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TRENDSETTERS

Industry Achievers Cited By Billboard

NEW YORK—Industry magnate Richard Branson and retailer Russ Solomon are joined by label executives Arthur Baker and Tom Silverman, Michael Jackson, PolyGram Classics and the Compact Disc Group as recipients of Billboard's Trendsetter Awards for 1984.

The awards for trendsetting achievements in the music and home entertainment industries are being conferred at joint receptions. The first was held in New York on Thursday (21), and the second is set for Los Angeles this Thursday (28). The receptions also kick off Billboard's 90th anniversary year celebration, which culminates with a special edition this fall titled "Billboard Charts The Future."

Established two decades ago, the Trendsetters are determined annually by Billboard's editorial staff worldwide. There are no predetermined categories or number of awards.

• Branson, chairman of the

Virgin Group, is cited for "meeting the challenge of today's new leisure markets." The Virgin Group encompasses some 30 companies, including Virgin Records, retail stores, clubs and a cable music channel in the U.K.

• Tower Records president Solomon is cited for "confounding doom prophets with a spectacular entry into the New York retail market," specifically by opening the largest record/tape/video store in the U.S. at a time when the industry was lagging. The store is known for its full-line catalog.

• Baker, co-owner of Streetwise Records, and Silverman, president and co-owner of Tommy Boy Records, are cited for "creativity and innovation in recording production techniques." The two have employed marketing and production techniques which transformed street music into a viable commercial product, exemplified by "Planet Rock," which Baker pro-

(Continued on page 62)

VOLUME SEEN DOUBLING

Video Software Sales Soar

By TONY SEIDEMAN

NEW YORK—The rapidly evolving prerecorded video industry is expanding at a rate that should almost double its unit volume this year, with children's, music and other non-theatrical programming categories among of the key spurs for the increase.

The non-theatrical categories still take in only a small percentage of the marketplace's total dollar volume. But starting in 1983, children's and music programming have made the leap from occasional test titles to important programming categories that are said to account for 10%-15% or more of some home video majors' unit volume.

Since most non-theatrical programming is priced far lower than feature films, such titles' impact is felt first on unit volume and later on dollars taken in. But the growth is there, and it is taking place in the most fertile home video climate to date.

Earlier this month, the Electronics Industries Assn.'s Consumer Electronics Group (EIA/CEG) upped its projections for 1984 prerecorded vid-

eo sales from 14 million to 18.5 million units. Some industryites feel that even these numbers underestimate the strength of the marketplace, with Sony Tape Sales president John Hollands predicting that at least 20 million prerecorded videocassettes will be sold this year.

Either way, the prerecorded video industry should break the billion-dollar sales mark in retail income this year, with the EIA projecting a wholesale take of \$445 million for 1984. And the growth rate should

keep up at least through 1985, according to a study done for the EIA by The Fairfield Group, with 36.5 million units selling.

A sign of the rising power of children's programming can be seen in the pre-order numbers rung up by Walt Disney Home Video's "Limited Gold Edition Cartoon Classics" promotion. More than 410,000 units shipped on first order, says Disney vice president Ben Tenn.

Disney specializes in children's
(Continued on page 64)

National 'Gift' Drive Shelved

By IRV LICHTMAN

NEW YORK—Record company funding for a proposed nationwide NARM "Gift of Music" institutional ad campaign has ceased, following a decision by both manufacturers and the trade association to postpone the concept indefinitely.

Although contributions are likely on a "project by project" basis to support continuing "Gift of Music" programs, labels are no longer committed to make quarterly payments of one-half cent per album shipped to Gift of Music Inc., the structure set up in 1982 to implement a national campaign.

Responding to a proposal first advanced by NARM in October, 1981, most labels agreed to the concept, passing along a full-cent increase on album product to accounts. The additional half-cent was necessary because of administrative costs, labels claimed.

(Continued on page 64)



The legacy is proven. **JIM DANDY** is back and he's "READY AS HELL" (HES 1005). Catch Jim Dandy's new LP featuring "Black Cat Woman" and the new single "Ready As Hell." "Ready As Hell" is available on Hacienda High-Quality Records and Tapes (512) 882-7066. (Advertisement)

- Inside Billboard -

• **THE CANADIAN RECORDING INDUSTRY** deserves the help of the federal government, according to a recently released study. The 400-page report, commissioned two years ago by the Communications Department, recommends assistance to the creative, distribution and sales arms of the business. Page 3.

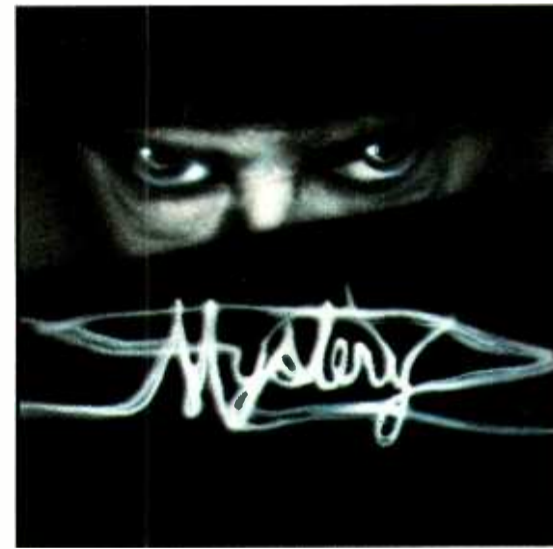
• **MTV AND NICKELODEON** registered a profit for the first time in the first quarter of this year, according to a prospectus just released by Warner Amex Satellite Entertainment Co., which is offering approximately five million shares of common stock in the two cable channels. Page 3.

• **TALK SHOW HOST ALAN BERG** was once known as "the man you love to hate," but there is no hard evidence yet that the KOA Denver personality, who was shot to death last week, was the victim of an irate listener. Radio, page 10.

• **THE SOUNDTRACK BOOM** has its foundation in a new and stronger relationship between record companies and film studios, label executives say. The second part of a two-part report on the upsurge in soundtrack albums also finds that video clips are playing a key role. Page 3.

• **JUKEBOX LEGISLATION** that would replace the current annual royalty paid by owners with a one-time fee was blasted by BMI president Ed Cramer at the first Senate copyright subcommittee hearing on the proposed bill. Page 6.

• **NASHVILLE RECORD STORES** report a sharp increase in sales during the recent Fan Fair. For the first time, retailers say, cassette sales overtook LPs. Country, page 45.



VANILLA FUDGE is back! But "MYSTERY", their eagerly-awaited reunion album is no re-hash of past glories. It's vivid 1980's rock—as only **VANILLA FUDGE** could do it, combining original material with inventive cover versions of "WALK ON BY", and "MY WORLD IS EMPTY". **VANILLA FUDGE** features: Mark Stein, Carmine Appice, Tim Bogert, Vinny Martell. Produced by Spencer Proffer for Pasha. On Atco Records and Cassettes. 90149
(Advertisement)

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IF OUTRAGEOUS HAS A NAME IT MUST BE LAKESIDE.

Outrageous, the new album from Lakeside
Produced by Lakeside
Executive Producer Dick Griffey



On Solar Music Cassettes and Records
© 1984 Elektra Records, A Division of Warner Communications Inc.





GOT THAT GOLD—Chrysalis executives cheer as the Huey Lewis & the News album "Sports" hits the top of the charts. The event marks the first time in close to three years that Chrysalis has put a record there. Shown from left are Chrysalis Records president Jack Craigo, Chrysalis International group co-chairman Terry Eills, the label's marketing vice president Billy Bass, Lewis, and Bob Brown of Hulex Management.

MTV, Nickelodeon Profits Revealed In Stock Offering

NEW YORK—In registering an offering of approximately five million shares of common stock in MTV and Nickelodeon, Warner Amex Satellite Entertainment Co. has for the first time divulged specific financial information regarding the 24-hour music channel and 13-hour-per-day children's channel.

The prospectus for the newly formed corporate entity, MTV Networks, reveals that in the first quarter of this year MTV and Nickelodeon registered a profit for the first time, earning \$2.8 million on revenue of \$20.5 million. The previous year, the two channels had combined losses of \$5.9 million on \$8.6 million in revenue. The prospectus also states that WASEC cut its losses from \$33.8 million in 1982 to \$12.3 million in 1983. WASEC revenue increased to \$49.8 million from \$23.3 million in 1982.

The stock offering is expected to raise at least \$80 million, which, according to the prospectus, will be used to pay \$75 million in bank debts, as well as for general corporate purposes. Some of the influx of cash may be used to help defray the cost of purchasing exclusivity rights to video clips from four major labels (Billboard, June 23). Prior to 1983, the channel's sole source of income was from the sale of advertising space; last year, MTV began charging cable operators fees to obtain the programming.

Labels, Studios Get Closer On Soundtracks

By SAM SUTHERLAND

This is the second of a two-part report on film music.

LOS ANGELES—Closer creative interplay between filmmakers and pop musicians, improved marketing coordination by record companies and movie studios, and the potent new clout offered by music video clips are key factors behind the current boom in strong soundtrack albums and singles.

While the current field of charting product derived from motion pictures matches a peak reached in 1980 (Billboard, June 23), a survey of label executives argues that 1984's movie music upsurge has its foundation in a stronger, more realistic relationship between the two entertainment industries. Beyond the chart performances involved, sources claim that the underlying partnerships between recording and motion picture firms reflect lessons learned in the wake of

MTV is currently received in about 22 million homes, Nickelodeon in approximately 19 million. According to the prospectus, the number of subscribers to MTV increased 74% between 1982 and 1983, while Nickelodeon showed a 46% increase during the same period.

TOUR KICKS OFF IN ST. PAUL

Twin Cities Primed For Bruce

By LEO SACKS

NEW YORK—The entertainment trade is primed in the Twin Cities for the arrival of Bruce Springsteen, who begins his mammoth world tour at the St. Paul Civic Center Friday (29).

"The cities are psyched," says Ira Heilicher, president of the Great American and Wax Museum retail outlets in Minnesota, where Springsteen's new "Born In The U.S.A." album sold 6,000 units in the days immediately after its June 4 release. Heilicher has since reordered another 3,000 pieces for the 15 sites, where he's expecting "an onslaught" of catalog sales following Springsteen's appearances July 1 and 2.

Tickets for the first two shows, priced at \$15, sold out in a matter of hours, says promoter Dick Shapiro of Company 7, who's sharing the date with Jerry Mickelson of Jam Productions in Chicago.

earlier pop soundtrack booms in 1979 and 1980.

"I think we've all learned from our mistakes," says Columbia Records senior vice president and general manager Al Teller. "Record companies have become more sophisticated in their dealings with studios, and are becoming involved with pictures at an earlier stage in the creative process." With Columbia's own multi-format single and album success for its current "Footloose" campaign, Teller says there's "no question" that these closer ties extend to better, more comprehensive cross-marketing strategies.

Teller also strikes a common chord with his peers at other labels by singling out music video as a vital new promotional tool. "The key marketing aspect has been the video trend," he notes. "It can't be overestimated. Unlike records, which the public can sample over the airwaves, with movies you either see them or you don't. With the cost of advertising being

Canada Study: Help The Industry Gov't Assistance Is Urged To Boost Market Share

By KIRK LaPOINTE

OTTAWA—The most significant report commissioned to date by the Canadian government on the recording industry recommends assistance to the creative, distributive and sales elements of the business to stimulate the Canadian share of the domestic and international market.

To achieve those goals, the report says, "new revenue sources to offset costs of assistance to the industry should be found." Although it is not directly stated, the study by Woods Gordon Ltd. of Toronto finds mixed consumer reaction to the idea of a 50-cent levy on records and tapes, to be pumped back into the domestic assistance program, indicating such a measure may not yet be feasible in Canada.

An extract of the 400-page report is being circulated within the business by the Communications Department, which commissioned it two years ago but has not been able to use its findings to implement a new recording sector strategy. Department official John Watt, a former head of the Canadian Independent Record Production Assn. (CIRPA), has used the report to draft proposals to the cabinet for approval through Communications Minister Francis

Fox.

But the June 16 election of John Turner as Liberal leader may stall such an effort. Turner may shuffle Fox and/or call an election, which means that departmental initiatives may be placed on hold.

The \$180,000 Woods Gordon study finds that:

- The industry is significant but "currently allowing cultural domination from abroad."

- Current policies are insufficient, in that copyright, broadcast regulations, customs and tax treatment make an impact "but none represent solutions."

- Many industry problems can't be solved without government help.

- Reliance of Canadian independents on a few firms "in an oligopolistic industry dominated by foreign firms makes the development of a stronger Canadian component essential to reduce its present vulnerability."

The study says the government should be guided by three essential strategic approaches: support Canadian creation and sales, assist artistic and industrial development and help develop Canadian culture through recorded music.

Rather than adopt measures aimed squarely at increased production,

however, the Woods Gordon report steers the government toward measuring the success of the measures through the resultant Canadian share of the market. It now says that Canadian artists account for less than 10% of Canadian sales.

"Given that cultural identity should reflect closer ties than the law of averages, we selected targets for domestic content of sales of 12% to 15% by 1990 and 20% to 25% by the year 2000," the report says. "This would more than double the market for Canadian artists in Canada by 1990 and triple it by 2000, thus giving them a better base for penetration into the world market."

The study recommends higher such targets for Quebec, where French-language material made in Canada tends to be successful. "Although the lack of data frustrates accuracy, we would estimate that domestic penetration targets of 30% by 1990 and 40% by 2000 would infer appropriate levels of increase in that province," the Woods Gordon report adds.

It goes on to say that the government should, in addition to supporting and developing Canadian content, affirm the "importance of intellectual property and the right to fair remuneration for its creators." The government has done this in a federal white paper on the copyright issue, which may lead to legislation.

The report also warns that the government would be better served to enhance the position of multinational operators in Canada than to re-

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Hot Album Release Schedule: July

Eight albums are due in July from acts that hit gold or platinum in the last 12 months, or with their most recent releases. All are single-disk albums listing for \$8.98. Albums delayed from a previous release schedule are marked with an asterisk.

| ARTIST | TITLE | LABEL | DATE | FORMAT |
|---------------|---------------------|--------------|-----------|--------|
| Neil Diamond | Primitive | Columbia | late July | Studio |
| Sammy Hagar | V.O.A. | Geffen | July 16 | Studio |
| Elton John | Breaking Hearts | Geffen | July 2* | Studio |
| Willie Nelson | City Of New Orleans | Columbia | July 16 | Studio |
| Quiet Riot | Condition Critical | Pasha/CBS | July 16 | Studio |
| Billy Squier | Signs Of Life | Capitol | July 13 | Studio |
| The Time | Ice Cream Castle | Warner Bros. | July 9 | Studio |
| Peter Wolf | Lights Out | EMI America | July 20* | Studio |

Quiet Riot Leads July Barrage

New Albums Also Due From Billy Squier, Neil Diamond

By PAUL GREIN

LOS ANGELES—Quiet Riot's followup to its No. 1 debut album "Metal Health" ranks among the top releases due in July. The album, "Condition Critical," is expected July 16 on Pasha/CBS.

Two other albums are also set for July by acts that went platinum last time out. Billy Squier's "Signs Of Life," his followup to the platinum albums "Don't Say No" and "Emotions In Motion," is due on Capitol July 13, to be followed at the end of the month by Neil Diamond's "Primitive" on Columbia.

CBS initially refused to release Diamond's album, contending that it wasn't sufficiently commercial. Diamond sued the label, citing a clause in his contract requiring release of his albums within 45 days of delivery. The stalemate was resolved when Diamond agreed to replace three songs and to change the cover art.

The biggest name release set for July is Frank Sinatra's "L.A. Is A Lady," due July 30 on Quincy Jones' Qwest label. Sinatra's "Trilogy" was a sleeper hit in 1980, and even spawned a top 40 single in "New York, New York."

Jackson, Foster Top BMI Award Winners

NEW YORK — Songwriters Michael Jackson and David Foster, with four each, and the Warner Bros. group of music publishing companies, with 10, are associated with the greatest number of awards for the most performed BMI songs of 1983. In addition, "Islands In The Stream," the Dolly Parton-Kenny Rogers hit on RCA, is BMI's most performed song of 1983.

"Islands In The Stream" is written by Barry, Maurice and Robin Gibb and published by Gibb Brothers Music. The Gibb's award is their third in this category, setting a new record. The others are "Night Fever" (1978) and "Too Much Heaven" (1979).

These and other winners, among 130 writers and 102 publishers of 110 songs, were formally honored here Tuesday (19) at the 32nd annual BMI awards dinner at the Plaza Hotel.

The awards, including special engraved glass plaques presented to the Gibb's by awards presenters Ed Cramer, BMI president, and Thea Zavin, senior vice president of performing rights, involved the following multiple writer winners: Rhonda Fleming-Gill, Daryl Hall, Billy Joel, Dennis Morgan and Rafe Van Hoy,

Willie Nelson is slated to have two releases in July. Columbia will release a new studio album, "City Of New Orleans," while RCA will dig into the vaults for an album titled "Don't You Ever Get Tired of Hurting Me?"

Sammy Hagar and the Time, both of whom are coming off back-to-back gold albums, will return in July with new studio albums. Hagar's "V.O.A.," produced by Ted Templeman, is due July 16 on Geffen; the Time's "Ice Cream Castle" is set for July 9 on Warner Bros.

The July release schedule also includes two major albums that were delayed from previous months' schedules. Elton John's "Breaking Hearts," featuring the top 20 single "Sad Songs," has been bumped to July 2, while Peter Wolf's "Lights Out," his first album apart from the J. Geils Band, is now due July 20.

EMI America plans to release Naked Eyes' second album, "Fuel For The Fire," on July 13, a week before Capitol plans to issue Roger Taylor's second solo album, "Strange Frontiers." The Queen drummer's first solo album, "Fun In Space," was issued in 1981 on Elektra.

three each; Deborah Allen, Lewis Anderson, Kerry Chater, Lamont Dozier, Barry, Maurice and Robin Gibb, Graham Goble, Larry Henley, Brian and Eddie Holland, Barry Mann, Bob McDill, Michael Martin Murphey, Ronnie Rogers and Jim Steinman, two each.

Other multiple winners among publishers were: Tree and Unichappell, seven awards; Vogue, six; CBS Group, five; Foster Frees, Mijac and Screen Gems-EMI, four each; Combine, Hot Cha, Irving, Shade Tree, Tom Collins and Van Hoy, Joel-songs, three each; Edward B. Marks, Fort Knox, Gibb Brothers, Little River Band, Lost Boys, Music Corp. of America, Old Friends, Peso, Posey, Stone Agate and Trio, two each.

Nine of the songs honored by BMI were presented with citations noting previous awards, with "I Love How You Love Me," written by Larry Kolber and Barry Mann and published by Screen Gems-EMI, receiving its fourth award. Second-time winners were "Down On The Corner" by John Fogerty, published by Jondora Music; "The Girl Is Mine" by Michael Jackson, published by Mijac Music; "Heartbreaker" by Barry, Maurice and Robin Gibb,

Arista has two key new music titles on tap for July: "The Danse Society" and "A Flock of Seagulls' "Story Of A Young Heart" (on Jive/Arista).

Elektra will release a compilation titled "Herd It Through The Grapevine," featuring 10 Texas acts. The album is similar to "The Akron Sampler," a 1978 collection which introduced the then-unsigned Waitresses and Rachel Sweet.

A&M will reissue several albums by Herb Alpert & the Tijuana Brass, tying in to the ensemble's summer reunion tour. Also on the reissue front, PolyGram will rerelease a David Bowie album on London, "Love You Til Tuesday." PolyGram will also have a new album by the old band Spirit, titled "Spirit Of '84."

MCA's release is dominated by new and developing acts, plus the soundtrack to "Savage Streets," featuring cuts by John Farnham and Real Life.

Also due in July are Devo's "Shout" and John David Souther's "Home By Dawn," both on Warner Bros.; Scandal's "Warrior" and Mickey Gilley's "Too Good To Stop Now," both on CBS, and Robin Gibb's "Secret Agent," on Mirage.

published by Gibb Brothers Music; "Maneater" by Sara Allen, Daryl Hall and John Oates, published by Fust Buzza, Hot Cha and Unichappell; "Personally" by Paul Kelly, published by Five Of A Kind and Tree; "The Rose" by Amanda McBroom; and "Stop In The Name Of Love" and "You Can't Hurry Love," both written by Lamont Dozier, Brian and Eddie Holland, published by Stone Agate.

The complete list of award winners follows:

AIN'T NO TRICK (IT TAKES MAGIC)—Jim Hurt, Steve Pippin; Warner House Of Music

ALL MY LIFE—Van Wesley Stephenson; Warner House Of Music

ALLENTOWN—Billy Joel; Joelsongs

AMARILLO BY MORNING—Paul Fraser, Terry Stafford; Cotillion Music, Terry Stafford Music

AMERICAN MADE—Robert J. DiPiero; Combine Music

BABY I LIED—Deborah Allen, Rafe Van Hoy; Posey Publishing, Unichappell Music, Van Hoy Music

BABY WHAT ABOUT YOU—Josh Leo, Wendy Waldman; Elektra/Asylum Music, Moon & Stars Music

BACK ON THE CHAIN GANG—Chrissie Hynde (PRS); Al Gallico Music

(Continued on page 62)



CRACK TRAX—Joe Klein, right, president of L.A. Trax, accepts a CLIO Award for best record radio spot of 1983, earned by the ad for Elbow Bones & the Racketeers' EMI America album "New York At Night." Presenting the award in New York are the comedy team of Jerry Stiller and Anne Meara.

Executive Turntable

Record Companies

Chrysalis, New York, promotes Daniel Glass to national promotion director. He was promotion director . . . RCA's Red Seal label appoints two field sales managers: Carol Brown for the West Coast and David Wiese for the East. Brown was with the Classical Wax retail store in Menlo Park, Calif. Wiese was RCA's manager of singles sales for the Eastern region . . . In Hollywood, Marc Rodriguez is promoted to manager of video promotion for Capitol. He was artist relations and video coordinator.

The CBS law department appoints two records counsels, Amy Ellen Genkins in New York and Marc Diener in Los Angeles. Genkins was with the law firm of Webster & Sheffield. Diener was with the law firm of Loeb & Loeb . . . In New York, PolyGram ups Millie Garcia to facilities supervisor. She was office services administrator.



Glass

Marketing

Lana Walker joins the Minneapolis buying staff at Jetco, the Target department stores' in-house record and tape division. She was with Macy's.

Video/Pro Equipment

Ian Ralfini is named vice president of Vestron MusicVideo in Stamford, Conn. He was president of Alive Video . . . In Burbank, RCA/Columbia Pictures Home Video adds two to its sales department, Evan Fisher as national sales manager and Ken Kamins as accounts manager, both based in New York. Fisher was program development manager at Pioneer Video. Kamins was with MGM/UA's non-theatrical division . . . The Disney Channel, Burbank, names Carol Rubin director of feature development. She was associate producer of the tv show "Dynasty." Also at the Disney Channel, Bruce Friend is named manager of research. He was manager of program and development research at Oak Media Development.

John Washington is appointed director of advertising sales at Nickelodeon, New York. He was with Katz Communications . . . Thomas Freston is named vice president, marketing for MTV and Nickelodeon in New York. He was national marketing director for The Movie Channel . . . Harriet Seidler is named director, central region, for the Warner Amex Satellite Entertainment Corp. in New York. She was WASEC's account director, central region . . . VCA Electronics promotes Keith Andoos to manager of electronic maintenance. He was manager of VCA Satellite Operations . . . Doug Stone joins S/T Videocassette Duplicating, New York, as vice president/general manager. He comes from Avalon Research in Union, N.J. . . . Biamp Systems, Beaverton, Ore., names Richard MacLeod president. A founder of the company, he was vice president and director of engineering.

Related Fields

Commodore, West Chester, Pa., makes three appointments. Adam Chowaniec assumes a new post as assistant vice president of technology. He joins from Northern Telecom. John Kelly is named controller. He was vice president, finance, of Commodore Business Machines. And Donald Greenbaum is appointed treasurer. He was vice president of the corporate banking division at Manufacturers Hanover Trust . . . In Mountain View, Calif., ActiVision names Dick Lehrberg vice president of affiliated labels. He was the company's director of project development.

Creative Software, Sunnyvale, Calif., names Bonnie Pettengill director of advertising. She had held the same title at the Record Factory. And Gary Jose joins the firm as national sales manager. He was with the Fisher Radio Corp. . . . The Navarre Corp. of Crystal, Minn., appoints Harvey Mandel a salesman in the Chicago area. He was with CBS Records.

Video-Pro magazine appoints Carl Levine editor. He was a contributing editor . . . Steven Leeds is appointed a&r director for the LeFrak Entertainment Co. in New York. He had held the same post at MCA Records.

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Photo News



A KISS FOR WENDY—Passport artist Wendy O. Williams discusses her first solo album with its producer, Gene Simmons of Kiss, while recording at New York's Sterling Sound.



SECOND OVERTURE—RCA Records executives celebrate the label's renewed association with the St. Louis Symphony and its music director Leonard Slatkin, center, at a party in New York. Pictured with Slatkin are RCA's Red Seal division vice president, Thomas Z. Shepard, left, and RCA president Robert Summer.



BABY'S IN PINK—Participants in the Broadway musical "Baby" turn out for a BMI hosted party at New York's Windows On The World restaurant. Shown from left are BMI vice president, performing rights, Stanley Catron; Mrs. David Shire; the show's co-writer and BMI affiliate David Shire; and Sybille Pearson, a collaborator on the show.



GREEK GOODS—Artist/producer Nana Mouskouri visits the Permanent Mission of Greece to the United Nations in New York to deliver copies of her latest Mercury/PolyGram album "Nana." Pictured with her are Greek Ambassador Dountas, left, and PolyGram's marketing vice president Rick Bleiweiss.



TORCHING THE PALACE—EMI group Jason & the Scorchers meet members of Chequered Past after a show at the Palace in Los Angeles. Pictured from left are Scorchers Jason Ringenberg and Perry Baggs, Chequered Past's Nigel Harrison, Scorchers Jeff Johnson, Chequered Past's Steve Jones, Scorchers Warner Hodges and Tony Sales of Chequered Past.



SISTERLY LOVE—Pictured at a Los Angeles listening party for Twisted Sister's Atlantic album "Stay Hungry" are, from left, the group's Eddie Ojeda; the label's senior vice president, promotion, Vince Faraci and West Coast artist relations director Tony Mandich; and Twisted Sister's Dee Snider.

FORCING THE ISSUE—Arista recording artist Kenny G., left, shares a laugh with the Los Angeles Lakers' Magic Johnson and band members (in the background) while celebrating the success of his "G Force" album.



Jukebox Bill: Cramer Sounds Off

BMI Chief Blasts One-Time Fee At Senate Hearing

By BILL HOLLAND

WASHINGTON—BMI president Ed Cramer wasn't in a mood to mince words at the first Senate copyright subcommittee hearing on the one-time only jukebox fee bill Wednesday (20). Cramer leveled a broadside salvo at proponents from the jukebox industry who are asking Congress to set aside the annual royalty fees already set by Congress and the Copyright Royalty Tribunal and initiate a one-time fee instead.

Cramer accused the jukebox industry of "willful infringement" and "continuing unlawfulness since day one when the law was enacted." He pointed to the jukebox industry's own statistics that 75% of owners had not complied even with the 1978 interim rate of \$8 per box, and that 50% of jukebox owners still had not complied with the law by registering their machines or paying the current \$50 annual fee.

He suggested to the subcommittee that, rather than considering a bill to exempt the jukebox owners from paying the lawful fee, it consider fashioning an amendment "to put some teeth into compliance."

Cramer added that he could not understand why the jukebox owners were trying to "take away the writer's small amount" when, at the present rate, the cost to the owners for the royalty fee "is no more than the price of one play per day—which most of them have never borne."

Subcommittee chairman Charles Mathias (R-Md.) wondered aloud why the jukebox issue continues to be debated. He described it as a "small change issue in national terms that goes on and on and on."

"What is it about it that keeps us glued (to the argument)?," he asked. "It isn't the money." Statistics indicate that in the first year of the \$8 interim licensing fee, there were 144,254 machines licensed and \$1.14

million paid to the copyright office; so far in 1984, 86,532 machines have been licensed and \$4.37 million paid in fees.

Copyright Office Register David Ladd answered by suggesting that it is a "continually debated historical problem" that dates back many decades. Ladd, along with Commissioner of Patents & Trademarks Gerald Mossinghoff, spoke against the one-time fee bill, S. 1734.

The first witness, Sen. Edward Zorinsky (D-Neb.), is the sponsor of the legislation. He suggested that the bill should appeal to copyright holders because it would establish a system to ensure complete compliance; the one-time fee would be placed on new jukeboxes at the point of manufacture. He also testified that the yearly fee is driving many small owners out of the business.

"It is only reasonable for the Congress to take some time to review the whole situation," Zorinsky said. He also had an alternative: basing a royalty formula to set the mechanical fee now paid on each record sold "to include a jukebox fee." That alternative was deemed unworkable when Mathias later questioned representatives from ASCAP, BMI and SESAC.

Past Amusement & Music Operators Assn. (AMOA) president Don Van Brackel, a jukebox business owner for 28 years, said the fee's effect on the industry has been "dramatic." He added that "since 1978, we have experienced a 10% reduction per year in the number of jukeboxes we have operated. This year, we will be forced to pull approximately 25% of our route now that the \$50 fee is in place."

ASCAP's summary statement to the subcommittee contradicted Van Brackel. The bill, it said, "is based on an erroneous assumption—that the jukebox business is in economic trouble. No hard evidence proves that assumption."

Sen. Zorinsky was not the only legislator to appear at the morning hearing. Sens. Alfonse D'Amato (R-N.Y.) and Jim Sasser (D-Tenn.) also testified—in opposition to the bill.

D'Amato warned that the bill "may well become an open invitation to noncompliance with the registration requirements of the Copyright Act." He termed it "special interest legislation."

Sasser said the one-time fee would actually amount to less than the \$8 interim fee to which the AMOA agreed in 1976. "If you assume that the average life for a jukebox is seven years," he said, "the proposed one-time \$50 fee works out to little more than \$7 per year."



KUDOS FOR KOKO-POP—Motown president Jay Lasker congratulates members of KoKo-Pop on their self-titled label debut at Motown's Los Angeles headquarters. Pictured from left are the group's Recco Philmore, Lasker, KoKo-Pop's Chris Powell, Keith Alexander and Eric O'Neal, and label senior vice president Skip Miller.

Chartbeat

Huey's The News Across The Nation

By PAUL GREIN

Huey Lewis & The News' album "Sports" (Chrysalis) jumps to No. 1 in its 39th week on the chart, making it the slowest-climbing No. 1 album since "Fleetwood Mac," which reached the top in its 58th chart week in September, 1976.

That album, which set the stage for "Rumours" the following year, hit No. 1 on the cumulative strength of three top 20 single hits: "Over My Head," "Rhiannon" and "Say You Love Me." In much the same way, "Sports" has topped the chart on the combined strength of three top 10 singles: "Heart And Soul," "I Want A New Drug" and "The Heart Of Rock 'N' Roll."

Tied for second place as the slowest-climbing No. 1 album since "Fleetwood Mac" are the Go-Go's' "Beauty And The Beat" and Quiet Riot's "Metal Health," both of which topped the chart in their 32nd week.

Huey Lewis & The News are the third act in the history of Chrysalis Records to top Billboard's pop album chart. Jethro Tull scored in August, 1973 with "Passion Play," while Pat Benatar made it in August, 1981 with "Precious Time."

Interestingly, Chrysalis' distribution has been different for each of its No. 1 albums. The label was distributed by Warner Bros. at the time of "Passion Play," went through independent distributors for "Precious Time" and is now distributed by CBS.

Of Chrysalis' other flagship acts through the years, Robin Trower climbed as high as number five with 1975's "For Earth Below," while Blondie peaked at number six with 1979's "Parallel Lines." And you can now add to those ranks Billy Idol, whose "Rebel Yell" jumps to number 11 this week.

Besides having this week's No. 1 album, Huey Lewis & the News return to the chart with their previous album, "Picture This." That album first hit the chart in February, 1982, and peaked at number 13. It reappears this week at number 175.

With "Sports" taking over the No. 1 spot from the "Footloose" soundtrack (which in turn took over the top spot from Michael Jackson's "Thriller"), CBS has distributed Billboard's No. 1 album every week since last Christmas. And that string is almost certain to be extended, as Bruce Springsteen's "Born In The U.S.A." vaults from number nine to number

three.

Springsteen's album is a safe bet to take over the No. 1 spot next week. The fate of his single, "Dancing In The Dark," is less certain. The record jumps two points to number two, but faces a strong challenge for next week's No. 1 spot from Prince's "When Doves Cry," which leaps from number eight to number three.

If Springsteen is to have a simultaneous No. 1 album and single in the U.S., next week would seem to be the

week. We're betting he'll pull it off.

★ ★ ★

Princely Moves: Besides closing in on the No. 1 spot on the Hot 100, Prince's "When Doves Cry" moves up to No. 1 on Billboard's black and dance charts. It's his second No. 1 hit on both surveys. He reached No. 1 on the black chart in November, 1979 with "I Wanna Be Your Lover" and No. 1 dance in December, 1982 with "1999."

(Continued on page 58)

House Audio Rental Bill Sent To Full Committee

By BILL HOLLAND

WASHINGTON—The House subcommittee on courts, civil liberties and the administration of justice marked up and sent to full committee the audio rental bill, restricting the rental of audio disks and tapes unless authorized by the copyright owners of the sound recording and the musical works embodied therein.

The subcommittee approved the bill, the Record Rental Amendment of 1984, in the form of an amendment by Chairman Robert Kastenmeier (D-Wisc.) substituted for the original bill, H.R. 1027, and the Title III component of Kastenmeier's ill-fated omnibus copyright reform package drawn up in April.

There are several additional amendments to the old bill, including language that grants a so-called "sunset" provision after five years, meaning that after that period, the amendment will not be binding. Congress would be expected to look at the problem of audio rental at that time and decide whether to extend the act.

Another amendment states that the bill will take effect as soon as it is signed into law, and a final amendment exempts existing inventory.

The body of the amended bill is similar to the original bill. Section 301 (1) amends the First Sale Doctrine to require authorization of the copyright owner before a phonograph record may be disposed of by rental, lease, or lending for direct or indirect commercial advantage. It does not apply to non-profit rental, lease or lending by a non-profit library or non-profit educational institution.

It also affirms that antitrust laws are unaffected by the First Sale

change, and that rental violators will be viewed as copyright infringers, but subject only to civil penalties, not the criminal penalties now used in the prosecution of pirates and counterfeiters.

Section 302 gives the copyright owner of a record or tape recorded under a compulsory license—the publisher or songwriter—the right to a share of rental royalties received by the record company "equal in proportion to that received for distribution," should the company decide to rent. The Register of Copyrights will issue regulations to carry out this section, according to the bill's language.

The bill now goes to the full Judiciary Committee under the chairmanship of Peter Rodino (D-N.J.). Little resistance is expected. The Senate passed an audio rental bill in June, 1983.

The subcommittee also passed several cable television reform bills, one of which also reduces the membership of the Copyright Royalty Tribunal from five commissioners to three, to the full committee. The amendment is to be made effective when two vacancies occur and no commissioners will lose their jobs.

Also approved at the markup, by an 8-6 vote, was an amendment to adjust royalty rates for re-transmission of distant signals by cable operators. The bill will permit the first two distant signals to be transmitted at the rates in effect prior to March, 1983, and means an increase of between 400% and 1,600% for new signals added by smaller markets. It follows recent action by the FCC to lift the distant signal restrictions imported by cable systems outside local service areas.

ASCAP's David Brings Friends

WASHINGTON—ASCAP president Hal David showed up a day before the jukebox hearing held by the Senate subcommittee on copyrights to talk with members of the Congressional Arts Caucus and Rural Caucus over on the House side. He also brought along some friends from Nashville to play a few tunes after his remarks in opposition to the one-time fee jukebox bills now pending in both the House and Senate: country stars Ray Stevens and Sylvia.

David reminded the listeners in Room 1300 of the Longworth Building that the jukebox industry had challenged the \$50 fee set by the Copyright Royalty Tribunal in federal court. "And they lost," he said. "They appealed it to the Supreme Court, and the Supreme Court declined to hear the case.

"Now they have come back to the Congress," he added, "after having a free ride for 67 years . . . (and) are now asking Congress for the next best thing to a free ride."

Meters Sue Former Managers

LOS ANGELES—The Meters have filed similar suits in Civil District Court and Federal District Court, New Orleans, alleging that former managers Marshall Estus Sehorn and Allen Toussaint bilked them.

Joseph Modeliste, George Porter Jr., Leo Nocentelli and Arthur Lannon Neville Jr., who made up the popular mid-'70s r&b group, ask \$10 million in damages.

The complaints charge each member of the Meters signed an exclusive writer pact with the defendants through Sansu Enterprises and its subsidiary, Marsaint Music, in January, 1969. In December, 1971, the

suit claims, each plaintiff signed an exclusive recording binder with producer Rhinelander Music, which in the same month bound them to Warner Bros. Records.

The suit contends that the managers failed to account and pay the Meters, providing only "minimal payments."

In a statement filed with the court, Modeliste states the group recorded eight albums on Josie, Reprise and Island Records. Porter, in another statement, claims he has seen no royalty statement in seven years.

Sehorn declined to comment on the suit. Toussaint could not be reached.

FROM FAN MAGAZINE

Special Dutch Beatles Album

AMSTERDAM—Beatles Unlimited, an international fan magazine published here, has released a limited edition commemorative record album celebrating the band's sole visit to Holland, 20 years ago this June.

The album, "Beatles Among The Tulip Bulbs," was launched at an International Beatles Day held on June 9 in Hillegom, where the band rehearsed for its two Dutch concerts.

Only 1,000 copies of the disk, compiled in collaboration with broadcast organization NOS and film company Polygoon, will be available. It contains highlights of the Beatles' visit, including a press conference and four tracks from the concert performance.

Guest of honor at the celebration was drummer Jimmy Nichol, who replaced a then-ailing Ringo Starr. Plans to display the original "Magical Mystery Tour" bus fell through, but the 1,500 fans who attended from all over Europe saw videos of five Beatles films, an auction of Beatles' memorabilia, and a performance by Dutch band the Clarks, which specializes in Beatles repertoire.

Other Beatles commemorative activity here has included the re-release of a Beatles hits compilation by EMI Bovema, a 16-page special from the music monthly Muziek Parade, and a concert organized by the TROS radio network and broadcast live, during which prominent Dutch classical musicians performed and talked about their interpretations of key Beatles songs.

The English-language Beatles Unlimited, responsible for both the LP and International Beatles Day, is edited by Evert Vermeer, a schoolteacher. It is distributed worldwide and published bi-monthly.

Ban Free Gifts To Dealers, Says PRT Records Chief

By PETER JONES

LONDON—The rules and guidelines governing chart compilation in Britain should be changed to ban offers of free promotional gifts to dealers along with records, according to Walter Woyda, managing director of PRT Records.

This issue has been a controversial one in the past, along with offers of free records not directly linked with the release being promoted. Woyda says he's now convinced that the whole free gift ploy should be outlawed.

Further, he says, it is wrong that a record company's release should remain in the chart after the company has been fined for a breach of the British Phonographic Industry's chart code of conduct covering the national listings produced by Gallup.

But BPI legal adviser Patrick Isherwood, who is currently looking into code regulations and applicable penalties for breaches, told the BPI at its

annual meeting here that while he sought ways of making penalties "hurt that little bit more," dropping records abruptly from the chart might lay the BPI and Gallup open to legal action by artists and their advisers and also "affect public credibility of the charts."

BPI deputy chairman A.J. Morris, who is also managing director of Polydor Records, says of the demand to ban freebies to dealers: "Things like tour jackets, sweatshirts, buttons and badges given to dealers can be an inexpensive form of advertising and can serve to remind a dealer of a marketing campaign around a particular record."

"But if they're being used to bribe a dealer, then that would be totally wrong. If we cut off all promotion, then, we're in a dead industry. Our business should not be totally sterile, but then neither should we go over the top."

Dutch Study Ties Home Taping To Sales Drop

By WILLEM HOOS

AMSTERDAM—Dutch authors' rights organization BUMA/STEMRA and local IFPI branch NVPI have published a new report linking steadily rising levels of home taping to steadily declining record sales. The report is part of an attempt to bring pressure to bear on the Dutch government to honor what the industry groups say was a firm commitment to introduce legislation compensating their members for loss of royalties.

The report, based on a survey conducted last May by research bureau

Baby Label In Deal With Ariola

MUNICH—Effective July 1, Baby Records of Milan will switch from EMI to Ariola for West Germany and Austria. The license deal was signed by Ariola president Monti Lueftner and Freddy Naggiar, owner and creative head of the Italian label.

Baby Records has been one of the most consistent sources of Italian hits in West Germany, delivering top 20 hits from Al Bano & Romina Power, Ricchi e Poveri, Rondo Veneziano, Toto Cutugno and others.

Intomart, says that each of Holland's five million households last year taped an average of 11 hours of copyrighted material, some 55.3 million hours in all. The total is nearly 20% higher than in 1979 and 50% more than in 1976, when similar surveys were carried out by Amsterdam Univ.

The increase is cited as a main cause of declining record sales here. About 32 million LPs were sold in 1979, 24 million in 1981 and only 18.5 million last year. At the same time, Intomart says, the number of times every record was taped has risen from 2.2 to 4.5 times in 1983.

Asked what the sources of the material they taped were, 68% of the survey respondents named radio programs, 46% records and tapes borrowed from friends and 43% software they already owned themselves. Radio therefore emerges as the primary source, though less markedly so than at the time of the previous surveys, when the corresponding percentage was 71% (1979) and 76% (1976).

Those surveyed were also asked what the main kind of music they recorded was. A total of 29% named pop, 19% Dutch-language pop, 18% instrumental music, 15% classical music and opera and 6% cabaret-

Record Clubs Get Second Wind

Aussie Marketing Firm Takes Over From CBS, EMI

By GLENN A. BAKER

SYDNEY—Australia's two major record clubs, once considered liabilities by the record companies that operated them, have emerged in the past year as efficient and effective product outlets, boasting a turnover of \$13 million.

With a combined active mailing list of 200,000, expected to hit 300,000 within two years, the World Record Club and Australian Record Club will ship over a million pieces of product in the fiscal year 1984-85, a 50% increase over business just six months ago, making them officially the fifth largest customer of the Australian post office service.

By rights, neither club should exist today. And they do only because of the foresight of Daryl Harbrecht and Brian Harris, who operate International Direct Marketing, the company which took over the operation of both clubs earlier this year.

Harbrecht had managed CBS's Australian Record Club (primarily an outlet for pop records) for 20 years. Harris, the general manager of EMI Records, was sent to Melbourne

in January, 1983, to either close the World Record Club (primarily an outlet for classical and other concert music) or move it to Sydney and make it viable.

Both CBS and EMI had lost interest in their record clubs, which had become considerably less profitable following a sales tax alteration which applied the tax to the royalty base. Whereas a number of strategies could be employed to ease the tax burden on stock supplied to stores, record club stock attracted the full slug.

Explains general manager Harris: "Both companies really wanted to close their clubs, and Daryl Harbrecht was keen to buy ARC. We came into contact with each other and agreed that by combining the two organizations and running them efficiently we could develop a very healthy business."

The two raised around \$3 million, negotiated a very attractive deal with both CBS and EMI, resigned their positions and were suddenly record

club owners. They opted to maintain the distinction between the two clubs, even though both are handled by the same staff in the same building. The entire staff from each club was retained, thus preserving customer relations and ensuring a smooth changeover.

Says Harris: "The World Record Club has a very loyal membership of about 80,000 devoted music lovers who expect to receive their booklet every quarter and would be most distressed if they did not. So the only difference they've had to accommodate is a new address."

The new regime has gradually introduced ranges of non-record product, including styli and associated accessories, videotapes and books. Even though 95% of business is records, these ancillary items are expected to lower that percentage.

Business is booming so fast for International Direct Marketing that the two record companies which handed

(Continued on page 54)

CBS Australia In Link With Indie Distributor

By GLENN A. BAKER

SYDNEY—CBS Australia has finalized a liaison with aggressive young independent distributor Hot Records that is without precedent here.

Originating as a standard pressing and distribution deal, the agreement will see each distributor represent the other in the Australian market to achieve maximum penetration of retail outlets.

Hot's specialist new music product, carried on such labels as Citadel, Omparja and Augigo, will find its way to CBS's more than 2,500 accounts, thus ensuring increased sales for such cult bands as Laughing

(Continued on page 54)

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No Leads In Alan Berg Shooting Mystery Surrounds Death Of Denver Talk Show Host

DENVER—Earlier in his career, Alan Berg was known as "the man you love to hate." But though his long-running talk show here was designed to raise both eyebrows and ire, it holds no leads to the gunman who ambushed him outside his condominium Monday night (18).

"He had no real threats," says Jim Hawthorne, operations manager of KOA, where Berg has been holding down the 9 a.m. to 1 p.m. slot since February, 1981. "Last January an anonymous listener said he 'was going to get him' at the Stock Show. We had plainclothes detectives, but there was no incident. Five years ago, while he was working at another station, a guy walked into the studio, pointed a gun at him and said, 'I'm Fred Wilkins and you will die.' But he didn't shoot. He was upset over Alan's anti-Ku Klux Klan stance."

Born in Chicago 50 years ago to an Irish mother and a Jewish father, Berg was an early achiever who supported himself through law school by working odd jobs, including selling shoes and driving a cab. After becoming the youngest student to pass the bar in 1956, he rapidly rose through the ranks, becoming one of Chicago's leading defense attorneys.

A bout with alcohol and a broken marriage combined with intense work-related pressure had Berg seeking help at a Denver alcohol abuse treatment hospital. Liking the area, he decided to stay, and KGMC gam-

bled on the fact that his background would make him a suitable talk show host. He turned out to be so suitable that KHOW hired him away. After a very successful night talk show there, Berg returned to KGMC, which had become KWBZ, and remained there until joining KOA.

"Being a trial lawyer was great experience for the job," notes Hawthorne. "He was able to use every technique he learned in the courtroom to play on people's emotions. His own leanings were pretty much down the middle, but he'd always play devil's advocate. He'd make it a point of bringing out both sides of the issue." Consequently, local police are at a loss to determine a potential motive.

Ironically, the one issue on which Berg was outspoken was gun control.

"He took 10 or 12 shots at close range by the garage area at around 10 p.m. Monday night," Hawthorne says. "It was a well lit driveway, very good neighborhood. He had three cars, a DeLorean, a Bricklin and a VW convertible. Nothing was touched.

"He had just returned from having dinner with his ex-wife. He stopped at the store and he still had the grocery bag with the cans of dog food he had bought in his hand. His dog was a big part of his life.

"One thing that worries me," Hawthorne continues, "is that this

kind of incident may inhibit free speech. If it was a listener, people are going to think twice before saying anything on the radio."

Apparently unconcerned about the danger, and grieving over his co-worker and friend, nighttime talk show host Ken Hamblin dedicated his program to Berg. "If anything, it probably motivated him to do the greatest job he could," says Hawthorne.

Until a permanent replacement is named for Berg, who came to prominence on "60 Minutes" last year, guest hosts will be used, including local political figures. "This morning we had Norm Early, the district attorney," says Hawthorne. "He was fabulous. I wish he was available."

ROLLYE BORNSTEIN



MANDRELL'S MANPOWER—Local radio representatives turn out in force to welcome MCA's Barbara Mandrell after her show at Baltimore's Civic Center. Shown from left are WCAO Baltimore program director Johnny Dark, Mandrell, and WMZQ Washington program director Bob Cole and air personality Jim London.

Vox Jox

Byrd In For Morin & Krantz At WPIX

By ROLLYE BORNSTEIN

As the summer moves on, so will WPIX New York's morning team, Morin & Krantz. Hired by Al Anderson mere months ago from Washington's all comedy-outlet WJOK, Mike Morin and Brad Krantz will exit the AC outlet, as WNBC utility announcer Tim Byrd, a personality in his own right, takes over. Prior to WNBC, Byrd spent three years playing the country hits of WKHK New York, following several years in Cleveland at WIXY, WGCL and WHK. The North Carolina native also put in some time with the Kaplans at both Big WAYS Charlotte and Jacksonville's Big APE.

Back at Byrd's former hangout, acting PD Jim Collins gives up that post at WNBC to program for real at Kansas City's ZZ 99 (KZZC Leavenworth). Changes are also occurring in the Chicago morning world, as our Windy City correspondent's dentist hits another one on the head (Vox Jox, May 26). Dick Biondi has left the morning slot at WBBM-FM, while Don Geronimo trades p.m. for a.m., 6-10. That leaves Buddy Scott with an evening opening. Meanwhile, at CBS's KHTR St. Louis, PD Bob Scott has replaced himself in morning drive with former WIL St. Louis personality Kevin Kitchen.

Staying on the subject of mornings



SURFIN' SAFARI—Staff at San Diego's KGB pose with a few of the stuffed animals collected from local high schools during the station's "Party Animals" benefit for the city's Children's Hospital. Shown from left are promotion assistant Elizabeth Burley, program director Larry Bruce, music director Ted Edwards and promotion director Cindy Spodek.

for a moment, Brian & O'Brien will soon wake up Baltimore, as WABC New York's Brian Wilson teams up with WASHINGTON's Don O'Brien on WBSB (B-104) ... Telling you that Bruce Cramer was exiting WTXL New Orleans to join former 'TIX PD Bob Mitchell at WLTS was premature. As Price Communications enters, Cramer remains and segues into the morning slot, while overnighter Raymo joins Mitchell at Lite ... No word on a new GM for 'TIX as yet, but Price senior VP/radio Frank Osborn is working on it. What has been decided, however, is a program director for co-owned KOMA Oklahoma City in the form of KLRA Little Rock's Don Cook. Joining the country station from crosstown KOFM as general sales manager is Lisa Scott ... Across town at the AOR KATT, Warren Williams' post has been filled by Tom Evans, who leaves Raleigh's WQDR amidst heavy rumors that they'll soon be competing with WKIX and Burlington's WPCM in the country arena.

★ ★ ★

If you've ever wanted to own a nice FM in the Motor City, this may be your big opportunity. From what we've heard, the sale of WCXI-FM will not be consummated, and unless Golden West can find a buyer pronto, we further hear that Shamrock will not get the AM, and the Detroit pair will again be offered as a combo.

★ ★ ★

Exiting his No. 1 midday slot after five years on Cleveland's WLTF (they used to be WZZP) is Townsend Coleman. The 10-year market vet will be pursuing freelance work and has plenty of time on his hands to be spokesman for your station, so if you're looking for that certain voice, it's a certainty you'll reach him at (216) 449-8723. WLTF PD Bob Dunphy plans on filling the slot in-house, but the move will create an opening somewhere on the station, so if you've ever wanted to go to the "heart of rock'n'roll" to play AC, then send a tape: One Radio Lane, Cleveland 44114.

Across town at WDMT, they're spending the day Monday (25) "listening to you." Suspending regular programming for 24 hours, the urban outlet planned to solicit calls from listeners about what the station should be doing.

Over at Pittsburgh's urban leader, WAMO, there's been a change in the programming reigns, as J.C. Floyd

exits and Allen Harrison of Baton Rouge's WTKL makes his debut ... Meanwhile, across town at KDKA, they've got the Pittsburgh Penguins back from KQV for a two-year contract with options. The question most NHL fans are asking, however, is: Will the team have two more years and options?

★ ★ ★

It's been announced. Jim Wesley will become president of DKM Broadcasting, the group that just made the big time by acquiring the majority of the Plough chain. Wesley spent nearly 30 years with Cox, in positions ranging from WSB Atlanta air personality to GM of Miami's WIOD and L.A.'s KFI/KOST, before returning to Atlanta as broadcast division executive VP. He will assume the new post, also based in Atlanta, around August, leaving everyone to wonder who will be trotting upstairs at (or joining) Cox. So far Cox president Walter Liss Jr. isn't talking.

Going from Baltimore's WCBM to Rochester's WBBF/WMJQ, replacing president/GM Rand Gottlieb, is 'CBM VP/GM Harold Deutsch, while WCBM business manager Myron Laufer assumes Deutsch's former duties.

FM 101 has come to Louisville, as Jeffersontown's WJYL modifies its top 40 approach to lean toward the urban format indigenous to its sister station WYLD New Orleans, whose PD Brute Bailey will be lending a hand to the Kentuckiana outlet as well. To that end, staff changes include the advancement of sales manager Rod Burbridge to the GM slot formerly occupied by the exiting Gary Clark, and the appointment of WYLD midday jock Vernon Wells as PD, replacing Mark Williams.

(Continued on page 17)

Anthony Named At KDWB, Sets His Sights On WCCO

MINNEAPOLIS—"I think the idea that the best you can be is number two to WCCO, that nobody can beat them, is out of the question," says Dave Anthony, the newly appointed program director of KDWB-FM here.

"It can be done. They're a legend, so you have to out market them. A lot of their audience is over 35, so to beat them we'll have to be bigger 18-34 than they are 35 plus, but I think it can be done."

In the past year Doubleday has transitioned the station from its AOR base back to the top 40 format it knew a decade ago. "Dave Hamilton took us to one plateau," says Doubleday regional VP Lou Buron, "and now Dave Anthony's background and experience will take us to another." Hamilton, a former Doubleday national VP, has left the KDWB-FM PD post to join the air-staff of KLTE across town.

Seeing KS 95 (KSTP-FM) as competition on the upper end of the 18-34 target, WLOL in the middle and KQRS on the younger end, Anthony says, "We'll need to be as mass appeal as we can be. I've stayed in touch with the market through cassettes, and I did an analysis when I was in town, and it appears there's a hole for what I do best—personality top 40 radio.

"I've stressed personality everywhere I've been. I tried liner cards for seven days once, and I knew immediately it was a mistake. I think there's room for an aggressive, exciting station in Minneapolis, because too

many people up there are satisfied with the status quo."

"This is a tough market in many ways," offers Buron. "Nobody is going to roll over and die, but we're a show biz station, and we plan on doing whatever it takes." Currently using the phrase "The New KDWB FM 101 Feelin' Good," the station is seen on billboards, tv and print.

Anthony, who for the past year has been programming Western Cities' KLUC Las Vegas, has worked for Doubleday twice in the past. Early in his career he was a jock at KRIZ Phoenix, and after leaving the KHOW Denver operations manager post last year, he briefly did mornings at KPKE there. His background with Western Cities began in 1977, when he put KRQQ Tucson on the air before moving back to his home of Las Vegas to program KLUC. He was transferred to the chain's KZZP Phoenix three years later.

"When Dave left KPKE last year we kept in touch," explains Buron. "I made him an offer elsewhere in the chain, but the timing wasn't right. This time everything fell into place."

Tongue firmly in cheek, Dave Martin, Doubleday VP/programming, says, "It is customary in announcements like this for a corporate program manager to indicate how very pleased he is with the recruitment. However, since it would be difficult for me to add anything more to the enthusiastic comments already made, I would like to take this opportunity to critique Dave Anthony's wardrobe. On balance, I think Dave is a rather sharp dresser who blends a traditional mix of colors and fabrics with a splash of modern European flair."

Until Anthony's arrival June 28, afternoon personality Mark McKay will be acting PD. After that time he'll be assistant PD.

ACTIONMART

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Billboard



RADIO
PROGRAMMING
CONVENTION

July 5-8, 1984

L'Enfant Plaza
Washington, D.C.

FUTURE HITS

THE NEW CHR RELEASES
TOMORROW'S HITS TODAY

VIA SATELLITE ON SATCOM 1-R

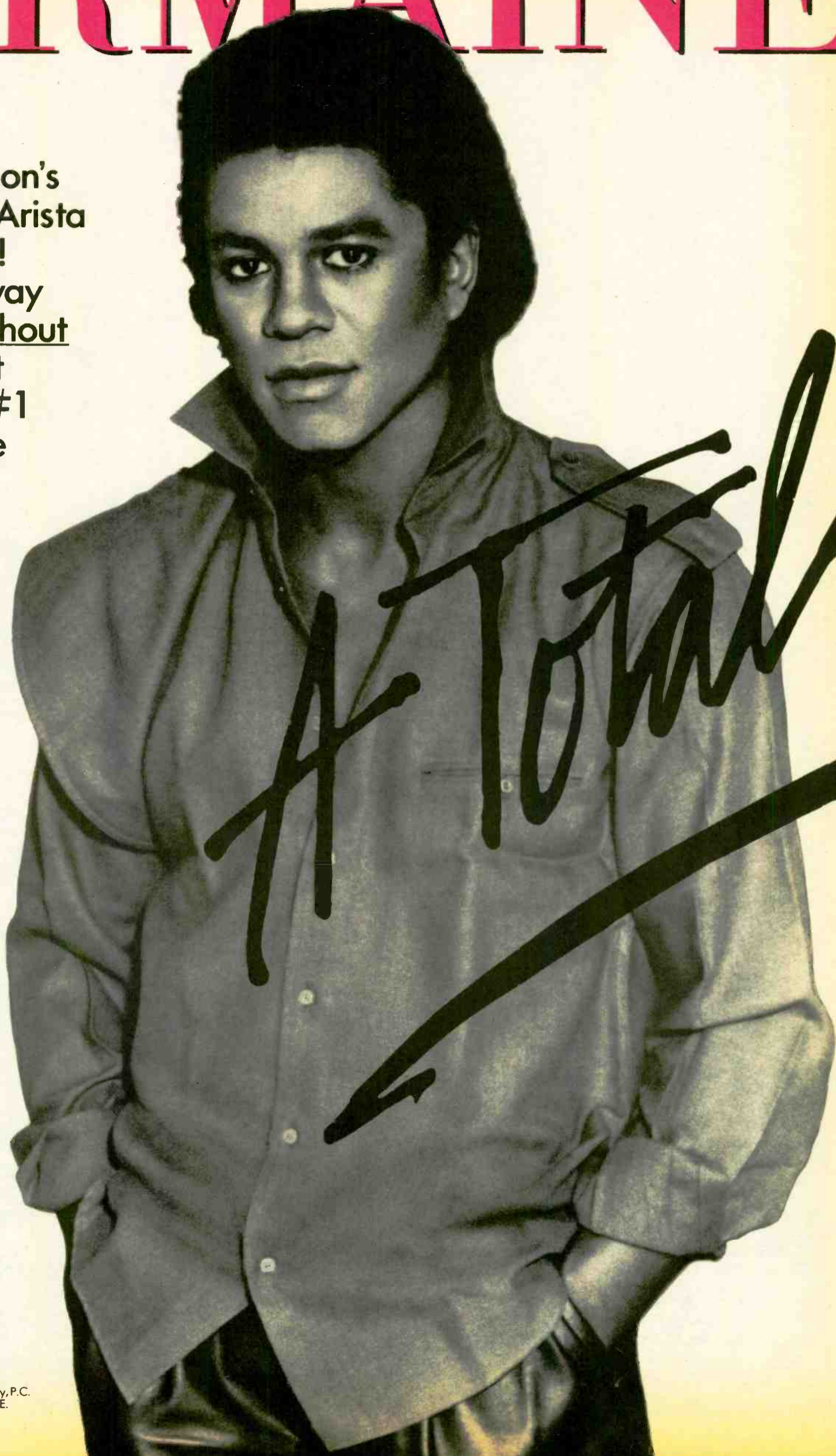
Now is the time for FUTURE HITS, a great new satellite radio program from WESTWOOD ONE. FUTURE HITS, hosted by RADIO & RECORDS' CHR Editor Joel Denver, gives you a one-hour weekly look at **tomorrow's** hits **today**, and it's brought to you in digital stereo via satellite on Satcom 1-R so that future hits won't be former hits by the time they reach your listeners. They'll hear all about the hottest upcoming singles and albums, the latest videos, who's in the studio, who's on the road and who's on the BBC Top 5. FUTURE HITS zeros in on the week's hottest new records, the latest New & Active singles as reported by RADIO & RECORDS, plus sneak previews of forthcoming superstar releases. FUTURE HITS sounds great by itself or adjacent to your favorite countdown show. Time waits for no one. Why should you? Contact your WESTWOOD ONE representative at (213) 204-5000.

WESTWOOD ONE

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JERMAINE

Jermaine Jackson's first album for Arista packs a wallop! It's well on its way to platinum without a single, it's got the country's #1 R&B and dance track, and the raves keep coming in!



Business Affairs:

Joel A. Katz, Joel Cherry/Katz, Weissman & Cherry, P.C.
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Atlanta, GA 30342/404/252-6600

JACKSON

Knockout!

“****! Jermaine Jackson is one of the year's most enjoyable pop offerings ... Though we're sure to be inundated with Jacksonmania over the next few months, Jermaine Jackson establishes that there's more than one star in that universe.” ([Rolling Stone](#))

“There is no question that the standout album of the month is Jermaine Jackson's self-titled Arista LP... All in all, an extraordinary collection.” ([Pulse](#))

“Here's the most enjoyable R&B record I've heard this year ... Jermaine Jackson has one of the finest voices around, as demonstrated by this new entry... This new offering by Jermaine may or may not sell like Michael's Thriller, but it is on the same par in terms of music quality.” ([New York Daily News](#))

“One of the truly fine soul albums of the year.” (New Orleans Times-Picayune)

“It looks like there might just be another Jackson contending for NARAS' top Grammy honors next February.” ([Dance Music Report](#))

“Jermaine Jackson's self-titled Arista debut is a real triumph of A&R planning, with its diverse selection of songs and confident production.” ([Billboard](#))

“Jermaine Jackson, which features several superb cuts, is without a doubt his best album to date.” ([Cleveland Scene](#))

“Jermaine just may be the brother to matter most on radio this year. A lively, pop-pop-poppin' debut for Arista” ([Los Angeles Herald Examiner](#))

“Jermaine is a deep, powerful singer, and his album demonstrates his versatility, too, ranging from the driving funk of 'Dynamite' to the gently romantic 'Do What You Do.'... Jermaine sings with involvement and passion.” ([People](#))

“Dynamite.” The Single. The Fuse Is Lit!

7" Version: Shipping This Week!

**Special 12" Remix By John “Jellybean” Benitez: 7/13
Video Directed by Bob Giraldi Coming Soon!**

This Summer, Jermaine Is Setting Off The Fireworks!

JERMAINE JACKSON



On Arista
Records
and Cassettes.

ARISTA
© 1984 Arista Records, Inc.

**Jermaine Jackson.
The Excitement's Just Beginning!**

AL 8-8203

RICK SCARRY'S 'DRIVE TIME'

KHJ Gears Up For 'Car Radio'

LOS ANGELES—Every year or so, KHJ does it—makes a statement so bold it can't go unnoticed. Who can forget "We All Grew Up To Be Cowboys?" or last year's "The Boss Is Back?" ("We only did that for two weeks, to draw attention to the new format," notes PD Rick Scarry of the latter phrase.)

But regardless of the length of time planned for this one, "Car Radio 93" is also likely to get everyone's attention—at least during the Olympics, when the station may just have hit

upon a vital service.

"AM radio in the '80s is a nasty thing to deal with," says Scarry, who joined the AM operation from FM sister outlet KRTH a year ago when the move away from country to a blend of oldies and currents was instituted. "For AM to succeed, it's got to have a reason for people to listen. Just having a great format isn't good enough anymore."

Enter "Car Radio." And enter newly appointed VP/GM Ron Thompson. Thompson, who moves

to the land of the automobile from co-owned WHBQ Memphis, replaces Allan Chlowitz, who continues to serve as VP/GM for KRTH.

Conceptualized by RKO consultant Walt Sabo and backed up by exhaustive research study, the decision to cater to listeners in cars is seen as a longterm solution.

"The one thing we kept coming back to was the fact that most people were listening to AM radio in their cars," says Scarry. "Currently in Los Angeles, 60% of all cars only have an AM radio. We went around to several car rental places, and even in some of the luxury Lincolns, there it was: an AM radio.

"Unlike the old format, we'll play no oldies or recurrents," says Scarry. "Just the biggest current hits." Interspersed with current top 40 hits will be traffic updates given approximately every two records. "Every 10 minutes around the clock we'll have a report. If nothing is happening we'll say that. During rush hour we'll be as thorough as we need be.

"And we'll be position-oriented. Since there are so many freeways here, we won't tell people there's an overturned truck blocking three lanes and then tell them where. We'll let them know where first so they'll know if they'll be affected."

Former newsmen Jeff Hillary will handle the morning drive block, with other shifts being evaluated. "One difference we'll have from other stations is accuracy," Scarry claims.

Ironically, KHJ's last major promotion was the giving away of "a car a day in the month of May." Was that foretelling things to come? "I'm not commenting on that," says Scarry.

KWK Bolsters New Hit Format; Perun Named

NEW YORK—To Bob Burch, general manager of KWK St. Louis, last week's appointment of Steve Perun as program director of the Robinson Broadcasting outlet dispels any doubt about the sort of station he's running.

"We're hits, hits, hits," says Burch, who's targeting the 12-34 demographic. "I think that Steve's background confirms what we're after."

Perun, formerly a jock and music director at WLS-AM-FM Chicago, replaces Scott Alexander, who resigned June 18. Alexander is pursuing "other interests," although Burch could not be more precise.

Working with consultant Mike McVay of McVay Media in Cleveland, Perun plans to image "Rock Radio 106.5" aggressively. "Whatever the hits are, we'll play them," he says. "And if necessary, we'll play them early."

Perun has spent the last two years at WLS. Before that he worked in Milwaukee as research director and jock at WISN/WLPX, moving from KDWB Minneapolis, where he held similar titles. He's also worked in the Twin Cities at KSTP (he was programming assistant there from 1977-80) and the now-defunct WYOO.

Only within the past 60 days has KWK "really taken hold of the hit format," says Burch. The station was what he called a "hybrid" album rocker under its former owners, Doubleday Broadcasting.

LEO SACKS

Kirkland Replaces Crocker As Programmer At WBLS

NEW YORK—B.K. Kirkland, as expected, has replaced Frankie Crocker as program director of WBLS here.

Kirkland, who arrived at WBLS for orientation Friday (22), will continue to consult the Inner City outlets in Berkeley (KRE/KBLX) and Los Angeles (KGFJ/KUTE), all of which he has been programming. He joined the Berkeley stations as program director and afternoon drive personality at KBLX in 1980. His programming duties broadened to the Los Angeles stations in January, 1983.

Charles Warfield, vice president and general manager of Inner City, says it's likely that he'll name two programmers to head the Berkeley and Los Angeles stations. He has already begun to interview candidates for those jobs.

Kirkland, who will relocate here from San Francisco later this summer, joined WBLS as an air personality in November, 1976. He left in

1979 for a brief stint across town at WKTU but was rehired by Inner City in August, 1980, and shipped to Berkeley.

Warfield says he's committed to the urban format in New York but hints there may be some personnel moves. "Jock changes will be evaluated," he promises. Initially, Kirkland will not assume an air shift.

Crocker left the station June 5, according to Warfield, who declines to cite a specific reason. "We mutually agreed to part company after 11 years," he says. "It's a situation where two sides were unable to agree on a proper direction to go in. But his contribution to our growth will never be forgotten." Warfield would not disclose terms of Crocker's contract settlement.

Inner City chairman Percy Sutton adds that "the door is still open" for Crocker to produce shows at the company's Apollo Theatre on 125th St. here. "He's gone but not forgotten," Sutton says. LEO SACKS

WRAL's Coggins On His Own

NEW YORK—Bud Coggins, general sales manager of WRAL Raleigh, always knew that he had the entrepreneurial spirit. He just wasn't sure that he had "the guts."

Coggins found them last week when he told Frank Maruca, vice president of Capitol Broadcasting's radio division, that he was leaving the adult contemporary station—consulted by George Johns—to start his own sales and marketing company for the radio and television industry in Raleigh.

Initially, Coggins, whose last day is June 29, says he'll specialize in the

screen printing of call letters and logos of such promotional items as T-shirts, beach towels and tote bags. Ultimately, he sees himself as a full-time consultant.

Maruca was in San Antonio last week at Capitol's album rock outlet KISS and was unavailable for comment on whether he's found a successor for Coggins, who's held his post since April, 1983, after six years as general sales manager for Capitol's WRAL-TV. Coggins earlier held a similar post at WBTW-TV Charlotte, which he joined as a local sales manager in 1964.

Kane Leaving WPKX Post; Search Begins For New PD

NEW YORK—The candidates interviewing for the job of program director at WPKX-AM-FM (Kix 106) Washington, vacated last week by the resignation of Jason Kane, have been "unusually sharp and qualified," says Bill Sherard, president and general manager of the Metroplex outlet.

Kane, who doubles as midday jock for the contemporary country station, is leaving June 29 to join The Research Group as an associate in Seattle. Sherard says he has known of Kane's career plans "for some time, and I wholeheartedly endorsed the move. He deserves it."

"It's been a fun search," says the Metroplex executive. "The pickings seem to be really good this time around."

Gerard hopes to make a selection sometime this week. Kane has also conducted some of the interviews. "The job is available to Metroplex people, but so far we've only spoken to candidates outside the company," Sherard says. "I want a PD who's an announcer, too."

Kane says that he's been "very happy" since his arrival at the station in 1980 as a staff announcer. "This

company has been very good to me," he says. "I've been given a wealth of opportunity."

Kane handled research for the station for two years prior to his appointment as assistant program director under Bob Cole in August, 1982, and was upped to PD the following year when Cole moved across town to program WMZQ. Kane started at WAZL in his native Hazleton, Pa. in 1973, and switched to KDKA Pittsburgh the following year. He's also held announcing jobs in Kansas City at KFKF (when it was KCKN) and WDAF, where he also handled special projects.

Kane, 30, will initially be involved in music testing when he joins The Research Group. "Then I'll move to focus group and, ultimately, strategic studies," he says.

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Most Added Records

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

| Title, Artist, Label | # of Billboard's stations adding record this week | # of Billboard's stations now reporting record |
|---|---|--|
| HOT 100 (184 Stations) | | |
| 1 "State Of Shock," Jacksons, Epic | 147 | 147 |
| 2 "Stuck On You," Lionel Richie, Motown | 77 | 100 |
| 3 "She's Mine," Steve Perry, Columbia | 69 | 69 |
| 4 "Sexy Girl," Glenn Frey, MCA | 48 | 48 |
| 5 "Ghost Busters," Ray Parker Jr., Arista | 43 | 152 |
| BLACK (94 Stations) | | |
| 1 "Ice Cream Castles," Time, Warner Bros. | 39 | 39 |
| 2 "Your Wife Is Cheatin' On Us," Richard "Dimples" Fields, RCA | 38 | 38 |
| 3 "State Of Shock," Jacksons, Epic | 31 | 31 |
| 4 "You, Me And He," Mtume, Epic | 29 | 36 |
| 5 "Caribbean Queen (No More Love On The Run)," Billy Ocean, Jive/Arista | 26 | 26 |
| COUNTRY (125 Stations) | | |
| 1 "Evening Star," Kenny Rogers, RCA | 49 | 50 |
| 2 "I Got A Million Of 'Em," Ronnie McDowell, Epic | 39 | 67 |
| 3 "He Broke Your Mem'ry Last Night," Reba McEntire, MCA | 34 | 66 |
| 4 "Little By Little," Gene Watson, MCA | 33 | 33 |
| 5 "Faithless Love," Glen Campbell, Atlantic/America | 29 | 82 |
| ADULT CONTEMPORARY (84 Stations) | | |
| 1 "Stuck On You," Lionel Richie, Motown | 27 | 49 |
| 2 "I Still Do," Bill Medley, RCA | 11 | 18 |
| 3 "Second Chance," Paul Anka, Columbia | 11 | 18 |
| 4 "Sad Songs (Say So Much)," Elton John, Geffen | 10 | 52 |
| 5 "Hold Me," Teddy Pendergrass with Whitney Houston, Asylum | 10 | 20 |

Julio Iglesias,

Vivo en las penumbras
de mi soledad...Regalame un poco
de tú brillante sol.

Dulcinea

Featured Programming

Mad magazine has come up with a mad campaign to broaden its loyal reader base.

Using material written by Mad's regular "gang of idiots," DeBartolo does all the voices on such one-minute bits as "Alfred E. Neuman's Weather Forecast."

Since Mad publishes every 45 days (that's eight times a year, stupid), the tapes will be mailed to coincide with its printing schedule.

"There's no sales pitch for Mad on any one of the tracks," Lipton says.

She agrees that it's "typically half-assed" to mail the tapes solely to the aforementioned network affiliates.

All we can say is, "What, she worry?"

Lori Pinkerton is ready for the marketplace. More importantly, the marketplace is ready for women like Lori Pinkerton.

Pinkerton, 24, makes history later this month when she becomes the first woman to host a national country radio show.

"That's what they tell me!" she says. "Women have been involved as co-announcers before, and female country artists have been featured in similar programming, but I believe I'm the first woman to actually host such a show."

The occasion says a lot about the music, in her view. "Women have long been in the forefront of country music," she points out, "unlike a host of other styles—big band, for instance."

"The Producers," set to air the weekend of June 29-July 2, brings 36 artists together to discuss the role of country's biggest producers.

"I'm glad country programmers are so broad-minded," Pinkerton concludes. "Obviously, the marketplace is ready for women like me now."

CBS' RadioRadio has made a

number of appointments. Frank Murphy has been named director of programming, and Norman Ginsberg has been appointed director of marketing and promotion.

Alan Tobkes joined Eastman Radio's research department eight years ago. Last week he was named senior vice president of marketing and services in New York.

Listeners to M.J.I. Broadcasting's "Rock Quiz Weekend Specials" are prepping for a chance to win a trip for two to Hawaii.

Mark Camp has joined The United Stations as the network's clearance rep for the Midwest.

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.

- June 25, David Gilmour, Rockline, Global Satellite Network, 90 minutes.
June 25-29, Moe Bandy, Joe Stampley, Ralph Emery Show, The Musicworks, five hours.
June 25-July 1, .38 Special, Off The Record Special, Westwood One, one hour.

Billboard Survey for Week Ending 6/30/84 Adult Contemporary TOP 50

Table with 5 columns: Rank, This Week, Last Week, Weeks on Chart, and Title/Artist/Label info. Includes entries like 'ALMOST PARADISE...LOVE THEME FROM FOOTLOOSE' and 'I CAN DREAM ABOUT YOU'.

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).

JUNE 30, 1984, BILLBOARD

He's Back! and He's Gotta Smash! DOC HOLIDAY and his Soul Survivors. "JUST MY IMAGINATION". Dream Machine Records.

SIX LONG ISLAND STORES

Tape King Boosts Modell's Sales

By FRED GOODMAN

NEW YORK—Picture the Long Island record buyer: You might envision an affluent teenager blasting Ozzy Osbourne tapes until his maid's ears bleed. But when Warren Rossman, who runs Tape King's six leased Modell's Department Store record shops, thinks of Long Island, he comes up with a completely different picture.

"We're not a record store," declares Rossman. "We're a store that sells records. People come through here on their way to buy a lawnmower, and we sell them a lot of impulse items."

"I know the labels and other retailers have written off that consumer, but there are a lot of people out there who still want recordings by the Boston Pops and the 101 Strings. It seems like I'm always out of Tony Martin records."

Since taking over the six Nassau and Suffolk County outlets two years ago, Tape King has boosted business by more than 40% and topped the \$2 million figure with departments that

average 1,300 square feet. Rossman, who was handling Modell 30 years ago when he began his career with Merco Enterprises, says that the key ingredient in the Turnaround is addressing the region's customers.

"We're doing more specialization than our predecessors," he says. "The previous people were merchandising the departments like a rack account. We've attempted to tailor our six stores to each community and its ethnic mix."

Each outlet offers a full line of records and accessories, including T-shirts and caps, and Rossman estimates that the departments do better than 55% of their business in front-line music product. Accessories and T-shirts account for 18% of total sales, with cutouts commanding an impressive 16% share. Blank tapes and 45s each pull a 5% share.

Describing the music product mix as "a full-line MOR, rock and country" selection, Rossman says the only product he has stayed away from is jazz and classical, since Modell's caters to mass consumers and home-

owners. "We're real big on aerobics and children's records," he adds.

With multi-faceted wholesaler Tape King as their parent company, the Modell's record departments have no trouble keeping the racks filled with the kind of budget and front-line mix their customers want. "Our stock is replenished every day," says Rossman.

But dealing with the frequently ignored family trade has been both a boon and a bane for Rossman. "We've been picking the corners," he says. "There are a lot of family buyers who are always in their car and want \$5.98 Boston Pops and MOR tapes. That's their music, and that's the kind of stuff we dig out."

"But a lot of people in the industry have given up on that consumer," he continues. "And because we're on Long Island, we get no coverage. The salesmen don't come out here, so how do they know what's going on?"

"Long Island has been a neglected market. It's sad when I can't even get display material, because I know we can do even more with a little help."

Record Bar's Shanley Takes Aim At Theft

By JOHN SIPPEL

LOS ANGELES—Though 39-year-old Bill Shanley's newly created slot among executives at Record Bar headquarters in Durham, N.C. is "loss prevention manager," his responsibilities will, in time, extend to advising employees personally about home and car security and even their safety when they are leaving a mall store after dark.

It is believed that Shanley is the only executive now being employed by a major U.S. record/tape chain to combat loss, both external and internal. The late Lee Hartstone of the Warehouse/Big Ben's stores did hire a person to combat theft about five years ago, but that individual remained for less than two years.

Shanley is an important cog in a program designed to make Record Bar employees' lives more pleasant. The program was established two years ago by human resources director Arlene Bergman and Ron Cruickshank, then a consultant to the chain and now its president.

Shanley, a police officer for five years in Oxnard, Calif. with a degree in the administration of criminal justice from Laverne (Calif.) Univ., and a former regional security manager

for the 208 Revco Drug stores, says that when inventory shortages are discovered in a store, accounting, inventory control, personnel, finance and operations are alerted. He envisions sessions at which these departments and perhaps a regional supervisor confer to study the loss profile.

"I see a coordinated plan," he says. "Most companies would have each department conducting its own research. First, we all sit down and get opinions from each other on why the high shrinkage [is taking place]. Then follow personal talks with that store's employees, mall security where the store is located and maybe even local police. The department responsible within the Bar's home administration must check physical inventories taken in the past, paper covering returns and shipments over the past year and other related data."

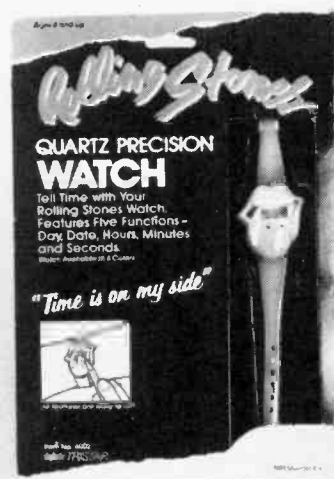
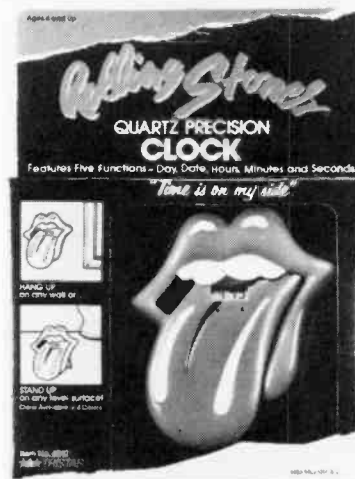
From such continual study, Shanley will produce a loss profile report, which will eventually become a printed form. He anticipates setting up a data base, and intends to work through the 20 district supervisors, with whom regional meetings have been slated.

Shanley considers employee awareness the most essential factor in the prevention of loss. He will travel

extensively at first, and by the summer of 1985 hopes to have ready a video presentation that will train employees on security matters, with a manual to complement it.

"My feeling is, the best loss prevention is employee awareness. Our employees are already involved, so we are a step ahead," he says. "I shopped at Record Bars before being offered this job. I was impressed by physical layouts that stress visibility. Our employees have great customer relations. They greet customers; they verbally offer their assistance; they mingle among the customers. These are the deterrents to the thief who is surveying the store to locate the hot albums he can sell readily."

New Products



Camex, a division of the New York-based Camerica Company, introduces its line of Rolling Stones time pieces. Both the digital clock and wristwatch carry a suggested retail price of \$8.98 and feature the group's logo.



Savoy, Haverhill, Mass., introduces the Dustbuster record cleaner kit. Packaged in small counter-top displays, each bottle carries a suggested retail price of \$3.95.

On Target

Music Video Looming Larger Than Ever

By MIKE SHALETT

A few months ago, a Wall Street company made a big splash when it predicted that the sale of music video for home consumption will be a billion dollar industry by 1988. Well, retailers, hold onto your hats. The latest Street Pulse survey data indicates that Wall Street may have understated the speed with which music video could become big business. If you own a record store, the consumers and potential consumers of music video are already marching through the aisles of your store—in droves.

Fewer than 10% of American homes currently have a VCR. But the percentage of active record buyers who have a VCR at home is a startling four times that high. In our most recent survey, conducted this May, we found that the percentage of the record consumers we questioned who said that they owned a VCR was 37.2%.

What's more, these record buyers are already paying for music video. A total of 27.8% of the VCR-owning record purchasers responded that they buy prerecorded music video programming, while 50.5% said

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

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

they rent it.

The implication is clear. But who is the music video consumer, and how do you reach him or her?

First of all, the music video consumer is overwhelmingly likely to be looking for product in the VHS con-

figuration. Only 13.8% of the owners we polled said they had Beta machines, while 83.3% said they owned VHS recorders.

But are music video consumers older than record consumers? Are they more likely to be male or female? What media do they respond to? Well, surprisingly, music video followers are your average record buyer. That would mean that a little more than 70% of the record consumers who have VCRs are 12- to 24-year-olds.

You may wonder where a 12-year-old gets the money to buy a VCR. Obviously, he doesn't. He's telling us he has access to one at home.

Video consumers are slightly more likely to be male than the average record buyer. In fact, over two-thirds are male. But this is very close to the ratio for record buyers overall.

What's the strongest medium on which to reach these consumers? It will come as no shock that the answer is television. First of all, music video consumers are more likely to be watching MTV than the average record buyer; 52.7% watch the channel, as opposed to only 44.4% of normal (Continued on page 22)

TALK TO ARTEMIS

RUSH

The Preferred Customer Program

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Ask about our Preferred Customer Program—the only service program that leaves you with nothing to do and everything to gain!

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Billboard Computer Software

Survey for Week Ending 6/30/84

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ENTERTAINMENT TOP 20

•—Disk ◆—Cartridge ★—Cassette

| This Week | Last Week | Weeks on Chart | Title | Publisher | Remarks | Systems | Apple | Atari | Commodore | IBM | Texas Instruments | TRS | CP/M | Other |
|-----------|-----------|----------------|--|----------------------|---------------------------|---------|-------|-------|-----------|-----|-------------------|-----|------|-------|
| 1 | 1 | 24 | FLIGHT SIMULATOR II | Sublogic | Simulation Package | | • | • | • | | | | | |
| 2 | 2 | 39 | LODE RUNNER | Broderbund | Arcade-Style Game | | • | ◆ | | | | | | |
| 3 | 4 | 4 | SUMMER GAMES | Epyx | Arcade Style Sports Game | | • | • | • | • | | | | |
| 4 | 7 | 38 | EXODUS:ULTIMA III | Origins Systems Inc. | Fantasy Role-Playing Game | | • | | | | | | | |
| 5 | 13 | 39 | WIZARDRY | Sir-Tech | Fantasy Role-Playing Game | | • | | | | | | | |
| 6 | 6 | 32 | FLIGHT SIMULATOR | Microsoft | Simulation Package | | | | | • | | | | |
| 7 | 11 | 25 | JULIUS ERVING AND LARRY BIRD GO ONE-ON-ONE | Electronic Arts | Arcade Style Sports Game | | • | • | • | | | | | |
| 8 | 9 | 39 | ZORK I | Infocom | Text Adventure Game | | • | • | • | • | • | • | • | • |
| 9 | 15 | 4 | CHOPLIFTER | Broderbund | Arcade Style Game | | • | ◆★ | • | | | | | |
| 10 | 3 | 17 | SARGON III | Hayden | Chess Game | | • | | | • | | | | |
| 11 | 8 | 5 | INFIDEL | Infocom | Text Adventure Game | | • | • | • | • | • | • | • | • |
| 12 | 10 | 23 | BEACH-HEAD | Access | Strategy Arcade Game | | | | • | | | | | |
| 13 | 19 | 3 | ZORK II | Infocom | Adventure Style Game | | • | • | | • | | | | |
| 14 | 12 | 29 | ZAXXON | Datasoft | Arcade-Style Game | | • | ◆★ | | | | ◆★ | | |
| 15 | 14 | 39 | PINBALL CONSTRUCTION SET | Electronic Arts | Educational Arcade Game | | • | • | • | | | | | |
| 16 | 18 | 35 | CASTLE WOLFENSTEIN | Muse | Arcade Adventure Game | | • | • | | | | | | |
| 17 | 17 | 3 | MINER 2049ER | Micro Lab | Arcade Style Game | | • | | | • | | | | • |
| 18 | 16 | 17 | ENCHANTER | Infocom | Text Adventure Game | | • | • | • | • | • | • | • | • |
| 19 | 5 | 3 | ULTIMA II | Sierra On Line | Fantasy Adventure Game | | • | • | | | | | | |
| 20 | NEW ENTRY | | BEYOND CASTLE WOLFENSTEIN | Muse | Arcade Adventure Game | | • | • | | | | | | |

EDUCATION TOP 10

| | | | | | | | | | | | | | | |
|----|-----------|----|-------------------------------------|---------------------------|---|--|---|---|---|---|--|--|--|--|
| 1 | 1 | 39 | MASTERTYPE | Scarborough | Educational program that teaches touch typing to ages 7 to adult in an exciting video game format in 18 different lessons. | | • | ◆ | ◆ | • | | | | |
| 2 | 3 | 22 | 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. | | • | | • | • | | | | |
| 3 | 8 | 20 | MUSIC CONSTRUCTION SET | Electronic Arts | Interactive music composition and learning tool enables user to work with a library of music or compose own. | | • | • | • | | | | | |
| 4 | 10 | 2 | SNOOPER TROOP II | Spinnaker | An educational program designed to help develop vocabulary and reasoning skills For ages 10-adults | | • | • | • | • | | | | |
| 5 | 6 | 18 | SPELLICOPTER | DesignWare | Learning game teaches ages 6 to adult visual memory and spelling skills by acting as a game pilot avoiding aerial obstacles while retrieving letters. | | • | • | • | • | | | | |
| 6 | 4 | 37 | 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. | | • | • | • | • | | | | |
| 7 | 5 | 4 | FACEMAKER | Spinnaker | Three-part learning game designed to teach very young children (ages 4-12) the computer keyboard & memory skills by working with a human face. | | • | ◆ | ◆ | • | | | | |
| 8 | NEW ENTRY | | COMPUTER STUDY PROGRAM FOR SAT | Barron Educational Series | Educational program designed to help students study for the SAT exam. | | • | | • | • | | | | |
| 9 | 9 | 39 | 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. | | • | ◆ | ◆ | • | | | | |
| 10 | 2 | 4 | MUSICALC | Waveform | Music composition and learning tool enables novices as well as accomplished musicians to work with preset compositions or create their own. | | | | • | | | | | |

HOME MANAGEMENT TOP 10

| | | | | | | | | | | | | | | |
|----|-----------|----|---------------------|--------------------------|--|--|---|---|----|---|---|---|---|---|
| 1 | 1 | 31 | DOLLARS AND SENSE | Monogram | Home Financial Package | | • | | | • | | | | |
| 2 | 3 | 39 | THE HOME ACCOUNTANT | Arrays, Inc./Continental | Home & Small Business Financial Management Program | | • | • | • | • | • | • | • | • |
| 3 | 4 | 29 | HOMEWORD | Sierra On-Line | Word Processing Package | | • | | • | | | | | |
| 4 | 2 | 39 | PFS:FILE | Software Publishing | Information Management System | | • | | | • | • | | | |
| 5 | 7 | 12 | PAPERCLIP | Batteries Included | Word Processing Package | | | | ◆★ | | | | | |
| 6 | 5 | 39 | BANK STREET WRITER | Broderbund | Word Processing Package | | • | • | | | | | | |
| 7 | 6 | 6 | MULTIPLAN | Microsoft | Electronic Spreadsheet | | • | | | | | | | |
| 8 | 8 | 30 | MULTIPLAN | HesWare | Electronic Spreadsheet | | | | • | | | | | |
| 9 | 10 | 2 | PFS: Write | Software Publishing | Word Processing Package | | • | | | • | | | | |
| 10 | NEW ENTRY | | APPLE WORKS | AppleComputer Inc. | Word Processor | | • | | | | | | | |

•—Disk ◆—Cartridge ★—Cassette

Now Playing Prices Cut On Slow-Moving Software Titles

By FAYE ZUCKERMAN

It is becoming increasingly evident that a shakeout in the home computer software industry is underway.

Mass merchandisers have already hoisted discount bins for select software titles in a manner reminiscent of the video game era. Computer software firms have given the go-ahead for their representatives to begin offering low prices on titles that are not selling. An \$8 price point for old titles is rapidly becoming the standard rather than the exception.

Datamost is one of the home computer software firms that has started to discount many of its older titles in hopes of cleaning out a stuffed warehouse. The Chatsworth, Calif. company also reports that it is going through massive restructuring. It has been holding a series of meetings with creditors.

According to Dean Marion, a vice president for the firm, "We are not the only company dumping product. Our reps say they see our competitors doing the same thing."

Datamost's game plan is to close out its catalog titles and hope that the approximately 40 titles will sell during the holiday season. "By next summer, the products will have flushed through and we will begin to bring out new titles," Marion says.

For now, the company has cut back on research and development for computer products and will likely introduce less than six new products in the last half of this year. Datamost's more profitable computer book business will become the primary focal point for the company, Marion says.

Marion characterizes the home computer business as being at a standstill. "Something has to come along to rekindle sales. Right now it's Apple and Commodore, and those sales are not yielding the kind of installed base required to support all the software being made available," he notes.

It is estimated that nearly 8,000 software titles are being made available today. Of these titles, only about the top 100 are sold through the computer software and hardware specialty stores, according to Marion.

He adds, "There is a finite amount of shelf space out there. At one time we thought it was infinite."

Datamost, one of the oldest computer software companies, burst onto the scene in the early '80s. At its height, it introduced some 40 soft-

(Continued on page 24)



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Now Playing

Continued from page 23

ware titles and dominated computer best-seller lists with its book titles. Currently, the company has only one "hit" book title, and its software has not been charting on industry "hit" lists.

★ ★ ★

Rock'n'rolling: The author of the best-selling "Snooper Troops," Tom Snyder, an elementary school teacher turned computer software designer, has launched an educational music ti-

tle that seems destined for similar stardom.

The program, "Rock N' Rhythm," allows the computer to act essentially as a recording studio. One to three users can write music or recreate tunes and then perform the songs by playing drums and a bass keyboard.

There is also a need for a recording engineer who ensures a smooth recording session, lays down tracks one at a time, and takes charge of editing the composition. Songs can be stored in the computer's memory as well as

recalled to allow the player to change the melody, tempo or rhythm.

Snyder, who describes himself as a new wave musician, designed the program to include four songs that he and Lincoln Clapp co-wrote and produced.

"Rock N' Rhythm" will retail for \$39.95 and will be made available for Atari and Commodore computers on floppy disks. It will be distributed and marketed by Spinnaker Software, an educational home computer software firm based in Cambridge, Mass.

★ ★ ★

Adventuring: Arrays, Inc./The Book Division has introduced "The Book Of Adventure Games," which makes adventure/fantasy computer games just a little easier to understand. The author, Kim Schuette, who discloses solutions to nearly 70 games, describes the book as an aid to overcome some frustrating points.

Adventure/fantasy games, popularized by Infocom, Origin Systems Inc. and Sir-tech, are generally more complicated than arcade games and require that players use logical reasoning skills rather than simple eye-hand coordination. Game action commences through back-and-forth dialog with the computer. Basically, the user types in commands, and the computer responds with additional clues to help the player determine the solution.

Some games are all text, while others integrate graphics and text. Schuette divides the adventure/fantasy game category into puzzle games and fantasy adventures. Puzzle games are defined as those titles that emphasize mental agility, which ranges from using guesswork to inductive and deductive reasoning.

"Fantasy games generally have a clearly defined objective at the outset and are simpler than puzzle games," Schuette says. In fantasy games, the player generally assumes the role of a character, and game action involves doing battle with an array of beasts.

"The Book Of Adventure Games" contains maps as an aid for each of the 70 games reviewed. Explains Schuette, "This book is designed to help you find just the hint you need to keep playing, without giving away the whole game."

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Video Music Programming

MTV Adds & Rotation

As of 6/20/84

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:

- Australian Crawl, "Boys Light Up," Geffen
- Bangles, "Hero Takes A Fall," Columbia
- Tony Carey, "First Day Of Summer," MCA
- Cars, "Hello Again," Elektra
- Thomas Dolby, "Dissidents," Capitol
- Lita Ford, "Gotta Let Go," Mercury
- David Gilmour, "Love On The Air," Columbia
- Icehouse, "Taking The Town," Chrysalis
- Billy Joel, "Leave The Tender Moment," CBS/Fox
- Marillion, "Assassin," Capitol
- Private Lives, "Living In A World," EMI America
- Pamela Stanley, "Coming Out Of Hiding," TSR

HEAVY ROTATION (maximum 4 plays a day):

- Berlin, "No More Words," Geffen
- Cars, "Magic," Elektra
- Chicago, "Stay The Night," Full Moon/Warner Bros.
- Def Leppard, "Bringing On The Heartbreak," Mercury
- Duran Duran, "The Reflex," Capitol
- Go-Go's, "Head Over Heels," IRS
- Billy Idol, "Eyes Without A Face," Chrysalis
- Jefferson Starship, "No Way Out," RCA
- Cyndi Lauper, "Time After Time," Portrait
- Huey Lewis, "Heart Of Rock And Roll," Chrysalis
- Madonna, "Borderline," Sire
- Night Ranger, "Sister Christian," Camel/MCA
- Steve Perry, "Oh Sherrie," Columbia
- Pointer Sisters, "Jump," Planet/RCA
- Pretenders, "Show Me," Sire
- Prince, "When Doves Cry," Warner Bros.
- Ratt, "Round And Round," Atlantic
- Rush, "Distant Early Warning," Mercury
- Slade, "Run Runaway," CBS Associated
- Rod Stewart, "Infatuation," Warner Bros.
- Thompson Twins, "Doctor Doctor," Arista
- Van Halen, "Panama," Warner Bros.
- Wang Chung, "Dance Hall Days," Geffen
- Weird Al Yankovic, "I Lost On Jeopardy," Rock'n'Roll/CBS
- ZZ Top, "Legs," Warner Bros.

MEDIUM ROTATION (maximum 3 plays a day):

- Russ Ballard, "Voices," EMI America
- Bon Jovi, "She Don't Know Me," Mercury
- Culture Club, "It's A Miracle," Virgin/Epic
- Chris DeBurgh, "High On Emotion," A&M
- Duke Jupiter, "Little Lady," Morocco/Motown
- Eurythmics, "Who's That Girl," RCA
- Face To Face, "10-9-8," Epic
- Fire Inc., "Tonight Is What It Means," MCA
- Roger Glover, "The Mask," 21/PolyGram
- Go-Go's, "Turn To You," IRS
- Eddy Grant, "Romancing The Stone," Portrait
- Cory Hart, "Sunglasses," EMI America
- Elton John, "Sad Songs," Geffen
- Howard Jones, "What Is Love," Elektra
- Nik Kershaw, "Wouldn't It Be Good," MCA
- Greg Kihn, "Reunited," Beserkley/Elektra
- Little Steven, "Out Of The Darkness," EMI America
- Missing Persons, "Right Now," Capitol
- Motley Crue, "Too Young To Fall In Love," Elektra
- Ray Parker Jr., "Ghostbusters," Arista
- Alan Parsons, "Prime Time," Arista
- Psychedelic Furs, "The Ghost In You," Columbia
- Red Rider, "Young Thing, Wild Dreams," Capitol
- Lionel Richie, "Hello," Motown
- Rick Springfield, "Don't Walk Away," RCA
- Van Stephenson, "Modern Day Delilah," MCA
- Twisted Sister, "We're Not Gonna Take It," Atlantic
- John Waite, "Missing You," EMI America
- Roger Waters, "5:01 AM (The Pros And Cons Of Hitch Hiking)," Columbia
- Whitesnake, "Slow 'n Easy," Geffen

LIGHT ROTATION (maximum 2 plays a day):

- Berlin, "Now It's My Turn," Geffen
- Big Country, "Wonderland," Mercury
- Bronz, "Send Me An Angel," Island
- Call, "Scene Beyond Dreams," Mercury
- Choirboys, "You're With The Boys Now," Atco
- Joe Cocker, "Civilized Man," Capitol
- Ian Cussick, "The Supernatural," A&M
- Dire Straits, "Solid Rock," Warner Bros.
- Bob Dylan, "Jokerman," Columbia
- Earons, "Land Of Hunger," Island
- End Games, "Waiting For Another Change," MCA
- Flestones, "American Beat," IRS
- Andy Fraser, "Fine Fine Line," Island
- Dan Hartman, "I Can Dream About You," MCA
- Human League, "Lebanon," A&M
- Icon, "On Your Feet," Capitol
- Killing Joke, "The Eighties," EG/Warner Bros.
- John Lennon, "Living On Borrowed Time," Polydor
- Nick Lowe, "Half A Boy/Half A Man," Columbia
- Madonna, "Lucky Star," Sire

(Continued on page 58)

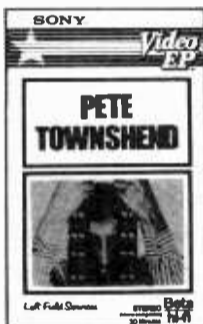
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Video

Music Sales Called Disappointing Firms Divided On Pricing Strategies In Slow Market

By FAYE ZUCKERMAN

LOS ANGELES — Record/tape stores' reluctance to merchandise prerecorded music video, coupled with slower than expected sales for music product, have home video firms divided over pricing strategies and dissatisfied with how their current retail networks market music titles.

Video specialty stores, which merchandise the bulk of today's prerecorded video product, are primarily "in the lending business," notes Michael Olivieri, vice president of sales for Vestron Video. "Video stores are concerned with movie rental, and only stock one or two copies of each music title."

As for the record/tape outlets that have been testing video, Olivieri notes that these stores have met with varying degrees of success. Without more retail outlets devoted to giving music a higher profile as a sale item, music titles could be confined to rental, the Vestron executive warns.

In an attempt to generate music video sales, most home video firms

have priced long-form music titles at \$29.95 and placed a \$19.95 price tag on those titles less than 30 minutes long. MGM/UA's reasoning for its higher \$59.95 price point focuses on recoupment of production costs, says Saul Melnick, vice president of sales for the home video firm.

Melnick blames slow sales on "overzealous estimates and misreading the potential for music product. The music area should not be separated out. How would you define 'Flashdance' or 'Saturday Night Fever'—as music or movies? Either you're in the video business or you're not."

Media Home Entertainment's Paul Culberg is discouraged over sales for music product, admitting, "It is not selling as well as expected. It will be a while before music is going to build."

Adds Culberg, "Few record stores are involved with the product, and video stores never heard of artists like David Bowie. Tower's video stores and (the success of) 'Making Michael Jackson's 'Thriller' are aberrations."

Media will be rolling out select

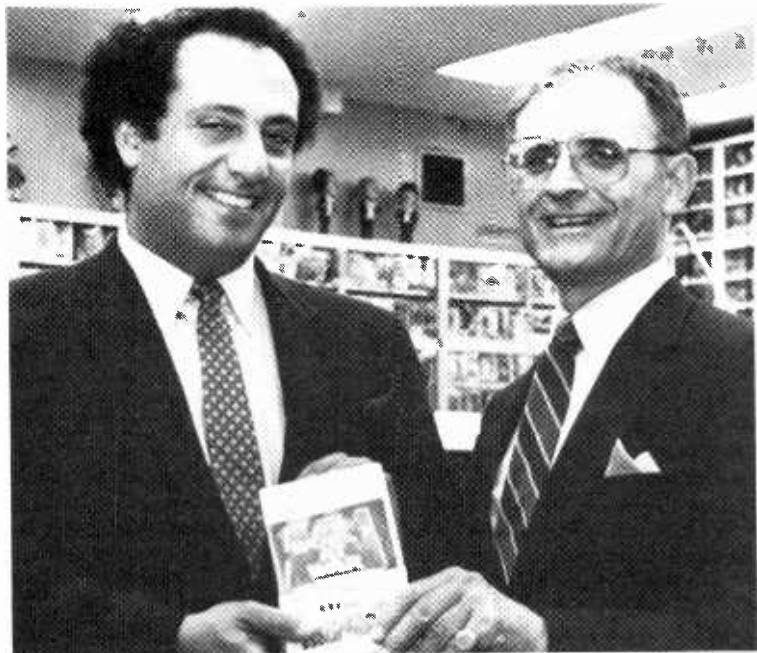
music titles at a suggested retail price of \$39.95. Pricing structure for other music titles acquired from PolyGram Records has not been set yet, Culberg says, noting, "I paid a lot for that product, and I want to make back some of that money."

RCA/Columbia Home Video's Robert Blattner is more optimistic. He says, "We are committed to the music area. We want to generate a sell-through market and continue to support the \$19.95/\$29.95 price points for music videos."

Vestron's chairman, Austin Furst, agrees with Blattner, noting that his company takes an aggressive pricing stance for music, children's titles and original programming. "We offer lower prices for that kind of programming to create a sale market," he said at a recent meeting of the International Documentary Assn. in Santa Monica.

As for movie titles, Furst contends that pricing is likely to remain static, as films are predominantly rental items. And, according to Vestron's Olivieri, record stores are under-

(Continued on page 29)



MILLION DOLLAR MEN—Nicholas Santrizos, right, president of Thorn EMI Video, tells Arthur Morowitz, president of the Video Shack chain, that Thorn has surpassed the one million mark in videocassette sales. The millionth sale was made at the chain's midtown location in New York.

Thorn EMI's Santrizos: Marketing Is Our Secret

By TONY SEIDEMAN

NEW YORK—Thorn EMI Home Video took more than two years to sell its first million cassettes. President Nicholas Santrizos expects the next seven figures' worth of units to move out the door far more quickly.

When Santrizos took over Thorn EMI in 1982, it was a company in limbo in an industry that had stalled out in a swamp of controversy and discord. Sales figures for the home video industry's most traumatic year are still fuzzy, but many agree that industrywide figures were down sharply from the year before.

The U.S. videocassette branch of the U.K. marketing giant was no exception, with not just its sales figures but virtually its entire executive staff in turmoil. Adventures in made-for-home video programming had sapped the firm's cash reserves and energy.

Now the company is one of the leading U.S. home video independents, regularly bringing in RIAA gold and platinum videocassette awards and fielding a full-spectrum programming catalog. Santrizos attributes his company's success to three ingredients: marketing, marketing, and marketing.

By marketing, he doesn't mean just advertising. Thorn EMI's marketing efforts start with choosing a ti-

tle, or series of titles, that fit the company's sales needs, and then creating a marketing structure around these programs which will hopefully send videocassettes marching to dealer shelves.

Santrizos describes this as "customized marketing," with sales efforts designed and "geared to the particular titles involved." Although specific marketing efforts are targeted at single titles, he says, "We first create a marketing matrix around every release period."

Thorn EMI has nine or 10 release periods a year, says Santrizos. The marketing matrix often involves focusing on a lead title, and using that lead title to help pull an entire schedule of titles into the marketplace.

A "good" title in Santrizos' eyes is one which offers "promotable opportunities." He cites "The Osterman Weekend," a theatrical flop, as one example. Although "Osterman" only pulled in \$5 million at the boxoffice, it has sold more than 40,000 units at \$79.95 for Thorn, he says, for a retail home video gross of almost \$3.2 million.

The way Thorn custom marketed "Osterman" was by "riding the book" by Richard Ludlum, says San-

(Continued on page 29)

EIGHT GOLD, TWO PLATINUM

May RIAA Certifications Up

NEW YORK — Recording Industry Assn. of America gold and platinum videocassette certifications continued strong in May, with eight titles catching the yellow metal and two the white. In May, 1983, six titles went gold and none were certified platinum.

The May metal haul brings this year's total number of certifications to 61 gold and 20 platinum. At this time in 1983, 28 gold and five platinum awards had been granted.

Warner Home Video dominated May's awards in terms of quantity, bringing home five golds, while MCA notched two platinum and two gold. Also a victor was Video Associates, whose "Doing It Debbie's Way" went gold.

Reflecting the strength of catalog

titles in the home video industry, virtually all of the winning titles garnered their awards under the RIAA's old specifications, which went into effect Jan. 1, 1984. That means all but one of the nine certified titles first went on the market more than six months ago.

Certified gold were Warner's "A Clockwork Orange," "A Star Is Born," "Magnum Force," "Death Wish II" and "Honeysuckle Rose," while "Coal Miner's Daughter" and "Scarface 1983" won gold for MCA.

All those titles except "Scarface 1983" were certified under the pre-1984 standards of 25,000 units sold and/or \$500,000 worth of authorized sales/rentals for gold awards.

MCA's platinum winners were "Psycho II" and "Scarface 1983."

| Billboard Videodisk Top 20 | | | | | | | | | |
|--|---------------|----------------|--|--|-------------------------------------|-----------------|--------|-----------|----------------|
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| Survey for Week Ending 6/30/84 | | | | | | | | | |
| This Week | Last Position | Weeks on Chart | TITLE | Copyright Owner Distributor, Catalog Number | Principal Performers | Year of Release | Rating | Format | Price |
| 1 | 2 | 3 | SCARFACE▲ | Universal City Studios MCA Dist. Corp. 80047 | Al Pacino | 1983 | R | CED Laser | 34.98 39.98 |
| 2 | 7 | 5 | REAR WINDOW | Universal Classics MCA Dist. Corp. 80081 | James Stewart Grace Kelly | 1954 | PG | CED Laser | 19.98 29.98 |
| 3 | 3 | 27 | RAIDERS OF THE LOST ARK | Paramount Pictures RCA Video Disc 1376 | Harrison Ford Karen Allen | 1981 | PG | CED Laser | 29.95 |
| 4 | 1 | 11 | SUDDEN IMPACT▲ | Warner Brothers Pictures Warner Home Video 11341 | Clint Eastwood Sondra Locke | 1983 | R | CED Laser | 19.98 34.98 |
| 5 | 4 | 25 | MAKING MICHAEL JACKSON'S THRILLER (ITA)▲ | Vestron 1000 | Michael Jackson | 1983 | NR | CED Laser | 29.95 29.95 |
| 6 | 19 | 2 | SILKWOOD | ABC Motion Pictures Embassy Home Entertainment 1377 | Meryl Streep Kurt Russell | 1983 | R | CED Laser | 39.95 44.95 |
| 7 | 8 | 3 | ALL THE RIGHT MOVES | CBS-Fox Video 1299 | Tom Cruise Lea Thompson | 1983 | R | CED Laser | 19.98 34.98 |
| 8 | 5 | 15 | TRADING PLACES | Paramount Pictures RCA Video Disc 1551 | Dan Ackroyd Eddie Murphy | 1983 | R | CED Laser | 19.95 29.95 |
| 9 | 10 | 9 | DEAD ZONE | Paramount Pictures RCA Video Disc 1646 | Christopher Walken Martin Sheen | 1983 | R | CED Laser | 29.95 |
| 10 | 6 | 16 | NEVER SAY NEVER AGAIN▲ | Warner Brothers Pictures Warner Home Video DC 11337 | Sean Connery Barbara Carrera | 1983 | PG | CED Laser | 39.98 |
| 11 | 9 | 16 | MR. MOM▲ | Vestron 5025 | Michael Keaton Teri Garr | 1983 | PG | CED | 29.95 |
| 12 | NEW ENTRY | | TENDER MERCIES | Thorn/EMI 1640 | Robert Duvall Betty Buckley | 1983 | PG | CED | 19.98 |
| 13 | NEW ENTRY | | UNCOMMON VALOR | Paramount Pictures Paramount Home Video 1657 | Gene Hackman Robert Stack | 1983 | R | CED Laser | 29.95 |
| 14 | 13 | 29 | WAR GAMES (ITA)▲ | MGM/UA Home Video CBS-Fox Video 4714 | Matthew Broderick Dabney Coleman | 1983 | PG | CED Laser | 19.98 34.98 |
| 15 | 14 | 27 | RISKY BUSINESS▲ | The Geffen Company Warner Home Video DC11323 | Tom Cruise Rebecca de Mornay | 1983 | R | CED Laser | 34.98 |
| 16 | 15 | 6 | D.C. CAB | Universal City Studios MCA Dist. Corp. 80061 | Mr. T Gary Busey | 1984 | R | CED Laser | 29.98 |
| 17 | NEW ENTRY | | THE MAN WHO LOVED WOMEN | RCA/Columbia Pictures Home Video 10369 | Burt Reynolds Julie Andrews | 1983 | R | CED Laser | 19.95 29.95 |
| 18 | 12 | 20 | TOOTSIE (ITA)▲ | RCA/Columbia Pictures Home Video 5955 | Dustin Hoffman Jessica Lange | 1982 | PG | CED Laser | 29.95 29.95 |
| 19 | 11 | 26 | OCTOPUSSY | MGM/UA Home Video CBS-Fox Video 4715 | Roger Moore Maud Adams | 1983 | PG | CED Laser | 39.98 34.98 |
| 20 | 18 | 12 | BRAINSTORM | MGM/UA Home Video MD100314 | Natalie Wood Christopher Walken | 1983 | PG | CED | 29.95 |

● Recording Industry of America seal for sales or rentals of 37,500 units plus (\$1,500,000 after returns) (Seal indicated by dot). ▲ Recording Industry of America seal for sales of 75,000 units plus (\$3,000,000 after returns) (Seal indicated by triangle). (ITA) International Tape Disc Assn. seal for net sales and or rentals of at least \$1,000,000 at wholesale. (Seal indicated by ITA seal).

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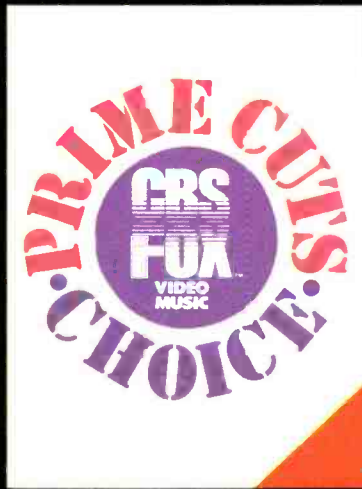
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Hi-Fi
(STEREO)

Thorn EMI Chief Santrizos

• Continued from page 25

trizos. The firm mailed 11,000 copies of the paperback to every video retailer it could find, doing its best to make certain they were aware of the title.

Although feature films dominate Thorn's catalog and unit sales figures, non-theatrical product is becoming an increasingly important contributor to the firm's revenues. Santrizos claims that Thorn's video series "The World At War" should move 100,000 units this year, describing the 26-volume series as an "evergreen" in terms of its sales

potential.

According to Santrizos, this reflects the fact that "a two-tiered marketplace" exists in home video: the rental marketplace and the collectible one. While films tend to be rental product, educational, children's and music titles fit into the second tier.

Distributors are a critical element in any Thorn EMI marketing program. The company does no direct sales to dealers, designing all of its promotional and advertising materials to be utilized most efficiently through the conventional home video distribution network.

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New Video Releases

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

FILMS

- ALTERED STATES**
LED Warner Home Video \$29.98
- AN AUDIENCE WITH MEL BROOKS**
Anne Bancroft, Ronny Graham,
Jonathan Pryce
Beta & VHS Prism Entertainment
Corp \$39.95
- BULLSHOT RUMMOND**
Low Moan Spectacular Comedy
Troupe
Beta & VHS RKO Home Video \$39.95
- CAHILL: U.S. MARSHALL**
John Wayne, Gary Gimes,
George Kennedy
Beta & VHS Warner Home Video .. \$59.95

- CHANGE PARTNERS AND DANCE**
Fred Astaire
Beta & VHS RKO Home Video \$39.95
- THE COWBOYS**
John Wayne, Roscoe Lee Browne,
Bruce Dern
Beta & VHS Warner Home Video .. \$59.95
- DELIVERANCE**
John Voight, Burt Reynolds
LED Warner Home Video \$29.98
- FABULOUS FUNNIES**
Beta & VHS Prism Entertainment
Corp \$24.95
- FOOTLIGHT FRENZY**
The Low Moan Spectacular Comedy
Troupe
Beta & VHS RKO Home Video \$39.95
- I HEARD THE OWL CALL MY NAME**
Tom Courtenay
Beta & VHS Prism Entertainment
Corp \$49.95
- PRINCE OF THE CITY**
LED Warner Home Video \$34.98
- PUTTIN' ON HIS TOP HAT**
Fred Astaire
Beta & VHS RKO Home Video \$39.95
- REBEL WITHOUT A CAUSE**
James Dean

- LED Warner Home Video \$29.98
- THE RIGHT STUFF**
Charles Frank, Scott Glenn,
Ed Harris
Beta & VHS Warner Home Video ... \$79.95
- ROBBERS OF THE SACRED MOUNTAIN**
Simon MacCorkindale, John Marley
Beta & VHS Prism Entertainment
Corp \$49.95
- THE SPIRIT OF ST. LOUIS**
James Stewart
Beta & VHS Warner Home Video ... \$59.95
- THE TRAIN ROBBERS**
John Wayne, Ann Margret
Rod Taylor
Beta & VHS Warner Home Video . \$59.95

MUSIC VIDEO

- DIONNE WARWICK IN CONCERT**
Beta & VHS Prism Entertainment
Corp \$29.95

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

Firms Call Music Sales Disappointing

• Continued from page 25

standably conservative about entry into video. "Video companies are glutting the market with reissues of titles at lower prices. That is confusing and a put-off."

Fueling some of the confusion is "Making Michael Jackson's 'Thriller,'" which has met with unprecedented success for a music title, with over 250,000 units sold so far. Numbers like that may have caused some companies to set the "overzealous estimates" mentioned by MGM/UA's Melnick.

MCA Home Video's Susan Peterson and Vestron's Olivieri also claim

some success with titles geared to an over-25 audience. Vestron's Neil Diamond long-form and MCA's assortment of Olivia Newton-John programs are examples of successful titles in this genre, they say.

Still, Peterson, director of new product development for MCA Home Video, tells of visits to video stores where no music titles could be found. And at some record stores, she says, "If you didn't know the store sold video, you would never have found it."

She adds, "It's all theory. Who knows which outlets will be selling video?"

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FOR WEEK ENDING JUNE 30, 1984

Billboard Computer Software

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ENTERTAINMENT TOP 20

•—Disk ◆—Cartridge ★—Cassette

| This Week | Last Week | Weeks on Chart | Title | Manufacturer | Remarks | Systems | Apple | Atari | Commodore | IBM | Texas Instruments | TRS | CP/M | Other |
|-----------|-----------|----------------|--|----------------------|---------------------------|---------|-------|-------|-----------|-----|-------------------|-----|------|-------|
| 1 | 1 | 24 | FLIGHT SIMULATOR II | Sublogic | Simulation Package | | • | • | • | | | | | |
| 2 | 2 | 39 | LODE RUNNER | Broderbund | Arcade-Style Game | | •◆ | | | | | | | |
| 3 | 4 | 4 | SUMMER GAMES | Epyx | Arcade Style Sports Game | | • | • | • | • | | | | |
| 4 | 7 | 38 | EXODUS:ULTIMA III | Origins Systems Inc. | Fantasy Role-Playing Game | | • | | | | | | | |
| 5 | 13 | 39 | WIZARDRY | Sir-Tech | Fantasy Role-Playing Game | | • | | | | | | | |
| 6 | 6 | 32 | FLIGHT SIMULATOR | Microsoft | Simulation Package | | | | | • | | | | |
| 7 | 11 | 25 | JULIUS ERVING AND LARRY BIRD GO ONE-ON-ONE | Electronic Arts | Arcade Style Sports Game | | • | • | • | | | | | |
| 8 | 9 | 39 | ZORK I | Infocom | Text Adventure Game | | • | • | • | • | • | • | • | • |
| 9 | 15 | 4 | CHOPFLIFTER | Broderbund | Arcade Style Game | | • | •★ | • | | | | | |
| 10 | 3 | 17 | SARGON III | Hayden | Chess Game | | • | | | • | | | | |
| 11 | 8 | 5 | INFIDEL | Infocom | Text Adventure Game | | • | • | • | • | • | • | • | • |
| 12 | 10 | 23 | BEACH-HEAD | Access | Strategy Arcade Game | | | | • | | | | | |
| 13 | 19 | 3 | ZORK II | Infocom | Adventure Style Game | | • | • | | • | | | | |
| 14 | 12 | 29 | ZAXXON | Datasoft | Arcade-Style Game | | • | •★ | | | | •★ | | |
| 15 | 14 | 39 | PINBALL CONSTRUCTION SET | Electronic Arts | Educational Arcade Game | | • | • | • | | | | | |
| 16 | 18 | 35 | CASTLE WOLFENSTEIN | Muse | Arcade Adventure Game | | • | • | | | | | | |
| 17 | 17 | 3 | MINER 2049ER | Micro Lab | Arcade Style Game | | • | | | • | | | | |
| 18 | 16 | 17 | ENCHANTER | Infocom | Text Adventure Game | | • | • | • | • | • | • | • | • |
| 19 | 5 | 3 | ULTIMA II | Sierra On Line | Fantasy Adventure Game | | • | • | | | | | | |
| 20 | NEW ENTRY | | BEYOND CASTLE WOLFENSTEIN | Muse | Arcade Adventure Game | | • | • | | | | | | |

EDUCATION TOP 10

| | | | | | | | | | | | | | | |
|---|---|----|--------------------------|-----------------------|--|--|---|----|--|---|--|--|--|--|
| 1 | 1 | 39 | MASTERTYPE | Scarborough | Educational program that teaches touch typing to ages 7 to adult in an exciting video game format in 18 different lessons. | | • | •◆ | | • | | | | |
| 2 | 3 | 22 | 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. | | • | | | • | | | | |
| 3 | | | PINBALL CONSTRUCTION SET | Electronic Arts | Interactive music composition and learning tool enables | | • | | | | | | | |

Billboard® TOP LPs & TAPE®

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

| THIS WEEK | LAST WEEK | Weeks on Chart | Artist-TITLE-Label | RIAA Symbols | Suggested List Prices LP Cassettes, 8 Track | Black LP/ Country LP Chart | THIS WEEK | LAST WEEK | Weeks on Chart | Artist-TITLE-Label | RIAA Symbols | Suggested List Prices LP Cassettes, 8 Track | Black LP/ Country LP Chart | THIS WEEK | LAST WEEK | Weeks on Chart | Artist-TITLE-Label | RIAA Symbols | Suggested List Prices LP Cassettes, 8 Track | Black LP/ Country LP Chart |
|-----------|-----------|----------------|---|--------------|---|----------------------------|-----------|-----------|----------------|--|--------------|---|----------------------------|-----------|-----------|----------------|---|--------------|---|----------------------------|
| 1 | 2 | 39 | HUEY LEWIS & THE NEWS Sports Chrysalis TV 41412 CBS | ▲ | | | 36 | 57 | 3 | TINA TURNER Private Dancer Capitol ST-12330 CAP | | 8.98 | BLP 11 | 71 | 81 | 85 | PRINCE 1999 Warner Bros. 1-23720 WEA | ▲ | 10.98 | |
| 2 | 1 | 20 | SOUNDTRACK Footloose Columbia JS 39242 CBS | ▲ | | BLP 34 | 37 | 37 | 22 | THE PRETENDERS Learning To Crawl Sire 1-23980 (Warner Bros.) WEA | ▲ | 8.98 | | 72 | 76 | 78 | CULTURE CLUB Kissing To Be Clever Virgin/Epic ARE 38398 CBS | ▲ | | |
| 3 | 9 | 2 | BRUCE SPRINGSTEEN Born In The U.S.A. Columbia PC 38653 CBS | | | | 38 | 39 | 38 | MOTLEY CRUE Shout At The Devil Elektra 60289 WEA | ▲ | 8.98 | | 73 | 58 | 18 | DENNIS EDWARDS Don't Look Any Further Gordy 60576L (Motown) MCA | | 8.98 | BLP 7 |
| 4 | 3 | 34 | LIONEL RICHIE Can't Slow Down Motown 6059 ML MCA | ▲ | | BLP 1 | 39 | 45 | 49 | MIDNIGHT STAR No Parking On The Dance Floor Solar 60241 (Elektra) WEA | ▲ | 8.98 | BLP 24 | 74 | 67 | 37 | SOUNDTRACK The Big Chill Motown 6062ML (MCA) MCA | ▲ | 8.98 | |
| 5 | 5 | 13 | THE CARS Heartbeat City Elektra 60296 WEA | ▲ | 8.98 | | 40 | 43 | 11 | ICICLE WORKS Icicle Works Arista AL 6-8202 RCA | ▲ | 6.98 | | 75 | 82 | 110 | DEF LEPPARD High & Dry Mercury 818836-1 (Polygram) POL | ▲ | 8.98 | |
| 6 | 4 | 28 | CYNDI LAUPER She's So Unusual Portrait BFR 38930 (Epic) CBS | ▲ | 8.98 | | 41 | 41 | 40 | LINDA RONSTADT What's New Asylum 60260 (Elektra) WEA | ▲ | 8.98 | | 76 | 59 | 11 | BAR-KAYS Dangerous Mercury 818478-1 (Polygram) POL | | 8.98 | BLP 12 |
| 7 | 7 | 23 | VAN HALEN 1984 Warner Bros. 1-23985 WEA | ▲ | 8.98 | | 42 | 42 | 13 | TALK TALK It's My Life EMI-America 17113 CAP | | 8.98 | | 77 | 54 | 53 | THE POLICE Synchronicity A&M SP3735 RCA | ▲ | 8.98 | |
| 8 | 8 | 80 | MICHAEL JACKSON Thriller Epic QE 38112 CBS | ▲ | | BLP 21 | 43 | 36 | 66 | JULIO IGLESIAS Julio Columbia FC38640 CBS | ● | | | 78 | 80 | 20 | DAN FOGELBERG Windows And Walls Full Moon/Epic QE 39004 CBS | ● | | |
| 9 | 6 | 16 | SCORPIONS Love At First Sting Mercury 814 98101 (Polygram) POL | ▲ | 8.98 | | 44 | 46 | 6 | PSYCHEDELIC FURS Mirror Moves Columbia BFC 39278 CBS | | | | 79 | 77 | 21 | SHANNON Let The Music Play Mirage 90134-1 (Atco) WEA | ● | 8.98 | BLP 26 |
| 10 | 10 | 30 | DURAN DURAN Seven And The Ragged Tiger Capitol ST-12310 CAP | ▲ | 8.98 | | 45 | 32 | 16 | DAVID GILMOUR About Face Columbia FC39296 CBS | | --- | | 80 | 68 | 62 | SOUNDTRACK Flashdance Casablanca 8114921 (Polygram) POL | ▲ | 9.98 | |
| 11 | 14 | 31 | BILLY IDOL Rebel Yell Chrysalis TV 41450 CBS | ● | 8.98 | | 46 | 51 | 3 | SOUNDTRACK Indiana Jones And The Temple Of Doom Polydor 821592-1 (Polygram) POL | ● | 9.98 | | 81 | 83 | 30 | KOOL & THE GANG In The Heart De-Lite DSR-8508 (Polygram) POL | ● | 8.98 | BLP 39 |
| 12 | 12 | 10 | STEVE PERRY Street Talk Columbia FC 39334 CBS | ● | 8.98 | | 47 | 40 | 14 | SOUNDTRACK Against All Odds Atlantic 80152 WEA | ● | 9.98 | | 82 | 55 | 16 | CAMEO She's Strange Atlanta Artists 814-984-1 (Polygram) POL | ● | 8.98 | BLP 5 |
| 13 | 11 | 35 | CULTURE CLUB Colour By Numbers Virgin/Epic QE 39107 CBS | ▲ | | BLP 27 | 48 | 52 | 5 | MICHAEL JACKSON Farewell My Summer Love Motown 6101 ML MCA | | 8.98 | | 83 | 72 | 22 | JUDAS PRIEST Defenders Of The Faith Columbia FC39219 CBS | ● | 8.98 | |
| 14 | 13 | 46 | BILLY JOEL An Innocent Man Columbia QC 38837 CBS | ▲ | | | 49 | 75 | 3 | JEFFERSON STARSHIP Nuclear Furniture Grunt BXL1-4921 (RCA) RCA | | 8.98 | | 84 | 87 | 21 | ROCKWELL Somebody's Watching Me Motown 6052 ML MCA | ● | 8.98 | BLP 28 |
| 15 | 15 | 33 | NIGHT RANGER Midnight Madness Camel/MCA 5456 MCA | ● | 8.98 | | 50 | 50 | 44 | HERBIE HANCOCK Future Shock Columbia FC 38814 CBS | ● | 8.98 | BLP 43 | 85 | 85 | 9 | KENNY ROGERS Duets With Kim Carnes, Sheena Easton & Dottie West Liberty LO-51154 CAP | | 8.98 | |
| 16 | 18 | 5 | SOUNDTRACK Breakin' Polydor 821919-1 (Polygram) POL | ▲ | 8.98 | BLP 6 | 51 | 49 | 21 | ALABAMA Roll On RCA AHL1-4939 RCA | ▲ | 8.98 | | 86 | 125 | 3 | PEABO BRYSON Straight From The Heart Elektra 60362 WEA | ▲ | 8.98 | BLP 20 |
| 17 | 17 | 32 | THE POINTER SISTERS Break Out Planet RX11-4705 (RCA) RCA | ● | 8.98 | RIP 9 | 52 | 47 | 13 | SOUNDTRACK/RICK SPRINGFIELD Hard To Hold DCA AB11-4025 DCA | ● | 8.98 | | 87 | 86 | 89 | LIONEL RICHIE Lionel Richie Motown 6007 ML MCA | ▲ | 8.98 | |

FOR WEEK ENDING JUNE 30, 1984

Billboard®

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HOT 100®

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▲ Recording Industry Assn. of America seal for sales of 2,000,000 units (seal indicated by triangle).

| THIS WEEK | LAST WEEK | WKS ON CHART | TITLE—Artist (Producer) Writer, Label & Number (Distributing Label) | THIS WEEK | LAST WEEK | WKS ON CHART | TITLE—Artist (Producer) Writer, Label & Number (Distributing Label) |
|-----------|-----------|--------------|--|-----------|-----------|--------------|---|
| 1 | 1 | 11 | THE REFLEX —Duran Duran (Alex Sadkin, Ian Little, Duran Duran). Duran Duran: Capitol 5345 | 34 | 38 | 7 | PRIME TIME —Alan Parsons Project (Alan Parsons), Woolfson, Parsons; Arista 1-9208 |
| 2 | 4 | 6 | DANCING IN THE DARK —Bruce Springsteen (Bruce Springsteen, Jon Landau, Chuck Plotkin, Steve Van Zandt), B. Springsteen; Columbia 38-04463 | 35 | 39 | 9 | OBSCENE PHONE CALLER —Rockwell (Curtis Anthony Nolen, Rockwell), Rockwell; Motown 1731 |
| 3 | 8 | 5 | WHEN DOVES CRY —Prince (Prince), Prince; Warner Bros. 7-29286 | 36 | 41 | 7 | ROMANCING THE STONE —Eddy Grant (Eddy Grant), E. Grant; Portrait 37-04433(Epic) |
| 4 | 5 | 12 | SELF CONTROL —Laura Branigan (Jack White, Robbie Buchanan), G. Bigazzi, R. Riefoli, S. Piccolo; Atlantic 7-89676 | 37 | 42 | 8 | IF EVER YOU'RE IN MY ARMS AGAIN —Peabo Bryson (Michael Masser), M. Masser, T. Snow, C. Wei; Elektra 7-69728 |
| 5 | 7 | 10 | JUMP (FOR MY LOVE) —Pointer Sisters (Richard Perry), M. Sharron-S. Mitchell, G. Skardina; Planet 13780(RCA) | 38 | 40 | 6 | FAREWELL MY SUMMER LOVE —Michael Jackson (Tony Peluso, Michael Lovesmith, Steve Barri, Freddie Perren, Fonce Mizell) K. Lewis; Motown 1739 |
| 6 | 6 | 11 | THE HEART OF ROCK 'N' ROLL —Huey Lewis And The News (Huey Lewis and the News), J. Colla, H. Lewis; Chrysalis 4-42782 | 39 | 52 | 2 | PANAMA —Van Halen (Ted Templeman), E. Van Halen, A. Van Halen, M. Anthony, D.L. Roth; Warner Bros. 7-29260 |
| 7 | 2 | 12 | TIME AFTER TIME —Cyndi Lauper (Rick Chertoff), C. Lauper, R. Hyman; Portrait 37-04432(Epic) | 40 | 18 | 19 | HELLO —Lionel Richie (Lionel Richie, James Anthony Carmichael) L. Richie; Motown 1722 |
| 8 | 10 | 9 | EYES WITHOUT A FACE —Billy Idol (Keith Forsey), Idol, Stevens; Chrysalis 4-42786 | 41 | 45 | 6 | ALIBIS —Sergio Mendes (Sergio Mendes, Robbie Buchanan), T. Snow, T. Macauley; A&M 2639 |
| 9 | 3 | 13 | LET'S HEAR IT FOR THE BOY —Deniece Williams (G. Duke), T. Snow, D. Pitchford; Columbia 38-04417 | 42 | 17 | 15 | BREAKDANCE —Irene Cara (Giorgio Moroder), Moroder, Cara, Hull; Network/Geffen 7-29328(Warner Bros.) |
| 10 | 12 | 8 | ALMOST PARADISE...LOVE THEME FROM FOOTLOOSE —Mike Reno And Ann Wilson (Keith Olsen), E. Carmen, D. Pitchford; Columbia 38-04418 | 43 | 27 | 13 | RUN, RUNAWAY —Slade (Jim Plunier), N. Holder, J. Lea; CBS Associated 4-04398 |
| 11 | 9 | 13 | OH, SHERRIE —Steve Perry (Steve Perry, Bruce Botnick), S. Perry, R. Goodrum, B. Cuomo, C. Krampf; Columbia 38-04391 | 44 | 48 | 5 | BOYS DO FALL IN LOVE —Robin Gibb (M. Gibb, R. Gibb, M. Liggett, C. Barbosa), M. & R. Gibb; Mirage 7-99743(Atco) |
| 12 | 11 | 17 | BORDERLINE —Madonna (Reggie Lucas, John "Jellybean" Benitez), R. Lucas; Sire 7-29354(Warner Bros.) | 45 | 47 | 7 | LOVE OF THE COMMON PEOPLE —Paul Young (Laurie Latham), J. Hurley, R. Wilkins; Columbia 38-04463 |
| 13 | 19 | 7 | LEGS —ZZ Top (Bill Ham), Gibbons, Hill, Beard; Warner Bros. 7-29272 | 46 | 49 | 5 | A LITTLE LOVE —Juice Newton (Richard Landis), T. Sharp, D. Douma, R. Feldman; RCA 13823 |
| 14 | 13 | 8 | IT'S A MIRACLE —Culture Club (Steve Levine), O'Dowd, Moss, Hay, Craig, Pickett; Virgin/Epic 34-04457 | 47 | 53 | 4 | THE FIRST DAY OF SUMMER —Tony Carey (Peter Hauke), T. Carey; MCA 52388 |
| 15 | 20 | 7 | MAGIC —The Cars (Robert John "Mutt" Laney, Cars). R. Ocasek; Elektra 7-69724 | 48 | 34 | 19 | AGAINST ALL ODDS (TAKE A LOOK AT ME NOW) —Phil Collins (Anif Mardin) P. Collins; Atlantic 7-89700 |
| | | | | 49 | 72 | 2 | STUCK ON YOU —Lionel Richie (Lionel Richie, James Anthony Carmichael), L. Richie; Motown 1746 |
| | | | | 67 | 51 | 15 | THE LONGEST TIME —Billy Joel (Phil Ramone), B. Joel; Columbia 38-04400 |
| | | | | 68 | 85 | 2 | IT CAN HAPPEN —Yes (Trevor Horn), Squire, Anderson, Rabin; Atco 7-99745 |
| | | | | 69 | 74 | 5 | JAM ON IT —Newcleus (J. Webb, F. Fair), M.B. Cenac; Sunnyview 411(Becket) |
| | | | | 70 | 73 | 3 | BREAK-A-WAY —Tracey Ullman (Peter Collins), J. DeShannon, S. Sheeley; MCA/Stiff 52385 |
| | | | | 71 | 76 | 3 | THE GLAMOROUS LIFE —Sheila E. (Sheila E., Starr Company), Sheila E.; Warner Bros. 7-29285 |
| | | | | 72 | 50 | 11 | WHISPER TO A SCREAM (BIRDS FLY) —Icicle Works (Hugh Jones), McNabb; Arista 1-9155 |
| | | | | 73 | 79 | 3 | YOUNG THING, WILD DREAMS (ROCK ME) —Red Rider (Tom Cochrane, Ken Geer), T. Cochrane; Capitol 5335 |
| | | | | 74 | 89 | 2 | MISSING YOU —John Waite (John Waite, David Thoener, Gary Geresh), J. Waite, C. Sanford, M. Leonard; EMI-America 8212 |
| | | | | 75 | 77 | 3 | SOMEbody ELSE'S GUY —Jocelyn Brown (F. McFarlane, A. George, J. Brown), J. Brown; Vinyl Dreams 71(Prelude) |
| | | | | 76 | 57 | 13 | MY EVER CHANGING MOODS —The Style Council (Peter Wilson, Paul Weller), P. Weller; Geffen 7-29359(Warner Bros.) |
| | | | | 77 | NEW ENTRY | | THE WARRIOR —Scandal Featuring Patty Smith (Mike Chapman), H. Knight, M. Gilder; Columbia 38-04424 |
| | | | | 78 | 81 | 3 | A CHANCE FOR HEAVEN —Christopher Cross (Michael Omartian), B. Bacharach, C. Bayer Sager, C. Cross; Columbia 38-04492 |
| | | | | 79 | 60 | 15 | ROCK YOU LIKE A HURRICANE —Scorpions (Dieter Dierks), R. Schenker, K. Meine, H. Rabbel; Mercury 818 440-7(Polygram) |
| | | | | 80 | 63 | 16 | HEAD OVER HEELS —The Go Go's (Martin Rushent), Caffey/Valentine; I.R.S. IR-9926(A&M) |
| | | | | 81 | 59 | 8 | THE GHOST IN YOU —Psychelic Furs (Keith Forsey), R. Butler, T. Butler; Columbia 38-04416 |
| | | | | 82 | NEW ENTRY | | BLACK STATIONS/WHITE STATIONS —M + M (Daniel Lanois), M. Gane, J. Johnson; RCA 13824 |

| | | | | | | | | | | |
|----|-----------|----|--|----|-----------|----|--|-----|-----------|---|
| 17 | 22 | 6 | DOCTOR! DOCTOR!—Thompson Twins (Alex Sedkin, Tom Bailey), T. Bailey, A. Currie, J. Leeway, Arista 1-9209 | 51 | 55 | 5 | 10-9-8—Face To Face (Arthur Baker), Angelo, Epic 34-04430 | 84 | NEW ENTRY | 4-04469(Scotti Bros./Epic) |
| 18 | 23 | 6 | INFATUATION—Rod Stewart (Michael Omartian), R. Stewart, D. Hitchings, R. Robinson; Warner Bros. 7-29256 | 52 | 58 | 3 | TURN TO YOU—Go-Go's (Martin Rushent), Caffey, Weidlin; I.R.S. 9928(A&M) | 85 | 88 | NOW IT'S MY TURN—Berlin (Mike Howlett), J. Crawford; Geffen 7-29283(Warner Bros.) |
| 19 | 25 | 11 | DANCE HALL DAYS—Wang Chung (Chris Hughes, Ross Cullum), Hues; Geffen 7-29310(Warner Bros.) | 53 | NEW ENTRY | 4 | SHE'S MINE—Steve Perry (Steve Perry), S. Perry, R. Goodrum; Columbia 38-04496 | 86 | 83 | SIMPLE—Johnny Mathis (D. Diante), K. Stegall, M. Morrow; Columbia 38-04468 |
| 20 | 26 | 4 | SAD SONGS (SAY SO MUCH)—Elton John (Chris Thomas), E. John, B. Taupin; Geffen 7-29292(Warner Bros.) | 54 | 56 | 4 | STRANGERS IN A STRANGE WORLD—Jenny Burton & Patrick Jude (Jake Holmes), J. Holmes; Atlantic 7-89560 | 87 | NEW ENTRY | HIGH ON EMOTION—Chris DeBurgh (Rupert Hine), C. DeBurgh; A&M 2643 |
| 21 | 21 | 9 | WHO'S THAT GIRL—Eurythmics (David A. Stewart), Lennox, Stewart; RCA 13800 | 55 | 33 | 11 | WHAT IS LOVE—Howard Jones (Rupert Hine), H. Jones, W. Bryant; Elektra 7-69737 | 88 | NEW ENTRY | THIN LINE BETWEEN LOVE AND HATE—Pretenders (Chris Thomas), R. Poindexter, R. Poindexter, J. Members; Sire 7-29249(Warner Bros.) |
| 22 | 24 | 11 | MODERN DAY DELILAH—Van Stephenson (Richard Landis), V. Stephenson, J. Buckingham; MCA 52376 | 56 | 68 | 3 | ROUND AND ROUND—Ratt (Beau Hill), DelMartini, Percy, Crosby; Atlantic 7-89693 | 89 | NEW ENTRY | FEELS SO REAL (WON'T LET GO)—Patrice Rushen (C. Mims, Jr., F. Washington), F. Washington; Elektra 7-69742 |
| 23 | 14 | 17 | SISTER CHRISTIAN—Night Ranger (Pat Glasser), K. Keagy, Camel; MCA 52350 | 57 | 32 | 12 | I'LL WAIT—Van Halen (Ted Templeman), E. Van Halen, A. Van Halen, M. Anthony, D.L. Roth; Warner Bros. 7-29307 | 90 | 95 | SOUTH CENTRAL RAIN (I'M SORRY)—R.E.M. (Mitch Easter, Don Dixon), Berry, Buck, Mills, Stipe; I.R.S. 9927(A&M) |
| 24 | 15 | 11 | YOU CAN'T GET WHAT YOU WANT—Joe Jackson (David Kershenbaum, Joe Jackson), J. Jackson; A&M 2628 | 58 | 62 | 5 | SO YOU RAN—Orion The Hunter (Barry Goudreau, Lennie Petze), B. Goudreau, F. Migliaccio; Portrait 37-04843(Epic) | 91 | NEW ENTRY | SUCH A SHAME—Talk Talk (Tim Friese-Green), M. Hollis; EMI-America 8215 |
| 25 | 30 | 5 | BREAKIN' ... THERE'S NO STOPPING US—Ollie And Jerry (Ollie E. Brown), O.E. Brown, J. Knight; Polydor 821 708-7(Polygram) | 59 | 44 | 16 | DANCING IN THE SHEETS—Shalamar (B. Wolfer, B. Wolfer, D. Pitchford; Columbia 38-04372 | 92 | 86 | WHEN WE MAKE LOVE—Alabama (H. Shedd, Alabama), T. Seals, M. Williams; RCA 13763 |
| 26 | 28 | 8 | NO WAY OUT—Jefferson Starship (Ron Nevison), P. Wolf, I. Wolf; Grunt 13811(RCA) | 60 | 67 | 4 | HOLD ME—Teddly Pendergrass And Whitney Houston (Michael Masser), M. Masser, L. Creed; Asylum 7-69720(Elektra) | 93 | 82 | FOOTLOOSE—Kenny Loggins (Kenny Loggins, Lee DeCarlo), K. Loggins, D. Pitchford; Columbia 38-04310 |
| 27 | 29 | 6 | DON'T WALK AWAY—Rick Springfield (Rick Springfield, Bill Drescher), R. Springfield; RCA 13813 | 61 | 65 | 4 | BRINGIN' ON THE HEARTBREAK—Def Leppard (Robert John "Mutt" Lange), Clark, Willis, Elliott; Mercury 818779-7(Polygram) | 94 | 61 | LOVE WILL SHOW US HOW—Christine McVie (Russ Titelman), McVie, Sharp; Warner Bros. 7-29313 |
| 28 | 31 | 9 | I CAN DREAM ABOUT YOU—Dan Hartman (Jimmy Iovine, Dan Hartman), D. Hartman; MCA 52378 | 62 | 43 | 18 | TO ALL THE GIRLS I'VE LOVED BEFORE—Julio Iglesias And Willie Nelson (Richard Perry), A. Hammond, H. David; Columbia 38-04217 | 95 | 78 | HOLD ME NOW—Thompson Twins (Alex Sadkin, Tom Bailey), T. Bailey, A. Currie, J. Leeway, Arista 1-9164 |
| 29 | 46 | 3 | GHOSTBUSTERS—Ray Parker, Jr. (Ray Parker, Jr.), R. Parker, Jr.; Arista 1-9212 | 63 | NEW ENTRY | 4 | SEXY GIRL—Glenn Frey (Barry Beckett, Glenn Frey, Allan Blazek), J. Tempchin, G. Frey; MCA 52413 | 96 | 84 | NO MORE WORDS—Berlin (Giorgio Moroder, Richie Zito), J. Crawford; Geffen 7-29360(Warner Bros.) |
| 30 | NEW ENTRY | 7 | STATE OF SHOCK—Jacksons (Michael Jackson), M. Jackson, R. Hansen, M. Jagger; Epic 34-04503 | 64 | 64 | 4 | THE LEBANON—Human League (Hugh Padgham, Chris Thomas, Human League), Callis, Oakley; Virgin/A&M 2641 | 97 | 66 | YOU MIGHT THINK—The Cars (Robert John "Mutt" Lange, The Cars), R. Ocasek, Elektra 7-69744 |
| 31 | 35 | 7 | WHAT'S LOVE GOT TO DO WITH IT—Tina Turner (Terry Britten), T. Britten, G. Lyle; Capitol 5334 | 65 | 69 | 3 | TAKING IT ALL TOO HARD—Genesis (Genesis, Hugh Padgham), Genesis; Atlantic 7-89656 | 98 | 71 | DON'T WASTE YOUR TIME—Yarborough & Peoples (J. Ellis), J. Ellis; Total Experience 1-2400(RCA) |
| 32 | 37 | 3 | I'M FREE (HEAVEN HELPS THE MAN)—Kenny Loggins (David Foster, Kenny Loggins), K. Loggins, D. Pitchford; Columbia 38-04452 | 66 | 70 | 3 | THE MOMENT OF TRUTH—Survivor (Ron Nevison), B. Conti, D. Lambert, P. Beckett; Casablanca 880053(Polygram) | 99 | 80 | TONIGHT IS WHAT IT MEANS TO BE YOUNG—Fire Inc. (Jim Steinman), J. Steinman; MCA 52377 |
| 33 | 36 | 6 | SUNGLASSES AT NIGHT—Corey Hart (Jon Astley, Phil Chapman), C. Hart; EMI-America 8203 | | | | MUSIC TIME—Styx (Styx), D. DeYoung; A&M 2625 | 100 | 75 | |

Hot 100 Read Billboard Top LPs and Tape • Black Singles • Black LPs
 Hits of the World for the Charts that keep you • Country Singles • Country LPs on top! • Bubbling Under
 Country LPs • Classical Albums • Latin LPs • Jazz LPs • Inspirational • Dance/Disco
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|----|----|----|-------------------------------------|---------------------------|---|---|---|---|---|---|--|--|--|--|--|--|--|--|--|--|
| 4 | 10 | 2 | SNOOPER TROOP II | Spinnaker | An educational program designed to help develop vocabulary and reasoning skills For ages 10-adults | • | • | • | • | • | | | | | | | | | | |
| 5 | 6 | 18 | SPELLICOPTER | DesignWare | Learning game teaches ages 6 to adult visual memory and spelling skills by acting as a game pilot avoiding aerial obstacles while retrieving letters. | • | • | • | • | • | | | | | | | | | | |
| 6 | 4 | 37 | 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. | • | • | • | • | • | | | | | | | | | | |
| 7 | 5 | 4 | FACEMAKER | Spinnaker | Three-part learning game designed to teach very young children (ages 4-12) the computer keyboard & memory skills by working with a human face. | • | • | • | • | • | | | | | | | | | | |
| 8 | | | COMPUTER STUDY PROGRAM FOR SAT | Barron Educational Series | | • | • | • | • | • | | | | | | | | | | |
| 9 | 9 | 39 | 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. | • | • | • | • | • | | | | | | | | | | |
| 10 | 2 | 4 | MUSICALC | Waveform | Music composition and learning tool enables novices as well as accomplished musicians to work with preset compositions or create their own. | • | • | • | • | • | | | | | | | | | | |

HOME MANAGEMENT TOP 10

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|----|----|----|---------------------|--------------------------|--|---|---|---|---|---|---|---|--|--|--|--|--|--|--|--|
| 1 | 1 | 31 | DOLLARS AND SENSE | Monogram | Home Financial Package | • | | | | | | | | | | | | | | |
| 2 | 3 | 39 | THE HOME ACCOUNTANT | Arrays, Inc./Continental | Home & Small Business Financial Management Program | • | • | • | • | • | | | | | | | | | | |
| 3 | 4 | 29 | HOMEWORD | Sierra On-Line | Word Processing Package | • | | | | • | | | | | | | | | | |
| 4 | 2 | 39 | PFS:FILE | Software Publishing | Information Management System | • | | | | • | • | | | | | | | | | |
| 5 | 7 | 12 | PAPERCLIP | Batteries Included | Word Processing Package | | | | | | • | • | | | | | | | | |
| 6 | 5 | 39 | BANK STREET WRITER | Broderbund | Word Processing Package | • | • | | | | | | | | | | | | | |
| 7 | 6 | 6 | MULTIPLAN | Microsoft | Electronic Spreadsheet | • | | | | | | | | | | | | | | |
| 8 | 8 | 30 | MULTIPLAN | HesWare | Electronic Spreadsheet | | | | | | • | | | | | | | | | |
| 9 | 10 | 2 | PFS: Write | Software Publishing | Word Processing Package | • | | | | | | • | | | | | | | | |
| 10 | | | APPLE WORKS | AppleComputer Inc. | Word Processor | • | | | | | | | | | | | | | | |

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New On The Charts

YVONNE GAGE

Billed as the unofficial answer to Michael Jackson's "Thriller," Yvonne Gage's "Doin' It In A Haunted House" moves up to 82 on the Black Singles chart this week. The Chycago International Music/Epic single marks the high point so far in Gage's 10-year career.

The 25-year-old Chicago native began singing in the church choir and joined the Soulettes at age 14. During Gage's seven-year tenure with that group, they changed their name to First Love and made an album for C.I.M./Epic. Gage left First Love in 1980 to tour as a backup vocalist with Captain Sky.

During opening gigs for the likes of Cameo, Stephanie Mills, Kleer and Smokey Robinson, Gage hooked up with producer Don Burnside. He produced her first solo single in 1981 and led her to the Chicago-based new wave group Ministry, with whom she toured.



After that tour, she returned to Chicago and recorded a commercial for Ultra-Curl before setting to work on her forthcoming album, "Virginity." Burnside and Gage's manager, Maurice White, produced the album, which is slated for late-July release.

Gage is managed by Maurice White, (312) 664-7548.

KIMBERLY SPRINGS

If the name Kimberly Springs has a familiar ring, it's natural: This new five-piece Capitol singing group is an offshoot of the Kimberlys, who won a Grammy in 1969 for their vocal backgrounds with Waylon Jennings on "MacArthur Park."

Kimberly Springs consists of four sisters and brothers—Leah, Lizzie, Bo and Terry—and one cousin, Teddy. They began performing with their parents as part of the Kimberlys

while still children, and are now carrying on the tradition with their first country release, "Slow Dancin'," at a bulletted 68 this week.

Kimberly Springs is produced by Jerry Fuller and John Hobbs, who also wrote "Slow Dancin'" for the group.

The act is managed and booked by Harold Gay and Bob Dee. Contact: Top Ten Talent, 876 Pinewood, Sparks, Nev. 89431; (702) 747-7733.

U.S. Deal Is Next Stop For Flying Pickets

By MARY ANNA FECZO

NEW YORK — Getting a U.S. license for an English group whose first single, a cover of Yazoo's "Only You," held the No. 1 slot for five weeks on the U.K. charts hardly seems a daunting project. However, in the case of the Flying Pickets, the group's a cappella musicianship, theatre-performance orientation and mid-age range may prove to be obstacles during label courting.

The Flying Pickets' debut album, "Lost Boys," on Virgin-owned Ten Records, entered the British charts at number 12. But until recently, the group's six members were actors in a fringe theatre group, playing to sell-out crowds throughout England, with minimal formal musical training.

"They had a very strong cult following," says manager John Sherry, who in the mid-'70s headed his own agency with Miles Copeland, now manager of the Police.

"They were perceived as theatrical, unaccompanied singers. I'm choosing my words very carefully," adds Sherry, "because the term 'a cappella' suggests a certain type of singing, like doo-wop, that the group has nothing to do with."

On listening to "Lost Boys," specifically the balance between cover tracks and member Rick Lloyd's songs, what is immediately apparent is the gravity of the material, including David Byrne's "Psycho Killer," Bruce Springsteen's "Factory," Bob Dylan's "Masters Of War," and orig-

inals of undeniable socio-political impact.

"They have a very strong social conscience," says Sherry, "which is reflected in the songs they write and in the way they perform live."

Not particularly alarming to Sherry is the fact of the members' ages, which run from mid-30s to mid-40s. "Let's put it this way," he says.

"They're no older than the Rolling Stones. The difference is that the Flying Pickets are just starting."

The Flying Pickets are in the midst of a six-week tour of the U.K., and are scheduled to record a live album within the next two weeks. The group's month-long series of concerts in the U.S. and Canada during August will see them opening for Dufford & Tilbrook on select dates.

CRESCENT CITY CLOSING

Tipitina's Club Calls It Quits

By LEO SACKS

NEW YORK—Summer is typically a slow time for Tipitina's, the venerable New Orleans club named for a song by the late Professor Longhair. Now the club is literally dead.

Ironically, the currently convening Louisiana World Exposition is supposed to breathe new life into the Crescent City's club scene. Instead, says Tipitina's spokesperson Rhonda Fabian, the Fair compounded the club's fiscal woes.

"I'd be foolish to say it hasn't taken away some of our business," she explains. "But to blame the Fair for the closing isn't quite accurate. We're thrilled our New Orleans musicians have work through November. Still, looking at our projections, we realized that we couldn't stay solvent this summer."

Pamela Gibbons, business manager for the Neville Brothers, who

closed the club June 16, says that Tip's isn't the only venue around town that's hurting. "It was presumed that people would leave the Fair at 10 p.m. and head for other music spots," she notes. "Instead, they're paying \$4 to get in, there's plenty of free parking, and they're staying until 3 a.m."

The club's board of directors met Thursday (21) to discuss a number of options. One is to produce shows for the Fair under the Tipitina's banner. Another is to find new investors for the parent Summa 2-4-U Corporation so that the venue, which holds 400, may reopen in December. A third possibility is to create a Tipitina's road show promoting New Orleans' musical finest.

"Tip's is more of a spirit than a building," Fabian says. "We're down, but we're not out."

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Pro Equipment & Services

Industry Gets An Editing CLUE

New Unit Interfaces With Sony PCM-F1, PCM-701

By STEVEN DUPLER

LONDON—Low-cost, high-quality videotape-based digital audio editing, auto-location and automatic logging facilities have taken one step closer to the people. The Computer Logging Unit & Editor (CLUE) system, a new computer-based package designed by HHB Hire & Sales Ltd. here for use with Sony's PCM-F1 and PCM-701 digital audio processors, was unveiled at the Assn. of Professional Recording Studios (APRS) expo, June 13-15.

According to CLUE system specialist David Wilkins, "The problem with the Sony PCM-F1 and 701 has been the lack of interface and editing capabilities. With CLUE, we've developed a new concept for logging recording information."

Originally developed as consumer units, the PCM-F1 and 701 began to enjoy brisk sales to professional users, not only in the recording field but in broadcast and industrial markets as well, despite the lack of an editing system designed specifically for processors. HHB, having been involved with Sony digital audio since 1982, began to see the need for an inexpensive way to perform editing and

post-production functions on the two machines, and the firm's research into the problem eventually spawned the CLUE system, says HHB managing director Ian Jones.

Wilkins says the CLUE may be used with either a Betamax SL-2000 or a U-matic 5850 videocassette recorder, and provides frame accuracy to the nearest 1/25 of a second in the British PAL format or 1/30 of a second in the NTSC standard format. He notes that plans are underway to expand CLUE's interface capabilities to encompass a wider range of audio and videotape recorders as well.

As far as editing accuracy, Wilkins says, "While one obviously can't be as precise with CLUE editing as with Sony's DAE-1100, we feel the margin for error is negligible, particularly when one considers the enormous cost difference between the two." Sony's DAE-1100 editor, designed for use with the 1610 digital audio processor, costs approximately \$26,000. The CLUE system lists for 3,500 pounds sterling in the U.K., and Jones estimates that the price in the U.S. will be in the neighborhood of \$8,000 or \$9,000.

That price includes the CLUE main unit, the controller, two disk

drives and a computer keyboard. To operate the system properly, the user must add a monitor screen and a printer in addition to the PCM-F1 or 701.

The CLUE system is not based on SMPTE time code, says Jones, but rather on proprietary technology that he declines to discuss. "It's very difficult, if not impossible, to patent software," he says. "However, the CLUE technology is protected in the U.K. by copyright. We're investigating how that will work in other countries."

Jones says the CLUE will definitely be on display at the fall Audio Engineering Society convention in New York. He expects distribution of the system to begin around the same time as the AES exhibition, with the first CLUE units appearing in the U.S. sometime in September or early October.

While no distributors have been established yet, Jones says that HHB has been "talking to the major outlets in the major U.S. markets—people like Martin Audio in New York, Everything Audio in Los Angeles and others."

According to Jones, interest in the CLUE was extremely high at the APRS show, particularly among manufacturers of digital audio processors, including Sony.

"We had a contingent of Japanese gentlemen from Sony Broadcast come by and take a very careful, long look at the product," he says. "They seemed quite impressed."

Full Vid Services Now Offered At Philly's Studio 4

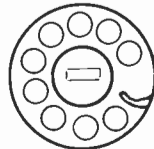
PHILADELPHIA—Studio 4 here has recently completed a major upgrading and expansion of its 24-track facility, and now offers full video production and post-production services through Video Rock Inc., a video production service.

New equipment at Studio 4 includes a new Studer A80 MKIII 24-track recorder and a new Studer half-inch two-track, as well as two additional Studer quarter-inch machines. Outboard gear added to the facility includes a Lexicon digital reverb and Prime Time II, a second Eventide Harmonizer and three additional Urei 1a 3a limiters. The studio's new console is custom Neotec Series III C 38x24 board with sub grouping.

Video services provided by Studio 4 through Video Rock Inc. include a complete video studio, video switching with chroma-key effects, and three-quarter-inch shooting and computer editing. The facility will be used primarily for the production of music videos, and tie lines have been run for audio and video between Studio 4 and Video Rock.

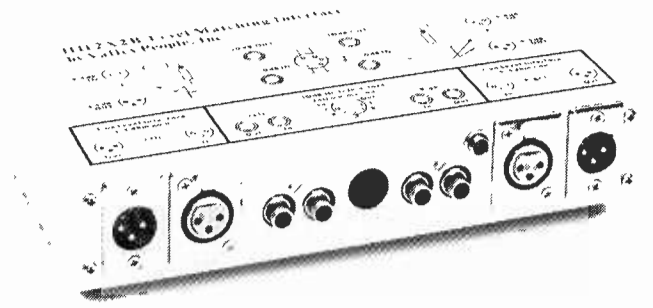
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New Products



Valley People Inc. has replaced its HH 2 x 2 unit with the upgraded HH 2 x 2B balanced level matching interface, capable of boosting minus 10dB signals to a nominal plus 4 or plus 8 line level output. A stereo attenuator section pads plus 4/plus 8 levels by 14dB to avoid potential overload problems at the input of minus 10dB devices. The HH 2 x 2B comes with power supply, and an optional rack mount adaptor is available to mount either one or two units. The unit is said to be ideal for interfacing pro audio equipment with the inputs and outputs of digital audio processors. The HH 2 x 2B retails for \$250, while the adaptor is \$25.

Price Coming Down For Computer-Assisted Mixing

LONDON — Computer-aided mixdown, once available only to engineers working in top-flight studios with state-of-the-art mixing consoles such as Neve and SSL, has been brought down to earth. Allen & Heath Brennel Ltd.'s new CMC-24 computer-assisted mixing board, introduced here at the Assn. of Professional Recording Studios (APRS) exhibition last week, allows user-programmability of both routing and muting functions for a price that left many who saw it shocked: less than 2,000 pounds sterling (about \$3,500).

The compact in-line design features 24 input channels and 16 outputs and is controlled by an on-board microprocessor which interfaces with a standard Commodore 64 computer. The system allows computer-aided routing to any of 24 inputs to 16 outputs controlled by the computer, according to AHB sales manager Si-

DIGITAL ASSOCIATES

New Firm Gets Mitsubishiis

NASHVILLE—Digital Associates, a recently formed studio equipment rental agency here, has opted for the Mitsubishi X-80 two-track and X-800 32-track systems as the only line of digital recording gear it will carry.

According to Rick Horton, one of the new firm's principals, Nashville studios are "very aware of the need for digital technology to be readily available if they are to maintain their status in the industry." Horton says his company chose to go with the Mitsubishi equipment because it be-

lieved the audio quality to be superior to other systems, and also because the X-80's open reel format would appeal to engineers used to working with analog tape.

Ton Behrens, mid-America regional manager for Digital Entertainment Corp., Mitsubishi Sales' U.S. pro audio division, says that Digital Associates has already rented the X-80 in its first week. He adds that he expects the X-800 to be taken "as soon as it arrives in July."

STEVEN DUPLER



DOWN TO EARTH DIGITAL EDITING—HHB Hire & Sales Ltd.'s new CLUE (Computer Logging Unit & Editor) for the Sony PCM-F1 and PCM-701 digital processors was one of the high points of the recent APRS exhibition in London. Due to arrive in the U.S. this fall, the unit provides digital editing, auto-location and automatic logging for the Sony units at a price expected to range between \$8,000-9,000.

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SESSIONS ON THE HILL—Jazzmen Stephane Grappelli, left, and Toots Thielemans work on their first album together at Russian Hill Recording in San Francisco while the album's producer Andy Kulberg, right, looks on.

Studio Track

NEW YORK

Skyline plays host to four acts. **Lillo Thomas** is working on his next Capitol album, which features a guest spot by Melba Moore. **Paul Lawrence Jones** is producing, with **David Young** at the board, assisted by **Scott Ansell**. Producer **Terry McKeown** is cutting tracks for Canadian act **KLO** with engineer **Jack Nuber** and assistants **Roger Moutenot** and **Ansell**. **Alan Vega** is doing sides for Ze Records. Vega is producing the album with the Cars' **Ric Ocasek** and assistants **Ansell** and **Knut Bohn**. And the **Gyros** are working on their Fake Doom debut, which Young is producing. Moutenot is at the board, with help from **Mario Rodriguez**.

The **Breakfast Club** is completing tracks for Ze at **Park South** with producer **Steve Bray**, engineer **Alec Head** and assistant **Jamie Chaleff**. . . . Several artists are at work at **Power Play**. **Spyder D** is producing the **Uptown Express Dancers** for Sutra with engineer **Harry Spiradakis** and assistant **Ed Leahy**. **Carlos De Jesus** is re-mixing **Bugger Grove** for Island. **Tay Hoyle** is at the board with assistant **Debbie Cornish**. **Ray Bishop** is producing a cut for **Fushia** with engineer **Julian Herzfeld**. Tuff City acts the **Fearless Four** and **Puffy Dee** are both cutting new records, with Herzfeld at the board. And **GQ** is working on new material with engineer **Vaughn Mason**.

Local heroes the **Del Lords** just wrapped their Capitol album at **Secret Sound**. **Lou Whitney** produced, with **Terry Mannings** and **Warren Bruleigh** at the board. And the Violent Femmes' producer, **Mark Van Hecke**, is working with **Ben Vaughn** there. Bruleigh is engineering with assistant **Jim Lyon**. . . . **Jonathan Richman & the Modern Lovers** are working on an album for England's Rough Trade label. **Ted Perlman** is producing, with **John Rhodes** and **Adam Lehman** sharing the console.

Quadrasonic Sound is hosting several acts. **Sandy Dillon** is laying tracks with producers **Mick Ronson** and **Dieter Meier** of Yello. **John Holbrook** is at the board with assistant **Peter Lewis**. **Crossfire** is mixing its "Hold Me Through The Nite" single for Starway. **Jimmy Wisner** and **Eddie Newmark** are producing with engineer **Dave Ogrin**. Ogrin and **Master O.C. Rodriguez** are mixing a 12-inch entitled "Master Of The Scratch" for Plateau. And **Leon Love** is laying tracks there for a 12-inch on Still Rising Records. **Patrick Adams** and **Ron Mindseed** are producing.

At **Mayfair Sound**, **Mick Ronson** is producing **XDavis** with engineer **Lenny Manchess**. . . . **Grey Radford** is producing **Curtis Hairston** for Pretty Pearl at **First Choice**. And former Stairsteps member **Clarence Burk** is producing his own project there. Co-producers are **Kennie Burk**, **Chuck Ange** and **Randolph Scott**. **Robert Cevasco** is assisting. . . . **Art Polhemus** is producing **Sand Dee's** "Be My Best Friend" single at **Co-Ordinated Sound**. . . . SWS artist **Harlow** is recording a single at **Right Tracks Studios**. **Ron St. Germaine** is producing and engineering.

NASHVILLE

Randy Kling is mastering a new **Moe Bandy** single for Columbia at **Disc Mastering Inc.** **Lois Walker** is mastering "Ronnie Reggae" by **Afikan Dreamland**. . . . Producer **Patty Parker** is at **Sound Emporium** with newly signed Comstock artist **Doug Peters**.

LOS ANGELES

The following projects are underway at **Skip Saylor**: Original Byrds **Gene Clark** and **Michael Clarke** are in with producer **Tom Slocum** for Allegiance. **Skip Saylor** is at the board. Engineer **Bill Thomas** is mixing an EP for Odell Records' **Bill Underwood**. **Tom McCauley** is at the console. Producers **Paul Binderman** and **Gino Gable** are mixing **Philip Pinto** for Sensory Engineering. And **Jorge Newbery** is producing an album for **Against** on the Upstart label. McCauley is engineering.

Arista group **Air Supply** is wrapping the title song for the forthcoming movie "Grandview, U.S.A." at **Image Recording**. **John Van Nest** is engineering that and an album by EMI America's **Rail**, which is being produced by Night Ranger's producer **Pat Glasser**. Engineer **Harry Maslin** is completing mixes for Atlantic artist **Robbie Patton**. And the production team of **Rene & Angela** are producing the **Ritz's** first PolyGram album, with Van Nest

at the console. . . . The **Textones** are at **Cherokee Recording** with a debut album for Gold Mountain. **Barry Goldberg** is producing with **Brad Gilderman**, who's doubling at the board.

Herbie Hancock is completing final mixes on his next Columbia release at **Eldorado Recording**. **Bill Laswell** produced, with **David**

Jerden at the board. The **Red Hot Chili Peppers** continue work on their Enigma/EMI album. **Andy Gill** is producing, with engineering by **Jerden**, **Carolyn Collins** and **Sarco**. And the **Nobodys** are busy with a Capitol album. **Safeway** is producing it, with **Sarco** at the board.

Run Amok has an album for High Velocity

underway at **Studio Crange**. **Bob Helein** is producing with engineer **James Melonakos**. **Ashwood** is there with an EP produced and engineered by **Shelden Glass** and **James Melonakos**. And **Timeline** is producing its own single, with Melonakos at the board.

OTHER CITIES

In Sausalito, Calif., **Scotti Bros /CBS** act **Survivor** is overdubbing its forthcoming album at **The Plant**. **Ron Nevisor** is doubling as producer and engineer, with help from **Kevin Eddy**. Local singer **Joe Sharrow** is completing an album, with **John Hug** producing, **Jim Gaines** engineering and **Rick Sanchez** assisting. (Continued on page 44)

The MTR-12 1/2" Two-Channel Recorder

AFTER YOU HEAR IT, YOU'LL KNOW WHY IT'S CALLED "SUPER-ANALOG".

The easy purchase decision for a premier analog master recorder just got tough. Real tough.

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Pro Equipment & Services

Studios Take To The Airwaves In Dallas

NEW YORK—In a vigilante-style effort to get local radio exposure for Texas-bred talent, 16 studios in the Dallas/Ft. Worth area have bought 17 hours of air time on KNON Da-

las to launch "Texathon." The program begins at 9 a.m. Friday (22) and will feature commercial-free music and interview blocks prepared and produced by participating studios.

Phil York, an independent producer/engineer and member of the Texas Music Assn.'s board of directors, conceived and organized the event. A longtime advocate of exposing local

talent, York is also host of KNON's weekly "Texas Toast" program, which devotes its two hours to Texas-based acts. He says PDs at other stations are surprised by the "fine Texas talent" he finds for his show. York says his response to their "who was that" inquiries is, "Well, turkey,

that's a local act that's been sitting on your desk for months."

KNON, which York calls "the best little radio station in Texas," is a non-commercial 10-kilowatt outlet. KNON's PD/MD Sonny Rawls describes it as a community station with a diverse format. "We have always programmed with an eye towards filling gaps left by other commercial stations," he says. Supported by underwriters who are plugged briefly at the end of each hour, the station's rates vary from \$25 to \$200 an hour. The station is owned by Agape Broadcasting, which is now opening an affiliate outlet, KABF Little Rock.

"Texathon" time slots were sold on a first-come, first-served basis at a group rate of close to \$200, says York. Each studio chose and assembled its hour's worth of in-house programming. York has issued an "anything but jingles goes" guideline to the studios and says he expects the program will be a cross section of jazz, country, rock, blues and soul.

Bobby Dennis of Sumet-Durnet Sound, which has secured the 7-8 p.m. slot, says his studio's program will include songs by Delbert McClinton, Karen Bella, the Fabulous Thunderbirds, the Juke Jumpers and Kenny Pore as well as brief artist interviews. "It won't solve the problem of airing local talent, but it's a start," he says.

The other studios participating are Dallas Sound Lab, Eagle Audio, Goodnight Audio, January Sound, Huddleston Sound, Precision Audio, Pantego Sound, C&M Audio, Studio Southwest, Castle Audio, Mesquite Studio, Charley Pride's Cecca, and Platinum Sound, which bought the last two hours, from midnight to 2 a.m.

KIM FREEMAN

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480 ips bin-loop speed. 7.5 ips master speed. 64:1 duplication speed.

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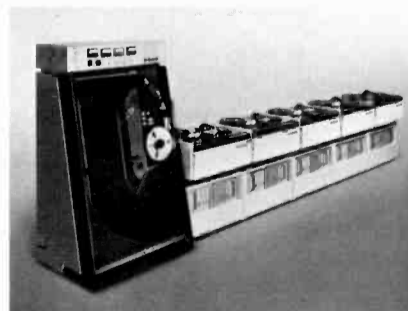
If you've been delivering marginal, 60's-quality cassettes to your customers, it's time to look at some new numbers for the 80's. Doubling the master speed means increased frequency response and dynamic range. It also means you can take full advantage of other new tape technologies: Extended range CrO_2 formulations and the Dolby* HX Pro headroom extension process. Without these, you may soon find your customers looking elsewhere.

The DP-80 system offers other im-

pressive numbers too: 144 C-45 s/hour/slave, 2800 C-45 s/hour with a 20 slave maximum. These are real-life figures from a machine built for the real world. You won't find any unnecessary bells and whistles on the DP-80, just solid features for day-in, day-out production:

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The DP-80 Master Reproducer and Slave Recorders.

OTARI

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Studio Track

• Continued from page 43

ing . . . A.M.I., Hendersonville, Tenn., is busy with a number of projects. Producer **Brien Fisher** is working with **Joe Sun** and Australian artist **Johnny Chester**. **Johnny Paycheck** is working with co-producers **Tommy Jennings** and **Miles Sillis**. **Hank Cochran** is cutting tracks for **Rock Killo**, with **Jimmy Birch** at the board. And **Jeanie Seely** and **Sammi Smith** are co-producing their own project, with **Jimmy Cochran** and **Bernie Vaughn** at the board.

Lou Miami is at Boston's **Downtown Recorders** with an EP produced by **Gary Velletri** and engineered by **Jeff Whitehead**. . . **Scottie** is working on a 12-inch for **Tallulah Records** at **Trax**, Dallas. **Joseph Cooper**, **Don "Dondeago" Bables** and **Robert Scott** are producing . . . **The Swimming Pool Qs** are recording their first album for A&M at **Axis Recording** in Atlanta. **David Anderle** is producing, **Ed Stasium** engineering and **George Pappas** assisting . . . **Sisters Without Habits** are recording their first single at **Suede Communications** in Hackensack, N.J.

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

Every Week In Billboard Computer Software Chart

- Entertainment Top 20
- Education Top 10
- Home Management Top 10

Country

Nashville Record Stores Report Brisk Business During Fan Fair

By KIP KIRBY

NASHVILLE—Visiting tourists in town for Fan Fair earlier this month deposited a healthy portion of their estimated \$4.7 million total expenditure into the cash registers of local record tape retailers.

The biggest business volume was done, as might be expected, by all-country outlets located in or near such prime tourist sites as Music Row and Music Valley Drive. Yet even chains such as Camelot, Discount Records and Cat's reported some increase in country traffic during Fan Fair week, especially in the area of older catalog inventory.

For the first time this year, cassettes outstripped LPs as fans' favorite configuration. While this echoes an overall industry trend, store managers note that Fan Fair registrants often drive long distances to attend, making tapes the preferred musical accompaniment. Tapes also hold up better than albums in closed vehicles through searing summer temperatures.

Fan Fair visitors tended to make multiple purchases, weighted heavily toward catalog. Average expenditure per purchase ranged from \$25 to as much as \$100.

"When fans come to Nashville, they know they can buy records they can't get elsewhere," explains David McCormick, general manager for the three Ernest Tubb Record Shops, which specialize in country. "They're prepared to stock up on catalog, cut-outs and old releases."

Discount Records buyer Alan Gordon caters to a primarily rock-oriented clientele. However, he says, his store benefitted slightly from Fan Fair traffic, although it isn't located near tourist spots. "We noticed a lot of foreign customers, especially from Europe, who were looking for older country catalog," Gordon observes.

Irlene Mandrell made an in-store appearance at an outlying mall Camelot Records to promote her new "Texercise" Videocassette. The promotion was co-sponsored by Ingram Video and Embassy Pictures and drew about 150 to 200 people into the store. Manager Marty Morgan calls the in-store "very successful," and estimates that his Camelot did a 10% increase in overall country sales during Fan Fair. His biggest sellers, he says, were "stuff by acts like Roy Acuff, Bill Monroe, old Oak Ridge Boys, Conway Twitty and anything by Barbara Mandrell."

At the Country Music Foundation's Hall of Fame retail shop—which stocks only older releases—the high volume of visitors accounted for about a 40% upsurge in normal business, according to store manager Rachel Fitzgerald. Hardest artist to keep in stock, she says, was Patsy Cline: "Fans wiped us out on Patsy completely."

Business for the Country Music Factory Outlet, located nearby in a heavily populated tourist section of Music Row, was up "about 7%" compared to last year's Fan Fair, according to manager Brenda Dameron—and up as much as 30%-35% over normal sales.

This store deals extensively with catalog, cutouts and reissues, offering two-for-\$1 eight-track and three-for-\$5 on old product.

Record companies apparently used Fan Fair as an opportunity to plug some of their acts, although none launched specific promotions tied into the week. RCA left its "May Flowers" promotional displays in place at Cat's Records on West End to highlight its female artists Dolly Parton, Sylvia, Deborah Allen, Gus Hardin, Louise Mandrell and the

(Continued on page 48)



FIRST ONE—Artist Eddy Raven, right, is presented a plaque for his first *Billboard* No. 1 country single, "I've Got Mexico," by Bo Goldsen, vice president of Criterion Music Corp., Raven's publishing company. Shown here at the party in Raven's honor are Criterion's general manager Ted Barton and another of the company's artist/writers, Roseanne Cash.

Raven's Hit Helps Criterion Mark Nashville Anniversary

NASHVILLE — Criterion Music Corp. called attention to its second anniversary in Nashville with a party celebrating its most recent No. 1 country song, "I Got Mexico." The song was a hit for RCA's Eddy Raven, who signed with the company as a writer last year.

Since opening its local operation in 1982 under creative director Ted Barton, Criterion has assembled a select roster of songwriter/artists, many of whom now have their own label affiliations.

Criterion represents the catalogs of Roseanne Cash, who records for Columbia, Rodney Crowell (Warner Bros.), Larry Willoughby (Atlantic/America), Burrito Brother Gib Guilbeau (MCA/Curb), Tom Kimmell (Atlantic) and Eddy Raven.

Other Criterion writers include Hugh Moffatt, Pebe Sebert and Jennifer Kimball, whose "Over You" was a recent single for Sheena Easton. Criterion administers the Black Sheep catalog of Paul Craft, who is

currently in the studio producing actress Cybill Shepherd.

Criterion is now on the charts with "Long Hard Road (A Sharecropper's Dream)" by Rodney Crowell, recorded by the Nitty Gritty Dirt Band; "Forever You," written by John Beland and recorded by the Whites; and Raven's "I Got Mexico." Other hits from Criterion's Nashville division include "Ain't No Money," "Seven Year Ache," "Blue Moon With Heartache," "Shame On The Moon," "How Could I Love Her So Much," "Almost Over You," "Street Talk" and "Someone Is Falling In Love."

The most recent addition to the Criterion staff is Melissa Deal, formerly with Don Light Talent.

Vice president Bo Goldsen, who is based in Los Angeles, says he decided to open a Nashville office two years ago after several of his writers, including Rodney Crowell, Roseanne Cash, John Beland and Gib Guilbeau, migrated to Nashville.

Membership Meet Opens ASCAP Nashville Office

NASHVILLE — ASCAP coordinated the opening of its new licensing offices here with its annual general membership meeting June 13.

ASCAP president Hal David hosted a reception to unveil the organization's first Nashville-based licensing bureau. Licensing for this area was formerly handled through Atlanta. Also housed in the new licensing section are three writers' rooms, avail-

able for use on request by ASCAP members.

David noted that this is the first time ASCAP has made available such writers' facilities. If the concept is successful in Nashville, he said, similar rooms may be incorporated into ASCAP's New York and Los Angeles operations.

Approximately 325 songwriters attended the general membership meeting at the newly opened Vanderbilt Plaza Hotel. David's address outlined ASCAP's 70 years of activity and emphasized its continued support of Nashville. Managing director Gloria Messinger's financial report noted that ASCAP's total receipts for 1983 were \$203 million, 8.4% higher than the preceding year.

In addition to David, other ASCAP board members attending the event were Sal Chiantia, Stanley Adams, George Duning, Sammy Fain, Ernest Farmer, Buddy Killen, Wesley Rose and Michael Stewart. ASCAP executives in from New York included general counsel Bernard Korman, chief economist Paul Fagan, managing director Gloria Messinger, comptroller John LoFruento, director of membership Paul S. Adler, assistant to the president/director of public relations Karen Sherry, and executive secretary to the president Toni Winter.

Gotham Office For Network Ink

NASHVILLE—Network Ink Inc., a four-year-old Nashville-based public relations firm specializing in music and entertainment clientele, is expanding with the opening of a New York office.

Network Ink president Elizabeth Thiels says the New York office will be headed by Lisa Kennedy, who joined the firm two years ago as an account executive. Kennedy has relocated to New York to set up the new operation in conjunction with Network Ink affiliate Holder, Kennedy & Co.

Holder, Kennedy will now share offices with Network Ink in the Overseas Press Club building at 52 E. 41st St., Suite 96, New York, N.Y. 10036. Telephone number is (212) 686-7978.

Nashville Scene

Vern Gosdin Finally Hits The Top

By KIP KIRBY

For those who think the music business means overnight success, consider the case of Vern Gosdin.

Vern first turned up on the charts as far back as 1967, when he and his brother Rex turned their fine harmonies loose on the original version of "Hangin' On." The record was surprisingly successful, considering that it was released on a small independent label out of Bakersfield, Calif. and had only a modicum of promotional support.

Over the years, Gosdin has had the fortune to work with many successful artists: Emmylou Harris, Glen Campbell, Doug Dillard and such members of the Byrds as Chris Hillman, Gene Clark and Clarence White. The Byrds, in fact, cut one of Vern's songs, "Someone To Turn To," for the movie soundtrack to



Two Bits For Boxcar Push

NASHVILLE—Main Street Records has launched a real two-bit promotion to draw attention to Boxcar Willie's new single, "Luther."

"Luther" tells the story of a supposedly crazy old man who amuses the local citizenry by invariably taking a quarter instead of a dollar when he is offered his choice of either. The punch line, of course, is that Luther realizes that if he ever took the dollar "the money game would end."

Mitchell Kanner, Main Street's manager of national promotion, says the label has sent out approximately 2,000 "Luther" lyric sheets to radio stations, magazines and retailers each with a quarter taped to it.

The song was written by Larry Kingston and Ken Jones and is published by Window Music.

"Easy Rider."

Gosdin has remained one of country's most honest, unaffected stylists—and also one of its most underrated. He should have had his first No. 1 hit long before now, in view of some of the releases he has had: "Today My World Slipped Away," "Don't Ever Leave Me Again," "Dream Of Me" and "If You're Gonna Do Me Wrong (Do It Right)." But it has been his fate to be on little indie labels like Ovation and AMI without the power to take his records to the top.

So "I Can Tell By The Way You Dance (You're Gonna Love Me Tonight)" becomes Gosdin's first No. 1 country record—and at the same time, **Compleat Records'** first No. 1 as well. The song was written by Sandy Pinkard and Robb Strandlund, two-thirds of Warner Bros.' irrepressible comedy act, Pinkard & Bowden & Writers In Disguise. While Pinkard and Strandlund sit back and bask in their reflected glory this week, Bowden is hard at work contemplating a suitable parody. (May we humbly suggest: "I Can Tell By The Way You Glance You're Myopic In Sight"?)

Meanwhile, Gosdin now turns his attention to another career first: a gospel album that will feature not only standards like "I'll Fly Away" but also some of his own compositions. The gospel project is being produced by Gosdin's manager, **Robert John Jones**. **Blake Mevis** handles Gosdin's country production.

★ ★ ★

Speaking of **Compleat Records**, the Nashville indie has signed the newly rejuvenated Canadian rock group **Bachman Turner Overdrive**. BTO consists of all original members with one exception: its drummer is now **Garry Peterson**, formerly with the **Guess Who** (another Canadian superstar group in the '70s).

BTO's first album for Compleat will be titled "BTO," its first single is

"For The Weekend," and there will be an accompanying video. When Compleat ships BTO's album July 16, it will simultaneously release the long-awaited debut album of Nashville r&b group **Autumn**. **Autumn**, a four-piece band which has been favorably compared to Earth, Wind & Fire, was signed by the label after it won a Nashville Music Assn. Summer Soul competition. This group has a strong following locally, and on the strength of its first album (produced by **Skip Scarborough**, who has written and arranged for **EW&F**), may easily shoot Compleat onto the black and dance charts.

Most outlets surveyed ran sales on current top 10 country albums and cassettes. Lee Greenwood emerged as far and away the favorite seller among current acts. Others who sold well throughout the week with con-

(Continued on page 48)



VERN'S TURN—Compleat Records' Vern Gosdin performs a tune from his latest album, "There Is A Season," during an appearance at The Cannery in Nashville. Gosdin has his first No. 1 this week with "I Can Tell By The Way You Dance (You're Gonna Love Me Tonight)."

Billboard® Hot Country Singles

Survey for Week Ending 6/30/84

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| THIS WEEK | LAST WEEK | WKS ON CHART | TITLE—Artist (Producer) <small>Writer, Publisher, Licensee, Label & Number (Dist. Label)</small> | THIS WEEK | LAST WEEK | WKS ON CHART | TITLE—Artist (Producer) <small>Writer, Publisher, Licensee, Label & Number (Dist. Label)</small> | THIS WEEK | LAST WEEK | WKS ON CHART | TITLE—Artist (Producer) <small>Writer, Publisher, Licensee, Label & Number (Dist. Label)</small> |
|-----------|-----------|--------------|--|-----------|-----------|--------------|---|-----------|-----------|--------------|---|
| 1 | 2 | 14 | 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) | 32 | 37 | 4 | TENNESSEE HOMESICK BLUES —Dolly Parton (M. Post, D. Parton) D. Parton; Velvet Apple, BMI; RCA 13819 | 67 | 58 | 17 | 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 |
| 2 | 4 | 12 | SOMEBODY'S NEEDIN' SOMEBODY —Conway Twitty (C. Twitty, D. Henry, J. Bowen) L. Chera; Intersong, Ja-Len, ASCAP; Warner Bros. 7-29308 | 33 | 38 | 6 | I HURT FOR YOU —Deborah Allen (R. Van Hoy) D. Allen, R. Van Hoy; Posey/Van Hoy/Unichappell, BMI; RCA 13776 | 68 | 75 | 2 | SLOW DANCIN' —Kimberly Springs (J. Fuller, J. Hobbs) J. Fuller, J. Hobbs; ATV/Wingtip/Hobbs, BMI; Capitol 5366 |
| 3 | 3 | 13 | YOU'VE STILL GOT A PLACE IN MY HEART —George Jones (B. Sherrill) L. Payne; Fred Rose, BMI; Epic 34-04413 | 34 | 13 | 16 | MONA LISA LOST HER SMILE —David Allan Coe (B. Sherrill) J. Cunningham; Rocksmith/Lockhill-Selma, ASCAP, Columbia 38-04396 | 69 | 72 | 3 | BLACKJACK WHISKEY —Bobby Jenkins (B. Jenkins, B. Green) R. Jenkins; Jenbek/Bill Green, BMI; Zone 7-40984 |
| 4 | 5 | 13 | I DON'T WANNA BE A MEMORY —Exile (B. Killen) J.P. Pennington, S. Lemaire; Pacific Island/Tree (Tree Group), BMI; Epic 34-04421 | 35 | 39 | 6 | IF ALL THE MAGIC IS GONE —Mark Gray (B. Montgomery, S. Buckingham) C. Lester; Warner-Tamerlane/Writer's House, BMI; Columbia 38-04464 | 70 | 61 | 11 | 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 |
| 5 | 1 | 11 | WHEN WE MAKE LOVE —Alabama (H. Shedd, Alabama) T. Seals, M. Williams; WB Music/Two Sons Music/Third Son Music/Welbeck Music, BMI/ASCAP; RCA 13763 | 36 | 26 | 15 | SOMEDAY WHEN THINGS ARE GOOD —Merle Haggard (Merle Haggard/Ray Baker) L. Williams, M. Haggard; Shade Tree Music, Inc. BMI; Epic 34-04402 | 71 | 51 | 12 | BETTER OUR HEARTS SHOULD BEND (THAN BREAK) —Bandana (J.E. Norman, Eric Prestidge) B. McCarthy; Bankable, ASCAP; Warner Bros. 7-29315 |
| 6 | 9 | 10 | JUST ANOTHER WOMAN IN LOVE —Anne Murray (J.E. Norman) P. Ryan, W. Mallette; Southern Nights, ASCAP; Capitol 5344 | 37 | 47 | 4 | ONLY A LONELY HEART KNOWS —Barbara Mandrell (T. Collins) D. Morgan, S. Davis; Tom Collins/Dick James, BMI; MCA 52397 | 72 | 79 | 2 | HOW ARE YOU SPENDING MY NIGHTS —Gus Hardin (R. Hall) K. Robbins, R. Carpenter; Kent Robbins, BMI/Let There Be Music, ASCAP; RCA 13814 |
| 7 | 7 | 13 | 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 | 38 | 41 | 7 | OH CAROLINA —Vince Gill (E. Gordy, Jr.) R. Albright, J. Elliott, M. Sanders, Milene, ASCAP; RCA 13809 | 73 | 78 | 2 | A LITTLE LOVE —Juice Newton (R. Landis) T. Sharp, D. Douma, R. Feldman; Cement Chicken, ASCAP; RCA 13823 |
| 8 | 10 | 11 | ATLANTA BLUE —The Statler Brothers (J. Kennedy) D. Reid; Statler Brothers, BMI; Mercury 818-700-7 | 39 | 40 | 9 | IF EVERY MAN HAD A WOMAN LIKE YOU —The Osmond Brothers (J.E. Norman) B. Springfield, Unichappell, BMI; Warner/Curb 7-29312 | 74 | NEW ENTRY | | LITTLE BY LITTLE —Gene Watson (R. Reeder, G. Watson) D. Morrison, L. Keith; Warner House, BMI; MCA 52410 |
| 9 | 12 | 9 | 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 | 40 | 54 | 3 | ATTITUDE ADJUSTMENT —Hank Williams, Jr. (J. Bowen, H. Williams, Jr.) H. Williams, Jr.; Bocephus, BMI; Warner/Curb 7-29253 | 75 | 73 | 19 | I GUESS IT NEVER HURTS TO HURT SOMETIMES —The Oak Ridge Boys (R. Chancey) R. VanWarmer; Terra Form/Fourth Floor, ASCAP; MCA 52342 |
| 10 | 11 | 12 | THE WHOLE WORLD'S IN LOVE WHEN YOU'RE LONELY —B. J. Thomas (B. Montgomery) D. Tyler, F. Knobloch; Unichappell/Intuit, BMI/Goodspot, ASCAP; Cleveland Int'l/Columbia 38-04431 | 41 | 48 | 5 | MY BABY'S GONE —The Kendalls (B. Ahern) H. Houser, Central Songs, BMI; Mercury 822-203-7 | 76 | 81 | 2 | SHE PUT THE SAD IN ALL HIS SONGS —Ronnie Dunn (J. Sandlin) M. MacAnally, R. Byrne; I've Got The Music, ASCAP; MCA/Churchill 52383 |
| 11 | 14 | 10 | MAMA HE'S CRAZY —The Judds (B. Maher) K. O'Dell, K. O'Dell, BMI; RCA/Curb 13772 | 42 | 45 | 6 | ONE MORE SHOT —Johnny Lee (J. Bowen) R. Moore, D. Hauseman; Cross Keys, ASCAP; Warner Bros. 7-29270 | 77 | 69 | 4 | HONKY TONK TAN —O.B. McClintock (T. Turk, T. Tappan) R. Hatch, J. Whitmore, O.B. McClintock; Al Gallico/Easy Listening/Chatter Box, BMI/ASCAP; Moon Shine 3024 |
| 12 | 15 | 7 | B-B-B BURNIN' UP WITH LOVE —Eddie Rabbitt (E. Stevens, E. Rabbitt) E. Rabbitt, E. Stevens, B.J. Walker, Jr. Deb Dave/Briarpatch, BMI; Warner Bros. 7-29279 | 43 | 49 | 4 | YOU'RE GETTIN' TO ME AGAIN —Jim Claser (D. Tolle) P. McManus, W. Bomar; Music City, ASCAP; Noble Vision 105 | 78 | 63 | 9 | MEMORY LANE —Joe Stampley & Jessica Boucher (J. Stampley, Lobo) T. Stampley, D. Rosson, D. McComb; Mullet/Old Gramps/Tony Stampley, BMI; Epic 34-04446 |
| 13 | 16 | 8 | 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 | 44 | 46 | 8 | DAY BY DAY —McGuffey Lane (M. Morgan, P. Worley) R. McElnelly, J. Schwab; McGuffey Lane/Hat Band, BMI; Atlantic America 7-99778 | 79 | 68 | 13 | VICTIMS OF GOODBYE —Sylvia (T. Collins) D. Morgan, D. Pfirmer; Tom Collins/Collins Court, BMI/ASCAP; RCA 13755 |
| 14 | 17 | 7 | THAT'S THE THING ABOUT LOVE —Don Williams (D. Williams, G. Fundis) R. Leigh, G. Nicholson; April/Lionhearted/Cross Key's (Tree Group), ASCAP; MCA 52389 | 45 | 50 | 4 | THE POWER OF LOVE —Charley Pride (N. Wilson) D. Cook, G. Nicholson; Cross Keys, ASCAP; RCA 13821 | 80 | 74 | 19 | I DON'T WANT TO LOSE YOUR LOVE —Crystal Gayle (J. Bowen) J. Carbone; Sixty-Ninth Street, BMI; Warner Bros. 7-29356 |
| 15 | 22 | 6 | GOD BLESS THE U.S.A. —Lee Greenwood (J. Crutchfield) L. Greenwood; Music Corp. of America/Sycamore Valley, BMI; MCA 52386 | 46 | 23 | 14 | FOREVER AGAIN —Gene Watson (R. Reeder, G. Watson) W. Robb, D. Kirby Tree/Cross Keys, (Tree Group) BMI/ASCAP; MCA 52356 | 81 | 84 | 2 | LOVE IS THE REASON —Sierra (N. Larkin, S. Scruggs) V. Thompson; King Coal, ASCAP; Awesome 106 |
| 16 | 20 | 10 | NEW PATCHES —Mel Tillis (H. Shedd) T. Collins; Sawgrass, BMI; MCA 52373 | 47 | 31 | 15 | IN MY DREAMS —Emmylou Harris (Brian Ahern) Paul Kennerly; Irving Music Inc., BMI; Warner Bros. 7-29329 | 82 | 86 | 2 | ANGEL EYES —Larry Willoughby (R. Crowell) R. Crowell; Granite/Coolwell, ASCAP; Atlantic-America 7-99759 |
| 17 | 18 | 12 | I STILL DO —Bill Medley (J. Crutchfield) J.D. Martin, J. Jarrard; MCA, BMI/Alabama Band, ASCAP; RCA 13753 | 48 | 53 | 5 | SOMEBODY BUY THIS COWGIRL A BEER —Shelly West (S. Garrett, S. Dorff) S. Dorff, M. Brown, S. Garrett, P. So, BMI; Viva 7-29265 | 83 | 80 | 19 | GOD MUST BE A COWBOY —Dan Seals (K. Lehning) D. Seals; Pink Pig, BMI; Liberty 1515 |
| 18 | 21 | 7 | STILL LOSING YOU —Ronnie Milsap (R. Milsap, R. Galbraith) M. Reid; Lodge Hall, ASCAP; RCA 13805 | 49 | 42 | 10 | THIS TIME —Tom Jones (G. Mills, S. Popovich) R. Greenaway, B. Whitlock; Ojamas Inc./Bobby Whitlock/Mother Tongue, ASCAP; Mercury 818-801-7 | 84 | NEW ENTRY | | I'VE ALWAYS WANTED TO —Wayne Kemp (D. Walls, W. Kemp) D. Walls, B. Warren; Door Knob/Kenwall, BMI/ASCAP; Door Knob 84-211 |
| 19 | 8 | 15 | 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 | 50 | 43 | 15 | HONEY (OPEN THAT DOOR) —Ricky Skaggs (Ricky Skaggs) Mel Tillis; Cedarwood Publishing Co. Inc. BMI; Sugar Hill/Epic 34-04394 | 85 | 62 | 10 | BORN TO LOVE YOU —Karen Brooks (J.E. Norman) C. Black, L. Marine, Jr.; Chappell, ASCAP/Unichappell/Watch Hill, BMI; Warner Bros. 7-29302 |
| 20 | 24 | 8 | I WISH I COULD WRITE YOU A SONG —John Anderson (J. Anderson, L. Bradley) J.D. Anderson, L. DeImore; Al Gallico, BMI/Low Dog, ASCAP; Warner Bros. 7-29276 | 51 | 60 | 3 | NEVER COULD TOE THE MARK —Waylon Jennings (W. Jennings, A.D., & B. Cartee) W. Jennings; Waylong Jennings, BMI; RCA 13827 | 86 | NEW ENTRY | | LET'S LIVE THIS DREAM TOGETHER —Harvel Felts (J. Morris) Skinner, Wallace, Nathan; Hall-Clement, BMI/Jack & Bill, ASCAP; Evergreen 1022 |
| 21 | 25 | 8 | DISENCHANTED —Michael Martin Murphy (J.E. Norman) C. Rains, J.E. Norman, M. Murphy; Choskee Bottom/Kahala/Timberwolf, Cross Keys Co. Inc./Tr ee Op, ASCAP/BMI; Liberty 1517 | 52 | 57 | 5 | LONELY HEART —Tammy Wynette (J. Crutchfield) P. Overstreet, Silverline, BMI; Epic 34-04467 | 87 | 91 | 2 | A NEW PLACE TO BEGIN —Ray Price (S. Garrett) D. Kirby, W. Robb; Cross Keys, ASCAP/Tree, BMI; Viva 7-29277 |
| 22 | 6 | 16 | I GOT MEXICO —Eddy Raven (E. Raven, P. Worley) E. Raven, F. J. Myers; Michael H. Goldsen/RavenSong, ASCAP, RCA 13746 | 53 | 55 | 6 | MY KIND OF LADY —The Burrito Brothers (M. Lloyd) A. Kasha, J. Hirschorn, Sister Cecil/P.I.E./Fire & Water/Pac Interx, ASCAP/BMI; MCA/Curb 52379 | 88 | 71 | 18 | I MAY BE USED (BUT BABY I AIN'T USED UP) —Waylon Jennings (W. Jennings) B. McDill; Hall-Clement (Weik Group), BMI; RCA 13729 |
| 23 | 27 | 8 | FOREVER YOU —The Whites (R. Skaggs) J. Beland; Atlantic, BMI; MCA/Curb 52381 | 54 | 36 | 15 | DENVER —Larry Gatlin and the Gatlin Bros. Band (Rick Hall) Larry Gatlin; Larry Gatlin Music, BMI; Columbia 38-04395 | 89 | 76 | 7 | MOST OF ALL I REMEMBER YOU —Mel McDaniel (M. McDaniel) R. Scalle, P. Thomas; Vogue/Partner, BMI; Capitol 5349 |
| 24 | 28 | 6 | LONG HARD ROAD (THE SHARECROPPER'S DREAM) —Nitty Gritty Dirt Band (M. Morgan, P. Worley) R. Crowell; Coolwell/Granite, ASCAP; Warner Bros. 7-29282 | 55 | 59 | 5 | OKLAHOMA HEART —Becky Hobbs (B. Mevis) B. Gallimore, B. Hobbs, B. Mevis, B. Shore; WB Mus/Make Believeus Mus/Dejamus Mus/Warner-Tamerlane P ub/Belevis or Not Mus/Beckaroo Mus/Royal Haven; Liberty 1520 | 90 | 83 | 19 | I DREAM OF WOMEN LIKE YOU —Ronnie McDowell (B. Killen) T. Seals; WB Music/Two Sons Music, ASCAP; Epic 34-04367 |
| 25 | 29 | 5 | SOMEWHERE DOWN THE LINE —T.G. Sheppard (J.E. Norman) L. Anderson, C. Kelly; Old Friends/Golden Bridge, BMI/ASCAP; Warner/Curb 7-29369 | 56 | 64 | 3 | THE RIGHT STUFF —Charly McClain & Mickey Gilley (N. Wilson) R. Giles, B. Haynes, B. Fischer; Dejamus/Bobby Fischer, ASCAP/My Queen Elizabeth, BMI; Epic 34-04489 | 91 | 89 | 20 | 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 |
| 26 | 30 | 5 | FORGET ABOUT ME —The Bellamy Brothers (D.H. Bellamy, S. Kline) T. Seals, E. Setser, F. Miller; Warner-Tamerlane/Face The Music/Irving/Down 'N' Dixie; Rare Blue, BMI/ASCAP; MCA/Curb 52380 | 57 | 66 | 2 | FAITHLESS LOVE —Glen Campbell (H. Shedd) J.D. Souther; WB/Golden Spread, ASCAP; Atlantic-America 7-99768 | 92 | 87 | 15 | TOGETHER AGAIN —Kenny Rogers and Dottie West (Larry Butler) Buck Owens; Central Songs, BMI; Liberty B-1516 |
| 27 | 33 | 5 | WHERE'S THE DRESS —Moe Bandy & Joe Stampley (B. Mevis) T. Stampley, B. Lindsey, G. Cummings; Mullet/Hoy Lindsey, BMI; Columbia 38-04477 | 58 | 70 | 2 | WAY BACK —John Conlee (B. Logan) J. Fuller; ATV/Wingtip, BMI; MCA 52403 | 93 | NEW ENTRY | | HANKY PANKY —Mike Dekle (B. Hill) M. Dekle; Lions Mate, ASCAP; NSD 188 |
| 28 | 19 | 13 | WHY GOODBYE —Steve Wariner (N. Wilson, T. Brown) M. Wright, R. Leigh; Land Of Music, CBS U Catalog Inc./BMI/Lion Hearted, ASC AP/CBS Unart, BMI; RCA 13768 | 59 | 67 | 3 | YOU'VE GOT A SOFT PLACE TO FALL —Kathy Mattea (R. Peoples, B. Hill) B. McDill, H. Moore, K. Chater; Hall-Clement/Hardscuffie/Vogue, BMI; Mercury 822-218-7 | 94 | 85 | 11 | I NEVER HAD A CHANCE WITH YOU —Mason Dixon (D. Schaffer, R. Dixon) D. Mitchell, J. McCollum Baray, Tom Collins Music, BMI; Texas 5556 |
| 29 | 35 | 5 | LET'S FALL TO PIECES TOGETHER —George Strait (R. Baker) D. Lee, T. Rocco, J. Russell; Maplehill (Weik Group) Sunflower Country/Hall-Clement/ B ibo (Weik Group), BMI/ASCAP; MCA 52392 | 60 | 65 | 3 | PICTURES —Atlanta (Milan Bogdan, L. McBride) C. Halupke, R. Gosdin; Key Ring/Bethel/Texas Tunes/Shelby Singleton, BMI; MCA 52391 | 95 | 94 | 23 | IF I COULD ONLY DANCE WITH YOU —Jim Claser (D. Tolle) P. McManus; Music City, ASCAP; Noble Vision 104 |
| 30 | 32 | 7 | LET'S LEAVE THE LIGHTS ON TONIGHT —Johnny Rodriguez (R. Albright) B. McDill, R. Bourke Hall-Clement, BMI/Chappell, ASCAP; Epic 34-04460 | 61 | 52 | 17 | TO ALL THE GIRLS I'VE LOVED BEFORE —Julio Iglesias & Willie Nelson (R. Perry) A. Hammond, H. David; April/Casa David, ASCAP; Columbia 38-04217 | 96 | 95 | 21 | RIGHT OR WRONG —George Strait (R. Baker) A. Sizemore, H. Gillespie, P. Biese; Edwin H. Morris, ASCAP; MCA 52337 |
| 31 | 34 | 8 | I WANT TO GO SOMEWHERE —Keith Stegall (K. Lehning) D. Lowery, M. McAnally; Sheddhouse/I've Got The Music, ASCAP; Epic 34-04442 | 62 | 77 | 2 | HE BROKE YOUR MEM'RY LAST NIGHT —Reba McEntire (N. Wilson) D. Lee, B. Jones; Maplehill/Hall-Clement/Cross Keys, BMI/ASCAP; MCA 52404 | 97 | 90 | 4 | MEMPHIS IN MAY —Darrell McCall (K. Laxton) B. Keel; Hookline & Thinker, BMI; Indigo 45-304 |
| | | | | 63 | 44 | 16 | JUST A LITTLE LOVE —Reba McEntire (N. Wilson) D. Morgan, S. Davis; Tom Collins/Dick James, BMI, MCA 52349 | 98 | 97 | 20 | HAPPY BIRTHDAY DEAR HEARTACHE —Barbara Mandrell (T. Collins) M. David, A.P. Jordan; Collins Court, ASCAP; MCA 52340 |
| | | | | 64 | 82 | 2 | I GOT A MILLION OF 'EM —Ronnie McDowell (B. Killen) M. Garvin, R. Hellard, B. Jones; Tree, BMI/Cross Keys, ASCAP (Tree Group); Epic 34-04499 | 99 | 98 | 23 | 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 |
| | | | | 65 | 56 | 13 | BAND OF GOLD —Charly McClain (N. Wilson) R. Dunbar, E. Wayne; Gold Forever, BMI; Epic 34-04423 | 100 | 88 | 22 | 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 |
| | | | | 66 | NEW ENTRY | | EVENING STAR —Kenny Rogers (B. Gibb, K. Richardson, A. Galuten) B. Gibb, M. Gibb; Gibb Brothers, BMI; RCA 13832 | | | | |

○ 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).

BILLBOARD'S COUNTRY CHART RESEARCH PACKAGES

THE DEFINITIVE LISTS OF THE BEST-SELLING COUNTRY SINGLES AND ALBUMS, YEAR BY YEAR

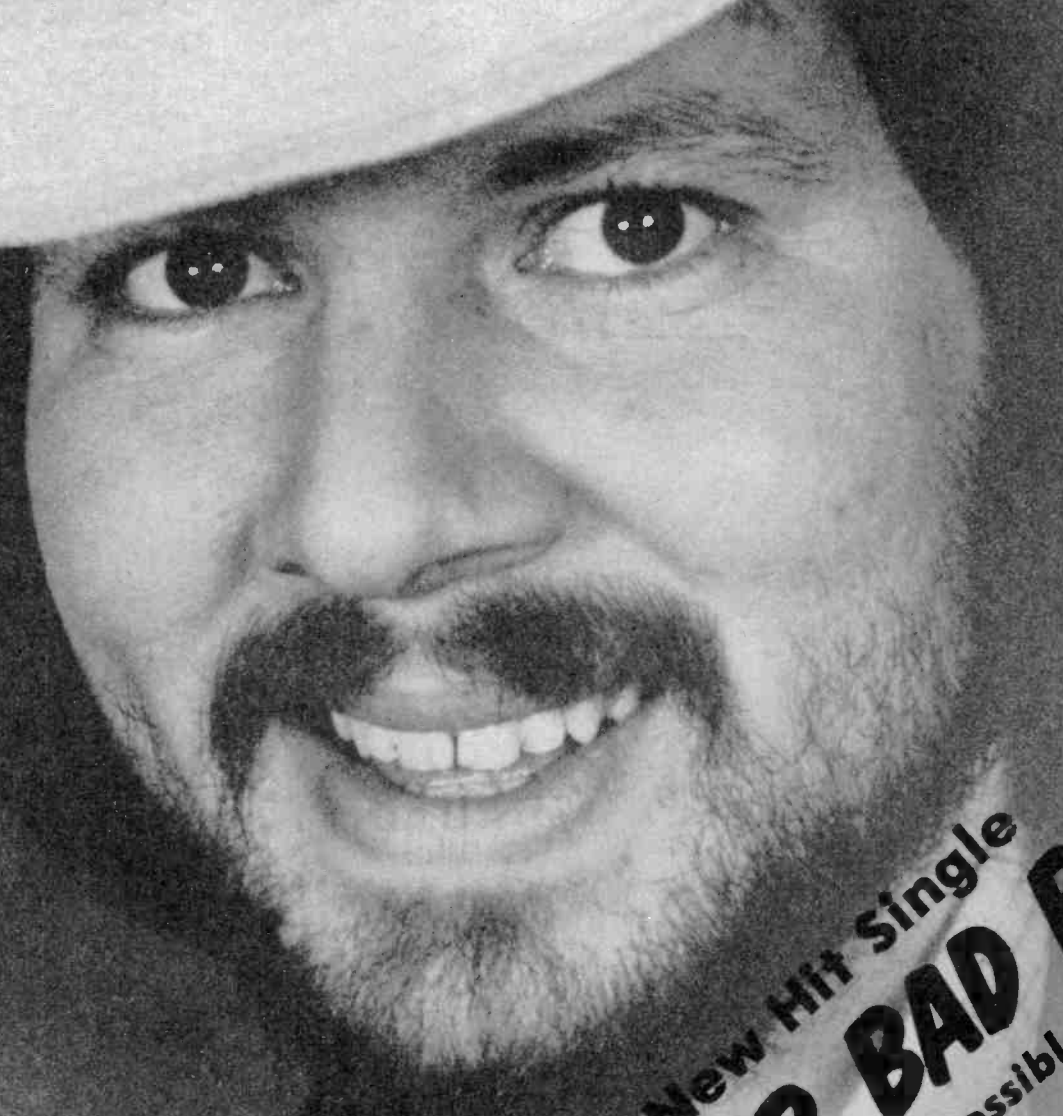
- Number One Country Singles, 1948-1983
- Top Ten Country Singles, 1948-1983
- Top Country Singles Of The Year, 1946-1983

- Number One Country Albums, 1964-1983
- Top Ten Country Albums, 1964-1983
- Top Country Albums Of The Year, 1965-1983

FOR INFORMATION, WRITE:
Billboard Chart Research
Attn: Barbara DeMaria
1515 Broadway
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WAMZ - WXX/FM - WRAP - WCAD - WCO - WCRS - WCRJ - WCI - WDAF - WDTG - WDLW - WDOO - WELE - WESC - WEZ - WFMS - WFNC - WGLE - WGNA - WGTO - WGUS - WHPF - WHEO - WHMM - WHN - WHOO - WHL - WIRE - WIRK/FM - WITL - WJAZ - WJZ/FM - WKLB - WXP - WRKX

Danny Shirley



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Country

Willie Nelson Bringing Picnic Back To Austin

By **KATY BEE**

AUSTIN—Willie Nelson is bringing his annual Fourth of July Picnic back to its original home site here. The singer announced his plans for the upcoming festival at a press conference here June 13.

After several attempts to stage his celebrated event elsewhere (last year, three back-to-back concerts were held in Syracuse, N.Y., the Meadowlands in New Jersey and Atlanta), Nelson admitted, "It got to be a problem finding sites."

Now he has teamed with Pace Concerts of Houston and the newly restructured Park Meadows South for the presentation of the outdoor July 4 affair here. Pace, third largest concert promoter in the U.S., is leasing the grounds from a private property owner and has already invested more than \$500,000 in permanent facilities, including a stage area. Park Meadows, located about 15 minutes south of town, is billed as a "total entertainment venture for the Austin community."

The promoters say they expect approximately 30,000 people to the annual Nelson event. Headlining the bill next month will be Nelson, Waylon Jennings, Jessi Colter, Kris Kristofferson, Leon Russell, Johnny Rodriguez, Moe Bandy, David Allan Coe, Carl Perkins, Jerry Jeff Walker, Faron Young, Floyd Tillman, Billy Joe Shaver, Steve Fromholz, Texas

rocker Joe Ely, actor Gary Busey, comedy team the Geezinslaw Brothers and guitarist Jackie King.

The all-day ticket price is set at \$18, with free parking. Gates open at 9 a.m., with performances slated to begin at 11 a.m. and run until "whenever."

At the press conference, attended by about 50 members of the national press corps, Nelson said, "This is the easiest picnic I've ever been involved

with, because I really haven't had to do a lot. I sat back and watched it all come together. It used to be about a six-month project for me to promote it, and another six months to take care of the lawsuits afterward."

Asked why he calls his annual festival a "picnic," Nelson explained, "I got the idea to do the picnic from places like Woodstock. But I didn't want to call it a festival, because back then 'festival' was a bad word."

Nashville Scene

• Continued from page 45

temporary product were Alabama, Ricky Skaggs and the Judds.

★ ★ ★

The Nashville screening of "Rhinestone" gave Music City its third Dolly Parton premiere—and gave the music industry a first-hand look at Sylvester Stallone, her co-star in the picture. Both looked in top shape (Dolly is still exceptionally slim, as was obvious from her skin-tight black sheath), and they seemed to enjoy watching their movie from the audience at the Acuff Theatre as much as they enjoyed fielding reporters' questions after the film.

At the press conference in the Opry House, Stallone admitted he hated his singing voice but loved working with Dolly. Dolly said she's working on writing a script that would reunite her with "9 To 5" co-stars Jane Fonda and Lily Tomlin, and hopes to go ahead with a proposed network tv special to pair her with Willie Nelson. This would be based on Monument Records' album, "The Winning Hand," which also featured Kris Kristofferson and Brenda Lee.

When asked whether she was considering buying Fred Foster's Monument label (now in bankruptcy), Parton conceded she had "talked" about the possibility.

Stallone said his next movie is a sequel to "First Blood" and will take him into the jungle for four months of shooting—"I'm going from lover to leeches," he deadpanned—while Dolly will spend several days this week in Nashville writing songs for a Christmas album she's doing with Kenny Rogers.

She seemed especially excited that her benefit premiere gala, at \$35 a ticket, had raised \$40,250 for the Opry Trust Fund, and reaffirmed her ties with the Grand Ole Opry after almost two decades.

★ ★ ★

Chic Doherty, who holds (we

Big Crowd At Third June Jam


NASHVILLE—Alabama's third annual June Jam, held in Ft. Payne June 9, drew 41,360 ticket buyers from 40 states and three foreign countries. After-expenses income from the outdoor festival will again be donated to charitable and civic organizations in the Ft. Payne area. Tickets were \$15 each.

Featured at this year's event were Alabama, Lee Greenwood, Ed Bruce, Janie Fricke and Bill Medley. Country DJ Ralph Emery was the MC.

In addition to the concert proceeds, the R.J. Reynolds tobacco company, which is sponsoring Alabama's major tour this year, donated \$100,000 and the use of a giant \$20,000 tv screen to show stage closeups.

Last year's jam netted nearly \$500,000 after expenses, all of which was distributed to 119 organizations.

The 1985 event will be held June 8.



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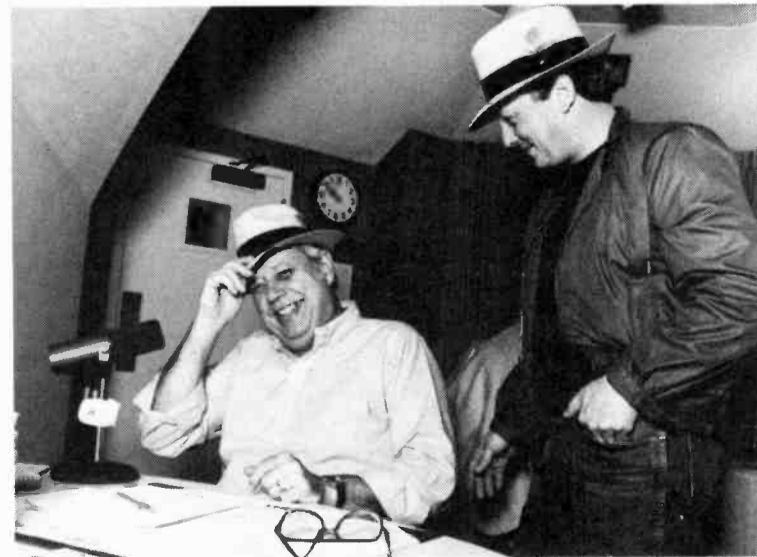
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ADORE A FEDORA—Columbia artist Mark Gray presents host Charlie Douglas with one of his trademark fedoras during a recent guest spot on Music Country Network. The show featured Gray's recently released debut album, "Magic."

Billboard® Hot Country LPs™

Survey for Week Ending 6/30/84

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| This Week | Last Week | Weeks on Chart | ARTIST Title, Label & Number (Dist. Label) | This Week | Last Week | Weeks on Chart | ARTIST Title, Label & Number (Dist. Label) |
|-----------|-----------|----------------|--|-----------|-----------|----------------|--|
| 1 | 1 | 20 | ALABAMA Roll On, RCA AHL1-4939 RCA | 40 | 35 | 10 | JOHNNY RODRIGUEZ Foolin' With Fire, Epic FE-39172 CBS |
| 2 | 2 | 32 | THE OAK RIDGE BOYS Deliver, MCA 5455 MCA | (41) | 45 | 4 | B.J. THOMAS Shining, Columbia FC-39337 CBS |
| 3 | 3 | 36 | RICKY SKAGGS Don't Cheat In Our Hometown, Sugar Hill/Epic FE-38954 CBS | (42) | 47 | 37 | MICHAEL MARTIN MURPHEY The Heart Never Lies, Liberty LT-51150 CAP |
| 4 | 4 | 32 | WILLIE NELSON Without A Song, Columbia FC-39110 CBS | 43 | 37 | 89 | HANK WILLIAMS, JR. Hank Williams Jr.'s Greatest Hits, Elektra/Curb 60193 WEA |
| 5 | 5 | 50 | EARL THOMAS CONLEY Don't Make It Easy For Me, RCA AHL1-4713 RCA | 44 | 34 | 20 | DOLLY PARTON The Great Pretender, RCA AHL1-4940 RCA |
| (6) | 9 | 3 | HANK WILLIAMS, JR. Major Moves, Warner/Curb 25088 WEA | 45 | 43 | 7 | RAZZY BAILEY The Midnight Hour, RCA AHL1-4935 RCA |
| 7 | 6 | 34 | GEORGE STRAIT Right Or Wrong, MCA 5450 MCA | 46 | 48 | 7 | SYLVIA Surprise, RCA AHL1-4960 RCA |
| 8 | 7 | 34 | CRYSTAL GAYLE Cage The Songbird, Warner Bros. 23958 WEA | (47) | 52 | 19 | JOHNNY LEE Till The Bars Burn Down, Warner Bros. 25056 WEA |
| (9) | 10 | 11 | MICKEY GILLEY & CHARLY MCCLAIN It Takes Believers, Epic FE-39292 CBS | 48 | 41 | 35 | DEBORAH ALLEN Cheat The Night, RCA MHL1-8514 RCA |
| 10 | 8 | 10 | ATLANTA Pictures, MCA 5463 MCA | 49 | 50 | 21 | GENE WATSON Little By Little, MCA 5440 MCA |
| 11 | 11 | 7 | THE STATLER BROTHERS Atlanta Blue, Mercury 818-652-1 POL | 50 | 42 | 35 | JANIE FRICKE Love Lies, Columbia FC-38730 CBS |
| (12) | 16 | 10 | GARY MORRIS Faded Blue, Warner Bros. 25069 WEA | 51 | 54 | 32 | EMMYLOU HARRIS White Shoes, Warner Bros. 23961 WEA |
| 13 | 14 | 29 | EXILE Exile, Epic B6E-39154 CBS | (52) | 57 | 10 | MOE BANDY Motel Matches, Columbia FC-39275 CBS |
| 14 | 15 | 10 | BARBARA MANDRELL Clean Cut, MCA 5474 MCA | (53) | 59 | 321 | WILLIE NELSON Stardust, Columbia JC 35305 CBS |
| 15 | 12 | 36 | HANK WILLIAMS, JR. Man Of Steel, Warner/Curb 23924 WEA | 54 | 58 | 67 | ALABAMA The Closer You Get, RCA AHL1-4663 RCA |
| (16) | 18 | 7 | LARRY GATLIN & THE GATLIN BROS. BAND Houston To Denver, Columbia FC-39291 CBS | 55 | 56 | 4 | RAY CHARLES Do I Ever Cross Your Mind, Columbia FC-38990 CBS |
| (17) | 21 | 4 | GEORGE JONES You've Still Got A Place In My Heart, Epic FE-39002 CBS | 56 | 46 | 42 | MERLE HAGGARD That's The Way Love Goes, Epic FE-38815 CBS |
| 18 | 19 | 8 | VERN GOSDIN There Is A Season, Compleat CPL-1-1008 POL | 57 | 51 | 7 | KATHY MATTEA Kathy Mattea, Mercury 818-560-1 POL |
| 19 | 17 | 23 | CHARLY MCCLAIN The Woman In Me, Epic FE-38979 CBS | (58) | 65 | 2 | LOUISE Mandrell I'm Not Through Loving You Yet, RCA AHL1-5015 (RCA) |
| (20) | 26 | 3 | LEE GREENWOOD You've Got A Good Love Comin', MCA 5488 MCA | 59 | 53 | 74 | MERLE HAGGARD AND WILLIE NELSON Poncho And Lefty, Epic FE 37958 CBS |
| 21 | 13 | 32 | TOM JONES Don't Let Our Dreams Die Young, Mercury 814-448-1 POL | 60 | 61 | 24 | ROGER WHITTAKER Alltime Heart Touching Favorites, Main Street MS-9306 MCA |
| 22 | 22 | 7 | CONWAY TWITTY By Heart, Warner Bros. 25078 WEA | 61 | 55 | 25 | BOXCAR WILLIE Not The Man I Used To Be, Main Street MS-9309 MCA |
| (23) | 27 | 4 | RONNIE MILSAP One More Try For Love, RCA AHL1-5016 RCA | 62 | 64 | 120 | ALABAMA Mountain Music, RCA AHL1-4229 RCA |
| 24 | 20 | 15 | DON WILLIAMS The Best of Don Williams Vol.3 MCA MCA 5465 MCA | 63 | 62 | 10 | KENNY ROGERS Duets With Kim Carnes, Sheena Easton, Dottie West, Liberty LO-51154 CAP |
| 25 | 24 | 41 | JOHN CONLEE In My Eyes, MCA 5434 MCA | 64 | 67 | 6 | THE MAINES BROTHERS BAND Highrollin' Mercury 818-985-1 POL |
| (26) | 36 | 38 | ANNE MURRAY A Little Good News, Capitol ST12301 CAP | (65) | NEW ENTRY | → | VINCE GILL Turn Me Loose, RCA MHL1-8517 RCA |
| (27) | 30 | 23 | THE STATLER BROTHERS Today, Mercury 812-184-1 POL | 66 | 66 | 6 | THE WRIGHT BROTHERS Easy Street, Mercury 818-654-1 POL |
| 28 | 23 | 5 | DAVID ALLAN COE Just Divorced, Columbia FC-39269 CBS | 67 | 68 | 61 | JOHN CONLEE John Conlee's Greatest Hits, MCA 5406 MCA |
| (29) | 32 | 18 | THE JUDDS The Judds - Wynonna & Naomi, RCA/Curb MHL1-8515 (RCA) | 68 | 60 | 119 | WILLIE NELSON Always On My Mind, Columbia FC 37951 CBS |
| 30 | 31 | 3 | DON WILLIAMS Cafe Carolina, MCA 5493 MCA | (69) | 74 | 35 | JOHN ANDERSON All The People Are Talkin', Warner Bros. 23912 WEA |
| (31) | 44 | 2 | MERLE HAGGARD It's All In The Game, Epic FE-39364 (CBS) | 70 | 71 | 66 | LEE GREENWOOD Somebody's Gonna Love You, MCA 5403 MCA |
| 32 | 25 | 39 | EDDIE RABBITT Greatest Hits - Volume II, Warner Bros. 23925 WEA | 71 | 72 | 212 | ALABAMA My Home's In Alabama, RCA AHL1-3644 RCA |
| 33 | 29 | 41 | THE KENDALLS Movin' Train, Mercury 812-779-1 POL | 72 | 70 | 172 | ALABAMA Feels So Right, RCA AHL1-3930 RCA |
| (34) | 49 | 2 | THE BELLAMY BROTHERS Restless, MCA/Curb 5489 (MCA) | 73 | 63 | 4 | KAREN TAYLOR-GOOD Karen, Mesa MA-1111 NSD |
| 35 | 38 | 31 | JIM GLASER The Man In The Mirror, Noble Vision NV-2001 IND | 74 | 73 | 145 | WILLIE NELSON Greatest Hits, Columbia KC 237542 CBS |
| 36 | 39 | 8 | MEL TILLIS New Patches, MCA 5472 MCA | 75 | 69 | 41 | KENNY ROGERS Eyes That See In The Dark, RCA AFL1-4697 RCA |
| 37 | 40 | 4 | MARK GRAY Magic, Columbia B6C-39143 CBS | | | | |
| 38 | 33 | 9 | REBA M'ENTIRE Just A Little Love MCA 5475 (MCA) | | | | |
| 39 | 28 | 12 | LEON EVERETTE Doin' What I Feel, RCA MHL1-8518 RCA | | | | |

• Bullets are awarded to those products demonstrating the greatest sales gains this week (Prime Movers).
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**IF WHAT
MERLE
HAGGARD
DOES IS
SO EASY,
WHY
DOESN'T
EVERYBODY
ELSE
DO IT?**



**MERLE HAGGARD,
"IT'S ALL IN THE GAME" (FE 39364).
Featuring the single "Let's Chase
Each Other Around The Room"
Produced by MERLE HAGGARD & RAY BAKER
ON *Epic* RECORDS AND CASSETTES.**
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Merle's new album is a great example of Merle's unique gift... He makes brilliant music seem easy. Listen to "It's All In The Game." Just the right phrase here... just the right tasty lick there... and, as always, the songs are consistently solid. Who else but Merle could have as much fun as he does on "Let's Chase Each Other Around The Room" without losing his cool? Who else could be "Lookin' For A Place To Fall Apart" one minute, and then shrug, and realize "It's All In The Game"? It seems easy, coming from Merle. Anybody else care to try it?

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BRITAIN

(Courtesy of Music & Video Week) As of 6/23/84

SINGLES

Table with columns: This Week, Last Week, Song Title, Artist, Label. Lists top 40 singles in Britain.

ALBUMS

Table with columns: This Week, Last Week, Album Title, Artist, Label. Lists top 40 albums in Britain.

Table with columns: This Week, Last Week, Song Title, Artist, Label. Lists top 40 singles in Canada.

CANADA

(Courtesy of The Record) As of 7/2/84

SINGLES

Table with columns: This Week, Last Week, Song Title, Artist, Label. Lists top 40 singles in Canada.

ALBUMS

Table with columns: This Week, Last Week, Album Title, Artist, Label. Lists top 40 albums in Canada.

WEST GERMANY

(Courtesy Der Musikmarkt) As of 6/25/84

SINGLES

Table with columns: This Week, Last Week, Song Title, Artist, Label. Lists top 40 singles in West Germany.

Table with columns: This Week, Last Week, Song Title, Artist, Label. Lists top 40 singles in Japan.

ALBUMS

Table with columns: This Week, Last Week, Album Title, Artist, Label. Lists top 40 albums in Japan.

AUSTRALIA

(Courtesy Kent Music Report) As of 6/25/84

SINGLES

Table with columns: This Week, Last Week, Song Title, Artist, Label. Lists top 40 singles in Australia.

Table with columns: This Week, Last Week, Song Title, Artist, Label. Lists top 40 singles in Italy.

ITALY

(Courtesy Germano Ruscitto) As of 6/18/84

ALBUMS

Table with columns: This Week, Last Week, Album Title, Artist, Label. Lists top 40 albums in Italy.

JAPAN

(Courtesy Music Labo) As of 6/19/84

SINGLES

Table with columns: This Week, Last Week, Song Title, Artist, Label. Lists top 40 singles in Japan.

ALBUMS

Table with columns: This Week, Last Week, Album Title, Artist, Label. Lists top 40 albums in Japan.

Table with columns: This Week, Last Week, Song Title, Artist, Label. Lists top 40 singles in the Netherlands.

NETHERLANDS

(Courtesy Stichting Nederlandse Top 40) As of 6/18/84

SINGLES

Table with columns: This Week, Last Week, Song Title, Artist, Label. Lists top 40 singles in the Netherlands.

ALBUMS

Table with columns: This Week, Last Week, Album Title, Artist, Label. Lists top 40 albums in the Netherlands.

Advertisement for Videocassette Top 40 Sales & Rentals Charts, Every Week In Billboard.

JUNE 30, 1984, BILLBOARD

O ur new
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The new BMI blanket license agreement you received in the mail recently has been greatly simplified. Because you told us that was what you wanted.

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The Stimulus:

DURAN DURAN

"The Reflex"

NUMBER ONE



Capitol. FROM THE DOUBLE-PLATINUM ALBUM SEVEN AND THE RAGGED TIGER

GOV'T ASSISTANCE RECOMMENDED

Canada Study: Help The Industry

• Continued from page 3

strict their actions. Any programs instituted should be varied according to regions and be flexible enough to support both commercial and non-commercial music sectors and activities, it says.

The findings of the study's consumer research on the levy question are interesting. It asked: "Are you favorable, unfavorable or indifferent to the following suggestion: That consumers be charged an extra 50 cents on all records purchased, and use the money to support the development of Canadian records?"

About half said they favored such a move, but there were strong reservations expressed toward the idea. Of 96 males aged 18-24 surveyed, 50 favored such a plan (52.1%), 38 opposed it (39.6%) and seven were indifferent (7.3%). One person refused comment. Of 106 females surveyed in the same age group, 53 favored (50%), 26 opposed (24.5%) and 26 were indifferent (24.5%) to the levy.

Billboard Cites Industry Achievers

• Continued from page 1

duced for Silverman's label.

• PolyGram Classics is cited for "reversing the trend toward higher prices for top-of-the-line albums." The company lowered the suggested list from \$12.98 to \$11.98 on digitally mastered recordings from its three major labels, Deutsche Grammophon, London and Philips, the first significant price drop in the industry.

• The Compact Disc Group, the association of hardware and software

One person would not comment.

Resistance to the levy increased among older men. Of 98 males aged 25-34 polled, 41 favored (41.9%), 46 opposed (46.9%) and 10 were indifferent (10.2%). One would not comment. Among 116 women aged 25-34, 58 favored (50%), 37 were unfavorable (31.9%) and 19 were indifferent (16.4%). Two wouldn't answer.

The overall findings indicated that 48.6% favored the 50-cent levy, 35.3% were opposed and 14.9% were indifferent. The remaining 1.2% wouldn't respond.

Apart from the copyright remuneration issue, which was addressed by the government in the white paper through a proposal to open the mechanical rights payment to negotiation, another issue since dealt with is the tariff for digital recording equipment. The federal budget last year reduced the tariff to allow studios to better upgrade their facilities.

manufacturers, is recognized for "coordinating an orderly introduction of CD hardware and software." Included in the independent group's efforts were the coordination of promotion and service as a clearinghouse for information.

• Jackson, the most honored artist in recent years and holder of the all-time record for sales of a recording, is being cited specifically for "setting new standards in multi-media artistry."

The underlying problem, however, is money for the business. The report notes:

"The Canadian sector of the record industry is underfinanced because of the high risk nature of the business, the lack of adequate internal sources in most Canadian companies, and the difficulty of having an untested musical work considered as collateral. The underfinancing problem is especially acute for Canadian labels that have a proven track record, but are not yet of a size to generate internal cash flow. This can hamper a label's efforts to expand its export market, keep or obtain successful talent and undertake the development of new talent."

It also says the domestic market "is too small to provide a consistently profitable return on material developed in Canada, both for artists and for labels." Similarities in Canadian, U.S. and other foreign tastes make the foreign works "very saleable in Canada. Given this initial attractiveness, further incentives to buying foreign originated works are provided by the greater recording budgets of many foreign works and better pressings originating from other countries."

For The Record

In a photo captioned "Country Fair" (Billboard, June 23), PolyGram assistant national country promotion director Doyal McCollum was incorrectly identified.

Labels, Studios Get Closer On Soundtracks

• Continued from page 3

was only starting to make music a priority." Today, however, both record labels and movie studios are pursuing a healthy and apparently attentive new youth market.

If record companies and motion picture studios have reached a better understanding of each other's needs, most label executives also stress the need to address the two markets separately. "A big hit single is not going to save a movie at the boxoffice, and a hit movie won't save a record," cautions Paul Atkinson, West Coast division vice president of a&r for RCA, who agrees that 1980's soundtrack boom may have been undercut by such assumptions. "I don't think we can market films, and I don't think (the studios) can sell records."

Thus, Atkinson notes, it's important for label marketers to create promotional and marketing campaigns that stand on their own merits. RCA's current success with the soundtrack to "Hard To Hold," Rick Springfield's big screen debut as a leading man, is an obvious example, as is Atlantic's soundtrack to "Against All Odds." Both movies were boxoffice disappointments, but strong music and aggressive label campaigns yielded hits.

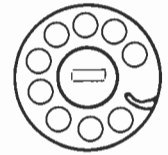
"You can't afford to wait for the movie to open, because a movie can fail in just a few weekends," Atkinson says, noting RCA's decision to ship the first Springfield single well in advance of the film's opening. Because the label was able to carry Springfield back into the radio spot-

light before the movie's release, its subsequent boxoffice collapse had no adverse effect on the album.

Lou Dennis, Warner Bros. Records vice president of sales, offers a similar view on the forthcoming Prince movie project, "Purple Rain." "The album is not quite a soundtrack; it's music from the movie, but the material that the Time and Apollonia 6 perform in the movie isn't included. To us, this would still be a Prince album, without the movie." Thus, the label is shipping the "Purple Rain" album later this week, even though the film's national release isn't due until late July.

Similarly, MCA Records has built a strong campaign for its album from Walter Hill's "Streets Of Fire," including video clips offered not only as promotional fare but for sale as a videocassette. MCA Distributing chief John Burns confirms that the play has helped give the album a much stronger initial response than the companion film, which has yielded sluggish boxoffice grosses.

TOUCH That DIAL!



Call our Hotline at (800) 223-7524, and tell Jeff you want to see some Action!

Michael Jackson, David Foster Top BMI Award Winners

• Continued from page 4

BEAT IT—Michael Jackson; Mijac Music

BILLIE JEAN—Michael Jackson; Mijac Music

CAN'T EVEN GET THE BLUES—Thomas Damphier; Coal Miners Music

CHEROKEE FIDDLE—Michael Martin Murphy; Mystery Music

THE CLOSER YOU GET—Mark Gray, J.P. Pennington; Chinnichap Publishing, Irving Music

COMMON MAN—Sammy Johns; Captain Crystal Music, Legibus Music, Lowery Music

DIXIE LAND DELIGHT—Ronnie Rogers; Sister John Music

DON'T YOU KNOW HOW MUCH I LOVE YOU—Michael Stewart, Dan Williams; Kelso Herston Music

DOWN ON THE CORNER (Second Award)—John Fogerty; Jondora Music

DOWN UNDER—Colin David Hay (APRA), Ron Strykert (APRA); Blackwood Music

EVERY BREATH YOU TAKE—Sting (PRS); Illegal Songs, Reggatta Music

EVERYTHING'S BEAUTIFUL (IN ITS OWN WAY)—Dolly Parton; Combine Music

FAKING LOVE—Matraca Berg, Bobby Braddock; Tree Publishing

FLIGHT 309 TO TENNESSEE—Ronnie Scott (PRS); Peso Music

FOOL FOR YOUR LOVE—Don Singleton; Black Sheep Music, Tree Publishing

THE GIRL IS MINE (Second Award)—Michael Jackson; Mijac Music

GLORIA—Giancarlo Bigazzi (SIAE), Umberto Tozzi (SIAE), Trevor Veitch; Music Corp. of America, Sugar Songs Publications

GOING WHERE THE LONELY GO—Merle Haggard, Dean Holloway; Shade Tree Music

GONNA GO HUNTIN' TONIGHT—Hank Williams Jr.; Bocephus Music

HEARTBREAKER (Second Award)—Barry Gibb, Maurice Gibb, Robin Gibb; Gibb Brothers Music

HEARTLIGHT—Carole Bayer Sager; Carole Bayer Sager Music

HEART OF THE NIGHT—Michael Clark; Flying Dutchman Music, Warner-Tamereane Publishing

HEART TO HEART—David Foster; Foster Frees Music

HE'S A HEARTACHE (LOOKING FOR A PLACE TO HAPPEN)—Larry Henley; Warner House Of Music

HEY BARTENDER—Floyd Dixon; El Camino Music

HOLD ME 'TIL THE MORNIN' COMES—Paul Anka, David Foster; Foster Frees Music, Squawanko Music

HOW AM I SUPPOSED TO LIVE WITHOUT YOU—Douglas James; Blackwood Music

I ALWAYS GET LUCKY WITH YOU—Gary Church, Freddy Powers, Tex Whitson; Shade Tree Music

IF HOLLYWOOD DON'T NEED YOU HONEY I STILL DO—Bob McDill; Hall-Clement Publications

I LOVE HOW YOU LOVE ME (Fourth Award)—Larry Kolber, Barry Mann; Screen Gems-EMI Music

I'M ALIVE—David Foster; Foster Frees Music

I'M MOVIN' ON—Hank Snow; Unichappell Music

I'M ONLY IN IT FOR THE LOVE—Deborah Allan, Rafe Van Hoy; Posey Publishing, Van Hoy Music

IN TIMES LIKE THESE—Rhonda Fleming-Gill, Dennis Morgan; Tom Collins Music

I.O.U.—Kerry Chater; Vogue Music

ISLANDS IN THE STREAM—Barry Gibb, Maurice Gibb, Robin Gibb; Gibb Brothers Music

IT HASN'T HAPPENED YET—John Hiatt; Bilt Publishing

IT MIGHT BE YOU—Dave Grusin; Gold Horizon Music, Roaring Fork Music

I'VE GOT A ROCK 'N' ROLL HEART—Troy Seals, Edward Setser; Warner-Tamereane Publishing

I WONDER—Leroy Preston; Bug Music, Paw Paw Music, Whiskey Drinkin' Music

LADY DOWN ON LOVE—Randy Owen; Buzzherb Music, Maypop Music

LAST THING I NEEDED FIRST THING THIS MORNING—Gary Nunn, Donna Sioux

Farar; Nunn Publishing

LIKE NOTHING EVER HAPPENED—Rhonda Fleming-Gill, Dennis Morgan; Tom Collins Music

LOST IN THE FEELING—Lewis Anderson; Old Friends Music

LOST MY BABY BLUES—Ben Peters; Ben Peters Music, Peso Music, Wallet Music

LOVE IN STORE—Christine McVie, Jim Recor; Fleetwood Mac Music

LOVE IS ON A ROLL—Roger Cook; Roger Cook Music

LOVE SHE FOUND IN ME—Dennis Linde; Combine Music

LOVE SONG—Steven Runkle; Youngun Publishing

LUCILLE—Albert Collins, Richard Penniman; Venice Music

MAKING LOVE OUT OF NOTHING AT ALL—Jim Steinman, Edward B. Marks Music, Lost Boys Music

MANEATER (Second Award)—Sara Allen, Daryl Hall, John Oates; Fust Buzza Music, Hot Cha Music, Unichappell Music

MARINA DEL REY—Dean Dillon; Hall-Clement Publications

MEMORY—T.S. Eliot (PRS), Trevor Nunn (PRS), Andrew Lloyd Webber (PRS); Charles Koppelman Music, Deco Music, Jonathan Three Music, Martin Bandier Music

MORNIN'—David Foster, Jay Graydon, Al Jarreau; Aljarreau Music, Foster Frees Music, Garden Rake Music

MY FIRST TASTE OF TEXAS—Ronnie Rogers; Newkeys Music, Sugarplum Music, Tree Publishing

NEVER GONNA LET YOU GO—Barry Mann, Cynthia Weil; ATV Music, Mann & Weil Songs

NEW LOOKS FROM AN OLD LOVER—Red Lane, Gloria Thomas; Honey Man Publishing, Tree Publishing

NIGHT GAMES—Norro Wilson; Royal-haven Music

NOBODY BUT YOU—J.D. Martin; Music Corp. of America

ON THE WINGS OF LOVE—Peter Schless; Irving Music

ONE ON ONE—Daryl Hall; Hot Cha Music, Unichappell Music

OTHER GUY—Graham Goble (APRA); Little River Band Music, Screen Gems-EMI Music

PARADISE TONIGHT—Bill Kenner, Mark Wright; Land Of Music Publishing, Receive Music

PERSONALLY (Second Award)—Paul Kelly; Five Of A Kind, Tree Publishing

RIDE—John Detterline, Gary Gentry; Algee Music, Newwriters Music

THE ROSE (Second Award)—Amanda McBroom

SAY IT ISN'T SO—Daryl Hall; Hot Cha Music, Unichappell Music

SAY SAY SAY—Michael Jackson; Mijac Music

SEXUAL HEALING—Odell Brown; Blackwood Music

SNAPSHOT—Rhonda Fleming-Gill, Dennis Morgan; Tom Collins Music

SOME KIND OF FRIEND—Adrienne Anderson, Barry Manilow; Angela Music, Towns-way Music

SOMEBODY'S ALWAYS SAYING GOOD-BYE—Bob McDill; Hall-Clement Publications

SOMEBODY'S GONNA LOVE YOU—Rafe Van Hoy; Van Hoy Music, Unichappell Music

STILL TAKIN' CHANCES—Michael Martin Murphy; Timberwolf Music

STOP IN THE NAME OF LOVE (Second Award)—Lamont Dozier, Brian Holland, Eddie Holland; Stone Agate Music

STRAIGHT FROM THE HEART—Bryan Adams (PROC), Eric Kagna (PROC); Irving Music

SUDDENLY LAST SUMMER—Martha Davis; Clean Sheets Music

SWINGIN'—John Anderson, Lionel Delmore; Hall-Clement Publications, John Anderson Music

TALK TO ME TALK TO ME TALK TO ME (Second Award)—Joe Seneca; Fort Knox Music, Trio Music

TELL HER ABOUT IT—Billy Joel; Joelsongs

'TIL I GAIN CONTROL AGAIN—Rodney

Crowell; Jolly Cheeks Music

TONIGHT I CELEBRATE MY LOVE—Gerald Goffin; Screen Gems-EMI Music

TOTAL ECLIPSE OF THE HEART—Jim Steinman; Edward B. Marks Music, Lost Boys Music

TRUE—Gary James Kemp (PRS); Reform-ation Publishing USA

TRY AGAIN—Michael Day, Rocky Moffit, Dana Walden; Walkin' Music

TWO LESS LONELY PEOPLE IN THE WORLD—Howard Greenfield, Kenneth Hirsch; Big Parade Music, CBS Unart Catalog

UPTOWN GIRL—Billy Joel; Joelsongs

VELVET CHAINS—Ronald Hellard; Tree Publishing

WE TWO—Graham Goble (APRA); Little River Band Music, Screen Gems-EMI Music

WHATEVER HAPPENED TO OLD FASHIONED LOVE—Lewis Anderson; Old Friends Music

WHY BABY WHY—Darrell Edwards, George Jones; Fort Knox Music, Trio Music

THE WIND BENEATH MY WINGS—Larry Henley; Warner House Of Music

WITH YOU—Larry Shell; Tree Publishing

YOU CAN'T HURRY LOVE (Second Award)—Lamont Dozier, Brian Holland, Eddie Holland; Stone Agate Music

YOU CAN'T RUN FROM LOVE—David Malloy, Eddie Rabbitt, Even Stevens; Briar-patch Music, Debdave Music

YOU DON'T KNOW LOVE—Beckie Foster; Don King Music, Warner House Of Music

YOU TAKE ME FOR GRANTED—Leona Williams; Shade Tree Music

YOUR LOVE IS ON THE LINE—Randy Scruggs; Blackwood Music, Full Armor Publishing

YOU'RE OUT DOING WHAT I'M HERE DOING WITHOUT—Allen Frizzell, Anthony Roberts; Desert Rose Music, Ski Slope Music

YOU'RE THE FIRST TIME I'VE THOUGHT ABOUT LEAVING—Kerry Chater, Dickey Lee; Hall-Clement Publications, Maplehill Music

YOU'VE GOT A LOVER—Shake Russell; Shake Russell Music

Billboard TOP LPs & TAPE

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| THIS WEEK | LAST WEEK | Weeks on Chart | ARTIST | Title | Label, No. (Dist. Label) | Dist. Co. | RIAA Symbols | Suggested List Prices LP, Cassettes, 8 Track | Black LP/Country LP Chart | THIS WEEK | LAST WEEK | Weeks on Chart | ARTIST | Title | Label, No. (Dist. Label) | Dist. Co. | RIAA Symbols | Suggested List Prices LP, Cassettes, 8 Track | Black LP/Country LP Chart | THIS WEEK | LAST WEEK | Weeks on Chart | ARTIST | Title | Label, No. (Dist. Label) | Dist. Co. | RIAA Symbols | Suggested List Prices LP, Cassettes, 8 Track | Black LP/Country LP Chart |
|-----------|-----------|----------------|------------------------|--------------------------------|--------------------------------|-------------------------|--------------|--|---------------------------|-----------|-----------|----------------|-------------------------------------|--------------------------------------|---|-----------|--------------|--|---------------------------|-----------|-----------|----------------|-----------------------|--|--------------------------------------|-----------|--------------|--|---------------------------|
| 1 | 39 | 1 | HUEY LEWIS & THE NEWS | Sports | Chrysalis FV 41412 | CBS | ▲ | | | 36 | 57 | 3 | TINA TURNER | Private Dancer | Capitol ST-12330 | CAP | | 8.98 | BLP 11 | 71 | 81 | 85 | PRINCE | 1999 | Warner Bros. 1-23720 | WEA | ▲ | 10.98 | |
| 2 | 20 | 1 | SOUNDTRACK | Footloose | Columbia JS 39242 | CBS | ▲ | | BLP 34 | 37 | 37 | 22 | THE PRETENDERS | Learning To Crawl | Sire 1-23980 (Warner Bros.) | WEA | ▲ | 8.98 | | 72 | 76 | 78 | CULTURE CLUB | Kissing To Be Clever | Virgin/Epic ARE 38398 | CBS | ▲ | | |
| 3 | 9 | 2 | BRUCE SPRINGSTEEN | Born In The U.S.A. | Columbia PC 38653 | CBS | | | | 38 | 39 | 38 | MOTLEY CRUE | Shout At The Devil | Elektra 60289 | WEA | ▲ | 8.98 | | 73 | 58 | 18 | DENNIS EDWARDS | Don't Look Any Further | Gordy 6057GL (Motown) | MCA | | 8.98 | BLP 7 |
| 4 | 3 | 34 | LIONEL RICHIE | Can't Slow Down | Motown 6059 ML | MCA | ▲ | 8.98 | BLP 1 | 39 | 45 | 49 | MIDNIGHT STAR | No Parking On The Dance Floor | Solar 60241 (Elektra) | WEA | ▲ | 8.98 | BLP 24 | 74 | 67 | 37 | SOUNDTRACK | The Big Chill | Motown 6062ML (MCA) | MCA | | 8.98 | |
| 5 | 5 | 13 | THE CARS | Heartbeat City | Elektra 60296 | WEA | ▲ | 8.98 | | 40 | 43 | 11 | ICICLE WORKS | Ice Works | Arista AL 6-8202 | RCA | | 6.98 | | 75 | 82 | 110 | DEF LEPPARD | High & Dry | Mercury 818836-1 (Polygram) | POL | | 8.98 | |
| 6 | 4 | 28 | CYNDI LAUPER | She's So Unusual | Portrait BFR 38930 (Epic) | CBS | ▲ | | | 41 | 41 | 40 | LINDA RONSTADT | What's New | Asylum 60260 (Elektra) | WEA | ▲ | 8.98 | | 76 | 59 | 11 | BAR-KAYS | Dangerous | Mercury 818478-1 (Polygram) | POL | | 8.98 | BLP 12 |
| 7 | 7 | 23 | VAN HALEN | 1984 | Warner Bros. 1-23985 | WEA | ▲ | 8.98 | | 42 | 42 | 13 | TALK TALK | It's My Life | EMI-America 17113 | CAP | | 8.98 | | 77 | 54 | 53 | THE POLICE | Synchronicity | A&M SP3735 | RCA | ▲ | 8.98 | |
| 8 | 8 | 80 | MICHAEL JACKSON | Thriller | Epic QE 38112 | CBS | ▲ | | BLP 21 | 43 | 36 | 66 | JULIO IGLESIAS | Julio | Columbia FC38640 | CBS | | | | 78 | 80 | 20 | DAN FOGELBERG | Windows And Walls | Full Moon/Epic QE 39004 | CBS | ● | | |
| 9 | 6 | 16 | SCORPIONS | Love At First Sting | Mercury 814 98101 (Polygram) | POL | ▲ | 8.98 | | 44 | 46 | 6 | PSYCHEDELIC FURS | Mirror Moves | Columbia BFC 39278 | CBS | | | | 79 | 77 | 21 | SHANNON | Let The Music Play | Mirage 90134-1 (Atco) | WEA | | 8.98 | BLP 26 |
| 10 | 10 | 30 | DURAN DURAN | Seven And The Ragged Tiger | Capitol ST-12310 | CAP | ▲ | 8.98 | | 45 | 32 | 16 | DAVID GILMOUR | About Face | Columbia FC39296 | CBS | | | | 80 | 68 | 62 | SOUNDTRACK | Flashdance | Casablanca 8114921 (Polygram) | POL | | 9.98 | |
| 11 | 14 | 31 | BILLY IDOL | Rebel Yell | Chrysalis FV 41450 | CBS | ● | | | 46 | 51 | 3 | SOUNDTRACK | Indiana Jones And The Temple Of Doom | Polydor 821592-1 (Polygram) | POL | | 9.98 | | 81 | 83 | 30 | KOOL & THE GANG | In The Heart | De-Lite DSR-8508 (Polygram) | POL | ● | 8.98 | BLP 39 |
| 12 | 12 | 10 | STEVE PERRY | Street Talk | Columbia FC 39334 | CBS | ● | | | 47 | 40 | 14 | SOUNDTRACK | Against All Odds | Atlantic 80152 | WEA | | 9.98 | | 82 | 55 | 16 | CAMEO | She's Strange | Atlanta Artists 814-984-1 (Polygram) | POL | ● | 8.98 | BLP 5 |
| 13 | 11 | 35 | CULTURE CLUB | Colour By Numbers | Virgin/Epic QE 39107 | CBS | ▲ | | BLP 27 | 48 | 52 | 5 | MICHAEL JACKSON | Farewell My Summer Love | Motown 6101 ML | MCA | | 8.98 | BLP 32 | 83 | 72 | 22 | JUDAS PRIEST | Defenders Of The Faith | Columbia FC39219 | CBS | ● | | |
| 14 | 13 | 46 | BILLY JOEL | An Innocent Man | Columbia QC 38837 | CBS | ▲ | | | 49 | 75 | 3 | JEFFERSON STARSHIP | Nuclear Furniture | Grunt BXL1-4921 (RCA) | RCA | | 8.98 | | 84 | 87 | 21 | ROCKWELL | Somebody's Watching Me | Motown 6052 ML | MCA | ● | 8.98 | BLP 28 |
| 15 | 15 | 33 | NIGHT RANGER | Midnight Madness | Camel/MCA 5456 | MCA | ● | 8.98 | | 50 | 50 | 44 | HERBIE HANCOCK | Future Shock | Columbia FC 38814 | CBS | ● | | | 85 | 85 | 9 | KENNY ROGERS | Duets With Kim Carnes, Sheena Easton & Dottie West | Liberly LO-51154 | CAP | | 8.98 | |
| 16 | 18 | 5 | SOUNDTRACK | Breakin' | Polydor 821919-1 (Polygram) | POL | ● | 8.98 | BLP 6 | 51 | 49 | 21 | ALABAMA | Roll On | RCA AHL1-4939 | RCA | ▲ | 8.98 | CLP 1 | 86 | 125 | 3 | PEABO BRYSON | Straight From The Heart | Elektra 60362 | WEA | | 8.98 | BLP 20 |
| 17 | 17 | 32 | THE POINTER SISTERS | Break Out | Planet BXL1-4705 (RCA) | RCA | ● | 8.98 | BLP 9 | 52 | 47 | 13 | SOUNDTRACK/RICK SPRINGFIELD | Hard To Hold | RCA ABL1-4935 | RCA | | 8.98 | | 87 | 86 | 89 | LIONEL RICHIE | Lionel Richie | Motown 6007 ML | MCA | ▲ | 8.98 | |
| 18 | 20 | 63 | ZZ TOP | Eliminator | Warner Bros. 1-23774 | WEA | ▲ | 8.98 | | 53 | 56 | 6 | INXS | The Swing | Atco 90160 | WEA | | 8.98 | | 88 | 79 | 28 | LUTHER VANDROSS | Busy Body | Epic FE 39196 | CBS | ● | | BLP 8 |
| 19 | 19 | 7 | JERMAINE JACKSON | Jermaine Jackson | Arista AL-8203 | RCA | ● | 8.98 | BLP 2 | 54 | 48 | 16 | THE ALAN PARSONS PROJECT | Ammonia Avenue | Arista AL 8-8204 | RCA | ● | 8.98 | | 89 | 84 | 48 | JEFFREY OSBORNE | Stay With Me Tonight | A&M SP 4940 | RCA | | 8.98 | BLP 36 |
| 20 | 22 | 44 | MADONNA | Madonna | Sire 1-23867 (Warner Bros.) | WEA | ● | 8.98 | BLP 31 | 55 | 44 | 14 | BERLIN | Love Life | Geffen GHS 4025 (Warner Bros.) | WEA | | 8.98 | | 90 | 95 | 9 | NIK KERSHAW | Human Racing | MCA 39020 | MCA | | 8.98 | |
| 21 | 16 | 9 | RUSH | Grace Under Pressure | Mercury 818476-1 (Polygram) | POL | ▲ | 8.98 | | 56 | 61 | 13 | THE STYLE COUNCIL | My Ever Changing Moods | Geffen GHS 4029 (Warner Bros.) | WEA | | 8.98 | | 91 | 65 | 9 | BIG COUNTRY | Wonderland | Mercury 818835-1 (Polygram) | POL | | 5.98 | |
| 22 | 25 | 15 | RATT | Out Of The Cellar | Atlantic 80143 | WEA | | 8.98 | | 57 | 73 | 3 | TEDDY PENDERGRASS | Love Language | Asylum 60317 (Elektra) | WEA | | 8.98 | BLP 16 | 92 | 89 | 11 | STYX | Caught In The Act-Live | A&M SP-6514 | RCA | | 11.98 | |
| 23 | 35 | 5 | SOUNDTRACK | Beat Street | Atlantic 80154-1 | WEA | | 8.98 | BLP 18 | 58 | 60 | 7 | ORION THE HUNTER | Orion The Hunter | Portrait BFR 39239 (Epic) | CBS | | | | 93 | 92 | 155 | MICHAEL JACKSON | Off The Wall | Epic FE 35745 | CBS | ▲ | | |
| 24 | 23 | 16 | THOMPSON TWINS | Into The Gap | Arista AL 8-8200 | RCA | ● | 8.98 | | 59 | 66 | 15 | HOWARD JONES | Human's Lib | Elektra 60346 | WEA | | 8.98 | | 94 | 106 | 4 | ECHO AND THE BUNNYMEN | Ocean Rain | Sire 1-25084 (Warner Bros.) | WEA | | 8.98 | |
| 25 | 26 | 5 | CHICAGO | 17 | Full Moon/Warner Bros. 1-25060 | WEA | | 8.98 | | 60 | 64 | 6 | ONE WAY | Lady | MCA 5470 | MCA | | 8.98 | BLP 3 | 95 | 91 | 11 | DIRE STRAITS | Alchemy | Warner Bros. 1-25085 | WEA | | 11.98 | |
| 26 | 28 | 10 | LAURA BRANIGAN | Self Control | Atlantic 80147 | WEA | | 8.98 | | 61 | 63 | 19 | BON JOVI | Bon Jovi | Mercury 814982-1M1 (Polygram) | POL | | 8.98 | | 96 | 93 | 15 | TRACEY ULLMAN | You Broke My Heart In 17 Places | MCA 5471 | MCA | | 8.98 | |
| 27 | 27 | 9 | R.E.M. | Reckoning | I.R.S. SP-70044 (A&M) | RCA | | 8.98 | | 62 | 78 | 3 | PATRICE RUSHEN | Now | Elektra 60360 | WEA | | 8.98 | BLP 15 | 97 | 97 | 14 | TONY CAREY | Some Tough City | MCA 5464 | MCA | | 8.98 | |
| 28 | 30 | 4 | DENIECE WILLIAMS | Let's Hear It For The Boy | Columbia FC 39366 | CBS | | | BLP 10 | 63 | 144 | 2 | STEVIE RAY VAUGHAN & DOUBLE TROUBLE | Couldn't Stand The Weather | Epic FE 39304 | CBS | | | | 98 | 94 | 17 | THE ALARM | Declaration | I.R.S. SP-70608 (A&M) | RCA | | 6.98 | |
| 29 | 21 | 13 | JOE JACKSON | Body And Soul | A&M SP-5000 | RCA | | 8.98 | | 64 | 70 | 4 | LITTLE STEVEN | Voice Of America | EMI-America ST-17120 | CAP | | 8.98 | | 99 | 103 | 74 | DEF LEPPARD | Pyromania | Mercury 8103081 (Polygram) | POL | ▲ | 8.98 | |
| 30 | 24 | 35 | JOHN COUGAR MELLENCAMP | Uh-Huh | Riva RVL 7504 (Polygram) | POL | ▲ | 8.98 | | 65 | 62 | 31 | YES | 90125 | Atco 90125 | WEA | ▲ | 9.98 | | 100 | 99 | 14 | EARL KLUGH | Wishful Thinking | Capitol ST-12323 | CAP | | 8.98 | BLP 29 |
| 31 | 29 | 13 | GO-GO'S | Talk Show | I.R.S. SP-70041 (A&M) | RCA | | 8.98 | | 66 | 69 | 3 | THE HUMAN LEAGUE | Hysteria | Virgin/A&M 4923 | RCA | | 8.98 | | 101 | 118 | 5 | VAN STEPHENSON | Righteous Anger | MCA 5482 | MCA | | 8.98 | |
| 32 | 33 | 22 | EURYTHMICS | Touch | RCA AFL1-4917 | RCA | ● | 8.98 | BLP 50 | 67 | 71 | 6 | O'BRYAN | Be My Lover | Capitol ST-12332 | CAP | | 8.98 | BLP 4 | 102 | 105 | 10 | VARIOUS ARTISTS | More Songs From The Original Soundtrack Of The Big Chill | Motown 6094ML | MCA | | 8.98 | |
| 33 | 34 | 9 | SLADE | Keep Your Hands Off My Power | Supply | CBS Associated FZ 39336 | CBS | | | 68 | 53 | 16 | "WEIRD AL" YANKOVIC | In 3-D | Rock 'N' Roll BFZ-39221 (Scotti Bros./Epic) | CBS | ● | | | 103 | 109 | 36 | GENESIS | Genesis | Atlantic 80116 | WEA | ▲ | 9.98 | |
| 34 | 38 | 19 | WANG CHUNG | Points On The Curve | Geffen GHS 4004 (Warner Bros.) | WEA | | 8.98 | | 69 | 90 | 3 | SOUNDTRACK | Streets Of Fire | MCA 5492 | MCA | | 9.98 | | 104 | 136 | 2 | SOUNDTRACK | Star Trek III - The Search For Spock | Capitol SKBK 12360 | CAP | | 8.98 | |
| 35 | 31 | 7 | ROGER WATERS | The Pros & Cons Of Hitchhiking | Columbia FC 39290 | CBS | | | | 70 | 74 | 5 | ROGER | The Saga Continues | Warner Bros. 1-23975 | WEA | | 8.98 | BLP 13 | 105 | 120 | 81 | BILLY IDOL | Billy Idol | Chrysalis FV 41377 | 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).

JUNE 30, 1984, BILLBOARD

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SINGLES ARTIST SECTIONS

Six separate artist-by-artist listings cover every single to hit Billboard's 1983 "Hot 100," "Bubbling Under The Hot 100," "Country," "Black," "Adult Contemporary" and "Dance/Disco" charts. Indicates date record was first charted, highest position reached, total weeks charted and much more. **SEPARATE POP ANNUAL SECTION** lists in rank order, by highest position, all singles which peaked on the "Hot 100" during 1983, along with complete chart data.

COMPREHENSIVE SINGLES TITLE SECTION

All titles from the six Singles Artist Sections and the Pop Annual Section are alphabetized in one master list, with the highest position each title reached and the corresponding chart. If a song hit more than one chart, the chart it ranked highest on is listed first, and so on, so you can quickly compare a song's performance on different charts.

ALBUMS ARTIST SECTIONS

Billboard's "Top LPs," "Bubbling Under The Top LPs," "Country LPs," "Black LPs," "Jazz LPs," "Classical LPs," "Inspirational LPs" and "Spiritual LPs" 1983 charts are covered in eight distinct sections, each arranged by artist. Indicated for each album are date first charted, highest position reached, total weeks charted and more. **New features in the "Top LPs" Section** include a listing of all "Hot 100" Top 10 singles below the album from which they came, and symbols to indicate Soundtracks, Re-releases, Mini-Albums, Early Recordings and seven other album categories of special interest.

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News

Non-Theatrical Titles Key Video Sales Rise

• Continued from page 1

programming. But full-spectrum manufacturers are seeing a non-theatrical programming boom as well. Growth for non-movie product this year has been "tremendous," says RCA/Columbia Home Video president Rob Blattner. Music and children's programming "has gone from an insignificant part of our business to a significant factor in our growth," he adds.

Indie Vestron Video presents a similar picture. Non-theatrical sales have jumped from less than 2% of the company's unit volume in 1983 to around 10%, says vice president of sales Michael Oliveri—and that's with the influence of the high-selling "Making Michael Jackson's 'Thriller'" left out. Though the number of units sold is good, Oliveri says, the dollars could be better.

This year's dramatic sales explosion comes on the heels of a great year, video executives say, with the boom of 1983 stretching into its second year. Movies remain the dominant programming category, and representatives from all areas of the business say sales figures are "spectacular."

According to CBS/Fox Video vice president of business affairs Todd Leavitt, "basic pictures" were moving an average 15,000-20,000 units last year. "That number has doubled this year," he claims.

Other home video executives back up Leavitt's numbers, agreeing that sales for basic-issue motion pictures are now in the range of 35,000 to 40,000 units, while strong titles are averaging 50,000 units, and many A-level movies are moving more than 75,000.

Pre-release sales for two recently

released major titles reflect the increase, say manufacturers. MCA Home Video's "Scarface" shipped more than 100,000 units in pre-release orders, and Embassy Home Entertainment's "Silkwood" moved 86,000.

The sales increases are coming for a number of reasons, say manufacturers and distributors, listing a soaring VCR population and a rapid increase in the number of video specialty stores as the two main elements. For movies, rental remains the dominant means by which the product gets to the consumer, and with Paramount Home Video remaining the only manufacturer to put out recently-released product at sale-oriented prices, that pattern doesn't appear likely to change.

Both "Scarface" and "Silkwood" are priced at \$79.95, and even their manufacturers admit that the vast majority of units sold went into rental inventories, not consumers' hands. In addition to the increase in the number of stores, manufacturers and distributors say that specialty outlets are buying more copies of major titles for their rental libraries.

What it all adds up to is "a bigger rental pipeline," says Embassy Home Entertainment distribution president Reg Childs. But the behavior of children's and music product, though they hold a small share, show a sharp increase in consumer purchasing of prerecorded video product.

Such a trend is especially strong with children's product, says Ingram Book Co. vice president of video Joani Lehman. Lehman sees consumer behavior patterns altering with the increase in importance of the new product lines.

National 'Gift' Push Off As Labels Halt Payments

• Continued from page 1

According to informed sources, CBS Records, the only label to invoice the full cent separately, is no longer making this charge, effective last week. At presstime, it could not be learned if other labels had acted similarly. However, it's known that two funding labels, PolyGram and RCA, apparently prefer continuing the "accrual" system of quarterly payments instead of being called upon to make contributions on a "project by project" basis.

Participating labels evidently made their last institutional funding contributions for the quarter ending March 31, although the WEA and Capitol labels actually ended their payments at the end of 1983.

According to Mickey Granberg, executive director of NARM, manufacturers are "eager" to participate financially in "Gift of Music" ideas on a "project by project" basis and have indicated to her that, internally, increased ad dollars would be assigned by them to promote the campaign.

Granberg, who notes that current resources can fund projects well into 1985, says that further emphasis on consumer awareness of the "Gift of Music" push centers on a three-fold approach: promotion by NARM's regular merchandiser members; reaching out to other industry organizations, such as ASCAP, BMI and NARM, among others; and continued use of the "Gift of Music" slogan and logo by manufacturers in ads and on album product.

Granberg says the basic "Gift" concept, first launched with great fanfare at the 1980 NARM convention, still has much to offer the industry. As an example, she points to a study by Street Pulse indicating strong consumer identification of the "Gift of Music" logo with prerecorded music (Billboard, June 16).

As for the institutional campaign, some \$500,000 in funds was used late last fall for a campaign in Los Angeles. Crucial to whether a national campaign would be mounted, it generally achieved its goal of increasing consumer spending on the industry's product. But it failed to firmly establish justification for expending millions of dollars on a national program.

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TOP LPs & TAPE

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Main table with columns: THIS WEEK, LAST WEEK, Weeks on Chart, ARTIST, Title, Label, No. (Dist. Label), Dist. Co., Suggested List Prices, LP, Cassettes, & Track, Black LP/Country LP Chart. Lists albums like KING CRIMSON, HAGAR, SCHON, AARONSON, SHRIEVE, etc.

Main table with columns: THIS WEEK, LAST WEEK, Weeks on Chart, ARTIST, Title, Label, No. (Dist. Label), Dist. Co., Suggested List Prices, LP, Cassettes, & Track, Black LP/Country LP Chart. Lists albums like ALCATRAZZ, DWIGHT TWILLEY, DAZZ BAND, RUN - D.M.C., etc.

Main table with columns: THIS WEEK, LAST WEEK, Weeks on Chart, ARTIST, Title, Label, No. (Dist. Label), Dist. Co., Suggested List Prices, LP, Cassettes, & Track, Black LP/Country LP Chart. Lists albums like MANHATTAN TRANSFER, PAT METHENY, WILLIE NELSON, RUSS BALLARD, etc.

Every care for the accuracy of suggested list prices has been taken. Billboard does not assume responsibility for errors or omissions. RECORDING INDUSTRY ASSOCIATION OF AMERICA seal for sales of 500,000 units. RECORDING INDUSTRY ASSOCIATION OF AMERICA seal for sales of 1,000,000 units.

TOP LPs & TAPE A-Z (LISTED BY ARTISTS)

Artist index table listing names like Accept, Alabama, Alcatraz, Laurie Anderson, Atlanta, etc., with corresponding page numbers.

Artist index table listing names like Culture Club, Cure, Miles Davis, Dazz Band, Chris Deburgh, etc., with corresponding page numbers.

Artist index table listing names like Bruce Springsteen, Van Stephenson, Rod Stewart, Style Council, etc., with corresponding page numbers.

ALL-STAR PACKAGE

Sampler Album For
Martell Foundation

By PAUL GREIN

LOS ANGELES—Fourteen top artists, including Michael Jackson, Paul McCartney, Billy Joel, the Police and Olivia Newton-John, have donated recent hit tracks to a forthcoming sampler album titled "Let's Beat It." Proceeds from the album will be contributed to the T.J. Martell Foundation for leukemia and cancer research.

The album, listing at \$8.99, will be marketed in North America by K-tel, with CBS distributing it in other territories around the world. CBS is not taking any distribution or pressing fees for its work on the album, according to Tony Martell, vice president and general manager of CBS Associated Labels, who adds that Shorewood Packaging is making the album jacket at cost.

"It's as close to total profit as you can get," says Martell, who notes that all of the artists and almost all of the labels and publishers involved are contributing their services.

David Milner, vice president of product development for K-tel International in Minneapolis, says the album will have an ad budget in excess of \$1 million. "It will be K-tel's biggest budget of the year for any single album," he says. "We're planning extensive television promotion starting the first week of August."

Milner adds that the record will be distributed to more than 20,000 retail stores starting in July. He says that after "a goodly amount of time," the album will be sold through mail order.

Milner also notes that K-tel will be paying a "substantial" amount of money to the Martell Foundation. "Obviously we'll incur costs," he says, "but more royalties will be contributed to this album than any album we've ever marketed."

All but one of the 14 songs on the single-disk sampler were top 10 pop hits, including Jackson's "Human Nature," Jackson & McCartney's "Say Say Say," Joel's "Tell Her About It," Newton-John's "Twist of Fate," Cyndi Lauper's "Girls Just Want To Have Fun," Journey's "Separate Ways" and Daryl Hall and John Oates' "Maneater."

Also included are the Police's "Every Breath You Take," Pat Benatar's "Love Is A Battlefield," the Cars' "You Might Think," Men At Work's "Down Under," Asia's "Heat of the Moment" and Quiet Riot's "Cum On Feel The Noize."

The only non-top 10 hit on the album is Dan Fogelberg's "The Language of Love," and even that was a substantial hit.

Martell notes that he originally expected that Jackson would be represented by "Beat It," hence the title of the album. "We thought we were going to get that one," he says. "But then Michael arranged with the Reagans for 'Beat It' to be used in the fight against drunk driving, and he didn't think it would be appropriate to lend it so quickly to something else."

Martell adds that Jackson contributed a substantial six-figure sum as part of ongoing support for a planned Michael Jackson Research Center at Mt. Sinai. Like the Neil Bogart Laboratory at the Univ. of Southern California, the Jackson Center will be a division of the T.J. Martell Foundation.

T.J. Martell, Tony Martell's son, died in April, 1975, at the age of 19. Martell set up the foundation later that year. "The money we raise befits the memory of T.J. and all those brave souls who struggle against leukemia and cancer," Martell says.

U.S. Plant Puts CDs On Hold

NEW YORK—After a series of delays, Digital Images has put its plans for Compact Disc manufacture on "indefinite hold."

David Drake, president of the enterprise, blames the failure of Philips in Holland to supply his company with interim mastering and stamper service for the decision. Tapes had already been sent to Holland when Philips said it would not meet service commitments, Drake adds.

The company, based in Sterling, Va., had intended to begin production on a test basis this spring, using imported stampers and vendor-housed presses, as it implemented

manufacturing capability in its own plant. This has now been stalled.

Digital Images originally promised production last fall, a target date pushed back several times. If it had met its most recent launch goal, it would have become the first American facility to produce CDs. The Sony/CBS facility in Terre Haute, Ind., is scheduled to go on line this fall.

Drake says he is unhappy that he caused "some disruption" to labels to whom early CD production had been promised. "We are trying to make amends," he says.

IS HOROWITZ

Jetco Steps Up Target Service

LOS ANGELES—Record/tape topper John Farr of Jetco, the in-house Target division, has assumed control of the remaining 49 Target departments, about 2½ months ahead of schedule.

Farr explains that immediately upon learning of the acquisition by Handleman of Pickwick, which was serving those stores in eight upper Midwest and Western states, and hearing of rumored service cutoffs by major distributors to Pickwick, he notified Jim Moran, Pickwick rack president, that he would go direct from his own warehouses.

Jetco is now serving 210 Target

stores in 22 states from warehouses here and in Indianapolis, Minneapolis and Little Rock. Target, a major discount department store chain, initiated in-house service under Farr's direction in January, 1983.

In addition to records, tapes and accessories, Jetco ships prerecorded videocassettes nationally. Each store stocks approximately 70 titles for sale only.

Jetco has just initiated a Compact Disc introductory test in 16 Denver-area stores, with a selection of 150 titles in each store. In addition, Target's hardware departments in those outlets have started stocking CD playback units.

Inside Track

Virgin Records will return to the U.S. in September. Group chief Richard Branson says that the label's first attempt in the U.S. came "a little too soon. Our bands started to happen in America almost the day we pulled out." Those acts include Culture Club, China Crisis, Simple Minds and Human League. Branson is now looking for distribution by a major.

An established record/tape/accessories chain moves its base to Sausalito, Calif., in August, when Mary Ann Levitt opens new headquarters there for the Record Shop mall-oriented chain. The one-time RCA Records creative executive acquired the chain about three years ago and had operated from a Minneapolis suburban address . . . Herron, the British firm which recently entered the U.S. video market through its acquisition of Media Home Entertainment, is eyeing Sound Video Unlimited. When queried, Noel Gimbel, the Chicagoan who founded the record/home video empire that now has six branches cross-country, stated that the two are conferring over the possibility . . . Speaking of Gimbel, comment from the NARM board after his first meeting as chairman was most complimentary. Board members were a bit surprised when their meeting with the RIAA board turned out to be merely a luncheon get-together.

Watch for a new stock offering from a firm headed by a longtime marketing/promotion executive and several rock legends . . . Conway Twitty worked out a deal with Dancer, Fitzgerald & Sample, Royal Crown Cola's ad agency, whereby the bottler will provide discounted coupons to get into Twitty City, the singer's Music City manse . . . Many standards in kidisk lines will be revived when CBS debuts "Storybreak," a Saturday morning video series based on children's literature . . . Tandy Corp., parent of the Radio Shack chain, is pondering a direct-to-the-consumer pitch on computer hardware and software via direct mail.

Judge Nichola Bua has calendared the trial start of the consolidated actions by a number of accounts across the U.S., charging the majors with discriminatory practices, for Oct. 1. The Chicago Federal District Judge is temporarily delaying notices to possible class members regarding the trial until the Seventh Circuit Court of Appeals hears a motion by the defendants who wish to kyo the consolidated actions, permitted by Judge Bua . . . Track erred. The Jay Lasker soiree for the City of Hope is July 18 at the Century Plaza . . . More layoffs in the home computer biz. ActiVision reportedly lopped off another 30.

Is the CBS Carrollton plant the world's largest record manufacturing and duplicating facility? Its roof covers more than 25 acres. Plant employs 2,100-plus over three shifts . . . Track accolades Warner Bros. Records for its

AIRLINE SERVICES THRIVING

Programmers Keep Music Flying

By JOHN SIPPTEL

LOS ANGELES—A half billion or so airline passengers are exposed to more than 1,200 hours of different audio music programming in a year, according to statistics compiled by the Airline Entertainment Assn.

The association, composed of air-

BMA Meeting
Set For Sept.

NEW YORK—The Black Music Assn.'s sixth annual conference is slated for Sept. 20-23 at Washington's Hyatt Regency Hotel. This year's theme is "The Politics & Economics Of Black Music."

A special feature of the conference will be a meeting on Capitol Hill between members of the Congressional Black Caucus and the black music community.

According to BMA executive director George Ware, among the topics to be discussed are the state of black independent labels, the complaints of the black concert promoter, the relationship of South Africa to the American recording industry and opportunities for new artists.

James Brown will be saluted on Sept. 23 at Washington's Convention Center. Previous BMA honorees were Count Basie and Miles Davis. For more information, write the BMA at 1500 Locust St., Philadelphia, Pa. 19102.

insert in the forthcoming "Shout" album by Devo, ballyhooing the act's long-form "We're All Devo" on Sony Video . . . The U.S. Supreme Court ruled last week that the FCC has exclusive authority to regulate the content of broadcast material, blocking the state of Oklahoma's attempt to halt wine commercials from cable programs originating out of state in *Capital Cities Cable vs. Crisp* . . . The sultan of schlock, Manny Wells, beaming over daughter, Andrea Dawn, announcing her engagement to attorney Alan Tresser.

Richard Sarbin Associates, the New York firm handling Marshall Crenshaw, has recruited Any Trouble for global management. Unsigned folk trio the Washington Squares have pacted with American Talent International and appear a good bet for Johnny Carson's "Tonight Show" in July . . . Word from LaCosta, where the VSDA biggies sequestered with more than a dozen studio reps, is that discussion got into First Sale. Repping retailers were Frank Barnako, Weston Nishimura, John Pough and Arthur Morowitz, along with executive director Mickey Granberg . . . All That Glitters: BMI president Ed Cramer got only limited Z's Tuesday (19) night as he boarded a 5 a.m. flight to D.C. after the BMI awards bash to speak an allotted five minutes to senators in an effort to defeat the proposed jukebox bill that would change the system of operator royalty payments (separate story, page 6) . . . Top contenders for the Chappell buyout remain Sam Lefrak's Entertainment Co., current Chappell management and Freddy Bienstock.

Jem will release keyboardist Patrick Moraz's solo album "Time Code" in the U.S., while PolyGram has it abroad. Outing has one cut featuring a vocal by Kitty Bruce, the late comedian Lenny Bruce's offspring . . . Gary ("Doonesbury") Trudeau has teamed with Elizabeth Swados, who musicked his Broadway musical, for "Rap Master Ronnie," a presidential spoof due on Silver Screen Records . . . Track lauds the marketing crew at Terry Woodward's Disk Jockey stores, who obtained a list of all gold records, created stickers for same, and held a special "Gold Records" sale in the chain during June.

RCA has obtained a temporary restraining order against Nickelodeon Records to block the sale of its album "Ronald Reagan Reads Stories From The Old Testament" (Billboard, June 9). The narration on the Nickelodeon album was taken from RCA's "Tales Of The Great Book," released in 1959. RCA filed with the Chicago District Court on the basis of contract infringement, referring to Reagan's 1954 recording contract. Nickelodeon has complied with the order, and its principals appear in court in Chicago on Monday (25) to challenge the decision.

Edited by JOHN SIPPTEL

line executives in programming activity during flights and vendors who provide such audio and audio/visual fare, further estimates that on flights providing audio only, 95% of North American travelers use their headsets, while the ratio drops to 78% on international flights. The study—to which 24 airlines, believed to represent 25% of the industry, responded—shows that 52% of passengers use headsets on flights providing audio/movie service on North American flights, while 82.5% listen and watch on international flights.

All four major programming services—Music In The Air, In Flight Services, In-Flight Audio and Avicom—provide printed programs, which carry artist, song title, label, album title and number for each music selection. All report "excellent" service from all labels with the exception of Avicom, whose director Cindy Traver explains that her firm's principal thrust is the sale of hardware for audio playback, while providing audio programming is a complementary service.

Bill Stewart of Music In The Air, John Chinn of In Flight Services and Marcy Beaubelle of In-Flight Audio work with time lags varying from three weeks to two months. They frequently meet personally and communicate by phone and mail with persons at their carriers responsible for audio programming. Instructions from airlines vary from very specific, wherein a series of musical selections

might highlight a new flight pattern of cities or a customized Japanese language-music program to care for new passenger needs, to broad, with "jazz" or "folk" the succinct recommendations.

Around the Christmas holidays, some carriers might include a children's channel, Stewart says, and several programmers note a greater number of rock channels in the summer, when more young people are flying. The four program executives estimate that between 80% and 90% of audio programming is recorded music.

Music In The Air often uses outside hosts from radio, among them Don Crowley of WDAF Kansas City and local personalities Harry Newman of KLAC, J.J. Johnson of KDAY and Jim Lang of KMPC. Chinn, based in New York, uses Vy Higgensen and Rob Crocker, both New York air personalities, for r&b and Latin programming. Beaubelle, based in North Hollywood, often hires Laura-Lee of KKGQ and Doug Ordunio of KFAC.

All airline programmers stress that recorded music is protected against theft and copying, on both the old cylinder type of playback and the new cassette playback systems, which utilize either a speed that makes play on a normal deck impossible or positioning of the tracks in such a way as to make reproduction impossible on home equipment.

THURSDAY, JULY 5TH:

9:00am- 5:30pm Convention Registration
 10:00am- 6:00pm **"STRATEGEM"**
 All-day workshop designed and conducted by Radio's Top Talent
 6:00pm- 8:00pm Welcoming Cocktail Reception
 8:00pm-???? Hospitality Suites

FRIDAY, JULY 6TH:

9:00am- 9:30am Convention Registration
 9:30am-10:00am Continental Breakfast
 10:00am-11:45am **"BATTERIES NOT INCLUDED"**
 Dr. Arthur Harkins, Futurist
 11:45am- 1:15pm Lunch Break
 1:15pm- 2:15pm **"WHAT DO YOU DO NOW?"**
 Moderator: **Tom Shovan**, Hitmakers
 Panelists: **Daniel Glass** Chrysalis Records
Eric Stenberg KPKE, Denver
 1:15pm- 2:15pm **"WE'VE MET THE COMPETITION & THEY'RE NOT COUNTRY"**
 Moderator: **Bob Cole** WMZQ, Washington
 Panelists: **Joe Casey**, CBS Records
Joe Wade Formicola WKIX, Raleigh
Dan Halyburton KPLX, Arlington
Barry Mardit WWWW, Detroit
Moon Mullins WDAF, Kansas City
 2:15pm- 2:30pm Break
 2:30pm- 3:30pm **"BACK TO BASICS"**
 Moderator: **Steve Smith** The Album Network
 Panelists: **Don Davis** DC101, Washington
Bobby Hatrick Bob Hatrick Communications
Charlie Kendall WNEW, New York
Jim McKean Columbia Records
Jeff Pollack Pollack Communications
Brian Taylor KQDS, Duluth
 2:30pm- 3:30pm **"TURNING POINT"**
 Moderator: **Joe Loris** Impact
 Panelists: **Cody Anderson** WDAS-FM, Philadelphia
Mary Lou Badeaux Warner Bros. Records
Hardy J. Lang WPLZ, Petersburg
Barry Mayo WRKS, New York
Barry Richards WAIL/WYAT, New Orleans
 2:30pm- 3:30pm **"BEYOND THE PLAYLIST"**
 Moderator: **Mike McVay** McVay Media
 Panelists: **Bonnie Goldner** RCA Records
Dene Hallam KUDL, Kansas City
Hugh Heller Heller Corporation
Dan Vallie E Z Communications



**BILLBOARD'S RADIO PROGRAMMING CONVENTION
 JULY 5-7, 1984
 LOEW'S L'ENFANT PLAZA HOTEL
 WASHINGTON, D.C.**

3:30pm- 3:45pm Break
 3:45pm- 4:45pm **"AM ONLY"**
 Moderator: **Ed Shane** Shane Media Services
 Panelists: **Randy Michaels** WLW, Cincinnati
 3:45am- 4:45pm **"WHAT RESEARCH CAN'T DO FOR YOU"**
 Moderator: **Marty Greenberg** Duffy Broadcasting
 Panelists: **Al Anderson** WPIX, New York
Tom Birch Birch Radio
Sheila Chlanda Columbia Records
 4:45pm- 5:30pm Break
 5:30pm- 7:30pm **"BILLBOARD'S HOT 100 & AC CHART METHODOLOGY UNCOVERED"**
 Moderator: **Tom Noonan** Billboard Magazine
 Panelists: **Marty Feely** Billboard Magazine
Mike Martucci Columbia Records
Mike Mongiovi Billboard Magazine
Steve Resnick A&M Records
 7:30pm-???? Hospitality Suites

SATURDAY, JULY 7TH:

9:00am- 5:30pm Convention Registration
 9:30am-10:00am Continental Breakfast
 10:00am-11:45am **"WHAT'S NEXT?"**
 Moderator: **Rollye Bornstein** Billboard Magazine
 Panelists: **Charlie Murdock** Murdock Productions
 10:00am-11:45am **"THE DAY RADIO DIED: A DECADE LATER"**
 Moderator: **Jim Wood** Malrite Communications
 Panelists: **Polly Anthony** Epic, Portrait & Associated Labels
Donna Halper Donna Halper & Associates
Lee Masters KWEN, Tulsa
 11:45am-12:15pm Awards Reception

panelists are subject to change, additional panelists to be confirmed

12:15pm- 4:00pm **BILLBOARD RADIO AWARDS BANQUET**
 Nominees listed in the June 23rd issue of Billboard
 4:00pm- 4:15pm Break
 4:15pm- 5:15pm **"THE KISS STORY"**
 Moderator: **Chris Conway** KIIS-FM, Los Angeles
 Panelists: **Gerry DeFrancesco** KIIS-FM, Los Angeles
Barry Mayo WRKS, New York
Sunny Joe White WXKS, Boston
 4:15pm- 5:15pm **"NO STRINGS ATTACHED"**
 Moderator: **Mike Harrison** KMET, Los Angeles
 Panelists: **Jim Corby** Eisamen, Johns & Law
Barry Knittle ASCAP
Harvey Leeds Epic Records
 5:15pm- 5:30pm Break
 5:30pm- 6:30pm **RAB "THE GREAT SALES FACE OFF"**
 Moderator: **Danny Flamberg** Radio Advertising Bureau
 Panelists: **Randy Kabrick** WAVA, Washington
Gary Wright Radio Advertising Bureau
 5:30pm- 6:30pm **"THE ZOOKEEPERS HANDBOOK"**
 Moderator: **Bob Collins** WGN, Chicago
 Panelists: **Carol Ford** WDMT, Cleveland
Don Imus WNBC, New York
Robert W. Morgan KMGG, Los Angeles
 6:30pm- 6:45pm Break
 6:45pm- 8:15pm **"BILLBOARD'S BLACK CHART METHODOLOGY UNCOVERED"**
 Moderator: **Mike Mongiovi** Billboard Magazine
 Panelists: **Scotty Andrews** WVEE, Atlanta
Howard Applebaum Kemp Mill
Tom Noonan Billboard Magazine
Ernie Singleton MCA Records
George Ware Black Music Association
 6:45pm- 8:15pm **"BILLBOARD'S COUNTRY CHART METHODOLOGY UNCOVERED"**
 Moderator: **Don Kamerer** Billboard Magazine
 Panelists: **Craig Applequist** CBS Records
Marty Feely Billboard Magazine
Rob Parrish Country Music Association
Tom Phifer KRMD, Shreveport
 8:15pm-???? Hospitality Suites

SUNDAY, JULY 8TH:

11:00am- 1:00pm **"NETWORK & SYNDICATION FAIR"**
 Browse through the current Network and Syndication offerings. A panel of Network and Syndication representatives will take place from 12:00pm to 1:00pm

REGISTRATION

\$150.00 PANELISTS REGISTRATION

I am paying by check in the amount of \$ _____
 I am paying by American Express Visa/Mastercard Diners Club

\$300.00 REGULAR REGISTRATION

Cancellations may be made prior to June 7th, 1984. All Cancellations must be in writing and are subject to a 10% cancellation fee. Registration substitutions may be made after June 7th. Registration fee does not include hotel accommodations or airfare.

Mail completed form to: **Kris Sofley**
Billboard's Radio Programming Convention
9107 Wilshire Blvd., Suite 700
Beverly Hills, California 90210 U.S.A.

Account number: _____ expiration date: _____ Cardholders signature: _____

For information on travel and hotel arrangements, please contact: Kris Sofley at (213) 273-7040.

LAST NAME: _____ FIRST NAME: _____
 TITLE: _____ COMPANY: _____
 ADDRESS: _____ CITY: _____
 STATE: _____ ZIP CODE: _____ AREA CODE: _____ PHONE NUMBER: _____

Billboard.

AND THEN CAME THE RAIN...

Purple Rain 1/4-25110
Prince and the Revolution



Management: Cavallo, Ruffalo & Fargnoli

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