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SHARING THE SPOTLIGHT

Technologies Team At Summer CES

This report prepared by Sam Sutherland, Tony Seideman, Faye Zuckerman and Moira McCormick.

CHICAGO—The advent of home entertainment technology bridging audio, video and computers took center stage here last week as market-ready applications of that long-expected *ménage à trois* dominated the Summer Consumer Electronics Show, June 3-6. Products bridging

Additional reports on the Summer CES appear on pages 3 and 6.

those once distinct markets were evident throughout the show, from the main exhibition floors of McCormick Place to the computer exhibits at McCormick West and audio booths at various sites.

No single market segment, or standout product, thus captured the show's focus as at recent CES summits here and in Las Vegas. With the Summer CES spread across the largest number of different hall and hotel sites yet used here, over 800,000 square feet was devoted to showcasing new products. That expansion, along with the more than 96,300 reg-

(Continued on page 68)

Elektra Exec: MTV Deal Out

By LEO SACKS

NEW YORK—His major label competitors may be close to signing exclusivity pacts with MTV, but Lou Maglia, the newly named executive vice president of Elektra/Asylum Records, maintains that his company won't be one of them.

"There's no deal coming from us," says Maglia, who was promoted last week following the departure of president Bruce Lundvall (Billboard, (Continued on page 71))

Jacksons' Ticket Price: \$30 Promoter Defends Steep Single-Tier Tag

By PAUL GREIN

LOS ANGELES—The Jacksons' tour, which has already generated more than its share of controversy, is likely to create still more with the announcement that all tickets on the tour will be priced at \$30—\$28 plus a \$2 handling charge.

The price point will undoubtedly make it difficult for many of Michael Jackson's younger fans, especially minority fans, to attend the shows. But Chuck Sullivan, head of Boston-based Stadium Management Corp., which has been signed to promote the tour, defends the steep single-tier pricing. He cites the expense of the tour's production and the logistics of processing ticket requests by the start of the tour, which has been bumped from June 22 to June 30.

Sullivan adds that some concessions are being made to the young and minority fans. "We're buying 400 tickets on each stadium show for underprivileged children, and we're turning over the press boxes to them."

While some may view those gestures as token in light of the high ticket price, Sullivan insists that the price was dictated more by econom-

ics than by greed. It's believed that Sullivan guaranteed the Jacksons \$41 million to win the right to promote the tour, and that show costs will be in the range of \$10 million to \$12 million. That leaves a margin for Sullivan in the range of \$4.6 million to \$6.6 million, based on a projected gross of \$57.6 million from ticket sales.

That projected gross is based on Sullivan's statement that the tour will encompass 27 outdoor stadium shows and 15 or 16 indoor shows.

The projection assumes sellout business and average capacities of 60,000 on the outdoor dates and 20,000 indoors.

Sullivan was the front-runner to be named co-promoter of the tour, with Don King and Joe and Katherine Jackson (Billboard, June 9). Instead, he's been installed as full promoter, with King and the Jacksons' parents now designated as "presenters." While the latter parties' formal responsibilities have diminished, it is (Continued on page 71)

Dealers Key PolyGram CD Blitz

By SAM SUTHERLAND

CHICAGO—PolyGram Records is committing more than \$1 million in marketing funds to spreading the Compact Disc gospel between now and year's end. According to Emiel Petrone, senior vice president and director of PolyGram's U.S. CD effort, "nearly a million dollars" of that war chest will be funneled through co-op advertising allowances.

With CBS and RCA having recently firmed CD sales programs, and indications that these and other major vendors are beginning to loosen pursestrings for co-op support, PolyGram's campaign will likely impact on a hoped-for expansion of national unit sales during the third and fourth quarters.

Petrone, who also chairs the Compact Disc Group, reports that PolyGram has pinned those dollars to a marketing plan now being finalized for the remainder of the year. Included are special CD sampler release plans, expanded store (Continued on page 71)

IN THIS ISSUE

THE WORLD OF BLACK MUSIC



ROBERT GÖRL, founding member of the seminal German techno duo DAF, debuts for Elektra Records as a solo artist with a superbly danceable LP, **NIGHT FULL OF TENSION** (60367). Highlighted by the single "Darling Don't Leave Me", (7-68727) GÖRL has created a sound that is fascinating and full of elegant electronics. (Advertisement)

—Inside Billboard—

- **HANDLEMAN CO.** has cemented its position as the largest U.S. record/tape/accessories account with the acquisition of "certain inventory and rack fixtures for \$11 million" from Pickwick International's rackjobbing division. Page 3.
- **MALRITE COMMUNICATIONS** announced several major moves at its recent annual meeting. In addition to naming three new vice presidents, the broadcast chain also reported that it is selling two Rochester outlets and one Minneapolis property and purchasing another Twin Cities station. Radio, page 12.
- **THE "GIFT OF MUSIC" LOGO** is strongly identified by record/tape buyers with prerecorded music, according to a study of consumers in 10 markets. The study found the NARM campaign effective. Page 4.
- **STRONG INITIAL SALES** are being reported for Bruce Springsteen's "Born In The U.S.A." Retailers who had anticipated that the album would be their biggest new release so far this year say that they have not been disappointed. Page 4.
- **NEW YORK'S WRKS**, the city's top-rated station, has promoted program director Barry Mayo to the VP/GM position. The parent RKO chain has also named Lee Simonson to the same post at co-owned WOR New York. Radio, page 12.
- **HOME COMPUTER SALES** are still booming in the U.K., according to a new market research report. The report shows a 75% increase in sales for the first quarter of 1984. Page 9.



O'BRYAN is shining his "LOVELIGHT" (B-5329) on television and radio stations from coast to coast. This brilliant young talent is headed to the top of the charts and into your hearts with his sparkling new album, **BE MY LOVER** ST-12332. Produced by O'BRYAN for Friendship Producers Company. Available on Records and High-Quality XDR Cassettes from Capitol. (Advertisement)

(Advertisement)



Scenic Views
818 477-1

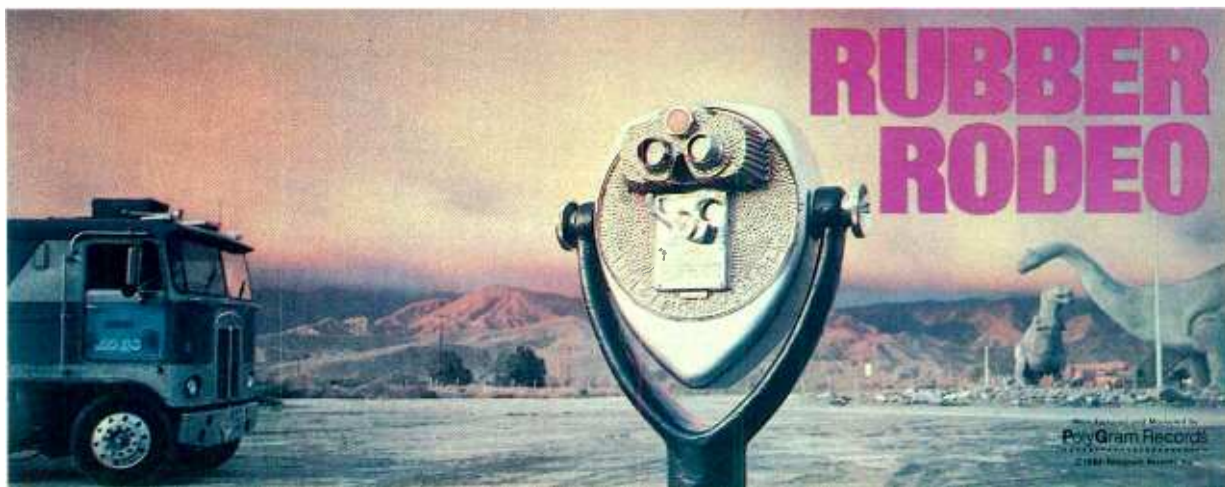
FEATURING THE NEW SINGLE

The Hardest Thing
880 026-7

Produced and Engineered by Hugh Jones
Management: FAT Artists/Don Rose

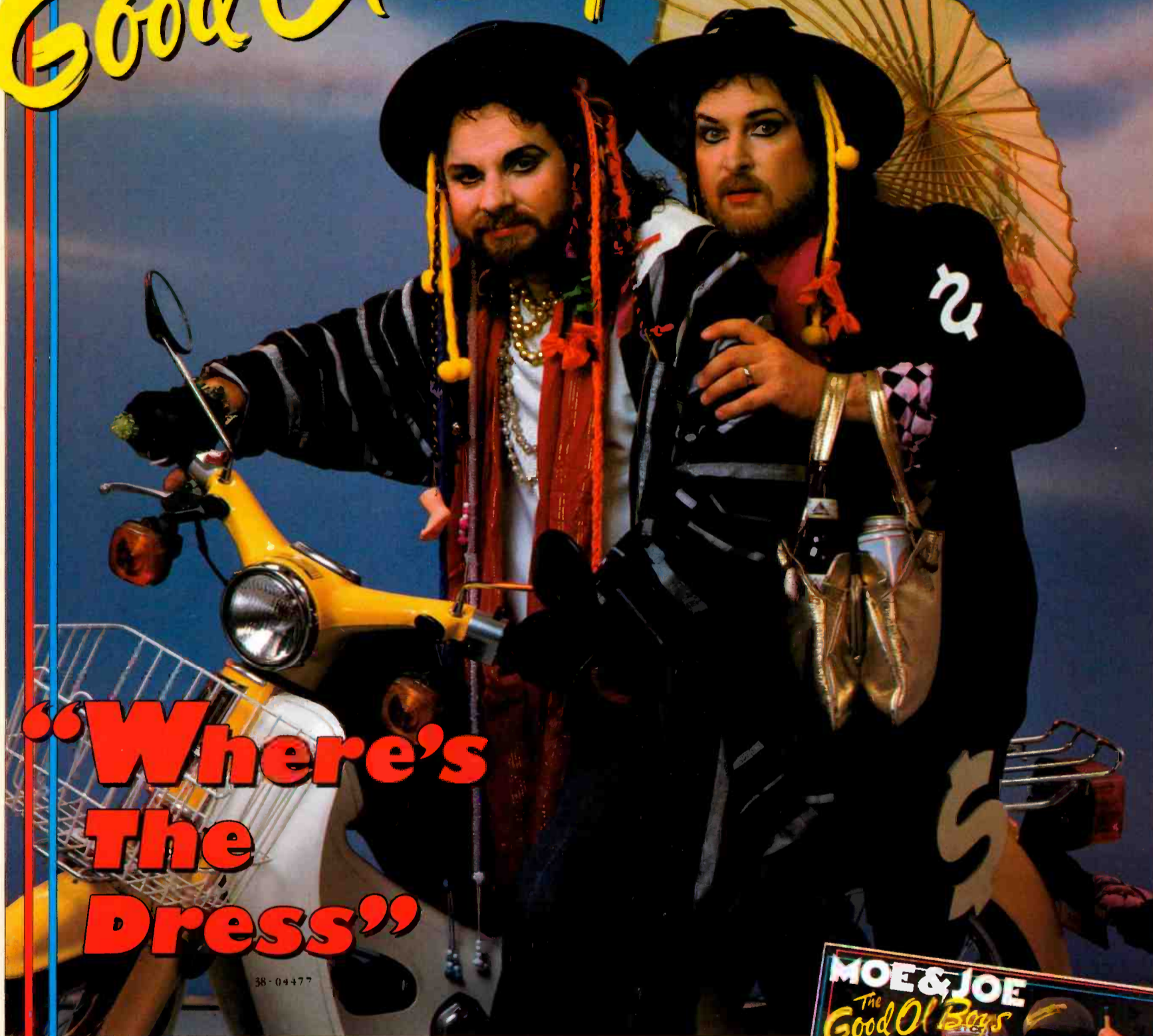


COMING IN JUNE



MOE & JOE

The Good Ol' Boys '84



**“Where’s
The
Dress”**

38-04477

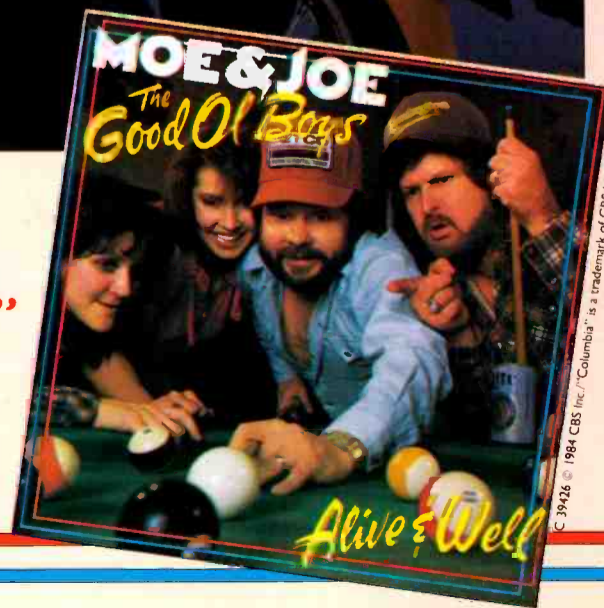
Moe Bandy & Joe Stampley

**“Where’s The Dress” from the soon to be released
album “THE GOOD OL’ BOYS – ALIVE AND WELL.”**

On Columbia Records and Cassettes.

Produced by Blake Mevis. In-store June 18.

Exclusive Booking: Encore Talent, 2137 Zercher Road, San Antonio, TX 78209



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ALL STAR TEAM—Famous faces rest after giving their all to Barbara Mandrell's celebrity softball game at the Vanderbilt Stadium in Nashville. The event was a benefit for the Vanderbilt Children's Hospital. Shown from left are Danny White of the Dallas Cowboys, Gladys Knight, Mandrell, Ray Guy of the Los Angeles Raiders, BMI vice president Frances Preston and actor Patrick Duffy.

Music Video Provides Bright Spot For Software Companies At CES

By TONY SEIDEMAN

CHICAGO—Music video's importance as a strong selling point for both software and hardware manufacturers was underscored at the Summer Consumer Electronics Show here. For video software firms, however, this provided one of the few CES bright spots. They were left with the distinct impression that they had been slighted by CES in terms of their "second-rate" placement on the exhibition floor.

Key music video developments during the June 3-6 event included:

- The decision of Sony Corp. of America to spin off its Sony Video

Software Operations unit as an independent division.

- Pioneer Video's introduction of an eight-inch laser videodisk with a retail list price of \$10.99 and the capability to carry 40-minute video programming for \$15 or less. The company has also created one of the least expensive video jukeboxes to date, a \$7,000 unit which can carry over 600 different tunes.

- Hi-fi VCRs' growth in importance to the point where virtually all top-line machines in Beta and VHS are equipped with high-quality sound systems. Sony executives revealed at the show that they expect between 30% and 40% of Beta-format machines sold in the coming year to be Hi-Fi units.

- The decision by marketing executives at virtually all of the top television manufacturing firms to latch onto stereo television as the hook they will be using to lure consumers into buying new sets. They'll be emphasizing dual-channel, high-quality sound in both their product lines and advertising campaigns.

But at the same time that music video programming was showing its power as never before, software exhibitors at this summer's CES were feeling shortchanged and abused.

Video programming, once a prominent feature on the show floor, occupied a temporary tent here, with loud fans providing the only air conditioning and brisk Chicago winds keeping papers flying and loose canvas panels flapping.

"Video software has spawned much of the growth of CES directly and indirectly, yet it's been relegated to a decreasing position of importance at the past few shows," said Karl Video Corp. vice president of marketing Court Shannon.

Attendance at the show is costly, Shannon noted, adding, "I just think it's unfair to pay \$6,500 for second-rate space."

Calling the video software space at CES "second-rate" was a compliment compared to the opinions expressed by some manufacturers. When Media Home Entertainment vice president Paul Culberg found out where software would be housed at this year's Summer Show, he de-

cidated to forfeit his deposit and pull off the floor. Echoing an opinion voiced by a number of manufacturers, Culberg claimed that "CES is trying to push us (the programming firms) out."

Software's position at this show is a direct result of the choices made by the major manufacturers, not an effort by the organizers to push the category out, responded CES executive vice president Jack Wayman. "Since Hollywood wasn't going to be out in force," buying floor space and establishing a large show presence, the entire video programming category fell sharply in the CES 'pecking order'."

(Continued on page 67)

CD Technology In Audio Spotlight Dealers, Suppliers At Show Pleased With Market Growth

By SAM SUTHERLAND

CHICAGO—Compact Disc technology again revitalized the audio segment of Summer CES panels and exhibits here, buoyed by dealer and supplier satisfaction with the embryonic market's fast growth, further broadening of CD hardware product lines, and further expansion of player price points.

With the EIA's Consumer Electronics Group projecting a nearly

five-fold jump in unit sales during 1984, representing estimated sales of 200,000 players as compared to the 35,000 sold during the CD's 1983 introduction, attention focused on price. Sanyo's plans for a \$399.95 unit, reliable reports that Emerson is studying a possible market entry with a \$300 machine, and price reductions on existing production models from such suppliers as Yamaha, TEAC and others fueled trade expectations that CD's move toward the mass

market is gaining fresh momentum.

This compares with generally modest sales gains in other key audio sectors, including separate components, one-brand systems, portable audio and auto sound equipment, according to CEG estimates. EIA research meanwhile predicts a surprising flattening of sales for tape recorders and players, despite the cassette configuration's recent emergence as the dominant prerecorded audio format.

Apart from price, the CD gear on display also reflected second and third generation design revisions, as well as the economies of scale created by suppliers' increasing involvement in Compact Disc player engineering. Most major manufacturers extended their CD product lines, a number of earlier holdouts finally debuted production models, and an increased number of one-brand component systems featured CD players as integral parts of their market lines.

Also on display were the first CD changers, as well as professional CD units designed for broadcast and studio applications. Technics, for example, showed a \$1,500 changer, the SL-P15, capable of storing and playing 50 CDs, alongside a \$7,000 professional CD player and a prototype

(Continued on page 67)

returers who offered less than adequate return policies. Said Linda Gordon, a senior group director of Atari, "Retail movement is much slower than expected. It's becoming enormously seasonal."

Gordon added that, with the entry of Handleman and Lieberman, much of the confusion about inventory and displaying products has been diffused. "The racks and distributors are becoming the kind of buffer this industry needs. There are some 8,000

(Continued on page 67)

'CERTAIN INVENTORY, RACK FIXTURES'

Handleman In Pickwick Takeover

By JOHN SIPPEL

LOS ANGELES — Handleman Co. cemented its position as the largest U.S. record/tape/accessories account when it acquired "certain inventory and rack fixtures for \$11 million" from Pickwick International's rackjobbing division on June 1.

"We believe that the phasing out of rackjobbing operations by Pickwick should present Handleman Co. with an opportunity to increase and broaden its customer and merchandising base," chairman of the board David Handleman and president Frank Hennessey stated early last week.

Handleman's exact number of racked locations is unknown, but it was believed to have been more than 4,500 prior to the acquisition. Informed sources estimate that Pickwick had more than 2,000 racked locations.

Pickwick notified accounts of the impending takeover early last week, informing accounts it would continue

to service them with product only if the customer agreed to a no-return-to-Pickwick formula. This return refusal would undoubtedly cause racked accounts to go with a new supplier. It's understood that Handleman's strategy calls for the Clawson, Mich. giant to refuse certain Pickwick customers.

Alfred G. Goldstein, executive vice president in charge of specialty retailing for American Can, parent of the Pickwick organization, stressed that divesting itself of its primary rackjobbing responsibility enabled Pickwick to provide additional focus and expansion on its Musicland Group operation. Musicland now encompasses 60 Sam Goody, 20 Discount and approximately 350 Musicland stores, including the 24 recently purchased Harmony Hut stores.

No announcement has been made regarding current Pickwick warehouses in Minneapolis, Denver, Seattle, Los Angeles, Somerset, Mass., Columbia, Md. and Chicago. Pick-

wick branch managers and account executives are being interviewed by travelling Handleman executives regarding their future employment. Pickwick's Minneapolis warehouse will remain open for at least several months to handle Target stores business. Target terminates its link with Pickwick later this year, going entirely to an in-house rackjobbing operation headed by industry veteran John Farr. Rumor has Handleman opening a Sacramento warehouse near the end of this month.

The Goldstein announcement included the information that Pickwick will phase down its rackjobbing operation slowly. It will continue to provide service to U.S. and Guam military installations, a division headed by Larry Goldberg, who sold his Baltimore-based Largo Distributing to Pickwick about two years ago. Goldberg is reportedly making an effort to purchase this military service from Pickwick (Billboard, June 2). Inside sources also say that longtime West

(Continued on page 67)

House Unit In Preliminary Probe Of Indie Promo

By BILL HOLLAND

WASHINGTON—A low-key inquiry into allegations of improper behavior by some independent record promoters in dealing with labels seeking airplay has been undertaken by the House subcommittee on oversight and investigations.

While some record company executives have already been contacted by committee investigators, spokesmen are careful to describe the probe as preliminary. "They want to check

(Continued on page 67)

Computer Software Firms Voice Fears Of Shakeout

By FAYE ZUCKERMAN

CHICAGO—Although CES officials boasted of attendance in excess of 90,000 here, floor traffic at McCormick West, which housed the third party computer software developers, was sparse, and the mood troubled.

Absent from this year's show floor were many of the developers of software for video game machines that once dominated CES with large booths. And while entertainment software firms such as Broderbund, Activision and Parker Brothers took higher profiles this year, a slow spring quarter and fear that the retail pipeline is becoming clogged with excess software inventory led developers and observers to predict an industry-wide shakeout for home software makers.

Contending that a shakeout is under way was Bing Gordon, director of marketing for Electronic Arts, who said, "During the summer months, we will see some companies closing up, others getting acquired and firms consolidating marketing expertise."

Evidence of a shakeout is offered by those retailers who buy direct from the manufacturers and have not been turning inventory. Retailer Sony Cohen of Video Etc. said that he has started to offer a two-for-one deal in an attempt to keep products moving.

For each new title a customer purchases, his store will sell them an old title for one cent, Cohen reported. "This is the only way we can keep the pipeline clear for new products. It's critical that we keep the inventory turning."

Retailers using rackjobbers and distributors are experiencing less of a problem, which contrasts with the video game era when record/tape retailers dealt directly with manufac-

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10-MARKET STUDY

Consumers Recognize 'Gift' Logo

NEW YORK—Record/tape buyers strongly identify the NARM "Gift Of Music" logo with pre-recorded music, according to a study by Street Pulse, the New York-based music industry marketing information consultant, of 1,143 consumers in 10 markets throughout the U.S.

Street Pulse president, Mike Shalett who writes Billboard's On Target column, says that several questions regarding the musical ribbon used as the "Gift Of Music" campaign logo were asked, included queries on logo awareness and its meaning. The logo was displayed on the survey form.

survey form.

If the consumer answered yes to both questions—acknowledging both awareness and meaning—he was then asked to write down precisely what the logo meant. According to the survey, 46% of those questioned were aware of the logo and 24.6% wrote of its exact meaning (as a "Gift Of Music" design).

In Los Angeles—the scene of a NARM "Gift Of Music" consumer ad campaign last Christmas—an even higher degree of awareness and knowledge of the logo's meaning was exhibited: 54% were aware of the

logo, while 33.3% knew its precise meaning.

"I was very surprised by the strength of the logo," says Shalett, "since our surveys were conducted in nine other markets besides Los Angeles. It does show that the industry has gotten its message across to consumers through merchandising, in that they connect the logo with pre-recorded music."

Shalett indicates that the awareness percentages would have been greater had he included answers that associated the logo with a particular music retailer.

Fast Start For Springsteen Album

This story prepared by Earl Paige in Los Angeles and Fred Goodman in New York.

NEW YORK—Retailers who anticipated that Bruce Springsteen's "Born In The U.S.A." would be their biggest new release so far this year have not been disappointed.

A combination of high consumer interest, a front-loaded promotion and quiet wholesale price deals has been parlayed by CBS Records into one of the strongest out-of-the-box sales performances in recent memory. Sources at CBS claim initial sales of over 900,000 units for last Monday (4), with an additional quarter million copies sold by Thursday (7) on re-orders from virtually every major chain.

At street level, those figures translated into a welcome burst of sales and a sadly infrequent rush by fans, as chains and mom-and-pop outlets alike hustled to keep pace with the initial rush.

Evidence of the consumer anticipation is reported by Ira Heilicher, who says people were lined up outside most of his Great American and Wax Museum units prior to opening on Monday.

In the heart of the Jersey rocker's home turf, Ken Dennis at Jack's Music in Red Bank, N.J. says customers are coming in "almost exclusively" for the album. Dennis adds that despite having brought in 500 pieces

Monday afternoon, he had to re-order the same number on Tuesday in order to cover himself for the weekend.

Both the Canton, Ohio-based Camelot chain and North Carolina's Record Bar report "Born In The U.S.A." as their biggest selling album for the week ended Friday (8).

In New York City, Mike Tannen of Record Factory says he received between 50 and 100 requests for the album Monday morning before he even got it in. "It's definitely the best out-of-the-box sales we've had this year," adds Tannen. "Nothing even comes close."

Strong sales are general all over the West, says Jeff Loudon of the far-flung 25-unit Record Shop chain. Loudon says that among the factors in the album's initial success "is the way CBS put emphasis on sitting down with chain buyers and introducing the product."

The big challenge for chains in the West with the product shipping in on a Monday was gearing up for the weekend, according to Dennis Lesler, manager at Tower Records on Sunset Blvd. in Los Angeles. He says the store initially received 1,000 LPs and 600 cassettes and phoned in backup orders Tuesday.

Stores in Los Angeles had to devise ways other than the Los Angeles Times to herald the product because CBS Records' Times advertising ban was still on, says Rolf Holbach at

Licorice Pizza (Billboard, June 2). Licorice used an in-store campaign and took advance reservations. In contrast to Tower's \$6.99, Licorice and Music Plus were blowing the Springsteen out at \$5.99.

Also price promoting were the Budget Tapes & Records chain, with more than 90 stores. George Hill, general manager in Denver, says that as a wholesaler the price was specialized. "Gigantic" is Hill's word for sales.

Surprisingly, price is also a consideration in several small and college markets surveyed. In Ithaca, N.Y., Phil Wacker-Hoflin of Rebob Records reports "pretty good sales" at \$5.79. Rebob is locked in a price war with a nearby Discount Records outlet.

"It's not really doing anything for us at that price," says Wacker-Hoflin. "People just come in, pick up the Springsteen and leave."

In Ann Arbor, Michael Lang of School Kids is offering the album at \$5.99. But unlike Rebob, School Kids is picking up secondary title sales.

"It's a hot week for new releases," says Lang. "A lot of people came in looking for the Springsteen and saw the other titles as well. Stevie Ray Vaughan is really hot for us."

Price competition appears stiffest at the wholesale level in New York. A source at CBS Records maintains

(Continued on page 68)



TEDDY'S TRIUMPH—Teddy Pendergrass returns in full force to the recording business with his new Asylum album "Love Language" and "Album Flash" program on Cinemax. Shown at a party for the program's debut are actor Ben Vereen, Pendergrass and Elektra/Asylum chairman Bob Krasnow.

Executive Turntable

Record Companies

Bruce Lundvall joins Capitol/EMI America in New York as president of its newly formed label there (Billboard, June 9). He was president of Elektra/Asylum/Nonesuch . . . Lou Maglia is upped to executive vice president at Elektra/



Lundvall



Maglia



Bowen



Wells

Asylum in New York. He was senior vice president/marketing.

Jimmy Bowen is named president of MCA Nashville and vice president of MCA Records Inc. He was vice president and general manager of Warner Bros. Nashville . . . Tony Wells is upped to a&r director, black music, for RCA in New York. He was the division's a&r talent manager.

Bruce Dickinson is appointed director for East Coast a&r for Chrysalis in New York. He is director of East Coast product marketing for Columbia . . . Andy Fuhrmann is named manager of talent acquisition, East Coast, for Capitol. He was office manager for Ze Records . . . Phil Quartararo joins Island in New York as promotion vice president. He was East Coast regional promotion manager for RCA . . . Saul Tarrago is named general manager of WEA Spain. He was managing director at Hispavox Records there.

Jess Auerbach is upped to associate director of production for Arista in New York. He was co-manager of production . . . Marc Kreiner joins Modern Records in New York to sign and develop artists in the dance, urban and black music areas. He is the founder of MK Productions . . . Comstock Records, Shawnee, Kan., recruits Pam Mathews and Marsha Puhl to join its promotion team. Mathews was a sales rep for a furniture firm. Puhl handled press relations for a local bank.

Retailing

Steve Kugel joins Interstate Record Distributors in Hagerstown, Md. as marketing vice president. He was sales vice president for Transcontinent Record Sales in Buffalo, N.Y.

Video/Pro Equipment

Bill Kerstetter is named vice president for HBO Film Licensing Inc. in Los Angeles. He was with the law firm of Pollock, Bloom & Dekom . . . Unitel Video, New York, names Newton Bellis president of its West Coast production facility in Hollywood, which opens in September. Bellis was group vice president of Compact Video Inc. and president of Compact Video Services.

Related Fields

Jim McCue joins International Creative Management's Los Angeles fair department as an agent. He had held a similar post with ICM's New York concert department . . . New York-based Thirsty Ear Communications adds two. Nick Cucci joins as manager of college promotions. He was with Denny Somach Productions in Philadelphia. And Annie Ammann is appointed manager of field operations. She was with Second Vision.

Richard Lewis joins Carl Terzian Associates in Los Angeles as vice president of the public relations and marketing firm. He was with Mahoney/Wasserman Associates . . . In Los Angeles, Shirley Klein, James Lewis and Jerry Levin are promoted to vice presidents of the Patrick Rains & Associates management firm, Klein for creative services, Lewis for promotion and marketing, and Levin for touring and merchandising. All three have been with the firm for more than two years.

Markup For Record Rental Bill

House Version Spun Off From 'Omnibus' Legislation

By BILL HOLLAND

WASHINGTON — The Record Rental Amendment, H.R. 1027, restricting rental of audio disks and tapes, tops the list of the remaining copyright issues that will be resolved by Congress in this election year. The House version of the so-called audio rental bill will go to markup this week, probably Wednesday (13).

The impending action comes after a decision by the chairman of the House subcommittee on courts, civil liberties and the administration of justice to spin off several bills from his stalled "omnibus" copyright reform bill, a patchwork proposal that included audio rental, video rental, home taping exemption and two cable television fee reform measures. The measure, introduced on April 23 by chairman Robert Kastenmeier (D-Wisc.), never enjoyed wide support, and never recovered from a failed markup on April 25.

At that time Kastenmeier admitted that if the bill could not muster support, the audio rental bill would probably be spun off for passage,

since there is little opposition to the measure. Also scheduled for separate markup is the cable tv fee reform bill, which faces an uphill fight in the face of opposition from movie studios and broadcasters, since it would exempt cable system operators from paying higher compulsory license fees for carrying additional long distance signals, nullifying the Copyright Royalty Tribunal's 1982 rate hikes for additional signals.

"Out of the running" is the way one staffer described the future of the much more controversial video rental bill, H.R. 1029, which would have amended the First Sale Doctrine and was opposed by the consumer electronics industry and video dealers. Likewise, the home taping exemption bill once included in the omnibus bill is being left by the wayside for this session on the House side.

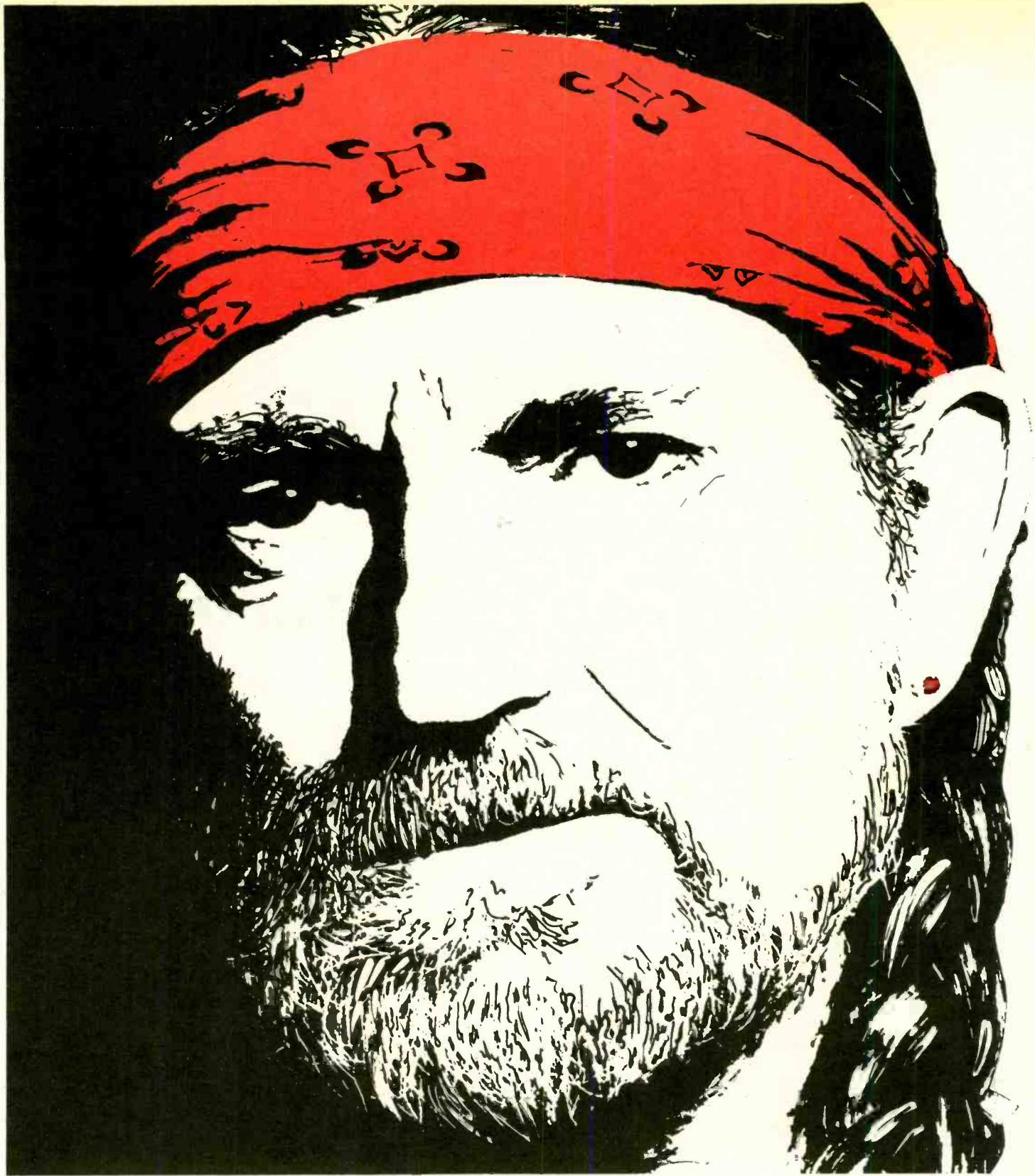
The Senate passed its version of the audio rental bill, S. 32, last June, and failed to achieve a quorum to mark up the video rental bill, S. 33, due to the lobbying efforts of the consumer electronics coalition and video dealers. No new date has yet been an-

nounced for another try, although proponents of the bill say there is still a chance to report out a bill on the Senate side. "They're closer to getting the votes," a source says.

The Senate copyright subcommittee is getting ready for its June 20 hearing on the controversial Coin Operated Phonorecord Player Act, the so-called one-time fee jukebox bill, S. 1734. The sponsor, Sen. Edward Zorinsky (D-Nev.), will testify in favor of the measure; the Register of Copyrights and the Commissioner of Trademarks oppose it. Also invited to the hearing are representatives of the jukebox industry and officials of ASCAP and BMI.

The House has not yet scheduled hearings on its version of the bill. But plans for a House hearing are in the works.

In other legislative news, the Senate Commerce and Finance committees have approved the trade bill containing strong, specific language to deal with international piracy and counterfeiting, and it awaits passage on the Senate floor. Little resistance is expected.



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Computer Hardware Scrutinized Success Predicted At CES For New IBM, Apple Models

By FAYE ZUCKERMAN

CHICAGO—Home computer software makers took a hard look at the computer hardware industry here during the Summer CES, predicting success for IBM's PCjr and Apple computers while evincing concern over prospects for Coleco's Adam, Atari home computer systems and Commodore's 64 machine.

Characterizing this concern was the sparsity of convention attendees visiting the Coleco and Atari exhibits, as well as the high number of software makers featuring Apple and IBM computers. Rumors that Commodore will be dropping the price for its 64 computer to a dealer price of \$149 (from \$215) also fueled concerns.

Software makers regard Commodore's giveaway computer pricing as a detriment rather than a boost to the market. According to one local Commodore dealer, who asked not to be identified, "At such low prices the computer becomes an impulse item. Those buyers are less concerned with really learning how to use the machine. They are not likely to purchase a \$300 disk drive."

Meanwhile, Commodore has amassed an installed base of two million for its 64 machine. The total penetration for home computers numbers about five million, according to the Electronics Industry Assn. (EIA).

By year's end, the EIA predicts a total base of nine million units. Many software makers are questioning if Commodore will maintain its current 40% share of the home computer market.

Already supplanting the Pennsylvania company's market share are brisk sales for Apple's Iic and Iie computers, the latter reportedly being priced by retailers at about \$600.

According to a spokesman for Apple, "The Apple II family is aimed toward an upscale target, which tends to buy aftermarket items."

As for Apple's official move into the home market, James Levy, president of Activision, noted, "Apple has made three incredible moves this year. It introduced the Macintosh, dropped the price on the Iie and announced entry into the home market, which was coupled with strong advertising and promotion. This has caused Apple to gain much more acceptance in the marketplace."

IBM, bent on making PCjr a success, is reportedly planning to turn its much ballyhooed marketing sights on Junior. At presstime it dropped the price for the computer, and it will offer retailers better-than-expected margins.

Stuart Berman, director of sales for home software firm Broderbund, echoed the sentiments of many software makers when he predicted that IBM will figure out a way to make Junior a success. "It's hard to believe that IBM will abandon Junior," Berman said. "But in its current condition, most of us are pessimistic about its future."

Guy Nouri of Interactive Picture Systems observed that IBM became the standard in the business machine marketplace, and Apple positioned itself as an alternate standard. He speculated that a similar trend is about to occur in the home market.

As for Atari's home computer systems, the Sunnyvale, Calif. company, plagued with million-dollar losses in 1982-83, is attempting to make a comeback by dropping the dealer price for its 800XL computer to \$217 and introducing a high-end home computer during the last half of this year. Selected retailers received a sneak preview of the new machine, which reportedly offers 64K of stor-

age and contains a built-in 300 baud modem.

Coleco also announced that it will continue to support its Adam home computer system. Since most of the major software firms are not making software packages for Coleco's machine, the company says that it will launch a variety of educational, home management and entertainment software titles for Adam.

Most software developers, however, offered little hope for Coleco's computer. They are more hopeful for Atari.

Noted Bing Gordon of Electronic Arts, "The Atari computer has good sound. It is not a bad machine. If Atari starts marketing it right, it should come to command a solid portion of the marketplace. We hope Atari comes around."



STAYING POWER—Columbia artist Paul Young greets label executives backstage after a show at New York's Ritz. Shown from left are senior vice president and general manager Al Teller, Young, national a&r vice president Mickey Eichner and product development vice president Arma Andon.

Chartbeat

'Footloose' Gets Serious Competition

By PAUL GREIN

The "Footloose" soundtrack holds at No. 1 for the ninth consecutive week, and stands on the verge of yielding its sixth top 40 single, as Kenny Loggins' "I'm Free (Heaven Helps The Man)" debuts at number 50. Only one previous soundtrack has generated as many as six top 40 hits: 1980's "Urban Cowboy."

"Saturday Night Fever," released in 1977, contained 11 top 40 hits, but only five of those were written specifically for the film.

"Fever," though, continues to be the soundtrack with the most weeks at No. 1 in the past 20 years. The album was No. 1 for 24 weeks from January to July, 1978.

Tied for second place for weeks at No. 1 in the past 20 years are the soundtracks to "A Hard Day's Night" (1964) and "Mary Poppins" (1965), both of which had 14 weeks. "Grease" (1978) was No. 1 for 12 weeks, while "Help!" (1965), "The Graduate" (1968) and now "Footloose" share fourth place, with nine weeks.

While the continuing string of single releases from "Footloose" assures that it will remain a strong seller through the summer, for the first time the album has serious competition for the No. 1 spot.

During the first eight weeks that "Footloose" was No. 1, the number two spot was held by Van Halen's "1984" and Lionel Richie's "Can't Slow Down," albums that had already peaked and were resurging. But this week, Huey Lewis & the News' "Sports" muscles to number two, and could manage to sneak in a week at No. 1, before Bruce Springsteen's "Born In The U.S.A." begins what many believe will be a summer-long monopoly of the top spot.

Springsteen's last band-oriented pop album, 1980's "The River," debuted at number four and proceeded to No. 1 in its second week. And that album was a double, and had to compete with Barbra Streisand's mega-hit "Guilty" (which it dislodged from No. 1, and by which it was in turn dislodged after a four-week run).

Springsteen's pre-released single, "Dancing In The Dark," jumps to number nine this week, becoming his second top 10 hit. The first, "Hungry Heart," peaked at number five. Springsteen's growing acceptance at pop radio is suggested by the fact that

his 1975 classic "Born To Run" only climbed as high as number 23, while such other key Springsteen tracks as "Tenth Avenue Freeze-Out" and "Badlands" fell short of the top 40.

★ ★ ★

Regal Moves: Prince, another critics' favorite who for years was viewed with skepticism by pop programmers, also makes a splashy move on this week's chart. "When Doves Cry," the first single from his forthcoming "Purple Rain" soundtrack, leaps 19 notches to number 17.

The jump proves that the success of Prince's singles from "1999" wasn't a one-time fluke. That platinum album produced three top 20 hits: "Little Red Corvette," "1999" and "Delirious."

But as recently as two years ago, Prince was finding a much less receptive response from pop programmers. When first released in October, 1982, the "1999" single fell short of the top 40. And a year before, his much-ad-

mired single "Controversy" topped out at number 70.

(Prince's managers, Joe Ruffalo, Bob Cavallo and Steve Fargnoli, discuss the making of "Purple Rain." Talent, page 57.)

★ ★ ★

Duran Data: Duran Duran's "Seven And The Ragged Tiger" (Capitol) returns to the top 10 this week on the strength of the album's second single, "The Reflex," which jumps to number two on the Hot 100. That makes "The Reflex" the band's highest-charting U.S. hit to date, topping "Hungry Like The Wolf," which peaked at three.

With "Seven And The Ragged Tiger" displacing Rush's "Grace Under Pressure" in this week's top 10, six of the current top 10 albums are 1983 releases. For that to be true as late as mid-June says something about the dearth of new hit product in recent months.

Bits'n'Bytes

Last week's Summer CES may have lacked melodrama on the exhibition floor, but the annual Chicago summit had no shortage of melody. Few observers would deny that this year's summer show offered plenty of after-hours soul: Sunday's (3) RCA/Columbia bash, plugging "The Big Chill," enabled the Burbank-based home video titan to capture an SRO crowd without paying for a booth, simply by tempting show attendees with no less than the Temptations themselves. The party, held at Sauer's restaurant, got guests off their feet and into a celebratory mood.

Equally upbeat was the joint Playboy/CES Publications soiree at the Knickerbocker, where Ray Charles held court, while computer software newcomer Mindscape, bankrolled by the venerable Scott Foresman publishing empire, likewise cashed in on musical nostalgia by showcasing the Drifters and Bobby Vee... Look for Rolling Stone to make a splash in home electronics via a series of campus home electronics expositions next fall. With campus events promoter Gary Reynolds providing the strategy, the "Campus Electronics Expo" will be designed as a two-day trade show where students will ex-

plore the latest home electronics offerings from participating suppliers. Reynolds expects to produce about 25 such promotions each semester next year, reaching 50 or more campuses in its first year alone.

Veteran audio writer Len Feldman previewed an impressive new audio/visual presentation on Compact Disc technology during his two CD marketing "mini-workshops" at McCormick Place. Presented in the form of a mock documentary from the late 21st century, recapping the evolution of the CD medium, the film—jointly sponsored by Sony, Bose, PolyGram, CBS and WEA—employed high-tech graphics and stunning digital sound as well as welcome humor. WEA's Alan Perper confirms that there's a move to transfer the presentation to half-inch "Hi-Fi" formats for further exposure, although he noted some initial division among its sponsors over possible audio losses in that form. Judging from the reaction of attendees, the film could be a vital tool in spreading the gospel.

CBS' Jerry Shulman reports that CBS and other Compact Disc Group software members are ready to supply audio dealers with more disks for in-store demonstration... Mean-

(Continued on page 67)

VSDA Meet Emerging As Key Home Video Gathering

By SAM SUTHERLAND

CHICAGO—With major home video suppliers all but absent from the CES floor here last week (separate story, page 3), and initial response from the remaining independents indicating the likelihood of more walkouts before the next Las Vegas Winter CES, the Video Software Dealers Assn. expects its upcoming third annual convention to emerge as the industry's most important home video gathering.

Widespread commentary on CES management's relegation of home video to a lower priority was echoed by VSDA president Frank Barnako, head of the McLean, Va. Video Place stores. Noted Barnako, "I asked Paul Culberg of Media Home Entertainment why he wasn't here (on the CES floor), and he gave me a businesslike answer: If it costs him \$30,000 to come to the show, the cost-per-thousand for reaching the dealers he wants is simply too high."

The VSDA convention, by contrast, will offer a leaner, more efficient means for addressing the same target without the distraction of the massive CES gatherings' other product segments, Barnako indicated. He also sees the broadening of overall home video distribution as making CES exhibition more a factor with incremental, non-traditional dealers than the home video retail mainstream.

"In Las Vegas, they'll have the opportunity to spend the relatively small promotion budgets they have," said Barnako of the VSDA convention's importance to home video suppliers. "They'll get even more bang for the buck."

Accordingly, the recently created VSDA manufacturers advisory committee has set its first meeting for June 19-21 at the La Costa resort near San Diego. That group is also expected to meet again when the VSDA convention assembles in Las Vegas at the MGM Grand Hotel, while convention planners are already claiming strong support from manufacturers via sponsorship of Las Vegas functions during the Aug. 26-29 huddle.

While VSDA's role in promoting its stance in the First Sale debate via handouts was visible at the organization's CES booth, Barnako, like several other key VSDA members in attendance, was taciturn when asked about the current status of the conflict. While acknowledging that the First Sale battle "has been as good for VSDA as the Warner Home Video rental program was" in terms of galvanizing dealers into cooperation, Barnako otherwise restricted comments on the fight. He did agree, however, that this issue may have primed the pump for the new VSDA local chapters now forming around the U.S.

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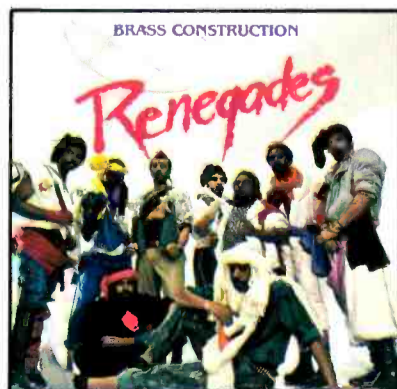
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Producer Dierks: German Industry Neglects Rockers

By WOLFGANG SPAHR

COLOGNE—While the boom era for rock bands goes on unabated in the U.S. and U.K., the music finds itself by and large neglected in West Germany. Many record companies are intimidated by the financial investments the music requires, and few have the tenacity to support a promising band over a number of years.

These are the opinions of Dieter Dierks, one of the most successful producers at international level. Dierks, who is based in Stommeln, near Cologne, this month celebrates his 10th anniversary with the Scorpions, a group whose 10 albums have sold more than six million units worldwide.

"For me, rock is honest music," says Dierks, "and it deserves greater support from the media around the world. In the U.S. it's the most important kind of music for the 15-20 age group, but here in Germany the target group is fans 20 to 25 years old."

Dierks, who also produces Accept and Bullet, opts for melodic music within the hard rock division of pop. "It is a kind of music which has to be sold hard from the stage, and it demands from the performers a mixture of great physical strength and instrumental flair," he says.

Now 36, Dierks started out with just two Revox machines in the little township of Stommeln. Three years later he created an international hit, "Loop Di Love," which sold 1.2 million units. After that, he produced such acts as Nektar, Tangerine Dream, Birth Control, Klaus Doldinger, Wallenstein and Atlantis.

The Dierks studio complex, containing the latest technology, has drawn such international names as Ike & Tina Turner, Eric Clapton, the Commodores, the Boomtown Rats
(Continued on page 63)

For The Record

In a story headed "New Software Division At JVC" (Billboard, May 26), the company's total corporate sales for the 1983 financial year should have been listed as \$2,403.8 million, and the figure for annual profits should have read \$178.9 million.

BOGUS CASSETTES FLOOD MARKET

Thai Piracy Reaches Epidemic Proportions

By GLENN A. BAKER

This is the first part of a survey of the recording industry in Thailand.

BANGKOK—Like a chronic social disease, no amount of treatment, isolation or even surgery seems to cure cassette piracy in Thailand. The past five years have seen Royal Decrees, parliamentary bills, repeated police raids and successful court action, and yet piracy still thrives openly.

In the busy tourist area of Silom Road, hawkers offer a vast range of current tapes, complete with perfectly reproduced full-color slicks, for a little less than \$1. From "Flashdance" to Connie Francis, all tastes are catered to by the bold and generally unbothered pirates. Most principals in the small legitimate Thai recording industry reluctantly concede that piracy of international sound repertoire is significantly worse than it was at this time last year, when the long-awaited Royal Decree on copyright was signed into law.

Held to blame is a court action last year against a major pirate concern which saw the IFPI-backed EMI have its case thrown out of court for lack of evidence. This lamentable blunder gave a green light to pirates,

who have resumed their activities with a vengeance, especially with regards to foreign repertoire.

Local authorities have shown considerably greater enthusiasm in prosecuting cases where Thai artists are concerned, and a series of damages awards to domestic talent has resulted in a "gentlemen's agreement" between the pirates and various legal organs, which has effectively eradicated the plundering of local recordings.

Admits Supatree Wirachartplee, a&r administrator of WEA Thailand: "When EMI failed in court, we lost most of our police backup. But IFPI has given us some hope for the future. We have two lawyers working on the problem here now, and we are determined to continue with raids and to ensure that all our evidence is strong."

According to Wirachartplee, the long-standing ratio between legitimate and pirate sales of international repertoire remains unchanged at about 2/98. WEA admits it has no sales at all outside of metropolitan Bangkok, with pirates absolutely "owning" rural regions. A big seller for the company, such as the latest Van Halen al-
(Continued on page 63)



PABLO PACTS WITH SONET—Staff from Pablo Records sign a distribution deal for Scandinavia with the Sonet Group of Companies. First releases will include albums by Ella Fitzgerald, Count Basie, Oscar Peterson and others. Shown from left are Sonet director Sven Lindholm, Pablo founder Norman Granz, Sonet's president Gunnar Bergstrom and general manager Dag Haeggqvist, and jazz guitarist Joe Pass.

IFPI DELEGATES TOLD

Finland Adopts Blank Tape Levy

By KARI HELOPALTIO

HELSINKI—Around 170 delegates from some 30 different countries, gathering here for a meeting of the International Federation of Phonogram & Videogram Producers (IFPI) council meeting June 18-20, will receive formal confirmation that the Finnish government has passed a law providing for a royalty on blank tape sales in this territory.

Says John-Eric Westoe, chairman of the national IFPI group AKT and managing director of Musik Fazer-Finnlevy: "The adoption of that law, with its obvious ramifications in terms of copyright compensation for home copying, gives the whole audio/video industry here obvious delight.

The actual amounts are to be announced in a week or so, but the law provides for a per-minute rate of between 2.5 and three pennies for blank audiotapes and between five and seven pennies for each minute of blank videotape. The current exchange rate has some 5.8 Finnish Markka to the U.S. dollar.

Though the amount is seemingly low, the money collected from the levy will be split, with a third going to copyright distribution and two thirds to a national fund covering cultural developments in the record, film and video industries.

In addition to the normal IFPI council debates, one day of the meet-

ing, not open to the public, will focus on the theme "New Technology, Future Markets And The Role Of The State." Among the speakers will be Ir K. Teer, executive managing director of Philips research laboratories, on digital technology, and Pekka Gronow, from the Finnish Institute of Recorded Sound, on "The Role Of The State In Relation To The Recording Industries."

Prior to the meeting, Westoe presented a report to IFPI delegates on the general situation of the recording industry in Finland. Total market in 1983, he revealed, was 12.7 million records and cassettes, while between six and seven million blank audiotapes and 1.5 million blank video-

SALES UP 75%

Computer Boom Continues In Britain

LONDON—Sales of home computers in the U.K. are still booming, according to a report here by market research firm AGB, in striking contrast to the U.S., where hopes of a market close to \$3 billion this year seem certain to be disappointed.

The AGB figures show 200,000 units sold in Britain during the first quarter of 1984, compared with 114,000 in the corresponding period last year, a jump of 75%. Overall sales last year were slightly over one million machines, with volumes markedly seasonal: 60% of the total were sold in the last quarter.

Despite the strong first quarter performance this year, manufactur-

ers are cautious about predicting a repetition of the 1983 pattern. Unsatisfied demand from the Christmas period is believed to have spilled over into this year's early trading, and most projections suggest an annual growth rate of between 40%-50%.

Nevertheless, with 10% penetration by homes and microcomputers in almost every school in the country, the U.K. is the world's strongest market for home computers and likely to remain so, with competition in both manufacturing and retail sectors expected to increase sharply.

On the manufacturing side, British firms like Sinclair, Acorn and Commodore continue to dominate, with Sinclair's Spectrum, for instance, still selling up to 50,000 units monthly. But newcomer Amstrad, highly successful with low-price hi fi equipment over the last decade, has just launched a powerful multi-featured micro with a price that significantly undercuts its rivals, while American manufacturers faced with declining domestic sales are expected to make greater efforts in the U.K.

Meanwhile, a major challenge is also looming from the 20 Japanese companies that have agreed on the new MSX standard. Some observers believe the much-needed compatibility this confers will enable the Japanese firms to capture a 40% market share next year.

On the retail front, specialist outlets face even tougher competition from the High Street multiples, including Boots, W.H. Smith and Dixons.

tapes were sold. "Surveys show that 90% of the blank audiotapes were used at least twice for music recording," Westoe said.

According to Westoe, phonogram and video piracy has been kept within "tolerable limits" through the joint efforts of the various trade groups. Maximum penalty for convicted pirates has been increased to two years in jail.

"The Finnish video market continues to grow very rapidly, with a national penetration of 13%," he continued. "Rental accounts for 95% of the video software business here."

The video section of the Finnish IFPI group has 14 member compa-
(Continued on page 63)

Record Production Up In Japan

TOKYO—Disk production in Japan during April came to 13.603 million units, including 440,000 Compact Discs, worth a total of \$58.9 million, according to new statistics from the Japan Phonographic Record Assn. (JPR). Pre-recorded tape production during the month came to 6.179 million, worth \$36.6 million. The unit tally of records, minus the and the monetary value was up by some 6%. However, the number of pre-recorded tapes was down 21%, while their value dipped by 18%

compared with the same month of last year.

The number of records produced for the first four months of this year total 337 million units, down 6% on same period of last year, while the total value was \$199 million, down 4% from same period of 1983.

Tape production in the first four months came to 24.206 million, down 25%, while their value totalled \$139.7 million, down 22% from the same period in 1983.

Total value of record and tape production in the first four months of this year came to \$338.7 million.

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Video Clips: A Personal View

By JOE JACKSON

I'd like to explain my decision not to make a promo video, and to voice an opinion on the current "video revolution."

I realize I will be accused of biting the hand that, in the past, has fed me. But all I can say is that, like many other artists, I was sucked into something that promised to be much better than it has become. What it's become, in my opinion, is a shallow, tasteless and formulaized way of selling music which, often, can't stand on its own. Some specific grievances:

- **Devaluation of music.** Though a live musical performance often contains an element of visual showmanship, music itself is an art form which is experienced with the ears, not the eyes. Being forced to associate forever a preconceived set of images with a particular song robs the listener of the ability to use his own imagination. It also tends to kill the potential of a song to evoke special feelings, memories and associations for the individual listener.

- **Devaluation of musician.** Things which used to count, such as being a good composer, player or singer, are getting lost in the desperate rush to visualize everything. It's now possible to be all of the above and still get nowhere simply by not looking good in a video or, worse still, not making one.

Also, many artists lose their credibility and/or self respect by coming across as bad actors rather than as good musicians. One result of this is that artists are now being signed for their video potential rather than for their musical talent.

- **Unreasonable pressure to make videos.** This is especially so with new artists, who are made to look incredible when they often cannot, or are not ready to, back this up on record or in concert. In many cases artists with no visual conception of their music have videos forced upon them, with results that destroy the credibility of their music. They are told that a record doesn't stand a chance without a video, so they have to make one whether they like it or not.



Jackon: "Many artists come across as bad actors rather than good musicians."

I was recently told that had it not been for the success of my last album, I would not be able to release a single in Australia unless there was an accompanying video. This is now standard record company policy. More established artists who have not built careers on videos are also affected as they are pressured to compete, often with disastrous results.

'It has become a shallow, tasteless & formulaized way of selling music'

- **Implicit racism of video programming.** Together with the relentless sexism of the videos themselves, it is too apparent to need further elaboration.

- **Colossal amounts of money spent on videos.** Two years ago, four times as much record company money was spent on support for tours as on videos; that ratio has now been reversed, and this is not helping live music much. Many expensive videos never get shown; others do, but don't help record sales nearly as much as we are led to believe.

As videos get more and more expensive, a "play-it-safe" strategy becomes more evident. No one wants to break the formula, and it will only get more difficult for anything different or innovative to break through.

I am not attempting to put down all videos. There are a handful that I even like! Nor would I deny visually oriented artists a vital means of expression (if I could dance like Michael Jackson I might be making a video right now). What I object to is the way desperation and greed are blowing the importance of video way out of proportion.

Voicing these opinions to various people in the music business, I've met with some surprisingly nervous reactions. I'm made to feel like some sort of heretic. Many people agree with me, but are afraid to buck the system and maybe make less money.

Fear and greed are not good bases for a creative artist to work from.

Joe Jackson's current charted album on A&M Records is "Body and Soul."

Letters To The Editor

A Circle With No Exit

Bravo to Jurgen Korduletsch for his commentary (May 19). Radio's influence on club disk jockeys has been growing out of proportion the past few years and must be brought under control before the DJ becomes a specialized marionette. Sadly, many DJs are already in this position.

My sympathy would normally be toward someone being manipulated, but in this case the DJs are inviting manipulation. A random sampling of clubs in Manhattan proves that most DJs approach music with a lack of style, taste and technique. Their style should dictate the music to be played, and not vice versa. When programming becomes the only weapon in their artillery, DJs don't have much, if any, control over their craft, and leave themselves open when the vultures descend.

It is the obligation of each DJ to realize his own value and question his motives for entering this line of work. Surely no one wants to feel he has become a human nickelodeon. With greater self-respect, respect from others will follow.

The disk jockey, however, isn't totally at fault. He is greatly abetted by management. The age-old struggle between business and artist has never been exemplified better than in this situation. If the dance floor isn't packed for any length of time, pressure is applied to the DJ. All he has to do is play something off the radio, and everyone's happy again. Why not do this all night long? It's easy and keeps management off the DJ's back. It's a circle with no exit.

The disk jockey has been the major driving force behind dance music. What a tragedy it would be if the demise of dance music could some day be traced back to him.

Richard Vigliano
Brooklyn, N.Y.

Bar That Code

Ever since I started listening to the radio back in the summer of 1973, I've collected the singles of my favorite songs. My collection of 45s has grown into a little more than a thousand. But during the past two and a half years I've had to cut back, as the price of a single has gotten to be too expensive; five bucks today barely gets you three 45s.

The price of a single has become so expensive that I recently went for six months without buying any. I finally went out to buy some, and I was surprised and angered to see those stupid UPC (bar code) symbols printed on the labels. They totally ruin the image of the label. They are in no way attractive; they simply don't look right.

If this is to be the future look of the 45, my days of collecting are over.

Ronald G. Garcia
Burbank, Calif.

Welcoming Record Wear

With all this talk about Compact Discs replacing LPs, and FM radio's inability to totally reproduce the sounds of the future, this FM station sees many reasons to leave things as they are.

We program an unusual variety of mostly classical and jazz, along with selected musical forms of all types, carefully programmed by live programmers into compatible sets. In any given hour we broadcast many kinds of music.

When I think of putting all music on cart, I remember how often we find other goodies on an album that were passed up the first time around. When I hear others tell me records wear out, I say "great." It's a built-in way to know when a selection has been played too much.

"What about oldies?" some ask. I say there's far too much good music coming out to worry about waxing nostalgic. We'd rather evolve as the music does. At KLSK we intend to continue introducing all types of quality music to our listeners and let them decide whether to buy based on their own tastes.

While we rely on jazz, classical and AC charts, we also listen to every album that comes in. Thanks, record industry, for keeping us evolutionary. Forms of reproduction that never wear out will continue to leave us in the past, not moving forward.

"Safe" records indeed. How about taking more risks for a change?

Bill Sims
KLSK, Program Director
Santa Fe, N.M.

God Save The King

This past February we celebrated the 20th anniversary of the Beatles' arrival in America. Most of us can agree that they left a strong impact, and not just musically.

However, another even more important anniversary is coming up, and so far seems to be unnoticed. On July 4, it will be exactly 30 years since Elvis Presley recorded his first record, "That's Allright, Mama," and launched the rock'n'roll revolution. Because of that he will always remain "The King."

Susan Atkinson
Record Factory
Alameda, Calif.

Quality Video Sound

Several recent reports have implied that there are some fundamental problems in the duplication of VHS Hi-Fi cassettes. We in the video industry are doing ourselves a disservice by tainting its introduction with incomplete and inaccurate reports. The facts are simply these:

1. There is no inherent machine problem affecting the quality of the audio signal in either the Panasonic or JVC duplication hi-fi machines.

2. Duplicators must insure that their audio distribution systems are designed to handle the exceptional audio capabilities of the VHS Hi-Fi machines. Traditional distribution systems may produce marginal results.

Our experience has proven that when the signal distribution system is properly designed and correctly executed the result is the highest quality sound ever presented to the home video consumer. The quality level of the duplicates is limited only by the level of the original master material.

We are committed to remain at the forefront of home video technology, and I am confident that other quality duplicators share this commitment and that together we will continue to supply the highest quality products to serve both our present and future markets.

Fred G. Fehlauer
Vice President & General Manager
CBS/Fox Video
New York

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

One small step for music. One giant leap for video music. The 1st Annual MTV Video Music Awards.

On September 14, in New York's Radio City Music Hall, MTV: Music Television will break new ground—again!

That night will mark the premiere of the definitive awards show in the exploding world of video music—the 1st Annual MTV Video Music Awards.

The show will be carried live into 24,000,000 homes and will be syndicated into millions more the next evening.

MTV is presenting this event in conjunction with the Ohlmeyer Communications Companies.



Awards will be given for outstanding achievement in 17 categories:

- Best Video of the Year**
- Best Male Video**
- Best Female Video**
- Best Concept Video**
- Best Direction in a Video**
- Best Choreography in a Video**
- Best Group Video**
- Best Special Effects in a Video**
- Best Art Direction in a Video**
- Best Editing in a Video**
- Best Cinematography in a Video**
- Best Stage Performance in a Video**
- Best New Artist in a Video**
- Best Overall Performance in a Video**
- Most Experimental Video**
- Viewer's Choice/Best Video of the Year**
- Hall of Fame (Special Category)**

All winners will be chosen by a special Academy of music industry professionals. And MTV is proud to present The 1st Annual MTV Video Music Awards in association with both the RIAA and NARM.



NARM

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Malrite Promotes Three To VP Chain To Sell Rochester Outlets, Upgrade Minneapolis

By ROLLYE BORNSTEIN

LOS ANGELES — The appointment of Jim Wood as corporate vice president of radio programming for the Malrite chain, the promotions of WHTZ New York GM Dean Thacker and KPPL Denver GM Jim Gregori to vice presidencies, the announced sale of two Rochester outlets and one Minneapolis property and the purchase of another Twin Cities station were some of the highlights of the second annual Malrite Communications meetings, held this year in Keystone, Colo.

"It was a year ago that we had our first meeting in West Palm Beach," says Wood, who is being promoted to his new slot from the national program director position, the duties of which he'll continue to fulfill. "And the big news everybody was waiting for then was the approval of the acquisition of WVNJ (the Newark outlet which subsequently became Z-100), which came, not surprisingly, during a joint meeting with everybody in the company attending.

"They put a phone on the table and sure enough, it rang as if it were on cue," recalls Wood, who admits some of the antics are "hokey, but they really work. The only thing I can compare it to is a Mary Kay cosmetics meeting. By the end of the sessions, even Scott Shannon (Z-100 PD) quit complaining.

"Carl Hirsch (Malrite president) really puts on a show. Like he said, 'We could almost be arrested for developing a cult here.'"

Sessions included motivational and business techniques as well as topics related directly to radio, such as the new music rotation system demonstrated by WZUU Milwaukee engineer Joe Knapp. "He's selling these systems to other stations," says Wood, "and he's doing well. He spent two hours explaining it from start to finish, answering every conceivable question. Even if you hated computers when you walked in, you

understood this one when you left."

The highlight of the three-day conclave, which included outdoor activities, barbecues and banquets, was the announcement of the recipients of the "President's Award." In addition to radio division executive VP Gil Rosenwald, Dean Thacker, who was named GM of Z-100 at last year's meeting, was also honored, as was Scott Shannon and the entire staff of Z-100.

In the radio division awards, KSAN PD J.D. Spangler was named program director of the year, while KNEW/KSAN's Steve Jordan was cited as promotion director of the year. The sessions were attended by Malrite corporate staff, general managers, program directors, promotion directors, business managers and the entire sales staffs of each outlet, including WHK/WMMS Cleveland, WHTZ New York, KNEW/KSAN San Francisco, KLAK/KPPL Denver, KLBB/KEEY Minneapolis, WLZZ/WZUU Milwaukee and WNYR/WEZO Rochester.

Regarding the transactions, Malrite will sell its Minneapolis Class IV AM, "Music Of Your Life" KLBB, to a company headed by well-known urban broadcaster Regan Henry for \$500,000. In its place, Malrite will acquire Storz's WDGY, upgrading its Minneapolis combo, teaming country K-102 (KEEY) with its direct competition.

The sale for \$3.5 million of WDGY, a 50 kw outlet at 1130 with a 25 kw directional nighttime signal, includes some real estate. The price is comparable to that paid in Storz's earlier transaction this year, the combined sale of KOMA Oklahoma City and WTIK New Orleans for \$6 million to Price Communications. Storz's remaining properties, WHB Kansas City, KXOK St. Louis and WQAM Miami, are also said to be for sale.

Switching from top 40 to country in the late '70s, WDGY saw little se-

rious competition until KEEY abandoned its easy listening format for country a year and a half ago. Since that time, K-102 has jumped to a 6.7 in the fall Arbitron, with WDGY garnering a respectable 4.4.

"That looks like a nice combo picture, doesn't it?" notes Wood, who adds that the plans are to pattern the approach after the highly successful tack taken with San Francisco's KNEW/KSAN. "We've proven it can be successful; right now San Francisco is the highest profit radio division in the company."

Harvey Grace's Grace Broadcasting is buying the Rochester outlets, easy listening KEZO, a class B outlet at 101.3, and country WNYR, a Class IV at 990, for \$7.36 million.



STICKY SITUATION—WLS Chicago staffers pose while filming a promotional spot for their "stick it and win" bumper sticker campaign. Seated from left are air personalities Garry Meier, Steve Dahl and Larry Lujack. Standing are air personality Fred Winston, advertising agent Linda Waldman, unidentified man, WLS advertising and promotion director Karyn Eksen and air personality Tommy Edwards.

Vox Jox

Rick Starr Upped To GM At KDKA

By ROLLYE BORNSTEIN

The keys on Rick Starr's chain now open the KDKA Pittsburgh general manager's office. Starr, who moves up to that suite after being appointed station manager less than a year ago, came from Group W's WBZ Boston, where "The Real Dan Friel" now moves. Friel, a Group W management vet (WOW Ft. Wayne, prior to KDKA), becomes GSM at the Boston powerhouse.

Meanwhile, the famed KDKA 6-9 p.m. opening has been filled. Moving up is "K-Team" morning newsman Fred Honsberger, who won the part by auditioning along with a third of the Pittsburgh phone book... Over at Group W's Chicago outlet, WIND, news anchor Jim Frank is upped to news director of Talkradio 56.

★ ★ ★

Even though the sale hasn't closed, the FCC has already approved

ABC's takeover of KIXK Dallas (Denton, Tex.), and so it is the group has named WRIF Detroit VP/GM John Hare to head the new outlet, in the same capacity. Hare, a Motor City native, has spent the better part of his career in Texas, and almost all of it with ABC. After a stint with a local Detroit tv outlet, Hare relocated to Houston and spent nine years there, first as an account exec for KXYZ in 1969, moving up to national sales manager and general sales manager at the ABC outlet and its FM counterpart—then KAUM, now KSRR. Leaving in 1978 to become GSM of Washington's Q-107 (ABC's WRQX), Hare took over the 'RIF GM gig in 1980. So there you have it. What you don't have is the format and staff, and it's likely that won't be revealed until the takeover in July. What we will be telling you sooner, though, is who'll replace Hare in Detroit. Whoever it is, he better be ready for Lee Arnold (separate story, page 14).

★ ★ ★

Linda Schreiber has her work cut out for her, too. The former KOFM Oklahoma City account exec has been named VP/GM of Bob Price's newly acquired KOMA Oklahoma City. Not only does she have to contend with five competitors in the country format Price VP/Radio Frank Osborne says the station will retain, but she also has to convince someone to take over the job of programming it. Interested? Give Linda a holler. If you'd rather program a station which is now said not to be going country, Shamrock's newly acquired WFOX in the Atlanta metro is still looking. If you can't find a number in your SRDS, try the city of license: Gainesville, Ga.

From the "good-guy-makes-better" department: Former KOGO San Diego and K-101 San Francisco personality Ken Copper, who went to Las Vegas to program Cole Industries' new FM, KITT, has been upped to station manager in addition to his VP/programming slot. He replaces longtime Vegas broadcaster Bill Berkey at AC KITT and its country counterpart, KRAM.

★ ★ ★

Upped to GSM at Indianapolis' WNDE/WFBQ is Milt McConnell... Moving into the GSM slot at Miami's WNWS is former KFAC Los Angeles senior account exec Courtney Thompson. Thompson, the former local retail sales manager at San Diego's KBZT, will be reunited with

former K-Best principal Neil Rockoff, whose company Prime Time Broadcasting is acquiring WNWS from Woody Sudbrink for just under \$6 million. Sudbrink, you may remember, took over the station several years ago from Robert W. Rounsaville while it was still WFUN. Whether Miamians all grew up to be cowboys is a moot point, since WNWS is successfully entrenched in its news/talk format, and former WFUN rival WQAM made the switch to country quite a while back. Rockoff, who plans no further changes, will be personally taking over the GM reins from VP/GM Lewis Krone, who has resigned.

Want to know anything about the "Fuller-Jeffrey Group?" Ask newly appointed regional VP B.C. Cloutier. Since 1979, Cloutier has served as an air personality at WBLM Lewiston/Portland, Me., national sales manager for that outlet and co-owned WOKQ Dover / Portsmouth / Rochester, N.H. and station manager of KJJY Ankeny/Des Moines. About the only thing that leaves out is Pueblo's KCCY and KPPO/KCRX Roseville/Sacramento. But not to worry—in his new post, Cloutier will oversee the development of the latter two outlets.

While we're on the subject of people moving up in the world, David Schmidt is upped to station manager for WPOK, Pontiac, Ill... James A. Votaw is upped to that position at Art Astor's "KIK-FM," KIKF, Orange, Calif., while Susan E. Bice assumes that role at Astor's KTIM-AM-FM San Rafael... Upped to operations manager for Wichita's KFH/KBRA is Steve McIntosh, who will also be involved in programming co-owned WREN Topeka. Al Jamieson and Mark Black remain PD and news director respectively.

★ ★ ★

Mike McVay's going through the change. At least two of his clients are, as the consultant announces the switch of KWK-AM St. Louis to the expected old-timers, while Parkersburg, W. Va.'s WIBZ makes the move to top 40... Don Kelly & Associates signs Nashville's WVOL/WQQT, as Fred Harvey is upped to the PD slot at the Phoenix urban outlets... KalaMusic now spreads its easy listening fare throughout the San Bernardino area, emanating from Riverside's KDUO, while Palm Springs' KCMJ-AM-FM signs Klemm Media.

Pat O'Day has a buyer for KORL.

(Continued on page 16)

Mayo Named VP/GM At WRKS

NEW YORK—"It's a precedent-setting move," says Barry Mayo of his appointment as VP/GM of New York's No. 1 outlet, WRKS. "RKO has never promoted a person from a programming position to VP/GM."

Joining the FM outlet in 1981 as assistant PD while it was still WXLO, Mayo saw the outlet as "trying to go the 'KTU' route. They didn't want to be pegged as black, partially because of the ad dollars, and 'KTU' was using the fact that they were truly urban—a third white, a third black and a third Puerto Rican—to their advantage.

"There was a research study done that showed WBLS unbeatable in the black community, but I grew up in that community, and I knew better. Even in its heyday, WKTU was never a viable alternative to WBLS. No one had really gone head to head with WBLS, and it took me a few months to convince Lee (VP/GM Lee Simonson, who has been promoted to the VP/GM role at co-owned WOR here) that that was the way to go." Named PD in October, 1982, Mayo had seen the station to its first No. 1 overall victory as a "black" station by the summer of '83.

"Then WPLJ started to move to top 40, and Malrite was coming on with Z-100. What helped 'Kiss' was that the new top 40 outlets were cutting deeply into 'KTU's' core. Z-100 freaked them right out, and 'BLS and

'KTU' went nuts. 'RKS' made no adjustments whatsoever, and I'd like to think that's why we are again No. 1."

Mayo, a graduate of Howard Univ., started his programming career at Ron Curtis' KALO Little Rock in 1976. "I was general manager of the carrier current station at Howard, and I heard Ron Curtis was buying the station. I went down to the FCC at 1919 M St., pulled the file and told the GM some things about the station he didn't know. It blew his mind that I'd do that, so he offered me the job."

The opportunity came at the same time WKYS had started its ascent with the disco format in Washington, Mayo recalls. "So we called KALO disco, but it was r&b. We played crossovers, which caused me a lot of flack at the time. 'Fly Like An Eagle' on a black station in Little Rock raised some eyebrows, but we went from number eight to number three in one book."

A week before the book came out showing KALO at an 11.2, Curtis switched the format. "He thought he'd do better selling it as a general market station. The next book, a year later, was something like a three. Needless to say they're back to black," Mayo notes.

From there Mayo, "sold for a minute" and moved on to WRAP Norfolk for six months before joining George Mooney's WMAK-AM

Nashville, which had also caught disco fever. "Jim Maddox was the consultant for the first month I was there. He called Ernest James, who was VP/GM of WVON/WGCI in Chicago, and on Jim's say-so I got the job (as PD of WGCI)."

James had been the PD of WBMX, the first black FM to unseat old-line WVON. "We took the station from number seventeen to the No. 1 music station in Chicago in a year and a half after we realized our mistake," says Mayo. "We were trying to do disco, and WDAI was getting ready to do disco, and suddenly it dawned on us we'd be fighting for a non-existent audience. Chicago was a black town. We figured that out one day and decided to go after 'BMX.'"

The experience would later help out when local RKO PD Dave Martin recommended Mayo for the New York job. "Dave and I became friendly. I'll never forget he played 'Double Dutch Bus' on WFYR. He got my respect immediately."

Mayo will give up his consulting activities, which include a select group of prestige black and urban outlets in major markets, in order to concentrate on his new role. He looks at the New York market from a sales perspective, noting that the 30% teen audience commanded by Z-100 "could start to hurt with sales," while WRKS has "something around 20% teens, and that's fine. That you can sell."



PRESENTS

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NEW PD DECLARES WAR ON WRIF

Arnold Takes Over At WLLZ

DETROIT—"WRIF will be out of the format within a year and a half!" declares Lee Arnold, the newly appointed PD of Doubleday's WLLZ here. "They're old, they're tired, they don't serve the market very well, they have forgotten how to rock'n'roll. We'll destroy them because those people go home at night and sleep. Rock'n'roll never sleeps!"

If Arnold sounds like a "party animal," he is more a clever man with a mission. Nonetheless, his declaration seems hard to swallow, since ABC's WRIF has done quite well and currently leads WLLZ 6.2 to 4.8 in the winter Arbitron.

"That's fine," Arnold says. "But I've never been less than No. 1 18-49 every book, every market, every time, and Detroit is not going to be my first loss."

Most recently program director of Milwaukee's WQFM, Arnold has

had a diversified AOR-oriented career. Prior to joining WQFM two and a half years ago (he says he saw it "go from worst to first, to borrow a fellow programmer's phrase—we were number two 12 plus to WTMJ, and No. 1 in the right places"), he was VP/marketing for Chicago-based Third Coast Records, after a stint in independent album promotion.

"Prior to that," Arnold recalls, "I was VP/marketing for Orchid Entertainment, a production company which specialized in artist management. And before that I did national album promotion for RCA."

Arnold grew up in Florida's Cape Canaveral area, and his first job in 1967 was program director of the first progressive station in the area, WTAI. "We were No. 1 in Brevard county 18-49 at a time when underground was a one-share format. And

that's the key: I always had a format. Even in the early days, the concept I envisioned was not at all free-form."

From TAI, Arnold programmed top 40 WKKO across town, moving to Orlando's WORJ/WORL in 1972. "On the FM progressive station we debuted with a 7.7, No. 1 18-49, while the AM was 'sophisticated black' and came in at number two. I started the Southern Progressive Radio Network, the first land-line concert network. We had a lineup of stations which included Zeta 4 (WINZ-FM) Miami, WQSR Sarasota, WQDR in Raleigh when Bill Hard was programming it, and I did it in self defense. It was the only way I could get an artist to come to Orlando."

After a stint in Gainesville, Fla., Arnold joined Plough's WQXM in Tampa, "and took it from easy listening to AOR in 1976. 98 Rock debuted No. 1 18-49 and No. 1 teens. WQSR left the format. After that I went to WAAF Worcester (in 1977) and beat 'BCN in Boston. We showed up in nine ARBs, so since we covered New England, broadcasting from the original FM tower in America that Armstrong put up, we programmed to New England."

On a quieter note, Arnold is thankful that PD Joe Urbiel has consented to remain as his assistant. "He's been in the market for years. Here he is AOR radio, and that, along with the great air staff, is one of my biggest assets."

For Urbiel, the move is not a unique experience. Appointed music director at WLLZ's inception in the summer of 1980 after four years as music and then program director at WWWW across town, the Detroit native was upped to PD a year and a half later when John Larson went to co-owned WAVA. After holding that post for a year, Urbiel was again made assistant PD when Dave Gariano joined in 1983. After six weeks, Gariano and Doubleday parted company and Urbiel was again elevated to PD.

"One thing about the job, it's been interesting," says Urbiel. "As for my future here, my thoughts now are exactly the same as they were last week, and that is to concentrate on winning. Lee brings energy, flair and a track record, and that plus my experience and knowledge of the market add up to better things for WLLZ."

"I didn't want to get back into radio."
(Continued on page 16)

Paul Simon Among Buyers Of Long Island's WWHB

HAMPTON BAYS, N.Y.—"We're going to play the current mainstream hits with a blend of classics from the '50s, '60s, '70s and '80s that will satisfy listeners who have become bored with a steady diet of one or the other." If that sounds like another PD talking, make note: The author of that quote is also the author of many of the "classics" that WWHB here on the eastern end of Long Island will continue to play.

The format description is courtesy of soon-to-be WWHB principal Paul Simon. Although Simon won't be on hand for the day-to-day operation—that's being left to fellow principal Ed Simon, who along with tv producer Lorne Michaels is purchasing the Class A outlet at 107.1 as Southfork Broadcasting from EFEM Inc.—he will be involved in the decision-making process.

Ed Simon, who will serve as presi-

Washington Roundup

By BILL HOLLAND

Expect a turnout of about 4,000 paid guests at the joint NAB-NRBA Radio Convention & Programming Conference (RCPC), Sept. 16-19 in Los Angeles. That's the word from the planning committee, which held a lunchtime press conference last Tuesday (5).

That many guests would a "slightly higher" number than guests in past years at the separate radio conventions.

The biggest news from the RCPC, which spent most of the early part of the week finalizing panel formats, speaker invitations and entertainment, was that plans to house the event in two hotels have been scrapped. Now there will be four hotels accommodating RCPC attendees: the Westin Bonaventure, the Biltmore, the Sheraton and the Los Angeles Hilton. The Westin will serve as the headquarters hotel for registration and exhibits, and the Biltmore will be headquarters for special programming events, according to co-chairmen Martin Beck, the NAB radio board chairman, and Bernie Mann, NRBA president.

Headlining the entertainment will be Irene Cara. According to committee member Ken Harris of RKO, the show will be broadcast live and offered to several hundred radio sta-

tions nationwide.

RCPC members are also excited about exhibit registration—65% of the 150 available booths are already taken, which means only 63 are left. Better hop to it.

★ ★ ★

The NAB's broadcast regulatory review committee met with FCC representatives recently to urge the Commission to reconsider its decision to stay out of call letter disputes. Courts and costs are the broadcaster concerns. Dereg problems on the Hill were also discussed.

★ ★ ★

FCC Commissioner Henry Rivera issued a separate statement June 1 on the Commission's decision to modify its ruling on corporate ownership in broadcast licenses. Said Rivera: "Picking off longstanding ownership rules one by one can only produce disjointed results." He added that "not a single persuasive reason has been advanced to justify action in this proceeding before other pending ownership rulemaking proposals are presented to the Commission for final decision." Rivera favors a "tandem" approach; judging the merits of the various rules in light of each other.

★ ★ ★

FCC Commissioner Dennis R. Patrick has named a litigation lawyer, formerly with the law firm of Skadden, Arps, Slate, Meagher & Flom, to be his legal advisor. Bradley P. Holmes is a 1978 graduate of the Georgetown Univ. Law Center, and also served as a law clerk for a District Court judge in New York State.

★ ★ ★

Another lawyer appointment note: National Public Radio (NPR) has appointed Lois J. Schiffler as a general counsel.

RKO Shielding Station Playlists From Trades

NEW YORK—Following the lead set a year earlier by NBC Radio, the RKO chain announced Monday (4) that program directors of its radio stations may no longer report airplay standings to the trades.

Robert Williamson, president of RKO's 12-station radio division, was not available for comment last week. But a source close to RKO in New York says the reason for the move was to prevent other radio stations from having ready access to their competitors' playlist.

"They can't report to the trades, but they can still talk to record companies, record promoters and musical groups," the source says. "It's very important for our stations to maintain a healthy rapport with the music industry. We just don't see any reason to make it (getting playlist information) easy for other radio stations, which is what reporting to the trades does."

The source denies that the move was made to decrease the opportunities of program improprieties such as the practice of "paper adds"—reporting one thing to the trades, while in actuality doing another on the air.

RKO has also announced that Bob Hamilton has been relieved of his duties as the chain's national music director. He will continue in his post as program director of KRTH Los Angeles in addition to overseeing KHJ. THOMAS K. ARNOLD

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 "I'm Free," Kenny Loggins, Columbia	70	73
2 "Sad Songs (Say So Much)," Elton John, Geffen	64	145
3 "Ghost Busters," Ray Parker Jr., Arista	33	33
4 "Breakin' . . . There's No Stopping Us," Ollie & Jerry, Polydor	30	113
5 "The First Day Of Summer," Tony Carey, MCA	29	42
BLACK (94 Stations)		
1 "Baby Don't Break Your Baby's Heart," Kashif, Arista	30	37
2 "Breakin' . . . There's No Stopping Us," Ollie & Jerry, Polydor	26	60
3 "Outrageous," Lakeside, Solar	25	25
4 "Make Me A Believer," Luther Vandross, Epic	24	24
5 "What's Love Got To Do With It," Tina Turner, Capitol	23	70
COUNTRY (125 Stations)		
1 "Attitude Adjustment," Hank Williams Jr., Warner/Curb	59	70
2 "Never Could Toe The Mark," Waylon Jennings, RCA	44	53
3 "The Power Of Love," Charley Pride, RCA	43	68
4 "You've Got A Soft Place To Fall," Kathy Mattea, Mercury	39	39
5 "Only A Lonely Heart Knows," Barbara Mandrell, MCA	34	82
ADULT CONTEMPORARY (84 Stations)		
1 "Sad Songs (Say So Much)," Elton John, Geffen	33	33
2 "Doctor! Doctor!," Thompson Twins, Arista	12	12
3 "Jump (For My Love)," Pointer Sisters, Planet	12	12
4 "Self Control," Laura Branigan, Atlantic	11	41
5 "A Little Love," Juice Newton, RCA	10	34

Westwood One Presents



STEVIE WONDER
COMES HOME

**AN EXCLUSIVE
STEREO CONCERT SIMULCAST
ON**

WESTWOOD ONE & SHOWTIME

On Monday evening, June 18, the Westwood One Satellite Network will deliver the stereo premier of Stevie's first solo concert special. This will be an event to remember, with digital audio reproduction end-to-end on Satcom 1-R.

For the biggest events on radio, it's Westwood One...and only!

Vox Jox

• Continued from page 12

Already filed with the FCC is the proposed sale of the Honolulu outlet to former KMBZ Kansas City personality **Bill Morse**, who along with a group of investors plans to pay \$790,000 cash.

As it gets closer to the fall air date for Indianapolis' WTPI-FM, **Michael Rabey** hops on board as chief engineer. Coming from WNDE/WRBQ across town, he'll have the task of filling the gaping hole left by the demise of WIFE-FM several years ago... Filling the weekend slot on Transtar's country service is former WOKK Meridian, Miss. personality **Pete Lazaar**.

The music that KHLO St. Thomas, Ontario first aired at sign-on in 1948 is back again in power rotation, thanks to the addition of **Al Ham's** "Music Of Your Life." The 10 kw AMer made the switch earlier this year and now features former PD **Dick Williams** in morning drive, followed by **John Van**, **Bob Williams** in afternoons, operations manager **Jeff Lowe** in evenings and **Rob Mitchell** on overnights. Weekends are rounded out with **Lloyd Bennett**, **Tom Jones**, **Dan Brookhouse** and **Karen Dietrich**, with **Ron Thomas** as news director and **John Baxter** as sports director. The part of "The Beaver" is played by **GM Vern Furber**.

The newness around Ft. Worth's urban outlet KNOK includes a weekender named **Dr. Rock** whose specialty is "needle-rocking," the scratching technique heard on Her-

bie Hancock's "Rockit." Taught personally by **Kurtis Blow**, **Rock**, along with four turntables, occupies the Saturday night slot, while former weekender **Glenn Coffee** moves to overnights and **Sherri Alexander** goes to middays. **PD Dwayne Dancer** continues in morning drive, having been turned down by the Dallas Cowboys. "Now I'm waiting for a Mavericks tryout," he says... Upped to PD at similarly formatted WAWA Milwaukee is **Mark Christian**.

Moving into the morning slot at Ventura's KBBQ is **Jim Dillman**, who had been doing the midday "Talking Country" call-in feature, after a stint across town at Thousand Oaks' KGOE... There's more going on in St. Croix radio than we would have imagined. The latest development is the debut of 97X, WSTX-AM. While former FM99 Island personality **Ken Tobin** handles afternoons, VP/GM **Bob Miller** will hold down the morning slot as operations manager **Joe Hann** worries about the balance of the broadcast day.

★ ★ ★

Hard as it is to believe, our Chicago correspondent's dentist was at least partially right. **John Fisher** has returned to the morning slot on WMET-FM. For details of what else the good doc predicts, check out the May 26 issue. As for the rest of WMET's lineup, **Matt Harrison** does middays, followed by **Bruce Wheeler** in afternoons, **Ray Sherman**, **John**

Larson and **Red Muldoon** on overnights.

If you'd like to terrorize your promotion department, mention the latest happening at Taft's AOR outlet, **WDVE Pittsburgh**. It was a great idea, the new car giveaway. It was won by a guy in the perfect demographic range. He just happened to be in prison for murder. The victim's family just happened to hear about it, and after a messy court fight, they got the car as part of the settlement... Going much more smoothly was the **WNEW-FM New York** countdown Memorial Day weekend. Just like the dial position, 1,027 songs were aired. And if you think the old favorite "Stairway To Heaven" was No. 1, you're right. We were pretty excited about that until we found out it *wasn't* the **Neil Sedaka** version.

Bill Kimble, veteran of several programming battles, is out and about and scouring the streets in search of work. If you'd like to hire the former PD of Rochester's **WHAM**, Buffalo's **WEBR**, **WJOL/WLLI Joliet, Ill.** or **WARM Scranton**, give him a call at (717) 472-3274.

If you'd like to entertain 20 states at once, the **KFI Los Angeles** all-night opening is for you. The vacancy occurred when everybody moved up a shift as **M.G. Kelly** moved even further—to New York... Across town at **KROQ**, **Raymond Banister** returned from vacation and slipped into the 9-noon slot, followed by his former morning partner **Mike Evans** noon-3. That moves midday lady **Rachel Donahue** to weekends.

RAB Sponsoring Wharton School Sales Seminar

PHILADELPHIA—The problems of radio sales management, finance, motivation, interpersonal relations, planning and economics will be studied at the fourth annual Wharton Sales Management School, to be held at the Univ. of Pennsylvania here, June 18-21.

Sponsored by the Radio Advertising Bureau, the four-day course is considered to be the most intensive professional training program in radio. Tuition is \$1,290, and registration is limited to 50 participants who must currently hold sales managerial titles. Those completing the course will receive a certificate from the Wharton School of Business.

For further information, contact the RAB Member Services Division at (800) 232-3131.

Burns Media Sets 14th Meet

LOS ANGELES—The 14th Burns Media Radio Studies Seminar is slated for June 18-20 at the Century Plaza Hotel here. Conducted by **George Burns**, president of Burns Media, the three-day session will focus on the preliminary findings of a "Promotional & Advertising Effectiveness Test" currently being conducted in several markets in conjunction with the Spring Arbitron. The effectiveness of tv spots, contests, and audience motivation will be examined.

"Our problems as an industry are not unique," says Burns. "What we need is a unique way of looking at them. We need answers, and that's what the Radio Studies Seminar is designed to supply."

Registration is \$545. Additional information can be obtained from Sylvia Clark at (800) 821-8035.



PRECIOUS PARAPHERNALIA—This Michael Jackson Collector's Kit was the grand prize in WHTF York, Pa.'s latest contest. The kit contains a "Thriller" poster, a silver plaque and one of 1,000 white gloves used as invitations to Jackson's Epic Records party in New York.

Arnold Named PD, At WLLZ

• Continued from page 14

dio as a PD when I left WQFM," admits Arnold. "I wanted to go into ownership. Doubleday is the next best thing to that, being run by two people (president Gary Stevens and VP/programming Dave Martin) who come from programming. I know they want me, and I've got freedom."

With that freedom, Arnold plans no changes. "The only change will be the new attitude. A year from now we'll look at this as the year that 'Wheels' saved rock'n'roll in Detroit." **ROLLYE BORNSTEIN**

YesterHits

HITS FROM BILLBOARD 10 AND 20 YEARS AGO THIS WEEK

POP SINGLES—10 Years Ago

1. **Billy, Don't Be A Hero**, Bo Donaldson & The Heywoods, **ABC**
2. **You Make Me Feel Brand New**, Stylistics, **Avco**
3. **Sundown**, Gordon Lightfoot, **Reprise**
4. **The Streak**, Ray Stevens, **Barnaby**
5. **Band On The Run**, Paul McCartney & Wings, **Apple**
6. **Dancing Machine**, The Jackson 5, **Motown**
7. **Be Thankful For What You Got**, William De Vaughn, **Roxbury**
8. **The Entertainer**, Marvin Hamlisch, **MCA**
9. **For The Love Of Money**, O'Jays, **Philadelphia International**
10. **Midnight At The Oasis**, Maria Muldaur, **Reprise**

POP SINGLES—20 Years Ago

1. **Chapel Of Love**, Dixie Cups, **Red Bird**
2. **A World Without Love**, Peter & Gordon, **Capitol**
3. **Love Me With All Your Heart**, Ray Charles Singers, **Command**
4. **Love Me Do**, Beatles, **Tollie**
5. **My Guy**, Mary Wells, **Motown**
6. **Walk On By**, Dionne Warwick, **Scepter**
7. **Little Children**, Billy J. Kramer, **Imperial**
8. **Hello, Dolly!**, Louis Armstrong, **Kapp**
9. **People**, Barbra Streisand, **Columbia**
10. **I Get Around**, Beach Boys, **Capitol**

TOP LPs—10 Years Ago

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

TOP LPs—20 Years Ago

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

COUNTRY SINGLES—10 Years Ago

1. **I Don't See Me In Your Eyes Anymore**, Charlie Rich, **RCA**
2. **This Time**, Waylon Jennings, **RCA**
3. **If You Love Me (Let Me Know)**, Olivia Newton-John, **MCA**
4. **We Could**, Charley Pride, **RCA**
5. **Room Full Of Roses**, Mickey Gilley, **Playboy**
6. **I Will Always Love You**, Dolly Parton, **RCA**
7. **They Don't Make 'Em Like My Daddy**, Loretta Lynn, **MCA**
8. **Pure Love**, Ronnie Milsap, **RCA**
9. **He Thinks I Still Care**, Anne Murray, **Capitol**
10. **I'm Not Through Loving You Yet**, Conway Twitty, **MCA**

SOUL SINGLES—10 Years Ago

1. **Sideshow**, Blue Magic, **Atco**
2. **Hollywood Swinging**, Kool & The Gang, **De-Lite**
3. **One Chain Don't Make No Prison**, Four Tops, **Dunhill**
4. **I'm Coming Home**, Spinners, **Atlantic**
5. **Finally Got Myself Together**, Impressions, **Curton**
6. **Be Thankful For What You Got**, William De Vaughn, **Roxbury**
7. **Son of Sagittarius**, Eddie Kendricks, **Tamla**
8. **There Will Never Be Any Peace**, The Chi-Lites, **Brunswick**
9. **On And On**, Gladys Knight & The Pips, **Buddah**
10. **For The Love Of Money**, O'Jays, **Philadelphia International**

"GREATEST SPORTS LEGENDS" PRESENTS GREAT RADIO



"Greatest Sports Legends", captured on film and video, has lead to the country's hottest, longest running syndicated sports TV show. Over 11 years of success...and more coming! These exclusive interviews have been adapted for radio.

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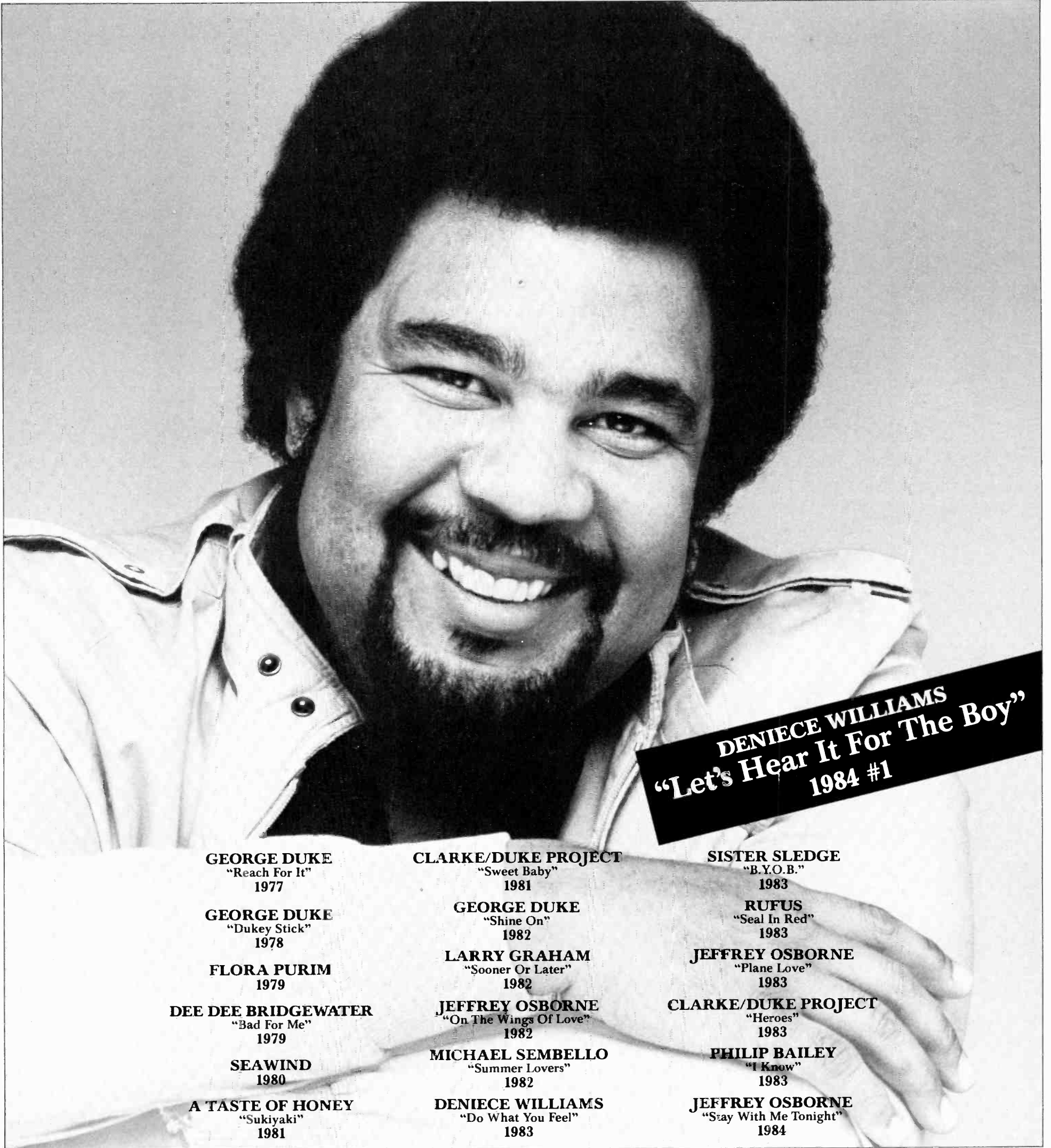
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LET'S HEAR IT FOR...



DENIECE WILLIAMS
"Let's Hear It For The Boy"
1984 #1

GEORGE DUKE
"Reach For It"
1977

GEORGE DUKE
"Dukey Stick"
1978

FLORA PURIM
1979

DEE DEE BRIDGEWATER
"Bad For Me"
1979

SEAWIND
1980

A TASTE OF HONEY
"Sukiyaki"
1981

CLARKE/DUKE PROJECT
"Sweet Baby"
1981

GEORGE DUKE
"Shine On"
1982

LARRY GRAHAM
"Sooner Or Later"
1982

JEFFREY OSBORNE
"On The Wings Of Love"
1982

MICHAEL SEMBELLO
"Summer Lovers"
1982

DENIECE WILLIAMS
"Do What You Feel"
1983

SISTER SLEDGE
"B.Y.O.B."
1983

RUFUS
"Seal In Red"
1983

JEFFREY OSBORNE
"Plane Love"
1983

CLARKE/DUKE PROJECT
"Heroes"
1983

PHILIP BAILEY
"I Know"
1983

JEFFREY OSBORNE
"Stay With Me Tonight"
1984

DESIGN/MARK MATSUNO

GEORGE DUKE!

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www.americanradiohistory.com

Billboard Singles Radio Action

Playlist Top Add Ons

Based on station playlists through Tuesday (6/5/84)

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

Northeast Region

TOP ADD ONS

- SURVIVOR—The Moment Of Truth (Casablanca)
- THE GO GO'S—Turn To You (I.R.S.)
- ORION THE HUNTER—So You Ran (Portrait)
- FACE TO FACE—10-9-8 (Epic)

WFLY—Albany

- (Peter Clark-P.D.)
- PAMELA STANLEY—Coming Out Of Hiding
- DAN HARTMAN—I Can Dream About You
- PAUL YOUNG—Love Of The Common People
- JENNY BURTON & PATRICK JUDE—Strangers In A Strange World

WGUV—Bangor

- (Jim Randall-P.D.)
- RICK SPRINGFIELD—Don't Walk Away
- ELTON JOHN—Sad Songs (Say So Much)
- NEWCLEUS—Jam On It
- BON JOVI—She Don't Know Me
- TRACEY ULLMAN—Break-A-Way
- THE GO GO'S—Turn To You
- RED RIDER—Young Thing, Wild Dreams
- SURVIVOR—The Moment Of Truth
- JUICE NEWTON—A Little Love

WIGY—Bath

- (Scott Robbins-P.D.)
- Z.Z. TOP—Legs
- ELTON JOHN—Sad Songs (Say So Much)
- THE HUMAN LEAGUE—The Lebanon
- THE GO GO'S—Turn To You
- TONY CAREY—The First Day Of Summer
- PRIVATE LIVES—Living In A World Turned Upside Down
- SURVIVOR—The Moment Of Truth
- RED RIDER—Young Thing, Wild Dreams

WHTT—Boston

- (Rick Peters-P.D.)
- COREY HART—Sunglasses At Night
- MICHAEL JACKSON—Farewell My Summer Love
- THE ALAN PARSONS PROJECT—Prime Time

WXKS—Boston

- (Sonny Joe White-P.D.)
- M&M—Black Stations/White Stations
- TONY CAREY—The First Day Of Summer
- JOCELYN BROWN—Somebody Else's Guy
- JUICE NEWTON—A Little Love
- PRIVATE LIVES—Living In A World Turned Upside Down
- SURVIVOR—The Moment Of Truth

WBFM—Buffalo

- (Bob Wood-P.D.)
- OLLIE & JERRY—Breakin'...There's No Stopping Us

WKBW—Buffalo

- (Sandy Beach-P.D.)
- JOHNNY MATHEIS—Simple
- TEDDY PENDERGRASS WITH WITNEY HOUSTON—Hold Me

WNYS—Buffalo

- (Bill Tod-P.D.)
- FACE TO FACE—10-9-8
- TONY CAREY—The First Day Of Summer
- ORION THE HUNTER—So You Ran
- RAY PARKER, JR.—Ghost Busters
- THE GO GO'S—Turn To You

WTSN—Dover

- (Jim Sebastian-P.D.)
- THE GO GO'S—Turn To You
- KENNY LOGGINS—I'm Free
- PSYCHEDELIC FURS—The Ghost In You
- PEABO BRYSON—If Ever You're In My Arms Again
- GENESIS—Taking It All Too Hard

WERZ—Exeter

- (Jack O'Brien-P.D.)
- ELTON JOHN—Sad Songs (Say So Much)
- KENNY LOGGINS—I'm Free
- DWIGHT TWILLEY—Little Bit Of Love
- RATT—Round And Round
- TRACEY ULLMAN—Break-A-Way
- MICHAEL JACKSON—Farewell My Summer Love

WTIC—Hartford

- (Mike West-P.D.)
- OLLIE & JERRY—Breakin'...There's No Stopping Us
- FACE TO FACE—10-9-8
- TINA TURNER—What's Love Got To Do With It

KC-101 (WKCI)—New Haven

- (Stef Rybak-P.D.)
- GENESIS—Taking It All Too Hard

WJBQ—Portland

- (Brian Phoenix-P.D.)
- RAY PARKER, JR.—Ghost Busters
- ROCKWELL—Obscene Phone Caller
- KENNY LOGGINS—I'm Free
- TEDDY PENDERGRASS WITH WITNEY HOUSTON—Hold Me
- SURVIVOR—The Moment Of Truth
- JUICE NEWTON—A Little Love
- M&M—Black Stations/White Stations

WSPK—Poughkeepsie

- (Chris Leide-P.D.)
- JENNY BURTON & PATRICK JUDE—Strangers In A Strange World
- JUICE NEWTON—A Little Love
- BON JOVI—She Don't Know Me
- DEF LEPPARD—Bringin' On The Heartbreak
- RAY PARKER, JR.—Ghost Busters

WPRO—Providence

- (Tom Cuddy-P.D.)
- RICK SPRINGFIELD—Don't Walk Away
- ORION THE HUNTER—So You Ran

- PAUL YOUNG—Love Of The Common People
- SURVIVOR—The Moment Of Truth
- PEABO BRYSON—If Ever You're In My Arms Again
- ELTON JOHN—Sad Songs (Say So Much)

WMJQ—Rochester

- (Jay Stevens-P.D.)
- RICK SPRINGFIELD—Don't Walk Away
- JERMAINE JACKSON—Tell Me I'm Not Dreaming
- WANG CHUNG—Dance Hall Days
- KENNY LOGGINS—I'm Free

WPXY—Rochester

- (Tom Mitchell-P.D.)
- RAY PARKER, JR.—Ghost Busters
- THE GO GO'S—Turn To You
- FACE TO FACE—10-9-8
- TONY CAREY—The First Day Of Summer
- ORION THE HUNTER—So You Ran

WGF—Schenectady

- (Mike Neff-P.D.)
- OLLIE & JERRY—Breakin'...There's No Stopping Us
- PEABO BRYSON—If Ever You're In My Arms Again
- FACE TO FACE—10-9-8

WRCK—Utica

- (Jim Rietz-P.D.)
- KENNY LOGGINS—I'm Free
- THE GO GO'S—Turn To You
- RODGER GLOVER—The Mask
- RED RIDER—Young Thing, Wild Dreams
- THE GO GO'S—Turn To You
- TALK TALK—Such A Shame

Mid-Atlantic Region

TOP ADD ONS

- ELTON JOHN—Sad Songs (Say So Much) (Geffen)
- KENNY LOGGINS—I'm Free (Columbia)
- PRINCE—When Doves Cry (Warner Bros.)
- TINA TURNER—What's Love Got To Do With It (Capitol)

WFBG—Altoona

- (Tony Booth-P.D.)
- MICHAEL JACKSON—Farewell My Summer Love
- TRACEY ULLMAN—Break-A-Way
- KENNY LOGGINS—I'm Free
- RATT—Round And Round
- RAY PARKER, JR.—Ghost Busters
- R.E.M.—South Central Rain

WJLK—Asbury Park

- (Dennis O'Mara-P.D.)
- KENNY LOGGINS—I'm Free
- TRACEY ULLMAN—Break-A-Way
- PAT ROBINSON—Eye For An Eye
- CHRISTOPHER CROSS—A Chance For Heaven
- NICK LOVE—Half A Boy Half A Man
- SURVIVOR—The Moment Of Truth

B-104 (WBSB)—Baltimore

- (Steve Kingston-P.D.)
- PRINCE—When Doves Cry
- KENNY LOGGINS—I'm Free

WMAR—Baltimore

- (Ralph Wimmer-P.D.)
- KENNY LOGGINS—I'm Free
- TINA TURNER—What's Love Got To Do With It
- CHRISTOPHER CROSS—A Chance For Heaven
- ROBIN GIBB—Boys Do Fall In Love

WOMP—Bellaire

- (Dwayne Bonds-P.D.)
- ELTON JOHN—Sad Songs (Say So Much)
- RAY PARKER, JR.—Ghost Busters
- TRACEY ULLMAN—Break-A-Way
- RATT—Round And Round
- KID CREOLE & THE COCONUTS—My Male Curiosity

WVSR—Charleston

- (Chris Bailey-P.D.)
- TONY CAREY—The First Day Of Summer
- RAY PARKER, JR.—Ghost Busters
- KENNY LOGGINS—I'm Free
- THE GO GO'S—Turn To You
- TRACEY ULLMAN—Break-A-Way

WZYQ—Frederick

- (Kemosabi Joe-P.D.)
- WANG CHUNG—Dance Hall Days
- DAN HARTMAN—I Can Dream About You
- BON JOVI—She Don't Know Me
- RED RIDER—Young Thing, Wild Dreams
- RAY PARKER, JR.—Ghost Busters
- QUIET RIOT—Mama, We're All Crazy Now
- THE GO GO'S—Turn To You
- OLLIE & JERRY—Breakin'...There's No Stopping Us

WKEE—Huntington

- (Bill Terry-P.D.)
- ELTON JOHN—Sad Songs (Say So Much)
- OLLIE & JERRY—Breakin'...There's No Stopping Us
- THE ALAN PARSONS PROJECT—Prime Time
- THE CARs—You Might Think
- TINA TURNER—What's Love Got To Do With It

WPLJ—New York

- (Larry Berger-P.D.)
- NEWCLEUS—Jam On It

Z-100 (WHTZ)—New York

- (Scott Shannon-P.D.)
- PRINCE—When Doves Cry
- MICHAEL JACKSON—Farewell My Summer Love

TOP ADD ONS - NATIONAL

- KENNY LOGGINS—I'm Free (Columbia)
- ELTON JOHN—Sad Songs (Say So Much) (Geffen)
- PRINCE—When Doves Cry (Warner Bros.)

WKTU—New York City

- (Carlos DeJesus-P.D.)
- STANLEY CLARKE—Heaven Sent You
- DISCO 3—Fat Boys-Human Beat Box
- TINA TURNER—What's Love Got To Do With It
- BARBARA MASON—Don't I Ever Cross Your Mind
- LOLEATTA HOLLOWAY—Crash Goes Your Love
- BRUCE SPRINGSTEEN—Dancing In The Dark

WKHI—Ocean City

- (Jack Gillen-P.D.)
- ELTON JOHN—Sad Songs (Say So Much)
- OLLIE & JERRY—Breakin'...There's No Stopping Us
- JEFFERSON STARSHIP—No Way Out
- KENNY LOGGINS—I'm Free
- SURVIVOR—The Moment Of Truth
- TRACEY ULLMAN—Break-A-Way
- TINA TURNER—What's Love Got To Do With It

WCAU—Philadelphia

- (Scott Walker-P.D.)
- RATT—Round And Round
- RED RIDER—Young Thing, Wild Dreams
- CHRISTOPHER CROSS—A Chance For Heaven
- KENNY LOGGINS—I'm Free
- FACE TO FACE—10-9-8
- JUICE NEWTON—A Little Love
- THE HUMAN LEAGUE—The Lebanon
- TEDDY PENDERGRASS WITH WITNEY HOUSTON—Hold Me
- JENNY BURTON & PATRICK JUDE—Strangers In A Strange World
- TONY CAREY—The First Day Of Summer

WUSL—Philadelphia

- (Jeff Wyatt-P.D.)
- HERBIE HANCOCK—Mega-Mix
- KASHIF—Baby Don't Break Your Baby's Heart
- ROGER—In The Mix
- BEATMASTERS—Lip Service
- GRANDMASTER MELLE MEL & THE FURIOUS FIVE—Beat Street

B-94 (WBZZ)—Pittsburgh

- (Guy Zapoleon-P.D.)
- PEABO BRYSON—If Ever You're In My Arms Again
- KENNY LOGGINS—I'm Free
- THE THOMPSON TWINS—Doctor! Doctor!
- PRINCE—When Doves Cry

WHTX—Pittsburgh

- (Todd Chase-P.D.)
- MADONNA—Borderline
- LIONEL RICHIE—Stuck On You
- KENNY LOGGINS—I'm Free
- GENESIS—Taking It All Too Hard
- TRACEY ULLMAN—Break-A-Way
- RAY PARKER, JR.—Ghost Busters

WPST—Trenton

- (Tom Taylor-P.D.)
- KENNY LOGGINS—I'm Free
- RAY PARKER, JR.—Ghost Busters
- EDDY GRANT—Romancing The Stone
- SURVIVOR—The Moment Of Truth

Q-107 (WRQX)—Washington

- (Alan Burns-P.D.)
- ELTON JOHN—Sad Songs (Say So Much)
- BILLY IDOL—Eyes Without A Face
- PRINCE—When Doves Cry

WASH—Washington D.C.

- (Bill Tanner-P.D.)
- HERBIE HANCOCK—Mega-Mix
- ELTON JOHN—Sad Songs (Say So Much)
- LATOYA JACKSON—Heart Don't Lie
- LIONEL RICHIE—Stuck On You
- OLLIE & JERRY—Breakin'...There's No Stopping Us
- TEDDY PENDERGRASS WITH WITNEY HOUSTON—Hold Me

WAVA—Washington D.C.

- (Randy Kahrich-P.D.)
- HOWARD JONES—What Is Love
- ELTON JOHN—Sad Songs (Say So Much)
- OLLIE & JERRY—Breakin'...There's No Stopping Us

WILK—Wilkes Barre

- (Frank Warren-P.D.)
- PRINCE—When Doves Cry
- THE THOMPSON TWINS—Doctor! Doctor!
- PAUL YOUNG—Love Of The Common People
- COREY HART—Sunglasses At Night
- DAN HARTMAN—I Can Dream About You
- FIRE INC.—Tonight Is What It Means To Be Young
- RICK SPRINGFIELD—Don't Walk Away
- KID CREOLE & THE COCONUTS—My Male Curiosity
- ELTON JOHN—Sad Songs (Say So Much)
- CHRISTOPHER CROSS—A Chance For Heaven
- JENNY BURTON & PATRICK JUDE—Strangers In A Strange World
- EDDY GRANT—Romancing The Stone
- THE CARs—Magic
- JOCELYN BROWN—Somebody Else's Guy

WKRZ—Wilkes-Barre

- (Jim Rising-P.D.)
- ELTON JOHN—Sad Songs (Say So Much)
- THE GO GO'S—Turn To You
- KENNY LOGGINS—I'm Free
- RED RIDER—Young Thing, Wild Dreams
- RATT—Round And Round
- SURVIVOR—The Moment Of Truth

Q-106 (WQXA)—York

- (Mark McKenzie-P.D.)
- ELTON JOHN—Sad Songs (Say So Much)
- PRINCE—When Doves Cry
- HOWARD JONES—What Is Love
- THE ALAN PARSONS PROJECT—Prime Time

WYCR—York

- (Mark Richards-P.D.)
- ELTON JOHN—Sad Songs (Say So Much)
- SERGIO MENDES—Aibis
- JENNY BURTON & PATRICK JUDE—Strangers In A Strange World
- PSYCHEDELIC FURS—The Ghost In You
- JUICE NEWTON—A Little Love

Southeast Region

TOP ADD ONS

- KENNY LOGGINS—I'm Free (Columbia)
- COREY HART—Sunglasses At Night (EMI-America)
- RAY PARKER, JR.—Ghost Busters (Arista)
- ROCKWELL—Obscene Phone Caller (Motown)

WANS—Anderson/Greenville

- (Bill McCown-P.D.)
- KENNY LOGGINS—I'm Free
- SERGIO MENDES—Aibis
- TONY CAREY—The First Day Of Summer
- JENNY BURTON & PATRICK JUDE—Strangers In A Strange World
- THE HUMAN LEAGUE—The Lebanon
- TALK TALK—Such A Shame

WISE—Asheville

- (John Stevens-P.D.)
- ELTON JOHN—Sad Songs (Say So Much)
- THE HUMAN LEAGUE—The Lebanon
- RED RIDER—Young Thing, Wild Dreams
- RAY PARKER, JR.—Ghost Busters
- TONY CAREY—The First Day Of Summer
- JENNY BURTON & PATRICK JUDE—Strangers In A Strange World
- KENNY LOGGINS—I'm Free
- BON JOVI—She Don't Know Me

94-Q (WQXI-FM)—Atlanta

- (Jim Morrison-P.D.)
- ROCKWELL—Obscene Phone Caller
- THE CARs—Magic
- KENNY LOGGINS—I'm Free
- COREY HART—Sunglasses At Night

V-103 (WVEE)—Atlanta

- (Scotti Andrews-P.D.)
- KOOL AND THE GANG—Straight Ahead
- LUTHER VANDROSS—Make Me A Believer
- EVELY "CHAMPAGNE" KING—Teenager
- SUTTONS—Live It Up (Love It Up)
- KASHIF—Baby Don't Break Your Baby's Heart
- SHEILA E.—The Glamorous Life
- LAKESIDE—Outrageous

WBBQ—FM—Augusta

- (Harley Drew-P.D.)
- KENNY LOGGINS—I'm Free
- ALABAMA—When We Make Love
- RAY PARKER, JR.—Ghost Busters
- SHEILA E.—The Glamorous Life
- SURVIVOR—The Moment Of Truth

WSSX—Charleston

- (Brian Phillips-P.D.)
- ELTON JOHN—Sad Songs (Say So Much)
- FACE TO FACE—10-9-8
- KENNY LOGGINS—I'm Free
- PAUL YOUNG—Love Of The Common People

WBCY—Charlotte

- (Bob Kagan-P.D.)
- KENNY LOGGINS—I'm Free
- ROCKWELL—Obscene Phone Caller
- PAUL YOUNG—Love Of The Common People
- EDDY GRANT—Romancing The Stone
- COREY HART—Sunglasses At Night
- JUICE NEWTON—A Little Love

WNOK—FM—Columbia

- (Peter Wolfe-P.D.)
- KENNY LOGGINS—I'm Free
- PEABO BRYSON—If Ever You're In My Arms Again
- TINA TURNER—What's Love Got To Do With It
- SHEILA E.—The Glamorous Life
- JUICE NEWTON—A Little Love

I-100 (WNF1)—Daytona Beach

- (Brian Douglas-P.D.)
- PRINCE—When Doves Cry
- THE THOMPSON TWINS—Doctor! Doctor!
- RICK SPRINGFIELD—Don't Walk Away
- HERBIE HANCOCK—Mega-Mix
- EDDY GRANT—Romancing The Stone

G-105 (WDCC)—Durham/Raleigh

- (Rick Freeman-P.D.)
- Z.Z. TOP—Legs
- THE CARs—Magic
- KENNY LOGGINS—I'm Free

WFLB—Fayetteville

- (Larry Canon-P.D.)
- JENNY BURTON & PATRICK JUDE—Strangers In A Strange World
- RED RIDER—Young Thing, Wild Dreams
- TRACEY ULLMAN—Break-A-Way
- WANG CHUNG—Dance Hall Days
- TIMMY THOMAS—Gotta Give A Little Love (Ten Years Later)
- CHAD STEWART & JEREMY GLYDE—Zanzibar

WFOX—Gainesville

- (Alan DuPriest-P.D.)
- JENNY BURTON & PATRICK JUDE—Strangers In A Strange World
- RICK SPRINGFIELD—Don't Walk Away
- RAY PARKER, JR.—Ghost Busters
- KENNY LOGGINS—I'm Free
- CHRISTOPHER CROSS—A Chance For Heaven

WRQK—Greensboro

- (Pam Conrad-P.D.)
- ELTON JOHN—Sad Songs (Say So Much)
- JEFFERSON STARSHIP—No Way Out
- Z.Z. TOP—Legs
- TINA TURNER—What's Love Got To Do With It
- ROCKWELL—Obscene Phone Caller

WOKI—Knoxville

- (Gary Adkins-P.D.)
- LIONEL RICHIE—Stuck On You
- ELTON JOHN—Sad Songs (Say So Much)
- THE HUMAN LEAGUE—The Lebanon
- RED RIDER—Young Thing, Wild Dreams
- TRACEY ULLMAN—Break-A-Way
- KENNY LOGGINS—I'm Free

I-95 (WINZ-FM)—Miami

- (Keith Isley-P.D.)
- MIKE RENO AND ANN WILSON—Almost Paradise...Love Theme From Footloose
- FIRE INC.—Tonight Is What It Means To Be Young
- THE THOMPSON TWINS—Doctor! Doctor!
- GRANDMASTER MELLE MEL & THE FURIOUS FIVE—Beat Street

Y-100 (WHYI)—Miami/Ft. Lauderdale

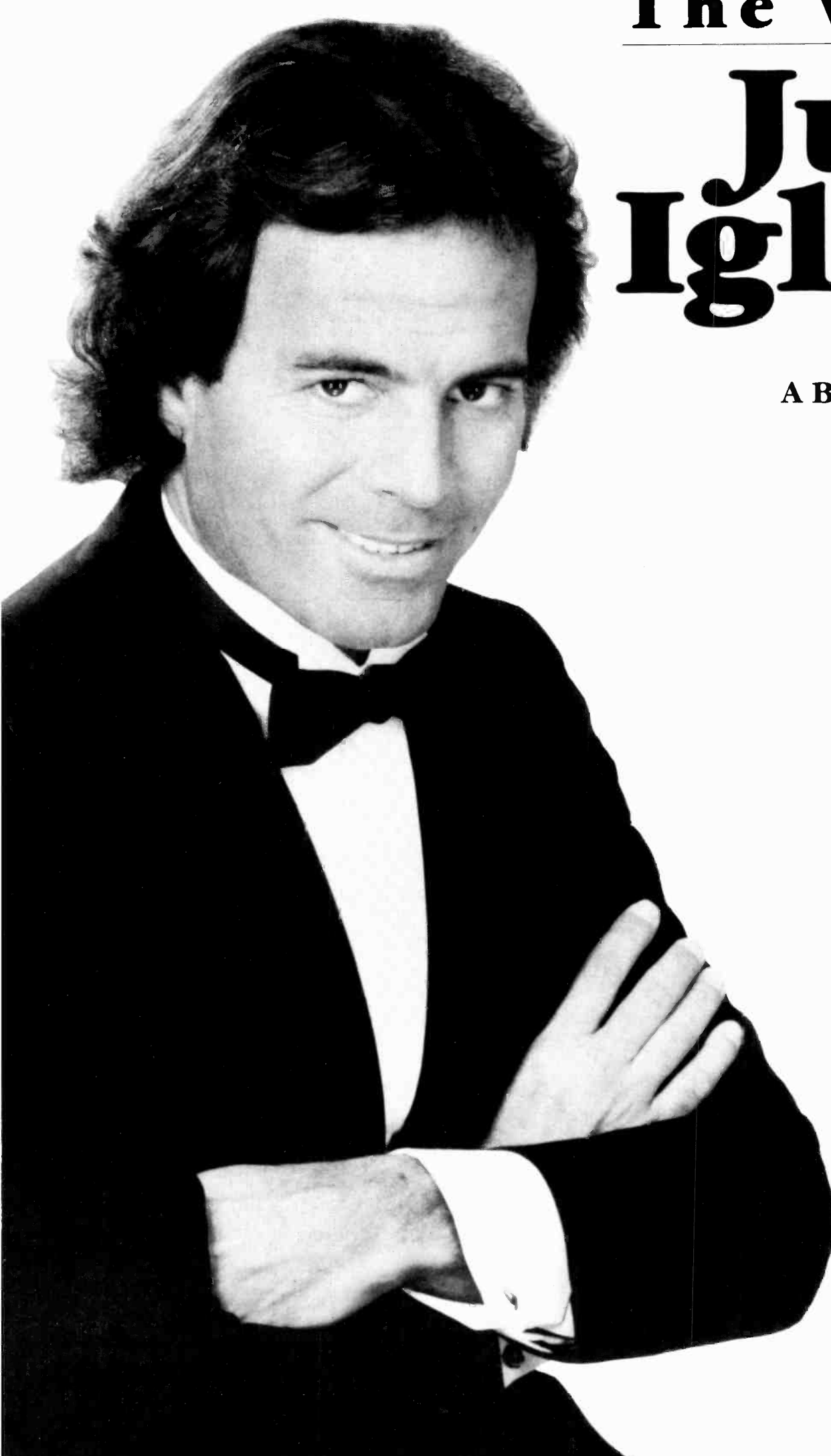
- (Robert W. Walker-P.D.)
- WANG CHUNG—Dance Hall Days
- TINA TURNER—What's Love Got To Do With It
- VAN HALEN—Panama
- RAY PARKER, JR.—Ghost Busters
- SURVIVOR—The Moment Of Truth

WKZQ—FM—Myrtle Beach

- (Chris Williams-P.D.)
- COREY HART—Sunglasses At Night
- ORION THE HUNTER—So You Ran
- TALK TALK—Such A Shame
- KENNY LOGGINS—I'm Free
- SUGARCREEK—Rock The Night Away

WSFL—New Bern

- (Scott Kerr-P.D.)
- ELTON JOHN—Sad Songs (Say So Much)
- SHEILA E.—The Glamorous Life
- ROBIN GIBB—Boys Do Fall In Love
- PEABO BRYSON—If Ever You're In My Arms Again
- JUICE NEWTON—A Little Love



The World of Julio Iglesias

A BILLBOARD Special Issue
August 4, 1984

- PORTRAIT OF THE ARTIST

- THE CHALLENGE OF AMERICA

- GLOBAL MILESTONES

- MUSICAL MOMENTUM

- ON STAGE AND ON TOUR

- FROM THE MUSIC CAPITOLS

**In Many Languages,
Many Countries
...And Now America**

This Special Issue of Billboard will receive more than our usual newsstand distribution. The front cover will be devoted exclusively to Julio Iglesias. The advertising deadline is July 13. For more information call Don Frost in New York at (212) 764-7352, or contact any Billboard Sales Office around the world.

Billboard Singles Radio Action

Based on station playlists through Tuesday (6/5/84)

Playlist Top Add Ons

Continued from page 18

WZOK—Rockford

- (Jeff Davis-P.D.)
- PRINCE—When Doves Cry
 - Z.Z. TOP—Legs
 - STYX—Music Time
 - EURYTHMICS—Who's That Girl?
 - ROD STEWART—Infatuation
 - VAN STEPHENSON—Modern Day Delilah

WSPT—Stevens Point

- (Jay Bouley-P.D.)
- PRINCE—When Doves Cry
 - GENESIS—Taking It All Too Hard
 - TINA TURNER—What's Love Got To Do With It
 - KENNY LOGGINS—I'm Free
 - PEAPO BRYSON—If Ever You're In My Arms Again

Midwest Region

TOP ADD ONS

- THE THOMPSON TWINS—Doctor! Doctor! (Arista)
- KENNY LOGGINS—I'm Free (Columbia)
- ROBIN GIBB—Boys Do Fall In Love (Atlantic)
- SERGIO MENDES—Alibis (A&M)

KFYR—Bismark

- (Dan Brannan-P.D.)
- ORION THE HUNTER—So You Ran
 - JUICE NEWTON—A Little Love
 - TRACEY ULLMAN—Break-A-Way

KFMZ—Columbia

- (Jim Williams-P.D.)
- JENNY BURTON & PATRICK JUDE—Strangers In A Strange World
 - KENNY LOGGINS—I'm Free
 - GENESIS—Taking It All Too Hard
 - THE GO GO'S—Turn To You
 - DEF LEPPARD—Bringin' On The Heartbreak

KIHK—Davenport

- (Jim O'Hara-P.D.)
- ELTON JOHN—Sad Songs (Say So Much)
 - EDDY GRANT—Romancing The Stone
 - SERGIO MENDES—Alibis
 - TRACEY ULLMAN—Break-A-Way
 - ROBIN GIBB—Boys Do Fall In Love

KMGK—Des Moines

- (Al Brock-P.D.)
- BON JOVI—She Don't Know Me
 - TINA TURNER—What's Love Got To Do With It
 - ROCKWELL—Obscene Phone Caller
 - JUICE NEWTON—A Little Love
 - ROBIN GIBB—Boys Do Fall In Love
 - KOOL AND THE GANG—Tonight

WEBC—Duluth

- (Dick Johnson-P.D.)
- SERGIO MENDES—Alibis
 - OLLIE & JERRY—Breakin'...There's No Stopping Us
 - Z.Z. TOP—Legs
 - KENNY LOGGINS—I'm Free

KQWB—Fargo

- (Craig Roberts-P.D.)
- MICHAEL JACKSON—Farewell My Summer Love
 - WANG CHUNG—Dance Hall Days
 - PRINCE—When Doves Cry

KKXL—Grand Forks

- (Don Nordine-P.D.)
- ELTON JOHN—Sad Songs (Say So Much)
 - OLLIE & JERRY—Breakin'...There's No Stopping Us
 - SERGIO MENDES—Alibis

KRNA—Iowa City

- (Bart Goyshner-P.D.)
- THE HUMAN LEAGUE—The Lebanon
 - OLLIE & JERRY—Breakin'...There's No Stopping Us
 - GENESIS—Taking It All Too Hard
 - ROBIN GIBB—Boys Do Fall In Love
 - DEF LEPPARD—Bringin' On The Heartbreak
 - PAUL YOUNG—Love Of The Common People
 - TONY CAREY—The First Day Of Summer

Q-104 (KBEQ)—Kansas City

- (Pat McKay-P.D.)
- EDDY GRANT—Romancing The Stone
 - PEAPO BRYSON—If Ever You're In My Arms Again

KDWB—AM—Minneapolis

- (Lorin Palagi-P.D.)
- THE POINTER SISTERS—Jump (For My Love)
 - BRUCE SPRINGSTEEN—Dancing In The Dark
 - PRINCE—When Doves Cry
 - JOE JACKSON—You Can't Get What You Want
 - THE THOMPSON TWINS—Doctor! Doctor!
 - VAN HALEN—I'll Wait

KDWB—FM—Minneapolis

- (Dave Hamilton-P.D.)
- BILLY IDOL—Eyes Without A Face
 - PHIL COLLINS—Against All Odds (Take A Look At Me Now)

WL0L—Minneapolis

- (Tac Hammer-P.D.)
- THE THOMPSON TWINS—Doctor! Doctor!
 - BILLY JOEL—The Longest Time

KJ-103 (KJYO)—Oklahoma City

- (Dan Wilson-P.D.)
- GENESIS—Taking It All Too Hard
 - KENNY LOGGINS—I'm Free
 - ROBIN GIBB—Boys Do Fall In Love
 - FACE TO FACE—10-9-8

KQKQ—Omaha

- (Jerry Dean-P.D.)
- MADDONNA—Borderline
 - THE THOMPSON TWINS—Doctor! Doctor!
 - KENNY LOGGINS—I'm Free
 - RAY PARKER, JR.—Ghost Busters

KKLS—FM—Rapid City

- (Randy Sherwyn-P.D.)
- RICK SPRINGFIELD—Don't Walk Away
 - ELTON JOHN—Sad Songs (Say So Much)
 - WANG CHUNG—Dance Hall Days
 - SURVIVOR—The Moment Of Truth

KKRC—Sioux Falls

- (Dan Kiley-P.D.)
- ROD STEWART—Infatuation

- WANG CHUNG—Dance Hall Days
- COREY HART—Sunglasses At Night
- THE ALAN PARSONS PROJECT—Prime Time
- ELTON JOHN—Sad Songs (Say So Much)
- RICK SPRINGFIELD—Don't Walk Away

KHTR—St. Louis

- (Bob Garrett-P.D.)
- IIGGLE WORKS—Whisper To A Scream (Birds Fly)
 - VAN STEPHENSON—Modern Day Delilah
 - THE THOMPSON TWINS—Doctor! Doctor!
 - JEFFERSON STARSHIP—No Way Out

V-100 (KDVV)—Topeka

- (Tony Stewart-P.D.)
- SERGIO MENDES—Alibis
 - EDDY GRANT—Romancing The Stone
 - ROBIN GIBB—Boys Do Fall In Love
 - KENNY LOGGINS—I'm Free
 - TONY CAREY—The First Day Of Summer

KAYI—Tulsa

- (Phil Williams-P.D.)
- Z.Z. TOP—Legs
 - SERGIO MENDES—Alibis
 - TINA TURNER—What's Love Got To Do With It
 - TONY CAREY—The First Day Of Summer
 - THE HUMAN LEAGUE—The Lebanon

KRAV—Tulsa

- (Rick Allan West-P.D.)
- ELTON JOHN—Sad Songs (Say So Much)

KFMW—Waterloo

- (Mark Patter-P.D.)
- KENNY LOGGINS—I'm Free
 - TRACEY ULLMAN—Break-A-Way
 - THE GO GO'S—Turn To You
 - OLLIE & JERRY—Breakin'...There's No Stopping Us
 - GENESIS—Taking It All Too Hard
 - FACE TO FACE—10-9-8

KEYN—Wichita

- (Ron Eric Taylor-P.D.)
- ELTON JOHN—Sad Songs (Say So Much)
 - ROBIN GIBB—Boys Do Fall In Love
 - KENNY LOGGINS—I'm Free
 - SERGIO MENDES—Alibis
 - RAY PARKER, JR.—Ghost Busters

Southwest Region

TOP ADD ONS

- ELTON JOHN—Sad Songs (Say So Much)

- KENNY LOGGINS—I'm Free (Columbia)

- COREY HART—Sunglasses At Night (EMI-America)

- PEAPO BRYSON—If Ever You're In My Arms Again (Elektra)

KHFI—Austin

- (Roger Garrett-P.D.)
- DAN HARTMAN—I Can Dream About You
 - ELTON JOHN—Sad Songs (Say So Much)

WFMF—Baton Rouge

- (Randy Rice-P.D.)
- ELTON JOHN—Sad Songs (Say So Much)

WQID—Biloxi

- (Mickey Coulter-P.D.)
- WANG CHUNG—Dance Hall Days
 - SERGIO MENDES—Alibis
 - COREY HART—Sunglasses At Night
 - RATT—Round And Round
 - DEF LEPPARD—Bringin' On The Heartbreak

WKXX—Birmingham

- (Kevin McCarthy-P.D.)
- KENNY LOGGINS—I'm Free
 - CHRISTOPHER CROSS—A Chance For Heaven
 - SHEILA E.—The Glamorous Life
 - TONY CAREY—The First Day Of Summer
 - BON JOVI—She Don't Know Me

KITE—Corpus Christi

- (Ron Chase-P.D.)
- ROCKWELL—Obscene Phone Caller
 - TINA TURNER—What's Love Got To Do With It
 - ELTON JOHN—Sad Songs (Say So Much)
 - MOTLEY CRUE—Too Young To Fall In Love Again

KAFM—Dallas

- (John Shomby-P.D.)
- ROCKWELL—Obscene Phone Caller
 - ELTON JOHN—Sad Songs (Say So Much)
 - PEAPO BRYSON—If Ever You're In My Arms Again
 - ROD STEWART—Infatuation
 - Z.Z. TOP—Legs
 - RICK SPRINGFIELD—Don't Walk Away

KAMZ—El Paso

- (Bob West-P.D.)
- JENNY BURTON & PATRICK JUDE—Strangers In A Strange World
 - FACE TO FACE—10-9-8

KSET—FM—El Paso

- (Gat Simon-P.D.)
- ELTON JOHN—Sad Songs (Say So Much)
 - THE CARS—Magic
 - PAUL YOUNG—Love Of The Common People
 - THE HUMAN LEAGUE—The Lebanon
 - BON JOVI—She Don't Know Me

Q-104 (WQEN)—Gadsden

- (Roger Gaither-P.D.)
- SERGIO MENDES—Alibis
 - KENNY LOGGINS—I'm Free
 - COREY HART—Sunglasses At Night
 - SHEILA E.—The Glamorous Life
 - LIONEL RICHIE—Stuck On You

KILE—Galveston

- (Dave Parks-P.D.)
- RED RIDER—Young Thing, Wild Dreams
 - THE HUMAN LEAGUE—The Lebanon
 - TRACEY ULLMAN—Break-A-Way
 - TONY CAREY—The First Day Of Summer
 - FACE TO FACE—10-9-8
 - JENNY BURTON & PATRICK JUDE—Strangers In A Strange World
 - JUICE NEWTON—A Little Love
 - TEDDY PENDERGRASS WITH WITNEY HOUSTON—Hold Me

93-FM (KKBQ-FM)—Houston

- (John Lander-P.D.)
- ELTON JOHN—Sad Songs (Say So Much)
 - RATT—Round And Round
 - RED RIDER—Young Thing, Wild Dreams
 - FIRE INC.—Tonight Is What It Means To Be Young
 - OLLIE & JERRY—Breakin'...There's No Stopping Us
 - PRINCE—When Doves Cry

WTYX—Jackson

- (Jim Chick-P.D.)
- VAN STEPHENSON—Modern Day Delilah

KKYK—Little Rock

- (Ron White-P.D.)
- BRUCE SPRINGSTEEN—Dancing In The Dark
 - JOE JACKSON—You Can't Get What You Want

KBFM—McAllen/Brownsville

- (Russ Williams-P.D.)
- ELTON JOHN—Sad Songs (Say So Much)
 - JUICE NEWTON—A Little Love
 - BON JOVI—She Don't Know Me
 - SERGIO MENDES—Alibis
 - THE GO GO'S—Turn To You
 - KENNY LOGGINS—I'm Free

FM-100 (WMC-FM)—Memphis

- (Robert John-P.D.)
- PRINCE—When Doves Cry
 - VAN STEPHENSON—Modern Day Delilah
 - GENESIS—Taking It All Too Hard
 - ROBIN GIBB—Boys Do Fall In Love

Q-101 (WJDQ-FM)—Meridian

- (Tom Kelly-P.D.)
- ELTON JOHN—Sad Songs (Say So Much)
 - GENESIS—Taking It All Too Hard
 - RAY PARKER, JR.—Ghost Busters
 - KENNY LOGGINS—I'm Free
 - CHRISTOPHER CROSS—A Chance For Heaven
 - RODGER GLOVER—The Mask
 - EDDY GRANT—Romancing The Stone
 - SURVIVOR—The Moment Of Truth

WABB-FM—Mobile

- (Leslie Fran-P.D.)
- CHICAGO—Stay The Night
 - KENNY LOGGINS—I'm Free
 - ELTON JOHN—Sad Songs (Say So Much)
 - MIDNIGHT STAR—Freak-A-Zoid

WHHY-FM—Montgomery

- (Mark St. John-P.D.)
- ELTON JOHN—Sad Songs (Say So Much)
 - WANG CHUNG—Dance Hall Days
 - JEFFERSON STARSHIP—No Way Out
 - TONY CAREY—The First Day Of Summer
 - KENNY LOGGINS—I'm Free

KX-104 (WWKX)—Nashville

- (Michael St. John-P.D.)
- KENNY LOGGINS—I'm Free
 - PEAPO BRYSON—If Ever You're In My Arms Again
 - COREY HART—Sunglasses At Night
 - TONY CAREY—The First Day Of Summer

B-97 (WEZB)—New Orleans

- (Nick Bazoo-P.D.)
- COREY HART—Sunglasses At Night
 - THE THOMPSON TWINS—Doctor! Doctor!

WTIX—New Orleans

- (Robert Mitchell-P.D.)
- TINA TURNER—What's Love Got To Do With It
 - JENNY BURTON & PATRICK JUDE—Strangers In A Strange World

KITY—San Antonio

- (Kid Curry-P.D.)
- SLADE—Run Runaway
 - KENNY LOGGINS—I'm Free
 - SURVIVOR—The Moment Of Truth

KROK—Shreveport

- (Peter Stewart-P.D.)
- PRINCE—When Doves Cry
 - THE CARS—Magic
 - JENNY BURTON & PATRICK JUDE—Strangers In A Strange World
 - PAUL YOUNG—Love Of The Common People
 - TEDDY PENDERGRASS WITH WITNEY HOUSTON—Hold Me

Pacific Southwest Region

TOP ADD ONS

- KENNY LOGGINS—I'm Free (Columbia)
- ELTON JOHN—Sad Songs (Say So Much)

- THE GO GO'S—Turn To You (I.R.S.)
- EDDY GRANT—Romancing The Stone (Portrait)

KKXX—Bakersfield

- (Dave Kamper-P.D.)
- RATT—Round And Round
 - ELTON JOHN—Sad Songs (Say So Much)
 - KENNY LOGGINS—I'm Free
 - MICHAEL JACKSON—Farewell My Summer Love

KIMN—Denver

- (Doug Erickson-P.D.)
- EDDY GRANT—Romancing The Stone
 - KENNY LOGGINS—I'm Free

KOAO—Denver

- (Jack Regan-P.D.)
- ELTON JOHN—Sad Songs (Say So Much)
 - ROBIN GIBB—Boys Do Fall In Love
 - SERGIO MENDES—Alibis
 - HOWARD JONES—What Is Love
 - EDDY GRANT—Romancing The Stone
 - KENNY LOGGINS—I'm Free

KPKC—Denver

- (Tim Fox-P.D.)
- ELTON JOHN—Sad Songs (Say So Much)
 - EURYTHMICS—Who's That Girl?
 - THE CARS—Magic
 - KENNY LOGGINS—I'm Free

KLUC—Las Vegas

- (Dave Anthony-P.D.)
- BON JOVI—She Don't Know Me
 - RAY PARKER, JR.—Ghost Busters
 - JUICE NEWTON—A Little Love
 - KENNY LOGGINS—I'm Free

RATT—Round And Round

- KKHR—Los Angeles (Ed Scarborough-P.D.)
- THE GO GO'S—Turn To You
- ROGER—In The Mix
- PSYCHEDELIC FURS—The Ghost In You
- KENNY LOGGINS—I'm Free

KOPA-FM—Phoenix

- (Reggie Blackwell-P.D.)
- VAN STEPHENSON—Modern Day Delilah
 - CHICAGO—Stay The Night
 - ROCKWELL—Obscene Phone Caller
 - JEFFERSON STARSHIP—No Way Out
 - PRINCE—When Doves Cry

KZZP-FM—Phoenix

- (Charlie Quinn-P.D.)
- ALABAMA—When We Make Love
 - KENNY LOGGINS—I'm Free
 - OLLIE & JERRY—Breakin'...There's No Stopping Us

K96 KFMY—Provo

- (Scott Gentry-P.D.)
- ROCKWELL—Obscene Phone Caller
 - TRACEY ULLMAN—Break-A-Way
 - OLLIE & JERRY—Breakin'...There's No Stopping Us
 - TINA TURNER—What's Love Got To Do With It

KDZA—Pueblo

- (Rip Avina-P.D.)
- KENNY LOGGINS—I'm Free
 - ROBIN GIBB—Boys Do Fall In Love
 - TEDDY PENDERGRASS WITH WITNEY HOUSTON—Hold Me

KRSP-AM—Salt Lake City

- (Steve Carlson-P.D.)
- KENNY LOGGINS—I'm Free
 - TONY CAREY—The First Day Of Summer

XTRA-AM—San Diego

- (Jim Richards-P.D.)
- ELTON JOHN—Sad Songs (Say So Much)
 - KENNY LOGGINS—I'm Free
 - THE GO GO'S—Turn To You
 - TRACEY ULLMAN—Break-A-Way
 - TINA TURNER—What's Love Got To Do With It

KSly-AM—San Luis Obispo

- (Joe Collins-P.D.)
- ELTON JOHN—Sad Songs (Say So Much)
 - THE GO GO'S—Turn To You
 - FACE TO FACE—10-9-8
 - ORION THE HUNTER—So You Ran
 - JENNY BURTON & PATRICK JUDE—Strangers In A Strange World
 - SMOKEY ROBINSON—And I Don't Love You

KIST—Santa Barbara

- (Dick Williams-P.D.)
- ELTON JOHN—Sad Songs (Say So Much)
 - TONY CAREY—The First Day Of Summer
 - COREY HART—Sunglasses At Night
 - BON JOVI—She Don't Know Me

13-KHYT—Tucson

- (Sherman Cohen-P.D.)
- TEDDY PENDERGRASS WITH WITNEY HOUSTON—Hold Me
 - JUICE NEWTON—A Little Love
 - KENNY LOGGINS—I'm Free
 - RAY PARKER, JR.—Ghost Busters
 - JENNY BURTON & PATRICK JUDE—Strangers In A Strange World

KRQO—Tucson

- (Kelly Norris-P.D.)
- THE THOMPSON TWINS—Doctor! Doctor!
 - THE ALAN PARSONS PROJECT—Prime Time
 - EDDY GRANT—Romancing The Stone
 - PAUL YOUNG—Love Of The Common People
 - PEAPO BRYSON—If Ever You're In My Arms Again

KTKT—Tucson

- (Bobby Rivers-P.D.)
- ELTON JOHN—Sad Songs (Say So Much)
 - ROBIN GIBB—Boys Do Fall In Love
 - TONY CAREY—The First Day Of Summer
 - RAY PARKER, JR.—Ghost Busters
 - DEF LEPPARD—Bringin' On The Heartbreak

Pacific Northwest Region

TOP ADD ONS

- PRINCE—When Doves Cry (Warner Bros.)
- KENNY LOGGINS—I'm Free (Columbia)
- THE ALAN PARSONS PROJECT—Prime Time (Arista)
- ART OF NOISE—Beat Box (Island)

KYYA—Billings

- (Jack Bell-P.D.)
- OLLIE & JERRY—Breakin'...There's No Stopping Us
 - SERGIO MENDES—Alibis
 - EDDY GRANT—Romancing The Stone

KBBK—Boise

Featured Programming

London Wavelength, the British Broadcasting Corps's contemporary music representative, has signed an exclusive sales agreement with the Katz-owned Christal Company.

The accord, reached by Christal president Charlie Colombo and London Wavelength chairman Mike Vaughan, gives London Wavelength a big competitive edge in a world of sometimes hostile advertisers.

"Given today's glut of inferior programs, advertisers need additional proof of a feature's value," Vaughan points out. "Christal offers us visibility and prestige." Adds Alan Bilyard, director of the BBC's transcription service, "It's a move we long required."

Christal's first collaborations with London Wavelength will include the marketing of "Hitsville, USA," a Labor Day special on the Motown Records story; and "Motown Moments" and "Guitar Greats," both slated for 1985. London Wavelength also produces "The BBC Rock Hour."

★ ★ ★

Slowly but surely, the ABC Radio Networks is dismantling its Creative Services department. Following the departure of Ruth Meyer, who was director of programming for the ABC Entertainment Network, and Corinne Baldassano, formerly director of programming for the ABC Contemporary Network, comes word that three more posts are being trimmed. The names belong to Michael Winer (director of creative services), and Rob Battles and Dave

the Networks. The trio departs June 22. Still standing are Sam Patterson, director of advertising and promotion for the Networks, and publicity manager Cathy Lehrfeld.

★ ★ ★

Self-portraits of the Police—Sting, Andy Summers and Stewart Copeland—are available for broadcast July 4 from NBC's *The Source*. Varying in length from two to four hours, the programs are the only authorized documents of the band and were co-produced by Charly Prevost and George Taylor Morris.

Meanwhile, ABC Watermark has acquired the worldwide radio rights to the shows outside of the U.S. and Canada. Featuring the trio's words and music (35 songs), "Police Self-Portrait" includes a live version of "Every Breath You Take."

★ ★ ★

Mary Clunis is the new general broadcast executive for the Associated Press in Kansas City, where she's directing broadcast membership and sales activity for stations in 17 central states. . . Tom Gatti has been named vice president and general manager of Selcom Network & Group Sales in New York, succeeding Linda LaPlant.

LEO SACKS

Award Winners Announced At Third Int'l Fest

NEW YORK—Winners in the third annual awards competition of the International Radio Festival of New York were announced during the presentation ceremony held at the Sheraton Centre Hotel here June 1, hosted by Del DeMontreux of WHN here. Seven grand awards and 75 gold medals were doled out from a field of 1,106 entries from 18 countries.

Winning grand awards were Durfee & Solow Advertising of New York in the best commercial category for Vita Food Products; TBWA, New York, best campaign for Fromagerie Bellchese, and New Sounds Inc., for best public service announcement, for the Patrolmen's Benevolent Assn. KMOX, St. Louis walked off with the best news program award, while WBBM Newsradio Chicago took the honors in the information series category. Melbourne, Australia's 3AW was cited for the best entertainment program. went to ABC, and two golds were awarded to Durfee Solow; Radio Clyde of Glasgow; and 3AW.

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 10-16, Comsat Angels, Rock Over London, Radio International, one hour.

June 11, Dan Aykroyd, Rockline, Global Satellite Network, 90 minutes.

June 11-17, Tex Beneke, Music Makers, Narwood Productions, one hour.

June 11-17, Don Williams, Country Close-up, Narwood Productions, one hour.

June 11-17, Steve Perry, Inner-View Network, one hour.

June 11-17, Ronnie McDowell, Ralph Emery Show, The Musicworks.

June 11-17, Gail Davies, Live From Gilley's, Westwood One, one hour.

June 11-17, Gap Band, Special Edition, Westwood One, one hour.

June 11-17, Queen, Off The Record Special, Westwood One, one hour.

June 11-17, Wang Chung, Greg Kihn, In Concert, Westwood One, 90 minutes.

June 11-17, Fleetwood Mac, Star Trak Profile, Westwood One, one hour.

June 15-17, Scorpions, Rick Dees' Weekly Top 40, United Stations, four hours.

June 15-17, Pat Boone, Dick Clark's Rock, Roll & Remember, United Stations, four hours.

June 15-16, Christine McVie, The Hot Ones, RKO Radioshows, one hour.

June 15-17, Margaret Whiting, The Great Sounds, United Stations, four hours.

June 15-17, Lacy J. Dalton, Weekly Country Music Countdown, United Stations, three hours.

June 15-17, Gene Watson, Solid Gold Country, United Stations, three hours.

June 15-17, 1st Airborne Rock 'N' Roll Division, part two, Captured Live!, RKO Radioshows, one hour.

June 15-17, Cyndi Lauper, David Gilmour, Rock Album Countdown, Westwood One, two hours.

June 15-17, Teddy Pendergrass, Peabo Bryson, The Countdown, Westwood One, two hours.

June 15-17, Fleetwood Mac, Superstars Rock Concert, Westwood One, 90 minutes.

June 15-17, The Beatles Remembered, Rock Chronicles, Westwood One, one hour.

June 15-17, Demented Doo-Wop, Dr. Demento, Westwood One, two hours.

June 16, Great Instrumentals, Solid Gold Saturday Night, RKO Radioshows, five hours.

June 16, Dusty Springfield, Kinks, Supertracks, Creative Radio Network, three hours.

June 16, Leon Everette, Country Music's Radio Magazine, Creative Radio Network, two hours.

June 16, Frank Sinatra Profile, Creative Radio Network, four hours.

June 16, Ringo's Yellow Submarine, ABC FM Network, one hour.

June 16, Larry Gatlin & The Gatlin Brothers, Silver Eagle, ABC Entertainment Network, 90 minutes.

June 16-17, Joe Stampley, Anne Murray, Charley Pride, Ronnie Milsap, George Strait, Lee Arnold On A Country Road, Mutual Broadcasting Network, three hours.



KNIGHT IN SHINING ARMOR—Actor Ted Knight takes to the tv screen once again, this time on behalf of radio stations across the country including WTAE Pittsburgh, KNBR San Francisco and KSTP Minneapolis. Knight's advertising agency, Creative Works, designed custom spots for these and other stations.



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TOP 50

Adult Contemporary

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

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

1	This Week	Last Week	Weeks on Chart	TITLE, Artist, Label & Number (Dist. Label) (Publisher, Licensee)	WEEKS AT #1
1	1	9	9	TIME AFTER TIME Cyndi Lauper, Portrait 37-04432 (Epic) (Reilla, BMI/Dub Notes, ASCAP)	3
2	2	8	8	BELIEVE IN ME Dan Fogelberg, Full Moon/Epic 34-04447 (Hickory Grove/April, ASCAP)	
3	3	9	9	LET'S HEAR IT FOR THE BOY Deniece Williams, Columbia 38-04417 (Ensign, BMI)	
4	4	9	9	EYES THAT SEE IN THE DARK Kenny Rogers, RCA 13774 (Gibb Bros.Music/Unichappell,BMI)	
5	11	5	5	IF EVER YOU'RE IN MY ARMS AGAIN Peabo Bryson, Elektra 7-89728 (Almo/Prince Street, ASCAP/Snow/Dyad, BMI)	
6	12	5	5	ALMOST PARADISE...LOVE THEME FROM FOOTLOOSE Mike Reno And Ann Wilson, Columbia 38-04418 (Ensign, BMI)	
7	8	8	8	JUST ANOTHER WOMAN IN LOVE Anne Murray, Capitol 5344 (Southern Nights, ASCAP)	
8	9	5	5	IT'S A MIRACLE Culture Club, Virgin/Epic 34-04457 (Virgin, ASCAP/Pendulum/Warner-Tamerlane, BMI)	
9	10	9	9	I PRETEND Kim Carnes, EMI-America 8202 (Zomba, ASCAP)	
10	5	13	13	THE LONGEST TIME Billy Joel, Columbia 38-04400 (Joel, BMI)	
11	14	7	7	WHEN WE MAKE LOVE Alabama, RCA 13763 (Cavesson/Welbeck, ASCAP/Warner-Tamerlane, BMI)	
12	6	16	16	AGAINST ALL ODDS (TAKE A LOOK AT ME NOW) Phil Collins, Atlantic 7-89700 (Golden Torch, ASCAP/Hit And Run, PRS)	
13	13	10	10	I CRY JUST A LITTLE BIT Shakin' Stevens, Epic 34-04338 (Not Listed)	
14	17	6	6	DISENCHANTED Michael Martin Murphey, Liberty 1517 (Choskee Bottom/Kahala/Timberwolf, ASCAP/BMI)	
15	16	7	7	I JUST CAME HERE TO DANCE Peabo Bryson/Roberta Flack, Capitol 5353 (Hall Clement, BMI)	
16	22	7	7	SELF CONTROL Laura Branigan, Atlantic 7-89676 (Edition Sunrise/Careers, BMI)	
17	21	6	6	YOU CAN'T GET WHAT YOU WANT Joe Jackson, A&M 2628 (Pokazuka/Almo, ASCAP)	
18	20	4	4	ALIBIS Sergio Mendes, A&M 2639 (Snow, BMI/T. Mac, PRS/Bibo/Welk/Welbeck, ASCAP)	
19	7	13	13	THERE'S NO EASY WAY James Ingram, QWest 7-29316 (Warner Bros.) (ATV/Mann & Weil, BMI)	
20	23	4	4	SIMPLE Johnny Mathis, Columbia 38-04468 (Blackwood, BMI/April, ASCAP)	
21	24	4	4	PRIME TIME Alan Parsons Project, Arista 1-9208 (Woolfsongs/Careers, BMI)	
22	15	16	16	HELLO Lionel Richie, Motown 1722 (Brockman, ASCAP)	
23	18	13	13	MYSTERY The Manhattan Transfer, Atlantic 7-89695 (Rodsongs/Almo, ASCAP)	
24	29	2	2	A LITTLE LOVE Juice Newton, RCA 13823 (Cement Chicken, ASCAP)	
25	40	2	2	SAD SONGS (SAY SO MUCH) Elton John, Geffen 7-29292 (Warner Bros.) (Intersong, ASCAP)	
26	19	13	13	TERMS OF ENDEARMENT Michael Gore, Capitol 5334 (Ensign, BMI)	
27	25	15	15	TO ALL THE GIRLS I'VE LOVED BEFORE Julio Iglesias And Willie Nelson, Columbia 38-04217 (April/Casa David, ASCAP)	
28	30	3	3	GOD BLESS THE U.S.A. Lee Greenwood, MCA 52386 (Music Corp. Of America/Sycamore Valley, BMI)	
29	31	3	3	STILL LOSING YOU Ronnie Milsap, RCA 13805 (Lodge Hall, ASCAP)	
30	38	2	2	FAREWELL MY SUMMER LOVE Michael Jackson, Motown 1739 (Stone Diamond, BMI)	
31	35	3	3	BORDERLINE Madonna, Sire 7-29354 (Warner Bros.) (Likasa, BMI)	
32	32	3	3	THEME FROM ST. ELSEWHERE Dave Grusin, GRP 3005 (Minsey/Roaring Fork, BMI)	
33	33	5	5	LOVE WILL SHOW US HOW Christine McVie, Warner Bros. 7-29313 (Alimony, BMI/Cement Chicken, ASCAP)	
34	34	3	3	OH, SHERIE Steve Perry, Columbia 38-04391 (Street Talk/April/Random Notes, ASCAP/Pants Down/Phosphene, BMI)	
35	37	3	3	I CAN DREAM ABOUT YOU Dan Hartman, MCA 52378 (Multi-Level, BMI)	
36	26	15	15	DON'T ANSWER ME The Alan Parsons Project, Arista 1-9160 (Woolfsongs/Careers, BMI)	
37	39	2	2	JUMP (FOR MY LOVE) Pointer Sisters, Planet 13780 (RCA) (Welbeck/Stephen Mitchell/Anidraks/Porchester, ASCAP)	
38	27	16	16	WE'RE GOING ALL THE WAY Jeffrey Osborne, A&M 2618 (Dyad)	
39	28	7	7	FRIEND OF A FRIEND Amanda Homi & Brian Jarvis, GRP 3004 (Morgan Ames/Desert Planet/Roaring Fork, BMI)	
40	NEW ENTRY			DOCTOR! DOCTOR! Thompson Twins, Arista 1-9209 (Zomba)	
41	36	4	4	B-B-B BURNIN' UP WITH LOVE Eddie Rabbitt, Warner Bros. 7-29279 (Debdave/Briarpatch, BMI)	
42	41	17	17	HOLD ME NOW Thompson Twins, Arista 1-9164 (Zomba)	
43	42	14	14	THEY DON'T KNOW Tracey Ullman, MCA 52347 (Stiff, PRS)	
44	43	8	8	COME WHAT MAY Lani Hall With Herb Alpert, A&M 2632 (Irving, BMI/Almo, ASCAP)	
45	44	13	13	LOVE WON'T LET ME WAIT Johnny Mathis With Deniece Williams, Columbia 38-04379 (Jon Mat/Mighty Three/Friday's Child/WIMOT, Shell Sounds, BMI)	
46	45	7	7	MY EVER CHANGING MOODS The Style Council, Geffen 7-29359 (Warner Bros.) (Colgems-EMI, BMI)	
47	46	17	17	UNFAITHFULLY YOURS (ONE LOVE) Stephen Bishop, Warner Bros. 7-29345 (Stephen Bishop,BMI)	
48	47	16	16	I DON'T WANNA LOSE YOUR LOVE Crystal Gayle, Warner Bros. 7-29356 (Sixty-Ninth Street, BMI)	
49	48	20	20	GOT A HOLD ON ME Christine McVie, Warner Bros. 7-29372 (Alimony, BMI/Cement Chicken, ASCAP)	
50	49	9	9	THINK TOO MUCH Paul Simon, Warner Bros. 7-29333 (Paul Simon, BMI)	

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

Billboard Rock Albums & Top Tracks

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Rock Albums

Top Tracks

This Week	Last Week	Weeks On Chart	ARTIST—Title, Label	WEEKS AT #1	This Week	Last Week	Weeks On Chart	ARTIST—Title, Label	WEEKS AT #1
1			BRUCE SPRINGSTEEN—Born In The U.S.A., Columbia	1	1			BRUCE SPRINGSTEEN—Dancing In The Dark, Columbia	2
2	1	15	THE CARS—Heartbeat City, Elektra		2	2	12	THE CARS—Magic, Elektra	
3	5	6	JEFFERSON STARSHIP—Nuclear Furniture, Grunt		3	4	6	JEFFERSON STARSHIP—No Way Out, Grunt	
4	3	9	Z.Z.TOP—Eliminator, Warner Bros.		4	3	10	Z.Z.TOP—Legs, Warner Bros.	
5	6	6	SOUNDTRACK—Streets Of Fire, MCA		5	6	6	THE FIXX—Deeper And Deeper, MCA	
6	4	8	RUSH—Grace Under Pressure, Mercury		6	7	8	RUSH—Distant Early Warning, Mercury	
7	10	6	BILLY IDOL—Rebel Yell, Chrysalis		7	8	6	BILLY IDOL—Eyes Without A Face, Chrysalis	
8	14	8	RATT—Out Of The Cellar, Atlantic		8	13	5	CHICAGO—Stay The Night, Warner Bros.	
9	8	11	STEVE PERRY—Street Talk, Columbia		9	11	6	VAN STEPHENSON—Modern Day Delilah, MCA	
10	9	16	SCORPIONS—Love At First Sting, Mercury		10	18	8	RATT—Round And Round, Atlantic	
11	16	6	VAN STEPHENSON—Righteous Anger, MCA		11	19	4	ROD STEWART—Infatuation, Atlantic	
12	15	6	CHICAGO—Chicago 17, Warner Bros.		12	9	5	THE GREG KIHN BAND—Reunited, Berserkley	
13	7	13	SLADE—Keep Your Hands Off My Power Supply, CBS Associated		13	5	13	SLADE—Run, Runaway, CBS Associated	
14	11	5	THE GREG KIHN BAND—Kihntageous, Berserkley		14	14	9	ORION THE HUNTER—So You Ran, Epic	
15	30	3	ROD STEWART—Camouflage, Warner Bros.		15	10	14	HUEY LEWIS AND THE NEWS—Heart Of Rock & Roll, Chrysalis	
16	13	39	HUEY LEWIS AND THE NEWS—Sports, Chrysalis		16	20	6	RUSS BALLARD—Voices, EMI/America	
17	12	8	DUKE JUPITER—White Knuckle Ride, Morocco		17	12	8	DUKE JUPITER—Little Lady, Morocco	
18	21	6	RUSS BALLARD—Russ Ballard, EMI-America		18	17	7	ROGER WATERS—5:01 AM (The Pros And Cons Of Hitchhiking), Columbia	
19	NEW ENTRY		RED RIDER—Breaking Curfew, Capitol		19	33	3	CHRIS DEBURGH—High On Emotion, A&M	
20	NEW ENTRY		CHRIS DEBURGH—Man On The Line, A&M		20	16	12	JOE JACKSON—You Can't Get What You Want, A&M	
21	17	11	JOE JACKSON—Body And Soul, A&M		21	24	6	RUSH—Red Sector "A", Mercury	
22	20	7	ROGER WATERS—The Pros And Cons Of Hitchhiking, Columbia		22	15	5	RED RIDER—Young Thing, Wild Dreams (Rock Me), Capitol	
23	19	23	VAN HALEN—1984, Warner Bros.		23	26	6	MOTLEY CRUE—Too Young To Fall In Love, Elektra	
24	18	8	ORION THE HUNTER—Orion The Hunter, Portrait		24	38	3	THE CARS—Drive, Elektra	
25	25	5	WHITESNAKE—Slide It In, Geffen		25	31	7	THOMPSON TWINS—Doctor Doctor, Arista	
26	27	7	PSYCHEDELIC FURS—Mirror Moves, Columbia		26	21	11	STEVE PERRY—Oh, Sherrie, Columbia	
27	22	17	DAVID GILMOUR—About Face, Columbia		27	34	3	ROGER GLOVER—The Mask, 21 Records	
28	26	8	MOTLEY CRUE—Shout At The Devil, Elektra		28	32	7	PSYCHEDELIC FURS—The Ghost In You, Columbia	
29	24	17	THOMPSON TWINS—Into The Gap, Arista		29	28	10	ICICLE WORKS—Whisper To A Scream, (Birds Fly) Arista	
30	31	3	ROGER GLOVER—The Mask, 21 Records		30	30	12	HOWARD JONES—What Is Love, Elektra	
31	33	3	LITTLE STEVEN—Voice Of America, EMI/America		31	22	9	CYNDI LAUPER—Time After Time, Portrait	
32	23	27	CYNDI LAUPER—She's So Unusual, Portrait		32	35	6	STEVE PERRY—She's Mine, Columbia	
33	28	33	NIGHT RANGER—Midnight Madness, MCA		33	29	10	SCORPIONS—Big City Nights, Mercury	
34	32	19	HOWARD JONES—Humans Lib, Elektra		34	47	2	THE CARS—It's Not The Night, Elektra	
35	29	11	ICICLE WORKS—Icicle Works, Arista		35	51	2	STEVIE RAY VAUGHAN—Voodoo Chile (Slight Return), CBS	
36	39	20	SOUNDTRACK—Footloose, Columbia		36	23	13	NIGHT RANGER—Sister Christian, MCA	
37	37	5	R.E.M.—Reckoning, I.R.S.		37	25	12	DAVID GILMOUR—Murder, Columbia	
38	NEW ENTRY		SOUNDTRACK—Hard To Hold, RCA		38	50	2	LITTLE STEVEN—Los Desaparecidos, EMI/America	
39	36	12	HAGAR/SCHON/AARONSON/SHRIEVE—Through The Fire, Geffen		39	36	16	SCORPIONS—Rock You Like A Hurricane, Harvest	
40	NEW ENTRY		STEVIE RAY VAUGHAN—Couldn't Stand The Weather, Epic		40	42	20	VAN HALEN—I'll Wait, Warner Bros.	
41	NEW ENTRY		ELTON JOHN—Breaking Hearts, Geffen		42	37	3	WHITESNAKE—Slow And Easy, Geffen	
42	42	9	INXS—The Swing, Atco		43	39	4	EDDY GRANT—Romancing The Stone, Portrait	
43	40	20	BON JOVI—Bon Jovi, Mercury		44	27	3	BRUCE SPRINGSTEEN—Pink Cadillac, Columbia	
44	38	19	WANG CHUNG—Points On A Curve, Geffen		45	NEW ENTRY		RICK SPRINGFIELD—Don't Walk Away, RCA	
45	34	29	MANFRED MANN—Somewhere In Afrika, Arista		46	NEW ENTRY		ELTON JOHN—Sad Songs (Say So Much), Geffen	
46	46	16	TONY CAREY—Some Tough City, MCA		47	40	7	RUSH—The Body Electric, Mercury	
47	35	21	CHRISTINE McVIE—Christine McVie, Warner Bros.		48	NEW ENTRY		JEFFERSON STARSHIP—Laying It On The Line, Grunt	
48	43	2	FACE TO FACE—Face To Face, Portrait		49	41	8	CHRISTINE McVIE—Love Will Show Us How, Atlantic	
49	50	27	THE PRETENDERS—Learning to Crawl, Sire		50	56	4	R.E.M.—South Central Rain, I.R.S.	
50	45	2	DURAN DURAN—Seven And The Ragged Tiger, Capitol		51	44	7	BON JOVI—She Don't Know Me, Mercury	

Top Adds

1	BRUCE SPRINGSTEEN—Born In The U.S.A., Columbia
2	QUIET RIOT—Mama, We're All Crazy Now, Pasha (12 Inch)
3	TWISTED SISTER—We're Not Gonna Take It, Atlantic (12 Inch)
4	TINA TURNER—Private Dancer, Capitol
5	STEVIE RAY VAUGHAN—Couldn't Stand The Weather, Epic
6	CHRIS DEBURGH—Man On The Line, A&M
7	COREY HART—First Offense, EMI/America
8	SOUNDTRACK—Hard To Hold, RCA
9	SOUNDTRACK—Romancing The Stone, Epic
10	DEF LEPPARD—High And Dry, Mercury

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

Radio

Pro-Motions

Station: KRLA Los Angeles (oldies)
Contact: Meredith May, promotion director

Concept: AM Stereo Hotline
Execution: Since AM stereo raises more questions in the average listener's mind than it answers (the majority of the audience just turns up the radio they have on hand and decides that AM "stereo" isn't as good as FM stereo), KRLA has set up the AM Stereo Hotline, (818) 796-0000, where callers can find out where to purchase AM stereo radios, what's on the market and the difference in systems, on a three-minute recorded message updated regularly with new listings of manufacturers and dealers. (The idea holds great potential for advertiser tie-ins as well.) In addition, KRLA is doing an on-air giveaway to promote the service, with five Sansui AM car stereo radios valued at over \$800 being given away.

★ ★ ★

Station: KHOW Denver (AC)

Contact: Deb Dowling
Concept: KHOW Kids

Execution: Promoting its full service image and interaction with listeners, KHOW has invited its listeners to write in on behalf of "young doers of good deeds" they know. The letter must be on the behalf of a youngster who is not a blood relative (i.e. sons and daughters are ineligible) and must explain why the kid deserves the prize. The prize is a 12-speed Panasonic bike, which is awarded to the subject of the letter chosen by midday man Lynn Woods. Each Wednesday and Friday during the month of June between 9:30 and 11 a.m., Wood will select a letter, read it on the air, and present the certificate from The Bicycle Center to the young winner.

★ ★ ★

Station: KWKH Shreveport (country)

Contact: Lee Shannon, program director

Concept: Turning the tables
Execution: The relationship between radio and the record community is sometimes strained due to misinformation, especially when a new PD comes on board or a station changes policy. Often the "new rules" are set forth to the record rep in a hurried call while the PD is rushing off to do an air shift, or to answer 27 phone messages. Additionally, smaller outlets sometimes have a hard time convincing the busy record reps their station is valuable.

Clearing up all these matters and more, KWKH decided to host a party at the station's expense for a large group of regional promotion and sales reps from various labels throughout the Southeast. After light refreshments, the entire management staff including the FM, PD, MD, and all-night trucking show host conducted a roundtable discussion explaining the station's philosophy in detail, outlining goals and pointing

Latest Arbitron Aid Targets Listeners

MINNEAPOLIS—Arbitron's latest service, Target AID, which identifies listeners by lifestyle clusters including income, education and buying habits, will be demonstrated at the Marquette Inn here, June 26.

The seminar will be conducted by Arbitron's Midwest Division manager, Barbara Czachorski, following a similar session June 25 at the Radisson Hotel in Duluth sponsored by the Lake Superior Ad Club. Further information can be obtained from Alison Conte at (212) 887-1318.

out the role of music selection in fulfilling those goals. Conversely, the record community informed the station of their goals, plans and needs, and each came away with a new respect for each other, a good evening, and very little in expense to the station.

★ ★ ★

Station: WDHA Dover, N.J. (AOR)
Contact: Bob Linder, GM
Concept: Guide Lines

Execution: In an area where several smaller communities have their own phone books, finding the number of a service or agency is often difficult. WDHA, which serves a large portion of the state of New Jersey, has put together a pocket-size leaflet including phone numbers and descriptions of most service-related agencies imaginable. Ranging from the crisis line devoted to anti-lesbian and gay violence to the "straight and narrow alcoholism prevention line," over 150 numbers are included. Distributed free by the station, with the call letters prominently displayed, it's the kind of leaflet listeners will keep around.

★ ★ ★

Station: CFAX Victoria
Contact: Terry Spence, PD
Concept: Bowman Made Me Do It

Execution: Perhaps the most popular contest in the U.S. these days is one version or another of the "most outrageous stunt" promotion. Apparently things are not much different in Canada. The real lure in all cases is the fun of watching your fellow man make a total fool of himself for fame and profit.

Traditionally, the contest revolves around the suggestions sent in by contestants outlining what they'll do for the prize. At CFAX, morning man Barry Bowman takes no chances. He outlines the stunts, then asks for volunteers. Those willing to pull off the stunt (ranging from standing absolutely still next to a wax dummy on a downtown street during rush hour, to dressing up in a frog suit and handing out several leaflets which say "Welcome to sunny Victoria") win prizes ranging from AM stereo radios to cash prizes over \$100. After recruiting the contestant, Bowman of course recruits his audience to watch the antics, generating some visible promotion for the station.

ROLLYE BORNSTEIN

ACTIONMART

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

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On Target

Profiling The Heavy Record Buyer

By MIKE SHALETT

The heavy record buyer, the vinyl junkie, the person who walks into a record store on a regular basis and walks out with more than just one record or tape, is the lifeblood of our business. He or she keeps the cash flow going at record companies, retail stores, management firms and in every nook and cranny of the record business. Every day, you and I address our labors to him or her.

But who is the heavy record buyer? Is it a he or a she? Is the heavy record buyer a member of the hordes of screaming young adolescent girls who sigh over Rick Springfield? Is he part of the mid-teen horde of heavy metal males who go for Def Leppard? Or is he part of the crowd of older, more affluent sophisticates who might go for Al Jarreau?

Street Pulse's spring surveys provide some answers to these questions. We ran our data concerning buyers who purchase a dozen records or more a year through the computer. Here's what the computer told us.

The heavy record buyer is not likely to be a member of the early adolescent female horde we've talked about in earlier columns. True, the percentage of females buying records has doubled in the last two years. But these females are not, for the most part, heavy buyers. The heavy buyer is overwhelmingly likely to be male; less than 30% of heavy buyers are female.

In the record industry, we've always looked at teenagers as our primary market. But when it comes to heavy buyers, the teenage group is not the primary place to look; 55% of heavy buyers are between the ages of

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

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

19 and 30—a far riper old age than many of us may have suspected. Now, don't totally discount the young. A little less than a fifth of all heavy buyers are 16 to 18 years old, and a modest percentage of heavy buyers are under 15. But the vast majority of heavy buyers are over 19.

The heavy buyer is often a true music fanatic. Occasionally, he says he has bought more than 40 records in a six-month period. The retailers we deal with tell us this customer often walks in with a credit card in his hand and walks out with half a dozen records at a time.

So a picture is emerging of the heavy buyer as a male between 19 and 30. But what kind of music does this buyer like? Overwhelmingly, his preference is for new wave/new mu-

LOS ANGELES—Licorice Pizza is re-fixturing its 34 video departments into self-service sections, a change that has already increased rental volume as much as 20% in some units. At the same time, music video will be moved and highlighted in three test stores.

According to Randy Gerston, advertising vice president, and Lee Cohen, vice president of marketing, the change to self-service reflects an evolution since the addition of video departments in all Licorice stores a little more than a year ago.

"I guess you could call what we did our 'open wall' policy," kids Gerston. Counters were removed, allowing to customers to freely browse shrink-wrapped empty sample boxes. Only two counters were retained in most stores, where actual rental transactions occur and "live" stock is maintained in library cases.

Significantly, the Music Plus chain's five new Video Plus units also feature walk-up browsers, as does Tower Video. The trend towards open display of empties has been long established in video specialty outlets—though, curiously, not some of the oldest ones.

At Videocassettes Unlimited in Santa Ana, product is stored behind counters. That pattern has been seen at Video Station on Wilshire here, founded by George Atkinson and considered by many to be the original

music. He likes new wave *twice* as much as he likes his next two favorites, heavy metal and soft rock.

Now for the critical question: How do you reach this buyer? How do you influence him to purchase *your* record? Radio is one answer. He explains in our questionnaires that radio has more influence on his purchase decisions than any other form of media. As for the form of radio most likely to reach him, it's AOR hands down. Coming in a distant second is top 40.

But the heavy record buyer seems to have a tendency to search restlessly for new sounds. He is almost as likely to listen to some form of alternative radio as he is to listen to top 40.

So much for the success of hit radio in the ratings. It may pull listeners, but it doesn't necessarily sway the heavy buyer.

In-store displays can be important in reaching the heavy buyer. He reports that he is much more likely than the average buyer to learn of a new record by browsing. But where does he browse? Primarily in a free-standing record store. The heavy record buyer is far less likely to go to a mall store for his records than the average record consumer.

This buyer is also slightly more likely than the average record buyer to be a watcher of MTV. And he is far more likely to be a reader of rock magazines. Rolling Stone—which shows up as the most influential magazine with record buyers in general—is his favorite by a very long shot. But the heavy record buyer also shows a strong tendency to read Circus, Mu-

(Continued on page 25)

video specialty store.

According to Cohen, the change to open browsing results in numerous benefits. For one thing, it has returned significant floor space to recorded music and Licorice's other merchandise. Also, he notes, "It tends to draw music customers into video and vice versa."

"There's nothing like self-service," adds advertising vice president Gerston. "We're seeing a lot of increased customer satisfaction—being able to feel [the product] and all that other good stuff."

Some Licorice outlets are now reporting increases of up to 20% in rental volume with the move, which is so new the chain still hasn't fully

measured overall sales benefits, Gerston indicates.

Licorice Pizza remains very rental-oriented and has led other local record/tape chains in the national video rental legislation battle. "Rental is still very strong, especially on the higher-priced titles," Gerston says. Licorice remains competitive, with \$2 rentals and no club or fee.

Gerston says that Licorice's new move into video music also grew somewhat from the re-fixturing. "We're taking music video out of the video section and featuring it up front like LPs. We will continue to rent video music, but our emphasis is on sales." The test stores are in North Hollywood, Pasadena and Canoga Park.

Hardware Tie-Ins Mark CD Push At Record World

By IRV LICHMAN

NEW YORK—The Compact Disc is getting a considerable sales boost at the 56-store Record World chain here via tie-ins with home entertainment hardware retailers, promotions within the Record World units themselves and catalog mailings to a list of CD customers now totalling 2,000.

Several weeks ago, Record World launched a promotion with Newmark & Lewis, a 23-store Long Island hardware chain in which the sale of a Sony CD player, at \$368, was coupled with a "\$30 bonus" on CDs through any Record World store. In essence, the bonus entails \$2 for every \$25 worth of merchandise purchased at Newmark & Lewis.

According to Tom Pettit, director of merchandising at Record World, similar promotional gambits are on tap with other hardware chains in Record World areas where there are no Newmark & Lewis outlets, in-

cluding New Jersey, Connecticut, Washington, D.C., and Maryland.

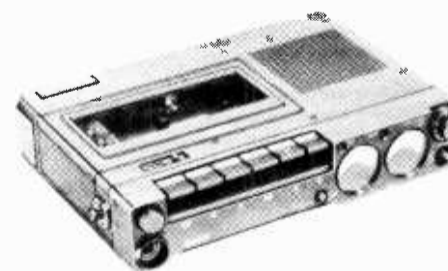
In addition to the print ads heralding the Record World/Newmark & Lewis relationship, Record World goes one step further in providing Newmark & Lewis with a catalog of CDs, which contains coupons good for \$5 off each on the purchase of two CDs at Record World. That same catalog, first published in February with 600 CD titles and, with supplements, now totalling 900 titles, is given away without the coupon deal at Record World stores and is being mailed on a quarterly updated basis to 2,000 purchasers of CDs at Record World.

Pettit, a firm believer in the future of the CD—he predicts a boom in hardware and software sales—says "a lot of other" promotional approaches are in the works for the new configuration.

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Retailing

Independent, Specialty Dealers Thriving In Chicago

By EARL PAIGE

Despite the steady growth of area record/tape chains as they diversify via various home entertainment products, Chicago remains a bastion for the independent and specialty retailer. In this second of two reports, shopkeepers in video, computers and various areas of ethnic music outline the scene.

CHICAGO—"Independents own this town," says Gene Kahn, marketing vice president at Columbia Audio Video, commenting on a perpetual trend in this huge market. "Look at Pacific Stereo. They came here and spent a ton of money, but it's still MusicCraft and Hi Fi Hutch like it's always been—and MusicCraft, you know, is just in audio."

A founding director of the Video Software Dealers Assn. (VSDA), Kahn has a bird's-eye view of one of home entertainment's hottest growth areas. He says there are four video stores for a population of 32,000 in the far north suburb of Highland Park, "and we're all very different and successful."

Characterizing another trend in Chicago retailing, vertical growth, Columbia dates from 1948, with units in Buffalo Grove and outstate Rockford. Although video rental accounts for just 3% of the total gross, with most of the emphasis on equipment sales, the store's sophistication in video software is widely heralded.

If national chains have not invaded Chicago as aggressively as they have elsewhere, Kahn does not believe Chicago's own specialty chains are

content to remain small. An example is 17-unit Video King, one of the most successful video retailers.

With sales emphasis primarily on hardware, the chain, headed by Michael Friedman, recently opened the 17th of its units, all of which are between 3,000 and 4,000 square feet, at 46 E. Oak in the North Michigan Ave. shopping district. Since opening five units in 1980, two in 1981, six the next year and three in 1983, Video King has become the market's dominant chain of its kind.

Friedman traces Video King's success to "a great deal of planning, as well as working intensely to understand the product and the mind of the consumer. There's no substitute for the basics: carrying the right products at the right price and letting the people know you're there. Promotion is easy, but right buying is harder; it's easy to get a good reputation and easier still to lose it."

Computer software is another area in which independents and small chains are gaining ground, though the Computerlands and Entres are established here as well. Computerland is particularly well entrenched, with units in Aurora, Arlington Heights, Downers Grove, Elmhurst, Evanston, Mundelein, Naperville, Niles, Northbrook, Oaklawn, Oakpark, St. Charles and Schaumburg and two in the city proper, in Lincoln Park and the Loop.

All the same, independents like John Hofer's 18-month-old Kindly Computers in Lake Forest are finding their own niches. Kindly specializes in peripherals such as printers,

modems and monitors. "Our area is teeming with small businesses with one- or two-person offices," Hofer says.

Both Hofer and Kahn say that advancing technology enhances their areas. Hofer mentions Key Fax, an interactive videotext system just being installed locally ("It's in one other city so far, Miami"). Kahn is enthusiastic about ABC's Telefirst, currently available only in Chicago, which allows customers to download off a satellite onto their VCRs between 2-4 a.m.

Just as specialty retailers stake out market sectors, so it has been for years here with independents in record/tape retailing. Independents, in fact, seem solely to characterize the

black and Latin communities.

Willie Barney opened what has since become something of a dynasty in the black community when Barney's Records started in 1953. Today, with his sons Ray and Reginald joining him in the large West Ogden wholesale/retail operation and another son, Reynaldo, operating the Roosevelt Road store, Barney's services more than 100 of the market's black mom-and-pop dealerships.

The senior Barney says he can't recall a black chain of any size beyond one with six stores. "With the chains, it's a problem finding the kind of managers required," he says. "Also, when you find good people, they figure that if they can do the job for you, they can do it for themselves."

Memphis Chain Boss Ugly Bob's Recovering

By EDWARD MORRIS

NASHVILLE — Boss Ugly Bob's Memphis-based chain is beginning to recover from the economic reverses that caused it to shutter its two West Memphis outlets. Three stores are still operating, according to owner Bob Catron, and the two that were mothballed will be reopened by September.

"You've got to remember that we're located in 99.44% black areas, where 50% to 60% of the teenagers are unemployed," Catron notes. This situation, he says, has pretty much put the lid on his fledgling video sales. Boss Ugly Bob's currently carries only about seven titles from the

video charts. Of these, "Making Michael Jackson's 'Thriller'" and "48 Hours" are the best sellers.

"I had invoices printed up (for video rentals)," Catron says. "But I just didn't get that many calls."

Traditional black gospel is moving especially well, according to Catron. But, he says, contemporary black gospel "isn't working." He says his biggest sales have been from small labels. His hottest gospel albums, for example, are Katie Sankey's "I Don't Know Why I Have To Cry Sometimes" on Gospel Box and the Greater St. Stephen Missionary Baptist Choir's "I Owe Him All" on Abundant Life. Other top gospel labels for the chain include J&E, A.I.R. and Three Angels.

Boss Ugly Bob's has been selling a lot of cassette converters, Catron says, reflecting the fact that his area was until recently one of the biggest 8-track markets in the country. The chain retails the Eicko converter—which adapts 8-track machines to cassette—for \$39.95 each. Another top seller is the imported Newcomb speaker tape player, which sells for \$34.95.

The chain does most of its promotions via ads on radio stations WDIA and WLOK. Recently, the company used its outlets to advertise a sale of independent blues label titles, during which prices were marked down from \$8.98 to \$6.98.

All the stores but one are free-standing, according to Catron. The remaining one was a mall location—and, says Catron, "the worst one we had." He calculates that the other stores are more successful because they fit the "neighborhood concept."

In its retail operations, Barney's reflects the specialization so characteristic of Chicago. Hair goods, for example, account for a hefty 30% of volume. Other accessories also buttress sales. Barney says he is looking at video software as another expansion project.

According to Barney, black stores may begin flourishing again now that many have learned how to "hold tight" in terms of weathering the economy.

The situation is much the same for the Latin stores, according to Gustavo Silva, who heads the 40-year-old Pan American firm. Overseeing three stores in addition to a wholesale outlet, Silva says, "This will be a good year for Latin stores."

"We're involved in the community and know our customers on a first-name basis," Catron explains. "People come to us first (for records). Then, if we can't help them, they go to the malls." Boss Ugly Bob's stores range in size from 1,500 to 3,000 square feet.

Catron praises the major record labels for helping his chain through its financial hard times—"not just their credit departments but also the expertise of their salesman. They've all been tremendous."

Licorice Pizza Preparing For Games SpooF

LOS ANGELES — Everyone knows about the Olympic Games, and if Licorice Pizza has its way, the media will jump at the chain's scheduled spooF, a March of Dimes event known as the Pizza Games, June 23.

In conjunction with KROQ-FM, Licorice Pizza's largest and newest store, the 6,000 square foot North Hollywood unit, will host an expected 500-1,000 contestants for zany competitions from LP spinning to stacking empty cassette boxes.

Licorice had never before planned such an event, so Randy Gerston, vice president of advertising, says he doesn't know how many people to anticipate, noting, "If we get too many more than 1,000 we'll be in trouble." The event runs from noon to 3 p.m.

Normal staff of eight will be bumped up to 20 with a security company staff also involved. KROQ will air five 10-second spots daily as a public service.

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The Hollies

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The G-Clefs

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Bobby & His Orbits

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Retailing

MOVING UP *Singles Are Top Priority At New York's Downstairs Records*

By FRED GOODMAN

NEW YORK—They still call it Downstairs, but it keeps on moving up.

Begun 12 years ago in a Manhattan subway arcade, John Kulish's and Nick deKrechewo's Downstairs Records has just moved to its third home. Now located on the second floor of 35 W. 43rd St., the singles-oriented shop has moved a lot further conceptually than physically, since its first home was the subway station two blocks away at 42nd St. and Sixth Ave.

"We started primarily as an oldies shop," recalls Kulish, who still stocks tens of thousands of out-of-print and collectable 45s. "It was almost like a mistake when we started

stocking new 45s, because it took up more space. But we did it because we found that most stores in New York didn't carry an extensive collection of new 45s. When more and more people found that we had the new stuff that nobody else had, we started to get a lot of disk jockeys and collectors coming in for off-the-wall 45s."

When 12-inch singles began to make their appearance in the mid-'70s, Downstairs' willingness to run with any new single made the shop a key watering hole for fledgling artists, producers and disk jockeys.

"Since we were one of the only stores willing to try out all the 12-inchers, a lot of new artists and producers would bring things in to be played in the store," says Kulish. "Aside from getting an opinion, they could test market a record, sell it to the jocks, and start a record in the clubs."

As a result, Downstairs found itself with two distinct but equally dedicated groups of clients: those who wanted the very latest records, and those who wanted collectibles. "Our business grew from there," says Kulish.

An expansion of the subway shop wasn't enough to handle the continuing growth of inventory, and in January, 1981, Downstairs came upstairs to a 2,000 square foot street-level shop on 43rd St. "Our oldies and dance sections just grew tremendously," adds Kulish.

Last month, Downstairs moved for a third time, this time across the street and, once again, up another flight of stairs. A though the move doesn't give the shop any significant increase in floor space, there's more storage room and a better atmosphere.

"It just wasn't as cozy being on the street as it had been down in the subway," says Kulish. "We're able to get that back in this new loft space."

As a retailer on the cutting edge of the dance market, Downstairs handles a good number of imported 12-inch titles, and Kulish feels they play an important if overstated role in the market.

"There are a number of imported 12-inch records that definitely influence buying," he says. "Three or four years ago there was only one importer for 12-inch records, and now there are four or five in New York alone."

"It's a fact that the imported stuff is pressed better and is visually superior, but despite their influence, it's a small number compared to what the majors are making it out to be. To say it's destroying the market is way out of line."

Having survived with such a unique mix of specialized product, Downstairs has spurred imitators. "In a lot of ways the uniqueness of this store has been copied," Kulish assesses. "When we started, there were very few stores that played records for you or went after new records. People just weren't doing that. They just wanted to sell hits."

"There's a store like this in every major market now, and the formula we started with has been carried over into other businesses."

Although others have copped their style, Kulish still feels that he and deKrechewo deliver something unique. "We'll put our 45 collection against anyone in the world," he says. "Others may have more doo-wop or r&b, but nobody has close to the spectrum we carry in singles."



BROADCAST TOWER—Gramavision artists James Newton, left, and John Blake, right, perform during Tower Records' first in-store live broadcast at the chain's New York outlet. Delivered by the city's jazz station WBGO, the concert also featured Gramavision artist Bob Moses. (Photo: Chuck Pulin)

ONE OF A KIND?

Phoenix Vid Store Is Beta-Only

By EARL PAIGE

In spite of the greater market share VHS has enjoyed in prerecorded video, the rival Beta format has recently buttressed its own position via Beta Hi-Fi and lower prices. This is the first of a series on how and why Beta is holding its own at retail.

PHOENIX—Here's a store Sony executives must love: It carries nothing but Beta-format home video products. In fact, although the outlet, a little more than a year old, is known as Phoenix Movie Rental, it's also listed in the phone book as Exclusively Beta.

Joe and Sandra Granieri, who will move the store into a site nearly three times larger than the current location this month, say they deliberately list-

ed the business both ways. The spokesperson for the store and its prime mover, Sandra says she and husband Joe studied traffic grids and determined that the Northern Ave. location is the hottest automobile artery around. "It's the main connection to Paradise Valley, near Point Resort, upscale, a lot of apartments." The site is in a thriving shopping center where it's flanked by a beauty shop and a florist.

As might be surmised, Exclusively Beta grew out of the Granieris' purchase of their own Beta VCR at a Video Concepts outlet. Speaking by phone from the store, Sandra recalls, "When we started looking for rental tapes we were surprised by the attitude of store personnel. It was like Beta was a bad mistake.

"Then I started calling around to VCR repair shops. Nine out of 10, if they were honest, claimed Beta machines were better quality. They also seemed to be saying that VHS got such a strong marketing push that Beta just never caught up."

At the time, Joe was working for the city, where he is still employed, and Sandra was "driving a truck, if you can believe it, delivering Mexican food." The store opened in 500 square feet last March 21.

Mrs. Granieri says she isn't at all surprised when she hears that video dealers willing to stock Beta extend their market reach. Because Beta customers are so appreciative, they drive inordinate distances, and are also apt to rent more movies per visit, she notes.

Supply, however, is still a problem. "I wish we had all Beta available. We have around 800 titles," she says.

While there is some sales business, Sandra says about nine of 10 transactions are rental. The store stocks a minimum of hardware. "We don't want to get into that business," she says.

Instead, Exclusively Beta has been

(Continued on page 68)



Continued from page 23

sician, Creem—and even Billboard. This doesn't mean the heavy record buyer reads only rock publications. To the contrary. Time is his second-favorite magazine. Playboy, Newsweek, Sports Illustrated and People are also important to him.

And for any of you who occasionally fear that the music audience is composed solely of deadheads, fear no more. The heavy record buyer's television preferences prove that he has brains—and a bit of that old anti-establishment streak that first became a part of the rock lifestyle in the '60s. Like nearly every other kind of record buyer, the heavy buyer's favorite shows are "Hill Street Blues," "Cheers" and "M*A*S*H." But he is also far more likely to watch "60 Minutes" and "Monty Python" than the average buyer. As for shows that feature some music, his favorite is "Late Night With David Letterman," followed by "Saturday Night Live." Shows like "Merv Griffin" or "Solid Gold" don't even show up on his list of favorites.

In short, then, who is the heavy buyer? He's male, in his 20s, reads Rolling Stone and watches David Letterman. But no matter who he is, thank God he exists!

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Now Playing

Software Firms Getting Behind Apple's New IIc

By FAYE ZUCKERMAN

"Apple introduces the Apple IIc... the first serious computer for the home," trumpeted a press release handed out at the computer's million-dollar-plus launch, where the new machine was heralded as compact, transportable, and the product to box IBM's PCjr into a corner.

Taking a high profile at the ribbon-cutting ceremony were major third party software makers, who displayed more than 20 products pegged to the machine. Apple readily admits that keyed to the success of the \$1,295 IIc will be the software offerings.

The following is a listing of programs being made available for the machine.

- **Microsoft** of Bellevue, Wash. recently unveiled "Multiplan," an electronic spreadsheet program that can be used for budgeting and forecasting financial information. The new version contains two already-designed worksheets that introduce users to loan analysis and home budgeting. For example, the loan template can be used to determine payment schedules for automobile or home loans.

- The educational software division of **Milton Bradley** has designed five educational software packages for the new machine. In one title, "Extra! Extra!," the user acts as a journalist whose reading skills are tested by discerning who, what, where, when and how. Once the facts are determined, the student then writes a news story before the deadline. More than 60 stories are included in the package which contains three levels of difficulty: cub, staff of ace reporter.

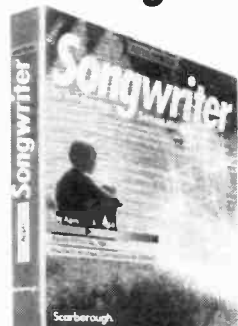
Other titles from Milton Bradley include the math game "Hey Taxi"; "Let's Explore Basic," a computer programming tutor; "Game Of The States"; and "Put Together, Take Away."

- Top-selling entertainment title "Castle Wolfenstein" has been made compatible for the IIc. The title's publisher, **Muse**, based in Baltimore, says that a sequel, "Beyond Castle Wolfenstein," will also be made available.

- Educational product and a basic accounting program have been introduced by **Peachtree Software**. "Learning To Read," "Writing Skills (Vols. 1-5)" and "Webster's Numbers" are a sampling of the educational product. "Back To Basics," an

(Continued on page 28)

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Billboard Computer Software

Survey for Week Ending 6/16/84

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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	22	FLIGHT SIMULATOR II	Sublogic	Simulation Package		●	●	●					
2	5	30	FLIGHT SIMULATOR	Microsoft	Simulation Package					●				
3	4	37	LODE RUNNER	Broderbund	Arcade-Style Game		●	◆						
4	3	21	BEACH-HEAD	Access	Strategy Arcade Game				●					
5	8	36	EXODUS:ULTIMA III	Origins Systems Inc.	Fantasy Role-Playing Game		●							
6	10	33	CASTLE WOLFENSTEIN	Muse	Arcade Adventure Game		●	●						
7	NEW ENTRY		ULTIMA II	Sierra On Line	Fantasy Adventure Game		●	●						
8	2	23	JULIUS ERVING AND LARRY BIRD GO ONE-ON-ONE	Electronic Arts	Arcade Style Sports Game		●	●	●					
9	6	37	WIZARDRY	Sir-Tech	Fantasy Role-Playing Game		●							
10	18	27	ZAXXON	Datasoft	Arcade-Style Game		●	◆★				◆★		
11	9	37	PINBALL CONSTRUCTION SET	Electronic Arts	Educational Arcade Game		●	●	●					
12	15	15	SARGON III	Hayden	Chess Game		●			●				
13	17	2	CHOPLIFTER	Broderbund	Arcade Style Game		●	◆★	●					
14	16	2	SUMMER GAMES	Epyx	Arcade Style Sports Game		●	●	●	●				
15	7	37	ZORK I	Infocom	Text Adventure Game		●	●	●	●	●	●	●	●
16	11	15	ENCHANTER	Infocom	Text Adventure Game		●	●	●	●	●	●	●	●
17	19	3	INFIDEL	Infocom	Text Adventure Game		●	●	●	●	●	●	●	●
18	14	3	SEVEN CITIES OF GOLD	Electronic Arts	Adventure Strategy Game			●						
19	NEW ENTRY		MINER 2049ER	Micro Lab	Arcade Style Game		●			●				
20	NEW ENTRY		INTERNATIONAL SOCCER	Coleco	Arcade Style Game		●	●						●

EDUCATION TOP 10

1	1	37	MASTERTYPE	Scarborough	Educational program that teaches touch typing to ages 7 to adult in an exciting video game format in 18 different lessons.		●	◆◆	◆◆	●				
2	2	18	MUSIC CONSTRUCTION SET	Electronic Arts	Interactive music composition and learning tool enables user to work with a library of music or compose own.		●	●	●					
3	5	35	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.		●	●	●	●				
4	7	16	SPELLICOPTER	DesignWare	Learning game teaches ages 6 to adult visual memory and spelling skills by acting as a game pilot avoiding aerial obstacles while retrieving letters.		●	●	●	●				
5	9	20	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.		●		●	●				
6	10	2	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.		●	◆◆	◆◆	●				
7	4	37	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.		●	◆◆	◆◆	●				
8	8	2	MUSICALC	Waveform	Music composition and learning tool enables novices as well as accomplished musicians to work with preset compositions or create their own.				●					
9	NEW ENTRY		S.A.T. CBS	CBS Software	Educational Program designed to prepare high school students for the Scholastic Aptitude Test.		●		●					
10	3	11	COMPUTER STUDY PROGRAM FOR THE SAT	Barron's Educational Series	Educational program designed to prepare high school students and adults for the SAT (SCHOLASTIC APTITUDE TEST).		●		●	●				

HOME MANAGEMENT TOP 10

1	2	37	PFS:FILE	Software Publishing	Information Management System		●			●	●			
2	4	29	DOLLARS AND SENSE	Monogram	Home Financial Package		●			●				
3	5	37	THE HOME ACCOUNTANT	Arrays, Inc./Continental	Home & Small Business Financial Management Program		●	●	●	●	●	●	●	●
4	3	4	MULTIPLAN	Microsoft	Electronic Spreadsheet		●							
5	7	27	HOMEWORD	Sierra On-Line	Word Processing Package		●		●					
6	1	37	BANK STREET WRITER	Broderbund	Word Processing Package		●	●						
7	8	28	MULTIPLAN	HesWare	Electronic Spreadsheet				●					
8	10	14	EASY SCRIPT	Commodore	Word Processing Package				●					
9	9	2	SIMONS BASIC	Commodore	Simplifies Basic Command				●					
10	6	10	PAPERCLIP	Batteries Included	Word Processing Package				◆★					

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The success of Hastings' video program has been greatly enhanced by the consistently high level of service provided by Ingram.

—John Reid
Hastings

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—Steve Goodman
Video Warehouse

After deciding to carry video, we investigated all of the options . . . Ingram was, and still is, our choice.

—Wyn King
Turtles Records & Tapes

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—George Hodgkins
Waldenbooks

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Retailing

Now Playing

Continued from page 26

accounting system, comes with a manual "Overview Of Accounting" authored by Harvard Business School professor Robert Anthony.

• A typing tutor for the newly introduced Dvorak keyboard has been added to the "Mastertype" version for the IIc. Published by Scarborough Systems, the program has been enhanced with high resolution graphics.

• San Diego-based Beagle Bros. Micro Software is introducing "Beagle Graphics," a program capable of double Hi-Res capabilities. The company reports that its program allows the computer to draw standard or greatly enhanced circles, ellipses and boxes and/or fill a shape on the screen with any of 15 solid colors or 256 colors-mixes.

• "Micro Cookbook," a recipe program that contains seven optional recipe diskettes, is being published by Virtual Combinatics. In the Apple IIc version of this program, pop-up windows are used to allow users to modify, remove, rename or print a recipe, or transfer a recipe to another diskette.

• Arrays Inc./Continental Software reports that it will be converting "The Home Accountant," "The Tax Advantage," "The Home Cataloger," "F.C.M." and "CPA Series" to run on the IIc. Another home management product from Aardvark/McGraw-Hill, "Personal Tax Planner," is also being made available.

• Datamost's chess program "Mychess II," which can be played in either two or three dimensions, will sell

for \$39.95 in its IIc version. Odesta's series of "How About A Nice Game Of Chess" and "How About A Nice Game Of Backgammon" were displayed in their Apple versions at the exhibition.

• Artsci and Broderbund showed word processing programs. Artsci, a North Hollywood company, featured "Magic Window II," and Broderbund showed its celebrated "Bank Street Writer."

• Finally, Broderbund and Monogram Software have announced a joint venture whereby Monogram's "Dollars And Sense" and "Bank Street Writer" will be bundled with a discount coupon for an Apple mouse. The package will retail for \$139.90, and the coupon allows consumers to buy a mouse for \$44.95.

TO MAKE A CASSETTE TAPE SOUND LIKE MUSIC, YOU'VE GOT TO KNOW WHAT MUSIC SOUNDS LIKE.

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Video Music Programming

MTV Adds & Rotation

As of 6/6/84

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:

Bronz, "Send Me An Angel," Island
 Dan Hartman, "I Can Dream About You," MCA
 Icon, "On Your Feet," Capitol
 Nick Lowe, "Half Boy/Half Man," Columbia
 Manfred Mann, "The Rebel," Arista
 Modern English, "Chapter 12," Sire
 Orion The Hunter, "So You Ran," Portrait
 Ray Parker Jr., "Ghostbusters," Arista
 Rubber Rodeo, "The Hardest Thing," PolyGram
 Scandal, "The Warrior," Columbia
 Rick Springfield, "Don't Walk Away," RCA
 Dwight Twilley, "Little Bit Of Love," EMI America
 Ultravox, "Dancing With Tears," Chrysalis
 John Waite, "Missing You," EMI America
 Weird Al Yankovic, "I Lost On Jeopardy," Rock'n'Roll/CBS

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
 Frankie Goes To Hollywood, "Relax," ZTT/Island
 Go-Go's, "Head Over Heels," IRS
 Billy Idol, "Eyes Without A Face," Chrysalis
 Jefferson Starship, "No Way Out," RCA
 Billy Joel, "The Longest Time," Columbia
 Cyndi Lauper, "Time After Time," Portrait
 Huey Lewis, "Heart Of Rock And Roll," Chrysalis
 Madonna, "Borderline," Sire
 John Cougar Mellencamp, "Authority Song," Riva/PolyGram
 Missing Persons, "Right Now," Capitol
 Night Ranger, "Sister Christian," Camel/MCA
 Steve Perry, "Oh Sherric," Columbia
 Pretenders, "Show Me," Sire
 Prince, "When Doves Cry," Warner Bros.
 Ratt, "Round And Round," Atlantic
 Rush, "Distant Early Warning," Mercury
 Slade, "Run Runaway," CBS Associated
 Rod Stewart, "Infatuation," Warner Bros.
 Van Halen, "Panama," Warner Bros.
 Wang Chung, "Dance Hall Days," Geffen
 Wang Chung, "Don't Let Go," Geffen
 Deniece Williams, "Let's Hear It For The Boy," Columbia
 ZZ Top, "Legs," Warner Bros.

MEDIUM ROTATION (maximum 3 plays a day):

Russ Ballard, "Voices," EMI America
 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
 Eddy Grant, "Romancing The Stone," Portrait
 Cory Hart, "Sunglasses," EMI America
 Iceicle Works, "Whisper To A Scream," Arista
 INXS, "Original Sin," Atco
 Elton John, "Sad Songs," Geffen
 Howard Jones, "What Is Love," Elektra
 Nik Kershaw, "Wouldn't It Be Good," MCA
 Greg Kihn, "Reunited," Elektra
 Christine McVie, "Love Will Show Us How," Warner Bros.
 Gary Moore, "Shapes Of Things," Atco
 Motley Crue, "Too Young To Fall In Love," Elektra
 Alan Parsons, "Prime Time," Arista
 Psychedelic Furs, "The Ghost In You," Columbia
 Queen, "I Want To Break Free," Capitol
 Lionel Richie, "Hello," Motown
 Shalamar, "Dancing In The Sheets," Columbia
 Van Stephenson, "Modern Day Delilah," MCA
 Styx, "Music Time," A&M
 Thompson Twins, "Doctor Doctor," Arista
 Roger Waters, "5:01 AM (The Pros And Cons Of Hitch Hiking)," Columbia

LIGHT ROTATION (maximum 2 plays a day):

Alarm, "The Deceiver," IRS
 Berlin, "Now It's My Turn," Geffen
 Big Country, "Wonderland," Mercury
 Bon Jovi, "She Don't Know Me," Mercury
 Call, "Scene Beyond Dreams," Mercury
 Choirboys, "You're With The Boys Now," Atco
 George Clinton, "Last Dance," Capitol
 Joe Cocker, "Civilized Man," Capitol
 Ian Cussick, "The Supernatural," A&M
 Dead Or Alive, "That's The Way," Epic
 Dire Straits, "Solid Rock," Warner Bros.
 Thomas Dolby, "I Scare Myself," Capitol
 Dr. John, "Jet Set," Streetwise
 Bob Dylan, "Jokerman," Columbia
 Earons, "Land Of Hunger," Island
 Andy Fraser, "Fine Fine Line," Island
 David Gilmour, "Murder," Columbia
 Robert Glover, "The Mask," 21/PolyGram

(Continued on page 74)

Video

Bullish Rollout For VHS Hi-Fi Despite Lingering Duping Woes

By TONY SEIDEMAN

CHICAGO — Virtually all manufacturers of VHS-format videocassette recorders have high-fidelity units either on display or on sale at the Summer Consumer Electronics Show here. But signs are strong that the problems that have bedeviled duplicators attempting to reproduce cassettes in the format are not yet entirely resolved.

The manufacturers agree that consumer demand for VHS Hi-Fi units will be strong. Projections are that the high-fidelity machines will make up about 15% of the marketplace in the first year after they go on sale.

The importance consumers have been placing on high-fidelity sound reproduction coming out of VCRs is reflected in the numbers Sony has been reporting for its Beta Hi-Fi machines. About 30% of all Beta-format VCRs sold in the coming year will be Beta Hi-Fi machines, according to Sony executives here, with the firm having already sold 35,000 units.

But while the introduction of Beta

Hi-Fi and production of software of high enough audio quality to properly exploit the capability of the unit went smoothly, VHS Hi-Fi's software premiere has been marred by controversies between prerecorded video duplicators and VCR manufacturers (Billboard, June 2).

Duplicators have said that their problems with VHS Hi-Fi have been great enough to lead them to recommend that the software firms which are their clients not get involved with the format. The specific problem that has arisen comes from the fact that there are two high-fidelity sound formats for the VHS standard.

The first, Dolby VHS, was a stereo sound standard of relatively low sonic quality. The second, VHS Hi-Fi, has official sound specs that are close to the Compact Disc's in quality. Video duplicators have said that their problems arise when they try to make cassettes that have both Dolby and VHS Hi-Fi encoding. According to the video duplicators, full saturation of the VHS track devastates the sound quality of the Dolby recording, and vice versa.

Reports are that the companies behind the VHS Hi-Fi standard in Japan have just completed a report on the standard's problems, and that a solution will be achieved soon. But representatives of JVC, one of the top manufacturers behind VHS Hi-Fi, say that they are unaware of the duplicator's dual standard problem.

According to JVC's Larry Boden, the difficulties duplicators have so far been experiencing probably grow more out of attempts to use consumer machines to duplicate the cassettes than out of problems with the standard itself.

JVC has created and is now shipping its first VCRs made to be used only for videocassette duplication, says Boden. The machine, the BR-7000U video duplication slave, will sell for about \$1,400, roughly \$100 less than the cost of JVC's current consumer-targeted VHS Hi-Fi machine, the HDR 725U.

The VHS Hi-Fi audio heads on the duplicator units lay down a much wider signal than the consumer machine does, says Boden, who suggests (Continued on page 31)



NO LONGER LONELY—Actress Pia Zadora looks over a scene while filming her "When The Rain Begins To Fall" clip in Italy. Shown with her are the video's writer/director Bob Giraldi, left, and actor Artie Gerunda.

Atlanta Confab Sees Shift From Emphasis On MTV

By RUSSELL SHAW

ATLANTA — Many record company video operations are shifting their emphasis from an almost exclusive preoccupation with MTV to a more dispersed programming goal strategy, according to Michelle Peacock, Capitol Records' director of video promotion. "You don't hear MTV mentioned every other word," she says, "simply for the reason that it's not possible for them to keep growing at the rate they did last year. And to underscore that point, this year we will spend about \$4 million for promotion on about 300 cable and broadcasting stations."

Peacock's remarks served as the central point of discussion at the Music Video In The Consumer Marketplace Conference, held May 28-29 at Georgia State Univ. in Atlanta. More than 40 industry figures, with expertise ranging from the esoterically creative to the technical, took part in several panel discussions.

A key topic for consideration on several of the forums was the apparently bellweather question of whether videos are art or promotion. As befitting the controversial nature of this issue, a wide assortment of views was presented.

"Video producers must be aware that when you make a clip for commercial consumption, your talent is being judged in other areas besides the purely creative, namely selling records," said keynote speaker Dwight Douglas of the consulting

firm of Burkhart, Abrams, Michaels, Douglas & Associates. "And you better make some money for somebody somewhere or you won't be called back."

Other speakers took a producer-advocacy stance. "Producers need to stand up for themselves," says Howard Libov, who produced the acclaimed "South Central Rain" video for IRS Records act R.E.M. "The producer and director need to have a certain amount of control, and they need to stand up for the budget they need to ensure better productions."

Programmer John Persico of Music Video Services, an Atlanta-based video clip service with over 150 national accounts, presented another perspective. "A lot of pressure is being applied to clip makers these days," he noted. "Now record company officials and the artist's management company often want to be involved in deciding the final storyboard and shots.

"Filmmakers in the video medium," he continued, "must wake up and put images down that have sense and longevity. How many mini-movies have you seen that were done very well?"

Responding to that point, Richard Carie of RCA Records presented the theory of "Ideas Per Minute" as a panacea for quick viewer burnout of certain video clips. "We need to create music video entertainment that (Continued on page 30)

'Hard Day's Night' Release Delayed By Rights Hassle

LONDON—Vestron Video's international release of the Beatles movie "A Hard Day's Night" has been postponed indefinitely amid a legal squabble over who owns the video sound recording rights. The company had initially insisted the launch would go ahead as planned, but was forced to change its decision after EMI's video arm Picture Music International won a temporary restraining order in the High Court here.

The movie was to have been Vestron's followup to the blockbuster "Making Michael Jackson's 'Thriller,'" which has sold 138,000 copies in the U.K. and almost one million units worldwide, according to managing director Colin Bayliss. Following a press preview of the classic Beatles film, Bayliss and creative services director Susan Senk denied there were any difficulties over its release, noting that home video rights for ter-

ritories outside the U.S. and Canada had been acquired from United Artists producer Walter Shenson.

But EMI Music, which controls all rights to the Beatles' music, claims that Shenson sold Vestron rights he did not himself possess. Says Picture Music International chief Geoff Kempin: "Our argument is not with Vestron so much as with Shenson. Vestron finds itself in the unfortunate position of buying rights that did not exist in the first place, and we will be negotiating with Shenson in order to get our rights recognized and have due compensation."

Ironically, television and cinema rights to "A Hard Day's Night" were given away free to United Artists when the film first appeared 20 years ago. At that time the Beatles were barely known in the U.S., and EMI was anxious to encourage as much exposure for the group as possible.

Billboard Videodisk Top 20									
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Survey for Week Ending 6/16/84									
This Week	Last Position	Weeks on Chart	TITLE	Copyright Owner, Distributor, Catalog Number	Principal Performers	Year of Release	Rating	Format	Price
1	1	9	SUDDEN IMPACT▲	Warner Brothers Pictures Warner Home Video 11341	Clint Eastwood Sondra Locke	1983	R	CED Laser	19.98 34.98
2	6	3	REAR WINDOW	Universal Classics MCA Dist. Corp. 80081	James Stewart Grace Kelly	1954	NR	CED Laser	19.98 29.98
3	8	25	RAIDERS OF THE LOST ARK	Paramount Pictures RCA Video Disc 1376	Harrison Ford Karen Allen	1981	PG	CED Laser	29.95
4	4	18	TOOTSIE (ITA)▲	RCA/Columbia Pictures Home Video 5955	Dustin Hoffman Jessica Lange	1982	PG	CED Laser	29.95 29.95
5	5	23	MAKING MICHAEL JACKSON'S THRILLER (ITA)▲	Vestron 1000	Michael Jackson	1983	NR	CED Laser	29.95 29.95
6	2	13	TRADING PLACES	Paramount Pictures RCA Video Disc 1551	Dan Ackroyd Eddie Murphy	1983	R	CED Laser	19.95 29.95
7	13	27	WAR GAMES (ITA)▲	MGM/UA Home Video CBS-Fox Video 4714	Matthew Broderick Dabney Coleman	1983	PG	CED Laser	19.98 34.98
8	12	24	OCTOPUSSY	MGM/UA Home Video CBS-Fox Video 4715	Roger Moore Maud Adams	1983	PG	CED Laser	39.98 34.98
9	3	14	NEVER SAY NEVER AGAIN▲	Warner Brothers Pictures Warner Home Video DC 11337	Sean Connery Barbara Carrera	1983	PG	CED Laser	39.98
10	11	13	KRULL •	RCA Video Disc 10364	Ken Marshall Lysette Anthony	1983	PG	CED Laser	19.95 29.95
11	NEW ENTRY		SCARFACE	Universal City Studios MCA Dist. Corp. 80047	Al Pacino	1983	R	CED Laser	34.98 39.98
12	16	1	ALL THE RIGHT MOVES	CBS-Fox Video 1299	Tom Cruise Lea Thompson	1983	R	CED Laser	19.98 34.98
13	7	7	DEAD ZONE	Paramount Pictures, RCA Video Disc 1646	Christopher Walken Martin Sheen	1983	R	CED Laser	29.95
14	9	14	MR. MOM▲	Vestron 5025	Michael Keaton Teri Garr	1983	PG	CED	29.95
15	10	4	D.C. CAB	Universal City Studios MCA Dist. Corp. 80061	Mr. T Gary Busey	1984	R	CED Laser	29.98
16	14	25	RISKY BUSINESS▲	The Geffen Company Warner Home Video DC11323	Tom Cruise Rebecca de Mornay	1983	R	CED Laser	34.98
17	15	9	STAR 80 •	Warner Brothers Pictures Warner Home Video 20013	Mariel Hemingway Eric Roberts	1983	R	CED Laser	19.98 34.98
18	20	5	TENDER MERCIES •	Thorn/EMI 1640	Robert Duvall Betty Buckley	1983	PG	CED	19.98
19	17	10	BRAINSTORM	MGM/UA Home Video MD100314	Natalie Wood Christopher Walken	1983	PG	CED	29.95
20	18	19	CUJO •	Sunn Classic Pictures/Warner Bros. Inc., Warner Home Video 11331	Dee Wallace Daniel Hugh-Kelly	1983	R	CED Laser	34.98

● 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).

Billboard Videocassette Top 40

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Survey for Week Ending 6/16/84

SALES

This Week	Last Position	Weeks on Chart	TITLE	Copyright Owner, Distributor, Catalog Number	Principal Performers	Year of Release	Rating	Format	Price
1	1	109	JANE FONDA'S WORKOUT ▲ (ITA)	KVC-RCA Karl Video Corporation 042	Jane Fonda	1982	NR	VHS Beta	59.95
2	2	24	MAKING MICHAEL JACKSON'S THRILLER ▲ (ITA)	Vestron 1000	Michael Jackson	1983	NR	VHS Beta	29.95
3	3	26	RAIDERS OF THE LOST ARK	Paramount Pictures Paramount Home Video 1376	Harrison Ford Karen Allen	1981	PG	VHS Beta	39.95
4	11	2	SCARFACE ▲	Universal City Studios MCA Dist. Corp. 80047	Al Pacino	1983	R	VHS Beta	79.95
5	7	4	REAR WINDOW	Universal Classics MCA Dist. Corp. 80081	James Stewart Grace Kelly	1954	PG	VHS Beta	59.95
6	4	9	SUDDEN IMPACT (ITA) ▲	Warner Brothers Pictures Warner Home Video 11341	Clint Eastwood Sondra Locke	1983	R	VHS Beta	79.95
7	5	19	DO IT DEBBIE'S WAY •	Raymax Prod. P. Brownstein Prod. Video Assoc. 1008	Debbie Reynolds	1983	NR	VHS Beta	39.95
8	8	13	THE JANE FONDA WORKOUT CHALLENGE	KVC-RCA Karl Video Corporation 051	Jane Fonda	1984	NR	VHS Beta	59.95
9	6	13	TRADING PLACES	Paramount Pictures Paramount Home Video 1551	Dan Ackroyd Eddie Murphy	1983	R	VHS Beta	39.95
10	13	47	DURAN DURAN •	Thorn/EMI TVD 1646	Duran Duran	1983	NR	VHS Beta	29.95
11	9	10	OCTOPUSSY	CBS-Fox Video 4715	Roger Moore Maud Adams	1983	PG	VHS Beta	79.98
12	→	→	SILKWOOD	ABC Motion Pictures Embassy Home Entertainment 1377	Meryl Streep Kurt Russell	1983	R	VHS Beta	79.95
13	15	38	FLASHDANCE	Paramount Pictures Paramount Home Video 1454	Jennifer Beals	1983	R	VHS Beta	39.95
14	10	15	NEVER SAY NEVER AGAIN ▲	Warner Brothers Pictures Warner Home Video 11337	Sean Connery Barbara Carrera	1983	PG	VHS Beta	79.95
15	18	25	RISKY BUSINESS (ITA) ▲	The Geffen Company Warner Home Video 11323	Tom Cruise Rebecca de Mornay	1983	R	VHS Beta	39.98
16	20	19	TOOTSIE (ITA) ▲	RCA/Columbia Pictures Home Video 10535	Dustin Hoffman Jessica Lange	1982	PG	VHS Beta	79.95
17	16	5	DAVID BOWIE SERIOUS MOONLIGHT	Music Media Media Home Entertainment M441	David Bowie	1984	NR	VHS Beta	39.95
18	26	17	STAYING ALIVE	Paramount Pictures Paramount Home Video 1302	John Travolta Cynthia Rhodes	1983	PG	VHS Beta	39.95
19	→	→	CHRISTINE	RCA/Columbia Pictures Home Video 10141	Keith Gordon	1983	R	VHS Beta	79.95
20	24	4	GORKY PARK	Orion Pictures Vestron 5053	William Hurt Lee Marvin	1983	R	VHS Beta	No listing
21	22	17	BILLY JOEL: LIVE FROM LONG ISLAND	CBS-Fox Video 6297	Billy Joel	1983	NR	VHS Beta	29.98
22	14	10	DEAD ZONE	Paramount Pictures, Paramount Home Video 1646	Christopher Walken Martin Sheen	1983	R	VHS Beta	59.95
23	→	→	STAR TREK II—THE WRATH OF KHAN ▲ (ITA)	Paramount Pictures Paramount Home Video 1180	William Shatner Leonard Nimoy	1982	PG	VHS Beta	39.95
24	12	6	UNCOMMON VALOR	Paramount Pictures Paramount Home Video 1657	Gene Hackman Robert Stack	1983	R	VHS Beta	59.95
25	21	3	PLAYMATE WORKOUT•	CBS-Fox Video 6373	Various Artists	1984	NR	VHS Beta	39.98
26	→	→	ANGEL	Thorn/EMI Home Video 2372	Donna Wilkes Cliff Gorman	1984	R	VHS Beta	79.95
27	34	33	POLICE AROUND THE WORLD	I.R.S. Video 001	The Police	1982	NR	VHS Beta	33.95
28	23	16	MR. MOM (ITA) ▲	Vestron 5025	Michael Keaton Teri Garr	1983	PG	VHS Beta	No listing
29	17	10	NEIL DIAMOND: LOVE AT THE GREEK	Vestron 1005	Neil Diamond	1983	NR	VHS Beta	29.95
30	19	17	THE CARE BEARS IN THE LAND WITHOUT FEELINGS	Family Home Entertainment MGM/UA Home Video F357	Animated	1983	NR	VHS Beta	29.95
31	→	→	ALL THE RIGHT MOVES	CBS-Fox Video 1299	Tom Cruise Lea Thompson	1983	R	VHS Beta	59.98
32	27	7	UNDER FIRE	Vestron 5033	Gene Hackman Nick Nolte	1983	R	VHS Beta	No listing
33	25	14	WAR GAMES (ITA) ▲	CBS-Fox Video 4714	Matthew Broderick Dabney Coleman	1983	PG	VHS Beta	79.98
34	28	9	STAR 80 •	Warner Brothers Pictures Warner Home Video 20013	Mariel Hemingway Eric Roberts	1983	R	VHS Beta	79.95
35	37	7	D. C. CAB •	Universal City Studios MCA Dist. Corp. 80061	Mr. T. Gary Busey	1984	R	VHS Beta	69.95
36	30	51	48 HRS.	Paramount Pictures Paramount Home Video 1139	Nick Nolte Eddie Murphy	1983	R	VHS Beta	39.95
37	32	4	LA TRAVIATA	Universal Classics, Accent Films, MCA Dist. Corp. 80048	Placido Domingo Teresa Stratas	1983	G	VHS Beta	69.95
38	31	2	STRAWBERRY SHORTCAKE PETS ON PARADE	Family Home Entertainment MGM/UA Home Video F368	Animated	1984	NR	VHS Beta	29.95
39	29	9	CALIGULA	Vestron 5032	Malcolm McDowell Peter O'Toole	1983	R	VHS Beta	No listing
40	35	6	MUSCLE MOTION	Media Home Entertainment M431	Chippendale's Men	1983	NR	VHS Beta	39.95

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Video

Manufacturers Cultivating Market For Country Music

By ANDREW ROBLIN

NASHVILLE—Most of the major home video companies are building country catalogs, as part of their pursuit of the growing music video market.

CBS/Fox, MGM/UA, MCA and RCA/Columbia all have country home video packages on the market. And although the bulk of their releases have been concerts or documentaries, some distributors are now considering assembling country clip compilations.

"There's a big market out there for country video," says CBS/Fox senior vice president Len White. "It's got wide demographic and geographic appeal; Willie Nelson is the classic example of that." CBS/Fox will release "Willie Nelson & Family In Concert" on July 1.

White points out that, with the exception of "Making Michael Jackson's 'Thriller,'" few music videos have sold in excess of 20,000 units. But even with a demographic appeal that is generally conceded to be narrower than that of rock video, country has sold well for CBS/Fox, he says.

"The Saratoga Concert" (with the Charlie Daniels Band) did very well for the time it was released (in early 1982)," notes White, "and it's still a steady mover." He declines, however, to quote specific sales figures. "Scruggs," a documentary featuring legendary banjo picker Earl Scruggs, has sold half as well, White says.

Stefanie Shulman of MGM/UA

Atlanta Confab Discusses Clips

Continued from page 29

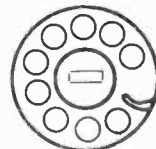
has repeatability to it," he said. "There needs to be a concentration of ideas which cram so much information into a three-, four- or five-minute clip that viewers will want to see it many times in order to figure out what is happening. It's not only a strong song that makes videos last, but such a complex storyline that repeated viewings are encouraged."

Other speakers, on both the short- and long-form music production panel and the video programming and acquisition panel, indicated that to them, the song was paramount. This view was summarized by Mike Greene, vice president and general manager of Atlanta's Video Music Channel, which is in the process of syndicating programming to other markets.

"We've refused to air about 35 clips we've received in the last three months," Greene said. "Some had excessive violence and female degradation, and didn't reinforce the theme of the song. And too many artists make the mistake of thinking that making a good video is a panacea for weak material. It isn't. If you don't have a good song, it doesn't really matter, even if you have great special effects."

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agrees that country videos have wide viability. "It's an area of product that we believe in strongly," she says. "It matches the demographics of our market. Clearly, country is not a narrowly defined form."

The firm, which recently released "The Other Side Of Nashville," has promoted its country video catalog thoroughly, according to Shulman. "We've fully merchandised dealers with posters and other point-of-sale material; we've taken ads in trade and consumer publications; and we've had press parties in several markets." Additionally, MGM/UA has made spot buys on country radio in cooperation with retailers.

Most home video companies promote country video in the same way they promote rock product. "With VCRs in only 10% of American homes, different kinds of promotion don't make a lot of sense," says Suzie Peterson, director of new product development for MCA Home Video. "We're going after the whole market."

MCA has two country video releases, and both involve Loretta Lynn. "Coal Miner's Daughter" is one of our best sellers of all time," Peterson notes. "Any musical movie seems to do well." Sales of "Loretta," a concert performance by Lynn, have not been as good. "Concerts aren't as big as conceptual projects," says Peterson.

Country clip compilations have been discussed at MCA, but the company is moving cautiously. "The only way to find out if the audience is ready for a clip compilation is to market one," Peterson observes. "And if home video is the only way people can see country videos, the lack of television exposure could help us."

RCA/Columbia is also looking at country clips, according to president Rob Blattner. But so far the company has emphasized concert performances by Dolly Parton ("Dolly In London") and assorted other country artists ("All-Star Country Fair").

"We really don't have enough country product to do an extensive amount of promotion of country as a genre," Blattner says. "Once we have more titles—and I anticipate we will—we'll do more promotion."

Nick Santrizos, president of Thorn EMI, expresses a similar view. "For us to do an effective job, we'll have to focus on the genre," he says, "and we haven't done that with country yet."

Thorn EMI has a video out on newly signed Warner Bros./Nashville act the Nitty Gritty Dirt Band. Titled "The Dirt Band Tonite," it has sold less than 10,000 units, according to Santrizos.

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Video Music Monitor

Island-hopping: Island Records has recently completed two videos, Andy Fraser's "Fine, Fine Line" and the Earons' "Land Of Hunger." Both tunes are from debut albums, though "Land Of Hunger" turned in a strong market performance as a 12-inch dance single. "Fine, Fine Line" was directed by Mike Brady for Jon Roseman Productions in London. "Land Of Hunger" was shot at various locations in California, including a closed Bethlehem Steel plant. Bill Parker and Peter Allen shared directorial duties, working for Bill Parker Productions.

Pilot project: Fusion, a new production company headed by music video veteran Beth Broday, has finished its first project. Working for Guber Peters Productions and Centerpoint, the firm created the opening, music video-type sequences for the CBS-TV pilot "Dreams." The show will tell the story of a young rock band trying to make it big, and

will include music video sequences. rock band trying to make it big, and will include music video sequences.

Hollywood stand: Hollywood band Restless has just finished shooting the video for "It Will Stand." Filming took place at Starfax in North Hollywood.

Everly edit: Final editing of the Delilah Films documentary "The Everly Brothers' Rock And Roll Odyssey" was done at The Editel Group's New York facility. The task undertaken was to transform a four-act PBS special into an uninterrupted look at the two performers' careers. Director Richard DeLigter and associate producer Joan Sauers worked with Editel editors John Smith and Richie Jack on the job. Page-turning effects were produced with Editel's Mirage system. A CMX 340 was used for the standard editing tasks. Stephanie Bennett acted as executive producer.

TONY SEIDEMAN

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.

A MAN ALONE

Ray Milland, Raymond Burr
Beta & VHS NTA Home
Entertainment \$39.95

ANDROID

Klaus Kinski, Don Oppen, Brie Howard
Beta & VHS Media Home
Entertainment \$69.95

BRAINWASH

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

DAKOTA INCIDENT

Dale Robertson, Ward Bond
Beta & VHS NTA Home

Bullish Rollout For VHS Hi-Fi

• Continued from page 29

that some of the problems encountered by duplicators have grown out of this difference.

The only other firm currently manufacturing VHS Hi-Fi duplicating machines is Panasonic, the U.S. division of Matsushita Electric Industrial Co. Panasonic executives were not available for comment at CES.

VHS manufacturers are confident that the problems with cassette production will be resolved quickly. An RCA spokesman here noted that four of the company's 10 VCR models will be hi-fi machines this year, and commented that RCA would not invest that much time and prestige in supporting a standard whose qualities might be the least bit questionable.

Entertainment \$39.95

DEAD EASY

Scott Burgess, Rosemary Paul
Beta & VHS VCL Media Home
Entertainment \$59.95

JOHNNY GUITAR

Joan Crawford
Beta & VHS NTA Home
Entertainment \$39.95

JOURNEY—FRONTIERS AND BEYOND

Beta & VHS Music (Media Home
Entertainment) \$39.95

THE LAST COMMAND

Sterling Hayden
Beta & VHS NTA Home
Entertainment \$39.95

LIFE IS A CIRCUS, CHARLIE BROWN & YOU'RE THE GREATEST, CHARLIE BROWN

Beta & VHS Media Home
Entertainment \$29.95

MADHOUSE

Trish Everly, Dennis Robertson,
Michael MacRae
Beta & VHS VCL (Media Home
Entertainment) \$59.95

THE MAVERICK QUEEN

Barbara Stanwyck, Barry Sullivan
Beta & VHS NTA Home
Entertainment \$39.95

MY CHAMPION

Yoko Shimada, Chris Mitchum
Beta & VHS Media Home
Entertainment \$59.95

ONCE IN PARIS

Wayne Rogers, Gayle Hunnicutt,
Jean Lenoir
Beta & VHS Media Home
Entertainment \$59.95

RIDE THE MAN DOWN

Ron Cameron, Ella Raines
Beta & VHS NTA Home
Entertainment \$39.95

TARGET EAGLE

Chuck Connors, Maud Adams,
George Peppard
Beta & VHS VCL (Media Home
Entertainment) \$69.95

TINA TURNER, QUEEN OF ROCK 'N' ROLL

Beta & VHS VCL (Media Home
Entertainment) \$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.

Billboard Videocassette Top 40

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Survey for Week Ending 6/16/84

RENTALS

This Week	Last Position	Weeks on Chart	TITLE	Copyright Owner, Distributor, Catalog Number	Principal Performers	Year of Release	Rating	Format
1	1	9	SUDDEN IMPACT ▲ (ITA)	Warner Brothers Pictures Warner Home Video 11341	Clint Eastwood Sondra Locke	1983	R	VHS Beta
2	32	2	SCARFACE ▲	Universal City Studios MCA Distributing Corp. 80047	Al Pacino Steven Bauer	1983	R	VHS Beta
3	2	6	UNCOMMON VALOR	Paramount Pictures Paramount Home Video 1657	Gene Hackman Robert Stack	1983	R	VHS Beta
4	NEW ENTRY		SILKWOOD	ABC Motion Pictures, Embassy Home Entertainment 1377	Meryl Streep Kurt Russell	1983	R	VHS Beta
5	3	4	GORKY PARK	Orion Pictures Vestron 5053	William Hurt Lee Marvin	1983	R	VHS Beta
6	4	7	UNDER FIRE	Vestron 5033	Gene Hackman Nick Nolte	1983	R	VHS Beta
7	NEW ENTRY		CHRISTINE	RCA/Columbia Pictures Home Video 10141	Keith Gordon	1983	R	VHS Beta
8	13	27	RAIDERS OF THE LOST ARK	Paramount Pictures Paramount Home Video 1376	Harrison Ford Karen Allen	1981	PG	VHS Beta
9	6	13	TRADING PLACES	Paramount Pictures Paramount Home Video 1551	Dan Ackroyd Eddie Murphy	1983	R	VHS Beta
10	5	9	DEAD ZONE	Paramount Pictures Paramount Home Video 1646	Christopher Walken Martin Sheen	1983	R	VHS Beta
11	8	16	MR. MOM ▲	Vestron 5025	Michael Keaton Teri Garr	1983	PG	VHS Beta
12	7	14	WAR GAMES (ITA)	CBS-Fox Video 4714	Matthew Broderick Dabney Coleman	1983	PG	VHS Beta
13	10	3	REAR WINDOW	Universal Classics MCA Distributing Corp. 80081	James Stewart Grace Kelly	1954	NR	VHS Beta
14	11	8	THE OSTERMAN WEEKEND •	Thorn/EMI Home Video 1981	Burt Lancaster Rutger Hauer	1983	R	VHS Beta
15	12	10	OCTOPUSSY	CBS-Fox Video 4715	Roger Moore Maud Adams	1983	PG	VHS Beta
16	9	7	D. C. CAB •	Universal City Studios MCA Distributing Corp. 80061	Mr. T Gary Busey	1984	PG	VHS Beta
17	14	9	STAR 80 •	Warner Brothers Pictures Warner Home Video 20013	Mariel Hemingway Eric Roberts	1983	R	VHS Beta
18	23	2	ANGEL	Thorn/EMI Home Video 2372	Donna Wilkes Cliff Gorman	1984	R	VHS Beta
19	15	15	NEVER SAY NEVER AGAIN ▲	Warner Brothers Pictures Warner Home Video 11337	Sean Connery Barbara Carrera	1983	PG	VHS Beta
20	16	4	THE MAN WHO LOVED WOMEN	RCA/Columbia Pictures Home Video 10369	Burt Reynolds Julie Andrews	1983	R	VHS Beta
21	17	19	TOOTSIE ▲ (ITA)	RCA/Columbia Pictures Home Video 10535	Dustin Hoffman Jessica Lange	1982	PG	VHS Beta
22	18	13	STAR CHAMBER	CBS-Fox Video 1295	Michael Douglas Hal Holbrook	1983	R	VHS Beta
23	21	8	FANNY AND ALEXANDER	Embassy Pictures, Embassy Home Entertainment 2067, 2171	Pernilla Allwin Bertil Guve	1983	R	VHS Beta
24	20	9	CALIGULA	Vestron 5032	Malcolm McDowell Peter O'Toole	1980	R	VHS Beta
25	19	26	RISKY BUSINESS ▲	The Geffen Company Warner Home Video 11323	Tom Cruise Rebecca de Mornay	1983	R	VHS Beta
26	NEW ENTRY		THE KEEP	Paramount Pictures, Paramount Home Video 1563	Scott Glenn Jurgen Prochnow	1983	R	VHS Beta
27	24	25	MAKING MICHAEL JACKSON'S THRILLER ▲ (ITA)	Vestron 1000	Michael Jackson	1983	NR	VHS Beta
28	27	9	ZELIG •	Warner Brothers Pictures Warner Home Video 22027	Woody Allen Mia Farrow	1983	PG	VHS Beta
29	30	59	JANE FONDA'S WORKOUT	KVC-RCA Karl Video Corporation 042	Jane Fonda	1982	NR	VHS Beta
30	31	29	NATIONAL LAMPOON'S VACATION ▲	Warner Brothers Pictures Warner Home Video 11315	Chevy Chase Christie Brinkley	1983	R	VHS Beta
31	22	14	EASY MONEY ▲	Vestron 5029	Rodney Dangerfield	1983	R	VHS Beta
32	26	2	TESTAMENT	Paramount Pictures Paramount Home Video 1739	Jane Alexander William Devane	1983	PG	VHS Beta
33	25	38	FLASHDANCE	Paramount Pictures Paramount Home Video 1454	Jennifer Beals	1983	R	VHS Beta
34	35	15	THE CARE BEARS IN THE LAND WITHOUT FEELINGS	Family Home Entertainment MGM/UA Home Video F357	Animated	1983	NR	VHS Beta
35	29	4	REVENGE OF THE NINJA	Cannon Films Inc. MGM/UA Home Video 800329	Sho Kosugi	1983	R	VHS Beta
36	37	26	TWILIGHT ZONE—THE MOVIE	Warner Brothers Pictures Warner Home Video 11314	John Lithgow Kevin McCarthy	1983	PG	VHS Beta
37	40	19	EDDIE AND THE CRUISERS •	Embassy Pictures Embassy Home Entertainment 2066	Tom Berenger Michael Paré	1983	PG	VHS Beta
38	34	17	STAYING ALIVE	Paramount Pictures Paramount Home Video 1302	John Travolta Cynthia Rhodes	1983	PG	VHS Beta
39	28	36	TENDER MERCIES •	Thorn/EMI 1640	Robert Duvall Betty Buckley	1983	PG	VHS Beta
40	33	14	CROSS CREEK	Thorn/EMI Home Video 2184	Mary Steenburgen Rip Torn	1983	R	VHS Beta

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Moog Joins Kurzweil Systems Keyboard Firm Names Synth Pioneer Chief Engineer

By STEVEN DUPLER

WALTHAM, Mass.—Electronic music pioneer Robert Moog, developer of the first synthesizer to achieve true commercial success, has joined Kurzweil Music Systems Inc. as chief engineer.

KMS manufactures and markets the Kurzweil 250, a \$10,700 digital keyboard instrument said to be capable of highly accurate recreation of the sounds of acoustic instruments, including the grand piano, through the use of artificial intelligence and computer technology.

"I began with Kurzweil back in January as an unofficial consultant," says Moog. "The relationship progressed eventually to the stage it's at now, where my status is still that of consultant, but I'm officially serving in the capacity of chief engineer. I guess you could say I'm downloading my experience and input into the engineers here."

Moog founded Moog Music in 1954 as a part-time company; it went full-time in 1964. Moog was acquired by Norlin Industries in 1973, and in 1978, Moog founded a new company, Big Briar Inc., which designs and

Sony Digital System At Custom Mastering

NASHVILLE—Custom Mastering Inc., founded here 18 months ago by former CBS Records Nashville engineers M.C. Rather and Hollis Flatt, has added a Sony PCM-1610 digital audio system to its post-production services. The system includes the PCM-1610 two-track digital audio processor, the Sony DAE-1100 digital audio editor and two BVU-800 U-Matic videotape recorders.

In addition to in-house projects, the studio will make the system available for leasing by outside facilities for recording projects.

builds custom electronic musical instruments. As his position with Kurzweil is not full-time, Moog will continue to work at Big Briar, and sees no conflict between the two.

"If ever there was a garage operation, Big Briar is it," he laughs. "It's far from a conflict. We build only custom instruments there on a limited basis. I'm learning about high technology, and Kurzweil is learning about my experiments with highly innovative musicians."

Moog describes his position with Kurzweil as an opportunity to become involved in the ongoing development of an instrument he sees as having incredible potential for achieving breakthroughs in the area of digital synthesis.

"Obviously, there have been quite a few digital products in this field," says Moog. "The 250 itself, though, has gone farther than any instrument in terms of realism of sounds and realism of controls."

"There are six software designers at Kurzweil, and they write a great deal of software for the 250 that incorporates incredible care and refinement. For instance, the 250's keyboard is capable of well over 100 gradations of loudness, whereas other digital instruments have only eight or 10 gradations. That sort of care and attention to detail from the musician's point of view is typical here," he says.

Ray Kurzweil, president of the firm and inventor of the 250, calls Moog "one of the best engineers I've ever seen." Kurzweil points out that

Computer Software
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In Billboard

Moog has "lived in this field for three decades, and has tremendous feeling for what musicians need and what the industry needs."

The 250 will be shown at the upcoming Summer NAMM expo, says Kurzweil. Although this is the third industry exhibition at which the instrument has been displayed, this present version is the final production model, he says. New features include "an incredibly sophisticated sequencer," as well as sound modification and sound layering controls.

A network of 35 dealers has been established. The company hopes to be shipping 120 units a month by September.

NEW EQUIPMENT RENTAL AGENCY

Nashville Firm Picks Mitsubishi

NASHVILLE—Digital Associates, a recently formed studio equipment rental agency here, has opted for Mitsubishi's 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 within the industry." Horton says his company chose to go with the Mitsubishi equipment because he and his associate Mike Poston believed the audio quality to be "superior to other systems" and also because of the appeal of the X-80's open reel format to engineers used to working with analog tape.

"My first impression when using the Mitsubishi was that of extreme user-friendliness," says Poston. "I had had some experience with the X-



PRESSING TASKS—Kicking back in New York's MediaSound Studios are members of local act Urgent during a break in demo sessions. Standing from left are Michael and Steve Kehr. Seated are Don Kehr, Richard Bremem and Ken Monroe.

80, and it doesn't force you to completely change your point of view. If an engineer can edit at 15 i.p.s. on an analog machine, he can do it on this machine. It's wonderful."

Horton and Poston together have more than 30 years' experience as recording engineers. Their clients have included George Benson, Willie Nelson and Chet Atkins. As engineers, they both feel drawn to digital technology, and are interested in spreading the word around. They see Nashville as an excellent market for the rental of digital gear, but a hard nut to crack as far as the sale of the equipment on a large scale goes.

"Nashville typically is a very conservative town as far as buying new gear," says Poston. "Let's face it, country budgets here are not what pop budgets are in L.A. or New York. By providing the Mitsubishi gear on a rental basis at what we've been told are highly reasonable rates, we can offer the new technology to a

lot of studios who couldn't afford to invest themselves."

Digital Associates' rate card is set up with frequency discounts. For example, the X-800 32-track can be rented for \$600 a day for one to four days, but if the user plans to use the machine for, say, 13 to 26 days, the daily rate decreases to \$450. Similarly, the X-80 two-track range from \$240 per day for one to four days of use down to \$150 a day for 27 or more days. Poston says there is a 10% discount offered for payment in cash.

According to Poston, there is no other facility in Nashville currently offering Mitsubishi digital equipment, although there are both Sony and JVC systems here. He estimates that 90% of Digital Associates' business will originate in Nashville, although the company is also planning a direct mail campaign throughout the Southeast.

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Studio Track

NEW YORK

T-Bone Wolk and **Bob Riley** are producing **Elly Riley** at **Greene Street**. **Rod Hui** is engineering the Domino Productions project with help from **Erika Klein**. And **John Cale** is producing his own album there, with Hui and Klein in the same roles. . . . **Fonda Rae** is at **Songshop** cutting material for a Geffen album. **Freddie Perez** is producing with engineer **John Palermo**. And "Dreamgirls" cast member **Allison Williams** is cutting three tracks there. John and **Ed Palermo** are co-producing, while the former doubles at the board.

Peter Wood and **Joe Deangelis** are producing tracks for **Joseph Costick** at **Celebration Recordings**. **Holly Peterson** is at the board, with **Maurice Puerto** assisting. . . . **Pep In The Cat** is working on a project at **Howard Schwartz Studios** with producer **Jeff Levy**.

LOS ANGELES

Four artists have albums under way at Capitol. **The Nobodys** are recording for Capitol with producer **Safeway**, engineer **Sarco** and assistant **Peter Doell**. MCA act **the Townsends** is mastering a single with producer **Mike Piccirillo** and engineer **Wally Traugott**. That team is there with another MCA single for **Madeleine Marks**. And producer **Ramon Arcusa** is mastering a single for CBS International superstar **Julio Iglesias**.

Several projects are getting the final touches at **Sunset Sound**. Virgin act **Warrior** is laying vocal overdubs with producer/engineer **Doug Rider** and assistant **Peggy McCreary**. Modern artist **Stevie Nicks** is doing vocal overdubs with producer **Jimmy Iovine**. **Shelly Yakus** is at the board, with help from **Bill Jackson**. Producer **Andre Fischer** is working with MCA artist **Joseph Williams** for the forthcoming exercise album "Body By Jake." **Frank Wolfe** is at the console. **The Bus Boys** are doing horn and vocal overdubs for a single on the "Ghost Busters" soundtrack with engineer **John Hug**. And percussionist **Paulinho Da Costa** is doing overdubs for **Neil Diamond's** next Columbia album. **Denny Diante** is producing, with **Terry Christian** at the board.

Klique is finishing its next MCA album at **8 Mile Road Recording**. **Thomas McClary** is producing the still-untitled work, with help from executive producer **George Murphy**. . . . The aforementioned "Ghost Busters" soundtrack album is being recorded at **Village Recorder**. **John Hug** is producing, with engineer **Gary Ladinsky** and assistant **Clif Jones**. MCA's **New Edition** is there overdubbing their album with producer **Dick Rudolph**, engineer **Thom Wilson** and assistant **Steve Hirsch**. **Irene Cara** is there with a single. **Michael Brauer** is at the board, with Jones assisting. CBS act **Channel** is mixing an album with producer **Larry Hamby**, engineer **Elliot Scheiner** and assistant Jones. **Jim Messina** is producing his own album overdubs, with Hirsch at the board. And **Frank Sinatra** is working with producer **Quincy Jones** on album overdubs and mixing. Jones is assisting at the board.

Total Experience artist **Pennye Ford** is working on her debut album at the label's studio. Producers **Jonah Ellis**, **Oliver Scott**, **Lonnie Simmons**, **Jimmy Hamilton** and **Maurice Hayes** are all overseeing the project. . . . **Michael Jackson** has been at **Evergreen** producing two cuts for **the Jacksons'** "Victory" album. **Bruce Swedien** was at the board with help from **Mike Hatcher** for the Epic release, which hits the street July 2. . . . **Mare Thompson** is at **Clover Recording** co-producing his Warner Bros. album with **Champ Davenport**. **Catharina Masters-Bunch** is at the board with assistant **Todd Prepsky**.

OTHER CITIES

Blues cruiser **John Hiatt** has a project under way at **Bennett House**, Franklin, Tenn. **Norbert Putnam** is producing, with **Don Cobb** at the board. **Mark Gray** is working there with producer **Bob Montgomery** and **Steve Buckingham**. **Gene Eichelberger** is at the board. That team is also working on the soundtrack for **Sesame Street's** latest record. . . . **The Boogie Hotel** in Port Jefferson, N.Y. has the following visitors: Rainbow lead singer **Joey Lynn Turner** is working on a solo album for Geffen. **Don Berman** is at the board, with **Chris Isca** assisting. French singer **Stevie** is completing an album for CBS International. **Jan Mullaney** is producing with **Rosetta**

Stone engineering, **Berman** and **Jim Sparling** assisting. **Parente** are producing their own tracks for Atlantic. **Jeffrey Kawalek** is engineering, with **Isca** assisting. **Patrick Cowden-Hyde** is working on a debut album, with **Steven Bra nberg** and **Kawalek** producing. And Long Island act **Ruffkutt** is laying tracks there. **Berman** and **Bob Tis** are co-producing, with

assistance from Sparling.

The following producers are working at various studios in London: **Phil Thornalley** is remixing a new **Thompson Twins** single at RAK. **Jimmy Douglas** is producing **Passionate Friends** for MCA. He's also rerecording the **Biz** for Magnet and completing an album for **Moochie Jackson** on the **Hot Wax Mobile**.

Tim Palmer is producing **Marilyn** for Phonogram at **Utopia**. **Bes B. Held** is remixing a **Black Uhuru** single at **Sarm West**. Then he runs to **Eastcote**, where he's wrapping a **Chaz Jankel** album for **ASV**. **Gus Dudgeon** is producing **Sugar Sugar** for CBS at **Maison Rouge**. And **Jeremy Green** is working with IRS act **Crown Of Thorns** at **The Power**

Plant.

The Sheepdogs are completing an EP at **Barge Sound** in Wayne, N.J. **Jim Bagg** is engineering.

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

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

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MCA RECORDS

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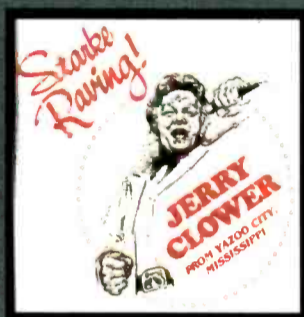
MCA-5463

ATLANTA
contains the hits:
PICTURES, SWEET
COUNTRY MUSIC, DIXIE
DREAMING, ATLANTA
BURNED AGAIN LAST
NIGHT.



MCA-5487

THE BELLAMY BROTHERS
contains the hit:
FORGET ABOUT ME.



MCA-5491

JERRY CLOWER



MCA-5434

JOHN CONLEE
contains the hits:
WAY BACK, AS LONG AS
I'M ROCKIN' WITH YOU,
IN MY EYES, I'M ONLY IN
IT FOR THE LOVE.



MCA-5488

LEE GREENWOOD
contains the hit:
GOD BLESS THE U.S.A.



MCA-5474

BARBARA MANDRELL
contains the hits:
ONLY A LONELY HEART
KNOWS, HAPPY
BIRTHDAY DEAR
HEARTACHE.



MCA-5475

REBA MCENTIRE
contains the hits:
HE BROKE YOUR
MEMORY LAST NIGHT,
JUST A LITTLE LOVE.



MCA-5435

BILL MONROE AND FRIENDS
featuring
Johnny Cash, Larry Gatlin and
the Gatlin Brothers, Emmylou
Harris, John Hartford, Barbara
Mandrell, Willie Nelson, The
Oak Ridge Boys, Ricky Skaggs,
Mel Tillis.



MCA-5455

OAK RIDGE BOYS
contains the hits:
OZARK MOUNTAIN
JUBILEE, I GUESS IT NEVER
HURTS TO HURT
SOMETIMES.



MCA-5450

GEORGE STRAIT
contains the hits:
LET'S FALL TO PIECES
TOGETHER, RIGHT OR
WRONG, YOU LOOK SO
GOOD IN LOVE.



MCA-5472

MEL TILLIS
contains the hit:
NEW PATCHES.



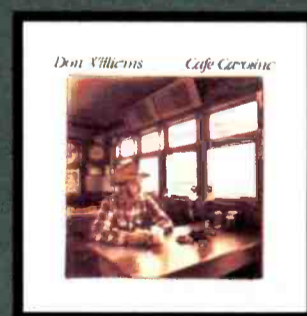
MCA-5440

GENE WATSON
contains the hits:
LITTLE BY LITTLE, FOREVER
AGAIN, DRINKING MY
WAY BACK HOME.



MCA-5490

THE WHITES
contains the hit:
FOREVER YOU.



MCA-5493

DON WILLIAMS
contains the hit:
THAT'S THE THING
ABOUT LOVE.

MCA/NASHVILLE DELIVERS

DELIVERING THE MUSIC OF THE 80'S

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Country

Climate Improves For Mercury

Label Enjoying Autonomy, Budget Boost, Chart Action

By EDWARD MORRIS

NASHVILLE—Greater local autonomy and a doubled budget have given a measurable lift to the Mercury Records operations here. The label currently works with 14 acts, most of them newcomers, and is enjoying an upsurge in chart action, despite the loss last year of one of its top stars, Reba McEntire.

Recalling when he was brought in last March to head the Nashville branch, senior vice president Frank Jones says, "At that time we saw we had a definite need to expand the whole operation. We had some very successful artists on the label, but we did not have the quantity. This time last year, we had three albums and five singles on the charts. Right now we have eight singles and eight albums."

Among Mercury's chart successes

are albums by developing artists Kathy Mattea, the Wright Brothers and the Maines Brothers Band, as well as solid entries by such veterans as the Statlers, Tom Jones, the Kendalls and Vern Gosdin. (Gosdin is on Compleat Records, which PolyGram/Mercury promotes, markets and distributes.) Joe Polidor, the label's country marketing director, explains Mercury's affinity for new talent this way: "We had to ask ourselves, would we rather try to bid up the price of somebody who is already established and put ourselves in a position of probably not being able to make money at all with the artist, or do we want to develop artists on our own and stick with them from the very beginning? It's certainly more risk involved (in the latter), but it's also true that you stand a better position of being profitable for the artist and yourself."

While Jones says he is satisfied with the size of his roster, he admits he is open to expanding it "a little further."

Besides having the rock-steady sales performance of the Statlers for the past several years, Mercury has also developed a thick and profitable catalog of material from Hank Williams, Jerry Lee Lewis and Tom T. Hall. Hall, who had his greatest success on Mercury, is back on the label after a dispiriting tenure at RCA and a brief affiliation with Warner Bros. that was aborted when that label and Elektra combined their Nashville operations.

The catalog "puts us in a situation where we have a cushion to work on," says Polidor. This year, he adds, Mercury will release some \$5.98-list albums and special projects on Williams, George Jones and others yet to be decided on. "We'll be doing a lot of repackaging," Polidor notes.

Contributing to the label's sense of

well-being is its newly granted autonomy. "A year and a half ago, almost everything was done out of New York," Polidor says. "The absolute opposite exists now. All of our artwork is controlled out of Nashville—our advertising, our layout, our design. Everything is controlled out of here. In essence, we are a miniature record company."

The label currently has albums out by Tom T. Hall, Tom Jones, the Kendalls, the Maines Brothers Band, Kathy Mattea, the Statlers, Leona Williams and the Wright Brothers, and singles by Butch Baker, Steve Clark, Tari Hensley, Savannah and Gary Wolf.

"The Statlers have been a tremendous factor in this company," Jones asserts, "and so has Tom Jones." He says that the Statlers are contracted to Mercury for the next "five or six years."

National promotion director Frank Leffel also praises PolyGram for giving the label "the wherewithal" to run some successful promotions. In a recent one, eight radio contest winners were flown to Nashville to attend a Tom Jones concert. And in a similar promotion, winners were sent to Las Vegas to see the Statlers in their debut performance there.

Leffel works with country field representatives in Chicago, Atlanta and Dallas who coordinate Nashville-originated promotion plans with radio stations in their areas.

Music City Fest Deadline Extended

NASHVILLE—The deadline for the fifth annual Music City Song Festival has been extended to July 15. Information on the competition is available from 1-800-251-1791.



MOVIN' ON UP—Hank Williams Jr., aboard an 18-wheel moving van, joined the staff of Warner Bros. Nashville to oversee the shipping of his new album, "Major Moves." From left are Williams, Warner Bros./Nashville executive vice president Jim Ed Norman, Warner Bros. vice president of a&r Martha Sharp, WEA sales rep Neal Spielberg and Warner Bros. national promotion director Bruce Adelman.

FOUR MUSIC CITY TROPHIES

Statlers Triumph At Fan Awards

NASHVILLE—The Statlers' perennial fan popularity was clearly demonstrated Monday (4) at the 18th annual Music City News Country Awards Show, as the Mercury/PolyGram quartet racked up a total of four awards.

The Statlers were named comedy act of the year; their recent No. 1 single, "Elizabeth," was voted single of the year; their syndicated special ("Another Evening With The Statler Brothers: Heroes, Legends & Friends") was chosen country tv special; and, in a surprise win, they wrested vocal group of the year honors from Alabama. This marks the most awards the Statlers have won in the annual fan-voted balloting.

Alabama earned album of the year honors for "The Closer You Get," as well as being named band of the year. Janie Fricke duplicated her 1983 female vocalist of the year victory. Lee Greenwood was named male vocalist of the year, which gives the MCA artist a clean sweep of all male vocalist awards for which he has been eligible since October: Greenwood took the CMA trophy in this category, then won a Grammy for best male country vocal performance and a recent Academy of Country Music award.

Kenny Rogers and Dolly Parton scored a duet of the year triumph for their smash, "Islands In The Stream." Marty Robbins' legend lived on with the voters in this year's Music City News Awards as his son

Ronny (now signed to CBS Records) was named star of tomorrow, beating out Lee Greenwood, Gary Morris, George Strait and Steve Wariner.

"Hee Haw" took its tenth award as country music tv series of the year, and the Hee Haw Gospel Quartet was chosen over such competitors as Amy Grant and the Blackwood Brothers as gospel act of the year. Ricky Skaggs was voted bluegrass act of the year.

In a moment of nostalgia, Ernest Tubb was awarded Music City News' living legend award. Because of illness, Tubb was not able to attend the ceremony, and his daughter accepted the trophy.

Hosts for the two-hour live telecast from the Grand Ole Opry House

were the Statlers, Larry Gatlin and Sylvia. Performers on the program included the Oak Ridge Boys, Barbara Mandrell, Loretta Lynn, Conway Twitty, Janie Fricke, the Gatlins, Lee Greenwood, Steve Wariner, Sylvia and the Statlers.

Presenters on this year's show included Gary Morris, Minnie Pearl, Moe Bandy & Joe Stampley (promoting their current duet, "Where's The Dress," in full Boy George regalia and makeup), T.G. Sheppard, Charly McClain, Wayne Massey, Lane Brody, Johnny Lee, David Frizzell, Shelly West, Hoyt Axton, Brenda Lee, Louise Mandrell, Jerry Clower, Irlene Mandrell, Charley Pride, George Strait, Dottie West and Tammy Wynette.

After Two Decades, Statlers Standing Tall

By KIP KIRBY

NASHVILLE — Last week's Music City News Awards show—which was close to a sweep for the Statler Brothers—proved that the Statlers might be called country's answer to the rock of Gibraltar.

For two decades—since bursting onto the scene in 1965 with a top-five crossover hit, "Flowers On The Wall"—the Statlers have remained a permanent fixture on the country chart. Their unusually grafted harmonies and affinity for singing about American nostalgia have consistently set them apart from their competition. Even more importantly, they have been front runners in the struggle to win industry acceptance for country groups.

"When we started out, you didn't find country groups being asked to host network television shows or participating in comedy skits or getting their own specials," says bassett-eyed Statler Harold Reid. "We didn't see no reason why we couldn't, though, so we just went right on ahead and did it."

Since then, the Statlers have regularly guested on a wide assortment of network programs, and hosted two syndicated specials of their own. In the process, they have received numerous awards, including three Grammys, a trio of American Music Awards and eight Country Music Assn. trophies. They have earned six gold album certifications, one platinum and one double platinum. And

the Statlers' country parody album, "Lester 'Roadhog' Moran & the Cadillac Cowboys," remains a classic in its field.

Yet in recent years, it appeared the group might be forced to tamper with its longtime formula for success. In the wave of competition from acts like Alabama and the Oak Ridge Boys, the Statler Brothers' records began to slip shy of their former No. 1 status.

Today, in conjunction with Mercury Records and their manager/attorney Bill Utz, the Statlers are concentrating on increasing their exposure and broadening their audience.

In February, the Statlers (who have more or less dropped "Brothers" from their logo) headlined Las Vegas for the first time, drawing capacity crowds to the MGM Grand's main showroom. They have stepped up the pacing of their comedy/musical stage show, and redesigned their costumes. They've also retained the services of Nashville consultant Susan Hackney for public relations and media coordination.

The Statlers' latest album, "Atlanta Blue," is the group's 25th. After the single "Elizabeth" (from the "Today" album) soared to the top of the country chart this spring and became the Statlers' first No. 1 hit since 1978, Mercury decided to ship the follow-up, the new album's title cut, to accounts on blue vinyl in a picture sleeve for emphasis. Joe Polidor, PolyGram's country marketing director, is coordinating a national ad-

vertising campaign through July involving such major merchandisers as Target, K-Mart and Walmart. Also tied into the promotion are local contests and radio/tv spots.

The Statlers recently shot an "Atlanta Blue" video clip, the group's fourth and the second from the current album. The act is now gearing up for its 15th annual "Happy Birthday USA" music festival, slated for the July 4 weekend in their hometown of Staunton, Va. More than 70,000 fans are expected to attend. In addition to the Statlers' own perfor-

mance, Mel Tillis and Harold Reid's daughters Kim and Karmen (now signed to Compleat Records) will entertain.

Undoubtedly the group's biggest challenge occurred a year and a half ago when they were forced to replace longtime ailing Statler Lew DeWitt, whose trademark floating tenor helped fashion the act's distinctive sound. After extensive auditions, the Statlers hired Jimmy Fortune, who has already proved he can do more than sing high tenor: He wrote "Elizabeth."

NMP Looks At Co-Publishing

NASHVILLE—The Nashville Music Publishers Forum will hold its second forum of the year Thursday (14) at 6 p.m. at BMI.

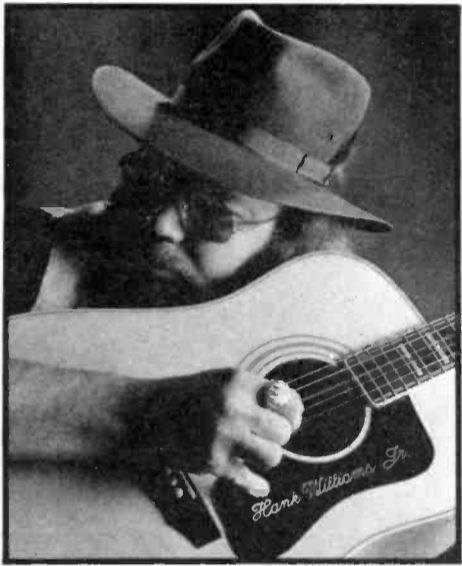
The topic for this forum is "Co-Publishing." Panelists are scheduled to include Wesley Rose, president, Acuff-Rose Publications; Bob Beckham, president, Combine Music Corp.; Arthur Braun, general manager, Dick James Music Inc.; Bob Kirsch, Nashville division manager, the Welk Music Group; Harianne Condra, copyright manager, Tree International; Craig Benson, attorney; and moderator Del Bryant, director of performing rights relations, BMI.



DAD'S DUO—Harold Reid, left, of the Statlers gives his daughters, Kim and Karmen, a few pointers during the recording of their first single for Compleat Records. Also pictured are Compleat president Charles Fach, third from left, and producer Jerry Kennedy.

MAKING TRACKS

NEWS FROM WARNER / NASHVILLE



THERE'S AN OLD ADAGE that if you learn something by heart, you've learned it forever. That truth is borne out by **Conway Twitty**, a veteran musician whose recordings get better as the years go by. *By Heart* (1/4-25078) is Conway's most recent album, and although the Twitty Bird is noticeably absent from the LP, it does contain the single "Somebody's Needin' Somebody" — a cut that's headed for the top of the charts. ▼

COUNTRY'S NO. 1 HEART-THROB is none other than **Gary Morris**, whose new LP, *Faded Blue* (1/4-25069), features the single "Between Two Fires." Morris just received the Academy of Country Music's Best Song award for "The Wind Beneath My Wings," and his love affair with the fans shows no signs of letting up. It's a hard job, but... ▶



PUTTING ON THE MOVES. **Hank Williams, Jr.**, has released *Major Moves* (1/4-25088) just as his previous album, *Man Of Steel*, is approaching Gold and his *Greatest Hits* package is closing in on Platinum. By any standards, Hank is one of the most talented — and successful — performers in country music. His latest single is "Attitude Adjustment." ▲



NO ONE HAS SUGGESTED that **Karen Brooks** apologize for her natural gifts — vocal and visual — but several Nashville stars are at least a little jealous. *Hearts On Fire* (1/4-25051) is Brooks' second LP; her current single is "Born To Love You," though "Tonight I'm Here With Someone Else" is scheduled for release next month. Isn't that always the way... ◀



Getting down to the Nitty Gritty

MEN OUTSTANDING IN THEIR FIELD. That's how the members of the **Nitty Gritty Dirt Band** are depicted on the cover of their latest LP, *Plain Dirt Fashion* (1/4-25113). The back cover shows the "other side" of the band, while the record it-

self features cuts like "Long Hard Road (The Sharecropper's Dream)," the first single. Warner Bros. execs worked hard to bring the band to the Big Bunny, and are ecstatic about the group's fast-breaking new single. ▲

HURRICANE JOHN? With all the activity surrounding country star **John Anderson**, the title of his new album seems particularly appropriate — *Eye Of A Hurricane* (1/4-25099). Anderson, recipient of the Country Music Association's prestigious Horizon Award, earned both a Gold album (500,000 in sales) and Gold single (1,000,000 in sales) from his last LP, *Wild & Blue*. Industry observers say *Eye Of A Hurricane* is Anderson's best work to date, while the album's first single, "I Wish I Could Write You A Song," is already climbing the charts. ▶



IN OUR NEXT ISSUE...

Pinkard & Bowden:
With "I Lobster But Never Flounder,"
They're Perched For Success
On Music Roe

Crystal Gayle:
Cage The Songbird Yields
Another Single — "Turning Away"

T.G. Sheppard:
The Slow Burn Continues
With "Somewhere Down The Line" —
Burning Up The Singles Charts

Our First Name May Be Warner Bros.,  But Our Last Name Is Nashville

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Billboard® Hot Country Singles

Survey for Week Ending 6/16/84

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THIS WEEK	LAST WEEK	WKS ON CHART	TITLE—Artist (Producer) Writer, Publisher, Licensee, Label & Number (Dist. Label)	THIS WEEK	LAST WEEK	WKS ON CHART	TITLE—Artist (Producer) Writer, Publisher, Licensee, Label & Number (Dist. Label)	THIS WEEK	LAST WEEK	WKS ON CHART	TITLE—Artist (Producer) Writer, Publisher, Licensee, Label & Number (Dist. Label)
1	2	14	I GOT MEXICO —Eddy Raven (E. Raven, P. Worley) E. Raven, F. J. Myers, Michael H. Goldsen/RavenSong, ASCAP, RCA 13746	32	38	6	DISENCHANTED —Michael Martin Murphy (J.E. Norman) C. Rains, J. E. Norman, M. Murphy, Choskie Bottom/Kahala/Timberworff/Cross Keys Co. Inc./Tr. Jr. Gp./ASCAP/BMI; Liberty 1517	65	71	3	OKLAHOMA HEART —Becky Hobbs (B. Mevis) B. Gallimore, B. Hobbs, B. Mevis, B. Shore, WB/Make Believe/Dejanus/Warner-Tamerlane/Beckaroo/Bellevue or Not/Royal Haven, BMI; Liberty 1520
2	3	14	MONA LISA LOST HER SMILE —David Allan Coe (B. Sherrill) J. Cunningham, Rocksmith/Lockhill-Selma, ASCAP, Columbia 38-04396	33	20	15	AS LONG AS 'I'M ROCKIN' WITH YOU —John Contee (B. Logan) K. Kane, B. Channel, Crosskeys (Tree Group)/Old Friends, ASCAP/BMI; MCA 52351	66	57	17	I GUESS IT NEVER HURTS TO HURT SOMETIMES —The Oak Ridge Boys (R. Chancey) R. VanWarmer, Terra Form/Fourth Floor, ASCAP; MCA 52342
3	6	9	WHEN WE MAKE LOVE —Alabama (H. Shedd, Alabama) T. Seals, M. Williams; Cavesson Music Enterprises Co., ASCAP/Warner-Tamerlane, BMI/Welbeck Music Corp., ASCAP, RCA 13763	34	41	6	FOREVER YOU —The Whites (R. Skaggs) J. Beland, Atlantic, BMI; MCA/Curb 52381	67	59	5	MOST OF ALL I REMEMBER YOU —Mel McDaniel (M. McDaniel) R. Scaife, P. Thomas, Vogue/Partner, BMI; Capitol 5349
4	4	12	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; Compeat-122 (Polygram)	35	42	4	LONG HARD ROAD (THE SHARECROPPER'S DREAM) —Nitty Gritty Dirt Band (M. Morgan, P. Worley) R. Crowell, Coolwell/Granite, ASCAP, Warner Bros. 7-29282	68	NEW ENTRY		NEVER COULD TOE THE MARK —Waylon Jennings (W. Jennings, A.D., & B. Cartee) W. Jennings, Waylong Jennings, BMI; RCA 13827
5	8	11	YOU'VE STILL GOT A PLACE IN MY HEART —George Jones (B. Sherrill) L. Payne, Fred Rose, BMI; Epic 34-04413	36	45	3	SOMEWHERE DOWN THE LINE —T.G. Sheppard (J.E. Norman) L. Anderson, C. Kelly, Old Friends/Golden Bridge, BMI/ASCAP; Warner/Curb 7-29369	69	55	17	I DREAM OF WOMEN LIKE YOU —Ronnie McDowell (B. Killen) T. Seals, W. B./Two Sons, ASCAP; Epic 34-04367
6	12	10	SOMEBODY'S NEEDIN' SOMEBODY —Conway Twitty (C. Twitty, D. Henry, J. Bowen) L. Chera, Intersong, Ja-Len, ASCAP; Warner Bros. 7-29308	37	46	3	FORGET ABOUT ME —The Bellamy Brothers (D.H. Bellamy, S. Kline) T. Sals, E. Setser, F. Miller, Warner-Tamerlane/Face The Music/Irving/Down 'N' Dixie/ Rare Blue, BMI/ASCAP; MCA/Curb 52380	70	61	17	GOD MUST BE A COWBOY —Dan Seals (K. Lehning) D. Seals, Pink Pig, BMI; Liberty 1515
7	10	13	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	38	43	6	I WANT TO GO SOMEWHERE —Keith Stegall (K. Lehning) D. Lowery, M. McAnally, Sheddhouse/I've Got The Music, ASCAP; Epic 34-04442	71	51	13	TOGETHER AGAIN —Kenny Rogers and Dottie West (Larry Butler) Buck Owens, Central Songs, BMI; Liberty B-1516
8	13	11	I DON'T WANNA BE A MEMORY —Exile (B. Killen) J.P. Pennington, S. Lemaire, Pacific Island/Tree (Tree Group), BMI; Epic 34-04421	39	44	5	LET'S LEAVE THE LIGHTS ON TONIGHT —Johnny Rodriguez (R. Albright) B. McDill, R. Bourke, Hall-Clement, BMI/Chappell, ASCAP; Epic 34-04460	72	81	2	HONKY TONK TAN —O.B. McClinton (T. Turk, T. Tappan) R. Hatch, J. Whitmore, O.B. McClinton; Al Gallico/Easy Listening/Chatter Box, BMI/ASCAP; Moon Shine 3024
9	1	13	SOMEDAY WHEN THINGS ARE GOOD —Merle Haggard (Merle Haggard/Ray Baker) L. Williams, M. Haggard, Shade Tree Music, Inc. BMI; Epic 34-04402	40	27	11	BAND OF GOLD —Charly McClain (N. Wilson) R. Dunbar, E. Wayne; Gold Forever, BMI; Epic 34-04423	73	65	6	HANGING ON —Lane Brody (C. Moman) B. Meze, I. Allen, ATV, BMI; Liberty 1519
10	11	12	FOREVER AGAIN —Gene Watson (R. Reeder, G. Watson) W. Robb, D. Kirby, Tree/Cross Keys, (Tree Group) BMI/ASCAP; MCA 52356	41	48	3	WHERE'S THE DRESS —Moe Bandy & Joe Stampley (B. Mevis) T. Stampley, B. Lindsey, G. Cummings, Mullet/Hoy Lindsey, BMI; Columbia 38-04477	74	NEW ENTRY		YOU'VE GOT A SOFT PLACE TO FALL —Kathy Mattea (R. Peoples, B. Hill) B. McDill, H. Moore, K. Chater, Hall-Clement/Hardscuffle/Vogue, BMI; Mercury 822-218-7
11	15	11	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	42	54	3	LET'S FALL TO PIECES TOGETHER —George Strait (R. Baker) D. Lee, T. Rocco, J. Russell, Maplehill (Welk Group) Sunflower Country/Hall-Clement/B. Ibo (Welk Group), BMI/ASCAP; MCA 52392	75	66	9	I NEVER HAD A CHANCE WITH YOU —Mason Dixon (D. Schaffer, R. Dixon) D. Mitchell, J. McCollum Baray, Tom Collins Music, BMI; Texas 5556
12	14	11	WHY GOODBYE —Steve Wariner (N. Wilson, T. Brown) M. Wright, R. Leigh, Land Of Music, CBS U Catalog Inc./BMI/Lion Hearted, ASCAP/CBS Unart, BMI; RCA 13768	43	47	7	IF EVERY MAN HAD A WOMAN LIKE YOU —The Osmond Brothers (J.E. Norman) B. Springfield, Unichappell, BMI; Warner/Curb 7-29312	76	NEW ENTRY		PICTURES —Atlanta (Milan Bogdan, L. McBride) C. Halcupke, R. Gosdin, Key Ring/Bethel/Texas Tunes/Shelby Singleton, BMI; MCA 52391
13	18	9	ATLANTA BLUE —The Statler Brothers (J. Kennedy) D. Reid, Statler Brothers, BMI; Mercury 818-700-7	44	50	4	IF ALL THE MAGIC IS GONE —Mark Gray (B. Montgomery, S. Buckingham) C. Lester, Warner-Tamerlane/Writer's House, BMI; Columbia 38-04464	77	62	12	SOUTHERN WOMEN —The Wright Brothers (J. Dowell, M. Daniel) K. Blazy, M. Hiter, J.J. Mohead, New Albany/Protunes, BMI; Mercury 818-653-7
14	17	10	THE WHOLE WORLD'S IN LOVE WHEN YOU'RE LONELY —B. J. Thomas (B. Montgomery) D. Tyler, F. Knobloch, Unichappell/Intuit, BMI/Goodsport, ASCAP; Cleveland Int'l/Columbia 38-04431	45	49	5	OH CAROLINA —Vince Gill (E. Gordy, Jr.) R. Albright, J. Elliott, M. Sanders, Milene, ASCAP; RCA 13809	78	NEW ENTRY		BLACKJACK WHISKEY —Bobby Jenkins (B. Jenkins, B. Green) R. Jenkins, Jenek/Bill Green, BMI; Zone 7-40984
15	19	8	JUST ANOTHER WOMAN IN LOVE —Anne Murray (J.E. Norman) P. Ryan, W. Mallette, Southern Nights, ASCAP; Capitol 5344	46	53	4	I HURT FOR YOU —Deborah Allen (R. Van Hoy) D. Allen, R. Van Hoy, Posey Van Hoy/Unichappell, BMI; RCA 13776	79	83	2	MEMPHIS IN MAY —Darrell McCall (K. Laxton) B. Keel, Hookline & Thinker, BMI; Indigo 45-304
16	21	7	ANGEL IN DISGUISE —Earl Thomas Conley (N. Larkin, E.T. Conley) E.T. Conley, R. Scroggs, Blue Moon/April, ASCAP/Full Armor, BMI; RCA 13758	47	24	15	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	80	NEW ENTRY		THE RIGHT STUFF —Charly McClain & Mickey Gilley (N. Wilson) R. Giles, B. Haynes, B. Fischer, Dejanus/Bobby Fischer, ASCAP/My Queen Elizabeth, BMI; Epic 34-04489
17	9	13	IN MY DREAMS —Emmylou Harris (Brian Ahern) Paul Kennerly, Irving Music Inc., BMI; Warner Bros. 7-29329	48	58	2	TENNESSEE HOMESICK BLUES —Dolly Parton (M. Post, D. Parton) D. Parton, Velvet Apple, BMI, RCA 13819	81	70	18	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
18	23	8	MAMA HE'S CRAZY —The Judds (B. Maher) K. O'Dell, K. O'Dell, BMI; RCA/Curb 13772	49	31	11	VICTIMS OF GOODBYE —Sylvia (T. Collins) D. Morgan, D. Pritimmer, Tom Collins/Collins Court, BMI/ASCAP; RCA 13755	82	74	17	MAN OF STEEL —Hank Williams Jr. (J. Bowen, H. Williams Jr.) H. Williams Jr.; Bocephus, BMI; Warner/Curb 7-29382
19	25	5	B-B-B-BURN' 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	50	39	7	MEMORY LANE —Joe Stampley & Jessica Boucher (J. Stampley, Lobo) T. Stampley, D. Rosson, D. McComb, Mullet/Old Gramps/Tony Stampley, BMI; Epic 34-04446	83	78	5	CAROLINE'S STILL IN GEORGIA —Mac Davis (G. Fundis) W. Holyfield Bibb, ASCAP; Casablanca 818-919-7 (Polygram)
20	22	10	I STILL DO —Bill Medley (J. Crutchfield) J.D. Martin, J. Jarrard, MCA, BMI/Alabama Band, ASCAP, RCA 13753	51	56	6	DAY BY DAY —McGuffey Lane (M. Morgan, P. Worley) R. McNeely, J. Schwab, McGuffey Lane/Hat Band, BMI; Atlantic America 7-99778	84	75	20	THE YELLOW ROSE —Johnny Lee with Lane Brody (J. Bowen) J. Wilder, K. Welch, G. Nickolsson, WB, ASCAP/Elektra-Asylum, BMI/Cross Keys (Tree Group), ASCAP; Full Moon/Warner Bros. 7-29375
21	7	13	DENVER —Larry Gatlin and the Gatlin Bros. Band (Rick Hall) Larry Gatlin, Larry Gatlin Music, BMI; Columbia 38-04395	52	40	8	BORN TO LOVE YOU —Karen Brooks (J.E. Norman) C. Black, L. Marne, Jr., Chappell, ASCAP/Unichappell/Watch Hill, BMI; Warner Bros. 7-29302	85	77	17	IN THE MIGHTY HOUR —Razzy Bailey (N. Wilson, T. Brown) S. Cropper, W. Pickett; Irving/Cotillion, BMI; RCA 13718
22	5	14	JUST A LITTLE LOVE —Reba McEntire (N. Wilson) D. Morgan, S. Davis, Tom Collins/Dick James, BMI, MCA 52349	53	60	4	ONE MORE SHOT —Johnny Lee (J. Bowen) R. Moore, D. Hauseman, Cross Keys, ASCAP; Warner Bros. 7-29270	86	80	18	CANDY MAN —Mickey Gilley & Charly McClain (N. Wilson) B. Ross, F. Neil; Unichappell, BMI; Epic 34-04368
23	28	6	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	54	37	9	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	87	73	18	HAPPY BIRTHDAY DEAR HEARTACHE —Barbara Mandrell (T. Collins) M. David, A.P. Jordan, Collins Court, ASCAP; MCA 52340
24	29	5	THAT'S THE THING ABOUT LOVE —Don Williams (D. Williams, G. Fundis) R. Leigh, G. Nicholson, April/Lionhearted/Cross Keys (Tree Group), ASCAP; MCA 52389	55	64	3	MY BABY'S GONE —The Kendalls (B. Ahern) H. Houser, Central Songs, BMI; Mercury 822-203-7	88	84	10	DO I EVER CROSS YOUR MIND —Ray Charles (R. Charles) M. Smotherman, B. Burnette; Songs of Koppelman/Sweventh Son/Garbo/Dorsey, ASCAP; Columbia 38-04420
25	16	13	HONEY (OPEN THAT DOOR) —Ricky Skaggs (Ricky Skaggs) Mel Tillis; Cedarwood Publishing Co. Inc. BMI; Sugar Hill/Epic 34-04394	56	69	2	ONLY A LONELY HEART KNOWS —Barbara Mandrell (T. Collins) D. Morgan, S. Davis; Tom Collins/Dick James, BMI; MCA 52397	89	76	19	RIGHT OR WRONG —George Strait (R. Baker) A. Sizemore, H. Gillespie, P. Biese; Edwin H. Morris, ASCAP; MCA 52337
26	30	8	NEW PATCHES —Mel Tillis (H. Shedd) T. Collins; Sawgrass, BMI; MCA 52373	57	35	17	I DON'T WANT TO LOSE YOUR LOVE —Crystal Gayle (J. Bowen) J. Carbone; Sixty-Ninth Street, BMI; Warner Bros. 7-29356	90	88	6	YOUR EYES —Bill Anderson (B. Anderson, M. Johnson) T. Carisse; Mercury Bros./Stallion/Rocky Bell, BMI; Southern Tracks 1026
27	32	5	STILL LOSING YOU —Ronnie Milsap (R. Milsap, R. Galbraith) M. Reid, Lodge Hall, ASCAP, RCA 13805	58	63	4	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	91	90	21	IF I COULD ONLY DANCE WITH YOU —Jim Glaser (D. Tolle) P. McManus; Music City, ASCAP; Noble Vision 104
28	36	4	GOD BLESS THE U.S.A. —Lee Greenwood (J. Crutchfield) L. Greenwood; Music Corp. of America/Sycamore Valley, BMI; MCA 52386	59	68	3	SOMEBODY BUY THIS COWGIRL A BEER —Shelly West (S. Garrett, S. Dorff) S. Dorff, M. Brown, S. Garrett, Peso, BMI; Viva 7-29265	92	79	14	DEDICATE —Kieran Kane (J.E. Norman) Kieran Kane, Keiran Kane/Litom, ASCAP; Warner Brothers 7-29336
29	34	6	I WISH I COULD WRITE YOU A SONG —John Anderson (J. Anderson, L. Bradley) J.D. Anderson, L. Delmore; Al Gallico, BMI/Low Dog, ASCAP; Warner Bros. 7-29276	60	52	16	I MAY BE USED (BUT BABY I AIN'T USED UP) —Waylon Jennings (W. Jennings) B. McDill; Hall-Clement (Welk Group), BMI; RCA 13729	93	91	23	THANK GOD FOR THE RADIO —The Kendalls (B. Mevis) M.D. Barnes/R.J. Jones; Blue Lake, BMI; Mercury 818-056-7
30	33	8	THIS TIME —Tom Jones (G. Mills, S. Popovich) R. Greenaway, B. Whitlock; Dejanus Inc./Bobby Whitlock/Mother Tongue, ASCAP; Mercury 818-801-7	61	72	2	YOU'RE GETTIN' TO ME AGAIN —Jim Glaser (D. Tolle) P. McManus, W. Bomar; Music City, ASCAP; Noble Vision 105	94	92	4	YOU ARE WHAT LOVE MEANS TO ME —Craig Bickhardt (C. Feldman, Brent Mahre) C. Bickhardt; Colgems-EMI, ASCAP; Liberty 1518
31	26	10	BETTER OUR HEARTS SHOULD BEND (THAN BREAK) —Bandana (J.E. Norman, Eric Prestidge) B. McCarthy, Bankable, ASCAP; Warner Bros. 7-29315	62	67	3	LOVELY HEART —Tammy Wynette (J. Crutchfield) P. Overstreet, Silverline, BMI; Epic 34-04467	95	93	17	BOYS LIKE YOU —Gail Davies (G. Davies) G. Davies, W. Igleheart; Little Chickadee, BMI/Black Note, ASCAP; Warner Bros. 7-29374
				63	82	2	THE POWER OF LOVE —Charley Pride (N. Wilson) D. Cook, G. Nicholson; Cross Keys, ASCAP, RCA 13821	96	87	10	LO AND BEHOLD —Tennessee Valley Boys (G. Kane, D. Goodman) D. Goodman, B. Hobbs, J. Rodriguez; Gaysupa/Beckaroo/Rodriguez, BMI; Nashwood 12684
				64	NEW ENTRY		ATTITUDE ADJUSTMENT —Hank Williams, Jr. (J. Bowen, H. Williams, Jr.) H. Williams, Jr. Bocephus, BMI; Warner/Curb 7-29253	97	96	21	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

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Country

Nashville Scene

'Rhinestone' Benefit For Opry Fund

By KIP KIRBY

Last winter, Dolly Parton and Sylvester Stallone spent several extremely cold weeks just outside Nashville, filming scenes for their film "Rhinestone" in nearby Williamson County. Unfortunately, freezing temperatures and rain precluded any of that footage from appearing in its finished version, but Parton is bringing the film back to Nashville just the same.

While June 10 was officially chosen for the Los Angeles world premiere of "Rhinestone," Parton and Stallone will fly to Nashville next Monday (18) for a special industry screening at Opryland's Acuff Theatre, the same theatre in which Dolly locally premiered her other two movies, "9 To 5" and "The Best Little Whorehouse



in Texas." Tickets to the film and post-screening party—expected to draw over 1,500 longtime Parton friends and industry executives—are \$35; proceeds will benefit the Opry Trust Fund.

Parton is still a member of the Opry, and it was her idea to stage the movie as a benefit for the Trust Fund. According to Hal Durham, the Opry's general manager, the donation expected to be raised by the "Rhinestone" premiere in Nashville will far exceed any previous single contribution to the fund, which aids country musicians and their families in time of need. Proceeds from the Los Angeles premiere will go to Stallone's Fund For Autism Research.

Meanwhile, RCA is preparing to release a "Rhinestone" soundtrack album containing 14 new Parton compositions written specifically for the movie. Stallone is featured on a number of the cuts, and we understand that the music is true Dolly

Parton country—a 180-degree turnaround for the singer from her most recent pop hits package.

One of the funniest things we've seen lately occurred two songs into Lionel Richie's set during his recent Municipal Auditorium sellout here. Richie had agreed in advance to donate a \$6,000 western costume designed by Bill Whitten (who also designed Michael Jackson's famous solitary glove) to the Country Music Wax Museum on Music Row.

Richie had invited some of his country artist friends to the show, and decided to have Larry and Steve Gatlin help make the presentation onstage. The Gatlins immediately turned the moment into a comedy routine: By the time they finished with Richie, his band was playing "Happy Trails To You," and Lionel had learned that in Nashville, his name is pronounced *Lio-nel*. The Wax Museum got its costume, and throughout the rest of his show Richie would grin from time to time and refer to himself as *Lio-nel*. The audience had a field day.

Michael Jackson, by the way, was about the only celebrity Barbara Mandrell *didn't* manage to entice into Nashville to play in her annual Celebrity Softball Classic on Memorial Day. Out on the field were such disparate personalities as Brooke Shields, Patrick Duffy (of "Dallas"), Morgan Fairchild, "Knight Rider's" David Hasselhoff and his wife Catherine Hickland of "Capitol," Gladys Knight (looking sensational), Marie Osmond, Michael Warren (of "Hill Street Blues"), Vince Ferragamo and a wide assortment of professional sports heroes. Barbara's team lost to Duffy's by one run.

Following the day's activities and the evening game, Mandrell and her famous guests were treated to a private party at the home of BMI vice president Frances Preston. The party was well attended, despite the fact that unseasonably cool weather kept everybody inside for the night.

The Oak Ridge Boys chose to cancel their planned MGM Grand engagement in May as a result of the ongoing strike in Las Vegas. The Oaks had been scheduled to follow comedian Rich Little into the main showroom at the MGM; Little was the first nationally recognized performer who elected to cross the picket lines to perform. Other headliners who preceded the Oaks in cancelling in Vegas were Shirley MacLaine, Suzanne Somers, Dean Martin, Paul Anka and Rodney Dangerfield.

In "Tender Mercies," Robert Duvall portrayed the role of a down-and-out country singer. Now the actor seems interested in creating the country singer part (minus the down-and-out) in his real life. Duvall has been cutting a country album in Nashville lately at Chips Moman's studio, giving rise to speculation that it's for Moman's new Triad Records label, formed three months ago with Buddy Killen and Phil Walden.

In addition to his own recording, Duvall joined Willie Nelson onstage in New York before 6,000 ecstatic Radio City Music Hall fans to sing everyone's favorite duet, "Amazing Grace," during Nelson's recent sold-out stand there. The concerts were taped by HBO for its upcoming Willie Nelson special. Another surprise

(Continued on page 40)

LOOK AT WHAT WE SOUND LIKE!

Billboard HOT COUNTRY SINGLES

THIS WEEK	LAST WEEK	WKS ON CHART	TITLE—Artist (Producer) Writer, Publisher, Licensee, Label & Number (Dist. Label)
1	2	14	1. YOU'VE GOT A PLACE IN MY HEART—George Jones (B. Sherrill) L. Payne, Fred Rose, BMI; Epic 34-04413
2	3	14	2. MONA LISA LOST HER SMILE—David Allan Coe (B. Sherrill) J. Cunningham, Rocksmith/Lockhill-Selma, ASCAP, Columbia 38-04396
3	6	9	3. I WOULD BE THE FIRST TO MARRY YOU—Merle Haggard (Merle Haggard/Ray Baker) L. Williams, M. Haggard, Shade Tree Music, Inc. BMI; Epic 34-04402
4	4	12	4. SOMETIMES WHEN THINGS ARE GOOD—Merle Haggard (Merle Haggard/Ray Baker) L. Williams, M. Haggard, Shade Tree Music, Inc. BMI; Epic 34-04402
5	8	11	5. YOU'VE GOT A PLACE IN MY HEART—George Jones (B. Sherrill) L. Payne, Fred Rose, BMI; Epic 34-04413
6	12	10	6. MONA LISA LOST HER SMILE—David Allan Coe (B. Sherrill) J. Cunningham, Rocksmith/Lockhill-Selma, ASCAP, Columbia 38-04396
7	10	13	7. I WOULD BE THE FIRST TO MARRY YOU—Merle Haggard (Merle Haggard/Ray Baker) L. Williams, M. Haggard, Shade Tree Music, Inc. BMI; Epic 34-04402
8	13	11	8. SOMETIMES WHEN THINGS ARE GOOD—Merle Haggard (Merle Haggard/Ray Baker) L. Williams, M. Haggard, Shade Tree Music, Inc. BMI; Epic 34-04402
9	1	13	9. SOMETIMES WHEN THINGS ARE GOOD—Merle Haggard (Merle Haggard/Ray Baker) L. Williams, M. Haggard, Shade Tree Music, Inc. BMI; Epic 34-04402
10	11	12	10. YOU'VE GOT A PLACE IN MY HEART—George Jones (B. Sherrill) L. Payne, Fred Rose, BMI; Epic 34-04413

BILLY SHERRILL, RAY BAKER, MERLE HAGGARD, GEORGE JONES, DAVID ALLEN COE

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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	18	ALABAMA Roll On, RCA AHL1-4939 RCA	38	29	87	HANK WILLIAMS Jr. Greatest Hits, Elektra/Curb 60193 WEA
2	2	30	THE OAK RIDGE BOYS Deliver, MCA 5455 MCA	39	44	29	JIM GLASER The Man In The Mirror, Noble Vision NV-2001 IND
3	5	34	RICKY SKAGGS Don't Cheat In Dur Hometown, Sugar Hill/Epic FE-38954 CBS	40	41	5	SYLVIA Surprise, RCA AHL1-4960 RCA
4	4	30	WILLIE NELSON Without A Song, Columbia FC-39110 CBS	41	33	72	MERLE HAGGARD AND WILLIE NELSON Poncho And Lefty, Epic FE 37958 CBS
5	7	32	CRYSTAL GAYLE Cage The Songbird, Warner Bros. 23958 WEA	42	34	19	GENE WATSON Little By Little, MCA 5440 MCA
6	8	48	EARL THOMAS CONLEY Don't Make It Easy For Me, RCA AHL1-4713 RCA	43	54	36	ANNE MURRAY A Little Good News, Capitol ST12301 CAP
7	6	32	GEORGE STRAIT Right Or Wrong, MCA 5450 MCA	44	47	6	MEL TILLIS New Patches, MCA 5472 MCA
8	10	8	ATLANTA Pictures, MCA 5463 MCA	45	46	30	EMMYLOU HARRIS White Shoes, Warner Bros. 23961 WEA
9	3	34	HANK WILLIAMS, JR. Man Of Steel, Warner/Curb 23924 WEA	46	38	117	WILLIE NELSON Always On My Mind, Columbia FC 37951 CBS
10	12	9	MICKEY GILLEY & CHARLY McCLAIN It Takes Believers, Epic FE-39292 CBS	47	61	2	MARK GRAY Magic, Columbia B6C-39143 CBS
11	11	30	TOM JONES Don't Let Our Dreams Die Young, Mercury 814-448-1 POL	48	62	2	B.J. THOMAS Shining, Columbia FC-39337 CBS
12	14	5	THE STATLER BROTHERS Atlanta Blue, Mercury 818-652-1 POL	49	NEW ENTRY		LEE GREENWOOD You've Got A Good Love Comin', MCA 5488 MCA
13	13	8	BARBARA MANDRELL Clean Cut, MCA 5474 MCA	50	42	5	KATHY MATTEA Kathy Mattea, Mercury 818-560-1 POL
14	9	21	CHARLY McCLAIN The Woman In Me, Epic FE-38979 CBS	51	43	17	JOHNNY LEE 'Til The Bars Burn Down, Warner Bros. 25056 WEA
15	16	27	EXILE Exile, Epic B6E-39154 CBS	52	60	35	MICHAEL MARTIN MURPHEY The Heart Never Lies, Liberty LV-51150 CAP
16	NEW ENTRY		HANK WILLIAMS, JR. Major Moves, Warner/Curb 25088 WEA	53	45	23	BOXCAR WILLIE Not The Man I Used To Be, Main Street MS-9309 MCA
17	18	8	GARY MORRIS Faded Blue, Warner Bros. 25069 WEA	54	40	59	JOHN CONLEE John Conlee's Greatest Hits, MCA 5406 MCA
18	20	5	LARRY GATLIN & THE GATLIN BROS. BAND Houston To Denver, Columbia FC-39291 CBS	55	51	22	ROGER WHITTAKER Alltime Heart Touching Favorites, Main Street MS-9306 MCA
19	19	13	DON WILLIAMS The Best of Don Williams Vol.3 MCA MCA 5465 MCA	56	48	8	MOE BANDY Motel Matches, Columbia FC-39275 CBS
20	15	39	JOHN CONLEE In My Eyes, MCA 5434 MCA	57	NEW ENTRY		DON WILLIAMS Cafe Carolina, MCA 5493 MCA
21	21	39	THE KENDALLS Movin' Train, Mercury 812-779-1 POL	58	55	4	THE WRIGHT BROTHERS Easy Street, Mercury 818-654-1 POL
22	30	6	VERN GOSDIN There Is A Season, Compeat CPL-1-1008 POL	59	64	2	RAY CHARLES Do I Ever Cross Your Mind, Columbia FC-38990 CBS
23	23	7	REBA McENTIRE Just A Little Love MCA 5475 (MCA)	60	50	64	LEE GREENWOOD Somebody's Gonna Love You, MCA 5403 MCA
24	31	3	DAVID ALLAN COE Just Divorced, Columbia FC-39269 CBS	61	63	319	WILLIE NELSON Stardust, Columbia JC 35305 CBS
25	24	37	EDDIE RABBITT Greatest Hits - Volume II, Warner Bros. 23925 WEA	62	49	26	STEVE WARINER Midnight Fire, RCA AHL1-4859 RCA
26	26	21	THE STATLER BROTHERS Today, Mercury 812-184-1 POL	63	65	2	KAREN TAYLOR- GOOD Karen, Mesa MA-1111 NSD
27	27	10	LEON EVERETTE Don't What I Feel, RCA MHL1-8518 RCA	64	67	65	ALABAMA The Closer You Get, RCA AHL1-4663 RCA
28	32	2	GEORGE JONES You've Still Got A Place In My Heart, Epic FE- 39002 CBS	65	53	8	KENNY ROGERS Duets With Kim Carnes, Sheena Easton, Dottie West, Liberty LO-51154 CAP
29	17	18	DOLLY PARTON The Great Pretender, RCA AHL1-4940 RCA	66	70	118	ALABAMA Mountain Music, RCA AHL1-4229 RCA
30	35	5	CONWAY TWITTY By Heart, Warner Bros. 25078 WEA	67	57	4	THE MAINES BROTHERS BAND Highrollin' Mercury 814-985-1 POL
31	22	40	MERLE HAGGARD That's The Way Love Goes, Epic FE-38815 CBS	68	56	39	KENNY ROGERS Eyes That See In The Dark, RCA AFL1-4697 RCA
32	52	2	RONNIE MILSAP One More Try For Love, RCA AHL-1-5016 RCA	69	73	170	ALABAMA Feels So Right, RCA AHL1-3930 RCA
33	37	16	THE JUDDS The Judds - Wynonna & Naomi, RCA/Curb AHL1-8515 (RCA)	70	69	10	PINKARD & BOWDEN Writers In Disguise, Warner Bros. 25057 WEA
34	25	33	JANIE FRICKE Love Lies, Columbia FC-38730 CBS	71	58	33	JOHN ANDERSON All The People Are Talkin', Warner Bros. 23912 WEA
35	39	8	JOHNNY RODRIGUEZ Foolin' With Fire, Epic FE-39172 CBS	72	59	89	RICKY SKAGGS Highways And Heartaches, Epic FE 37996 CBS
36	28	33	DEBORAH ALLEN Cheat The Night, RCA MHL1-8514 RCA	73	74	210	ALABAMA My Home's In Alabama, RCA AHL1-3644 RCA
37	36	5	RAZZY BAILEY The Midnight Hour, RCA AHL1-4936 RCA	74	72	143	WILLIE NELSON Greatest Hits, Columbia KC 237542 CBS
				75	71	31	KENNY ROGERS Twenty Greatest Hits, Liberty LV-51152 CAP

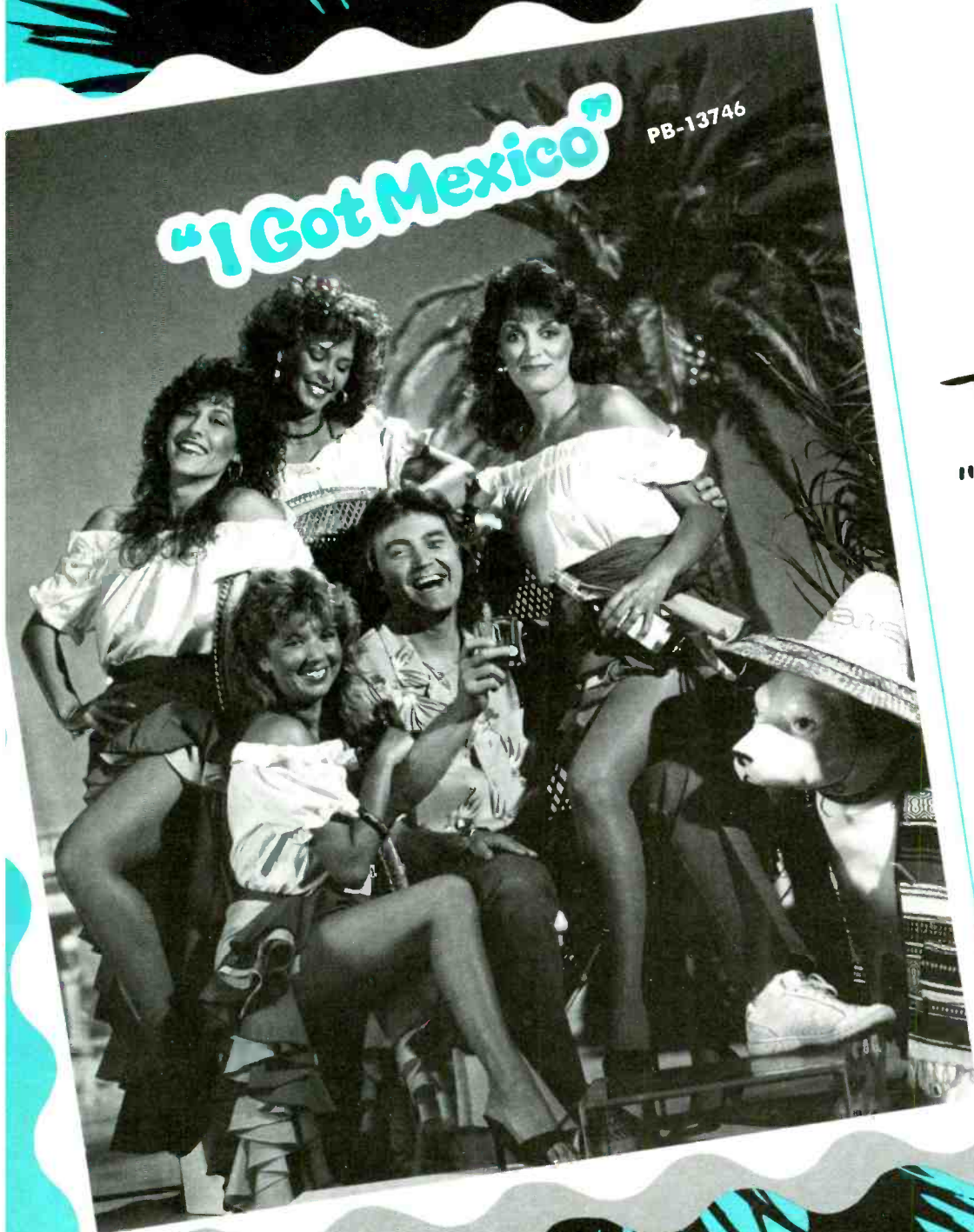
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from Eddy's newest LP
"I COULD USE ANOTHER YOU"

AHK1-/AHL1-5040

Country

Nashville Scene

• Continued from page 38

guest was Glen Campbell.

To promote the week-long engagement, Willie made a rare network television appearance on NBC's "Late Night With David Letterman" show. Nelson performed two songs with his band and fielded some clumsy questioning by Letterman. Nelson looked great and came across as

charming, relaxed and in fine spirits.

★ ★ ★

Signings: Terri Gibbs to Top Billing International for booking... Larry Jenkins (Conway Twitty's nephew) to MCA Records... Gary Wolf to Polygram/Mercury... Carl Jackson to CBS Records Nashville... Moses Dillard to Coal Miners Music Group... Evergreen Rec-

ords' Robin Lee to United Talent for booking... Hank Cochran has resigned with Tree International for publishing... NSAI song of the year winners Tom Brasfield and Walt Aldridge have re-signed with Rick Hall Music in Muscle Shoals... Writers Mark Baldwin and John Elliott to Lorenz/Charlie Monk Creative Services.

★ ★ ★

Five new stars were inducted into the Country Music Foundation's Walkway of Stars last week during Fan Fair. The new stars were Larry Butler, Ralph Emery, Felton Jarvis, the Oak Ridge Boys, Leona Williams and Al Rogers. Representing Jarvis (who produced Elvis Presley) was his widow, Mary Jarvis.

Have you ever said to someone, "I like you so much I'd give you the clothes off my back?" Be careful not to say that too loudly around Barbara Mandrell—she might take you up on the offer. That's what happened to Steve Wariner, who has been performing on dates with Mandrell and also recorded a duet with her. Barbara asked Steve for one of his stage tuxedos to display in her Nashville museum, Barbara Mandrell's Country. And she got it.

Around Nashville, there's an oft-heard saying, "Some demos are better than masters." A case in point is Eddie Rabbitt's current single, "B-B-B-Burnin' Up With Love." Rabbitt cut the tracks and vocals, we understand, at his smaller studio ("The Garage")—and was so pleased with the results that the label merely mastered the demo with no re-recording.

★ ★ ★

June 21 is the red letter date for Larry, Rudy and Steve Gatlin—that's the day they perform at the White House for the Reagans. The concert will be staged on the south lawn in conjunction with something called the "Congressional Seafood Festival." (So *that's* where our tax dollars have been going!)

Once a Nashville music pillar, Chris Gantry more or less dropped out of sight in recent years, never duplicating the success of his biggest penned hit, "Dreams Of The Everyday Housewife." Gantry resurfaced recently, however, and says he will be back in the studio working on an album he calls "a mini-movie screenplay." He was recently scheduled to open a show for friends John Prine and Rachel Peier at a local nightspot.

Tom T. Hall isn't superstitious, exactly. But 13 is his favorite lucky number, so he chose a Friday the 13th to begin recording his next Mercury album, "Natural Dream." The first single from the LP, "Famous In Missouri," was *not* released on the 13th, however.

Johnny Lee and Lane Brody are set to host the Wild Turkey Battle of Country Bands finals Nov. 2 in Nashville. Local competitions will get underway in this contest July 1 and run through Sept. 30. Winners in selected markets will then perform in a show hosted by Lee and Brody at the Tennessee Performing Arts Center.

It's interesting how frequently Johnny and Lane are being paired up these days: on talk shows, for interviews, on awards programs. They've only recorded one duet thus far—"The Yellow Rose," which went to No. 1—but we wonder if there aren't more sessions in the works based on their chemistry and studio sound.

Haggard Remembers Wills With Live Radio Tribute

By ELLIS WIDNER

TULSA—Merle Haggard paid tribute to western swing pioneer Bob Wills Monday (4) by recreating a Wills-style radio show from historic Cain's Ballroom here, where Wills launched his career.

The original program, which was once America's longest running daily radio show, was first broadcast from the studios of radio station KVOO in 1934. It moved to Cain's on New Year's Eve of 1935.

KVOO carried Haggard's tribute live. During a sound check, Haggard told the audience: "If you shout out requests, ask for a Bob Wills song. If you yell out for Merle or one of my songs, that's a sure sign you want to leave."

Haggard said he wanted to recreate a Wills program as authentically as possible—even down to matching the original 12:15 p.m. broadcast time. The ballroom was cleared of tables and chairs, just as it had been when Wills played. The red neon star over the center of the dance floor was lit, and the original microphone and "On The Air" sign were

displayed in place.

However, the electrical circuits were blown by a short in the equipment, and the show was delayed by about 20 minutes.

Bob Wills' manager, O.W. Mayo, was there and introduced the band as he had decades ago. The only things missing were commercials for Playboy Flour and the original rendition of "Faded Love." Wills alumni, guitarist Eldon Shamblin and fiddler Tiny Moore, performed with Haggard's band, the Strangers.

In the audience of 1,000 were Wills' brother, Johnnie Lee Wills; Haggard's booking agent, Jim Halsey, and country singer Johnny Rodriguez.

Halsey rep Terry Cline said the show was recorded and videotaped with an eye toward cable tv and radio special use.

Haggard, who told reporters that he is writing a movie script on Wills' life, also said he is planning a major outdoor festival near Muskogee for the summer of 1985 which he will call "America Freedom Day."

Dolly's Career On Display

NASHVILLE—Dolly Parton is the focus of a new Country Music Hall of Fame Museum exhibit, which opened at the Music Row facility June 1.

The Parton exhibition is one of the largest put together to date by the Country Music Foundation, which oversees the Hall of Fame and Museum. It is also the first time the museum has spotlighted a single artist in one of its exhibits.

The display features photo-murals, artifacts, manuscripts, awards and costumes relating to the singer's career. The exhibit comprises five sec-

tions covering Parton's songwriting, performing, films, multimedia awards and career achievements. One of the highlights is Parton's famed "Coat Of Many Colors," made by her mother in 1969 to commemorate her song and to replace the original one.

Others items included in the display are Parton's famous "butterfly" guitar, movie costumes, scripts, lyric sheets and video clips tracing her tv career from her earliest appearances through her recent HBO special, "Dolly Parton In London."



SALUTE TO DOLLY—The Country Music Hall of Fame & Museum recently celebrated the opening of its Dolly Parton exhibit, its first biographical salute to a single country star. CMF's board of directors president, Emmylou Harris, left, is shown joining Parton's sister, Rachel Dennison, center, and Dennison's husband, Richard, a member of Parton's band, to examine a section devoted to Parton's early career.

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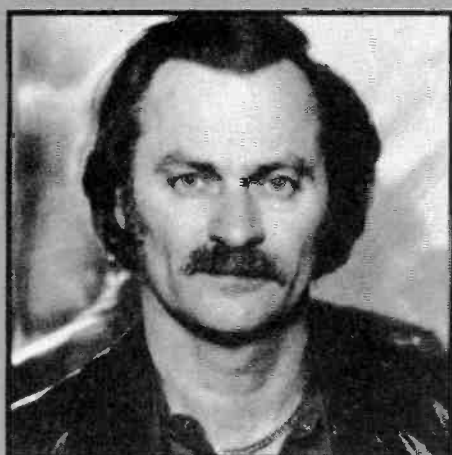
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Single: *"Atlanta Blue"* BB 13* R&R 8* CB 15*



THE KENDALLS

Album: *"Movin' Train"* BB 21 CB 34

Single: *"My Baby's Gone"* BB 55* R&R 41* CB 49*



KATHY MATTEA

Album: *"Kathy Mattea"* BB 50 CB 70

Single: *"You've Got A Soft Place To Fall"* BB 74*-Debut CB 75*-Debut



Merengue Pays Off For Promoter Tejeda

By ENRIQUE FERNANDEZ

Merengue, the dance music of the Dominican Republic, has become one of the hottest genres in the Latin market, in many cases outselling other tropical dance beats, including salsa. The reason? "Merengue is catchy," explains New York-based Dominican promoter Jose Tejeda. "Like measles."

Tejeda should know. In 1970 he arrived in New York, penniless and, he recalls, wearing a double-breasted suit with pegged pants and a skinny black tie, when everyone here was into bell bottoms and wide cravats. His country's music was a marginal genre then, but Tejeda began to bring acts from the Dominican Republic, for the enjoyment of the growing Dominican community. "Merengue opened the door for me," he says.

In 1977 his efforts began to pay off and the popularity of his country's music started to spread. Today Te-

jeda represents merengue superstars like Wilfrido Vargas, Bonny Cepeda and Anibal Bravo, as well as the young merengue-rap group Aramis Camilo y La Organizacion Secreta. And all the Dominican acts that visit New York play his merengue club, Studio 84, in upper Manhattan.

The merengue base has served Tejeda well, for he has been able to diversify into one of the most sought-after Latin promotion operations in New York. Top-rated Latin pop crooners, including Grammy-winner Jose Feliciano, Camilo Sesto, Jose Jose and Rocio Jurado, use Tejeda as their New York promoter. In addition, the Dominican entrepreneur promotes a yearly children's music festival, a Puerto Rican *jibaro* (country) music festival and a series of summer block parties in New York's Latin neighborhoods, and he even has time for some boxing and baseball promotion in Latin American countries.

Tejeda also brings acts to Venezuela, the Dominican Republic, Panama and Puerto Rico. And he works other U.S. cities, like this year's U.S. Hispanic Chamber of Commerce conference in San Antonio, where Tejeda is bringing Mexican crooner Marco Antonio Muniz, a performance that will be attended by President Reagan.

The promoter has achieved two very profitable tie-ins. One is his work as promoter for Budweiser's music sponsorship at the national level. Tejeda is currently working on U.S. tours for Camilo Sesto and Jose Jose, sponsored by the brewery. Another tie-in is with RCA and Ariola, whose artists Tejeda usually promotes.

But one of the accomplishments he's proudest of is the summer block parties, which are co-sponsored by Budweiser, New York Latin radio station WJIT and Capitol Air Lines.



EN ESPANOL—Cell Bee signs a contract with newly formed R.B.M. Productions Inc., a branch of the Latin label TH Records. The dance music star will record in Spanish as well as English. Joining her are TH promotion director Oscar Liord and TH general manager Tony Moreno.

★ ★ ★

What's Pepsi-Cola's reaction to the recent Julio Iglesias/Coca-Cola tie-in? The soft drink giant is looking into the Latin music field, and it's reported that Pepsi is not after a sure bet like Julio, but rather looking for some "hot" act who can appeal to

Latin youth and has yet to receive recognition. Someone from *la generacion Pepsi*.

★ ★ ★

Items for consideration should be sent to Enrique Fernandez, Billboard, 1515 Broadway, New York, N.Y. 10036.

JAZZ **Blue Notes**

Lundvall Move Raises Questions

By SAM SUTHERLAND and PETER KEEPNEWS

Bruce Lundvall has long been regarded as one of the best and most loyal friends that jazz has in the record business. Consequently, the surprise announcement that Lundvall was leaving the presidency of Elektra/Asylum to head up a new East Coast label for Capitol/EMI has piqued the interest of jazz fans (and jazz musicians) who normally don't pay all that much attention to what executive is with what label.

Two key jazz-related questions

have been raised by Lundvall's move. The first is, what does this mean for Musician, the ambitious jazz label that Lundvall founded and nurtured as an Elektra subsidiary? The second is, does Lundvall's move to Capitol/EMI mean that something intelligent will be done about reissuing the magnificent jazz that has lately been lying dormant in the corporate vaults, most notably the Blue Note catalog?

At presstime, the unofficial word was that Capitol was negotiating to buy the Musician label, including its small but impressive catalog as well

as its artist roster. The official word from Elektra, though, was that the next scheduled Musician release—including albums by Bobby McFerrin, Chico Freeman and Steve Morse—would be coming out through the label later this month as originally scheduled.

As for the Blue Note catalog, and the other vintage jazz in the Capitol/EMI vaults (from United Artists, Pacific Jazz and Capitol itself), the indications are that there will indeed be an extensive reissue program, a project that is bound to be near and dear to Lundvall's heart. Stay tuned for further details.

★ ★ ★

Also noted: Earl Horwitz of Pausa Records is planning further titles for the label's well-received Jazz Origin Series, its \$6.98 midline now numbering 26 titles. Coming in August are seven more sets, including albums by Freddie Slack & Ella Mae Morse, Supersax, the Four Freshmen & Five Guitars, Bobby Troup, George Shearing, Benny Goodman (in trio settings) and members of the Duke Ellington Orchestra in a project dubbed "The Ellingtonians," representing sides from various players culled from the Capitol vaults... The Count Basie Orchestra made its first New York appearance since Basie's death on Thursday (7) at the Red Parrot. The performance, some of the proceeds of which are going to the Count Basie Fund at Central Univ. in Ohio, was broadcast live by WNEW-AM... Last week saw the launch of the Long Beach (Calif.) Summer Jazz Festival, slated for Saturdays at the International Amphitheatre. The free concerts, sponsored by local FM station KLON, will feature Harold Land, John Heard, Benny Golson, Joe Farrell, Leroy Vinnegar, Nancy Wilson and other performers... Blue Notes goofed. The recent benefit for Mark Morganelli's Jazz Forum was held at New York's Blue Note, not the Village Gate. We really should have been able to get that particular name right.

★ ★ ★

Items for consideration should be sent to either Peter Keepnews, Billboard, 1515 Broadway, New York, N.Y. 10036, or Sam Sutherland, Billboard, 9107 Wilshire Blvd., Beverly Hills, Calif. 90210.

JUNE 16, 1984, BILLBOARD

This Week			Last Week			Weeks on Chart			ARTIST																																								
1	2	3	4	5	6	7	8	9	10	11	12	13	14	15	16	17	18	19	20	21	22	23	24	25	26	27	28	29	30	31	32	33	34	35	36	37	38	39	40	41	42	43	44	45	46	47	48	49	50
1	2	3	4	5	6	7	8	9	10	11	12	13	14	15	16	17	18	19	20	21	22	23	24	25	26	27	28	29	30	31	32	33	34	35	36	37	38	39	40	41	42	43	44	45	46	47	48	49	50
DAVID SANBORN	WYNTON MARSALIS	EARL KLUGH	PAT METHENY	THE CRUSADERS	HERBIE HANCOCK	JEFF LORBER	GEORGE WINSTON	KENNY G	LINDA RONSTADT	BRANFORD MARSALIS	GEORGE WINSTON	STANLEY CLARKE	WEATHER REPORT	STEPS AHEAD	PIECES OF A DREAM	TANIA MARIA	GEORGE WINSTON	SHADOWFAX	MICHAEL FRANKS	GEORGE HOWARD	RODNEY FRANKLIN	QUINCY JONES	LEE RITENOUR	JARREAU	SPYRO GYRA	CARLA BLEY	ANDREAS VOLLENWEIDER	EARL KLUGH	TANIA MARIA	BILLIE HOLIDAY	PAT METHENY GROUP	MANHATTAN TRANSFER	PAT METHENY GROUP	JEAN-LUC PONTY	SHADOWFAX	JAMES NEWTON	AL DIMEOLA	VARIOUS ARTISTS	ELLA FITZGERALD	ANDREAS VOLLENWEIDER	GEORGE BENSON	CHICK COREA	SARAH VAUGHAN	ALEX DE GRASSI	SERGIO MENDES	WILL ACKERMAN	BILL EVANS	SADAO WATANABE	VARIOUS ARTISTS
Backstreet, Warner Bros. 23906-1	Think Of One, Columbia FC 38641	Wishful Thinking, Capitol ST-12323	Rejoicing, ECM 25004-1 (Warner Bros.)	Ghetto Blaster MCA 5429	Future Shock, Columbia FC 38814	In The Heat Of The Night, Arista AL8-8025	December, Windham Hill C-1025	G Force, Arista AL8-8192	What's New, Asylum 60260 (Elektra)	Scenes In The City Columbia FC 38951	Autumn, Windham Hill C-1012	Time Exposure Epic FE 38688	Domino Theory, Columbia FC 39147	Modern Times Musician 60351-1 (Elektra)	Imagine This, Elektra 60270	Love Explosion Concord Picante CJP-230	Winter Into Spring, Windham Hill C-1019	Shadowdance Windham Hill WH-1029 (A&M)	Passionfruit, Warner Bros. 1-23962	Steppin' Out, TBA TB 201 (Palo Alto)	Marathon, Columbia FC 38953	The Birth Of A Band Emarcy 818177-1 (Polygram)	On The Line, Musician 60310-1 (Elektra)	Jarreau, Warner Bros. 1-23801	City Kids, MCA 5431	Heavy Heart, WATT/ECM 1-25003 (Warner Bros.)	Caverna Magica CBS FM 37827	Low Ride, Capitol ST-12253	Come With Me, Concord Jazz CJ 200	Embraceable You, Verve 817359-1 (Polygram)	Travels, ECM 23791-1 (Warner Bros.)	Bodies And Souls, Atlantic 80104-1	Offramp, ECM ECM-1-1216 (Warner Bros.)	Individual Choice, Atlantic 80098	Shadowfax, Windham Hill WH 1022 (A&M)	Luella, Gramavision GR-8304 (Polygram)	Scenario, Columbia FC 38944	Playboy Jazz Festival, Musician 60298-1 (Elektra)	The Harold Arlen Songbook, Verve 817526-1 (Polygram)	Behind The Gardens-Behind The Wall-Under The Tree, CBS FM 37793	In Your Eyes, Warner Bros. 1-23744	Children's Songs, ECM 1-25005 (Warner Bros.)	Sarah Vaughan Sings The George Gershwin Songbook, Emarcy 814187-1 (Polygram)	Southern Exposure Windham Hill WH-1030 (A&M)	Confetti, A&M SP-4084	Past Light, Windham Hill WH-1028 (A&M)	The Paris Concerts Volume Two, Musician 60311-1-E (Elektra)	Fill Up The Night, Musician 60297 (Elektra)	An Evening With Windham Hill Live, Windham Hill C-1026 (A&M)



HEAD OF THE CLASS—San Francisco area jazz musicians are bringing their art into local classrooms, thanks to Jazz In The Classroom Inc., which recently brought the first in a series of special clinics and seminars to Monte Vista High School in Danville. Seen here are KJAZ announcer Barbara Hackett, one of the program's directors, and musicians Pete Escovedo, George Cables and Andy Narell, all participants in the series, sponsored by the Bay Area Jazz Society.

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CLASSICAL Keeping Score

New Nonesuch Head Plans No Changes

By IS HOROWITZ

Some four years ago, when Keith Holzman took over the direction of Nonesuch Records from Tracey Sterne, the label was moved to the West Coast and in short order overcame doubts that it would retain the high quality and repertoire adventurousness that brought it special attention.

Now, it is preparing to move back to New York, in line with a general directive to concentrate all Elektra/Asylum headquarter activity in the East, and will break in yet another label chief. Bob Hurwitz, who has run the U.S. office of the Warner Bros.-distributed avant-garde jazz label ECM for the past nine years, takes over the Nonesuch reins in September.

This time, little concern is expressed that the label will veer substantially from the course it has followed: concern for contemporary music, and an effort to seek out worthy material poorly represented in the catalog.

Hurwitz expresses full sympathy with the directions taken by Nonesuch in the past and sees no reason

for change, except perhaps for an even greater effort in the contemporary arena. He has long labored in a territory where the lines separating experimental jazz from advanced "serious" music tend to disappear.

In any case, he will start with a backlog of 30 or 40 albums, either complete, in some stage of processing, or committed—more than sufficient for a year of new issues at Nonesuch's normal release pace.

Beginning with this issue, Billboard's Best Selling Classical LPs chart will appear every other week, doubling its frequency. The next chart will be published in the issue dated June 30.

More importantly, Holzman, who was unwilling to make the move to New York, will be available in a consulting capacity for an extended period. Jill Kaufman, another longtime Nonesuch stalwart, will also be on tap for assistance during the transition.

One of the special projects that Holzman leaves behind is the "Meet The Composer" series, an ambitious recording program of contemporary

works just getting underway. Tied in with composer residencies at major symphony orchestras underwritten by the Exxon and Rockefeller Foundations and, to a lesser extent, by the National Endowment for the Arts, the recording component of the plan will see as many as a dozen new symphonic works taped for release by Nonesuch over the next year or so.

The first two compositions were recorded only two weeks ago—John Harbison's "Ulysses' Bow," performed by the Pittsburgh Symphony under Andre Previn, and "Oktoecho," a work by Robert X. Rodriguez, the composer in residence at the Dallas Symphony. That piece was conducted by Eduardo Mata. The Grammy-winning production team of Marc Aubort and Joanna Nickrenz supervised those recordings, as they will most, if not all, in the series.

Those still waiting to go before the Nonesuch microphones include a piece by John Adams, to be recorded by the San Francisco Symphony directed by Edo de Waart; one by William Kraft, to be cut by the Los Angeles Philharmonic and a conductor still to be named; another by Joseph Schwantner performed by the St. Louis Symphony conducted by Leonard Slatkin; a work by Elizabeth Larsen featuring the Minnesota Orchestra and Neville Marriner; and a piece by Jacob Druckman, performed by Zubin Mehta and the New York Philharmonic.

Holzman will be devoting an increasing portion of his time to arts consultancies, branching out beyond the recording field into theatre and other disciplines. Last week, however, he was again in a Los Angeles studio, where the Aubort-Nickrenz team were producing a string of recordings with Gerard Schwarz and the Los Angeles Chamber Orchestra.

★ ★ ★

Items for consideration should be sent to Is Horowitz, Billboard, 1515 Broadway, New York, N.Y. 10036.



PUNCH LINE—Violinist Cho-Liang Lin, left, shares a light moment with CBS Masterworks producer Steve Epstein and pianist Sandra Rivers during a recent recording session in New York. The album of virtuoso showpieces is due for release in August.

GOSPEL Lectern

Morris Chapman Keeps The Faith

By BOB DARDEN

Morris Chapman's "Bethlehem Morning" may be the best new Christmas song written in the past decade. But to hear Chapman tell it, the song almost wasn't.

On his first day in the Holy Land, he was standing in his room in a Bethlehem hotel, looking over the city. In the last moments before the sunrise, the words and melody to "Bethlehem Morning" came rushing to him. Not knowing how to read or write music, Chapman ran up and down the predawn streets of sleepy Bethlehem looking frantically for a keyboard to play the new melody. Finally, a kindly Catholic priest took pity on him and let him use an ancient organ.

Chapman's life has been full of serendipity. He'd never played the piano before sitting down and playing during a Holy Spirit revival at the age of 10. He was a janitor for Las Vegas high school for 17 years before entering a music ministry.

His first album for Word, "The Lord Reigns," was cut in two all-night recording sessions—live, with no songs or arrangements planned out ahead of time. His second album, "Long-Time Friends," was one of last year's surprise hits.

Today Chapman is just days away from the release of his third Myrrh album, "Lately," but he remains one of the most humble men in gospel music. He's the guy other musicians go to when their ministries are in trouble. And despite a Grammy nomination and invitations to perform all over the world (he just got back from another tour of Australia), virtually all of his concerts are love offering affairs. He doesn't even have an agent or a manager. It's a faith ministry from top to bottom.

In recent days he's grown alarmed about a rift among

Christians, including a well-known Southern evangelist, as they disagree over the soul-winning value of contemporary Christian music.

"The gospel don't need no defense," he says. "It stands alone whether we believe it or not. I listen to all kinds of music—Petra, Jimmy Swaggart, all kinds. The beat might not be to my taste, but it is good. The message is still Jesus Christ.

"There are all kinds of people in the world. Not one of us can reach them all. Maybe I can write something about this—I'm seeking God's direction on it every day."

★ ★ ★

Bookstores are reporting strong early sales of Scott Wesley Brown's "best of" collection, "It Is Finished" . . . Amy Fletcher's debut LP for the LoveSong label, "By Invitation Only," features liner notes by Sandi Patti . . . San Diego native Linda Clarke has just released her first collection of religious songs . . . Three-time Grammy winner Edwin Hawkins has signed with Birthright Records, which is distributed through Word. Hawkins is best known in the secular industry for the platinum smash, "Oh Happy Day" . . . Lulu Roman's first Canaan record, "You Were Loving Me," features duets with Russ Taff and Bobby Jones . . . The new rock group Golden Speer features Rusty and Chris Golden, sons of the Oak Ridge Boys' William Lee Golden, and Marc Speer, son of Brock Speer of the famous Speer Family.

★ ★ ★

Items for consideration should be sent to Bob Darden, P.O. Box 1991, Waco, Tex. 76703.

Billboard Best Selling Classical LPs

Survey for Week Ending 6/16/84
(Published Once A Month)

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This Week	Last Report	Weeks on Chart	TITLE, Artist, Label & Number	WEEKS AT #1
1	1	46	HAYDN/HUMMEL/L. MOZART: Trumpet Concertos Marsalis, National Philharmonic Orch. (Leppard), CBS Masterworks IM 37846	12
2	3	30	STRAUSS: Four Last Songs Jessye Norman (Masur), Philips 6514 322	
3	39	30	J. S. BACH: Unaccompanied Cello Suites Yo-Yo Ma, CBS M/W 13M 37867	
4	17	9	BOLLING: Suite For Cello and Jazz Piano Trio Bolling Yo-Yo Ma, CBS M 39059	
5	9	9	MAHLER: Symphony #9 Chicago Symphony (Solti), London LDR 72012	
6	4	237	PACHELBEL: Canon Paillard Chamber Orchestra, RCA FRL 1-5468	
7	NEW ENTRY		BEETHOVEN: Piano Concertos Brendel (Levine), Philips 411 189	
8	2	87	BACH: Goldberg Variations Glenn Gould, CBS IM 37779	
9	NEW ENTRY		PORTRAIT OF KIRI TE KANAWA Te Kanawa, CBS Masterworks 39208	
10	28	9	PACHELBEL: Canon/FASCH: Trumpet Concerto Paillard Chamber Orch., RCA AGL1 5211	
11	8	37	NOCTURNE James Galway, RCA ARL1-4810	
12	7	17	DVORAK: Symphony No. 9 ("New World") Chicago Symphony Orch.(Solti) London 410 116	
13	11	5	MOZART: Piano Concertos #s 9 & 11 Bilson, Gardiner, English Baroque Soloists, DGG Archiv 410 905	
14	NEW ENTRY		VERDI: Arias Domingo, DG 2543 528	
15	19	13	HANDEL: Water Music English Concert (Pinnock), DGG Archiv 410 525	
16	29	5	BERLIOZ: Symphonie Fantastique Chicago Symphony Orch. (Abbado), DG 410 895	
17	25	9	CHOPIN: Piano Concerto #2 Pogorelich (Abbado), DG 410 507	
18	16	74	PERHAPS LOVE Placido Domingo, CBS FM 37243	
19	NEW ENTRY		THE ACADEMY - BY REQUEST Academy of Saint Martin-In-The-Fields (Marriner), Angel DS 38056	
20	5	13	MOZART OPERA ARIAS Popp (Slatkin), Angel DS 38023	
21	13	123	PACHELBEL: Canon Academy Of Ancient Music (Hogwood), L'Oiseau Lyre DSL0 594	
22	10	60	CANTELOUBE: Songs of the Auvergne Te Kanawa, English Chamber Orch. (Tate), London LDR 71104	
23	NEW ENTRY		BEETHOVEN: Cello Sonatas #s 3 & 5 Yo-Yo Ma, Emanuel Ax, CBS Masterworks IM 39024	
24	31	34	HUBERMAN FESTIVAL, LIVE Mintz, Perlman, Stern, Zukerman, Israel Philharmonic (Mehta), DG 2741 026	
25	NEW ENTRY		VIVALDI: The Four Seasons Zukerman, CBS Masterworks MY 38478	
26	26	437	JEAN-PIERRE RAMPAL & CLAUDE BOLLING: Suite for Flute & Jazz Piano, CBS Masterworks M 33233	
27	34	17	VIVALDI GALA Isaac Stern, CBS M/W M 38982	
28	NEW ENTRY		IN CONCERT AT THE MET Horne, Price, RCA Red Seal ARC 2-4609	
29	NEW ENTRY		BRAHMS: Piano Concerto #2 Ashkenazy (Haitink), London 410 199	
30	NEW ENTRY		PUCCINI: La Rondine Te Kanawa, Domingo (Maazel), CBS Masterworks 12M 37852	
31	15	25	HANDEL: Arias Marilyn Horne, Erato NUM 75047	
32	18	42	GREATEST HITS: The Canadian Brass RCA ARL 1-4733	
33	23	9	BOITO: Mefistofele Pavarotti, Freni, London LDR 73010	
34	6	63	MOZART ARIAS Te Kanawa (Davis), Philips 6514 319	
35	14	13	BRAHMS/SCHUMANN: Piano Selections Dimitris Sgouros, Angel DS 38075	
36	12	34	OUT OF THIS WORLD The Boston Pops (Williams), Philips 411-1851	
37	20	83	VIVALDI: The Four Seasons (Pinnock), DG 2534 003	
38	24	9	THE GREAT VOICE OF MARILYN HORNE Marilyn Horne, London 411 649	
39	27	9	ON STAGE The Boston Pops (Williams), Philips 412 132	
40	30	55	MOZART: Symphonies, Vol. 6 Academy of Ancient Music (Hogwood), L'Oiseau Lyre D 172 D4	

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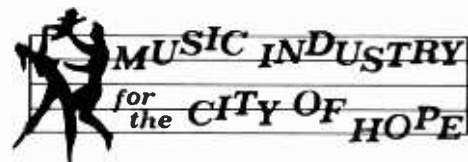
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HIT PARADE

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THIS WEEK	LAST WEEK	WKS ON CHART	TITLE—Artist (Producer) Writer, Label & Number (Distributing Label)	THIS WEEK	LAST WEEK	WKS ON CHART	TITLE—Artist (Producer) Writer, Label & Number (Distributing Label)
1	1	10	TIME AFTER TIME —Cyndi Lauper (Rick Chertoff), C. Lauper, R. Hyman; Portrait 37-04432(Epic)	34	39	4	DON'T WALK AWAY —Rick Springfield (Rick Springfield, Bill Drescher), R. Springfield; RCA 13813
2	4	9	THE REFLEX —Duran Duran (Alex Sadkin, Ian Little, Duran Duran), Duran Duran; Capitol 5345	35	38	7	I CAN DREAM ABOUT YOU —Dan Hartman (Jimmy Iovine, Dan Hartman), D. Hartman; MCA 52378
3	2	11	LET'S HEAR IT FOR THE BOY —Deniece Williams (G. Duke), T. Snow, D. Pitchford; Columbia 38-04417	36	21	13	THE LONGEST TIME —Billy Joel (Phil Ramone), B. Joel; Columbia 38-04400
4	3	11	OH, SHERRIE —Steve Perry (Steve Perry, Bruce Botnick), S. Perry, R. Goodrum, B. Cuomo, C. Krampf; Columbia 38-04391	37	37	9	WHISPER TO A SCREAM (BIRDS FLY) —Icicle Works (Hugh Jones), McNabb; Arista 1-9155
5	5	15	SISTER CHRISTIAN —Night Ranger (Pat Glasser), K. Keagy; Camel/MCA 52350	38	29	11	MY EVER CHANGING MOODS —The Style Council (Peter Wilson, Paul Weller), P. Weller; Geffen 7-29359
6	6	9	THE HEART OF ROCK 'N' ROLL —Huey Lewis And The News (Huey Lewis and the News), J. Colla, H. Lewis; Chrysalis 4-42782	39	30	8	LOVE WILL SHOW US HOW —Christine McVie (Russ Titelman), McVie, Sharp; Warner Bros. 7-29313
7	9	10	SELF CONTROL —Laura Branigan (Jack White, Robbie Buchanan), G. Bigazzi, R. Riefoli, S. Piccolo; Atlantic 7-89676	40	47	3	BREAKIN' ... THERE'S NO STOPPING US —Ollie And Jerry (Ollie E. Brown), O.E. Brown, J. Knight; Polydor 821 708-7(Polygram)
8	10	8	JUMP (FOR MY LOVE) —Pointer Sisters (Richard Perry), M. Sharron-S. Mitchell, G. Skardina; Planet 13780(RCA)	41	43	7	OBSCENE PHONE CALLER —Rockwell (Curtis Anthony Nolen, Rockwell), Rockwell; Motown 1731
9	14	4	DANCING IN THE DARK —Bruce Springsteen (Bruce Springsteen, Jon Landau, Chuck Plotkin, Steve Van Zandt), B. Springsteen; Columbia 38-04463	42	45	5	PRIME TIME —Alan Parsons Project (Alan Parsons), Woolfson, Parsons; Arista 1-9208
10	11	15	BORDERLINE —Madonna (Reggie Lucas, John "Jellybean" Benitez), R. Lucas; Sire 7-29354(Warner Bros.)	43	51	4	FAREWELL MY SUMMER LOVE —Michael Jackson (Tony Peluso, Michael Lovesmith, Steve Barri, Freddie Perren, Fonce Mizell) K. Lewis; Motown 1739
11	18	7	EYES WITHOUT A FACE —Billy Idol (Keith Forsey), Idol, Stevens; Chrysalis 4-42786	44	50	4	SUNGLASSES AT NIGHT —Corey Hart (Jon Astley, Phil Chapman), C. Hart; EMI-America 8203
12	8	13	BREAKDANCE —Irene Cara (Giorgio Moroder), Moroder, Cara, Hull; Network/Geffen 7-29328(Warner Bros.)	45	57	5	WHAT'S LOVE GOT TO DO WITH IT —Tina Turner (Terry Britten), T. Britten, G. Lyle; Capitol 5334
13	15	6	IT'S A MIRACLE —Culture Club (Steve Levine), O'Dowd, Moss, Hay, Craig, Pickett; Virgin/Epic 34-04457	46	53	6	IF EVER YOU'RE IN MY ARMS AGAIN —Peabo Bryson (Michael Masser), M. Masser, T. Snow, C. Weil; Elektra 7-69728
14	19	6	ALMOST PARADISE... LOVE THEME FROM FOOTLOOSE —Mike Reno And Ann Wilson (Keith Olsen), E. Carmen, D. Pitchford; Columbia 38-04418	47	34	13	ROCK YOU LIKE A HURRICANE —Scorpions (Dieter Dierks), R. Schenker, K. Meine, H. Rabbel; Mercury 818 440-7(Polygram)
15	7	17	HELLO —Lionel Richie (Lionel Richie, James Anthony Carmichael) L. Richie; Motown 1722	48	55	5	ROMANCING THE STONE —Eddy Grant (Eddy Grant), E. Grant; Portrait 37-04433(Epic)
16	17	9	YOU CAN'T GET WHAT YOU WANT —Joe Jackson (David Kershbaum, Joe Jackson), J. Jackson; A&M 2628	49	58	4	ALIBIS —Sergio Mendes (Sergio Mendes, Robbie Buchanan), T. Snow, T. Macauley; A&M 2639
17	36	3	WHEN DOVES CRY —Prince (Prince), Prince; Warner Bros. 7-29286	50	NEW ENTRY	NEW ENTRY	I'M FREE (HEAVEN HELPS THE MAN) —Kenny Loggins (David Foster, Kenny Loggins), K. Loggins, D. Pitchford; Columbia 38-04452
18	13	10	I'LL WAIT —Van Halen	51	41	15	YOU MIGHT THINK—The Cars (Robert John "Mutt" Lange, The Cars), R. Ocasek; Elektra 7-69744
				52	44	14	HEAD OVER HEELS —The Go Go's
				68	NEW ENTRY	NEW ENTRY	GHOST BUSTERS —Ray Parker, Jr. (Ray Parker, Jr.), R. Parker, Jr.; Arista 1-9212
				69	54	14	THE AUTHORITY SONG —John Cougar Mellencamp (Little Bastard, Don Gehman), J.C. Mellencamp; Riva R-216(Polygram)
				70	87	2	THE LEBANON —Human League (Hugh Padgham, Chris Thomas, Human League), Callis, Oakey; Virgin/A&M 2641
				71	82	2	BRINGIN' ON THE HEARTBREAK —Def Leppard (Robert John "Mutt" Lange), Clark, Willis, Elliott; Mercury 818779-7(Polygram)
				72	73	5	WHEN WE MAKE LOVE —Alabama (H. Shedd, Alabama), T. Seals, M. Williams; RCA 13763
				73	75	4	FREAKSHOW ON THE DANCE FLOOR —Bar-Kays (A.A. Jones), Bar-Kays, A.A. Jones; Mercury 818 631-7(Polygram)
				74	61	15	NO MORE WORDS —Berlin (Giorgio Moroder, Richie Zito), J. Crawford; Geffen 7-29360(Warner Bros.)
				75	89	2	HOLD ME —Teddy Pendergrass With Whitney Houston (Michael Masser), M. Masser, L. Creed; Asylum 7-69720(Elektra)
				76	64	13	IT'S MY LIFE —Talk Talk (Tim Friese-Greene), M. Hollis, T. Friese-Greene; EMI-America 8203
				77	NEW ENTRY	NEW ENTRY	TURN TO YOU —Go-Go's (Martin Rushent), Caffey, Weidlin; I.R.S. 9928(A&M)
				78	67	17	TONIGHT —Kool & The Gang (Ronald Bell, Jim Bonnetford, Kool & The Gang) J. Taylor, C. Williams, Kool & The Gang; De-Lite 830(PolyGram)
				79	NEW ENTRY	NEW ENTRY	THE MOMENT OF TRUTH —Survivor (Ron Nevison), B. Conti, D. Lambert, P. Beckett; Casablanca 286-7(Polygram)
				80	85	3	TONIGHT IS WHAT IT MEANS TO BE YOUNG —Fire Inc. (Jim Steinman), J. Steinman; MCA 52377
				81	68	6	LITTLE LADY —Duke Jupiter (Glen Kolotkin), M.J. Styler; Morocco 1736(Motown)
				82	NEW ENTRY	NEW ENTRY	TAKING IT ALL TOO HARD —Genesis (Genesis, Hugh Padgham), Genesis; Atlantic 7-89656
				83	65	12	WOULDN'T IT BE GOOD —Nik Kershaw (Peter Collins), N. Kershaw; MCA 52371
				84	NEW ENTRY	NEW ENTRY	BREAK-A-WAY —Tracey Ullman (Peter Collins), J. DeShannon, S. Sheeley; MCA/Stiff 52385
				85	81	8	BELIEVE IN ME —Dan Fogelberg (Dan Fogelberg, Marty Lewis), D. Fogelberg; Full Moon/Epic 34-04447



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THIS WEEK	LAST WEEK	Weeks on Chart	Artist-TITLE-Label	RIAA Symbols	Suggested List Prices LP Cassettes, 8 Track	Black LP/ Country LP Chart	THIS WEEK	LAST WEEK	Weeks on Chart	Artist-TITLE-Label	RIAA Symbols	Suggested List Prices LP Cassettes, 8 Track	Black LP/ Country LP Chart	THIS WEEK	LAST WEEK	Weeks on Chart	Artist-TITLE-Label	RIAA Symbols	Suggested List Prices LP Cassettes, 8 Track	Black LP/ Country LP Chart
1	1	18	SOUNDTRACK Footloose Columbia JS 39242	▲		BLP 34	36	36	64	JULIO IGLESIAS Julio Columbia FC38640	●			72	63	13	TRACEY ULLMAN You Broke My Heart In 17 Places MCA 5471		8.98	
2	3	37	HUEY LEWIS & THE NEWS Sports Chrysalis FV 41412	▲			37	24	12	SOUNDTRACK Against All Odds Atlantic 80152	●	8.98		73	50	31	DARYL HALL & JOHN OATES Rock 'N' Soul, Part 1 RCA CPL1-4858	▲	9.98	
3	2	32	LIONEL RICHIE Can't Slow Down Motown 6059 ML	▲	8.98	BLP 1	38	30	14	THE ALAN PARSONS PROJECT Ammonia Avenue Arista AL 8-8204	●	8.98		74	74	14	QUEEN The Works Capitol ST 12322	●	8.98	
4	4	26	CYNDI LAUPER She's So Unusual Portrait BFR 38930 (Epic)	▲			39	26	11	SOUNDTRACK/RICK SPRINGFIELD Hard To Hold RCA ABL1-4935		8.98		75	69	76	CULTURE CLUB Kissing To Be Clever Virgin/Epic ARE 38398	▲		
5	5	11	THE CARS Heartbeat City Elektra 60296	▲	8.98		40	78	2	DENICE WILLIAMS Let's Hear It For The Boy Columbia FC 39366			BLP 17	76	71	20	JUDAS PRIEST Defenders Of The Faith Columbia FC39219	●		
6	7	14	SCORPIONS Love At First Sting Mercury 814 98101 (Polygram)	▲	8.98		41	54	17	WANG CHUNG Points On The Curve Geffen GHS 4004 (Warner Bros.)		8.98		77	75	15	THE ALARM Declaration I.R.S. SP-70608 (A&M)		6.98	
7	6	33	CULTURE CLUB Colour By Numbers Virgin/Epic QE 39107	▲		BLP 26	42	49	11	TALK TALK It's My Life EMI-America 17113		8.98		78	88	13	HOWARD JONES Human's Lib Elektra 60346		8.98	
8	8	78	MICHAEL JACKSON Thriller Epic QE 38112	▲		BLP 8	43	34	19	ALABAMA Roll On RCA AHL1-4939	▲	8.98	CLP 1	79	80	153	MICHAEL JACKSON Off The Wall Epic FE 35745	▲		
9	9	21	VAN HALEN 1984 Warner Bros. 1-23985	▲	8.98		44	47	9	ICICLE WORKS Icicle Works Arista AL 6-8202		6.98		80	68	18	DAN FOGELBERG Windows And Walls Full Moon/Epic QE 39004	●		
10	14	28	DURAN DURAN Seven And The Ragged Tiger Capitol ST-12310	▲	8.98		45	45	42	HERBIE HANCOCK Future Shock Columbia FC 38814	●		BLP 41	81	64	26	LUTHER VANDROSS Busy Body Epic FE 39196	●		BLP 9
11	10	7	RUSH Grace Under Pressure Mercury 818476-1 (Polygram)	▲	8.98		46	51	38	LINDA RONSTADT What's New Asylum 60260 (Elektra)	▲	8.98		82	83	12	MISSING PERSONS Rhyme & Reason Capitol ST-12315		8.98	
12	12	8	STEVE PERRY Street Talk Columbia FC 39334	▲			47	59	4	PSYCHEDELIC FURS Mirror Moves Columbia BFC 39278				83	61	12	HAGAR SCHON, AARONSON, SHRIEVE Through The Fire Geffen GHS 4023 (Warner Bros.)		8.98	
13	11	44	BILLY JOEL An Innocent Man Columbia QC 38837	▲			48	43	14	CAMEO She's Strange Atlanta Artists 814-984-1 (Polygram)		8.98		84	73	12	TONY CAREY Some Tough City MCA 5464		8.98	
14	13	14	THOMPSON TWINS Into The Gap Arista AL 8-8200	●	8.98		49	37	51	THE POLICE Synchronicity A&M SP3735	▲	8.98		85	100	4	O'BRYAN Be My Lover Capitol ST-12332		8.98	BLP 10
15	17	31	NIGHT RANGER Midnight Madness Cameo/MCA 5456	●	8.98		50	40	9	STYX Caught In The Act-Live A&M SP-6514		8.98		86	114	3	ROGER The Saga Continues Warner Bros. 1-23975		8.98	BLP 20
16	16	29	BILLY IDOL Rebel Yell Chrysalis FV 41450	●			51	33	14	"WEIRD AL" YANKOVIC In 3-D Rock 'N' Roll BFZ-39221 (Scotti Bros./Epic)	●	8.98		87	NEW ENTRY	87	THE HUMAN LEAGUE Hysteria Virgin/A&M 4923	▲	8.98	
17	15	61	ZZ TOP Eliminator	▲			52	53	9	BAR-KAYS Dangerous Mercury 819176-1 (Dulciorum)		8.98	RIP 7	88	92	87	LIONEL RICHIE	▲	8.98	

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(Continued on page 50)

Billboard Computer Software

FOR WEEK ENDING JUNE 16, 1984

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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	22	FLIGHT SIMULATOR II	Sublogic	Simulation Package		●	●	●					
2	5	30	FLIGHT SIMULATOR	Microsoft	Simulation Package				●					
3	4	37	LODE RUNNER	Broderbund	Arcade-Style Game		●◆							
4	3	21	BEACH-HEAD	Access	Strategy Arcade Game				●					
5	8	36	EXODUS:ULTIMA III	Origins Systems Inc.	Fantasy Role-Playing Game		●							
6	10	33	CASTLE WOLFENSTEIN	Muse	Arcade Adventure Game		●	●						
7	NEW ENTRY		ULTIMA II	Sierra On Line	Fantasy Adventure Game		●	●						
8	2	23	JULIUS ERVING AND LARRY BIRD GO ONE-ON-ONE	Electronic Arts	Arcade Style Sports Game		●	●	●					
9	6	37	WIZARDRY	Sir-Tech	Fantasy Role-Playing Game		●							
10	18	27	ZAXXON	Datasoft	Arcade-Style Game		●	●★				●★		
11	9	37	PINBALL CONSTRUCTION SET	Electronic Arts	Educational Arcade Game		●	●	●					
12	15	15	SARGON III	Hayden	Chess Game		●			●				
13	17	2	CHOPLIFTER	Broderbund	Arcade Style Game		●	●★	●					
14	16	2	SUMMER GAMES	Epyx	Arcade Style Sports Game		●	●	●	●				
15	7	37	ZORK I	Infocom	Text Adventure Game		●	●	●	●	●	●	●	●
16	11	15	ENCHANTER	Infocom	Text Adventure Game		●	●	●	●	●	●	●	●
17	19	3	INFIDEL	Infocom	Text Adventure Game		●	●	●	●	●	●	●	●
18	14	3	SEVEN CITIES OF GOLD	Electronic Arts	Adventure Strategy Game			●						
19	NEW ENTRY		MINER 2049ER	Micro Lab	Arcade Style Game		●			●				
20	NEW ENTRY		INTERNATIONAL SOCCER	Coleco	Arcade Style Game		●	●						●
EDUCATION TOP 10														
1	1	37	MASTERTYPE	Scarborough	Educational program that teaches touch typing to ages 7 to adult in an exciting video game format in 18 different lessons.		●	●◆	●◆	●				
2	2	18	MUSIC CONSTRUCTION SET	Electronic Arts	Interactive music composition and learning tool enables user to work with a library of music or compose own.		●	●	●					
3	5	35	MUSIC CONSTRUCTION SET	Electronic Arts	Learning adventure that encourages problem-solving									

AMAZING THING		WHILE THEY SEARCH FOR THE "S" - An amazing thing.								
4	7	16	SPELLICOPTER	DesignWare	Learning game teaches ages 6 to adult visual memory and spelling skills by acting as a game pilot avoiding aerial obstacles while retrieving letters.	•	•	•	•	•
5	9	20	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.	•	•	•	•	•
6	10	2	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.	•	•	•	•	•
7	4	37	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.	•	•	•	•	•
8	8	2	MUSICALC	Waveform	Music composition and learning tool enables novices as well as accomplished musicians to work with preset compositions or create their own.	•	•	•	•	•
9	NEW ENTRY		S.A.T. CBS	CBS Software	Educational Program designed to prepare high school students for the Scholastic Aptitude Test.	•	•	•	•	•
10	3	11	COMPUTER STUDY PROGRAM FOR THE SAT	Barron's Educational Series	Educational program designed to prepare high school students and adults for the SAT (SCHOLASTIC APTITUDE TEST).	•	•	•	•	•
HOME MANAGEMENT TOP 10										
1	2	37	PFS:FILE	Software Publishing	Information Management System	•	•	•	•	•
2	4	29	DOLLARS AND SENSE	Monogram	Home Financial Package	•	•	•	•	•
3	5	37	THE HOME ACCOUNTANT	Arrays, Inc./Continental	Home & Small Business Financial Management Program	•	•	•	•	•
4	3	4	MULTIPLAN	Microsoft	Electronic Spreadsheet	•	•	•	•	•
5	7	27	HOMWORD	Sierra On-Line	Word Processing Package	•	•	•	•	•
6	1	37	BANK STREET WRITER	Broderbund	Word Processing Package	•	•	•	•	•
7	8	28	MULTIPLAN	HesWare	Electronic Spreadsheet	•	•	•	•	•
8	10	14	EASY SCRIPT	Commodore	Word Processing Package	•	•	•	•	•
9	9	2	SIMONS BASIC	Commodore	Simplifies Basic Command	•	•	•	•	•
10	6	10	PAPERCLIP	Batteries Included	Word Processing Package	•	•	•	•	•

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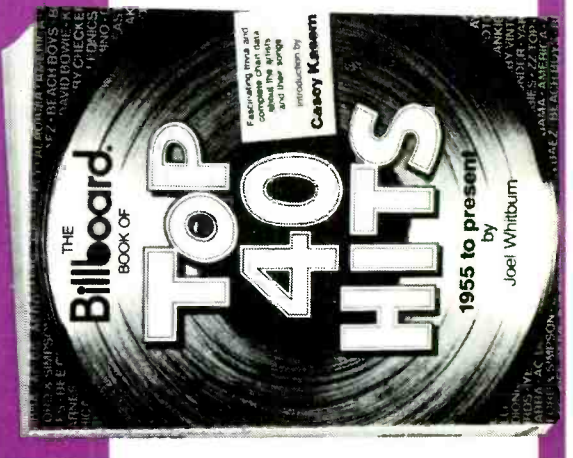
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20	JOE JACKSON	Body And Soul A&M SP-5000	RCA	1970		8.98		
21	GO-GO'S	Talk Show I.R.S. SP-70041 (A&M)	RCA	1971		8.98		
22	JOHN COUGAR MELLENCAMP	Uh-Huh Riva RVL 7504 (Polygram)	POL	1982		8.98		
23	SOUNDTRACK	Breakin' Polydor 821919-1 (Polygram)	POL	1979	BLP 19	8.98		
24	MADONNA	Madonna Sire 1-23867 (Warner Bros.)	WEA	1982	BLP 31	8.98		
25	RATT	Out Of The Cellar Atlantic 80143	WEA	1987		8.98		
26	EURHYTHMICS	Touch RCA AFL1-4917	RCA	1981	BLP 46	8.98		
27	R.E.M.	Reckoning I.R.S. SP-70044 (A&M)	RCA	1987		8.98		
28	BERLIN	Love Life Geffen GHS 4025 (Warner Bros.)	WEA	1986		8.98		
29	THE PRETENDERS	Learning To Crawl Sire 1-23980 (Warner Bros.)	WEA	1987		8.98		
30	CHICAGO	Chicago Full Moon/Warner Bros. 1-25060	WEA	1976		8.98		
31	ROGER WATERS	The Pros & Cons Of Hitchhiking Columbia FC 39290	CBS	1971		8.98		
32	DAVID GILMOUR	About Face Columbia FC39296	CBS	1977		8.98		
33	LAURA BRANIGAN	Self Control Atlantic 80147	WEA	1975		8.98		
34	MOTLEY CRUE	Shout At The Devil Elektra 60289	WEA	1981		8.98		
35	SLADE	Keep Your Hands Off My Power Supply CBS Associated FZ 39336	CBS	1976		11.98		
3	SOUNDTRACK	Beat Street Atlantic 80154-1	WEA	1984	BLP 38	8.98		
29	YES	90125 Atco 90125	WEA	1980		9.98		
47	MIDNIGHT STAR	No Parking On The Dance Floor Solar 60241 (Elektra)	WEA	1985	BLP 23	8.98		
60	SOUNDTRACK	Flashdance Casablanca 8114921 (Polygram)	POL	1983		9.98		
16	DENNIS EDWARDS	Don't Look Any Further Gordy 6057GL (Motown)	MCA	1970	BLP 2	8.98		
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35	SOUNDTRACK	The Big Chill Motown 6062ML (MCA)	MCA	1988		8.98		
11	THE STYLE COUNCIL	My Ever Changing Moods Geffen GHS 4029 (Warner Bros.)	WEA	1986		8.98		
3	MICHAEL JACKSON	Farewell My Summer Love Motown 6101 ML	MCA	1982	BLP 36	8.98		
7	BIG COUNTRY	Wonderland Mercury 818835-1 (Polygram)	POL	1981		5.98		
19	ROCKWELL	Somebody's Watching Me Motown 6052 ML	MCA	1983	BLP 21	8.98		
5	ORION THE HUNTER	Orion The Hunter Portrait BFR 39239 (Epic)	CBS	1978		8.98		
19	SOUNDTRACK	Indiana Jones And The Temple Of Doom Polydor 821 59-1 (Polygram)	POL	1981		9.98		
4	ONE WAY	Lady MCA 5470	MCA	1981	BLP 5	8.98		
46	JEFFREY OSBORNE	Stay With Me Tonight A&M SP 4940	RCA	1981	BLP 24	8.98		
9	DIRE STRAITS	Alchemy Warner Bros. 1-25085	WEA	1981		11.98		
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3	MICHAEL JACKSON	Farewell My Summer Love Motown 6101 ML	MCA	1982	BLP 36	8.98		
7	BIG COUNTRY	Wonderland Mercury 818835-1 (Polygram)	POL	1981		5.98		
19	ROCKWELL	Somebody's Watching Me Motown 6052 ML	MCA	1983	BLP 21	8.98		
5	ORION THE HUNTER	Orion The Hunter Portrait BFR 39239 (Epic)	CBS	1978		8.98		
19	SOUNDTRACK	Indiana Jones And The Temple Of Doom Polydor 821 59-1 (Polygram)	POL	1981		9.98		
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29	YES	90125 Atco 90125	WEA	1980		9.98		
47	MIDNIGHT STAR	No Parking On The Dance Floor Solar 60241 (Elektra)	WEA	1985	BLP 23	8.98		
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16	DENNIS EDWARDS	Don't Look Any Further Gordy 6057GL (Motown)	MCA	1970	BLP 2	8.98		
19	SHANNON	Let The Music Play Mirage 90134-1 (Atco)	WEA	1975	BLP 22	8.98		
28	KOOL & THE GANG	In The Heart De-Lite DSR-8508 (Polygram)	POL	1971	BLP 28	8.98		
17	BON JOVI	Bon Jovi Mercury 814982-1M1 (Polygram)	POL	1984		8.98		
4	INXS	The Swing Atco 90160	WEA	1987		8.98		
35	SOUNDTRACK	The Big Chill Motown 6062ML (MCA)	MCA	1988		8.98		
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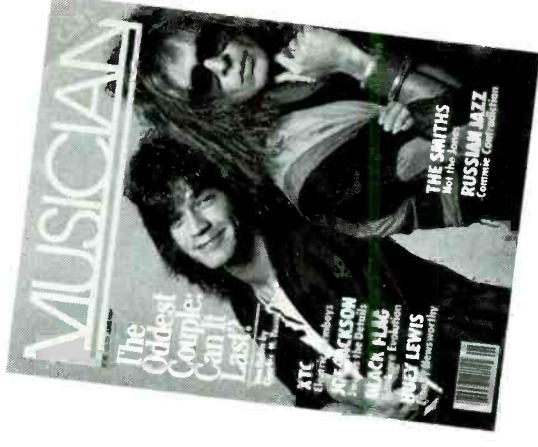
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19	22	7	Warner Bros. 7-29307	53	5	LOVE OF THE COMMON PEOPLE—Paul Young (Laurie Latham), J. Hurlley, R. Wilkins; Columbia 38-04453	87	88	3	JAM ON IT—Newcleus (J. Webb, F. Fair), M.B. Cenac; Sunnyside 411(Becket)
20	23	11	STAY THE NIGHT—Chicago (David Foster), P. Cetera, D. Foster, Full Moon/Warner Bros. 7-29306	54	3	BOYS DO FALL IN LOVE—Robin Gibb (M. Gibb, R. Gibb, M. Liggett, C. Barbosa), M. & R. Gibb, Mirage 7-99743(Atco)	88	NEW ENTRY	ROUND AND ROUND—Ratt (Beau Hill), DeMartini, Percy, Crosby; Atlantic 7-89693	
21	12	17	RUN, RUNAWAY—Slade (Jim Punter), N. Holder, J. Lea; CBS Associated 4-04398	55	10	DON'T WASTE YOUR TIME—Yarborough & Peoples (J. Ellis), J. Ellis; Total Experience 1-2400(RCA)	89	NEW ENTRY	SOMEBODY ELSE'S GUY—Jocelyn Brown (F. McFarlane, A. George, J. Brown), J. Brown; Vinyl Dreams 71(Prelude)	
22	24	7	AGAINST ALL ODDS (TAKE A LOOK AT ME NOW)—Phil Collins (Arif Mardin) P. Collins; Atlantic 7-89700	56	7	MUSIC TIME—Styx (Styx), D. DeYoung; A&M 2625	90	NEW ENTRY	TOO YOUNG TO FALL IN LOVE—Motley Crue (Tom Werman), N. Sixx; Elektra 7-69732	
23	25	5	WHO'S THAT GIRL—Eurythmics (David A. Stewart), Lennox, Stewart; RCA 13800	57	3	A LITTLE LOVE—Juice Newton (Richard Landis), T. Sharp, D. Douma, R. Feldman; RCA 13823	91	NEW ENTRY	A CHANCE FOR HEAVEN—Christopher Cross (Michael Omartian), B. Bacharach, Carole Bayer Sager, C. Cross; Columbia 38-04492	
24	26	5	LEGS—ZZ Top (Bill Ham), Gibbons, Hill, Beard; Warner Bros. 7-29272	58	19	HOLD ME NOW—Thompson Twins (Alex Sadkin, Tom Bailey), T. Bailey, A. Currie, J. Leeway; Arista 1-9164	92	71	GIVE ME TONIGHT—Shannon (M. Liggett, C. Barbosa), C. Barbosa, E. Chisolm; Mirage/Emergency 7-99775(Atco)	
25	27	9	MAGIC—The Cars (Robert John "Mutt" Lange, Cars), R. Ocasek; Elektra 7-69724	59	4	SHE DON'T KNOW ME—Bon Jovi (Lance Quinn), M. Avsec; Mercury 818 958-7(Polygram)	93	63	WHITE HORSE—Laid Back (Laid Back, Seven Dwarfs) T. Stahl, J. Guddenberg; Sire 7-29346(Warner Bros.)	
26	32	4	MODERN DAY DELILAH—Van Stephenson (Richard Landis), V. Stephenson, J. Buckingham; MCA 52376	60	3	10-9-8—Face To Face (Arthur Baker), Angelo; Epic 34-04430	94	NEW ENTRY	YOUNG THING, WILD DREAMS (ROCK ME)—Red Rider (Tom Cochrane, Ken Ceer), T. Cochrane; Capitol 5335	
27	28	4	DOCTOR! DOCTOR!—Thompson Twins (Alex Sadkin, Tom Bailey), T. Bailey, A. Currie, J. Leeway; Arista 1-9209	61	6	THE GHOST IN YOU—Psychedelic Furs (Keith Forsey), R. Butler, T. Butler; Columbia 38-04416	95	66	I WANT TO BREAK FREE—Queen (Mack), J. Deacon; Capitol 5350	
28	31	9	INFATUATION—Rod Stewart (Michael Omartian), R. Stewart, D. Hitchings, R. Robinson; Warner Bros. 7-29256	62	2	THE FIRST DAY OF SUMMER—Tony Carey (Peter Hauke), T. Carey; MCA 52388	96	80	GOTTA GIVE A LITTLE LOVE (TEN YEARS LATER)—Timmy Thomas (L. Pace), T. Thomas; Gold Mountain 82004(A&M)	
29	16	16	DANCE HALL DAYS—Wang Chung (Chris Hughes, Ross Cullum), Hues; Geffen 7-29310(Warner Bros.)	63	21	FOOTLOOSE—Kenny Loggins (Kenny Loggins, Lee DeCarlo), K. Loggins, D. Pitchford; Columbia 38-04310	97	74	I PRETEND—Kim Carnes (Keith Olsen), M. Page, B. Fairweather; EMI-America 8202	
30	20	14	TO ALL THE GIRLS I'VE LOVED BEFORE—Julio Iglesias And Willie Nelson (Richard Perry), A. Hammond, H. David; Columbia 38-04217	64	7	HEART DON'T LIE—LaToya Jackson (Amir Bayyan), D. Johnson, A. Bayyan; Private 1-4-04439(Epic)	98	77	THEY DON'T KNOW—Tracey Ullman (Peter Collins) K. MacColl; MCA 52347	
31	35	6	DANCING IN THE SHEETS—Shalamar (B. Wolfer) B. Wolfer, D. Pitchford; Columbia 38-04372	65	2	STRANGERS IN A STRANGE WORLD—Jenny Burton & Patrick Jude (Jake Holmes), J. Holmes; Atlantic 7-89660	99	84	SHE'S STRANGE—Cameo (L. Blackmon), L. Blackmon, C. Singleton, N. Leftenant, T. Jenkins; Atlanta Artists 818-384-7(Polygram)	
32	49	2	NO WAY OUT—Jefferson Starship (Ron Nevison), P. Wolf, I. Wolf; Grunt 13811(RCA)	66	15	LOVE SOMEBODY—Rick Springfield (Rick Springfield, Bill Drescher), R. Springfield; RCA 13738	100	83	MISS ME BLIND—Culture Club (Steve Levine), O'Dowd, Moss, Hay, Craig; Virgin/Epic 34-04388	
33	33	9	SAD SONGS (SAY SO MUCH)—Elton John (Chris Thomas), E. John, B. Taupin; Geffen 7-29292(Warner Bros.)	67	3	SO YOU RAN—Orion The Hunter (Barry Goudreau, Lennie Petze), B. Goudreau, F. Migliaccio; Portrait 37-04483(Epic)				
			WHAT IS LOVE—Howard Jones (Rupert Hine), H. Jones, W. Bryant; Elektra 7-69737							



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PROGRAMMING

CONVENTION

JULY 5-7, 1984

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Thursday, July 5th:

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

FRIDAY, JULY 6TH:

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

Saturday, July 7th:

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

Sunday, July 8th:

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Black music in the mid-1980s has again affirmed its pivotal role in pop music, both in the sales of acts such as Michael Jackson, Lionel Richie and Prince, and the use of black music by a slew of white acts. But that success has raised a whole new set of issues with implications unforeseen just a few years ago. The drive for crossover sales on the part of black acts and reverse crossover by whites has altered the industry's status quo in a number of ways.

Reverse Crossover

Music by white acts moving into the black market, generating airplay and sales, has been a matter of deep concern to many in the black music community for several years. No one is concerned anymore that white acts will totally dominate the black chart as I once heard a black programmer speculate. That was insecurity and paranoia talking.

But white acts have, due to effective promotion, merchandising, and some quality music, often taken up residence in the black top 20 since 1975. In that year the Bee Gees made an album, "Main Course," produced by Arif Mardin that took these pseudo-Beatles into a totally black-based musical direction. The then surprising acceptance of "Jive Talkin'" and "Nights On Broadway" by black radio set the stage for their full-scale reliance on black rhythms and lyrical sensibility on "Saturday Night Fever." Since the Bee Gees made that multi-market breakthrough (pop-black-disco/dance), innumerable pop acts have at various times gotten a strong musical and commercial boost from black America. This trend, coming in the wake of the disco explosion, has helped Hall & Oates, Culture Club, the Doobie Brothers and Michael McDonald, Queen, the Rolling ("Miss You") Stones, Kenny Rogers, Paul McCartney, Greg Kihn, Kenny Rogers, Malcolm McLaren, the Clash, Yes, David Bowie, Cyndi Lauper, Genesis and Phil Collins, Huey Lewis & the News, and the Police (after all, Eddie Murphy was singing "Roxanne" in "48 HRS"). This trend goes hand in hand with the ascendance of urban radio (some would argue instigated by), a format in which sound, not color, dominates programming judgements.

On the surface this seems all to the good. Music is music. If Boy George can sing and write records that reach the same audience as Jeffrey Osborne, let's hear it for the Boy. But the question arises does Osborne have the same opportunities as Boy George to get programmed on pop radio? The answer is, despite the advances that have been made with the return of top 40 styled radio, in 1984, still 'No.

The argument that highlighting records by pop acts on black radio denies black acts much needed airtime is still a powerful one. There are many, many more pop stations than those with formats that lean heavily on black music, an imbalance that can't be ignored. For every Lionel Richie, Michael Jackson, Prince and Kool & the Gang, there are a long list of quality black artists that never enjoy pop exposure. When Patti LaBelle's brilliant "If Only You Knew" can barely break the middle of the pop singles chart there is something profoundly wrong.

This paradox is heightened by the fact that white crossover to blacks is usually facilitated by black promotion and merchandising people. For example, if an RCA promotion person is given a new Hall & Oates single, which, in the tradition of their recent work, has definite urban/black appeal, he is going to run over to his market's WBLS or WKTU. In addition he'll also rush that record over to WHTZ. If he or she also has a new product from Skyy, Evelyn King, Chocolate Milk or Cameron they get pushed primarily to the urban station.

The promotion person, who in this case is black, is doing his job, working to get RCA product on the air. If Hall & Oates is put in heavy rotation at all these stations he has done his job. Yet when you remember that blacks were hired en masse by the white major labels in the 1970s to bolster their then expanding roster of black acts, usually they were assigned to sections called 'black music' or 'special markets.' In many cases they owe their employment to the proposition that blacks could promote and market black music to black radio and consumers better than, say, a Chicano. Now doing the job well means pushing acts regardless of color, which is good, but that may damage blacks acts, which isn't.

Concert Crossover

For black acts crossover means big dollars, ego gratification, and the chance to appear in magazines and concert venues impossible to reach just a few years ago. It means you have leaped across American's often seemingly unbridgeable racial divide. You are happy and the people who saw you grow praise your success.

But if you're a black concert promoter you got to be feeling a little nervous and rather melancholy. After years of booking an artist, perhaps losing money on him or her, they are a super-hot commodity. The act's management wants to go "first class." In their eyes that usually means big name promoters with contacts in all levels of show business. The black promoter will assert that by using him the black act is insuring that dollars will flow back into the black community, since black promoters hire black caterers and staffers. They will say it is his part of the act's responsibility to do so. Yet the act can counter that he has his own responsibility, to capitalize on his success in what is the most effective way possible. It is no secret that most of the black acts that have crossed over to a mass audience stop using black promoters or cut down their use substantially. The result is a success for the act that effectively ghettoizes black promoters.

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RODNEY FRANKLIN
THE GIRLS
BOBBY GLOVER
BILLY GRIFFIN

HERBIE HANCOCK
REBBIE JACKSON
GLADYS KNIGHT
& THE PIPS
CHERYL LYNN
THE MANHATTANS
JOHNNY MATHIS
NEW HORIZONS
SKOOL BOYZ
THIRD WORLD
DENIECE WILLIAMS
YELLOWMAN



Columbia Records and Cassettes.



MEMORIES OF A MAJOR LEAGUE SUPERSTAR



Marvin Gaye worked hard to give the very best performance. He suffered from stage fright, but once on stage, he felt the audience's love and rose to meet it.



"Sexual Healing" earned Marvin the first Grammy awards of his career, for Best R&B Vocal Performance, Male and Best R&B Instrumental Performance.

He Would Have Preferred To Be A Professional Football Player

Marvin loved football and friends, including: Henry Gibson, Rod Steiger, Oscar Brown Jr., Don Mitchell, Paul Warfield, Bobby Womack, Ruth Buzzi, Anne Francis, Joseph Campanella, Greg Morris, Billy Davis, Paula Kelly, John Amos, Pam Grier, Florence LeRue, Sally Struthers, Hope Lange, Marilyn McCoo, Carmen McRae, and others. Gaye is No. 40 at left.



Marvin Gaye's death on April 1 robbed the world of black music of one of its most creative superstars. This personal recollection of the man is written by Tom Noonan, who worked with him while at Motown Records in Detroit and Los Angeles during the '60s and '70s. Noonan today is Billboard's associate publisher and director of charts.

Marvin would have been the first to state that he wasn't any role model. But he was religious in his mind, in discussions at certain times, and his beliefs were ever present in his songwriting—sometimes subtle, sometimes blatantly obvious. Marvin believed strongly that one should enjoy life to the fullest, every aspect of life, including, most of all, love.

Phil Jones, a co-worker of mine at Motown, used to tell Marvin to his face, "You know you're crazy, but we still love you in spite of that." Marvin would break up laughing.

And Marvin was a little crazy, if one measured his activities against any normal person. He was fun, competitive, caring, exasperating, lovable, warm, aloof, didn't care, involved—all at the same time, even at one meeting. But, above all, he was unique as a human being, an artist, songwriter, producer, performer and musician.

Marvin loved all sports, but particularly football. One of his best buddies was Lem Barney, star defensive cornerback with the Detroit Lions when Motown was still based in Detroit. Barney and other members of the Lions pro football team sang background on Marvin's hit, "What's Going On". And, if you heard the original session tapes, before many remixes, you'd also ask, "What's going on?" The background vocals didn't sound that great until "fixed up".

Gaye was instrumental in drumming up a charity football match in Los Angeles that featured such artists as the Fifth Dimension, Oscar Brown, Jr., Bobby Womack, Carmen McRae, and many stars of the movies and television. He was the driving force behind both the promotion for that game, as well as on the field during the game. Marvin was in his glory playing football, and stated many times that he would have preferred to be a professional football player.

When Mohammed Ali was Champ, he came to Motown's offices in Detroit to visit Berry Gordy and staff. After the visit, Berry wanted Marvin for a meeting, and tracked him down at a local gym. Marvin told Berry that he couldn't possibly make any meeting, because he was working out with Moham-

med. That workout was more important to Marvin than any meeting about records, by a long shot, even if it was a gold record presentation.

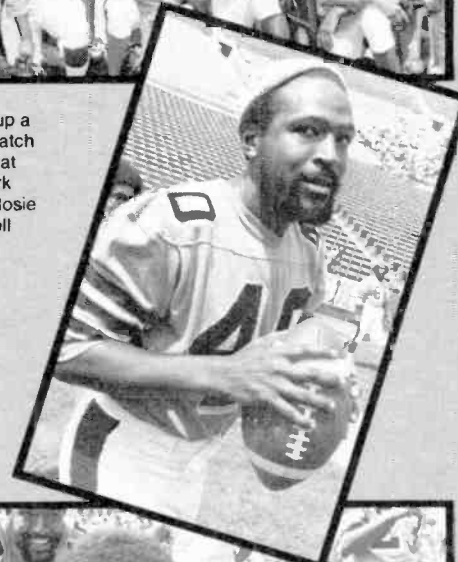
In 1973, we planned an all-out Motown company picnic at a private ranch in Los Angeles and invited all staff with spouses and children, including all the Motown artists and their families. The major event of the day was to be the softball game between Berry Gordy's "Top Ten" team versus the Motown sales department team. On Berry's team were Smokey Robinson playing third base, Berry pitching, some of his sons and aides, and they all had new caps and uniform shirts for the big game.

Sales scored eleven runs in the first inning and went on to whip Berry Gordy's team soundly for a stunning victory. Marvin loved it all. At that picnic were Diana Ross, Smokey, the Jackson Five, Mary Wilson, David Ruffin, the Miracles, the Temptations, Yvonne Fair, Thelma Houston and others. Berry Gordy has a 35 millimeter film of the entire game in his personal collection and I have still photographs of Berry himself sliding into home plate and being tagged out by Marvin Gaye, our catcher.

Marvin had great pride in his work, and worked hard to give the very best performance. It was just a little more difficult for him than for other performers. He always suffered from stage fright, but once on stage, he felt the audience's love affair, and performed every show like the super trouper he was. Audience's reactions really turned Marvin to greater heights. He needed their love.

Yes, Marvin Gaye will be remembered by millions of people around the world. He touched everyone who ever heard his music or met him on his good days, which far outnumbered his bad days by a ratio of about 99 to 1. They'll remember him always, as I will.

He helped drum up a charity football match in Los Angeles that featured teamwork with Pam Grier, Rosie Grier, Don Mitchell and many other personalities.



JACKIE WILSON: Lifted Us Higher

The death of Jackie Wilson this past January came as less of a shock than that of Marvin Gaye, because Wilson's career effectively ended when a stroke incapacitated him in 1975. Yet it was no less of a tragedy, and the fact is that but for Wilson, Gaye and a number of other contemporary stars might never have come to prominence.

For it was Wilson's association in the late '50s with a then-struggling songwriter named Berry Gordy Jr. which provided the latter with the encouragement and credentials to launch Motown Records near the turn of that decade.

Wilson's first five hits were co-written by Gordy: "Reet Petite," "To Be Loved," "Lonely Teardrops," "That's Why (I Love You So)" and "I'll Be Satisfied." Reminisced the Motown founder a few years ago, "My sister sent me to a publishing company where the owners managed Jackie Wilson. They liked my songs and my ideas."

Between 1958 and 1963, Jackie Wilson was one of America's most popular vocalists, as annotator Joe McEwen pointed out in sleeve notes for "The Jackie Wilson Story." That two-pocket album, released by Epic Records last year, was the long-overdue chronicle of Wilson's popularity and significant style.

"Like several other rock'n'roll stars," noted McEwen,

"[Wilson] synthesized a huge variety of American music. He listened to Al Jolson, Mario Lanza, bluesman Roy Brown and Clyde McPhatter; to him it all sounded like the same thing, and out of it he created his own special composite."

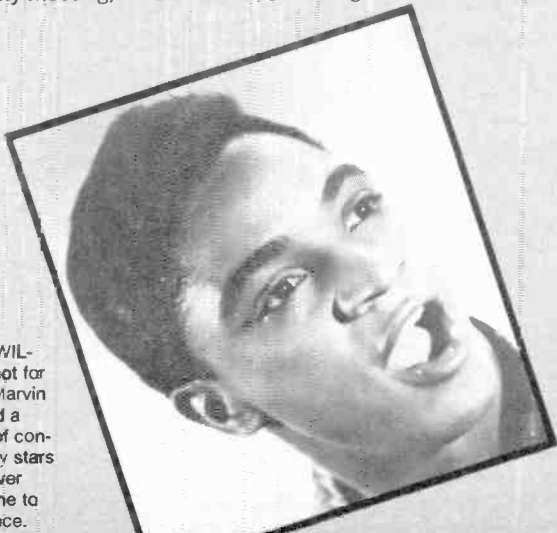
For his entire solo recording career, Wilson was affiliated

A Significant Moment During This Year's Grammy Awards Was When Michael Jackson Paid Tribute To Jackie Wilson...

with Brunswick Records, first when it was a Decca subsidiary, later when it was independent. The singer registered fewer hits after 1963, but came back in 1967 with a rock'n'-soul milestone: "(Your Love Keeps Lifting Me) Higher And Higher." The irony of that hit was that, stylistically, it owed more than a little to the Detroit gold pouring out of Motown in the mid '60s.

A significant moment during this year's Grammy Awards show was when Michael Jackson paid tribute to Jackie Wilson before the national and international television audience. It was welcome recognition of the influence, direct and indirect, that Wilson had upon many a contemporary superstar.

JACKIE WILSON: If not for Wilson, Marvin Gaye and a number of contemporary stars might never have come to prominence.



OPTIMISM RUNS HIGH

By HARRY WEINGER

Top 40 blew away a lot of carefully laid black programmers' plans by aggressively incorporating black-oriented material in their playlists, but urban radio is now surviving in the face of the ratings success garnered by the hits stations.

As Top 40's numbers returned to more realistic figures in the recent winter Arbitrons, urban radio is enjoying a resurgence in overall audience, and is doing so with a rash of high quality dance and ballad material aimed at the core of their traditional black listening audience.

Urban outlets are also benefitting from the bi-racial appeal of recent dance hits scored by the likes of Culture Club and Hall & Oates, records they share with Top 40 stations. There is a noted increase in the white audience's acceptance of contemporary rap and funk as the grassroots efforts of Tommy Boy and Profile Records pounded their way into the mainstream.

The premature death knell sounded for urban radio at the hands of Top 40 upstarts was noted, and dismissed, by triumphant program director Barry Mayo. His New York urban outlet, WRKS ("KISS-FM"), recently regained the market's top spot over the previous ratings grabber, hit sensation WHTZ.

Harry Weinger is a New York freelance writer

"People thought urban radio was dead because Top 40 hit so hard in a lot of cities," observes Mayo. "But we didn't freak out when Z-100 came to town. We just did what we were always doing."

Mayo loaded his guns with a steady street pulse, including a healthy dose of tracks from Art Of Noise and Run-D.M.C., in contrast to competing urbans which shifted slightly to incorporate rock-oriented singles. The appeal of the heavier funk was not exclusive to New York, however, as KISS-FM's sister station in Boston, pop/urban hybrid WXKS-FM discovered.

"We had so many requests for Run-D.M.C.'s 'Rock Box', it became a station add," says a surprised Sonny Joe White. "We're seeing break dance appeal in the suburbs."

Hopeful of the beat-box sound's endurance for the summer season is Harold Childs, senior vice president of urban and black for PolyGram Records. Noting the current crop of break/dance films including Polydor's soundtrack to "Breakin'", as well as national advertisers such as McDonald's utilizing heavy funk and street dancers for its spots, Childs says, "The sound is there, it's happening. Now it's in places like Portland, Sioux City, etc. White kids are dancing again."

Emerging from the other end of the urban musical spectrum was the upswing in contemporary r&b ballads. Smooth,

(Continued on page BM-10)

Widening World Of Crossover Sparks Black Radio Resurgence



GLADYS KNIGHT: A class act, Knight & company remain a vital part of the black music scene with no signs of slowing down, based on their exceptional "Visions" LP.

MICHAEL JACKSON: The rock from "ABC" to "Billie Jean" has been a long one, but at 25 he still has room to grow. As a pop cultural phenomenon, this Gary, Ind. native ranks right up there with Sinatra, Elvis and the Beatles.



DONNA SUMMER: Disco may be dead, but Summer survives. "She Works Hard For The Money" was a hit record and new slice of American slang, delivered with real passion.



RICK JAMES: "Cold Blooded" was elemental mid-'80s r&b from a man whose persona sometimes overshadows his overall consistency.

LIONEL RICHIE: For a minute there, many thought Richie was going to sing sentimental ballads for Las Vegas audiences, but with "All Night Long" and "Running With The Night," he's dancing in style.

TOP ARTISTS

(Combined Albums & Singles)

top artists

Pos. ARTIST

(No. of Charted Albums & Singles) Label

1. LIONEL RICHIE (7) Motown
2. MICHAEL JACKSON (7) Epic
3. RICK JAMES (3) Gordy
4. MTUME (4) Epic
5. DEBARGE (6) Gordy
6. JEFFREY OSBORNE (6) A&M
7. GLADYS KNIGHT & THE PIPS (5) Columbia
8. MIDNIGHT STAR (4) Solar
9. MARY JANE GIRLS (5) Gordy
10. DONNA SUMMER (4) Mercury

Eligibility period: May 14, 1983—May 5, 1984



Cautious Buying Prevails

New Product Mix Broadens Base Of Retail Renewal

By FRED GOODMAN

A new product mix has black retailers more optimistic than they've been in some time. Reinvigorated blues, r&b and gospel scenes, and a proliferation of white artists with strong crossover appeal, are coalescing into a stronger, broader base for stores that cater to the black community.

"Our customers are buying a wider range of records," says Bruce Webb of Philadelphia's Webb's Department Store, naming Cyndi Lauper, Culture Club and Phil Collins as some of his best sellers. "A lot of it has to do with video," he adds.

"I was kind of unhappy about the white crossover records at first," says Keith Hudson of Ted's One Stop in St. Louis. "I

was afraid that black records wouldn't get enough space but that hasn't been the case. The push is coming from video. Whoever is featured on the Friday night shows will sell on Monday."

Hand-in-hand with the expansion into pop has been a renewed interest in traditional black music.

"Gospel, soul and blues have really picked up," says Boston-based Skippy White. Among the more successful artists he notes in the r&b field are independents like Z.Z. Hill, Bobby Rush, Denise LaSalle, Clarence Carter and J. Blackfoot.

"R&b has definitely come back," says John Walsh of the four-store Douglass Stereo in Washington D.C., "We seem to have done better and better with each Z.Z. Hill release, and gospel is equally strong."

"The proliferation of gospel stations gave rise to a whole new segment of the market," adds White. "And it's an area where we don't have to compete one-on-one with the chains because they weren't prepared for it."

Virtually every retailer surveyed cited "Rough Side Of The Mountain" by Reverend F.C. Barnes & Sister Brown on the Atlanta International label as the hands-down sales leader for gospel, with Joe Long of Birdell's Records in Brooklyn calling it "the biggest gospel record we've had in years. It's been just incredible."

For many, the turnaround didn't come a moment too soon. In St. Louis, Hudson recalls 1982 as "a goddamn disaster." And while he says that "the confidence still isn't there," he

expects things to "really open up" this summer.

All of which doesn't mean retailers aren't remaining cautious.

"I bought carefully so I didn't get caught last year," says Webb. "Plus nobody folded. Retailers don't realize what a big help that is until somebody goes out and they're left with stuff they can't return."

Webb also notes that 1983 saw longer shelf life for hit albums.

"A lot of it has to do with the records crossing over," he says. "Instead of a record selling strong for three or four weeks, some of them are going for 12 or 15 weeks. That means when you have an artist like Lionel Richie, you're not

(Continued on page BM-12)

Fred Goodman is Billboard's Associate Retail Editor in New York.

TOP GROUPS

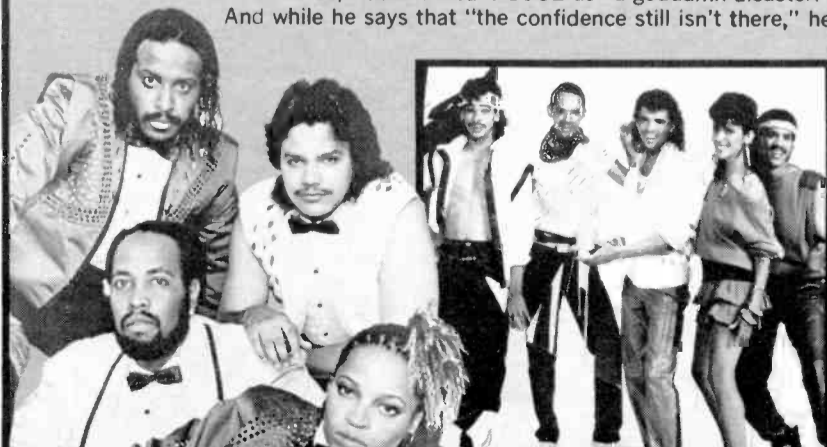
(Combined Albums & Singles)

Pos. ARTIST

(No. of Charted Albums & Singles) Label

1. MTUME (4) Epic
2. DEBARGE (6) Gordy
3. GLADYS KNIGHT & THE PIPS (5) Columbia
4. MIDNIGHT STAR (4) Solar
5. MARY JANE GIRLS (5) Gordy
6. THE SOS BAND (5) Tabu
7. THE GAP BAND (1) Mega
(6) Total Experience
8. CAMEO (5) Atlanta Artists
9. NEW EDITION (4) Streetwise
10. SHALAMAR (1) Columbia
(1) MCA
(4) Solar

Eligibility period: May 14, 1983—May 5, 1984



DeBARGE: Led by the falsetto soul of brother El DeBarge, this family group from Grand Rapids, Mich., manages a remarkable variety within a familiar genre.

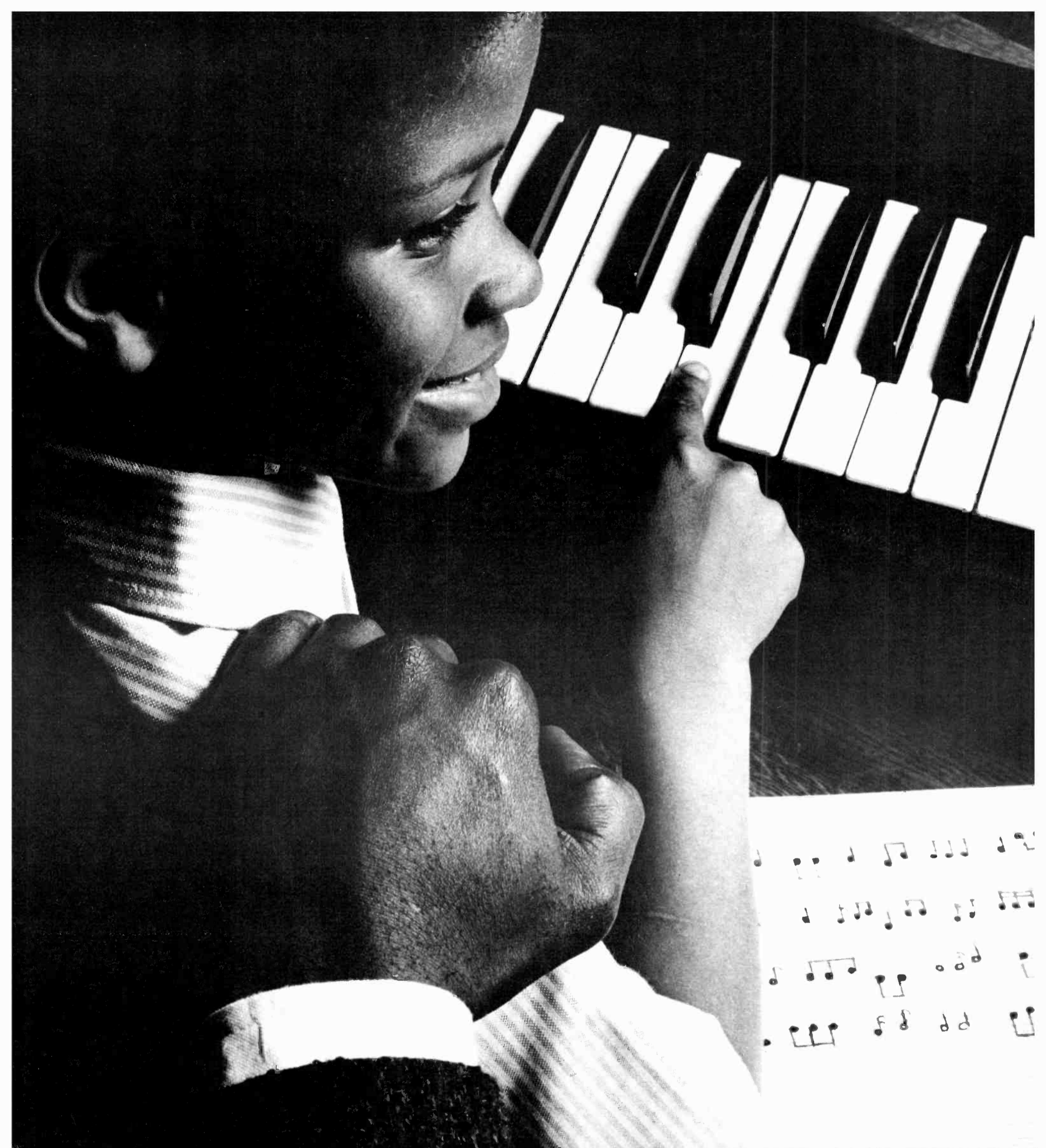


MIDNIGHT STAR: "Freak-a-zoid" and the title cut, "No Parking On The Dance Floor," suggest that the last LP from Solar's most unheralded group was one of the label's best ever.



CAMEO: Ever since "Alligator Women" Cameo has been seeking a fusion of new wave sensibility with funk rhythms and found it with "She's Strange."

MTUME: James Mtume stripped down his high-gloss sound, pushed Tawatha Agee's sensual voice upfront, and emerged with "Juicy Fruit," sweet, funky ear candy.



**WITH A STRONG HAND
AND AN OUTSTRETCHED ARM...**

We at PolyGram Records stood behind and helped guide the very best in Black Music. During this, the month of June, we salute all of our new and established artists and rededicate ourselves to the music that has meant so much to so many.

PolyGram Records™

Independent Label Revival

By NELSON GEORGE

Industry veterans remember those days with a wry smile. They tell tales of the chitlin' circuit, of records carried from radio station to radio station in the back of cars, of James Brown, Muddy Waters and Jackie Wilson. Those were the years when black popular music—from electric Chicago blues to rhythm & blues to soul—were produced and distributed via independent labels. Most of them are gone (Vee Jay, Kent, Federal, King) or active only re-issuing hits from its historic catalog (Stax via Fantasy, Chess via Sugar Hill and MCA). From the era when indie labels were the life blood of black music, only Motown, now distributed by MCA Records, one of the industry's majors, is still an important factor on the charts.

Just 10 years ago it was fashionable to comment that the black indies were anachronisms, unnecessary, and just plain dead. In the wake of PIR's highly successful marriage with Epic, the major labels, particularly Columbia, Epic, Warner Bros., and RCA expanded their roster of black acts, adding full black a&r and promotional staffs. From Motown, Brunswick, Buddah and Stax the big acts joined the majors. Meanwhile a whole new generation of stars (Earth, Wind & Fire, Teddy Pendergrass) were nurtured in the corporate womb.

Even when disco made its impact and labels specializing in dance music appeared, the majors treated it as a fad that

would go away. There were some disco departments started and half-hearted use of 12 inches, but the market didn't seem big enough to major label executives. That this market was urban, young and minority didn't help its image in the corridors of power. After all, 'crosscover' was the buzz word of late 1970s black music. Then, in 1979, two events occurred that increased the commercial clout of a new generation of black indies.

Rap records, in the form of the Sugar Hill Gang's "Rapper's Delight" on black-owned Sugar Hill records, was the first sprinkling in a wave of 'street' records, grandchildren of James Brown funk and first cousins of disco, that would prove its appeal outside the urban jungles of the Northeast. Meanwhile, the record industry was experiencing its great decline; the majors were retrenching, staffs were cut. For most black acts on major labels the question was no longer crossover, but survival.

There was a market to be served, and the majors, then grabbing a ride with 'new wave', weren't doing the job. Suddenly the most exciting, innovative, "fresh" sounds in black music were emanating from Sugar Hill, Tommy Boy, Streetwise, Profile, and Prelude, labels that relied heavily on electronics and some form of rap music, a mixture of the streetcorner and the computer that touched a new generation of listeners. 'D' Train, Grandmaster Flash & the Furious

(Continued on page BM-14)

Indies Capture Street, Heat Up For Break Dance Summer



Z.Z. HILL: The late blues singer of the 1980s showing there was still commercial strength in America's roots music.

NEW EDITION: Boston group utilized a facsimile of Michael's adolescent falsetto and a slew of Jacksonesque material to become new teen idols.

A Billboard Spotlight

MARY JANE GIRLS: A creation of Rick James' ever fertile mind, the Motown funk master produced some of his most adventurous recordings: the coy "Candy Man," vibrant bass-driven "All Night Long," and lively new wave dancer "Girls."

TOP NEW ARTISTS

(Combined Albums & Singles)

Pos. ARTIST

(No. of Charted Albums & Singles) Label

1. MARY JANE GIRLS (5) Gordy
2. NEW EDITION (4) Streetwise
3. ANITA BAKER (5) Beverly Glen
4. ROCKWELL (2) Motown
5. SHANNON (3) Emergency/Mirage

Eligibility period: May 14, 1983—May 5, 1984



J. BLACKFOOT: This former member of Stax's Soul Children rides that Memphis groove with "Taxi."



SHANNON: "Let The Music Play" and "Give Me The Night" are powerful fusions of funk, new wave and electronics, further eroding the barriers between black and white music.

UNLIMITED SOUND POTENTIAL

The Synthesizer: Instrument, Not The Player, Changes Music

By VERNON GIBBS

Herbie Hancock, Kashif, and Ray Parker Jr. praise the impact of the synthesizer on black music, feeling its unlimited sound potential and ability to provide an "individualized" sound makes it crucial to their music.

Hearing these consistent black hitmakers champion the synthesizer makes it hard to believe that just a few years ago it played a minor role in black music. Among the branches of popular music in the 1970s, the Ohio Players and Kool & the Gang's hits often treated the synthesizer as just another key-

Vernon Gibbs is a New York freelance writer—when he isn't managing the Earrons.

HERBIE HANCOCK: Today's synth-pop owes a great debt to Hancock for this pioneering synthesizer, but Hancock, as "Rockit" shows, is still on the cutting edge of pop instrumentation.



TOP MALE ARTISTS

(Combined Albums & Singles)

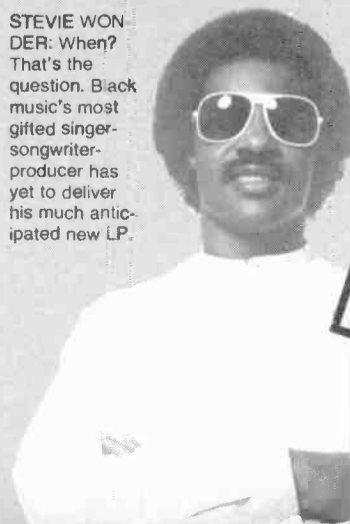
Pos. ARTIST

(No. of Charted Albums & Singles) Label

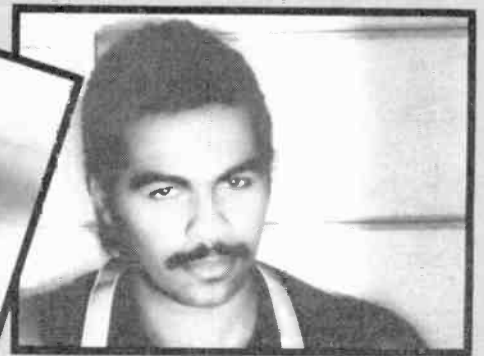
1. LIONEL RICHIE (7) Motown
2. MICHAEL JACKSON (7) Epic
3. RICK JAMES (3) Gordy
4. JEFFREY OSBORNE (6) A&M
5. GEORGE CLINTON (6) Capitol
6. HERBIE HANCOCK (3) Columbia
7. PRINCE (4) Warner Bros.
8. LUTHER VANDROSS (6) Epic
9. GEORGE BENSON (3) Warner Bros.
10. ROCKWELL (2) Motown

Eligibility period: May 14, 1983—May 5, 1984

STEVIE WONDER: When? That's the question. Black music's most gifted singer-songwriter-producer has yet to deliver his much anticipated new LP.



KASHIF: Since writing hits for Evelyn King, George Benson and Howard Johnson, Kashif has become generally recognized as one of the most important new songwriters in the Big Apple.



RAY PARKER JR.: Former Stevie Wonder sideman and Raydio founder, Parker has grown stronger as an instrumentalist and singer. His low-key black pop appeals to a wide range of audiences.

board, the 'Philly sound' records of Gamble & Huff and Thom Bell were vocal based, and when we think of disco it is more for the romantic sweep of Barry White's mini-dramas than for the synthesizers of Giorgio Moroder.

A significant, though underappreciated figure in the synthesizer's development in black music was Ray Parker Jr. and his band Raydio. This four member band broke the big band mold of Earth, Wind & Fire and the Commodores, by replacing synthesizers with horns in his musical mix (a move Earth, Wind & Fire just made on its last album).

Parker admits the idea for Raydio came "from Stevie (Wonder) when I toured with him from 1972 to 1973. Raydio was conceived around the synthesizer. I like synthesizers." He feels "in the 1960s, it was the electric guitar, in the 1970s and 1980s it's the synthesizer. The synthesizer is modern pop music."

What's ironic is that Raydio no longer exists, because the synthesizer's continued development eventually eliminated Parker's need for the other band members, just as the synthesizer has meant the virtual extinction of horn bands. Horn-driven bands have been a staple of band music since the swing era, which shows you how profound an impact the synthesizer has had. For the first time in the history of black music, an instrument, rather than the communal socio-political milieu surrounding the creator appears to be changing the music.

This disturbs many. Equally worrisome to music observers

is that the synthesizer is the instrument that makes it possible for people with little creativity to gain credibility based merely on the power of the instrument.

"We could be bombarded with music that's not high quality, that may have an appeal for some people because of one or two elements," Herbie Hancock admits.

It's fitting that he won his first Grammy for "Rockit," a composition that defines the tribal synth-funk of the 1980s in exactly the same way his "Headhunters," with its top 20 instrumental smash "Chameleon," predicted the sonic textures of 1970s synth-pop. Even though he only came into massive public acclaim with 1973's "Headhunters" (and most people correctly view Stevie Wonder's 1972 "Music Of My Mind" as the release that firmly established synthesizers in the public consciousness), Hancock's "Crossings," also cut in 1972, meant that two leaders in black music, one from soul and one from jazz, had reached the same conclusion at the same time: the synthesizer was the future.

"I was attracted by the fact that you could get different sounds from it than we already had," remembers Hancock. "In that period, I had been trying to get different sounds with electric piano and by using new kinds of percussion. But with a synthesizer, you could get all the different sounds and effects that you wanted; you could really take it all the way out. It wasn't any longer about imitating other instruments; the

(Continued on page BM-16)

*Black music
has always
been beautiful
at BMI.*



Wherever there's music, there's BMI.

In Search of the '80s Top Ladies

WHERE HAVE ALL THE SOUL QUEENS GONE?

TOP FEMALE ARTISTS

(Combined Albums & Singles)

Pos. ARTIST

(No. of Charted Albums & Singles) Label

1. DONNA SUMMER (4) Mercury
2. ANGELA BOFILL (6) Arista
3. PATTI LABELLE (3) Philadelphia Int'l
4. ANITA BAKER (5) Beverly Glen
5. ARETHA FRANKLIN (3) Arista
6. MELBA MOORE (5) Capitol
(1) EMI-America
7. JENNIFER HOLLIDAY (3) Geffen
8. DENIECE WILLIAMS (4) Columbia
9. STEPHANIE MILLS (3) Casablanca
10. SHANNON (3) Emergency/Mirage

Eligibility period: May 14, 1983—May 5, 1984



CHERYL LYNN: Blessed with a big, booming voice and vivacious personality, both are apparent on "Encore," produced by ex-Time members.

PATTI LaBELLE: "If Only You Knew" gave this powerful singer room to breathe and she made the most of it, solidifying her already impressive career revival.

ANGELA BOFILL: While making the transition from jazz singer to r&b star Bofill enjoyed her first No. 1 black single with the hot-blooded "Too Tough."

CHAKA KHAN: Coming off three Grammy awards, two fine Arif Mardin-produced LP's, and several forays into jazz, Khan's stature as a vocalist continues to grow.

PATTI AUSTIN: Austin brings vocal chops honed in jingleland to her Quincy Jones-supervised recordings.

By **CONNIE JOHNSON**

Something strange has happened in the world of contemporary music.

Whereas, we once used to refer to the Queen of the Blues (Bessie Smith), the Mother of Soul (Dinah Washington), the Queen of Soul (Aretha Franklin), the Queen of Glamour Pop (Diana Ross) and the Queen of Disco (Donna Summer), there's been a serious decline in queens and real-muthas-for-a in the area of black popular music.

The black female artist has slipped from her perch.

While Michael Jackson, Lionel Richie, Prince, Rick James and Luther Vandross are currently dominant pop music figures, displaying both innovation and stylistic influence (not to mention impressive record sales), their black female counterparts are . . . non-existent.

Franklin, Ross and Summer aren't the leaders they once were due to the inability to home in on a new musical style as authoritative and commercially-appealing as the ones

Connie Johnson, a former editor of Soul Magazine, now contributes regularly to the Los Angeles Times

they've abandoned. It raises questions: Where are the black females capable of being consistent top 10 occupiers? And who is capable of giving the Michael Jacksons and Lionel Richies a run for their money?

"The first thing I've gotten asked is, when did James Brown come out with 'It's A Man's World'?" says Patti Austin, one artist with tremendous commercial and crossover potential. "There's never been a female Elvis, you know, or the female equivalent to the Beatles." She attributes that to there being more female record-buyers in the world than male. "And they'd rather listen to men."

Austin contends that there's "something terrifying" about the level of fame and success that Michael Jackson has attained. "But I do aspire to be as successful as Lionel Richie. That's a wonderful kind of success built on a strong foundation. Richie will still be here 25 years from now making great music." She doesn't feel that her association with Quincy Jones necessarily ensures her of acceptance or longevity in the industry: "It either helps or it don't do nuttin' at all," she says. "There are people out there who wouldn't be interested in me on my namesake alone. Because of Quincy, they'll at least stop and look at the product."

Ndugu Chancler, newest member of the Crusaders, has

worked with many black female artists ranging from Tina Turner to Donna Summer. He feels that it isn't the right artist/producer relationship that ensures commercial and critical success for female artists, but rather their ability to write, produce, or at least co-produce, their own music. "All innovative artists have used a strong hand in shaping their music." Bobby Womack, whose recent work with Patti LaBelle has won them chart success after a long absence, agrees that the dependence of female artists upon their producers "puts them at somebody else's mercy."

"Being a woman, you do tend to look to the record company executives and producers to plan your direction. But I wanted to take my career into my own hands," says Cheryl Lynn, whose last album, "Preppie," wasn't a huge hit but marked her debut as a producer. "I didn't learn all I needed to know from producing one album—and the only way I'll get better is to continue to do it."

Lynn claims that she got no encouragement from anyone in the business when she announced her desire to get into producing. "It was like, 'well, you've had success with Luther (Vandross). Keep working with him.' But I wanted to be the

(Continued on page BM-16)

LUTHER VANDROSS

"I'll Let You Slide"
Marcus Miller/L. Vandross

from the Epic LP
"Busy Body"
#FE 39196

POINTER SISTERS

"Automatic"
Mark Goldenberg/Brock Walsh

from the Planet LP
"Break Out"
#BXL 1-4705

KASHIF

"Baby Don't Break Your
Baby's Heart"
Kashif

from the Arista LP
"Send Me Your Love"
#AL8-8205

PATTI AUSTIN

"It's Gonna Be Special"
Glen Ballard/Clif Magness

from the Qwest LP
"Patti Austin"
#23974-1

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MARCUS MILLER

"My Best Friend's Girlfriend"
Marcus Miller

from the Warner Bros. LP
"Marcus Miller"
#1-25074

RANDY CRAWFORD

"Nightline"
Glen Ballard/B. Howard/D. Faragher

from the Warner Bros. LP
"Nightline"
#23976

ONE WAY

"Lady You Are"
K. McCord/D. Roberson/A. Hudson

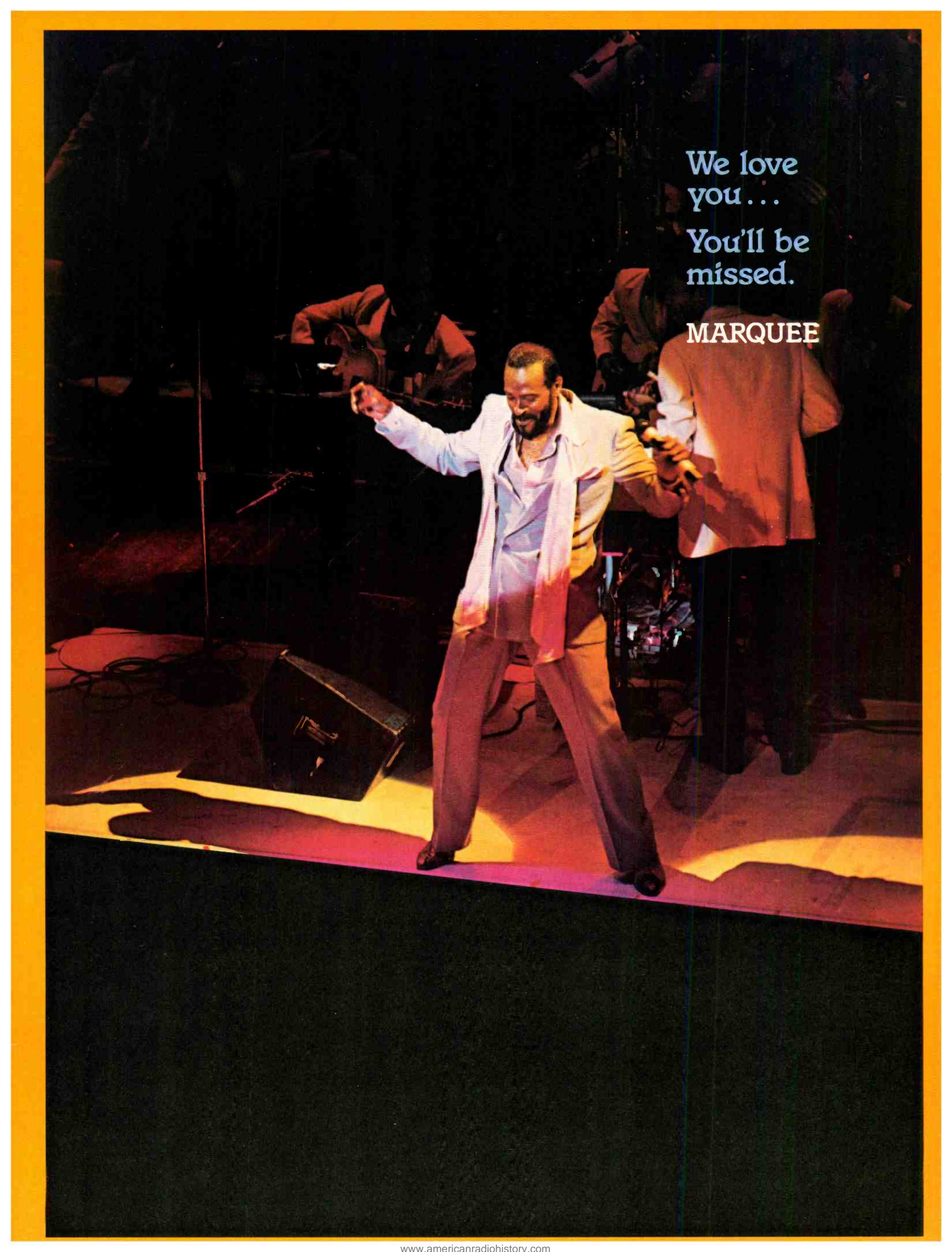
from the MCA LP
"Lady"
#5470

KENNY G

"Hi, How Ya Doin?"
Steve Horton

from the Arista LP
"Kenny G"
#AL8-8192

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MARQUEE

Black Radio

Continued from page BM-4

traditionally-styled songs from Patti LaBelle, Bobby Womack, Luther Vandross and DeBarge provided a balance for stations, and also served as "safe" records for Top 40 outlets with a healthy percentage of black listeners.

Programmers are unanimous in their praise for the current influx of rich ballads. While aware of the surge in interest in rap records, Lee Michaels of Chicago's black-formatted WBMX feels that ballads "were an integral part of contemporary music," and adds, "The disco period closed the door for awhile. People don't want to dance all the time, you know." His sentiments are echoed by Alonzo Miller at KACE in Los Angeles.

"What's happening now is that you've got great lyrics and great singers, elements that have always been at black radio's core," he says. Miller also finds that listener requests—from white and black—are continuously heavy for Richie, the Emotions and Vandross, reflecting a return to the "more human" aspects of urban music.

While the increased popularity and quality of urban music product rekindled market footholds for urban outlets, there was little debate over Top 40's effect on black radio. The acceptance of white dance bands in the black community, coupled with the lure of increased audience shares, give programmers pause.

"The Top 40s have influenced us, sure," states J.C. Floyd, program director of WAMO in Pittsburgh. "As a result, we're more receptive now to the latest Culture Club or even Wang Chung. These are records that may be shared by five stations in a marketplace. We've learned we cannot stereotype listeners."



Roger

Jeff Wyatt, program director for Philadelphia's urban-influenced hits station WUSL-FM, agrees, and cites Huey Lewis' "I Want A New Drug" and Cyndi Lauper's "Girls Just Want To Have Fun" as records that gave life to his station and others like it. "Things can pop when you least expect it," he notes enthusiastically, "and helps keep the format fresh."

Industry veterans, however, suggests the appeal of these songs may be blinding, and many advised stations not to turn their back on the format foundation. Donny Simpson, long a winner at the helm of WKYS in Washington D.C. notes, "Black stations run into a danger by playing too much white music." He cautions, "And I'm afraid of that. We have to maintain our base. A universal sound is something I've always dreamed of, but we have to be careful not to go too far in either direction. There is a difference between black and white music." Simpson feels a record like Lauper's was "fine", but was wary of adding the follow-up single "Time After Time" or even the multi-formatted "Footloose" hit by Kenny Loggins. "That, to me," he says, "is overreaching."

But the need for urban stations to play pop image product not only keeps the reins in on white listeners, it reflects a reaction to core listeners' requests.

"Urban stations are playing music that's being demanded by the audience," observes James Alexander, program/operations manager for Detroit's newest urban leader WJLB. "There is no way we neglect our base by playing strong songs that are being requested and appreciated by our core. Our attitude is to make the station comfortable for anyone to listen to."

Stations such as WJBL found their white audience remained stable after initial losses to Top 40. There were, too, defectors of urban's curious core to the hits stations, but according to Mayo, "Top 40 ultimately has had a positive effect on the urban format." Simpson in D.C. agrees. "When Top 40 plays New Edition or the obvious hot acts like Mi-

chael Jackson or Lionel Richie, I've got to welcome it. It makes the music more acceptable to a white audience."

While urban stations have been "legitimized" by ratings numbers and shared hits, the disparity of advertising revenue remains a sore point with black programmers. The situation has improved over the years, but many feel the consistency of the format has yet to translate into solid ad dollars. The bottom line for many is that it's simply bad for business.

"The advertising community has yet to realize a black station can be number one, two, three or whatever in a marketplace and sell products that are generally advertised on general market radio," says a frustrated Lee Michaels, adding, "I don't want a token buy. They've got to play by one set of rules."

Optimism runs high for the future of the format. The suburban spread of rap and the new found life of the war horse ballad form bode well for artists and programmers alike. The Michael Jackson phenomenon, which germinated at the urban level, has been an inspiration for the industry in general, but the across-the-board appeal of Lionel Richie, Rockwell and other developing stars only points to urban's continuing music leadership.

"The base of urban is the street, the contemporary is what's happening at the time," concludes CBS Records' Vernon Slaughter. "But, the foundation is still black music, with all its permutations. It can come from reggae, jazz, gospel, r&b, funk. That's why the music always stays fresh."



James Ingram

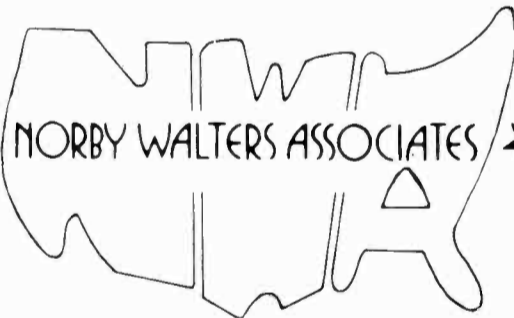
TOP LABELS

(Combined Albums & Singles)

Pos. LABEL
(No. of Charted Albums & Singles)

1. COLUMBIA (65)
2. EPIC (36)
3. MOTOWN (40)
4. CAPITOL (53)
5. GORDY (26)
6. WARNER BROS. (35)
7. ARISTA (37)
8. SOLAR (16)
9. A&M (23)
10. RCA (42)

Eligibility period: May 14, 1983—May 5, 1984



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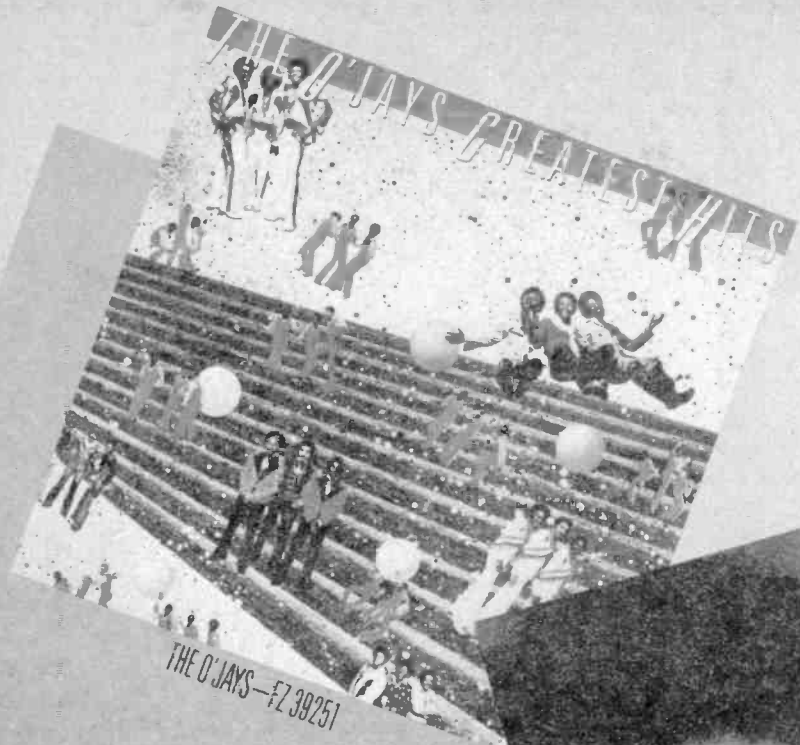
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(from the motion picture "Beat Street")

"Danger Zone" by Planet Patrol

"Rap-O-Matic Rap" by the Dumb Guys

"Time Is Running Out" by the Jonzun Crew

"Meet The Force M.D.'s" LP by the Force M.D.'s

Plus

Soulsonic Force/Trouble Funk Single!

TOMMY
BOY



Dennis Edwards

Retail Renewal

• Continued from page BM-4

afraid to invest in the record and get a deal for five or 10%."

"There's definitely a longer shelf life now for some titles," agrees Walsh. "I'm not sure it really gives us that much more buying freedom, but certain records don't ever seem to quit. I still have Prince and two albums each by Luther Vandross and Maze on my wall."

Aside from LPs, black retailers are reporting that cassette sales—which have lagged behind those for the overall industry—are also on the upswing.

"White stores have done well with cassettes," says Walsh. "We're not near what they're doing, but we sell more and more of them every day, and I look for an upswing in cassette sales during the summer when people are outside."

In Boston, White reports that he's just shy of LP/cassette parity. "It's still 60/40," he says, "but cassettes have increased tremendously in the last 12 months. Plus, there are a lot of individual items that are selling better in cassette. Certain artists like J. Blackfoot and Tyrone Davis are selling particularly well in cassette. People are either buying the 45 or going right to the tape."

Twelve-inch disks continue to play a major role for black retailers. The big difference in '83 was the strength of 12-inch releases by the majors and in-roads by pop artists into the once exclusively independent, urban dominated configuration.

"At this moment, 12-inch records are slanted a little towards the majors," says Walsh. "We do a real big 12-inch business and WEA, RCA and CBS have had some real hot ones lately. We did very well with Cyndi Lauper and Huey Lewis's 12's. If CBS comes out with a 12-inch of 'Time After Time,' we'll do well with that, too."

Plus-profit items and new product lines are also providing a bigger chunk of business for black retailers.

"Plus profit items have definitely escalated and we were able to sell anything with Michael Jackson on it," says White. "Around Christmas time, we may have been doing as much as 25% of our business in posters, buttons and things, and 99% of that was for Michael Jackson. The only thing I worry about now is what if the Michael Jackson bubble bursts?"

White is also looking at video as an area for growth, although he feels the product is far too limited at present. "Aside from Michael Jackson, there are a couple of gospel titles, some Richard Pryor, a Grover Washington, and that's about it," he says.

At Ted's One Stop in St. Louis, Hudson has begun carrying computer software, and will even handle hardware for his clients. "We can't be just a record operation anymore," he says. "We used to be able to buy anything but now everybody has to prove themselves."

Despite the strong mix of product now being sold by black retailers, Hudson's close-to-the-vest buying habits are typical.

"We used to take a chance on new product," he says. "If a salesman came through and told me to try something I would. But now I almost have to wait for requests, even on top names. I held up on ordering the O'Jays, and I never would have touched the Patti LaBelle without the single. You have to be careful. With the majors tightening returns, it makes it a lot harder."



The Deele

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Indie Labels

• Continued from page BM-6

Five, Run-DMC, New Edition, Afrika Bambaataa & the Soul Sonic Force, are acts who owe their prominence in the marketplace to the labels that 10 years ago did not exist.

The revival of indie labels didn't end with the raucous street music of the Northeast. From Jackson, Miss. and Los Angeles came sounds of soul, sounds that in their rush for crossover sales, had been neglected. Z.Z. Hill, who passed this spring, brought back straightforward soul with his "Down Home" album (almost 100 weeks on the black chart). Malaco Records, who have developed a signature sound based on the Memphis music of Stax and Hi Records, worked diligently to prove that there was still a market for this style.

It was a point reaffirmed by Beverly Glen Records with Bobby Womack's "The Poet" and "The Poet II," and Johnny Taylor's strong album of last year. That soulful feeling wasn't confined to old-timers at Beverly Glen. One of the most promising young vocalists to debut in 1983 was Anita Baker, whose "Songstress" album and single "Angel" marked her as a talent to be watched.

Indie labels will never dominate black music as they once did, but they are far from disappearing. As breeders of new talent; as instigators of new trends, and champion of black music's old values, indie labels play (and will continue to) a vital role in the record industry.



Bobby Womack

INDEPENDENT LABEL GUIDE

Following is a list of independent record companies which had at least one album or two singles on Billboard's black charts during the eligibility period of May 14, 1983 through May 5, 1984. Record companies with major branch distribution are not listed.

- Beverly Glen Records**, 6430 Sunset Blvd., Suite 716, Los Angeles, Calif. 90028. Tel.: (213)469-1246.
- Buddah Records**, 1790 Broadway, New York, N.Y. 10019. Tel.: (212)582-6900
- Critique Records**, 400 Main St., Reading, Mass. 01867. Tel.: (617)944-0423.
- CTI Records**, 370 Central Park W., New York, N.Y. 10025. Tel.: (212)206-6996.
- Doctor Jazz Records**, (Teresa Gramophone) 1414 Ave. of the Americas, New York, N.Y. 10019. Tel.: (212)759-5565
- Fantasy Records**, 10th & Parker Sts., Berkeley, Calif. 94710. Tel.: (415)549-2500.
- HCR Records**, 1616 S. Voss St., Suite 555, Houston, Tex. 77057. Tel.: (713)974-4002.
- Importe/12 Records**, 915 Broadway, Suite 610, New York, N.Y. 10010. Tel.: (212)505-2511.
- Malaco Records**, 3023 W. Northside Drive, Jackson, Miss. 39213. Tel.: (601)982-4522.
- Mango Records**, 14 E. 4th St., New York, N.Y. 10012. Tel.: (212)477-8000.
- Megatone Records**, 2269 Market St., Suite 206, San Francisco, Calif. 94114. Tel.: (415)621-7475.
- Montage Records**, 112 S. 6th St., Suite 906, Philadelphia, Pa. 19102. Tel.: (215)561-5880.
- Ocean Front Records**, 5205 Ocean Front Walk, Marina Del Rey, Calif. 90291. Tel.: (213)306-0321.
- Palo Alto Jazz**, 755 Page Mill Rd., Suite A280a, Palo Alto, Calif. 94304. Tel.: (415)856-4355.



O'Bryan

- Personal Records**, 211 W. 56th St., Suite 12A, New York, N.Y. 10019. Tel.: (212)246-5520.
- Prelude Records**, 200 W. 57th St., New York, N.Y. 10019. Tel.: (212)974-0360.
- Profile Records**, 250 W. 57th St., New York, N.Y. 10107. Tel.: (212)582-3555.
- Quality Records**, 750 Third Ave., New York, N.Y. 10017. Tel.: (212)697-0944.
- Red Label Records**, 980 N. Michigan Ave., Suite 1320, Chicago, Ill. 60611. Tel.: (312)337-8190.
- RFC/Quality**, 750 Third Ave., New York, N.Y. 10017. Tel.: (212)697-0944.
- S.O.N.Y. (Sound Of New York)**, 231 W. 58th St., New York, N.Y. 10019. Tel.: (212)265-3351.
- Soundtown Records**, 2089 Winchester Rd., Memphis, Tenn. 38116. Tel.: (901)398-1424.
- Sounds Of Florida Records**, 7000 Blvd. East, Suite 2A, Guttenburg, N.J. 07093. (201) 854-7509.
- Spring Records**, 161 W. 54th St., New York, N.Y. 10019. Tel.: (212)581-5398.
- Streetwise Records**, 25 W. 43rd St., Suite 1202, New York, N.Y. 10036. Tel.: (212)382-1476.
- Sunnyview Records**, 1790 Broadway, New York, N.Y. 10019. Tel.: (212)757-9880.
- Tommy Boy Records**, 1747 1st Ave., New York, N.Y. 10128. Tel.: (212)722-2211.
- Vanguard Records**, 71 W. 23rd St., New York, N.Y. 10010. Tel.: (212)255-7732.
- Vinyl Dreams/Prelude Records**, 200 W. 57th St., New York, N.Y. 10019. Tel.: (212)974-0350.

List compiled by **Giorgia Herington**.



Bar-Kays

Chart Explanation

The 1984 World Of Black Music (W.O.B.M.) charts are compiled by computer from Billboard's weekly Black Singles and Black LPs charts during the eligibility period of May 14, 1983 through May 5, 1984.

Final W.O.B.M. positioning is based upon a point system. Points for each record (single or album) are awarded equally to:

- the artist
- the producer
- the label
- the publisher (singles only)
- the record itself

Points are awarded based on the chart position of a record for every week it is on the chart. The points it accumulates are based on an inverse relationship between the chart position and the number 100. For example, if a record is at number 100, the artist, the producer, the label, the publisher and the record each receives 1 point. When a record reaches No. 1, it receives 100 points and also receives bonus points.

The W.O.B.M. charts represent the accumulation of all the points respective artists, labels, publishers, etc. have received for all their charted records during the eligibility period of May 14, 1983 through May 5, 1984.

TOP INDIE LABELS

(Combined Albums & Singles)

- Pos LABEL
(No. of Charted Albums & Singles)
1. STREETWISE (13)
 2. BEVERLY GLEN (8)
 3. MALACO (8)
 4. TOMMY BOY (8)
 5. PRELUDE (7)
 6. PROFILE (7)
 7. SOUNDTOWN (3)
 8. OCEAN FRONT (6)
 9. SPRING (6)
 10. QUALITY (7)

Chart compiled from labels which maintained indie status throughout eligibility period of May 14, 1983—May 5, 1984.



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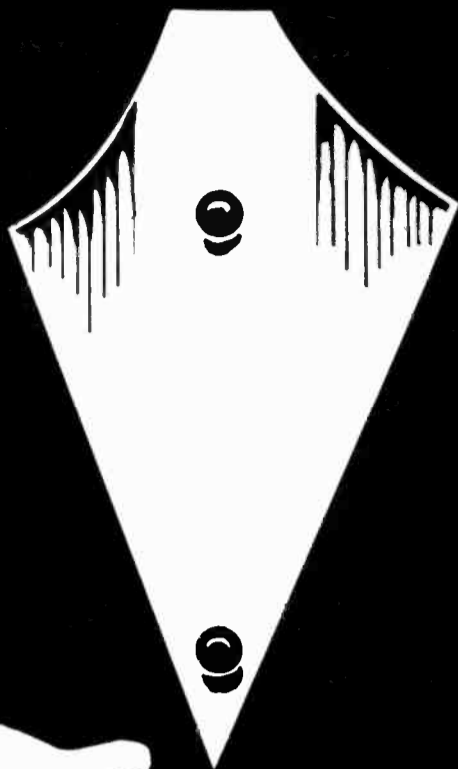
- | | |
|------------------|-------------------|
| Stylistics | Loleatta Holloway |
| Rocker's Revenge | Cuba Gooding |
| Tasha Thomas | Moja Nya |
| John Rocca | Zenobia |
| Colonel Abrams | Dominatrix |
| Awesome Foursome | Pushé |
| Mike G. | Larrice |
| Faster | 11th House |

T La Rock & Jazzy Jay

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THE MIGHTY THREE MUSIC GROUP
Don't Never Forget Our Tunes!

**THE MIGHTY THREE
MUSIC GROUP**

BM-16 Soul Queens

• Continued from page BM-8

black female artist who makes the creative difference. I plan on working with other producers in the future. But I never want to totally relinquish control." While naming Diana Ross as her "idol," Lynn feels she'll never get far by following in Ross's creative footsteps. "I'd like to attain Diana's level of success, but I can't do it with the Bob Mackie gowns and going the glamour route. I'll only do it by being myself—and taking risks."

Going the glamour route may not be the way to mega-success for Lynn, but Ndugu Chancler says too many black female artists rely totally on vocal ability—when equal time should go to image. "It's not all about the voice," says Chancler. "You can't just say: bring me a good song and I'll sing the hell out of it. With a Michael Jackson, you get the voice and the visuals."

"I also don't see enough black females getting into the concept of developing an act," he adds. "Michael Jackson can take it to the stage, and give you an even greater impact of electricity than you get from his records. The average female just gets up there and sings. She's only as hip as the gown she's got on; she's only as hip as she looks." Chancler contends that there are already too many "gorgeous females in the business who can sing, and they're a dime a dozen." He feels that greater emphasis should be placed on developing a concept that extends to their music and image. "It's the only thing that will separate them from the crowd. And face it, the tolerance level at record companies for female artists is much lower. If you're not a hit—goodbye."



Yarbrough & Peoples

Patti LaBelle, who was dropped from CBS/Philadelphia International prior to the release of her top-selling album, "I'm In Love Again" says Michael Jackson and Lionel Richie are enjoying their current level of success because they have a great relationship with their record companies. "It's only with company support and promotion that you get that kind of success." After 22 years spent in the music business, LaBelle feels overdue for greater crossover acceptance: "There are still people out there who don't know who Patti LaBelle is, and what she's about. So yes, I want Middle America acceptance. I want everybody. I've worked too long and hard not to get it."

Although Patti LaBelle has a style that should pose no threat to Middle America now, she once fronted the rock-trio called LaBelle that helped usher in a new era of more challenging pop music. "People are just now catching up to us. As black women we wanted to make a statement; we wanted to take risks. Back then the stigma still existed: Women aren't supposed to be risqué. We scared a few people."

LaBelle (the group) may have scared some folks, but the results were an innovative brand of pop rarely associated with black female artists today. To get anything that daring, you usually have to turn to Prince. Chaka Khan is one female artist who is known for climbing out on a creative limb and taking chances with her music—at least in terms of style.

"It takes talent to take chances," she says. Though she won't admit to wanting to be as big as Michael Jackson or Lionel Richie, she adds, "I want to be the best—and that's a lifelong struggle. I want to be a form of reference for other artists. It's not about the money or fame. I have something to say; more importantly, I have something to give."

Khan feels that race has played the biggest role in imped-

ing her progress in the music business. "Being categorized as a black r&b singer has held me back. I'm more than that. I'm capable of anything," she says. "Let's face it: if I were white. I'd be in a much bigger ballpark by now."

Unlike Patti LaBelle, Khan doesn't aspire to Middle America acceptance ("I don't think I'd get it"), but will say it's frustrating not to receive more recognition for her efforts. "I've been in this business for 12 years, and I've put out as much good music as anyone. When I look at the caliber of artists who do get the airplay and the acclaim, I just say, 'well, maybe I'm too good for them.' It may not be realistic—but it eases the frustration."

That leadership position in pop music is something that the Austins, Lynns, LaBelles and Khans should strive for—and attain. Says LaBelle: "The way I feel about other black female artists is the way I feel about myself. We're unique; we deserve the acclaim."



Stephanie Mills

TOP PUBLISHERS

Pos. PUBLISHER, Licensee
(No. of Charted Singles)

1. JOBETE, ASCAP (17)
2. STONE CITY, ASCAP (9)
3. BROCKMAN, ASCAP (5)
4. MTUME, BMI (1)
5. MIGHTY THREE, BMI (8)
6. ALMO, ASCAP (15)
7. DELIGHTFUL, BMI (5)
8. WARNER BROS., ASCAP (8)
9. TOTAL EXPERIENCE, BMI (6)
10. RICHER, ASCAP (7)

Eligibility period: May 14, 1983—May 5, 1984



Pointer Sisters

Synthesizers

• Continued from page BM-6

synthesizer rapidly became a tool for *making up* new instruments. You can use it to make any kind of sound, and the possibilities are unlimited."

Synthesizer ace Kashif, whose work with Evelyn King practically re-invented the black pop approach to synthesizers, says, "By using synthesizers, the strong get stronger and the weak get stronger, but that's the way of the world. There are a million or more different sounds that you can get from a synthesizer, but a lot of people go into the studio and just try to imitate the sounds they hear on the radio, and that can be



Dreamboy

interesting sound. It'll be about programming. If I were to give advice to anyone interested in creating music, I'd tell them that trying to learn to become a virtuoso is wasting time. They had better learn how to program. Programming and songwriting is gonna be much more important than just knowing how to play."

But while Herbie Hancock concedes that there are computer/synthesizers that will make playing "secondary" by enabling the composer to simply type in a composition without having to play the keyboard at all, he notes that "You have to have some musical sense even though you don't have to know how to play. Some of our best music has been made by people without any great technique or ability, but who had a lot of emotion. The synthesizer gives them the ability to

make great music, but even though some of the new keyboards make touch and technique an issue again, the point is that the human sense of choice and taste is what makes the difference."

Kashif expects that black music will survive with its traditions intact because "there is no substitute for years of vigorous training. Playing is still just as important; you might get lucky and come up with an interesting sound simply by knowing how to program, but the most successful stuff is well thought out and not just based on sounds. I'm still a song based person. The song and the vocals will always be important. The sound gives people the confidence to go ahead and make music; it frees us up and inspires us to come up with different ideas, but it doesn't take the place of real songs and it never will."

A look at the current charts certainly supports that point of view. While the seductiveness of the synthesizer has changed the sound of contemporary black music by, for the first time, making an individual instrument as important as the song or singer, and has shifted the feel of the music by de-emphasizing the intricacies of rhythm; the success of hits like "Taxi," "Don't Look Any Further," "Love Has Finally Come At Last," "If Only You Knew" and many others indicates that the song and the singer are holding their own. The synthesizer will probably never again be considered just another instrument as its possibilities lead to new forms of creativity. But that inspiration can only lead to better sounding and more exciting music.



Whitney Houston

a problem. Using a synthesizer does make it easier, because once you hear a sound that's non-acoustic, it's easy to tap a couple of keys and come up with a sound that sounds good, but that's not to say it's good music."

Ray Parker Jr. has a slightly different perspective on the subject, even though he agrees that the synthesizer has given a forum to people who until recently might have been ignored.

"The sound is very important," he says. "The synthesizer inspires the writer: you can start with the sound first and then write the song based on the sound. The synthesizer also allows people who can't play that well to make music, and I think it's great. The day of the musician is just about over. In about five years, it'll be just about who can make the most in-



Shalamar



Peabo Bryson

Credits: Special Issues Editor, Ed Ochs; Assistant Editor, Robyn Wells; Director of Research, Marty Feely; Editorial consultant, Nelson George; Marvin Gaye photos courtesy of Tom Noonan, Associate Publisher; Cover & design, Anne Richardson-Daniel.

THE HERITAGE
OF BLACK MUSIC
CONTINUES

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Patti Austin

IRENE CARA
What a Feelin'

SHEILA E.
The Glamorous Life

JAMES INGRAM
It's Your Night

MARCUS MILLER
Marcus Miller

ROGER
The Saga Continues



ELEKTRA

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Straight From The Heart

THE DEELE
Street Beat

LAKESIDE
Outrageous

TEDDY PENDERGRASS
Love Language

PATRICE RUSHEN
Now

WOMACK & WOMACK
Love Wars



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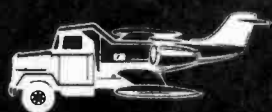
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Talent

Unorthodox 'Prince' Of A Film 'Purple Rain' Feature Produced By Artist's Management

By PAUL GREIN

LOS ANGELES—"Purple Rain," Prince's soon-to-be-released feature film debut, also marks the entry into films of the singer's longtime managers, Bob Cavallo, Joe Ruffalo and Steve Fagnoli. The trio developed the screenplay, independently financed the film, produced it and placed it with Warner Bros. Pictures for worldwide distribution.

"We didn't want to get to be producers by simply packaging a soundtrack album," says Cavallo. "The music business and the film business are closer than at any time in history and are about to crash into each other."

Fagnoli says they never considered bringing in an established film producer. "Why go through the process of trying to educate a producer about what Prince was supposed to be doing on film and how to protect his integrity and image, when we knew exactly what he wanted to do—and, in fact, helped to develop that idea?"

Warner Bros. Records is about to release a single-disk soundtrack from "Purple Rain" featuring nine songs by Prince. But the soundtrack will not include two songs from the film by Morris Day & the Time or one by Apollonia 6 (formerly Vanity 6). Instead, those songs will be featured on those artists' next albums.

"We were trying not to have a double record," Cavallo explains. "It seemed obvious that we could reach more people if the price were lower."

If splitting the songs from the film among three different albums is unorthodox, Fagnoli notes, "Everything about the movie was slightly unorthodox, in the sense that it happened as fast as it did (a reported 14 months from blank page to delivered

picture) and that Prince was granted total artistic control."

Still, that control was granted only after extensive lobbying by the managers. Says Fagnoli: "The studios had to be educated as to who Prince was, what he meant and whether he had the potential to be an actor on a screen. They had already discovered that if you make a film with David Bowie or Mick Jagger, it doesn't necessarily mean you have a big movie."

Cavallo notes that the audience for the film has to be broader than Prince's album-buying audience. "We believe Prince has much greater name value than the number of records that he's sold," he says. "In the beginning, Warner Bros. Pictures discounted his name value. If Prince has two million record fans, you can swallow them up in a Saturday."

"But there's something about Prince that piques peoples' interest a little more than some other artists," he adds. "People don't know a lot about him; he's a little mysterious and has a controversial image."

Fagnoli says the management office had been looking for a film for Prince since before the sleeper success of his platinum album, "1999." Cavallo adds that the enduring success of "1999"—which rebounds to number 94 in its 83rd week on the charts—helped cover up Prince's absence from the recording scene while making the movie.

"Also, we'd just completed an enormous tour," he says, "from October, 1982 to April, 1983. He had to do a tour that wide and that accepted before he could take that much time off."

Joe Ruffalo notes that "Purple Rain" is "about a musician who lives in Minneapolis who's trying to make it." He adds that the film was shot in Minneapolis for a budget of \$7 mil-

lion. It was directed by first-time director Albert Magnoli and written by Magnoli and William Blinn, the producer/writer of "Fame."

Cavallo, Ruffalo and Fagnoli have managed Prince since before he broke in 1979 with "I Wanna Be Your Lover." In much the same way, their company has managed Ray Parker Jr. since Raydio broke in 1978 with "Jack And Jill," and Earth, Wind & Fire since 1972, a few years before it emerged as a top pop force.

Earth, Wind & Fire is on hiatus now, a reaction to the fact that its last two albums—the gold "Powerlight" and the less-than-gold "Electric Universe"—faltered on the charts.

"It was time to put the brakes on," Cavallo says. "Maurice (White) felt that it was getting stagnant and that it was time to come in fresh creatively. Sometime next year when all the juices are flowing strong, we'll make another Earth, Wind & Fire album. There's no reason to ever kill that thing."

In the meantime, group members White and Philip Bailey are cutting solo albums, and White, Verdine White and Larry Dunn are producing other artists' albums.

Maurice White is cutting at least five songs on Barbra Streisand's forthcoming album, after which he'll begin work on his own long-awaited solo album with Trevor Horn and Jim Steinman. Bailey's second solo album is being produced by Phil Collins.

Ray Parker Jr. will release his last album for Arista in July, with his Geffen debut tentatively set for early next year. Parker will also produce Raydio's first project without him, due on Arista before the end of the year. The billing will now be "Raydio featuring Arnell Carmichael."



ON THE ROAD AGAIN—Waylon Jennings, right, jams with Willie Nelson during one of Nelson's recent concerts at Radio City Music Hall in New York. (Photo: Chuck Pullin).

Everlys Return To Road; Edmunds Producing Album

LOS ANGELES—The Everly Brothers are set to embark on their first concert tour in 11 years July 5 in Cincinnati. They'll be performing old favorites as well as songs from their upcoming reunion album, being produced in England by Dave Edmunds.

"We liked his fundamental approach," says Phil Everly, regarding the duo's choice of producer, "We thought we'd put somebody at the wheel who we knew appreciated those basic elements. Still, we also want to do some of the innovation that exists now, with synthesizers and harmonizers."

While the Everlys include a lot of oldies in their show, Phil says they've never played a revival package. In fact, he disdains the term.

"The word 'revival' isn't viable because the music never disappeared," Everly says. "That's been proven by the Stray Cats. I quite like the Stray

Cats. They do what I would consider basic rock'n'roll. I've always said that if they'd come out in the '50s with everybody else, they would have happened then too."

Dave Edmunds produced the Stray Cats' two EMI America albums, and is also supervising the Everlys' album, due worldwide via PolyGram in August.

The Everlys' reunion dates back to the end of 1982, when Don Everly gave his brother a call. "We had sort of been in the back of each other's minds, I guess," Phil says, "Hardly a day went by that somebody wouldn't mention it."

"We were getting a lot of pressure from all our friends and families who wanted to see it again. And we wanted to see it again too. It just took one little phone call to put everything behind us."

The Everlys' first concert since 1973 was held last September at London's Royal Albert Hall. The show was taped for a Home Box Office special, and footage from the show was part of a PBS documentary that aired in March.

The show is also documented on a double live album released by Passport/Jem Records.

The Everlys' tour will concentrate on outdoor summer pop venues, or what Everly calls, "pleasure venues." It is scheduled to play 35 cities, and to conclude Sept. 15 in Honolulu.

After 27 years in the business, the Everlys run their own affairs, without benefit of a manager. "We work with Regency Artists (the agency that booked the summer tour), and they help us out," Phil Everly says.

Pointer Sisters Star In 'Double Platinum'

LOS ANGELES—The Pointer Sisters, Reflex, X and American Girls comprise the talent lineup for the pilot of "Double Platinum," a one-hour music show set to air in 110 markets on June 30. In addition to concert performances by those acts, the show will feature pre-taped videos by Rod Stewart, Culture Club, Berlin and the Police.

"Double Platinum" is hosted by DJ Rick Dees and executive produced by Jerry Harrison for Guber/Peters Productions. The show is syndicated by Multimedia and was taped at Metromedia Studios in Hollywood.

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Britain's Smiths: 'Difficult' Or Traditional?

By MARY ANNA FECZO

NEW YORK—With neither video support nor active promotion, the Smiths' self-titled debut album on Rough Trade entered the British charts at number two. Lead singer Morrissey's intellectual bent and bookish lyrics had much to do with the Manchester quartet's strong appeal in their own country.

In the U.S., however, this highly focused wordsmanship seems to have resulted in a rarefied image for the band; moreover, it has apparently influenced the promotion strategy of Rough Trade's U.S. and Canadian licensee, Warner Bros./Sire.

After a promising start, the album stalls this week at number 150 on Billboard's Top LPs & Tape chart.

"There seems to be a feeling that the band is 'difficult,'" says Geoff Travis, president of Rough Trade. "The band is so rooted in tradition we didn't think they would be hard to place. The Smiths don't seem overly intellectual to us."

Warner Bros. plans to release the single "What Difference Does It Make," the group's most recent hit in England, on June 30. But Travis is disappointed it took so long for the label to choose the single, and contends that Warner Bros. didn't believe there was a hit single on the album.

Still, Travis underscores that he's basically pleased with the efforts of Sire president Seymour Stein. "He really believes in and has a very realistic attitude about the group," says Travis. "But it's taking time for his

enthusiasm to filter through the company so others can start to understand what about the band is really great."

George Gerrity, Warner Bros.' vice president of promotion, doesn't attribute the delay in choosing the single to the label's lack of support. "We believe in this group, but preparing the radio market without the benefit of a tour has been difficult," he says, alluding to the fact that the Smiths had played U.S. concert dates prior to the album's release. "We'd been waiting for one track to emerge as a result of progressive and AOR

airplay," he adds.

Not surprisingly, the Smiths—who also include guitarist/composer Johnny Marr, bassist Andy Rourke and drummer Mike Joyce—are self-managed. "We're independent, headstrong people and have trouble recognizing authority and the system," Morrissey says.

The band hopes to begin recording its followup album this summer, with

John Porter again producing. U.S. and Canadian tour dates are being finalized for late August. Plans not to make a video clip still hold firm.

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Talent In Action

LIONEL RICHIE TINA TURNER

Nassau Coliseum, Uniondale, N.Y.
Tickets: \$17.50, \$15

This unusual pairing brought a slight role reversal to the Long Island arena June 3. Richie, the master of precise pop ballads and well-scrubbed r&b, performed an energetic, loose, mobile show, while Turner, the queen of acid soul, maintained a relatively calm, uncompromisingly musical pace.

Perhaps Richie was so uninhibited because it was the last night of a tour that began eight months ago. His relaxation was immediately evident, as he began alone on the piano with "Truly" without one hint of melodrama in his voice.

Richie wisely varied tempos for most of the show, and he was particularly fresh on his Commodores hits "Easy" and "Sail On." "Brick House" reminded Richie's pop fans of his funk roots, and sounded completely up-to-date as breakdancers joined him on stage.

The show became a bit too staged at times, especially during a long-winded Michael Jackson spoof. Even Richie's band got into the act, dancing around the stage and sometimes showboating at the expense of the playing. A lifelike video of Diana Ross singing "Endless Love" could barely be seen from the side of the arena; and it was merely a blown-up recording of an already over-inflated song.

But Richie made up for it at the end of the show, which, though ballad-heavy, peaked with a 10-minute version of "All Night Long." Other than Jackson, there is probably no bigger mainstream star than Richie, and he gave his fans exactly what they came for: lots of himself, and his music. For the skeptics in the audience, he proved that he's adept at more than just schlock.

Tina Turner didn't move around as much as Richie, and though she still wears the same scanty dresses and struts better than anyone in high heels, her stage moves, in this day of Grace Jones and the Plasmatics, don't seem as wild as they used to. She presented herself as part of an integrated rock'n'roll band (which included Alan Clark and Hal Lindes of Dire Straits), and sang with a voice that's as powerful as it's ever been.

Turner concentrated on stripped-down versions of old and new songs. She's screeching less and leaning into and holding notes more, and her brief foray into straight r&b, "Let's Stay Together," revealed the surprising legato that recently brought her back to the pop, black and dance charts.

Turner didn't start to fly across the stage until the last song, "Proud Mary," but she returned during Richie's show to sing "Hot Legs" with all the usual kicks and thumps, and then turned around and sang a classy duet with Richie on "Three Times A Lady," sinking her voice into a melody that had previously never seemed too deep. It's too bad she doesn't like to sing soul and pop more, because then she'd likely get her due as an interpretive singer as well as a rock novelty. **ROB HOERBURGER**

RUSH

The Forum, Los Angeles
Tickets: \$14, \$12

Rush easily filled the 17,000-seat Forum twice running as they launched their 1984 tour. Coming on the heels of local dates by Genesis and Yes, Rush's show dramatized that dinosaurs are not extinct, that progressive rock is still a powerful force on the arena scene.

The Canadian trio's 90-minute set was full of pomp and circumstance, but disappointed some longtime followers by seldom delving back into the band's early work. The mainstay of the performance were songs from the new Mercury album "Grace Under Pressure" and the three that preceded it.

A wide-screen backdrop was used to highlight lyrical themes of the band's socially conscious, often pedantic, material. The graphics were unusually clear, more like a 35mm projection than a video display. Lasers punctuated the songs, slashing through the basketball stadium like daggers—very impressive, but almost identical to the laser show Yes had used a month earlier.

Drummer Neil Peart sat obscured behind a double drum kit set up on a revolving platform: as the kits turned, he shifted on his stool and faced another collection of cymbals and cowbells. Geddy Lee spent more time behind a bank of keyboards than he did at his bass, which is a shame, because he is an unusually energetic bass player. His exuberance is all the more apparent when offset by Alex Lifeson's lifeless stance at the guitar.

Musicianship, however, was uniformly excellent. Standout songs included "Red Barchetta," where a film of the highway accented the feeling of speed which the song transmits, and a fine encore presentation of "Finding My Way." "New World Man," the trio's most popular AOR tune, came off rather thin and weak.

In a nice change of pace from the dour and academic image of Rush, the band brought with them a tape of SCTV's Count Floyd to in-

roduce "The Weapon." With all that Ayn Randian philosophy as the group's trademark, one tends to forget that Geddy Lee was also instrumental in the comedy hit "Great White North." The light touch was appreciated.

ETHLIE ANN VARE

MARIANNA PACE

Moonshadow Saloon, Atlanta
Tickets: \$2

Pace was a combination of hard-edged rock queen and energetic yet pensive troubadour as she performed three sets here May 2 to promote her debut EP on Atlanta-based Landslide Records. Backed by E, a local power pop band, Pace entertained a crowd of 300 with a mix of originals and interesting copy material.

As a songwriter and performer, Pace evokes occasional comparisons to the Pretenders' Chrissie Hynde, especially on harder-edged material. "Can't Get To You," a midtempo rocker, is perhaps the definitive Pace sampler, with the slender blonde playing guitar and singing passionately. "Don't Call Me," a faster, harder number, conforms more to her tough girl side, but her best tune is "Tell Me Where It Hurts," a pleading, slinky number that allowed Pace to exhibit her refined yet earthy sexiness.

RUSSELL SHAW

THE GROCERIES

Trax, New York
Tickets: \$5

The Groceries are a quartet of Princeton graduates who've bypassed the corporate option to pursue their own course of thought-provoking power pop. Psychedelia, rock and reggae figured into the group's musical mix, but their sound is best described as an aural, gut-level reaction to both the evils and the ecstasy of life.

During their May 8 show, lead singer Rich Lather danced with the abandon of a puppet, while drummer Jimmy Allington uncoiled the

(Continued on opposite page)



TAP OF THE MORNING—Spinal Tap is visited by glam rocker Gary Glitter during their only live show, at New York's CBGB. Pictured from left are Christopher Guest of the PolyGram group, Glitter and Spinal Tap's Michael McKean and Harry Shearer (Photo: Chuck Pullin).

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AMUSEMENT BUSINESS Boxscore

The following are among the top concert grosses nationwide reported through the survey week. Included are act(s), gross, attendance, capacity of facility, ticket prices, promoter, facility, city, number of shows, number of sellouts and dates(s).

- **TRIUMPH, QUIET RIOT, MOTLEY CRUE, NIGHT RANGER, ACCEPT, RATT**—\$855,030, 43,506 (100,000), \$25 & \$19.50, American Rock Fest 1984 Ltd., Timber Ridge Ski Area, Kalamazoo, Mich., May 27.
- **WILLIE NELSON & FAMILY**—\$819,378, 34,678 (35,244), \$25, \$22.50 & \$20, RCMH Productions Inc., Radio City Music Hall, New York, N.Y., six shows, May 24-29.
- **KENNY ROGERS, HELEN REDDY, THE RIGHTEOUS BROTHERS**—\$540,355, 36,016, \$15.50 & \$13.50, C.K. Spurlock, The Rosemont Horizon, Chicago, Ill., two sellouts, May 18-19.
- **THE SCORPIONS, BON JOVI**—\$491,471, 36,410, \$10.50 & \$12.50, Jam Prods., The Rosemont Horizon, Chicago, Ill., three sellouts, May 20-23.
- **VAN HALEN**—\$453,607, 30,605, \$15.40 & \$14.30, Feyline Presents, McNichols Center, Denver, Colo., two sellouts, June 2-3.
- **RUSH, GARY MOORE**—\$407,910, 27,440 (30,000), \$15, Bill Graham Presents, Cow Palace, San Francisco, Calif., three shows, May 24-26.
- **LIONEL RICHIE, TINA TURNER**—\$276,812, 16,914, \$17.50 & \$15, Ruffino-Vaughn Prods./Ron Delsener Enterprises, Nassau Coliseum, Long Island, N.Y., sellout, June 3.
- **LIONEL RICHIE, TINA TURNER**—\$269,288, 17,985, \$15.75 & \$13.75, The Concert Co., The Spectrum, Philadelphia, Pa., sellout, May 30.
- **LIONEL RICHIE, TINA TURNER**—\$249,150, 16,815, \$15, Twin Lion Entertainment/Civic Arena Corp., Pittsburgh (Pa.) Civic Arena, sellout, May 29.
- **FRANK SINATRA, BUDDY RICH, SUSAN ANTON, TOM DREESEN**—\$228,615, 3,803 (3,985), \$150, \$50.25, \$35.25 & 25.25, AT&T, Fox Theater, Atlanta, Ga., June 1.
- **THE SCORPIONS, BON JOVI**—\$191,304, 18,501, \$16.50 & \$14, Alpine Valley Resorts Inc., Alpine Valley Music Theater, East Troy, Wis., sellout, May 26.
- **KENNY ROGERS, THE GATLIN BROTHERS, THE RIGHTEOUS BROTHERS**—\$175,322, 11,947, \$15.50 & \$13.50, C.K. Spurlock, Charlotte, N.C., sellout, May 26.
- **MOODY BLUES, STEPHEN BISHOP**—\$157,581, 12,648 (15,600), \$14.75 & \$10.75, In-House, Concord (Calif.) Pavilion, two shows, one sellout, May 25-26.
- **KENNY ROGERS, THE GATLIN BROTHERS, THE RIGHTEOUS BROTHERS**—\$156,823, 11,331, \$15.50 & \$13.50, C.K. Spurlock, Coliseum Arena, Hampton, Va., sellout, May 24.
- **THE SCORPIONS, BON JOVI**—\$148,332, 12,220 (13,200), \$13 & \$12, Belkin Prods., Richfield (Ohio) Coliseum, May 30.
- **KENNY ROGERS, THE GATLIN BROTHERS, THE RIGHTEOUS BROTHERS**—\$141,313, 9,117 (10,567), \$15.50, C.K. Spurlock, T.H. Barton Coliseum, Little Rock, Ark., May 16.
- **KENNY ROGERS, THE GATLIN BROTHERS, THE RIGHTEOUS BROTHERS**—\$140,208, 9,262 (11,000), \$15.50 & \$13.50, C.K. Spurlock, Roanoke (Va.) Civic Center, May 25.
- **YES**—\$137,507, 11,321 (13,418), \$13 & \$11, Festival East, Buffalo (N.Y.) Memorial Auditorium, May 9.
- **KENNY ROGERS, HELEN REDDY, THE RIGHTEOUS BROTHERS**—\$130,563, 8,982 (12,795), \$15.50 & \$13.50, C.K. Spurlock, University of South Carolina Coliseum, Columbia, S.C., May 23.
- **ALABAMA**—\$126,700, 8,332 (8,567), \$15 & \$10, In-House, Lainerland Music Hall, Cumming, Ga., two shows, May 27.
- **DAN FOGELBERG**—\$125,990, 8,686 (15,700), \$15 & \$12.50, Electric Factory Concerts, The Spectrum, Philadelphia, Pa., May 26.
- **THE SCORPIONS, BON JOVI**—\$124,293, 10,576 (14,706), \$11.50 & \$9.50, Electric Factory Concerts, The Spectrum, Philadelphia, Pa., June 1.
- **JOE JACKSON, SAUL YOUNG**—\$116,883, 8,966, \$12.65 & \$13.75, Feyline Presents, Red Rocks Amphitheater, Denver, Colo., sellout, May 31.
- **JAMES BROWN, WILSON PICKETT, CHUCK JACKSON, THE JOWELS**—\$113,604, 9,467 (10,199), \$12, Washington Convention Center/Dimensions Unlimited Inc., Washington (D.C.) Convention Center, May 19.
- **JOHN DENVER**—\$109,234, 7,450, \$15 & \$13, Brass Ring Prods., Wing's Stadium, Kalamazoo, Mich., sellout, June 1.
- **THE SCORPIONS, BON JOVI**—\$108,864, 8,906 (15,920), \$14 & \$10, In-House, Pine Knot Music Theater, Clarkston, Mich., May 28.
- **JOHN DENVER**—\$101,646, 7,842, \$16.50 & \$10.75, In-House, Concord (Calif.) Pavilion, sellout, May 23.
- **THE SCORPIONS, BON JOVI**—\$96,764, 8,193 (10,000), \$12 & \$10, Festival East Concerts, Buffalo (N.Y.) Memorial Auditorium, June 2.
- **KOOL & THE GANG, DAZZ BAND, SHANNON**—\$94,125, 7,530 (8,200), \$12.50, Creative Entertainment, Community Center Arena, Tucson, Ariz., June 3.
- **KOOL & THE GANG, DAZZ BAND, SHANNON**—\$90,000, 7,200 (11,000), \$12.50, Creative Entertainment, El Paso (Tex.) County Coliseum, May 30.
- **THE SCORPIONS, BON JOVI**—\$84,268, 7,222, \$12.50 & \$11.50, John Scher Presents, Broome County Arena, Binghamton, N.Y., sellout, June 3.
- **THE SCORPIONS, BON JOVI**—\$67,951, 6,301 (8,000), \$11, Danny Kresky Enterprises, Wing Stadium, Kalamazoo, Mich., May 24.
- **RONNIE MILSAP, EDDIE RABBITT, RICKY SCAGGS**—\$67,440, 6,945 (13,000), \$12 & \$10, Varnell Enterprises, Civic Center, Baltimore, Md., June 1.
- **CONWAY TWITTY, LEE GREENWOOD, RONNIE MCDOWELL, BANDANA**—\$62,575, 5,006 (9,470), \$12.50, Jayson Promotions, Municipal Auditorium, Nashville, Tenn., June 3.
- **JOSE JOSE**—\$53,260, 3,133 (4,875), \$20 & \$16, Arie Kadabri, James Knight Center, Miami, Fla., May 19.

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ATLANTIC CITY CASINO LAW

Entertainers Under Investigation

By MAURIE H. ORODENKER

ATLANTIC CITY, N.J.—Thomas O'Brien, director of the state Division of Gaming Enforcement (DGE), has confirmed that entertainers and musicians earning more than \$50,000 a year at the gambling casino hotels here are being investigated. A little-noticed section of New Jersey's Casino Control Act requiring the licensing of such performers has been ignored since casino gambling was launched here in 1978.

O'Brien admits that the investigation could lead to barring some entertainers from performing in casino showrooms and lounges. Under the state law, entertainers earning more than \$50,000 a year in the casinos must pass background checks and obtain casino-industry service licenses. The requirement is designed to screen out people with past or present criminal activity or associations.

O'Brien did not indicate how the investigations were being conducted. He did say, however, that the background checks were not likely to be as expensive and extensive as investigations of potential casino executives and other employees directly involved in gambling operations. The license fee for each entertainer would be equal to the amount spent by the DGE for the investigation.

O'Brien wouldn't identify any of the entertainers being investigated. Nor would he comment on Frank Sinatra, whose Nevada casino-operators license was once revoked because he hosted a reputed mobster at his Cal-Neva Lodge, or on George Kir-

by, who spent two years in prison on drug charges, and who was scheduled to perform at the Sands Hotel & Casino here.

Virtually no headliner here will be exempt from a licensing investigation, since salaries well above \$50,000 are common. Most of the popular names work four or five times a year here, and \$35,000 is generally considered the minimum pay for a two-night, four-show weekend engagement. Most of the lounge acts also earn at least \$50,000 a year.

The investigations have caught many casino executives and entertainers by surprise. H. Steven Norton, executive vice president in charge of entertainment at Resorts International Hotel Casino, describes the procedure as ironic. He notes that a performer barred from appearing in Atlantic City could be booked without any problem into state-financed venues such as the Garden State Arts Center in Holmdel Township and the Meadowlands sports/entertainment complex in East Rutherford.



TINA TURNS IT ON—Tina Turner turns on the charm for journalists at a recent press conference for her first Capitol album, "Private Dancer."



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Talent In Action

• Continued from opposite page

rhythm with the rapid pulse of machine gun fire. Andy Gomory, a classically trained pianist, has a human handle on the synthesizers and sequencers that created both gentle layers of sound and wild spinoffs. Gomory and bassist Greg Frey offered lofty counterpoint backups to Lather's hypnotic lead vocals.

The Groceries' material delves into politics and love and little in between. Both are heavy subjects, but the group presents them in a lively, danceable context. Their songs challenge listeners without beating them over the head. "Take Me To The Races" sports a bouncy, broken rhythm structure that offers the most commercial example of the group's appealing approach.

KIM FREEMAN

THE SIX

The Bitter End, N.Y.
Admission: Free

The Six is a trio of young Canadians who caught a sparse crowd by pleasant surprise here May 6. Their sound is persuasive in its directness and reminiscent of Van Morrison's early work in its easygoing simplicity.

During their hour set, the Six wove country twangs, rockabilly riffs and hook-laden melodies into a skein of danceable and memorable tunes. They've been working together for seven years, and it showed in several ways. Bassist David Briggs and guitarist Jeff Hatcher have versatile voices that delivered both the raspy rock vocals and some well-executed, Everly Brothers-type two-part harmonies. Drummer Paul Hatcher looks like a teenager and plays like a veteran with a knack for knowing when to lighten up and when to let loose.

Songs like "My Elizabeth" and "Out Of Time" stood out in the set as strong AOR contenders. The Six delivered their show with an unassuming ease that spoke louder than the hype and gimmickry surrounding many of today's groups.

KIM FREEMAN

Talent

Dance Trax

By BRIAN CHIN

New and recent albums: The soundtrack for the film "Breakin'" (Polydor) has been zooming up the chart in recent weeks; our source in the company told us that "hundreds of thousands" were in stores on its official date of release. Whether this could be another "Flashdance" for PolyGram is entirely up to the public; certainly, it's a collection that's geared toward a pop consumer—one telling sign is that there's only one rap here, the fine "Reckless," by Chris "The Glove" Taylor and David Storrs, with Ice T at the mike. Other notable cuts: the title track by Ollie Brown and Jerry Knight, the most pop-sounding track of all, available as a 12-inch promo with two John Benitez mixes; Carol Lynn Townes' "99½"—not to be confused with the Wilson Pickett classic; 3V's "Heart Of The Beat," a vocal duet by co-producers Dan Hartman and Charlie Midnight; and "Firefox" by Street People, a downtempo funk number.

Falco's "Junge Roemer (Young Romans)" has reached Stateside as an import on the originating Austrian label, Gig, and it's just a beauty. Unlike the pioneering "Einzelhaft," which benefitted from the ingenuity necessitated by low-budget production, "Junge Roemer" has a genuinely spacious sound and world-class sparkle that should preempt the covers that obscured Falco's own version of "Der Kommissar" last year. Falco maintains his rock-funk groove in noticeably slicker fashion, with "Nur Mit Dir" and the semi-raps "Ihre Tochter" and "Junge Roemer," the latter delivered in German, Italian and English. Also: a laid-back "Kann Es Liebe Sein" and a great Police-beat cut, "Brilliant Brutal." Here's one of the year's major club breakouts.

Eddy Grant's "Going For Broke" (Portrait) represents Grant's consolidation of the crossover audience he won with 1982's "Killer On The Rampage." Here, political concerns are downplayed (except on the gentle commentary "Ire Harry," a song out of the old Equals catalogue) and he's for the most part a love man with a pleasing sense of humor. Grant's unique knack with ethnic/electronic fusions produces "Political Bassa Bassa" and "Only Heaven Knows," addictive doses of pop and techno-everything; elsewhere, there's a new music-flavored "Telepathy" and two rockers: "Boys In The Streets" and "Come On Let Me Love You." We hope Grant will be touring with these songs soon.

★ ★ ★

Briefly: Tina Turner's "Private Dancer" (Capitol) isn't a dance album but should be a total pleasure for rockers and sophisticates; it's London-produced rock with a slight new-music edge. There's one possible club cut here: again, an electronic rendering of a Memphis classic, Ann Peebles' 1974 "I Can't Stand The Rain" . . . Human League's "Hysteria!" (A&M) also borrows from '70s soul in a truly cute version of Lyn Collins' "Rock Me Again And Again"; otherwise, there's lots of seamless pop material that's almost there for the clubs, nota-

(Continued on page 62)

Fey Plans Broad Range Of Music For Phonenix Venue

PHOENIX—Promoter Barry Fey has leased a theatre showcase venue here, The Palace West, in which he intends to book all types of acts.

Feyline Presents, Fey's Denver corporation, has leased the theatre, constructed in 1929, and used for the

past decade as a showcase for Spanish films. Glenn Grabski, manager of the new venue, says the entire backstage and power system had to be renovated at considerable cost to make the house playable.

Feyline would like to book about

eight attractions monthly into the historic 1,700-seat vaudeville house.

Thus far, Feyline has booked Berlin, Steel Pulse, Jeff Lorber and Earl Klugh, with Icon, Dinosaur and Gary Morris set for this month, after which the Crusaders and Sheena Easton have been scheduled.

Billboard[®] Dance/Disco Top 80[™]

Survey for Week Ending 6/16/84

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This Week	Last Week	Weeks On Chart	TITLE(S), Artist, Label	This Week	Last Week	Weeks On Chart	TITLE(S), Artist, Label
1	1	6	TELL ME I'M NOT DREAMING (TO GOOD TO BE TRUE)—Jermaine Jackson—(LP Cut) Arista AL8-8203	40	42	3	DON'T TAKE YOUR LOVE AWAY—Pushe—(12 Inch) Partytime-Streetwise (PT-108)
2	4	8	SELF CONTROL—Laura Branigan—(12 Inch) Atlantic 0-86954	41	18	11	STREET DANCE—Break Machine—(12 Inch) Sire 20189-0 A
3	5	6	BLACK STATIONS, WHITE STATIONS—M + M—(12 Inch) RCA PW13802	42	43	3	HURRICANE—Kim Carnes—(12 Inch) EMI-America V-7829-2
4	2	9	DANCE HALL DAYS/DON'T LET GO—Wang Chung—Geffen (12 Inch) 0-20194	43	45	5	CITY LIFE—Hassan + 7-11—(12 Inch) Easy Street EZS-7508
5	7	6	The Ghost In You/HEARTBEAT—Psychadelic Furs—(12 Inch) Columbia 44-4984	44	50	3	IT'S A CRYIN' SHAME (SHA LA LA LA)—David Lasley—(12 Inch) EMI-America V-7823
6	3	10	LAND OF HUNGER—The Earons—Island 0-96958	45	67	2	ROMANCING THE STONE—Eddy Grant—(12 Inch) Portrait 4R9-04993
7	10	6	10-9-8—Face To Face—(12 Inch) Epic 49-04989	46	46	6	10,9,8,7—Armand Duchien—A&M (Import)
8	9	7	JUMP—The Pointer Sisters—(12 Inch) Planet/RCA YB-13780	47	30	8	HEY D.J.—World's Famous Supreme Team—(12 Inch) Island 0-96956
9	12	5	I DIDN'T MEAN TO TURN YOU ON—Cherelle—(12 Inch) Tabu 4Z9-05003	48	25	12	I WANTED IT TO BE REAL—John Rocca—(12 Inch) Streetwise SWRL 2225
10	16	5	FEELS SO REAL (WON'T LET GO)—Patrice Rushen—(12 Inch) Elektra 0-66970	49	31	12	JAM ON IT—Newcleus—(12 Inch) Sunnyview SUN 411
11	8	11	NO MORE WORDS—Berlin—(12 Inch) Geffen 020195	50	72	2	THE GLAMOROUS LIFE—Sheila E.—(7 Inch) Warner Bros. WB-7-29285
12	6	9	BABY I'M SCARED OF YOU—Womack & Womack—Elektra (7 Inch) 7-69753	51	NEW ENTRY		IN THE HEAT OF THE NIGHT—Klinton Jones—(12 Inch) Oh My! OM 4009
13	20	5	WHISPER TO A SCREAM (BIRDS FLY)—Icicle Works—(LP Cut) Arista AS-19155	52	58	3	HURT—Reflex—(12 Inch) Capitol V-8588
14	66	2	WHEN DOVES CRY—Prince—(7 Inch) Warner Bros. WB-7-29286	53	NEW ENTRY		CRASH GOES LOVE—Loleatta Holloway—(12 Inch) Streetwise SWRL 2230
15	39	3	DON'T GO LOSE IT BABY—Hugh Masekela—(12 Inch) Jive/Afrika JDI-9194	54	NEW ENTRY		THE LEBANON—Human League—(12 Inch) Virgin/A&M SP-17276
16	13	10	SOMEBODY ELSE'S GUY—Jocelyn Brown—Vinyl Dreams/Prelude VND-D01	55	NEW ENTRY		CLOSE (TO THE EDIT)—Art Of Noise—(7 Inch) Island 7-99754
17	40	3	STATE OF LOVE—Imagination—(12 Inch) Elektra 66975	56	27	7	I LOVE MEN—Cinema—(12 Inch) Promise PAL-7043
18	29	4	I CAN DREAM ABOUT YOU—Dan Hartman—(12 Inch) MCA L-33-1180	57	NEW ENTRY		YOU'RE THE BEST—The Emotions—(12 Inch) Red Label RLDA-001
19	19	7	PARIS LATINO—Bandelero—(12 Inch) Sire SR-20190	58	NEW ENTRY		BREAKIN'...THERE'S NO STOPPIN US—Ollie & Jerry—(12 Inch) Polydor 8217081
20	34	4	LET ME DO YOU—NV—(12 Inch) Sire 20199	59	37	15	THE DOMINATRIX SLEEPS TONIGHT—Dominatrix—(12 Inch) Streetwise STRL-2220
21	21	8	BOP 'TIL I DROP—Larrice—Streetwise SWRL 7821	60	73	2	BOYS DO FALL IN LOVE—Robin Gibb—(12 Inch) Mirage 0-96940
22	11	8	LET'S HEAR IT FOR THE BOY—Deniece Williams—(12 Inch) Columbia 44-4988	61	53	13	BORDERLINE—Madonna—(12 Inch) Sire 0-20212
23	17	8	CHANGE OF HEART—Change—(LP) Atlantic 80151	62	NEW ENTRY		DISSIDENTS—Thomas Dolby—(12 Inch) Capitol V08594
24	24	11	TRIPPIN ON THE MOON—Claudia Barry—(12 Inch) Personal P 49808	63	44	6	WHAT PEOPLE DO FOR MONEY—Divine Sound—(12 Inch) Specific Records 225
25	22	9	TURN IT AROUND—Gino Soccio—Atlantic (12 Inch) 086960	64	41	9	THIS TIME—Funk Deluxe—(12 Inch) Salsoul SG 422
26	26	7	ROCK BOX—Run D.M.C.—(12 Inch) Profile PRO-7045	65	NEW ENTRY		LOVE OF THE COMMON PEOPLE—Paul Young—(12 Inch) Columbia 44-04999
27	56	3	RHYTHM OF THE STREET—Patti Austin—(7 Inch) Qwest (QW) 7-29305	66	NEW ENTRY		BEELINE—Miquel Brown—(12 Inch) TSR 832
28	28	7	GOTTA GIVE A LITTLE LOVE (Ten Years Later)—Timmy Thomas—(12 Inch) A&M GG-81203	67	NEW ENTRY		DOCTOR! DOCTOR!—Thompson Twins—(7 Inch) Arista AS 19209
29	23	9	ALIVE WITH LOVE—Tina Fabrique—Prism PDS-600	68	70	2	I'LL BE AROUND—Terri Wells—(12 Inch) Philly World 0-96944
30	35	4	KEEP ON DANCING—Touch Of Class—(12 Inch) Atlantic 0-86937	69	69	2	DETERMINATION/IT SHOULD HAVE BEEN ME—Jayne Edwards—(12 Inch) Profile PRO 7046
31	32	5	SIBERIAN NIGHTS—Twilight 22—(12 Inch) Vanguard SPV-73	70	NEW ENTRY		DEEPER AND DEEPER—The Fixx—(LP Cut) MCA 5492
32	14	9	I'M LIVING MY OWN LIFE—Earlene Bentley—(12 Inch) TVI Records TVI 2011	71	48	8	I SWEAT (GOING THROUGH THE MOTIONS)—Nona Hendryx—RCA PW-13760
33	33	6	WHO DO YOU THINK YOU ARE—Innocence In Danger—(12 Inch) Epic 49-4985	72	62	6	ONE NIGHT ONLY—Scherrie Payne—(12 Inch) Megatone MT 129
34	36	6	WITHOUT YOUR LOVE—Nina Schiller—(12 Inch) Moby Dick BTG 336	73	57	4	CALL ME/GOOD FEELING—Sylvester—(12 Inch) Megatone MT-128
35	15	10	THE REFLEX—Duran Duran—(12 Inch) Capitol V-8587	74	63	7	WHO'S YOUR BOYFRIEND—Eric—(12 Inch) Memo-10
36	47	3	TAKE A CHANCE—Nuance featuring Vikki Love—(12 Inch) 4th & Broadway BWAY-403	75	71	4	EMERGENCY—Laura Pallas—(12 Inch) TVI
37	51	2	MICRO-KID—Level 42—(12 Inch) A&M 2631	76	49	14	IT'S MY LIFE—Talk Talk—EMI-Liberty 7821
38	38	5	MEGA-MIX—Herbie Hancock—(12 Inch) Columbia 44-04960	77	64	4	MY BOYFRIEND'S BACK—Mary Buffet—(12 Inch) Moby Dick BTG 1832
39	52	2	LEGS—Z.Z. Top—(7 Inch) Warner Bros. WB-729272	78	54	17	GIVE ME TONIGHT—Shannon—Emergency/Mirage EMDS 6542 (12 Inch)
				79	59	8	HEAD OVER HEELS—The Go-Go's—(LP) I.R.S. SP-70973
				80	60	3	LOVE ME LIKE THIS—Real To Reel—(12 Inch) Arista AD1-9192

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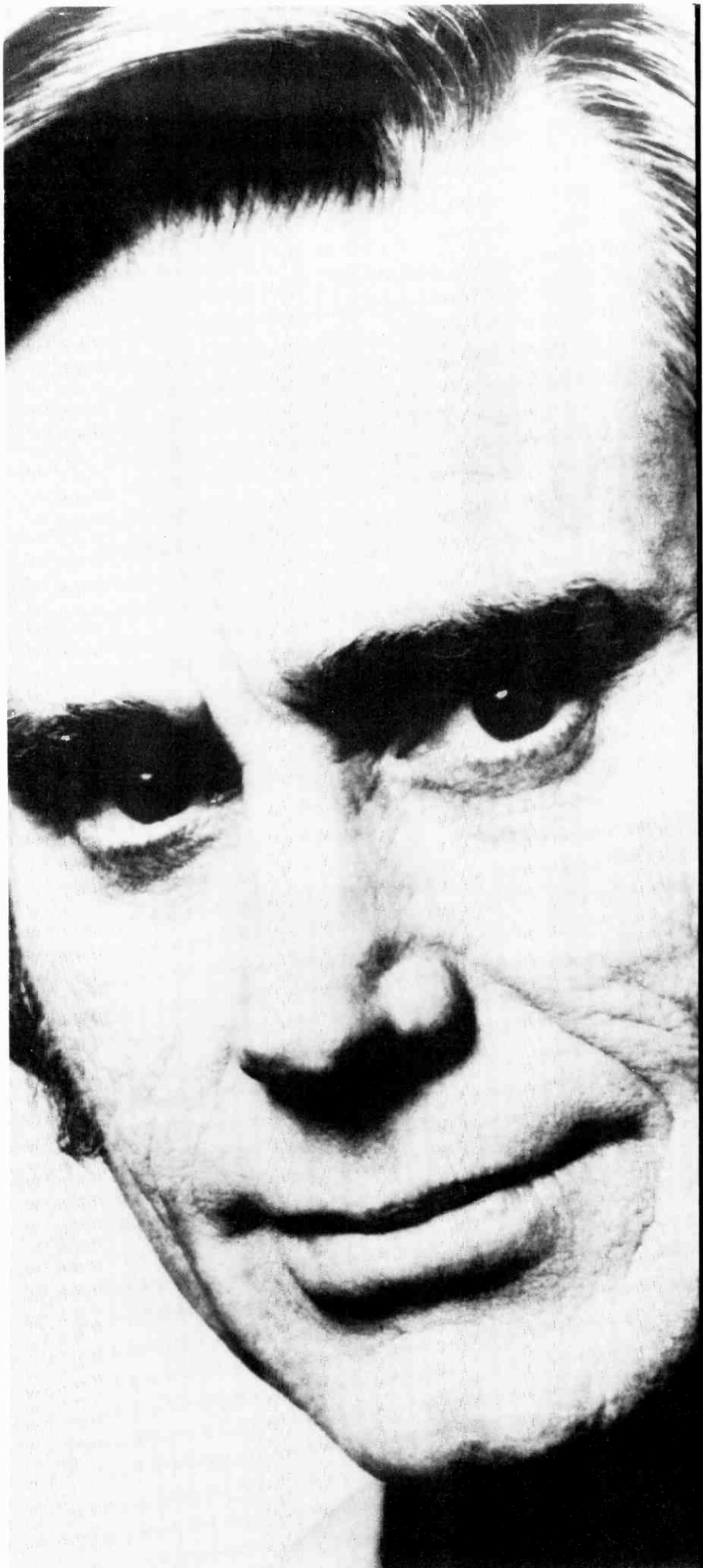
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Talent

Major Black Acts Set For Philly's Robin Hood Dell

PHILADELPHIA—With city funds having come through, the 10,000-seat outdoor Robin Hood Dell will again offer an eight-week summer concert season in Fairmont Park. Under the aegis of the city's Department of Recreation, the low-priced concerts will offer major black acts for 18 nights of music, along with gospel, opera, modern dance events and six international festivals. Reserved seats for all concerts will cost \$2, \$3 and \$5, with only \$1 charged to those willing to sit on the lawn.

The season kicks off July 5 with a benefit performance for the Afro-American Historical & Cultural Museum here, featuring the O'Jays and Star Point. Following them are Maze featuring Frankie Beverly (9); Jerry Butler, Harold Melvin & the Blue Notes and Ray, Goodman & Brown (16); Stanley Turrentine, Jean Carn and Pieces of a Dream (18); Ashford & Simpson and Ouch (23); Smokey Robinson and Janis McClain (25).

The August lineup includes Nancy Wilson and Kashif (1); Billy Paul, Dexter Wansel and Suzette Charles (6); Roberta Flack and Tom Browne (15); and B.R. King with Esther Phillips (20). Local radio personality Mary Mason will host three gospel shows: James Cleveland and Jackie Berdell (July 11); the Barrett Sisters, Cassietta George and the Favetts (Aug. 13); and the Mighty Clouds of Joy with Dorothy Norwood and Sara Jordan Powell (Aug. 22).

Also scheduled will be Opera Ebony's Salute To Broadway (Aug. 24) and three modern dance nights. The six international programs will include an Afro-American Festival (July 27), a Latin Festival (Aug. 3), a Caribbean Festival (Aug. 17), and Polish (July 20), Irish (Aug. 8) and Ukrainian (Aug. 10) festivals.

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Dance Trax

• Continued from page 60

bly "I'm Coming Back" and "Don't You Know I Want You" . . . Hugh Masakela's "Techno Bush" (Jive/Afrika), a studied electronic/tribal concoction, is fascinating, pleasurable and commercial, full of beautiful choral work and seductive rhythm. We liked "Rainmaker" and "It's Raining"; neither are as straight-ahead as the single, but who cares?

★ ★ ★

Singles: Prince's "When Doves Cry" (Warner Bros. promo 12-inch) will satisfy heavy rockers and heavy beat-box fans, too—we understand it comes from a killer album . . . Armand Duchien's "10-9-8-7 . . ." (A&M 12-inch)—not to be confused with Face To Face—has already hit the chart as an import. It's a French rap with a tight rhythm and good details around the fringe; also a well-put-together dub . . . There's another new New Order single available on Factory import: "Murder" is less "like" anything they've done since "Blue Monday," an ominous, pulsating track. On the flip: a great instrumental of "Thieves Like Us" . . . Bronski Beat's "Smalltown Boy" (Forbidden Fruit/London U.K.) sounds like a monster floorshaker to follow in the nouveau-disco trail of "Heartbeat," with its affecting high-pitched lead vocal and big electronic beat.

New On The Charts



ICON

The flight of this Phoenix-based band is off to a good start as their self-titled Capitol debut moves up to 190 on the Top LPs & Tape chart.

The five-piece metal outfit consists of vocalist Stephen Clifford, guitarists John Aquilino and Can Wexler, bass player Tracy Wallach and drummer Pat Dixon. The former schoolmates formed Icon in 1981 and went through what they call "basic training" on their hometown's club

circuit. All members agree Phoenix is the ideal test-market town because of its enthusiastic audiences.

Icon's album was initially scheduled for independent release. Capitol caught it as producer Mike Varney was putting on the final touches and released the record with most of the original mix intact.

Icon is managed by Pete Morticelli for Telicin Productions, (716) 381-5224.

THE SUTTONS



Michael and Brenda Sutton have four children and a string of song-writing credits on several Motown records. But that's not enough for this dynamic duo. Their latest step is into the spotlight and onto the Black Singles chart, where their Rocshire debut, "Live It Up (Love It Up)," moves to 50.

Both migrated to Los Angeles several years back, met, married and began as a singing act on the small club circuit. Their first break came with an audition for Stevie Wonder's Wonderlove touring team. Wonder liked their music and led them to Motown, and the couple subsequently penned tunes for the likes of Diana Ross, Stephanie Mills, Jermaine Jackson and Cheryl Lynn. But both claimed their eye was always on performing.

As the '80s approached, the Suttons realized they wouldn't get to the studio via Motown. They first went to a small New York label, where "We'll Make It" received airplay on the Eastern seaboard. A chance meeting with Rocshire president Gary Davis led them back to Los Angeles, where their long-standing plans to perform their own material came to fruition.

The Suttons wrote and produced the single, which is taken from the group's forthcoming album "So Good."

The Group is managed by De Nova Artists, (818) 710-8094.

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Tape Piracy In Thailand Hits Epidemic Proportions

• Continued from page 9

bum, will peak at around 1,000 tapes, while most titles sell considerably less. All local manufacture is in cassette form, with record sales restricted to small (and expensive) specialist import outlets in Bangkok.

"The pirates know that if they keep away from local artists' recordings they can get away with what they're doing as things stand right now," offers Billy McCartney of Nite Spot Productions, the WEA licensee. "They just take out a subscription to the 'Music In The Air' service and when they get a big enough pile of hot new singles, they put out their own compilation tape. Or they just walk into the Nite Spot record shop, buy an imported album and go away and copy it."

Ironically, this situation has strengthened indigenous Thai music enormously. Without the threat of piracy, investment in recording has multiplied dramatically. There are now 17 record companies issuing tapes by local artists, with EMI leading the field. Bangkok has an abundance of quality recording studios, though there is a severe shortage of qualified operators, and the 60 mil-

lion Thais have a definite appetite for their own music.

Istthivat Bhiraueus, WEA licensee for three years and recently appointed head of CBS/Epic Thailand, explains: "You have to understand that 30 million legitimate cassettes are sold in Thailand every year. Only about 200,000 of these tapes are foreign repertoire, and yet EMI is the only one of the international companies in Thailand undertaking local recording."

"My plans for CBS/Epic here include some serious work with Thai artists, mostly in the MOR area. We'll move slowly and carefully at first, but the goal is to develop local talent until it is international talent. I've asked British producer Simon Napier-Bell to come to Bangkok for discussions about developing Thai talent, and he's very excited about the idea."

Actually, EMI is now not the only international company recording local artists. WEA has just embarked on its first domestic venture in a radical manner that could have great repercussions upon local recording across Southeast Asia.

WEA recently took the extraordinary step of sending local artist Pansak Rangsihramanakul to Muscle Shoals in the U.S. to record an album with American session musicians. The resultant work, "Let's Go To The Ocean," was an immediate success in Bangkok, assisted by a series of video clips shot in the Gulf of Thailand on a budget of \$60,000.

The cost of both the U.S. recording and the video production was offset to a large degree by heavy corporate sponsorship from such companies as Kodak, Green Spot and Kloster Beer. Their investment may be returned by more than just Thai sales. With Pansak's vocals removed, the high-quality backing tracks are being offered to WEA Malaysia, Singapore and Hong Kong for utilization by major stars in those territories.

WEA hopes that, if successful, this concept of sharing backing tapes among neighboring companies could become a rule rather than an exception and, by cutting expenditure, greatly increase the viability of local recording. Although the resurgence of piracy has indirectly assisted Thai music, the industry is still totally committed to eradicating the problem at every level and is forging ahead, with IFPI assistance, with a new round of raids and seizures.

WEA's Bhiraueus suggests that one successful court action will bring the police back on the industry's side and repair the damage caused by the EMI case.

Finland Adopts Blank Tape Levy

• Continued from page 9

nies, covering 75%-80% of the Finnish video market.

Of total music marketplace sales last year, 53% was of domestic product and the rest international, said Westoe. The market showed an upturn of 3% over 1982. "IFPI's share, via member companies, of this market was 48% compared with 45% the previous year, but our share of sound carrier imports was only 39%, which means the industry here still suffers considerably from parallel imports," he added.

But Westoe emphasized the importance of the role of domestic product, especially in the cassette field, though sales of local material dipped 5% during 1983 in the tape configuration. However, a massive 74% of all disk (LP, singles, EPs) sales was in international repertoire last year.

A breakdown of market share by company shows Musik Fazer-Finnlevy way out in front with some 40%, followed by CBS Records, EMI Finland, K-tel International (Finland), Discophon, Sonet-Polar and the rest of the field.

IFPI delegates were reminded that Finland ratified the Rome Convention on Jan. 21, 1983, and that the move came into effect last October.

German Rock Producer Dierks

• Continued from page 9

and Rory Gallagher. Additionally, Dierks' mobile studio has recorded live shows by Supertramp, Genesis, Saga, Blood, Sweat & Tears, Dire Straits, Santana and Clapton.

However, Dierks' main interest has been in his own productions. Drawing on his own long experience as a musician, he has led a string of young German groups to international acceptance. His biggest success, though, remains the Scorpions. Last year, he says, the band drew more than four million people to a total of 200 concerts, with attendance figures in the U.S. particularly impressive.

The band has picked up countless gold and platinum awards worldwide for such albums as "Tokyo Tapes,"

"Love Drive," "Animal Magnetism" and "Blackout," with consistently good sales in the U.S., Japan and Scandinavia. The current Scorpions album, "Love At First Sting," has been in the U.S. top 10 for several weeks.

Dierks now says he is "very optimistic" about the group Accept, which also scored highly in the Billboard album chart with "Balls To The Wall." He says the band has "cult" status in the U.S. and is very popular in the Benelux territories and Scandinavia. Also set for a major international launch is the group Bullet, via an album on Arista.

But Dierks has no plans to rest on his audio laurels. He's now setting up a major video studio and finalizing plans for a mobile video recording unit.

Twin-Head Recorders Targeted CRIA Attempts To Halt Sale Of 'Illegal' Tape Machines

By KIRK LaPOINTE

TORONTO — The Canadian Recording Industry Assn. (CRIA) is planning to get tough with the manufacturers of twin-headed tape machines. It's asking for voluntary withdrawal of the units from the Canadian market and threatening court action to block their sale if necessary.

CRIA president Brian Robertson last week called the machines "illegal duplication units" and said the recording industry will settle for nothing less than their removal from the market.

Earlier this year, British recording industry authorities persuaded Aiwa to withdraw its WX-110 unit, a twin-headed machine which can duplicate at four times the normal speed (Billboard, March 10). But the same unit has shown up in many Canadian centers, retailing in the \$525-\$600 range.

Twin-headed units by Sanyo, JVC, Candle and other manufacturers are also on sale in the Canadian market. They don't offer consumers the same fast recording features, but are priced as low as \$119.

The association has written manufacturers seeking removal of the units on the grounds that they encourage illegal duplication and result in copyright infringement. Manufacturers would not comment on the move last week.

Robertson holds out hope that the units will be withdrawn from sale, but he has few kind words for the manufacturers. "They are a bunch of parasites feeding off our industry," he said in an interview. "Our bottom line is getting rid of them (the units) from our market."

To that end, the association is willing to press court action to forcibly remove the machines from the market. It would be the first time the association has tried to prevent sale of a product.

"It's clear what they are being made for: the personal home taper, nothing else. Why else would they have twin heads?" Robertson says. "They are production units, not just reproduction units."

Lenient copyright laws in Canada make illegal duplication widespread

and attractive. The maximum fine is \$10 per unit for a maximum of 20 units, or \$200. The federal government last month said it wants to move ahead with copyright revisions that would greatly stiffen penalties for illegal duplicators, but such measures are unlikely until fall at the earliest.

The association recently gained conviction of an illegal duplicator on fraud charges in Ontario, and it is likely a similar course will be pursued in the future with duplicators.

Culture Club Adds 'Colour' To CRIA Sales 'Numbers'

TORONTO — Culture Club's "Colour By Numbers" is the fastest non-soundtrack million-seller in Canadian recording industry history. Last month, it surpassed the 10-times-platinum mark, seven and a half months following its release.

The group's second album was one of 27 certified gold or platinum during the month by the Canadian Recording Industry Assn. (CRIA). Its sales level far exceeds proportionately the U.S. sales mark, as did certifications during May for albums by Queen, the Thompson Twins, Motley Crue, Kate Bush and Joe Jackson.

Double platinum for 200,000 Canadian sales went to Daryl Hall & John Oates for "Rock 'n' Soul Part 1" and the "Footloose" soundtrack. Platinum albums during the month were awarded to "Footloose," the "Can't Stop Dancin'" compilation, Duran Duran's self-titled debut, Bush's "The Kick Inside," Queen's "The Works," Motley Crue's "Shout

At The Devil" and Alabama's "Roll On."

The "Footloose," Queen and Motley Crue albums were also certified gold during May. Other gold albums were the Thompson Twins' "Into The Gap," Eric Robertson's "Magic Melodies II," Merle Haggard & Willie Nelson's "Pancho And Lefty," Herbie Hancock's "Future Shock," Zamfir's "Rhapsody," the Alan Parsons Project's "Ammonia Avenue," the Scorpions' "Love At First Sting," Joe Jackson's "Body And Soul," "Weird Al" Yankovic's "In 3D" and Nena's "99 Luftballons."

The Robertson release was the only Canadian content album to be certified in the month. There were no platinum singles, but gold-certified songs included the Thompson Twins' "Hold Ne Now," Eurythmics' "Here Comes The Rain Again," Yankovic's "Eat It" and Culture Club's "Miss Me Blind."

CRTC Lifts FM Freeze For Top Three Marts

HULL, Quebec — The Canadian Radio-Television & Telecommunications Commission has lifted a five-year freeze on its acceptance of applications for FM stations in the southern Ontario, Montreal and Vancouver/Victoria areas, making it possible for the first time since 1979 for the expansion of FM services in the three largest Canadian markets.

The CRTC announced on May 31 that the freeze, first imposed in April, 1979, has been lifted after the Canadian Broadcasting Corp. (CBC) and the Communications Department helped work out a new long-range radio plan. The CBC had originally wanted almost 100 frequencies tied

up for its use over the next 25 years, including 40 for conversion of its AM stations to FM.

Last year, the commission took the steam out of the CBC's plans and launched a study of the long-range needs of the public broadcasting network and FM radio. The feasibility study has been completed, and while the CRTC and the CBC won't say what agreement has been reached, the commission is at least satisfied that room exists for new applications in the three most lucrative markets.

"Although the total number of FM channels available in these areas is still not sufficient to satisfy all the

projected future demands, the proposed amendments by the CBC provide considerable relief in channel requirements," says CRTC chairman Andre Bureau.

The commission is making available on request a document which contains the results of the feasibility study and identifies areas that still need to be resolved.

"Any applicant who wishes to use a channel which the CBC has identified for potential future use should be prepared to demonstrate to the commission's satisfaction why its proposal should take precedence over the CBC, in this particular case," the CRTC says. KIRK LaPOINTE

Maple Briefs

A "best video" category is being added to this year's Juno awards, the Canadian Academy of Recording Arts & Sciences (CARAS) says. Additionally, French-language product will be eligible for Junos this year, a major move which should please many Quebec industryites.

The pay-tv shakeout is about to stop. First Choice and Superchannel, the two largest services, last week put the finishing touches on a merger plan and have submitted it to the Canadian Radio-Television & Telecommunications Commission for approval.

Recent consumer reports about Canadian rackjobbers practically refusing to stock domestic product are somewhat misleading, industry executives agree. Record firms are blaming the rakers, who are following radio, which believes record companies aren't releasing good material.

CHUM Ltd. has just launched its VideoFACT project, the production financing arm of its soon-to-be-launched MuchMusic Network. True North president Bernie Finkelshtein will oversee the \$100,000 minimum fund and expects it to help fund 15 Canadian videos a year.

Al Mair is the new chairman of the Composers, Authors, Publishers Assn. of Canada (CAPAC). Mair is president and co-founder of Attic Records.

A recent fiery classical-jazz concert delight, featuring Oscar Peterson, Claude Bolling and Michel Legrand at the National Arts Centre, will be seen this fall on the CBC.

A foundation has established the Glenn Gould Prize in memory of the Canadian classical pianist who died in October, 1982. The first prize will be \$50,000 and a commemorative painting for persons who have made a distinguished contribution to music and communications. It will be awarded every three years, beginning in 1987.

Maple Briefs features short items on the Canadian music industry. Information should be submitted to Kirk LaPointe, 43 Sweetland Avenue, Ottawa, Ontario, Canada, K1N 7T7.

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BRITAIN

(Courtesy of Music & Video Week)
As of 6/9/84

SINGLES		
This Week	Last Week	
1	1	WAKE ME UP BEFORE YOU GO GO, Whami, Epic
2	2	LET'S HEAR IT FOR THE BOY, Deniece Williams, CBS
3	6	DANCING WITH TEARS IN MY EYES, Ultravox, Chrysalis
4	3	THE REFLEX, Duran Duran, EMI
5	NEW	ONLY WHEN YOU LEAVE, Spandou Ballet, Reformation
6	8	SEARCHIN', Hazel Dean, Proto
7	5	GROOVIN', Style Council, Polydor
8	15	PEARL IN THE SHELL, Howard Jones, WEA
9	11	HIGH ENERGY, Evelyn Thomas, Record Shack
10	19	HEAVEN KNOWS I'M MISERABLE NOW, Smiths, Rough Trade
11	7	I FEEL LIKE BUDDY HOLLY, Alvin Stardust, Chrysalis
12	22	SAD SONGS, Elton John, Rocket
13	35	SMALLTOWN BOY, Bronski Beat, Forbidden Fruit
14	4	AUTOMATIC, Pointer Sisters, Planet
15	9	I WANT TO BREAK FREE, Queen, EMI
16	17	RELAX, Frankie Goes To Hollywood, ZTT
17	21	RED GUITAR, David Sylvian, Virgin
18	30	ONE BETTER DAY, Madness, Stiff
19	23	THINKING OF YOU, Sister Sledge, Cotillion
20	13	BREAK DANCE PARTY, Break Machine, Record Shack
21	14	-FOOTLOOSE, Kenny Loggins, CBS
22	10	AGAINST ALL ODDS, Phil Collins, Virgin
23	16	LOVE WARS, Womack & Womack, Elektra
24	12	ONE LOVE, Bob Marley & Wailers, Island
25	29	SO TIRED, Ozzy Osbourne, Epic
26	NEW	FAREWELL MY SUMMER LOVE, Michael Jackson, Motown
27	20	GOING DOWN TOWN TONIGHT, Status Quo, Vertigo
28	18	LOCOMOTION, OMD, Virgin
29	NEW	ROUGH JUSTICE, Bananarama, London
30	NEW	INFATUATION, Rod Stewart, Warner Brothers
31	NEW	SUSANNA, Art Company, Epic
32	31	EACH AND EVERY ONE, Everything But The Girl, blanco y negro
33	38	DAZZLE, Siouxsie & Banshees, Wonderland/Polydor
34	28	DANCING IN THE DARK, Bruce Springsteen, CBS
35	24	I'LL BE AROUND, Terri Wells, Philly World
36	40	WHEN AM I GOING TO MAKE A LIVING, Sade, Epic
37	NEW	LOVE ALL DAY, Nick Heyward, Arista
38	25	STAY WITH ME TONIGHT, Jeffrey Osborne, A&M
39	NEW	CHANGE OF HEART, Change, WEA
40	26	DON'T TELL ME, Blancmange, London

ALBUMS

1	1	LEGEND, Bob Marley & Wailers, Island
2	2	THE WORKS, Queen, EMI
3	3	NOW, THAT'S WHAT I CALL MUSIC II, Various, Virgin
4	6	HUNGRY FOR HITS, Various, K-tel
5	4	CAN'T SLOW DOWN, Lionel Richie, Motown
6	5	THRILLER, Michael Jackson, Epic
7	10	AN INNOCENT MAN, Billy Joel, CBS
8	7	THEN CAME ROCK 'N' ROLL, Various, EMI
9	13	HUMAN'S LIB, Howard Jones, WEA
10	8	FOOTLOOSE, Soundtrack, CBS
11	12	DON'T STOP DANCING, Various, Telstar
12	NEW	LOST BOYS, Flying Pickets, 10
13	9	MANGE TOUT, Blancmange, London
14	15	CAFE BLEU, Style Council, Polydor
15	19	SEVEN AND THE RAGGED TIGER, Duran Duran, EMI
16	16	LEGEND, Clannad, RCA
17	22	LAMENT, Ultravox, Chrysalis
18	14	INTO THE GAP, Thompson Twins, Arista
19	11	HYSTERIA, Human League, Virgin
20	21	MASTERPIECES, Sky, Telstar
21	27	THE SMITHS, Rough Trade
22	18	ALCHEMY, Dire Straits, Vertigo
23	20	HUMAN RACING, Nik Kershaw, MCA
24	17	MAN ON THE LINE, Chris De Burgh, A&M

25	NEW	STREET SOUNDS ELECTRO 4, Various, Street Sounds
26	24	OCEAN RAIN, Echo & Bunnymen, Korova
27	NEW	FAREWELL MY SUMMER LOVE, Michael Jackson, Motown
28	25	BREAKOUT, Pointer Sisters, Planet
29	NEW	BREAK MACHINE, Record Shack
30	26	THE PROS AND CONS OF HITCH HIKING, Roger Waters, Harvest
31	NEW	TOUCH DANCE, Eurythmics, RCA
32	31	JUNK CULTURE, OMD, Virgin
33	23	AND I LOVE YOU SO, Howard Keel, Warwick
34	NEW	LABOUR OF LOVE, UB40, DEP International
35	28	OFF THE WALL, Michael Jackson, Epic
36	30	MIRROR MOVES, Psychedelic Furs, CBS
37	35	ISLANDS, Kajagoogoo, EMI
38	38	QUEEN GREATEST HITS, EMI
39	36	THE TOP, Cure, Fiction
40	34	CHANGE OF HEART, Change, WEA

WEST GERMANY

(Courtesy Der Musikmarkt)
As of 6/11/84

SINGLES		
This Week	Last Week	
1	1	SEND ME AN ANGEL, Real Life, Curb/Intercord
2	8	SELF CONTROL, Laura Branigan, Atlantic/WEA
3	16	SELF CONTROL, Raf, Carrere/DGG
4	7	FOOTLOOSE, Kenny Loggins, CBS
5	4	I WANT TO BREAK FREE, Queen, EMI
6	2	HELLO, Lionel Richie, Motown/RCA
7	5	DANCE HALL DAYS, Wang Chung, Geffen/CBS
8	3	PEOPLE ARE PEOPLE, Depeche Mode, Mute/Intercord
9	11	DR. MABUSE, Propaganda, Island/Ariola
10	6	WOULDN'T IT BE GOOD, Nik Kershaw, MCA/WEA
11	9	AGAINST ALL ODDS, Phil Collins, Atlantic/WEA
12	20	THE REFLEX, Duran Duran, EMI
13	10	ROBERT DE NIRO'S WAITING, Bananarama, Metronome
14	14	LOCOMOTION, OMD, Virgin/Ariola
15	12	BIG IN JAPAN, Alphaville, WEA
16	19	HIGH ON EMOTION, Chris De Burgh, A&M/CBS
17	NEW	SOUNDS LIKE A MELODY, Alphaville, WEA
18	NEW	TIME AFTER TIME, Cyndi Lauper, Epic/CBS
19	13	DON'T ANSWER ME, Alan Parsons Project, Arista/Ariola
20	17	COLOUR MY LOVE, Fun Fun, Teldec

ALBUMS

1	1	MAN ON THE LINE, Chris De Burgh, A&M/CBS
2	NEW	ZWESCHE SALZJEBAECK UN BIER, Musikant/EMI
3	7	FOOTLOOSE, Soundtrack, CBS
4	3	WAS BIN ICH FUER EIN SCHELM, Heinz Erhardt, K-tel
5	2	CAN'T SLOW DOWN, Lionel Richie, Motown/RCA
6	6	THE WORKS, Queen, EMI
7	4	THRILLER, Michael Jackson, Epic/CBS
8	14	4630 BOCHUM, Herbert Groenemeyer, EMI
9	5	AMMONIA AVENUE, Alan Parsons Project, Arista/Ariola
10	10	EIN GLUECK, DASS ES DICH GIBT, Roger Whittaker, Avon/Intercord
11	8	?(FRAGEZEICHEN), Nena, CBS
12	11	VICTIMS OF CIRCUMSTANCE, Barclay James Harvest, Polydor/DGG
13	13	PETER HOFMANN 2, CBS
14	9	HUMAN RACING, Nik Kershaw, MCA/WEA
15	12	CIVILIZED MAN, Joe Cocker, Capitol/EMI
16	NEW	LEGEND, Bob Marley, Island/Ariola
17	16	SCHENK MIR DEINE LIEBE, Julio Iglesias, CBS
18	NEW	WENN SCHON NICHT FUER IMMERS, Ulla Meinecke, RCA
19	17	CARAMBOLAGE, Peter Maffay, Teldec
20	NEW	17, Chicago, Full Moon/WEA

AUSTRALIA

(Courtesy Kent Music Report)
As of 6/11/84

SINGLES		
This Week	Last Week	
1	1	HELLO, Lionel Richie, Motown

2	4	IT'S JUST NOT CRICKET, Twelfth Man, EMI
3	3	AGAINST ALL ODDS, Phil Collins, Atlantic
4	2	FOOTLOOSE, Kenny Loggins, CBS
5	5	TO ALL THE GIRLS I'VE LOVED BEFORE, Julio Iglesias & Willie Nelson, CBS
6	8	THE REFLEX, Duran Duran, EMI
7	6	TIME AFTER TIME, Cyndi Lauper, Portrait
8	7	TO BE OR NOT TO BE, Mel Brooks, Island
9	10	I WANT TO BREAK FREE, Queen, EMI
10	16	LET'S HEAR IT FOR THE BOY, Deniece Williams, CBS
11	9	HOLIDAY, Madonna, Sire
12	14	SOMEBODY'S WATCHING ME, Rockwell, Motown
13	12	A BEAT FOR YOU, Pseudo Echo, EMI
14	11	WOULDN'T IT BE GOOD, Nik Kershaw, MCA
15	15	BURNING UP, Madonna, Sire
16	17	ROCKET, Herbie Hancock, CBS
17	13	EAT IT, 'Weird Al' Yankovic, Epic
18	NEW	DOCTOR DOCTOR, Thompson Twins, Arista
19	18	BITTER DESIRE, Kids In The Kitchen, White Label
20	NEW	I'VE BEEN TO BALI TOO, Redgum, Epic

ALBUMS

1	1	THROBBIN' '84, Various, Polystar
2	2	1984 - THE BEAT, Various, RCA
3	3	CAN'T SLOW DOWN, Lionel Richie, Motown
4	5	FOOTLOOSE, Soundtrack, CBS
5	4	I WILL LOVE YOU ALL MY LIFE, Foster & Allen, Powderworks
6	6	THE SWING, Inxs, WEA
7	16	LEGEND, Bob Marley & Wailers, Island
8	7	INTO THE GAP, Thompson Twins, Arista
9	8	THRILLER, Michael Jackson, Epic
10	9	TWENTIETH CENTURY, Cold Chisel, WEA
11	NEW	AUTUMNAL PARK, Pseudo Echo, EMI
12	11	SHE'S SO UNUSUAL, Cyndi Lauper, Portrait
13	13	AN INNOCENT MAN, Billy Joel, CBS
14	10	COLOUR BY NUMBERS, Culture Club, Virgin
15	14	ALCHEMY, Dire Straits, Vertigo
16	12	MADONNA, Sire
17	20	CIVILISED MAN, Joe Cocker, Liberation
18	15	HEARTBEAT CITY, Cars, Elektra
19	NEW	THIS ISLAND, Eurogliders, CBS
20	18	HYSTERIA, Human League, Virgin

JAPAN

(Courtesy Music Labo)
As of 6/11/84

SINGLES		
This Week	Last Week	
1	1	KISHIDO, Toshihiko Tahara, Canyon/Johnny's
2	2	JIKAN NO KUNI NO ALICE, Seiko Matsuda, CBS-Sony/Sun
3	4	KANASHIKUTE JEALOUSY, Checkers, Canyon/Yamaha
4	3	MAIN THEME, Hiroko Yakushimaru, Toshiba-EMI/Variety
5	NEW	CONTROL, Naoko Kawai, Nippon Columbia/GEIEI
6	6	STARSHIP, Alfiee, Canyon/Nichion-Tanabe
7	5	SOUTHERN WIND, Akina Nakamori, Warner-Pioneer, Nichion/NTV
8	NEW	ITAZURA NIGHT DOLL, Yoshie Kashiwabara, Nippon Phonogram/Dream
9	7	GIZA GIZA HEART NO KOMORIUTA, Checkers, Canyon/Yamaha
10	NEW	CATS AND DOGS, Shibugakital, CBS-Sony/Johnny's-NHK
11	NEW	SAYONARA WA HACHIGATSU NO LULLABY, Koji Kikkawa, SMS/Watanabe
12	11	FUTARI NO ISLAND, Yuko Ishikawa & Chage, Radio City/Yamaha
13	9	KIMITACHI KIWI PAPAYA MANGO DANE, Meliko Nakahara, Toshiba-EMI/YUI-Nichion
14	10	AJYOU MONOGATARI, Tomoyo Harada, Toshiba-EMI/Variety
15	8	MUSUMEYO, Gannosuke Ashiya, Teichiku/JVK
16	19	I LIKE CHOPIN, Asami Kobayashi & C Point, CBS-Sony/PMP
17	13	NAMIDA NO REQUEST, Checkers, Canyon/Yamaha
18	16	NAGARAGAWA ENKA, Hiroshi Itsuki, TJC/TV Asahi-RFMP-Sound 1
19	15	HARE TOKIDOKI SATSUJUN,

20	NEW	I LIKE CHOPIN, Gazebo, CBS-Sony
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ALBUMS

1	1	VISITORS, Motoharu Sano, Epic-Sony
2	2	PERSONALLY, Junichi Inagaki, Toshiba-EMI
3	3	VARIETY, Maria Takeuchi, Moon
4	4	FOOTLOOSE, Soundtrack, CBS-Sony
5	NEW	SUMMER DELICACY, Naoko Kawai, Nippon Columbia
6	6	AIWO OKURU, Chiharumatsuyama, News
7	5	ANNIVERSARY, Akina Nakamori, Warner-Pioneer
8	7	ANZEN CHITAI 2, Kitty
9	8	MUSIC, Tatsuhiko Yamamoto, Toshiba-EMI
10	13	MESSAGE, Atsumi Kurasawa, Warner-Pioneer
11	NEW	MISTONE, Masamichi Sugli, CBS-Sony
12	17	GAZEBO, CBS-Sony
13	11	EACH TIME, Eichi Ohtaki, CBS-Sony
14	9	THRILLER, Michael Jackson, Epic-Sony
15	16	LOOKIN' FOR LOVE, Marine, CBS-Sony
16	14	RIVER'S ISLAND, Kiyotaka Sugiyama & Omega Tribe, VAP
17	10	ANIMA ANIMUS, Kumiko Yamashita, Nippon Columbia
18	15	RENEVOUZ, Sadao Watanabe, Warner-Pioneer
19	NEW	ALL AGAINST ODDS, Soundtrack, Warner-Pioneer
20	12	KAZE NO YOKAN, Shoko Sawada, Nippon Phonogram

ITALY

(Courtesy Germano Ruscitto)
As of 6/4/84

ALBUMS

This Week	Last Week	
1	5	MUSICANTE, Pino Daniele, EMI
2	1	VA BENE VA BENE COSI, Vasco Rossi, Carosello
3	12	FREE WAY, Various, WEA
4	8	FAME AND FASHION, David Bowie, RCA
5	3	ORO PURO N.3, Various, CBS
6	2	MASTERPIECE, Various, Discotto
7	4	NO PARLEZ, Paul Young, CBS
8	7	THRILLER, Michael Jackson, CBS

9	NEW	EMOTIONS, Various, K-tel
10	9	DANCE MANIA, Various, Ricordi
11	NEW	PUZZLE, Gianna Nannini, Ricordi
12	NEW	FOOTLOOSE, Various, CBS
13	11	ROBY FACCHINETTI, CGD-MM
14	NEW	AGAINST ALL ODDS, Phil Collins, WEA
15	NEW	SEVEN AND THE RAGGED TIGER, Duran Duran, EMI
16	10	TEMPTATION, Various, EMI
17	NEW	ALCHEMY, Dire Straits, PolyGram
18	6	FESTIVAL '84, Various, CGD-MM
19	18	SPARKLE IN THE RAIN, Simple Minds, Virgin
20	14	STRANGER TO STRANGER, Industry, EMI

NETHERLANDS

(Courtesy Stichting Nederlandse Top 40)
As of 6/4/84

SINGLES		
This Week	Last Week	
1	9	THE REFLEX, Duran Duran, EMI
2	1	I WANT TO BREAK FREE, Queen, EMI
3	4	I SAVE THE DAY, Roberto Jaccetti, CNR
4	2	BIG IN JAPAN, Alphaville, WEA
5	8	ONE LOVE, Bob Marley & Wailers, Island
6	6	DIGGI LOO-DIGGI LEY, Herrey's, Dureco
7	7	PLAYA BLANCA, Audrey Landers, Ariola
8	3	IK VOEL ME ZO VERDOMD ALLEEN, Danny de Munk, RCA
9	10	AUTOMATIC, Pointer Sisters, Planet
10	5	LOCOMOTION, OMD, Virgin

ALBUMS

1	1	THE WORKS, Queen, EMI
2	10	SEVEN AND THE RAGGED TIGER, Duran Duran, EMI
3	4	SIGNALEN, Herman van Veen, Harlekin
4	2	CAN'T SLOW DOWN, Lionel Richie, Motown
5	5	IT'S MY LIFE, Talk Talk, EMI
6	3	BODY AND SOUL, Joe Jackson, A&M
7	NEW	LEGEND, Bob Marley & Wailers, Island
8	8	THE PROS AND CONS OF HITCHHIKING, Roger Waters, EMI
9	6	THRILLER, Michael Jackson, Epic
10	NEW	KONTAKT, Frank Boeljen Groep, Telstar

Greek Comic To Networks: Albums' Ban Is No Joke

ATHENS—Greece's top recording comedian, Harry Klynn, has furiously denounced what he calls "a fascist mentality" in the country's two state-run radio and television networks.

Though Klynn aims his satire at all points of the political spectrum, he has not yet earned any hostility from politicians. In fact, one of his prime subjects of impersonation, Greek president Constantine Karamanlis, has remained a close friend.

But others in the government hierarchy, Klynn believes, have suddenly lost their sense of humor. "Malaka, Pio Malaka" aims sharp barbs at the ruling socialists. It sold more than 140,000 copies in the first month after its release, according to EMI executives.

At a time when European parliamentary elections are looming, the government has apparently become extremely sensitive to criticism of its efforts by top-name artists. Klynn accuses what he calls "timid and incompetent" staffers at the networks for blindly enforcing "illegal and unconstitutional" decisions by political appointees. He has openly accused the minister for the media, Anastasios Peponis, and ERT-1 director of radio Iakovos Kambanellis of cultivating "a fascist mentality."

One of Klynn's scriptwriters, Yannis Kakoulidis, says: "It seems nobody here has a sense of humor any more. Klynn says he plans to carry his fight against tv and radio censorship to the highest court of the land if necessary."

The cause of Klynn's ire was the recent banning of his latest album, "Malaka, Pio Malaka," by network screening committees appointed by Greece's socialist government. The ban was later extended to include Klynn's two previous albums and a tv commercial featuring him endorsing a brand of chocolate.

At an Athens press conference called shortly before he left for a West German tour, Klynn angrily rejected the censors' charges of bad taste in his recordings.

He also charged that "unknown persons" in the ERT-1 network used a working copy of one of his tv features (which was never screened) to make illegal duplications which, he claimed, are being sold on the bootleg video market for the equivalent of as much as \$70 a copy. "I estimate that at least 200,000 copies of that illegal videocassette have been sold in Greece and abroad so far," Klynn said.

Greek newspapers have given sympathetic coverage to Klynn in his battle with government red tape and the confusion reigning in the country's radio and tv establishment.



TAMBOURINE TEAM—The Textones' Carla Olson joins original Byrds member Gene Clark backstage at Wong's West in Los Angeles after Clark and his new group the Firebyrds performed their set.



NO FAULT INSURANCE—Participants in the "Repo Man" film and San Andreas/MCA soundtrack gather at the movie's premiere in Los Angeles. Shown from left are MCA's Billy Brill, the film's leading lady Olivia Barash, MCA's John Schoenberger, the film's co-producer Peter McCarthy, MCA's Kathy Nelson, the film's co-producer Jonathan Wacks and Jane Shane of KROQ Los Angeles.



CONTAIN CAMPAIGN—Robert Ellis Orrall, right, and RCA's director of marketing Michael Omansky meet in the label's New York headquarters to discuss the sales plan for Orrall's latest album, "Contain Yourself."



FLAT NOTES—Thomas Dolby, center, poses with Canadian gold awards for his latest Capitol album "The Flat Earth," his two previous albums and the single "She Blinded Me With Science." Helping him display the hardware are his manager Andrew Ferguson, left, and Capitol Canada's marketing vice president David Munns.

JUNE 16, 1984, BILLBOARD



TAKING THE CAKE—Participants in the Nashville Network's nightly live cable show, "Nashville Now," celebrate its first anniversary on the air. Watching the show's host Ralph Emery cut the cake are, from left, Con Hunley, Lacy J. Dalton, Mary Reeves Davis, Jack Greene, Judy Densen, Gary Morris, Marshall Chapman, Tom Grant and Michael Martin Murphey.



POLYGRAM PARTNERS—Members of Bon Jovi and Heavy Pettin' meet each other while promoting their PolyGram debut albums in Los Angeles. Pictured from left are Jon Bon Jovi; the label's senior vice president, rock division, Jerry Jaife; Hamie and Puncy Mendoza of Heavy Pettin'; and Mel Iberman, PolyGram's executive vice president.



THAT ROMANTIC TOUCH—Nemperor/CBS act the Romantics meet "Soul Train" host Don Cornelius before appearing on the show. Pictured from left are group members Cox Canler and Jimmy Marinos, Cornelius and Romantics Wally Palmar and Mike Skill.

Billboard Singles Reviews

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KENNY LOGGINS—I'm Free (Heaven Helps The Man) (3:46); producers: David Foster, Kenny Loggins; publishers: Famous, ASCAP/Ensign, BMI; Columbia 38-04452. With his first No. 1 behind him and the "Footloose" LP still at the top slot, Loggins' momentum has never been stronger; he bounds back onto the Hot 100 with another high-spirited, hook-laden rocker.

KOOL & THE GANG—Straight Ahead (3:32); producers: Ronald Bell, Jim Bonnofond, Kool & The Gang; writers: P. Bell, J. Taylor, Kool & The Gang; publisher: Delightful, BMI; De-Lite DE 831. The Gang goes uptempo; a clean-cut pop-dance celebration for its third single from "In The Heart".

TRACEY ULLMAN—Break-A-Way (2:34); producer: Peter Collins; writers: Jackie DeShannon, Shari Sheeley; publisher: CBS Unart Catalogue, BMI; MCA 52385. Talk about hyperactive—this is 1962 by way of the coffee generation; genre lampoonery par excellence, at 120 fidgets per minute.

CHRISTOPHER CROSS—A Chance For Heaven (3:41); producer: Michael Omartian; writers: B. Bacharach, C. Bayer Sager, C. Cross; publishers: New Hidden Valley/Another Page, ASCAP/Carole Bayer Sager, BMI; Columbia 38-04492. From a forthcoming LP of "Official Music Of the XXIIIrd Olympiad" comes this "swimming theme"; ethereal sound and inspirational message, timely and topical.

YES—It Can Happen (4:15); producer: Trevor Horn; writers: Squire, Anderson, Rabin; publisher: Affirmative, BMI; Atco 7-99745. Whooshing production number, sonically spectacular, with John Anderson's sharp tones slicing through a rumbling rock mix. NB: the sitar is back.

recommended

M + M—Black Stations/White Stations (3:50); producer: Daniel Lanois; writers: M. Gane, J. Johnson; publisher: Mystery, CAPAC; RCA PB-13824. The former Martha & the Muffins advocate racial harmony via rock-funk fusion.

DAVID LASLEY—Oh (3:32); producer: Don Was; writers: D. Lasley, J. Scheff; publishers: Almo/David Lasley/Jason Scheff, ASCAP/BMI; EMI America B-8213. Wistful ballad coolly contrasts Lasley's current dance charter "It's A Cryin' Shame".

POCO—This Old Flame (2:58); producers: Paul Cotton, Rusty Young; writer: Reed Neilson; publisher: English-towne, BMI; Atlantic 7-89650. Moody midtempo narrative with country leanings.

CHINA CRISIS—Wishful Thinking (4:08); producer: Mike Howlett; writers: Garry, Eddie; publisher: Nymph, BMI; Warner Bros. 7-29243. Pensive throwback to the singer-songwriter era.

NICK LOWE—Half A Boy And Half A Man (2:54); producer: Nick Lowe; writer: N. Lowe; publisher: Plangent Visions, ASCAP; Columbia 38-04486. Rockabilly? Cajun? Polka? Inimitable if indescribable Lowe humor.

also received

VELVETEEN—Combo Boys (4:00); producers: Sal Maida, Lisa Burns; writers: Sal Maida, Lisa Burns; publisher: Fishnet, ASCAP; Atlantic 7-89669.

MICHAEL SEVEN—Endless Summer (3:59); producer: Michael Seven; writers: Seven, Castello; publisher: Bazooka, BMI; Romance R12S-0002 (12-inch single). Contact: (212) 621-9290.

B. WILLIE SMITH BAND—Party (2:00); producer: Thomas "Doc" Cavalier; writer: Jessie Mae Robinson; publisher: Intersong, ASCAP; TNA TNA-2001. Contact: (203) 269-4465.

DAVID WOMACK—Country Club Boy (3:03); producers: Terry Choate, Johnny Fun; writer: D. Womack; publisher: CrossKeys, ASCAP; Fun 22552. Label based in Nashville.

GABIS BROTHERS BAND—Buenos Noches Cockroaches (2:45); producer: Boy Harold; writers: K. McGorry, R. Meade; publisher: not listed; Permanent PR2. Contact: (212) 347-5334.

MICHAEL HAYES AND THE FANTASIA BAND—Badstreet U.S.A. (4:15); producer: Jimmy Papa; writers: L. Velez, J. Papa, M. Hayes; publisher: Nabe Nabe, BMI; Grand Theft BS584. Contact: (214) 254-6647.



recommended

SKOOL BOYZ—Slip Away (3:46); producer: Skool Boyz; writers: S. Sheppard, C. Matthews, B. Sheppard; publisher:

PICKS—new releases with the greatest chart potential in the corresponding format **RECOMMENDED**—records with potential for significant chart action in the corresponding format **ALSO RECEIVED**—other records with potential for chart entry in the corresponding format, and other new releases. Records equally appropriate for more than one format are given the higher review. Pop (Hot 100) is listed first, as that chart surveys the broadest audience. Adult Contemporary and Dance/Disco are last, as those charts measure airplay only. **NEW & NOTEWORTHY**—highlights new and developing acts worthy of attention. All singles commercially available in the U.S. are eligible for review. Reviews are coordinated by Nancy Erlich at Billboard, 1515 Broadway, New York, N.Y. 10036 (telephone 212-764-7311). Country singles should be sent to Kip Kirby, Billboard, 14 Music Circle East, Nashville, Tenn. 37203 (telephone 615-748-8100).

er: not listed; Columbia 38-04481. Danceable synth-boogie with enticing tenor lead and undulating rhythms.

LEON BRYANT—Finders Keepers (3:50); producer: Leon Bryant; writer: L. Bryant; publisher: Delightful, BMI; De-Lite DE 832. Down-home directness adds warmth to a good-natured r&b tune.

DEBBIE DEB—When I Hear Music (3:40); producer: "Pretty" Tony; writer: Tony Butler; publisher: not listed; Jam Packed JPI-101. Charmingly youthful hip-hop chant performed by an Alisha soundalike. Contact: MSI Studios, Miami.

WILLIE CLAYTON—What A Way To Put It (4:10); producer: General Crook; writers: Sam Dees, Ron Kersey; publishers: Irving/Mercy Kersey, BMI; Compleat CP-124. Chicago soulman offers masterful blues phrasing.

also received

DEE DEE WARWICK—Move With The World (4:56); producer: Tony Camillo; writer: Myrna March; publisher: March-On, ASCAP; Sultra SUA 134.

FREDDIE STARR—Skid Row (7:01); producer: not listed; writer: Frederick S. Smith; publisher: Audio, ASCAP; Parliament S 4621333 (12-inch single). Contact: (213) 658-6417.

LENON HONOR, JR.—Super Lovers With Super Lovin' (3:09); producers: L. Honor, Mike Harms; writers: C.J. Towner, L. Honor, Jr.; publisher: Homosa, ASCAP; Homosa (no number). Contact: (619) 470-1029.

GEORGE LEH—I Ain't Lyin' (4:10); producers: George & Cathy Leh; writer: G. Leh; publisher: Fur, BMI; Bow 1001. Contact: (617) 647-1413.

MAGIC MORRIS—(Let's Get) Funk-Ka-Fized (3:36); producers: Magic Morris, Darryl Sugar Bear Moore; writers: Morris J. Williams, Darryl D. Moore; publisher: In-Route, BMI; Soul-Out SO-0077 (12-inch version also available, Soul-Out SORL 17777). Contact: (901) 332-5046.



picks

KENNY ROGERS—Evening Star (3:37); producers: Barry Gibb, Karl Richardson, Alby Galuten; writers: B. Gibb, M. Gibb; publisher: Gibb Brothers, BMI; RCA PB-13832. Rogers' vocal shines in this western saga; poetic lyrics and sparse production make for his most refreshing release in some time.

JOHN CONLEE—Way Back (3:13); producer: Bud Logan; writer: Jerry Fuller; publishers: ATV/Wingtip, BMI; MCA 52403. Romance gone stale requires effort to recapture the magic; Conlee gives credibility on a smooth, soaring ballad.

REBA McENTIRE—He Broke Your Mem'ry Last Night (2:50); producer: Norro Wilson; writers: Dickey Lee, Bucky Jones; publishers: Maplehill/Hall-Clement/Cross Keys, BMI/ASCAP; MCA 52404. McEntire's hard-edged vocals and the song's unapologetically country emotionalism surmount the soft, stringy instrumentation.

recommended

TOM T. HALL—Famous In Missouri (3:18); producer: Jerry Kennedy; writers: R. Williams, J. Clark; publishers: New Times/Hallnote, BMI; Mercury 880 030-7. The storyline is murky, but Hall's delivery has the precise down-and-out despair the song seems to demand.

VICTORIA SHAW—Needing A Night Like This (3:01); producer: Say Hey Ray; writers: Rafe Van Hoy, Deborah Allen, Eddie Struzick; publisher: Chappell, BMI; MPB MPB-5009. Strikingly good performance of a strong song. Label based in Encino, Calif.

MERLE KILGORE—Just Out Of Reach (2:59); producer: Harold Shedd; writer: V.F. (Pappy) Stewart; publisher: Acuff-Rose, BMI; Warner Bros. 7-29267. Kilgore croons rather than interprets this classic.

CHARLIE BANDY—Tenamock Georgia (3:15); producer: Harold Bradley; writer: Johnny Cunningham; publisher: Starship, ASCAP; RCI R 2386-1. The social commentary's a little heavy-handed, but the vocal and production are superior. Contact: P.O. Box 126, Elmsford, N.Y. 10523.

ROD RISHARD—Midnight Angel Of Mercy (2:08); producers: Joe Gibson, Jimmy Payne; writers: Roger Gore, Jimmy Payne, Joe Gibson; publishers: HitKit/Archway, BMI; Soundwaves 4734. Spirited romp in true country fashion; good arrangement and vocal. Label based in Nashville.

EARL DANIEL HYDE—Till I Can't Hold You Anymore (2:56); producer: not listed; writers: Sonny West, Jerry Kenedy; publishers: Ride/West Manor, BMI; Door Knob DK 84-214. Hyde has a Tom Jones-like voice that brings more stature to the song than the lyrics warrant.

also received

NICHOLS—That's When You Know It's Over (3:45); producer: Andy Di Martino; writers: Billy Troy, Bob O'Donell; publishers: Peer Southern, BMI/Whole Armor, ASCAP; Moon Shine 3026. Label based in Nashville.

SHOTGUN WILLIE BAND—Hello Honey, Bye Bye Baby (2:33); producer: Steve Sechler; writer: Greg Sides; publishers: Baray/Mullet, BMI; Soundwaves 4733 (c/o NSD, Nashville).

BENNIE WATERS—Could It Be Love (3:59); producer: Ben Silver; writer: Lonnie Williams; publisher: Lazy Gator, BMI; Lazy Gator 58401. Contact: (813) 644-7715.

CAROL MARTYN—You Called Her Name (2:47); producer: Don Grashey; writer: Don Grashey; publisher: D & L; Golden Eagle 760. Contact: (615) 646-9999.

JOHN WINTERS—Someone Has Taken Your Place (2:29); producer: Don Grashey; writers: T. Carisse, B. Rawlins; publisher: D & L; Golden Eagle 759. Contact: (615) 646-9999.

LARRY LAVEY—Sea Cruise (2:51); producer: not listed; writer: Smith; publisher: Cottillon, BMI; Larisand 43023.

JOHNNY SONNIER—The Devil Went Down To New Iberia (3:18); producer: Lee Lavergne; writers: Daniels, Edwards, Marshall, Hayward, Crain, DiGregorio; publisher: Hat Band, BMI; Lanor 581.

BILL HERSH—Paint Me Blue (2:27); producer: Patty Parker; writer: Jesse Dyas; publisher: White Cat, ASCAP; Comstock 1746. Contact: (913) 631-6060.

BOBBY PARRISH—Skinny Dippin' (2:31); producer: Ansley Fleetwood; writer: A.R. Fleetwood; publisher: Brandwood, BMI; Brandwood 0027. Contact: (615) 292-3593.

MARVIN HARRELL AND SILVER EAGLE BAND—Lovin' The Feelin' (3:38); producer: Marvin Harrell; writer: M. Harrell; publisher: Countrythm, BMI; Marlonda 10954. Contact: (919) 823-5645.

PRISONER—Hanging In Jericho (2:57); producers: Harold Shedd, Jim Cotton, Ken Cormier; writer: Bob Corbin; publisher: Sabal, ASCAP; Sherrod 15309.

HELMES FAMILY TRADITION—Someday I'll Get Over You (3:05); producers: Carlton Moody, David Moody; writer: Jill Michele Helms; publisher: CDT Productions, ASCAP; Lamon 10102. Label based in Charlotte, N.C.

SAM CORNETTE—Lady Of Our Home (Salute To The Statue Of Liberty) (2:25); producer: Everette Faulkner; writer: Sam Cornette; publisher: Clays Ferry, BMI; Ark 1008. Label based in Nashville.

EARL DEAN ADKINS—First Few Days Of Love (timing not listed); producer: Joe Deaton; writers: Sanger D. Shafer, Eddy Raven; publishers: Miline, ASCAP/Acutt-Rose, BMI; Jeje 1001. Contact: (606) 437-7859.

JIMMIE DAWSON—Pedro's Hot Tamale Wagon (1:37); producer: not listed; writer: not listed; publisher: Shake-Rag, BMI; Belle 101. Label based in Nashville.

DANNY SHIRLEY—Closing Time (2:36); producers: Scott MacLellan, Sonny Limbo; writer: D. Shirley; publisher: Elvenfolk, BMI; Amor 1001. Label based in Lookout Mountain, Ga.

DONALD BRADLEY—Cheers (2:53); producer: Col. Buster Doss; writer: David E. Young; publisher: Buster Doss, BMI; Frontier Jamboree 1065. Contact: (501) 898-3011.

ODELLA COLLINS—Without You (3:22); producer: Tom Stern; writers: Pat Duval, Wendy Duval; publisher: Richard Allen Williams, ASCAP; T.S. 3600.

DEBBIE MEYER—Bedroom Lines (And Warm Embraces) (3:04); producer: Jack Mollette; writer: Bruce Berger; publishers: Chart-A-Song, ASCAP/Kerri-Lor, BMI; Borderline 004. Contact: (313) 397-1988.

CECILIA LEE—What's In All Those Pictures (3:25); producer: Jack Mollette; writer: Bruce Berger; publishers: Chart-A-Song, ASCAP/Kerri-Lor, BMI; Ce-Ta 8301. Label based in Ypsilanti, Mich.



picks

PAUL ANKA—Second Chance (3:45); producer: Denys Diante; writers: P. Anka, D. Foster, M. McDonald; publishers: Squawanko/Foster Frees, BMI/Genievieve, ASCAP; Columbia 38-04407. A successful complement of distinctive pop personalities: the trademark syncopation of co-writer McDonald sets off Anka's gruffly emotional style.

RANDY NEWMAN—The Natural (3:33); producers: David Foster, Michael Boddicker, Lenny Waronker, Randy Newman; writer: Randy Newman; publisher: TSP, ASCAP; Warner Bros. 7-29241. Synths and pianos dominate an elegant instrumental theme from the new Redford vehicle.

recommended

JACK WAGNER—All I Need (3:29); producers: Glen Ballard, Cliff Magness; writers: Cliff Magness, Glen Ballard,

David Pack; publishers: YellowBrick Road/MCA, ASCAP/Art Street, BMI; Qwest 7-29238. Airy rock ballad packaged in a glossy Qwest production.

also received

MICHAEL COTE—Fool Enough (2:27); producer: Phillip Kawa; writers: Hardy, Spooner, Kawa; publisher: Kawa, BMI; Kawa 84-101. Label based in East Weymouth, Mass.



picks

KLINTE JONES—In The Heat (Of The Night) (8:12); producers: Patrick Adams, Klinte Jones; writer: Klinte Jones; publishers: Personal, ASCAP; Oh My! OM 4009 (c/o Personal Records, New York) (12-inch single). Lean, tight and punchy; effective blend of real and programmed percussion propels this one to the highest Dance chart entry of the week.

LOLEATTA HOLLOWAY—Crash Goes Love (7:21); producer: Arthur Baker; writers: A. Baker, G. Christopher; publisher: Shakin' Baker/Grandpa Lou, BMI; Streetwise SWRL 2230 (12-inch single). Crash goes Holloway onto the chart this week; bash goes Arthur Baker, with his thickest, most thunderous production yet.

MIQUEL BROWN—Beeline (7:30); producer: Ian Levine; writers: Ian Levine, Fiachra Trench; publishers: Record Shack/Jess; TSR 832 (12-inch single). High-tech tracks with spry sonic effects frame another of Brown's strong, supple performances.

ROMANCE featuring **JESSICA WILLIAMS**—Tie Me Down (9:26); producer: Simon Soussan; writers: S. Soussan, J. Powell; publisher: Aliza-Thorah, BMI; Harem NIS 26 (c/o TSR Records, Los Angeles) (12-inch single). Fluttery treble keyboards anchored by Williams' earthy alto; the bondage imagery is a little raunchy but won't discourage club play.

recommended

CAROL COOPER—The Beat Goes On (5:10); producer: Guy Ruvolo; writers: K. Philippe, G. Ruvolo, Cryoné; publishers: Protoons/Fast Radio, ASCAP; Profile PRO-7049 (12-inch single). Pile-driver-style disco hammers away in no-frills 2/4 time.

PIERRE—Just Right (6:05); producers: Pierre Junior Vasquez, Shep Pettibone; writers: Michael A. Lilley, Brian A. Dallam; publishers: Plebeian/Erect, BMI; First Take FTR 517 (12-inch single). Sultry, if disjointed, series of tried-and-true production elements from "Rockit" to "I.O.U.". Contact: (212) 876-5531.

HALF DEF—D'Aleutien (5:15); producer: John S. Marshall; writers: J. Marshall, D. Marshall; publisher: not listed; DP DP-0001 (12-inch single). Philadelphia duo borrows Kraftwerk's synths and Trio's bored-stiff vocals. Contact: (212) 245-9055.

DAVID ASTRI—Dancing Digits (4:10); producer: Richard Roeder; writer: David Astri; publisher: David Astri, BMI; Award E 9202. 7-inch version of previously reviewed 12-inch, Billboard, May 12, 1984.

also received

MARIO PERALTA—Tara's Theme (3:28); producer: not listed; writers: Sainte-Marie, Nitzsche; publisher: not listed; Rose R-98007. Label based in Atlanta.

MARIO PERALTA—Si Vas Para Chile (2:50); producer: not listed; writer: Chito Faro; publisher: not listed; Rose 64-9808. Label based in Atlanta.



New & Noteworthy

JOHN WAITE—Missing You (3:58); producers: John Waite, David Thoener, Gary Gersh; writers: J. Waite, C. Sandford, M. Leonard; publishers: Hudson Bay/Paperwaite/Fallwater/Markmeem, BMI/ASCAP; EMI America B-8212. Waite's label debut is a rock ballad that's a standout not only in style and structure but in its convincing emotional directness; the Babys alumnus could be set for more than critical success this time around.

RANDY BELL—Don't Do Me (3:49); producer: Richard Podolor; writer: R. Bell; publisher: Randy Bell; Epic 34-04497. A hard-rocking introduction of a young singer-songwriter of audible commercial savvy; crashing, guitar-heavy arrangement and new-wave mannered vocals suggest a cross between Def Leppard and Billy Idol.

INDUSTRY—What Have I Got To Lose (3:50); producer: Rhett Davies; writer: Jon Carin; publisher: Exit 60,

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Bits'n'Bytes

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while, PolyGram's adoption of a generic code for distinguishing between all-digital CDs and those derived from analog masters is expected to prompt similar product identification by other majors. CBS is said to be considering a switch to a system like PolyGram's... Based on reaction by visiting dealers and audio writers, the jury is out on the new CompuSonics digital recording system, unveiled in both professional and consumer versions a month before CES. As developed by Cambridge-based engineer David Schwartz, the system, which utilizes a computer data recorder and modified floppy disks for storage, was displayed at the show, but a lower concourse booth site and technical gremlins both undercut the attempts at demonstrating the gear. A prototype of the consumer version, hand assembled from components used for the more elaborate pro system, was acknowledged by Schwartz to be different from the proposed production version, which will use printed LSI circuitry. Schwartz also noted that CompuSonics hasn't settled on a supplier for its double-density floppies, although he's hoping to conclude a deal with Kodak's San Diego-based Spin Physics arm. Higher than anticipated field support costs have prompted an increase in price for the pro system, a modular multi-channel design that will now start at \$40,000 for the entry-level four-channel configuration.

Thorn EMI Home Video celebrated this year's summer CES by selling its millionth videocassette just days before festivities opened here. The company has been in business here for about two and a half years... Prism Video held a party to express its joy over having survived in the home video marketplace for 60 days. Company president Barry Collier says that sales for the two-month-old company were up by 50% for the second 30 days, with about 39,000 units moved out the door.

A key agreement in the video hardware business has executives shaking over the potential impact it could have on VCR prices here and all over the world. It seems that both Matsushita Electric Industrial Co. and Sony Corp. sold Korean and Taiwanese manufacturers rights to VHS and

Beta VCR manufacturing on the condition that no units could be imported into the U.S. until 1985. Fears are strong that when the new countries start shipping machines, stripped-down units could sell for less than \$200. Top manufacturers here are already saying they expect low-end prices for VHS VCRs to migrate under the \$300 mark by the end of 1984, bad news for their profit margins, but happy tidings for those looking to capitalize on a fast increasing VCR population. In fact, Paul D. Miller, marketing manager for Korea-based Gold Star Electronics International, expects low prices to put VCRs into 75% of American households in the next few years.

Look for 16-bit home computers to enter the market this fall. Amiga held a sneak preview of its system, utilizing a built-in disk drive and offering 320 kilobyte power, for third party software developers, with reaction said to be favorable. Some software designers are reportedly planning programs for the machine, which also offers four audio channels and up to 12 voices for polyphonic synthesis.

Edited by SAM SUTHERLAND

House Unit Probing Indie Promotion

• Continued from page 3

it out," a source confides, "but they're not sure at this point whether the complaints warrant the subcommittee's full time and effort."

It's understood that the specific complaint which kicked off the inquiry came from a small Nashville record company. This seemed to be supported by sources who indicate that the suggestion for the inquiry came from subcommittee member Albert Gore Jr. (D-Tenn.).

A subcommittee spokesman, however, would not confirm the Gore connection. "All subcommittee business is handled at the request of the chairman," he says, "and at this point we don't want to get into which member suggested what." Rep. John Dingell (D-Mich.) heads the subcommittee.

It is apparent from subcommittee reaction to questioning that very little, if any, indication of impropriety has been uncovered so far, and that the House group would not like to be

MARKET GROWTH NOTED

CD In Spotlight At CES

• Continued from page 3

car player. Sony, meanwhile, took a focal position in the expected auto sound race for CD by displaying the first DIN-sized car CD players. With Fujitsu Ten also showing a unit expected to appear as optional equipment in Japanese autos as early as late '84, and other manufacturers such as Philips likewise readying production models, several sources predicted the digital disk will hit the road sooner than expected. Delco and Motorola were rumored to be studying CD technology for manufacturer option offerings in U.S. marques, with Delco's recent success via its high-end Delco/Bose car systems said to be prompting a major effort from that General Motors subsidiary.

Overall, the Compact Disc camp was also less divided between software and hardware interests. A two-hour Compact Disc workshop on June 3 found hardware executives and dealer attendees softening earlier concerns over the availability of pre-recorded CDs to help drive player sales. Observed NAP/Magnavox executive Harlan Lippincott, "I think, in a lot of ways, the software side may have done more to get CD roll-

ing in 1983 than the hardware side."

The same summit also saw PolyGram's Emiel Petrone, chairman of the Compact Disc Group, predicting a total of 2,000 CD titles available in the U.S. by the end of 1984. Petrone expects CD offerings by labels to include older catalog titles than in initial releases, as well as a wider variety of current hits; current overseas disk manufacturing is being better coordinated with U.S. LP and cassette shipments, narrowing the CD window to about 30 days after the release of analog versions for new titles.

Beyond CD hardware, the new format is also continuing to influence sales and marketing, as well as engineering design, for other audio products. CES seminars stressed the need for audio dealers to educate consumers about the greater power requirements dictated by the CD player's wider dynamic range—a factor that can trigger substantial amplifier and speaker sales as customers upgraded their systems to meet the demands of their new CD players.

If CD was the star, cassette technology and audio/video compatibility played major supporting roles. Home cassette recorders from major suppliers were buttressed by lower prices and more features in the entry and midprice ranges, with microprocessor controls and multiple noise reduction systems typical of the features now appearing on moderately priced decks. At the same time, however, the number of two-transport cassette players designed for tape copying was also up, offering a new source of anxiety for prerecorded software interests.

Personal stereo systems, while no longer the traffic builder seen in the years immediately following the sector's debut, were also in evidence, with performance and features again increased in terms of the cost/performance equation.

Video applications made waves, with many amplifiers, receivers and packaged systems offering dedicated video inputs and outputs. The number of units designed for use in integrated home audio/video systems was up sharply, as were equipment connections for use with the expected wave of Zenith/dbx standard stereo decoders and sets.

viewed as conducting a full investigation at this time.

Assistance in preparing this story provided by Kip Kirby and Edward Morris in Nashville.

Although record company executives contacted in Los Angeles and New York were asked by subcommittee staffers to keep the inquiries confidential, news of the probe circulated widely. "The word leaked out before the investigators left Los Angeles," a source admits.

The Recording Industry Assn. of America (RIAA) was not contacted by the subcommittee, but it did report that information-gathering was underway in a memo to its members that RIAA president Stan Gortikov calls "perfunctory."

Gortikov explains the memo by saying: "We are a trade association, and one of our functions is to provide information to our member companies relating to matters in the industry." Gortikov added that the RIAA is not connected with the matter in any other way.

eo 45s, short videocassettes containing a few music clips, to make consumers aware of the sonic potential of Beta Hi-Fi.

"We recognized the importance of the software to a hardware activity, and the significant opportunity that we had in this area," said Sony Corp. of America's Neil Vander Dussen. But the unit that was established to help support a product has now become important enough to claim its own space in the corporate hierarchy. With the increased importance will come higher budgets for the division and more programming. Vander Dussen said.

Pioneer Video has also used programming to move its machines, in this case its laser videodisk players. The eight-inch videodisk is the latest in a series of music-connected Pioneer marketing efforts.

Out first on Pioneer's eight-inch disks are clip compilations from David Bowie and the Motels. Current plans call for the release of as many as 40 eight-inch titles by year's end, with each disk containing about three songs and running for around 12

Software Firms Voice Fears Of New Shakeout

• Continued from page 3

pieces of home software out there. Most of it is junk."

The major third party software makers are depending on their company names and reputations to help boost sales. Scholastic Software will no longer use its Wizware logo, believing that the Scholastic image will yield more sales. "We believe the good reputation of Scholastic was a better association than just Wizware," Al Froio of Scholastic said.

"Finally, retailers are realizing that you have to have quality products as well as a good name in order to make it," noted Electronic Arts' Bing Gordon. "Good marketing alone is not going to work."

In agreement with Gordon was Jerry Thompson, vice president of sales for Parker Brothers. He reported that his firm will be backing its new titles with tv advertising. "But you have to have a quality product," he noted.

At past shows, software exhibitors featured prototypes of unfinished software. This year most of the firms only displayed titles that are ready to be rolled out. It is believed that the computer industry is making more of an attempt to deal with current market conditions rather than talking about the future.

Evidence of more realistic market projections was offered by Atari, which was slated to roll out computer software themed around Steven Spielberg's "Gremlins" Friday (8) when the movie opened. According to Atari's Joel Oberman, "This time we have a quality product, and reasonable projections for the title. With 'E.T.,' we overproduced."

Additionally, several companies have combined marketing strengths to hook up with a company that has commanded a high visibility in the marketplace. Activision's acquisition of Gamestar, a Santa Barbara, Calif. entertainment software firm, Gillette's backing of Datasoft, and Ar-rays/Continental Software's announcement of exclusive marketing rights to software published by Reston, a Prentice Hall company, are examples of recent industry consolidations and acquisitions.

Music Video: Bright Spot For Software Firms At CES

• Continued from page 3

Wayman said.

Noting that the tent space provided was adjacent to the main floor, the CES executive said that his organization did exhibitors a favor by giving them space so close to the heart of

Handleman Buys Pickwick Racks

• Continued from page 3

Coast rackjobbing executive Bill Hall will make the switch from Pickwick to Handleman.

Much speculation surrounds an additional Pickwick record/tape/accessories national inventory, mostly in its warehouses, estimated to be valued at between \$22 million and \$24.5 million. Efforts currently are being made to siphon off some through returns to vendors, who appear reluctant to take back more than the share afforded by return policies. It is believed that American Can has offered that portion of this inventory which remains after returns to Musicland's Jack Eugster, who would absorb such merchandise into his inventory at a devaluated figure.

the show's action.

Reaping the benefits of the controversy was the Video Software Dealers Assn. (VSDA). Manufacturers at the show commented that their disappointment here was probably one of the best things to happen to the VSDA's currently scheduled Aug. 26-29 convention, cementing its position as the top software exhibition venue in the country.

The video software industry has long been moving towards giving the VSDA event preeminence, with anger at this year's show serving to solidify the trend. One of the reasons that the video programmers want to move to VSDA is to have an exhibition that is all their own, untainted by the presence of hardware or other manufacturing categories. Almost all of the major music, and thus programming, events at this show took place in ways that mixed hardware and software.

Sony Video Software Operations, which is being spun off as a separate division of Sony Corp. of America, was originally created as a means to help push the Beta format, using Vid-

minutes, according to Barry Shereck, president of Pioneer Video Artists.

A programming agreement has apparently been reached with Picture Music International, two of whose executives attended the show, and negotiations are in progress with Warner Bros., A&M, CBS and RCA, Shereck said.

The record labels have been especially eager to cut deals for programming to appear on Pioneer's new video jukebox, according to Shereck. The Pioneer unit can hold 60 eight-inch videodisks, with each disk containing five tunes on a side. Current plans call for a ship date of September or October.

The units will also be "karaoke" capable, containing numerous tracks which have the music from a tune but no vocals, while at the same time displaying words on screen that make it easy for customers to sing along with the video.

Pioneer is also in negotiations to pick up music programs that run under 40 minutes, the maximum amount of time which can be fit onto the two-sided eight-inch disks. Such

programs would be sold for \$15 or under.

Hardware manufacturers at this CES were busy singing the praises of stereo tv, obviously joyous at getting a powerful new means to lure consumers into buying sets. Projections for sales of stereo tv are high, with one manufacturer predicting that by 1987, fully 50% of the older tvs in this country will have been replaced by stereo units.

RCA is putting several top-line stereo tv units on the market. The company's Jack Sauter said that for him a key benefit of the capability is that "you don't have to spend a lot of time and money explaining what it is." Sauter was one of the last executives to try piloting RCA's CED videodisk system towards the success that it never reached.

VHS Hi-Fi units led almost all VHS manufacturer product lines at this show. Manufacturers said that despite complaints by duplicators and some retailers, there are no problems with the format, adding that they expect it to be a strong seller in the future.

Teaming Of Technologies Spotlighted At Summer CES

• Continued from page 1

istrants in attendance, piqued further speculation that the summer show is outgrowing Chicago as a convention site.

While the video software industry took an even lower profile than expected, due to the exodus of major home video suppliers and a segregated exhibition tent outside McCormick Place's mall, video hardware was dominated by bullish VCR representation. Continuing downward pricing for low-end half-inch ma-

chines, as well as the first major showing of VHS Hi-Fi recorders and additional models in the Beta Hi-Fi camp, attested to that market's current explosion.

Equally significant, however, was the pervasive audio emphasis throughout new video product lines. Broadcast stereo tv decoders as well as true stereo sets were on the floor, in anticipation of the quick push by suppliers to launch the Zenith/dbx standard. Half-inch VHS formats, coupled with the broadcast standard, further spurred the presence of inte-

grated audio/visual systems in manufacturer booths.

Computer interactivity added yet another twist, with computer-driven entertainment systems a new factor in CES exhibits. JVC revived its VHD/AHD videodisk technology here, shifting emphasis to the VHD/AHD videodisk technology here, shifting emphasis to the VHD player's potential applications as a computer peripheral for graphic and game play usage; in that role, the videodisk player functions as an interactive image bank, interfacing with an MSX computer and disk drive.

That computer orientation also surfaced in audio exhibits, where the Compact Disc again dominated. Apart from the widest selection of

Springsteen's Fast Sales Start

• Continued from page 4

there are "no deals, no dating, no-how," but local wholesalers insisting on anonymity say otherwise, with the normally high-priced QC series title reportedly wholesaling for under \$5 in some instances.

Despite the strong debut of "Born In The U.S.A.," retailers are split on how long the album's legs are. "There will be continued movement," declares Bob Tolifson, vice president of marketing for the 32-unit Record Factory in San Francisco. "The mass purchasers haven't even been involved at this point."

On the other side of the coin, Norman Hunter, album buyer for Record Bar, is taking pains to watch his stores' re-order patterns. "We'll probably sell about 4,000 copies this week," he says. "But a lot of the managers are real Springsteen fanatics and ordering like it's selling 7,000 or 8,000."

"There are still many pockets of the country where he doesn't mean a damn thing. The Jacksons' record is going to be five times bigger and last 10 times longer."

For The Record

An editing error occurred in the report last week about Record Bar's move into video distribution (Billboard, June 9). It should have stated that the chain carries music video in 40 stores five titles deep, not five deep of each title.

Phoenix Store: Beta Video Only

• Continued from page 25

steadily improving its rental system, having just installed an Altos 20-byte computer with a terminal on the sales floor for customers. "They can instantly scan the library for both title and movie star. We have two terminals behind the counters for point of sale."

In as competitive a market as any, with around 150 video outlets, the store's rental fee is \$3 for general fare and \$1 more for X-rated. However, a strong member benefit is offered. With membership at \$20 for the first year, with a \$10 renewal fee, members get \$1 off all rentals Tuesday and Wednesday to spur business on those typically dull days. "Also," Mrs. Granieri notes, "every 11th movie is free to members."

The Granieris note that following their involvement in the national battle over video rental legislation, a number of dealers have been in touch with them. They believe their store is the only one in the country that stocks only Beta software.

CD hardware yet exhibited, the audio floor also saw CD and computer inputs appearing on amplifier and receiver faceplates. Here, too, computer-driven system design was evident. Both JVC and Technics displayed audio components designed for interfacing with home computers; dramatizing that approach, in which the computer is used to direct all system functions, were both lines' reliance on computer monitors to provide graphic displays replacing the conventional meter and fluorescent graph functions of older audio gear.

As for the home computer field, which loomed as the electronics industry's newest growth leader a year ago, the mood was more subdued. Traffic at the computer, software and peripheral products displays at McCormick Place and at the new McCormick West annex, devoted to computer products, was lighter, and dealer and supplier commentary, as well as seminar and business meeting views, were veined with anxiety over ongoing hardware format battles, the prospect of further price drops on key home systems, and the prospect of a shakeout in software.

During a morning research presentation on the final morning of the show Wednesday (6), analyst Harold Vogel of Merrill, Lynch was among those warning of a software shakeout comparable to the one seen for electronic and computer games just a few short years ago. Vogel, one of several

analysts on hand to probe the overall thrust of home electronics business in the years ahead, concluded, "It's logical and inevitable that IBM, Apple and Commodore will have control over who they buy software from."

As for the hardware battle, both IBM and Apple elicited upbeat projections among software firms, while Coleco's Adam, Atari home computers and the Commodore 64 prompted criticism (separate story, page 6).

Despite the lack of a central product drama to galvanize the four-day event, show management remained bullish, touting the continued overall growth for the home electronics sector. During Sunday's (3) opening session, RCA Consumer Electronics chief Bill Boss, a vice president of the Electronics Industry Assn.'s Electronics Group, said that total factory sales for consumer electronics products are now being projected at \$22.7 billion this year, with estimates for 1985 pegged at \$24.7 billion. The total retail revenue for 1984 was estimated by Boss at \$35 billion in dealer sales.

Jack Wayman, the CEG's senior vice president and architect for the twice-yearly shows, also slanted much of his show commentary to overall sales activity. Wayman's stance throughout the gathering focused on the broad marketing focus shared by exhibits and seminar programs.

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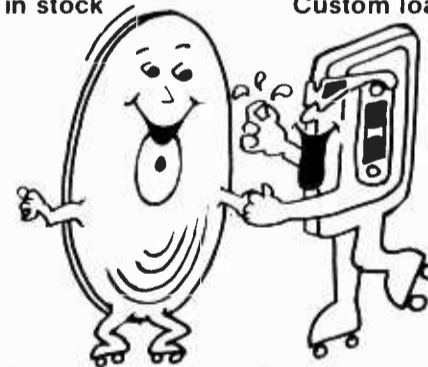
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Dealers Key Planned PolyGram CD Blitz

• Continued from page 1

merchandising aids, revised audio/visual presentations for customer demonstrations, dealer incentive programs and merchandising contests, along with recurring cross-marketing promotions tied to CD hardware manufacturers.

"We'll guide the total expenditures of the program, since the bulk of the dollar support will be coming directly from us," says Petrone of the overall campaign strategy. "But we feel the dealers themselves have to be directly involved. As the market starts to build further, we feel the perfect vehicle for educating consumers will be the retailer."

Fueling PolyGram's confidence in the investment is the conglomerate's experience with the digital audio configuration in Europe, where, as co-licensor of the system's proprietary software technology, PolyGram has now been selling product for a little more a year. Hans Gout, who oversees PolyGram's worldwide CD effort, claims market share there is already moving into two digits.

"We have countries in Europe now where the percentage of Compact Disc sales for the first year is as much as 17%," asserts Gout.

Petrone meanwhile reports that PolyGram's distribution of the disks has expanded to virtually all of its existing accounts, with 2,700 outlets, including retailers, one-stops and racks, now being serviced. During a June 3 Consumer Electronics Show workshop on the Compact Disc, Petrone noted that PolyGram's own share of present CD distribution is "about one third of all titles on the market . . . (giving) a pretty good indication of the market penetration for the industry as a whole."

Within the overall PolyGram market blueprint, key features will include a comprehensive classical repertoire program to focus on key markets including New York, Boston, Washington, Chicago, Houston, Dallas, Los Angeles, San Francisco, Seattle and Miami. Actual promo-

tional themes will vary by market, with local dealers and PolyGram regional and local representatives helping to fine-tune individual campaigns for their markets.

The in-store thrust will also include a new audio/visual presentation, along with display aids including new generic posters tailored for classical and pop areas; a new light box display unit; a consumer promotional brochure, expected to run to 100,000 pieces; store window stickers; header cards and dividers; and special stickers for use on bins. PolyGram is also supplying 25,000 CD jewel boxes, insert cards and blank CDs for display purposes.

Intended to bridge retail's needs with radio are five separate CD samplers geared to format guidelines. Included will be a hit radio/adult contemporary disk featuring top label acts in hard rock, new music, pop and black music; an AC/MOR sampler utilizing orchestral soundtrack selections, jazz and soft pop; and three classical disks devoted to the London, Philips and Deutsche Grammophon catalogs respectively.

Petrone says the disks will be available to dealers at \$9.50 when the overall program kicks off later this month. The entire series will carry the firm's "Hear The Light" slogan as its title.

June will also bring a dealer incentive program built around giveaways of both hardware and software, while a merchandising contest is slated for October. PolyGram will also link with various hardware firms for individual chain promotions, such as a mid-July program to be developed with the Tower chain throughout all its stores.

With 2,000 CD titles expected for the U.S. by year's end, PolyGram expects to add between 250 and 300 new selections to its present 316 titles by that time. Included will be disks mirroring the company's thrust into older catalog titles, such as the vintage jazz albums due for CD release under the Verve aegis.

Jacksons' Ticket Price: \$30

• Continued from page 16

believed they will still collect 15% of the tour's net, as called for by the old agreement.

The tour had been set to start at Rupp Arena in Lexington, Ky., but Sullivan says that may change under the new arrangement. "We're negotiating with several venues," he says, "but it will be an indoor 20,000-seat venue." He adds that the group will play a big stadium show the following week.

The first dates are expected to be announced this week, with subsequent dates to be announced in clusters of three or four dates at a time. Sullivan says that this is a production necessity, because details are still being finalized.

The tour is expected to play 12 cities and to conclude in October in Los Angeles, with eight shows at the Forum and three at Anaheim Stadium. Sullivan says there will not be closed-

circuit transmission of the show, which had been championed by King.

All tickets will be available through mail order only, and will be delivered to the individual ticket buyer by certified or registered mail. The latter move is partly designed to cut down on mail fraud, and also reflects the fact that there is so little time between the announcement of the dates and the dates themselves.

Sullivan, the executive vice president of the New England Patriots, has been an organizer of every Super Bowl since the event's inception in 1967. His installation as promoter of the Jacksons' tour is linked to his experience with huge crowds, rather than any formal concert background.

"Early in my career I was involved in music promotion," Sullivan says. "In the last 12 years, I've been involved in sports promotion." Sullivan's sports connections will likely

give him easy access to the outdoor stadiums the Jacksons will play on the tour. Sullivan suggests that the group will play Texas Stadium in Dallas, as well as Sullivan Stadium in Boston.

Sullivan is also a partner in O'Melveny & Myers, a law firm whose clients include CBS Records, the Jacksons' label.

Sullivan notes that MCA Inc. will be retained as a consultant for the tour, but declines to confirm that the company will be paid \$500,000 for its services. Irving Azoff, vice president of MCA Inc., is one of several music industry figures who had been vying to co-promote the tour.

The tour issue that has generated the most concern and controversy is security. Last week a tour spokesman said that security is being overseen by retired Army Major General Robert Sullivan. Tour logistics are being handled by Doug McNeil.



JUNE 16, 1984, BILLBOARD

Elektra Executive Maglia Rules Out Deal With MTV

• Continued from page 1

June 9). "In fact, it's not a major issue here at all."

The Elektra stand, according to Maglia, reflects the feeling of chairman Bob Krasnow that the company is dead set against restricting the flow of its video product. "We want the freedom and flexibility to work them as we see them," he explains.

Spokesmen for CBS Records and MTV last week would not confirm that an exclusivity accord has been signed between the two. But Maglia says that he thinks "it seems likely."

"I never thought it would fly, legally speaking," he offers, "the concept of buying guaranteed exposure for one artist along with a commitment to play another." Noting that Elektra currently services 110 video sources, Maglia says, "Video is getting so big that we have to mushroom with it."

MTV's arrangement with CBS, sources say, gives the Warner-Amex cable channel sole rights to play 30% of the company's releases for up to 30 days. MTV would also be given the right to select 20% of the company's product. CBS, sources add, would receive an undisclosed sum and have a hand in the pick of 10% of its clips.

Maglia, whose staff of 23 "PMMs" (promotion marketing managers) places Elektra video product in key outlets across the country, disputes an opinion held by many label executives that a clip is essential if a new record is to compete in the marketplace. "Every record does not need a video," he claims.

He adds that he finds MTV's criteria for airplay to be extremely frustrating. "They want product with a radio base, which our Motley Crue doesn't have," he says of the label's leading heavy metal act. "Yet their success is based on their visual exploitation. I put 50 cents extra into the packaging of their last record just to bring that out."

Asked about an independent promotion budget to plug his video product, Maglia exclaims, "Not from this company!"

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FOR WEEK ENDING JUNE 16, 1984

Billboard TOP LPs & TAPE

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THIS WEEK	LAST WEEK	Weeks on Chart	ARTIST Title Label, No. (Dist. Label)	Dist. Co.	RIAA Symbols	Suggested List Prices LP, Cassettes, & 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, & 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, & Track	Black LP/ Country LP Chart	
1	1	18	SOUNDTRACK Footloose Columbia JS 39242 CBS	CBS	▲	8.98	BLP 34	36	36	64	JULIO IGLESIAS Julio Columbia FC38640 CBS	CBS	●			72	63	13	TRACEY ULLMAN You Broke My Heart in 17 Places MCA 5471	MCA	●	8.98		
2	3	37	HUEY LEWIS & THE NEWS Sports Chrysalis FV 41412 CBS	CBS	▲			37	24	12	SOUNDTRACK Against All Odds Atlantic 80152	WEA	●	8.98		73	50	31	DARYL HALL & JOHN OATES Rock 'N' Soul, Part 1 RCA CPL1-4858	RCA	▲	9.98		
3	2	32	LIONEL RICHIE Can't Slow Down Motown 6059 ML	MCA	▲	8.98	BLP 1	38	30	14	THE ALAN PARSONS PROJECT Ammonia Avenue Arista AL 8-8204	RCA	●	8.98		74	74	14	QUEEN The Works Capitol ST 12322	CAP	●	8.98		
4	4	26	CYNDI LAUPER She's So Unusual Portrait BFR 38930 (Epic)	CBS	▲			39	26	11	SOUNDTRACK/RICK SPRINGFIELD Hard To Hold RCA ABL1-4935	RCA	●	8.98		75	69	76	CULTURE CLUB Kissing To Be Clever Virgin/Epic ARE 38398	CBS	▲			
5	5	11	THE CARS Heartbeat City Elektra 60296	WEA	▲	8.98		40	78	2	DENIECE WILLIAMS Let's Hear It For The Boy Columbia FC 39366	CBS	●		BLP 17	76	71	20	JUDAS PRIEST Defenders Of The Faith Columbia FC39219	CBS	●			
6	7	14	SCORPIONS Love At First Sting Mercury 814 98101 (Polygram)	POL	▲	8.98		41	54	17	WANG CHUNG Points On The Curve Geffen GHS 4004 (Warner Bros.)	WEA	●	8.98		77	75	15	THE ALARM Declaration I.R.S. SP-70608 (A&M)	RCA	●	6.98		
7	6	33	CULTURE CLUB Colour By Numbers Virgin/Epic QE 39107	CBS	▲		BLP 26	42	49	11	TALK TALK It's My Life EMI-America 17113	CAP	●	8.98		78	88	13	HOWARD JONES Human's Lib Elektra 60346	WEA	●	8.98		
8	8	78	MICHAEL JACKSON Thriller Epic QE 38112	CBS	▲		BLP 8	43	34	19	ALABAMA Roll On RCA AHL1-4939	RCA	▲	8.98	CLP 1	79	80	153	MICHAEL JACKSON Off The Wall Epic FE 35745	CBS	▲			
9	9	21	VAN HALEN 1984 Warner Bros. 1-23985	WEA	▲	8.98		44	47	9	ICICLE WORKS Icicle Works Arista AL 6-8202	RCA	●	6.98		80	68	18	DAN FOGELBERG Windows And Walls Full Moon/Epic QE 39004	CBS	●			
10	14	28	DURAN DURAN Seven And The Ragged Tiger Capitol ST-12310	CAP	▲	8.98		45	45	42	HERBIE HANCOCK Future Shock Columbia FC 38814	CBS	●		BLP 41	81	64	26	LUTHER VANDROSS Busy Body Epic FE 39196	CBS	●		BLP 9	
11	10	7	RUSH Grace Under Pressure Mercury 818476-1 (Polygram)	POL	▲	8.98		46	51	38	LINDA RONSTADT What's New Asylum 60260 (Elektra)	WEA	▲	8.98		82	83	12	MISSING PERSONS Rhyme & Reason Capitol ST-12315	CAP	●	8.98		
12	12	8	STEVE PERRY Street Talk Columbia FC 39334	CBS	▲			47	59	4	PSYCHEDELIC FURS Mirror Moves Columbia BFC 39278	CBS	●			83	61	12	HAGAR, SCHON, AARONSON, SHRIEVE Through The Fire Geffen GHS 4023 (Warner Bros.)	WEA	●	8.98		
13	11	44	BILLY JOEL An Innocent Man Columbia QC 38837	CBS	▲			48	43	14	CAMEO She's Strange Atlanta Artists 814-984-1 (Polygram)	POL	●	8.98		84	73	12	TONY CAREY Some Tough City MCA 5464	MCA	●	8.98		
14	13	14	THOMPSON TWINS Into The Gap Arista AL 8-8200	RCA	●	8.98		49	37	51	THE POLICE Synchronicity A&M SP3735	RCA	▲	8.98		85	100	4	O'BRYAN Be My Lover Capitol ST-12332	CAP	●	8.98	BLP 10	
15	17	31	NIGHT RANGER Midnight Madness Camel/MCA 5456	MCA	●	8.98		50	40	9	STYX Caught In The Act-Live A&M SP-6514	RCA	●	8.98		86	114	3	ROGER The Saga Continues Warner Bros. 1-23975	WEA	●	8.98	BLP 20	
16	16	29	BILLY IDOL Rebel Yell Chrysalis FV 41450	CBS	●			51	33	14	"WEIRD AL" YANKOVIC In 3-D Rock 'N' Roll BFZ-39221 (Scotti Bros./Epic)	CBS	●	8.98		87	NEW ENTRY	3	THE HUMAN LEAGUE Hysteria Virgin/A&M 4923	RCA	●	8.98		
17	15	61	ZZ TOP Eliminator Warner Bros. 1-23774	WEA	▲	8.98		52	53	9	BAR-KAYS Dangerous Mercury 818478-1 (Polygram)	POL	●	8.98	BLP 7	88	92	87	LIONEL RICHIE Lionel Richie Motown 6007 ML	MCA	▲	8.98		
18	23	30	THE POINTER SISTERS Break Out Planet BXL1-4705 (RCA)	RCA	●	8.98	BLP 11	53	94	3	SOUNDTRACK Beat Street Atlantic 80154-1	WEA	●	8.98	BLP 38	89	84	14	THOMAS DOLBY The Flat Earth Capitol ST 12309	CAP	●	8.98		
19	21	5	JERMAINE JACKSON Jermaine Jackson Arista AL8-8203	RCA	●	8.98	BLP 3	54	39	29	YES 90125 Atco 90125	WEA	▲	9.98		90	90	10	YARBROUGH & PEOPLES Be A Winner Total Experience TELB-5700 (RCA)	RCA	●	8.98	BLP 6	
20	20	11	JOE JACKSON Body And Soul A&M SP-5000	RCA	●	8.98		55	60	47	MIDNIGHT STAR No Parking On The Dance Floor Solar 60241 (Elektra)	WEA	▲	8.98	BLP 23	91	96	7	KENNY ROGERS Duets With Kim Carnes, Sheena Easton & Dottie West Liberty LO-51154	CAP	●	8.98		
21	18	11	GO-GO'S Talk Show I.R.S. SP-70041 (A&M)	RCA	●	8.98		56	52	60	SOUNDTRACK Flashdance Casablanca 8114921 (Polygram)	POL	▲	9.98		92	89	12	EARL KLUGH Wishful Thinking Capitol ST-12323	CAP	●	8.98	BLP 18	
22	19	33	JOHN COUGAR MELLENCAMP Uh-Huh Riva RVL 7504 (Polygram)	POL	▲	8.98		57	48	16	DENNIS EDWARDS Don't Look Any Further Gordy 6057GL (Motown)	MCA	●	8.98	BLP 2	93	72	30	UB 40 Labor Of Love A&M SP6-4980	RCA	●	6.98		
23	46	3	SOUNDTRACK Breakin' Polydor 821919-1 (Polygram)	POL	●	8.98	BLP 19	58	56	19	SHANNON Let The Music Play Mirage 90134-1 (Atco)	WEA	●	8.98	BLP 22	94	105	83	PRINCE 1999 Warner Bros. 1-23720	WEA	▲	10.98		
24	35	42	MADONNA Madonna Sire 1-23867 (Warner Bros.)	WEA	●	8.98	BLP 31	59	58	28	KOOL & THE GANG In The Heart De-Lite DSR-8508 (Polygram)	POL	●	8.98	BLP 28	95	178	2	LITTLE STEVEN Voice Of America EMI-America ST-17120	CAP	●	8.98		
25	41	13	RATT Out Of The Cellar Atlantic 80143	WEA	●	8.98		60	62	17	BON JOVI Bon Jovi Mercury 814982-1M1 (Polygram)	POL	●	8.98		96	99	28	IRENE CARA What A Feelin' Geffen/Network GHS 4021 (Warner Bros.)	WEA	●	8.98	BLP 65	
26	22	20	EURHYTHMICS Touch RCA AFL1-4917	RCA	●	8.98	BLP 46	61	76	4	INXS The Swing Atco 90160	WEA	●	8.98		97	145	108	DEF LEPPARD High & Dry Mercury 818836-1 (Polygram)	POL	▲	8.98		
27	27	7	R.E.M. Reckoning I.R.S. SP-70044 (A&M)	RCA	●	8.98		62	57	35	SOUNDTRACK The Big Chill Motown 6062ML (MCA)	MCA	▲	8.98		98	95	13	KENNY G G Force Arista ALB-8192	RCA	●	8.98	BLP 42	
28	28	12	BERLIN Love Life Geffen GHS 4025 (Warner Bros.)	WEA	●	8.98		63	66	11	THE STYLE COUNCIL My Ever Changing Moods Geffen GHS 4029 (Warner Bros.)	WEA	●	8.98		99	102	18	DWIGHT TWILLEY Jungle EMI-America ST-17107	CAP	●	8.98		
29	25	20	THE PRETENDERS Learning To Crawl Sire 1-23980 (Warner Bros.)	WEA	▲	8.98		64	91	3	MICHAEL JACKSON Farewell My Summer Love Motown 6101 ML	MCA	●	8.98	BLP 36	100	86	72	DEF LEPPARD Pyromania Mercury 8103081 (Polygram)	POL	▲	8.98		
30	44	3	CHICAGO 17 Full Moon/Warner Bros. 1-25060	WEA	●	8.98		65	67	7	BIG COUNTRY Wonderland Mercury 818835-1 (Polygram)	POL	●	5.98		101	NEW ENTRY	72	TINA TURNER Private Dancer Capitol ST-12330	CAP	●	8.98		
31	31	5	ROGER WATERS The Pros & Cons Of Hitchhiking Columbia FC 39290	CBS	●			66	55	19	ROCKWELL Somebody's Watching Me Motown 6052 ML	MCA	●	8.98	BLP 21	102	104	8	CHANGE Change Of Heart Atlantic RFC 80151	WEA	●	8.98	BLP 15	
32	32	14	DAVID GILMOUR About Face Columbia FC39296	CBS	●			67	82	5	ORION THE HUNTER Orion The Hunter Portrait BFR 39239 (Epic)	CBS	●			103	113	7	NIK KERSHAW Human Racing MCA 39020	MCA	●	8.98		
33	38	8	LAURA BRANIGAN Self Control Atlantic 80147	WEA	●	8.98		68	NEW ENTRY		SOUNDTRACK Indiana Jones And The Temple Of Doom Polydor 821 59-1 (Polygram)	POL	●	9.98		104	79	10	PAUL YOUNG No Parlez Columbia BFC 38976	CBS	●			
34	29	36	MOTLEY CRUE Shout At The Devil Elektra 60289	WEA	▲	8.98		69	77	4	ONE WAY Lady MCA 5470	MCA	●	8.98	BLP 5	105	NEW ENTRY		JEFFERSON STARSHIP Nuclear Furniture Grunt BXL1-4921 (RCA)	RCA	●	8.98		
35	42	7	SLADE Keep Your Hands Off My Power Supply CBS Associated FZ 39336	CBS	●			70	70	46	JEFFREY OSBORNE Stay With Me Tonight A&M SP 4940	RCA	●	8.98	BLP 24	106	109	14	LAURIE ANDERSON Mister Heartbreak Warner Bros. 1-25077	WEA	●	8.98		
								71	65	9	DIRE STRAITS Alchemy Warner Bros. 1-25085	WEA	●	11.98										

● Bullets are awarded to those products demonstrating the greatest sales gains this week (Prime Movers). ● Recording Industry Assn. of America seal for sales of 500,000 units (seal indicated by dot). ▲ Recording Industry Assn. of America seal for sales of 1,000,000 units (seal indicated by triangle).

Market Quotations

As of closing: 6/5/84

Annual High	Low	NAME	P-E	(Sales 100s)	High	Low	Close	Change
61½	50¼	ABC	10	1369	59%	58%	59½	+½
55	40½	American Can	10	259	43%	43%	43%	unch
12%	10%	Armstrong Int'l	9	3	11%	11%	11%	+½
76¼	61½	CBS	10	1093	75%	75	75%	-½
22¼	10%	Coleco	—	1722	14½	13%	13%	-1
8%	6	Craig Corporation	—	—	—	—	6%	unch
69½	48%	Disney, Walt	28	5542	64%	63%	64%	-½
5%	4%	Electrosound Group	4	—	—	—	5%	unch
35	28¼	Gulf + Western	9	2376	33%	32%	33%	+½
31¼	17	Handleman	16	732	32%	31%	32½	+1½
7%	3	K-Tel	—	258	3%	3%	3%	+½
88%	70%	Matsushita Electronics	13	183	75%	74%	74½	-1½
9½	4%	Mattel	—	2658	8%	7%	8%	+¾
45½	33%	MCA	13	1096	41	40%	40%	+½
85½	69¼	3M	12	975	76	75%	75%	-¼
47	34%	Motorola	13	5166	35%	33%	34%	-1½
39½	29½	No. American Phillips	8	37	31	30%	31	-½
5%	2%	Orox Corporation	4	2	2%	2%	2%	unch
32%	20½	Pioneer Electronics	48	9	23	23	23	unch
38%	28%	RCA	13	1766	33%	32%	33%	+¼
17%	13%	Sony	18	2753	14%	13%	14%	-¼
37%	30¼	Storer Broadcasting	—	605	36%	36%	36%	-¼
4%	3	Superscope	—	17	3%	3%	3%	-½
63%	49½	Taft Broadcasting	14	468	60	59%	60	+¼
29%	20	Warner Communications	—	1459	23%	23%	23%	-½
17½	11%	Wherehouse Entertain.	12	133	14%	14	14½	unch

OVER THE COUNTER	Sales	Bid	Ask	OVER THE COUNTER	Sales	Bid	Ask
ABKCO	—	½	¾	Josephon Int'l	2000	8½	8¾
Cartron Corp.	2900	2¼	2½	Recoton	7700	9	9¼
Data Packaging	200	5¼	6¼	Schwartz Bros.	1000	2½	3
Koss Corp.	2800	2¼	2½				

Over-the-counter prices shown may or may not represent actual transactions. Rather, they are a guide to the range within which these securities could have been sold or bought at the time of compilation. The above information contributed to Billboard by Douglas J. Vollmer, Associate Vice President, Los Angeles Region, Dean Witter Reynolds Inc., 4001 West Alameda Ave., Suite 100, Toluca Lake, Burbank, California 91505, (213) 841-3761, member of the New York Stock Exchange, Inc.

New Companies

Lucky Guess Music, formed by Claudia and Rhonda Garibay to publish music for Tempe Records group Lucky Guess. c/o Stang Management Ltd., P.O. Box 256577, Chicago, Ill. 60625; (312) 399-5535.

Devidd Records and Devidd Music Ltd., a label and BMI-affiliated pub-

lishing firm, formed by Devin Kidd. First release is Kidd's LP "Changing." P.O. Box 11158, Albany, N.Y. 12211; (518) 438-7473.

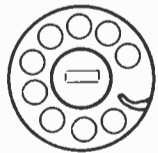
Delilah Records, formed by Mitch Miller. 1477 Jefferson St., Suite 101, Teaneck, N.J. 07666; (201) 836-7442.

William Elliott Entertainment Services, formed by William Elliott Enterprises. 312 W. 18th St., Erie, Pa. 16502; (814) 455-0235.

Ryan Public Relations, formed by Stephen C. Ryan. First clients include Glory Daze and Tuff Enuff. 1557 Avenida Selva, Fullerton, Calif. 92633; (714) 525-9739.

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Lifelines

Births

Boy, Aaron Benjamin, to Dan and Deenah Mollin, May 18 in Toronto. He is a producer, songwriter and composer who has worked with Dan Hill, America and Jimmy Webb.

Boy, Larry, to Larry and Chris Cunningham, May 22 in Atlanta. He is a member of the Floaters.

Boy, Ross, to Paul and Beth Zaentz, May 29 in Berkeley, Calif. He is associate counsel for Fantasy Inc. there. His great uncle is Fantasy's chairman Saul Zaentz.

Marriages

James Dann to Xenia Neckles, May 19 in Danbury, Conn. He is assistant music director and air personality at WINE there.

Rosie Guevara to Johnny Burnett, May 19 in Los Angeles. She is Western regional promotion manager for Jem Records West. He is with MCA Distributing's Sun Valley, Calif. branch.

Gus Tartol to Sharon Ciasnocha, June 9 in Chicago. He is owner of the

Singer One Stop there. She manages the same operation.

Sam Pezzolla to April Malinverni, May 26 in Niagara Falls, N.Y. She is promotions director for Concert Promotions/Southern Promotions in Atlanta.

Steve Cook to Patricia Holmes, June 1 in Carrollton, Ga. He is national coordinator of merchandising materials for CBS Records there. She is part of that plant's warehousing staff.

Deaths

Nate Nelson, 52, of heart disease June 1 in Boston. Lead singer for the Platters from 1964-82, Nelson began his career with the Flamingos in 1954. He is survived by his wife Angel.

Ray Copeland, 58, of a heart ailment May 18 in Sunderland, Mass. A well-known jazz trumpeter, Copeland spent his last years teaching music at the Berklee College of Music and Hampshire College. Survivors included his son, drummer Keith Copeland.

Video Music Programming

• Continued from page 28

Golden Earring, "Clear Night Moonlight," 21/PolyGram
Robert Gori, "Darling Don't Leave Me," Elektra
Human League, "Lebanon," A&M
LaToya Jackson, "Heart Don't Lie," Private I/CBS
Kid Creole, "My Male Curiosity," Atlantic
Killing Joke, "The Eighties," EG/Warner Bros.
Kool & the Gang, "Tonight," De-Lite
Laid Back, "White Horse," Sire
John Lennon, "Living On Borrowed Time," Polydor
Level 42, "Micro Kid," A&M
Little Steven, "Out Of The Darkness," EMI America
M+M, "Black Stations/White Stations," RCA
Madonna, "Lucky Star," Sire
Mama's Boys, "Mama We're All Crazee Now," Jive/Arista
Pretenders, "It's A Thin Line," Sire
Raybeats, "Jack The Ripper," Shanachie
R.E.M., "South Central Rain," IRS
Re-Flex, "Hurt," Capitol
Restless, "I Wanna Know," Mercury
Simple Minds, "Speed Your Love To Me," A&M
Talk Talk, "Such A Shame," EMI America
.38 Special, "One Time For Old Times," A&M
Tracey Ullman, "Breakaway," MCA
Whitesnake, "Slow n' Easy," Geffen
Paul Young, "Love Of The Common People," Columbia

Bubbling Under The HOT 100

- 101-REUNITED, The Greg Kihn Band, Berkeley 7-69724 (Elektra)
- 102-LOVELITE, O'Bryan, Capitol 5329
- 103-SIMPLE, Johnny Mathis, Columbia 38-04468
- 104-BABY, IT'S YOU, Stacy Lattisaw & Johnny Gill, Cotillion 7-99750 (Atco)
- 105-FEELS SO REAL (WON'T LET GO), Patrice Rushen, Elektra 7-69742
- 106-MEGA-MIX, Herbie Hancock, Columbia 38-04473
- 107-RIGHT OR WRONG, The Spinners, Atlantic 7-89689
- 108-SOUTH CENTRAL RAIN, R.E.M., I.R.S. 9927 (A&M)
- 109-AND I DON'T LOVE YOU, Smokey Robinson, Tamla 1735 (Motown)
- 110-COMING OUT OF HIDING, Pamela Stanley, TSR 830

Bubbling Under The Top LPs

- 201-GEORGE HOWARD, Steppin' Out, TBA 201 (Palo Alto)
- 202-LEE RITENOUR, Banded Together, Elektra 60358
- 203-YELLOWMAN, King Yellowman, Columbia BFC 39301
- 204-JOHNNY MATHIS, A Special Part Of Me, Columbia FC 38718
- 205-KICK AXE, Vices, Pasha BFZ 39297 (Epic)
- 206-THE CALL, Scene Beyond Dream, Mercury 818793-1 (Polygram)
- 207-BARBARA MANDRELL, Clean Cut, MCA 5474
- 208-TIMMY THOMAS, Gotta Give A Little Love, Gold Mountain GM 8006 (A&M)
- 209-THE CURE, The Top, Sire 1-25086 (Warner Bros.)
- 210-STEVE SMITH & VITAL INFORMATION, Orion, Columbia FC 39375

Industry Events

Weekly calendar of trade shows, conventions, award shows, seminars and other notable events. Send information to Industry Events, Billboard, 1515 Broadway, New York, New York 10036.

June 11-15, Annual seminar of the Broadcasters Promotion Assn. and Broadcast Designers' Assn., Caesar's Palace Hotel, Las Vegas.

June 12-16, Young Concert Artist's National Symposium & Festival, University of Maryland, College Park.

June 13-15, International Exhibition of Professional Recording Equipment (APRS), Kensington Exhibition Centre, London.

June 14-15, 1st annual Management Skills for the Audio Visual Artist seminar, New York University, Washington Square, N.Y.C.

June 17-19, Institute for Graphic Communication Slide Making With Computer Graphics conference, Andover Inn, Andover, Mass.

June 21-23, Great Computer Show, Veterans Memorial Coliseum, Jacksonville, Fla.

June 21-24, 11th annual Telluride Bluegrass Festival, Telluride, Colorado.

June 23, Texas Music Video seminar, Dallas Communications Complex, Irving, Tex.

June 23-26, National Assn. of Music Merchants (NAMM) Expo, McCormick Place, Chicago, Ill.

June 25, 67th annual National Music Publishers' Assn. membership meeting, Beverly Hilton Hotel, Beverly Hills.

June 25-28, 7th annual Visual Communications Congress, New York Hilton, New York City.

June 28, Music and Performing Arts Unit of B'nai B'rith's 20th annual awards dinner dance, Imperial Ballroom, Sheraton Centre, New York City.

June 29-July 1, Roskilde Music Festival, Roskilde, Denmark.

June 29-July 15, National Mountain Music Festival, Silver Dollar City, Pigeon Forge, Tenn.

July 1-7, 6th annual Festival Of New Music America '84, downtown Hartford, Conn.

July 5-7, Billboard's Radio Programming Conference, L'Enfante Plaza Hotel, Washington.

July 8-12, Biology of Music Making conference, Denver Center of Performing Arts, Denver.

July 10-12, Cable '84 conference and exhibition, Wembley Conference Centre, London.

July 12-14, 7th annual Muscle Shoals Music Assn. Records & Producers Seminar, Holiday Inn, Sheffield, Ala.

July 14-15, Jamboree In The Hills, Brushrun Park, St. Clairsville, Ohio.

July 21-24, International Assn. of Auditorium Managers annual convention and trade show, Las Palais des Congres de Montreal, Montreal, Quebec.

July 23-27, Siggraph '84 11th annual conference on Computer Graphics and Interactive Techniques, Minneapolis Convention Center.

July 23-27, National Gospel Music Workshop, Jackson State University, Jackson, Miss.

Aug. 2-4, Great Southern Computer Show, Charlotte Civic Center, Charlotte, N.C.

Aug. 6-8, fifth annual New Music Seminar, New York Hilton.

Aug. 26-30, Video Software Dealers Assn.'s convention, MGM Grand, Las Vegas.

TOP LPs & TAPE

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THIS WEEK	LAST WEEK	Weeks on Chart	ARTIST Title Label, No. (Dist. Label)	Dist. Co.	RIAA Symbols	Suggested List Prices LP, Cassettes, & Track	Black LP/ Country LP Chart	THIS WEEK	LAST WEEK	Weeks on Chart	ARTIST Title Label, No. (Dist. Label)	Dist. Co.	RIAA Symbols	Suggested List Prices LP, Cassettes, & Track	Black LP/ Country LP Chart
107	103	108	JANE FONDA Jane Fonda's Workout Record Columbia CX2-38054	CBS				169	128	18	SIMPLE MINDS Sparkle In The Rain Virgin/A&M SP-6-4981	RCA		6.98	
108	81	18	CHRISTINE McVIE Christine McVie Warner Bros. 1-25059	WEA		8.98		170	134	7	JEFF LORBER In The Heat Of The Night Arista AL8-8025	RCA		8.98	
109	87	11	BOBBY WOMACK The Poet II Beverly Glen BF 10003	IND		8.98	BLP 13	171	158	20	ACCEPT Balls To The Wall Portrait BFR 39241 (Epic)	CBS			
110	85	8	VARIOUS ARTISTS More Songs From The Original Soundtrack Of The Big Chill Motown 6094ML	MCA		8.98		172	129	13	NENA 99 Luftballons Epic BFE 39294	CBS			
111	112	58	GEORGE WINSTON December Windham Hill WH-1025 (A&M)	RCA		8.98		173	139	30	WILLIE NELSON Without A Song Columbia FC 39110	CBS			CLP 4
112	107	24	PATTI LABELLE I'm In Love Again Philadelphia International FZ-38539 (Epic)	CBS			BLP 12	174	143	35	DEBARGE In A Special Way Gordy 6061GL (Motown)	MCA		8.98	BLP 44
113	97	9	THE CRUSADERS Ghetto Blaster MCA 5429	MCA		8.98	BLP 32	175	132	49	NIGHT RANGER Dawn Patrol Camel/MCA 5460	MCA		8.98	
114	98	34	GENESIS Genesis Atlantic 80116	WEA		9.98		176	181	2	LEE GREENWOOD You've Got A Good Love Comin' MCA 5488	MCA		8.98	CLP 60
115	115	5	ULTRAVOX Lament Chrysalis FV 41459	CBS				177	149	8	STANLEY CLARKE Time Exposure Epic FE 38688	CBS			BLP 66
116	116	6	PAT METHENY Rejoicing ECM 1-25006 (Warner Bros.)	WEA		9.98		178	190	2	RUSS BALLARD Russ Ballard EMI-America ST-17108	CAP		8.98	
117	118	24	WYNTON MARSALIS Think Of One Columbia FC 38641	CBS				179	148	66	U2 War Island 90067 (Atco)	WEA		8.98	
118	124	11	KING CRIMSON Three Of A Perfect Pair Warner Bros. 1-25071	WEA		8.98		180	182	3	RONNIE MILSAP One More Try For Love RCA AHL1-5016	RCA		8.98	CLP 32
119	120	58	SCORPIONS Blackout Mercury SRM 14039 (Polygram)	POL		8.98		181	186	2	GARY MOORE Victims Of The Future Mirage 90154 (Atco)	WEA		8.98	
120	172	2	ECHO AND THE BUNNYMEN Ocean Rain Sire 1-25084 (Warner Bros.)	WEA		8.98		182	187	51	STEVIE NICKS The Wild Heart Modern 90084-1 (Atco)	WEA		8.98	
121	121	8	SOUNDTRACK This Is Spinal Tap Polydor 816846-1 (Polygram)	POL		9.98		183	189	41	GAP BAND Gap Band V-Jammin' Total Experience TE-1-3004 (Polygram)	POL		8.98	
122	101	32	JAMES INGRAM It's Your Night Q-West 1-23970 (Warner Bros.)	WEA		8.98	BLP 27	184	165	35	THE ROMANTICS In Heat Nemperor BFE-38880 (Epic)	CBS			
123	117	28	U2 Under A Blood Red Sky Island 90127 (Atco)	WEA		8.98		185	NEW ENTRY		PEABO BRYSON Straight From The Heart Elektra 80362	WEA		8.98	
124	123	46	BILLY IDOL Don't Stop Chrysalis PV 44000	CBS				186	154	67	PHIL COLLINS Hello, I Must Be Going Atlantic 80035	WEA		8.98	
125	155	2	HANK WILLIAMS, JR. Major Moves Warner Bros. 1-25088	WEA		8.98	CLP 16	187	NEW ENTRY		GREG KIHN BAND Kihntagious Berserkey 60354 (Elektra)	WEA		8.98	
126	130	70	DURAN DURAN Duran Duran Capitol ST-12158	CAP		8.98		188	156	19	JOHN LENNON/YOKO ONO Milk And Honey Polydor 817160-1V-1 (Polygram)	POL		8.98	
127	153	3	BANANARAMA Banarama London 820036-1 (Polygram)	POL		8.98		189	NEW ENTRY		ROGER GLOVER Mask 21 Records TI-9009 (Polygram)	POL		8.98	
128	126	107	DURAN DURAN Rio Capitol ST-12211	CAP		8.98		190	194	2	ICON Icon Capitol ST-12336	CAP		8.98	
129	NEW ENTRY		SOUNDTRACK Streets Of Fire MCA 5492	MCA		8.98		191	195	28	OZZY OSBOURNE Bark At The Moon CBS Associated QZ 38987	CBS			
130	142	3	VAN STEPHENSON Righteous Anger MCA 5482	MCA		8.98		192	NEW ENTRY		FACE TO FACE Face To Face Portrait BFE 38857 (Epic)	CBS			
131	125	79	BILLY IDOL Billy Idol Chrysalis FV 41377	CBS				193	175	7	NONA HENDRYX The Art Of Defense RCA AFL1-4999	RCA		8.98	BLP 40
132	110	30	DAVID SANBORN Backstreet Warner Bros. 1-23906	WEA		8.98	BLP 53	194	152	9	THE TEMPTATIONS Back To Basics Gordy 6085 GL (Motown)	MCA		8.98	BLP 30
133	NEW ENTRY		PATRICE RUSHEN Now Elektra 60360	WEA		8.98		195	183	12	STEEL PULSE Earth Crisis Elektra 60315	WEA		8.98	
134	140	5	SERGIO MENDES Confetti A&M SP-4984	RCA		8.98		196	NEW ENTRY		ORIGINAL BROADWAY CAST Cats Geffen GHS 2017 (Warner Bros.)	WEA		14.98	
135	131	12	PATTI AUSTIN Patti Austin QWest 1-23974 (Warner Bros.)	WEA		8.98	BLP 55	197	136	16	MARVIN GAYE Every Great Hit Of Marvin Gaye Motown 6058 ML	MCA		8.98	BLP 63
136	111	56	EURYTHMICS Sweet Dreams Are Made Of This RCA AFL1-4681	RCA		8.98		198	179	24	REAL LIFE Heart Land MCA/Curb 5459	MCA		8.98	
								199	177	4	THE STATLER BROTHERS Atlanta Blue Mercury 818652-1 (Polygram)	POL		8.98	CLP 12
								200	161	21	MANFRED MANN'S EARTH BAND Somewhere In Africa Arista AL8-8194	RCA		8.98	

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

Accept.....171	Dire Straits.....71	La Toya Jackson.....157	Ronnie Milsap.....180	Lou Reed.....151	Steel Pulse.....195
Alabama.....43, 166	Thomas Dolby.....89	Michael Jackson.....8, 79, 64	Missing Persons.....82	Van Stephenson.....130	Style Council.....63
Alarm.....77	Duke Joplin.....155	Jefferson Starship.....105	Gary Moore.....181	Styx.....50	Talk Talk.....194
Alcazrazz.....149	Duran Duran.....10, 128, 126	Billy Joel.....13	Motley Crue.....34, 140	Temptations.....152	Ton Terriele.....42
Laurie Anderson.....106	Echo And The Bunnymen.....120	Howard Jones.....78	Eddie Murphy.....147	Thompson Twins.....14	Pat Travers.....156
Atlanta.....146	Dennis Edwards.....57	INXS.....61	Willie Nelson.....173, 139	Tommy Stinson.....101	Dwight Twilley.....99
Patti Austin.....135	Eurythmics.....26, 136	Journey.....165	Nena.....172	Tina Turner.....101	U2.....123, 179
Russ Ballard.....178	Face To Face.....192	Judas Priest.....76	Stevie Nicks.....182	UB40.....93	Shannon.....67
Bananarama.....127	Dan Fogelberg.....80	Nik Kershaw.....103	Night Ranger.....15, 175	Tracey Ullman.....72	Simple Minds.....169
Bar-Kays.....52	Jane Fonda.....107	King Crimson.....118	O'Bryan.....69	Ultravox.....115	Slade.....35
Berlin.....28	Kenny G.....98	Earl Klugh.....92	Original Broadway Cast.....196	Van Halen.....9, 145	Smiths.....150
Big Country.....65, 138	Gap Band.....183	King Of The Hill.....187	Orion The Hunter.....67	Luther Vandross.....81	Soundtracks:
Bon Jovi.....60	Marvin Gaye.....197	King Of The Hill.....187	Jeffrey Osborne.....70	Wang Chung.....41	Against All Odds.....37
David Bowie.....168	Genesis.....32	King Of The Hill.....187	Ozzy Osbourne.....191	Roger Waters.....31	Beat Street.....53
Laura Branigan.....33	David Gilmore.....189	King Of The Hill.....187	Alan Parsons Project.....38	Whitesnake.....154	Big Chill.....62, 110
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Irene Cara.....84	Hagar, Schon, Aaronson, Shrieve.....83	King Of The Hill.....187	Pink Floyd.....153	George Winston.....111, 160, 161	Footloose.....1
Tony Carey.....5	Daryl Hall & John Oates.....73	King Of The Hill.....187	Poco.....167	Bobby Womack.....109	Hard To Hold-Rick Springfield.....39
Cars.....162	Herbie Hancock.....45	King Of The Hill.....187	Pointer Sisters.....18	Weird Al Yankovic.....51	Indiana Jones And The Temple.....11
Chicago.....30	Nona Hendryx.....193	King Of The Hill.....187	Police.....49	Yarbrough & Peoples.....90	Of Doom.....68
Stanley Clarke.....177	Human League.....87	King Of The Hill.....187	Pretenders.....29	Paul Young.....104	Quiet Riot.....143
Joe Cocker.....141	Icicle Works.....44	King Of The Hill.....187	Prince.....94	ZZ Top.....17	R.E.M.....27
Phil Collins.....186	Billy Idol.....16, 124, 131	King Of The Hill.....187	Psychadelic Furs.....47	ZZ Top.....17	Ratt.....25
Crusaders.....113	Julio Iglesias.....36	King Of The Hill.....187	Queen.....74	38 Special.....148	Real Life.....199
Culture Club.....7, 75	James Ingram.....122	King Of The Hill.....187	Quiet Riot.....143		
Dazz Band.....142	Jermaine Jackson.....19	King Of The Hill.....187	R.E.M.....27		
DeBarge.....174	Joe Jackson.....20	King Of The Hill.....187	Ratt.....25		
Def Leppard.....100, 97		King Of The Hill.....187	Real Life.....199		

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.



COLD CUTS—Members of Arista group Icicle Works pose with executives from Chappell/Intersong, where the act has a worldwide publishing contract. Shown from left are group member Ian McNabb, Arista's West Coast a&r vice president Neil Portnow, the group's Chris Sharrock, Chappell/Intersong's talent acquisition senior vice president Ira Jaffe, and Icicle Work's Chris Layhe and manager Tony Barwood.

New Budget Line Digging Into Major Labels' Vaults

NEW YORK — Back-Trac Records, an independent budget label here featuring greatest hits packages and previously unreleased recordings by established artists, has begun operations with the release of seven titles. The Brooklyn-based label is headed by Ben Van Meerendonk.

The albums, prepared in conjunction with the special products divisions of several major labels, were conceived as a retail equivalent of television mail order packages. "What we had in mind was collectibles at budget prices," says Van Meerendonk.

First titles, culled from the vaults of Columbia Special Products, include three albums of previously unreleased Willie Nelson recordings entitled "Just Plain Willie, Vols. 1-3." Other titles are "The Best of Electric Flag," "The Singin'est Hits of Major Lance," "The Best of Paul Revere & the Raiders, Vol. 1," and "The Best

& the Rest of the Zombies," including three previously unreleased tracks. All titles are available on both cassette and LP.

Plans call for three to five new titles from Back-Trac each month, with Van Meerendonk reporting that the label has already struck license arrangements with Capitol and Warner Special Products. Back-Trac's next batch of releases will include collections by the Lovin' Spoonful, the Archies and Melanie.

Distribution arrangements for Back-Trac are far from complete. Van Meerendonk says he is currently assembling a network based on distributor reaction to sample product. The label has also sent a new release flyer to nearly 7,000 retail outlets in hopes of generating queries to wholesalers.

Back-Trac Records is based at 2 Pierrepont Place, Brooklyn, N.Y. 11202. Phone: (212) 875-2104.

FRED GOODMAN

Opry Branches Out To Oklahoma Outlet

NASHVILLE—For the first time since its inception, the Grand Ole Opry is being broadcast live over a radio station in addition to WSM-AM, its home and originating base here. Beginning with last Saturday's (9) show, the Opry is being carried via satellite over WKY Oklahoma City.

WKY is owned by Gaylord Broadcasting, the firm that last year purchased WSM-AM-FM, the Grand Ole Opry, Opryland USA, the Nashville Network and the Opryland Hotel.

Tom Griscam, Opryland's senior

vice president for broadcasting, says the decision for WKY to carry the Opry was a consequence of that station's switch to a country music format on May 25. Because the station could not get satellite feed time for the early portion of the Saturday night Opry, it will not carry the first hour. WKY will broadcast the Opry from 7:30 to midnight.

The addition of the Opry to WKY's programming schedule is envisioned as permanent rather than experimental, according to Griscam. WKY is the only radio station Gaylord owns besides the Nashville outlets.

EDWARD MORRIS

MATERIALS SEIZED IN L.A.

FBI Hits Cassette Operations

LOS ANGELES—FBI agents hit three area businesses Monday (4), confiscating large quantities of materials allegedly used in duplicating unauthorized cassettes.

Agent John Hoos termed the three firms "major suppliers to tape pirates" and said the busts were the result of continuing FBI investigation into illicit recording activity here.

Agents, using three separate search warrants provided by U.S. Magistrate Joseph Reichman, investigated Impressions West, 4584 Runway, Simi Valley, operated by Dan Briggs. Confiscated were 200,000 cassette insert cards, cassette insert layouts and artwork, a four-color separation camera and an industrial printing press and paper cutter.

At General Audio Video, 6727B San Fernando Road, Glendale, owned by Mohamad Abdallah, the

FBI seized two King loaders, two Sony highspeed cassette duplicators, several hundred thousand insert cards, 4,000 tape pancakes, over 100,000 blank cassettes and 1,500 counterfeit cassettes.

At adjacent H&H Labels & Printing, 6727A San Fernando Road, Glendale, owned by Harutyon Topalian, the agents seized several thousand printed cassette labels, including Michael Jackson's "Thriller" and titles by Julio Iglesias and Vicente Fernandez, plus a large printing press and label cutter.

The confiscated materials have been turned over to the U.S. Attorney's office here for prosecutive opinion. Federal penalties for engaging in the manufacture of unauthorized recordings include five years' imprisonment and/or a \$250,000 fine.

JOHN SIPPEL

Inside Track

Diversified Inventory: The long-anticipated wholesaling of RCA/Columbia home video product by RCA/A&M & Associated Labels branches should be reality in July or August. The broadened inventory base (theme of this year's NARM confab) resulting from the move will surface in about a fortnight when 29 independent video distributors will be informed of the addition of video software to the label's wholesaling operation mix. Latter move accentuates expansion to record stores. To be hired soon is a liaison exec, who'll labor at RCA's label HQ in Gotham, coordinating activities between RCA/Columbia video and the RCA/A&M field, consisting of five regional and seven sales offices.

Mick Jagger recording his first solo album at Island Records' Compass Point Studios, Nassau. Material's Bill Laswell is producing the session, set for tentative fall release via CBS. . . . PolyGram hiked its 3% anticipation discount for pre-payment of outstanding receivables to 3 1/4% as of May 25. . . . The annual National Music Publishers' Assn. meeting is now scheduled for June 26 at 3:30 p.m. at the Beverly Hilton Hotel, Beverly Hills, with reception to follow. . . . Richard Osias, chairman of Meca Records, selling his interest in the label to his fellow shareholder, recording artist KC. . . . Track erred last week. Producers Steve Gold and Jerry Goldstein, a partnership, were cited in a petition from three creditors, Richard & Hedrick and Kadency, Cohen & Schwaber, and artist Lee Oskar, who are allegedly owed a collective \$111,000. The petition, filed May 18 in U.S. Bankruptcy Court in L.A., seeks involuntary bankruptcy under Chapter VII for the delinquency. Track erroneously reported that Gold and Goldstein had personally petitioned.

Rack Tracks: With the assimilation of Pickwick's racks by Handleman (story, page 3), insiders are pondering whether NARM has enough rack representation to stage its projected 1984 huddle at LaPosada, Scottsdale, Ariz., Oct. 29-31. Handleman has never declared its split with NARM, but the U.S. giant was conspicuously absent from the 1983 Arizona conference and the 1984 convention. With Alta, Zamoiski and Pickwick out since last year's Arizona palaver, Lieberman, United, BeeGee, All Labels West, Arrow, Interstate, Major and Western Merchandisers are what's left from Scottsdale 1983. Will this make for enough one-on-one to entice vendor participation?

Watch for Eric Paulsen's Navarre Distributing, Minneapolis, to join the diminished U.S. rackjobbing corps. Paulsen, an industry pioneer in computer hardware/software distribution, is considering racking his record/tape/computer product inventory. . . . Benny Goodman honored at the Harvard commencement Thursday (7) with a doctorate in music, which carried the note, "His swinging style and melodic improvisations lifted the hearts and feet of generations of Americans." . . . RAS, the Washington, D.C. reggae specialist/distributor, is bowing a progressive dance label, GZPZ Records, under the aegis of president Gary Himmelfarb. . . . Pam Lambert reviewing contemporary rock albums for the Wall Street Journal.

Rumor swelling that the WSJ report (Billboard, June 9) that Walter Yetnikoff may ankle his presidency of the CBS Records Group to join WEA. . . . If you haven't heard from Mike Curb lately, he's doubling between his

PACTS WITH PROMO FIRM

BASF Searching For 'Bit Parts' On Screen

By STEVEN DUPLER

NEW YORK—BASF Systems Corp. joins the ranks of blue chip companies such as Ford and Motorola by retaining the services of Prime Time Promotions Inc., a firm that specializes in placing consumer products in subtly visible "bit parts" in major feature films and television productions for advertising value, in a fashion similar to the role Reese's Pieces candies played in "E.T."

BASF advertising manager Patrick Carr says that, while BASF is not the first audio/video products company to utilize a service of this type, he believes his firm is the first in its industry to "utilize it as a long-term program, rather than a one-shot deal," encompassing only one feature film or tv show.

"Part of the key to making this effective as an advertising tool is to be sure your product is visible in a large number of productions," says Carr. "And, of course, those productions must be directed to your target mar-

Burbank label/production office and the Capitol, where he's finance chairman of the Republican party. . . . The Gospel Music Assn. holding its June board meeting right now in Jerusalem through June 21, with a reception for media, music industry and governmental personnel due during the meetings. . . . CD Momentum: Jerry Shulman, market development VP at CBS Records, reports that by the time you read this most of the 700 Sony CDP-200 units, targeted for store demonstration, will have been delivered to U.S. customers. . . . ASCAP has opened a regional licensing office in Nashville. The office, headed by Mark Ferrell, handles licensing and copyright enforcement for Tennessee and Kentucky. . . . Sam Ginsburg hosts the third annual Black Music Day Friday (15) at City 1-Stop, L.A.

"Mr. Perpetual Puberty," Dick Clark, put his monicker on a brand of male toiletries, being retailed in Montgomery Ward stores. . . . The rate for NARM's discount bank card program has dropped from 2.5% to 2.25%.

Rating Rumble: Video dealers are attacking the lack of uniform MPAA ratings on movie cassette packaging, with Track hearing of a possible hotline established by VSDA. Adding to the problem of rating are numerous unrated home videos with added footage that might invalidate the original rating. . . . The acquisition of Gibson Greeting Cards Thursday (7) by Disney could influence future Disneyland Records releases and vice versa. It could enrich kiddie record product by adding the many established characters in that greeting card empire for possible use by the label as key figures for series of record/tape releases.

Rev. James Cleveland, the black gospel kingpin, is moving to a new church in L.A. . . . Savoy Records has signed former Jewel Records ace Clay Evans. Word is that Freddy Mendelsohn, a four-decade vet of the industry, is soon to retire as vice president/general manager of Savoy, where he put black gospel into high gear. Seems Prelude Records, which now has the Savoy sacred masters, wants to incorporate the present Elizabeth, N.J. offices where Mendelsohn operates into its New York City holdings. Mendelsohn doesn't dig the commute at this late date. . . . Speaking of oldtimers, guitarist/producer Jerry Kennedy leaves Mercury/PolyGram soon after 22 years. He'll continue to produce such label acts as the Statlers, but will also be freelancing for the first time.

Jerry Richman of Richman Bros., Pennsauken, N.J., one-stop/distributor/retailer, did so well with national distribution on the Hooters' album that he's made the same deal with Pretty Poison, another Philly-area combo, for their \$4.98 12-inch dance record. . . . Tony Dalesandro of MS, Chicago, chairs the NARM indie distribution conference Sept. 21-23 at the Sheraton Harbor Island, San Diego. . . . First industry distributor to host a food function at VSDA is Ingram Video, Nashville, which picks up the low five-figure tab for breakfast Aug. 29.

Original Yes producer Eddy Offord, who recently moved from the U.K. to his own Atlanta studio, produced the band's new single, "It Can Happen," recorded live in Lakeland, Fla., during their recent tour. . . . Key music video producer Bob Giraldi set for "Good Morning, America" on ABC-TV between 8:30-9 a.m. Wednesday (13).

Edited by JOHN SIPPEL

ket." Carr pinpoints two target areas for BASF: an 18-34 demographic for the entire line, and a 25-34 age range for the video products.

Carr admits that assessing the actual cash value of a promotional program such as this is, at best, an esoteric exercise. But he asserts that is pretty much the case in all forms of advertising and promotion.

"You know you have to get the brand names of product out to the consumer, and we feel being in tv and film productions is a good way to do that," Carr says. "You can't really measure its success at the cash register, just like you can't really accurately measure the success of various advertising vehicles."

Carr also points out that a promotion of this type is a long-term venture, and is looked at by BASF as a support system to augment the company's normal advertising efforts. "The payoff is down the road with a thing like this," he says. "We're sure that with the millions of people seeing films like the ones our products

are appearing in, it will eventually have a positive association with the products."

BASF chrome tape was recently featured in the Warner Bros. release "Gremlins," with the film's opening sequence prominently displaying a neon BASF sign as well as a window full of BASF cassettes.

"The arrangement financially with Prime Time is on a retainer basis," says Carr. "We don't pay them on a per-film or per-tv show basis." BASF does retain the right, however, to screen which features it wishes to be associated with, and this is often done by seeing screenplays long in advance of release. Carr mentions that BASF read the script to "Gremlins" more than a year ago.

Other feature films which will feature BASF products are "Ghost Busters," "Oh, God III," Sissy Spacek's upcoming "The River," and "Mickey and Maude," the Dudley Moore film slated for a Christmas release.

THE SOUND WAVES OF THE FUTURE. HERE TODAY. FROM SHAPE.

True sound reproduction. Today's sophisticated audiophile demands it. State-of-the-art audio equipment needs it... and SHAPE has it. The SHAPE MARK 10 cassette maintains the trueness of the recording with a lasting tape quality for extraordinary waves of sound.

Since the cassette is an integral part of every deck's ability to perform to today's stringent specifications, it has to be designed and assembled to provide perfect tape alignment while ensuring smooth, even tape movement for accurate sound reproduction.

Built to challenge the compact digital disc, the MARK 10 features a specially formulated crystal shell designed to compensate for problems resulting from inaccurate shell/tape alignment. Due to molding inaccuracies, inferior cassette shells present the tape at a slight tilt, causing azimuth alignment errors resulting in a loss of signal strength.

Even a small error in alignment will significantly reduce the playback level of a high frequency tone because of the short signal lengths involved. For example, one cycle of a 15,000 Hz tone measures only .000125 inches long, and can be expected to lose 4 dB at a 9 minute azimuth error. This same tone will drop only 1.7 dB at a 6 minute error and a mere 0.4 dB at a 3 minute error. These tape azimuth errors correspond to phase shifting of 270 degrees, 180 degrees and 90 degrees, respectively. In order to optimize tape guidance, the SHAPE MARK 10 (Design and Mechanical Patents Pending worldwide) was developed. The unique bridge insert was designed to provide the necessary control of tape azimuth, height, tilt, tangency and contact variables that are present although, oftentimes, not obvious in audio cassette manufacturing. Our stringent manufacturing controls ensure consistent, repeatable part-to-part performance with optimum side A and side B quality. The MARK 10 is available with standard, chrome, or metal tape sensing features ideal for mastering and digital recording.

True sound reproduction. Lasting tape quality. The SHAPE MARK 10... for extraordinary waves of sound.



CASSETTE SCREWS
Securing the shell halves at six locations to ensure flat, parallel reference planes on the top and bottom surfaces.

CASSETTE SHELL
Offers unique rigidity and maximum tape viewing.

CASSETTE WASHER
Specifically formulated of anti-static polyester which dissipates unwanted static electricity. Parallel creases gently center tape load within shell and eliminate scatter wind.

CASSETTE HUB
This low friction material provides smooth tape movement.

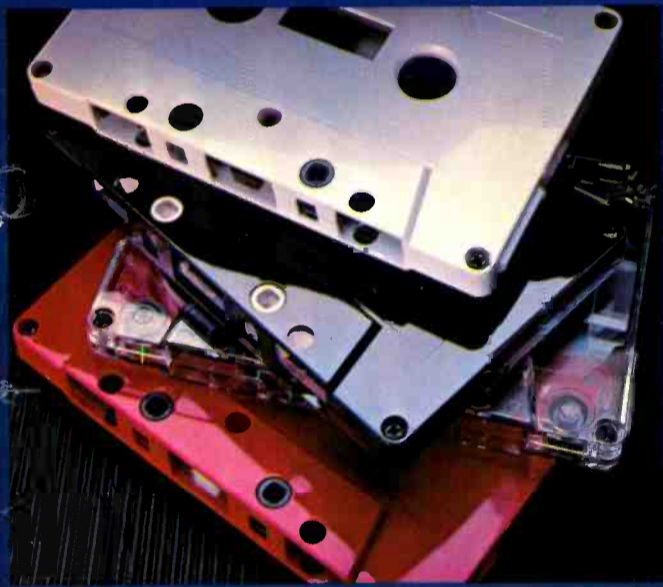
CASSETTE ROLLER
Self-lubricating, low friction material — precision molded to eliminate tape skew.

CASSETTE SHIELD
Isolates stray magnetic fields at the record head.

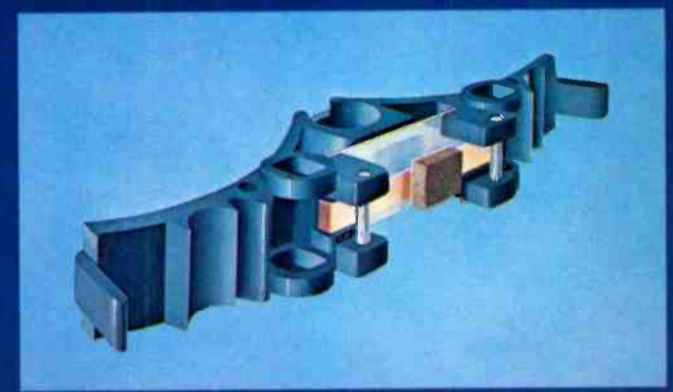
BRIDGE INSERT PIN
Non-magnetic stainless steel with surface finish of 8 rms ensures optimal tape presentation to the record/playback head area.

BRIDGE INSERT
Provides the necessary x-y-z plane dimensional criteria required for high frequency signal storage and retrieval.

CASSETTE SPRING
Oversized pad ensures uniform tape-to-head contact.



The Mark 10 is available in a variety of colored, opaque shells with large welded-in windows.

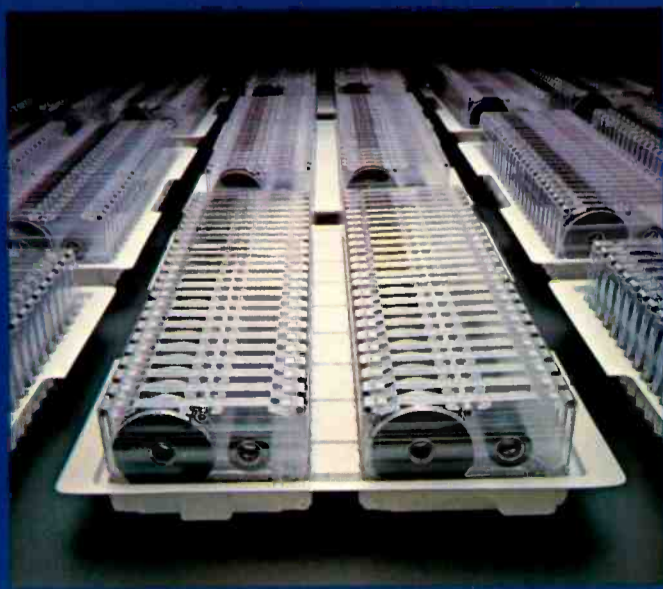


The Bridge insert provides the necessary x-y-z plane criteria required for high frequency signal storage retrieval.

THE SHAPE MARK 10 AUDIO CASSETTE.



The Mark 10 is compatible with all Compact Audio Cassette industry hardware.



Supplied in volume, the Mark 10 C-0's are available in individually nested 50 count trays.

IMPRESS ME!

I want to sample the sound waves of the future-today.

Clip this, attach your business card and mail to:

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June 11, 1984 • \$3 (U.S.)

A Bill
Ste
Tou
Ann

By JL
LOS ANGELES—Rod Stewart has been in the States since he kicked off Stewart's 1984 tour and across the month period added.

So far, more than 100 performances at the Coliseum July 1 and Philadelphia Sept. 10. Stewart is scheduled to perform at the Forum in Los Angeles and the Cow Palace Nov. 11.

Stewart's tour features guitarist Jeff Beck on Rod's *Camouflage* video for the (One of Beck's 12 Stewart as lead singer launched his solo career.

Among the scheduled dates are Sacramento (July 22), St. Louis (July 28-29), Detroit (July

unusual
Camouflage
package

DGSON
LOS ANGELES—*Camouflage*, the second Rod Stewart album on Warner Bros. Records, has twelve back covers, each an enlarged section of the singer's photograph on the front cover. The variations will allow Stewart flexibility in creating displays for the album, which includes the hit "Infatuation." All twelve back covers are displayed in a 3x4-foot grid on a poster of the front cover photograph by Steven

directed by Michael Omar. Stewart's guest appearance by Jeff Beck plays guitar solos on "We Still Be Friends?" It's a turn-about, Stewart lead singer for Jeff Beck in the 1960s. The unusual packaging is mounting substantial advertising for the release of the album, which is also scheduled for release on page 66)

ROD

STEWART

CAMOUFLAGE THE NEW ALBUM

INFATUATION THE HIT SINGLE



Jonathan Kaplan directed the VIDEO FOR "INFATUATION" with Stewart and Lenz, in addition to Stewart's video being released in two versions. (Advertisement)



RT video and Kaye Lenz. It is ending. (Advertisement)



ROD STEWART ON TOUR WITH JEFF BECK

