interested in the new FM channels becoming available in 684 communities nationwide as a result of the Commission's Docket 80-90, agreed upon last March. It will provide an overview of how the Commission assigns FM stations to communities and information on applying for the new stations.

As a reminder to broadcasters wishing to file opposing comments or counterproposals for new FM channels, the Commission says they must be filed by May 14.

★ ★ ★

The plug has been pulled on the comatose broadcast deregulation bill stalled in the House. Co-sponsors of the industry bill, Reps. Tom Tauke (R-Iowa) and Billy Tauzin (D-La.), announced at a press briefing that they had "terminated negotiations" on the bill.

Simply put, they could not win the arm-wrestling contest with Rep. Tim Wirth (D-Colo.), chairman of the telecommunications subcommittee, who wanted more stringent EEO standards, children's programming on television and a strengthened petition-to-deny process. Tauke, Tauzin and the broadcast industry were also unable to bypass Wirth and go to full committee with the bill. So now it's

an official no-go for a dereg bill in the 98th Congress.

★ ★ ★

Pioneer Electronics has driven another nail into the coffin being prepared for devotees of multi-system AM stereo by announcing it is supporting the Motorola C-QUAM AM stereo system and will incorporate it into its new line of products. Pioneer now joins a growing list of important manufacturers that chosen C-QUAM, including Chrysler, Concord, Delco/GM, Jensen, Marantz, McIntosh and Sherwood.

★ ★ ★

The FCC has renewed the license of Cullman Broadcasting's WXXR Cullman, Ala., contingent upon an assignment of the station to minority-owned Piney Hills Broadcasting under the FCC's distress sale policy. The \$180,000 purchase price does not exceed 75% of the station's fair market value, a distress sale requirement. While the WXXR license was not designated for revocation, the FCC said there was "no question" there would be an upcoming qualification review of the present licensee. Under Commission rules such a license can sell a station at reduced prices rather than face revocation.

www.americanradiohistory.com

## Most Added Records

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

Title, Artist, Label	# of Billboard's stations adding record this week	# of Billboard's stations now reporting record
<b>HOT 100 (184 Stations)</b>		
1 "It's A Miracle," Culture Club, Virgin/Epic	102	102
2 "Who's That Girl?," Eurythmics, RCA	51	97
3 "Eyes Without A Face," Billy Idol, Chrysalis	48	85
4 "Jump (For My Love)," the Pointer Sisters, Planet	44	114
5 "Stay The Night," Chicago, Full Moon/Warner Bros.	34	120
<b>BLACK (94 Stations)</b>		
1 "Heart Don't Lie," LaToya Jackson, Private I	34	36
2 "In The Mix," Roger, Warner Bros.	31	31
3 "Feels So Real," Patrice Rushen, Elektra	29	32
4 "Obscene Phone Caller," Rockwell, Motown	25	39
5 "Jump (For My Love)," the Pointer Sisters, Planet	23	59
<b>COUNTRY (125 Stations)</b>		
1 "I Wish I Could Write You A Song," John Anderson, Warner Bros.	46	52
2 "If The Fall Don't Get You," Janie Fricke, Columbia	40	40
3 "Angel In Disguise," Earl Thomas Conley, RCA	35	97
4 "Forever You," the Whites, MCA/Curb	35	35
5 "New Patches," Mel Tillis, MCA	31	79
<b>ADULT CONTEMPORARY (84 Stations)</b>		
1 "Friend Of A Friend," Homi & Jarvis, GRP	18	18
2 "Disenchanted," Michael Martin Murphey, Liberty	14	24
3 "I Just Came Here To Dance," Peabo Bryson & Roberta Flack, Capitol	11	29
4 "When We Make Love," Alabama, RCA	11	28
5 "If Ever You're In My Arms Again," Peabo Bryson, Elektra	10	12

# RAB Chief Pushing 'Power Of Sound' To Advertisers

By THOMAS K. ARNOLD

LAS VEGAS—An Orson Welles-narrated promo film titled "Radio: The Power Of Sound" is the highlight of the Radio Advertising Bureau's all-out effort to boost radio sales around the country for 1984.

At the RAB's general session at the NAB convention here Tuesday (1), RAB president and chief executive officer William L. Stakelin told a ballroom full of delegates that while radio sales in 1983 were up 12% over 1982—and predictions for this year reflected an even greater increase of

15%—much of that was due to inflation and higher rates.

"We're still only getting 3% of the total advertising dollar, and that percentage hasn't changed in five years," Stakelin said, adding that the two top challengers are newspapers and television. "It's our challenge, our responsibility, to turn this trend around."

The 15-minute promo film, which the RAB plans to present at the national meetings of such organizations as the National Grocers Assn. and a similar amalgam of car dealers, will also be made available to all its mem-

ber stations.

The clip, produced by TM Communications of Dallas, consists of Welles extolling the virtues of radio, followed by a vignette detailing the benefits of sound in general: An image of a house remains constant, but a succession of different soundtracks traces the lives within that house from cradle all the way to the golden years. A similar tack is employed with a football game, which without the soundtrack is, indeed, very boring.

"We often make it too easy for advertisers to say no to us," Stakelin

said. "We've been very quick to sell ourselves short, out of fear of losing a piece of business to tv, newspapers, or even other radio stations. That's a losing attitude, and it's time for us to stop."

In a related clinic, advertising sales consultant Norm Goldsmith of Radio Marketing Concepts of Warrenton, Va. told of ways to combat newspaper advertising, which, despite the problems daily papers seem to be having of late, still draws the lion's share of advertising dollars.

"We are simply not making enough headway against newspa-

pers," Goldsmith said at a May 1 clinic optimistically titled "Finally! An Approach That Works To Nail Those Big Newspaper Advertisers."

Radio salespeople, Goldstein said, must recognize the reasons many large retailers and ad agencies use newspapers: it works, they are comfortable with newspapers, they advertise "defensively," and they can make money through cooperative billing practices that radio stations "can't touch" due to FCC regulations. On the other hand, he said, many of them "don't think they need" radio.

"We have to create the perception of need," Goldstein said. He urged ad salespeople to redirect their approach, following this basic strategy:

- Don't criticize newspapers;
- Don't try to change the potential client's image of radio until you have identified his specific market needs and come up with a hook you can tie him in with;
- Get him to talk about his marketing instead of his business's problems;
- Tie radio into his comfort zone—in other words, show him how radio advertising can work *with* his newspaper advertising, not instead of it.

"For example, let him see that radio creates awareness; its frequency develops interest of desire," Goldsmith said. "Newspaper advertising, on the other hand, reacts to that interest or demand, and tells him more information, like the prices. Position radio as a small investment that greatly enhances a large investment of the total marketing campaign."

Instead of using the two most common sales pitch openers—the feature intro, promising what radio can give him, or an inquiry into his business's problems—Goldsmith recommended a three-question lead that works on what he called the "if only" principle:

- What is the biggest misconception people might have about your business?
- What are the most important things people should know about your business?
- What are the most important benefits of using your services or shopping at your stores?

"In answering these three questions, he's given you all you need for a creative approach to selling him on radio," claimed Goldsmith. "We talk about his objectives, not his problems, and as a result we don't come across as threatening or trying to get confidential information."

After that, Goldsmith advised, radio salespeople should remember to mention price last, if at all, and then only as part of the client's marketing budget rather than directly from the rate card.



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# Billboard Singles Radio Action

Playlist Top Add Ons •

Based on station playlists through Tuesday (5/1/84)

●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

- CULTURE CLUB-It's A Miracle (Virgin/Epic)
- BILLY IDOL-Eyes Without A Face (Chrysalis)
- ICICLE WORKS-Whisper To A Scream (Birds Fly) (Arista)
- DAN HARTMAN-I Can Dream About You (MCA)

### WFLY-Albany

- RE-FLEX-Hurt
- WANG CHUNG-Dance Hall Days
- LATOYA JACKSON-Heart Don't Lie
- ICICLE WORKS-Whisper To A Scream (Birds Fly)
- INXS-Original Sin
- YARBROUGH AND PEOPLES-Don't Waste Your Time
- CULTURE CLUB-It's A Miracle

### WGUY-Bangor

- BILLY IDOL-Eyes Without A Face
- EURYTHMICS-Who's That Girl?
- PEABO BRYSON-If Ever Your In My Arms Again
- WANG CHUNG-Dance Hall Days
- BANANARAMA-Robert De Niro's Waiting
- JAY GRUSKA-Desperate Eyes

### WIGY-Bath

- JERMAINE JACKSON-Tell Me I'm Not Dreaming
- EURYTHMICS-Who's That Girl?
- INXS-Original Sin
- DUKE JUPITER-Little Lady
- JAY GRUSKA-Desperate Eyes
- DWIGHT TWILLEY-Little Bit Of Love

### WHTT-Boston

- THE CARS-Magic
- CHRISTINE McVIE-Love Will Show Us How
- CULTURE CLUB-It's A Miracle

### WXKS-Boston

- SONNY JOE WHITE-P.D.
- CULTURE CLUB-It's A Miracle
- RE-FLEX-Hurt
- QUEEN-I Want To Break Free
- DAN HARTMAN-I Can Dream About You
- HOWARD JONES-What Is Love
- LATOYA JACKSON-Heart Don't Lie
- BILLY IDOL-Eyes Without A Face
- RUN-D.M.C.-Rockbox

### WBEN-FM-Buffalo

- CHICAGO-Stay The Night
- EURYTHMICS-Who's That Girl?
- BILLY IDOL-Eyes Without A Face
- THE POINTER SISTERS-Jump (For My Love)
- STYX-Music Time
- ICICLE WORKS-Whisper To A Scream (Birds Fly)

### WKBW-Buffalo

- CULTURE CLUB-It's A Miracle

### WNYS-Buffalo

- HOWARD JONES-What Is Love
- ICICLE WORKS-Whisper To A Scream (Birds Fly)
- CULTURE CLUB-It's A Miracle
- DAN HARTMAN-I Can Dream About You
- THE POINTER SISTERS-Jump (For My Love)

### WPHD-Buffalo

- HARV MOORE-P.D.
- CULTURE CLUB-It's A Miracle
- HAGAR, SCHON, AARONSON, SHRIEVE-Whiter Shade Of Pale
- JEFFERSON STARSHIP-No Way Out
- MANFRED MANN'S EARTH BAND-Rebel

### WTSN-Dover

- JIM SEBASTIAN-P.D.
- NIGHT RANGER-Sister Christian
- STEVE PERRY-Oh, Sherrie
- HUEY LEWIS AND THE NEWS-The Heart Of Rock & Roll
- CHRISTINE McVIE-Love Will Show Us How
- EURYTHMICS-Who's That Girl?
- CULTURE CLUB-It's A Miracle
- THE STYLE COUNCIL-My Ever Changing Moods
- MIKE RENO AND ANN WILSON-Almost Paradise

### WERZ-Exeter

- THE POINTER SISTERS-Jump (For My Love)
- EURYTHMICS-Who's That Girl?
- JERMAINE JACKSON-Tell Me I'm Not Dreaming
- DWIGHT TWILLEY-Little Bit Of Love
- JAY GRUSKA-Desperate Eyes
- MISSING PERSONS-Right Now
- DUKE JUPITER-Little Lady
- POOD-Days Gone By
- YARBROUGH AND PEOPLES-Don't Waste Your Time

### WTIC-FM-Hartford

- DURAN DURAN-The Reflex
- ICICLE WORKS-Whisper To A Scream (Birds Fly)
- PEABO BRYSON-If Ever Your In My Arms Again
- CULTURE CLUB-It's A Miracle

### WFEA-Manchester

- MIKE RENO AND ANN WILSON-Almost Paradise
- JOE JACKSON-You Can't Get What You Want
- CULTURE CLUB-It's A Miracle
- BANANARAMA-Robert De Niro's Waiting
- YARBROUGH AND PEOPLES-Don't Waste Your Time
- DAN FOGELBERG-Believe In Me
- JAY GRUSKA-Desperate Eyes
- MISSING PERSONS-Right Now

### KC-101 (WKCI)-New Haven

- CULTURE CLUB-It's A Miracle

### WJBQ-Portland

- BRIAN PHOENIX-P.D.
- JAY GRUSKA-Desperate Eyes
- YARBROUGH AND PEOPLES-Don't Waste Your Time
- CULTURE CLUB-It's A Miracle
- MIKE RENO AND ANN WILSON-Almost Paradise
- WEIRD AL YANKOVIC-King Of Suede
- JERMAINE JACKSON-Tell Me I'm Not Dreaming
- PEABO BRYSON-If Ever Your In My Arms Again

### WSPK-Poughkeepsie

- JERMAINE JACKSON-Tell Me I'm Not Dreaming
- STYX-Music Time
- DAN HARTMAN-I Can Dream About You
- QUEEN-I Want To Break Free
- YARBROUGH AND PEOPLES-Don't Waste Your Time
- DWIGHT TWILLEY-Little Bit Of Love
- DUKE JUPITER-Little Lady
- SCORPIONS-Rock You Like A Hurricane

### WPRO-FM-Providence

- CULTURE CLUB-It's A Miracle
- BILLY IDOL-Eyes Without A Face
- CHICAGO-Stay The Night
- STYX-Music Time
- DAN FOGELBERG-Believe In Me
- YARBROUGH AND PEOPLES-Don't Waste Your Time

### WMJQ-Rochester

- MIKE RENO AND ANN WILSON-Almost Paradise
- BILLY JOEL-The Longest Time
- DUKE JUPITER-Little Lady
- CHRISTINE McVIE-Love Will Show Us How

### WPXY-FM-Rochester

- THE POINTER SISTERS-Jump (For My Love)
- HOWARD JONES-What Is Love
- CULTURE CLUB-It's A Miracle
- ICICLE WORKS-Whisper To A Scream (Birds Fly)
- DAN HARTMAN-I Can Dream About You

### WGFN-Schenectady

- BILLY IDOL-Eyes Without A Face
- MIKE RENO AND ANN WILSON-Almost Paradise
- CULTURE CLUB-It's A Miracle
- JERMAINE JACKSON-Tell Me I'm Not Dreaming
- CHICAGO-Stay The Night

### WRCK-Utica

- BILLY IDOL-Eyes Without A Face
- JEFFERSON STARSHIP-No Way Out
- MANFRED MANN'S EARTH BAND-Rebel
- DWIGHT TWILLEY-Little Bit Of Love
- PSYCHEDELIC FURS-The Ghost In You
- HAGAR, SCHON, AARONSON, SHRIEVE-Whiter Shade Of Pale

## Mid-Atlantic Region

### TOP ADD ONS

- CULTURE CLUB-It's A Miracle (Virgin/Epic)
- JERMAINE JACKSON-Tell Me I'm Not Dreaming (Arista)
- EURYTHMICS-Who's That Girl? (RCA)
- STYX-Music Time (A&M)

### WFBB-Altoona

- CULTURE CLUB-It's A Miracle
- JEFFERSON STARSHIP-No Way Out
- STYX-Music Time
- PEABO BRYSON-If Ever Your In My Arms Again
- EURYTHMICS-Who's That Girl?
- BILLY IDOL-Eyes Without A Face

### WJLK-FM-Asbury Park

- FRANK WARREN-P.D.
- CULTURE CLUB-It's A Miracle
- STYX-Music Time
- ROCKWELL-Obscene Phone Caller
- DAN HARTMAN-I Can Dream About You
- THE POINTER SISTERS-Jump (For My Love)
- MIKE RENO AND ANN WILSON-Almost Paradise

### B-104 (WBSB)-Baltimore

- HUEY LEWIS AND THE NEWS-The Heart Of Rock & Roll
- SERGIO MENDEZ-Albino
- YAN STEPHENSON-Modern Day Delilah

### WMAR-FM-Baltimore

- CHICAGO-Stay The Night
- ICICLE WORKS-Whisper To A Scream (Birds Fly)
- YAN STEPHENSON-Modern Day Delilah
- CULTURE CLUB-It's A Miracle
- STYX-Music Time
- BILLY IDOL-Eyes Without A Face
- EURYTHMICS-Who's That Girl?
- YARBROUGH AND PEOPLES-Don't Waste Your Time

### WOMP-FM-Bellaire

- CULTURE CLUB-It's A Miracle
- THE POINTER SISTERS-Jump (For My Love)
- MIKE RENO AND ANN WILSON-Almost Paradise
- JEFFERSON STARSHIP-No Way Out

### WVSR-Charleston

- MANFRED MANN'S EARTH BAND-Rebel
- CULTURE CLUB-It's A Miracle
- EURYTHMICS-Who's That Girl?
- CHICAGO-Stay The Night
- DAN HARTMAN-I Can Dream About You
- MIKE RENO AND ANN WILSON-Almost Paradise
- JEFFERSON STARSHIP-No Way Out

### WBLI-Long Island

- STYX-Music Time

## TOP ADD ONS - NATIONAL

CULTURE CLUB-It's A Miracle (Virgin/Epic)  
EURYTHMICS-Who's That Girl? (RCA)  
BILLY IDOL-Eyes Without A Face (Chrysalis)  
MIKE RENO AND ANN WILSON-Almost Paradise (Columbia)

### WPLJ-New York

- BILLY IDOL-Eyes Without A Face
- CULTURE CLUB-It's A Miracle
- EURYTHMICS-Who's That Girl?
- ROCKWELL-Obscene Phone Caller
- DENNIS EDWARDS-Don't Look Any Further
- STEVE PERRY-Oh, Sherrie
- ALISHA-All Night Passion

### Z-100 (WHTZ)-New York

- KOOL AND THE GANG-Tonight
- CULTURE CLUB-It's A Miracle

### WKTU-New York City

- STACY LATTISAW & JOHNNY GILL-Baby, If You
- QUEEN-I Want To Break Free

### WKHI-Ocean City

- CHICAGO-Stay The Night
- THE POINTER SISTERS-Jump (For My Love)
- QUEEN-I Want To Break Free
- STYX-Music Time
- JERMAINE JACKSON-Tell Me I'm Not Dreaming
- CULTURE CLUB-It's A Miracle

### WCAU-FM-Philadelphia

- CULTURE CLUB-It's A Miracle
- K.C.-Are You Ready
- WEIRD AL YANKOVIC-King Of Suede
- JERMAINE JACKSON-Tell Me I'm Not Dreaming
- FRANK STALLONE-Darin'
- ROCKWELL-Obscene Phone Caller
- THE POINTER SISTERS-Jump (For My Love)
- EURYTHMICS-Who's That Girl?

### WUSL-Philadelphia

- BREAK MACHINE-Street Dance
- JERMAINE JACKSON-Tell Me I'm Not Dreaming
- ONE WAY-Lady You Are
- CHERRELLE-I Didn't Mean To Turn You On

### B-94 (WBZZ)-Pittsburgh

- CULTURE CLUB-It's A Miracle
- FRANKIE GOES TO HOLLYWOOD-Relax
- MIKE RENO AND ANN WILSON-Almost Paradise

### WHTX-Pittsburgh

- CHICAGO-Stay The Night
- CULTURE CLUB-It's A Miracle
- THE STYLE COUNCIL-My Ever Changing Moods

### WPST-Trenton

- CULTURE CLUB-It's A Miracle
- MIKE RENO AND ANN WILSON-Almost Paradise
- DAN HARTMAN-I Can Dream About You
- JEFFERSON STARSHIP-No Way Out

### Q-107 (WRQP)-Washington

- JERMAINE JACKSON-Tell Me I'm Not Dreaming
- JAMES INGRAM-There's No Easy Way

### WAVA-Washington D.C.

- JOHN COUGAR MELLENCAMP-The Authority Song
- JERMAINE JACKSON-Tell Me I'm Not Dreaming
- TONY CAREY-A Fine Fine Day
- PEABO BRYSON-If Ever Your In My Arms Again
- THE POINTER SISTERS-Jump (For My Love)
- DURAN DURAN-The Reflex
- JOE JACKSON-You Can't Get What You Want

### WILK-Wilkes-Barre

- CULTURE CLUB-It's A Miracle
- CHICAGO-Stay The Night
- YARBROUGH AND PEOPLES-Don't Waste Your Time
- PEABO BRYSON-If Ever Your In My Arms Again
- JOE JACKSON-You Can't Get What You Want
- EURYTHMICS-Who's That Girl?
- CULTURE CLUB-It's A Miracle
- HAGAR, SCHON, AARONSON, SHRIEVE-Whiter Shade Of Pale
- LUTHER VANDROSS-Superstar/Until You Come Back To Me

### WKRZ-FM-Wilkes-Barre

- WEIRD AL YANKOVIC-King Of Suede
- JERMAINE JACKSON-Tell Me I'm Not Dreaming
- CHRISTINE McVIE-Love Will Show Us How
- STYX-Music Time
- BILLY IDOL-Eyes Without A Face
- MIKE RENO AND ANN WILSON-Almost Paradise
- JEFFERSON STARSHIP-No Way Out
- PEABO BRYSON-If Ever Your In My Arms Again
- QUEEN-I Want To Break Free

### Q-106 (WQXA)-York

- EURYTHMICS-Who's That Girl?
- CHICAGO-Stay The Night
- QUEEN-I Want To Break Free
- LADY GAGA-White Horse
- THE STYLE COUNCIL-My Ever Changing Moods
- WEIRD AL YANKOVIC-King Of Suede
- JERMAINE JACKSON-Tell Me I'm Not Dreaming

### WYCR-York

- CULTURE CLUB-It's A Miracle
- PEABO BRYSON-If Ever Your In My Arms Again
- JEFFERSON STARSHIP-No Way Out
- PAUL YOUNG-Love Of The Common People
- DAN FOGELBERG-Believe In Me
- ALABAMA-When We Make Love
- SNEENA EASTON-Almost Over You

## Southeast Region

### TOP ADD ONS

- CULTURE CLUB-It's A Miracle (Virgin/Epic)
- MIKE RENO AND ANN WILSON-Almost Paradise (Columbia)
- EURYTHMICS-Who's That Girl? (RCA)
- BILLY IDOL-Eyes Without A Face (Chrysalis)

### WANS-FM-Anderson/Greenville

- CULTURE CLUB-It's A Miracle
- HOWARD JONES-What Is Love
- BILLY IDOL-Eyes Without A Face
- EURYTHMICS-Who's That Girl?
- DAN HARTMAN-I Can Dream About You
- JEFFERSON STARSHIP-No Way Out
- ROCKWELL-Obscene Phone Caller

### WISE-Asheville

- CULTURE CLUB-It's A Miracle
- DWIGHT TWILLEY-Little Bit Of Love
- ROCKWELL-Obscene Phone Caller
- JEFFERSON STARSHIP-No Way Out
- BILLY IDOL-Eyes Without A Face
- INXS-Original Sin
- DAN HARTMAN-I Can Dream About You
- WANG CHUNG-Dance Hall Days

### 94-Q (WQXI-FM)-Atlanta

- YARBROUGH AND PEOPLES-Don't Waste Your Time
- CULTURE CLUB-It's A Miracle
- WANG CHUNG-Dance Hall Days
- MIKE RENO AND ANN WILSON-Almost Paradise

### V-103 (WVEE)-Atlanta

- MELBA MOORE-Love Me Right
- LENNY WILLIAMS-Always
- WOMACK & WOMACK-Baby I'm Scared Of You
- LAURA BRANIGAN-Self Control
- ROGER-IN THE MIX
- PRETTY TONY-Fix It In The Mix
- MELBA MOORE-Livin' In For Your Love
- GEORGE CLINTON-Quickie
- R.J.'s LATEST ARRIVAL-Shackles
- JEFFREY OSBORNE-Stay With Me Tonight

### Z-93 (WZGC)-Atlanta

- CULTURE CLUB-It's A Miracle
- MIKE RENO AND ANN WILSON-Almost Paradise
- JEFFERSON STARSHIP-No Way Out
- EURYTHMICS-Who's That Girl?
- THE STYLE COUNCIL-My Ever Changing Moods

### WBBQ-FM-Augusta

- CULTURE CLUB-It's A Miracle
- STYX-Music Time
- EURYTHMICS-Who's That Girl?
- MIKE RENO AND ANN WILSON-Almost Paradise
- QUEEN-I Want To Break Free
- JEFFERSON STARSHIP-No Way Out

### WSSX-Charleston

- BILLY IDOL-Eyes Without A Face
- EURYTHMICS-Who's That Girl?
- MIK KERSHAW-Wouldn't It Be Good
- STYX-Music Time

### WBCY-Charlotte

- CULTURE CLUB-It's A Miracle
- WANG CHUNG-Dance Hall Days
- EURYTHMICS-Who's That Girl?

### CK-101 (WCKS)-Cocoa Beach

- KIM CARNES-I Pretend
- HUEY LEWIS AND THE NEWS-The Heart Of Rock & Roll
- JERMAINE JACKSON-Tell Me I'm Not Dreaming
- CULTURE CLUB-It's A Miracle
- LAURA BRANIGAN-Self Control

### WNOK-FM-Columbia

- CULTURE CLUB-It's A Miracle
- LATOYA JACKSON-Heart Don't Lie
- QUEEN-I Want To Break Free
- RE-FLEX-Hurt

### I-100 (WNFI)-Daytona Beach

- JERMAINE JACKSON-Tell Me I'm Not Dreaming
- LUTHER VANDROSS-Superstar/Until You Come Back To Me

### G-105 (WDCG)-Durham/Raleigh

- WANG CHUNG-Dance Hall Days
- THE POINTER SISTERS-Jump (For My Love)
- BILLY IDOL-Eyes Without A Face

### WFOX-Gainesville

- K.C.-Are You Ready
- BANANARAMA-Robert De Niro's Waiting
- JERMAINE JACKSON-Tell Me I'm Not Dreaming
- CULTURE CLUB-It's A Miracle
- BILLY IDOL-Eyes Without A Face
- CHICAGO-Stay The Night
- HOWARD JONES-What Is Love

### WRQK-Greensboro

- THE STYLE COUNCIL-My Ever Changing Moods
- SLADE-Run Runaway
- CULTURE CLUB-It's A Miracle
- YAN STEPHENSON-Modern Day Delilah

### HOWARD JONES-What Is Love

### WOKI-Knoxville

- GARY ADKINS-P.D.
- CULTURE CLUB-It's A Miracle
- MIKE RENO AND ANN WILSON-Almost Paradise
- THE POINTER SISTERS-Jump (For My Love)
- INXS-Original Sin
- ROCKWELL-Obscene Phone Caller
- DUKE JUPITER-Little Lady
- JEFFERSON STARSHIP-No Way Out
- EURYTHMICS-Who's That Girl?
- HAGAR, SCHON, AARONSON, SHRIEVE-Whiter Shade Of Pale
- PSYCHEDELIC FURS-The Ghost In You

### I-95 (WINZ-FM)-Miami

- KEITH ISLEY-P.D.
- CULTURE CLUB-It's A Miracle
- SHALAMAR-Dancing In The Sheets
- PAMELA STANLEY-Coming Out Of Hiding
- CULTURE CLUB-It's A Miracle
- NIGHT RANGER-Sister Christian
- HUEY LEWIS AND THE NEWS-The Heart Of Rock & Roll

### Y-100 (WHYI)-Miami/Ft. Lauderdale

- CULTURE CLUB-It's A Miracle

### WKZQ-FM-Myrtle Beach

- 38 SPECIAL-One For The Old Times
- TOM TEELEY-She Got Away
- CULTURE CLUB-It's A Miracle
- JEFFERSON STARSHIP-No Way Out
- INXS-Original Sin
- JERMAINE JACKSON-Tell Me I'm Not Dreaming
- PSYCHEDELIC FURS-The Ghost In You
- NOTLEY CRUE-Too Young To Fall In Love

### WSFL-New Bern

- TALK TALK-It's My Life
- ROCKWELL-Obscene Phone Caller
- MIKE RENO AND ANN WILSON-Almost Paradise
- MIK KERSHAW-Wouldn't It Be Good
- DURAN DURAN-The Reflex
- BILLY IDOL-Eyes Without A Face
- CULTURE CLUB-It's A Miracle

### WNVZ-Norfolk

- HUEY LEWIS AND THE NEWS-The Heart Of Rock & Roll
- SCORPIONS-Rock You Like A Hurricane
- REAL LIFE-Catch Me I'm Falling
- SLADE-Run Runaway
- LAURA BRANIGAN-Self Control
- DEBARGE-Love Me In A Special Way
- JOE JACKSON-You Can't Get What You Want

### WB JW-Orlando

- SLADE-Run Runaway
- CHICAGO-Stay The Night
- JERMAINE JACKSON-Tell Me I'm Not Dreaming

### WRVQ-Richmond

- CULTURE CLUB-It's A Miracle
- CHICAGO-Stay The Night
- NIGHT RANGER-Sister Christian

### WAEV-Savannah

- STYX-Music Time
- EURYTHMICS-Who's That Girl?
- DAN HARTMAN-I Can Dream About You
- BILLY IDOL-Eyes Without A Face
- HOWARD JONES-What Is Love

### WZAT-Savannah

- MIKE RENO AND ANN WILSON-Almost Paradise
- CULTURE CLUB-It's A Miracle
- BILLY IDOL-Eyes Without A Face

### Q-105 (WRBQ)-Tampa

# Billboard Singles Radio Action

Playlist Top Add Ons

Based on station playlists through Tuesday (5/1/84)

### Continued from page 17

- LARA BRANIGAN—Self Control
- MADONNA—Borderline

### WRKR-FM—Racine

- JEFFERSON STARSHIP—No Way Out
- ROCKWELL—Obscene Phone Caller
- QUEEN—I Want To Break Free
- DAN HARTMAN—I Can Dream About You
- MOTELEY CRUE—Too Young To Fall In Love
- NORA—I'm Falling In Love

### WZOK—Rockford

- JOE JACKSON—You Can't Get What You Want
- LARA BRANIGAN—Self Control
- JERMAINE JACKSON—Tell Me I'm Not Dreaming

### WSPT—Stevens Point

- CULTURE CLUB—It's A Miracle
- MIKE RENO AND ANN WILSON—Almost Paradise
- VAN STEPHENSON—Modern Day Deliah
- HOWARD JONES—What Is Love
- PSYCHEDELIC FURS—The Ghost In You
- DWIGHT TWILLEY—Little Bit Of Love
- RUSH—Early Distant Warning

## Midwest Region

### TOP ADD ONS

- CULTURE CLUB—It's A Miracle (Virgin/Epic)
- MIKE RENO AND ANN WILSON—Almost Paradise (Columbia)
- BILLY IDOL—Eyes Without A Face (Chrysalis)
- THE POINTER SISTERS—Jump (For My Love) (Planet)

### KFYR—Bismark

- CULTURE CLUB—It's A Miracle
- DURAN DURAN—The Reflex
- STYX—Music Time
- CHICAGO—Stay The Night
- EURYTHMICS—Who's That Girl?

### KFMZ—Columbia

- INXS—Original Sin
- EURYTHMICS—Who's That Girl?
- BILLY IDOL—Eyes Without A Face

### KIHK—Davenport

- THE POINTER SISTERS—Jump (For My Love)
- JERMAINE JACKSON—Tell Me I'm Not Dreaming
- MANHATTAN TRANSFER—Mystery
- QUEEN—I Want To Break Free
- EURYTHMICS—Who's That Girl?
- BILLY IDOL—Eyes Without A Face
- CULTURE CLUB—It's A Miracle

### KMGK—Des Moines

- BILLY IDOL—Eyes Without A Face
- JEFFERSON STARSHIP—No Way Out
- DUKE JUPITER—Little Lady
- LATOYA JACKSON—Heart Don't Lie
- CULTURE CLUB—It's A Miracle
- HSAS—White Shade Of Pale

### WEBC—Duluth

- JERMAINE JACKSON—Tell Me I'm Not Dreaming
- VAN HALEN—Jump
- VAN STEPHENSON—Modern Day Deliah
- CULTURE CLUB—It's A Miracle

### KQWB—Fargo

- CHICAGO—Stay The Night
- DAN FOGELBERG—Believe In Me
- EURYTHMICS—Who's That Girl?
- CULTURE CLUB—It's A Miracle

### KKXL—Grand Forks

- CHICAGO—Stay The Night
- THE POINTER SISTERS—Jump (For My Love)
- VAN STEPHENSON—Modern Day Deliah
- CULTURE CLUB—It's A Miracle
- THE STYLE COUNCIL—My Ever Changing Moods
- BILLY IDOL—Eyes Without A Face

### KRNA—Iowa City

- THE POINTER SISTERS—Jump (For My Love)
- STYX—Music Time
- BILLY IDOL—Eyes Without A Face
- WANG CHUNG—Dance Hall Days
- JEFFERSON STARSHIP—No Way Out
- CULTURE CLUB—It's A Miracle

### Q-104 (KBEQ)—Kansas City

- MIKE RENO AND ANN WILSON—Almost Paradise
- CULTURE CLUB—It's A Miracle
- STYX—Music Time
- WANG CHUNG—Dance Hall Days

### KDWB—AM—Minneapolis

- VAN STEPHENSON—Modern Day Deliah
- THE GO GO'S—Head Over Heels
- DURAN DURAN—The Reflex
- DAN FOGELBERG—Believe In Me

### KDWB—FM—Minneapolis

- CYNDI LAUPER—Time After Time
- IRENE CARA—Breakdance
- THE GO GO'S—Head Over Heels

### WLWL—Minneapolis

- MIKE RENO AND ANN WILSON—Almost Paradise
- KOOL AND THE GANG—Tonight
- LARA BRANIGAN—Self Control
- SHALAMAR—Dancing In The Sheets

### KJ-103 (KJYO)—Oklahoma City

- MIKE RENO AND ANN WILSON—Almost Paradise
- JEFFERSON STARSHIP—No Way Out
- CULTURE CLUB—It's A Miracle
- WEIRD AL YANKOVIC—King Of Suede

### KQKQ—Omaha

- CULTURE CLUB—It's A Miracle
- EURYTHMICS—Who's That Girl?
- JOE JACKSON—You Can't Get What You Want
- BILLY IDOL—Eyes Without A Face

### KKLS-FM—Rapid City

- STYX—Music Time
- JULIO IGLESIAS & WILLIE NELSON—To All The Girls I've Loved Before
- SLADE—Run Runaway
- EURYTHMICS—Who's That Girl?
- DAN HARTMAN—I Can Dream About You
- JERMAINE JACKSON—Tell Me I'm Not Dreaming

### KKRC—Sioux Falls

- ICICLE WORKS—Whisper To A Scream (Birds Fly)
- VAN STEPHENSON—Modern Day Deliah
- CHRISTINE MCVIE—Love Will Show Us How
- CHICAGO—Stay The Night

### KHTR—St. Louis

- TALK TALK—It's My Life
- THE STYLE COUNCIL—My Ever Changing Moods
- CHICAGO—Stay The Night
- THE POINTER SISTERS—Jump (For My Love)
- JULIO IGLESIAS & WILLIE NELSON—To All The Girls I've Loved Before

### V-100 (KDVV)—Topeka

- JERMAINE JACKSON—Tell Me I'm Not Dreaming
- WANG CHUNG—Dance Hall Days
- HOWARD JONES—What Is Love
- BILLY IDOL—Eyes Without A Face
- LAID BACK—White Horse

### KRAV—Tulsa

- MICHAEL MURPHY—Disenchanted

### KFMW—Waterloo

- EURYTHMICS—Who's That Girl?
- CULTURE CLUB—It's A Miracle
- HOWARD JONES—What Is Love
- THE POINTER SISTERS—Jump (For My Love)
- INXS—Original Sin

### KEYN—Wichita

- THE STYLE COUNCIL—My Ever Changing Moods
- LATOYA JACKSON—Heart Don't Lie
- INXS—Original Sin
- DAN HARTMAN—I Can Dream About You
- SCORPIONS—Rock You Like A Hurricane

## Southwest Region

### TOP ADD ONS

- CULTURE CLUB—It's A Miracle (Virgin/Epic)
- MIKE RENO AND ANN WILSON—Almost Paradise (Columbia)
- EURYTHMICS—Who's That Girl? (RCA)
- HOWARD JONES—What Is Love (Elektra)

### KHFI—Austin

- CULTURE CLUB—It's A Miracle
- BILLY IDOL—Eyes Without A Face
- NIK KERSHAW—Wouldn't It Be Good
- JERMAINE JACKSON—Tell Me I'm Not Dreaming

### WFMF—Baton Rouge

- CULTURE CLUB—It's A Miracle

### WQID—Biloxi

- THE STYLE COUNCIL—My Ever Changing Moods
- MADONNA—Borderline
- STYX—Music Time

### WKXX—Birmingham

- SLADE—Run Runaway
- BILLY IDOL—Eyes Without A Face
- EURYTHMICS—Who's That Girl?
- JERMAINE JACKSON—Tell Me I'm Not Dreaming
- CULTURE CLUB—It's A Miracle

### KITE—Corpus Christi

- CULTURE CLUB—It's A Miracle
- JEFFERSON STARSHIP—No Way Out
- MISSING PERSONS—Right Now
- MIKE RENO AND ANN WILSON—Almost Paradise
- JERMAINE JACKSON—Tell Me I'm Not Dreaming

### KAFM—Dallas

- CULTURE CLUB—It's A Miracle
- CHRISTINE MCVIE—Love Will Show Us How
- CHICAGO—Stay The Night
- EURYTHMICS—Who's That Girl?
- SLADE—Run Runaway

### KAMZ—El Paso

- STYX—Music Time
- YARBROUGH AND PEOPLES—Don't Waste Your Time

### KSET-FM—El Paso

- JERMAINE JACKSON—Tell Me I'm Not Dreaming
- EURYTHMICS—Who's That Girl?
- CULTURE CLUB—It's A Miracle
- STYX—Music Time
- HOWARD JONES—What Is Love
- WEIRD AL YANKOVIC—King Of Suede

### KISR—Fort Smith

- EURYTHMICS—Who's That Girl?
- BILLY IDOL—Eyes Without A Face
- DAN HARTMAN—I Can Dream About You
- THE STYLE COUNCIL—My Ever Changing Moods
- JEFFERSON STARSHIP—No Way Out
- INXS—Original Sin

### Q-104 (WQEN)—Gadsden

- CULTURE CLUB—It's A Miracle

- MIKE RENO AND ANN WILSON—Almost Paradise
- BILLY IDOL—Eyes Without A Face
- JEFFERSON STARSHIP—No Way Out
- HAGAR, SCHON, AARONSON, SHRIEVE—Whiter Shade Of Pale

### KILE—Galveston

- INXS—Original Sin
- JERMAINE JACKSON—Tell Me I'm Not Dreaming
- CHICAGO—Stay The Night
- THE POINTER SISTERS—Jump (For My Love)
- LATOYA JACKSON—Heart Don't Lie
- DUKE JUPITER—Little Lady
- PEABO BRYSON—If Ever Your In My Arms Again
- DAN HARTMAN—I Can Dream About You
- MISSING PERSONS—Right Now

### 93-FM (KKBQ-FM)—Houston

- MIKE RENO AND ANN WILSON—Almost Paradise
- WEIRD AL YANKOVIC—King Of Suede
- HOWARD JONES—What Is Love
- JOE JACKSON—You Can't Get What You Want

### WTYX—Jackson

- ROCKWELL—Obscene Phone Caller
- CULTURE CLUB—It's A Miracle
- SLADE—Run Runaway

### KKYK—Little Rock

- CULTURE CLUB—It's A Miracle

### KBFM—McAllen/Brownsville

- DAN FOGELBERG—Believe In Me
- BILLY IDOL—Eyes Without A Face
- ROCKWELL—Obscene Phone Caller
- QUEEN—I Want To Break Free
- STYX—Music Time
- CULTURE CLUB—It's A Miracle

### FM-100 (WMC-FM)—Memphis

- CHICAGO—Stay The Night
- JERMAINE JACKSON—Tell Me I'm Not Dreaming
- JOE JACKSON—You Can't Get What You Want

### Q-101 (WJQD-FM)—Meridian

- DAN HARTMAN—I Can Dream About You
- BILLY IDOL—Eyes Without A Face
- CULTURE CLUB—It's A Miracle
- THE POINTER SISTERS—Jump (For My Love)
- BANANARAMA—Robert De Niro's Waiting
- JAY GRUSKA—Desperate Eyes
- POCO—Days Gone By

### WABB-FM—Mobile

- THE POINTER SISTERS—Jump (For My Love)
- CULTURE CLUB—It's A Miracle
- BILLY IDOL—Eyes Without A Face

### WHHY-FM—Montgomery

- MIKE RENO AND ANN WILSON—Almost Paradise
- CULTURE CLUB—It's A Miracle
- EURYTHMICS—Who's That Girl?
- DAN HARTMAN—I Can Dream About You

### KX-104 (WWKX)—Nashville

- MIKE RENO AND ANN WILSON—Almost Paradise
- CULTURE CLUB—It's A Miracle
- THE POINTER SISTERS—Jump (For My Love)
- HOWARD JONES—What Is Love

### B-97 (WEZB)—New Orleans

- MIKE RENO AND ANN WILSON—Almost Paradise
- VAN HALEN—I'll Wait
- CULTURE CLUB—It's A Miracle
- SCORPIONS—Rock You Like A Hurricane

### WTIX—New Orleans

- POCO—Days Gone By

### KITY—San Antonio

- BILLY IDOL—Eyes Without A Face
- HOWARD JONES—What Is Love
- VAN STEPHENSON—Modern Day Deliah
- EURYTHMICS—Who's That Girl?

### KTFM—San Antonio

- VAN HALEN—I'll Wait
- SHAKIN' STEVENS—I Cry Just A Little Bit
- DUKE JUPITER—Little Lady
- PAUL YOUNG—Love Of The Common People
- EURYTHMICS—Who's That Girl?
- MISSING PERSONS—Right Now
- HAGAR, SCHON, AARONSON, SHRIEVE—Whiter Shade Of Pale
- DWIGHT TWILLEY—Little Bit Of Love
- POCO—Days Gone By

### KROK—Shreveport

- CYNDI LAUPER—Time After Time
- HUEY LEWIS AND THE NEWS—The Heart Of Rock & Roll
- JEFFERSON STARSHIP—No Way Out
- HAGAR, SCHON, AARONSON, SHRIEVE—Whiter Shade Of Pale
- DWIGHT TWILLEY—Little Bit Of Love
- FRANK STALLONE—Darin'

## Pacific Southwest Region

### TOP ADD ONS

- CULTURE CLUB—It's A Miracle (Virgin/Epic)
- EURYTHMICS—Who's That Girl? (RCA)
- JEFFERSON STARSHIP—No Way Out (Bruno)
- HOWARD JONES—What Is Love (Elektra)

### KKXX—Bakersfield

- CULTURE CLUB—It's A Miracle
- BILLY IDOL—Eyes Without A Face
- B.E. TAYLOR GROUP—Vitamin L
- HOWARD JONES—What Is Love

### KIMN—Denver

- CULTURE CLUB—Miss Me Blind

- QUEEN—I Want To Break Free
- CULTURE CLUB—It's A Miracle
- HOWARD JONES—What Is Love

### KOAQ—Denver

- MIKE RENO AND ANN WILSON—Almost Paradise
- HOWARD JONES—What Is Love
- EURYTHMICS—Who's That Girl?
- CULTURE CLUB—It's A Miracle
- DAN HARTMAN—I Can Dream About You

### KPKC—Denver

- DURAN DURAN—The Reflex
- MIKE RENO AND ANN WILSON—Almost Paradise
- LARA BRANIGAN—Self Control
- JEFFERSON STARSHIP—No Way Out

### KLUC—Las Vegas

- DWIGHT TWILLEY—Little Bit Of Love
- JEFFERSON STARSHIP—No Way Out
- SHAKIN' STEVENS—I Cry Just A Little Bit
- JERMAINE JACKSON—Tell Me I'm Not Dreaming
- WANG CHUNG—Dance Hall Days
- DUKE JUPITER—Little Lady

### KIIS-FM—Los Angeles

- CULTURE CLUB—It's A Miracle
- EURYTHMICS—Who's That Girl?
- LARA BRANIGAN—Self Control
- REAL LIFE—Catch Me I'm Falling
- WANG CHUNG—Dance Hall Days
- DAN HARTMAN—I Can Dream About You
- ICICLE WORKS—Whisper To A Scream (Birds Fly)

### KKHR—Los Angeles

- HOWARD JONES—What Is Love
- CULTURE CLUB—It's A Miracle
- SHANNON—Give Me Tonight
- WANG CHUNG—Dance Hall Days

### KRTH—Los Angeles

- THE STYLE COUNCIL—My Ever Changing Moods
- CULTURE CLUB—It's A Miracle
- RANDY NEWMAN—I Love L.A.
- EURYTHMICS—Who's That Girl?
- JEFFERSON STARSHIP—No Way Out

### KOPA-FM—Phoenix

- CULTURE CLUB—It's A Miracle
- LAID BACK—White Horse
- DURAN DURAN—The Reflex
- NIGHT RANGER—Sister Christian
- LARA BRANIGAN—Self Control

### KZZP-FM—Phoenix

- CHICAGO—Stay The Night
- CHRISTINE MCVIE—Love Will Show Us How
- SCORPIONS—Rock You Like A Hurricane
- ICICLE WORKS—Whisper To A Scream (Birds Fly)

### K96 KFMY—Provo

- HUEY LEWIS AND THE NEWS—The Heart Of Rock & Roll
- LAID BACK—White Horse
- CHRISTINE MCVIE—Love Will Show Us How
- EURYTHMICS—Who's That Girl?
- THE POINTER SISTERS—Jump (For My Love)
- JOE JACKSON—You Can't Get What You Want

### KDZA—Pueblo

- THE POINTER SISTERS—Jump (For My Love)
- DAN FOGELBERG—Believe In Me
- BILLY IDOL—Eyes Without A Face
- WANG CHUNG—Dance Hall Days
- INXS—Original Sin
- DAN HARTMAN—I Can Dream About You
- PEABO BRYSON—If Ever Your In My Arms Again

### KS-103 (KSDO-FM)—San Diego

- EURYTHMICS—Who's That Girl?
- LATOYA JACKSON—Heart Don't Lie
- BILLY IDOL—Eyes Without A Face
- CHICAGO—Stay The Night
- CULTURE CLUB—It's A Miracle
- ICICLE WORKS—Whisper To A Scream (Birds Fly)

### XTRA-AM—San Diego

- CULTURE CLUB—It's A Miracle
- WEIRD AL YANKOVIC—King Of Suede
- BILLY IDOL—Eyes Without A Face
- QUEEN—I Want To Break Free

### KSLS-AM—San Luis Obispo

- THE POINTER SISTERS—Jump (For My Love)
- STYX—Music Time
- EURYTHMICS—Who's That Girl?
- DAN HARTMAN—I Can Dream About You
- YARBROUGH AND PEOPLES—Don't Waste Your Time
- ROCKWELL—Obscene Phone Caller
- LATOYA JACKSON—Heart Don't Lie

### KIST—Santa Barbara

- CHRISTINE MCVIE—Love Will Show Us How
- HOWARD JONES—What Is Love
- JOHN LENNON—Living On Borrowed Time
- EURYTHMICS—Who's That Girl?
- STYX—Music Time
- YARBROUGH AND PEOPLES—Don't Waste Your Time
- INXS—Original Sin

### 13-KHYT—Tucson

- HOWARD JONES—What Is Love
- INXS—Original Sin
- DAN FOGELBERG—Believe In Me
- MANFRED MANN'S EARTH BAND—Rebel
- YARBROUGH AND PEOPLES—Don't Waste Your Time

### KRQQ—Tucson

- CULTURE CLUB—It's A Miracle
- CHICAGO—Stay The Night
- ICICLE WORKS—Whisper To A Scream (Birds Fly)
- JEFFERSON STARSHIP—No Way Out

### KTKT—Tucson

- CHICAGO—Stay The Night
- DAN FOGELBERG—Believe In Me
- CULTURE CLUB—It's A Miracle
- YARBROUGH AND PEOPLES—Don't Waste Your Time
- JEFFERSON STARSHIP—No Way Out

## Pacific Northwest Region

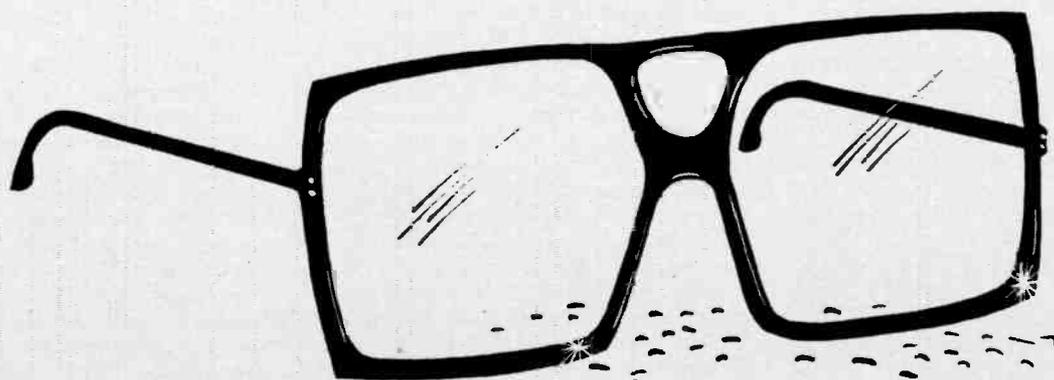
### TOP ADD ONS

- THE POINTER SISTERS—Jump (For My Love) (Planet)
- CULTURE CLUB—It's A Miracle (Virgin/Epic)
- EURYTHMICS—Who's That Girl? (RCA)
- JOE JACKSON—You Can't Get What You Want (A&M)

### KYYA—Billings

- JERMAINE JACKSON—Tell Me I'm Not Dreaming
- CHICAGO—Stay The Night
- THE POINTER SISTERS—Jump (For My Love)
- STYX—Music Time
- EURYTHMICS—Who's That Girl?
- CULTURE CLUB—It's A Miracle

# The long awaited...



## 1984 BOBBY WOMACK TOUR

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DATE	LOCATION
<b>MAY</b>	
2	Denver, CO
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4 & 5	Kansas City, MO
6	St. Louis, MO
9	Albany, GA
10	Montgomery, AL
11	Chattanooga, TN
12	New Orleans, LA
13	Memphis, TN
14	Dallas, TX
16	Austin, TX
17	Baton Rouge, LA
18	Jackson, MS
19	Birmingham, AL
20	Mobile, AL
23	Louisville, KY
24	Highland Heights, OH
25 & 26	Detroit, MI
27	Chicago, IL

\*Lee Health Clinic Benefit

DATE	LOCATION
<b>JUNE</b>	
1	Beverly Theatre Beverly Hills, Ca.
2	San Diego Stadium San Diego, Ca.
3	The Paramount Oakland, Ca.
4	Fresno
5	Pomona
8	Beaumont, Tx.
9	The Summit Houston, Tx.
10	Waco, Tx.
14	Civic Centre Rochester, N.Y.
15	Shea's Theatre Buffalo, N.Y.
16	Symphony Hall Newark, N.J.
17	Tower Theatre Upper Darby, Pa.
21	Richmond
22	Constitution Hall Washington, D.C.

DATE	LOCATION
23	Beacon Theatre New York, N.Y.
24	Painters Mill Cwings Mills, Md.
26	New Haven
29	Trenton
30	Elizabeth, N.J.
<b>JULY</b>	
1	Boston, Mass.
6	Nashville, Tenn.
7	Atlanta, Ga.
8	Doswell, Va.
10*	Ft. Meyers, Fla.
13	New Orleans, La.
14	Jacksonville, Fla.
15	Mobile, Ala.
18	Greenville, N. C.
19	Savannah, Ga.
20 & 21	Miami, Fla.
22	St. Petersburg, Fla.
27	Memphis, Tenn.
29	Charlotte, N.C.

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## Vox Jox

• Continued from page 12

Driving to Las Vegas last week for the NAB had us listening to the radio in Southern California for the first time in weeks, and as usual we were glued to our all-time favorite oldies station, KWOW. Licensed to Pomona, K-Wow, covering about a third of the metro on AM at 1600, is nothing more than a suburban station blaring out automated oldies, but where else can you hear Eddie Hodges, Bobby Vee and the Searchers back to back?

We're embarrassed to admit we didn't even sample other L.A. stations. However, we did enjoy Bruce Williams on Talknet out of Sacramento's KFBK. The guy continues to amaze us, and we're not partial to talk radio. Speaking of which, KDWN in Las Vegas has an excellent midday talk host in the form of Kate Hitt. She's a native of the area, so we're not sure she'd make a move, but we're convinced she'd do well in a market several times the size.

Cruisin' by KRAM/KITT, we stopped in to see Ken Copper. The former KOGO San Diego afternoon personality and K-101 San Francisco morning man is programming KITT, which is in the process of going from automation to a live AC approach. Crossing the freeway, we found KLUC and took time out to meet PD Dave Anthony face to face before heading back to the convention center. KLUC, by the way, is now the home of Jay Stone (Jeff Colson), who does afternoons, but we've got to admit we haven't had time to hear him or anyone else since the NAB started.

The convention, as usual, is truly the social event of the season. Walking through the exhibits we picked up lots of lightweight luggage, as well as giant inflatable replicas of cartridges,

phono-plugs and microphones. One thing we were a bit concerned about, however, was the big sign over the door as we exited the hall on opening day that said, "See you next year." We had plans to see them Monday, but we can take a hint.

Since then we've roamed the halls in search of food, and have found that television folks eat better than we do. However, of special note is Capital Magnetics. They make cartridges, but we have a sneaking suspicion they also import shrimp. Best prawn party we've seen in months. Transtar was short on food (all the hot dogs you can eat—we, however, didn't) but long on entertainment, as Mike E. Harvey played portions of his oldies show while a drunken crowd sung along. As usual C.T. Robinson and Ron Ruth were their hospitable selves. Special thanks go to Bill Ward, E. Alvin Davis and Otis Conner, who fed us real meals. Conner, if he ever gives up music, can probably make it with standup comedy.

Drake-Chenault had their standard Swensen's Ice Cream. However, we're sorry to note Doug Flodin was not doing the serving this year. Doug, who has handled much of the company's public relations in the past, has brain cancer and the prognosis is not good. He'd appreciate hearing from all his friends, so get out your pens and drop him a line at 2224½ Erwin St., Woodland Hills, Calif. 91367.

★ ★ ★

Some of the hotter rumors at the convention included Brian Wilson out of the WABC New York morning slot, while all-nighter Allen Colmes handles the shift on an interim basis... KLAC being sold to Cap

Cities (the rumor comes complete with a sales price, \$10.5 million; however, Cap Cities will first have to spin off KZLA-AM, which after years of trouble with proof of performance tests is finally licensed. The transaction will make Cap Cities the only country game in town)... And Robert W. Morgan to migrate across Hollywood to KMGG, doing mornings on the AC outlet, which is still sans program director, though consultant E. Alvin Davis says three candidates are in hot contention. The Morgan move would shift Sonny Melendrez to afternoons. It also appears that Emmis has signed none other than basketball superstar Magic Johnson as a spokesman for Magic, in an upcoming tv campaign.

★ ★ ★

While the NAB was happening at the convention center, the AMVB held its first meeting at the Sands. That's the Assn. of Music Video Broadcasters, spurred by the immediate success enjoyed by Greensboro's Channel 61 (WLXI-TV, which signed on as a commercial over-the-air music video outlet in March). In addition to WLXI principals Gary Smithwick and Harrell Powell, former Billboarder Mort Nasatir and six other tv types are on the steering committee. The group hopes to identify common concerns, establish uniform procedures in dealing with suppliers of video programming and aid in legal, engineering and sales issues.

Down in San Diego, engineering impresario Jim Loupas is busy designing and supervising the construction of KSON-AM-FM's new studios and administrative facilities. He

should be wrapping up the job by early fall.

★ ★ ★

If you're into sight gags, Bobby Rich tells of this classic. Monday night, on the 28th floor of the Las Vegas Hilton, two little old ladies and an elderly gentleman made their way slowly down the hall. Seeming a bit confused, they turned to a group of younger broadcasters and queried, "Isn't this the 'Music Of Your Life' suite?"... Speaking of the Fair-West-represented format, changes at the various outlets include an ownership change at Daytona's WROD, where Barry Gerber has taken over. Coming in as GM is Linda Ward.

Robert Hall has purchased Burlington, Vt. "MOYL" outlet WJOY, with Richard Reed named executive VP/operations while Paul Battaini becomes VP/GM. Doing mornings at KJLA Kansas City is Fred Everett, while Bob Perry becomes PD at New Haven's WAVZ and Bill Brandt is upped to GM at Pittsburgh's WJAS.

Billboard



RADIO  
PROGRAMMING  
CONVENTION

July 5-8, 1984

L'Enfant Plaza  
Washington, D.C.



FOUR TO GO—Staff at NBC's young adult network, The Source, celebrate the web's fourth anniversary. Taking the cake is The Source's vice president and general manager Meredith Woodyard. On her left is network program manager Rona Elliot.

## Featured Programming

"You can't kill a person." So says Yoko Ono during an hour-long conversation with Drake-Chenault's Laura Gross on the May 10 edition of the syndicator's "History of Rock & Roll" show. The special examines Life After John for the widow of the slain Beatle, and is billed as Ono's first North American radio interview since 1982.

★ ★ ★

Welcome Bud Weisner to Westwood One's new office in Chicago at One Magnificent Mile (Suite 1400, 312-944-0878). As director of Midwestern sales, he'll work with advertising agencies and accounts in the territory. Weisner knows the market pretty well: He supervised media traffic for Young & Rubicam in the late '60s. Most recently, Weisner was an account exec for Mutual, and he is in the process of assembling a staff. Sales assistant Mary Hoddinott Meiling is his first appointment.

CBS News reunites several members of Edward R. Murrow's celebrated team of war correspondents for an anniversary broadcast June 6 on the CBS Radio Network. Joining anchor Douglas Edwards will be former correspondents Eric Sevareid, Charles Shaw and Bill Shadel, who'll contribute their recollections to "D-Day Plus 40 Years." Rare recordings of CBS News coverage of the Normandy invasion will be featured.

"Eisenhower had his plan," says Edwards. "We had ours." When D-Day began, Sevareid was in Italy, covering the fall of Rome. Shaw was in the Allied Headquarters press room with Murrow in London. Shadel was aboard the U.S.S. Tuscaloosa, in the waters off the invasion beaches. CBS News correspondent Richard Hottelet will also contribute to the program; he flew with the first wave of

(Continued on opposite page)

## YesterHits

HITS FROM BILLBOARD 10 AND  
20 YEARS AGO THIS WEEK

### POP SINGLES—10 Years Ago

1. The Loco-Motion, Grand Funk, Capitol
2. The Streak, Ray Stevens, Chess/Janus
3. Dancing Machine, Jackson 5, Motown
4. The Entertainer, Marvin Hamlisch, MCA
5. Bennie & The Jets, Elton John, MCA
6. The Show Must Go On, Three Dog Night, Dunhill
7. Tubular Bells, Mike Oldfield, Atlantic
8. TSOP, MFSB, Philadelphia International
9. (I've Been) Searchin' So Long, Chicago, Columbia
10. Midnight At the Oasis, Maria Muldaur, Reprise

### POP SINGLES—20 Years Ago

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

### TOP LPs—10 Years Ago

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

### TOP LPs—20 Years Ago

1. The Beatles' Second Album, Capitol
2. Meet The Beatles, Capitol
3. Hello Dolly!, Original Cast, RCA
4. Glad All Over, Dave Clark Five, Epic
5. Honey In The Horn, Al Hirt, RCA
6. Kissin' Cousins, Elvis Presley, RCA Victor
7. Introducing The Beatles, Vee Jay
8. Barbra Streisand/The Third Album, Columbia
9. Dawn (Go Away) And 11 Other Great Songs, 4 Seasons, Philips
10. Days Of Wine And Roses, Moon River And Other Academy Award Winners, Frank Sinatra, Reprise

### COUNTRY SINGLES—10 Years Ago

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

### SOUL SINGLES—10 Years Ago

1. Dancing Machine, Jackson 5, Motown
2. The Payback, James Brown, Polydor
3. Don't You Worry 'Bout A Thing, Stevie Wonder, Tamla
4. I'm In Love, Aretha Franklin, Atlantic
5. Let's Get Married, Al Green, London
6. You Make Me Feel Brand New, Stylistics, Avco
7. Satisfaction Guaranteed, Harold Melvin & the Blue Notes, Columbia
8. TSOP, MFSB, Philadelphia International
9. Be Thankful For What You Got, William De Vaughn, RCA
10. Summer Breeze, Isley Brothers, T-Neck

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y en su piélago profundo  
Navego sin esperanza  
de llegar a puerto alguno.  
Dulcinea

# Billboard <sup>®</sup> TOP 50 Adult Contemporary

Survey for Week Ending 5/12/84

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

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

This Week	Last Week	Weeks on Chart	TITLE, Artist, Label & Number (Dist. Label) (Publisher, Licensee)	WEEKS AT #1
1	1	11	HELLO Lionel Richie, Motown 1722 (Brackman, ASCAP)	6
2	2	11	AGAINST ALL ODDS (TAKE A LOOK AT ME NOW) Phil Collins, Atlantic 7-89700 (Golden Torch, ASCAP/Hit And Run, PRS)	
3	3	8	THE LONGEST TIME Billy Joel, Columbia 38-04400 (Joel, BMI)	
4	4	10	DON'T ANSWER ME The Alan Parsons Project, Arista 1-9160 (Woolfsongs/Careers, BMI)	
5	7	8	TERMS OF ENDEARMENT Michael Gore, Capitol 5334 (Ensign, BMI)	
6	6	11	WE'RE GOING ALL THE WAY Jeffrey Osborne, A&M 2618 (Dyad)	
7	9	8	MYSTERY The Manhattan Transfer, Atlantic 7-89695 (Rodsongs/Almo, ASCAP)	
8	8	8	THERE'S NO EASY WAY James Ingram, QWest 7-29316 (Warner Bros.) (ATV/Mann & Weil, BMI)	
9	5	10	TO ALL THE GIRLS I'VE LOVED BEFORE Julio Iglesias And Willie Nelson, Columbia 38-04217 (April/Casa David, ASCAP)	
10	12	4	TIME AFTER TIME Cyndi Lauper, Portrait 37-04432 (Epic) (Reilla, BMI/Dub Notes, ASCAP)	
11	11	9	THEY DON'T KNOW Tracey Ullman, MCA 52347 (Stiff, PRS)	
12	13	4	EYES THAT SEE IN THE DARK Kenny Rogers, RCA 13774 (Gibb Bros.Music/Unichappell,BMI)	
13	16	4	LET'S HEAR IT FOR THE BOY Deniece Williams, Columbia 38-04417 (Ensign, BMI)	
14	14	8	LOVE WON'T LET ME WAIT Johnny Mathis With Deniece Williams, Columbia 38-04379 (Jon Mat/Mighty Three/Friday's Child/WIMOT, Shell Sounds, BMI)	
15	19	3	BELIEVE IN ME Dan Fogelberg, Full Moon/Epic 34-04447 (Hickory Grove/April, ASCAP)	
16	10	12	HOLD ME NOW Thompson Twins, Arista 1-9164 (Zomba)	
17	17	7	SAIL AWAY The Temptations, Gordy 1720 (Motown) (Stone Diamond/Golden Touch, BMI)	
18	18	6	OLYMPIA Sergio Mendes, A&M 2623 (Dyad, BMI)	
19	25	4	I PRETEND Kim Carnes, EMI-America 8202 (Zomba, ASCAP)	
20	20	5	DOWNTOWN Dolly Parton, RCA 13756 (MCA, ASCAP)	
21	15	11	I DON'T WANNA LOSE YOUR LOVE Crystal Gayle, Warner Bros. 7-29356 (Sixty-Ninth Street, BMI)	
22	22	12	UNFAITHFULLY YOURS (ONE LOVE) Stephen Bishop, Warner Bros. 7-29345 (Stephen Bishop,BMI)	
23	24	5	I CRY JUST A LITTLE BIT Shakin' Stevens, Epic 34-04338 (Not Listed)	
24	23	10	MISS ME BLIND Culture Club, Virgin/Epic 34-04388 (Virgin, ASCAP)	
25	30	3	JUST ANOTHER WOMAN IN LOVE Anne Murray, Capitol 5344 (Southern Nights, ASCAP)	
26	33	2	I JUST CAME HERE TO DANCE Peabo Bryson/Roberta Flack, Capitol 5353 (Hall Clement, BMI)	
27	29	4	THINK TOO MUCH Paul Simon, Warner Bros. 7-29333 (Paul Simon, BMI)	
28	26	15	GOT A HOLD ON ME Christine McVie, Warner Bros. 7-29372 (Alimony, BMI/Cement Chicken, ASCAP)	
29	37	2	WHEN WE MAKE LOVE Alabama, RCA 13763 (Caveson/Welbeck, ASCAP/Warner-Tamerlane, BMI)	
30	21	7	LOVE ME IN A SPECIAL WAY DeBarge, Gordy 1723 (Motown) (Jobete, ASCAP)	
31	NEW ENTRY		DISENCHANTED Michael Martin Murphey, Liberty 1517 (Choskee Bottom/Kahala/Timberwolf, ASCAP/BMI)	
32	34	3	COME WHAT MAY Lani Hall With Herb Alpert, A&M 2632 (Irving, BMI/Almo, ASCAP)	
33	27	7	SOMEONE IS FALLING IN LOVE Kathy Mattea, Mercury 818289-7 (Polygram) (Atlantic/Boquillas Canyon/Criterion/Space Case, BMI/ASCAP)	
34	39	2	SELF CONTROL Laura Branigan, Atlantic 7-89676 (Edition Sunrise/Careers, BMI)	
35	38	2	MY EVER CHANGING MOODS The Style Council, Geffen 7-29359 (Warner Bros.) (Colgems-EMI, BMI)	
36	28	14	HERE COMES THE RAIN AGAIN Eurythmics, RCA 13725 (Blue Network, ASCAP)	
37	40	2	FRIEND OF A FRIEND Amanda Horni & Brian Jarvis, GRP 3004 (Morgan Ames/Desert Planet/Roaring Fork, BMI)	
38	32	17	THIS WOMAN Kenny Rogers, RCA 13710 (Gibb Brothers/Unichappell, BMI)	
39	NEW ENTRY		YOU CAN'T GET WHAT YOU WANT Joe Jackson, A&M 2628 (Pokazuka/Almo, ASCAP)	
40	31	19	YOU'RE LOOKING LIKE LOVE TO ME Peabo Bryson/Roberta Flack, Capitol 5307 (All Seasons/Corbett Music Plus/Hearts Delight, ASCAP)	
41	35	23	ALMOST OVER YOU Sheena Easton, EMI-America 8186 (Michael H. Goldsen/Carload Of Us/Sweet Angel/Atlantic, ASCAP/BMI)	
42	36	13	I'VE GOT A CRUSH ON YOU Linda Ronstadt, Asylum 7-69752 (Elektra) (New World, ASCAP)	
43	41	19	SO BAD Paul McCartney, Columbia 38-04296 (MPL Communications, ASCAP)	
44	42	15	THAT'S NOT THE WAY (IT'S S'POSED TO BE) Anne Murray, Capitol 53 (Nonpareil/Kazzoom, ASCAP)	
45	43	9	AUTOMATIC Pointer Sisters, Planet 13730 (RCA) (Music Corp. of America/Fleedleedle/MCA, BMI/ASCAP)	
46	44	14	THE LANGUAGE OF LOVE Dan Fogelberg, Full Moon/Epic 34-04314 (Hickory Grove/April, ASCAP)	
47	45	9	A NIGHT IN NEW YORK Elbow Bones And The Racketeers, EMI 8184 (Bar Twenty Songs/Perennial August, BMI)	
48	46	22	THAT'S ALL Genesis, Atlantic 7-89724 (Pun/Warner Bros.Music ASCAP)	
49	47	16	WRAPPED AROUND YOUR FINGER The Police, A&M 2614 (Magnetic/Regatta/Illegal Songs, BMI)	
50	48	21	AN INNOCENT MAN Billy Joel, Columbia 38-04259 (Joel, BMI)	

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

# Radio

## Featured Programming

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

- May 6-12, Slade, Quiet Riot, BBC Rock Hour, London Wavelength, one hour.
- May 6-13, Nik Kershaw, Rock Over London, London Wavelength, one hour.
- May 7, Judas Priest, Roger Glover, Rockline, Global Satellite Network, 90 minutes.
- May 7-13, Rod Stewart, Star Trak Profile, Westwood One, one hour.
- May 7-13, John Anderson, Live From Gilley's, Westwood One, one hour.
- May 7-13, Dazz Band, Budweiser Concert Hour, Westwood One, one hour.
- May 7-13, Ron Banks, Special Edition, Westwood One, one hour.
- May 7-13, Charles Strouse, The Music Makers, Narwood Productions, one hour.
- May 7-13, B.J. Thomas, Country Closeup, Narwood Productions, one hour.
- May 7-13, Pretenders, Off The Record Special, Westwood One, one hour.
- May 7-13, Kansas, In Concert, Westwood One, 90 minutes.
- May 7-13, Rod Stewart, Star Trak Profile, Westwood One, one hour.
- May 11-13, Paul Young, The Source, NBC, 90 minutes.
- May 11-13, David Gilmour, Pretenders, Rock Album Countdown, Westwood One, two hours.
- May 11-13, Journey, Superstars Rock Concert, Westwood One, 90 minutes.
- May 11-13, Social Rock, Rock Chronicles, Westwood One, one hour.
- May 11-13, Demented Requests, Dr. Demento, Westwood One, two hours.
- May 11-13, Go-Go's, Rick Dees' Weekly Top 40, United Stations, four hours.
- May 11-13, Duane Eddy, Dick Clark's Rock, Roll & Remember, United Stations, four hours.
- May 11-13, Lee Greenwood, Weekly Country Music Countdown, United Stations, three hours.
- May 11-13, Rosanne Cash, Solid Gold Country, United Stations, three hours.
- May 11-13, Tommy Tutone, Captured Live!, P.G. Productions, RKO Radioshows, one hour.
- May 11-13, Culture Club, O'Bryan, The Countdown, Westwood One, two hours.
- May 12, Ringo's Yellow Submarine, ABC-FM Radio, one hour.
- May 12, Bill Anderson, Silver Eagle, ABC Entertainment Network, 90 minutes.
- May 12-13, Blood, Sweat & Tears, Music & Memories, Strand Broadcast Services, three hours.
- May 12, Johnny Rivers, Solid Gold Saturday Night, RKO Radioshows, five hours.
- May 13, Struggles and Rewards featuring Tom Petty, John Lennon, and more, Rolling Stone's Continuous History of Rock & Roll, ABC Rock Radio Network, one hour.
- May 13, Utopia, King Biscuit Flower Hour, ABC Rock Radio Network, one hour.
- May 13-19, Joe Jackson special, BBC Rock Hour, London Wavelength, one hour.
- 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, Fastway, In Concert, Westwood One, 90 minutes.
- May 14-20, Kool & the Gang, Star Trak Profile, Westwood One, 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.

Continued from opposite page  
Maurauder bombers over France.  
★★★  
Caballero Spanish Media has named Juan Montenegro to head its Chicago office. He was a veteran account exec for WOJO there... Denise Cox has been named program director of Kris Stevens Enterprises in Sherman Oaks, Calif., moving from Drake-Chenault, where she was music director... Scott Springer has joined the CBS-FM National Sales staff in Los Angeles. The company recently appointed Terry Grimme sales manager of its Detroit bur-

eau... All 19 of Century 21 Programming's formats are now available on prerecorded broadcast cartridges, from the "SuperCart" music service to song-by-song music logs known as "SuperSchedules"... A broad range of mystery thrillers is being readied for syndication by an outfit called "The Friends Of Bogie's." Based at Bogie's Restaurant in Manhattan's Chelsea section, the troupe specializes in "contemporary" scripts enacted for the price of a dinner. Maybe your tape will come with an entree. Ask Denise Robert (212-475-3300). LEO SACKS

# Billboard Adult Contemporary Singles

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Individual yearly lists may also be purchased separately; see coupon below. \$5.00 per list.

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MAY 12, 1984, BILLBOARD

# Billboard <sup>®</sup> Rock Albums & Top Tracks <sup>™</sup>

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## Rock Albums

## Top Tracks

This Week	Last Week	Weeks On Chart	ARTIST—Title, Label	WEEKS AT #1	This Week	Last Week	Weeks On Chart	ARTIST—Title, Label	WEEKS AT #1
1	1	10	THE CARS—Heartbeat City, Elektra	5	1	1	6	STEVE PERRY—Oh, Sherrie, Columbia	2
2	3	6	STEVE PERRY—Street Talk, Columbia		2	10	8	SLADE—Run, Runaway, CBS Associated	
3	4	11	SCORPIONS—Love At First Sting, Mercury		3	2	8	NIGHT RANGER—Sister Christian, MCA	
4	6	8	SLADE—Keep Your Hands Off My Power Supply, CBS Associated		4	6	7	THE CARS—Magic, Elektra	
5	5	28	NIGHT RANGER—Midnight Madness, MCA		5	5	10	TONY CAREY—A Fine Fine Day, MCA	
6	8	3	RUSH—Grace Under Pressure, Mercury		6	3	10	THE CARS—You Might Think, Elektra	
7	2	18	VAN HALEN—1984, Warner Bros.		7	12	3	RUSH—Distant Early Warning, Mercury	
8	9	34	HUEY LEWIS AND THE NEWS—Sports, Chrysalis		8	11	9	HUEY LEWIS AND THE NEWS—Heart Of Rock & Roll, Chrysalis	
9	12	22	THE PRETENDERS—Learning to Crawl, Sire		9	9	13	THE PRETENDERS—Show Me, Sire	
10	7	11	TONY CAREY—Some Tough City, MCA		10	4	15	VAN HALEN—I'll Wait, Warner Bros.	
11	14	12	DAVID GILMOUR—About Face, Columbia		11	7	11	SCORPIONS—Rock You Like A Hurricane, Harvest	
12	10	12	SOUNDTRACK—Against All Odds, Atlantic		12	18	5	Z.Z.TOP—Legs, Warner Bros.	
13	11	28	YES—90125, Atco		13	29	4	ORION THE HUNTER—So You Ran, Epic	
14	34	3	DUKE JUPITER—White Knuckle Ride, Morocco		14	8	14	YES—Leave It, Atco	
15	20	4	Z.Z.TOP—Eliminator, Warner Bros.		15	17	8	JOHN COUGAR MELLENCAMP—The Authority Song, Riva/Mercury	
16	23	3	ORION THE HUNTER—Orion The Hunter, Portrait		16	13	7	DAVID GILMOUR—Murder, Columbia	
17	19	7	HAGAR/SCHON/AARONSON/SHRIEVE—Through The Fire, Geffen		17	21	7	JOE JACKSON—You Can't Get What You Want, A&M	
18	13	9	THE ALAN PARSONS PROJECT—Ammonia Avenue, Arista		18	24	4	CYNDI LAUPER—Time After Time, Portrait	
19	18	30	JOHN COUGAR MELLENCAMP—Uh-Huh, Riva/Mercury		19	19	5	SCORPIONS—Big City Nights, Mercury	
20	15	12	THOMPSON TWINS—Into The Gap, Arista		20	27	5	ICICLE WORKS—Whisper To A Scream, (Birds Fly) Arista	
21	26	6	ICICLE WORKS—Icicle Works, Arista		21	23	7	HOWARD JONES—What Is Love, Elektra	
22	21	6	JOE JACKSON—Body And Soul, A&M		22	15	8	RICK SPRINGFIELD—Love Somebody, RCA	
23	22	14	HOWARD JONES—Humans Lib, Elektra		23	34	5	TALK TALK—It's My Life, EMI-America	
24	30	22	CYNDI LAUPER—She's So Unusual, Portrait		24	36	3	DUKE JUPITER—Little Lady, Morocco	
25	28	5	TALK TALK—It's My Life EMI-America		25	14	12	PHIL COLLINS—Against All Odds, Atlantic	
26	17	9	SOUNDTRACK—Hard To Hold, RCA		26	22	8	THE ALAN PARSONS PROJECT—Don't Answer Me, Arista	
27	29	16	CHRISTINE McVIE—Christine McVie, Warner Bros.		27	25	9	WANG CHUNG—Dance Hall Days, Geffen	
28	16	15	DWIGHT TWILLEY—Jungle, EMI/America		28	30	8	BERLIN—No More Words, Geffen	
29	24	14	WANG CHUNG—Points On A Curve, Geffen		29	33	3	CHRISTINE McVIE—Love Will Show Us How, Atlantic	
30	32	6	BERLIN—Love Life, Geffen		30	20	8	STEVIE NICKS—Violet And Blue, Atlantic	
31	31	15	SOUNDTRACK—Footloose, Columbia		31	16	10	THOMPSON TWINS—Hold Me Now, Arista	
32	27	6	SOUNDTRACK—Up The Creek, Pasha		32	41	7	THE CARS—Hello Again, Elektra	
33	33	8	THE GO-GO'S—Talk Show, I.R.S.		33	37	4	THE GO-GO'S—Head Over Heels, I.R.S.	
34	35	2	ROGER WATERS—The Pros And Cons Of Hitchhiking, Columbia		34	NEW ENTRY		JEFFERSON STARSHIP—No Way Out, Grunt	
35	25	15	BON JOVI—Bon Jovi, Mercury		35	47	3	HAGAR, SCHON, AARONSON, SHRIEVE—Whiter Shade Of Pale, Geffen	
36	41	3	RATT—Out Of The Cellar, Atlantic		36	31	17	VAN HALEN—Panama, Warner Bros.	
37	50	24	MANFRED MANN—Somewhere In Afrika, Arista		37	48	5	HAGAR, SCHON, AARONSON, SHRIEVE—Missing You, Geffen	
38	36	4	INXS—The Swing, Atco		38	52	2	DURAN DURAN—The Reflex, Capitol	
39	42	3	MOTLEY CRUE—Shout At The Devil, Elektra		39	NEW ENTRY		BILLY IDOL—Eyes Without A Face, Chrysalis	
40	NEW ENTRY		JEFFERSON STARSHIP—Nuclear Furniture, Grunt		40	40	4	HEART—The Heat, Pasha	
41	NEW ENTRY		BILLY IDOL—Rebel Yell, Chrysalis		41	35	2	ROGER WATERS—5:01 AM (The Pros And Cons Of Hitchhiking), Columbia	
42	NEW ENTRY		RUSS BALLARD—Russ Ballard, EMI-America		42	NEW ENTRY		THE FIXX—Deeper And Deeper, MCA	
43	38	2	PSYCHEDELIC FURS—Mirror Moves, Columbia		43	39	2	RUSH—Between The Wheels, Mercury	
44	48	3	PAT TRAVERS—Hot Shot, Polydor		44	NEW ENTRY		DWIGHT TWILLEY—Little Bit Of Love, EMI/America	
45	49	2	ULTRAVOX—Lament, Chrysalis		45	46	5	INXS—Original Sin, Atco	
46	NEW ENTRY		SOUNDTRACK—Streets Of Fire, MCA		46	NEW ENTRY		STEVE PERRY—She's Mine, Columbia	
47	46	2	GARY MOORE—Victims Of The Future, Mirage		47	53	3	RATT—Round And Round, Atlantic	
48	37	3	KING CRIMSON—Three Of A Perfect Pair, Warner Bros.		48	NEW ENTRY		RUSS BALLARD—Voices, EMI/America	
49	NEW ENTRY		CHICAGO—Chicago 17, Warner Bros.		49	32	8	THE ALAN PARSONS PROJECT—Prime Time, Arista	
50	NEW ENTRY		VAN STEPHENSON—Righteous Anger, MCA		50	59	5	PAT TRAVERS—Killer, Polydor	

## Top Adds

1	JEFFERSON STARSHIP—Nuclear Furniture, Grunt
2	SOUNDTRACK—Streets Of Fire, MCA
3	GREG KIHN—Kihntageous, Beserkley
4	ROGER WATERS—The Pros And Cons Of Hitchhiking, Columbia
5	INXS—The Swing, Atlantic
6	BILLY IDOL—Eyes Without A Face, Chrysalis (45)
7	DUKE JUPITER—White Knuckle Ride, Morocco
8	X—Wild Thing, Elektra (12 Inch)
9	VAN STEPHENSON—Righteous Anger, MCA
10	CHICAGO—Chicago 17, Warner Bros.

50	59	5	PAT TRAVERS—Killer, Polydor
51	58	2	RUSH—The Body Electric, Mercury
52	60	2	BON JOVI—She Don't Know Me, Mercury
53	42	2	KENNY LOGGINS—I'm Free, Columbia
54	56	2	PSYCHEDELIC FURS—The Ghost In You, Columbia
55	NEW ENTRY		RUSH—Red Sector "A", Mercury
56	NEW ENTRY		MOTLEY CRUE—Too Young To Fall In Love, Elektra
57	55	2	THOMPSON TWINS—Doctor Doctor, Arista
58	NEW ENTRY		VAN STEPHENSON—Modern Day Delilah, MCA
59	NEW ENTRY		ULTRAVOX—One Small Day, Chrysalis
60	26	14	DWIGHT TWILLEY—Girls, EMI-America

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

# Radio

## Pro-Motions

Station: WWSH Philadelphia (top 40)

Contact: Bobby Rich, PD

Concept: No Michael Jackson

Execution: Rich, who programmed New York's WXLO during the Bee Gee's heyday originated a "No Bee Gees" weekend, in reaction to the numerous cuts by the group that were then all worthy of power rotation. These days Michael Jackson is in the same enviable position, and so last month, Rich held a "No Michael Jackson" weekend.

According to Rich, "Michael Jackson is the biggest star today. He has won every award imaginable. You hear him on the radio, see him on tv and read about him in magazines. Let's face it, he's tired and he needs some time off." Consequently, WWSH promoted the fact that they'd play no Jackson songs, give away no Jackson records, T-shirts, concert tickets—even the Michael Jackson Pepsi spot was banned for the weekend. It was done in the spirit of fun, and Rich sees it as a tribute playing up the singer's popularity.

★ ★ ★

Station: KFMB-FM San Diego (B-100) (top 40)

Contact: Sandi Banister

Concept: \$20,000 Michael Jackson Music Set

Execution: In a reverse twist on the above (at another station formerly

★ ★ ★

Station: WUSL (Power 99) Philadelphia (urban)

Contact: Hope Berschler

Concept: Michael Jackson Look-Alike Contest

Execution: In conjunction with a local tv show, "Evening Magazine," Power 99 recruited all of the area's Michael Jackson look-alike talent to enter the competition. Ten finalists were weeded out and performed last month in front of hundreds of listeners at Ripley's on South St. From that crowd, three finalists were chosen who will appear later this month on "Evening Magazine." Viewers of the program will phone in and decide upon the final winner, who will receive a videocassette recorder and 99 movie rentals, while finalists get "Thriller" jackets and concert tickets.

★ ★ ★

Station: KMET Los Angeles (AOR)

Contact: Dwight Kuhlman, assistant promotions director

Concept: Dining With The Doors

Execution: Evening air talent Jim Ladd announced he'd be taking 50 callers, each of whom received a limited edition autographed copy of the Doors, "Alive She Cried" 12-inch. Additionally, all 50 qualified for the grand prize drawing on Ladd's show, which awarded a winner and companion the opportunity to dine with Ray Manzarek, Robbie Krieger and John Densmore of the Doors as well as Ladd.

★ ★ ★

Station: WAVA Washington (top 40)

Contact: Randy Kabrich, PD

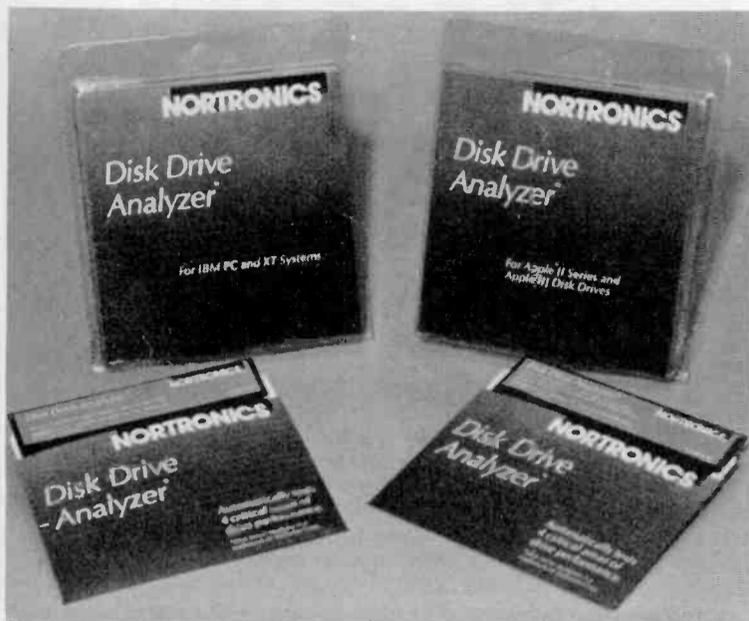
Concept: National Secretaries' Day

Execution: Honoring the event, jocks solicited entries for a week-long drawing. Bosses were asked to send in their business cards only, with their secretary's name printed on the back. If drawn on the air, the secretary and a companion won dinner for two, anywhere in the city. The element of free choice (which obviously eliminated tradeouts) made the prize more attractive; in fact, one of the entries (and winners Thursday afternoon) came from the chief engineer of competing Metromedia.

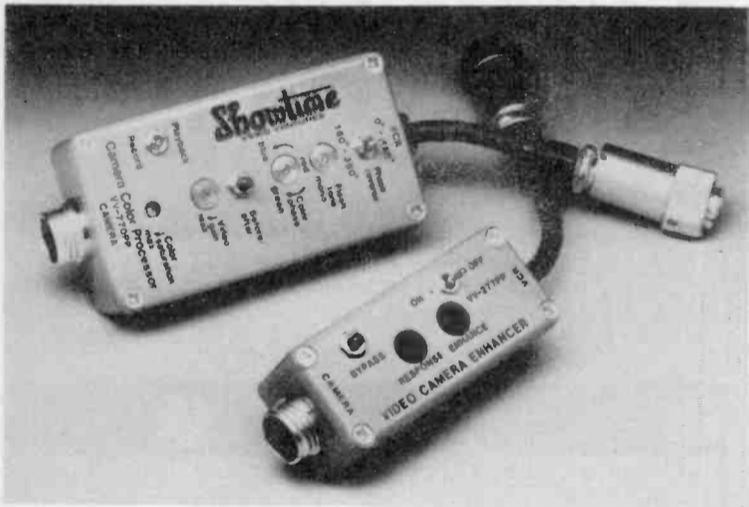


PAINT IT BLACK—Participants in the "Music Of Black America" program take a break between recording sessions at the studios of Syndicate It Inc., producer of the show. Pictured from left are production manager Joe Garner, program host J.J. Johnson, guest host Smokey Robinson and one of the show's writers, Sandy Stert Benjamin.

## New Products



Nortronics introduces a disk drive analyzer that checks radial alignment, speed, read/write ability and clamping accuracy of personal computer disk drives. Two models are available, one for Apple IIe/II plus computers and one for IBM PCs. Both retail for \$39.99.



Showtime Video Ventures of Tillamook, Ore., has developed the video camera enhancer and the camera color processor as on-site aids in making professional-looking home videos. The miniature units connect to the video camera and portable VCRs to enhance regular film quality or create special color effects. The color processor retails for \$349.95 (VHS) and \$379.95 (Beta). The enhancer retails for \$168.95 and \$199.95 respectively.



The JVC Corp. of Elmwood Park, N.J. unveils its line of VHS hi fi videocassettes in five Dynarec tape lengths. The tapes are coated with titanium oxide particles which reduce static, clean heads and increase durability. Retail prices range from \$22 for the 120-minute length to \$15 for the half-hour length.

**Videocassette  
Top 40  
Sales & Rentals  
Charts  
Every Week  
In  
Billboard**

# Retailing

PARMA STORE IS PROTOTYPE

## Camelot Readying Video Wings

By EARL PAIGE

In this two-part report, Larry Hodgson, division manager in charge of the northern half of Camelot Enterprises' 150 stores in 27 states, discusses the new Parma town Mall unit's video department, which serves as a video department training facility.

CLEVELAND—Camelot Enterprises is poised to roll out video departments for chain stores in five-unit waves, according to Larry Hodgson, division manager, who sees five opening this month.

This development at the North Canton, Ohio-based chain indicates a breakthrough, Hodgson notes, pointing out that the new Parma town Mall unit here in suburban Parma has been developed as a prototype in more ways than one.

Employing a radically different store configuration, the unit serves as a pilot for record/tape merchandising as well (Billboard, March 24). Although sized around the standard

2,300 square feet, the newly opened unit utilizes numerous space-saving display concepts. For example, slat-board walls fitted with acrylic plastic shelves offer more product space and allow substantially more product facings, according to Hodgson.

As for accommodating a video department, Hodgson claims there is no net loss of space devoted to prerecorded music, accessories, video games (still a profitable staple for the chain), computer software or personal stereo (a category being expanded in terms of SKUs as well as price points, going up to \$200 items) 3 in order to also market video.

What's giving video its place in the Camelot sun is the swing from LPs to cassettes. "One of our cassette sections takes the place of two-and-a-half floor LP browser bins," says Hodgson. The cassette shelving, customized and termed "space savers," currently consists of eight sections. Each contains 700-800 pieces all in Camelot's patented 4- by 12-inch

anti-theft "shoe."

Perhaps the only caveat to this Camelot philosophy is that consumers have traditionally browsed LP bins even when buying cassettes. Hodgson indicates that the extra packaging provided by the Camelot "spaghetti box"-like shoe offsets any effects of LPs disappearing from the scene.

"We've been amazed at how video is such a word-of-mouth category," Hodgson reports. "There's almost no need to advertise. Also, we've found how really loyal customers are. At Christmas, our video clerks get all kinds of presents from customers. The clerks and customers are on first-name basis, they talk about kids, who's been sick, and so on."

Hodgson also dismisses skepticism raised in connection with the push for music video. Some retailers worry that young people will not shop in stores where their parents are already video club members. "That could be

(Continued on page 26)

## Music Plus Video Gets Facelift Open Wall Display, Expanded Inventory At Five Stores

By JOHN SIPPELL

LOS ANGELES—The recent conversion to storewide open display and a daily video rental fee reduction from \$6 to \$2.50 has generated more customer traffic and greater volume at the five Music Plus Video stores.

Music Plus' original Videons were in Studio City and in Venice on Lincoln Blvd. The chain has just opened three more all-video stores in Sherman Oaks (where Tower has one), Monterey Park and Azusa.

The two original stores, formerly called Videon, were literally gutted during the transition period, when Terry Pringle, a Music Plus principal in charge of real estate and design, replaced all console-type fixtures with open wall display.

Early results have been so convincing that Mitch Perlis, director of pur-

chasing, sees more video-only free standing stores opening this year and next. The first Videon store opened in August, 1982.

In addition to the complete renovation, title inventories were expanded. Most of the stores are carrying at least 1,400 different titles, with the Laurel Canyon-Ventura Blvd. store, managed by Laurie Shinnick, stocking more than 2,000 titles.

Each store has a locked display case, in which approximately 75 new videocassette titles are on sale at 5% off suggested list. All titles previously handled in the store can also be purchased, Perlis points out.

The surrealistic blue and white interiors enclose the gamut in video, including comedy, horror science fiction, adventure, drama, adult, sports and exercise, foreign films and docu-

mentaries, musicals and music video.

Located in the store's center is a separate self-service center for blank tape, stocking BASF, TDK, Fuji, Maxell and Sony along with Allsop cleaner kits. A substantial CED and laser videodisk inventory is offered, and Perlis says the stores will continue to carry CED stock despite the exodus of RCA from the field.

A "Be Video Smart" self-merchandising floor display of video accessories is conveniently situated near the rental-checkout counter, which has been tripled in space to house the larger inventory available.

In addition to the five all-video stores, Music Plus' 29 record/tape/accessories stores also sell videocassettes. Perlis says there is no plan at present to add video rental to these outlets.

## Dealer Wish List #2

### RE: Video Accessories

- Profit Margins (I'm not here for my health).
- In-store service (Give me product that turns, packaging, signs, sales aids and — above all — call on me. Help me where I live).
- Complete line (if I have everything but the one thing the customer needs, I have nothing).
- Delivery (It makes no sense to sell something I can't get when my customer needs it).
- Product Quality and Recognition (I can't sell what the customer never heard of or doesn't want).
- Expertise (There's not enough hours in the day to keep up with all the changes in products and technology. Keep me a step ahead of the trends — and my competition).

All of the Above

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# Retailing

## New LP/Tape Releases

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

### POPULAR ARTISTS

- BARNES, JOHNNY**  
Oddballs  
LP Nightcrawler JB 41583 (VAR).....\$8.98
- BLADES, RUBEN**  
Buscando America  
LP Elektra 1 60352 (WEA).....\$8.98  
CA 4 60352.....\$8.98

- BOOMTOWN RATS**  
In The Long Grass  
LP FC 39335 (CBS).....no list  
CA FCT 39335.....no list

- BRYSON, PEABO**  
Straight From The Heart  
LP Elektra/Beserkley 1 60362 (WEA) \$8.98  
CA 4 60362.....\$8.98

- CHERELLE**  
Fragile  
LP Tabu BFZ 39144 (CBS).....no list  
CA BZT 39144.....no list

- DUKE JUPITER**  
White Knuckle Ride  
LP Morocco 6097CL (Motown/MCA) \$8.98  
CA 6097CC.....\$8.98

- THE FEATURES**  
Up Up Side Side  
LP Swing Right SR 0001.....\$6.98

- GLITTER, GARY**  
The Leader  
LP Epic 5E 39399 (CBS).....no list  
CA 5ET 39299.....no list

- HANOI ROCKS**  
Back To Mystery City  
LP PVC 8920 (JEM).....\$8.98  
CA PVCC 8920.....\$8.98

- JACKSON, LATOYA**  
Heart Don't Lie  
LP Private 1 BFZ 39361 (CBS).....no list  
CA BZT 39361.....no list

- KERRY LIVREN A.D.**  
Time Line  
LP CBS Associated BFZ 39368 (CBS) no list  
CA BZT 39368.....no list

- KICK AXE**  
Vices  
LP Pasha BFZ 39297 (CBS).....no list  
CA BZT 39297.....no list

- KIHN, GREG**  
Kihntagious  
LP Elektra 1 60354 (WEA).....\$8.98  
CA 4 60354.....\$8.98

- LELOUCH, CLAUDE**  
Edith And Marcel Soundtrack  
LP Atlantic 80153-1-G (2) (WEA).....\$11.98  
CA 80153-4-G.....\$11.98

- PENDERGRASS, TEDDY**  
Love Language  
LP Asylum 1 60317 (WEA).....\$8.98  
CA 4 60317.....\$8.98

- PHILLIPS, ANTHONY**  
Private Parts & Pieces IV (A Catch At The Table)  
LP PVC 8919 (Jem).....\$8.98  
CA PVCC 8919.....\$8.98

- POCO**  
Inamorata  
LP Atlantic 80148-1 (WEA).....\$8.98  
CA 80148-4.....\$8.98

- THE PRESIDENT**  
By Appointment Of  
LP Columbia FC 39360 (CBS).....no list  
CA FCT 39360.....no list

- RUSHEN, PATRICE**  
Patrice Rushen Now  
LP Elektra 1 60360 (WEA).....\$8.98  
CA 4 60360.....\$8.98

- SALT OF THE EARTH**  
He Will Deliver  
LP Malaco MAL 4390.....\$8.98  
CA MAL 4390.....\$8.98

- SCRUGGS, EARL**  
The Earl Scruggs Revue: Super Jammin'  
LP Columbia FC 39370 (CBS).....no list  
CA FCT 39370.....no list

- SMITH, STEVE**  
Orion  
LP Columbia FC 39375 (CBS).....no list  
CA FCT 39375.....no list

- TERRY, SONNY (WITH JOHNNY WINTER & WILLIE DIXON)**  
Whoopin'  
LP Alligator AI 4734.....\$8.98

- VARIOUS ARTISTS**  
Repo Man Soundtrack  
LP San Andreas SAR 39019.....\$8.98

- VARIOUS ARTISTS**  
Soundtrack to Misunderstood  
LP Polydor 821 238 1 (PolyGram).....\$9.98  
CA 821 238 4.....\$9.98

- VAUGHAN, STEVIE RAY, & DOUBLE TROUBLE**  
Couldn't Stand The Weather  
LP Epic FE 39304 (CBS).....no list  
CA FET 39304.....no list

- WATERFRONT HOME**  
New Breed Of Mermaid  
LP Bobcat BFZ 39319 (CBS).....no list  
CA BZT 39319.....no list

- WILLIAMS, DENIECE**  
Let's Hear It For The Boy  
LP Columbia FC 39366 (CBS).....no list  
CA FCT 39366.....no list

- WINDJAMMER**  
Windjammer II  
LP MCA MCA 39021.....\$8.98  
CA MCAC 39021.....\$8.98

- WINTER, JOHNNY**  
Guitar Slinger  
LP Alligator AI 4735.....\$8.98  
CA AI 4735 CS.....\$8.98

- WORLD AFFAIR**  
LP Allegiance SA 13.....\$5.98  
CA CSA 13.....\$5.98

- THE WRIGHT BROTHERS**  
Easy Street  
LP Mercury 818 654 1 (PolyGram).....\$8.98  
CA 818 654 4.....\$8.98

### JAZZ

- ALEXANDER, MONTY**  
Montreux Alexander  
CD MPS 817 487 2 (PolyGram).....no list

- BROWN, CLIFFORD**  
Clifford Brown With Strings  
CD Emarcy 814 642 2 (PolyGram).....no list

- CAMPBELL, MIKE, & TOM GARVIN**  
Blackberry Winter  
LP ITI JL 009 (Allegiance).....\$8.98  
CA JC 009.....\$8.98

- CARLSON, LENNY**  
In The Mud  
LP ITI JL 011 (Allegiance).....\$8.98  
CA JC 011.....\$8.98

- DO'A WORLD MUSIC ENSEMBLE**  
Companions of The Crimson Coloured Ark  
LP Philo PH 9009.....\$8.98

(Continued on page 27)



LET'S EXCELL—Staff at the Bellflower, Calif. Licorice Pizza outlet pose after being named one of three winners in Maxell's merchandising contest. Other winners were Pizza stores in Sherman Oaks and San Diego. Making the presentation are Maxell's national sales manager of consumer audio products Michael Standley, right, and Don Patrican, standing third from right, the company's national sales manager of consumer video products.



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## Billboard

Survey for Week Ending 5/12/84

# Top 25 Video Games

This Week	Last Position	Weeks on Chart	These are the best selling home video games compiled from retail outlets by the Billboard research department	Atari 2600	Atari 5200	Coleco Vision	Intellivision
TITLE			Manufacturer, Catalog Number				
1	1	7	PITFALL II—Activision AB-035	•	•	•	•
2	2	39	POLE POSITION—Atari CX 2694	•	•	•	•
3	5	59	CENTIPEDE—Atari CX 2676	•	•	•	•
4	8	37	DECATHLON—Activision AZ 030	•	•	•	•
5	4	17	CONGO BONGO—Sega 006-01	•	•	•	•
6	3	39	Q-BERT—Parker Brothers 5360	•	•	•	•
7	6	13	MOON PATROL—Atari CX 2692	•	•	•	•
8	7	11	FRONTLINE—Coleco 2650	•	•	•	•
9	9	37	KANGAROO—Atari CX 2689	•	•	•	•
10	10	27	POPEYE—Parker Brothers 5370	•	•	•	•
11	19	5	B.C.'S QUEST FOR TIRES—Sierra On Line 2051530	•	•	•	•
12	12	21	SPACE SHUTTLE—Activision AX 033	•	•	•	•
13	23	3	BUMP N' JUMP—Intellivision 4688	•	•	•	•
14	25	3	ADVANCED DUNGEONS AND DRAGONS—Treasure Of Tarman 5300	•	•	•	•
15	11	87	FROGGER—Parker Brothers 5300	•	•	•	•
16	13	63	MS. PAC-MAN—Atari CX 2675	•	•	•	•
17	21	33	MR. DO!—Coleco 2622	•	•	•	•
18	18	11	MARIO BROTHERS—Atari CX2697	•	•	•	•
19	16	27	DIG DUG—Atari CX 2677	•	•	•	•
20	14	69	RIVER RAID—Activision AX-018	•	•	•	•
21	NEW ENTRY		PHOENIX—Atari CX2673	•	•	•	•
22	NEW ENTRY		DEFENDER—Atari CX2609	•	•	•	•
23	17	9	FRENZY—Coleco 2613	•	•	•	•
24	15	45	BURGER TIME—Intellivision 4549	•	•	•	•
25	24	7	SUBROC—Coleco 2614	•	•	•	•

\*Denotes cartridge availability for play on hardware configuration.

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# Retailing

## YEAR-OLD PIER PLATTERS

# Hoboken Store Carves Its Niche

By FRED GOODMAN

NEW YORK—The twin towers of Manhattan's World Trade Center are visible from virtually any street corner in Hoboken, N.J. Yet despite the close proximity to New York and all that entails—including one of the world's most aggressive record retail scenes—Hoboken's comparatively modest 500 square foot Pier Platters record shop has carved out its own market niche by reflecting the eclectic tastes of this town's young, music-conscious population.

Since its opening in December, 1982, the development of Pier Platters has paralleled the growth and shifting demographics of Hoboken. Once a faded, working-class town, Hoboken has experienced an infusion of new blood over the last few years as artists, musicians and young professionals sought relief from the onslaught of gentrification and co-op

conversion in Manhattan.

Several local bands, including the Bongos, the dB's, Beat Rodeo and the Individuals, have put Hoboken on the rock map with their records. The town also boasts its own label, Coyote Records, as well as a club, Maxwell's, now an important whistle stop on the new wave circuit.

"People talk about the Hoboken sound, and I suppose there is one," says Tom Prendergast, co-owner of Pier Platters. "But it's not so much the bands themselves as the feeling you get from having aspiring young bands. We figured we'd be an aspiring young record store."

Prendergast had worked for rock booking agency Singer Management as well as Maxwell's when he and original partners Bill Ryan and Steve Fallon decided that the town's existing record store needed some competition.

"There was a real demand," recalls Prendergast. "There was just one record store, and they weren't up to much. With the arrival of the bands, Maxwell's and all the music people, it just seemed right."

Fallon has since dropped out of the partnership, but Ryan and Prendergast have tailored Pier Platters to the market's two major facts of life: being a stone's throw from Manhattan's high power retailers, and having to service the wide-ranging tastes of Hoboken's upwardly mobile young newcomers.

"It's a unique town," observes Prendergast. "It's so close to New York, yet it's a refuge. For us in the store, we felt it would be a bit of a problem being so close to the Manhattan retailers, and we knew we had to compete with them."

Pier Platters' game plan has been to keep prices down and offer a diverse stock. Despite limited space, the rock-dominated store has better than average traditional, folk and jazz sections, as well as good budget and used record selections. The accent on rock is emphasized by separate sections for hardcore bands and

heavy metal, and collectibles like picture disks and rare import singles line the walls.

But the need for a cohesive store identity hasn't prevented the owners from stamping their own personality on Pier Platters. "I'm Irish, and I was interested in establishing some place where you can buy traditional Irish music," offers Prendergast. "I'm also very interested in the American indies because that gives some of those bands broader exposure." Posters for independent label acts far outnumber those for major label artists on the store's walls.

In order to build traffic, Pier Platters has advertised in several local music magazines, and has a record trade-out agreement with an electronic music show on New York Univ. radio station WNYU. And while Prendergast is considering a similar arrangement with WFDU in Teaneck, N.J., he feels the store has come to rely heavily on word-of-mouth.

"People from New York City are starting to come over here to shop," he says. "A lot of the bands from Hoboken play over there and tell people from the clubs and stores about us, and we're just beginning to get customers who are referred to us by other record stores."

## Vid Departments At Camelot Units

• Continued from page 23

a concern for video specialty stores where the demographics are already 25 or 30-plus. But you have to remember, the kids are already coming in here for records," Hodgson says, alluding to Camelot's customer base.

Camelot will vigorously push music video, but no special signing emphasis is yet planned for this product category. "It just isn't quite here, yet," Hodgson says.

Next: Proving what most retailers doubt: that video rental works in malls.

## Store Marks 15th Year With An Accent On Print

LOS ANGELES—Jerritt Morgan Inc. celebrates its 15th anniversary this year as a record/tape/accessories retailer specializing in educational print music materials.

Gerald Morgan, who opened the store with a partner, Jerry Jerritt, admits he didn't plan for the unusual combination for the store, located in the West End area of Richmond, Va.

Jerritt, who is no longer with the operation, was a retail veteran when Morgan, a former insurance man, joined him in starting the 2,200 square foot store.

"We just kept getting more and more requests for instructional materials," says Morgan, "so we finally put some in." Jerritt Morgan today has a wall with racks of various sizes that hold sheet music, folios and primarily piano instructional books.

The print sector doesn't directly cultivate record and tape sales or vice versa, Morgan has found, but he believes they go well together. He was and is a classical collector, so the store offers hundreds of such albums, which are interesting fare for piano teachers and their students.

Morgan estimates that he carries a consistent 200 sheet music titles, 100 collections or folios and up to 1,000 different instructional book titles. There exist, according to Morgan, "17 or 18 outstanding teaching series." They vary in number of titles up to as many as 40 to 60 in a long-time series. Price of such books runs from about \$1.95 to \$8.95.

Jerritt Morgan carries a limited number of Compact Discs. Morgan says his sales are limited by the high price of hardware and software, but he has high hopes for the concept.



FAN SCRAMBLE—MCA recording artist Terri Gibbs, left, and band member Mike Appel sign copies of Gibbs' latest album, "Over Easy," at Walmart in El Dorado, Ark.

## Video Music Programming

### MTV Adds & Rotation

As of 5/2/84

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

#### NEW VIDEOS ADDED:

Bananarama, "Robert DeNiro's Waiting," Polydor  
Jim Carroll, "Sweet Jane," Atlantic  
Chicago, "Stay The Night," Full Moon/Warner Bros.  
Face To Face, "10-9-8," Epic  
Greg Kihn, "Reunited," Elektra  
M&M, "Black Stations, White Stations," RCA  
Motley Crue, "Too Young To Fall In Love," Elektra  
Steve Perry, "Oh Sherrie," Columbia  
Ravyns, "Don't Leave Me This Way," MCA  
R.E.M., "South Central Rain," IRS  
Van Stephenson, "Modern Day Delilah," MCA

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

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

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

Alarm, "68 Guns," IRS  
Berlin, "No More Words," Geffen  
Bon Jovi, "Runaway," Mercury  
Eurythmics, "Who's That Girl," RCA  
Frankie Goes To Hollywood, "Relax," ZTT/Island  
David Gilmour, "Blue Light," Columbia  
Go-Go's, "Head Over Heels," IRS  
HSAS, "Whiter Shade Of Pale," Geffen  
Icicle Works, "Whisper To A Scream," Arista  
Billy Idol, "Eyes Without A Face," Chrysalis  
INXS, "Original Sin," Atco  
Billy Joel, "The Longest Time," Columbia  
Howard Jones, "What Is Love," Elektra  
Jump 'n' the Saddle, "Curly Shuffle," Elektra  
Christine McVie, "Love Will Show Us How," Warner Bros.  
Madonna, "Borderline," Sire  
Gary Moore, "Shape Of Things," Atco  
Mr. Mister, "Hunter Of The Night," RCA  
Queen, "I Want To Break Free," Capitol  
Billy Rankin, "Baby Come Back," A&M  
Ratt, "Round And Round," Atlantic  
Styx, "Music Time," A&M  
Talk Talk, "It's My Life," EMI America  
Thompson Twins, "Doctor Doctor," Arista  
Bonnie Tyler, "Holding Out For A Hero," Columbia

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

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

(Continued on page 57)

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# Retailing

## SOFTWARE CHART ANALYSIS

### 'File' Dislodges 'Home Accountant'

Now that the tax season is over, "The Home Accountant," which topped the Home Management chart for 32 weeks, has been dislodged and supplanted by Software Publishing's "PFS: File," a filing system.

The filing program or database, is one of the few software packages that has sold well in both the home and business markets. Fred Gibbons, who founded the Mountain View, Calif. firm, says the title's success has hinged on its under-\$200 price point and ease of use.

It is characterized as a "bridge product," he adds, explaining that it bridges the gap between the home and business markets.

"PFS: File" is part of a series of products called the PFS family, which also includes "PFS: Write, Report and Graph." All the programs are integrated so that information from one program can be transferred to another and vice versa.

Software Publishing was conceived by Gibbons in 1979, when he envi-

sioned developing software that was easy to use. Then a marketing manager for Hewlett-Packard, he decided that computer users want to accomplish tasks on computers without having to spend a lot of time learning complex programming and without having to write a program.

The company published its first product, "PFS: File," in September, 1980. It was authored by John Page, who is now the engineering manager for the firm.

All four of the PFS programs have appeared on the chart since its inception. The word processing package "PFS: Write" is the only other one of the series currently on the chart. It moves from number nine to number five this week.

On the Entertainment chart, two titles from Electronic Arts, "Julius Erving & Larry Bird Go One-On-One" and "Pinball Construction Set," have leaped from the fifth and sixth spots to two and three, respectively. This marked movement is attributed to the firm's rollout of Com-

modore 64 versions of these titles.

"Choplifter," by Dan Gorlin, comes back onto the chart at number 15. This software classic and "Donkey Kong," based on Nintendo's popular arcade machine, continue to command stable sales, and have become established as staples for retailers.

Finally, chart action on the Education Top 10 reinforces Spinnaker Software's dominance in the education category. "In Search Of The Most Amazing Thing" enters at nine, and "Alphabet Zoo" takes the 10th position.

In the early weeks of the chart, Spinnaker regularly had five titles in the top 10. Its titles, with the exceptions of "Facemaker" and "Kindercomp," had recently dropped off the list.

Finally, with "The Home Accountant" knocked out of the No. 1 spot, "Mastertype" remains the only title steadfast at No. 1 since the software charts' inception.

FAYE ZUCKERMAN

## Now Playing

### Parker Brothers' New Blood

By FAYE ZUCKERMAN

Richard E. Stearns, 33, has officially taken on his role as president of toy and game giant Parker Brothers. Stearns' appointment marks a watershed for the firm: It's the first time in the company's 101-year history that a member of the Parker family is not heading the company.

This changing of the guard also brings to light the company's commitment to diversifying into new home entertainment product categories.

This trend, in part, was initiated by Stearns, formerly executive vice president of the corporation's consumer electronic division, and the man who led the firm into the home computer and video game industries in the early '80s.

Stearns plans to further the General Mills-owned firm's movement into new product areas. "But you will not see any abrupt changes," he says, "just continued movement from being an old fashioned toy and game company to being a home entertainment firm.

"In the late '70s, Parker made a conscious effort to re-define the company. We decided we were a home entertainment company with a sensitivity toward children's product."

Recently, the Beverly, Mass. firm announced a children's book division and marketed a record album. Sales

(Continued on page 28)

## New LP/Tape Releases

• Continued from page 24

**DANKWORTH, JOHN, & HIS ORCHESTRA**  
Movies 'N' Me  
LP DRG MRS 607 ..... \$5.98  
CA MRSC 607 ..... \$5.98

**FARLOW, TAL**  
Poppin' And Burnin'  
LP Verve 815 236 1 (2) (PolyGram) \$10.98  
CA 815 236 4 ..... \$10.98

**FITZGERALD, ELLA**  
The Harold Arlen Songbook  
LP Verve 817 526 1 (2) (PolyGram) \$10.98  
CA 817 526 4 ..... \$10.98

**GETZ, STAN**  
Stan The Man  
LP Verve 815 239 1 (2) (PolyGram) \$10.98  
CA 815 239 4 ..... \$10.98

**HOLIDAY, BILLIE**  
Embraceable You  
LP Verve 817 359 1 (2) (PolyGram) \$10.98  
CA 817 359 4 ..... \$10.98

**JIMMY MOSHER QUINTET**  
Satyric Horn  
LP ITI JL 015 (Allegiance) ..... \$8.98  
CA JC 105 ..... \$8.98

**PORE, KENNY**  
Inner City Dreams  
LP ITI JL 010 (Allegiance) ..... \$8.98  
CA JC 010 ..... \$8.98

**RITENOUR, LEE**  
Banded Together  
LP Elektra 1 60358 (WEA) ..... \$8.98  
CA 4 60358 ..... \$8.98

**ROACH, MAX**  
Standard Time  
LP Emarcy 814 190 1 (2) (PolyGram) ..... \$10.98  
CA 814 190 4 ..... \$10.98

**IN PERFORMANCE AT THE PLAY BOY JAZZ FESTIVAL**  
LP Elektra/Musician 1 60298 I (WEA) ..... \$13.98  
CA 4 60298 I ..... \$13.98

## CLASSICAL

**BRAHMS**  
Serenade # 1, in D, Op. 11  
Los Angeles Chamber Orch.; Schwarz  
LP Nonesuch 70165 1 G ..... \$11.98  
CA 70165 4 G ..... \$11.98

**DVORAK**  
Legends, Op. 59  
Rochester Phil., Zinman  
LP Nonesuch 79066 1 G ..... \$11.98  
CA 79066 4 G ..... \$11.98

**GERSHWIN & JOPLIN**  
American Masterpieces  
CA Classics For Joy CFJ 068 (Pro Arte) ..... no list

**REDPATH, JEAN**  
Haydn: Scottish Songs  
LP Philo PH 1082 ..... \$8.98

**VARIOUS ARTISTS**  
Music For The Kings Of France  
Suites by Francois & Louis Cuoperin, Louis Marchand  
LP Nonesuch 78021 I D (WEA) ..... \$8.98  
CA 78021 4 D ..... \$8.98

**VARIOUS ARTISTS**  
Music Of The Grand Salon  
LP Classics For Joy CFJ 067 (Pro Arte) ..... 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.

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# Now Playing

Continued from page 27

on the album are nearing 500,000, Stearns claims. He adds that the company is also exploring the children's home video market.

Parker Brothers' swing toward diversification has occurred only after painstaking market research, Stearns says. In the record and book area, it realized that the children's area was lacking new products. "It became a natural niche for us," he says.

In the home computer and video game industries, the company launched software after research revealed that conversions of coin-operated arcade machines showed strong sales potential. It entered the video game category with licenses from arcade companies amid an industry shakeout in 1983.

Parker Brothers emerged as one of the few survivors of the video game shakeout, catapulting "Q-Bert" to the top spot on the Billboard video game chart. By late 1983, the home computer version of "Q-Bert" had started to climb the Billboard computer software chart.

The success of "Q-Bert" also rides on the strong marketing campaign planned for the title. Additionally, Stearns observes, the "cuteness of the character contributes to its success."

The strong marketing acumen apparent in the consumer electronic division steams from Stearns, who has an MBA. He has been working at Parker Brothers for seven years.

"The toy industry is a fashion business. To survive one must be aggressive and closely follow trends," he points out.

★ ★ ★

Second time around: Coleco's ailing home computer system, Adam, will be the subject of a seminar program for retailers being initiated by the West Hartford, Conn. firm. The seminars are designed to provide retailers with information about how to use Adam.

According to a spokeswoman for the firm, the company hopes to reach some 3,300 retailers in 16 major markets by the end of this month. Additionally, Coleco Industries has produced a videotape presentation defining Adam's capabilities. It is also being made available for retailers.

★ ★ ★

Trade Showing: It's no secret that the computer industry is glutted with trade shows. Further evidence of trade show saturation came April 5-7, when a meager 21,000 showed up for the Los Angeles Winter Comdex. This is quite a hefty drop from the nearly 85,000 who turned out for the fall Comdex last November in Las Vegas.

Attendees at the April show were pleasantly surprised to find software and hardware firms huddled together on the exhibition floor. The segmenting was an attempt by the show's planner, The Interface Group, to get away from the flea-market feel of the Las Vegas show.

Some 350 computer companies exhibited there, which might seem like a record total for a first-time affair, but the first Softcon, held in February, holds that title. There were 400 companies at the New Orleans event, which was attended by about 14,000.

"IBM compatible" permeated the Los Angeles Convention Center, where attendees were reminded of the company's dominant market share in the personal computer arena. Apple's Macintosh, which took a high profile at Softcon, was only slightly visible, and attendees wondered about the machine's acceptance among the business community.

# Billboard Computer Software

Survey for Week Ending 5/12/84

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## ENTERTAINMENT TOP 20

•—Dis ◆—Cartridge ★—Cassette

This Week	Last Week	Weeks on Chart	Title	Publisher	Remarks	Systems	Apple	Atari	Commodore	IBM	Texas Instruments	TRS	CP/M	Other
1	1	16	FLIGHT SIMULATOR II	Sublogic	Simulation Package		•	•	•					
2	5	18	JULIUS ERVING AND LARRY BIRD GO ONE-ON-ONE	Electronic Arts	Arcade Style Sports Game		•							
3	6	32	PINBALL CONSTRUCTION SET	Electronic Arts	Educational Arcade Game		•	•	•					
4	2	32	LODE RUNNER	Broderbund	Arcade-Style Game		•	◆						
5	3	16	BEACH-HEAD	Access	Strategy Arcade Game				•					
6	4	32	ZORK I	Infocom	Text Adventure Game		•	•	•	•	•	•	•	•
7	9	32	WIZARDRY	Sir-Tech	Fantasy Role-Playing Game		•							
8	7	25	FLIGHT SIMULATOR	Microsoft	Simulation Package					•				
9	15	22	ZAXXON	Datasoft	Arcade-Style Game		•	★				★		
10	12	3	ZAXXON	Synapse	Arcade-Style Game				★					
11	13	3	SORCERER	Infocom	Text Adventure Game		•	•	•	•	•	•	•	•
12	8	31	EXODUS:ULTIMA III	Origins Systems Inc.	Fantasy Role-Playing Game		•							
13	10	27	ARCHON	Electronic Arts	Strategy Arcade Game			•	•					
14	NEW ENTRY		ULTIMA II	Sierra On-Line	Fantasy Adventure Game		•	•						
15	NEW ENTRY		CHOPFLIFTER	Atari	Arcade-Style Game		•	★	•					
16	14	10	SARGON III	Hayden	Chess Game		•			•				
17	19	28	CASTLE WOLFENSTEIN	Muse	Arcade Adventure Game		•	•						
18	NEW ENTRY		DONKEY KONG	Atari	Arcade-Style Game		•	◆	◆	•	◆			
19	11	7	MYSTERY MASTER: MURDER BY THE DOZEN	CBS Software	Adventure Strategy Game		•	•	•	•	•	•	•	•
20	18	10	ENCHANTER	Infocom	Text Adventure Game		•	•	•	•	•	•	•	•

## EDUCATION TOP 10

1	1	32	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	13	MUSIC CONSTRUCTION SET	Electronic Arts	Interactive music composition and learning tool enables user to work with a library of music or compose own.		•		•					
3	3	6	COMPUTER STUDY PROGRAM FOR THE SAT	Barron's Educational Series	Educational program designed to prepare high school students and adults for the SAT (SCHOLASTIC APTITUDE TEST).		•		•					
4	5	22	COMPUTER SAT	Harcourt, Brace & Jovanovich	Educational program designed to prepare high school students and adults for the SAT (Scholastic Aptitude Test).		•	•		•		•		
5	4	32	FACEMAKER	Spinnaker	3 part learning game designed to teach very young children (age 4-12) the computer keyboard & memory skills by asking them to work with a human face.		•	◆	◆	•				
6	6	32	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	8	11	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.		•	•	•	•				
8	10	15	MATH BLASTER!	Davidson & Associates	Contains over 600 problems in addition, subtraction, multiplication, division, fractions and decimals for students age 6-12, with game at the end.		•		•	•				
9	NEW ENTRY		IN SEARCH OF THE MOST AMAZING THING	Spinnaker	Learning adventure that encourages problem-solving & sharpens the mind of the player (age 10 to adult) while they search for the most amazing thing.		•	•	•	•				
10	NEW ENTRY		ALPHABET ZOO	Spinnaker	A combination of maze games for ages 3-8, that teaches the relationship between sounds and letters, and sharpens recognition and spelling skills.		•	◆	◆	•				

## HOME MANAGEMENT TOP 10

1	2	32	PFS:FILE	Software Publishing	Information Management System		•			•	•			
2	1	32	THE HOME ACCOUNTANT	Continental	Home & Small Business Financial Management Program		•	•	•	•	•	•	•	•
3	3	32	BANK STREET WRITER	Broderbund	Word Processing Package		•	•						
4	5	24	DOLLARS AND SENSE	Monogram	Home Financial Package		•			•				
5	9	26	PFS:WRITE	Software Publishing	Word Processing Package		•			•				
6	10	9	EASY SCRIPT	Commodore	Word Processing Package					•				
7	8	22	HOMEWORD	Sierra On-Line	Word Processing Package		•			•				
8	7	5	PAPERCLIP	Batteries Included	Word Processing Package								★	
9	6	19	ATARIWRITER	Atari	Word Processing Program			◆						
10	4	23	MULTIPLAN	HesWare	Electronic Spreadsheet					•				

# Pro Equipment & Services



**SNOWED IN**—GRP artist Dave Grusin takes a break from mixing his latest album, "Night-Lines," with guest vocalist Phoebe Snow. The 32-track digital recording was recorded at GRP's studio, the Review Room.

## U.S. Test For Ambisonic Sound Radio Experiments Set For U.K. Four-Channel System

By STEVEN DUPLER

NEW YORK—Audio+Design/Calrec Inc. is testing the waters of the American market for its Ambisonic Surround Sound technology with a series of experimental radio broadcasts utilizing the four-channel, three-dimensional soundfield system. While the BBC has been broadcasting in Ambisonic for some time, the first American radio broadcast will occur Saturday (12) on KWMU, the local National Public Radio station in St. Louis. It will be followed this summer by a similar series of experimental broadcasts on the NPR station in Washington, D.C.

According to Nigel Branwell, president of Audio+Design, Ambisonic Surround Sound technology has little in common with quadrophonic stereo except the use of multiple speakers for reproduction. That much-ballyhooed format came in with a bang and died with hardly a whimper, leaving the notion of four-speaker sound to history.

"With quad, the sound was always either in front of you or in back of you," Branwell says. "Ambisonic sound is in between the speakers. It doesn't simply convey sounds for four loudspeaker channels; it delivers an omnidirectional soundfield."

Major recording artists, producers and engineers, including Stevie Wonder, Neil Young, Bruce Botnick and Martin Rushent, are experimenting with the Ambisonic technology, which encompasses such professional components as Calrec's multi-capsuled coincident stereo soundfield microphone system and a complete Ambisonic mastering package, as well as a line of consumer Ambisonic decoders. The decoding systems range in price from \$80 for a kit to \$150, \$450 and \$850, depending upon the amount of circuitry complexity.

In the U.K., about 20,000 decoders are currently in use, while Branwell estimates the number of American consumers with home decoding units at about half that. As far as the professional market, five British recording studios are equipped with the Ambisonic mastering package marked by Audio+Design, while so far no U.S. studios have purchased the system.

Ambisonic technology was developed by National Research & Development Corp. in England and is licensed to such manufacturers as Audio+Design/Calrec for fees that range from five cents per unit for home decoders to 10% of the net selling price for multitrack mastering equipment. Both broadcast and recorded Ambisonic signals are said by

Branwell to be completely compatible with standard mono/stereo reproduction equipment, so that even if an Ambisonic broadcast or program source such as a properly encoded vinyl disk or CD is played through conventional stereo gear without the use of an encoder, the listener will still hear "stereo that sounds unusually well defined with very precise imaging," according to Barry Hufker, production director of KWMU.

To ensure that the St. Louis station's listeners will be able to hear the full effects of Ambisonic, Hufker says that a number of audio dealers in the city have been equipped with decoders. Their locations will be announced on the air, and "people are being invited in to hear the Ambisonic encoded material we'll be airing, which ranges from classical to jazz to pop, both CDs and vinyl disks," says Hufker. "We'll also be airing a concert recorded with the Calrec Soundfield mike system."

Audio+Design will demonstrate the Ambisonic mastering package during a day-long session at the Anaheim Audio Engineering Society convention. The system consists of four elements—an Ambisonic decoder, pan/rotate system, a B-format converter box and a UHJ transcoder—which enable multitrack recording studios to mix down either conventional stereo signals or B-format (four-channel) signals to two- or three-channel UHJ formats for disk cutting.

### Audiotechniques, Scharff In Merger

NEW YORK—The rental division of Audiotechniques has merged with Scharff Communications to become A/T Scharff. The new company will be managed by Scharff Communications' management staff, with Josh Weinberg acting as vice president and general manager.

## Reed Opens Post-Production Video Facility

By KIP KIRBY

NASHVILLE—"I've been on the road for 30 years," says singer/actor Jerry Reed. "And you can't stay on the road forever."

That's Reed's explanation for his investment and launch of a \$1.6 million post-production video facility here. Named TSC Video (after Reed's group, Thompson Station Congregation), the facility is located in one of Music Row's roomy old houses and features two editing suites plus a client viewing room.

The main editing suite utilizes a Grass Valley 300 video switcher, four Sony 2000 one-inch VTRs, CMX editing 340XP system, NEC E-Flex/Optiflex digital video effects, Sound Workshop stereo audio console, Ampex ADO digital effects unit, Otari four-track and two-track audio decks, 3M D8800 two-channel character generator, two Ikegami H179 color cameras, and a BTX shadow sync for audio machine control.

The smaller off-line room offers a Ross 514 video switcher, two Sony BUH 800 three-quarter-inch videotape machines, one NEC TT7000 one-inch videotape machine, CMX editing system, an eight-input audio console, and the NEC E-Flex/Opti-

flex digital effects unit.

TSC Video, which officially opened April 18, was designed by senior editor Jim Riley, whose experience in video includes work with RKO in Boston and at CBS/Fox and Producers Color Services in Detroit. Riley was brought to Nashville two and a half months ago to oversee construction of TSC Video after he produced and edited some commercials with Reed a year ago in Dallas.

"I designed Prism Productions there," recalls Riley, "and Jerry Reed was the talent in the spots we were shooting. I worked on them with Reed's vice president, Dale Spence. When Jerry decided to open his own post-production suite in Nashville, he tracked me down up north and hired me over the telephone."

In September, Reed plans to begin shooting a film in town which he himself will direct. Then, according to Riley, they will attempt to transfer the finished film onto videotape for editing before converting it back again to film.

Riley says that, to his knowledge, this particular process has not been used before. "At least, that's what Kodak is telling us," he says. "They say that people have done some pre-

liminary experimentation with their DATAKODE film, but no one has done a completed product from film to video and back to film yet."

Riley suggests that editing a motion picture via videotape—where edits and effects can be seen immediately and cuts made on the spot—will be less costly in the long run. "A lot of film editing takes up to 20 weeks, whereas we believe we can reduce this process to around six weeks," he explains. "A director can view all his dissolves and fades and cutaways on site without having to have prints pulled in the lab."

Riley estimates that his process, if successful, could save 40% of current editing costs and up to 50% in time, especially for clients filming in the Nashville area who don't want to have to fly to the West Coast for editing.

Riley is optimistic that as the technology improves, the film/tape/film editing conversion could bring about other practical uses. "There's no reason why a film shoot couldn't be transferred to video, edited on CMX and then released on laser-optical disk for distribution," he suggests, adding, "It could represent an alter-

(Continued on page 30)

# WE



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# Pro Equipment & Services

## dB Sound Gearing Up For Big Job At Summer Games

By MOIRA McCORMICK

CHICAGO—dB Sound of suburban Des Plaines, sole sound contractor for the 1984 Summer Olympics' official sound supplier RAMSA/Panasonic, will be executing almost 70 different jobs during the games' two-week span, according to dB's Bruce Gordon.

Utilizing a temporary shop in Hawthorne, Calif. acquired specially for the purpose, dB employees have since last August been building cabinets and casings for RAMSA's sound equipment, over 10,000 pieces in all, says Gordon. dB is also in charge of setup and breakdown for each sound system, which include PAs in spectator areas, press rooms and athlete holding areas.

Gordon says dB had been recommended to Panasonic's parent company Matsushita because of its growing reputation as a major sound contractor. In addition to sound design and production, dB's services encompass instrument rentals under the name Midwest Musical Instrument Rentals, custom travel case manufacture (R & R Cases), instrument/pro sound parts dealership (Music Dealer Service), and truck rental involving 48-foot Air Ride trailers. All subsidiaries are operated as independent financial concerns, says Gordon.

Most of dB Sound's business according to Gordon, involves providing sound for concerts and tours.

Currently, the company is handling tours by Kool & the Gang, Cyndi Lauper, Cheap Trick, Cameo and the Turtles, while past projects have involved Prince, Kiss, the Stray Cats, REO Speedwagon, Kansas, Heart, Joan Jett, the O'Jays, and the late Marvin Gaye's last official concert tour.

dB Sound is currently in the midst of moving its base of operations from its original 5,000 square foot sound shop to a 20,000 square foot facility set on 100,000 square feet of land.

## Jerry Reed's Video Facility

• Continued from page 29  
native someday for movie houses who want to replace worn-out projection equipment."

Under parent company TSC Inc., Jerry Reed operates a video production division which will be doing commercials and music videos. Reed thinks his numerous Hollywood films, such as the "Smokey And The Bandit" series, have given him the necessary background for producing and directing in the medium.

The TSC editing suites are done in natural paneling and woods to give clients the feel of home. The main suite, valued at \$1.5 million, will rent for around \$300 an hour for a basic package, more depending on the equipment required. The smaller off-line room, which has fewer options, will run considerably less.

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## Studio Track

### NEW YORK

Producer/engineer **Steve Kahn** is working on an EP for **Hi Fi Tie** at **Quadrasonic** entitled "The Boys Can't Help It." And **Hotline** is there with a 12-inch single called "Tastes So Good" for Profile. **Doug Difrancio** is producing, with **Dave Ogryn** at the board. . . . Newly formed label Red Records has one of its first projects underway at the **Song Shop**. Engineer **Wayne Vican** is engineering the **Geoff Tozer** project with help from assistant **Eddie Leahy**. . . . Sire group **the Reds** are working on their "Shake Appeal" EP at **Soundworks**, with **Mike Thorne** producing. **Carl Beatty** will mix. . . . **A Step Above** has vamped up its facility. Additions include a half-inch mastering machine, Memory Moog Plus and Yamaha DX7.

### LOS ANGELES

Geffen artist **Eric Carmen** is recording an album at **Sound Labs**, with **Bob Gaudio** producing. **Tony D'Amico** is at the board, with **Jim Bell's** assistance. . . . Wall Of Voodoo and Blasters producer **Jim Hill** is working on the **Prime Movers'** debut EP at **Crystal Sound**. He's also engineering the record, which is slated for June release on Birdcage. . . . A digital recording of the **Los Angeles Chamber Orchestra** was just completed at **Digital Sound**. **Carol Rosenberger** produced, with **John Eargle** engineering. . . . Producer **Albert Marx** is working on two projects at **Monterey Recording**. First is **Bob Magnessum's** Trend project, which features **Hubert Laws** on flute. **Arne Frager** is engineering the jazz session with assistant **Phil Brown**. The second is a **Lorez Alexandria** album. Frager is at the console, with **Bobby Macias** assisting. Also at Monterey, rock group **Sable** is working on a project with producer/engineer **Larry Brown**. **Phil Brown** is assisting.

### NASHVILLE

Several projects are underway at **Disc Mastering Inc.** **The Kendalls** are working on their next MCA single, "My Baby's Gone," with producer **Brian Ahern** and engineer **Lois Walker**. Female quintet **Tina Carol & Nashville Satin** are working on their debut with producers **Jim Williamson** and **Tony Migliore**. **Randy Kling** is at the board for that project and for a duet by **Moe Bandy** and **Joe Stampley**. The engineer is also working on **Andy King's** "I Keep Pretending You're Still Mine" for Australian release on Kingsford. Finally, **Dawn Anita** is working on her "Please Be Gentle" single there with producer **Dick Burns** for Free Country. . . . **Mike Dekle**, writer of Kenny Rogers' "Scarlet Fever," is working on his own project at **Sound Emporium**. **Byron Hill** is producing the tracks for release on RSD Records. **Mike Poston** is at the board.

### OTHER CITIES

A variety of projects are underway at Fort

Lauderdale's **New River**. Boxer **Roberto Duran** is laying vocal tracks for a project produced by **Mauricio Smith**. Reggae act **Gumbo Limbo** is cutting tunes for Edible Records. **Rick Holcomb** is producing, **Ted Stein** engineering and **Teresa Verplanck** assisting. Vocalist/composer **Fuzzbee Morse** is recording a single featuring **Ronn Riddle** on drums. **Tony Outeda** is producing with **Nick Jameson**, who is doubling at the board with assistant **Ted Stein**. CBS group **Miami Sound Machine** are working on their next album with producer **Emilio Estefan** and engineer **Eric Schilling**, with Stein assisting. **Cynthia Calhoun** is recording for SunCap Music with producer **Winston Johnson**. Schilling and Stein are working on that project as well.

**Wheels In Motion** are recording a single at **Mike's Place** in Canoga Park, Calif. to accompany their forthcoming "I Got The Fire" video. The group is producing it, with **Mike Frenchio** at the board. . . . **Lou Rawls** is working on a single from his forthcoming Epic album at **Kajem**, Gladwyne, Pa., entitled "Forever I Do." Co-writer **Dexter Wansel** is producing with staff engineer **Mitch Goldfarb**. **Sleeper** is wrapping an EP there with producer **Mike Glu-**

dici and engineer **Joe Alexander**. Bluesman **Willie Phillips** is producing his own album for Energy, with Alexander at the board. And **Luxury** continues work on an EP produced by **David Aungst** for independent release. Alexander on the board for this one, too.

In Columbus, Ohio, **Aurra** is recording a Qwest project at **Bison** with producers **Steve & Sheila Washington** and engineer **Robin Jennings**. Other Qwest projects at **Bison** include **Griffin's** record, produced by **Reggie Griffin** and engineered by **Jim Dutt**; and a Reggie Griffin-produced effort by **Radian-ce**. . . . The following Jive Records projects are underway in London: **Roman Holliday** has an album underway at **Battery** with producers **Mike Howlett** and **Nigel Green**. Howlett is also producing a **C.S. Angels** album there. **A Flock Of Seagulls** are in at **Ridge Farms** with producer **Steve Lovell** and engineer **Steve Lipson**. And **Battery's** mobile recording unit is in Botswana, Africa, to record **Caiphus Semenya** for Jive's Africa label.

All material for the Studio Track column should be sent to Kim Freeman in Billboard's New York office.

## New Sony Division Taps Record Plant's Chris Stone

By SAM SUTHERLAND

LOS ANGELES—Record Plant chief Chris Stone is now doubling as a manufacturer's marketing rep for Sony via Audio Intervisual Design, a new professional audio and video marketing operation headed by Stone.

Stone's new AID division has actually been in operation for about two months, but Stone himself only trumpeted the new venture last week in connection with his new links to Sony. The new firm will serve both as a manufacturer's rep for Sony Digital Audio products and as an OEM (original equipment manufacturer) for various Sony custom systems, incorporating components from as many as four different Sony divisions.

AID will have non-exclusive marketing spanning 11 Western states. Initial digital audio deliveries include four Sony PCM-3324 digital multi-track recorders—two to Neil Young and two more for the Village Recorders here.

Stone places emphasis on more than closing lease or sale deals for digital equipment, however. Calling AID "systems facilitators," he touts the timing of the venture in terms of the accelerating interplay among the music, video and movie industries.

"The idea is for us to create new, state-of-the-art systems that span these technologies and then market them to recording studio and film production clients," he says.

The first product to fall under this second category of customized products is VideoScore, a video post-production system affording composers greater control and flexibility when adding music to videotape footage. Developed with Roy Prendergast of the Music Design Group here, the system combines Sony videotape recorders, monitors, large screen projection systems and micro-computers in a package interfacing SMPTE time code with computer data. Investment for purchasers is said by Stone to be around \$25,000, compared to the \$150,000 investment typical for normal film scoring chains.

Stone notes that assembly of that system found AID moving across Sony's normal interdivisional boundaries, working with the titan's broadcast television, industrial video products, professional audio and microcomputer sectors.

Also central to AID is Stone's first key executive appointment, Jim Pace, tapped as vice president. He had been managing engineer at Digital Magnetics here.



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# Video

## Record Dealers Learn New Rules Manufacturers Say They Won't Relax Their Policies

By TONY SEIDEMAN

NEW YORK—Music retailers who want to get into the home video business had better resign themselves to accepting many policies that seem harsh by comparison to the record industry. This is the view of home video software manufacturers, virtually all of whom see no chance for any relaxation of the rules of the business.

Many home video executives are record industry veterans, and they say they're specifically trying to avoid many of the pitfalls of the older business by keeping a tight reign on such areas as returns, dates of payment and co-op advertising.

Home video distributors agree, and say that despite the loss of some potential record accounts, present policies should remain intact. And an increasing number of the record retailers who are moving into the home video business say they can live by the different rules.

The three areas targeted by distributors and music retailers as trouble spots are:

- The either nonexistent or extremely limited returns policies of almost all companies in the home video

business.

- The tight credit terms demanded by manufacturers and distributors, with COD not uncommon, and a 30-day payback period being extraordinarily long.

- The fact that retailers must contribute heavily to most co-op advertising campaigns, ordinarily putting up anywhere from 50%-75% of the costs, with the 100% compensation common in the record business a rarity in home video.

Even though they want record store distribution, home video companies were unanimous in saying that the policies they now have will stay intact for the foreseeable future.

Vestron Video, which put out "Making Michael Jackson's 'Thriller,'" the top selling music video title to date, reflects the industry consensus. "We don't need changes, the business works," says Michael Olivieri, vice president of sales at Vestron. Olivieri suggests that those who are staying away from the industry because of the policies should take note of the "even bigger people who are doing this business, but doing it within the framework provided."

The retailer looking to get into the video business will have to play by

the rules that now exist and not expect any changes, say home video manufacturers large and small. Distributors agree.

"This is not the record business. It's a different business," says Stan Meyer, vice president at Sound Video Unlimited. But according to Noel Gimble, head of Sound Video, this hasn't made a difference.

"All the major accounts in Chicago are in video," he says. He lists Music Plus, Dog Ear, and Downtown Records among them.

At Camelot Enterprises, vice president of purchasing Joe Bressi agrees with the home video companies. "You can't compare the video industry with the record business," he says. "Policy or no policy, really, basically it's a different business."

Besides, Bressi adds, record retailers may have already accepted home video-type policies without realizing it. "We buy a lot of lines in our business that have no returns and no co-op," he says, pointing to accessories and some record lines.

Camelot is "slowly but surely getting into video," Bressi says (separate story, page 23). "There's going to be a business there in the future, but there's still a long way to go."



REAL LIFE—Dan O'Brien, left, general manager of Mirage, the new music video venture between King Broadcasting and Burkhart/Abrams, explains the company's plans at Mirage's launching party in Los Angeles. Listening are Sanctuary Music's Rod Smallwood, center, manager of Iron Maiden, and Mark Levinson of Picture Music International.

## 'Thrilling' Sales Seen For Music Titles In Australia

By GLENN A. BAKER

SYDNEY—The remarkable success in the Australian market of the videocassette "Making Michael Jackson's 'Thriller'" has dramatically altered the pace of introduction of specialist music video material here, sending video firms scrambling to schedule music tapes originally due next year into the second half of this year.

Until March, the biggest selling music video in Australia was Thorn EMI's "Duran Duran," at around 4,000 units, while the biggest seller generally was "Raiders Of The Lost Ark," at around 25,000.

But within three weeks, Video Classics/Vestron reportedly shipped a staggering 65,000 Jackson tapes, with a feasible ceiling of around 100,000 units. And the implications of the Jackson sales explosion are being felt throughout the national video industry. Of the almost 200 rock/pop videocassettes that will be on release by July, more than half will have appeared on the shelves since last Christmas.

Pricing is obviously a major factor in the Jackson success story. Whereas "Duran Duran" sells here for \$59.95 (roughly \$29.95 in U.S. currency), "Thriller" went out at just \$34.95, only \$5 more than in the U.S. This clearly placed the product within the financial reach of the average young record buyer and overcame much of the price barrier that gives video rental such dominance over sale here.

The message has sunk in. A significant number of planned music video releases are slated for low pricing, and it's unlikely that too many tapes will bear an over-\$50 price tag by this time next year. Video Classics' next major music release, David Bowie's "Serious Moonlight Tour," will sell for \$39.95.

RCA/Columbia, whose entire current music video catalog is one release (Fleetwood Mac's "Mirage Tour"), will deliver five new titles to the market in July (by Daryl Hall & John Oates, Lou Reed, Pat Benatar, Eurythmics and Dolly Parton) at below \$40.

Says Al Thompson, RCA/Columbia marketing manager: "All we can say is, thank God for Michael Jackson. He's helped us all break down the barrier of getting video dealers to believe that music tapes can work for them, in both rental and sales. Jackson got people back into record stores, and he's also gotten them into video shops for the first time.

"You have to realize that in our market, the unofficial gold standard is sales of 10,000 units. If you have a

movie that hits that figure, you've got a blockbuster.

"When you talk of sales of 65,000, you're talking of miracles," Thompson continues. "And with a rental/sale ratio in the marketplace of around 98/2, you're also talking of a complete turnaround in the general attitude towards tape sales."

Until this year, music video marketing barely existed in Australia. Most companies had a token representation in their catalogs, shoved towards the rear between the "How To" and "Gardening Hints" and buried beneath porn and horror. The only "serious" representation of the genre was by Thorn EMI, who made available quality titles from the likes of Queen, Little River Band, Kate Bush, the Who and Iron Maiden.

While the company is primarily concerned with major movie repertoire, video manager Les Smith says he opts for "taste and imagination" in the music field, with recent releases by Genesis, Soft Cell, the Stranglers and Bob Marley.

At this time, music video here is handled predominantly by Thorn EMI and Video Classics (which distributes Vestron, VCL, Media and others), with contributions from Warner and CBS/Fox. Additionally, Pioneer Audio brings in a range of videodisks (Adam Ant, Abba, Sky, etc.); the independent rock label Gap markets a range of videocassettes

(Continued on page 35)

## 'Moratorium' For 47 Titles At CBS/Fox

NEW YORK—CBS/Fox Video has placed 47 titles on "moratorium," pulling them off the market until at least January, 1986.

The company has put product on moratorium before, at times yanking as many as 70 titles at a time off sale.

Titles involved in the current effort include "The Big Sleep," "The Great Train Robbery," and "Stardust Memories." Among other programs moving into temporary retirement are "The Strange Case Of Alice Cooper," "Billie Jean King Tennis," "Golden Decade Of College Football," "ABC Olympic Highlights Of 1976," "'81 NBA Playoffs And Championship Series," "Charly," and "Nightstalker."

CBS/Fox says that it puts titles in moratorium in order to preserve the value of its catalog.

Billboard Videodisk Top 20									
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Survey for Week Ending 5/12/84									
This Week	Last Position	Weeks on Chart	TITLE	Copyright Owner Distributor, Catalog Number	Principal Performers	Year of Release	Rating	Format	Price
1	5	4	SUDDEN IMPACT	Warner Brothers Pictures Warner Home Video 11341	Clint Eastwood Sondra Locke	1983	R	CED Laser	\$19.98 \$34.98
2	3	8	TRADING PLACES	Paramount Pictures RCA Video Disc 1551	Dan Ackroyd Eddie Murphy	1983	R	CED Laser	19.95 29.95
3	2	13	TOOTSIE (ITA)▲	RCA/Columbia Pictures Home Video 5955	Dustin Hoffman Jessica Lange	1982	PG	CED	29.95
4	5	9	NEVER SAY NEVER AGAIN▲	Warner Brothers Pictures Warner Home Video DC 11337	Sean Connery Barbara Carrera	1983	PG	CED Laser	39.98
5	4	18	MAKING MICHAEL JACKSON'S THRILLER (ITA)▲	Vestron 1000	Michael Jackson	1983	NR	CED Laser	29.95 29.95
6	9	19	OCTOPUSSY	MGM/UA Home Video CBS-Fox Video 4715	Roger Moore Maud Adams	1983	PG	CED Laser	39.98 34.98
7	6	9	MR. MOM	Vestron 5025	Michael Keaton Teri Garr	1983	PG	CED	29.95
8	8	8	KRULL	RCA Video Disc 10364	Ken Marshall Lysette Anthony	1983	PG	CED	19.95
9	10	22	WAR GAMES (ITA)▲	MGM/UA Home Video CBS-Fox Video 4714	Matthew Broderick Dabney Coleman	1983	PG	CED Laser	19.98 34.98
10	12	4	STAR 80	Warner Brothers Pictures Warner Home Video 20013	Mariel Hemingway Eric Roberts	1983	R	CED Laser	19.98 34.98
11	7	20	RAIDERS OF THE LOST ARK	Paramount Pictures RCA Video Disc 1376	Harrison Ford Karen Allen	1981	PG	CED Laser	29.95
12	20	2	DEAD ZONE	Paramount Pictures, RCA Video Disc 1646	Christopher Walken Martin Sheen	1983	R	CED Laser	29.95
13	15	10	EASY MONEY	Vestron 5029	Rodney Dangerfield	1983	R	Laser	34.95
14	18	20	RISKY BUSINESS	The Geffen Company Warner Home Video DC11323	Tom Cruise Rebecca de Mornay	1983	R	CED Laser	34.98
15	14	14	CUJO	Sunn Classic Pictures/Warner Bros. Inc. Warner Home Video 11331	Dee Wallace Daniel Hugh-Kelly	1983	R	CED Laser	34.98
16	11	11	STAYING ALIVE	Paramount Pictures Paramount Home Video 1303	John Travolta Cynthia Rhodes	1983	PG	CED Laser	19.95 29.95
17	16	23	NATIONAL LAMPOON'S VACATION	Warner Bros. Pictures Warner Home Video DC11315	Chevy Chase Christie Brinkley	1983	R	CED Laser	34.98 34.98
18	19	5	BRAINSTORM	MGM/UA Home Video MD100314	Natalie Wood Christopher Walken	1983	PG	CED	29.95
19	17	11	PORKY'S II: THE NEXT DAY (ITA)▲	CBS-Fox Video 1294	Dan Monahan Tony Ganos	1983	R	CED Laser	19.98 34.98
20	13	6	RUMBLE FISH	Universal City Studios, MCA Dist. Corp. 80056	Matt Dillon Mickey Rourke	1983	R	CED Laser	29.98

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# Billboard Videocassette Top 40

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Survey for Week Ending 5/12/84

## SALES

This Week	Last Position	Weeks on Chart	TITLE	Copyright Owner, Distributor, Catalog Number	Principal Performers	Year of Release	Rating	Format	Price
1			JANE FONDA'S WORKOUT ▲ (ITA)	KVC-RCA Karl Video Corporation 042	Jane Fonda	1982	NR	VHS Beta	59.95
2	4	19	MAKING MICHAEL JACKSON'S THRILLER ▲ (ITA)	Vestron 1000	Michael Jackson	1983	NR	VHS Beta	29.95
3	3	8	TRADING PLACES	Paramount Pictures Paramount Home Video 1551	Dan Ackroyd Eddie Murphy	1983	R	VHS Beta	39.95
4	2	4	SUDDEN IMPACT	Warner Brothers Pictures Warner Home Video 11341	Clint Eastwood Sondra Locke	1983	R	VHS Beta	79.95
5	5	21	RAIDERS OF THE LOST ARK	Paramount Pictures Paramount Home Video 1376	Harrison Ford Karen Allen	1981	PG	VHS Beta	39.95
6	14	20	RISKY BUSINESS	The Geffen Company Warner Home Video 11323	Tom Cruise Rebecca de Mornay	1983	R	VHS Beta	39.98
7	10	10	NEVER SAY NEVER AGAIN ▲	Warner Brothers Pictures Warner Home Video 11337	Sean Connery Barbara Carrera	1983	PG	VHS Beta	79.95
8	11	13	DO IT DEBBIE'S WAY	Raymax Prod. P. Brownstein Prod. Video Assoc. 1008	Debbie Reynolds	1983	NR	VHS Beta	39.95
9	6	5	NEIL DIAMOND: LOVE AT THE GREEK	Vestron 1005	Neil Diamond	1983	NR	VHS Beta	29.95
10	15	42	DURAN DURAN	Thorn/EMI TVD 1646	Duran Duran	1983	NR	VHS Beta	29.95
11	12	5	OCTOPUSSY	CBS-Fox Video 4715	Roger Moore Maud Adams	1983	PG	VHS Beta	79.98
12	9	33	FLASHDANCE	Paramount Pictures Paramount Home Video 1454	Jennifer Beals	1983	R	VHS Beta	39.95
13	7	8	THE JANE FONDA WORKOUT CHALLENGE	KVC-RCA Karl Video Corporation 051	Jane Fonda	1984	NR	VHS Beta	59.95
14	8	5	DEAD ZONE	Paramount Pictures, Paramount Home Video 1646	Christopher Walken Martin Sheen	1983	R	VHS Beta	59.95
15	19	12	STAYING ALIVE	Paramount Pictures Paramount Home Video 1302	John Travolta Cynthia Rhodes	1983	PG	VHS Beta	39.95
16	20	14	TOOTSIE (ITA) ▲	RCA/Columbia Pictures Home Video 10535	Dustin Hoffman Jessica Lange	1982	PG	VHS Beta	79.95
17	16	9	WAR GAMES (ITA) ▲	CBS-Fox Video 4714	Matthew Broderick Dabney Coleman	1983	PG	VHS Beta	79.98
18	13	11	MR. MOM	Vestron 5025	Michael Keaton Teri Garr	1983	PG	VHS Beta	No listing
19	18	12	BILLY JOEL: LIVE FROM LONG ISLAND	CBS-Fox Video 6297	Billy Joel	1983	NR	VHS Beta	29.98
20	28	12	THE CARE BEARS IN THE LAND WITHOUT FEELINGS	Family Home Entertainment MGM/UA Home Video F357	Animated	1983	G	VHS Beta	29.95
21	29	3	THE OSTERMAN WEEKEND	Thorn/EMI Home Video 1981	Burt Lancaster Rutger Hauer	1983	R	VHS Beta	79.95
22	24	46	48 HRS.	Paramount Pictures Paramount Home Video 1139	Nick Nolte Eddie Murphy	1983	R	VHS Beta	39.95
23	30	4	CALIGULA	Vestron 5032	Malcolm McDowell Peter O'Toole	1983	R	VHS Beta	No listing
24	21	4	STAR 80	Warner Brothers Pictures Warner Home Video 20013	Mariel Hemingway Eric Roberts	1983	R	VHS Beta	79.95
25	23	9	EASY MONEY	Vestron 5029	Rodney Dangerfield	1983	R	VHS Beta	No listing
26	17	3	FANNY AND ALEXANDER	Embassy Pictures, Embassy Home Entertainment 2067, 2171	Pernilla Allwin Bertil Guve	1983	R	VHS Beta	89.95
27	39	12	TWIST OF FATE	MCA Home Video 80066	Olivia Newton-John	1983	NR	VHS Beta	19.95
28			MUSCLE MOTION	Media Home Entertainment M431	Chippendale's Men	1983	NR	VHS Beta	39.95
29			UNCOMMON VALOR	Paramount Pictures Paramount Home Video 1657	Gene Hackman Robert Stack	1983	R	VHS Beta	59.95
30	22	2	D. C. CAB	Universal City Studios MCA Dist. Corp. 80061	Mr. T. Gary Busey	1984	R	VHS Beta	69.95
31	34	28	POLICE AROUND THE WORLD	I.R.S. Video 001	The Police	1982	NR	VHS Beta	33.95
32	37	26	BLUE THUNDER •	RCA/Columbia Pictures Home Video 10026	Roy Scheider Malcolm McDowell	1983	R	VHS Beta	79.95
33	25	2	UNDER FIRE	Vestron 5033	Gene Hackman Nick Nolte	1983	R	VHS Beta	No listing
34	36	23	PINK FLOYD THE WALL	MGM/UA Home Video MV-400268	Pink Floyd	1979	R	VHS Beta	39.95
35	33	6	RUMBLE FISH	Universal City Studios MCA Dist. Corp. 80056	Matt Dillon Mickey Rourke	1983	R	VHS Beta	59.95
36	26	9	STAR CHAMBER	CBS-Fox Video 1295	Michael Douglas Hal Holbrook	1983	R	VHS Beta	59.98
37	27	10	DEAL OF THE CENTURY •	Warner Brothers Pictures Warner Home Video 11339	Chevy Chase Sigourney Weaver	1983	PG	VHS Beta	69.95
38	31	19	A HARD DAY'S NIGHT	Walter Shenson, Maljack Productions, Inc. 1064	The Beatles	1964	G	VHS Beta	69.95
39	32	5	COOL CATS: 25 Years Of Rock 'N Roll Style	MGM/UA Home Video 600317	Various Artists	1984	NR	VHS Beta	59.95
40	35	8	EURYTHMICS-SWEET DREAMS (THE VIDEO ALBUM)	RCA Video Prod. Inc. RCA/Columbia 91132	Eurythmics	1983	NR	VHS Beta	29.95

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# Video Rush Release For 'Pavarotti'

LOS ANGELES—U.S.A. Home Video will release "Pavarotti" on videocassette before the program appears on television or in any other ancillary market.

The Canoga Park, Calif. company has been guaranteed that the concert tape will not air within the next 90 days, says chairman Noel Bloom. According to Bloom, the home video firm is "rushing" the production to retailers to take advantage of its three-month window.

Priced at \$59.95 suggested retail, the live concert was taped March 24 in Las Vegas by Tibor Rudas Productions. Included in the performance video are flute solos by Andrea

Griminelli.

Bloom, who oversees Family Home Entertainment and Monterey Home Video, also recently announced the "Care Bears Battle The Freeze Machine" will be released closed-captioned. This is the first closed-caption release for the firm.

U.S.A. has also released "Nadia," a two-hour film biography of Romanian gymnast Nadia Comaneci. The release, timed to the start of the 1984 Summer Olympics in Los Angeles, features Comaneci in Yugoslavia. The film is a joint venture between Tribune Entertainment and Dave Bell Productions.

FAYE ZUCKERMAN

## Fast Forward The New Tape Technology

By KEN WINSLOW

The sale, starting this year, of 8mm VCRs marks a great leap forward in tape formulations for video recording and playback, even though displayed 8mm picture and sound are not going to start out being any better than what we now get from half-inch Beta and VHS. Potential performance quality is initially being traded away for size reduction.

In 1980, tape manufacturers started sampling VCR manufacturers with new formulations able to push useful recording wavelengths well below the one-micron point.

As a measure of the potential of their improved efficiency, when these new tape formulations, metal-particle (MP) and the even better performing

metal-evaporated (ME), are compared in equal physical areas to the now widely used metal-oxide (MO) iron and chromium based videotapes, their output signal can be anywhere from 13 dB to 28 dB higher.

Alternately, if VCR manufacturers decide, as they have in the case of 8mm video, to stay with the same signal output, by using these new MP and ME formulations, they can potentially reduce the required amount of tape consumption for a given amount of time as now used for MO tape by as much as 50% when substituting an MP formulation, or by as much as 75% when substituting an

(Continued on page 36)

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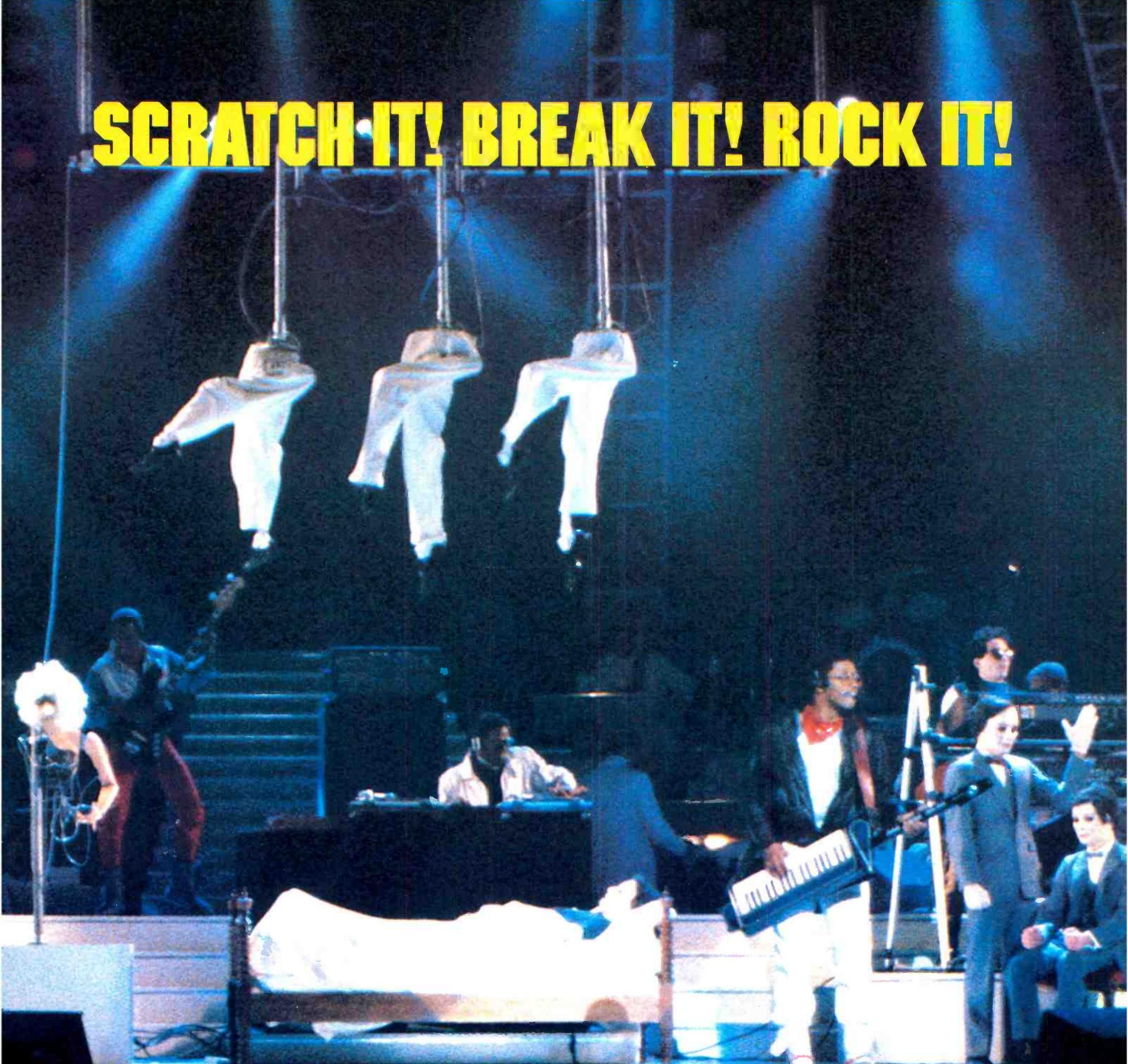
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# Billboard Videocassette Top 40

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Survey for Week Ending 5/12/84

## RENTALS

This Week	Last Position	Weeks on Chart	TITLE	Copyright Owner, Distributor, Catalog Number	Principal Performers	Year of Release	Rating	Format
1	4	4	<b>SUDDEN IMPACT</b>	Warner Brothers Pictures Warner Home Video 11341	Clint Eastwood Sondra Locke	1983	R	VHS Beta
2	2	8	<b>TRADING PLACES</b>	Paramount Pictures Paramount Home Video 1551	Dan Ackroyd Eddie Murphy	1983	R	VHS Beta
3	4	5	<b>OCTOPUSSY</b>	CBS-Fox Video 4715	Roger Moore Maud Adams	1983	PG	VHS Beta
4	3	9	<b>WAR GAMES (ITA)</b>	CBS-Fox Video 4714	Matthew Broderick Dabney Coleman	1983	PG	VHS Beta
5	5	11	<b>MR. MOM</b>	Vestron 5025	Michael Keaton Teri Garr	1983	PG	VHS Beta
6	6	10	<b>NEVER SAY NEVER AGAIN</b>	Warner Brothers Pictures Warner Home Video 11337	Sean Connery Barbara Carrera	1983	PG	VHS Beta
7	8	4	<b>STAR 80</b>	Warner Brothers Pictures Warner Home Video 20013	Mariel Hemingway Eric Roberts	1983	R	VHS Beta
8	7	4	<b>DEAD ZONE</b>	Paramount Pictures Paramount Home Video 1646	Christopher Walken Martin Sheen	1983	R	VHS Beta
9	9	14	<b>TOOTSIE (ITA)</b>	RCA/Columbia Pictures Home Video 10535	Dustin Hoffman Jessica Lange	1982	PG	VHS Beta
10	22	3	<b>THE OSTERMAN WEEKEND</b>	Thorn/EMI Home Video 1981	Burt Lancaster Rutger Hauer	1983	R	VHS Beta
11	NEW ENTRY		<b>UNCOMMON VALOR</b>	Paramount Pictures Paramount Home Video 1657	Gene Hackman Robert Stack	1983	R	VHS Beta
12	10	21	<b>RISKY BUSINESS</b>	The Geffen Company Warner Home Video 11323	Tom Cruise Rebecca de Mornay	1983	R	VHS Beta
13	15	2	<b>UNDER FIRE</b>	Vestron 5033	Gene Hackman Nick Nolte	1983	R	VHS Beta
14	12	22	<b>RAIDERS OF THE LOST ARK</b>	Paramount Pictures Paramount Home Video 1376	Harrison Ford Karen Allen	1981	PG	VHS Beta
15	11	2	<b>D. C. CAB</b>	Universal City Studios MCA Distributing Corp. 80061	Mr. T Gary Busey	1984	R	VHS Beta
16	18	4	<b>ZELIG</b>	Warner Brothers Pictures Warner Home Video 22027	Woody Allen Mia Farrow	1983	PG	VHS Beta
17	16	20	<b>MAKING MICHAEL JACKSON'S THRILLER ▲ (ITA)</b>	Vestron 1000	Michael Jackson	1983	NR	VHS Beta
18	14	9	<b>EASY MONEY</b>	Vestron 5029	Rodney Dangerfield	1983	R	VHS Beta
19	13	8	<b>STAR CHAMBER</b>	CBS-Fox Video 1295	Michael Douglas Hal Holbrook	1983	R	VHS Beta
20	17	31	<b>TENDER MERCIES •</b>	Thorn/EMI 1640	Robert Duvall Betty Buckley	1983	PG	VHS Beta
21	20	9	<b>CROSS CREEK</b>	Thorn/EMI Home Video 2184	Mary Steenburgen Rip Torn	1983	R	VHS Beta
22	21	4	<b>CALIGULA</b>	Vestron 5032	Malcolm McDowell Peter O'Toole	1980	R	VHS Beta
23	25	3	<b>FANNY AND ALEXANDER</b>	Embassy Pictures, Embassy Home Entertainment 2067, 2171	Pernilla Allwin Bertil Guve	1983	R	VHS Beta
24	23	14	<b>BRAINSTORM</b>	MGM/UA Home Video 800314	Natalie Wood Christopher Walken	1983	PG	VHS Beta
25	19	6	<b>RUMBLE FISH</b>	Universal City Studios, MCA Distributing Corp. 80056	Matt Dillon Mickey Rourke	1983	R	VHS Beta
26	26	24	<b>NATIONAL LAMPOON'S VACATION</b>	Warner Brothers Pictures Warner Home Video 11315	Chevy Chase Christie Brinkley	1983	R	VHS Beta
27	24	33	<b>FLASHDANCE</b>	Paramount Pictures Paramount Home Video 1454	Jennifer Beals	1983	R	VHS Beta
28	32	9	<b>DEAL OF THE CENTURY</b>	Warner Brothers Pictures Warner Home Video 11339	Chevy Chase Sigourney Weaver	1983	PG	VHS Beta
29	27	12	<b>STAYING ALIVE</b>	Paramount Pictures Paramount Home Video 1302	John Travolta Cynthia Rhodes	1983	PG	VHS Beta
30	30	54	<b>JANE FONDA'S WORKOUT</b>	KVC-RCA Karl Video Corporation 042	Jane Fonda	1982	NR	VHS Beta
31	28	8	<b>KRULL</b>	RCA/Columbia Pictures Home Video 10364	Ken Marshall Lysette Anthony	1983	PG	VHS Beta
32	31	12	<b>PORKY'S II: THE NEXT DAY (ITA)</b>	CBS-Fox Video 1294	Dan Monahan Tony Ganos	1983	R	VHS Beta
33	39	21	<b>TWILIGHT ZONE—THE MOVIE</b>	Warner Brothers Pictures Warner Home Video 11314	John Lithgow Kevin McCarthy	1983	PG	VHS Beta
34	37	14	<b>EDDIE AND THE CRUISERS</b>	Embassy Pictures Embassy Home Entertainment 2066	Tom Berenger Michael Paré	1983	PG	VHS Beta
35	29	14	<b>CLASS</b>	Vestron 5026	Jaqueline Bisset Cliff Robertson	1983	R	VHS Beta
36	33	16	<b>CUJO</b>	Sunn Classic Pictures/Warner Bros Inc. Warner Home Video 11331	Dee Wallace Daniel Hugh-Kelly	1983	R	VHS Beta
37	34	10	<b>THE CARE BEARS IN THE LAND WITHOUT FEELINGS</b>	Family Home Entertainment MGM/UA Home Video F357	Animated	1983	G	VHS Beta
38	40	7	<b>SALEM'S LOT: THE MOVIE</b>	Warner Brothers Pictures Warner Home Video 11336	David Soul James Mason	1979	NR	VHS Beta
39	38	27	<b>BLUE THUNDER • (ITA)</b>	RCA/Columbia Pictures Home Video 10026	Roy Scheider Malcolm McDowell	1983	R	VHS Beta
40	35	5	<b>METALSTORM</b>	Universal City Studios MCA Distributing Corp. 80045	Jeffrey Byron Mike Preston	1983	PG	VHS Beta

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# Video

## POP HISTORY FROM U.K.

### New 'Steady Go' Compilation

LONDON—Following the success of the first volume of clips from "Ready, Steady Go," the commercial television series that trailblazed British small-screen pop viewing through the '60s, a second package has been readied for May 14 release in the U.K. Release in the U.S. will follow at an as-yet-unspecified date.

Dave Clark, of the hit-making Dave Clark Five, bought the rights to the old Rediffusion tv series (Billboard, Jan. 18). The first volume, which topped the video music chart here, featured 15 items, including the Beatles performing "Can't Buy Me Love" and a sequence showing the group receiving a special Billboard

award for having the top three singles in the Hot 100 in one week.

The second package has the Beatles singing "Twist And Shout" and "She Loves You," the Rolling Stones doing "Satisfaction," the Who's "Shout And Shimmy," and selections by the Beach Boys, Dusty Springfield, Marvin Gaye ("Can I Get A Witness?"), Brenda Lee, Gene Pitney and Martha & the Vandellas.

The video is handled here by the Picture Music International division of Thorn EMI. It runs 60 minutes, is in black and white and is available in both VHS and Beta. It retails at just under the 20-pound mark (roughly \$29).

## Music Monitor

Coming soon: Look for Jive Records to release three-minute video clips for **Mama's Boys** and **A Flock Of Seagulls**. The Mama's Boys video is being filmed in London and will feature the song "TBA." A Flock of Seagulls' clip was filmed in Northern Ireland and features "The More You Live, The More You Love." **Maurice Phillips** directed the Mama's Boys clip, and **Clive Richardson** was the director of Seagulls' video.

Limelight Productions: A list of recent clips produced by **Simon Fields** for Limelight follows:

• **Chris Gabrin** directed **Joe Ely** for MCA Records. A special set was constructed for the video that self-destructed at the end. Gabrin also took charge of the **Time** for Warner Bros. Records and **Luther Vandross'** "Superstar."

• **Don Letts** directed the **Melody Makers'** "Met Her On A Ring Day" for Thorn EMI. The clip was shot in Jamaica.

• For Chicago's "Stay The Night," director **Bill Bates** used stunts to conceptualize the group's single.

All post-production was done at **Red Car Editing** in Los Angeles.

Eddie Haskell meets Gilligan: **Ken Osmond** from "Leave It To Beaver" and "Gilligan's Island's" **Bob Denver** make cameo appearances in Edison Records' three-minute video clip for **The Crackers'** "What Did I Do?"

Unsurprisingly, the tone of the video is humorous. The video was a joint effort between the New Mexico band and **Fontaine Enter-Com**, a Seattle-based production firm.



**TRAIN CREW**—Director Martin Kagan walks through a scene from Motley Crue's forthcoming video, which was filmed at one of Manhattan's abandoned train tunnels. Pictured from left are the group's Tommy Lee and Vince Neil, Kahan and Motley Crue's Mick Mars and Nikki Sixx.

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# Video

## 'Thrilling' Sales Seen For Music Titles In Australia

• *Continued from page 31*  
from the U.K. Factory label (Fall, Joy Division and others); Sydney FM station 2MMM has marketed a videotape of Angel City, "Live At Narara '83"; and a range of one-off releases has come from such general video companies as Roadshow, Star Video, K&C, Hollywood House, MGM/UA, Golden Lion, Rigby/CIC, Videoscope, Intervision and RCA/Columbia.

But the next few months will see a dramatic restructuring of the entire video industry here, as PolyGram Musicvideo, Festival Video and Video Classics' new streamlined Music Video Classics operation all bow virtually simultaneously.

From the outset, PolyGram is making it plain that it means business. Kathy McKerron is in from the major's London office to oversee the launch, with 13 high-profile initial releases due in July, including titles by Elton John, David Bowie, Roxy Music, Dire Straits and Big Country.

Festival, a top Australian record distributor, has been checking out music video prospects for a year or so. As distributor of such labels as Stiff, A&M, Chrysalis, Mushroom and Island, it has access to a rich repertoire source.

Video Classics is something of an enigma. A pioneering company, it was the first video firm to move into the serious release of movies on tape and the first private video company to go public, creating a mad scramble for shares. Through director Glenn Wheatley (manager of Little River Band, co-owner of Liberation Records and owner of Wheatley Records), adventurous former clip director Peter Bain-Hogg has been appointed music product manager and plans to release 60 tapes by year's end.

He's already entered into a deal with a major blank tape supplier to issue an "erase and use" blank cassette, at standard blank price, featuring three-minute previews of 20 music video releases. He's also a prime mover behind the launch of a major new quarterly music video consumer

magazine. Bain-Hogg says he's starting with "fairly mainstream material," then moving into more specialized product by 1985, going beyond rock to jazz, classical and other

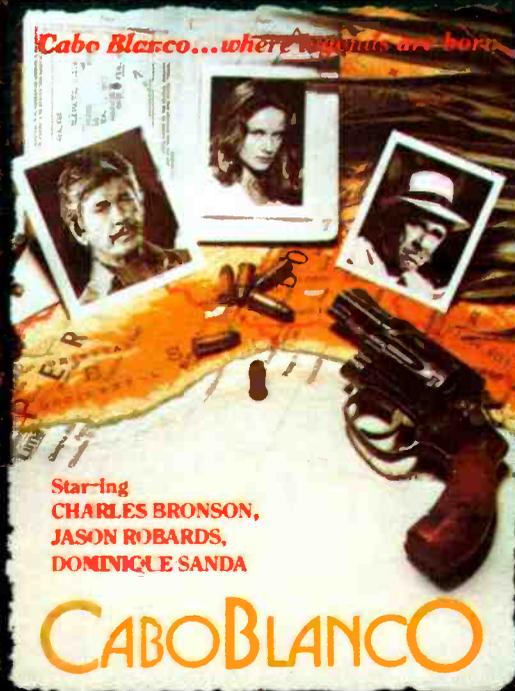
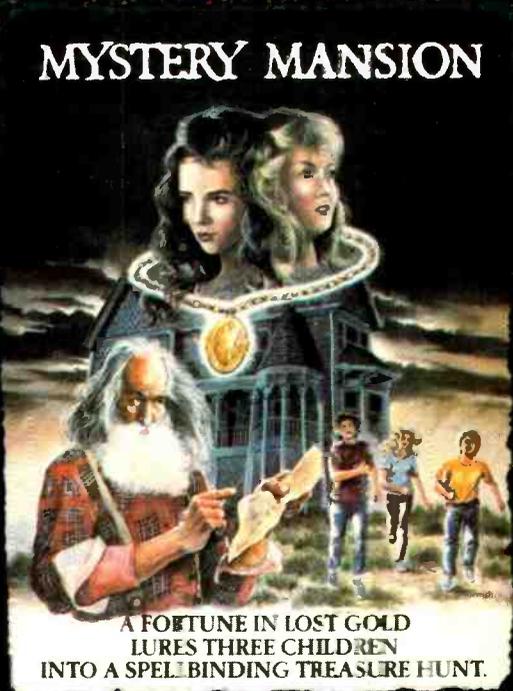
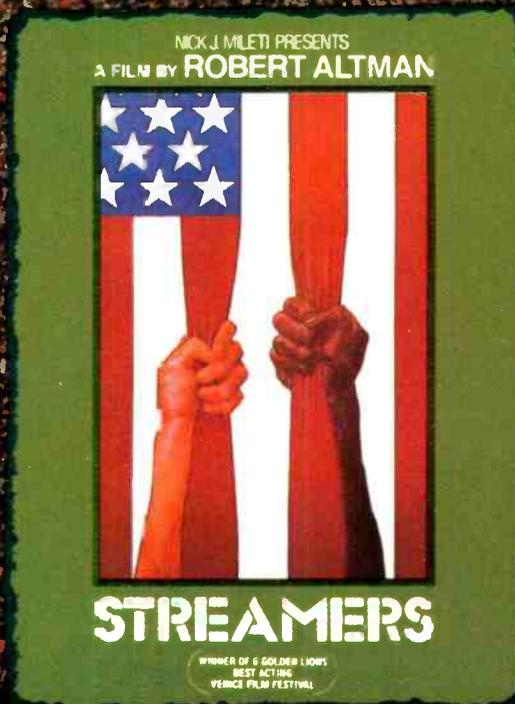
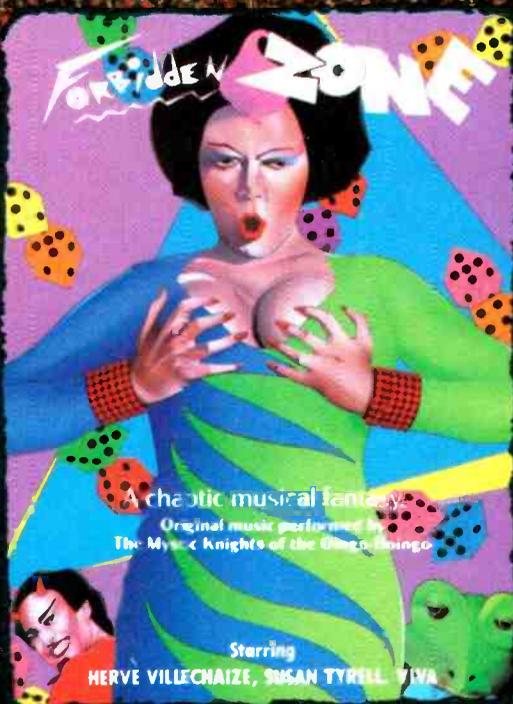
areas.

Video Classics' distribution deal with Vestron, off to an incredible start with Jackson's "Thriller," has material on the way from Linda Ron-

stadt, Asia, Neil Young, the Beach Boys and Neil Diamond. Vice president Rob Straight was here early this year, appointing Rigby/CIC's Frank Kandelas as managing director. It

was his original intention to release the Jackson video at the U.S. price of \$29.95, but that proved impossible in view of Australia's crippling 32% sales tax.

# MEDIA MAY RELEASES



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## U.K. Release For Beatles Film

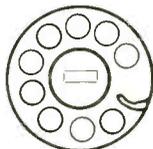
LONDON—Vestron Video International here will follow its blockbuster "Making Michael Jackson's 'Thriller'" video with a May 30 release of the Beatles' feature film "A Hard Day's Night," which last year went gold in the U.S. and stayed in the Billboard Top 40 for more than four months.

The release, featuring a new Dolby soundtrack and a previously unseen prologue, will coincide with international Beatles anniversary celebrations, and promotions in all territories will be timed to match, according to Vestron International vice president Rob Straight.

Also being released this month is Neil Diamond's "Love At the Greek," recorded in Los Angeles.

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# Fast Forward

Continued from page 32

much as 75% when substituting an ME formulation.

In terms of the six-hour VHS/EP speed, using today's MO formulation consumes half a square meter of tape. For a roughly similar output quality using an MP formulation tape, only an estimated quarter of a square meter of tape is required. If an ME formulation tape is used, the estimate is

that only an eighth of a square will be required.

MP and ME formulations are too hot to be used in existing Beta/VHS VCRs whose heads and record, erase and bias currents are only designed to work with MO tapes.

While this tremendous improvement in performance from MP/ME tapes means they can't be used on past and current Beta/VHS ma-

chines, recent reports from Japan indicate that both Beta and VHS manufacturers are preparing to adopt the strategy long followed by the audio-cassette recorder/player manufacturers, and are working on a new generation of all-formulation compatible half-inch Beta and VHS VCRs with redesigned heads and switchable currents able to interchangeably handle MO, MP and ME.

In this respect, Beta and VHS manufacturers, already tied to the established size dimensions for today's half-inch transports and cassette plastics, can be expected to concentrate on the quality improvement side of the potential offered by the more efficient MP and ME formulations.

Early projections are that today's MO-based Beta/VHS VCRs, now roughly capable of 250-line picture

resolution and 45 dB signal-to-noise (in their faster or Beta II and VHS-SP speeds), could be made to perform at 350 to 400 line resolution and at 50 to 55 dB signal-to-noise through the use of MP or more, particularly the ME tapes.

This would give home video buffs who have focused on the LV laser optical videodisk as the ultimate video resolution and signal-to-noise recording system something to think about.

But the main concern today of video manufacturers, as they seek to expand into traditional photographic markets, is to turn the advantages offered by the MP/ME formulations into the working reality of a new and much more compact videocassette recording and playback format whose reduced record/play transport size more readily lends itself to integrated combinations with video cameras as well as with tv monitors/receivers and other electronic devices.

This in turn is directly due to the smaller physical size of a fully loaded 8mm videocassette plastic, which, although hardly larger than a C-60/90 audiocassette plastic, can handle the same 60- and 90-minute program running time for not just audio, but also audio plus video.

The difference, of course, is that while the C-60/90 MO-based audiocassette is routinely limited to reproducing up to 20,000 Hz, the 8mm MP/ME-based videocassette, with roughly the same size and running capacity, is capable of reproducing frequencies of up to four million Hz or better—or 200 times that of the C-60/90 audiocassette.

In a real sense, the arrival of MP/ME formulations, after some 40 years of easy evolutionary growth based on MO iron and chromium formulations, is going to radically shake up the VCR industry. It's already started by stimulating the introduction of a new 8mm video format.

We think the new MP/ME formulations hold the key to the concurrent existence of both 8mm video and half-inch Beta/VHS formats, provided those VCR manufacturers who would preserve their half-inch share move aggressively to adopt the MP/ME formulations in the manner described above.

But nothing happens overnight. Readers who lived through the awful shakedown of MO iron and chromium-based formulations during the '50s and '60s will have some inkling of what we are in for during the next several years, as videotape makers tool up to produce the new formulations in high volume and VCR manufacturers struggle to find the right combinations of head, signal and transport configurations to do them justice.

Ken Winslow is publisher of the Videoplay Report, a newsletter analyzing developments in video hardware and software. He is based in Washington, D.C.

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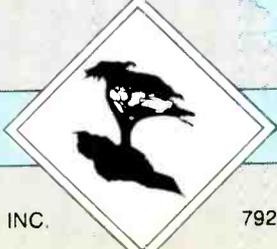
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## 'Victory' For Michael's Brothers

### New Album Will Put 'Other' Jacksons In The Spotlight

By NELSON GEORGE

NEW YORK—The phenomenal success of Michael Jackson's "Thriller" has tended to push the other Jacksons into the background. That's why the Jacksons' forthcoming Epic album "Victory"—slated for release June 14—has been structured to be very much a showcase for the "other" Jacksons.

"We've all written and recorded two to three songs for 'Victory,'" says Randy, the youngest Jackson son. "Altogether we'll have about 17 songs. But only nine will make it onto the album. The final selections will be made at a family listening party, where we'll all vote on the material."

Where previous Jacksons albums, such as the platinum "Triumph" and "Destiny," featured Michael on the majority of lead vocals, this time the other brothers expect to be featured on their songs. Tito, who has never sung lead on a Jacksons record, will provide vocals for his two songs, the social commentary track "Change The World" and the rock'n'roll piece "Bad Company."

"After all our years in the business, there is still room for us to expand our horizons," Tito says. "The year we left Motown, I was set to do my first solo album. Jackie did his there, but I never got around to doing

mine. So even if my songs don't make 'Victory,' I see myself recording an album and showing my vocal abilities."

The desire to record solo albums is also expressed by Randy and Marlon. Tito and Marlon have also been active as producers on other family projects. Tito produced three songs on sister Rebe's Columbia debut "Centipede" (one song, "Frustration," was co-written with Shalamar's Howard Hewitt) and has a song on the Dells' next album.

Marlon, aside from cutting three tracks for "Victory," also wrote and produced three songs for sister Janet's second A&M album. He says he's also entertaining offers for roles in two films, both slated to begin shooting this fall.

Just as with the selection of songs for "Victory," the decisions on the Jacksons' tour have been made in regular family meetings. Marlon and Tito both note that these meetings take up much of their time.

"We seem to have meetings every day," says Marlon. "It really gets hectic. We listen to presentations and talk among ourselves. On top of that, I've been spending as much as 12 hours a day in the studio lately getting the album ready."

Tito, with the aid of Randy, picked musicians for the tour. "I auditioned about 20 guitar players and Randy

auditioned the keyboardist," says Tito. "For the tour we'll carry three guitars: David Williams, Greg Wright and myself. Jermaine will play bass, Jonathan Moffit is the drummer, and Randy will handle keyboards, along with two other players."

Michael will also be submitting several songs for "Victory," including "Buffalo Bill" and "State Of Shock," both of which have generated considerable word of mouth excitement among those in the industry who've heard them. To record his songs, Michael hired Quincy Jones' recording partner of 28 years, Grammy-winning engineer Bruce Swedien.

Looking back to the release of "Thriller" in late 1982, Marlon says, "The family had the feeling that it would sell. After all, 'Off The Wall' had done eight million, so we figured he would at least match that." But Marlon denies that the album's sales of more than 30 million units puts pressure on the Jacksons' album to duplicate that feat.

"Three years ago it was hard to sell a million, so you can't suddenly expect to sell 30 million every time out," he says. "People just don't have the money to support that again so soon. But I do feel that, since our last (studio) album did about 2.5 million, we'll do well over that."

## Black Promoters Plan Boycott Of Richie Tour

This story prepared by Nelson George and Paul Grein.

LOS ANGELES—The Promoters Assn., a group of prominent black concert promoters, is protesting a lack of participation by local black promoters on forthcoming tours by the Jacksons and Lionel Richie.

Don King, who is co-promoting the Jacksons' tour, declined to comment on the charges, but Ken Kragen, who manages Richie, registered a strong rebuttal.

"They're trying to make a civil rights issue out of what is a business issue," Kragen says. "Lionel doesn't hire on the basis of color; he's only interested in who can do the best job.

Lionel's attitude is not to buckle one inch to this kind of approach. He doesn't want to bow to unreasonable and unfair charges and pressure."

The Promoters Assn. has announced a boycott of Richie's tour, and has said it will buy tickets to his concerts and cause disruptions inside the concert hall as well as picket outside. The group charges that only four of the tour's 41 dates have black promoter participation, and those are in "half-dates or share-cropping arrangements," in the words of Jesse Boseman, president of New York-based Sun Song Productions and founder of the Promoters Assn.

"Richie's situation is gross," says

Boseman. "Blacks helped make Richie when he was with the Commodores. He had a black manager and a black base. Now he has a booking agent, Howard Rose, who has stopped adequate black participation."

Responds Kragen: "Those promoters—black and white—who helped Lionel when he first went out last fall have dates on this tour. I don't know what they (the protesting promoters) did for the Commodores, but this is a separate career."

Kragen acknowledges that Richie doesn't have strong black attendance at his shows. He says that in some cities on the last tour it was as low as 2%-5%. But he adds that Richie has called for "substantial" use of black radio advertising spots to promote the tour. And he notes that Richie will be funneling a lot of money into the black community as a result of a provision of his corporate sponsorship deal with Pepsi-Cola.

Kragen adds that Boseman was offered three dates on the tour, in a half-date arrangement with Ron Delsener.

On the Jacksons front, the Promoters Assn. met last week with Don King to complain about the absence of local black promoter involvement on their upcoming tour, as well as the lack of dates in major black population centers.

According to the promoters, the tour schedule—though not completely confirmed—bypasses such key black markets as Atlanta, Chicago, Detroit, Washington, New Orleans and Philadelphia.

At a meeting in King's office on April 26, King reportedly became a member of the Promoters Assn. and expressed sympathy for their position. Among the promoters in attendance were Teddy Powell and W.G. Garrison. Other important black promoters who have voiced support of the group's efforts are Louis Grey of Los Angeles, Leonard Rowe of Atlanta and Al Hayman of Boston.



TEAM SPIRIT—Duran Duran's Nick Rhodes, center, poses with a \$25,000 check for the U.S. Olympic Team after a fund-raising concert at Brooklyn's Mark Twain School for the Gifted & Talented, one of 500 schools in the New York area raising money for the Games. Mark Twain collected \$3,000 and won a visit from the Capitol supergroup. Pictured with the check are Jim Patton, representative of the event's co-sponsor Coca-Cola, and John Bell, right, of radio station Z-100 (WHTZ).

## Only Three Perry Tracks On All-Star Iglesias Album

By PAUL GREIN

LOS ANGELES—Fifteen months ago, Julio Iglesias set out to record his first album for the American market with producer Richard Perry. The album is finally finished, but it contains just three songs produced by Perry. The other seven were supervised by Iglesias' longtime producer, Ramon Arcusa.

"My first idea was to make a very American album," Iglesias says, "but I can't do that because I might lose everything else. The French, the Italians, the Latinos and the Japanese would be very disappointed if I forgot them."

"Richard Perry is very concerned about the American market, but I am also concerned about the rest of the world. I tried to make an album that could be played on radio stations in America and also in Rhodesia."

Iglesias says he recorded more than 40 songs for the album, half with Perry and half with Arcusa. "It's probably the most expensive album in history," he says. It will be released worldwide June 15.

It's also one of the most star-studded. Besides the current hit duet with Willie Nelson, "To All The Girls I've Loved Before," there's the planned followup, a duet with Diana Ross titled "All Of You." Both songs were produced by Perry. Featured on other cuts are the Beach Boys, the Pointer Sisters and Stan Getz.

While Iglesias says he's pleased with the album, he notes that making it took its toll. "It's the most difficult thing I ever did in my life," he says. "My singing is different in many ways—feeling, accents, moods, phrasing. I may not cut another English album for two or three years; it was too painful."

Still, Iglesias is intent on cracking the American market. "It's very difficult for someone who is not Saxon," he notes. "Go through the history of the record business and I don't think any non-Saxons have been successful in this country. Maybe for one song, but not long enough to establish a personality or a style."

Part of Iglesias' game plan for breaking through here is a three-month North American tour set to begin June 2 in New York. Iglesias will play such middle-of-the-road pop venues as Pine Knob in Detroit, the Universal Amphitheatre in Los Angeles and the MGM Grand Hotel in Las Vegas.

Iglesias' repertoire on the tour will be 70% in English, with the remaining songs performed in Spanish, French and Italian. He will perform

many of the songs from his forthcoming album, which features the pop standards "When I Fall In Love," "The Air That I Breathe" and "If."

When Iglesias concludes the U.S. tour, which is being sponsored by Coca-Cola, he will tour Europe and then Japan and Australia.

He will also have a special on CBS-TV this December. And he plans to make a video with Diana Ross of their upcoming duet. Bob Giraldi will direct the clip, which is to be filmed in Bangkok. Giraldi was to have directed a clip of "To All The Girls I've Loved Before," with Iglesias and Nelson cast in roles similar to Butch Cassidy and the Sundance Kid, but scheduling conflicts kept the clip from being made.

Iglesias isn't slated to head back into the studio until next March ("Thank God," he exclaims), when he'll cut Italian and French albums. He is accustomed to delivering five albums a year in various languages, but in the past 15 months, has only worked on the English album.

While international marketplace considerations seem to have played the major role in Iglesias' decision to break away from Richard Perry, the singer hints that personal factors may also have entered in.

"I'm very difficult in the studio," he says. "Maybe more difficult than Richard, and he's very difficult. Maybe I'm wrong, but I prefer to be wrong myself. So on this album, any mistake is mine."

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# Talent In Action

## BILLY JOEL

Forum, Inglewood, Calif.  
Tickets: \$13.50

His series of hit singles from "An Innocent Man" has not only re-established Billy Joel at pop radio, but has also given his live show a vibrant, celebratory edge. While Joel continues to perform several darker songs from his previous album, "The Nylon Curtain," his focus April 29 was very much on uptempo music. In fact, so great was the emphasis on uptempo material that Joel omitted such long-standing set pieces as "She's Always A Woman," "Honesty" and "She's Got A Way"—all of which are soft, pretty ballads.

The two-hour set, performed without intermission, was exceptionally well-paced. Joel opened with a series of restrained, midtempo songs ("My Life," "Allentown") and closed with a flurry of hot rave-ups like "You May Be Right" and "Only The Good Die Young." Joel performed the '50s-shaded hits from "An Innocent Man" in the middle of the set, along with his 1980 smash "It's Still Rock 'N' Roll To Me," which foreshadowed his move to "dance and romance" on his latest album.

If anything, these songs were performed even more lovingly in concert than on record. Joel and his backup singers sang the a capella parts of the "The Longest Time" with special affection, and hinted at the inspiration for the song with some street corner doo-wop on a snatch of "What's Your Name?"

Another key to the show's success was Joel's looseness and sense of fun. Concluding a version of "An Innocent Man," Joel remarked: "I screwed up the words on that one, but I think I covered my ass pretty good." Joel also sprinkled his show with lots of what he called "New York humor," taking shots at Stevie Nicks, Phoebe Snow and most of the members of his band. When an especially sharp remark drew gasps from the audience, Joel adopted his best Joan Rivers voice and cracked "Can we talk?"

The show was also expertly staged, with simple yet effective lighting adding greatly to the impact of the songs. As was the case with David Bowie's shows at the Forum last summer, the production was spare, showing an awareness that less can be more. Though there were 13 musicians on stage, they were clustered in small groups, so it never seemed crowded.

The highlight of the show was "Tell Her About It," the exuberant hit that captures all of the heart and hopefulness of the last album. The song was performed as the first encore, and led to the show's nicest touch: the piping in

of the Beatles' lullaby "Goodnight" as Joel left the stage and the audience filtered out of the hall.  
PAUL GREIN

## HOWARD JONES

Ritz, New York  
Tickets: \$11

It can't be too easy to be a one-man band. It might not be so difficult in the studio, where everything doesn't have to be done at once, but performing before an audience for 90 minutes is another matter. Howard Jones made it look easy, though, and he seemed exhilarated by his ability to excite the New York crowd.

The availability of synthesizers that can render almost any musician unnecessary was bound to lead to an act like Jones. But most other "techno" performers, like Eurythmics and Thomas Dolby, hire a band to travel with them, to liven up the sound as well as the stage show. Jones used only a mime to augment his show, and relied on his own ability to carry the rest. Fortunately, he is a fine singer, his songs are mostly upbeat and hook-filled, and he kept them coming in rapid succession. There was little time to notice that one man was doing it all.

But the one-man-band gimmick ultimately made the show predictable. Jones would program some of his synthesizers for a few seconds before each song, but when the music began he had to be sure to stay with them, leaving no room for longer choruses or improvisation. Charming and cute as Jones may be, he works in a limited format that, while certainly different, is ultimately not much more exciting than singing to prerecorded tapes.

KATHY GILLIS

## ADAM ANT MR. MISTER

Universal Amphitheatre, Los Angeles  
Tickets: \$15, \$13.50

Adam Ant, the Harlequin paperback romance of rock 'n' roll, has a fan club that makes the Durannies of the world look calm and collected. His audience for the first of two shows at the Amphitheatre came decked out in buccaneer and highwayman finery; they squealed and screamed their way through a 75-minute set almost loud enough to drown out their hero. Almost, but not quite. Unfortunately.

With his trademark two drumkits and a horn section filling out the sound, Ant arrived in an Edwardian jacket, Tom Jones shirt, black leather pants and what appeared to be red dinner napkins at his wrists. He ran back and forth across the stage, ending each dash with a high

kick, and smirked at his adoring fans when they caterwauled at every twitch of the lip and hip. This would be great stuff if done as high camp; Ant, however, takes himself all too seriously.

The vocals were a bit too far down in the mix for the first few numbers, but Ant later gained control on such songs as "Strip" and "Play-boy." The latter featured a nice violin piece on the synthesizer, and also a good view of Ant's left nipple as he half-removed his shirt.

The audience (which boasted more males than expected) finally got what it wanted when Ant came back for his second encore. Wearing only swim trunks and leg warmers, he proceeded to dunk himself in a plexiglass water tank during the instrumental break. Dripping wet, he sat on the edge of the tank combing his hair, and then slowly rolled off his wet socks and tossed them into the crowd. It was the dumbest finale since Wendy O. Williams chain-sawed her Sony.

Opens Mr. Mister, a new RCA act, present a clean and sprightly set that showed little musical identity. The four-man group has Pablo Cruise-type pop material, a trendy new wave look, and a stage approach that borders on heavy metal. Their single, "Hunters Of The Night," came across nicely and was well-received by the Antpeople. **ETHLIE ANN VARE**

## GEORGE CLINTON & THE P-FUNK ALL STARS

Ritz, New York  
Tickets: \$16.50

Funkmaster Clinton and the P-Funk All Stars certainly know how to make their fans shake. All 16 of them contributed to the thundering, beat-crazy sound and the raucous, raunchy show, entertaining both themselves and the audience for close to two hours.

Taking the stage to the throaty "woofs" of the crowd, the P-Funkers laid down a bass-heavy groove for the entrance of Gary Shider, who was decked out in a long tasseled robe and a mohawk-modified Trojan helmet. Shider led the band through the first songs, handling lead vocals as well as playing guitar, keeping the band tight through the wild jam. With a horn section, two keyboard players, four guitarists, bass, drums, backup singers and percussionists, there's a lot to keep together.

By the time Clinton took the stage, dressed in a full-length feathered robe and water buffalo hat, the band and the crowd were pumped up. "Free your mind and your ass will follow," he said, and the show took off.

Clinton sang and rapped his way through "Nubian Nut" and "Quickie," then moved to a number of songs from P-Funk's "Urban Dancefloor Guerillas" album. But "Atomic Dog" was the whopping highlight of the night. The band and the crowd woofed through the song, and a Michael Jackson clone climbed onto the stage, popping and spinning just like the star. Shider, dressed now in just a rhinestone-studded diaper and silver cowboy boots, shared lead vocals with Clinton, and the band extended the song into an outrageous anthem, chanting and playing as if it really were that party in 1999.

But the P-Funk experience is the original funk, the one that has lasted through the '60s and '70s and is still going strong in the '80s. Praise to the man and the gang that are still "on the one" and so much fun. **KATHY GILLIS**



**LOVE MATCH**—Tennis star Bjorn Borg, left, and Loverboy's Doug Johnson, center, dispute a call while the group's Mike Reno plots his game strategy. The Columbia recording artists met the Swedish athlete during a charity game at Wendy's Corporate Challenge Match at the B.C. Place Stadium in Vancouver.

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Survey for Week Ending 5/12/84

# Boxscore

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

- **THE GRATEFUL DEAD**—\$441,699, 33,200, \$13.50 & \$11.50, Rufino-Vaughn/John Scher Presents, Nassau Coliseum, Uniondale, N.Y., two sellouts, April 29-30.
- **THE SCORPIONS, BON JOVI**—\$395,334, 29,000, \$15 & \$13.50, Bill Graham Presents, Cow Palace, San Francisco, Calif., two sellouts, April 29-30.
- **VAN HALEN, AUTOGRAPH**—\$320,733, 23,758, \$13.50, Cellar Door Concerts, Astro Arena, Detroit, Mich., two sellouts, April 5-6.
- **THE GRATEFUL DEAD**—\$269,681, 21,863, \$12.50 & \$11.50, Cross Country Concerts, New Haven Coliseum, New Haven, Conn., two sellouts, April 23-24.
- **YES**—\$243,430, 20,000, \$12.75, Silver Star Productions, Civic Center, Lakeland, Fla., two sellouts, April 18-19.
- **BILLY JOEL**—\$225,872, 15,219, \$15.40, \$14.30 & \$13.20, Feyline Productions, McNichols Sports Arena, Denver, Colorado, sellout, April 21.
- **BILLY JOEL**—\$191,395, 13,014, \$15 & \$12.50, Evening Star Productions, ASU Activity Center, Tempe, Ariz., sellout, April 26.
- **VAN HALEN**—\$179,106 (229,256 Canadian), 16,072, \$14.50 & \$13.50, Concert Productions International, Maple Leaf Gardens, Toronto, Ontario, sellout, April 17.
- **PETRA**—\$174,066, 13,400 (15,000), \$12.99, In-House, Six Flags Over Mid-America, St. Louis, Mo., April 20.
- **DURAN DURAN, THE PRESSURE BOYS**—\$156,506, 11,847, \$13.50, Pro-Motion Concerts, Greensboro Coliseum, Greensboro, N.C., sellout, March 30.
- **THE SCORPIONS, BEN JOVI**—\$150,000, 10,000, \$15, Bill Graham Presents, California Exposition Amphitheater, Sacramento, Calif., sellout, April 21.
- **VAN HALEN**—\$145,528 (186,277 Canadian), 13,971, \$13.50, Donald K. Donald, The Forum, Montreal, Quebec, sellout, April 17.
- **VAN HALEN**—\$130,598 (167,166 Canadian), 12,373, \$13.50, Donald K. Donald, The Colisse de Quebec, Quebec City, Quebec, sellout, April 21.
- **TED NUGENT, FLASH KAHAN**—\$127,136, 10,271 (12,191), \$12.50 & \$11.50, Brass Ring Productions, Cobo Arena, Detroit, Mich., April 27.
- **CULTURE CLUB, FOUR IN LEGION**—\$118,750, 9,600, \$12.50, Beach Club Booking, Civic Center, Lakeland, Fla., sellout, April 21.
- **ROBERTA CARLOS**—\$118,340, 7,423 (9,886), \$25, \$20, \$15, Concorde Productions, Knight Arena, Miami, Fla., April 13-14.
- **WILLIE NELSON, WAYLON JENNINGS**—\$115,619, 8,726 (9,010), \$13.25, Feyline Productions, Lloyd Noble Center, Norman, Okla., April 21.
- **YES**—\$104,384, 9,992 (10,000), \$11 & \$10, Miami University Concert Productions, Millett Hall, Oxford, Ohio, April 28.
- **THE PRETENDERS, THE ALARMS, WORK ICICLE**—\$104,287, 9,216, \$12.50, \$10.50 & \$8.50, Electric Factory, The Tower Theater, Philadelphia, Pa., three sellouts, April 16-18.
- **ALABAMA**—\$103,380 (132,327 Canadian), 9,802, Southern Concert/Keith Fowler, Metro Center, Halifax, Nova Scotia, sellout, April 26.
- **ALABAMA**—\$96,120, 7,240, \$13, Southern Concert/Keith Fowler, Civic Center, Augusta, Maine, sellout, April 29.
- **HUEY LEWIS & THE NEWS, DR. GONZO**—\$96,043, 8,918 (13,075), \$11 & \$10, United Concerts, Salt Palace, Salt Lake City, Utah, April 28.
- **ALABAMA**—\$86,526 (110,754 Canadian), 8,204, \$13.50, Southern Concert/Keith Fowler, Moncton Coliseum, New Brunswick, sellout, April 27.
- **BARBARA MANDRELL, LEE GREENWOOD**—\$80,503, 6,522 (9,813), \$12.50 & \$10.50, Lon Varnell, Dane County Coliseum, Madison, Wis., April 28.
- **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.
- **TED NUGENT, FLASH KAHAN**—\$71,139, 6,186 (7,347), \$11.50, Brass Ring Productions, Wendler Arena, Saginaw, Mich., April 28.
- **LAURIE ANDERSON**—\$64,869, 5,060, \$15.75 & \$14.75, Bill Graham Presents/Don Law, The Opera House, Boston, Mass., two sellouts, April 25.
- **ALABAMA**—\$59,747 (76,477 Canadian), 5,562, \$13.75, Southern Comfort/Keith Fowler, Aiken Center, Fredrickton, New Brunswick, April 28.
- **THE CLASH, 14 CAR T GOLD**—\$59,285, 5,576 (12,571), \$12.50, \$10, Electric Factory Concerts, The Spectrum, Philadelphia, Pa., April 21.
- **ELVIS COSTELLO, T-BONE BURNETT**—\$58,310, 4,363, \$13.50 & \$12.50, Bill Graham Presents, Warfield Theater, San Francisco, Calif., two sellouts, April 28-29.
- **ADAM ANT, MR. MISTER**—\$57,892, 4,253 (6,000), \$15 & \$13.50, Bill Graham Presents, Civic Center, San Francisco, Calif., April 20.
- **JOHN COUGAR MELLENCAMP, DAN ROSS AND THE BRUNETTES**—\$54,618, 4,087, \$13.50 & \$12.50, Bill Graham Presents, Memorial Auditorium, Sacramento, Calif., April 17.
- **TED NUGENT, FLYTE**—\$53,532, 4,655 (7,112), \$11.50, Brass Ring, L.C. Walker Arena, Muskegon, Mich., April 26.
- **HUEY LEWIS & THE NEWS, DR. GONZO**—\$48,281, 10,000, \$10.50 & \$9.50, Feyline Presents, Civic Auditorium, Albuquerque, N.M., sellout, April 30.
- **AMY GRANT, MICHAEL W. SMITH**—\$46,793, 4,146 (4,564), \$11.50, Brallier Productions, Civic Center, Lakeland, Fla., two shows, one sellout, April 28.
- **MOTLEY CRUE, HEAVY PETTIN'**—\$43,996, 3,259, \$15 & \$13.50, Bill Graham Presents, Civic Auditorium, San Jose, Calif., sellout, April 26.
- **JOHN COUGAR MELLENCAMP, DAN ROSS AND THE BRUNETTES**—\$43,996, 3,259, \$13.50, Bill Graham Presents, Civic Auditorium, San Jose, Calif., April 16.

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#### Budweiser Showdown Finalists

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 WBMX/Chicago, IL Marshall Titus  
 WBLN/New York, NY Ray Contreras  
 KJLH/Los Angeles, CA Finesse

#### Budweiser Showdown Local Winners

WIGQ/Atlanta, GA Everybody's Brother  
 WRDW/Augusta, GA Charles Barnwell  
 WXOK/Baton Rouge, LA Exit  
 WATV/Birmingham, AL Lady Love  
 WENN/Birmingham, AL Between The Two  
 WILD/Boston, MA The Elements  
 WWWZ/Charleston, SC Daryl Horne  
 WGIV/Charlotte, NC Chaz

WOIC/Columbia, SC  
 KNOK/Dallas, TX  
 WDRQ/Detroit, MI  
 WJAX/Jacksonville, FL  
 WDIA/Memphis, TN  
 WBLX/Mobile, AL  
 WVOL/Nashville, TN  
 WYLD/New Orleans, LA  
 WOKB/Orlando, FL

Kathy Brown  
 Horizon  
 Somerset  
 Barbara Jane  
 Lee Moss  
 Stone Jamm  
 Wayne & Co.  
 Mystics  
 Nature's Choice

WUSL/Philadelphia, PA  
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 KMJM/St. Louis, MO  
 XHRM/San Diego, CA  
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# Talent

## Dance Trax

By BPIAN CHIN

Three terrific records: **Patrice Rushen's** first new work in two years is "Feels So Real" (Elektra 12-inch), right in the groove of her last and biggest hit, "Forget Me Nots." As always, her mix of serious funk and crystalline vocals is irresistible; clubs will prefer the dub, which is a vocal version with a slightly dressier break... **The Fixx's** "Deeper And Deeper" (MCA promo 12-inch), from the "Streets Of Fire" soundtrack, is a real amazement as a fusion of rock and funk, with its hard, hard bebop track and reinforcing guitar riffs; we only wish there were an instrumental... **Cherelle's** "I Didn't Mean To Turn You On" (Tabu 12-inch) is an easy pick as the latest production success of **Jimmy Jam** and **Terry Lewis**; the vocal version empties the seven-inch track completely and ends in an assortment of ultra-dub effects. And it's the only record to make a tape-reverse really work.

Crossovers from all directions: **Greg Kihn Band's** "Reunited" (Berserkeley 12-inch) could be a key left fielder; it's the best of several recent rock records (including club-mixed singles by **Midnight Oil**, **Ultravox** and **King Crimson**) that may blaze a club trail for strictly AOR records—which means: beat-but-no-groove. **Murray Elias** and **Justin Strauss** mixed... **Robert Ellis Orrall's** "Walking Through Landmines" (RCA 12-inch) attempts no such breakthrough; in fact, it's a record for Lime fans, no kidding... **Face To Face's** "10-9-8"/"Dub-9-8" (Epic 12-inch) is in an increasingly pervasive rock-urban mode. **Arthur Baker** produced and mixed; it hits the charts this week.

Urban crossovers: **The Dells'** "One Step Closer" (Private I 12-inch), produced by Chicago veterans **Chuck Jackson** and **Marvin Yancy**, sounds as if it came straight from England, with its new-rock beat, soul vocals and Philly-smooth top; **Rusty Garner** and **Paul Sabu** mixed... **Sugar Hill Gang's** "Living In The Fast Lane" (Sugar Hill 12-inch) is that group's first social commentary, done in the classic rap-and-horn-riff style, slightly slicked up with female backups.

More singles, with strong cult-group, if not crossover, clout: **Norma Lewis'** Eurodisco remake of "For All We Know" (ERC/Megatone 12-inch) is exceedingly sweet, and marathon-length at 9:34... **Circle City Band's** "Magic" (Becket 12-inch) is right in the classic rock-funk Slave groove... **Dan Hartman**, who gave us one of the most distinguished disco hits ever, just when we needed it, is surely headed for the pop chart with "I Can Dream About It"; a 12-inch version on MCA remixed by **John Benitez** could turn out to be an early-morning staple in the gay underground... **Julia & Company's** "Breakin' Down (Sugar Samba)," released independently here earlier this year, was picked up for the U.K. by PolyGram and became a pop hit (!) there; a special mix by **Morales & Munzibai** was pressed by London U.K. in a limited edition and is well worth looking for. It starts harder, gets lush and ends in a dub.

(Continued on opposite page)

## Magid Cracking Down On Ticket Scams In Philadelphia

PHILADELPHIA—Larry Magid, head of Electric Factory concerts, top concert promotion agency here, has declared war on scalpers and dishonest ticket agency brokers. Joined by the Spectrum, the city's 19,000-seat sports and entertainment complex where Magid stages his major concerts, Magid is seeking help

from the general public in combating scalpers and unscrupulous ticket agencies by setting up a telephone "Hotline."

Persons coming in contact with ticket scalpers outside the Spectrum during concerts, or persons who have been charged rates over the legal lim-

it at ticket agencies, are being urged to call the number.

"We want to know where and when illegal ticket sales are taking place," says Magid. "We want to know who the people are who are perpetrating dishonest sales. And we want to know when stolen or counterfeit tickets are involved."

## Billboard Dance/Disco Top 80

Survey for Week Ending 5/12/84

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This Week	Last Week	Weeks On Chart	TITLE(S), Artist, Label	This Week	Last Week	Weeks On Chart	TITLE(S), Artist, Label
1	2	7	I WANTED IT TO BE REAL—John Rocca—(12 Inch) Streetwise SWRL 2225	41	41	6	TRIPPIN ON THE MOON—Claudia Barry—(12 Inch) Personal P 49808
2	3	10	THE DOMINATRIX SLEEPS TONIGHT—Dominatrix—(12 Inch) Streetwise STRL-2220	42	50	3	I SWEAT (GOING THROUGH THE MOTIONS)—Nona Hendryx—RCA PW-13760
3	16	3	LET'S HEAR IT FOR THE BOY—Deniece Williams—(12 Inch) Columbia 44-4988	43	43	4	THIS TIME—Funk Deluxe—(12 Inch) Salsoul SG 422
4	5	8	BORDERLINE—Madonna—(12 Inch) Sire PRO 7-29354	44	54	3	BOP 'TIL I DROP—Larrice—Streetwise SWRL 2227
5	1	9	IT'S MY LIFE—Talk Talk—EMI-Liberty V-8195	45	55	2	PARIS LATINO—Bandelero—(12 Inch) Sire SR-09020190
6	8	6	STREET DANCE—Break Machine—(12 Inch) Sire 20189-0 A	46	47	4	NO PARKING ON THE DANCE FLOOR—Midnight Star—(12 INCH) Solar/Elektra Pro ED-4970
7	10	6	NO MORE WORDS—Berlin—(12 Inch) Geffen 020195	47	51	4	CLOCK ON THE WALL—Double Vision—Profile (12 Inch) Pro 7041
8	17	4	DANCE HALL DAYS/DON'T LET GO—Wang Chung—Geffen (12 Inch) 0-20194	48	36	10	AMOK—Ledernacker—(12 Inch) 4th And Broadway 402
9	4	10	COMING OUT OF HIDING—Pamela Stanley—TSR TSR 830	49	52	6	DR. SEX—Pleasure & The Beast—(12 Inch) Airwave AW12-94987
10	18	5	LAND OF HUNGER—The Earons—Island 0-96958	50	53	2	I LOVE MEN—Cinema—(12 Inch) Profile PAL-7043
11	7	10	ALL NIGHT PASSION—Alisha—Vanguard SPV-72	51	61	3	HEAD OVER HEELS—The Go-Go's—(LP) I.R.S. SP-7041
12	11	8	DON'T WASTE YOUR TIME—Yarborough & Peoples—Total Experience/RCA TED 1-2601	52	34	5	SPECIAL DELIVERY—Angela Bofill—(12 Inch) Arista ADP-9186
13	13	6	BREAKDANCE—Irene Cara—Network/Geffen 0-20196	53	46	4	GIVE—Missing Persons—(12 Inch) Capitol Z-8582
14	23	6	YOU MIGHT THINK—The Cars—(12 Inch) Elektra Pro ED-4963	54	NEW ENTRY		The Ghost In You/HEARTBEAT—Psychodelic Furs—(12 Inch) Columbia 44-4984
15	14	12	GIVE ME TONIGHT—Shannon—Emergency/Mirage EMDS 6542 (12 Inch)	55	56	3	I'M YOUR CANDY GIRL—Clockwork—(12 Inch) Private I 429-04968
16	20	7	JAM ON IT—Newcleus—(12 Inch) Sunnyview SUN 411	56	60	2	ROCK BOX 7—Run D-MC—(7 Inch) Profile PRO-5045
17	15	7	TAKE SOME TIME—Sparque—(12 Inch) West End 22172	57	62	5	SEND ME AN ANGEL—Real Life—(12 Inch) MCA/Curb MCA 5459
18	12	6	MISS ME BLIND—Culture Club—(12 Inch) Epic 49-04977	58	33	10	NO MAN IS AN ISLAND—Warp 9—(12 Inch - Re-mix) Prism PDS 495
19	22	4	BABY I'M SCARED OF YOU—Womack & Womack—Elektra (7 Inch) 7-69733	59	67	2	GOTTA GIVE A LITTLE LOVE (Ten Years Later)—Timmy Thomas—(12 Inch) A&M GG-81203
20	30	3	SELF CONTROL—Laura Branigan—(12 Inch) Atlantic 0-86954	60	NEW ENTRY		WHO DO YOU THINK YOU ARE—Innocence In Danger—(12 Inch) Epic 49-4985
21	9	9	THEY ONLY COME OUT AT NIGHT—Peter Brown—(12 Inch) Columbia 44 04957	61	39	12	I WANT A NEW DRUG—Huey Lewis and The News—Chrysalis 1818
22	28	4	TURN IT AROUND—Gino Soccio—Atlantic (12 Inch) 086960	62	NEW ENTRY		10,9,8—Face To Face—(12 Inch) Portrait 49-04989
23	24	5	SOMEBODY ELSE'S GUY—Jocelyn Brown—Vinyl Dreams/Prelude VND-D01	63	63	2	WHO'S YOUR BOYFRIEND—Eric—(12 Inch) Memo-10
24	6	11	HOLD ME NOW—Thompson Twins—(12 Inch) Arista LDP-9158	64	NEW ENTRY		BLACK STATIONS, WHITE STATIONS—M+M—(12 Inch) RCA PW13802
25	48	2	JUMP—The Pointer Sisters—(12 Inch) Planet/RCA YB-13780	65	65	2	FLESH BEAT FEVER—Dubset—(12 Inch) Elektra 0-66969
26	31	4	I'M LIVING MY OWN LIFE—Earlene Bentley—(12 Inch) TVI Records TVI 2011	66	NEW ENTRY		TELL ME I'M NOT DREAMING—Jermaine Jackson—(LP Cut) Arista AL8-8203
27	21	6	ADULT EDUCATION—Daryl Hall & John Oates—(12 Inch) RCA PD 13715	67	NEW ENTRY		WITHOUT YOUR LOVE—Nina Schilling—(12 Inch) Moby Dick BTG 336
28	26	7	DOCTOR'S ORDERS—Meagan—(12 Inch) Next Plateau/Quality NP 50019	68	NEW ENTRY		10,9,8,7—Armand Duchien—A&M (Import)
29	29	5	LEAVE IT—Yes—(12 Inch) Atco 0-96964	69	NEW ENTRY		ONE NIGHT ONLY—Scherrie Payne—(12 Inch) Megatone MT 128
30	35	5	THE REFLEX—Duran Duran—(12 Inch) Capitol V-8586	70	NEW ENTRY		WHAT PEOPLE DO FOR MONEY—Divine Sound—(12 Inch) Specific Records 225
31	44	3	CHANGE OF HEART—Change—(LP) Atlantic 80151	71	66	9	ONE FOR THE TREBLE—Davy DMX—(12 Inch) Tuff City/CBS Assoc. 42904955
32	38	4	ALIVE WITH LOVE—Tina Fabrique—Prism PDS-600	72	64	13	RENEGADES OF FUNK—Soulsonic-Force—(12 Inch) Tommy Boy TB 839
33	42	3	HEY D.J.—World's Famous Supreme Team—(12 Inch) Island 0-96956	73	57	15	GIRLS JUST WANT TO HAVE FUN—Cyndi Lauper—(12 Inch Re-mix) Portrait/CBS 4R 904121
34	37	4	TOO BUSY THINKING ABOUT MY BABY—Orbit—(12 Inch) Quality Qus 058	74	49	12	JEALOUS LOVE/EVERGREEN—Hazell Dean—Quality QUS 057 (12 Inch)
35	19	9	ORIGINAL SIN—Inxs—Atco 0-96957	75	73	8	ON THE FLOOR "ROCK IT"—Tony Cook—Halfmoon HM-1134
36	32	4	STRONG ME STRONG—Yellowman—(12 Inch) Columbia 44-4964	76	69	7	TELL YOU (TODAY)—Loose Joints—(12 Inch) 4th And Broadway, 401
37	27	12	DANCING IN THE SHEETS—Shalamar—(12 Inch) Columbia 44-04949	77	59	8	HYPERACTIVE—Thomas Dolby—(12 Inch) Capitol V-8576
38	45	5	JUST ANOTHER BROKEN HEART—Dorothy Moore—(12 Inch) Streething SKDS-1120 ADJ	78	58	8	LET THIS DREAM BE REAL—Howard Johnson—(12 Inch) A&M 12092
39	25	9	SHE'S STRANGE—Cameo—(12 Inch) Atlanta Artists 818-384	79	70	13	IT'S GONNA BE SPECIAL—Patti Austin—(12 Inch) QWE 2397
40	40	4	ROCK STEADY/PLAYERS—Jenny Burton—(12 Inch) Atlantic 086958	80	74	9	SHAKE DOWN—Evelyn "Champagne" King—(12 Inch) RCA PD 13749

Compiled by the Music Popularity Chart Dept. of Billboard from a nationwide club survey of the most requested dance songs. \* non-commercial 12-inch  
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# Talent

## Anderson Changes Her Approach Calls 'Mister Heartbreak' An Album 'Without Pictures'

By MARY ANNA FECZO

NEW YORK—Laurie Anderson's roles as performance artist and recording artist are integrally related, but the challenges and rewards attendant on each role differ greatly. The artist's debut album for Warner Bros., "Big Science," was, according to Anderson, "a very simple documentary of the performance, where the music was kept very close to the live concert." However, with the followup, "Mister Heartbreak," Anderson changed her approach. "I wanted to make a record," she says, "that could exist on its own without

pictures."

Anderson believes "Mr. Heartbreak" is a better album than "Big Science" not only for its "repeatability," but also for its "atmosphere." The Synclavier, a computer that digitally records any sound and which Anderson plays on all of the tracks, is one of the main technical features, but the album ultimately coheres, she says, "because of the way the tracks were recorded and remixed."

Continuity is also noted through the supple vocals that go beyond the artist's usual "pitch-talking." "The songs are much more personal; they're love songs. Yes, I'm beginning to sing a little," she admits tentatively.

Anderson thinks of the promotional video clip for the single "Sharkey's Day" as a "cartoon" and, to that extent, she is happy with it. However, the phenomenon of video clips is at variance with the filmic work she incorporates into her performances. "Clips have built-in limitations. The viewer's immersion in them is not as total as with a feature film or music. Besides, promos can be a robbery of the imagination.

"I like playing word against sound against pictures simultaneously—this is what I consider my main work," she says. "People refer to it as 'performance art,' but I've never really understood what the term means."

For her current six-week coast-to-coast tour of the U.S. and Canada,

Anderson has mounted a production that is "different in lots of ways from the recording, especially the segues. The parts I took out of the album are included here. I've incorporated about 20 films and about 300 slides, which allows for flexibility in the timing of the show. The music allows for getting in and out of the images the same way the additional musical parts allow for the getting in and out of the songs."

After the tour, Anderson plans to finish remixing her third album, "United States I-IV," scheduled for autumn release, and to complete a 10-title videodisk which will include "Sharkey's Day," the yet-unmade clip for "Kokoku," also from "Mister Heartbreak," and other original compositions.

Anderson does not take lightly her opportunity to translate creative impulses into various media. "I feel very privileged to be doing something like this and very lucky to be working with Warner Bros. They have a reputation of choosing artists whose work they like, rather than whose work seems destined to become a best-seller. I have total artistic control—the label doesn't even hear the work until it's done."

Anderson manages her own career, consulting with outside professionals when needed. Her co-producers on "Mister Heartbreak" were Bill Laswell, Roma Baran and Peter Gabriel.



SAY CHEESE—Cyndi Lauper has fun with Jerry Brandt, creative director of the Ritz in New York. The Portrait artist sold out the club three nights in a row.

## New On The Charts



THE SMITHS

After weeks of bubbling under the U.S. charts and scoring a top 20 single in their native England, the Smiths are finally breaking through in this country. Their self-titled Rough Trade/Sire album moves up to 185 on the Top LPs & Tape chart in its second week.

The group sound is not as common as their name would imply. Their album presents a mix of garage rock with a folk flair and elements of soul

that eludes easy labels. Vocalist and lyricist (Stephen) Morrissey has a knack for addressing the human condition in digestible terms. His words are backed up by guitarist Johnny Marr's thickly layered melodies. Marr doubles on harmonica, and the Smiths are completed by bassist Andy Rourke and drummer Mike Joyce.

The quartet came to New York last December and played several club dates. That jaunt was cut short when Rourke came down with chicken pox. But the Smiths can still be heard if not seen in Gotham, where two singles, "This Charming Man" and "Hand In Glove," are in rotation on radio and club playlists. Look for the Smiths' return to this country in August or September.

The group can be reached through Jeff Travis, c/o Rough Trade, (01) 833-2133.



CHERRELLE

While Cherrelle professes innocence on her Tabu/Epic debut "I Didn't Mean To Turn You On," the vocalist is making a deliberate attack on the black singles chart, where her record moves up to 52 in its third week.

Born in Los Angeles as Cheryl Norton, Cherrelle got her break when her family moved to Detroit in 1976. Their next-door neighbor happened to be Michael Henderson, who invited the aspiring star into the studio where he was working on his "In The Night Time" album. She wound up singing on that album and with Henderson on the road, still keeping a nine-to-five job.

That gig led to her own demo tape and eventually to a deal with Tabu. The single is the first track off her just-released "Fragile" album. Time members Jimmy Jam and Terry Lewis produced the single and five cuts on the album.

Cherrelle is managed by George Murphy, (213) 933-5948.

### LANG SCOTT

The first grand prize winner on The Nashville Network's "You Can Be A Star" show, Lang Scott seems to be affirming that notion this week as his debut MCA single, "Run Your Sweet Love By Me One More Time," is at 68 on the country charts.

Scott is a native of South Carolina.

At 14, he began singing at local weddings, beauty pageants and church. In spite of the country music orientation he had from the uncle who taught him to play guitar, Scott's first band experience was with a rock'n' roll group.

After graduating from high school, Scott enrolled at the Univ. of South Carolina, where he studied for three years before dropping out to turn his attention solely to performing. He moved to Nashville in 1982 and took a job as a solo act at the Sheraton Hotel. It was during this gig that he entered the "You Can Be A Star" competitions.

Scott's MCA entry was produced by Bill Anderson and Mike Johnson.

Scott can be reached through MCA Records, Nashville, (615) 244-8944.

## Dance Trax

• Continued from opposite page

Notes: New York indie Streetwise makes a one-two hit on the dance chart this week: John Rocca's "I Want It To Be Real" holds top spot, with Dominatrix's "The Dominatrix Sleeps Tonight" in second place.

Significantly, both have achieved heavy play in both hip-hop and rock locations—the latter having been a particularly tenacious chart-topper in rock clubs... Scritti Politti's outstanding "Wood Beez (Pray Like Aretha Franklin)," popping quite a bit as an import, will be released by Warner Bros. within a week or so... Art Of Noise's "Beat Box" remix will be released promotionally on an Island 12-inch, and will be included on an upcoming album. That album-remix strategy has worked to great benefit lately on the recent Shannon and Peech Boys albums; the "Let The Music Play And Play" remix, in fact, has been an active import seller, pressed as a 12-inch... Meanwhile, the Herbie Hancock "Megamix" (Columbia 12-inch) of cuts from the "Future Shock" album has attracted heavy airplay here in the Northeast, and was perfectly timed to catch the late mass-market splash made by "Rockit" following the Grammy Awards.

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TO BE REAL"

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# Black

## Island's Earons Have Landed Extraterrestrial Campaign Attempts To Eclipse Reggae

NEW YORK—The Earons, a five-member self-contained band from New York on Island Records, has been the beneficiary of one of the more extensive pre-release ad campaigns for a black-oriented act in recent years.

There were three weeks of teaser ads in the industry trades ("The Earons are coming!" "The Earons have landed!" "The Earons are here!"), pictures of the group in space suits and helmets on the sleeve of the 12-inch single "Land Of Hunger," a 10-minute promotional cassette for radio

programmers featuring album cuts and bits of "Earonic philosophy," and a fold-out streamer with four pictures of the group in space garb that has been adapted for in-store display (a four-by-six-foot version graced New York's Tower Records). Of course, the obligatory video of the single is being prepared.

Island president Ron Goldstein says this campaign was deemed necessary to offset the group's image developed by the reggae direction of "Land Of Hunger." "We all loved 'Land Of Hunger' here at the company," says Goldstein. When Ruben

Rodriguez, our national promotion director and the man who brought the group to us, played cuts from the album to key program directors, they all selected it as the best single. Yet some at the company, including (label founder) Chris Blackwell, worried that because of its sound some might think this was just another Island reggae act, and that the group members all had dreadlocks."

On the contrary, the Earons, managed by rock critic Vernon Gibbs, have a spacy, extraterrestrial visual image and a rap that claims they come from "where Asia, Africa, and Europe meet." Instead of using their real names, the Earons are using numbers to identify themselves (.22, .33, .69, .18, .28). Musically, the album, due May 29, is a tasty, black-pop collection with no other reggae cuts.

"What we wanted to do was arouse the curiosity of people in the industry while alerting them that this was a band that shouldn't be pigeonholed," says Goldstein. "After the ads ran, and the other materials were distributed, Ruben was inundated with phone calls, positive calls, that meant a real interest in the group has been built."

The last Island product to receive this kind of pre-release push was Joe Cocker's "Sheffield Steel" in 1982, according to Goldstein. He adds, "This type of campaign only works where the project lends itself to it. Because of the Earons' appearance, it has worked well."

### SCHOOL TAKES OVER MAGAZINE

## Ole Miss Gets (Living) Blues

NEW YORK—The Center for the Study of Southern Culture at the Univ. of Mississippi is making major strides toward becoming the most important source of information on blues history. It has assumed publication of the 14-year-old Living Blues Magazine, publishing it on higher quality paper and redesigning its cover.

and photographs may be the world's largest collection of blues related materials.

Last winter the Center received two grants from the National Endowment for the Humanities: \$60,000 to develop, with Auburn Univ., hour-long documentaries on Mississippi Delta blues, Chicago blues and a profile of B.B. King; and \$26,900 to compile a bibliographic guide to the blues to be published by Garland Publishing in 1985.

All contributions to the Center are tax deductible. For more information about the Center's activities, write the Univ. of Mississippi, University, Miss. 38677.

Jim and Amy O'Neal, the magazine's founders, remain as editors, based in Chicago. William Ferris, the Center's director and author of Doubleday's "Blues From The Delta," says that its blues archives of approximately 40,000 records, books

## The Rhythm & The Blues

### An Old-Fashioned Success Story

By NELSON GEORGE

A year ago, Siedah Garrett was working full-time at a Los Angeles insurance company and driving her co-workers crazy by constantly singing at her desk. "I mean there was nothing going on," she recalls. Today, in an amazing turnaround, Siedah has signed with Qwest Records, performs on records made by two top producers (Sergio Mendes, Kashif), and was featured on a recent No. 1 black single, "Don't Look Any Further," with Dennis Edwards.



This old-fashioned success story began last May when Quincy Jones held an open audition in search of singers to be featured on his first solo album since "The Dude." "There were about 800 singers there initially," Siedah recalls. "Then it was brought down to 150 singers, and cut down to 50 by September, then to 28, to 18, and finally five." Currently, the yet-to-be-named group is composed of three men and two women, including Siedah.

Her inclusion in the final group is remarkable, she says, since "at first Quincy really wasn't that impressed. The judges, Tom Bahler, Phillip Ingram and Barry Mann, liked me, but when Quincy watched me on video in the second group of 150, he was gonna pass.

"But luckily I sang on demos for songs submitted for Patti Austin's album. In fact, I sang on the demos for 'Gotta Be Special' and 'Change Your Attitude,' both on the album. Bahler pointed that out to Quincy, and it swayed him and kept me in contention."

While she awaited Jones' final

judgement, Mann, a major songwriter for two decades, recommended her to Sergio Mendes, who was seeking a singer to tour with him. "That was funny, because before Barry told Sergio about me I'd talked to him on a call-in show in Los Angeles and given him my number," Siedah says. "I toured with him throughout the last year and sang lead on 'Say It With Your Body,' a song on his current album."

That audition for Jones also led Siedah, who in 1980 was a member of the Capitol group Plush, to record "Don't Look Any Further." "Someone present at the audition told Fran-nie Golde, one of the song's writers, about me. I ended up singing on the demo with Dennis Lambert, who co-

wrote and produced the song. He liked my performance so much that he promised if he could he'd keep my voice on it and get me a credit. He kept his word."

Jermaine Jackson had planned to sing "Don't Look Any Further" with Whitney Houston on his new Arista album but before that was done Lambert had cut it with Edwards for Motown. The result was one of the year's best records.

Despite receiving several offers for solo deals, Siedah held out for the Qwest vocal group. The reason? "Quincy. The other offers were very nice, but I really wanted to work with him. I just couldn't turn this opportunity down."

(Continued on page 46)



OH SAY, O'JAYS—The O'Jays perform the National Anthem for a star-studded crowd at the Witherspoon/Page championship boxing match in Las Vegas. In the front row from left are promoter Don King; boxers Pinklon Thomas, Muhammad Ali and Wilfred Benitez; and group members Eddie Levert, Sammy Strain and Walter Williams. And what star-studded crowd would be complete without a Jackson, asks Jermaine Jackson, peering over Ali's shoulder.

This Week			Last Week			Weeks on Chart			This Week			Last Week			Weeks on Chart		
1	2	27	1	2	27	ARTIST	Title, Label & Number (Dist. Label)	WEEKS AT #1	1	2	27	ARTIST	Title, Label & Number (Dist. Label)	WEEKS AT #1	1	2	27
1	2	27	1	2	27	LIONEL RICHIE	Can't Slow Down, MCA/MCA	16	38	27	9	STACY LATTISAW & JOHNNY GILL	Perfect Combination, Cotillion 90136 (Atco)	WEA			
2	3	21	2	3	21	LUTHER VANDROSS	Busy Body, Epic FF 39196		39	32	23	Z.Z. HILL	I'm A Blues Man, Malaco 7415	IND			
3	1	9	3	1	9	CAMEO	She's Strange, Atlanta Artists 814984-1M1 (Polygram)		40	45	2	MARVIN GAYE	Anthology Motown M9-791A3	MCA			
4	4	12	4	4	12	DENNIS EDWARDS	Don't Look Any Further, Gordy 6057GL (Motown)	MCA	41	41	4	DENISE LASALLE	Right Place, Right Time, Malaco 7417	IND			
5	5	73	5	5	73	MICHAEL JACKSON	Thriller, Epic QE 38112	CBS	42	46	3	THE EMOTIONS	Sincerely, Red Label RLP 001-1	IND			
6	6	7	6	6	7	BOBBY WOMACK	The Poet II, Beverly Glen BG 10003	IND	43	NEW ENTRY		RUN-D.M.C.	Run-D.M.C., Profile PRO 1202	IND			
7	8	14	7	8	14	CULTURE CLUB	Colour By Numbers, Virgin/Epic QE 39107	CBS	44	42	20	CHERYL LYNN	Preppie, Columbia FC 38961	CBS			
8	7	20	8	7	20	PATTI LABELLE	I'm In Love Again, P.I.R. FZ 38539 (Epic)	CBS	45	47	24	DARYL HALL & JOHN OATES	Rock 'N Soul Part I, RCA CPL1-4858	RCA			
9	9	25	9	9	25	POINTER SISTERS	Break Out, Planet BXL1 4705 (RCA)	RCA	46	48	45	ANITA BAKER	The Songstress, Beverly Glen BG 10002	IND			
10	12	4	10	12	4	BAR-KAYS	Dangerous, Mercury 818418-1M1 (Polygram)	POL	47	50	3	SPINNERS	Cross Fire, Atlantic 80150-1	WEA			
11	19	3	11	19	3	ONE WAY	Lady, MCA 5470	MCA	48	40	6	STARPOINT	It's All Yours, Elektra 60353-1	WEA			
12	14	45	12	14	45	MIDNIGHT STAR	No Parking On The Dance Floor, Solar 60241-1 (Elektra)	WEA	49	49	5	THE DELLS	On Step Closer, Private 1 BFZ 39309 (Epic)	CBS			
13	13	23	13	13	23	KOOL & THE GANG	In The Heart, De-Lite DSR 8508 (Polygram)	POL	50	55	3	NONA HENDRYX	The Art Of Deleuse, RCA AFL1-4999	RCA			
14	16	12	14	16	12	SHANNON	Let The Music Play, Mirage 90134 (Atco)	WEA	51	51	27	TEENA MARIE	Robbery, Epic FE 38882	CBS			
15	15	29	15	15	29	DEBARGE	In A Special Way, Gordy 6061GL (Motown)	MCA	52	56	3	STANLEY CLARKE	Time Exposure, Epic FE 38688	CBS			
16	18	4	16	18	4	SOUNDTRACK	Footloose, Columbia JS 39242	CBS	53	54	7	JEFF LORBER	In The Heat Of The Night, Arista AL8-8025	RCA			
17	11	40	17	11	40	JEFFREY OSBORNE	Stay With Me Tonight, A&M SP-4940	RCA	54	53	25	EDDIE MURPHY	Comedian, Columbia FC 39005	CBS			
18	10	13	18	10	13	ROCKWELL	Somebody's Watching Me, Motown 6052ML	MCA	55	60	2	SOUNDTRACK	Against All Odds, Atlantic 80152	WEA			
19	17	12	19	17	12	KENNY G	G Force, Arista AL8-8192	RCA	56	58	81	LIONEL RICHIE	Lionel Richie, Motown 6007ML	MCA			
20	22	22	20	22	22	DAZZ BAND	Joystick, Motown 6084ML	MCA	57	57	22	IRENE CARA	What A Feeling, Geffen/Network GHS 4021 (Warner Bros.)	WEA			
21	24	21	21	24	21	MELBA MOORE	Never Say Never, Capitol ST-12305	CAP	58	59	25	DAVID SANBORN	Backstreet, Warner Bros. 23906-1	WEA			
22	23	6	22	23	6	LAI D BACK	Keep Smiling, Sire 25058-1 (Warner Bros.)	WEA	59	63	5	KLEER	Intimate Connection, Atlantic 80145-1	WEA			
23	21	7	23	21	7	ART OF NOISE	Battle, Island 96974 (Atco)	WEA	60	62	32	MADONNA	Madonna, Sire 23867-1 (Warner Bros.)	WEA			
24	26	5	24	26	5	YARBROUGH & PEOPLES	Be A Winner, Total Experience TEL8-5700 (RCA)	RCA	61	61	25	CON FUNK SHUN	Fever, Mercury 81447-1 (Polygram)	POL			
25	38	3	25	38	3	THE CRUSADERS	Ghetto Blaster, MCA 5429	MCA	62	69	2	MARVIN GAYE	Motown Superstars Series Vol.XV, Motown M5-115V1	MCA			
26	36	3	26	36	3	MARVIN GAYE	Every Great Hit Of Marvin Gaye, Motown 6058ML	MCA	63	64	35	GAP BAND	Gap Band V-Jammin', Total Experience TE-1-3004 (Polygram)	POL			
27	20	18	27	20	18	GEORGE CLINTON	You Shouldn't Nuf Bit Fish, Capitol ST-12308	CAP	64	65	2	T-CONNECTION	Take It To The Limit, Capitol ST-12333	CAP			
28	28	7	28	28	7	EARL KLUGH	Wishful Thinking, Capitol ST-12323	CAP	65	67	52	GLADYS KNIGHT & THE PIPS	Visions, Columbia FC 38205	CBS			
29	29	20	29	29	20	EVELYN KING	Face To Face, RCA AFL1-4725	RCA	66	66	5	WEIRD AL YANKOVIC	In 3-D, Rock 'N' Roll BFZ 39221 (Scoltr Bros./Epic)	CBS			
30	30	26	30	30	26	JAMES INGRAM	It's Your Night, Qwest 23970-1 (Warner Bros.)	WEA	67	44	22	PIECES OF A DREAM	Imagine This, Elektra 60270-1	WEA			
31	37	4	31	37	4	CHANGE	Change Of Heart, Atlantic RFC 80150-1	WEA	68	68	39	PEABO BRYSON/ROBERTA FLACK	Born To Love, Capitol ST-1184	CAP			
32	33	36	32	33	36	HERBIE HANCOCK	Future Shock, Columbia FC38814	CBS	69	43	17	J. BLACKFOOT	City Slicker, Soundtown 8002 (Allegiance)	IND			
33	39	8	33	39	8	THE TEMPTATIONS	Back To Basics, Gordy 6085GL (Motown)	MCA	70	72	24	ANGELA BOFILL	Teaser, Arista AL8-8198	RCA			
34	34	27	34	34	27	ATLANTIC STARR	Yours Forever, A&M SP-4948	RCA	71	70	6	THE SYSTEM	X-Periment, Mirage 90146 (Atco)	WEA			
35	35	11	35	35	11	EURYTHMICS	Touch, RCA AFL1-4817	RCA	72	52	22	DREAMBOY	Dreamboy, QWest 23988-1B (Warner Bros.)	WEA			
36	25	7	36	25	7	PATTI AUSTIN	Patti Austin, Qwest 23974-1 (Warner Bros.)	WEA	73	74	24	RAY PARKER, JR.	Woman Out Of Control, Arista AL8-8087	RCA			
37	31	22	37	31	22	THE DEELE	Street Beat, Solar 60285-1 (Elektra)	WEA	74	71	40	NEW EDITION	Candy Girl, Streetwise SWRL 3301	IND			
									75	75	4	TYRONE BRUNSON	Fresh Believe In A Dream FZ 39197 (Epic)	CBS			

Bullets are awarded to those products demonstrating the greatest sales gains this week (Prime Movers). Recording Industry Assn. of America seal for sales of 500,000 units (seal indicated by dot). Recording Industry Assn. of America seal for sales of 1,000,000 units (seal indicated by triangle).

## Nashville Scene

### Hats Off To Mark Gray At Chi Showcase

By KIP KIRBY

There's a classic joke that circulates in Hollywood periodically. It goes like this:

1. Who is So-and-so?
2. Get me So-and-so.
3. Get me someone like So-and-so.
4. Who is So-and-so?

The joke, of course, illustrates the fleeting finger of fame, and its ever-shifting values. At this stage of his career, Columbia artist Mark Gray is about to make the quantum leap from phase one to phase two—and he's getting plenty of assistance from his record company.



CBS recently flew in around 300 retail accounts, radio executives and press representatives to see Gray showcase at Chicago's prestigious Park West nightclub. It was an impressive occasion: the first public appearance for Gray with his new band, and his first exposure to many of the stations and stores dealing with his records. Prefacing his performance, the label showed its nine-minute video highlighting Gray's recent hit single, "Left Side Of The Bed," a thoughtful and thought-provoking clip.

Gray gave a solid performance despite initial nervousness at the size of his reception. He was well supported by a hand-chosen band: Fred Knoblock on acoustic guitar, James Stroud on drums, Randy McCormick on keyboards, Bob Wray on bass and Kenny Mimms on electric lead guitar. Background harmonies were churned out by Patti Leatherwood and Kathy Burdick. The set contained material from Gray's debut album, "Magic," and included "It Ain't Real (If It Ain't You)," "Wounded Hearts," "If All The Magic Is Gone," his current single, the Bill Withers chestnut "Lean On Me," and a fine solo rendition of "This Ole Piano."

Gray also whipped out his credentials through a medley of his co-written hits (many with former Exile partner J.P. Pennington): "The Closer You Get," "Take Me Down," "It Ain't Easy Bein' Easy" and "When" (Continued on page 49)

### 'CLOSE ENOUGH TO PERFECT'

## Peay Sues Over Alabama Hit

NASHVILLE—Fred V. Peay Jr. and his company Chip Peay Music have asked the Chancery Court here to declare that they own sole and exclusive copyright to the 1982 Alabama hit, "Close Enough To Perfect," as well as rights to three other songs written or co-written by Carl Chambers.

Defendants in the complaint are Larry W. Morton and Anne Morton and their company, Accredited Music, and Russ Allison and David Hall and their company, Raindance Music. Ann Morton and Allison say they are preparing to countersue.

Peay maintains that his company acquired the rights to "Close Enough To Perfect" via a single-song publishing contract on May 19, 1981, and ul-



**PRESIDENTIAL HOPEFUL**—Democratic candidate Gary Hart, right, chats with singer Eddie Rabbitt during Hart's recent visit to Music Row. Looking on is John McEuen of the Nitty Gritty Dirt Band, who accompanied the presidential hopeful and took him onstage at the Grand Ole Opry.

## CMA Radio Survey Finds AM Stereo, Satellite Boom

NASHVILLE—There has been a dramatic rise in both the number of stations broadcasting country music in AM stereo and those country stations with satellite reception capabilities. These are among the findings of the Country Music Assn.'s just-released 1984 radio survey.

According to the CMA's information, 36% of all U.S. and Canadian commercial radio stations are using country as their format. Of the 8,837 licensed commercial stations in both countries, 3,138 are airing country music programming.

Startlingly, 61%—or 1,907 of these—now have the capacity for satellite reception, an 86% increase over last year. Country AM stereo stations now total 65, a 442% increase over 1983, which was the first year AM stereo became available.

### Detroit Hosting Bud Hoedown

DETROIT—Charlie Daniels, the Bellamy Brothers, Tammy Wynette, Roy Orbison, Gary Morris, Shelly West & David Frizzell, Sonny James, Terri Gibbs and the Whites are the scheduled headliners for the annual Budweiser Downtown Hoedown this Friday through Sunday (11-13).

Mayor Coleman A. Young says he anticipates an even larger crowd at the three-day music fest than the nearly 500,000 fans who attended last year.

In addition to Anheuser-Busch, corporate sponsors for the free event are radio station WWWW, Pepsi-Cola and Ford Motor Co. Fees for the performers are underwritten by the sponsors. The event will be held outdoors at Hart Plaza.

timately pitched the song to Dale Morris, Alabama's manager. At about the same time, he says, Allison and Hall, in a joint venture with Larry and Ann Morton pitched the song to Harold Shedd, Alabama's coproducer.

The song was recorded on Alabama's "Mountain Music" album, designating Accredited Music as the publisher. Because of the ensuing litigation, income from the song has been held in escrow.

The other songs, Peay says his company holds title to—congruent with Chambers' degree of authorship—are "Take Me Home With You," "Southern Honey" and "Electronic Game Of Love."

EDWARD MORRIS

The following is a breakdown of the CMA's full findings in its 1984 survey:

- There are currently 2,265 full-time country stations, down one station from 1983's high of 2,266. There has been an increase of 10% in the number of stations broadcasting 12-15 hours a day of country music, from last year's total of 158 to this year's 173.

- In 1983, there were 2,099 AM country stations and 12 AM stereo country stations. This year, the AM stereo figure is up to 65 stations, and the monaural AM figure is down to 2,040. There are currently 1,107 FM country stations, up 19 from last year's 1,088. Of these, 937 now program country in FM stereo.

- The biggest geographic decline among country radio stations this year occurred in the middle Atlantic states, which dropped from 1983's total of 157 stations to a current 142. The Pacific region showed the only sizeable increase, up from 1983's 197 stations to this year's 203.

## Murphey Strives To Make His Face Familiar

By KIP KIRBY

NASHVILLE—While Michael Martin Murphey has enjoyed consistent success on the country chart in the past two years, his manager, Gary Borman of Alive Enterprises, acknowledges that Murphey's transition from pop renegade to country singer hasn't been without its problem spots.

Murphey's biggest problem, according to Borman, has been getting people to associate his name with his face. This is true despite a steady string of country hits including "Still Takin' Chances," "Love Affairs," "Don't Count The Rainy Days" and "Will It Be Love By Morning."

"Here is an artist with five consecutive top 10 hits, and still a lot of people don't know what he looks like," sighs Borman. "They see him on the 'Tonight Show' and go, 'Oh, is he the guy who sang that?'"

This year could change that. Borman is beefing up Murphey's touring schedule considerably, moving him out of smaller clubs and into larger arenas. He is being packaged through William Morris on major bills. And for the first time in his career, Murphey will do extensive fairs this summer to broaden his audience appeal.

Murphey does not fly; so where possible, he is booked into mid-sized venues for multiple-night appearances. "This reduces his touring pressures," explains Borman, "and gives him closer one-on-one with his fans."

www.americanradiohistory.com

### DEMO, SESSION WAGES UP

## AFM Increase Called Blow To Indie Labels

By ANDREW ROBLIN

NASHVILLE—The American Federation of Musicians won a 5% increase in wages for master and demo sessions last November, but the gains musicians made in the pact may be counteracted by a related decrease in recording by independent labels and publishers here.

The major labels with secure cash flow can absorb the higher fees resulting from the agreement. But independents struggling to maintain their place in the market see the increased recording scale as another blow to their existence.

"Scale is too high," states Moon Shine Records president Andy DiMartino. Ironically, he adds, many musicians actually suffer from the effects of increased session wages. "The economy may dictate high scale," DiMartino points out. "But just like the auto workers, the musicians have priced themselves right out of a job."

DiMartino and other executives say that prohibitive recording costs are closing the door on the development of new artists. "We're creating a void in the industry," warns DiMartino. "With the increase in scale, we can't take chances with new acts."

Mike Radford, president of AMI, the label that launched Vern Gosdin prior to the singer's move to Compelet Records, agrees. "The cost of scale has had a negative effect on industry productivity," Radford says, adding that the label's roster of new acts has been cut in half.

"We do no more than half the number of sessions we did 10 years ago," notes Joe Gibson of the independent Soundwaves label. "For a lot of people who used to put out records, it's just no longer feasible."

But Johnny DeGeorge, president of the Nashville local of the AFM, doesn't think session wages are un-

reasonable. "To say that scale is too high is not meaningful," he claims. "Musicians have no guarantee of steady work."

Part of the problem may stem from a lack of communication between the independent labels and the AFM. "We've never been invited to negotiate with the union. I don't think any of the smaller country labels have," contends Gibson.

"That's not true," asserts Bob Cruthers, executive assistant to AFM national president Victor Fuentealba. "Every record company that's a signatory to the AMF agreement is notified 60 days in advance of negotiations."

Publishers have reacted to spiraling recording costs by cutting the total number of studio demos authorized and by encouraging songwriters to record in their homes.

"All our demos are done through the union," says Mike Hollandsworth, professional manager for Dick James Music. "But we have three writers with their own eight-track setups at home." Half the company's demos are now recorded in songwriter's homes, according to Hollandsworth.

Jimmy Darrell, general manager of Mel Tillis Enterprises, says some songwriters with his firm are also recording their demos at home. Higher recording costs have decreased the company's studio recording as well. "We just pick a lot closer on demos," comments Darrell, "and we don't do as many as we used to do."

The increase in the cost of scale has been accompanied by a corresponding increase in the number of non-union sessions. One local picker, who insists on anonymity, estimates

(Continued on page 49)

Television is also playing a role in the selling of Michael Martin Murphey. He has made three appearances on the "Tonight Show." He has also taped "Solid Gold," launched the first segment of The Nashville Network's concert show, "That's Country," and will be a presenter on the May 14 Academy of Country Music Awards, where last year he received the best new male vocalist trophy.

Along with fellow Texans Willie Nelson and Jerry Jeff Walker, Murphey led the much-ballyhooed Austin "outlaw movement" that changed the face of country music in the '70s. His pop hits, including, "Geronimo's Cadillac" and "Carolina In The Pines," were offbeat and eclectic; he became a frequent solo headliner in listening rooms around the country, where he entertained with an acoustic guitar and images of the West.

That's behind him now, he says. His records for Nashville-based Liberty are becoming airplay staples for contemporary country and AC radio through the studio influence of top producer Jim Ed Norman, who used to arrange for the Eagles. Between tours, Murphey is working on a script for a planned movie version of his 1975 hit, "Wildfire."

"Some people still view Michael as a renegade geographically and philosophically," observes manager Borman, whose other clients include King Sunny Ade, the Yellowjackets and David Lasley.



**NO DISENCHANTMENT**—Michael Martin Murphey sings his current Liberty single, "Disenchanted," on a recent segment of "Solid Gold" in Los Angeles.

# Billboard Hot Country Singles

Survey for Week Ending 5/12/84

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THIS WEEK	LAST WEEK	WKS ON CHART	TITLE—Artist (Producer) Writer, Publisher, Licensee, Label & Number (Dist. Label)	THIS WEEK	LAST WEEK	WKS ON CHART	TITLE—Artist (Producer) Writer, Publisher, Licensee, Label & Number (Dist. Label)	THIS WEEK	LAST WEEK	WKS ON CHART	TITLE—Artist (Producer) Writer, Publisher, Licensee, Label & Number (Dist. Label)
1		10	TO ALL THE GIRLS I'VE LOVED BEFORE—Julio Iglesias & Willie Nelson (R. Perry, A. Hammond, M. David, April Casa David, ASCAP, Columbia 38-04217)	34	40	6	VICTIMS OF GOODBYE—Sylvia (T. Collins) D. Morgan, D. Pfrimmer, Tom Collins/Collins Court, BMI/ASCAP, RCA 13755	67	NEW ENTRY		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
2	3	12	I DON'T WANT TO LOSE YOUR LOVE—Crystal Gayle (J. Bowen) J. Carbone, Sixty-Ninth Street, BMI; Warner Bros. 7-29356	35	19	15	I COULD 'A HAD YOU—Leon Everette (B. Mevis) B&M Rice, April/Swallow Fork, ASCAP, RCA 13717	68	72	4	RUN YOUR SWEET LOVE BY ME ONE MORE TIME—Lang Scott (E. Anderson, M. Johnson) R. Dockery, Jr., D. Gibson, Ben Hall/Silverline, ASCAP/BMI; MCA 52359
3	4	12	MAN OF STEEL—Hank Williams Jr. (J. Bowen, H. Williams Jr.) H. Williams Jr., Bocephus, BMI; Warner/Curb 7-29382	36	38	6	DOWNTOWN—Dolly Parton (V. Garay) T. Hatch, MCA, ASCAP, RCA 13756	69	78	3	WANT ADS—Robin Lee (J. Morris) Johnson/Perry/Perkins; Gold Forever, BMI; Evergreen 1018 (NSD)
4	6	11	I MAY BE USED (BUT BABY I AIN'T USED UP)—Waylon Jennings (W. Jennings) B. McDill, Hall-Clement (Welk Group), BMI; RCA 13729	37	23	12	BOYS LIKE YOU—Gail Davies (G. Davies) G. Davies, W. Igleheart, Little Chickadee, BMI/Black Note, ASCAP; Warner Bros. 7-29374	70	74	4	LIGHT UP—J.C. Cunningham (S. Garrett, S. Dorff) J.C. Cunningham, Senor/Cible/Welbeck, ASCAP; Viva 7-29311
5	7	10	AS LONG AS I'M ROCKIN' WITH YOU—John Conlee (B. Logan) K. Kane, B. Channel, Crosskeys (Tree Group)/Old Friends, ASCAP/BMI; MCA 52351	38	42	5	THE WHOLE WORLD'S IN LOVE WHEN YOU'RE LONELY—B. J. Thomas (B. Montgomery) D. Tyler, F. Knoblock, Unichappell/Intuit, BMI/Goodspot, ASCAP; Cleveland Int'l/Columbia 38-04431	71	60	18	DON'T MAKE IT EASY FOR ME—Earl Thomas Conley (N. Larkin, E.T. Conley) E.T. Conley, R. Scruggs; Blue Moon/April, ASCAP/Full Armor, BMI; RCA 13702
6	8	8	HONEY (OPEN THAT DOOR)—Ricky Skaggs (Ricky Skaggs) Mel Tillis; Cedarwood Publishing Co. Inc. BMI; Sugar Hill/Epic 34-04394	39	43	4	ATLANTA BLUE—The Staler Brothers (J. Kennedy) D. Reid; Staler Brothers, BMI; Mercury 818-700-7	72	85	2	IF EVERY MAN HAD A WOMAN LIKE YOU—The Osmond Brothers (J.E. Norman) B. Springfield, Unichappell, BMI; Warner/Curb 7-29312
7	9	12	I DREAM OF WOMEN LIKE YOU—Ronnie McDowell (B. Killen) T. Seals, W. B./Two Sons, ASCAP; Epic 34-04367	40	44	4	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	73	83	2	THIS AIN'T TENNESSEE & HE AIN'T YOU—Katy Moffatt (J. Crutchfield) L. Bastian, J. Shaw, ATV/Blue Book, BMI; Permain 82005 (MCA)
8	11	8	SOMEDAY WHEN THINGS ARE GOOD—Merle Haggard (Merle Haggard/Ray Baker) L. Williams, M. Haggard, Shade Tree Music, Inc. BMI; Epic 34-04402	41	45	7	SOUTHERN WOMEN—The Wright Brothers (J. Dowell, M. Daniel) K. Blazy, M. Hiter, J.J. Mohead, New Albany/Protunes, BMI; Mercury 818-653-7	74	NEW ENTRY		HANGING ON—Lane Brody (C. Moman) B. Mize, I. Allen, ATV, BMI; Liberty 1519
9	1	12	I GUESS IT NEVER HURTS TO HURT SOMETIMES—The Oak Ridge Boys (R. Chancey) R. VanWarmer, Terra Form/Fourth Floor, ASCAP; MCA 52342	42	33	16	I'VE BEEN WRONG BEFORE—Deborah Allen (R. Van Hoy) D. Allen, R. Van Hoy, D. Cook, Posey/Van Hoy/Unichappell, BMI/Cross Keys (Tree Group), ASCAP; RCA 13694	75	57	9	IN REAL LIFE—Ed Hunicutt (D. Burgess) K. Robbins, Hall-Clement/Welk Group, BMI, MCA 52353
10	12	12	GOD MUST BE A COWBOY—Dan Seals (K. Lehning) D. Seals; Pink Pig, BMI; Liberty 1515	43	49	5	I STILL DO—Bill Medley (J. Crutchfield) J.D. Martin, J. Jarrard, MCA, BMI/Alabama Band, ASCAP; RCA 13753	76	79	3	THERE'LL NEVER BE A BETTER NIGHT FOR BEIN' WRONG—Eig M. Downing (R. Baker) M. Kellum, D. Mitchell, L. Chesier, Barby, BMI; Team 1008
11	16	9	MONA LISA LOST HER SMILE—David Allan Coe (B. Sherrill) J. Cunningham, Rocksmith/Lockhill-Selma, ASCAP, Columbia 38-04396	44	48	5	BETTER OUR HEARTS SHOULD BEND (THAN BREAK)—Bandana (J.E. Norman, Eric Prestidge) B. McCarthy, Bankable, ASCAP; Warner Bros. 7-29315	77	NEW ENTRY		I WANT TO GO SOMEWHERE—Keth Stegall (K. Lehning) D. Lowery, M. McArally, Shedhouse/I've Got The Music, ASCAP; Epic 34-04442
12	17	9	I GOT MEXICO—Eddy Raven (E. Raven, P. Worley) E. Raven, F. J. Myers, Michael H. Golden/RavenSong, ASCAP, RCA 13746	45	53	3	JUST ANOTHER WOMAN IN LOVE—Anne Murray (J.E. Norman) P. Ryan, W. Mallette; Southern Nights, ASCAP; Capitol 5344	78	NEW ENTRY		DISENCHANTED—Michael Martin Murphy (J.E. Norman) C. Rains, J.E. Norman, M. Murphey, Choskee Bottom/Kahala/Timberworff, ASCAP/BMI; Liberty 1517
13	18	9	JUST A LITTLE LOVE—Reba McEntire (N. Wilson) D. Morgan, S. Davis, Tom Collins/Dick James, BMI, MCA 52349	46	52	6	BABY COME TO ME—Stephanie Winslow (R. Ruff) R. Temperton, Almo/Rodsons, ASCAP; MCA/Curb 52372	79	82	2	IF YOU COULD ONLY SEE ME NOW—Sissy Spacek (R. Crowell) K. Sykes, Keith Sykes, BMI, Atlantic America 7-99773
14	5	13	CANDY MAN—Mickey Gilley & Charly McClain (N. Wilson) B. Ross, F. Neil; Unichappell, BMI; Epic 34-04368	47	50	7	HONKY TONK WOMEN MAKE HONKY TONK MEN—Craig Dillingham (M. Sherrill) B. Braddock, S. Throckmorton Tree/Cross Keys, BMI/ASCAP; MCA/Curb 52352	80	NEW ENTRY		DAY BY DAY—McGuffey Lane (M. Morgan, P. Worley) R. McNeelley, J. Schwab; McGuffey Lane/Hal Band, BMI; Atlantic America 7-99778
15	20	8	DENVER—Larry Gatlin and the Gatlin Bros. Band (Rick Hall) Larry Gatlin; Larry Gatlin Music, BMI; Columbia 38-04395	48	56	3	MAMA HE'S CRAZY—The Judds (B. Maher) K. O'Dell; K. O'Dell, BMI; RCA/Curb 13772	81	65	16	TOO LATE TO GO HOME—Johnny Rodriguez (R. Albright) L. Chera; Music City, ASCAP; Epic 34-04336
16	22	7	I CAN TELL BY THE WAY YOU DANCE (YOU'RE GONNA LOVE ME TONIGHT)—Vern Gosdin (B. Mevis) R. Strandlund, S. Pinkard Cross Keys, ASCAP/St. David/Tree, BMI; Compleat-122 (Polygram)	49	59	2	ANGEL IN DISGUISE—Earl Thomas Conley (N. Larkin, E.T. Conley) E.T. Conley, R. Scruggs; Blue Moon/April, ASCAP/Full Armor, BMI; RCA 13758	82	NEW ENTRY		FOREVER YOU—The Whites (R. Skaggs) J. Beland; Atlantic, BMI; MCA/Curb 52381
17	21	8	IN MY DREAMS—Emmylou Harris (Brian Ahern) Paul Kennerly; Irving Music Inc., BMI; Warner Bros. 7-29329	50	46	18	THANK GOD FOR THE RADIO—The Kendalls (B. Mevis) M.D. Barnes, R.J. Jones; Blue Lake, BMI; Mercury 818-056-7	83	NEW ENTRY		YOUR EYES—Bill Anderson (B. Anderson, M. Johnson) T. Carisse; Mercey Bros./Stallion/Rocky Bell, BMI; Southern Tracks 1026
18	10	13	HAPPY BIRTHDAY DEAR HEARTACHE—Barbara Mandrell (T. Collins) M. David, A.P. Jordan; Collins Court, ASCAP; MCA 52340	51	54	6	MIDNIGHT LOE—Billie Jo Spears (G. Richey) B. Moore; First Lady, BMI; Parliament 1801	84	NEW ENTRY		IF YOU'RE SERIOUS ABOUT CHEATING—Randy Wright (E. Kilroy) R.C. Bannon, J. Schweers; Warner Tamerlane/Jack And Bill, BMI/ASCAP; MCA 52358
19	24	6	YOU'VE STILL GOT A PLACE IN MY HEART—George Jones (B. Sherrill) L. Payne; Fred Rose, BMI; Epic 34-04413	52	66	3	NEW PATCHES—Mel Tillis (H. Shedd) T. Collins; Sawgrass, BMI; MCA 52373	85	NEW ENTRY		THAT'S THE TRUTH—Johnny Cash (B. Ahern) P. Kennerly; Rondor, BMI; Columbia 380428
20	13	13	SWEET COUNTRY MUSIC—Atlanta (M. Bogdan, L. McBride) D. Rowe, T. Dotson, J. Stevens, A. P. Carter; Texas Tunes/Hat Band/Dwain Rose/Peer, BMI; MCA 52336	53	58	5	DO I EVER CROSS YOUR MIND—Ray Charles (R. Charles) M. Smotherman, B. Burnett; Songs of Koppelman/Sweventh Son/Garbo/Dorsey, ASCAP; Columbia 38-04420	86	NEW ENTRY		IT'S A COVER UP—Peter Isaacson (S. Tutti) A. Fixel, E. McQueary; Scott Tutt, BMI; Union Station 1006
21	26	8	I'M NOT THROUGH LOVING YOU YET—Louise Mandrell (Eddie Kilroy) Chris Water, Tom Shapiro, Holly Dunn; Tree Publishing Co., O'Lyric Music, Blackwood Music, BMI; RCA PB-13752	54	62	3	THIS TIME—Tom Jones (G. Mills, S. Popovich) R. Greenaway, B. Whitlock, Arrgee/Bobby Whitlock/Mother Tongue, ASCAP; Mercury 818-801-7	87	87	2	NOT ON THE BOTTOM YET—Boxcar Willie (P. Drake) L. Martin, B. Carraway; Miz Box, ASCAP; Main Street 93020 (MCA)
22	27	8	TOGETHER AGAIN—Kenny Rogers and Dottie West (Larry Butler) Buck Owens; Central Songs, BMI; Liberty B-1516	55	35	12	SOMEONE IS FALLING IN LOVE—Kathy Mattea (R. Peoples, B. Hill) P. Sebert, L. Domann; Atlantic/Boquillas Canyon, BMI/Criterion/Space Case, ASCAP; Mercury 818-289-7	88	80	14	BROWN EYED GIRL—Joe Stampley (J. Stampley, Lobo) V. Morrison; Web IV, BMI; Epic 34-04366
23	28	7	FOREVER AGAIN—Gene Watson (R. Reeder, G. Watson) W. Robb, D. Kirby Tree/Cross Keys, (Tree Group) BMI/ASCAP; MCA 52356	56	63	3	BORN TO LOVE YOU—Karen Brooks (J.E. Norman) C. Black, L. Marine, Jr.; Chappell, ASCAP/Unichappell/Watch Hill, BMI; Warner Bros. 7-29302	89	75	4	COWGIRL IN A COUPE DE VILLE—Terry Gregory (D. Pell, B. Traut) C. Pyle, T. Gregory, M. Burdine, J. Brandes, R. Brandes, B. Traut, Quad Songs/Varieta, ASCAP/BMI; Scotti Bros. 4-04410 (CBS)
24	30	4	WHEN WE MAKE LOVE—Alabama (H. Shedd, Alabama) T. Seals, M. Williams; WB Music/Two Sons Music/Third Son Music/Welbeck Music, BMI; RCA 13763	57	41	16	IF I COULD ONLY DANCE WITH YOU—Jim Glaser (D. Tolle) P. McManus, Music City, ASCAP; Noble Vision 104	90	88	3	ANYTHING FOR YOUR LOVE—Sammy Hall (L. Rogers) R. Murrain, S. Harris; Blackwood/Shobi, BMI; Dream 300
25	32	5	SOMEBODY'S NEEDIN' SOMEBODY—Conway Twitty (C. Twitty, D. Henry, J. Bowen) L. Chera; Intersong, Ja-Len, ASCAP; Warner Bros. 7-29308	58	69	4	I NEVER HAD A CHANCE WITH YOU—Mason Dixon (D. Schaffer, R. Dixon) D. Mitchell, J. McCollum Baray, Tom Collins Music, BMI; Texas 5556	91	61	15	SILENT PARTNERS—David Frizzell & Shelly West (S. Garrett, S. Dorff) T. Rocco, K. Chater, A. Roberts; Vogue, BMI/Bibo (Welk Group)/Chriswald/Hopi/MCA, ASCAP; Viva 7-29404
26	31	6	I DON'T WANNA BE A MEMORY—Exile (B. Killen) J.P. Pennington, S. Lemaire; Pacific Island/Tree (Tree Group), BMI; Epic 34-04421	59	77	2	MEMORY LANE—Joe Stampley & Jessica Boucher (J. Stampley, Lobo) T. Stampley, D. Rosson, D. McComb; Mullet/Old Gramps/Tony Stampley, BMI; Epic 34-04446	92	70	23	ELIZABETH—Stalter Brothers (Jerry Kennedy) Jimmy Fortene; American Cowboy Music/BMI; Mercury 814-881-7
27	34	6	WHY GOODBYE—Steve Wariner (N. Wilson, T. Brown) M. Wright, R. Leigh; Land Of Music, BMI/Lion Hearted, ASCAP; RCA 13768	60	55	16	WILL IT BE LOVE BY MORNING—Michael Martin Murphy (J.E. Norman) L. Anderson, F. Koller; Old Friends, BMI; Liberty 1514	93	71	13	IT TOOK A LOT OF DRINKIN' (TO GET THAT WOMAN OVER ME)—Moe Bandy (B. Mevis) B. Gallimore, B. Mevis, B. Shore; DeJames/G.I.D., ASCAP/Royalhaven, BMI; Columbia 38-04353
28	29	9	DEDICATE—Kieran Kane (J.E. Norman) Kieran Kane, Keiran Kane/Litom; ASCAP; Warner Brothers 7-29336	61	37	16	LEFT SIDE OF THE BED—Mark Gray (B. Montgomery, S. Buckingham) M. Gray, B. Woods, S. Lemaire; Warner-Tamerlane/Daticabo/Tree (Tree Group), BMI; Columbia 38-04324	94	64	18	LET'S STOP TALKIN' ABOUT IT—Janie Fricke (B. Montgomery) R. Bourke, J. Van Hoy, D. Allen; Unichappell/Van Hoy/Posey, BMI/Chappell, ASCAP; Columbia 38-04317
29	36	6	BETWEEN TWO FIRES—Gary Morris (J.E. Norman) J. Buckingham, S. Lorber, J.D. Martin; Warner-Tamerlane/Duck Songs, WB Music/Bob Montgomery Music/Music Corp of America/BMI/ASCAP Warner Bros. 7-29321	62	73	3	WHO DAT—David Frizzell (S. Garrett, S. Dorff) M. Brown, S. Dorff, S. Garrett; Peso/Wallet/Katsy, BMI; Viva 7-29332	95	92	21	YOU'RE WELCOME TO TONIGHT—Lynn Anderson & Gary Morris (M. Clark) J. Hurt, L. Menly, G. Boatwright; Warner House Of Music, BMI; Permain 82303 (MCA)
30	15	14	RIGHT OR WRONG—George Strait (R. Baker) A. Sizemore, H. Gillespie, P. Biese; Edwin H. Morris, ASCAP; MCA 52337	63	51	8	I PASS—Gus Hardin (Rick Hall) Michael Garvan, David Rosson, Tom Shapiro; Tree Publishing Co., Inc./O'Lyric Music, BMI; RCA PB-13751	96	76	5	HEY, BOTTLE OF WHISKEY—Gary Stewart (R. Dea) D. Singleton; Black Sheep, BMI; Red Ash 8403 (NSD)
31	14	12	IN THE MIDNIGHT HOUR—Razzy Bailey (N. Wilson, T. Brown) S. Cropper, W. Pickett; Irving/Cotillion, BMI; RCA 13718	64	68	5	LO AND BEHOLD—Tennessee Valley Boys (G. Kane, D. Goodman) D. Goodman, B. Hobbs, J. Rodriguez; Guyasupa/Beckaroo/Rodriguez, BMI; Nashwood 12684	97	90	14	MOST OF ALL—Mac Davis (G. Fundis) M. Davis; Songpainter, Tree, BMI; Casablanca 818-168-7
32	25	15	THE YELLOW ROSE—Johnny Lee with Lane Brody (J. Bowen) J. Wilder/K. Welch, G. Nicholson; WB, ASCAP/Elektra-Asylum, BMI/Cross Keys (Tree Group), ASCAP; Full Moon/Warner Bros. 7-29375	65	47	13	MAKE MY DAY—T. G. Sheppard with Clint Eastwood (J.E. Norman) D. Blackwell; Peso/Wallet, BMI; Warner/Curb 7-29343	98	84	9	ONE SIDED LOVE AFFAIR—Mike Campbell (A. Reynolds) E. Rabbitt, E. Stevens, Deb-Dave/Briarpatch, BMI, Columbia 38-04387
33	39	6	BAND OF GOLD—Charly McClain (N. Wilson) R. Dunbar, E. Wayne; Gold Forever, BMI; Epic 34-04423	66	NEW ENTRY		I WISH I COULD WRITE YOU A SONG—John Anderson (J. Anderson, L. Bradley) J.D. Anderson, L. Delmore; Al Gallico, BMI/Low Dog, ASCAP; Warner Bros. 7-29276	99	86	20	YOU REALLY GOT A HOLD ONE ME—Mickey Gilley (J.E. Norman) W. Robinson; Jobete, BMI; Epic 34-04269

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

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# Country

## Nashville Scene

• Continued from page 47

You And Your Lover Are Lovers Again."

It's interesting that despite the excellence of Gray's band onstage, such is the texture of his voice that Gray actually needs very little backup. On "This Ole Piano," which he performed alone, Gray wove searing emotion through every line. Without the conflicting emphasis of instruments to distract, the artist let the poetry of his voice flow unrestrictedly. In his case, less may be more.

Capitalizing on Gray's signature felt fedora, CBS manufactured a mass quantity of look-alike hats and gave them out to all its guests at the showcase. When the party at Park West broke up, the streets of Chicago were soon overrun with groups of identically-hatted Mark Gray look-alikes, who created confusion wherever they appeared. The only one *not* wearing a Mark Gray hat that night, in fact, was Mark Gray himself, who abstained—probably so as not to be lost in the sea of his hats.

★ ★ ★

In spring, a country music fan's fancy turns to... Nashville. With the advent of balmy weather, tourist hordes began descending upon Music Row like locusts in the plague. Free-flowing traffic is choked to a standstill by enormous gasoline-belching charter buses and slow-moving crowds of bermuda-clad tourists ogling the sights along Music Row.

Tourists gravitate to the gaudy concession stands and souvenir shops bearing the names of familiar stars, clutching their cameras and praying for a glimpse of a celebrity favorite. This year's newest addition, of course, is the Barbara Mandrell Museum, which displays replicas of her bedroom, her hand-painted mural, her achievements and those of her friends (Morgan Fairchild's black stockings, Lynda Carter's Wonder Woman bracelet).

"Be nice to our tourists: they're very nice to us," goes a popular slogan of the local Chamber of Commerce. For Music Row, tourists become a way of life, a necessary obstacle to the smooth navigation of arteries and a colorful, if somewhat frustrating, diversion from daily routine. Tourists are an annual rite of spring here in this music capital—and this year promises to be no exception.

Along with spring comes... sports events: golf tournaments, celebrity games, tennis competition and softball. Lee Greenwood, Brenda Lee and Richard Sterban have been named team captains for the CMA's annual Fan Fair All-American Country Games held at Vanderbilt Stadium. They held their player draft this past week in Nashville, compiling their teams from among 18 artist/players: Karen Brooks, Joe Bon-sall, Michael Martin Murphey, Sylvia, Kathy Mattea, Earl Thomas Conley, Gail Davies, Rex Allen Jr., Kippi Brannon, Ed Hunnicutt, Wynonna & Naomi Judd, Gary Morris, Eddy Raven, Misty Rowe, Tom Grant, Keith Stegall and Larry Willoughby.

Just before Fan Fair, Barbara Mandrell scoops the CMA with her Celebrity Softball Classic, which is being moved this year to the same Vanderbilt Stadium to accommodate a higher ticket demand. Proceeds go to charity and give Mandrell a chance to display her eye-catching prowess on the field. In the past, she's had some eye-catching guest celebrities from Hollywood join her in the event; this year, the only announced celebrities thus far are Mickey Mouse, Minnie Mouse, Donald Duck, Goofy and Pluto. Considering this lineup, Mandrell should have no problem knocking the pitches out of the park. Maybe she could invite Disney-ite Annette Funicello—now a country artist in her own right—to join her.

★ ★ ★

We prefer not to comment here about Mr. T's literacy, command of the English language or grammatical technique. We will, however, inform you that the "A-Team" star will once again attempt to explain the rules of voting during the 19th annual Academy of Country Music Awards Show May 14 on NBC-TV. (That's the A-Team's network, naturally, in case you didn't get the connection).

And in case you were wondering if this year's show might lean more towards country artists rather than Hollywood stars, don't worry—it won't. This year's ACM lineup will feature such country experts and aficionados as Dyan Cannon, Catherine Bach, Ann Jillian, Betty Buckley, George Peppard and Cybill Shepherd in addition to Alabama, Ray Charles, Sylvia, Dottie West, Tammy Wynette, Janie Fricke, George Jones, Marie Osmond, Kenny Rogers and Ronnie Milsap. Oscar winner Robert Duvall will also be on hand.

A bit of trivia: Betty Buckley is the Broadway actress from "Cats" who sang "Over You" in the movie "Tender Mercies," opposite Duvall. However, when the time to negotiate the soundtrack rights arrived, Buckley was replaced on the song by Lane Brody, who went on to have the country hit.

★ ★ ★

This seems an appropriate spot to mention the winners of the ACM's recent instrumentalist of the year balloting. Joe Osborne won in the bass division, Archie Francis for drums, Johnny Gimble for fiddle, Reggie Young for guitar, Floyd Cramer for piano, Charlie McCoy for speciality instrument (harmonica) and J.D. Maness for steel guitar. The Ricky Skaggs Band won top honors for best touring band, with the non-touring band award going to the Tennesseans, who play with Billy Mize.

### Main Street Gets New Location, Administration

NEW YORK—Main Street Records, the record label arm of Suffolk Marketing, is restructuring its administration and moving its offices to Suffolk headquarters on Long Island.

Richard K. Huntley, president of Suffolk Marketing, is assuming a similar post with Main Street, replacing exiting executive Bert Bogash. Howard J. Kane will serve as director of business affairs, and William J. Hyland as comptroller. Main Street will now be located at 155 E. Main St., Smithtown, N.Y. 11787. Telephone is (212) 895-2011.

Promotion for Main Street product will be handled by Bruce Shindler and Mitchell Kanner at Main Street's Manhattan office, located at 360 Lexington Ave., New York 10017, (212) 557-2090.

Main Street artists Boxcar Willie, Penny DeHaven and Roger Whittaker will now be able to utilize Suffolk's extensive direct marketing resources for radio, retail, press and distribution through MCA.

Videocassette Top 40 Sales & Rentals Charts Every Week In Billboard



GEORGE SHOWS UP—George Jones and wife Nancy dropped by "Nashville Now" recently to chat with the cable show's host, Ralph Emery. While at the Nashville Network, Jones also taped a segment of "That's Country."

### AFM Session Increase

• Continued from page 47

Drummer Dave Rugenstein reports that the issue of different scale rates for independent labels was raised at a recent meeting of Nashville's AFM membership. "It was favorably met by union members, but it wasn't voted on," he says.

But local president Johnny DeGeorge opposes lowering scale for the independents. "We can't give them a lower rate just because they're small," he says. "The record business is highly competitive, and it takes money to make money. If you start on a shoestring, you'll never get off the ground."

that 10 years ago one-third of recording sessions done here went through the union. Now, the source maintains, only one-tenth of Nashville's recording sessions meets AFM wage specifications.

"This winter was awfully hard," says Roy Huskey Jr., a bass player. "And scab sessions are going on." Some musicians are sympathetic to the financial limitations of the independent labels. "Musicians say that scabbing is so bad we need to have a different scale for different situations," Huskey says.

Billboard

Survey for Week Ending 5/12/84

# Hot Country LPs

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This Week	Last Week	Weeks on Chart	ARTIST Title, Label & Number (Dist. Label)	This Week	Last Week	Weeks on Chart	ARTIST Title, Label & Number (Dist. Label)
1	1	25	<b>THE OAK RIDGE BOYS</b> Deliver, MCA 5455 (MCA)	38	38	18	<b>BOXCAR WILLIE</b> Not The Man I Used To Be, Main Street MS-9309 (MCA)
2	2	13	<b>ALABAMA</b> Roll On, RCA AHL1-4939 (RCA)	39	34	60	<b>ALABAMA</b> The Closer You Get, RCA AHL-1-4663 (RCA)
3	3	27	<b>GEORGE STRAIT</b> Right Or Wrong, MCA 5450 (MCA)	40	41	14	<b>GENE WATSON</b> Little By Little, MCA 5440 (MCA)
4	4	29	<b>HANK WILLIAMS, JR.</b> Man Of Steel, Warner/Curb 23924 (WEA)	41	31	32	<b>GARY MORRIS</b> Why Lady Why, Warner Bros. 23738 (WEA)
5	5	29	<b>RICKY SKAGGS</b> Don't Cheat In Our Hometown, Sugar Hill/Epic FE-38954 (CBS)	42	49	84	<b>RICKY SKAGGS</b> Highways And Heartaches, Epic FE 37996 (CBS)
6	6	25	<b>WILLIE NELSON</b> Without A Song, Columbia FC-39110 (CBS)	43	44	25	<b>EMMYLOU HARRIS</b> White Shoes, Warner Bros. 23961 (WEA)
7	9	13	<b>DOLLY PARTON</b> The Great Pretender, RCA AHL1-4940 (RCA)	44	59	2	<b>REBA McENTIRE</b> Just A Little Love, MCA 5475 (MCA)
8	7	43	<b>EARL THOMAS CONLEY</b> Don't Make It Easy For Me, RCA AHL1-4713 (RCA)	45	46	21	<b>STEVE WARINER</b> Midnight Fire, RCA AHL1-4859 (RCA)
9	8	16	<b>CHARLY McCLAIN</b> The Woman In Me, Epic FE-38979 (CBS)	46	39	23	<b>MICKEY GILLEY</b> You've Really Got A Hold On Me, Epic FE-39000 (CBS)
10	14	27	<b>CRYSTAL GAYLE</b> Cage The Songbird, Warner Bros. 23958 (WEA)	47	40	24	<b>JIM GLASER</b> The Man In The Mirror, Noble Vision NV-2001 (IND)
11	12	25	<b>TOM JONES</b> Don't Let Our Dreams Die Young, Mercury 814-448-1 (POL)	48	51	3	<b>JOHNNY RODRIGUEZ</b> Foolin' With Fire, Epic FE-39292 (CBS)
12	10	22	<b>EXILE</b> Exile, Epic B6E-39154 (CBS)	49	54	26	<b>KENNY ROGERS</b> Twenty Greatest Hits, Liberty LV-51152 (CAP)
13	13	35	<b>MERLE HAGGARD</b> That's The Way Love Goes, Epic E-38815 (CBS)	50	58	3	<b>MOE BANDY</b> Motel Matches, Columbia FC-39275 (CBS)
14	11	28	<b>JANIE FRICKE</b> Love Lies, Columbia FC-38730 (CBS)	51	42	52	<b>WILLIE NELSON WITH WAYLON JENNINGS</b> Take It To The Limit, Columbia FC 38562 (CBS)
15	29	3	<b>ATLANTA</b> Pictures, MCA 5463 (MCA)	52	50	25	<b>JOHNNY LEE</b> Greatest Hits, Full Moon/Warner Bros. 23967 (WEA)
16	16	34	<b>THE KENDALLS</b> Movin' Train, Mercury 812-779-1 (POL)	53	52	27	<b>JOE WATERS</b> Harvest Moon, New Colony NC-831 (IND)
17	17	34	<b>JOHN CONLEE</b> In My Eyes, MCA 5434 (MCA)	54	61	3	<b>KENNY ROGERS</b> Duets With Kim Carnes, Sheena Easton, Dottie West, Liberty LO-51154 (CAP)
18	20	8	<b>DON WILLIAMS</b> The Best Of Don Williams Vol. 3, MCA MCA 5465 (MCA)	55	47	5	<b>PINKARD &amp; BOWDEN</b> Writers In Disguise, Warner Bros. 25057 (WEA)
19	15	28	<b>DEBORAH ALLEN</b> Cheat The Night, RCA MHL1-8514 (RCA)	56	48	314	<b>WILLIE NELSON</b> Stardust, Columbia JC 35305 (CBS)
20	18	59	<b>LEE GREENWOOD</b> Somebody's Gonna Love You, MCA 5403 (MCA)	57	53	113	<b>ALABAMA</b> Mountain Music, RCA AHL1-4229 (RCA)
21	21	82	<b>HANK WILLIAMS JR.</b> Hank Williams Jr.'s Greatest Hits, Elektra/Curb 60193 (WEA)	58	55	138	<b>WILLIE NELSON</b> Greatest Hits, Columbia KC 237542 (CBS)
22	26	16	<b>THE STATLER BROTHERS</b> Today, Mercury 812-184-1 (POL)	59	56	165	<b>ALABAMA</b> Feels So Right, RCA AHL1-3930 (RCA)
23	27	4	<b>MICKEY GILLEY &amp; CHARLY McCLAIN</b> It Takes Believers, Epic FE-39292 (CBS)	60	64	65	<b>GEORGE STRAIT</b> Strait From The Heart, MCA 5320 (MCA)
24	24	112	<b>WILLIE NELSON</b> Always On My Mind, Columbia FC 37951 (CBS)	61	60	12	<b>DAVID FRIZZELL &amp; SHELLY WEST</b> In Session, Viva 23907 (WEA)
25	22	32	<b>EDDIE RABBITT</b> Greatest Hits - Volume II, Warner Bros. 23925 (WEA)	62	65	2	<b>THE OSMOND BROTHERS</b> One Way Rider, Warner/Curb 25070 (WEA)
26	45	3	<b>BARBARA MANDRELL</b> Clean Cut, MCA 5474 (MCA)	63	66	30	<b>MEL TILLIS</b> New Patches, MCA 5472 (MCA)
27	19	34	<b>KENNY ROGERS</b> Eyes That See In The Dark, RCA AFL1-4697 (RCA)	64	66	30	<b>MICHAEL MARTIN MURPHEY</b> The Heart Never Lies, Liberty LT-51150 (CAP)
28	25	67	<b>MERLE HAGGARD AND WILLIE NELSON</b> Poncho And Lefty, Epic FE 37958 (CBS)	65	67	76	<b>VERN GOSDIN</b> There Is A Season, Compleat CPL-1-1008 (POL)
29	35	3	<b>GARY MORRIS</b> Faded Blue, Warner Bros. 25069 (WEA)	66	57	17	<b>JOE STAMPLEY</b> Memory Lane, Epic FE-38964 (CBS)
30	23	12	<b>JOHNNY LEE</b> Til The Bars Burn Down, Warner Bros. 25056 (WEA)	67	62	76	<b>DOLLY PARTON</b> Dolly's Greatest Hits, RCA AHL1-4422 (RCA)
31	33	11	<b>THE JUDDS</b> The Judds - Wynonna & Naomi, RCA/Curb MHL1-8515 (RCA)	68	68	27	<b>GEORGE JONES</b> Jones Country, Epic FE-38978 (CBS)
32	32	54	<b>JOHN CONLEE</b> John Conlee's Greatest Hits, MCA 5406 (MCA)	69	69	34	<b>LEE GREENWOOD</b> Inside Out, MCA 5304 (MCA)
33	30	28	<b>LARRY GATLIN &amp; THE GATLIN BROTHERS BAND</b> Greatest Hits Volume II, Columbia FC-38923 (CBS)	70	63	205	<b>ALABAMA</b> My Home's In Alabama, RCA AHL1-3644 (RCA)
34	28	26	<b>T.G. SHEPPARD</b> Slow Burn, Warner/Curb 23911 (WEA)	71	71	153	<b>RICKY SKAGGS</b> Waitin' For The Sun To Shine, Epic FE 37193 (CBS)
35	43	5	<b>LEON EVERETTE</b> Don't What I Feel, RCA MHL1-8518 (RCA)	72	67	25	<b>SHELLY WEST</b> Red Hot, Viva 23983 (WEA)
36	36	17	<b>ROGER WHITTAKER</b> Alltime Heart Touching Favorites, Main Street MS-9306 (MCA)	73	73	31	<b>ANNE MURRAY</b> A Little Good News, Capitol ST12301 (CAP)
37	37	28	<b>JOHN ANDERSON</b> All The People Are Talkin', Warner Bros. 23912 (WEA)	74	70	36	<b>CRYSTAL GAYLE</b> Crystal Gayle's Greatest Hits, Columbia FC-38803 (CBS)
				75	74	50	<b>T.G. SHEPPARD</b> T.G. Sheppard's Greatest Hits, Warner/Curb 23841 (WEA)

● Bullets are awarded to those products demonstrating the greatest sales gains this week (Prime Movers). ● Recording Industry Assn. of America seal for sales of 500,000 units (seal indicated by dot). ▲ Recording Industry Assn. of America seal for sales of 1,000,000 units (seal indicated by triangle).

# CLASSICAL Keeping Score

## Candid Observations On 'Grammy Gala'

By IS HOROWITZ

Sir Georg Solti was never really happy with his first recording of the Mahler Ninth Symphony with the London Symphony Orchestra, long a staple of the LP catalog. So he welcomed the opportunity to re-record the work with the Chicago Symphony, an album that won no less than three Grammys this year.

This is just one of a number of candid observations by artists that spark interest in the "Classical Grammy Gala," a two-hour radio show that began airing over more than 100 stations last week.

Another judgment comes from Placido Domingo, who admits he "was not very satisfied with the sound" of the co-winning opera album this year in which he appears, the soundtrack from the "La Traviata" movie on Elektra. Further, says the famed tenor in a reverse endorsement, neither was the conductor, James Levine.

The pattern of interviews with

winning performers and producers, separated by substantial excerpts from winning albums, works well, as it did a year ago in the first effort to provide more public exposure for the classical wing of the recording industry than commercial considerations permit on the national Grammy television spectacular.

Not all the comments by winners are notable, but personality traits are sometimes revealed and cogent observations made. One wonders, for instance, about the Kiri Te Kanawa statement that the kind of faith one sometimes has in a conductor rivals the trust placed in a psychiatrist. She refers, of course, to the much lauded Solti and their collaboration in a recording of "Marriage of Figaro," which shared Grammy honors in the opera category. Teresa Stratas, who also starred in the production, gushes more conventionally—"I just adore him"—in another reference to the maestro.

One of the show's more fascinating features is a revealing montage of re-

hearsal tapes of Arturo Toscanini exhorting the NBC Symphony. It's an object lesson for any who still believe that conductors serve little more than decorative purposes. Toscanini, along with Bela Bartok, was cited this year with a lifetime achievement award by the National Academy of Recording Arts & Sciences (NARAS).

And then, the lively recollections of Bidu Sayao about her landmark 1945 recording of the Villa-Lobos "Bachianas Brasileiras No. 5," a disk inducted this year into the NARAS Hall of Fame. She speaks of her mounting impatience in the studio at Columbia Records while Villa-Lobos painstakingly rehearsed each of the cellos in the accompanying ensemble, a procedure that took hours. And then, a trial run-through with the singer, a six-minute take that all accepted as the master.

Commercials by Merrill Lynch, sponsor of the show, are not intrusive, and the hosts, Beverly Sills and Martin Bookspan, are professionally articulate. WNCN New York was a co-producer with the Assn. for Classical Music (AfCM), and Mutual Broadcasting the syndicator.

Plugs for AfCM dotted the show, and the point was made that most of the album excerpts were dubbed from Compact Disc.

★ ★ ★

Compact Discs cannot long ignore outstanding recordings made before the digital era if they are to attract a broader range of collectors, and la-



**PASSING JUDGMENT**—Tenor Siegfried Jerusalem, right, joins conductor Kurt Masur in evaluating a playback during a recording of Strauss songs with the Leipzig Gewandhaus Orchestra. The new Philips album is a co-production with the VEB Deutsche Schallplatten in Berlin.

bels are beginning to look beyond the relatively restricted repertoire so far preserved by the numbers.

CBS Masterworks is already making plans to issue on CD relatively large blocks of material dating back as far as the '60s, and perhaps even earlier. Some of the prime recordings by George Szell and the Cleveland Orchestra are being diverted to the CD pipeline, as well as early diskings by Leonard Bernstein. The first of these may be several months away, but they are coming.

CBS is also thinking about importing selected titles that were released on CD by CBS/Sony purely for Japanese consumption. Among these will be collectibles by Bruno Walter, among other choice selections. These, too, are being penciled in for the not too distant future.

★ ★ ★

Moss Music is stepping up recording activity, says executive vice president Martin Bookspan, and he points to a number of new projects in the

works. One crossover album will feature conductor Andrew Davis in the role of pianist in a collection of Gershwin tunes with flutists Julius Baker and Jeanne Baxtresser. This is a co-production with the Canadian Broadcasting Corp., as is another encore-type LP Davis is to do with Baxtresser alone. Also upcoming are Brahms, Shostakovich and Smetana albums with the Tokyo String Quartet, and a Renata Scotto album.

★ ★ ★

Andre Previn is to leave his post with the Pittsburgh Symphony to take over the music directorship of the Los Angeles Philharmonic, beginning in 1986 replacing Carlo Maria Giulini. Latter has resigned because of ill health... Nancy Laird Chance has won ASCAP's Nissim Award for composition. The \$5,000 prize is for "Odysseus," published by Theodore Presser.

★ ★ ★

Items for consideration should be sent to Is Horowitz, Billboard, 1515 Broadway, New York, N.Y. 10036.

### Survey For Week Ending 5/12/84

# Billboard® Best Selling Spiritual LPs

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This Week	Last Week	Weeks on Chart	Title, Artist, Label & Number	This Week	Last Week	Weeks on Chart	Title, Artist, Label & Number
1	1	33	<b>WE SING PRAISES</b> Sandra Crouch, Light LS-5875	18	13	36	<b>DETERMINED</b> Tramaine Hawkins, Light LS521
			WEEKS AT #1 9	19	NEW ENTRY		<b>SURELY GOD IS ABLE</b> Dottie Peoples, Church Door
2	2	25	<b>THIS TOO WILL PASS</b> James Cleveland And The Charles Fold Choir, Savoy 7072	20	22	5	<b>HALLELUJAH ANYHOW</b> Thomas Whitfield & Co., The Sound of Gospel 140
3	4	49	<b>ROUGH SIDE OF THE MOUNTAIN</b> Rev. F.C. Barnes and Sister Brown Atlanta International AIR 10059	21	NEW ENTRY		<b>LORD LIFT ME UP</b> Bishop Jeff Banks, Savoy 14749
4	3	45	<b>PEACE BE STILL</b> Vanessa Bell Armstrong, Onyx R3831	22	NEW ENTRY		<b>EVERYTHING'S GONNA BE ALRIGHT</b> Cantean Spirituals, J&B 0049
5	6	17	<b>SING AND SHOUT</b> Mighty Clouds Of Joy, Myrrh	23	NEW ENTRY		<b>TELL IT TO THE LORD</b> The Gospel Keynotes, D&V 1200
6	8	17	<b>TESTIFY</b> Timothy Wright, GosPearl 16017	24	16	53	<b>LEAD ME</b> Jackson Southernaires, Malaco MAL 4383
7	5	53	<b>JESUS, I LOVE CALLING YOUR NAME</b> Shirley Caesar, Myrrh MSB 6721	25	27	5	<b>JESUS SAVES</b> Little Cedric & The Hailey Singers, Gospearl 16019
8	9	29	<b>LONG TIME COMING</b> The Winans Light 5826	26	28	5	<b>GREAT REUNION</b> Sister Lucille Pope, Atlanta International Records
9	7	13	<b>MAKE ME AN INSTRUMENT</b> Candi Staton, Beracah BRI-1001	27	15	36	<b>FEEL THE SPIRIT</b> The Williams Brothers, Myrrh MSB 6745
10	NEW ENTRY		<b>THE TIME IS NOW</b> The Pilgrim Wonders, Church Door 22021	28	17	91	<b>LORD, YOU KEEP ON PROVING YOURSELF TO ME</b> Florida Mass Choir, Savoy SGL 7078
11	12	36	<b>I'LL RISE AGAIN</b> Al Green, Myrrh MSB 6747	29	18	82	<b>YOU BROUGHT THE SUNSHINE</b> The Clark Sisters, Sound Of Gospel SOG 132
12	23	5	<b>UNMISTAKEABLY</b> Dannibelle, Onyx R 03837	30	21	57	<b>THE FANTASTIC VIOLINAIRES</b> The Violinaires, Malaco 4382
13	14	17	<b>YES HE CAN</b> Georgia Mass Choir, Savoy SGL-7082	31	24	29	<b>YOU ARE MY MIRACLE</b> Myrna Summers Savoy SL 14616
14	11	13	<b>TAKE IT TO THE LORD IN PRAYER</b> The Truthettes, Malaco 4386	32	19	33	<b>HE GAVE US ALL HE HAD</b> The Sunset Jubilaires Atlanta International 10067
15	NEW ENTRY		<b>THE LATEST WORD SINGERS</b> The Latest Word Singers, American Dream	33	25	112	<b>TOUCH OF CLASS</b> Jackson Southernaires, Malaco MAL 4375
16	NEW ENTRY		<b>I STILL LOVE THE NAME JESUS</b> Douglas Miller, Gospearl PL-16022	34	20	13	<b>GOSPEL (SOUNDTRACK)</b> Various Artists, Savoy SL 14753
17	10	29	<b>WORDS CAN'T EXPRESS</b> Nicholas Message 1002	35	30	78	<b>THE RICHARD SMALLWOOD SINGERS</b> The Richard Smallwood Singers, Onyx/Benson R3803

## GOSPEL Lectern

### Blackwood, Sumner On The Warpath

By BOB DARDEN

The Singing News Magazine is the most popular vehicle for a Southern gospel fan to follow his favorite quartet. It's an ad-heavy little journal full of columns penned by Southern gospel singers, press releases and occasionally some news. When two of the giants in the field, Ron Blackwood and J.D. Sumner, write open letters to gospel fans blasting both the 1983 Dove and Grammy Awards, then suddenly copies of The Singing News become very popular indeed.

Actually, the two letters in the April issue of the magazine are only the latest salvo against the Gospel Music Assn. and the National Academy of Recording Arts & Sciences by various groups within both organizations. A manager of several black artists called Lectern recently to complain about the rationale that put artists in various arbitrary categories. Others have complained that there's too much rock music, not enough rock music, too many awards, not enough awards.

Blackwood's letter deals primarily with the Grammys. It's a subject he's something of an expert on, having won nine and been nominated for each of the 26 years that NARAS has had the show. Blackwood objects to traditional and contemporary gospel music being lumped in the same category and to the fact that the names of artists who did not win were not read during the telecast. And, he adds:

"Third, country music and gospel music were treated like unwanted stepchildren. The show was completely dominated by rock'n'roll. The video clips that were shown, plus the homosexual act that was performed, in my opinion, should not have been shown on prime time when children were watching... I apologize to our concert crowds that I asked to watch this year's telecast."

If Blackwood's tone was irate, Sumner was positively livid. His scathing letter about the Dove Awards stretches over three pages. One sample:

"Wednesday night when we went on tv, what did you see? If you are a Southern gospel fan, I hope you kept a bucket near by in case you wanted to puke as I did, watching the Grammy show last week. The Grammy Awards show is forever gone for Southern gospel, and some of our GMA board of directors pushed for this. I won't name you, but you and I know who you are."

Don Butler of the GMA declined Billboard's invitation to respond to either letter. "There is no reason to respond publicly to an individual," he said. "Individuals can say

whatever they like."

Blackwood was in a more subdued mood shortly after the letter ran, but he told Billboard that he was not backing down on a single point. Blackwood, who has been performing in gospel music for more than 26 years, has recorded 133 albums, is president of Blackwood Records, and serves as manager (and baritone) for the Blackwood Brothers, said the GMA has continued to force Southern gospel into taking a backseat. "I feel the Dove Awards are entirely dominated by contemporary Christian artists," he said. "We need more fair representation during the performances and in the voting. The only Southern gospel act that performed was the Rex Nelson Singers—and they sang a contemporary tune. If I've got anything to do with it, I'm going to see that things are changed next year."

"A bunch of us, including Les Beasley of the Florida Boys, have kind of formed a committee to approach the GMA and lodge a formal protest. It's all going to be very Christ-like; we're not going to throw tomatoes or anything. I know Don Butler has done a lot of hard work. He's one of my best friends. But I feel like the GMA has walked away from Southern gospel."

"Our feeling is that if we have no other place to go, that if we continue to be completely shut out of the GMA, we'll have to form a completely separate organization or work with a group like the Southern Gospel Assn. That idea has a lot of merit."

Sumner, in his epistle, says he helped establish the original GMA Hall of Fame, along with Les Beasley, Marvin Norcross, John T. Benson and Pat Zondervan, and claims that the money that is being diverted from the Hall of Fame to the Dove Awards is money wasted.

"I would rather Gospel music do our own thing and have our show in the First Assembly of God Church and take up an offering," he writes. "But again, I am stupid and ignorant and I might say something that would cause the GMA to sue me. I hope so. I would love to countersue for using money given specifically for the Hall of Fame, a non-profit organization, and using it for something else."

Sumner ends his letter by saying that his next letter to Singing News will be about people who should have been nominated to the Hall of Fame, including Wally Fowler, J.G. Whitfield, Jake Hess, Fred C. Maples, Glen Payne, Doy Ott, Elmo Fagg, Les Beasley and others. (This year's inductee was Hovie Lister.)

★ ★ ★

Items for consideration should be sent to Bob Darden, P.O. Box 1991, Waco, Tex. 76703.

# Bidding Farewell To A Royal Figure

By SAM SUTHERLAND and PETER KEEPNEWS

Saying goodbye is never easy, but the past few weeks have been particularly devastating for the jazz community, with the losses of **Machito**, who pioneered the fusion of jazz and Latin music; **Mabel Mercer**, whose distinctive vocal style had an impact on jazz singers and musicians alike; **Red Garland**, whose uniquely mellow piano sound was a crucial component of Miles Davis' classic mid-'50s quintet; and **Juan Tizol**, who starred with Ellington and gave the world such timeless melodies as "Caravan" and "Perdido."

As sad as it was to lose those great talents, however, the saddest note of all was sounded on the morning of April 26, when the one and only **Count Basie** passed away.

Basie had not been in the best of health in recent years, but he had kept working, and the proudly swinging spirit of his music was as strong as ever right to the end, even if his band lacked the luster and the dynamic soloists it had in its various heydays. There's no way an artist like **Count Basie**—who was known and loved around the world, and whose influence was incalculable—can be replaced. But happily, there's also no way he can be forgotten.

Basie will live forever on record, of course; he recorded prolifically throughout his career, and we're fortunate that **Norman Granz**, who supervised some of Basie's finest work for Verve in the '50s and '60s, had in recent years again been recording him, for **Pablo**, in a variety of settings that, among other things, helped remind people what a gifted pianist Basie was. It appears likely that the Basie band will stay together, as Ellington's has, and that **Cab Calloway** will be fronting it at least for few gigs in the near future.

And in a most fitting gesture, promoter **George Wein** has announced that this year's **Kool Jazz Festival** New York will be dedicated to Basie's memory. The Count had been scheduled to perform at the festival on June 30; current plans, according to a festival spokesman, are for that

concert to be "greatly expanded" and restructured as a tribute, with all-star ensembles representative of the Basie bands of the '30s, '40s and '50s. Of course, Basie's favorite vocalist, **Joe Williams**—who sang for 2,000 people at Basie's funeral at the Abyssinian Baptist Church in Harlem on Monday (30)—will participate.

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Also noted: **Toshiba EMI** of Japan says that its **Blue Note** reissue series is selling briskly, **Billboard's** Shig Fujita reports. The company reacquired rights to the label from **King** last year and has since reissued 60 titles, with average sales at a reported 5,000 units. The total is expected to reach almost 100 by the end of the year. . . . In other Japanese jazz news, **Toei Video** there has released a series of jazz and vocal titles, featuring the likes of **Cab Calloway**, **Jack Teagarden**, **Nat King Cole**, **George Shearing**, **June Christy**, **Peggy Lee** and the **Inkspots**. No word on any U.S. release plans for the series. . . . **WBGO**, the enterprising all-jazz National Public Radio station based in Newark, held its second annual **Jazz Record Fair** Sunday (6). The event came a week after the station's annual "Jazz-A-Thon" fundraiser. . . . **The Sheridan Broadcasting Network** has added "All Jazz Sunday" to its lineup of satellite programming. . . . **James Moody**, **Zoot Sims**, **Bobby McFerrin**, **Tito Puente** and a reunion of the **Johnny Otis Rhythm & Blues Revue** are among the acts set for the 27th annual **Monterey Jazz Festival**, Sept. 14-16. . . . **Todd Barkan**, former owner/manager of San Francisco's late lamented **Keystone Korner** nightclub, has been named assistant director of operations for the Holland-based **Wim Wigt Productions** and **Timeless Records**.

★ ★ ★

Items for consideration should be sent to either **Peter Keepnews**, **Billboard**, 1515 Broadway, New York, N.Y. 10036, or **Sam Sutherland**, **Billboard**, 9107 Wilshire Blvd., Beverly Hills, Calif. 90210.

## LATIN **Notas**

### Cartagena: Tropical Music Rules

By ENRIQUE FERNANDEZ

"If you tried to put together a rock concert in Cartagena, it would fail," says **Paco de Onis**, who has been organizing the **Caribbean Music Festival** in Colombia's coastal city for the past three years. In Cartagena, tropical music rules.

All 10 of this city's AM stations play Latin tropical music, like salsa and the Colombian vallenato. FM radio, a relatively recent development, has concentrated on the Latin ballad, with three stations broadcasting this romantic genre. One FM station plays American rock mixed with—what else?—Latin tropical music.

One surprising development in Cartagena's music programming and record sales is attributable to the **Caribbean Music Festival**: a reggae boom. **Freddie McGregor's** appearance at the first festival launched his fame and his genre's. The same occurred with **Dennis Brown**, this year's Jamaican entry in the festival, which was held in March.

Reggae has spread from this Caribbean city to the rest of Colombia, and **McGregor** has made three Colombian tours since his festival appearance. The Jamaican artist is currently en-

joying a hit with his Spanish-language reggae version of the Cuban classic "Guantanamera."

Another Caribbean group that has penetrated Colombia thanks to the Festival is **Arrow**, from Montserrat. "The greatest accomplishment of the festival," says de Onis, "has been the meeting of musicians from the different genres of the Caribbean. Many thought that Colombian music would be strictly South American, and they were surprised to discover our tropical music, like the vallenato."

The musicians were housed at the **Caribe** hotel, the oldest in the city, as part of the hotel's sponsorship of the event. De Onis recalls the informal after-hour jam sessions at the hotel, with musicians from all over the Caribbean joining in, as among the most exciting events of the festival.

This year's festival, which commanded a public of 30,000, was filmed by both Colombian and German tv. In Colombia the festival was broadcast in three one-hour specials. The German production is currently being edited for European distribution.

For next year's festival, de Onis plans to bring groups from Cuba, Trinidad, Martinique, the Domini-

can Republic, Haiti, Jamaica, the Virgin Islands, Dominica, St. Kitts, Panama, New York, New Orleans and Mexico.

★ ★ ★

**Adams & Levine** has named former **Billboard** en Español associate editor **Tony Moreno** the new director of public relations for the agency's Hispanic American division. **Moreno**, who also worked for the **TH** label, comes to the agency from his post as editor-in-chief of **Carisma** magazine.

**Ariola** artist **Jose Jose** has recently concluded a 26-city tour of the U.S. sponsored by **Adams & Levine**, and this tour has undoubtedly played a role in the Mexican artist's capturing of the No. 1 position in all five of **Billboard's** Latin charts two weeks ago. Other **Adams & Levine** clients include **Lissette**, **Nelson Ned**, **Lucia Mendez**, **Napoleon**, **Angelica Maria**, **Marco Antonio Muniz**, **Fresitas**, **Los Chikos**, **Charytin**, **Antonio de Jesus**, **Raul Vale**, **Luisa Maria Guell**, **Ednita Nazario**, **Gustavo Rojas**, **Ol-guita**, **Orville Miller** and **Maria de Lourdes**.

★ ★ ★

Disco singer **Celi Bee** has signed a contract for Spanish recordings with **TH Records**. . . . **Jose Luis Rodriguez** will entertain at a luncheon honoring **Nancy Reagan** sponsored by the Congressional Club. . . . **Celia Cruz** will bring salsa to Disneyland on June 2. . . . **Danilo Vaona** is producing an album in which **Raphael** sings compositions by **Jose Luis Perales**. . . . **Discos CBS** is launching the Colombian group **Los Cubaneros de Juan Pablo** with an LP titled "Las Latinas."

★ ★ ★

Items for consideration should be sent to **Enrique Fernandez**, **Billboard**, 1515 Broadway, New York, N.Y. 10036.

## Billboard® Special Survey **Hot Latin LPs™**

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NEW YORK				CALIFORNIA			
This Week	Last Report	ARTIST—Title, Label & Number (Distributing Label)	This Week	Last Report	ARTIST—Title, Label & Number (Distributing Label)		
1	1	<b>JOSE JOSE</b> Secretos, Ariola 6000	1	1	<b>JOSE JOSE</b> Secretos, Ariola 6000		
2	2	<b>PIMPINELA</b> Pimpinela, CBS 11317	2	4	<b>LOS BUKIS</b> Mi fantasia, Profono 3122		
3	3	<b>MENUDO</b> Reaching Out, RCA 4993	3	3	<b>CAMILO SESTO</b> Amanecer 84, Ariola 6009		
4	4	<b>PIMPINELA</b> Hermanos, CBS 11320	4	2	<b>PIMPINELA</b> Hermanos, CBS 11320		
5	7	<b>WILLIE ROSARIO</b> Nuevos horizontes, Bronco 129	5	0	<b>LOS FREDDY'S</b> Y me enamore, Profono 90302		
6	15	<b>FERNANDITO VILLALONA</b> Ayer y hoy, Kubaney 8004	6	11	<b>MARISELA</b> Sin el, Profono 90305		
7	9	<b>RUBEN BLADES</b> Buscando America, Elektra 60352	7	0	<b>LOS BONDADOSOS</b> Jugando con lumbre, Profono 90303		
8	6	<b>JOSE FELICIANO</b> Me enamore, Profono 1002	8	0	<b>MARIA CONCHITA</b> Maria Conchita, A&M 37007		
9	5	<b>CAMILO SESTO</b> Amanecer 84, Ariola 6009	9	10	<b>LOS CAMINANTES</b> El numero tres, Luna 1101		
10	0	<b>ROCIO JURADO</b> Por que me habras besado, RCA 7243	10	0	<b>ROBERTO CARLOS</b> Concavo y convexo, CBS 12322		
11	0	<b>LA ORGANIZACION SECRETA</b> La Organizacion Secreta, Mundo	11	0	<b>WILFRIDO VARGAS</b> El africano, Karen 75		
12	8	<b>WILFRIDO VARGAS</b> El africano, Karen 75	12	7	<b>ROCIO DURCAL</b> Entre tu y yo, Ariola 6004		
13	12	<b>FANIA ALL STAR</b> Lo que pide la gente, Fania 629	13	5	<b>ANTONIO DE JESUS</b> Juntos, A&M 37005		
14	0	<b>COMBO DEL AYER</b> 20 anos despues, TH 1870	14	13	<b>PRISMA</b> Prisma, Peerless 2333		
15	0	<b>GRUPO FASCINACION</b> Fascinating Sounds, Rico 902	15	0	<b>VICENTE FERNANDEZ</b> 15 exitos, CBS 1012		
FLORIDA				TEXAS			
This Week	Last Report	ARTIST—Title, Label & Number (Distributing Label)	This Week	Last Report	ARTIST—Title, Label & Number (Distributing Label)		
1	1	<b>JOSE JOSE</b> Secretos, Ariola 6000	1	1	<b>JOSE JOSE</b> Secretos, Ariola 6000		
2	3	<b>ROBERTO CARLOS</b> Roberto Carlos, CBS 12322	2	3	<b>ANTONIO DE JESUS</b> Juntos, A&M 37005		
3	2	<b>NELSON NED</b> Mas romantico que nunca, Odeon 9023	3	9	<b>ROCIO DURCAL</b> Entre tu y yo, Ariola 6004		
4	13	<b>MARIA CONCHITA</b> Maria Conchita, A&M 37007	4	5	<b>JUAN GABRIEL</b> Todo, Ariola 6001		
5	7	<b>HANSEL Y RAUL</b> Hansel y Raul, TH 2271	5	0	<b>LA MAFIA</b> Mafiamania, Cara 053		
6	9	<b>MENUDO</b> Reaching Out, RCA 4993	6	2	<b>PIMPINELA</b> Pimpinela, CBS 11317		
7	11	<b>ROCIO JURADO</b> Por que me habras besado, RCA 7243	7	0	<b>LOS BUKIS</b> Mi fantasia, Profono 3122		
8	6	<b>PIMPINELA</b> Hermanos, CBS 11320	8	14	<b>CAMILO SESTO</b> Amanecer 84, Ariola 6009		
9	4	<b>WILFRIDO VARGAS</b> El africano, Karen 75	9	6	<b>PIMPINELA</b> Hermanos, CBS 11320		
10	0	<b>MENUDO</b> A todo rock, RCA 7241	10	0	<b>MENUDO</b> A todo rock, RCA 7241		
11	15	<b>ROCIO DURCAL</b> Entre tu y yo, Ariola 6004	11	0	<b>GRUPO MAZZ</b> 15 exitos, Cara 0899		
12	5	<b>MIAMI SOUND MACHINE</b> A toda maquina, CBS 10349	12	0	<b>LOS TIGRES DEL NORTE</b> Internacionalmente nortenos, Profono 3124		
13	12	<b>CAMILO SESTO</b> Amanecer 84, Ariola 6009	13	4	<b>JULIO IGLESIAS</b> En concierto, CBS 50334		
14	0	<b>LANI HALL Y CAMILO SESTO</b> Lani Hall, A&M 37008	14	11	<b>LOS YONICS</b> Con amor, Profono 3100		
15	0	<b>WILLIE CHIRINO</b> Subiendo, TH 2268	15	0	<b>LOS CAMINANTES</b> Supe perder, Luna 1088		
PUERTO RICO							
This Week	Last Report	ARTIST—Title, Label & Number (Distributing Label)	This Week	Last Report	ARTIST—Title, Label & Number (Distributing Label)		
1	1	<b>JOSE JOSE</b> Secretos, Ariola 6000	9	0	<b>WILLIE COLON</b> Tiempo pa matar, Fania 631		
2	4	<b>ROBERTO CARLOS</b> Concavo y convexo, CBS 12322	10	0	<b>FANIA ALL STAR</b> Lo que pide la gente, Fania 629		
3	0	<b>RUBEN BLADES</b> Buscando America, Elektra 60352	11	8	<b>CHARYTIN</b> Guitarras y violines, TeleRecord 001		
4	5	<b>CAMILO SESTO</b> Amanecer 84, Ariola 6009	12	0	<b>WILLIE ROSARIO</b> Nuevos Horizontes, Bronco 128		
5	2	<b>PIMPINELA</b> Hermanos, CBS 11320	13	0	<b>MENUDO</b> Reaching Out, RCA 4993		
6	6	<b>GUILLERMO DAVILA</b> Un poco de amor, Sono-rodven 020	14	9	<b>ROCIO JURADO</b> Por que me habras besado, RCA 7243		
7	3	<b>JOSE FELICIANO</b> Me enamore, Profono 1002	15	14	<b>MOCEDADES</b> La musica, CBS 10349		
8	0	<b>CARMITA JIMENEZ</b> Interpreta a los Panchos,					

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## French FMs Get Advertising OK Mitterrand Says Local Stations Can Air Commercials

PARIS—The 924 local FM radio stations set up in France since private broadcasting was authorized in July, 1982, will now be allowed to have commercials, on the condition that they change their status from private associations to private companies.

The decision was announced here on April 26 by President Francois Mitterrand and was immediately welcomed by the radio stations, as well as by record companies, songwriters and publishers, who will gain financially. There are some half-dozen stations here that claim audiences as high as 25% in the regions they cover.

The SNTRL, an association grouping 350 of the stations, went so far as to take full-page advertisements in the national press here to thank the president for his initiative, which has removed a major anomaly in the functioning of private local radio.

When local FM was first authorized, stations received state aid and additional financial support from various sources, including city councils and political parties. Subsequently, some got around the advertising ban by broadcasting sponsored programs, in which the name of the sponsor was mentioned.

The impact of FM was instantly realized by the record companies, some of which sent specially prepared tapes featuring their product to the stations, despite the fact that no neighboring or performing rights were paid. The TREMA firm was a forerunner here.

As their audiences bit into the share held by the major networks, the

state-owned France Inter and the commercial companies Europe No. 1, RTL and Radio Monte Carlo, some of the networks were reported to be buying participation in the leading FM stations, notably in the Paris region.

The record companies should benefit when the draft Audiovisual Bill becomes law, hopefully in the fall, when neighboring rights will be paid. In addition, the authors' copyright society SACEM is in the process of negotiating the payment of performance rights.

SACEM bases its performing rights rate at 6% of advertising revenue for the major commercial net-

works, and in theory is levying 2.5% of the overall budgets of the local FM stations, after Value Added Tax, salaries and social charges have been deducted, with a minimum set at \$250.

But while the FM stations have in the main accepted the principle, only 116 so far are reported to have signed contracts with SACEM, having paid about \$100,000 in rights, a sum SACEM officials consider "only an advance" on future payments.

SACEM is now threatening legal action against the stations that have refused to pay, notably some of the bigger ones in the Paris region, which initially gave their agreement to the principle.

## Discotto Label Finds Way To Succeed In Italian Mart

• Continued from page 9

of the new power we're earning in the industry. They're not all that friendly, but we have their respect.

"Until recently, everyone talked here of American product and sounds, but now even the Americans are taking notice of music, especially disco, which is made in Italy.

"There are distinct differences. U.S. disco music is very good, and the vocal side is basically better than the Italian. It's good in a funky style, and it is more diversified. But Italian disco music today is better focused, more market-oriented, faster to meet changing demands from the public. I'd say our product is more danceable."

Until recently, Discotto, like most of the other ex-wholesalers turned re-

cord producers, used studio musicians who remained virtually nameless and faceless. Now these emergent Italian companies go for artists with the right visual image to bolster audio appeal with personality and looks. "At first, it was a sector for studio groups who didn't make television appearances," says Poli. "Now we put the artists on show, too."

Disenchantment with the way the majors handled the wholesale trade, with slow delivery, lack of awareness of public taste and "remoteness" the main reasons, has led to a surprisingly long list of hit records from the new breed of Italian record producers, with Full-Time, Many, Gong and Discomag among the labels involved in the buildup.

## Louis Jordan Success Paces Charly Label

By TONY BYWORTH

LONDON—With 10 years of steady growth behind it, Charly Records is currently one of the most successful independent labels in the U.K. It has a catalog of more than 400 titles, covering r&b, rockabilly and country, as well as jazz, which, says Jean-Luc Young, the firm's chairman, is rapidly gaining popularity among young record buyers via the jazz-rock movement.

One example of how Charly is scoring sizeable sales in what would normally be seen as essentially minority-interest areas is the success of a Louis Jordan compilation licensed from MCA.

The compilation has reportedly sold almost 10,000 units, moving Jordan into the company's roster of top-

## Eurorock Fest

• Continued from page 9

another for three hours of continuous music."

The only major European networks holding back this year are France, Holland and Italy. Says Meier, "France balked at the idea from the start. Italy was interested but is sitting this year out."

He adds that he hopes the Euro-rock Radio Festival will become a tradition, if on a somewhat more modest scale than the Eurovision Song Contest, running every two years at least.

No live television coverage is planned, nor does Bavarian Radio expect there to be a commercial record album of festival highlights. Indeed, one problem could be that if a group from Austria or Spain is especially good, listeners in Sweden or the U.K. will not be able to buy its records because there is no international distribution.

selling artists, along with Jerry Lee Lewis, Carl Perkins, John Lee Hooker, the Yardbirds and, perhaps more surprisingly, John Coltrane.

Says Young: "We claim a full understanding of the marketplace. Besides the music itself, a key part of our marketing strategy has been the presentation of the product. We never use the U.S. packaging but have always developed our own concepts.

"We go for special cover designs, full sleeve notes and session details. These factors are vital in building additional sales. But we've never lost sight of the fact that we're a repertoire company and have always kept our albums in print. It's timeless product, as the Louis Jordan success has proved."

Founded by Young in his native France in late 1973, Charly Records was established in London a year or so later. "The record business in France is tough, and few people treat it seriously," Young says. "There are few facilities there to permit label expansion. My own aim was to be based in London or in the U.S."

Joop Vissar, a director of Charly, who had known Young for several years, joined the company in 1976 from EMI Holland.

In February, 1974, deal with Shelby Singleton Jr.'s Nashville-based SSS operation, which included the Sun catalog, provided a solid base for the fledgling label. Over the years, steady sales of such artists as Jerry Lee Lewis, Carl Perkins and Johnny Cash have satisfied the rockabilly market as well as providing a lucrative income.

The label's top-selling album has been the controversial "Million Dollar Quartet" of Sun big names. Other rockabilly material has been repackaged in box sets, including a 12-al-

bum, 36-page book presentation from Lewis which sells here at roughly \$36.50 and is said to have topped the 5,000-unit sales mark. This month Charly releases a five-album set from Cash.

Other early licensing deals saw product originating from the Vee Jay, Red Bird, Swamp and Peacock catalogs.

Charly has also established its own jazz label, Affinity, with albums from such artists as Carmen McRae, Dexter Gordon, Art Blakey, Lionel Hampton and Count Basie, and these too have seen steady sales.

Over the past two years, Charly has boosted its catalog with product from other companies' archives. The first of these deals was via the launch of the See For Miles label with former EMI executive Colin Miles, which saw the repackaging of material from the EMI vaults and has included albums from British acts Manfred Mann, Billy J. Kramer & the Dakotas, Cliff Bennett & the Rebel Rousers, Peter & Gordon and the George Martin Orchestra.

Similar license deals have been struck with Capitol, MCA and Atlantic. The MCA deal has seen album releases from the Crickets, Roy Hall, Hardrock Gunter, Moon Mullican, Red Foley and others. The Louis Jordan "mini-revival" here reflects a blend of r&b, rock and jazz epitomizing most of Charly's action.

The Atlantic deal will see the release of 10 r&b albums through March and April, including packages, dressed up especially for the European market, from Otis Redding, Ray Charles and Percy Sledge.

Last August, Charly set up its own distribution, with computerized sales office and three representatives on the road.



GREAT WHITE NORTH—Principals of independent label True North resign their long-standing distribution deal with CBS Canada. Pictured from left are CBS Canada business affairs vice president Paul Farberman, True North president Bernie Finkelstein, CBS Canada president Bernie DiMatteo and Bill Hinkson, legal counsel for the label.

## C'right Appeal Board Releases New Tariffs

By KIRK La POINTE

OTTAWA—The federal Copyright Appeal Board has released the final set of tariffs for the Composers, Authors & Publishers Assn. of Canada (CAPAC) and the Performing Rights Organization of Canada (PRO), including a phased-in tariff for exhibitions to bring them into line with concert halls.

The board watered down demands by PRO and CAPAC to impose a 1% tariff on those who attend performances at exhibitions when a separate ticket charge is assessed. Instead, the two organizations will be allowed

to charge only .5% of the gross ticket receipts, minus sales and amusement taxes and two-thirds of the adult general grounds admission cost.

The tariff was aimed squarely at patrons of the Canadian National Exhibition in Toronto and the Pacific National Exhibition in Vancouver. PRO spokesman Craig Parks says the organization might have collected \$1,000 in the past from the promoters for a two-week series of well-attended concerts, compared to the 1% tariff imposed on other promoters.

But the board, in a decision published April 28, said the two organizations may only assess half of what they wanted.

On another front, a bid by PRO to assess the publicly owned Canadian Broadcasting Corp. on the basis of the corporation's expenditures, not a per capita assessment, failed. And even when the board upheld the per capita formula, it gave PRO far less than it requested: a 5% hike to \$3.0162 cents per capita, based on Statistics Canada information. PRO wanted about eight cents, two for radio and six for tv.

PRO's theme park tariff was also raised to be in line with the 1% concert tariff first imposed last year.

## Henderson Named New PRO Chairman

TORONTO—Gordon Henderson has been elected chairman of the board of PRO Canada Ltd., while managing director Jan Matejcek has been moved up to be the performing rights society's president.

The society has also announced the appointment to the board of new members Paul Hoffert and Gilles Valiquette.

PRO Canada should be busy in coming weeks. A federal white paper outlining copyright policy is due this week or next.

## Maple Briefs

★ ★ ★

Cyndi Lauper was presented with platinum for her debut album, "She's So Unusual," following her April 27 Massey Hall show in Toronto. The award is a world first.

★ ★ ★

Sources at Quality say discussions between that firm and MCA on a merger have stalled. Quality was seeking all MCA productions as part of the deal.

★ ★ ★

Maple Briefs features short items on the Canadian music industry. Copy should be addressed to Kirk LaPointe, 43 Sweetland Ave., Ottawa, Ontario, Canada K1M 7T7.

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## BRITAIN

(Courtesy of Music & Video Week)  
As of 5/5/84

### SINGLES

This Week	Last Week	Singles
1	5	THE REFLEX, Duran Duran, EMI
2	2	AGAINST ALL ODDS, Phil Collins, Virgin
3	3	I WANT TO BREAK FREE, Queen, EMI
4	1	HELLO, Lionel Richie, Motown
5	20	AUTOMATIC, Pointer Sisters, Planet
6	10	LOCOMOTION, OMD, Virgin
7	13	WHEN YOU'RE YOUNG AND IN LOVE, Flying Pickets, 10 Recs.
8	11	DON'T TELL ME, Blancmange, London
9	22	ONE LOVE/PEOPLE GET READY, Bob Marley & Wailers, Island
10	4	YOU TAKE ME UP, Thompson Twins, Arista
11	15	I'M FALLING, Bluebells, London
12	7	(WHEN YOU SAY YOU LOVE SOMEBODY) IN THE HEART, Kool & Gang, De-Lite
13	12	AIN'T NOBODY, Rufus & Chaka Khan, Warner Bros.
14	18	DANCING GIRLS, Nik Kershaw, MCA
15	6	A LOVE WORTH WAITING FOR, Shakin' Stevens, Epic
16	8	GLAD IT'S ALL OVER, Captain Sensible, A&M
17	17	JUST BE GOOD TO ME, S.O.S. Band, Tabu
18	21	THIEVES LIKE US, New Order, Factory
19	NEW	THE LEBANON, Human League, Virgin
20	9	PEOPLE ARE PEOPLE, Depeche Mode, Mute
21	39	LOVE GAMES, Belle & Devotions, CBS
22	16	NELSON MANDELA, Special A.K.A., 2 Tone
23	14	WOOD BEEZ, Scritti Politti, Virgin
24	35	TO ALL THE GIRLS I'VE LOVED BEFORE, Julio Iglesias & Willie Nelson, CBS
25	31	SOMEBODY ELSE'S GUY, Jocelyn Brown, Fourth & Broadway
26	19	THE CATERPILLAR, Cure, Fiction
27	36	HAND IN GLOVE, Sandie Shaw, Rough Trade
28	NEW	FOOTLOOSE, Kenny Loggins, CBS
29	38	PEARLY-DEWDROPS' DROPS, Cocteau Twins, 4AD
30	30	SILVER, Echo & Bunnymen, Korova
31	29	RELAX, Frankie Goes To Hollywood, ZTT
32	26	GIVE ME TONIGHT, Shannon, Club
33	NEW	THE LONGEST TIME, Billy Joel, CBS
34	25	SOMEDAY, Gap Band, Total Experience
35	24	THAT'S THE WAY, Dead Or Alive, Epic
36	40	EAT IT, Weird Al Yankovic, Scotti Bros./CBS
37	34	LUCKY STAR, Madonna, Sire
38	NEW	STAY WITH ME TONIGHT, Jeffrey Osborne, A&M
39	23	ROBERT DE NIRO'S WAITING, Bananarama, London
40	32	P.Y.T., Michael Jackson, Epic

### ALBUMS

This Week	Last Week	Albums
1	1	NOW, THAT'S WHAT I CALL MUSIC II, Various, Virgin
2	2	CAN'T SLOW DOWN, Lionel Richie, Motown
3	3	INTO THE GAP, Thompson Twins, Arista
4	4	THRILLER, Michael Jackson, Epic
5	6	THE WORKS, Queen, EMI
6	7	AND I LOVE YOU SO, Howard Keel, Warwick
7	12	ORIGINAL SOUNDTRACK FROM "FOOTLOOSE", Various, CBS
8	10	ALCHEMY-DIRE STRAITS LIVE, Vertigo
9	8	HUMAN'S LIB, Howard Jones, WEA
10	5	GRACE UNDER PRESSURE, Rush, Vertigo
11	9	AN INNOCENT MAN, Billy Joel, CBS
12	11	HUMAN RACING, Nik Kershaw, MCA
13	14	COLOUR BY NUMBERS, Culture Club, Virgin
14	13	OFF THE WALL, Michael Jackson, Epic
15	17	GREATEST HITS, Marvin Gaye, Telstar
16	15	LAMENT, Ultravox, Chrysalis
17	18	BODY AND SOUL, Joe Jackson, A&M
18	16	BANANARAMA, London
19	19	THE SMITHS, Rough Trade
20	26	NOW, THAT'S WHAT I CALL MUSIC, Various, EMI
21	23	TOUCH, Eurythmics, RCA
22	28	IN THE HEART, Kool & Gang, De-Lite

## CANADA

(Courtesy of The Record)  
As of 5/14/84

### SINGLES

This Week	Last Week	Singles
1	2	AGAINST ALL ODDS, Phil Collins, Atlantic/WEA
2	1	GIRLS JUST WANT TO HAVE FUN, Cyndi Lauper, Epic/CBS
3	3	HOLD ME NOW, Thompson Twins, Arista/PolyGram
4	4	HELLO, Lionel Richie, Motown/Quality
5	8	TO ALL THE GIRLS I EVER LOVED, Willie Nelson & Julio Iglesias, Epic/CBS
6	6	FOOTLOOSE, Kenny Loggins, Columbia/CBS
7	17	THEY DON'T KNOW, Tracey Ullman, MCA
8	7	JUMP, Van Halen, Warner Bros./WEA
9	5	SOMEBODY'S WATCHING ME, Rockwell, Motown/Quality
10	10	YOU MIGHT THINK, Cars, Elektra/WEA
11	NEW	THE REFLEX, Duran Duran, Capitol
12	NEW	BREAKDANCE, Irene Cara, Geffen/WEA
13	9	99 RED BALLOONS, Nena, Warner Bros./WEA
14	12	EAT IT, "Weird Al" Yankovic, Scotti Bros./CBS
15	20	LOVE SOMEBODY, Rick Springfield, RCA
16	11	MISS ME BLIND, Culture Club, Virgin/PolyGram
17	NEW	HOLDING OUT FOR A HERO, Bonnie Tyler, Columbia/CBS
18	14	I WANT A NEW DRUG, Huey Lewis, Chrysalis/MCA
19	19	ROCKIT, Herbie Hancock, Columbia/CBS
20	NEW	OH SHERRIE, Steve Perry, Columbia/CBS

### ALBUMS

This Week	Last Week	Albums
1	1	FOOTLOOSE, Soundtrack, Columbia/CBS
2	1	1984, Van Halen, Warner Bros./WEA
3	2	THRILLER, Michael Jackson, Epic/CBS
4	4	COLOUR BY NUMBERS, Culture Club, Virgin/PolyGram
5	5	SHE'S SO UNUSUAL, Cyndi Lauper, Epic/CBS
6	6	TOUCH, Eurythmics, RCA
7	7	SPORTS, Huey Lewis, Chrysalis/MCA
8	9	INTO THE GAP, Thompson Twins, Arista/PolyGram
9	10	HEARTBEAT CITY, Cars, Elektra/WEA
10	12	CAN'T SLOW DOWN, Lionel Richie, Motown/Quality
11	11	AGAINST ALL ODDS, Soundtrack, Atlantic/WEA
12	NEW	LOVE AT FIRST STING, Scorpions, Mercury/PolyGram
13	8	LEARNING TO CRAWL, Pretenders, Sire/WEA
14	13	SEVEN AND THE RAGGED TIGER, Duran Duran, Capitol
15	14	99 LUFTBALLONS, Nena, Warner Bros./WEA
16	NEW	GRACE UNDER PRESSURE, Rush, Anthem/Capitol
17	17	AMONIA AVENUE, Alan Parsons, Arista/PolyGram
18	18	BODY AND SOUL, Joe Jackson, A&M
19	19	ELIMINATOR, ZZ Top, Warner Bros./WEA
20	15	LABOUR OF LOVE, UB40, Virgin/PolyGram

## WEST GERMANY

(Courtesy Der Musikmarkt)  
As of 5/7/84

### SINGLES

This Week	Last Week	Singles
1	1	PEOPLE ARE PEOPLE, Depeche Mode, Mute/Intercord
2	3	WOULDN'T IT BE GOOD, Nik Kershaw, MCA/WEA
3	2	BIG IN JAPAN, Alphaville, WEA
4	10	HELLO, Lionel Richie, Motown/RCA
5	4	SOMEBODY'S WATCHING ME, Rockwell, Motown/RCA
6	5	JUMP, Van Halen, Warner Bros./WEA
7	6	GIRLS JUST WANT TO HAVE FUN, Cyndi Lauper, Epic/CBS
8	7	DON'T ANSWER ME, Alan Parsons Project, Arista/Ariola
9	8	BLACK & WHITE, Pat, Teldec
10	NEW	DANCE HALL DAYS, Wang Chung, Geffen/CBS
11	NEW	ROBERT DE NIRO'S WAITING, Bananarama, Metronome
12	18	STREET DANCE, Break Machine, Metronome
13	13	(FEELS LIKE) HEAVEN, Fiction Factory, CBS
14	12	ABSCHIED IST EIN SCHARFES SCHWERT, Roger Whittaker, Avon/Intercord
15	17	BEAST OF BURDEN, Bette Midler, Atlantic/WEA
16	11	TO BE OR NOT TO BE, Mel Brooks, Ariola
17	NEW	SEND ME AN ANGEL, Real Life, Curb/Intercord
18	9	RELAX, Frankie Goes to Hollywood, Island
19	16	HOLIDAY, Madonna, Sire/WEA
20	14	LOVE IS A BATTLEFIELD, Pat Benatar, Chrysalis/Ariola

### ALBUMS

This Week	Last Week	Albums
1	1	AMMONIA AVENUE, Alan Parsons Project, Arista/Ariola
2	3	PETER HOFMAN 2, CBS
3	2	?(FRAGEZEICHEN), Nena, CBS
4	5	VICTIMS OF CIRCUMSTANCE, Barclay James Harvest, Polydor/DG
5	4	DIE SONGS EINER SUPERGRUPPE, Supertramp, A&M/CBS
6	8	EIN GLUECK, DASS ES DICH GIBT, Roger Whittaker, Avon/Intercord
7	13	THRILLER, Michael Jackson, Epic/CBS
8	9	HUMAN'S LIB, Howard Jones, WEA
9	10	THE WORKS, Queen, EMI
10	6	CARAMBOLAGE, Peter Maffay, Teldec
11	7	HELLO AGAIN, Howard Carpendale, EMI
12	11	INTO THE GAP, Thompson Twins, Arista/Ariola
13	15	ALCHEMY-DIRE STRAITS LIVE, Vertigo/Phonogram
14	14	SCHARF WIA PEPERONI, Spider Murphy Gang, EMI
15	12	1984, Van Halen, Warner Bros./WEA
16	NEW	CIVILIZED MAN, Joe Cocker, Capitol/EMI
17	17	ZAERTLOEICHE LIEDER, Andy Borg, Papagayo/EMI
18	NEW	CAN'T SLOW DOWN, Lionel Richie, Motown/RCA
19	18	WENN SCHON NICHT FUER IMMER..., Ulla Meinecke, RCA
20	NEW	HUMAN RACING, Nik Kershaw, MCA/WEA

## AUSTRALIA

(Courtesy Kent Music Report)  
As of 5/7/84

### SINGLES

This Week	Last Week	Singles
1	2	EAT IT, "Weird Al" Yankovic, Epic
2	1	99 LUFTBALLONS, Nena, Epic
3	7	FOOTLOOSE, Kenny Loggins, CBS
4	4	HOLD ME NOW, Thompson Twins, Arista
5	3	GIRLS JUST WANT TO HAVE FUN, Cyndi Lauper, Portrait
6	6	I SEND A MESSAGE, Inxs, WEA
7	9	HOLIDAY, Madonna, Sire
8	10	WOULDN'T IT BE GOOD, Nik Kershaw, MCA
9	5	CALLING YOUR NAME, Marilyn, Mercury
10	8	REBEL YELL, Billy Idol, Chrysalis
11	18	TO BE OR NOT TO BE, Mel Brooks, Island
12	12	BEAST OF BURDEN, Bette Midler, Atlantic
13	11	SATURDAY NIGHT, Cold Chisel, WEA
14	16	IT'S A MIRACLE, Culture Club, Virgin
15	14	RELAX, Frankie Goes To Hollywood, Island
16	13	LOVE OF THE COMMON PEOPLE, Paul Young, CBS
17	17	GIRL ON THE WALL, Jane Clifton, Mushroom

18 NEW HELLO, Lionel Richie, Motown  
19 NEW TO ALL THE GIRLS I'VE LOVED BEFORE, Julio Iglesias & Willie Nelson, CBS  
20 15 JUMP, Van Halen, Warner Bros.

### ALBUMS

This Week	Last Week	Albums
1	1	THE SWING, Inxs, WEA
2	3	TWENTIETH CENTURY, Cold Chisel, WEA
3	2	THRILLER, Michael Jackson, Epic
4	5	INTO THE GAP, Thompson Twins, Arista
5	11	FOOTLOOSE, Original Soundtrack, CBS
6	18	THROBBIN' '84, Various, Polystar
7	8	CAN'T SLOW DOWN, Lionel Richie, Motown
8	6	ALCHEMY, Dire Straits, Vertigo
9	4	TOO LOW FOR ZERO, Elton John, Rocket
10	9	THE MODERN BOP, Mondo Rock, WEA
11	7	COLOUR BY NUMBERS, Culture Club, Virgin
12	10	TOUCH, Eurythmics, RCA
13	14	UNDER A BLOOD RED SKY, U2, Island
14	12	NO PARLEZ, Paul Young, CBS
15	15	AN INNOCENT MAN, Billy Joel, CBS
16	13	WHAT'S NEW, Linda Ronstadt, Asylum
17	16	REBEL YELL, Billy Idol, Chrysalis
18	19	AMMONIA AVENUE, Alan Parsons Project, Arista
19	17	TWENTY GREATEST HITS, Kenny Rogers, Liberty
20	NEW	HEARTBEAT CITY, Cars, Elektra

## JAPAN

(Courtesy Music Labo)  
As of 5/7/84

### SINGLES

This Week	Last Week	Singles
1	1	SOUTHERN WIND, Akina Nakamori, Warner-Pioneer, Nichion/NTV
2	2	KIMIGASUOWO TSUITA, Off Course, Toshiba; EMI/Fairway-PMP
3	3	NAMIDA NO REQUEST, Checkers, Canyon/Yamaha
4	NEW	AJIOU MONOGATARI, Tomoyo Harada, Toshiba-EMI/Variety
5	5	MONICA, Koji Kikkawa, SMS/Watanabe
6	6	NAGISA NO HAIKARA NINSYO, Kyoko Koizumi, Victor/Burning
7	4	WINE RED NO KOKORO, Anzen Chitai, Kitty/Kitty
8	9	INAZUMA PARADISE, Chiemi Hori, Canyon/Top
9	16	KIMAMANI REFLECTION, Anri, For Life/JCM-PMP
10	12	GIZA GIZA HEART NO KOMORIUTA, Checkers, Canyon/Yamaha
11	7	KATSU, Shibugakita, CBS-Sony/Johnny's
12	14	MUSUMEYO, Gannosuke Ashiya, Teichiku/JVC
13	8	PROFILE, Atsumi Kurasawa, Warner-Pioneer/Arrow-West
14	10	KIMINO HEART WA MARINE BLUE, Kiyotaka Sugiyama & Omega Tribe, VAP/Nichion-NTV-GEIEI
15	11	YUWAKU KOSEEN KURA, You Hayami, Taurus/Sun
16	13	KAZE NO TANI NO NAUSICAA, Narumi Yasuda, TJC/PMP
17	15	SEISHUN NO CHIKAI, Kiichi Nakai, Toshiba-EMI, Nichion/JCM
18	19	KIMITACHI KIWI PAPAYA MANGO DANE, Melko Nakahara, Toshiba-EMI/YUI-Nichion
19	18	WASURETE IINO, Tomoko Ogawa & Shinji Tanimura, PolyStar/Noel
20	20	FOOTLOOSE, Kenny Loggins, CBS-Sony/Nichion

### ALBUMS

This Week	Last Week	Albums
1	1	THRILLER, Michael Jackson, Epic-Sony
2	2	EACH TIME, Eichi Ootaki, CBS-Sony
3	3	FOOTLOOSE, Soundtrack, CBS-Sony
4	NEW	VARIETY, Mariya Takeuchi, Moon
5	4	RIVER'S ISLAND, Kiyotaka Sugiyama & Omega Tribe, VAP
6	5	SHE'S SO UNUSUAL, Cyndi Lauper, Epic-Sony
7	7	PARACHUTE GA OCHITA NATSU, Koji Yoshikawa, SMS
8	13	FIRST AMERICA, Nena, Epic-Sony
9	9	ADVENTURE, Square, CBS/Sony
10	6	TOUCH ME SEIKO, Selko Matsuda, CBS-Sony
11	11	PASADENA PARK, Hi-Fi Set, CBS-Sony
12	10	KAZE NO TANI NO NAUSICAA, Joe Hisaishi, TJC
13	8	?(FRAGEZEICHEN), Nena, Epic-Sony

14 HOYO, Shinji Tanimura, Polystar  
15 NEW CHICAGO 17, Warner-Pioneer  
16 NEW SUBETE NO NATSU WO KONO ICHINICHINI, George Yanagi, Warner-Pioneer  
17 14 1984, Van Halen, Warner-Pioneer  
18 NEW DRAMA FROM KAZE NO TANI NO NAUSICAA, Soundtrack, TJC  
19 NEW AFTER 5 CLASH, Toshio Kadomatsu, RVC  
20 NEW LUSTER, YUoshie Kashiwabara, Nippon Phonogram

## NETHERLANDS

(Courtesy Stichting Nederlandse Top 40)  
As of 5/5/84

### SINGLES

This Week	Last Week	Singles
1	1	HELLO, Lionel Richie, Motown
2	2	IK VOEL ME ZO VERDOMD ALLEEN, Danny de Munk, RCA
3	3	TO ALL THE GIRLS I'VE LOVED BEFORE, Julio Iglesias & Willie Nelson, CBS
4	4	IF I SAY THE WORDS, BZN, Mercury
5	8	CATCH ME, Matsha Raven, Durco
6	10	NELSON MANDELA, Special Aka, Two Tone
7	5	REILLY, Olympic Orchestra, R.B.
8	NEW	SUNSHINE IN THE MUSIC, Jimmy Cliff, CBS
9	6	ADULT EDUCATION, Daryl Hall & John Oates, RCA
10	NEW	AGAINST ALL ODDS, Phil Collins, Atlantic

### ALBUMS

This Week	Last Week	Albums
1	1	CAN'T SLOW DOWN, Lionel Richie, Motown
2	3	BODY AND SOUL, Joe Jackson, A&M
3	2	ALCHEMY, Dire Straits, Vertigo
4	5	THRILLER, Michael Jackson, Epic
5	4	AMMONIA AVENUE, Alan Parsons Project, Arista
6	6	LIVE FROM EARTH, Pat Benatar, Chrysalis
7	7	N.E.W.S., Golden Earring, 21 Records
8	NEW	LIVE IN CONCERT/LIVE IN CARRE, Dolly Dots, WEA
9	8	GREATEST HITS ROCK & SOUL PART 1, Daryl Hall & John Oates, RCA
10	9	NO PARLEZ, Paul Young, CBS

## ITALY

(Courtesy Germano Ruscitto)  
As of 5/1/84

### SINGLES

This Week	Last Week	Singles
1	1	LOVE OF THE COMMON PEOPLE, Paul Young, CBS
2	2	STAY, Bonnie Bianco & P. Cosso, Fonit Cetra
3	NEW	DANCE HALL DAYS, Wang Chung, CBS
4	4	JUST FOR TONIGHT, Gilbert Montagne, Baby
5	12	REGGAE NIGHT, Jimmy Cliff, CBS
6	3	TERRA PROMESSA, Eros Ramazzotti, DDD/CBS
7	7	RADIO GA GA, Queen, EMI
8	13	NON VOGLIO MICA LA LUNA, Fiordaliso, Durlum
9	8	VICTIMS, Culture Club, Virgin
10	5	CI SARA, Albano & Romina Power, Baby
11	9	10 E TE, Jair Rodrigues & J., CGD-MM
12	NEW	LET THE MUSIC PLAY, Sharon, PolyGram
13	15	TOTAL ECLIPSE OF THE HEART, Bonnie Tyler, CBS
14	10	DUE COME NOI, El Puma, CBS
15	NEW	TRIP DANCE, Break Machine, CGD-MM
16	14	LA DONNA CANNONE, Francesco de Gregori, RCA
17	NEW	BIG IN JAPAN, Alphaville, WEA
18	NEW	SURVIVAL, M. Francis, Concorde/Cat
19	6	SERENATA, Toto Cutugno, Baby
20	-19	ALL NIGHT LONG, Lionel Richie, Ricordi

## CBS On Top In U.K. Market

• Continued from page 9

from the 357,643 total of the first quarter of last year. Cassettes were up 11.9% to 138,803 units.

The quarter's figures show that prerecorded cassettes now have a 30.5% share of the album market within the chart shops, up from 25.8% in 1983.

# Billboard Singles Reviews

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**CHRISTINE McVIE—Love Will Show Us How (3:48);** producer: Russ Titelman; writers: McVie, Sharp; publishers: Alimony, BMI/Cement Chicken, ASCAP; Warner Bros. 7-29313. McVie's warm vocals sound right at home in the punchy rock setting of this second single from her solo album; jumps to 38 on the Hot 100 this week.

**MIKE RENO AND ANN WILSON—Almost Paradise (4:30);** producer: Keith Olsen; writers: E. Carmen, D. Pitchford; publisher: Ensign, BMI; Columbia 38-04418. Loverboy and Heart vocalists unite in a wrenching, romantic power-ballad from "Footloose"; anything but fancy free.

**JEFFERSON STARSHIP—No Way Out (4:22);** producer: Ron Nevison; writers: Peter Wolf, Ina Wolf; publisher: Petwolf, ASCAP; Grunt FB-13811 (c/o RCA). Bitter rock song gets full Starship treatment including ringing guitar solo; introduces new "Nuclear Furniture" album.

**GREG KIHN BAND—Reunited (3:23);** producer: Matthew King Kaufman; writers: Kihn, Wright, Phillips; publishers: Lexy Girl/Well Received, ASCAP; Beserkley 7-69736. Straight-ahead vocals and a characteristically forceful beat underscore a remarkably live-sounding production from the forthcoming "Kihntagious" LP.

**DWIGHT TWILLEY—Little Bit Of Love (3:30);** producers: Mark Smith, Noah Shark; writer: Dwight Twilley; publisher: Dionnio, ASCAP; EMI America B-8206. On this power-pop follow-up to "Girls" even the synthesizers are aggressive, although lightened by a sing-along chorus.

**TINA TURNER—What's Love Got To Do With It (3:49);** producer: Terry Britten; writers: T. Britten, G. Lyle; publishers: Chappell/Rondor/Good Single, ASCAP/BMI; Capitol B-5354. Strong, new, reggae-influenced song allows Turner to showcase her unique, expressive style; from her new album "Private Dancer".

## recommended

**HAGAR, SCHON, AARONSON, SHRIEVE—Whiter Shade Of Pale (4:46);** producers: Hagar, Schon; writers: Keith Reid, Gary Brooker; publishers: Essex, ASCAP/Westminster, PRS; Geffen 7-29280. Guitar-studded, well-executed cover of the Procol Harum classic.

**DAVID BOWIE—1984 (3:24);** producer: Bowie; writer: David Bowie; publisher: MainMan, ASCAP; RCA PB-13769. Doom-ridden rocker; a timely release from "Face and Fashion".

**MISSING PERSONS—Right Now (3:28);** producers: Terry Bozzio, Bruce Swedien, Missing Persons; writers: Bozzio, Bozzio; publishers: Private Life/Life After, ASCAP/BMI; Capitol B-5358. Elaborate rock tracks surround Bozzio's distinctive delivery.

**KING CRIMSON—Sleepless (3:46);** producer: King Crimson; writer: King Crimson; publishers: EG, BMI/Editions EG, ASCAP; Warner Bros. 7-29309. 7-inch version of previously reviewed 12-inch, Billboard, Apr. 21, 1984.

**JIMMY MESSINA—Big Tease (3:48);** producer: Jim Messina; writers: Jim Messina, Ric Streeter, Bridget Benenate; publisher: Jasperilla, ASCAP; Warner Bros. 7-29278. Catchy, smoothly-crafted pop-rocker.

## also received

**MIRROUR—Shattered (2:15);** producer: Mirrou; writers: Colon, Geraci; publisher: Colger, ASCAP; Windmill WM-011. Contact: (213) 259-3535.

**ARNOLD MOLTIS—Cheerleader (timing not listed);** producer: not listed; writer: Arnold Moltis; publisher: not listed; Starflight (no number); Contact: (603) 627-1782.

**NICK ANGELO AND THE KILLING FLOOR—Mean Streak (4:23);** producer: Mike Warner; writer: Nick Angelo; publisher: Sweet Boy Slim, BMI; BCMK BSX-80. Contact: (716) 773-0987.

**NICK ANGELO AND THE KILLING FLOOR—I Haven't Said Nothin Yet (5:09);** producer: Mike Warner; writer: Nick Angelo; publisher: Sweet Boy Slim, BMI; BCMK BSX-81. Contact: (716) 773-0987.

**J. MARK WITTERS—True Die Hard Cub Fan (2:37);** producer: J.M.W.; writer: J. Mark Witters; publisher: Elysian Fields, ASCAP; Elysian Fields 002. Contact: (217) 463-9940.

**RESIDENTS—This Is A Man's Man's World (3:41);** producer: not listed; writer: not listed; publisher: not listed; Ralph RZ-8422. Contact: (415) 543-4085.

**SLEEP OF REASON—The Sleep Of Reason (4:21);** producer: not listed; writers: Janosky, Herrera, Klinakis; publishers: Black Harvest/QL, BMI; QL 1003 (12-inch single). Contact: (305) 446-2477.

**SANDY NELSON—Hunk Of Drums (4:05);** producer: Frank Beeson; writers: various; publishers: various; Veebitronics VT-2. Contact: (213) 838-0712.

**PICKS**—new releases with the greatest chart potential in the corresponding format. **RECOMMENDED**—records with potential for significant chart action in the corresponding format. **ALSO RECEIVED**—other records with potential for chart entry in the corresponding format, and other new releases. Records equally appropriate for more than one format are given the higher review. Pop (Hot 100) is listed first, as that chart surveys the broadest audience. Adult Contemporary and Dance/Disco are last, as those charts measure airplay only. **NEW & NOTEWORTHY**—highlights new and developing acts worthy of attention. All singles commercially available in the U.S. are eligible for review. Reviews are coordinated by Nancy Erlich at Billboard, 1515 Broadway, New York, N.Y. 10036 (telephone: 212-764-7311). Country singles should be sent to: Kip Kirby, Billboard, 14 Music Circle East, Nashville, Tenn. 37203 (telephone: 615-748-8100).



## picks

**PATRICE RUSHEN—Feels So Real (Won't Let Go) (4:52);** producers: Charles Mims, Jr., Patrice Rushen; writers: Patrice Rushen, Freddie Washington; publishers: Baby Fingers, ASCAP/Freddie Dee, BMI; Elektra 7-69742 (12-inch version also available, Elektra 0-66970). Rushen's sweet, subdued vocals grace this easygoing track from her long-awaited new album.

**TIMMY THOMAS—Gotta Give A Little Love (Ten Years After) (3:54);** producer: Lou Pace; writer: Timmy Thomas; publishers: Archer/Kee, BMI; Gold Mountain GS-82004 (c/o A&M). An old message soulfully sung; effectively updated by a slick technofunk arrangement; climbing both the Black and Dance charts.

**DENNIS EDWARDS—(You're My) Aphrodisiac (4:05);** producer: Dennis Lambert; writers: D. Lambert, S. Dees, J.C. Crowley; publishers: Tuneworks/Irving/Lijesrika, BMI; Gordy 1737GF. Singer's second solo single is a slow, bluesy number; seductive as the title suggests.

**BRASS CONSTRUCTION—Never Had A Girl (3:24);** producer: Randy Muller; writer: Randy Muller; publisher: One To One, ASCAP; Capitol B-5361. Preview single from "Renegades" album is bouncy, joyous fun celebrating newfound romance.

**JOHN ROCCA—I Want It To Be Real (3:42);** producer: John Rocca; writers: Rocca, Stennett; publishers: Beggars Banquet, ASCAP/Beat'n Track; Streetwise SWRL 1125. 7-inch version of previously reviewed 12-inch, Billboard, Mar. 31, 1984.

## recommended

**STARPOINT—Breakout (3:52);** producer: Lionel Job; writers: O'Phillips, L. Job, K. Adeyemo, M. Ennis, E. Phillips, Geo. Phillips; publishers: Harrindur/Licyndiana/Marvenis, BMI; Elektra 7-69726. Percussion and bass percolate under excited group vocals.

**GEORGE CLINTON—Quickie (3:55);** producers: George Clinton, Junie Morrison; writers: Williams, Ford, Evans, Linn; publisher: Bridgeport, BMI; Capitol B-5324. Wry Clinton jam animated by overlapping choruses.

**MARCUS MILLER—My Best Friend's Girlfriend (3:58);** producers: Marcus Miller, Ray Bardani; writer: Marcus Miller; publisher: Thriller Miller ASCAP; Warner Bros. 7-29275. Spunky, uptempo number from new album.

**SYSTEM—Promises Can Break (3:40);** producers: Mic Murphy, David Frank; writers: Murphy, Pesco, Frank; publishers: Science Lab/Green Star, ASCAP; Mirage 7-99751. Emotional reading of torchy, midtempo tune.

**ROYALCASH—Space Traveler (6:30);** producer: Darryl Cash; writer: Darryl Cash; publishers: Amber Pass/Royal & Cash, ASCAP; Sutra SUD 023 (12-inch single). Stellar odyssey filled with technological flourishes.

**INDEEP—The Night The Boy Learned How To Dance (3:19);** producer: Michael Cleveland; writer: Michael Cleveland; publishers: Fools Prayer/Young Lions, BMI; Becket BKA-45-17. Trademark wit and passion at a slower speed.

**SUTTONS—Live It Up (Love It Up) (3:50);** producers: Mike & Brenda Sutton; writers: Mike & Brenda Sutton; publisher: Colgems-EMI, ASCAP; Rocshire XR95060. Rock meets r&b; upbeat, good-time number.

**EL CHICANO—Let Me Dance With You (3:27);** producer: Aaron Ballesteros; writer: A. Ballesteros; publisher: Ballesteros, ASCAP; Columbia 38-04456. Elaborate, midtempo dance music.

**CIRCLE CITY BAND—Magic (6:37);** producer: Stanlee Paul; writers: P.S. Thomas, L. Williams; publishers: Becket/Tyscot, ASCAP/Sizzlin Hot, BMI; Becket BKD 519 (12-inch single). New label release of previously reviewed single, Billboard, Sept. 3, 1983.

## also received

**DENISE LaSALLE/LATIMORE—Right Place, Right Time (3:55);** producers: Denise LaSalle, Tommy Couch, Wolf Stephenson; writer: Denise LaSalle; publishers: Malaco/Ordena, BMI; Malaco MAL 2098.

**DISCO 3—Fat Boys (6:50);** producer: Kurtis Blow; writers: K. Blow, W. Waring, R. Miller, M. Morales, D. Wimbley; publishers: Amber Pass/Kuwa/Fresh Ideas/Motfunk, ASCAP/Fools Prayer, BMI; Sutra SUD 024 (12-inch single).

**BUBBHA THOMAS—Where's The Beef? (4:30);** producer: Paul Chevalier; writer: not listed; publisher: Lightmen, BMI; Lightin 004 (12-inch single). Contact: (713) 529-7650.

**ALEX ALEXANDER—LINDA PERKINS—Woman (And Man) Of Destiny (5:32);** producers: Ron Alexander, Vince Vallis; writer: Bonnie B. King; publisher: Vado-Romona, ASCAP; Jody 9096. Label based in Brooklyn, N.Y.



## picks

**DON WILLIAMS—That's The Thing About Love (3:38);** producers: Don Williams, Garth Fundis; writers: Richard Leigh, Gary Nicholson; publishers: April/Lion-Hearted/Cross Keys, ASCAP; MCA 52389. Other singers might have a hard time enlivening bland lyrics like these, but Williams' interpretation makes old things new.

**JOHNNY LEE—One More Shot (3:00);** producer: Jimmy Bowen; writers: Ron Moore, Doug Hauseman; publisher: Cross Keys, ASCAP; Warner Bros. 7-29270. Vibrant, vivacious and vigorous; Lee's got new energy and a new groove.

**NITTY GRITTY DIRT BAND—Long Hard Road (The Sharecropper's Dream) (3:18);** producers: Marshall Morgan, Paul Worley; writer: Rodney Crowell; publishers: Coolwell/Granite, ASCAP; Warner Bros. 7-29282. A gentle, melodic looking backward tune set to largely acoustic instrumentals.

**MARK GRAY—If All The Magic Is Gone (3:19);** producers: Bob Montgomery, Steve Buckingham; writer: C. Lester; publishers: Warner-Tamerlane/Writer's House, BMI; Columbia 38-04464. Gray exudes sincerity in this easy listening treatment of love too late realized.

**BURRITO BROTHERS—My Kind Of Lady (2:59);** producer: Michael Lloyd; writers: Al Kasha, Joel Hirschorn; publishers: Sister Cecil/P.I.E./ Fire & Water/Pac Interx, ASCAP/BMI; MCA/Curb 52379. Light, airy movie theme from "Dream Chaser" that is reminiscent slightly of "Raindrops Keep Falling On My Head."

**BECKY HOBBS—Oklahoma Heart (2:41);** producer: Blake Mevis; writers: B. Gallimore, B. Hobbs, B. Mevis, B. Shore; publishers: WB/Make Believe/Dejamas/Warner-Tamerlane/Beckaroo/Believus Or Not/Royalhaven, ASCAP/BMI; Liberty 1520. Hobbs cornhusks an easy-tempo'd, fiddle-flavored tribute to her home state.

## recommended

**PINKARD & BOWDEN—I Lobster But Never Flounder (2:45);** producers: Pinkard & Bowden, Jim Ed Norman; writers: Bobby Braddock, Sparky Braddock; publisher: Tree, BMI; Warner Bros. 7-29268. The title says it all: humor of the fishy kind.

**LARRY WILLOUGHBY—Angel Eyes (3:15);** producer: Rodney Crowell; writer: Rodney Crowell; publishers: Granite/Coolwell, ASCAP; Atlantic America 7-99759. A slow, pretty tribute song.

**SIERRA—Love Is The Reason (3:15);** producers: Nelson Larkin, Steve Scruggs; writer: Verlon Thompson; publisher: King Coal, ASCAP; Awesome 106. Nicely-layered harmonies on a romantic ballad. Label based in Nashville.

**OZARK—Everytime I Leave Her (I'm Leaving Her For Good) (3:37);** producers: George Cumbee, Larry Swift; writers: Don Bedell, Roger Lavoie, Johnny Morris; publisher: Johnny Morris, BMI; Evergreen EV 1021. Smoothly interpreted reflective lyrics about caution defeated by love. Label based in Nashville.

**TIMOTHY THOMAS—Rachel Walker (3:22);** producer: Timothy Thomas; writers: T. Dean, T. Dean, J. Long; publisher: Malcolm Ford, BMI; Country International 201. Recalls the mysterious atmosphere of "Ode To Billie Joe." Contact: (615) 327-4656.

## also received

**BILL COLLINS—My Heart's In Neutral (2:09);** producer: not listed; writer: Bill Collins; publisher: William Middleton Collins, BMI; Chestnut 4501. Label based in Stony Point, N.Y.

**MELVEEN LEED—I Fall To Pieces (3:10);** producer: Charles Bud Dant; writers: H. Cochran, H. Howard; publisher: Tree, BMI; F & L 536. Contact: (615) 329-2278.

**BUNNY SHIVEL—Don't Wanna Fall In Love Again (timing not listed);** producer: R.L. Withrow; writer: not listed; publisher: Richard Allan Williams, BMI; Love's Ensemble (no number). Label based in Ashland, KY.

**WILLIE WILLIAMS—The American (3:08);** producer: Willie Williams; writers: Janice Glass, Nancy Wade, Willie C. Williams Jr., Fred Solie; publisher: Williams Premium/Cindy Jane, BMI; Premium 1005. Contact: (501) 773-1363.

**MITCH CLARK—Pardon Me Lady (3:16);** producer: Patty Parker; writer: Mitch Clark; publisher: White Cat, ASCAP; Comstock 1743. Contact: (913) 631-6060.

**BILL YARBROUGH—What If I Said I Love You (2:40);** producer: Tim Gillespie; writer: not listed; publisher: Chapel & Co./Intersong USA, ASCAP; Calico 032684.

**DAVID WALSH—Ain't No Way To Say Goodnight (2:45);** producer: Charlie Fields; writer: B. Springfield; publisher: Unichappell, BMI; Charta 185. Contact: (615) 244-5220.

**STEVE HAGGARD—Southland (2:36);** producer: Bil Vorndick; writer: Steve Haggard; publisher: Golden Harp, BMI; Stargem 2248. (c/o SIRD, Nashville)

**DAVID ROGERS—Worn Out Dreams And Dresses (3:00);** producer: Hal Wayne; writers: Rick Klang, Don Earl; publisher: Merit, BMI; Hal Kat Kountry 2083. Label based in Nashville.

**A.J. JOHNSON—"Life Is Gaw-Gis" (2:25);** producer: "Boys In The Back"; writer: Ramona Redd; publisher: John E. Denny/Newwriters, BMI; Stargem 2250. (c/o SIRD, Nashville)

**DURHAM BROTHERS—Have You Heard The Latest Blues (2:11);** producer: Earl E. Owens; writer: David Chamberlain; publisher: Crosskeys, ASCAP; Sugarfoot 003. Contact: (615) 255-4181.

**BILLY G. SMITH—(We Found) Paradise (2:19);** producer: Hal Wayne; writer: Jackson Leap; publisher: Cedarwood (Musiplex Group), BMI; Hal Kat Kountry 4956. Label based in Nashville.

**DEBBIE DEE GRAHAM AND TRACY—Doodlebugger Blues (3:08);** producer: not listed; writer: Joe Ronan; publisher: Jarvis, BMI; Jarvis 303. Label based in Hartford, Conn.



## picks

**JOHNNY MATHIS—Simple (3:30);** producer: Denny Diante; writers: K. Stegall, M. Morrow; publishers: Blackwood, BMI/April, ASCAP; Columbia 38-04468. Mathis' smooth, sunny voice shines in this upbeat, jazzy arrangement; from his "A Special Part Of Me" album.

**BARBARA MITCHELL—I Don't Want To Know Why (3:44);** producer: George Tobin; writer: Guy Thomas; publisher: not listed; Capitol B-5360. Mitchell delivers the emotional goods in this anguished, richly-orchestrated ballad.

## also received

**RUBEN BLADES Y SEIS DEL SOLAR—Buscando America (4:15);** producer: Ruben Blades; writer: Ruben Blades; publisher: Ruben Blades, ASCAP; Elektra 7-69731.

**LESTER LANIN—Rhapsody In Blue (timing not listed);** producer: not listed; writer: Gershwin; publisher: not listed; CBS Special Products PV17693. Contact: (212) 265-6585.

**FOUR LADS—She Will Call Again (2:41);** producer: Ben Arrigo; writer: Gladys Shelley; publisher: Spiral, ASCAP; GP 606. Contact: (212) 265-6585.

**NICK RONDİ—Lonesome Road (3:18);** producer: Richie Rome; writers: Gene Austin, Nathaniel Shilkret; publisher: not listed; Rex RX-506. Label based in New York.

**SCOPE HARRIS—Sweet Melodies (5:03);** producer: Scope Harris; writer: S. Harris; publisher: GJDR, BMI; Gi Ju DeRac 22420. Contact: (804) 625-4100.



## picks

**BLANCMANGE—Don't Tell Me (6:22);** producer: Peter Collins; writer: Arthur Luscombe; publisher: Cherry Red, ASCAP; Island 0-96951. (12-inch single). The eccentric English duo quirks up an engaging melody with jagged and exotic studio effects.

**NUANCE featuring VIKKI LOVE—Take A Chance (6:15);** producer: Ron Dean Miller; writers: Ron Dean Miller, Nancy McDuffy; publisher: Fresh Ideas, ASCAP; 4th & B'way BWAY403 (c/o Island) (12-inch single). A deliberate groove and sparkling beat box and synthesizers support Love's breathy soprano.

(Continued on page 59)

## Industry Events

Weekly calendar of trade shows, conventions, award shows, seminars and other notable events. Send information to *Industry Events*, Billboard, 1515 Broadway, New York, New York 10036.

May 6-8, **Concert Music Broadcasters Assn.** convention, Warwick Hotel, New York.

May 12-15, **Audio Engineering Society (AES)** convention, Anaheim Convention Center, Anaheim, Calif.

May 13-17, **Computer Graphics '84**, Anaheim Convention Center, Anaheim, Calif.

May 14, 19th annual **Academy of Country Music Awards**, Knott's Berry Farm, Buena Park, Calif.

May 15-18, **Communications Equipment & Systems Exhibition**, National Exhibition Centre, Birmingham, England.

May 19, **American Bar Assn.** forum on the current developments in the music industry, Ritz-Carlton, Buckhead, Atlanta, Ga.

May 19, quarterly **Muscle Shoals Music Assn.** songwriters workshop, Holiday Inn, Sheffield, Al.

May 19, third annual **Boston Rock Music Seminar**, Spit/Metro Entertainment Complex, Boston.

May 21-23, **Production East** conference and exhibition, New York Hilton.

May 21-24, 10th annual **Los Angeles Professional Videoshow**, Convention Center, Los Angeles.

May 22-25, **Comdex/Spring '84**, Georgia World Congress Center, Atlanta Apparel Mart, Atlanta Merchandise Mart.

May 22-26, ninth annual **MICRO EXPO**, Palais Des Congress, Porte Maillot, Paris.

May 30-June 1, third annual **International Radio Festival of New York**, Sheraton Center, New York City.

June 3-6, **Consumer Electronics Show**, McCormick Place, McCormick Inn, Conrad Hilton Hotel & McCormick West, Chicago.

June 3-6, annual **National Cable Television Assn.'s** convention, Las Vegas Convention Center, Las Vegas.

June 4-10, 13th annual **International Country Music Fan Fair**, Nashville.

June 11-15, Annual seminar of the **Broadcasters Promotion Assn.** and **Broadcast Designers' Assn.**, Caesar's Palace Hotel, Las Vegas.

June 12-16, **Young Concert Artist's National Symposium & Festival**, University of Maryland, College Park.

June 21-23, **Great Computer Show**, Veterans Memorial Coliseum, Jacksonville, Fla.

June 23-26, **National Assn. of Music Merchants (NAMM)** Expo, McCormick Place, Chicago, Ill.

June 25-28, 7th annual **Visual Communications Congress**, New York Hilton, New York City.

June 29-July 15, **National Mountain Music Festival**, Silver Dollar City, Pigeon Forge, Tenn.

July 5-8, **Billboard's Radio Programming Conference**, L'Enfante Plaza Hotel, Washington.

July 8-12, **Biology of Music Making** conference, Denver Center of Performing Arts, Denver.

July 14-15, **Jamboree In The Hills**, Brushrun Park, St. Clairsville, Ohio.

July 23-27, **Siggraph '84** 11th annual conference on Computer Graphics and Interactive Techniques, Minneapolis Convention Center.

## Executive Turntable

• Continued from page 4

Curt Albright joins as Midwest sales services director. He was with PRC . . . Gregory Lincoln joins Radio Shack in Fort Worth as media director of the company's in-house Central Advertising Agency. He was with Young & Rubicam in New York . . . In Elmwood Park, N.J., JVC Car Audio appoints Tony Mirando national sales and marketing manager. He was vice president of Northeast sales for the Craig Corp . . . Charles Koppelman is named director of Williams Electronics, Inc. of New York. He is part owner of The Entertainment Television Co. and replaces Justin Golenbock, who passed away recently.

### Related Fields

Stephen Traiman joins the CES Publishing Corp. in New York as director of promotion and special events. He was vice president and executive director of the Recording Industry Assn. of America . . . Ben Liemer is appointed senior editor at Circus magazine in New York. He was publicity director for Jem Records and replaces Phil Bashe, who has joined the staff at International Musician . . . In New York, Jackie Lau is upped to East Coast music director for Rogers & Cowan. She was the publicity firm's national tour publicist . . . Frances Herron moves up to manager of the New York rock club Trax. He continues his duties as promotion manager.

## Video Music Programming

• Continued from page 26

Spinal Tap, "Hell Hole," Polydor  
Style Council, "My Ever Changing Moods," Geffen  
Tom Teeley, "Rocket And A Roman Candle," A&M  
Tina Turner, "Let's Stay Together," Capitol  
Ultravox, "One Small Day," Chrysalis  
Pat Wilson, "Bop Girl," Warner Bros.  
Wire Train, "I'll Do You," 415/Columbia  
Paul Young, "Love Of The Common People," Columbia

## Lifelines

### Births

Girl, Kalinda Maria, to Karen and Tony Marfisi, April 14 in St. Louis. He is sales and merchandising representative for WEA. She is a sales rep for Sight and Sound there.

★ ★ ★

Girl, Andrea Jean, to Paul and Vicky McKenna, March 16 in Los Angeles. He is senior recording engineer at A&M Records.

★ ★ ★

Boy, Darin Charles, to Jeffrey and Linda Koblick, March 28 in Minneapolis. He is vice president of manufacturing for K-tel International there.

★ ★ ★

Boy, Matthew Louis, to Pamela and Fred Griggs, April 24 in Canoga Park, Calif. He is traffic director for the radio programming firm Drake-Chenault there.

★ ★ ★

Boy, Blaine Carson, to Dave and Debra Dannheisser, April 17 in Atlanta. He is Southeastern head of AOR promotion for Warner Bros.

★ ★ ★

### Marriages

Brad Martin to Brita D'Abruzzo, April 15 in Durham, N.C. He is one of the Record Bar's three national supervisors. She is a former Record Bar employee.

### Deaths

Gordon Jenkins, 73, of a neuromuscular ailment, May 1 in Malibu, Calif. He was a prolific composer, arranger, conductor and pianist. (Separate story, page 6.)

★ ★ ★

Z.Z. Hill, 48, of complications from a blood clot, April 27 in Dallas. A well-known blues and r&b artist, Hill recorded for Malaco for the last four years.

★ ★ ★

John Bayliss, 50, in an automobile accident April 30 in San Luis Obispo, Calif. He was a broadcast industry veteran and owner of radio stations KSMA/KSNI/Santa Monica, Calif.

★ ★ ★

Dave Scribner, 58, of a heart attack April 28 in Las Vegas. He was general manager of radio station KORK there and former president of Doubleday Broadcasting.

★ ★ ★

Todd Thayer, 30, of cardiac problems April 30 in Los Angeles. He was an account executive for KFI/KOST there.

★ ★ ★

Russell "Russ" Sonju, 62, of natural causes, April 15 in Philadelphia. He played trombone with the orchestras of Glen Gray, Art Mooney, Charlie Spivak, Tony Pastor and others. He is survived by a sister.

★ ★ ★

Allen Harford, 69, after a brief illness, April 20 in Laguna Beach, Calif. He joined Capitol in 1946 and was director of contract administration until he retired in 1980.

★ ★ ★

## Bubbling Under The HOT 100

101-JAM ON IT, Newcleus, Sunnyview 411  
102-THEY ONLY COME OUT AT NIGHT, Peter Brown, Columbia 38-04381  
103-I PRETEND, Kim Carnes, EMI-America 8202  
104-MYSTERY, Manhattan Transfer, Atlantic 7-89695  
105-STREET DANCE, Break Machine, Sire 7-29319 (Warner Bros.)  
106-IF YOU'RE NOT HERE (BY MY SIDE), Menudo, RCA 13771  
107-ARE YOU READY, KC, Meca 1002 (Alpha)  
108-RIGHT OR WRONG, The Spinners, Atlantic 7-89689  
109-WHEN WE MAKE LOVE, Alabama, RCA 13763  
110-VOICES, Russ Ballard, EMI-America 8204

## Market Quotations

Annual High	Low	NAME	P-E	(Sales 100s)	High	Low	Close	Change
61½	50¼	ABC	10	2451	58¾	57½	58¾	unch
55	44¾	American Can	12	342	45¾	45	45¼	+½
12½	10½	Armstrong Int'l	10	400	11¼	11¼	11¼	-½
72¾	61½	CBS	10	3790	74	72½	73¼	+½
22¼	10½	Coleco	—	1538	14½	13½	14	+½
8¾	6	Craig Corporation	—	110	6¾	6¾	6¾	—
68	48¾	Disney, Walt	29	19173	66¼	63¼	66	3½
5¾	4¾	Electrosound Group	4	8	5¾	5¾	5¾	—
35	28¼	Gulf + Western	9	1691	34¾	34	34¼	—
30½	17	Handleman	14	101	28½	27¾	28	—
7¾	4¼	K-Tel	—	6	4½	4½	4½	—
87½	74½	Matsushita Electronics	21	1058	88½	86¾	88	+2½
9½	4¾	Mattel	—	256	7¼	7	7¼	+½
44½	33¾	MCA	13	823	41¾	41¼	41¼	-½
85½	69¼	3M	13	3600	77½	75¾	77½	+1½
140¾	106	Motorola	16	2061	123¾	122	123¼	+2½
39½	32	No. American Phillips	9	62	35	34¾	35	+¾
5¾	3¼	Orrox Corporation	—	40	3¾	3½	3¾	—
32½	21¾	Pioneer Electronics	48	20	23½	23½	23½	—
38¾	28¾	RCA	14	5191	35¾	34	35¾	+1½
17¾	14¾	Sony	21	4644	16¾	16	16¼	+½
37¾	30¼	Storer Broadcasting	—	291	34½	33¾	33¾	-½
4¾	3	Superscope	—	38	3¾	3¾	3¾	-½
63¾	49¼	Taft Broadcasting	17	99	60½	59	60½	+1¼
29¾	20	Warner Communications	—	1466	21¾	21	21¾	+¾
17½	11¾	Wherehouse Entertain.	—	61	14½	14½	14½	+½

OVER THE COUNTER	Sales	Bid	Ask	OVER THE COUNTER	Sales	Bid	Ask
ABKCO	—	½	¾	Josephon Int'l	13300	9¼	9½
Certron Corp.	3100	2¾	2½½	Recoton	300	10¼	10¾
Data Packaging	—	6	6½	Schwartz Bros.	—	2½	3
Koss Corp.	11700	2¼	2½				

Over-the-Counter prices shown may or may not represent actual transactions. Rather, they are a guide to the range within which these securities could have been sold or bought at the time of compilation. The above information contributed to Billboard by Douglas J. Vollmer, Associate Vice President, Los Angeles Region, Dean Witter Reynolds Inc., 4001 West Alameda Ave., Suite 100, Toluca Lake, Burbank, California 91505, (213) 841-3761, member of the New York Stock Exchange, Inc.

## New Companies

**Silver Arch Music**, a publishing, production and management firm for r&b, pop and country music, formed by Tom Griggs. P.O. Box 16316, Long Beach, Calif. 90806; (213) 424-6166.

★ ★ ★

**Green Street Music Marketing**, an independent distributor specializing in alternative distribution of Windham Hill records and tapes, formed by David Evans. 1018A Garfield Ave., South Pasadena, Calif. 91030; (818) 441-0887.

★ ★ ★

**Luma Entertainment**, a record and video production firm with booking and management services, formed by Carl Pandell and Jim Downey. 125 W. 3rd St., New York, N.Y. 10012; (212) 473-5732.

★ ★ ★

**Crescent Moon International**, a sister company to Crescent Moon Productions, formed to handle tour logistics and production services by William Quigley, Leona Faber and Steve Martin. Roster includes Yellowman, the Lounge Lizards, Sex Gang Children, Arlo Guthrie, Pete Seeger and several others. 611 Broadway, Suite 822, New York, N.Y.

★ ★ ★

## Bubbling Under The Top LPs

201-THOMAS DOLBY, The Golden Age Of Wireless, Capitol ST-12271  
202-WHITESNAKE, Slide It In, Geffen GHS 4018 (Warner Bros.)  
203-ULTRAVOX, Lament, Chrysalis FV 41459  
204-RODNEY FRANKLIN, Marathon, Columbia FC 38953  
205-MANHATTAN TRANSFER, Bodies And Souls, Atlantic 80104  
206-THE SPINNERS, Cross Fire, Atlantic 80150  
207-THE MOTELS, Little Robbers, Capitol ST-12228  
208-DEBBIE REYNOLDS, Do It Debbie's Way, K-Tel 9190  
209-BRANDFORD MARSALIS, Scenes In The City, Columbia FC 38951  
210-POCO, Inamorata, Atlantic 80148

10012; (212) 477-3183.

★ ★ ★

**STP Management**, formed by Terry Powell and Stephen Jones, owners of Chateau Recorders in Los Angeles. 5300 Laurel Canyon, Suite T, Los Angeles, Calif. 91607; (213) 468-0801.

★ ★ ★

**Crossover Marketing & Promotions**, formed by former MCA promotion manager Sammy Vargas, specializing in Latin American crossover product. 368 W. 23rd St., New York, N.Y. 10011; (212) 807-0748.

★ ★ ★

**Sunny Records**, formed by Timothy David McLane to manage and produce Central American recording artist Alvaro Torres. 8935 Corona St., Suite 305, Thornton, Colo. 80229; (303) 430-8130.

★ ★ ★

**Stang Independent Distributors**, formed by George Peck. First artists and labels signed include Luck Guess for Tempe, Ted Wyka for Twin Lakes and Jim Stokes for Screamer. P.O. Box 256577, Chicago, Ill. 60625; (312) 399-5535.

★ ★ ★

**Bamag Records**, formed by John Williams, Wayland Goldston and Ben Middleton. First release is a dance single entitled "Love Connection" by Billa. 408 Central Ave., East Orange, N.J. 07018; (201) 674-6429.

★ ★ ★

## Commentary

• Continued from page 10

any way from the tax, nor is there a noticeable surge in creative activity as a result. The only apparent effect has been a drop in VCR and tape sales.

In the final analysis, a royalty surcharge or a tax on audio equipment seems an inappropriate response to home taping. Judging by music industry revenues, it may be that no response is necessary other than simply to provide a wider range of better quality prerecorded products.

## OWNED BY RECORD BAR CHAIN

**Dolphin In The Indie Label Swim**

By KIM FREEMAN

NEW YORK—As a rare retail chain/record label alliance, Durham, N.C.-based Dolphin Records is carving a niche for itself on the independent label scene. Dolphin is one of two surviving labels owned by the Record Bar chain, which entered record company ranks in 1978 and has since pared its list of logos down to

**Study Points To Home Vid Boom**

• Continued from page 3

tors by ratios as high as 20 to one, says Lindstrom. In general, the low-priced titles that sold well outdid their competitors several times over, he says, with the higher-priced titles forming "an extraordinarily flat base."

The survey was a "subscription" survey, with some buyers paying in the five figures to get its data, says Lindstrom. He claims that virtually all of the major home video manufacturers have bought copies, as well as most top blank tape firms.

In describing the average VCR household, the VCR usage report found it to be more urban, older, better educated and with a larger family than the national average.

According to the survey, the average household involved in the rental market checks out five titles a month, while it records about 21 different programs off the air.

Dolphin and a beach music reissue label called Beach Beat.

"The chain has been generous in all aspects of our operation," says Dolphin's 27-year-old director Josh Grier, who took over as the labels' head in September, 1982.

In addition to being financed by Record Bar, Dolphin product gets immediate placement in the chain's 150 stores. Grier, a Duke University law graduate, dropped seven of Dolphin's eight acts when he took control. Sole survivor of that shakedown is the Accelerators, whose labelmates now include the Snap, the X-Teens, the Graphic and Tommy Keene.

In its early days, Dolphin was run by former Record Bar employee Tom Roos. Grier terms Dolphin's original roster "mostly lounge-type acts," although the label saw some success with country act the Coulters.

Dolphin got on its current course when Grier assumed Roos' duties and re-aligned the roster. First product of that rebirth was "Mundo Montage," a compilation album that sold well in the Carolinas and featured the first vinyl version of Let's Active's "A Room With A View," now a charting single for Island. Released in January, 1983, the record sports three cuts produced by R.E.M.'s producer Don Dixon. At a production cost of about \$5,000, the disk was Dolphin's first profit maker, says Grier.

Since then, Grier has kept costs to a minimum by releasing EPs of music his groups recorded before they

signed with Dolphin. He's held to this "test-the-waters" approach with all five bands, with plans to invest more production money in followup albums.

Grier says the Durham community is supportive of what he terms the "Dolphin cause" and is a key element in the label's revival. With three universities near the city, local college radio has proved a powerful vehicle in exposing Dolphin product. Grier notes that other Durham manufacturers have joined in discounting the costs of album pressing, cover graphics and cassette production. He adds that Dixon has been spreading the word of the label among colleagues since working on "Mondo Montage."

The latest release from Dolphin is Tommy Keene's EP "Places That Are Gone," which Grier says pre-sold 5,000 copies. In the past month, Keene has opened for Modern English and the Style Council in New York, and he has an album slated for late-summer release.

Grier is assisted by Pat Day in day-to-day operations. Side One Management markets Dolphin product across the country, maintaining offices in New York and Los Angeles.

**Famous Relocates Nashville Office**

NASHVILLE—Famous Music, a Paramount Pictures affiliate, has relocated its offices here. The new address is 63 Music Square West, Nashville, Tenn. 37203.

## LICENSING DISPUTE

**Settlement In Import Row**

• Continued from page 3

ry Christmas," a collection of holiday music performed by the Boston Pops Orchestra conducted by John Williams and released by Philips.

A spokesman for The Richmond Organization, publisher of some of the material on the disk, says he still hasn't collected any royalties on American sales of the album, and has been told by PolyGram that they feel that the Holland license and payment of royalties in that country satisfies their obligations. PolyGram executives could not be reached for direct comment at presstime.

Should the publisher position be upheld, large numbers of recordings similarly imported would fall subject to U.S. licensing requirements, an objective to be pursued "aggressively" by the Harry Fox Agency.

"Our purpose is not to stifle free trade," contends Sal Chiantia, chair-

man of the NMPA and the Fox Agency. He says that imports are coming into the country at an increasing pace, and that publishers he represents are only enforcing their rights under the Copyright Act in demanding domestic mechanical licenses.

The continuing strength of the American dollar against foreign currencies is known to have exerted a strong influence on burgeoning imports. Another factor affecting the situation is the growing difference in mechanical rates required on licenses here and abroad. Mechanical rates have been rising here, while there has been a tendency for them to fall in many European territories. A further disparity comes from dollar losses on the transfer of funds from affiliates abroad to domestic publishers because of the currency imbalance.

**Three Singles Kick Off Atlantic 'Beat Street' Push**

• Continued from page 3

Sugar Hill 12-inch version of the tune, the tie-in coming about because of Melle Mel's affiliation with that label.

The release of the first soundtrack album (the soundtrack was divided into two volumes, the label says, in order to maintain an \$8.98 list for each to make the disks more accessible to the young, urban audiences targeted by Atlantic) is timed to obtain maximum benefit from a multi-million-dollar advertising blitz Orion Pictures will initiate May 25. The campaign includes radio, print, and network and cable tv spots, which will all tag the soundtrack. The film opens June 8 in 1,002 theatres across the nation, and co-producer Harry Belafonte will appear on "The Tonight Show" that same evening to promote the picture.

"The hip-hop culture depicted in 'Beat Street' comes from the streets," says Belafonte. "It is not something created by the industry that filtered down to these kids. The rappers, breakers, DJs and graffiti artists are saying, 'If we can't get our message downtown, then we'll put it on the sides of the subways.'"

The sides of the subways may be one of the few places that won't be inundated by the massive promotion, advertising and merchandising for the movie and soundtrack. The merchandising tie-ins are extensive, with Puma athletic shoes and sportswear promoting both film and soundtrack in 46,000 outlets nationwide and Montgomery Ward opening special "Beat Street Boutiques" in its 800 retail outlets this summer—stocking, among other things, the official "Beat Street" T-shirt produced by Brandywine.

Other promotional devices include a series of breakdancing contests in shopping malls, performances by two breakdancing troupes Puma is putting on the road, and a number of radio contests offering Puma sports clothing and shoes as giveaways.

Belafonte is planning international promotion for "Beat Street" as well, and he thinks that the hip-hop phenomenon has already spread in a big way across the Atlantic. He describes watching a group of Danish breakers perform in a club in Copenhagen, and nearly seeing a riot break out because not enough people could get in to see the performance.

To spread the word in Europe,

WEA and Orion are jointly underwriting a promotional visit to the Cannes Film Festival May 21. Belafonte and a group of performers from the film will make television appearances in France and Germany, and stations in those countries will air specially made promotional cassettes composed of stills and clips from the film.

Atlantic's Glew says he is confident that "Beat Street" can succeed in non-urban heartland markets around the country. He says Atlantic felt no need to perform any market research before going ahead with the project. "The music is what directs the consumer. I don't need to do market research on that."

Atlantic is currently in the pre-production stage as far as video clips for the soundtrack, and the company is unsure whether the clips will consist of pieces of the film or new footage specifically for the video market. The first clips will be "Beat Street Strut" and "Strangers In A Strange World," and Atlantic says it will market both as crossovers.

Will an urban contemporary film and soundtrack starring the likes of Soulsonic Force, the System, Melle Mel and assorted breakers and rappers really be able to appeal to middle America? Hank Caldwell, vice president and general manager of Atlantic's Cotillion division, thinks the penetration has already begun.

"I was in Cleveland recently, and a local radio station was holding a breakdancing contest in Public Square," he says. "The station expected a turnout of 800 people. The police had to be called when 8,000 turned up."

"There's a rumor going around about an ad agency that not only does great ads but designs record covers, labels plus 8 other fascinating services."

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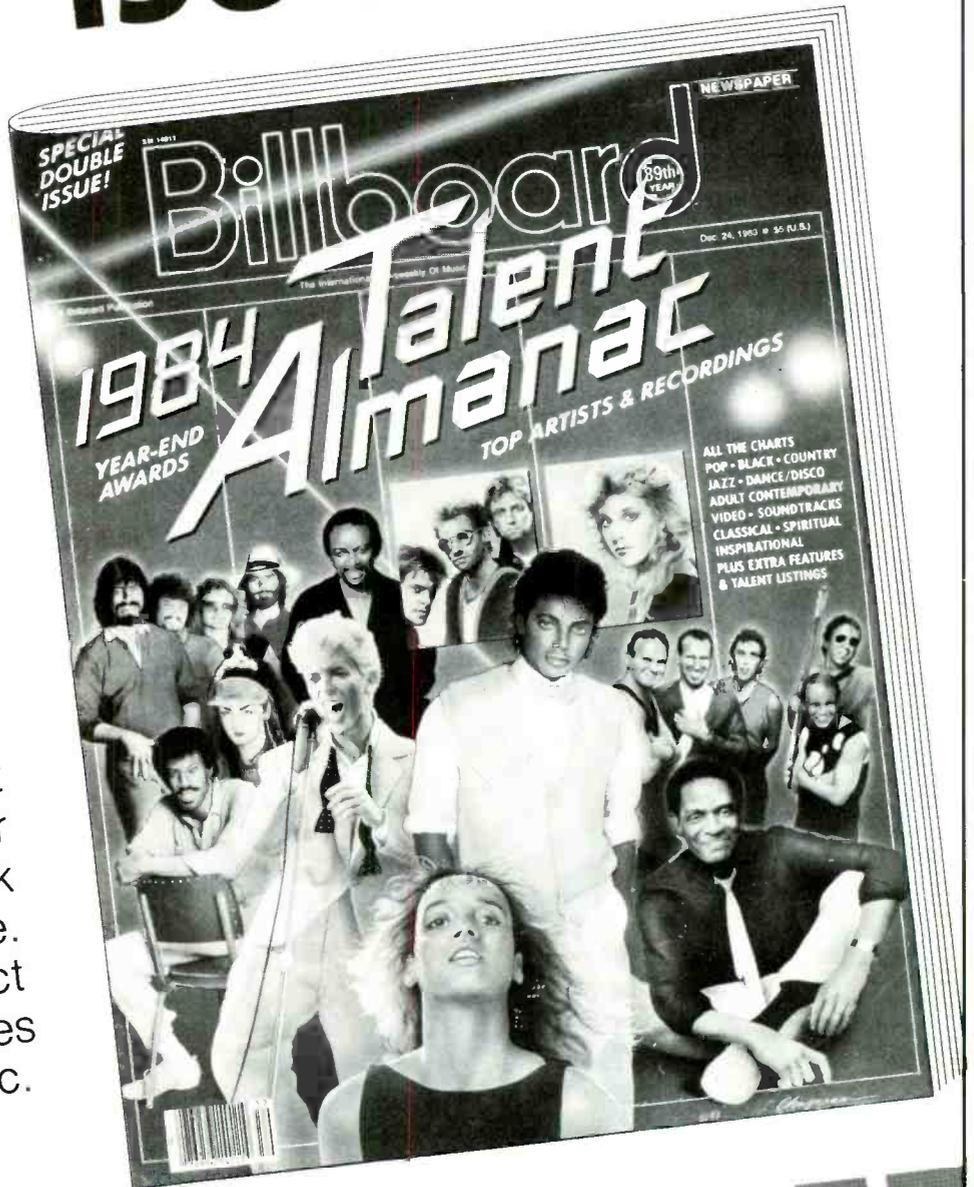
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April 25, 1984

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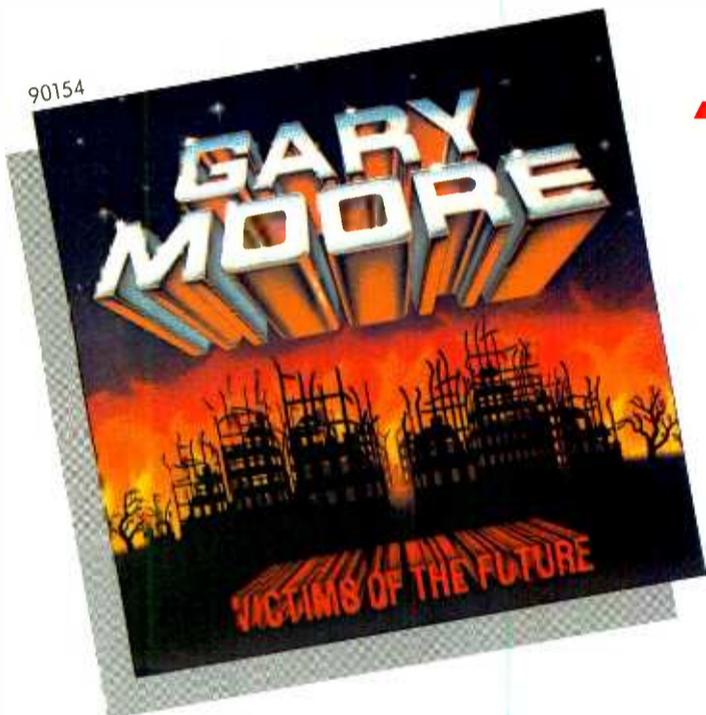


## **"Let The Music Play"** from Shannon

Sales already over 500,000, heading for platinum!

New single, "Give Me Tonight" 7-99775 top 5 R&B,  
hot on the heels of her mega-hit, "Let The Music Play" 7-99810

Produced by Mark Liggett, Chris Barbosa, for Emergency Records  
Management: Don Abrahams



## **"Victims Of The Future"** from Gary Moore

Featured cut "Shapes Of Things" #2 Most Added Billboard 4/14

Don't miss the video on MTV!

Produced by Jeff Glixman

Part Rock Management

**On Tour With RUSH:**

5/7 Albuquerque, NM; 5/9 Tucson, AZ; 5/10 Las Vegas, NV; 5/12 Reno, NV; 5/14 Salt Lake City, UT;  
5/15 Boise, ID; 5/17 Portland, OR; 5/18 Tacoma, WA; 5/25-26 San Francisco, CA; 5/28 San Diego, CA;  
5/29-30 Los Angeles, CA; 6/4 Phoenix, AZ; 6/5 Las Cruces, NM; 6/6 Odessa, TX; 6/12 Little Rock, AR;  
6/13 Tulsa, OK; 6/15 Wichita, KS; 6/16 Kansas City, MO.



## **"X-Periment"** from The System

Smash follow-up to last year's blockbuster "You Are In My System"

Features the single "Promises Can Break" 7-99751

Produced by Mic Murphy and David Frank

Management: Alive Enterprises

**MIRAGE**

**On Mirage Records & Cassettes**

Distributed by Atco Records  
A Division of Atlantic Recording Corporation

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[www.americanradiohistory.com](http://www.americanradiohistory.com)

# Billboard

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# TOP LPs & TAPE

THIS WEEK	LAST WEEK	Weeks on Chart	ARTIST			Suggested List Prices LP, Cassettes, 8 Track	Black LP/Country LP Chart	THIS WEEK	LAST WEEK	Weeks on Chart	ARTIST			Suggested List Prices LP, Cassettes, 8 Track	Black LP/Country LP Chart				
			Title	Label, No. (Dist. Label)	Dist. Co.						Title	Label, No. (Dist. Label)	Dist. Co.			Title	Label, No. (Dist. Label)	Dist. Co.	
1		1	<b>SOUNDTRACK</b> Footloose Columbia JS 39242	CBS		BLP 16	36	36	9	<b>DAVID GILMOUR</b> About Face Columbia FC39296	CBS		72	132	2	<b>R.E.M.</b> Reckoning I.R.S. SP-70044 (A&M)	RCA	8.98	
2	2	27	<b>LIONEL RICHIE</b> Can't Slow Down Motown 6059 ML	MCA	8.98	BLP 1	37	32	9	<b>QUEEN</b> The Works Capitol ST 12322	CAP	8.98	73	73	13	<b>CHRISTINE McVIE</b> Christine McVie Warner Bros. 1-25059	WEA	8.98	
3	4	73	<b>MICHAEL JACKSON</b> Thriller Epic QE 38112	CBS		BLP 5	38	30	26	<b>DARYL HALL &amp; JOHN OATES</b> Rock 'N' Soul, Part 1 RCA CPL1-4858	RCA	9.98	74	67	7	<b>LAID BACK</b> Keep Smiling Sire 1-25058 (Warner Bros.)	WEA	8.98	
4	3	16	<b>VAN HALEN</b> 1984 Warner Bros. 1-23985	WEA	8.98		39	41	25	<b>UB 40</b> Labor Of Love A&M SP-4980	RCA	6.98	75	58	6	<b>KING CRIMSON</b> Three Of A Perfect Pair Warner Bros. 1-25071	WEA	8.98	
5	5	28	<b>CULTURE CLUB</b> Colour By Numbers Virgin/Epic QE 39107	CBS		BLP 7	40	37	14	<b>ALABAMA</b> Roll On RCA AHL1-4939	RCA	8.98	76	76	14	<b>JOHN LENNON/YOKO ONO</b> Milk And Honey Polydor 817160-1Y-1 (Polygram)	POL	8.98	
6	7	6	<b>THE CARS</b> Heartbeat City Elektra 60296	WEA	8.98		41	40	29	<b>GENESIS</b> Genesis Atlantic 80116	WEA	9.98	77	83	4	<b>BAR-KAYS</b> Dangerous Mercury 818478-1 (Polygram)	POL	8.98	BLP 10
7	6	32	<b>HUEY LEWIS &amp; THE NEWS</b> Sports Chrysalis FV 41412	CBS			42	55	7	<b>HAGAR, SCHON, AARONSON, SHRIEVE</b> Through The Fire Geffen GHS 4023 (Warner Bros.)	WEA	8.98	78	82	82	<b>LIONEL RICHIE</b> Lionel Richie Motown 6007 ML	MCA	8.98	BLP 56
8	8	9	<b>SCORPIONS</b> Love At First Sting Mercury 814 98101 (Polygram)	POL	8.98		43	44	7	<b>MISSING PERSONS</b> Rhyme & Reason Capitol ST-12315	CAP	8.98	79	90	6	<b>TALK TALK</b> It's My Life EMI-America SMAS-17008	CAP	8.98	
9	9	21	<b>CYNDI LAUPER</b> She's So Unusual Portrait BFR 38930 (Epic)	CBS			44	46	30	<b>SOUNDTRACK</b> The Big Chill Motown 6062ML (MCA)	MCA	8.98	80	89	6	<b>THE STYLE COUNCIL</b> My Ever Changing Moods Geffen GHS 4029 (Warner Bros.)	WEA	8.98	
10	10	9	<b>THOMPSON TWINS</b> Into The Gap Arista AL 8-8200	RCA	8.98		45	33	8	<b>NENA</b> 99 Luftballons Epic BFE 39294	CBS		81	85	23	<b>IRENE CARA</b> What A Feelin' Geffen/Network GHS 4021 (Warner Bros.)	WEA	8.98	BLP 57
11	11	15	<b>EURHYTHMICS</b> Touch RCA AFL1-4917	RCA	8.98	BLP 35	46	47	13	<b>DAN FOGELBERG</b> Windows And Walls Full Moon/Epic QE 39004	CBS		82	87	4	<b>THE CRUSADERS</b> Ghetto Blaster MCA 5429	MCA	8.98	BLP 25
12	12	7	<b>SOUNDTRACK</b> Against All Odds Atlantic 80152	WEA	8.98	BLP 55	47	45	9	<b>THOMAS DOLBY</b> The Flat Earth Capitol ST 12309	CAP	8.98	83	96	4	<b>ICICLE WORKS</b> Icicle Works Arista AL 6-8202	RCA	6.98	
13	38	2	<b>RUSH</b> Grace Under Pressure Mercury 818476-1 (Polygram)	POL	8.98		48	49	15	<b>JUDAS PRIEST</b> Defenders Of The Faith Columbia FC39219	CBS		84	79	148	<b>MICHAEL JACKSON</b> Off The Wall Epic FE 35745	CBS		
14	14	39	<b>BILLY JOEL</b> An Innocent Man Columbia QC 38837	CBS			49	51	23	<b>KOOL &amp; THE GANG</b> In The Heart De-Lite DSR-8508 (Polygram)	POL	8.98	85	100	3	<b>LAURA BRANIGAN</b> Self Control Atlantic 80147	WEA	8.98	
15	15	28	<b>JOHN COUGAR MELLENCAMP</b> Uh-Huh Riva RVL 7504 (Polygram)	POL	8.98		50	50	7	<b>BERLIN</b> Love Life Geffen GHS 4025 (Warner Bros.)	WEA	8.98	86	77	27	<b>JAMES INGRAM</b> It's Your Night Q-West 1-23970 (Warner Bros.)	WEA	8.98	BLP 30
16	16	6	<b>SOUNDTRACK/RICK SPRINGFIELD</b> Hard To Hold RCA ABL1-4935	RCA	8.98		51	53	4	<b>DIRE STRAITS</b> Alchemy Warner Bros. 1-25085	WEA	11.98	87	91	5	<b>PAUL YOUNG</b> No Parlez Columbia BFC 38976	CBS		
17	17	9	<b>WEIRD AL YANKOVIC</b> In 3-D Rock 'N' Roll BFZ-39221 (Scotti Bros./Epic)	CBS	8.98	BLP 66	52	52	42	<b>MIDNIGHT STAR</b> No Parking On The Dance Floor Solar 60241 (Elektra)	WEA	8.98	88	71	23	<b>U2</b> Under A Blood Red Sky Island 90127 (Atco)	WEA	8.98	
18	18	9	<b>THE ALAN PARSONS PROJECT</b> Ammonia Avenue Arista AL 8-8204	RCA	8.98		53	48	41	<b>JEFFREY OSBORNE</b> Stay With Me Tonight A&M SP 4940	RCA	8.98	89	78	9	<b>LAURIE ANDERSON</b> Mister Heartbreak Warner Bros. 1-25077	WEA	8.98	
19	19	6	<b>GO-GO'S</b> Talk Show I.R.S. SP-70041 (A&M)	RCA	8.98		54	57	11	<b>DENNIS EDWARDS</b> Don't Look Any Further Gordy 6057GL (Motown)	MCA	8.98	90	80	4	<b>MARVIN GAYE</b> Every Great Hit Of Marvin Gaye Motown 6058 ML	MCA	8.98	BLP 26
20	13	15	<b>THE PRETENDERS</b> Learning To Crawl Sire 1-23980 (Warner Bros.)	WEA	8.98		55	43	12	<b>BON JOVI</b> Bon Jovi Mercury 814982-1M1 (Polygram)	POL	8.98	91	95	103	<b>JANE FONDA</b> Jane Fonda's Workout Record Columbia CX2-38054	CBS		
21	21	3	<b>STEVE PERRY</b> Street Talk Columbia FC 39334	CBS			56	56	37	<b>HERBIE HANCOCK</b> Future Shock Columbia FC 38814	CBS		92	110	2	<b>SLADE</b> Keep Your Hands Off My Power Supply CBS Associated FZ 39336	CBS		
22	20	23	<b>DURAN DURAN</b> Seven And The Ragged Tiger Capitol ST-12310	CAP	8.98		57	60	21	<b>LUTHER VANDROSS</b> Busy Body Epic FE 39196	CBS		93	94	67	<b>DEF LEPPARD</b> Pyromania Mercury 8103081 (Polygram)	POL	8.98	
23	26	6	<b>JOE JACKSON</b> Body And Soul A&M SP-5000	RCA	8.98		58	54	24	<b>.38 SPECIAL</b> Tour De Force A&M SP-4971	RCA	8.98	94	84	26	<b>EDDIE MURPHY</b> Comedian Columbia FC-39005	CBS		BLP 54
24	23	24	<b>YES</b> 90125 Atco 90125	WEA	9.98		59	59	13	<b>DWIGHT TWILLEY</b> Jungle EMI-America ST-17107	CAP	8.98	95	92	30	<b>DEBARGE</b> In A Special Way Gordy 6061GL (Motown)	MCA	8.98	BLP 15
25	24	56	<b>ZZ TOP</b> Eliminator Warner Bros. 1-23774	WEA	8.98		60	61	6	<b>BOBBY WOMACK</b> The Poet II Beverly Glen BF 10003	IND	8.98	96	97	13	<b>SIMPLE MINDS</b> Sparkle In The Rain Virgin/A&M SP-6-4981	RCA	6.98	
26	22	46	<b>THE POLICE</b> Synchronicity A&M SP3735	RCA	8.98		61	62	10	<b>THE ALARM</b> Declaration I.R.S. SP-70608 (A&M)	RCA	6.98	97	88	19	<b>PATTI LABELLE</b> I'm In Love Again Philadelphia International FZ-38539 (Epic)	CBS		BLP 8
27	31	26	<b>NIGHT RANGER</b> Midnight Madness Cameo/MCA 5456	MCA	8.98		62	64	8	<b>KENNY G</b> G Force Arista AL8-8192	RCA	8.98	98	86	30	<b>THE ROMANTICS</b> In Heat Nemperor B6Z 3880 (Epic)	CBS		
28	25	25	<b>THE POINTER SISTERS</b> Break Out Planet BXL1-4705 (RCA)	RCA	8.98	BLP 9	63	66	7	<b>TONY CAREY</b> Some Tough City MCA 5464	MCA	8.98	99	81	19	<b>REAL LIFE</b> Heart Land MCA/Curo 5459	MCA	8.98	
29	29	31	<b>MOTLEY CRUE</b> Shout At The Devil Elektra 60289	WEA	8.98		64	65	33	<b>LINDA RONSTADT</b> What's New Asylum 60260 (Elektra)	WEA	8.98	100	105	3	<b>VARIOUS ARTISTS</b> More Songs From The Original Soundtrack Of The Big Chill Motown 6094ML	MCA	8.98	
30	27	9	<b>CAMEO</b> She's Strange Atlanta Artists 814-984-1 (Polygram)	POL	8.98		65	68	8	<b>HOWARD JONES</b> Human's Lib Elektra 60346	WEA	8.98	101	98	53	<b>GEORGE WINSTON</b> December Windham Hill WH-1025 (A&M)	RCA	8.98	
31	28	14	<b>ROCKWELL</b> Somebody's Watching Me Motown 6052 ML	MCA	8.98	BLP 18	66	70	59	<b>JULIO IGLESIAS</b> Julio Columbia FC38640	CBS		102	99	78	<b>PRINCE</b> 1999 Warner Bros. 1-23720	WEA	10.98	
32	39	55	<b>SOUNDTRACK</b> Flashdance Casablanca 8114921 (Polygram)	POL	9.98		67	72	37	<b>MADONNA</b> Madonna Sire 1-23867 (Warner Bros.)	WEA	8.98	103	102	56	<b>QUIET RIOT</b> Metal Health Pasha/CBS BFZ 38443	CBS		
33	34	4	<b>STYX</b> Caught In The Act-Live A&M SP-6514	RCA	8.98		68	69	71	<b>CULTURE CLUB</b> Kissing To Be Clever Virgin/Epic ARE 38398	CBS		104	93	51	<b>EURHYTHMICS</b> Sweet Dreams Are Made Of This RCA AFL1-4681	RCA	8.98	
34	35	8	<b>TRACEY ULLMAN</b> You Broke My Heart In 17 Places MCA 5471	MCA	8.98		69	75	7	<b>EARL KLUGH</b> Wishful Thinking Capitol ST-12323	CAP	8.98	105	189	2	<b>BIG COUNTRY</b> Wonderland Mercury 818835-1 (Polygram)	POL	5.98	
35	42	24	<b>BILLY IDOL</b> Rebel Yell Chrysalis FV 41450	CBS			70	74	12	<b>WANG CHUNG</b> Points On The Curve Geffen GHS 4004 (Warner Bros.)	WEA	8.98	106	108	4	<b>WYNTON MARSALIS</b> Think Of One Columbia FC 38641	CBS		
							71	63	14	<b>SHANNON</b> Let The Music Play Mirage 99810 (Atco)	WEA	8.98						BLP 14	

● Bullets are awarded to those products demonstrating the greatest sales gains this week (Prime Movers). ● Recording Industry Assn. of America seal for sales of 500,000 units (seal indicated by dot). ▲ Recording Industry Assn. of America seal for sales of 1,000,000 units (seal indicated by triangle).

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## Chains Launch CD Promotions

• Continued from page 1

The push also includes a sweepstakes, awarding a Denon CD player to the winner, along with blurbs noting the technical advantages of the format and hardware compatibility with existing stereo amplification systems.

"We've been working on this since February," reports Tower's Stan Goman, who says the program's goal was to "show we were committed to this area, and that we had the selection consumers wanted." Goman, like other retailers, echoes the general stand of most labels who "say the profit isn't there to permit marketing as you would for LPs and cassettes." But, he adds, Tower did succeed in obtaining co-op dollar commitments once the proposal was unveiled to vendors.

The Music Plus sale, while shorter in duration and more modest in scope, likewise finds the chain using co-op dollars. Show Industries advertising chief Alan Schwartz notes that he and the firm's other principals had

been tracking CD sales increases "every week," and were thus eager to find a promotional platform.

Schwartz says the key to the Music Plus sale, which was held last weekend, was the chain's existing relationship with Southern Californian electronics retailer Rogersound Labs, which operates several outlets in the San Fernando Valley. Because that firm has a weekly full-page location in the Los Angeles Times Sunday Calendar magazine, Music Plus elected to create a hardware/software cross-promotion by purchasing the adjacent page.

CBS Records was the vendor that then agreed to provide co-op support, but Schwartz notes that other CD labels since exposed to the chain's concept have spoken favorably. While no formal support agreements have been reached with other labels, Schwartz says many are now discussing future promotions for the configuration.

In Chicago, Art Shulman of Laury's points to the local chain's

current Expo, as well as its early commitment to radio and print advertising on behalf of the new laser-read format. While declining confirmation of any co-op support for Laury's own promotions, he contends there's little "loosening up" of label pursestrings as yet. Shulman does, however, applaud the move by major labels and audio hardware firms to provide dealers with low-cost CD players for in-store demonstration, as exemplified by the recent program administered by CBS and Sony.

Reports of a discount sales program for CDs at Sam Goody outlets in the Washington area, which took over the Harmony Huts originally operated there by Schwartz Bros., could not be confirmed at presstime, although one area competitor said the move was the first such price promotion in the market.

Elsewhere, other retail chains yet to commit to such campaigns typically acknowledge strong sales and expanded departments. Echoing a number of peers in his remarks, Stark Industries purchasing executive Lew Garrett confirms, "It's coming along faster than we expected, and, in placing our orders, it's been surprising to find how wide a variety of titles can sell." Of Stark's 150 Camelot outlets, 105 now carry CDs, and all of those stores have ordered Sony players via the CBS/Sony program.

While no major vendor has yet to frame a formal co-op advertising stance for CD product, PolyGram CD chief Emiel Petrone, who doubles as chairman of the Compact Disc Group, not only confirms PolyGram's co-op payment to Tower but also notes a wide-ranging CD marketing program now being finalized. Advertising dollars will be only one facet of the program, which Petrone says will be instituted over "the next couple of months," keyed initially to key national retailers. "To term the program 'co-op' doesn't really do it justice," Petrone says.

## PolyGram CD Returns Policy

• Continued from page 1

"Defective CDs will be counted as part of the CD returns cap program," says the letter to accounts. However, Emiel Petrone, senior vice president of PolyGram in charge of CD marketing, sees this proviso as agitating little adverse dealer reaction. He claims that no more than three CDs out of every 1,000 shipped to date have been returned as defective.

The PolyGram letter also informs accounts that minimum CD shipment orders to locations must include at least 10 units.

## Top Rack Firms Test Vid Sales

• Continued from page 1

forts with "Making Michael Jackson's 'Thriller,'" its video buyer stresses that Handleman will be cautious in any moves it makes.

"It's a whole new business," says Handelman. "No one really knows what's going to happen."

Lieberman's test will center on putting anywhere from 25 to 48 different titles into about 100 different mass merchandise outlets, says president Harold Okinow. He notes that it will be the first time his firm has tested video in a mass-merchandise environment.

Although he acknowledges that he isn't sure what video will bring him, the Lieberman chief is certain about what he and companies like his can bring the video industry: sales.

## Azoff Says MCA Ready To End Ties To NARM

• Continued from page 1

dence that I could put it together."

While first quarter revenues for MCA records and music publishing jumped substantially, operating income actually declined (separate story, page 66).

"We had enormous inventory write-offs that we took and are continuing to take," says Azoff. "But sales-wise we've had some of the best months in the history of the company."

"We're not making nearly the amount of money I think we should on the volume of business that we're handling, but when you drop 37 out of 44 pop acts, where does your billing come from? You've got to break many, many artists just to replace the lost sales volume."

Azoff says that he kept just seven of the 44 acts on the pop roster when he took the job: Olivia Newton-John, Tom Petty & the Heartbreakers, Jimmy Buffett, Men Without Hats, Joe Ely, the Fixx and Musical Youth. (The latter two were moved over from the U.K. roster.)

"We were looking for artists where we felt careers could be developed," he says. "We ran into a lot of situations with artists like Donnie Iris and B.E. Taylor who had records that had made a little noise, but nothing more."

Azoff says the focus at MCA is on breaking acts rather than buying superstars. "If we're going to make it, we're going to make it breaking in new artists," he says. "You can't just walk in one day and sign six superstars, because they're not available."

"And even if they were, superstar royalty rates are so high that they leave you with such a small margin that it doesn't make sense. I looked at a list the other day of 11 superstars who had been submitted to us of whom eight had signed elsewhere. Of those eight, six had released records, and none of the labels made money on the first release. So we're being real careful."

Azoff's stance might surprise those observers who had expected him to bring in several of his former Front Line Management clients.

"I didn't envision myself bringing over a bunch of old clients and acquaintances," he says. "All of my old clients had longterm deals elsewhere. Besides, times and music change. Even if they were available today, I question whether I'd want to pay huge amounts of money over many albums for all of the artists who were in my past."

Azoff says he's still looking to fill the "holes" in the MCA roster. And where are they? "At this point we

have holes everywhere," he concedes, "because we're a company operating at far less than capacity in all areas."

While Elektra chairman Bob Krasnow has sought to rebuild that label by focusing on urban, street-oriented music, Azoff has tried to cover all musical bases. "Elektra is one of four Warner labels," Azoff says. "MCA is the one blanket company. We're going to be in all areas."

MCA has also been active in picking up independent labels for distribution: Camel Records, which has yielded a gold album with Night Ranger, Curb (Real Life), Stiff (Tracey Ullman), Linyl Vinyl and Solid Gold. MCA also had an existing indie deal with RDM Records.

"I think those deals make a lot of sense," says Azoff. "They help us fill the distribution pipeline, and they also give us the exclusive services of key executives like Bruce Bird (Camel) and Dave Robinson (Stiff)."

Azoff also cites the deal he struck with Dick Griffey for Spectrum Records, which kicks off with the groups Klymaxx and Collage. copyrights.

MCA had announced a gradual rollout for its deal with WEA International, but Azoff says they bought out deals to speed up the process. WEA now distributes MCA product in all territories except Japan, which comes under the deal Oct. 1, and the Philippines, South Africa, Scandinavia and Portugal, all set to fall in line in 1985.

"Our game plan has been to concentrate on the U.S., Canada and the U.K.," says Azoff. Ross Reynolds was hired to oversee the Canadian company, and Don Ellis was put in charge of the U.K. company.

While the focus at MCA in the first half of the year has been on new artists, Azoff says most of the label's big guns are set for the second half: Newton-John, Petty, the Fixx and Joan Jett & the Blackhearts, as well as Barry Gibb, whose solo debut is due in September.

## Canada C'right Law Changes

• Continued from page 4  
and restrict others from "distorting or mutilating their work."

The affected industries account for \$8 billion annually in sales and services in Canada. Copyright holders now receive about \$1 billion in fees and other payments for their creations. But despite this contribution to the economy, the government had not found the political will to revise the act since 1924.

## Top Ten at Keystone

Scranton, Pa. In spite of pessimistic reports as to record production, KEYSTONE PRINTED SPECIALTIES CO., INC. has set new records of production. NEW Top Ten Hits of 1983 include: 1. Colored label backdrops, 2. Cassette Insert Cards, 3. Board Jackets, 4. Slicks and Back Liners, 5. Record & Tape Box Wraps, 6. Board Packaging, 7. Pressure Sensitive Labels, 8. Imprinted Labels, 9. 7" Litho Sleeves, 10. Color Brochures & Catalogues.

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# TOP LPs & TAPE

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THIS WEEK	LAST WEEK	Weeks on Chart	ARTIST Title Label, No. (Dist. Label)	Dist. Co.	RIAA Symbols	Suggested List Prices LP, Cassettes, 8 Track	Black LP/ Country LP Chart
107	106	22	MOTLEY CRUE Too Fast For Love Elektra 60174	WEA		8.98	
108	113	2	JEFF LORBER In The Heat Of The Night Arista AL8-8025	RCA		8.98	
109	107	25	DAVID SANBORN Backstreet Warner Bros. 1-23906	WEA		8.98	BLP 58
110	103	37	MARVIN GAYE Midnight Love Columbia FC 38197	CBS	▲		
111	112	4	SOUNDTRACK Terms Of Endearment Capitol ST-12329	CAP		8.98	
112	116	25	WILLIE NELSON Without A Song Columbia FC 39110	CBS	●		CLP 6
113	101	7	PATTI AUSTIN Patti Austin QWest 1-23974 (Warner Bros.)	WEA		8.98	BLP 36
114	118	65	JOURNEY Frontiers Columbia QC 38504	CBS	▲		
115	114	16	MANFRED MANN'S EARTH BAND Somewhere In Africa Arista AL8-8194	RCA		8.98	
116	109	4	MARVIN GAYE Anthology Motown M9791A3	MCA			BLP 40
117	120	22	DAZZ BAND Joystick Motown 6084 ML	MCA		8.98	BLP 20
118	104	34	KENNY ROGERS Eyes That See In The Dark RCA AFL1-4697	RCA	▲	8.98	CLP 27
119	115	61	U2 War Island 90067 (Atco)	WEA	●	8.98	
120	121	34	BIG COUNTRY The Crossing Mercury 812870-1 (Polygram)	POL	●	8.98	
121	122	65	DURAN DURAN Duran Duran Capitol ST-12158	CAP	●	8.98	
122	124	102	DURAN DURAN Rio Capitol ST-12211	CAP	▲	8.98	
123	119	8	BILLY RANKIN Growin' Up Too Fast A&M SP6-4977	RCA		6.98	
124	128	5	YARBROUGH & PEOPLES Be A Winner Total Experience TEL8-5700 (RCA)	RCA		8.98	BLP 24
125	111	15	KC KC Ten Meca 8301 (Alpha)	IND		8.98	
126	117	140	VAN HALEN Van Halen Warner Bros. BSK 3075	WEA	▲	8.98	
127	127	4	MARVIN GAYE Let's Get It On Motown M5192 ML	MCA		5.98	
128	126	55	DAVID BOWIE Let's Dance EMI-America ST 17093	CAP	▲	8.98	
129	134	36	GAP BAND Gap Band V-Jammin' Total Experience TE-1-3004 (Polygram)	POL	●	8.98	BLP 63
130	140	2	PAT TRAVERS Hot Shot Polydor 821064-1 (Polygram)	POL		8.98	
131	130	21	RE-FLEX The Politics Of Dancing Capitol ST-12314	CAP		8.98	
132	146	44	NIGHT RANGER Dawn Patrol Camel/MCA 5460	MCA		8.98	
133	163	8	RATT Out Of The Cellar Atlantic 80143	WEA		8.98	
134	138	41	BILLY IDOL Don't Stop Chrysalis PV 44000	CBS			
135	133	8	MODERN ENGLISH Ricochet Days Sire 1-25066 (Warner Bros.)	WEA		8.98	
136	167	3	CHANGE Change Of Heart Atlantic RFC 80151	WEA		8.98	BLP 31

THIS WEEK	LAST WEEK	Weeks on Chart	ARTIST Title Label, No. (Dist. Label)	Dist. Co.	RIAA Symbols	Suggested List Prices LP, Cassettes, 8 Track	Black LP/ Country LP Chart
137	129	23	OZZY OSBOURNE Bark At The Moon CBS Associated QZ 38987	CBS	●		
138	154	2	KENNY ROGERS Duets With Kim Carnes, Sheena Easton & Dottie West Liberty LO-51154	CAP		8.98	
139	123	15	ACCEPT Balls To The Wall Portrait BFR 39241 (Epic)	CBS			
140	125	9	APRIL WINE Animal Grace Capitol ST 12311	CAP		8.98	
141	144	62	PHIL COLLINS Hello, I Must Be Going Atlantic 80035	WEA		8.98	
142	137	46	STEVIE NICKS The Wild Heart Modern 90084-1 (Atco)	WEA	▲	8.98	
143	NEW ENTRY		GEORGE WINSTON Winter Into Spring Windham Hill WH 1019 (A&M)	RCA		8.98	
144	143	12	PIECES OF A DREAM Imagine This Elektra 60270-1	WEA		8.98	BLP 67
145	148	33	THE ALARM The Alarm I.R.S. SP-70504 (A&M)	RCA		5.98	
146	147	82	JOHN COUGAR American Fool Riva RVL7501 (Polygram)	POL	▲	8.98	
147	150	84	OLIVIA NEWTON-JOHN Olivia's Greatest Hits Vol. 2 MCA MCA 5347	MCA	▲	8.98	
148	135	10	JASON AND THE SCORCHERS Ferver EMI-America SO-19008	CAP		8.98	
149	149	4	DAVID BOWIE Fame And Fashion-David Bowie's All Time Greatest Hits RCA AFL1-4919	RCA		8.98	
150	156	61	VAN HALEN Diver Down Warner Bros. BSK 3677	WEA	▲	8.98	
151	131	35	SHEENA EASTON Best Kept Secret EMI-America ST-17101	CAP		8.98	
152	145	27	KENNY ROGERS Twenty Greatest Hits Liberty LV-51152	CAP	▲	9.98	CLP 49
153	151	8	GREAT WHITE Great White EMI-America ST-17111	CAP		8.98	
154	155	7	STEEL PULSE Earth Crisis Elektra 60315	WEA		8.98	
155	164	3	STANLEY CLARKE Time Exposure Epic FE 38688	CBS			BLP 52
156	160	74	BILLY IDOL Billy Idol Chrysalis FV 41377	CBS			
157	173	3	SOUNDTRACK This Is Spinal Tap Polydor 816846-1 (Polygram)	POL		9.98	
158	162	60	ALABAMA The Closer You Get RCA AHL1-4663	RCA	▲	8.98	CLP 39
159	153	13	DOLLY PARTON The Great Pretender RCA AHL1-4940	RCA		8.98	
160	158	39	AIR SUPPLY Greatest Hits Arista AL 8-8024	RCA	▲	8.98	
161	157	49	ELTON JOHN Too Low For Zero Geffen GHS 4006 (Warner Bros.)	WEA	●	8.98	
162	NEW ENTRY		SCORPIONS Blackout Mercury SRM 14039 (Polygram)	POL	▲	8.98	
163	152	13	TED NUGENT Penetrator Atlantic 80125	WEA		8.98	
164	166	15	DEELE Street Beat Solar 60285 (Elektra)	WEA		8.98	BLP 37
165	139	7	STACY LATTISAW & JOHNNY GILL Perfect Combination Cotillion 90136 (Atco)	WEA		8.98	BLP 38
166	141	25	BARBRA STREISAND Yentl Columbia JS 39152	CBS	▲		
167	169	55	RICK SPRINGFIELD Living In Oz RCA AFL1-4660	RCA	▲	8.98	
168	172	519	PINK FLOYD Dark Side Of The Moon Harvest SMAS 1163 (Capitol)	CAP	●	8.98	

THIS WEEK	LAST WEEK	Weeks on Chart	ARTIST Title Label, No. (Dist. Label)	Dist. Co.	RIAA Symbols	Suggested List Prices LP, Cassettes, 8 Track	Black LP/ Country LP Chart
169	NEW ENTRY		MARVIN GAYE What's Going On Motown 5339 ML	MCA		5.98	
170	136	8	WEATHER REPORT Domino Theory Columbia FC 39147	CBS			
171	170	26	ATLANTIC STARR Yours Forever A&M SP-4948	RCA		8.98	BLP 34
172	187	26	THE ALAN PARSONS PROJECT The Best Of The Alan Parsons Project Arista AL8-8193	RCA		9.98	
173	186	2	NONA HENDRYX The Art Of Defense RCA AFL1-4999	RCA		8.98	
174	175	4	THE TEMPTATIONS Back To Basics Gordy 6085 GL (Motown)	MCA		8.98	BLP 33
175	176	5	MR. MISTER I Wear The Face RCA AFL1-4864	RCA		8.98	
176	NEW ENTRY		MISSING PERSONS Spring Session M Capitol ST-12228	CAP	●	8.98	
177	178	114	ALABAMA Mountain Music RCA AFL1-4229	RCA	▲	8.98	CLP 57
178	180	3	SYLVIA Surprise RCA AHL1-4960	RCA		8.98	
179	179	97	BARBRA STREISAND Memories Columbia TC 37678	CBS	▲		
180	183	153	THE POLICE Zenyatta Mondatta A&M SP-3720	RCA	▲	8.98	
181	171	26	MODERN ENGLISH After The Snow Sire 1-23821 (Warner Bros.)	WEA		8.98	
182	165	47	THE TALKING HEADS Speaking In Tongues Sire 1-23883 (Warner Bros.)	WEA	●	8.98	
183	142	22	THE ENGLISH BEAT What Is Beat I.R.S. SP-70040 (A&M)	RCA		8.98	
184	159	9	GOLDEN EARRING N.E.W.S. 21 Recs. TI-1-9008 (Polygram)	POL		8.98	
185	190	2	THE SMITHS The Smiths Sire 1-25065 (Warner Bros.)	WEA		8.98	
186	NEW ENTRY		MARVIN GAYE I Want You Motown 5292 ML	MCA		5.98	
187	NEW ENTRY		PAT METHENY Rejoicing EGM 1-25006 (Warner Bros.)	WEA		9.98	
188	NEW ENTRY		SOUNDTRACK Up The Creek Pasha SZ 39333 (Epic)	CBS			
189	191	42	JOURNEY Escape Columbia TC 37408	CBS	▲		
190	195	2	NIK KERSHAW Human Racing MCA 39020	MCA		8.98	
191	194	10	MENUDO Reaching Out RCA AFL1-4993	RCA		8.98	
192	168	9	ROGER DALTREY Parting Should Be Painless Atlantic 80128	WEA		8.98	
193	182	23	ADAM ANT Strip Epic FE 39108	CBS			
194	184	109	THE POLICE Ghost In The Machine A&M SP-3730	RCA	▲	8.98	
195	177	10	JOHNNY MATHIS A Special Part Of Me Columbia FC38718	CBS			
196	NEW ENTRY		THE CARS Candy-O Elektra SE-507	WEA	▲	8.98	
197	200	28	THE BEATLES 20 Greatest Hits Capitol SV-12245	CAP		9.98	
198	174	5	SAXON Crusader Carrere BFZ 39284 (Epic)	CBS			
199	161	3	CHERYL LYNN Preppie Columbia FC 38961	CBS			BLP 44
200	185	40	PEABO BRYSON/ROBERTA FLACK Born To Love Capitol ST-12284	CAP	●	8.98	BLP 68

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## 'GREAT BLACK HOPE'

## 'Hot Tracks' Vidclips Now On 80 Stations

By FRED GOODMAN

NEW YORK—When "New York Hot Tracks" debuted in mid-'83, the local, street-oriented show had to produce its own performance clips in order to fill an hour-long program. Now running 90 minutes and carried by 80 stations including the top 10 markets, "New York Hot Tracks" has become the acknowledged leader in black and dance-oriented video programming.

"'New York Hot Tracks' is the great black hope for music video and the independents," says Monica Lynch, vice president of Tommy Boy Records. "They're the only ones on regular television who have the courage to compete with MTV. They're the most effective show for our music."

Greg Riles, director of promotion for Streetwise Records, echoes Lynch. "They have the same effect on our sales that MTV has on rock," he says. "Everybody from three-year-olds on up watch the show. And they've supported Streetwise."

"They're less segregated programming-wise, and very dance-oriented. It's an avenue for indies to get exposure, and when we put out a video, we definitely are thinking about 'Hot Tracks.' They certainly influence sales."

Nor is the program's clout lost on major labels. "After they played 'Problems Of The World' by Fearless Four, three record stores uptown

sold out of the 12-inch," says Robin Sloane, director of national video promotion for Elektra. "And the record wasn't being played on the radio at all."

Sloane adds that the label has also gotten "a great sales response" for Midnight Star's "No Parking On The Dance Floor" when the show airs the clip and that Elektra has encouraged drop-in appearances on the show by Howard Jones, EBN-OZN and Howard Hewitt of Shalamar.

"New York Hot Tracks" premiered on ABC's Channel 7 in New York as an hour-long Friday night program on July 15, and expanded to 90 minutes on July 29. The following month it went head-to-head against the rock-oriented "Friday Night Videos" on NBC's Channel 4. ABC publicist Mitchell Praver says the dance-oriented show has beaten "Friday Night Videos" in most weekly ratings. An additional hour-long version of "Hot Tracks" now airs in New York on Sunday mornings.

National syndication by Golden West began last month, and despite having picked up 80 outlets, John Garofolo, creative services administrator for the syndicator, thinks more markets are in the offing.

"Most shows don't get added in March or April," he says. "I don't think we'll hit our peak for a while. If we get 100 markets I'll say we're doing pretty well."

The 80 markets currently airing the show give "New York Hot Tracks" 62% coverage of the country. As in New York, the show airs late at night in most markets with ranges between 10:30 p.m. and 3:30 a.m.

But will success spoil "Hot Tracks"? Starting life as an outsider, the program has entered the mainstream, and that has some independent labels worried.

"I hope the vast expansion of 'Hot Tracks' doesn't dilute it," says Tommy Boy's Lynch. "It's gotten tougher to get a video on, and I think having a record that's going up is a big plus now. They didn't play our video of 'Renegades Of Funk' because we got it to them when it was coming down. They would have played it a year ago."

Brooke Bailey, program director of WABC-TV, says that guides for acceptance or rejection have "pretty much stayed the same." She cites popularity of a track and attractiveness of the clip as the top two criteria.

## 'Leader' Returns To Bottom Line

NEW YORK—A re-worked version of "Leader Of The Pack," a musical production based on the life and songs of Brill Building songwriter Elie Greenwich, has returned to the Bottom Line here. The show, which re-opened April 27, has been extended through May 20, with 10 shows per week.

The production, which debuted at the club in January on a limited run, has been re-staged and choreographed. The show's second act, originally a showcase for Greenwich, has been re-structured to include cast performances and a shorter segment devoted to the songwriter's own performance.

The cast for the revised production includes Darlene Love, Annie Golden, Ula Hedwig, Jon Fiore, Peter Neptune, Bobby Jay and Paul Shaffer, in addition to Greenwich.

## REVENUES UP, INCOME DOWN

## Mixed Quarter For MCA Inc.

LOS ANGELES—MCA Inc. has reported the second highest first quarter revenues in its history for the three months ended March 31. Operating and net income figures both dipped as compared to the same period a year ago, a trend attributed by the entertainment conglomerate to disappointing performance in the feature film arena, as well as to the lofty revenues posted a year ago in connection with the then-current activity of "E. T.—The Extra-Terrestrial" in foreign theatrical and merchandising markets.

Overall, the corporation reported revenues of \$392,441,000, with operating income of \$23,507,000 and a

net income of \$21,032,000 or 43 cents per share. The same period a year ago yielded revenues of \$430,940,000, with operating and net income tallies of \$52,639,000 and \$39,018,000 respectively.

Within the Records Group, which also includes music publishing income, gross revenues climbed from \$36,813,000 during the first quarter of 1983 to a record first quarter gross of \$55,550,000 for the quarter just ended. Operating income for the division, reported at \$3,508,000 a year ago, slipped to \$2,154,000 for the same period in this fiscal year. A breakout of net income by divisions was not disclosed.

## InsideTrack

Could the American Federation of Television & Radio Artists (AFTRA) be readying a bombshell for music video producers? Sources in Chicago insist the national AFTRA board has approved a proposal from the organization's executive secretary, Sanford Wolff, that would place video clip shoots off-limits to AFTRA's 60,000 members unless and until an agreement can be reached among AFTRA, record companies and video production firms. To add insult to injury, the same sources claim that the Screen Actors Guild (SAG) is prepared to take similar action.

Rating Party: Maryland Democratic state legislator Gary Alexander reports he's co-sponsoring a bill now before the governor that would require prerecorded videocassette packagers to display MPAA ratings on packages for any and all titles to have received that stamp. The bill, also being backed by Judith Toth, is reportedly being closely watched by video retailers who complain that too many titles now arrive without any rating. The only critics thus far, per Alexander, are MPAA members who applaud the adoption of the ratings but remain wary of any formal legislation to police the practice.

Razor Meets Blade: Capitol Records has tapped Mobile Fidelity Sound Lab to begin marketing and distributing the 33-title Capitol/EMI Compact Disc catalog to audio hardware dealers. The Chatsworth, Calif. audiophile firm has already experimented in such a supplementary role on behalf of Warner Special Products' "The Digital Domain" demonstration CD, but this is the first time an entire catalog from a mainstream recording firm has been handed to Mobile Fidelity. . . CBS/Fox Video will begin releasing prerecorded videocassettes in VHS Hi-Fi this June. CBS/Fox sources say they won't charge more for the tapes, despite consensus among other duplicators and suppliers that the format will result in a higher per-unit manufacturing cost, due to the need for higher grade tape. One factor in CBS/Fox's favor may be its source for finished product, since it's the only home video major that operates its own videocassette duplication service. . . MCA Home Video is cutting back on the number of outlets that it distributes to directly, eliminating many smaller retailers and chains. Sources there say the move was made because it was felt the existing network of independent video distribution firms could handle smaller accounts more efficiently; MCA also claims that no personnel cutbacks will be incurred.

Life imitates art? PolyGram's experience with cover art on the current Scorpions album, which forced the production of an alternate graphic for at least one major rack customer (Billboard, May 5), must have seemed eerily familiar to label brass, given their involvement with the soundtrack to "This Is Spinal Tap," now in national release. In the Rob Reiner-directed film, the fictional Tap's own "Smell The Glove" cover was rejected by Polymer Records because of a provocatively clad female on its cov-

er, a design blasted for its sexism and—you guessed it—fear over conservative rack customers. . . In this week's update from Mad Avenue, latest sponsorship deals find Canada Dry Ginger Ale presenting Rod Stewart's upcoming U.S. tour, with more details on the tie-in to be provided Wednesday (9) during a bash at New York's Hard Rock Cafe. Although Stewart's image once held to stronger beverages, observers should recall Canada Dry's similar involvement with Hall & Oates' last tour. H&O, meanwhile, will have their fall trek sponsored by a major auto firm, involving a new sports car. And, on the subject of vehicular tie-ins, Dodge will back Kenny Rogers' upcoming roadshow. No duet with Lee Iacocca is planned, however.

Tower Records' Big Apple superstore already buoyed by aggressive in-store appearance scheduling, will present its first in-store performance Wednesday (9) featuring Gramavision jazz artists James Newton, Bob Moses and John Blake, each represented by a current new album for the label. The trio will play together for the first time during the promotion, which will be broadcast live by jazz outlet WBGO in Newark, N.J.; the three will also team again over the weekend at the Village Gate, where they'll appear on a triple bill with their own bands. . . Front Line Management has reportedly been huddling with Jimmy Bowen's ex-wife, Dixie Gamble, about the prospect of opening a Nashville office for the management company. Gamble ran Elektra/Asylum Music during the time her husband ran the Warner Bros. Records division in Nashville, but she left that post in March. Front Line sources insist talk of the Music Row shop is "premature," but confirm the discussions with Gamble.

Openings, Closings: RCA, A&M & Associated Labels have opened a Western shipping depot and warehouse in Sparks, Nev. . . The Tech Hi-Fi home electronics chain has closed at least 14 of its outlets, leaving 41 still open for business, following its Chapter XI bankruptcy filing in Boston. Creditors include JVC, said to be owed more than \$1 million. . . The Disney Channel premieres its "DTV" music video concept this weekend, employing special "clips" created by Chuck Braverman from live action and animated footage in the Disney vaults. Initial 15-minute set will rework hits by Little Richard, Hall & Oates and Jan & Dean.

The RIAA is considering giving the Black Music Assn. a grant to fight piracy in Third World countries, notably Nigeria. BMA president Dick Griffey argues that if piracy can be minimized in a large country such as Nigeria, a major market for black music, it will benefit both the genre and the music industry at large. Final approval rests with the RIAA board, of which Griffey is a member. . . Billboard's Leo Sacks contributes the forward to the 1984 Jazz Fest calendar produced by the Jazz & Heritage Foundation of New Orleans.

Edited by SAM SUTHERLAND

## Ray Charles To Sing Laser Vidisk's Praises

By STEVEN DUPLER

NEW YORK—The idea of using a blind man as spokesman for a video system may seem the product of a very peculiar sort of logic. But Pioneer Video is betting that a new \$5.5 million ad campaign featuring Ray Charles endorsing the company's Laserdisc video player will help boost sales for the unit, which since its inception in the late '70s never caught fire with consumers.

The spots emphasize the audio quality of the system, which Pioneer sees as the Laserdisc's strongest selling point, according to David Altschiller, chairman of Altschiller Reitzfeld Solin, Pioneer Video's advertising agency.

"We contend that the Laserdisc player will be purchased as an adjunct to the videocassette recorder, not a replacement," says Altschiller. "Most of the VCRs in the hands of consumers now are not capable of delivering high quality stereo sound like the Laserdisc."

Altschiller concedes that both the Beta Hi-Fi and the newer VHS hi fi stereo VCRs offer the consumer not only excellent stereo sound but the recording ability the Laserdisc player lacks. But he maintains, "People won't throw away their old VCR simply to buy another VCR. We think they'll tend to keep their VCR and decide to add another form of technology to their system."

The new ad campaign, strangely enough, doesn't touch on the longevity and durability of the disks, or the sharp quality of the Laserdisc player's video signal, two factors which have been repeatedly cited as strong points of the system. Instead, the tv spots open with Ray Charles saying, "Music video? I can't see it. If the music don't sound good, who cares what the picture looks like?" At the conclusion of the spot, Charles proclaims, "I like it so much, I got one for my friend George Shearing." Jazz pianist Shearing is, of course, also blind.

The regular broadcast spots will air in Chicago, Los Angeles, Dallas and San Francisco, while MTV will air slightly altered versions where Charles cites Duran Duran as one of his favorite acts rather than Barry Manilow, who is mentioned in the regular broadcast ads.

The agency is devoting a significant portion (15%) of the \$3.5 million allotted to broadcast spots to MTV. This seems unusual, as the target audience demographic stated by the agency is 18 to 40 and in the upper income bracket, a group that doesn't fit in with MTV's much younger demographics.

ARS media director Larry Colen explains that the MTV spots will appear on Friday nights and weekends, where "you have a slightly older audience. You can skew it that way," he adds.

Altschiller insists the spots are tasteful and effective, though he admits that "we were concerned people might be offended." That fear proved unfounded, he says, as market research conducted by the agency in several Northeastern cities indicated that people were not made uncomfortable by the image of Charles poking fun at himself.

"We chose Ray Charles not just because he's blind," claims Altschiller, "but because he's a great blind musician who can make a legitimate judgment on the audio quality of the Laserdisc player, and people have seen him before in the position of poking fun at himself."

Even though Altschiller says the number of Laserdisc titles continues to grow (there are now about 1,000), the format remains dwarfed by the more than 40,000 videocassette titles on the market. In Altschiller's view, however, the numbers don't say all there is to say.

"Most of the new titles coming out on Laserdisc are all-new material," he contends. "We're not just taking the pickings of second- or third-rate films or concerts," he adds, referring to the practice of the home videocassette industry.

The Pioneer Laserdisc players retail from \$600 to \$800. Beta Hi-Fi and VHS stereo hi fi VCRs tend to range upwards of \$1,000.

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