

A Billboard Publication

# ODD FORMATS VEX RACKS Software Packaging **Causing Problems**

#### By FAYE ZUCKERMAN

LOS ANGELES-Divergent packaging formats from computer software manufacturers have mass merchandisers, department stores and rackjobbers distraught over incompatibility with existing fixtures.

Major rackjobbers are reacting to new packaging from Synapse and Broderbund, which encases software in boxes too large to fit present, standard racks. The fixtures generally conform to the established computer software box size of 71/2 inches by 51/2 inches.

Lieberman Enterprises, Inc., now servicing about 400 outlets, has opted not to carry one of the packages from Broderbund, while Pickwick Distributing, with some 530 computer software outlets, reports making an exception for Synapse's new package size for Zaxxon.

Synapse and Broderbund contend that the large sizes are not new for the computer industry. Cathy Carlston of Broderbund

points out that the company's 11by 8½-inch box for "Mask Of The Sun" is commonplace for strategy and "war games." "Such titles are only now being directed toward mass merchandiser outlets," she explains. Wolosenko

Synapse's Ihor compares the company's 'Zaxxon" packaging to Atarisoft's large-sized boxes. He adds that the Synapse package measures 91/2 by 7 inches, which is slightly smaller than the Broderbund box

Unfortunately, these divergent packages follow recent announcements by Atari and Commodore that they plan to "downsize" packages, the rackjobbers report. According to Tom Gross, di-

rector of computer software for Lieberman, Commodore has said that it will only ship packages less than nine inches high. Adds Dough Harvey, director of computer software for Pickwick, "We (Continued on page 58)

# Vidmusic Sets: Mostly Rental Little Sell-Through Seen For Compilations

#### By TONY SEIDEMAN

NEW YORK - Despite heavy efforts by home video manufacturers to promote music video as a sellthrough item, the two biggest clip packages yet released have apparently been unable to break through the rental barrier.

Manufacturers and distributors admit that for both MCA Home Video's \$19.95 "Twist Of Fate," containing six clips by Olivia Newton-John, and Vestron Video's \$29.95 "Picture Music," with numerous clips by EMI artists, order patterns so far show that the programs have ended up renting more than they have sold.

Record stores have been the only

outlets where this has not been the case, say the home video executives, who admit that so far few such retailers have actually entered the home video marketplace.

At Schwartz Bros., the East Coast record and video distributor, general manager Dan Rosenberg estimates that only 25% of the units he's moved of the two titles have sold, and that 75% have ended up renting, against an industry perception when the programs first came out that at least 60% of the units would sell and only 40% rent. Other distributors agree with Rosenberg's figures.

Vestron's "Picture Music" was the first multi-artist clip compilation on the market. Among the acts repre sented in the 14-title compilation are Kim Carnes, Kim Wilde, the J. Geils Band, Thomas Dolby and Steve Miller.

"Picture Music" is "doing good, certainly not great," says Rosenberg. The program's behavior pattern has followed that of almost any rental title, with strong initial sales followed by slow, steady movements. A key sign to distributors that a title is renting is when stores order one or two units at a time. That's what's happened with both "Twist Of Fate" and 'Picture Music," he says.

"When I see a store buying one, if I (Continued on page 58)

#### hrome For All A&M ( Jassettes

By STEVEN DUPLER

NEW YORK-A&M Records will produce its entire line of prerecorded cassettes on chromium dioxide tape manufactured by BASF, under the terms of a new agreement between the two companies.

A&M president Gil Friesen says that the label will absorb the additional manufacturing costs, which

are in the range of five to six cents extra per unit. The arrangement comes into effect next month, and covers all new A&M. IRS, Windham Hill and Gold Mountain product.

This represents the latest in a series of moves by record manufacturers to upgrade the quality of their prere-corded cassettes. BASF continues to discuss with other labels the use of its

chrome tape, as does Agfa-Gevaert for its Magnetite-12, a high-grade ferric line.

Latter was apparently among the formulations considered by A&M, although the label has been using BASF chrome for certain titles since October, 1982. First was Super-tramp's "Famous Last Words," fol-(Continued on page 58)



THE FLAME (sp-5008) has ignited. ANNABEL LAMB's new album is so hot that we considered packaging it in an asbestos sleevel catch on to the fiery new release from A&M Records. Produced by Wally Brill and David Anderle. (Advertisement)

## -Inside Billboard-

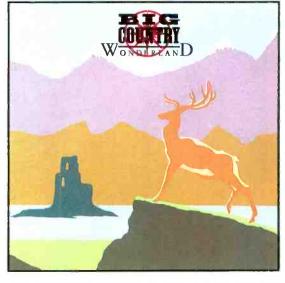
• WARNER/POLYGRAM MERGER PLANS remain stalled. A motion by Warner Communications to vacate an injunction putting the proposed merger of the two companies' recording interests on hold has been denied by the Ninth Circuit Court of Appeals. Page 3.

• ARBITRON RESULTS for New York, Los Angeles, San Diego, Detroit, Philadelphia and Boston have been released, with urban radio back on top in New York, where WRKS has inched out former leader WHTZ in the winter sweep. In Los Angeles, top 40 outlet KIIS-FM remains on top. Radio, page 15.

• PENDING LEGISLATION involving video rental, audio rental, home taping and cable television may be combined into one "omnibus" bill if Rep. Robert Kastenmeier, the chairman of the House subcommittee responsible for copyright reform legislation, has his way. Page 3. Video dealers involved in lobbying efforts against the proposed video rental bill say Kastenmeier's plan is not likely to change their strategy. And representatives of two prominent record/ tape chains joined video retailers at a recent lobbying rally. Page 6.

• LONG-FORM MUSIC VIDEO has gotten a new shot in the arm via a decision by the Cinemax cable channel to make music a major part of its programming mix, including a Duran Duran concert co-sponsored by MTV. Page 3. And three new deals are set to boost music's profile in the home video marketplace. Video, page 28.

• RETAIL COMPETITION in the New York market gets a new twist via a marketing ploy being tried by the Record Hunter store: offering an extra discount for cash purchases. The unusual inducement comes on top of an acrossthe-board sale. Page 3.



BIG COUNTRY follows their extremely successful debut album "The Crossing" with a specially priced 4-track EP #818 835-1 featuring the smash AOR and CHR hit "Wonderland." On Mercury. Marketed by PolyGram Records. #818 834-7. (Adv



Scenes from "Stay The Night," the first video and single (7-29306) from the forthcoming album Chicago 17 (1/4-25060), produced by David Foster. © 1984 Warner Bros. Records Inc.

If you love this man's voice, It's time you got to know the man.

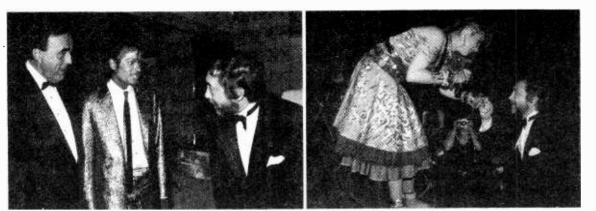
Civilized Man

The debut Capitol album from the unforgettable voice behind a remarkable string of classic rock hits.

Side One Produced by Gary Katz • Side Two Produced by Stewart Levine

AVAILABLE ON RECORDS AND HIGH-QUALITY XDR<sup>®</sup> CASSETTES FROM Capitol

# News:



ANOTHER RECORD BREAKER—Walter Yetnikoff chats with Michael Jackson and Tony Martell (left photo) and has fun with Cyndi Lauper (right photo). The occasion was the T.J. Martell Foundation for Leukemia & Cancer Research dinner held in New York April 14, honoring Yetnikoff, who is president of CBS/Records Group. Martell is vice president and general manager for CBS Associated Labels. The event raised nearly \$2.5 million, breaking records for entertainment industry charities. Jackson was among the celebrity attendees; Lauper performed following the dinner.

## Rental Is Part Of 'Omnibus' Bill House Copyright Package Also Covers Home Taping

#### **By BILL HOLLAND**

WASHINGTON — The House subcommittee chairman responsible for copyright reform legislation is introducing a five-element "omnibus" bill Monday (23) that links the video rental, audio rental and home taping exemption bills with two cable television rate reform measures.

The formal announcement of the package bill came to subcommittee members last Monday (16) in a letter from Rep. Robert Kastenmeier (D-Wisc.), chairman of the subcommittee on courts, civil liberties and the administration of justice. In it, he states that an omnibus bill is now the best approach to deal with the many complex copyright reform matters

NEW YORK-In a move that

should start a major new stream of

long-form music video product mov-

ing into the cable and home video

marketplaces, Cinemax has decided

to make music a major part of its pro-

Box Office and Showtime have been

one of the most important sources of

music video long-form programming

for the home video marketplace,

especially for hot contemporary per-

formers and groups. HBO concerts

by performers ranging from Stevie

Nicks to the Everly Brothers have

found their way to videocassette and disk. And Vestron Video recently entered into a production agreement

with HBO for a Linda Rondstat concert. Without the pay cable money,

the number of contemporary per-

formers with videocassetes on the

Until last year, Cinemax, the num-

ber four pay-tv service in terms of

subscribers, was a movie-only net-

work. The web, owned by Time Inc., has recently undergone a program-

ming facelift. Cinemax's first concert

will be a Duran Duran show that will

onsored by MT

The MTV effort will put both a

concert and a documentary about the

band over the wires. After that, Cine-

max looks to put on two to three

shows in 1984, and more in the years

after that, according to senior vice

president of programming Bridget

Cinemax is a sister network to

Home Box Office, and Potter says,

"We think music will be a very im-

portant part of the Cinemax mix, as it

has been with HBO." The Cinemax

music programming will be targeted

market would probably

significantly.

Potter.

drop

Pay cable networks such as Home

gramming mix.

**MTV Deal Underscores** 

**New Cinemax Music Policy** 

By TONY SEIDEMAN

now pending. Industry sources on both sides of

the video First Sale argument indicate displeasure with the omnibus presentation, and officials of the Recording Industry Assn. of America (RIAA) have already met with subcommittee staff to recommend that the audio rental bill be reported out separately at the beginning of the Wednesday markup rather than "getting mired" in the complex issues

now being offered as one bill. There is apparently more sympathy and support for passage of the audio rental bill by subcommittee members, although there was no indication by presstime whether the music industry coalition has been able to persuade Rep. Kastenmeier to

at a younger, more active audience

than HBO's, to help maintain a dif-

What will happen in the Cinemax-

MTV deal is that both a concert and

documentary will be created. The

concert will premiere on Cinemax,

while the documentry will first air on

MTV. Then both will switch, with

the documentary going to Cinemax

that a program which will appear on

pay-tv will be seen on a cable net-

Potter isn't bothered about the fact

(Continued on page 60)

and the concert to MTV.

ferentiation between the services.

take up the audio section separately.

The Motion Picture Assn. of America (MPAA) does not like the concept of a package bill either, although one official indicates that it might be willing to compromise-"give a little on some issues (the home taping exemption component) and get a little on some others (the video rental amendment)." "We're not opposed to what the chairman is attempting," the official says, "but the question of balance is critical."

He adds that he has not seen the draft of the bill, "so it's really a question of how some of the sections are rewritten." The official also states that the MPAA will opose the Foley-Parris home taping bill "as written," adding that it is "quite different" from the Betamax decision and "would have the law of the land authorizing piracy."

Hollywood also opposes the original language in the cable rate reform components, which would allow system operators to use additional distant signals without paying a higher fee. The cable bills also contain a section to restructure the Copyright Royalty Tribunal from five to three members.

A spokesperson from the Home Recording Rights Coalition (HRRC) says the coalition is strongly against inclusion of the video First Sale amendment provision "in any shape or form, separately or as part of a package.'

A source from the Electronic Industries Assn./Consumer Electron-(Continued on page 60)

# Warner/Poly Merger **Remains On Hold As Injunction Is Upheld**

#### **By JOHN SIPPEL**

LOS ANGELES-A motion by Warner Communications to vacate an injunction stalling the proposed merger of its recording interests with PolyGram was denied by the Ninth Circuit Court of Appeals April 13.

The appeals court judges in San Francisco also turned down a Warner request to accelerate the schedule it had laid down to review the decision of the U.S. District Court in Los Angeles approving the merger (Billboard, April 21). The Federal Trade Commission had asked the lower court to enjoin the merger while it sought to prove that the move would violate antitrust law. Under the expedited schedule set by the appeals court for filing briefs and oral argument, it could issue a

## **Gotham Retailer** In New Ploy: **Discount For Cash By IS HOROWITZ**

ruling by mid-May, although some

NEW YORK-Record Hunter is adding a new wrinkle to the often heated retailer battle for consumer attention here by offering an extra discount for cash.

The unusual inducement comes on top of an across-the-board sale that cuts deeply into prices of all tape and disk product carried by the old-line store, from singles to Compact Discs. Details of the sale and cash come-on are carried in a display advertisement slated to appear in the Sunday (22) New York Times.

Jay Sonin, Record Hunter president, says the cash discount ploy will be repeated several times during the next few months and may become a permanent element in his merchandising strategy.

"We will monitor the results very carefully," he says, "and if my accountants give the go-ahead we may set up a permanent dual price schedule-one for cash, and the other for credit card."

The Record Hunter chief hopes to (Continued on page 60)

observers consider mid-June a more likely target date. The FTC, meanwhile, is pursuing administrative procedures to block the merger. In his findings of fact, Judge Ma-

nuel Real of the District Court emphasized the weakness of PolyGram in the U.S. market. He also stressed that "a reduction in the number of integrated record distributors from six to five will not facilitate tacit industrywide collusion to raise prices or to limit output or have other anticompetitive consequences," as the FTC contended.

Real found that PolyGram lost more than \$200 million in the U.S. in recent years and projects a \$15 million loss in 1984. "Siemens has refused to advance further funds and decided to withdraw as a 50% stockholder," the finding added. "Poly-Gram may not be able to continue as a record firm in the U.S.," Judge Real noted at another point.

The merger is mutually beneficial, with Warner gaining strength worldwide, while PolyGram benefits in the U.S., the judge held.

Both industry entities will continue to create recorded product for the marketplace autonomously, while in non-creative areas like distribution and administration, consolidated serlion annually, Judge Real continued. The critical area in the legal contest, 4 the judge held, is also when vices will save an estimated \$20 mil-

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	(Continued on page 60)	E
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	BLACK	
	CANADA	
	CLASSICAL	
	CLASSIFIED MART	
	COMMENTARY 10	
	COUNTRY	
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	PRO EQUIPMENT & SERVICES	
	RADIO15	
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	TALENT	l
	VIDE0	1
	FEATURES	
	Boxscore	
	Chart Beat6	
	Executive Turntable 4	1
	Industry Events57	
	Inside Track62	
	Lifelines57	
	Most Added Records 16	
	Nashville Scene 44	
	New Companies 57	
	Now Playing	
	Steel Market Quotations 57	

New companies	J/
Now Playing	
Stock Market Quotations	57
The Rhythm & The Blues	
Vox Jox	
VOX JOX	
C114 DTC	
CHARTS	50
Hot 100	
Top LPs & Tape	
Black Singles, LPs	49,48
Computer Software	
Country Singles, LPs	
Rock Albums/Top Tracks	
Adult Contemporary Singles	
Inspirational	46
Bubbling Under	
Hits of The World	
Videocassette Rentals, Sales	
Dance/Disco	
Videodisk	
Video Games	
Latin LPs	

54

55

REVIEWS

Album Reviews .

Singles Reviews ......

# **NAIRD To Focus On Technology** Indie Distribs, Manufacturers Meeting In San Francisco

#### By FRED GOODMAN

NEW YORK-Applying new and emerging technologies like Compact Discs, home video and computers to the independent market is among the primary topics slated for presentations and panel discussions at this year's National Association of Independent Record Distributors & Manufacturers (NAIRD) convention. The meet, set for May 3-6 at the Holiday Inn Golden Gateway in San Francisco, is expected to draw approximately 350 participants.

The decision to emphasize new technologies is a result of NAIRD membership polling, according to organization spokeswoman Holly Cass. Other topics set for discussion include foreign licensing, promotion, distribution, contract writing and direct mail service. An Indies Awards Banquet will note outstanding independent recordings in several categories, including reggae, historical, blues, string band, rock, jazz, country, gospel and folk.

Although the convention's first day is devoted to registration, early comers will be able to tour Fantasy Studios in Berkeley Thursday (3) morning. A special session for firsttime conventioneers will be offered in the afternoon, covering basic questions concerning how to start an independent record company. The meet's opening reception, slated for that evening, will be at Bayside Distributing.

Friday morning marks the start of offical business. Keynote speaker Russ Solomon, president of Tower Records, will speak on the importance of the independent labels in the retail store, with time allotted for questions and answers.

A computer workshop, moderated by Chuck Nessa of Nessa Records. will address how small labels and distributors can utilize computers. Panelists include Jack Callahan, RJE; Sarah Phoenix, Olivia Records; Bob

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Cohen, Dr. Jazz Promotions; Joan Pelton, Silo/Alcazar; and Ray Fuson, Small Systems Computer **Programs** 

The convention's second session, "Emerging Technologies—Applications In The Indie Market," seeks to address the future of the album and where manufacturers should be going. Under moderator Bill Schubart, the panel will include presentations on CDs, cassettes and video from Cal Roberts of CBS, Benjamin Kanters of Magnavox, Michael Branton of Videowest, Irv Kratka of Inner City Records, and Dr. Lauren Rush from the computer music department of Stanford Univ. More traditional NAIRD topics,

such as foreign licensing and promotion, will be addressed Friday afternoon.

Pros and cons of importing and exporting, as well as a report on the trade show at Midem, will be includ-(Continued on page 60)

# News

# <u>CHAIN'S NEW CHIEF EXECUTIVE</u> Cruickshank Takes Over At Bar

By FRED GOODMAN

NEW YORK—Ron Cruickshank's appointment as chief executive officer of Record Bar (Executive Turntable, this page) finds him taking over the position previously held by Barrie Bergman as the latter, who remains the chain's chairman, concentrates on other projects.

"Barrie has pretty well backed out of the day-to-day running of the operation," says Cruickshank. "Obviously he's still interested in Record Bar, but it's what he wanted."

Cruickshank, who retains the title of president of the North Carolinabased chain, will be responsible for implementing and directing all ongo

**Stones Seek Klein 'Divorce'** 

NEW YORK—Attorneys for Rolling Stones Mick Jagger, Keith Richards, Bill Wyman and Charlie Watts are seeking "a commercial di-

vorce" from former manager Allen Klein and his ABKCO record and

Peter Parcher, of Parcher & Herbert here, has asked Judge Thomas

Griesa for a ruling that would return to Jagger and Richards copyrights

owned by Klein prior to 1972, when the group signed with Atlantic Rec-

ords. The complaint also seeks the timely release of synchronization licenses, among them the rights to the film "Ladies And Gentlemen, The

While Klein's relationship with the Stones officially terminated in the

summer of 1970, it has been "a source of friction, litigation, disputes and

consternation almost since that time," Parcher told the court April 11. "When you pick a fight with Allen Klein, you better be prepared to de-

Jagger, who's currently recording with the Stones in Nassau, testified

for two hours last Monday (16) before Judge Griesa. Dressed like a Madi-

son Ave. executive, he spoke in hushed tones about his many attempts to

sever relations with Klein on an amicable basis. The case resumes Mon-

Last week ABKCO Industries reported a loss of \$1,056,851 on reve-

nues of \$3.8 million for the year ended Sept. 30, 1983, compared to a

profit of \$123,388 and revenues of \$4.9 million for the same period a year

vote a substantial amount of your time and bank account to it."

music publishing companies in Manhattan Federal Court here.

ing programs for the 151-store web. Chief among those is a five-year growth plan with annual sales goals. And although the chain fell short of its \$84 million goal last year, Cruickshank feels the company will be ontarget for this year's figure of \$100 million. "We're tracking it closely," he says, "and we are within dollars of being at our expected growth."

During the past year, Bergman has directed his energies toward Record Bar's diversification into gourmet food via the company's first Napoleon's Grocery outlet. Cruickshank reveals that three more Napoleon's are slated to open this year, and that there has been a lot of interface between the record and food stores. "With the exception of specialized duties like buying, we've created Napoleon's from within," he says. Leasing, construction, advertising and other jobs were handled by Record Bar's own departments, and the first store's manager reports to Record Bar's district manager in Charlotte. "I think the food industry is finding that our ideas about merchandising are applicable to their industry," Cruickshank adds.

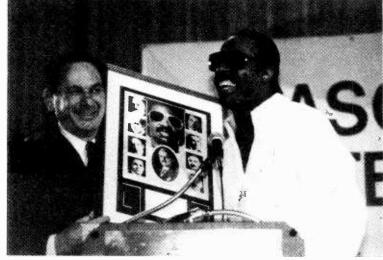
Ongoing training and employee programs are also top priorities for Cruickshank. The chain recently instituted a retirement program, and has also made benefits available to part-timers. That unique program was a result of one of Record Bar's employee surveys.

"We've got a lot of part-time employees who have stayed on for five years," says Cruickshank. "One of the things we saw in our attitude servey was that the longterm part-timers wanted more recognition. It's a move to take advantage of labor that gets disenfrancnised."

In addition to conducting surveys and ongoing education programs, Cruickshank and Record Bar vice president Ralph King spend three days a month visiting outlets around the country in what Cruickshank terms the "R and R tour." By getting in the field, he says, he has been able to gauge changes in the chain's personality.

"The average age of our store managers is changing," notes Cruickshank. "Five or six years ago it was 22, and now it's 26 or 27 and their needs are changing. It used to be sex and rock'n'roll, and now its rock'n' roll, the kids and the mortgage."

Cruickshank joined Record Bar last year as president and chief operating officer. Prior to that, he was a partner in Farr-Cruickshank Associates, a consulting firm based in Greensboro, N.C.



MOTOWN MOMENT—ASCAP president Hal David presents Stevie Wonder with ASCAP's Founders Award at the St. Regis Hotel in Detroit. The April 15 presentation commemorated the Society's 70th anniversary and followed Wonder's show at the city's Masonic Temple Theater.

# **Executive Turntable**

#### **Record Companies**

Jim Ed Norman is named executive vice president of Warner Bros.' Nashville division. He was the division's a&r vice president and replaces Jimmy Bowen, who retired recently. The same outfit appoints Denny Mosesman associate na-



tional promotion director, working out of Dallas. He was promotion and marketing manager for Elektra there ... Jay Boberg is named president of IRS Records. He was the company's executive vice president and replaces Miles Copeland, who is now chairman of the board.

Lance Grode is named director of business and legal affairs for MCA in Los Angeles. He joins the company from 20th Century-Fox, where he was senior director of business affairs

**Norman** for its telecommunications division ... In New York, RCA names **Dale Bernstein** director of compensation and benefits. She was manager of employee relations operations for the Hertz car rental division. In the same office, **Ric Pepin** is upped to manager of branch maketing administration. He was RCA's administrator of financial analysis, commercial. And RCA's Latin music department promotes three. **Bernardo Garza** has been named a&r manager for Latin music in the U.S., and **George Zamora** and **Rick Correoso** are appointed managers of Latin music in the U.S. Garza was the department's national promotion manager, Zamora was its national sales manager, and Correoso was the Miami-based promotion representative for the division.

Bruce Kolbrenner has left Atlantic in New York, where he was assistant vice president of domestic royalties. He is now with the CPA firm of Robbins Spielman & Slayton in New York ... Bill Magness joins Malaco in Jackson, Miss., as director of marketing. He was Southwest regional promoter for Elektra/Asylum.

#### Marketing

Ron Cruickshank is named chief executive officer of Record Bar. He joined the North Carolina-based retailer last year as president and chief operating officer. His new position had been held by Barrie Bergman, who remains the chain's chairman.

#### Publishing

Maxyne Lang is named director of Chappell/Intersong's newly formed merchandising division in New York. She continues her current responsibilities as director of special projects, creative, for Chappell/Intersong... Ronny Schiff joins Cherry Lane Music Co. in Port Chester, N.Y., as creative manager. She was vice president of Dick Grove Publications.

#### Video/Pro Equipment

In Los Angeles, **Tom Bishop** is named director of public relations for Family Home Entertainment and its related divisions, USA Home Video and Monterey Home Video. He was a tv and feature film publicist ... Jerry Bailey is named manager of press information for Group W Satellite Communications/Nashville. He was director of publicity and artist development for MCA Records there ... Susan Wiener joins Windsor Total Video in New York as an account executive. She was with Market Behavior Inc., a market research firm ... In New York, HBO promotes three. Tom Woodbury is upped to chief counsel for sales and marketing. He was associate counsel. Linda Bogin is elevated to chief counsel, network operations and corporate development. She was counsel for that division. And Bob Gerrard is upped to senior counsel for sales and marketing. He was the division's associate counsel ... New York's Today Video names Jack Baierlein senior colorist and head of the company's film-to-tape transfer operation. He's been with Today for two years working with Showtime tape transfers.

#### (Continued on page 57)

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# AFM, Labels Refine Vidclip Payment Formula

#### By LEO SACKS

Rolling Stones.'

day (23).

earlier.

NEW YORK—Details of an agreement that codifies label payment for video clip exploitation through 1986 were mailed last week to major record companies by the American Federation of Musicians.

The document, a supplement to the AFM's three-year agreement with the recording industry, covers master recordings contained in music videos and does not apply to original scores written expressly for clips.

According to the agreement, which stretches from July 1, 1983 to Nov. 30, 1986, self-contained musical groups receive 1% of gross receipts

## Philly World, Atlantic In Pact

NEW YORK—Philadelphiabased Philly World Records has signed a distribution deal with Atlantic Records for the U.S. Formerly an independently distributed label, Philly World was formed in 1982 by its president Peter Pelullo.

The label's debut release via the Atlantic pact, Bryan Loren's "Lollipop Luv," is currently on both the Dance and Black Singles charts. Philly World's second release via Atlantic is "Don't Give Up" by Harold Melvin & the Bluenotes, which shipped last week.

Other artists on the roster include Terri Wells, Cashmere and Simplicious. from the exploitation of each video once the clip has returned specific revenues to the original label. The contract also provides for payment to musicians who appear in videos that use the master songs.

LEO SACKS

An "arbitrary recoupment figure" establishes that the videos must return to the record companies \$50,000 in revenues before a payment for distribution by the AFM is made. That figure runs through July 1, 1984, and escalates to \$60,000 through Nov. 30, 1985, when the amount jumps to \$70,000.

"They're arbitrary amounts," explains AFM president Victor Fuentealba, "because the price of making videos is going up, and the labels should see some money first before they share the 1%." Revenues received by the record companies apply to worldwide receipts from the licensing or sale of a specific title, he notes.

The agreement also states that each musician on a record who appears in the video will be paid \$115 per day through July 1, 1984 (retroactive from July 1, 1983). Payments increase to \$125 after July 1, and to \$140 on Nov. 30, 1985.

Another condition of the video clause is that once a label's revenue from the clip exceeds \$5,000, an advance of \$500 will be paid for disbursement by the Federation.

Originally a two-year agreement drafted last summer, the pact was extended an additional 12 months at the request of record manufacturers late last year, according to Fuentealba, who says that the extension did not alter its basic structure. "The two-year terms were good, so we took our time to finalize the wording," he states. "Coming up with the right language is a prolonged process." (Continued on page 57)

#### Collins, Hynde Win D.I.R. Rock Awards

NEW YORK—Phil Collins and Chrissie Hynde of the Pretenders copped top honors as male and female vocalists of the year in the sixth annual balloting for D.I.R. Broadcasting's North American Rock Radio Awards.

Other winners included the Police as favorite group; the trio also won the favorite album slot for its "Synchronicity" collection. Yes' "Owner Of A Lonely Heart" won for top single, while Quiet Riot's "Metal Health" captured the debut album category. Genesis won for best concert attraction, and "Led Zeppelin IV" was voted "Favorite All-Time Album."

Producer John Hammond was named the recipient of the Tom Donahue Memorial Award for his contribution to FM radio. The two-hour show will be heard April 29 on the D.I.R. Network.

BILLBOARD

28, 1984,

APRIL

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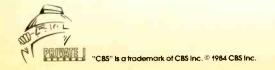
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ONE STEP CLOS

# News

# DESPITE 'OMNIBUS' PLAN Video Dealers See No Strategy Change

WASHINGTON-Video dealers intensely lobbying in 14 key congressional districts against the proposed video rental bill, H.R. 1029, indicate their strategy will remain basically unchanged by the introduction of an "omnibus" bill encompassing several aspects of video (separate story, page 3).

"This was hinted at by (Rep. Robert) Kastenmeier at the April 12 hearing," says Cincinnati dealer Jack Messer, a director of the Video Software Dealers Assn. (VSDA). "I have heard both good and bad on chances of an omnibus.

"Some aides and lobbyists say it (an omnibus approach) will guarantee the failure of any legislation affecting the video home business because someone will be against some part of the bill. The other side is that aides have said they can merely take out the objectionable parts-in our case, the portion dealing with video rental.'

Supporting Messer, Orange County dealer John Pough, who serves as VSDA treasurer, says, "It (the omnibus bill) is so top-heavy that I think

most congressional representatives will run away from it altogether." Like Messer, Pough did not seem surprised by the Kastenmeier move.

Although much lobbying strategy, headed principally by the Home Recording Rights Coalition (HRRC), centers on H.R. 1029, dealers are saying they are looking beyond that one bill anyway. Many say the consumers they are encouraging to write and phone congressional representatives are apathetic.

'Many feel the Supreme Court decision in the Sony case took care of everything," says Louisville store operator Mike Wheeler. "When we explain the video rental issue and how rental prices might go up, consumers are shocked. This is why some of the congressmen are being deluged with phone calls."

Another dealer gearing for a broader education of consumers is John Kenfield of Video Exchange, Denver, where newspaper advertisements are being planned for this week. "This is anti-consumer legislation," he says of the video rental bill. "We aim to get that story out to the people."

#### Tower, Licorice Pizza Represented At First Sale Rally LOS ANGELES—Representatives from two prominent record/ tape chains, Tower and Licorice Pizza, joined dozens of video retailers in a lobbying rally against proposed vid-

eo rental legislation held April 12 in suburban Long Beach here. It was the same day that the chairman of the House of Representatives subcommittee which is holding hearings on the legislative proposals announced that they'll probably be enacted (Billboard, April 21). The bill is S. 33/H.R. 1029, also known as the Consumer Video Rental/Sales Agreement, and at its core is modifi-

cation of the First Sale Doctrine. The Long Beach meeting was organized by Risa Solomon of the Home Recording Rights Coalition (HRRC). It began in low-key spirit, but Jay Gordon of the 11-branch distribution firm Commtron Corp. changed the mood by saying he was shocked by the apathy he saw among dealers.

"You people are fighting for your lives. Half of you will be closed if this [rental legislation] passes," Gordon said.

Also provoking spirited exchanges at the meeting was local dealer John Pough. "You don't realize what you

are up against," he charged. "Jack Valenti and the MPAA (Motion Picture Assn. of America) are very strong. If you're a congressman involved in an issue MPAA is interested in, your wives and your kids receive gifts on their birthdays and anniversaries. If we had 15,000 video dealers, we still would not have the money to match what MPAA is doing.

**Record Chains Join Vid Lobbying** 

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"But we all have something no one can buy: voters. They come through your door every day, doctors, blue collar workers. I had a lawyer who had never written a hand-written letter in his life, but he wrote one in our store," said Pough, treasurer of the Video Software Assn. (VSDA).

Whether HRRC and VSDA can maintain the sophisticated lobbying effort both groups seem to feel is necessary remains a question, Solomon indicated. She said one group of video dealers mailed consumer petitions to local city council members instead of to Washington. Organizingg rallies like the one here remains difficult. Though there are thousands of video stores, address lists are hard to come by. Gordon said Commtron, like other distributors, will not divulge lists but added that it has done mailings and maintains stocks of lobbying posters for dealers.

Solomon conducted the meeting alone, facing a change of meeting rooms. temporarily lost HRRC cam-

paign materials and a broken microphone. She said the target for the assembled was U.S. group Representative Dan Lungrin, whose office has received so many phone calls that "staff has stopped taking down names and phone numbers. No matter where you have a store, you can call Lungrin's office."

The HRRC/VSDA lobbying effort has at least gained ground, Solomon said, because dealers are more familiar with the rental issue. She told of one store where a high school student wrote out hand-written letters that video club members signed as some evidence of the desperation of the lobbying campaign.

Urging dealers on, she said, "This takes 14 seconds at the cash register; volume counts." But she urged dealers to be sure petitions and letters are genuine, "right down to the zip code."

"One representative we know of made calls back to his district to find out if the petition signators were genuine," she said. A dealer in Salt Lake City obtained 27,000 signatures on petitions by going to shopping malls, she added.

Solomon told the crowd of about 75 that even if the lobbying campaign succeeds in fighting off the legislation, "it will be re-proposed in January. This is not going away."

EARL PAIGE

# Chartbeat **Collins Carries The Torch Tradition**

#### **By PAUL GREIN**

Torch songs have always been a part of popular music. In fact, the first No. 1 when Billboard inaugurated its weekly pop chart in July, 1940 was a torch song-Tommy Dorsey's "I'll Never Smile Again." But they've been less prevalent in recent years, in part because ballads in general have had a difficult time, with the successive rise of disco, new music and dance rock.

This week, however, both of the top two hits in the U.S. are torch songs: Phil Collins' anguished "Against All Odds" and Lionel Richie's less pained but still poignant "Hello." (Richie's hit is also No. 1 for the fourth week in the U.K., proving that heartache knows no international boundaries.)

"Odds" is the first torch song to reach No. 1 since Bonnie Tyler's "Total Eclipse Of The Heart" last October. But that smash probably

owes more of its popularity to the inflated grandeur of Jim Steinman's production than to the poignance of its storyline. Because Arif Mardin's production on "Odds" is so spare, more attention is focused on the lyrics.

In fact, "Odds' is probably the most direct and unadorned torch song to reach No. 1 since the Commodore's "Still" in 1979. (That song was also written and performed by Lionel Richie, who, for a happily married man, sure knows a lot about depression.)

Some might says that the Police's "Every Breath You Take" is a torch song, but no less an authority than Sting, who wrote it, believes otherwise. Sting has said the song has a nasty, somewhat sinister undertone that sets it apart from songs of heartbreak and unrequited love.

Actually, we could go on at length as to what constitutes a torch song. We would disqualify such No. 1 hits as the Buckinghams' "Kind Of A Drag''and the Miracles' "Tears Of A Clown," because the bounciness of the melodies offsets the hopelessness of the lyrics.

We also have a hard time feeling sorry for Thelma Houston ("Don't Leave Me This Way") or the Supremes ("You Keep Me Hanging On") because the fire in the production suggests the protagonists will pull through; in fact, they're probably already over the hump.

To really make it as a torch song, a song has to be a ballad, and a sad one at that. Patti LaBelle's "If Only You Knew," which was No. 1 on Billboard's black chart for four weeks earlier this year, certainly qualifies, as do almost all of the songs on Linda Ronstadt's "What's New," which is in its eighth month on the pop album chart.

A torch song Hall of Fame would be huge, but would have to include these No. 1 records: Dick Haymes' "You'll Never Know" (1943), the Andrews Sisters' "I Can Dream, Can't I?" (1950), the Platters' "The Great Pretender" (1956), Elvis Presley's "Are You Lonesome Tonight" (1960) and **Ray Charles'** "I Can't Stop Loving You" (1962).

Also: the Righteous Brothers' "You've Lost That Lovin' Feeling" (1965), the Association's "Cherish" (1966), the Bee Gees' "How Can You Mend A Broken Heart" (1971), Nilsson's "Without You" (1972) and Olivia Newton-John's "I Honestly Love You" (1974).

We should emphasize that this list omits the many great torch songs that didn't make No. 1, including the song that all but defines the genre, Lenny Welch's "Since I Fell For You." The song peaked at number four in December, 1963, and has brought two generations of unlucky lovers the consolation of a good cry.

\* \* \* Perry Report: It may be too late to (Continued on page 66)

## **MOVING BEYOND MUSIC** Chappell Into Merchandising

NEW YORK-Chappell Intersong Music Group-U.S.A. has formed a merchandising division to represent and market non-musical as well as musical properties. The firm has previously merchandised its own properties, but the move to represent others as an exclusive merchandiser is believed to be the first of its kind undertaken by a music publishing company.

"Since we already have some properties and have merchandising experience, it seemed reasonable to develop it further," says Maxyne Lang, director of the new merchandising division. "We're trying to acquire representation and/or ownership just as we do with music."

Chappell/Intersong already owns and markets the name and likeness rights for such characters as Frosty The Snowman and Peter Cottontail.

In addition, the publisher has developed numerous product applications for its songs, including wrapping paper, greeting cards, posters, jewelry, clothing and toys. The company also claims strong growth in standard music licensing for use in films, television shows and video, and commercials.

'Over the past few years we have successfully merchandised our own properties through the special products department headed by Maxyne Lang," says Irwin Robinson, president of Chappell/Intersong Music Group-U.S.A. "It has become evident that the next step should be a concentration and expansion of these efforts in order to aggressively pursue new markets and become a greater part of a growing multi-billion-dollar merchandising industry."

FRED GOODMAN

# Navarre Computer Distrib Now Reaches Seven States

LOS ANGELES-Navarre Distributing, the Crystal, Minn., operation headed by former Pickwick Racks executive Eric Paulson, is serving major accounts in seven Midwest states in his second full month as an exclusive Commodore distributor and representative for more than 40 third party software producers.

Navarre, the first recorded product distributor to acquire exclusive distribution for a home computer software/hardware maker. is acting as exclusive software distributor for the microcomputer departments in 13 Dayton department stores in the Dakotas, Wisconsin and Minnesota. This account will send more than 30 executives and employees for a day and a half of training seminars at the offices of the suburban Minneapolis distributor.

Other such indoctrination sessions are slated for employees of other Navarre accounts, including La Belles, Minneapolis, and Service Merchandise, Nashville, both catalog showroom chains, and Computer Exercise World, a Minneapolis-based home electronics chain. Navarre is also acting as backup supplier to Pickwick Racks in the home computer field.

Paulson has named Dave Rech, formerly of Northland Distributing, Minneapolis, which has deleted computer wares, as general merchandise manager. His duties entail sales and inventory control. The sales staff includes Paul Rinde, account executive and Lauriann Moser, Sandra Schuler and Dave Ring, salespersons, with a separate salesperson slated for the new Chicago sales office headed by Judd Siegal (Billboard, March 21).

CELEBRITY VOWS-Producer Phil Ramone, left, shows off his new bride after the April 14 ceremonies at New York's Mayfair Regent. The bride, Karen Kamon, is a Columbia artist whose first release ships in June. Shown with the newiyweds are producer and best man Quincy Jones, right, and Paul Simon.

6

The Hotel eut Hampshike will be provided by the London Philharmonic Orchestra. Arranged and conducted by Raymond Leppard. Performing music composed by Jacques Offenbach. Tonight's program is being presented courtesy of Capitol Records.

ARD

Entertainment this evening in

ORIGINAL SOUNDTRACK FROM THE MOTION PICTURE

FROMCAPITOL **CASSETTES** ECORDS AND HIGH QUALI 0 N

Capitol



MA BELL GOES TO BROADWAY—AT&T representatives display the company's support of the arts commitment while hailing pedestrians to come see "AT&T Presents Carnegie Hall Tonight." The program is a spinoff of the '40s "Beli Telephone Hour" which is broadcast weekly to 175 commercial and public radio stations. Shown from left are N.W. Ayer's vice president of cultural communications Charles Croce; actor/composer John Rubinstein, who hosts the program; and AT&T's vice president of corporate advertising James L. Brunson.



JUNGLE LOVERS—Whether or not he's found somebody to love, EMI America's Dwight Twilley has at least found somebody to party with. Pictured after Twilley's live WNEW-FM New York showcase are, from left, Scotti Bros. artist Pat Robinson; former Twilley drummer Phil Seymour; Twilley; and Rocky Burnett, who co-wrote a tune on Twilley's current album "Jungle."



GLAD PLAIDS—Singer/songwriter Lisa Popeil confers with new bosses about her first Scotti Bros. single, "Poor Connection." Swapping plans with her are Johnny Musso, left, president of Scotti Bros. Records Group, and Tony Scotti, chairman of Scotti Bros. Industries.

DANCE NUMBERS Ed Chalpin, left, president of PPX Enterprises Inc., accepts a gold award for the company's "Barbie-Allen Dance Excercise" album from Brian Graifman of RCA Canada. PPX supplied the music and is considering making the record available in the States.



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POPSTER FOR PEPSI—Lionel Richie applies his top 40 genius to a new theme song for Pepsi-Cola as the soda company's president and CEO Roger Enrico, right, pounds out a melody.



THE WRITE STUFF—David Stewart of the Eurythmics, who license their songs through ASCAP in the U.S., gets a warm American welcome from Society staffers after the group's show at New York's Ritz. Pictured from left are Ken Sunshine, assistant public relations director, Stewart and membership representative Rick Morrison.



PERPETUAL PARTY—Epic staffers demonstrate their enthusiasm for Carl Anderson and his current album "On And On" at a label celebration in the singer's honor. Shown from left are CBS a&r vice president, black music Cecil Holmes; Epic/Portrait/CBS Associated Labels merchandising director Dan Beck; E/P/A artist development vice president AI DeMarino; Anderson; Jerry Ade of the Norby Walters Organization; recording artist Tyrone Brunson; E/P/A black music promotion vice president T.C. Thompkins; and Michael Caplin, Anderson's manager.



INDULGENT SESSION—Members of Atco's INXS have a little fun while recording their current single "Original Sin" at the Power Station in New York. In the back row from left are the group's Gary Beers, Kirk Pengilly and Jon Farriss. In the front row from left are Daryl Hall, who contributes backing vocals; Michael Hutchence of INXS, and the record's producer, Nile Rogers.

VOCAL VISIT—Bluegrass performers Jim & Jesse and their Virginia Boys visit the Voice Of America studios to take part in the international broadcasting organization's 42nd anniversary celebration. Standing from left are recording artists Jesse and Jim McReynolds; VOA director Kenneth Tomlinson; and band members Alan Shelton, Mike Scott and Keith McReynolds. Seated is VOA music editor Judith Massa.

# **Photo News**

# News/International



PARLEZ VOUS PLATINUM?—CBS recording artist Paul Young poses with a plaque commemorating sales of his debut album "No Parlez," which has gone gold and platinum in Australia and New Zealand respectively. Pictured from left are CBS Australia's general manager of marketing and sales Denis Handlin and managing director Bob Jamieson; Young; CBS New Zealand managing director Murray Thom; and Jed Doherty, Young's manager.

# United Effort On Home Taping **IFPI Groups Make Royalty Plea To EEC Commission**

LONDON—The record industries of the European Economic Community states are coordinating their efforts to achieve the introduction of legislation to provide for a royalty on blank tape.

The association of national groups of IFPI in the European Community has made a 25-page submission to the EEC Commission detailing the case for a royalty on blank audio and video tape. Copies of the submission have been sent to Gaston Thorn, president of the Commission, and to commissioner Karl-Heinz Narjes, who is responsible for internal market and industrial affairs.

The submission is backed by letters of support from a number of important bodies concerned with intellectual property protection, including

the Performing Right Society, the British Videogram Assn., the Recording Industry Assn. of America, the British Copyright Council, the International Federation of Musicians and the International Federation of Popular Music Publishers.

The European recording industry is putting its pro-royalty case before the Commission in the hope that the Green Paper on reform and harmonization of copyright legislation within the EEC, due to be published later this year, will come out in favor of a blank tape royalty for the authors, composers, performers and producers who are damaged by the massive amount of unauthorized private copying that is now being done.

The submission points out the extremely high levels of private copying in the EEC member states, acknowledges the practical impossibility of enforcing a ban on home taping and urges the introduction of a royalty on

recording equipment (based on a percentage of the sale price) and on blank tape (based on a per-minute rate). The association argues that failure to provide remuneration to creators for the private copying of their works carries serious social implications.

The document points out that while uncompensated home taping may have short-term attractions for consumers, in the long run it must operate against the public interest by reducing the choice of repertoire and discouraging investment by the recording industries in new talent and new productions.

"If the wider dissemination of copyright works can be achieved only at the expense of the opportunities for recording new works and new performances, the price in cultural, social and economic terms will be far too high in the longer run," the association says.

nal provisions available under the

copyright law are not enough to pro-

tect the authors and producers of

copyrighted works nor those whose

livelihood depends on their sale, es-

pecially in the light of the new tech-

nologies that have arrived," he says.

been confiscated in the course of been confiscated in the course of 1,034 searches, the average value of each haul beaing around \$11,500. But offenders have little to fear: Only

in 345 cases have verdicts of copy-

right infringement been returned,

and average fines have been about

Since August, 1981, some 203,500

Since August, 1981, some 203,500 allegedly illegal videocassettes have

# JASRAC SEEKING DAMAGES Japanese Taping Operation Sued

#### **By SHIG FUJITA**

TOKYO-JASRAC, the Japanese copyright society, has filed a suit in the Tokyo District Court against Crystal, an in-store tape rental/dubbing operation, and its president Kazuhiko Shimokawa, claiming some \$50,000 in damages. It's the first such case here involving financial compensation

The Crystal firm, with its main offices in the southern city of Fujuoka, offers prerecorded music tapes and use of high-speed dubbing machines, providing customers with a fast tapecopying service.

According to the JASRAC suit, Crystal opened its Harakuku store in Tokyo last May, charging \$1.99 per tape dubbed. That fee is broken down into the yen equivalent of \$1.11 for renting the tape and around 88 cents for the use of the dubbing machine. The system permitted the dubbing

of an average of 90 music tapes a day

so that, according to JASRAC estimates, profits of around \$50,000 were made in this particular store up to this March 31.

Under Article 114 of the Japanese Copyright Law, when the copyright owner demands compensation from those who violate that copyright, profits of the violation are considered the losses due the copyright owner. JASRAC is claiming that the rental and dubbing in the Harakuku Crystal store adds up to copyright violation and is suing for damages equal to the estimated profits.

Izumi Usui, head of JASRAC's mechanical and publications rights licensing division, says there are several aspects of proof of store responsibility for copyright violation. They are: both music tape and dubbing machine are under the jurisdiction of the store; the dubbing machine is operated under the supervision of the store; the dubbing is part of the business trade of the store, since fees are charged for the service; and though the machine is operated by the customer, it is located in-store and clearly part of the store equipment.

Japanese record companies have brought actions against record and tape rental stores in the past, asking for temporary injunctions for them to suspend these activities. But this is a first in the sense that a claim for specific damages is included in the plea.

Usui says that the figure of 90 tapes a day came about because investigation showed that at least 100 tapes a day were being dubbed, but around 10% of them came from customers bringing in their own blank software.

Crystal has a chain of 35 tape rental stores throughout Japan, including seven in Tokyo. But the Harakuku Crystal is the only one in the capital operated directly by the firm, the others being franchise operations.

Usui says similar damages-included suits will be brought against the other Tokyo-based Crystal stores as soon as each case is documented. The society says its checks show there are altogether some 150 tape rental stores nationwide with high-speed dubbing machines, and eventual action is planned against each of them.

## **CD Hardware, Software Boom Predicted In France** PARIS-Record executives here

are predicting a massive increase in Compact Disc hardware and software trade this year. Many expect player sales to double and disk sales to be as much as 200% higher than they were in 1983. Demand is already so great that some dealers are reporting severe stock shortages.

First signs of the French CD boom came at the recent "Son Et Image" international fair here, where more than 37 different brands of CD player were on view, including one from Fujitsu Ten designed for in-car use. Equally significantly, French manufacturer Thomson showed the first CD machine to break the price barrier of 4000 French francs (under \$500).

Some 30,000 players and 400,000 CD software units have been sold in France since the system was launched in March, 1983. And with PolyGram's Hanover CD plant coming on stream, software prices have tumbled from an initial \$22-\$27.50 to around \$14 for pop titles and \$18.75 for classical product. CD catalog here now runs to some 900 titles, but availability is often restricted, since many are imported from Japan.

Also new at the "Son Et Image" event was Philips' LaserVision videodisk system, shown here for the first

time prior to its launch, scheduled for late this year. Industry doubts persist, however, as to the viability of videodisks in the local market, with most observers believing that VCRs will continue to dominate the market until the end of the century.

Many video suppliers were absent from the well-established event this year, opting instead for the new trade-only "Salon De La Video" held a few hundred yards away. More than 100 distributors attended the latter, compared to only 35 at the more traditional show. Most ascribed their switch to dissatisfaction with large international showcases and particularly with Bernard Chevry's annual Vidcom in Cannes.

Notes Sergio Gobbi, of Super Video Production: "For a long time, a majority of video software houses have been convinced of the uselessness of participating in international festivals like Vidcom. Most of last year's Vidcom participants did not get their costs back; video suppliers did very little business, because most film acquisitions occur at the Cannes Film Festival or the American Film Market."

Vidcom this fall will fight back with special invitations for 1,000 video clubs, but will still have to content with a second "Salon De La Video" event planned for later this year.

#### Crackdown On **British Pirate Radio Stations**

LONDON—The government here is cracking down on the mushrooming pirate radio stations nationwide. One aspect of its campaign is to seek injunctions against offending stations and prosecutions of companies who advertise on them.

In the House of Lords, Lord Cockfield recently said that decisions about prosecuting advertisers rested with the Director of Public Prosecutions, but that "action is in hand and will be implemented as soon as possible."

In the case of land-based radio stations, letters are on the way to advertisers warning them of committing offenses under the Wireless Telegraphy Act of 1949, while firms advertising with the off-shore pirate outlets are being told that they are breaching the Marine Broadcasting Offense Act of 1967.

During the past two months, nine pirate broadcasters have been prosecuted. Other cases are pending.

#### www.americanradiohistorv.com

## **Piracy Still A Problem** In West German Market

HAMBURG—Determined efforts by the West German record industry have not yet succeeded in totally eradicating audio piracy. According to Peter Zombik, director of the German Phono Assn., the value of the illicit trade was still running at around \$15.5 million last year, with counterfeit cassettes accounting for most of the losses.

And video piracy, where the opportunities for illegal profits are far greater, has now far outstripped prerecorded music piracy in scale, Zombik reports. In 1983, an estimated 50% of all prerecorded videocassettes offered for rent or sale were illegal copies, with a total market value of some \$173 million, he says.

Zombik attributes the severity of both forms of piracy to the lack of adequate legislation to deter and punish offenders. "It's clear that the pe-

In few instances, even where persistent offenders were involved, have prison sentences been handed down. And these have invariably been suspended sentences with periods of probation.

\$4,600.

## **YOUTH MARKET TARGETED CBS Electronics Chief:** Vidgames Growing In Italy

#### **By VITTORIO CASTELLI**

MILAN-The video game market in Italy remains a substantial growth area, despite the emergent competition from home computers. Valerio Ghiradelli, CBS Electronics chief for this territory, is confident of sustained loyalty to video games from younger children, mainly ages nine to 13 year.

From 14 upwards, says Ghiradelli, the public becomes more computeroriented. He adds that CBS looks with "confident anticipation" to the September launch here of Coleco's Adam hardware.

Says Ghiradelli: "We expect substantial improvement in the CBS market share of the video games sector. Hardware sales have grown from 50,000 units nationwide in 1981 to 100,000 in 1982, then 200,000 last year.

"Projecting a final figure of some 250,000 units by the end of this year, CBS should jump from a comparatively small share to some 40% of the market. We're banking on the technical supremacy of the Coleco product, along with substantial price-cutting tactics.'

Last year, Atari lines here retailed at some \$185, compared to \$215 for Mattel and \$300 for Coleco. This year the latter is selling at the Mattel level, with the rival systems holding firm on retail price structures.

The cut came after the arrival at CBS from Mattel of Chiradelli, who dropped the previous sales system through distributors in favor of setting up a 40-strong corporate CBS sales team. He sees similar benefits coming through in the software market.

Being in the same premises as the CBS record division is another plus, says Ghiradelli, noting, "It gives us a better insight into a similarly hitslanted marketplace. We'll build a 40% share this year, and we'll do it by pushing hard on saleable items and dropping the slow movers. We currently stock just 15 titles. More will be added, but only as replacements for deletions."

# Billboard



10

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## MPA SJABP (ABC Vol. 96 No. 17.

# Commentary The Fresh Air Of Diversity By DENISE JANCA

"Stale" programming is of concern to all markets in radio, so it was with pleasure that I read programmer Dave Foreman's advice to "let the next generation take a crack at it" (Billboard, April 14)

Not only do AOR and top 40 sometimes become boring, so does country. This was implied in Kip Kirby's column April 7 when another programmer, Bill Pyne, voiced his discontent with the increasing number of cover records. This reaction, incidentally, is becoming much more common.

#### 'Surveys tend to suggest that all in an age group prefer the same music'

Some programmers who just happen to belong to the so-called "older generation" seem to rely on traditional sound or golden oldies as a form of security blanket. Do old habits, old sounds or old artists, in fact, assure programmers a faithful audience? If so, it is most likely a small one.

Didn't "traditional" rock, country, etc., stem from a change in the previous music in the first place?

Now, before the older generation tosses in their hats, they should take a good look at the tastes (remember, that's plural) of

#### the coveted 25-34 (or more) target group. An informed program-

mer is wary of predicting listeners' likes and dislikes, nor is he/ she content with surveys. These tend to suggest that all in a certain age group prefer the same music.

One "old" programmer concludes that a middle-aged listener, for instance, who listens to easy music does not like today's uptempo music. This may very well be true for some, but programmers cannot afford to close their minds to the many exceptions.

We should bridge the generation gap to observe the real music preferences of everyday people. Here are some examples: • A 41-year-old mother of a 16-year-old girl listens faithfully

to Michael Jackson, but has just bought the latest from Rick Springfield and Deniece Williams.

• A 25-year-old college graduate has an album collection that fills one side of his apartment, but it consists mostly of "unknowns" such as New Order, Wall Of Voodoo and Big Country. • A 30-year-old mother of three small children not only pur-

chased cassettes by Toto and Lionel Richie, but also just bought the new Cyndi Lauper tape.

How new can you get? Hopefully, when the next generation takes over the controls, they will reach out for their peers based on their real musical tastes.

Denise Janca, who describes herself as a member of the "next generation," is music director of KBOP-AM-FM Pleasanton, Tex.

# Promoting The Indie Image

the information promptly.

By BRAD LeBEAU and JOE GIACO

Independent promotion has recently been the frequent target of brickbat and innuendo. But it must be said that the profession is much the same as any other in the record industry-or of any other industry, for that matter.

When one takes advantage of the system and gets caught with hand in cookie jar, all in the business of independent promotion fall victim and suffer erosion of their reputations.

In this media-based, taste-oriented industry, independent promotion can do as much to establish the identity of an artist and a record as the project's manager or label. That is, of course, if it is applied as a professional tool.

For too long, the qualifier "indie" before "promotion" has conjured up images of less than ethical conduct. Too often, those who certify themselves as "in"-dependent promotion people are little more than in-between-job promotion people looking for work

This image of a scavenger who has little concern for other than financial gain cannot be farther from the truth as a description of an independent promotion firm that has made a solid commitment to devote itself to developing an artist's identity and garnering exposure for an act.

In almost all cases, independent promotion should be retained in addition to, and not instead of, in-house departments. Both parties must respect and accept feedback about a record's promotional prowess, or lack thereof, and be prepared to act upon

Implicit in the scheme, then, is the employer's ability to deal with the reality of a campaign by studying and accepting relevant facts and figures and then allowing the independent to carry on. It is only through identifying problem areas such as poor airplay, lack of retail stock or sluggish chart activity that tactics can be redirected and efforts corrected.

The truth never hurts. It can only help, providing all concerned are willing to accept and act upon it.

#### 'When one takes advantage of the system, all suffer'

Independent promotion is an investment that should translate, albeit indirectly, into measurable sales. It is not a panacea nor all-powerful, however, and should not be unfairly blamed for the failure of a project.

Independent promotion cannot make a bad record good. But through a well-developed campaign, it can make a good record great.

Brad LeBeau and Joe Giaco operate Pro Motion, an indie firm based in New York.

# Letters To The Editor

#### **Forced Images**

I've been against the idea of music videos from the start. Good songs have always been visual enough on their own to prompt any imagination to produce its own video. That way, everyone can have his or her own interpretation of what the song may conjure up, as opposed to what the artists force us to see.

But what really irks me is that some artists actually shoot the video prior to composing the song. That makes the song merely a soundtrack, relying neavily on the film for meaning. Such backward production must further endanger the quality of popular music.

I appreciate that music videos and MTV have directly translated to record sales and airplay. But it's definitely not for me. I much prefer good music in a darkened room—featuring my own imagination.

William Simpson

#### Can't You Take A Joke?

This is in response to Rick Halm's letter (April 14) stating that he was "appalled by the low blow aimed at Michael Jackson" in the Warner Bros. ad for Laurie Anderson (March 31). Settle down, Rick, it was only a joke.

i adore Michael Jackson and agree with every superlative that has been used to describe his talent and his contributions to the industry. But I can

laugh at a harmless joke, particularly one which wasn't even aimed at Michael, but at the media hype surrounding him.

Surely Michael must have a sense of humor about himself, or he would never have consented to the "Weird Al" Yankovic parody that has recently brightened the airwaves. If we can't laugh about what we're doing, what's the point? Joan Manners

As for you, Rick, I hope your sense of humor re-

#### Who Needs Whom Most?

It seems to me that the major record companies are kicking themselves in the teeth. MTV earns their money by selling the arists' songs and videos to their paying customers, the cable tv buyers and ultimately the consumer. So what's the big difference between MTV and radio, or the networks?

MTV needs the record companies more than the record companies need MTV. Who was here first, anyway? Record companies survived for years without MTV, and if MTV went off the air today the record companies would still survive. But take artists' products away from MTV and they cannot possibly survive. And that goes for all the other music video shows.

> Wesley Bulla, Producer **Daymien Records** Graham, N.C.

#### **Identifying The Issue**

I agree wholeheartedly with Harold Childs that radio should identify the records it plays (Commentary, March 3). The important thing is the music that is being played, not who the favorite "morning mouth" is.

NARM is in a heavy debate over the "Gift Of Music." A more appropriate target would be the idea of "total info," so that a consumer could walk into a store and know what to ask for, instead of being unsure.

> Mark W Jerson Asst. Singles Buyer Modern Record Service Cleveland

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.

Van Nuys, Calif. You're Not Alone, Ruth

Sorry, Rick Halm, but you totally missed the point of the Warner ad on the back cover of the March 31 issue. The Michael Jackson reference was attention-getting (you noticed, didn't you?) and the fake copy was full of something the industry could use a lot more of-humor. I, for one, loved it.

covers along with your record sales.

**Ruth Patton** Tulsa, Okla.

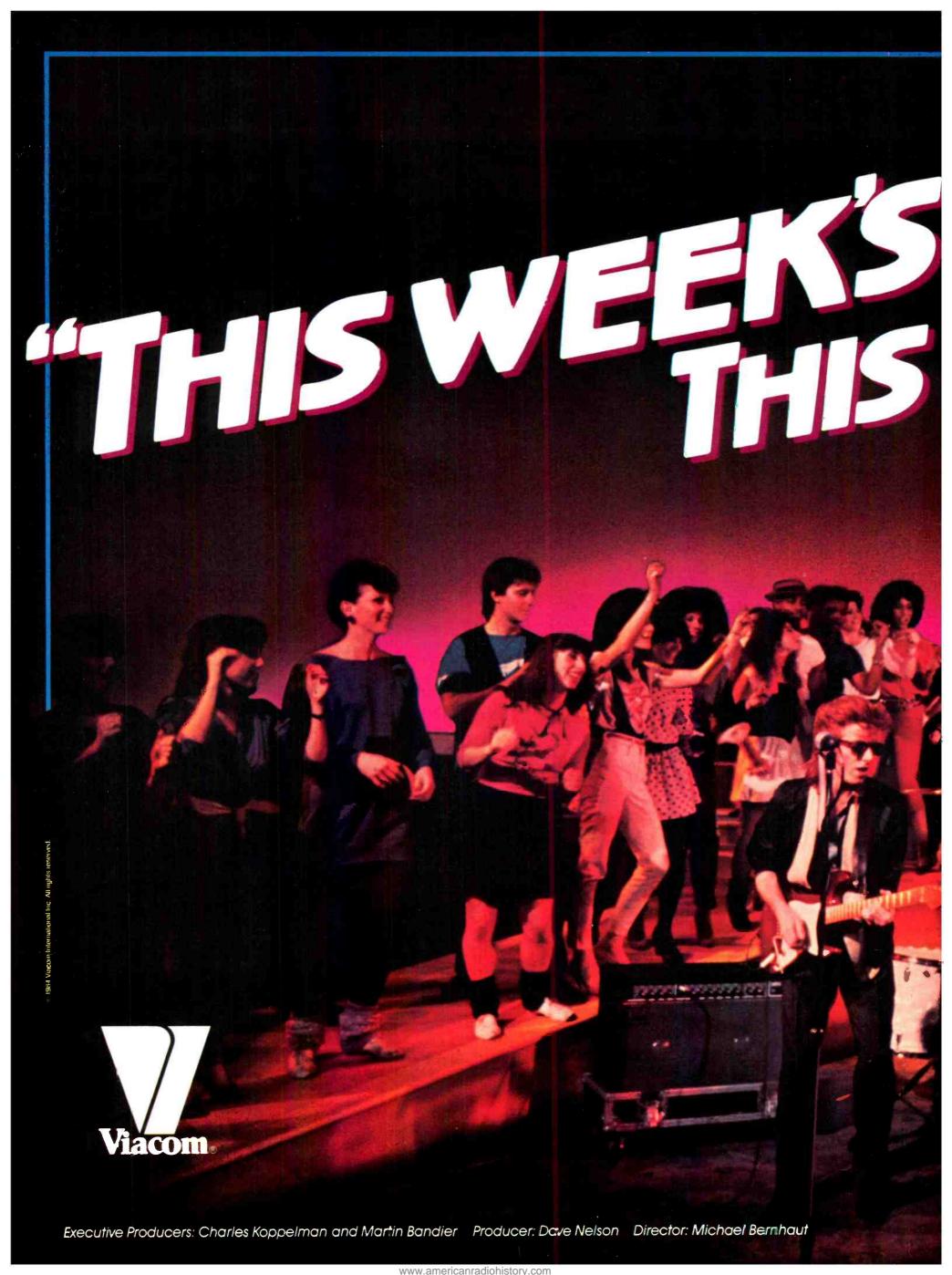
# Our Cup Rocketh Over! Thank You, NARM!

"NARM recognizes and commends MTV as the pioneer in developing the synthesis of music and video. We credit MTV for being instrumental in the upward surge realized by the recorded music industry. Its exposure and promotion of new artists every hour of every day spread excitement and vitality through the music business"

spread excitement and vitality through the music business." NARM PRESIDENTIAL AWARD TO MTV: MUSIC TELEVISION MARCH, 1984.

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Keep in step with the incredible music explosion—with the most dynamic, innovative new first-run show. This Week's Music fuses the excitement of world premiere videos with the spontaneity of live studio dancing, and unrestrained performances by today's hottest recording stars. It spotlights the

6 · \*

GIASE top albums and singles of the week. This Week's Music, it's like nothing Hosted by Livingston Taylor and distributed via satellite This Week's Music is a co-production of The Entertainment Television Company—leaders in record production and music publishing— This Week's Music. It's fresh. It's new. And it's a sure-fire way to dance your way Available as a half-hour strip or in a to the top. one-hour once-a-week format.





# The first—and still the only—weekly rock concert series, The King Biscuit Flower Hour, celebrates its 500th broadcast.

We'd like to thank all the artists, their representatives, the record companies and the many fine advertisers who have made these shows possible.

A special thanks to the ABC Rock Radio Network, all the stations who have carried King Biscuit over the years, and to the more than 200 million listeners who have heard these shows.









DIR DARLINGS—DIR Broadcasting's live call-in show with Duran Duran drew the highest telephone response collected by a radio broadcast, according to AT&T Communications. Pictured from left after the feat, which aired on 82 stations nationally via the ABC Rock Radio Network, are Duran Duran's Simon LeBon; DIR's executive vice president Peter Kauff; the group's manager Paul Berrow; Wayne Forte of the International Talent Group/Booking Agency; and Paul Zullo, DIR's operations vice president. Seated in front is group member Nick Rhodes.

# Radio Winter Arbitron Reports Show Slippage For Top 40 Format

#### By ROLLYE BORNSTEIN

Contemporary, while still a viable and most attractive format in 1984, has returned to a more realistic spot in the overall ratings picture, according to the preliminary results from the winter Arbitron reports for New York, San Diego, Detroit, Philadelphia and Boston. Only in Los Angeles does a top 40 outlet remain unquestionably No. 1, as KIIS-FM, while down to a 7.8 from an 8.1, is more than two full share points ahead of its nearest competitor, talkformatted KABC, which rose from a 5.2 to a 5.7.

#### New York

The return of urban dominance with Kiss (WRKS) at a 5.6, No. 1 12 plus, can be viewed as more of a psychological victory than a sound defeat, as top 40-formatted Z-100 (WHTZ), at a 5.5, is but a fraction away. However, the close race not only puts WRKS PD Barry Mayo back on top, it also erases the nearly 1.5-point lead Z-100 PD Scott Shannon had when the Malrite station debuted at a 6.2 in the fall, compared to then second place Kiss at a 4.8.

Easy listening Capital Cities combo WPAT-AM-FM at a combined 5.5, up from a 4.6, tied Z-100 in second place overall, although the audience composition of both outlets obviously differs enormously. This graphically points out the overly broad nature of the 12 plus figures, seen as "ego shares" for enhancing staff morale as compared to the lesser-known demographic victories, which often translate directly to the bottom line.

MOR mainstay WOR, which slipped from a 5.1 to a 4.9, came in fourth, followed by WCBS-AM and WINS, which are tied at 4.6. WINS at a 4.5 had previously been nearly a point ahead of WCBS-AM at a 3.8.

The rise from a 3.5 to a 4.1 for seventh-place WPLJ not only returns the ABC station to the 4 range it enjoyed as an AOR outlet but also gives WHTZ respectable top 40 competition. Together, the two outlets account for 9.6% of the New York audience, with urban shares (WRKS, WKTU and WBLS) on top at 13.3%.

Infinity's WKTU at a 4.0 is a half share above its fall 3.5 figure and .3 ahead of WBLS. The Inner City outlet at a 3.7 is up from a 3.3, showing gains for all three urban outlets. Bonneville's WRFM is up to a 3.8 from a 3.7, putting the easy listening outlet in ninth place.

The AOR arena showed a fairly stable picture, with Doubleday's WAPP gaining slightly from a 3.2 to a 3.3, while Metromedia's WNEW-FM also rose, from a 2.3 to a 2.6. Sole AM contemporary outlet

Sole AM contemporary outlet WNBC slipped out of the threes from a 3.0 to a 2.9, tying it with WNEW-AM, flat at a 2.9, as well as with WPIX and WYNY. The tie between the two AC outlets represents a drop for both. Former leader WYNY slipped from a 3.6, while WPIX had been at a 3.4.

Oldies - formatted WCBS-FM stayed flat at a 2.7, while country WHN rose from a 1.9 to a 2.3. Going from a 2.3 to a 2.2 was WABC Talkradio, while Viacom's WLTW, patterned after Chicago's WLAK, completed its first full book in the soft AC format slipping from a 2.0 to a 1.6.

#### Los Angeles

Market leaders KIIS and KABC were followed by the ever-dueling easy listening outlets KJOI and KBIG. Bonneville's KBIG, which was on top in the beautiful music arena in the fall with a 5.0, slipped to a 4.1, while KJOI, up a tenth of a point from its previous 4.4, won this round at a 4.5.

Also up a tenth of a point was fifth-place KMET. The Metromedia AOR outlet at a 3.9 compares favorably with ABC's KLOS, in eighth place, which fell from a 3.6 to a 3.3. New music outlet KROQ regained some strength, up from a 2.6 to a 3.0.

In the all-news battle, KNX, while down two tenths of a point from a 3.7 to a 3.5, continues to defeat former all-news leader KFWB, which fell from a 3.5 to a 3.0.

Tied with KNX is Cox's KOST, which firmly leads the AC battle this book at a 3.5, up significantly from a 2.7. AC KRTH at a 2.8 is up from a 2.6, breaking the tie it had with contemporary KIQQ, which is currently at a 2.7. Close behind at a 2.6, up a full share point from its 1.6 fall debut, is CBS's Hit Radio outlet, KKHR, while Emmis' newly acquired KMGG is flat at a 2.3, tied with nostalgia-formatted KPRZ. The Gannett outlet had been at a 3.2, the current rating of competing KMPC, which rose to that position, ranking it ninth in the market, from a 2.8.

15

In the country battle, KZLA at a combined 2.7, up from a 2.2, is clearly the winner over KLAC's 1.6. Urban, a format beseiged with signal problems here, nonetheless had two outlets registering at least a two share. Stevie Wonder's KJLH at a 2.2 is up from a 2.4, and Willie Davis' ACE is up to a 2.0 from a 1.6. Also at a 2.0 are Cox's KFI, which rose from a 1.9, and Spanish-formatted KLVE, previously at a 1.2.

All-oldies KRLA is up to a 2.1 from a 1.8, while Greater Media's KHTZ fell to a 1.7, marking the first time the AC outlet has fallen beneath a two. Of some interest is KHJ's continued poor showing, down to a .6 from a .7, and XTRA (The Mighty 690)'s drop into fractions at a .8 from a 1.0.

#### San Diego

Any fears about the current state of AOR may be assuaged by the No. l showing of KGB here, rising from a 7.2 to a 7.9, just ahead of Group W's APRIL easy listening outlet KJQY, which slipped from an 8.7 to a 7.3. Observers note that while KGB's numbers 28 may have been enhanced by KPRI's switch to AC (and as KLZZ, the 1984 George Johns-programmed outlet debuted at a 1.5 compared to KPRI's BILLBOARD last 3.2), the real benefactor was probably 91X. XTRA-FM, in third place at an incredible 6.5 from a previous 2.7, is seen as easily the most successful "Rock Of The '80s" outlet.

outlet. In fourth place, a full share point behind 91X, AC-formatted KFMB-AM at a 5.5 is up over a point from its 4.3 fall showing. Tied then—and now, at a 5.5—is the combined total of KCBO-AM-FM, which also registered a 4.3 in the fall. Gannett's top 40-formatted KSDO-FM (KS-103) in sixth place also broke into the fives, jumping from a 3.5 to its current 5.2.

Following in seventh place is B-100 (KFMB-FM). The AC outlet is off slightly, from a 5.1 to a 4.7. Leading the news/talk pack at a 4.5 is KSDO-AM, which stayed flat with its fall figure despite increased competition from all-news KOGO, which fell from a 2.0 to a 1.3. Rounding out the top 10 are nostalgia-formatted KPQP, up to a 4.4 from a 3.1, and urban XHRM, up to a 4.1 from a 3.8, *(Continued on page 16)* 



LOST AND FOUND—Eddle Money finds his lost "Club Michelle" in KRLA Los Angeles air personality Michelle Roth after his show at the Universal Amphitheatre there.

# Vox Jox Lamb Leaves Arbitron For WBYU

#### By ROLLYE BORNSTEIN

After several years with Arbitron, Richard Lamb resigns his VP/national radio sales post to migrate south to New Orleans, where he takes over the GM slot at Swanson's WBYU. Leaving the Bonneville easy listening outlet is Everett Strong. Back at Arbitron, when they weren't announcing advances, they took time out to tell us that Lamb's duties will now be split between account exec Pierre Bouvard, who moves to New York from the San Francisco office, and Dunn & Bradstreet's Thomas J. Murphy, who comes on board as account exec/special projects. He'll deal mainly with Arbitrends.

Over at Bonneville-programmed WPNT Pittsburgh, now that Sol Frischling's taken over from Group W, Ted Sohier is upped to PD. Previous to his air stint on "The Point," Ted programmed WDSY across town.

\* \* \*

Remember the court battle in Seattle last year when KJR morning man Gary Lockwood tried to get out of his contract to go across town to George Johns-consulted KLSY? The result vas that Lockwood was locked into KJR until April 12, 1984. That date has come and gone, and now KJR GM Mac Steen announces that Lockwood has re-signed with the Metromedia outlet. Word is it's a sixyear pact at \$1.5 million. According to Steen, who's been with the station for over a decade, his appointment to the GM slot, as well as Tracy Mitchell's return to the PD post, influenced Lockwood's decision. Besides. says Steen, "AM is hot. Haven't you heard?"

Down in Los Angeles, KLOS morning man Frazer Smith is no longer with the ABC AOR outlet. Frazer, one of the more controversial



station over four years ago after developing a huge cult following on KROQ. Across town at Magic (WMGG),

morning figures in town, joined the

Jeff Salgo has resigned as PD, with consultant E. Alvin Davis and Emmis national PD Rick Cummings left with a choice AC PD vacancy to fill. Word is that Salgo has purchased KIVR in Cave Junction, Ore. For those of you sans Atlas, it's near Medford.

Meanwhile, Portland-based Vic Ives is adding a few stations to his fold. Ives, who left Golden West a few years back to manage and later form the group which purchased Portland's KMGK 107, will acquire Yakima's KUTI/KXDD (Eastern Washington state) as well as the Tri-Cities' KOTY (Kennewick)/KHWK (Richland) on the Washington coast north of Seattle. Northwest radio vet Don Heinen had owned the facilities for the past two decades.

#### \* \* \*

Abell Communications has filled the WCRJ Jacksonville PD post. Joining the Florida country outlet is KXXY Oklahoma City's music director **Scott Jeffries**, who returns to the Sunshine State, where he formerly worked at Jacksonville's WVOJ.

Now doing overnights on Chicago's WAGO is former WLSer Laurie Sanders. Also joining the Cox contemporary outlet is weekender Suzy Maizel, who'll serve as music coordinator ... Michael J. Collins leaves the KDKB Phoenix LSM post to join Eric Hauenstein's new Classy 100 (KLZI) there as GSM ... Upped to news director at Metromedia's WASH-FM in D.C. is Shannon LeHere.

WMGG Tampa afternoon personality Jeff Laurence puts his intentions in writing. He's signed a longterm contract with the Metroplex station ... Leaving San Antonio's KXZL are Mandrax the Magician and Michael Foxx. The duo, who have been working back to back for the past four years, will continue that tradition at San Jose's KSJO, where Mandrax will do 6 to 10 p.m. and Foxx will follow in the 10 to 2 slot. Mandrax is the sole benefactor of the Three Mile Island incident, by the way, having obtained a full-time slot on a local station when everyone else left town. They'll also be able to use him to light the tower.

\* \* \*

Mike Flanagan is the new promotion director at Denver's urban outlet KDKO. He served in similar posts across town at KLIR and KFML... Moving up to regional sales manager at Duffy's KCNR in Portland is Jim Moyer ... Upped to promotion director at Miami's WGBS/WLYF is Leanne Sarkisian. She replaces the soon-to-be-married Gay Levinson, who's moving to New York.

Joining Denver's country outlet KBRQ doing mornings is Jim Lago, who hails from Houston's KILT and KULF... Veteran newscaster Warren Moran returns to San Diego's KSDO as a weekend anchor. He was most recently at KHVH Honolulu.

Know anyone who has ever worked at Albany's WABY? Well, they're celebrating their 50th anniversary this fall and are planning a major celebration. If you've walked those halls more than once, give Jon Knott a call at (518) 456-6101.

Changes at Mid America Broadcasting have Leslie H. Small succeeding Reva G. Small as company president, Harley P. Park upped to exec VP/chief financial officer, and Susanne S. Bergeron upped to exec VP/corporate development .... Okay, production library suppliers. Here's your big chance. WHTL Whitehall, Wisc. PD Michael W. Dorwart is begging to hear trom you. Drop him a line at P.O. Box 678, Whitehall 54773, and let him know what's available.

#### (Continued on page 20) Callahan, Brazell To Take Over At WNEW-AM

NEW YORK—Vicki Callahan, executive vice president of Metromedia's radio division, will take over as station manager of WNEW-AM here on April 30, when she and division president Carl Brazell relocate to Manhattan from the company's headquarters in Secaucus, N.J.

Callahan, who's been with the division since 1966, will oversee the daily operation of the big band outlet, whose vice president and general manager, Jack Thayer, resigned April 11 (Billboard, April 21). Brazell adds the title of general manager as part of the realignment.

Callahan, who started as a sales assistant for Metro Radio Sales, Metromedia's former rep company, was named executive vice president of the division in November, 1982. She has also held the posts of Eastern regional vice president and vice president of administration.

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#### Billboard B Survey for Week Ending 4/28/84 Se Addulf bill board Publications. Inc. No part of this publication may be reproduced in a refirewal system, or transmitted in any form or by any means, electronic, mechanic any form or by any means, electronic any form or by any means, electronic any form or by any

		Chart	These are best selling middle-of-the-road singles compiled from
e k	eek	on Ct	radio station air play listed in rank order.
This Week	Last W	Weeks	TITLE, Artist, Label & Number (Dist. Label) (Publisher, Licensee)
Ē		-	WEEKS
1	) 1	9	HELLU Lionel Richie, Motown 1722 (Brockman, ASCAP)
2	2	9	AGAINST ALL ODDS (TAKE A LOOK AT ME NOW) Phil Collins, Atlantic 7-89700 (Golden Torch, ASCAP/Hit And Run, PRS)
3	3	8	TO ALL THE GIRLS I'VE LOVED BEFORE Julio Iglesias And Willie Nelson, Columbia 38-04217 (April/Casa David,
4	5	6	ASCAP) THE LONGEST TIME
5	7	8	Billy Joel, Columbia 38-04400 (Joel, BMI) DON'T ANSWER ME
6	4	10	The Alan Parsons Project, Arista 1-9160 (Woolfsongs/Careers, BMI) UNFAITHFULLY YOURS (ONE LOVE)
7	8	9	Stephen Bishop, Warner Bros. 7-29345 (Stephen Bishop,BMI) WE'RE GOING ALL THE WAY
(8)	9	10	Jeffrey Osborne, A&M 2618 (Dyad) HOLD ME NOW
9	10	6	Thompson Twins, Arista 1-9164 (Zomba) TERMS OF ENDEARMENT
(10)	11	6	Michael Gore, Capitol 5334 (Ensign, BMI) MYSTERY
$\underbrace{}_{(11)}$	12	6	The Manhattan Transfer, Atlantic 7-89695 (Rodsongs/Almo, ASCAP) THERE'S NO EASY WAY
12	13	8	James Ingram, QWest 7-29316 (Warner Bros.) (ATV/Mann & Weil, BMI) MISS ME BLIND
13	6	13	Culture Club, Virgin/Epic 34-04388 (Virgin, ASCAP) GOT A HOLD ON ME
		_	Christine McVie, Warner Bros. 7-29372 (Alimony, BMI/Cement Chicken, ASCAP)
(14)	14	7	THEY DON'T KNOW Tracey Uliman, MCA 52347 (Stiff, PRS)
(15)	16	9	I DON'T WANNA LOSE YOUR LOVE Crystal Gayle, Warner Bros. 7-29356 (Sixty-Ninth Street, BMI)
(16)	18	6	LOVE WON'T LET ME WAIT Johnny Mathis With Deniece Williams, Columbia 38-04379 (the Unit Mitcher Three (Fideric Child AllMAT, Shell Sounde, RMI)
(17)	20	5	(Jon Mat/Mighty Three/Friday's Child/WIMOT, Shell Sounds, BMI) SAIL AWAY
			The Temptations, Gordy 1720 (Motown) (Stone Diamond/Golden Touch, BMI)
	30	2	EYES THAT SEE IN THE DARK Kenny Rogers, RCA 13774 (Gibb Brothers, BMI)
(19)	21	4	OLYMPIA Sergio Mendes, A&M 2623 (Dyad, BMI)
(20)	31	2	TIME AFTER TIME Cyndi Lauper, Portrait 37-04432 (Epic) (Reilla, BMI/Dub Notes, ASCAP)
(21)	25	5	LOVE ME IN A SPECIAL WAY DeBarge, Gordy 1723 (Motown) (Jobete, ASCAP)
(22)	24	3	DOWNTOWN Dolly Parton, RCA 13756 (MCA, ASCAP)
23	23	5	SOMEONE IS FALLING IN LOVE Kathy Mattea, Mercury 818289-7 (Polygram) (Atlantic/Boquillas
24	15	12	Canyon/Criterion/Space Case, BMI/ASCAP) HERE COMES THE RAIN AGAIN Eurythmics, RCA 13725 (Blue Network, ASCAP)
25	34	2	LET'S HEAR IT FOR THE BOY Denice Williams, Columbia 38-04417 (Ensign, BMI)
26	28	3	I CRY JUST A LITTLE BIT Shakin' Stevens, Epic 34-04338 (Not Listed)
27	19	17	YOU'RE LOOKING LIKE LOVE TO ME Peabo Bryson/Roberta Flack, Capitol 5307 (All Seasons/Corbett Music
28	17	11	Plus/Hearts Delight, ASCAP) I'VE GOT A CRUSH ON YOU
29	22	15	Linda Ronstadt, Asylum 7-69752 (Elektra) (New World, ASCAP) THIS WOMAN
(30)	35	2	Kenny Rogers, RCA 13710 (Gibb Brothers/Unichappell, BMI) I PRETEND
(31)		ENTRY	Kim Carnes, EMI-America 8202 (Zomba, ASCAP)
32	38	2	Dan Fogelberg, Full Moon/Epic 34-04447 (Hickory Grove/April, ASCAP) THINK TOO MUCH
33	26	21	Paul Simon, Warner Bros. 7-29333 (Paul Simon, BMI) ALMOST OVER YOU
			Sheena Easton, EMI-America 8186 (Michael H. Goldsen/Carload Of Us/Sweet Angel/Atlantic, ASCAP/BMI)
34	27	17	SO BAD Paul McCartney, Columbia 38-04296 (MPL Communications, ASCAP)
35	29	13	THAT'S NOT THE WAY (IT'S S'POSED TO BE) Anne Murray, Capitol 53 (Nonpareil/Kazzoom, ASCAP)
36	32	12	BROWN EYED GIRL Jimmy Buffett, MCA 52333 (Web IV, BMI)
(37)	NEW	ENTRY	COME WHAT MAY Lani Hall With Herb Alpert, A&M 2632 (Irving, BMI/Almo, ASCAP)
(38)		ENTRY	JUST ANOTHER WOMAN IN LOVE Anne Murray, Capitol 5344 (Southern Nights, ASCAP)
39	36	7	AUTOMATIC Pointer Sisters, Planet 13730 (RCA) (Music Corp. of
40	37	12	America/Fleedleedle/MCA, BMI/ASCAP) THE LANGUAGE OF LOVE
41	40	20	Dan Fogelberg, Full Moon/Epic 34-04314 (Hickory Grove/April, ASCAP) THAT'S ALL Concrete Allertic 7 89724 (Pun (Warner Bros Music ASCAP)
42	41	7	Genesis, Atlantic 7-89724 (Pun/Warner Bros.Music ASCAP) A NIGHT IN NEW YORK Elbow Bones And The Racketeers, EMI 8184 (Bar Twenty Songs/Perennial
10			August, BMI)
43	39	14	WRAPPED AROUND YOUR FINGER The Police, A&M 2614 (Magnetic/Regatta/Illegal Songs, BMI) AN INNOCENT MAN
44	42	19	AN INNUCENT MAN Billy Joel, Columbia 38-04259 (Joel, BMI) YOUR BABY DOESN'T LOVE YOU ANYMORE
45	44	12	Carpenters, A&M 2620 (Music Corp. Of America, BMI) COME BACK AND STAY
46	45	4	Paul Young, Columbia 38-04313 (Red Admiral, BMI) YOU'RE LOOKING HOT TONIGHT
47	46	24	Barry Manilow, Arista ASI-9185 (Townsway, BMI) JOANNA
40	40	24	Kool And The Gang, De-Lite 829 (Delightful, BMI)
50	43		Christopher Cross, Warner Bros. 7-29658 (Another Page, ASCAP) DONNA
			Cliff Richard, EMI-America 8193 (Beechwood, BMI)

APRIL 28, 1984, BILLBOARD

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).

# Winter Arbitrons Show Slippage For Top 40

Radio

• Continued from page 15 which is now tied with KSON-AM-FM. The country combo fell a tenth of a point from a combined 4.2.

AC-formatted KYXY went from a 3.7 to a 3.8, which tied it with top 40 XTRA-AM. The Mighty 690 had been a 2.7. Close behind at a 3.6, down from a 4.4, is AC-formatted K-Best (KBZT), more than a helf a point ahead of similarly-formatted KIFM, which is up slightly from a 2.7 to a 2.9.

Coming in at a 2.5, down dramatically from a 4.8, is classical KFSD, followed by nostalgia KEZL and KMLO at a 2.2 and a 2.0 respectively. KEZL previously was at a 1.8, with KMLO down from a 3.3.

Detroit The Motor City is the only major market released to date this sweep which failed to register a top 40 outlet among the top 10 stations. Cap Cities' WHYT at a 4.2, up from a 3.8, barely missed that distinction, coming in 11th. Similarly-programmed WCZY also gained, as the Gannett station jumped from a 3.1 to a 3.6.

On top of the heap in this less than sedate city is easy listening WJOI, which rose from a 7.3 to a 9.1, clearly ahead of the fall's market leader, full service MOR WJR, which at a 7.6 fell two share points from its previous 9.6. ABC's WRIF, in third place at a 6.2, up from a 5.3, ended speculation about the Detroit AOR battle, as Doubleday's WLLZ fell from its 5.3 tie to a 4.8, ranking it still a respectable eighth in the market.

In fourth place at a 5.9, down from a 6.3, is all-news WWJ, followed by the top ranking black/urban outlet, WJLB, up to a 5.7 from a 5.0. Competing WDRQ, which had been the urban victor in the fall, fell a point from a 5.3 to a 4.3.

Among country stations, WCXI-AM-FM was up at a combined 5.4 from a 4.5 (individually, 'CXI-AM was up to a 3.3 from a 2.2, while the FM slipped from a 2.3 to a 2.1). This compares favorably with WWWW's current 3.1, down from a 3.5. Ahead in the AC battle is WNIC-FM, up to a 4.8 from a 4.5. Also up is Metromedia's WOMC, at a 4.0. The AC outlet had been a 2.9. Off dramatically from its uncharacteristically high fall 6.0 is Greater Media's WMJC, which dropped to a more realistic 3.8.

Jazz-formatted WJZZ fell from a 2.4 to a 2.0, while WCLS, the former WABX, debuted its AC format at a 1.8. Windsor's CKJY went from a 2.2 to a 1.7 with its primarily nostalgia programming, and one-time market leader CKLW is down to a 1.5. Philadelphia

Like Detroit, easy listening leads the heap in Philly, with WEAZ remaining on top and gaining, going from a 7.7 to a 9.1. In second place at a 7.8 from a 7.5 is Group W's allnews KYW, followed by WDAS-FM, which continues to lead the black/urban market at a 6.7 from a 6.8. Similarly programmed Power 99, WUSL, ranked seventh at a 5.6, down from 5.8.

Greater Media is in fourth place with AC-formatted WMGK at a 6.4, up from a 6.1, and tied for fifth is Greater Media's AM outlet WPEN. The nostalgia station, up a point from a 4.5 to a 5.5, is even with CBS's WCAU-FM. The Hit Radio outlet rose to a 5.5 from a 5.2. Competing WWSH is also up, going from a 2.1 to a 2.7.

AOR occupied eighth and ninth place, with WMMR down to a 4.7 from a 5.2, just ahead of WIOQ's 4.6, down from a 4.9. Similarly programmed WYSP gained six tenths of a point from a 3.5, tying it with news/talk WCAU-AM at a 4.1. 'CAU had been at a 4.5 and continues to fall slightly behind FM talker WWDB, which at a 4.6 is down a tenth of a point from the fall.

Coming in at a 3.7 from a 3.4 is AC-formatted WIP, while competing WSNI-FM is down to a 2.8 from a 3.2. Also sliding is AC WKSZ, which at a 2.4 is off more than a point from its 3.5 fall showing. All-oldies WFIL slipped from a 2.5 to a 2.0, while Beasley's WXTU debuted its country format mid-book with a .6.

#### Boston

Simple addition shows this market leading the top 10 in contemporary shares. Between third-place WHTT, up to a 7.6 from a 7.0, and former market leader WXKS, in fourth place down from a 7.9 to a 7.5, top 40 radio accounts for more than 15% of the audience here. And with a difference between the two of but one tenth of a point, Boston this spring is the scene of the nation's most intense contemporary battle.

Apart from that war, WBCN, the market's lone remaining AOR outlet, continues its reign at an 8.2, up from

a 7.8, a fraction of a point behind the city's No. 1 outlet, Group W's WBZ. The AC station leads the pack at an 8.3, up from a 7.6.

Perenially successful AC WHDH, in fifth place, slipped from a 6.5 to a 5.7, while all-news WEEI rose from a 5.1 to a 5.3, tying the former CBS O&O with RKO's WROR, up to a 5.3 from its previous 3.8. Easy listening WJIB is down to a 4.8 from a 5.5, while competing WHUE-FM also slipped, going from a 3.5 to a 3.1.

Talk-formatted WRKO slipped from a 4.3 to a 4.1, while Greater Media's WMJX was off .3 at a 3.8. The AC outlet had been at a 4.1.

Overall, with the exception of WROR, this was not a good AC book from Boston. In addition to 'HDH and 'MJX's slippage, WVBF and WCOZ were also down, with the Fairbanks outlet going from a 3.2 to a 2.6 while Blair's 'COZ fell a point from a 3.3 to a 2.3. Softer AC WSSH was also down, dropping from a 3.6 to a 2.8, while black-programmed WILD returned to the twos at a 2.1 from a 1.6.

## Most Added Records\_ The week's five most added singles at

Rillboard's reporting stations in each of four formats

	Billboard's reporting stations		
litle		t of Billboard's stations adding record this week	# of Billboard's stations now reporting record
-N-	HOT 10 (184 Statio		
1	"Love Will Show Us How," Christine McVie, Warner Brothers	69	69
2	"You Can't Get What You Want," Joe Jackson, A&M	57	108
3	"The Heart Of Rock & Roll," Huey Lewis & the News, Chrysalis	51	134
4	"The Reflex," Duran Duran, Capitol	44	139
5	"Jump (For My Love)," the Pointer Sisters, Planet	40	40
100	BLACI (94 Statio		
1	"Let's Hear It For The Boy," Deniece Williams, Columbia	27	81
2	Philadelphia International	24	45
3	"Swoop (I'm Yours)," Dazz Band, Motown	22	53
4	"Gotta Give A Little Love (Ten Years Later)," Timmy Thomas, Gold Mountain	21	36
5	"Jump (For My Love)," the Pointer Sisters, Planet	21	22
	COUNTI (125 Statio		
1	"Just Another Woman In Love," Anne Murray, Capitol	41	43
2	"Mama He's Crazy," the Judds, RC	A 41	43
3	"The Whole World's In Love When You're Lonely," B.J. Thomas, Columbia	36	97
4	"This Time," Tom Jones, Mercury	30	30
5		y 29	83
	ADULT CONTE (84 Static		
1	"Believe In Me," Dan Fogelberg, Warner Bros.	22	23
2	"Eyes That See In The Dark," Kenn Rogers, RCA	y 18	42
3	"Let's Hear It For The Boy," Deniece Williams, Columbia	17	34
	"Come What May," Lani Hall with Herb Alpert, A&M	17	17
5	"Just Another Woman In Love," Anne Murray, Capitol	17	17





# SATELLITE SIMULCAST WITH HBO

Once again **WESTWOOD ONE** and **HBO** team up to bring you another major satellite event. On Saturday night, April 28th, at 10:30 PM Eastern and 10:30 PM Pacific, over 100 radio stations will join forces with **HBO** on the **WESTWOOD ONE** Satellite Network to bring you Culture Club's "Kiss Across The Ocean Concert," a special stereo presentation of the Grammy Award-winning group. For the biggest events in radio, it's **WESTWOOD ONE**...and only!



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# Billboard, Singles Radio Action. Playlist Top Add Ons •

••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 CHRISTINE McVIE-Love Will Show Us How

(Warner Bros.) INXS-Original Sin (Atlantic) JOE JACKSON-You Can't Get What You Want

(A&M) THE POINTER SISTERS-Jump (For My Love)

(Planet)

#### WFLY-Albany

(Peter Clark-P.D.) •• HUEY LEWIS AND THE NEWS-The Heart Of Rock &

Roll • SHALAMAR-Dancing In The Sheets • BILLY JOEL-The Longest Time • CHRISTINE MCVIE-Love Will Show Us How • THE POINTER SISTERS-Jump (For My Love)

WGUY-Bangor (Jim Randal-P.D.) •• QUEEN-I Want To Break Free •• SCORPTONS-Rock You Like A Hurricane • JAMES INGRAM-There's No Easy Way • ICICLE WORKS-Whisper To A Scream (Birds Fly)

WIGY-Bath WI(17-B2)(17) (Scatt Rebbins-P.D.) • RENE CANA-Breakdance • CHRISTINE McVIE-Love Will Show Us How • HOWARD JONES-What Is Love • THE STYLE COUNCIL-My Ever Changing Moods • VAN STEPHENSON-Modern Day Delilah • ICICLE WORKS-Whisper To A Scream (Birds Fly) • QUEEN-I Want To Break Free

WHTT-Boston (Rick Peters-P.D.)
 SCORPIONS-Rock You Like A Hurricane
 GICLE WORKS-Whisper To A Scream (Birds Fly)
 CYND LAUPER-Time After Time
 VAN STEPHENSON-Modern Day Delilah
 WANG CHUNG-Dance Hall Days
 JULIO IGLESIAS & WILLIE NELSON-To All The Girls I've Loved Before

WXKS-Boston (Sonny Joe White-P.D.) • THE POINTER SISTERS-Jump (For My Love) • JOE JACKSON-You Can't Get What You Want • PSYCHEDELIG-THE Ghost In You

1984 • FACE TO FACE-10-9-8 WBEN-FM-Buffalo

28. APRIL

Rol

BILLBOARD

(Bob Wood-P.D.) • INXS-Original Sin • CHRISTINE MCVIE-Love Will Show Us How • JULIO IGLESIAS & WILLIE NELSON-To All The Girls HUEY LEWIS AND THE NEWS-The Heart OF Rock &

WKBW-Buffalo (Sandy Beach-P.D.) • THE TEMPTATIONS-Sail Away • SERGIO MENDES-Olympia • DEBARGE-Love Me in A Special Way • CYNDI LAUPER-Time After Time

WNYS-Buffalo (Bill Tod-P.D.) • CHRISTINE McVIE-Love Will Show Us How INXS—Original Sin

WPHD-Buffalo (Harv Moore-P.D.) •• CHRISTINE McVIE-Love Will Show Us How •• QUEEN-I Want To Break Free INXS-Original Sin
 DAN FOGELBERG-Believe In Me

PSYCHEDELIC-The Ghost In You

WTSN-Dover Um SNA-DUGAN-P.D.) (Jim Sebastian-P.D.) •• DURAN DURAN-The Reliex •• SNAKIN' STEVENS-I Cry Just A Little Bit • DAN FOGELBERG-Beleve in Me • THE POINTER SISTERS-Jump (for My Love)

WERZ-Exeter WERZ-EXELET (Jack OPrien-P.D.) CYNDI LAUPER-Time Alter Time JOE JACKSOM-You Can't Get What You Want FRANK STALLONE-Darint' QUEEN-I Want To Break Free CHRISTINE Revize Love Will Show US How WANG CHUNG-Dance Hall Days

WTIC-FM-Hartford (Mike West-P.D.) •• JOE JACKSDN-You Can't Get What You Want •• THE POINTER SISTERS-Jump (For My Love)

WFEA-Manchester (Rick Ryder-P.D.) • LAURA BRANIGAN-Self Control

 LAUKA BRANIGAN-Self Control
 CYNDI LAUPER-Time After Time
 JAMES INGRAM-There's No Easy Way
 QUEEN-I Want To Break Free VAN STEPHENSON-Modern Day Deliah CHRISTINE MCVIE-Love Will Show Us How

KC-101 (WKCI)-New Haven (Ster Rybak-P.D.) • JOE JACKSON-YOU Can't Get What You Want • THE STYLE COUNCIL-My Ever Changing Moods

DURAN DURAN-The Reflex
 JOHN COUGAR MELLENCAMP-The Authority Song

WJBO-Portland (Brian Phoenix-P.D.) • QUEEN-I Want To Break Free • THE TEMPTATIONS-Sail Away DARQUE-Jenny's Out Tonight
 INXS-Original Sin
 HOWARD JONES-What Is Love

SCORPIONS-Rock You Like A Hurricane CHRISTINE McVIE-Love Will Show Us How
 DAVID LASLEY-It's A Cryin' Shame

WSPK-Poughkeepsie (Chris Leide-P.O.) • DURAN DURAN-The Reflex • DEBARGE-Love Me In A Special Way LAID BACK-White Horse • SHARIN' STEVENS-I Cry Just A Little Bit • SEPERG ADDRESSION STATUS SERGIO MENDES-Olympia
 NIK KERSHAW-Wouldn't It Be Good

WPRO-FM-Providence (Tom Cuddy-P.D.) • VAN STEPHENSON-Modern Day Delilah • CAMEO-She's Strange • JAMES INGRAM-There's No Easy Way • SERGIO MENDES-Olympia

WMJQ-Rochester (Jay Stevens-P.D.) • CYNDI LAUPER-Time After Time • REAL LIFE-Catch Me I'm Falling

WPXY-FM-Rochester

(Tem Mitchell-P.D.) • INXS-Original Sin • CHRISTINE McVIE-Love Will Show Us How • THE STYLE COUNCIL-My Ever Changing Moods WGFM-Schenectady

(Mike Neff-P.D.) • THE STYLE COUNCIL-My Ever Changing Moods • NIK KERSHAW-Wouldn't It Be Good • VAN STEPHENSON-Modern Day Delilah

WRCK-Utica (Jim Nietz-P.D.) ● CHRISTINE McVIE-Love Will Show Us How ● JOE JACKSON-You Can't Get What You Want ■ 38 SPECIAL-One Time for Old Times ■ INXS-Original Sin ● POCD-Drays Gone By ● QUEEW-I Want To Break Free

#### Mid-Atlantic Region

TOP ADD ONS JOE JACKSON-You Can't Get What You Want

(A&M) HUEY LEWIS AND THE NEWS-The Heart Of Rock & Roli (Chrysalis)

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

CHRISTINE McVIE-Love Will Show Us How (Warner Bros.)

WFBG-Altoona (Tony Booth-P.D.) •• THE STYLE COUNCIL-My Ever Changing Moods SLADE-Run Runaway
 QUEEN-I Want To Break Free
 JoE JACKSON-You Can't Get What You Want
 CHRISTINE McVIE-Love Will Show Us How INXS—Original Sin
 K.C.—Are You Ready

WJLK-FM-Asbury Park (Dennis O'Mara-P.D.) • HOWARD JONES-What Is Love • THE TEMPTATIONS-Sail Away DEBARGE-Love Me In A Special Way
 HUEY LEWIS AND THE NEWS-The Heart Of Rock &

Roll QUEEN-I Want To Break Free OAN FOGELBERG-Beleve In Me PSYCHEDELIC-The Ghost In You CHRISTINE MCVIE-Love Will Show Us How

B-104 (WBSB)-Baltimore (Jan Jefferies-P.D.) • THE POINTER SISTERS-Jump (For My Love) • JOE JACKSON-You Can't Get What You Want • SHANNOM-Give Me Tonight

WMAR-FM-Baltimore

(Ralph Wimmer-P.D.) • SCORPIONS-Rock You Like A Hurricane • MUEY LEWIS AND THE NEWS-The Heart Of Rock &

Roll • THE STYLE COUNCIL—My Ever Changing Moods • JOE JACKSON-You Can't Get What You Want • DENNIS EDWARDS-Don't Look Any Further WOMP-FM-Bellaire

 WOUMP-r M-Bellaire

 [Dwayne Bonds-P.o.)

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

 ● WANG CHUNG-Dance Hait Days

 ● DAYID GLIMOUR-Blue Light

 ● HOMARD JONES-What is Love

 ● THE STYLE COUNCIL—by View Changing Moods

 ● CHRISTINE MeVIE-Love Will Show Us How

WVSR-Charleston (Chris Bailey-P.D.) • WANG CHUNG-Dance Hall Days • CHRISTINE McVIE-Love Will Show Us How • YARBROUGH AND PEOPLES-Don't Waste Y. TARBROUGH AND PEUPLES-Don't Wake for THE POINTER SISTERS-Jump (For My Love) DAN FOGELBERG-Believe in Me PSYCHEDELIC-The Ghost in You MACOUNT OF THE STORE OF THE S

MAGGIE LEE-Runaround WZYO-Frederick

(Kemosabi Joe-P.D.) • CHRISTINE McVIE-Love Will Show Us How • DAVID GILMOUR-Blue Light • THE POINTER SISTERS-Jump (For My Love) RUSH-Distant Early Warning

WKEE-FM-Huntington (Steve Hayes-P.D.) •• HUEY LEWIS AND THE NEWS-The Heart Of Rock &

•• VAN STEPHENSON-Modern Day Delilah St SPECIAL-One Time For Old Times
 CHRISTINE McVIE-Love Will Show Us How
 ICIGLE WORKS-Whisper To A Scream (Birds Fly) Based on station playlists through Tuesday (4/17/84)

#### TOP ADD ONS -NATIONAL

VAN STEPHENSON-Modern Day Deklah
 THE TEMPTATIONS-Sail Away

Southeast Region

(Warner Bros.)

(Planet)

TOP ADD ONS

CHRISTINE McVIE-Love Will Show Us How

THE POINTER SISTERS-Jump (For My Love)

DAN FOGELBERG-Believe In Me (Columbia)

WANS-FM\_Anderson/Greenville (Bill McCown-P.D.) •• SEGIO MENDES-Olympia •• NUEY LEWIS AND THE NEWS-The Heart Of Rock & Roll

COR CHRISTINE McVIE-Love Will Show Us How QUEEN-I Want To Break Free VAN STEPHENSON-Modern Day Delilah

(John Stevens-P.D.) •• CHRISTINE McVIE-Love Will Show Us How •• DURAN DURAN-The Reflex • ICICLE WORKS-Whisper To A Scream (Birds Fly) • THE STYLE COUNGIL-My Ever Changing Moods • FRANK STALLONE-Dartin

94-Q (WQXI-FM)-Atlanta

V-103 (WVEE)-Atlanta

K.C.-Are You Ready
 REAL TO REEL-Love Me Like This

Z-93 (WZGC)-Atlanta

WBBQ-FM-Augusta

CAMEO—She's Strange

WSSX-Charleston

WBCY-Charlotte

CATCH-Get On Freak
 MARGIE JOSEPH-Ready For The Night

(Jim Morrison-P.D.) • THE POINTER SISTERS-Jump (For My Love) • DAN FOGELBERG-Believe In Me • CHRISTINE McVIE-Love Will Show US How

(AI Parks-P.D.) • THE POINTER SISTERS-Jump (For My Love) • PATTI AUSTIN-Rhythm Of The Street

(Chris Thomas-P.C.) •• DURAN DURAM-The Reflex •• ICICLE WORKS-Whisper To A Scream (Birds Fly) • DAN FOGELBERG-Believe in Me • WANG CHUNG-Dance Hall Days

(Narley Drew-P.D.) • CHRISTINE McVIE-Love Will Show Us How • DAN FOGLEDERG-Beiver In Me • WANG CHUNG-Dance Hall Days • THE POINTER SISTERS-Jump (for My Love) • ICICLE WORKS-Whisper To A Scream (Birds Fly) • DURAN DURAN-The Reflex • CAMEG-Shirts' Strange

(Bill Martin-P.D.) • CHRISTINE MCVIE-Love Will Show Us How • JOE JACKSON-You Can't Get What You Want • THE STYLE COUNCIL-My Ever Changing Moods

(Bob Kaghan-P.D.) • THE POINTER SISTERS-Jump (For My Love) • CHRISTINE McVIE-Love Will Show Us How

CK-101 (WCKS)-Cocoa Beach

(Boby Knight-P.O.) • JOE JACKSON-You Can't Get What You Want • ALBABMA-When We Make Love • CHRISTINE McVIE-Love Will Show Us How • MAD ONNA-Borderline • THE STYLE COUNCIL-My Ever Changing Moods

(Peter Walfe-P.D.) • CHRISTINE MCVIE-Love Will Show Us How • HUEY LEWIS AND THE NEWS-The Heart Of Rock &

Roll • JOE JACKSON-You Can't Get What You Want • THE POINTER SISTERS-Jump (For My Love) • NIK KERSHAW-Wouldn't It Be Good • VAN STEPHENSON-Modern Day Delilah

I-100 (WNFI)-Daytona Beach

G-105 (WDCG)-Durham/Raleigh

(Rick Freeman—P.D.) • CHRISTINE MCVIE—Love Will Show Us How • THE STYLE COUNCIL—My Ever Changing Moods (Rick Freeman–P.D.)

(Larry Canon-P.D.) • REAL LIFE-Catch Me I'm Falling • CHRISTINE MCVIE-Love Will Show Us How

(Alan DuPriest-P.D.) • CHRISTINE MCVIE-Love Will Show Us How • JOE JACKSON-YOU Can' Get What You Want • THE POINTER SISTERS-Jump (For My Love) • VAN STEPHENSON-Modern Day Deliah • DAN FOELERER-Believe In Me • PSYCHEDELIC-The Ghost In You

(Brian Douglas-P.D.) •• CYNDI LAUPER-Time After Time

SLADE-Run Runaway
 THE ROMANTICS-One In A Million

WFLB-Fayetteville

POCO-Days Gone By
 QUEEN-I Want To Break Free

DAN FOGELBERG-Believe In Me
 ALABAMA-When We Make Love

WFOX-Gainesville

CAMED-She's Strange
 VAN STEPHENSON-Modern Day Delilah
 DEBARGE-Love Me In A Special Way

WNOK-FM-Columbia

DAVID GILMOUR-Blue Light

WISE-Asheville

DURAN DURAN-The Reflex (Capitol)

HUEY LEWIS AND THE NEWS-The Heart Of Rock & Roll (Chrysalis) JOE JACKSON-You Can't Get What You Want (A&M) CHRISTINE McVIE-Love Will Show Us How (Warner Bros.)

WBLI-Long Island (Bill Terry-P.O.) •• VAN STEPHENSON-Modern Day Dekiah •• MUEY LEWIS AND THE NEWS-The Heart OI Rock & JOE JACKSON-You Can't Get What You Want
 THE STYLE COUNCH.-My Ever Changing Moods

WPLJ-New York

(Larry Berger-P.D.) •• JULIO IGLESIAS & WILLIE NELSON-To Ail The Girls I've Loved Before • RICK SPRINGFIELD-Love Somebody

Z-100 (WHTZ)-New York (Scott Shannon-P.D.) •• JULIO IGLESIAS & WILLIE NELSON-To All The Girls I've Loved Before •• DURAN DURAN-The Reflex

WKTU-New York City (Carles DeJesus-P.D.) • TRACEY ULLMAN-They Don't Know • DURAN DURAN-The Reliex

· EDDIE B-Cold Cash And Mone WKHI-Ocean City

(Jack Gillen-P.D.) •• JOE JACKSON-You Can't Gel What You Want •• VAN STEPHENSON-Modern Day Delilah • CHRISTINE McVIE-Love Will Show Us How HOWARD JONES-what Is Love
 ICICLE WORKS-Whisper To A Scream (Birds Fly)

WCAU-FM-Philadelphia

(Scott Walker-P.D.) • CAMED-She's Strange • ICGLE WORKS-Whisper To A Scream (Birds Fly) • DAN FOGELBERG-Believe In Me • QUEEN-I Want To Break Free • JDE JACKSOM-You Can't Get What You Want • CHRISTINE McVIE-Love Will Show Us How

WUSL-Philadelphia (Jeff Wyatt-P.D.) • ARNIE'S LOVE-I'm Out Of Your Life • THE POINTER SISTERS-Jump (For My Love) O'BRYAN-Lovelite
 FRESH 3 MC'S-Fresh JOCELYN BROWN-Somebody Else's Guy
 THE WORLD'S FAMOUS SUPREME TEAM-Hey D.J.

 THE FORCE MD'S-Let Me Love You
 NEWCLEUS-Jam On It B-94 (WBZZ)-Pittsburgh

(Steve Kingston-P.D.) • DURAN DURAN-The Rellex • THE TEMPTATIONS-Sail Away VAN HALEN-I'll Wait
 HUEY LEWIS AND THE NEWS-The Heart Of Rock &

 JOE JACKSON-You Can't Get What You Want WHTX-Pittsburgh

(Todd Chase-P.O.) • CHRISTINE McVIE-Love Will Show Us How • THE POINTER SISTERS-Jump (For My Love) • DAN FOGELBERG-Believe In Me • QUEEN-I Want To Break Free

WPST-Trenton (Tom Taylor-P.D.) •• THE POINTER SISTERS-Jump (For My Love) •• DAN FOGELBERG-Believe In Me LAID BACK-White Horse
 QUEEN-I Want To Break Free
 WANG CHUNG-Dance Hail Days
 FRANK STALLONE-Darlin'

Q-107 (WRQX)—Washington (Allen Burns-P.D.) •• THE GG GO'S-Head Over Heels •• PAUL YOUNG-Come Back And Stay •• MUEY LEWIS AND THE NEWS-THE Heart Of Rock & Roll

WASH-Washington D.C. (Bill Tanner-P.D.) • LAURA BRANIGAN-Self Contro • KOOL AND THE GANG-Toright

WAVA-Washington D.C. (Randy Kabrich-P.D.) • MADONNA-Borderline • SHANNON-Give Me Tonight • BERLIN-No More Words • TALK TALK-It's My Life

WILK-Wilkes Barre

(Jae Mantione-P.D.) • JOHN COUGAR MELLENCAMP-The Authority Song CHRISTINE McVIE-Love Will Show Us How
 LAURA BRANIGAN-Self Control WANG CHUNG-Da nce Hall Day HUEY LEWIS AND THE NEWS-The Heart Of Rock &

 NIK KERSHAW-Wouldn't It Be Good KENNY G-Hi, How Ya Doing

WKRZ-FM-Wilkes-Barre (Jim Rising-P.D.) •• JOE JACKSON-You Can't Get What You Wan •• SERGIO MENDES-Olympia INXS-Original Sin

Q-106 (WQXA)-York (Dan Steele-P.D.) •• HUEY LEWIS AND THE NEWS-The Heart Of Rock &

 Roll
 IRENE CARA-Breakdance VAN HALEN-I'll Wait
 JOE JACKSON-You Can't Get What You Want SLADE-Run Runaway

WYCR-York (Mark Richards-P.D.) • LAID BACK-White Horse • THE STYLE GOUNCIL-My Ever Changing Moods • LAURA BRANIGAN-Self Control INXS—Original Sin
 THE POINTER SISTERS—Jump (For My Love)

DAVID GILMOUR-Blue Ligh

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WRQK-Greensboro (Pam Conrad-P.D.) • STEVE PERRY-ON, Sherre • CHRISTINE MCVIE-Love Will Show Us How • DURAN DURAN-The Reflex

HUEY LEWIS AND THE NEWS-The Heart Of Rock &

18

DURAN DURAN-The Reflex
 JOE JACKSON-You Can't Get What You Want
 HOWARD JONES-What Is Love

{Tony Waitekus-P.D.} • BILLY JOEL-The Longest Time • HUEY LEWIS AND THE NEWS-The Heart Df Rock &

(Graw Armstrong-P.D.) • THE POINTER SISTERS-Jump (For My Love) • TIMMY THOMAS-Gotta Give A Little Love (Ten Years

WANG CHUNG-Dance Hall Days
 THE TEMPTATIONS-Sail Away

HUET LEWIS AND THE REFORMED AND THE REFORMED AND LAUPER-Time After Time
 NIGHT RANGER-Sister Christian
 DAVID GILMOUR-Slue Light
 DURAN DURAN-The Reflex

WGCI-FM-Chicago

TIMMT THUMAS-Gate are a Later)
 THE EARONS-Land Of Hunger
 L. J. REYNOLDS-Touchdown
 IRENE CARA-Breakdance
 NEWCLEUS-Jam On It

WLS-AM/FM-Chicago

(Steve Casey-P.D.) • PAUL YOUNG-Come Back And Stay • VAN HALEN-I'll Wait

Q-102 (WKRQ)-Cincinnati

(Jim Fox-P.D.) • CYNDI LAUPER-Time After Time • HUEY LEWIS AND THE NEWS-The Heart Of Rock &

FM-108 WDMT-FM-Cleveland

LAURA BRANIGAN-Self Control
 LAD BACK-White Horse
 JDE JACKSON-You Can't Get What You Want
 VAN STEPHENSON-Modern Day Deliah
 CICLE WORKS-Whisper To A Scream (Birds Fly)
 SHANNON-Give Me Tonight

(Adam Cook-P.O.) ●● CYNDI LAUPER-Time After Time ●● BERLIN-No More Words ■ THE SYTLE GOUNCIL-My Ever Changing Moods ■ JOE JACKSON-You Can't Get What You Want

92-X (WXGT)-Columbus

(Jeffrey B. Kelly-P.D.) • ORBIT-Too Busy Thinking About My Baby

WGCL-Cleveland

WNCI-Columbus

(Tom Watson-P.D.) •• THE CARS-You Might Think •• STEVE PERRY-Oh, Sherrie • THE PRETENDERS-Show Me • WEIRD AL YANKOVIC-Eat It

(Lee Douglas-P.D.) • VAN HALEN-I'll Wait • CYNDI LAUPER-Time After Time • BON JOVI-Runaway

(Tony Gray-P.D.) • REAL TO REEL-Love Me Like This • JOHN ROCCA-I Want It To Be Real • KRYSTAL-Nobody's Gonna Get This Lovin' • MUEY LEWIS AND THE NEWS-I Want A New Drug • THE BAR-KAYS-Freakshow On The Dance Floor

(Gary Berkowitz-P.D.) ● LAURA BRANIGAN-Self Control ● JOE JACKSON-You Can't Get What You Want

(Gary Notfanan-P.D.) (Gary Notfanan-P.D.) ← CYNDI LAUPER-Time After Time ← SCORPIONS-Rock You Like A Hurricane ● UDRAN DURAN-The Relex ← HUEY LEWIS AND THE NEWS-The Heart Of Rock & Pail

WCZY-Detroit

WDRQ-Detroit

WHYT-Detroit

(Larry Mago-P.D.) • SLADE-Run Runaway

WNAP-Indianapolis

WZPL-Indianapolis

REAL LIFE-Catch Me I'm Falling

(Bill Martin-P.D.) • CHRISTINE McVIE-Love Will Show Us How • JOE JACKSON-You Can't Get What You Want • LAURA BRANIGAN-Self Control

(Johnathan Little-P.D.) • THE STYLE COUNCIL-My Ever Changing Moods • HOWARD JONES-What is Love • LAID BACK-White Horse

(Dallas Cole-P.D.) • THE POINTER SISTERS-Jump (For My Love) • BERLIN-No More Words • DURAN DURAN-The Reflex • LAID BACK-White Horse

(Mark Malaney-P.D.) • DAN FOGELBERG-Believe In Me • JULIO IGLESIAS & WILLIE NELSON-To All The Gris i ve Loved Before

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

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(Continued on page 19)

KZ-93 (WKZW)-Peoria

LAID BACK-White Horse

BERLIN-No More Words

WVIC-FM-Lansing

WZEE-Madison

WKTI-Milwaukee

(Beb Travis-P.D.) •• LAUNA BRANIGAN-Self Control

WCIL-Carbondale

KON THE POINTER SISTERS—Jump (For My Love) JOE JACKSON—You Can't Get What You Want ALABAMA—When We Make Love

WOKI-Knoxville

WURI--RIDAVITE (Joe Fidley-P.D.) • CHRISTIME MEVIE-Love Will Show Us How • QUEEN-I Want To Break Free • FRANK STALLONE-Darin' • PCCD-Days Gone By • WANG CHUNG-Dance Hall Days • IGICLE WORKS-Whisper To A Scream (Birds Fly)

I-95 (WINZ-FM)-Miami (Keith Isley-P.D.) • DENNIS EDWARDS-Don't Look Any Further

Y-100 (WHYI)-Miami/Ft.

Lauderdale (Robert W. Walker-P.D.) •• MENUDO-If You're Not Here •• BRYAN ADAMS-Heaven • LIONEL RICHIE-Penny Love

WKZQ-FM-Myrtle Beach

WKLQ-1-WI-MWYTLE BEACN (Chris Williams-P.D.) • ALABAMA-When Ye Make Love • THE POINTER SISTERS-Jump (for My Love) • CHRISTME MEVIE-Love Will Show Us How • QUEEN-I Want To Break Free • VAN STEPHENSON-Modern Day Deliah • FRANKLE GOES TO HOLLYWOOD-Relax • HOWARD JONES-What Is Love

WSFL-New Bern IS of the For-P.D. (Soft Ker-P.D.) ← HUEY LEWIS AND THE NEWS-The Heart Of Rock & Roll ← QUEEN-I Want To Break Free ← CHRISTINE McVIE-Love Will Show US How ⇒ 38 SPECIAL-One Time For Iol Times ■ THE POINTER SISTERS-Jump (For My Love)

WNVZ-Norfolk (Steve Kelly-P.D.) • DENIECE WILLIAMS-Let's Hear it For The Boy • JAMES INGRAM-There's No Easy Way

WBJW-Orlando (Gary Mitchell-P.D.) • JULIO IGLESIAS & WILLIE NELSON-To All The Girls I've Loved Before

DURAN DURAN-The Reliex
 HUEY LEWIS AND THE NEWS-The Heart Of Rock &

WRVQ-Richmond (Bob Lewis-P.D.) •• TONY CAREY-A Fine Fine Day •• DURAN DURAN-The Reflex • THE POINTER SISTERS-Jump (For My Love) • CHRISTINE MCVIE-Love Will Show US How

WXLK-Roanoke/Lynchburg

CHRISTINE McVIE-Love Will Show Us How
 DURAN DURAN-The Reflex
 BILLY RANKIN-Baby Come Back

(J.D. North-P.D.) •• THE POINTER SISTERS-Jump (For My Love)

SHANDO-Give ME Tonight
 SYANDO-Give ME Tonight
 PSYCHEDELIG-The Ghost In You
 ICICLE WORKS-whisper To A Scream (Birds Fly)
 FRANK STALLONE-Oarlin'
 DURAN DURAN-The Reflex

(Ray Williams-P.O.) • SCORPIONS-Rock You Like A Hurricane • DURAN DURAN-The Reflex • CHRISTINE McYIE-Love Will Show Us How • YAN STEPHENSON-Modern Day Delilah • THE POINTER SISTERS-Jump (for My Love)

(Masan Dixan-P.D.) • TONY CAREY-A Fine Fine Day • DURAN DURAN-The Reliex • LAURA BRANIGAN-Self Control • ICICLE WORKS-Whisper To A Scream (Birds Fly)

(Bub Manney-P.D.)
 ● KOOL AND THE GANG-Tonght
 ● JDHN COUGAR MELLENCAMP-The Authority Song
 JULIO IGLESIAS & WILLIE NELSON-To All The Girls I've Loved Before

North Central Region

HUEY LEWIS AND THE NEWS-The Heart Of

JOE JACKSON-You Can't Get What You Want

Rock & Roll (Chrysalis)

CYNDI LAUPER-Time After Time

LAID BACK-White Horse (Sire)

(Matt Pattrick-P.D.) •• DAN FOGELBERG-Beileve In Me

INXS-Original Sin
 WANG CHUNG-Dance Hall Days

WBWB-Bloomington

•• VAN STEPHENSON-Modern Day Delilat

LAID BACK-White Horse
 JOE JACKSON-You Can't Get What You Want

(John Heimann-P.D.) •• HUEY LEWIS AND THE NEWS-The Heart Of Rock &

(A&M)

WKDD-Akron

TOP ADD ONS

(Portrait)

Q-105 (WRBQ)-Tampa

WSEZ-Winston-Salem

(Russ Brown-P.D..) •• DAN FOGELBERG-Believe In Me

. LAURA BRANIGAN-Self Cor

WAEV-Savannah

WZAT-Savannah

# Billboard, Singles Radio Action. Based on station playlists through Tuesday (4/17/84)

Pacific Northwest Region

TOP ADD ONS

CHRISTINE McVIE-Love Will Show Us How

JOE JACKSON-You Can't Get What You Want

HUEY LEWIS AND THE NEWS-The Heart Of Rock & Roll (Chrysalis)

(Jack Bell-P.D.) ● ICICLE WORKS-Whisper To A Scream (Birds Fly) ● LAUMA BRANICAM-Sell Control ■ UDRAN DURAN-The Reflex ● HUEY LEWIS AND THE NEWS-The Heart OF Rock & Control

(Bobby King-P.D.) • THE POINTER SISTERS-Jump (For My Love) • CHRISTINE McVIE-Love Will Show Us How • 38 SPECIAL-One Time For Old Times • THE TEMPTATIONS-Sail Away • DAN FOGELBERG-Believe In Me • GRACE SLICK-Through The Window • MICHAEL FRANKS-Now That You're Joystick's Broke

(Chad Parish-P.D.) (Chad Parish-P.D.) QUEEM-I Want To Break Free INXS-Original Sin PSYCHEDELIC-The Ghost In You THE POINTER SISTERS-Jump (for My Love) CHRISTINE Reviet-Love Will Show Us How FRANK STALLONE-Darlin'

(Bill Cody-P.D.) • HUEY LEWIS AND THE NEWS-The Heart Of Rock &

(John Berry-P.D.) • HUEY LEWIS AND THE NEWS-The Heart Of Rock &

Roll GHRISTINE MCVIE-Love Will Show Us How GICICLE WORKS-Whisper To A Scream (Birds Fly) HOWARD JONES-What is Love WANG CHUNG-Dance Hall Days

(John Lee Walker-P.D.) • NENA-Just A Dream • HUEY LEWIS AND THE NEWS-The Heart Of Rock & Roll • LAURA BRANIGAN-Self Control • DURAM DURAM-The Reflex • JOHN GOUGAR MELLENGAMP-The Authority Song

(Dave Van Stone-P.D.) • JULIO IGLESIAS & WILLIE NELSON-To All The Girls

HUEY LEWIS AND THE NEWS-The Heart Of Rock &

(Steve Larson-P.D.) • QUEEN-I Want To Break Free • JDE JACKSON-You Can't Get What You Want • HOWARD JONES-What Is Love • ICICLE WORKS-Whisper To A Scream (Birds Fly) • BILLY FANKIN-Baby Come Back

CHRISTINE McVIE-Love Will Show Us How
 NIK KERSHAW-Wouldn't It Be Good

OLAID BACK-White Horse
 DEBARGE-Love Me In A Special Way
 DAN FOGELBERG-Believe In Me

VAN HALEN-I'll Wait (Warner Bros.)

(Atlantic)

(A&M)

**KYYA–Billings** 

SLADE-Run Runaway

**KBBK**-Boise

KCDQ-Bozeman

**KTRS**–Casper

KMGX-Fresno

**KYNO-FM**-Fresno

KWSS-Gilroy

DURAN DURAN--The Reflex

KGHO-FM-Hoquaim

DAVID GILMOUR-Blue Light
 DAN FOGELBERG-Believe in Me

**KOZE-FM**-Lewiston

19

## LANCE-FINITE-LEWRISSON (Jay McGall-P.D.) • VAN HALEN-Jump • CHRISTINE MCVIE-LANCE Will Show US How • DRION THE HUNTER-So You Ran • QUEEN-I Want To Break Free . FRANK STALLONE-Darlin

KHOP-Modesto

(David AHyn Kraham-P.D.) • JOE JACKSON-You Can't Get What You Want • THE POINTER SISTERS-Jump (For My Love) KIDD-Monterev

(John Morgan-P.D.) • STEVE PERRY-Oh, Sherrie • CYNDI LAUPER-Time After Time • KENNY ROGERS-Eyes That See in The Dark

KMJK–Portland (Jon Barry-P.D.) ● CHRISTINE McVIE-Love Will Show Us How ■ JDE JACKSON-You Can't Get What You Want ■ THE STYLE COUNCIL—Wy Ever Changing Moods ■ RDCKWELL—Obscene Phone Caller

**KSFM**-Sacramento (Rick Gillette-P.D.) • STEVE PERRY-Oh, Sherrie • MUEY LEWIS AND THE NEWS-The Heart Of Rock &

JOE JACKSON-You Can't Get What You Want
 JAMES INGRAM-There's No Easy Way

**KWOD**-Sacramento

(Tom Chase-P.D.) • THE POINTER SISTERS-Jump (For My Love) • JOE JACKSON-You Can't Get What You Want

CASCADE 105 (KSKD-FM)-Salem (Len E. Milchell-P.D.) • QUEEN-I Want To Break Free • 38 SPECIAL-One Time For Old Times • CHRISTINE MCVIE-Love Will Show Us How

 DAN FOGELBERG-Believe In Me POCO-Days Gone By
 WANG CHUNG-Dance Hall Days

**KFRC–San Francisco** (Gerry Cagle-P.D.) • SHALAMAR-Dancing in The Sheets • JOHN COUGAR MELLENCAMP-The Authority Song BILLY JOEL-The Longest Time
 VAN HALEN-I'll Wait

**KITS–San Francisco** (Jeff Hunter-P.D.) • THE GO GO'S-Head Over Heels DEBARGE-Love Me In A Special Way • DENIEGE WILLIAMS-Let's Hear It For The Boy • VAN MALEM-1'I Want • REAL LIFE-Catch Me I'm Falling TALK TALK-II's My Lile
 CYNDI LAUPER-Time After Time

APRIL

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**KPLZ-FM**-Seattle (Jeff King-P.D.) • INXS-Original Sin • JOE JACKSON-You Can't Get What You Want LAID BACK-White Horse
 MUEY LEWIS AND THE NEWS-The Heart Of Rock &

THE POINTER SISTERS-Jump (For My Love) QUEEN-I Want To Break Free
 CHRISTINE McVIE-Love Will Show Us How KUBE-Seattle

(Bob Case-P.D.) •• NIGHT RANGER-Sister Christian •• JULID IGLESIAS & WILLIE NELSON-To All The Girls I've Loved Belore

KNBQ-Tacoma (Sean Lynch-P.D.) • LAURA BRANIGAN-Self Control • HUEY LEWIS AND THE NEWS-The Heart Of Rock &

JOE JACKSON-You Can't Get What You Want SCORPIONS-Rock You Like A Hurricane
 CHRISTINE McVLE-Love Will Show Us How



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... HUEY LEWIS AND THE NEWS-The Heart Of Rock & . DURAN DURAN-The Reflex MADONNA-Borderline
 HOWARD JONES-What Is Love
 CYNDI LAUPER-Time After Time **KKRC-Sioux** Falls (Dan Kiley-P.D.) • HUEY LEWIS AND THE NEWS-The Heart Of Rock & (Jeff Davis—P.O.) ●• JULIO IGLESIAS & WILLIE NELSON-To All The Girls I've Loved Before ●• DENIEE WILLIAMS—Let's Hear II For The Boy ● HUEY LEWIS AND THE NEWS—The Heart OI Rock & Poll DAN FOGELBERG-Believe In Me LAID BACK-White Horse
 JOE JACKSON-You Can't Get What You Want
 LAURA BRANIGAN-Sell Control KHTR-St. Louis

• Continued from page 18

(Pat Martin-P.D.) • THE POINTER SISTERS-Jump (For My Love) • STYX-Music Time

• THE STYLE COUNCIL-My Ever Changing Moods

KONI • THE STYLE COUNCIL-My Ever Changing Moods • JOE JACKSOM-You Can't Get What You Want • NIK KERSHAW-Wouldn't II Be Good

(Jay Bouley-P.D.) •• THE POINTER SISTERS-jump (For My Love) •• HUEY LEWIS AND THE NEWS-The Heart Of Rock &

TOP ADD ONS

**WSPT-Stevens Point** 

Midwest Region

DURAN DURAN-The Reflex (Capitol) HUFY LEWIS AND THE NEWS-The Heart Of

CHRISTINE McVIE;-Love Will Show Us How

(Sid Hardt-P.D.) • HUEY LEWIS AND THE NEWS-The Heart Of Rock &

Roll ICICLE WORKS-Whisper To A Scream (Birds Fly) CHRISTINE MCVIE-Love Will Show Us How THE POINTER SISTERS-Jump (For My Love)

HUEY LEWIS AND THE NEWS-The Heart Of Rock &

(Jim Williams-P.D.) •• WANG CHUNG-Dance Hall Days •• VAN STEPHENSON-Modern Day Delilah

WANG CHUNG-Dance Hall Days
 SHAKIN' STEVENS-I Cry Just A Little Bit

(A) Brock-P.D.) •• CHRISTINE McVIE-Love Will Show Us How •• QUEEN-I Want To Break Free • 38 SPECIAL-One Time For Old Times • DAN FOGELBERG-Believe In Me

FRANKIE GOES TO HOLLYWOOD-Relax

(Dick Johnson-P.D.) • SHALAMAR-Dancing In The Sheets • JOE JACKSON-You Can't Get What You Want • LAURA BRANIGAN-Self Control

(Graig Roberts-P.D.) •• THE STYLE COUNCIL-My Ever Changing Moods •• LAURA BRANIGAN-Self Control • CYNDI LAUPER-Time Alter Time

(Don Nordine-P.D.) •• HUEY LEWIS AND THE NEWS-The Heart Of Rock &

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

(Bart Geynsher-P.D.) • CHRISTINE McVIE-Love Will Show Us How • DAVID GILMOUR-Blue Light • DAN FOGELBERG-Believe In Me

Q-104 (KBEQ)-Kansas City

SLADE-Run, Runaway (CBS Associated)

Rock & Roll (Chrysalis)

(Warner Bros.)

**KFYR–Bismark** 

KFMZ-Columbia

KIIK-Davenport

(Jim O'Hara-P.D.) = DURAN DURAN-The Refle:

LAID BACK-White Horse

WEBC-Duluth

KOWB-Fargo

VAN HALEN-I'll Wait
 REAL LIFE-Catch Me I'm Falling

**KKXL–Grand Forks** 

**KRNA**-lowa City

(Pat McKay-P.D.) • SLADE-Run Runaway • QUEEN--I Wani To Break Free

(Lorrin Palagi-P.D.) •• STEVE PERRY-Oh, Sherrie

**KDWB-AM-Minneapolis** 

SLADE-Run Runaway
 DAN FOGELBERG-The Language Of Love

(Dave Hamilton-P.D.) • JULIO IGLESIAS & WILLE NELSON-To All The Girls I've Loved Before • JOHN COUGAR MELLENCAMP-The Authority Song

(Tac Hammer-P.O.) •• HUEY LEWIS AND THE NEWS-The Heart Of Rock &

KJ-103 (KJYO)–Oklahoma City (Dan Wilson-P.D.) •• THE POINTER SISTERS-Jump (For My Love)

CHRISTINE McVIE-Love Will Show Us How
 VAN STEPHENSON-Modern Day Delilah
 DAN FOGELBERG-Believe In Me

Roll
THE STYLE COUNCIL-My Ever Changing Moods
CAMEO-She's Strange

KKLS-FM-Rapid City (Randy Sherwyn-P.D.)

**KDWB-FM**-Minneapolis

STEVE PERRY-Oh, Sherrie
 TONY CAREY-A Fine Fine Day

BILLY JOEL-The Longest Time

WLOL-Minneapolis

... DURAN DURAN-The Reflex

VAN HALEN-I'll Wail

KQKQ–Omaha

INXS—Original Sin

**KMGK–Des Moines** 

WRKR-FM-Racine

WZOK-Rockford

(Bob Tarrett-P.D.) URAN DURAN-The Reflex SCORPIONS-Rock You Like A Hurricane
 BILLY RANKIN-Baby Come Back V-100 (KDVV)-Topeka

(Tony Stewart-P.D.) •• DURAN DURAN-The Reflex •• NIK KERSHAW-Wouldn't It Be Good • JOE JACKSON-You Can't Get What You Want • CHNISTINE MCVIE-Love Will Show Us How • THE STYLE COUNCIL-MY Ever Changing Moods

**KAYI**-Tulsa (Phi Williams-P.D.) • DURAN DURAN-The Reflex • THE STYLE COUNCIL-My Ever Changing Moods SCORPIONS-Rock You Like A Hurricane • JOE JACKSON-You Can't Get What You Want KRAV-Tulsa

(Rick Allan West-P.D.)

KFMW-Waterloo KT FW W - W alcel IOU (Kipper MaGe=-P.D.) CHRISTINE MEVIE-Love Will Show Us How DURAN DURAN-The Rellex 38 SPECIAL-One Time For Old Times DAN FOOELBERG-Beleve in Me JULIO IELESIAS & WILLIE NELSDN-TO All The Girls I've Loved Belore

**KEYN–Wichita** (Ron Eric Taylor-P.D.) •• HUEY LEWIS AND THE NEWS-The Heart Of Rock & . JOE JACKSON-You Can't Get What You Want LAID BACK-White Horse
 CHRISTINE MCVIE-Love Will Show Us How
 VAN STEPHENSON-Modern Day Delilah

#### Southwest Region

• TOP ADD ONS

THE STYLE COUNCIL-My Ever Changing Moods (Geffen)

HUEY LEWIS AND THE NEWS-The Heart Of Rock & Roll (Chrysalis) VAN STEPHENSON-Modern Day Delilah (MCA) JOE JACKSON-You Can't Get What You Want (A&M)

KHFI–Austin (Roger Garrett-P.D.) • SCDRPIONS-Rock You Like A Hurricane • JOE JACKSON-You Can't Get What You Want • FRANKIE GOES TO HOLLYWOOD-Relax WQID-Biloxi (Mickey Coulter-P.D.) • VAN STEPHENSON-Modern Day Delilah • LAURA BRANIGAN-Self Control

WKXX-Birmingham (Kevin McCarlhy-P.D.) • THE G0 G0'S-Head Over Heels • CAMEO-She's Strange • JOE JACKSON-You Can't Get What You Want • VAN STEPHENSON-Modern Day Dehiah • CHRISTINE McVIE-Love Will Show Us How

KITE-Corpus Christi (Ron Chase-P.D.) • THE POINTER SISTERS-Jump (For My Love) • HOWARD JONES-Whal Is Love • THE STYLE COUNCIL-My Ever Changing Moods • CHRISTINE MEVIE-Love Will Show Us How • POCO-Days Gone By

**KAFM–Dallas** (John Shamby-P.D.) •• HUEY LEWIS AND THE NEWS-The Heart Of Rock & ... JULIO IGLESIAS & WILLIE NELSON-TO All The

Girls I've Loved Before • LAID BACK-White Horse • LAURA BRANIGAN-Self Control • SCORPIONS-Rock You Like A Hurricane

KAMZ-EI Paso (Bob West-P.O.) ●● DURAN DURAM-The Reflex ●● CAMEO-She's Strange ■ JOE JACKSOM-You Can't Get What You Want ■ DAN FOGELBERG-Beleve In Me ■ DEBARGE-Love Me In A Special Way

KSET-FM-El Paso (Cat Simon-P.D.) •• DURAN DURAN-The Reflex .. THE STYLE COUNCIL-My Ever Changing Moods SERGIO MENDES-Olympia
 SHAKIN' STEVENS-I Cry Just A Little Bit
 WANG CHUNG-Dance Hall Days NENA-Just A Dream

**KISR**—Fort Smith (Rick Hayes-P.D.) •• SLADE-Run Runaway •• VAN STEPHENSON-Modern Day Delilah (Jerry Dean-P.D.) • DURAN DURAN-The Reflex • HUEY LEWIS AND THE NEWS-The Heart Of Rock &

 LAID BACK-White Horse
 ICICLE WORKS-Whisper To A Scream (Birds Fly)
 QUEEN-I Want To Break Free
 JOE JACKSON-You Can't Get What You Want Q-104 (WQEN)-Gadsden

(Pat McKay-P.D.) •• DAN FOGELBERG-Believe in Me •• THE POINTER SISTERS-Jump (For My Love)

 DURAN DURAN-The Reflex
 DOLLY PARTON-Oowntown SLADE-Run Runaway
 THE PRETENDERS-Show Me
 ALABAMA-When We Make Love

**KILE**-Galveston (Scott Taylor-P.D.) • LAURA BRANIGAN-Self Control • DURAN DURAN-The Reflex • THE STYLE COUNCIL-My Ever Changing Moods • MKK KERSHAW-Wouldn'lt Be Good • SCORPIONS-Rock You Like A Hurrcsne • HUEY LEWIS AND THE NEWS-The Heart Of Rock & Roll BRYAN ADAMS-Heaven

93-FM (KKBQ-FM)-Houston

JJ-FM (NNBU-FM)-HCUSION [John Lander-R.J.] • ICICLE WORKS-Whoser To A Scream (Birds Fly) • VAN STEPHENSON-Modern Day Dehlah • CHRISTINE MEVIE-Love Will Show Js How • THE STYLE COUNCIL-My Ever Changing Moods • QUEEN-I Want To Break Free • INXS-Original Sin

WTYX-Jackson (Jim Chick-P.D.) • LAURA BRANIGAN-Self Control • DURAN DURAN-The Reflex

(Ron White-D.) • JOHN COUGAR MELLENCAMP-The Authority Song • STEVE PERRY-ON, Sherrie • JULIO IGLESIAS & WILLIE NELSON-To All The Girls I've Loved Belore **KKYK-Little Rock** 

KBFM-McAllen/Brownsville (Bab Mitchell-P.D.) = LAID BACK-White Horse = JOE JACKSON-You Can't Get What You Want = NIK KERSHAW-Wouldn't It Be Gool = VAN STEPHENSON-Modern Day Dekilah = CHRISTINE MeVIE-Love Will Show Us How

FM-100 (WMC-FM)-Memphis

(Robert John-P.D.) • THE PRETENDERS-Show Me SHALAMAR-Dancing In The Sheets
 TALK TALK-It's My Life

Q-101 (WJDQ-FM)-Meridian (Tom Kelly-P.D.) • THE STYLE COUNCIL-My Ever Changing Moods OAN FOGELBERG-Believe In Me
 JOE JACKSON-YOU Can't Get Wha: You Want
 FRANK STALLONE-Darin ICICLE WORKS-Whisper To A Scream (Birds Fly)
 QUEEN-I Want To Break Free

WABB-FM-Mobile (Leslie Fran-P.D.) •• NIGHT RANGER-Sister Christian THE PRETENDERS-Show Me
 HUEY LEWIS AND THE NEWS-Tke Heart Of Rock & • DAN FOGELBERG-Believe In Me

WHHY-FM-Montgomery

(Mark St.John-P.D.) SCORPIONS-Rock You Like A Hurricane
 DAN FOGELBERG-Believe In Me
 VAN STEPHENSON-Modern Day Delilah THE STYLE CDUNCIL-My Ever Changing Moods

B-97 (WEZB)-New Orleans (Nick Bazoo-P.D.) •• DURAN DURAN-The Relex •• THE POINTER SISTERS-Jump (for My Love) • THE STYLE COUNCIL-MY Ever Changing Moods • NIK KERSHAW-Wouldn't II: B6 Good • NIK VERSHAW-Wouldn't II: B6 Good • NIK YERSHAW-Wouldn't II: B6 Good • NIK YERSHAW-Wouldn't II: B6 Good

WTIX-New Orleans (Robert Mitchell-P.D.) • THE STYLE COUNCIL-My Ever Changing Moods • JOE JACKSON-YOU Can't Get What You Want • MICHAEL GORE-Terms Of Endea ment • JOHNHY MATHIS AND DENIECE WILLIAMS-Love Wan't List Me West Won't Let Me Wait

KITY–San Antonio (Kis Curry-P.D.) • BILLY RANKIN-Baby Come Bacx • LAURA BRANIGAN-Self Control • POCO-Days Gone By POCO-Days Gone By
 HUEY LEWIS AND THE NEWS-The Heart Of Rock &

Roll • DAN FOGELBERG-Beheve in Me • CHRISTINE McVIE-Love Will Show Us How • THE TEMPTATIONS-Sail Away • QUEEN-I Want To Break Free **KTFM**—San Antonio

(Phil Thorman-P.D.)
 (Phil Thorman-P.D.)
 • DOLLY PARTON-Downtown
 • LAID BACK-White Horse
 JOE JACKSON-You Can't Get What You Want
 VAN STEPHENSON-Modern Day Deilah
 HUEY LEWIS AND THE NEWS-The Heart Of Rock &
 Roil

ICICLE WORKS-Whisper To A Scream (Birds Fly) • YARBRDUGH AND PEDPLES-Don't Waste Your Time • JOHNNY MATHIS AND DENIECE WILLIAMS-Love Won't Let Me Wait

KROK-Shreveport (Peter Stewart-P.D.) • JOE JACKSON-You Can't Get What You Want • CHRISTINE MCVIE-Love Will Show Us How LAID BACK-White Horse TIGGI CLAY-The Winner Gets The Heart

## Pacific Southwest Region

• TOP ADE ONS JOE JACKSON-You Can't Get What You Want (A&M)

CHRISTINE McVIE-Love Will Show Us How (Atlantic) DURAN DURAN-The Reflex (Capitol)

HUEY LEWIS AND THE NEWS-The Heart Of Rock & Roll (Chrysalis)

KKXX-Bakersfield (Dave Kamper-P.D.)

NIGHT RANGER-Sister Christian
 DURAN DURAN-The Reflex
 LAURA BRANIGAN-Sell Control
 MOTLEY GRUE-To Young To Fall In Love

KIMN–Denver (Doug Erickson-P.D.) •• DURAN DURAN-The Reilex •• HUEY LEWIS AND THE NEWS-The Heart Of Rock & voli JACKSON-You Can't Get What You Want
 vAN STEPHENSON-Modern Day Delilah
 CHRISTINE McVIE-Love Will Show Us How

KOAQ-Denver KUAQ-LUENVER (Jack Regan-P.O.) • BILLY RANKIM-Baby Come Back • LAID BACK-White Horse • JOE JACKSOM-You Can' Get What You Want • VAN STEPHENSOM-Modern Day Dehiah • CHNISTINE MeVIE-Love Will Show US How • DAN FOGELBERG-Believe In Me

**KPKE**-Denver

CLUC-LAS VEGAS (Dave Anhony-P.D.) ● CHRISTINE MCVIE-Love Will Show Us How ● QUEEN-I Want To Break Free ■ NIK KERSHAW-Wouldn't It Be Good ■ JOE JACKSON-You Can't Get What You Want ■ DAN FOGELBERG-Believe In Me

KIIS-FM-Los Angeles {Gerry DeFrancesco-P.D.} • JOE JACKSON-You Can't Get What You Want • NUEY LEWIS AND THE NEWS-The Heart Of Rock &

KKHR-Los Angeles (Ed Scarborough-P.D.) • HUEY LEWIS AND THE NEWS-The Heart Of Rock &

**KRTH**-Los Angeles (Bob Hamilton-P.D.) • JOE JACKSON-You Can't Get What You Want MADONNA-Borderline
 SHANNON-Give Me Tonight
 DURAN DURAN-The Reflex

(Reggie Blackwell-P.D.) • THE PRETENDERS-Show Me • HUEY LEWIS AND THE NEWS-The Heart O' Rock & • THE TEMPTATIONS-Sail Away

**DURAN DURAN**-The Reflex

K96 KFMY-Provo (Scott Gentry-P.D.) •• DURAN DURAN-The Reflex SLADE-Run Runaway
 TALK TALK-It's My Life
 VAN STEPHENSDN-Modern Day Delilah
 SHANNON-Give Me Tonight

**KDZA**-Pueblo (Rip Avila-P.D.) • HUEY LEWIS AND THE NEWS-The Heart Of Rock &

KSLY-AM-San Luis Obispo IJOE COIIIS-P.D.)
 LAURA BRANIGAN-Seil Control
 JDE JACKSON-You Carl Gel What You Want
 VAN STEPHENSON-Modern Day Delviah
 ICICLE WORKS-Whisper To A Scream (Birds Fly)
 WANG CHUNG-Dance Hall Days

 SHAKIN' STEVENS-I Cry Just A Little Bit
 THE TEMPTATIONS-Sail Away KIST-Santa Barbara (Dick Williams-P.D.) • LAURA BRANIGAN-Self Control WANG CHUNG-Dance Hail Days
 VAN STEPHENSON-Modern Day Delilah
 DAVID GILMOUR-Blue Light FRANK STALLONE-Dar QUEEN-I Want To Break Free

13-KHYT-Tucson (Sherman Cohen-P.D.) •• LAID BACK-White Horse CHRISTINE MCVIE-Love Will S
 WANG CHUNG-Dance Hail Days
 CAMEO-She's Strange
 QUEEN-I Want To Break Free

(Bobby Rivers-P.D.) • THE STYLE COUNCIL-My Ever Changing Moods • LAID BACK-White Horse CHRISTINE McVIE-Love Will Show Us How • DEBARGE-Love Me In A Special Way

KRQQ-Tucson RRQU - IUCSOII (Guy Zapolean-P.O.) • QUEEN-I Wani To Break Free • VAN STEPHENSON-Modern Day Deliah • CHRISTIKE MCVIE-Love Will Show Us How • LAID BAEK-White Horse • HOWARD JONES-What Is Love • DAVID GILMOUR-Blue Light

KTKT-Tucson

www.americanradiohistorv.com

# (Tim Fox-P.D.) • CYNDI LAUPER-Time After Time • IRENE CARA-Breakdance • NIGHT RANGER-Sister Christian

**KLUC–Las Vegas** 

. THE POINTER SISTERS-Jump (For My Love)

KOPA-FM-Phoenix

KZZP-FM-Phoenix (Charlie Quinn-P.D.) • LAURA BRANIGAN-Self Control

Koli • DAVID GILMOUR-Blue Light • CHRISTINE McVIE-Love Will Show Us How • PDCO-Days Gone By • YARBROUGH AND PEOPLES-Don't Waste Your Time

XTRA-AM-San Diego (Jim Richards-P.D.) • LAURA BRANIGAN-Self Control • JULIO IGLESIAS & WILLIE NELSON-To All The Girls I've Loved Belore • CAMEO-She's Strange • CHRISTINE MCVIE-Love Will Show Us How

#### Continued from page 15

We flew back from D.C. last week, and attempts at listening to the radio at 35,000 feet proved less than rewarding. We don't know why, but there was quite a bit of signal drifting on the FM band-or else there really is a station somewhere in middle America that segues Conway Twitty with Deniece Williams. Add to that the identity problems that come with slogans like "Sweet 99," "K-103" and "Magic 108." We spent the remainder of the trip listening to our "Little Willie John's Greatest Hits" cassette.

Prior to boarding, however, we had a great dinner in D.C. with WMZQ PD Bob Cole, WAVA PD Randy Kabrich, J.T. Anderton of the NAB, WMZQ's Liz Tucker and Q 107's Jim Elliott. Actually, Elliott and family were seated at the next table, which led us to wonder who else had a tradeout at Phineas. Spending several hours listening to the radio, we were subjected by Cole to a Statler Brothers oldie about Washington on 'MZQ, regardless of Kabrich's objections that not only did he not like the Statlers but he wasn't crazy about D.C. either.

Scanning the dial to another major D.C. outlet (which shall remain nameless) turned up a part-timer using the name "Phil In." The consensus was that the magic was not in the mix. WEZR's up on its new tower, and while there might not be much news in that, the big interest centered on the fact that 'EZR was being simulcast on WEEL, a separately owned AM outlet.

to Baltimore.

\* \*

÷

Speaking of Baltimore, Bob Fitzformer WNBC simmons, and

Power 99, which took us all the way

WNEW New York talk host, joins the weekend lineup of WCBM .... Joining the overnight slot on Philly's talker WCAU-AM, replacing the syndicated Larry King show, is radio and tv host (you remember "Supermarket Sweep," don't you?) Richard Hayes.

KWKH Shreveport midday personality Lee Shannon is upped to PD, replacing Pete Brier, who moves into the afternoon slot and handles music at the 50 kw country powerhouse ... Moving up to local sales manager at Philly's Power 99 (WUSL) is James F. Loftus . . . New to the 7 to midnight slot on Tacoma's KNBQ is KACY Oxnard's Jeff Randall. Also joining the Seattle-area top 40 outlet is former KFRC music director Sandy Louie, who most recently was in Fargo at the Superstation network. Sandy, in addition to doing music, will serve as overnight personality. Exiting the outlet are Ron Harris and Jennifer Michaels, and joining is KRPM Tacoma's Tim Edwards, who'll do middays and production.

\* \* \*

Former Satellite Music Network host Buddy Baker returns to Cleveland, this time in a weekend capacity at The Buzzard, WMMS ... Joining the news department of WWVA/ WVOK Wheeling is Sherry L. Stoneking ... Coming on board as head of the promotion department for Doubleday's KPKE Denver is Mangino-Montoni Andrea Upped to assistant music director at Regina's Z99 is Gayle Fox ... Switching to Schulke from Churchill is Wichita's KOEZ.

KDKA Pittsburgh was the location of an on-air marriage recently, as exiting talk show host Roy Fox married Mary DeRoss, the station's promotion person. The ceremony, complete with commercial interruption, was largely unplanned, as was the reception which followed the nuptuals at a nearby Roy Rogers restaurant. Meanwhile, the quest for Fox's replacement continues, with guest hosts including newsman Fred Honsberger, columnist Phil Musick and talk show host Lynn Hinds.

Returning from tv to the produc-

tion director post at Harrisonburg, Va's WHBG is Bob Long, while Gary King, a local writer currently working on music-related topics, holds down weekends-a fairly rough schedule for a paraplegic.

Oldies fanatics most likely have the complete set of Art Laboe's Original Sounds records, Vols. 1-14. (Actually, there is no volume 13, as Laboe is said to be superstitious.) Rounding out the series now is the newly introduced "Oldies But Goodies, Volume 15," as well as a new "Oldies But Goodies Singles Line." To find out what's in stock or what's planned for release-all from the original master tapes-contact Paul Politi or Debra Vermillion at Original Sounds in Hollywood, (213) 851-2500.

#### \* \* \*

Those of you in South Florida with digital radios already know that WAXY 106 is actually WAXY 105.9, and so it is the station now identifies the true frequency on the air each break.

Sad to note, singer Ral Donner succumbed last week to lung cancer. He was 41 ... Guess what's back? XERF. The 250,000-watt Mexican clear channel located just to the left of your glove compartment is pumping out country and solid gold, and they need record service. With letters from as far away as Japan and Sweden, it's a cinch your product will be heard-by someone. So give Billy Purl a Care package now: 1805 Ave. F, Del Rio, Tex. 78840.

Changes at WMET Chicago have John Fisher moving into the afternoon drive slot, with the revamped lineup including former afternooner John McCrae in Fisher's former morning slot. Everyone else stays the

Viacom president Norm Feuer joins the board of directors of the Radio Advertising Bureau . . . Upped to PD at Midwest Family's WOSH Oshkosh is Bradley Fuhr ... Drew Wilder is on the move again. The former WLAD Danbury and WNLK Norwalk PD now serves as operations manager/program director of Springfield, Mass.'s WHYN-AM-FM ... WGAN-AM-FM sports a new Portland, Me. linéup, including Bob Walker, who returns from coowned WOKQ Dover, N.H., in mornings; midday man Bob Crady, WMRE Boston's Joe McMillan in afternoons, Gary Dixon on evenings and KKJO Kansas City's Rick Havernin doing overnights. On the FM side, it's Peter Jamerson in mornings, the first live morning personality on the easy listening station in years. Previous stints include Boston's WEEI and Washington's WMAL and WGMS.

From the "only in Milwaukee" department, WRKR Racine announces the addition of Jim Ebner's polka show to the Sunday afternoon lineup And up in Soldotna, Alaska, KCSY is about to sign on. At 1140, with 10,000 watts, the country outlet will service Homer, Seward and Anchorage from its location on the Kenai Peninsula, and music director Jerry Wilson needs record service. You can reach him at Box 1074, Kenai, Alaska 99611.

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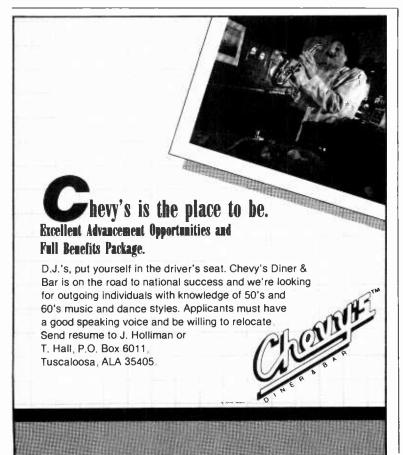
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# Radio

# Featured Programming

"Greatest Sports Legends," the syndicated television sports show, is moving to the airwaves. That's right, sports fans, starting in September, one "legend" will be featured each week over the course of five 90-second spots and one five-minute wrapup program.

'We've developed quite a catalog to select from," says Steve Schulman, who's heading up the new Sports Legends Inc. radio division in Bala Cynwyd, Pa. (215-664-6595). The show, he notes, has been on the air for 11 years, during which time approximately 120 coaches and athletes have been profiled.

The first program will feature Wilt Chamberlain; other stars the series will spotlight are Ted Williams, Joe DiMaggio, Pete Rose and Peggy Flemming. Hosts include Jayne Kennedy, Howard Cosell, George Plimpton, Tom Seaver and Paul Hornung.

Schulman, who's pitching the feature to a variety of formats (album rock, news/talk, adult contemporary, easy listening and country), says he has "no problem" with either a cash or barter situation. The market exclusive will launch with a major promotional giveaway pooling prizes from some of the program's television sponsors.

\* \* \*

Westwood One seeks the eclectic set when the program supplier broadcasts Culture Club and Menudo recorded live on Saturday (28). The Culture Club concert, documenting the group's final "Colour By Num bers" show from the Hammersmith Odeon in London, will be delivered to more than 100 contemporary hit stations and simulcast on HBO. (The same evening, Westwood will beam Hagar-Schon-Aaronson-Shrieve Band to 50 album rock outlets in a hookup with MTV.)

The Menudo show will be heard on Radio Espanol, Westwood's Spanish-language network; 90 minutes of Menudo-mania, taped in February at the Pavillion in Chicago, will be hosted by Pene Barreto of KALI Los Angeles. At the console to mix the show was Menudo founder, mentor and

all-around guy Edgardo Diaz. (F.Y.I.: The 40 stations hooking up to carry the concert will hear outgoing member Johnny Lozada Correa bid farewell after the first half of the program—making way for teen dream Robby Rosa—so get your handkerchiefs ready.)

#### \* \* \*

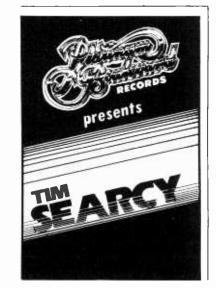
"On Tour," the syndicated radio show produced by Rob Lynn Promotions Inc., has signed Jimmy Fink, the former WPLJ New York air personality, to produce the five-minute program. Host Robin Milling insists that you can still catch your favorite artist-On Tour!-by calling Michael Weiss, who's clearing stations now at 212-988-9278.

#### \* \* \*

Hunts Ketchun has been signed to sponsor D.I.R. Broadcasting's new "Country Cuts" show. The five-minute feature, heard daily on more than 100 stations, spotlights concert versions of country hits performed by the artists who made them famous. Host is Roy Clark ... Bonnie Borden is the new traffic coordinator for M.J.I. Broadcasting, whose "Country Quiz" program has a new affiliate, WUSN Chicago . . . Heading up Hillier, Newmark, Wechsler & Howard's new office in Charlotte (2 South Executive Park, Suite 103, 704-554-5852) is Darlene Johnson. Formerly an account exec in the company's Atlanta office. Johnson will be assisted by Debra Deal. The Charlotte branch will cover North Carolina, Kentucky and east Tennessee ... Awards presented by American Women in Television & Radio March 30 in New York recognized the "realistic and positive" portrayal of women in programs produced by WBBM-AM Chicago ("Women In Business"), WMCA New York ("Women Behind Bars"), KUAC Anchorage ("Women's Resolution"), KRAV Tulsa Maternity ("Salvation Army Home"), the ABC Information Radio Network ("Women: Hard At Work") and National Public Radio ("Pregnancy In The 80's"). Congra-LEO SACKS

## **CANADA LABOR BOARD RULES: CHUM Unjustly Fired Rivers**

TORONTO-Dismissing a morning personality in Canada is tougher than a firing in the States, as evidenced by a recent case here. The Canada Labor Board has ruled that CHUM Ltd. unjustly fired morning man Tom Rivers, a veteran U.S. jock, in September, 1982, and must pay him six months' salary, six months performance bonus, interest and



\$4,500 in legal costs

tulations.

Adjudicator Jane Devlin, after lis-tening to several weeks of hearings last fall, concluded that CHUM did not provide Rivers with specific complaints about his morning show, and that he was not given any inkling that his job was in jeopardy. Rivers, who was hired by CHUM in 1980 for \$50,000 a year and \$15,000 in potential performance bonuses, now works for crosstown rival CFTR.

Devlin found that CHUM "failed to engage in any course of constructive criticism or progressive discipline designed to bring home to (Rivers) the consequences of the failure to improve his job performance." She said that Rivers indeed did require "some discipline," but that "dismissal was not an appropriate response.'

Rivers' demand for a public apology by CHUM as part of the compensation was denied.

Also on CHUM's side, Devlin found that Rivers did not "properly prepare for the morning show (in mid-1982) and performed in a manner which management properly assessed as unsatisfactory in terms of content, presentation and format." But she said that did not mean he should have been fired

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

April 22-28, Steve Levine (Culture Club producer), Rock Over London, London Wavelength, one hour

April 23. Fleetwood Mac. Paul Revere & the Raiders, Great Horn Sections, History Of Rock & Roll, Drake-Chenault, one hour

April 23, Scorpions, Rockline, Global Satellite Network, 90 minutes. April 23-29, Statler Brothers, Country Clo-

seup, Narwood Productions, one hour. April 23-29, Wang Chung, China Crisis, BBC Rock Hour, London Wavelength, one hour

April 23-29, Jimmy Dorsey tribute, part one, The Music Makers, Narwood Productions, one hour.

April 23-29, Ted Nugent, Off The Record Specia, Westwood One, one hour.

April 23-29, Carole King, Star Trak, Westwood One, one hour.

April 23-29, David Frizzell, Live From Gilley's, Westwood One, one hour. April 23-29, Maze, Shannon, Budweiser

Concert Hour, Westwood One, one hour April 23-29, Dazz Band, Special Edition,

Westwood One, one hour. April 23-29, Christine McVie, In Concert,

Westwood One, 90 minutes. Apr I 24, Men At Work, George Harrison,

Cher, History Of Rock & Roll, Erake-Chenault, one hour.

April 25, Genesis, Phil Collins, Alabama, Motown Sound, History Of Rock & Roll, Drake-Chenault, one hour.

April 26, Beatles, Roger Daltrey, Rock Around The World, History Of Rock & Roll, Drake-Chenault, one hour.

April 27. Chuck Berry, Movie Stars With Hits, History Of Rock & Roll, Drake-Chenault, one hour

April 27-29, Queen, The Hot Ones, RKO Radioshows, one hour. April 27-29, Bo Diddley, Big Joe Turner,

Screamin' Jay Hawkins, Don & Deanna On Bleecker Street, Continuum B-oadcasting, one hour

April 27-29, David Gilmour, The Source, NBC, two hours. April 27-29, Ronnie McDowell, Weekly

Country Music Countdown, United Stations, three hours.

April 27-29. Gail Davis, Solid Gold Country, United Stations, three hours.

April 27-29, Paul Revere & the Raiders, Dick Clark's Rock, Roll & Remember, United Stations, four hours April 27-29, Les & Larry Elgart, The Great

Sounds, United Stations, four hours. April 27-29, The Kids Are Alright, Rock Chronicles, Westwood One, one hour.

April 27-29, Dr. Demento Salutes Trains. Dr. Demento, Westwood One, two hours.

April 27-29, Thompson Twins, Tony Carey, Rock Album Countdown, Westwood One, 2 hours

April 27-29, Art Of Noise, Chi-Lites, The Countdown, Westwood One, two hours.

April 27-29, Triumph, Captured Live!, PG Productions/RKO Radioshows, one hour. April 28. Eric Clapton, Solid Gold Saturday

Night, RKO Radioshows, five hours. April 28, George Strait, Silver Eagle, ABC

Entertainment Network, 90 minutes. April 28-29, Johnny Rivers, Music & Mem-

ories, Strand Broadcast Services, three hours April 29, The Story Behind The Song, Roll-

ing Stones Continuous History Of Rock & Roll, ABC Rock Radio Network, one hour.

April 29-May 5, Trevor Horne, Rock Over London, London Davelength, one hour. April 30, Everty Brothers, Van Morrison, Nashville Rock, History Of Rock & Roll, Drake-Chenault, one hour.

April 30-May 6, Jerry Lee Lewis, Live From Gilley's, Westwood One, one hour. April 30-May 6, Rick James, Special Edi-

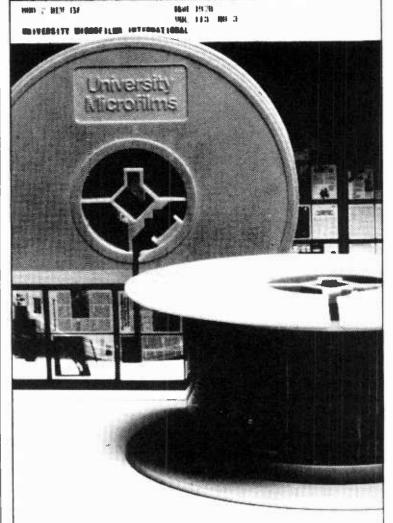
tion, Westwood One, one hour. April 30-May 6, Thomas Dolby, BBC Rock

Hour, London Wavelength, one hour. April 30-May 6, Jimmy Dorsey tribute, part two, The Music Makers, Narwood Pro-

ductions, one hour. April 30-May 6, Reba McEntire, Country Closeup. Narwood Productions one hour.

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#### Week Week Weeks Chart Chart This Week Weeks On Chart ARTIST-Title, Label ARTIST-Title, Label WEEKS 8 1 THE CARS-You Might Think, Elektra )1 8 THE CARS-Heartbeat City, Elektra VAN HALEN-1984, Warner Bros. VAN HALEN-I'll Wait, Warner Bros. 2 16 3 13 2 10 SOUNDTRACK-Against All Odds, Atlantic 3 2 8 TONY CAREY-A Fine Fine Day, MCA 9 TONY CAREY-Some Tough City, MCA 4 5 STEVE PERRY-Oh, Sherrie, Columbia 4 4 5 9 SCORPIONS-Love At First Sting, Mercury 5 4 6 NIGHT RANGER-Sister Christian, MCA STEVE PERRY-Street Talk, Columbia 8 4 7 YES-Leave It, Atco 6 12 26 YES-90125 Atco 7 8 10 9 6 Harvest 9 11 12 7 & Roll, Chrysalis 10 8 16 5 14 6 13 6 11 12 15 6 Me, Arista 18 6 17 12 20 6 21 13 23 5

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NEW

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NEW

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60 41

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

NEW ENTRY

**Rock Albums** 

1

2

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4

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6

6	8	4	STEVE PERRY-Street Talk, Columbia	6			
7	7	26	YES-90125, Atco				
8	6	26	NIGHT RANGER-Midnight Madness, MCA	7			
9	9	20	THE PRETENDERS-Learning to Crawl, Sire	8			
10	11	10	THOMPSON TWINS-Into The Gap, Arista				
		7	THE ALAN PARSONS PROJECT-Ammonia	9			
11	10	1	Avenue, Arista	10			
12	13	6	SLADE-Keep Your Hands Off My Power Supply, CBS Associated	11			
10	10	22		12			
13	12	32	HUEY LEWIS AND THE NEWS-Sports, Chrysalis	13			
14	16	10					
			DAVID GILMOUR-About Face, Columbia	14			
15	14	13	DWIGHT TWILLEY–Jungle, EMI/America	15			
16	15	13	BON JOVI-Bon Jovi, Mercury	16			
17	18	7	SOUNDTRACK-Hard To Hold, RCA				
18	19	28	JOHN COUGAR MELLENCAMP-Uh-Huh, Riva/Mercury	17			
19	17	5	HAGAR/SCHON/AARONSON/SHRIEVE- Through The Fire, Geffen	18			
20	20	13	SOUNDTRACK-Footloose, Columbia	19			
21	21	12	HOWARD JONES-Humans Lib, Elektra	20			
				21			
22	22	12	WANG CHUNG-Points On A Curve, Geffen	22			
23	28	4	JOE JACKSON-Body And Soul, A&M	~~			
24	NEW E	NTRY	ORION THE HUNTER–Orion The Hunter, Portrait	23			
25	23	32	THE ROMANTICS-In Heat, Nemperor				
26	24	10	BILLY RANKIN-Growin' Up Too Fast, A&M	24			
27	25	4	BERLIN-Love Life, Geffen	25			
	_	4		26			
28	29		SOUNDTRACK-Up The Creek, Pasha	27			
29	27	4	ICICLE WORKS-Icicle Works, Arista				
30	26	6	THE GO-GO'S-Talk Show, I.R.S.	28			
31	31	9	THE ALARM–Declaration, IRS	29			
32	32	28	GENESIS-Genesis, Atlantic	30			
33	30	12	DAN FOGELBERG-Windows and Walls, Full	31	ł		
34	36	3	Moon/Epic TALK TALK-It's My Life EMI-America	32			
35	38	20	CYNDI LAUPER-She's So Unusual, Portrait	33			
				33			
36	NEWE		MOTLEY CRUE-Shout At The Devil, Elektra	34			
37	41	2	Z.Z.TOP-Eliminator, Warner Bros.				
38	37	14	CHRISTINE McVIE-Christine McVie, Warner Bros.	35 36			
39	NEWE	NTRY	RUSH-Grace Under Pressure, Mercury				
40	34	7	MISSING PERSONS-Rhyme And Reason, Capitol	37			
41	35	22	MANFRED MANN-Somewhere In Afrika, Arista	38			
42	33	11	QUEEN-The Works, Capitol	39			
43	-	NTRY	PAT TRAVERS-Hot Shot, Polydor	40			
43	39		38 SPECIAL-Tour De Force, A&M	41	1		
		25		42			
45	43	2	INXS-The Swing, Atco	43			
46	NEWE	NTRY	KING CRIMSON-Three Of A Perfect Pair, Warner Bros.	44			
47	40	4.4					
47	40	14	EURYTHMICS-Touch, RCA	45			
48	44	2	DIRE STRAITS-Alchemy, Warner Bros.	46			
49	NEW	NTRY	DUKE JUPITER-White Knuckle Ride, Morocco				
50	NEW E	INTRY	RATT-Out Of The Cellar, Atlantic	47			
			Top Adds	48 49			
1	RU	SH–Gr	ace Under Pressure, Mercury	50			
2	Di	KE III	PITER-White Knuckle Ride, Morocco	51			
-				52			
3			TEVEN AND THE DISCIPLES OF SOUL-Voice Of EMI-America	53			
4	RU	SS BA	ALLARD-Russ Ballard, EMI-America	54			
5	PS	YCHER	DELIC FURS-The Ghost In You, Columbia (45)	55			
6	FA	CE TO	FACE-10,9,8, Epic	56			
1	1			1	1		
7	RO	N 10V	/I-Bon Jovi, Mercurv	57			
7			/I—Bon Jovi, Mercury	57 58			
7 8			/I-Bon Jovi, Mercury NE McVIE-Christine McVie, Warner Bros.				

ORION THE HUNTER-So You Ran, Epic (12 Inch)

NIK KERSHAW-Human Racing, MCA

9

10

PHIL COLLINS-Against All Odds, Atlantic SCORPIONS-Rock You Like A Hurricane, THE PRETENDERS-Show Me, Sire HUEY LEWIS AND THE NEWS-Heart Of Rock THOMPSON TWINS-Hold Me Now, Arista THE CARS-Magic, Elektra SLADE-Run, Runaway, CBS Associated RICK SPRINGFIELD-Love Somebody, RCA **DWIGHT TWILLEY**-Girls, EMI-America THE ALAN PARSONS PROJECT-Don't Answer JOHN COUGAR MELLENCAMP-The Authority Song, Riva/Mercury BON JOVI-Runaway, Mercury STEVIE NICKS-Violet And Blue, Atlantic SOUNDTRACK-Footloose, Columbia DAVID GILMOUR-Murder. Columbia 6 THE ALAN PARSONS PROJECT-Prime Time, Arista JOE JACKSON-You Can't Get What You Want, 5 A&M 7 WANG CHUNG-Dance Hall Days, Geffen 6 BILLY RANKIN-Baby Come Back, A&M 6 THE ROMANTICS-One In A Million, Nemperor 15 VAN HALEN-Panama, Warner Bros. 3 SCORPIONS-Big City Nights, Mercury 3 Z.Z.TOP-Legs, Warner Bros. 5 HOWARD JONES-What Is Love, Elektra 6 BERLIN-No More Words, Geffen 3 ICICLE WORKS-Whisper To A Scream, (Birds Fly) Arista HAGAR/SCHON/AARONSON/SHRIEVE-Top Of 6 The Rock, Geffen 2 THE GO GO'S-Head Over Heels, I.R.S. 2 CYNDI LAUPER-Time After Time, Portrait CHRISTINE McVIE-Love Will Show Us How, NEW ENTRY Atlantic 10 DAN FOGELBERG-The Language Of Love, Full Moon/Epic 2 MR. MISTER-Hunters Of The Night, RCA 6 THE ALARM-68 Guns, I.R.S. DUKE JUPITER-Little Lady, Morocco 5 THE CARS-Hello Again, Elektra 3 TALK TALK-It's My Life, EMI-America 2 HEART-The Heat, Pasha 3 DAVID GILMOUR-Blue Light, Columbia **ORION THE HUNTER-So You Ran, Epic** 2 MANFRED MANN'S EARTH BAND-Runner 13 Arista 6 MISSING PERSONS-Give, Capitol **RUSH**-Distant Early Warning, Mercury SLADE-My, Oh My, CBS Associated 2 THE PRETENDERS-Time, The Avenger, Sire 13 KING CRIMSON-Sleepless, Warner Bros. RATT-Round And Round, Atlantic NEW ENTRY HAGAR, SCHON, AARONSON, SHRIEVE-NEW ENTRY 3 MI-SEX–Castaway, Columbia HAGAR, SCHON, AARONSON, SHRIEVE-Missing 3 You, Geffen 2 VAN HALEN-Jump, Warner Bros. PAT TRAVERS-Killer, Polydor 3 3 INXS-Original Sin, Atco MODERN ENGLISH-Hands Across The Sea, 6 Sire 15 EURYTHMICS-Here Comes The Rain Again,

**Top Tracks** 

WEEKS AT #1

# Pro-Motions

Radio

Station: KRQR San Francisco (AOR)

#### **Contact: Jeff Blouse Concept: Bumper stickers**

Execution: Usually stations attempt to have listeners identify with the image, music or personalities. Here morning man Peter B. Collins relates to listeners who all share the same frustration: driving on the Nimitz Freeway, rated one of the worst freeways in the area by the local paper. Collins described the problems, which motorists were all too familiar with, and invited listeners to write in for one of the 250 limited edition "KROR 97 I hate the Nimitz" bumper stickers, describing the problems they've encountered.

Creative phrases such as "It's a parking lot with the pavement condition of a washboard" and desperate questions like "why do they insist on doing all road repair during commute hours?" kept the on-air antics on target with the morning listeners, who were more than willing to sport KRQR's call letters on their cars in conjunction with their common plight. In fact, many listeners not inclined to display stickers for stations are more likely to brand their car when the slogan hits home.

- ★ Station: KLOS Los Angeles (AOR) Contact: Steven G. Smith Concept: "Grudge Match of the '80s"

Execution: Morning man Frazer Smith refers to the station as "Southern California's rock and roller derby leader," and so it is that tickets to the season opener featuring the T-Birds, the Bombers and the Devils (we're talking roller derby here) have been given away. But if that triple header isn't enough to lure fans to the Olympic Auditorium (also the site of weekly wrestling, which if it wasn't sold out well in advance would probably be another Frazer Smith promotion), Smith himself will host the intermission event, as he and Bob Zany battle it out, skating on the hardwood oval track in what Smith terms "Grudge Match of the '80s." Over 500 tickets and T-shirts have been given away via this camp-style promotion for an event that does not usually attract an AOR crowd. **Station: WTVN Columbus (AC)** 

#### Contact: Lori Langholz **Concept: Boy George Look-Alike** Execution: Without a doubt, the AC-

sounding, bizarre-looking Boy George is a topic of conversation, especially on conservative outlets such as WTVN. So when the station announced a look-alike contest at the weekly "Afterwork Party," all three

ocal tv outlets showed up at the Parke Hotel to film the winner. Drawing the most laughs, of course, were the non-finalists, with the female winner not at all surprised at the judges' decision.

"I always dress this way," she said. "These are my normal clothes, and even without (them) people say I look like Boy George."

#### Station: WBCY Charlotte (contemporary)

Contact: Bob Kaghan, PD

**Concept: Thriller party invitations** Execution: WBCY received three official invitations to Michael Jackson's Thriller Party held in New York prior to the Grammys. They were legit, and printed on Jackson's trademark-a white glove. PD Kaghan decided they'd make an interesting contest prize. Issued to the morning team, midday host and afternoon jock with orders to give them away creatively, the prize was in great demand.

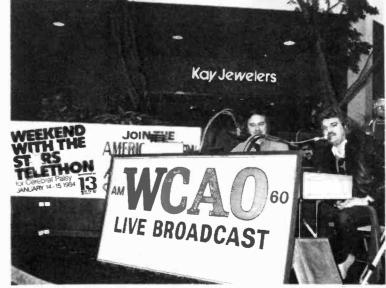
Morning team John Boy & Billy had listeners calling in explaining why they needed the glove. Jeff Wicker asked listeners to imitate Michael and explain what happened to the other glove, while Fred Story had listeners convincing him they were the biggest Michael Jackson fan.

#### **\* \* \*** Station: WWSC Glens Falls, N.Y. **Contact: Dave Covey, station** manager

#### Concept: Giant garage sale

Execution: Developed as a community involvement project in 1981, this semi-annual event has grown into the station's biggest promotion effort. Attracting over 6,000 people in this small market and generating over \$65,000 for charitable causes, the event is seen as a positive for all involved. However, planning and execution are crucial. To that end, Covey invites interested stations to contact him at (815) 793-4444 for details and suggestions.





SHOPPING FOR SHOPPERS-WCAO Baltimore PD Johnny Dark, left, hosts a remote broadcast from the city's Golden Ring Mall with Ricky Skaggs. The Epic country singer had just come from an in-store at the Mall's Montgomery Ward.



TOTE-ABLE TAPES—PDMagnetics is marketing its VHS T-120 tapes in this "Super Saver 10-Pack," which retails for \$89.95 and includes a coupon good for the buyer's choice of either a \$10 rebate on the purchase or 10 free videocassette storage boxes.

## **Record Factory Executives Map New Business Course**

LOS ANGELES—Thirteen corporate executives from the Record Factory retail chain spent five days last week mapping a business course that welds team building with management education to produce more strategic planning.

From April 2-6, the Bay areabased chain was directed by San Jose State Univ. management professor Pat Williams, director of the school's center for management training and development.

At the start, Williams projected problems to the group, asking for written answers from attendees which then became part of team discussion. The teams were required to reach a consensus from the individuals' answers. The exercise was the base for the team building within the 33-store organization.

The conference then delved deeply into its own retailing operation. Who are customers? Why do they buy? Why do they leave? These were among sample queries to the group. The 13 also reviewed what they considered Record Factory's unique and /or strongest points in building a customer base, probing into what excites customers to action and what maintains them.

Williams asked for actual corporate strategies from individuals based on the foundation created thus far in the week-long conference.

Toward the end of the week, Williams stressed individual contributions to the success of the chain. He asked the 13 to map out procedures in which each might specifically contribute to the corporate whole.

Record Factory, which has been an industry leader in corporate research, pioneering such incisive methodology as focus groups in a search for proper direction (Billboard, March 17), intends to hold quarterly meetings to review the progress of the program set up last week at Lake Tahoe.

JOHN SIPPEL

# Retailing SHARE SEEN DOUBLING Rock Accessories On The Rise

By JOHN SIPPEL

LOS ANGELES—Rock accessories and clothing are contributing substantially greater percentages of the gross sales at four U.S. chains.

Executives at the Record Bar, Seventh Heaven, Mainstream and Mother's all agree that rock-related merchandise and clothing have probably doubled their share of the chains' volume in the past six months.

The Bar's Bruce Levy ses boutique wares' share at 6% and growing. "We expect accessories and boutique to do 20% by 1985," Levy says. Carl Faby of Mainstream and Dan Bredell of Mother's both call the progress of this new accessory/clothing wing "tremendous." Bredell says he is so impressed that he intends to set up four-color presses and other equipment in the Fargo-Moorhead area to manufacture his own line of T-shirts, muscle shirts and jerseys for national sale.

Phil Bourne, who joined Jan Fichman's Seventh Heaven, a two-store Kansas City, Kan. chain, a year ago as general manager, describes the first six months of his tenure and experience with such alternative merchandise as "great." "In both our stores, we have 60 feet of floor space, which houses three huge display cases and numerous display fixtures. In our main store, we have converted another second-floor traffic area into a music fashion department. Up there, we have Boy of London and Leather Graphics leather clothing, slacks and jackets, ranging in price from \$69 to \$189.

"We stock very trendy, showy sport shirts from \$19.99 to \$29.99," Bourne continues. "We've moved items like rock jewelry up there. Our customers see new clothes on tv. They ask us about it. Then we have to call various suppliers to see who makes it.

"Our next step is working closer with local and regional acts to help outfit them, maybe even design some clothes for them," says Bourne. "Acts are the trendsetters. When groups work locally, we get calls about clothes they wore."

Bourne recently added lines of scarves and bandanas, which are moving out well from \$4.99 to \$8.99. Faby, Bredell ard Levy have converted from shrink-wrapped wares to putting articles out on counter-top or floor display fixtures where customers can feel and inspect the accessories more closely. Bredell says he buys used department store fixtures or, like the others, buys a quantity for which he receives a free display fixture.

Faby reports excellent turnover for heavy metal leather goods, drummers' gloves, wristbands, belts and headbands. They cost up to \$26. "Michael Jackson outsells every act four to one right now," he says.

Bourne and Levy warn stores to be cautious ordering boutique wares with group logos, which they contend are only as good as the act's current hit single or album. "A lot of groups, like Motley Crue and Quiet Riot, were late in getting commercial licensing deals. By the time we get such merchandise, it doesn't move out like when they had a hit," Levy says.

Faby and Levy say that since last Christmas, when they experimented with black satin jackets, they have found these \$39.95 to \$69.95 items to be movers. All four chain executives agree that tour programs, ranging in price from \$3 to \$8, are showing faster turns as more different titles are provided.

Levy says he has a universe of 20 test stores, where management's savvy backs such accessories. The other three say they buy samples and test them in their outlets. Bar stores buy many items direct.

Because there is no return on most such merchandise, Levy says the Bar has introduced markdowns. All four confirm that such a lowering of price is necessary and that it's unusual to have to price below cost to move the goods out. Markups are most attractive, ranging from keystone to more than 250%.

APRIL 28, 1984,

## Video Dealer Mulls Adding Music Miami's Salter Hopes To Start Selling Records, Tapes

In 1981, Salter also organized a lo-

cal video dealers' organization. "We

were doing joint advertising. Then

the jealousies set it. We broke up."

MIAMI—Four-year veteran video specialty store owner Rodger Salter is a rarety, a video dealer hoping to add records and tapes to his inventory. Salter says he has run up against a wall of discount video rental pricing, thus prompting expansion.

"We're being killed by discount rentals, forced to go to \$3 a night by the Albertsons and Eckards and other mass merchandisers going into video rental," says Salter, who attended the recent National Assn. of Recording Merchandisers (NARM) convention looking for ideas.

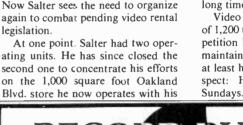
As it happened, while there Salter met Lou Fogelman, past president of NARM and head of Music Plus in Los Angeles, who has moved aggressively into video along with most West Coast record/tape chains. He advised Salter to go exclusively with prerecorded cassettes, stocking no LPs.

While most video specialty dealers continue to see market expansion and talk about the growing VCR base optimistically, Salter says he happens to be in a particularly competitive pocket. He cites not only the mass merchandisers now into rental, but also such record/tape chains as Spec's Music, which has been steadily adding video rental.

"I'm renting more product than ever, but I'm making less money all the time," says Salter, who has just fully computerized his single-unit operation. Speaking of the Altos system he developed, he says, "I can even have the late charges printed out. I hope to be able to market the system to other dealers."

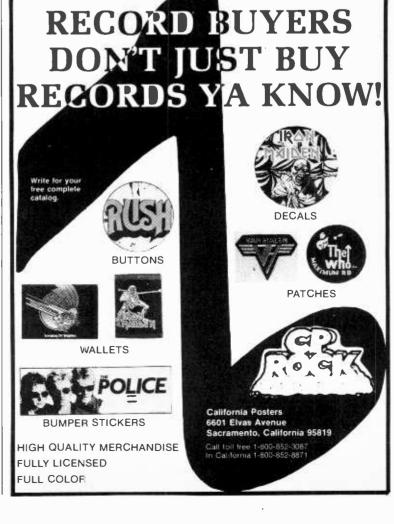
Salter claims he has traditionally been ahead of the competition here in video specialty. He had the first laserdisk club and the third videocassette rental club. From the beginning, he has published a six-page newsletter, "Heavenly-Gram," keyed to the store name, Video Heaven. He has close to 1,000 club members.

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wife and one full-time employe. He says X-rated product represents 55% of his volume. "Without X-rated I would have been gone a long time ago."

Video Heaven maintains a library of 1,200 titles, all VHS. He says competition has also forced the store to maintain longer hours, but adds that at least he has held ground in one respect: He still doesn't open on Sundays.





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23

# New LP/Tape Releases

This listing of new LP/Tape releases is designed to enable retailers and radio programmers to be up-to-the minute on available new product. The following configuration abbreviations are used: LP--album; EP--extended play; CD-Compact Disc; CA--cassette; 8T--8-track cartridge; NA--price not available. Multiple records and/ FRANKE & THE KNOCKOUTS Makin' The Point LP MCA MCA 5473 CA MCAC 5473

\$8.98 \$8.98

LP—album; EP—extended play; CD—Compact Disc; CA—cassette; 8T—8-track cartridge;	FUNK DELUXE LP Salsoul SA 8565 (RCA)
NA—price not available. Multiple records and/ or tapes in a set appear within parentheses fol- lowing the manufacturer number.	CA AC 8565
POPULAR ARTISTS	Magic LP Columbia B6C 39143 (CBS)no list CA B6T 39143no list
ATLANTA	THE GROUP I Hear, I See, I Learn LP Jive JL6 8209 (Artista)\$6.98
Pictures LP MCA MCA 5463	KERSHAW, NIK Human Racing LP MCA MCA 39020\$6.98
CA MCA 5463	CA MCAC 39020\$6.98
LP Epic BFE 39274 (CBS)no list CA BET 39274no list	LAMB, ANNABEL The Flame LP A&M AP 5001 (RCA)\$8.98
ELY, JOE Hi-Res LP MCA MCA 5480	CA CS 5001 \$8.98
CA MCAC 5480	I Am What I AM LP MCA MCA 5478\$8.98 CA MCAC 5478\$8.98
	MC ENTIRE, REBA Just A Little Love LP MCA MCA 5475
<b>EXSEL</b>	CA MCAC 5475
Marketing	LP A&M SP 4984 (RCA)\$8.98
Maxell	KENNY ROGERS INNIBAR CARDS
FDI	
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Raleigh/Cary, 919-467-3302	2201 Lockheed Way.
Raleigh/Cary, 919-467-3302 P.O. Box 884 Dept. BB Cary, NC 27511	2201 Lockheed Way. Carson City. Nev B9701
Raleigh/Cary, 919-467-3302 P.O. Box 884 Dept. BB Cary, NC 27511	2201 Lockheed Way. Carson City. Nev B9701
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Raleigh/Cary, 919-467-3302 P.O. Box 884 Dept. BB Cary, NC 27511	2201 Lockheed Way. Carson City. New B9701
Raleigh/Cary, 919-467-3302 P.O. Box 884 Dept. BB Cary, NC 27511	2201 Lockheed Way. Carson City. Nev B9701
Raleigh/Cary, 919-467-3302 P.O. Box 884 Dept. BB Cary, NC 27511	2201 Lockheed Way. Carson City. Nev B9701
Raleigh/Cary, 919-467-3302 P.O. Box 884 Dept. BB Cary, NC 27511	2201 Lockheed Way. Carson City. Nev B3701
Raleigh/Cary, 919-467-3302 P.O. Box 884 Dept. BB Cary, NC 27511	2201 Lockheed Way. Carson City. New B9701
Raleigh/Cary, 919-467-3302 P.O. Box 884 Dept. BB Cary, NC 27511	2201 Lockheed Way. Carson City. Nev B9701
Raleigh/Cary, 919-467-3302 P.O. Box 884 Dept. BB Cary, NC 27511	2201 Lockheed Way. Carson City. New B9701
Raleigh/Cary, 919-467-3302 P.O. Box B84 Dept. BB Cary, NC 27511	2201 Lockheed Way. Carson City. New B9701
Raleigh/Cary, 919-467-3302 P.O. Box B84 Dept. BB Cary, NC 27511	2201 Lockheed Way. Carson City. New B9701

**NEW YORK CITY** 

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**NEW YORK, 10038** 

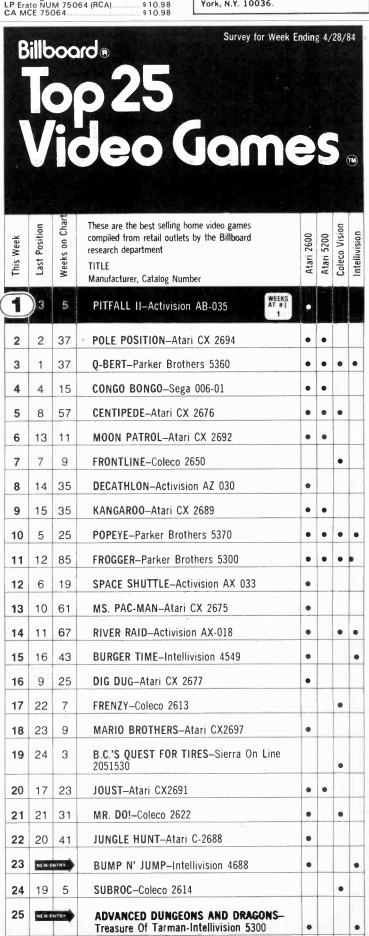
VORC

CA CS 4984\$8.98
THE O'JAYS Love And More
I P Philadelphia International
FZ 39367 (CBS)
ONE THE JUGGLER Nearly A Sin
LP RCA AFL14959\$8.98 CA AFK1 4959\$8.98
ONE WAY
Lady LP MCA MCA 5470\$8.98
CA MCAC 5470\$8.98 PRETTY ROUGH
Got The Fire LP RCA KKL1 0536\$8.98
CA KKL 0536\$8.98
PSYCHEDELIC FURS Mirror Moves
LP Columbia BFC 39278 (CBS)no list CA BCT 39278no list
REED, LOU
New Sensations           LP RCA AFL14998           CA AFK14998           \$8.98           CA AFK14998
CA AFK1 4998\$8.98 R.E.M.
Reckoning LP LR.S. SP 70044 (A&M)\$8.98 CA CS 70044 \$8.98
CA CS 70044 (A&M)\$8.98
RESCUE LP A&M SP 12507 (RCA) \$5.98
LP A&M SP 12507 (RCA) \$5.98 CA CS 12507 \$5.98
SPACE An Interesting Breakfast
Conversation LP 1750 Arch S 1806\$8.98
SYLVERS, EDMUND
Take Me Over LP Arista AL8-8 195
TACO
Let's Face The Music LP RCA CPL1 4920\$9.98 CA CPK1 4920\$9.98
THOMAS, B.J.
Shining
LP Columbia FC 39337 (CBS) no list CA FCT 39337 no list
THE TOURISTS Should Have Been Great Hits
LP Epic PE 39318 (CBS)no list CA PET 39318no list
THE VALENTINE BROTHERS LP A&M SP 4989 (RCA)\$8.98
CA CS 4989 \$8.98
WATERS, ROGER The Pros and Cons of Hitchhiking
LP Columbia FC 39290 (CBS)no list CA FCT 39290no list
WESTON, RANDY
African Rhythms LP 1750 Arch S 1802\$8.98
YELLOWMAN King Yellowman
King Yellowman LP Columbia BFC 39301 (CBS)no list CA BCT 39301no list
COUNTRY
DICKENS, LITTLE JIMMY
Columbia Records Country Music
Foundation Historic Edition LP Columbia FC 38905 (CBS)no list
CA FCT 38905no list JONES, GEORGE
You've Still Got A Place In My Heart LP Epic FE 39002 (CBS) no list CA FET 39002 no list
KING, JACKIE See Willie Nelson
MANDRELL, BARBARA
Clean Cut LP MCA MCA 5474
MANDRELL, LOUISE
I'm Not Through Loving You Yet LP RCA AHL1 5015 \$8.98
CA AHK1 5015\$8.98
MC DOWELL, RONNIE Willing
LP Epic FE 39329 (CBS)no list CA FET 39329no list
NELSON, WILLIE, & JACKIE KING
Angel Eyes LP Columbia FC 39363 (CBS)no list CA FCT 39363no list
GATOT 33303
TILLIS, MEL
New Patches LP MCA MCA 5427 \$8.98
New Patches LP MCA MCA 5427 \$8.98
New Patches           LP MCA MCA 5427           S8.98           CA MCAC 5427           \$8.98
New Patches LP MCA MCA 5427 \$8.98 CA MCAC 5427 \$8.98 MASS PRODUCED
New Patches LP MCA MCA 5427 \$8.98 CA MCAC 5427 \$8.98 MASS PRODUCED PHOTOS
New Patches LP MCA MCA 5427 \$8.98 CA MCAC 5427 \$8.98 MASS PRODUCED PHOTOS Genuine Glossy
New Patches LP MCA MCA 5427 \$8.98 CA MCAC 5427 \$8.98 MASS PRODUCED PHOTOS Genuine Glossy Photographs
New Patches LP MCA MCA 5427 \$8.98 CA MCAC 5427 \$8.98 MASS PRODUCED PHOTOS Genuine Glossy Photographs from your original
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	<mark>Gotta</mark> LP Go	Give Id Moi	untain C	Y tie Love GM 80006 (A&M) \$8.98 \$8.98
			J۵	ZZ
			ABIE, . • Mars	
C (	RUS/ Shett LP MO	ADER o Bla	( <b>S</b> ster A 5429	\$8.98 \$8.98
M	IARS BERG		ORGE 1BIE	E, & JOHN
M	LP 17 IASE Fechr	50 Ard KELA 10-Bu	ch S 18 . <b>, HUG</b> sh	
R	ENBO Sir Jo LP Wi	DURN hnAl	i, JOH ot Of n Hill LL	0 (RCA)\$8.98 IN _ 0084\$9.98 \$9.98
ſ				SICAL
	CAM	CE 75	064	rd® <b>p25</b> <b>ba</b> (RCA) \$10.98
	This Week	Last Position	Weeks on Chart	These are the best selling h compiled from retail outlets research department TITLE Manufacturer, Catalog Num
(	This W	ω Last Position	5	compiled from retail outlets research department TITLE Manufacturer, Catalog Num PITFALL II-Activision
(	This W	)3 2	5 37	compiled from retail outlets research department TITLE Manufacturer, Catalog Num PITFALL II-Activision • POLE POSITION-Ata
(	This W	)3 2 1	5 37 37	compiled from retail outlets research department TITLE Manufacturer, Catalog Nun PITFALL II—Activision POLE POSITION—Ata Q-BERT—Parker Broth
(	This W	)3 2	5 37	compiled from retail outlets research department TITLE Manufacturer, Catalog Num PITFALL II-Activision • POLE POSITION-Ata

CLARK, LOUIS, & THE ROY	AL .
PHILHARMONIC	
Hooked On Classics	
LP RCA AYL1 5022	
Hooked On Classics II	
LP RCA AYL1 5023	\$5.98
CA AYK1 5023	\$5.98
Hooked On Classics III	
LP RCA AYL1 5024	
CA AYK1 5024	\$5.98
ELGART, LÁRRY, & HIS M	
ELGARI, LARRI, & HIS W	
TAN SMUNG ODCHESTRA	ANNAT
TAN SWING ORCHESTRA	
Hooked On Swing	
Hooked On Swing	\$5.98
Hooked On Swing	\$5.98
Hooked On Swing LP RCA AYL1 5025 CA AYK1 5025 Hooked On Swing 2 LP RCA AYL1 5026	\$5.98 \$5.98 \$5.98
Hooked On Swing LP RCA AYL1 5025 CA AYK1 5025 Hooked On Swing 2	\$5.98 \$5.98 \$5.98
Hooked On Swing LP RCA AYL1 5025 CA AYK1 5025 Hooked On Swing 2 LP RCA AYL1 5026 CA AYK1 5026	\$5.98 \$5.98 \$5.98 \$5.98 \$5.98
Hooked On Swing LP RCA AYL1 5025 CA AYK1 5025 Hooked On Swing 2 LP RCA AYL1 5026 CA AYK1 5026 CA AYK1 5026	\$5.98 \$5.98 \$5.98 \$5.98 <b>HESTRA</b>
Hooked On Swing LP RCA AYL1 5025 Hooked On Swing 2 LP RCA AYL1 5026 CA AYL1 5026 CA AYL1 5026 LONDON SYMPHONY ORC & ROYAL CHORAL SOCIET	\$5.98 \$5.98 \$5.98 \$5.98 <b>HESTRA</b>
Hooked On Swing LP RCA AYL1 5025 Hooked On Swing 2 LP RCA AYL1 5026 CA AYK1 5026 CA AYK1 5026 LONDON SYMPHONY ORC & ROYAL CHORAL SOCIET Hooked On Rock Classics	\$5.98 \$5.98 \$5.98 \$5.98 <b>HESTRA</b> Y
Hooked On Swing LP RCA AYL1 5025 Hooked On Swing 2 LP RCA AYL1 5026 CA AYL1 5026 CA AYL1 5026 LONDON SYMPHONY ORC & ROYAL CHORAL SOCIET	\$5.98 \$5.98 \$5.98 \$5.98 <b>HESTRA</b> Y \$5.98

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



\*Denotes cartridge availability for play on hardware configuration.

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APRIL 28. 1984, BILLBOARD



# Retailing

# DISCUS MUSIC WORLD Canadian Chain Eyes Florida

HOLLYWOOD, Fla.—Claiming to be the largest retail chain in Canada, 60-unit Discus Music World, Quebec is, in many respects, pacing trends in the U.S. Moreover, according to Lyn Wayne of parent Millbank Music Corp., the company is eagerly looking for a chain acquisition in Florida.

Distinguishing Discus as a chain rather than a franchise network in Canada, Wayne, while here at NARM, said that the major Canadian trend for the chain is to open second units in malls. Millbank, founded by brothers Jerry and Richard Shapiro along with Irving Heisler, has also pioneered in establishing theme stores.

Originally, the chain designed Jukebox as a store targeting an unusually young demographic: ages 8 to 14. "Even the fixturing is lower in height than usual," Wayne said. Classicus and punk-styled New York New York are two other store configurations.

Discus is strung out from Halifax in the Maritime provinces to Victoria, B.C. They're located 90% in major malls, but Wayne said it's a lot of geography. "Consider that our population is 22 million, or 10% of America's, and that we're the same size as Mexico City or California."

Why Florida? Wayne said it's a vibrant market and the chain's principals like the idea of coming down here regularly. Thus Discus could be the next major chain to invade this state, where Camelot, Musicland, Record Bar and more recently Western Merchandising are all carving out claims.

# Now Playing Survey Pinpoints Upscale Audience

#### By FAYE ZUCKERMAN

Families with children less than 18 years of age and incomes in excess of \$30,000 a year are targets for the home computer industry in 1984, reports Clive Smith, who spearheaded a survey of 4,000 American homes on the subject of home computers. This research, performed for Boston-based market researcher The Yankee Group, spotlights a high level of sophistication for prospective home computer buyers that, Smith says, should not be under-rated.

"The home computer industry is dealing with an educated clientele that is looking for useful applications," Smith pointed out at a recent two-day seminar in New York sponare looking for software applications and features." Some 14 million American families currently have youngsters under 18

sored by the Boston firm. "Pricing is

no longer an issue. Today's buyers

and fall into the \$30,000-plus income bracket. Additionally, a total of 25 million households in the U.S. make more than \$30,000 a year. With home computer penetration

(Continued on opposite page)

## SOFTWARE CHART ANALYSIS 'MULE' Kicks Onto Top 10

One of the first sophisticated economic simulation packages to come onto the Education Top 10 is "MULE" (Multiple Use Labor Elements). Conceived by Dan Bunten, who holds an MBA, the software challenges users to compete for financial advantage on a distant planet.

"MULE" is one of the few multiplayer games that allows for four players to get involved in game action, which deals with bargaining, auctions and interacting with the computer. An accompanying instruction manual outlines the software's scenario and rules.

Bunten, 35, explains that the use of mules, which play a major role in game action, by noting that while the simulation takes place in a highly developed intergalactic society, the mules bring in an undercurrent of "primitive." Many of the ideas behind "MULE." Bunten says, come from his passion for science fiction. Bunten is one of a five-member team which worked 10-12 hours a day for nearly seven months developing the title. Of note is the music for "MULE," which was scored by musician Roy Gloves. Additionally, Alan Watson, Jim Rushing and Bill Bunten, Dan's brother, developed the sound effects, graphics and high-level strategy.

Together, these five make up the Ozark Softscape design team, based in Arkansas. According to a spokeswoman for Electronic Arts, which publishes the educational title. "The group believes that no single member could create the breadth of strategic nuances that was designed into 'MULE."

And while neither Electronic Arts nor Bunten would reveal sales figures for "MULE," it is believed they are somewhere in the 40,000-50,000 range. Most would agree that the synchronized graphics, sound and game action contribute to this title's success. FAYE ZUCKERMAN



MAGNUM OPUS—Clint Eastwood pilots the first mission of "Firefox," Atari's laserdisk arcade game based on Eastwood's film of the same name, using actual film footage. The game player is an American fighter pilot assigned to steal a Russian plane.





APRIL 28. 1984, BILLBOARD

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## **ENTERTAINMENT TOP 20**

I his week	Last Week	Weeks on Chart			Remarks Sk	Apple	Atari	Commodore	IBM	Texas Instruments	TRS	CP/M	Other
			Title	Manufacturer	Remarks 0	< •	× •	ت •	=	μE		3	0
1 2	1	14	FLIGHT SIMULATOR II	Sublogic	Arcade-Style Game		••						
-	3	30		Broderbund	Text Adventure Game	•	••	•		•		•	
3	4	30	ZORK I	Infocom				•					-
4	2	14	BEACH-HEAD JULIUS ERVING AND LARR	Access Y Flandson Arts	Strategy Arcade Game Arcade Style Sports Game	•						1	1
5	5	16	BIRD GO ONE-ON-ONE	Electronic Arts					•				+
6	6	23	FLIGHT SIMULATOR	Microsoft	Simulation Package	•						-	
7	11	29	EXODUS:ULTIMA III	Origins Systems Inc.	Fantasy Role-Playing Game		•	•					+
8	12	25	ARCHON	Electronic Arts	Strategy Arcade Game		•	•					
9	8	30	PINBALL CONSTRUCTION SET	Electronic Arts	Educational Arcade Game	•		•	•		· · · · ·		
10	7	8	SARGON III MYSTERY MASTER: MURDER	Hayden	Chess Game	•							+
11	15	5	BY THE DOZEN	CBS Software	Adventure Strategy Game	•		•	•				-
12	10	15	DEADLINE	Infocom	Text Adventure Game	•	•	•	•	•			
13	NE W E	NTRY	ZAXXON	Synapse	Arcade-Style Game			•*					
14	14	26	CASTLE WOLFENSTEIN	Muse	Arcade Adventure Game	•	•						
15	17	30	WIZARDRY	Sir-Tech	Fantasy Role-Playing Game	•							-
16	16	30	BLUE MAX	Synapse	Diagonal Scrolling Arcade		•*	•*	_		-		-
17	20	30	CHOPLIFTER	Broderbund	Arcade-Style Game	•	••	•					_
18	18	20	HARD HAT MACK	Electronic Arts	Arcade Style Game	•	•	•					
19	NEW F	NTRY	QUESTRON	Strategic Simulations Inc.	Fantasy Adventure Game	•							+
20	NEWE	NTRY	SORCERER	Infocom	Text Adventure Game	•	•	•	•	•	•	•	$\downarrow$
				EDUCAT	TION TOP 10								
1	1	30	MASTERTYPE S	Scarborough	Educational program that teaches touch typing to ages 7 to adult in an exciting video game format in 18 different lessons.	•	••	••	٠				
2	2	12	MUSIC CONSTRUCTION SET	Electronic Arts	Interactive music composition and learning tool enables user to work with a library of music or compose own.	•		•					
3	3	30	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.	•	••	••	•				
4	4	4	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).	•		•	•				
5	5	30	FACEMAKER	Spinnaker	3 part learning game designed to teach very young chil- dren (age 4-12) the computer keyboard & memory skills by asking them to work with a human face.	•	••	••	•				
6	10	9	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.	•	•	•	•				
7	9	2	M.U.L.E.	Electronic Arts	Multiple Use Labor Element is an educational game which inspires interpersonal bargaining and interaction between players to teach basic economic laws		•	•					
8	7	20	COMPUTER SAT	Harcourt, Brace & Jovanovich	Educational program designed to prepare high school students and adults for the SAT (Scholastic Aptitude Test).	•	•		•		•		
9	8	17	ТҮРЕ АТТАСК	Sirius	Invader-style educational typing game with multilevel screens designed for ages 6 to adult.	•	•	••					
10	NEW	ENTRY	STORY MACHINE	Spinnaker	Learning game that helps children (age 5-9) write sentences, paragraphs and simple stories. The story is then animated on the screen and can be saved.	•		••	•				
				HOME N	IANAGEMENT TO	<b>P1</b>	0						-
1	1	30	THE HOME ACCOUNTANT	Continental	Home & Small Business Financial Management Program	•	•	•	•	•	•	•	
2	2	30	PFS:FILE	Software Publishing	Information Management System	•			•	•			
3	3	30	BANK STREET WRITER	Broderbund	Word Processing Package	•	•						
4	4	19	THE TAX ADVANTAGE	Continental	Tax Preparation Program	•	•	•	•	•			
5	5	22	DOLLARS AND SENSE	Monogram	Home Financial Package	•			•				
6	6	21		HesWare	Electronic Spreadsheet			•				-	
							•		-				
7	8	17		Atari	Word Processing Program		-			-			
8	7	20	HOMEWORD	Sierra On-Line	Word Processing Package	•		•			-		-
9	9	3	SIMONS BASIC	Commodore	Simplifies Basic Command			•	-				
10	10	3	PAPERCLIP	Batteries Included	Word Processing Package			•*					



27

• Continued from opposite page hovering around five million, Smith predicts a 100% sales increase, to about 10 million, this year. Computer purchasers are not "brand" conscious, though they lean toward purchasing higher-end machines such as the Apple II, Macintosh and IBM Personal Computers, he adds.

●-Disk ◆--Cartridge ★-Cassette

Today's home computer buyers also tend to prefer disk-based software packages. Atari, for example, can expect to sell more than 800,000 disk drives this year, according to Smith. "About 80% (or 1.6 million) of the installed Commodore 64 computers are configured with disk drives," he explains.

"At one time, a debate ensued over disk versus cartridge. The debate is over. We are seeing the emergence of disk-based systems," Smith asserts.

Meanwhile, children in American households tend to use the computer "a significant amount of the time," he observes. About \$318 worth of computer software is bought along with a hardware buy. Of this software purchase, one package falls into the home management category, with entertainment making up the bulk of the buy.

\* \* \*

On the international scene: John Cavalier, vice president and general manager of Apple Computer, maintains that the computer industry has mastered and understands the American market. Now, he says, it must direct its energy toward foreign markets. "Within the context of international marketing, traditional assumptions about audiences, markets, distribution, price and consumer affinity are no longer acceptable," he notes.

Here are some insights Cavalier recently shared about select foreign markets:

• Canada, though seemingly a mirror image of the U.S., is described by Cavalier as "unique." He points to the country's dual language rights and "infatuation with giant retail chains." Canada's retailing tradition makes it harder to find shelf space and visibility for software products when compared to the number of computer software and hardware boutiques emerging in the U.S.

• Software designed for France is not transferrable to Canada, as language and cultural nuances differ, he adds.

• In Britian, which has the highest penetration of computers outside of the U.S., a manufacturer has to deal with government-owned organizations attempting to take a leadership role in both the hardware and software arenas.

• Cavalier cites South America as "European" in its orientation. He points out that Argentina "enjoys the highest literacy rate in the region."

• Pricing in the U.K., where discretionary income is minimal compared to the U.S., "will remain an enduring obstacle to the success of the majority of U.S.-based manufacturers."

• As for Japan, Cavalier notes that the computer growth rate there is some 40% and the potential market is said to be about \$4.5 billion. Sensitivity to Japanese culture and the country's "intense" educational focus will bring some success to marketers there, he predicts.

Finally, he advises international markets to examine foreign governments, study local operating mandates and understand a technology's appropriateness before launching products overseas.

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## **Three Major Music Deals Cut** Pacts Point Up Genre's Importance In Home Market

By TONY SEIDEMAN

NEW YORK—In a sign of music video's increasing importance as a home video genre, three major deals have been cut in the last few weeks. The pacts include:

• A deal between MTV and Sony Video Software Operations that is the video music channel's first multi-title home video contract.

• A multi-program deal between U.S. home video indie Media Home Entertainment and PolyGram U.K. which seems to indicate that some of the trends that have sent rights prices soaring for feature films have begun to reach into the music video marketplace.

• A strengthening of the link between MGM/UA Home Video and Delilah Communications, perhaps the top independent producer of long-form home video programming.

The Sony-MTV deal will put six full-length MTV made-for-cable programs out on videocassette. The programs will include five full-length concerts and one documentary. The concerts are by Warren Zevon, Graham Parker, Split Enz, Kansas and the Outlaws. The documentary is a half-hour program on Pete Townshend.

European rights to the programs have been picked up by PolyGram, while RCA bought U.S. CED videodisk rights, says MTV's Chip Ranklin. The home video industry is looking for music, he says, adding, "Each company we offered it to was interested."

One reason for the curiosity, he says, is that the programming was "sent out with a price tag that was attractive." The goal of the low prices, says Ranklin, is to enable home video companies to put a retail price on the titles that won't price them out of the consumer marketplace. The \$29.95 set by Vestron Video's "Making Michael Jackon's 'Thriller'" is a good

target price range, he opines. Potential home video revenues have become "a substantial part" of the means by which MTV helps to pay for its made-fors, says Ranklin. "They're a very serious consideration in any project."

The current deal, although it is MTV's first announced home video pact, does not mean the network has committed itself to Sony, says Ranklin. Future deal making will be done on a show-by-show basis, he says, and at this moment negotiations are going on with other home video companies which he says will probably result in signed contracts within 90 days.

No video clips will be involved in these deals, says Ranklin. "It will all be long-form."

The Media Home Entertainment deal with PolyGram U.K. will provide the U.S. home video indie with "a flow of viable, well-known product," says MHE vice president Paul Culberg. What Culberg is aiming for is the same kind of security his company gets when it purchases the rights to a big-name feature film—a title that is, to a degree, automatically presold simply by the power of its name.

Groups included in the PolyGram U.K./MHE deal include Dire Straits, the Jam, Siouxsie & the Banshees, and "some very early David Bowie," says Culberg. Reflecting the opinion of almost all U.S home video manufacturers, he says that music video is currently "a very small part of the business."

Because of this, Culberg notes, it is all the more essential that a firm be careful when it moves to buy programming. Rights owners are making "a lot of product" available, he says, "not all of it strong saleswise." But unless the product is of the highest superstar level, rights buyers should beware that "music is as yet unproven" as a home video genre, claims Culberg. "To date a few titles have sold well—the rest have been moderate to poor," he says. A total of seven programs are involved in the MGM/UA Home Video/Delilah Films contract, which is a two-year exclusive pact. Six of the programs involved will be one hour long, and the other will run for about the length of a feature film, the companies say.

Video

Details of only the first two programs were available. One title will be "Rear View," a music-oriented program on human rear ends based on the best-selling paperback of the same name. The other title bears the somewhat self-explanatory name "The History Of Rock Video." The companies say it will "look at music videos from the days of Scopitone to tomorrow."

Delilah has already released a number of titles through MGM/UA, including the highly successful "The Compeat Beatles," which so far has reportedly sold more than 50,000 units with a list price of \$59.95. Other Delilah programs MGM/UA has released include "Girl Groups," "The Everly Brothers Reunion Concert" and "Cool Cats: 25 Years Of Rock 'n' Roll Style."

# Three Firms Join In European Music Channel

#### By MIKE HENNESSEY

LONDON—Thorn EMI Screen Entertainment has joined with the Virgin Group and Yorkshire Television to provide a Europe-wide music video channel for cable and satellite diffusion. The new company, The Music Channel Ltd., will operate as a wholly independent entity, transmitting its programs under the name Music Box.

Music Box, Thorn EMI's first satellite-delivered cable program, began operation last February. Production for the new tripartite company will be handled by the existing Music Box staff, expanded to manage the additional volume of work which the new venture will generate. Marketing and other related services will be provided for the joint company by Thorn EMI Screen Entertainment.

It is understood that Thorn EMI has 50% of the The Music Channel Ltd. and the other 50% is equally shared by Virgin and Yorkshire Television.

Gary Dartnall, chairman and chief executive of Thorn EMI Screen En-

tertainment, in announcing the new venture, said: "It means we are now in a position to move forward as the leading force in the European music cable field."

The company will launch its music channel throughout the U.K. this month and in continental Europe by mid-summer. Music Box will carry advertising and will be transmitted on the ECS satellite to a potential European audience in excess of five million.

Music Box already goes out live from London, four hours a day, as part of Sky Channel's programming. Marcus Bicknell, marketing manager of Thorn EMI's cable division, says that the program now reaches 650,000 continental European viewers and 350,000 in the U.K.

Typical Music Box programming, which concentrates on current mainstream pop, based on the British top 40, uses 14 video clips an hour, with five to 10 minutes allocated to music news, competitions, archive material, (Continued on page 33)

		F	Billboard	Jisk <sup>®</sup>					
This Week	Last Position dead	Weeks on Chart doe 1		or by any means, electronic, mechan nor written permission of the publishe pyright Owner,	and Surve	Year of Allon Allon Release	Rating us	ding 4/2 teuwey	Price
1)	) 5	2	SUDDEN IMPACT	Warner Brothers Pictures Warner Home Video (1541	Cini Easiwood Sondra Locke	1983	R	CED Laster	519,9 534,9
2	1	6	TRADING PLACES	Paramount Pictures RCA Video Disc 1551	Dan Ackroyd Eddie Murphy	1983	R	CED Laser	\$19.9 \$29.9
3	2	7	NEVER SAY NEVER AGAINA	Warner Brothers Pictures Warner Home Video DC 11337	Sean Connery Barbara Carrera	1983	PG	CED Laser	39.98
4	4	7	MR. MOM	Vestron 5025	Michael Keaton Ten Garr	1983	PG	CED	29.95
5	3	11	TOOTSIE	RCA/Columbia Pictures Home Video 5955	Dustin Hoffman Jessica Lange	1982	PG	CED	29.9
6	13	6	KRULL	RCA Video Disc 10364	Ken Marshall Lysette Anthony	1983	PG	CED	19.9
7	6	16	MAKING MICHAEL JACKSON'S THRILLER (ITA)▲	Vestron 1000	Michael Jackson	1983	NR	CED Laser	\$29.9 \$29.9
8	11	2	STAR 80	Warner Brothers Pictures Warner Home Video 20013	Mariel Hemingway Eric Roberts	1983	R	CED Laser	19.98
9	7	20	WAR GAMES	MGM/UA Home Video CBS-Fox Video 4714	Matthew Broderick Dabney Coleman	1983	PG	CED Laser	19.98
10	10	9	STAYING ALIVE	Paramount Pictures Paramount Home Video 1303	John Travolta Cynthia Rhodes	1983	PG	CED Laser	19.95
11	8	17	OCTOPUSSY	MGM/UA Home Video CBS-Fox Video 4715	Roger Moore Maud Adams	1983	PG	CED Laser	39.98 34.98
12	16	8	EASY MONEY	Vestron 5029	Rodney Dangerfield	1983	R	Laser	34.9
13	14	3	BRAINSTORM	MGM/UA Home Video MD100314	Natalie Wood Christopher Walken	1983	PG	CED	29.9
14	9	18	RAIDERS OF THE LOST ARK	Paramount Pictures RCA Video Disc 1376	Harrison Ford Karen Allen	1981	PG	CED Laser	29.9
15	17	12	спто	Sunn Classic Pictures/Warner Bros. Inc., Warner Home Video 11331	Dee Wallace Daniel Hugh-Kelly	1983	R	CED Laser	34.98
16	12	18	RISKY BUSINESS	The Geffen Company Warner Home Video DC11323	Tom Cruise Rebecca de Mornay	1983	R	CED Laser	34.98
17	20	25	BLUE THUNDER •	RCA Video Disc 13052	Roy Scheider	1983	R	CED Laser	19.98
18	18	21	NATIONAL LAMPOON'S VACATION	Warner Bros. Pictures Warner Home Video DC11315	Chevy Chase Christie Brinkley	1983	R	CED Laser	34.98 34.98
19	15	9	PORKY'S II: THE NEXT DAY	CBS-Fox Video 1294	Dan Monahan Tony Ganios	1983	R	CED Laser	19.98 34.98
20	19	4	RUMBLE FISH	Universal City Studios, MCA Dist. Corp. 80056	Matt Dillon Mickey Rourke	1983	R	CED Laser	29.98

Recording Industry Of America seal for sales and/or rentals of 25,000 units plus (\$1,000,000 after returns) (Seal indicated by dot). A Recording Industry Of America seal for sales of 50,000 units plus (\$2,000,000 after returns) (Seal indicated by triangle). (ITA) International Tape/Disc Assn. seal for net sales and/or rentals of at least \$1,000,000 at wholesale. (Seal indicated by ITA seal).

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# Video

# **Soviets Tuning In To New Home Entertainment**

#### **By VADIM YURCHENKOV**

MOSCOW—The Soviet Union is moving into the home video age, as national manufacturing companies start mass production of video hardware and software, and a rental chain is planned to be operational nationwide by the end of the year.

The first step in the buildup of home video action came last year when a pilot model of the Soviet Union's first VCR was introduced by a Russian company at an electronics conference in Riga before an enthusiastic audience of electronics engineers and researchers (Billboard, Jan. 21).

Elektronika VM-12, the first nationally made videocassette recorder, is now being delivered to the retail trade. It weighs 10 kilos and in other dimensions is virtually the same as most foreign-made brands.

The accompanying software is made with tape from the East German company ORWO, a former division of Agfa. The cassette is C-180

## 'Hot' New Show Will Count Down Top 20 Clips

#### **By FAYE ZUCKERMAN**

NEW YORK—With the creation of "Hot" by Group W Productions and Bob Banner Associates, Casey Kasem has company in countdown country—only "Hot" will use a countdown that checks off the numbers five days a week, not one.

The 30-minute show will run daily Monday through Friday, counting down the top 20 video titles of the week in five separate episodes as it goes.

Actor/musician Claud Mann will host the syndicated "Hot," which is slated to premier in September. Metromedia stations in New York, Los Angeles and Chicago have already committed to the show, which will determine the top 20 music videos from a viewer poll. Starting with number 20 on Monday, the daily 30minute shows will end with No. 1 on Friday.

The decision to roll out the show nationwide came after a five-station test market proved better than expected ratings. On New York's WNEW-TV, the show, which aired at 3:30 p.m., ended the week with a Friday rating of 12 and a 32 share, according to Arbitron.

Among the stations cleared for the show are WFLD Chicago, WCLQ Cleveland, WATL Atlanta, WBFF Baltimore, KEKR Kansas City and WGRZ Buffalo.

#### 

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Call or write Sam Weiss Win Records & Video, Inc. 45-50 38th Street Long Island City, New York 11101 (212) 786-7667 format, and the book-style packaging follows general international design. The VM-12 VCR unit features

fast/slow playback and still-shot pauses. An optional camera is available for autonomous video recording. Says Anatol Semenkov, Elektron-

ika promotion man: "Our aim has been to go for the highest quality and reliability. Now the Soviet Union is really into the video era. There's a one-year guarantee on all machines, and we'll have service centers in 36 towns nationwide."

Production of prerecorded videocassettes here will be under the auspices of the state cinematography committee, which will duplicate films, and the state committee for television and broadcasting, which will handle video work on live shows and television specials.

The rental chain will be set up later this year with stores in Moscow, Leningrad, Voronezh and Minsk, later expanding to more regions.

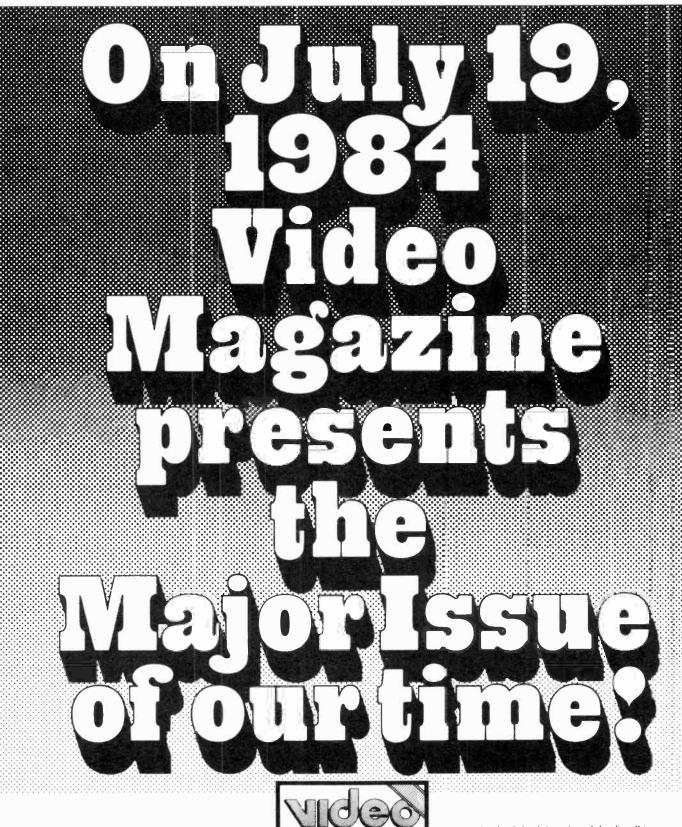
Video retail pricing has yet to be finalized, but the tag for the VM-12 hardware unit will be approximately \$800. Production schedules for the hardware and software will be adapted as demand grows.



29

APRIL 28, 1984, BILLBOARD

STYLIZED CLIP—Fashion designer turned recording artist Llowd Allen, with guitar, works on the second version of his video "I Keep Looking At You." Allen created the piece to show his clothing collection to retailers and was recently picked up by Epic. (Photo: Chuck Pulln)



The

August

1984

SSUC

When we started publishing Video Magazine we had an idea for a publication whose time had come.

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Imagazine to date: Join us in celebrating this event by placing your ad in the August issue of Video...the #1 magazine of home video. **Publisher's note:** Due to the special nature of this issue a limited number of preferred advertisers' positions are available. Reservations close May 25, 1984.

Reservations close May 23, 1964. For reservations and more information on this landmark issue contact: Debra Halpert VIDED Magazine

460 W. 34 St., New York, NY 10001 (212) 947-6500

# Video IN U.S., CANADA 'Thriller' Captures ITA Gold

LOS ANGELES-Vestron Video's "Making Michael Jackson's 'Thriller' " is the only music video to qualify for the International Tape/ Disc Assn., (ITA) Gold Videocassette Award in both the U.S. and Canada in the first three months of 1984.

For the first quarter this year, 16 prerecorded videos qualified for the ITA's gold award in the U.S. The winners included "Rocky," "Rocky II." "The Man From Snowy River," "Porky's II" and "War Games" from CBS/Fox Video. Walt Disney Home Video's "Something Wicked This Way Comes," MCA Home Video's "The Sting II," and RCA/Columbia's "Nice Dreams," "The Survivors," "Tootsie," "Richard Pryor Live On The Sunset Strip" and "The Boat" received honors.

ning for the Jackson long-form video, took gold for "Mad Max," "Young

Doctors In Love" and "Breathless." U.S. winners are those titles that have earned a minimum of \$1 million in gross label revenue. In Canada, gold winners are based on \$150,000 in gross label revenue from sales or rental.

Canadian winners for the initial quarter of 1984 are: Disney's "Something Wicked This Way Comes," "Tex," "Alice In Wonderland" and "Mary Poppins"; MCA Home Video-Canada's "Psycho II," "Jaws 3," "Dr. Detroit," "Private School ... For Girls," "Smokey And The Bandit-Part 3," "Monty Python's Meaning Of Life," "My Tutor," "Lonely Lady," "Battlestar Galac-tica" and "Continental Divide"; RCA/Columbia's "Yor," "Six

Weeks," "The Survivors" and "Tootsie"; and Vestron Video's Jackson Vestron Video, in addition to winvideo and "Breathless." Available on 1 Hour Tape Compilations to colleges, nite clubs, and other public venues throughout America. We provide: • Newest Releases Call us today to see if you Quick Service qualify to receive promotional Highest Quality videos on a monthly basis. Low Cost Out of State (201) 667-4026 Lawrence Enterprises In N.Y. (212) 460-0035 #1 way of staying on top of video music **MORE MUSIC FOR YOUR EYES.** THOMAS DOLBY NEW! 5 THE MOTELS THOMAS DOLBY MAZE Naked Eyes NEW ASHFORD/SIMPSON KAJAG00G00 NAKED EYES



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				SALES					
This Week	Position	Weeks on Chart	These are the best selling videocassettes compiled from retail reports by the Billboard Chart Research Depart- ment. Both Beta and VHS formats are included.		of Ise	ß	at		
	Last			opyright Owner, istributor, Catalog Number P	rincipal Performers	Year of Release	Rating	Format	Price
1)	) 1	6	TRADING PLACES	Paramount.Pictures Paramount Home Video 1551	Dan Ackroyd Eddie Murphy	1983		ynis Beta	39.95
2	4	102	JANE FONDA'S WORKOUT 🛦 (ITA)	KVC-RCA Karl Video Corporation 042	Jane Fonda	1982	NR	VHS Beta	59.95
3	2	17	MAKING MICHAEL JACKSON'S THRILLER (ITA)	Vestron 1000	Michael Jackson	1983	NR	VHS Beta	29.95
4	3	19	RAIDERS OF THE LOST ARK	Paramount Pictures Paramount Home Video 1376	Harrison Ford Karen Allen	1981	PG	VHS Beta	39.95
5	18	2	SUDDEN IMPACT	Warner Brothers Pictures Warner Home Video 11341	Clint Eastwood Sondra Locke	1983	R	VHS Beta	79.95
6	10	3	OCTOPUSSY	CBS-Fox Video 4715	Roger Moore Maud Adams	1983	PG	VHS Beta	79.98
7	8	18	RISKY BUSINESS	The Geffen Company Warner Home Video 11323	Tom Cruise Rebecca de Mornay	1983	R	VHS Beta	39.98
8	14	7	WAR GAMES	CBS-Fox Video 4714	Matthew Broderick Dabney Coleman	1983	PG	VHS Beta	79.98
9	7	31	FLASHDANCE	Paramount Pictures Paramount Home Video 1454	Jennifer Beals	1983	R	VHS Beta	39.95
10	11	8	NEVER SAY NEVER AGAIN	Warner Brothers Pictures Warner Home Video 11337	Sean Connery Barbara Carrera	1983	PG	VHS Beta	79.95
11	6	12	TOOTSIE	RCA/Columbia Pictures Home Video 10535	Dustin Hoffman Jessica Lange	1981	PG	VHS Beta	79.95
12	13	6	THE JANE FONDA WORKOUT CHALLENGE	KVC-RCA Karl Video Corporation 051	Jane Fonda	1984	NR	VHS Beta	59.95
13	9	40	DURAN DURAN	Thorn/EMI TVD 1646	Duran Duran	1983	NR	VHS Beta	29.95
14	12	10	STAYING ALIVE	Paramount Pictures Paramount Home Video 1302	John Travolta Cynthia Rhodes	1983	PG	VHS Beta	39.95
15	5	9	MR. MOM	Vestron 5025	Michael Keaton Teri Garr	1983	PG	VHS Beta	No listing
16	20	3	DEAD ZONE	Paramount Pictures, Paramount Home Video 1646	Christopher Walken Martin Sheen	1983	R	VHS Beta	59.95
17	30	7	EASY MONEY	Vestron 5029	Rodney Dangerfield	1983	R	VHS Beta	Not Listed
18	15	11	DO IT DEBBIE'S WAY	Raymax Prod. P. Brownstein Pro Video Assoc. 1008	d. Debbie Reynolds	1983	NR	VHS Beta	39.95
19	16	3	NEIL DIAMOND: LOVE AT THE GREEK	Vestron 1005	Neil Diamond	1983	NR	VHS Beta	29.95
20	24	10	BILLY JOEL: LIVE FROM LONG ISLAND	CBS-Fox Video 6297	Billy Joel	1983	NR	VHS Beta	29.98
21	22	4	RUMBLE FISH	Universal City Studios MCA Dist. Corp. 80056	Matt Dillon Mickey Rourke	1983	R	VHS Beta	59.95
22	27	8	DEAL OF THE CENTURY •	Warner Brothers Pictures Warner Home Video 11339	Chevy Chase Sigourney Weaver	1983	PG	VHS Bet.	69.95
23	21	2	STAR 80	Warner Brothers Pictures Warner Home Video 20013	Mariel Hemingway Eric Roberts	1983	R	VHS Beta	79.95
24	17	44	48 HRS.	Paramount Pictures Paramount Home Video 1139	Nick Nolte Eddie Murphy	1983	R	VHS Beta	39.95
25	NEW EN'		THE OSTERMAN WEEKEND	Thorn/EMI Home Video 1981	Burt Lancaster Rutger Hauer	1983	R	VHS Beta	79.95
26	25	26	POLICE AROUND THE WORLD	I.R.S. Video 001	The Police	1982	NR	VHS Beta	33.95
27	NEWEN		FANNY AND ALEXANDER	Embassy Home Entertainment 2067, 2171	Pernilla Allwin Bertil Guve	1983	R	VHS Beta	89.95
28	23	10	THE CARE BEARS IN THE LAND WITHOUT FEELINGS	Family Home Entertainment MGM/UA Home Video F357	Animated	1983	G	VHS Beta	29.95
29	32	3	COOL CATS: 25 Years Of Rock 'N Roll Style	MGM/UA Home Video 600317	Various Artists	1984	NR	VHS Beta	59.95
30	33	2	CALIGULA	Vestron 5032	Malcolm McDowell Peter O'Toole	1983	R	VHS Beta	No Listing
31	37	7	STAR CHAMBER	CBS-Fox Video 1295	Michael Douglas Hal Holbrook	1983	R	VHS Beta	59.98
32	19	24	BLUE THUNDER •	RCA/Columbia Pictures Home Video 10026	Roy Scheider Malcolm McDowell	1983	R	VHS Beta	79.95
33	28	21	PINK FLOYD THE WALL	MGM/UA Home Video MV-4002	68 Pink Floyd	1979	R	VHS Beta	39.95
34	29	6	EURYTHMICS-SWEET DREAMS (THE VIDEO ALBUM)	RCA Video Prod. Inc. RCA/Columbia 91132	Eurythmics	1983	NR	VHS Beta	29.95
35	38	53	THE COMPLEAT BEATLES	MGM/UA Home Video 700155	The Beatles	1982	NR	VHS Beta	69.95
36	40	21	EDDIE MURPHY-DELIRIOUS	Paramount Home Video 2323	Eddie Murphy	1983	R	VHS Beta	59.95
37	35	13	BRAINSTORM	MGM/UA Home Video 800314	Natalie Wood Christopher Walken	1983	PG	VHS Beta	79.95
38	31	2	RUNNING BRAVE	Walt Disney Home Video 183	Robby Benson	1983	PG	VHS Beta	69.95
39	26	17	A HARD DAY'S NIGHT	Walter Shenson, Maljack Productions, Inc. 1064	The Beatles	1964	G	VHS Beta	69.95
40	36	10	TWIST OF FATE	MCA Home Video 80066	Olivia Newton-John	1983	NR	VHS Beta	19.95

Videocassette Top 40

Recording Industry Of America seal for sales and/or rentals of 25,000 units plus (\$1,000,000 after returns) (Seal indicated by dot). A Recording Industry Of America seal for sales of 50,000 units plus (\$2,000,000 after returns) (Seal indicated by triangle). (ITA) International Tape/Disc Assn. seal for net sales and/or rentals of at least \$1,000,000 at wholesale. (Seal indicated by ITA seal).

1984 BILLBCARD 28, APRIL

# **Music Monitor**

up with Today Video's special effects aficionado David Seeger to complete a video for Mercury/PolyGram recording artist Bon Jovi's single "Runaway Girk." The project took 25 hours to shoot and won kudos recently on a WABC-TV New York "Eyewitness News" account of special effects for video music productions. Via Robet Productions, Seeger inserted real-looking fire footage by using Ultimatte technology. This video marks the second association between Seeger and Williams. The first was Lionel Richie's "Hello," direct-

FAYE ZUCKERMAN

31

Hollywood connection: William Friedkin, who won an Oscar for "The French Connection," will direct Laura Branigan for Atlantic Records in a video that features eight surrealistic sets designed by James Singelis, a motion picture and Broadway set maker. Judd Johnston will transfer the video from film at TVC Labs in New York on a Rank Cintel. He will also edit the clip on a CMX Grass Valley Switcher 340 System with special effects negotiated on an ADO, Quantel and Chryon. Fea-tured song on the video is "Self Control," a single taken from Branigan's album of the same name. Fred Caruso, making his debut as video clip producer, comes from the motion picture industry. He was the associate producer of "Network" and produced "Winter Kills."

Hendrix on film: Look for Jerry Kramer & Associates to produce a conceptual video of Jimi Hendrix's 'Are You Experienced." Footage of Hendrix that is said to be previously unseen will be contained in the video.

Accumulating satellite time: VCA Teletronics, a leader in satellite broadcast playback experience, gained some more acumen after providing the satellite linkup for Showtime's Eurythmics concert. The con-cert was aired via SatCenter I, equipped with Dolby stereo one-inch VTRs

Taking the plunge: "Putney Swope" director **Bob Downey** made his music video clip directing debut for Soozie & the Boys. The featured song is "Tongue Tied." The clip was produced by Luma Entertainments.

Beatle archives: Picture Music International's Ron Furmanek has produced a documentary about the Bea-tles for Pacific Video. The video, which comes with a promotional clip, contains vintage footage of the group and is themed around the hit single "I Want To Hold Your Hand." Furmanek, an archivist, teamed with Jerry Behrens and Russel Srole to make the video and its accompanying clip possible.

Complete package: Two videos being developed by Second Story Tele-vision and ICM Films Inc. to feature PolyGram's Rubber Rodeo will be packaged by Sony as a Video 45 along with the award-winning "How The West Was Won." The videos will promote the group's upcoming album, "Scenic Views." Jim McCal-mont is director of photography, Len Epand is executive producer, and David Greenberg is director. Texas style: Music clips for the Le

Roi Brothers' EP "Forget About The Danger, Think Of The Fun" took three days to film in order to feature many locations in the Lone Star State. Directed by Wayne Miller for Columbia Records, the performance which features dancers, video,

## **Two New Titles** From CBS/Fox

NEW YORK—CBS/Fox Video is continuing its heavy home video made-for push with the release of two new titles: "First Aid: The Video Kit" and "The Best Of '60 Minutes'."

"First Aid" will sell for \$39.98, "60 Minutes" for \$59.98. Both titles will be pushed by a heavy consumer advertising campaign, including national full-page ads in TV Guide, People and Video magazine, according to CBS/Fox vice president of sales and marketing Len White.

CBS/Fox is looking for a longterm payout on the titles, says White, who admits that it will be a while before either of the programs shows a profit. But even though the road to black ink may be a long one, so far the company "has not lost any money on any of its how-to's," White claims. was filmed on 35mm and then transferred to video by Texas Pacific Film Video. Vicki Margolin produced the videos, and Richard Kooris lensed them.

Learning to break: "Let's Break" is a one-hour instructional video cashing in on breakdancing. Produced by Image Magnetic Associates

Inc., the video was made in New York with original music by Dennis McCarthy. Margo Sappington was the choregrapher, and U. Roberto Romano directed the "how-to" prerecorded videocassette.

Eyeing specials: Another Direction's editor Billy Williams teamed ed by Bob Giraldi.

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# New Video Releases

This listing of video releases is designed to enable wholesalers and retailers to be up to date on available new product. Formats in-cluded 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 dis-tributors of the product.

THE ADVENTURES OF GRIZZLY AD-

Dan Haggerty Beta & VHS VCI (Media Home) \$39.95 ALICE, SWEET ALICE

Brooke Shields Beta & VHS Program Hunters. \$49.95 ATTACK FORCE Z Mel Gibson, John Philip Law, John

Waters Beta & VHS VCL (Media Home) \$69.95 THE BABY

Ruth Rithman, Anjanette Comer, David Manzy

Beta & VHS Program Hunters \$59.95 **BENEATH THE 12 MILE REEF** Robert Wagner, Terry Moore Beta & VHS Program Hunters \$49.95

BIRGITT HAAS MUST BE KILLED Phillipe Noiret, Jean Rochefort, Beta & VHS Program Hunters ..... \$59.95

BORN INNOCENT Linda Blair Beta & VHS Program Hunters:..... \$59.95

CABO BLANCO

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Charles Bronson, Jason Robards, Dominique Sands Beta & VHS Media Home Entertainment \$39.95

CALIFORNIA GOLD RUSH Robert Hays, John Denver, Ken

Curtis Beta & VHS VCI (Media Home) .... \$59.95 CAT IN THE CAGE

Sybil Danning, Colleen Capm Beta & VHS Program Hunters \$59.95

CHESTY ANDERSON, U.S. NAVY



The following clips appear on the short-form program: "Affair Of The Heart," "Human Touch," "Souls," "Don't Talk To Strangers," "What Kind Of Fool Am I" and the self-directed "Jessie's Girl."

Billboard

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32

# Video

# VCR Boom Seen In Holland

#### By WILLEM HOOS

AMSTERDAM—A new national survey here reveals that one in six Dutch households, a total of around 65,000, had a VCR at the end of

#### New European Music Channel

• Continued from page 28 station identifications and guest interviews.

Music Box has obtained approval for pilot usage of video clips from most record companies and has offered payment for the longterm commercial use of the clips. Negotiations are currently on with Video Performance Ltd (VPL).

Charles Levison, former managing director of WEA U.K., has been appointed chief executive of the company. He is currently seeking offices for The Music Channel Ltd. and recruiting staff. 1983, compared with just 40,000 at the end of 1975. The study projects some 1.3 million video hardware units by the end of 1986, for a penetration of 25%.

The statistics were unveiled at Vid-Vak '84, Holland's first video software/hardware trade fair, which drew some 6,000 visitors over three days.

The national video industry buildup was researched by Jan van den Burg of the EIM Dutch economic marketing institute, who says the VCR boom here was triggered by sharp price-cutting strategies in 1982 and 1983.

Acccording to EIM, around \$80 million was laid out by Dutch consumers on software rentals last year. Only 10%-15% of VCR owners here buy prerecorded cassettes, a reflection of both the recent cuts in rental fees and the overall cloudy economic situation.



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stored in a retrieval system, or transmitted, in any form or by any means, electronic, mechanical,

RENTALS Chart These are the most rented videocassettes compiled from retail reports by the Billboard Chart Re Position search Department. Both Beta and VHS formats are included. Week 60 Year of Release Format Rating Weeks Copyright Owner, This Last Distributor, Catalog Number Principal Performers TITLE VHS Beta Warner Brothers Pictures Warner Home Video 11341 Clint Eastwood Sondra Locke 1983 R 1 SUDDEN IMPACT Dan Ackroyd Eddie Murphy VHS Beta Paramount Pictures Paramount Home Video 1551 2 TRADING PLACES 1983 6 1 Matthew Broderick Dabney Coleman VHS Beta 1983 PG 3 3 WAR GAMES CBS-Fox Video 4714 7 Michael Keaton Teri Garr VHS 4 Vestron 5025 1983 PG 2 9 MR. MOM Reta VHS Beta Roger Moore Maud Adams 1983 PG CBS-Fox Video 4715 5 6 3 OCTOPUSSY Warner Brothers Pictures Warner Home Video 11337 Sean Connery Barbara Carrera NEVER SAY NEVER VHS Beta 6 1983 PG 4 8 Dustin Hoffman Jessica Lange VHS Beta RCA/Columbia Pictures Home Video 10535 PG 1982 7 5 12 TOOTSIE Christopher Walken Martin Sheen VHS Beta Paramount Pictures Paramount Home Video 1646 R DEAD ZONE 1983 8 22 2 Mariel Hemingway Eric Roberts VHS Beta Warner Brothers Pictures Warner Home Video 20013 1983 R 9 **STAR 80** 15 2 VHS Beta The Geffen Company Warner Home Video 11323 Tom Cruise Rebecca de Mornay 1983 R 10 8 **RISKY BUSINESS** 19 VHS Beta Rodney Dangerfield 1983 B 11 9 7 EASY MONEY Vestron 5029 VHS Beta MAKING MICHAEL JACKSON'S THRILLER A (ITA) 1983 NR Michael Jackson 12 12 18 Vestron 1000 Paramount Pictures Paramount Home Video 1376 Harrison Ford Karen Allen VHS RAIDERS OF THE LOST ARK 1981 PG 13 11 20 Beta Michael Douglas Hal Holbrook VHS Beta 1983 R 14 STAR CHAMBER CBS-Fox Video 1295 10 6 Malcolm McDowell Peter O'Toole VHS Beta 1980 R 15 21 Vestron 5032 2 CALIGULA Robert Duvall Betty Buckley VHS Beta 1983 PG TENDER MERCIES . Thorn/EMI 1640 16 27 29 Mary Steenburgen Rip Torn VHS Beta R CROSS CREEK Thorn/EMI Home Video 2184 1983 17 19 7 Woody Allen Mia Farrow VHS Beta Warner Brothers Pictures Warner Home Video 22027 1983 PG 18 23 2 ZELIG Universal City Studios, MCA Distributing Corp. 80056 VHS Matt Dillon R 1983 19 18 4 **RUMBLE FISH** Mickey Rourke Beta Burt Lancaster Rutger Hauer VHS 1983 R 20 THE OSTERMAN WEEKEND Thorn/EMI Home Video 1981 NEW ENTRY Beta Paramount Pictures Paramount Home Video 1302 John Travolta Cynthia Rhodes VHS Beta 1983 21 13 10 STAYING ALIVE Warner Brothers Pictures Warner Home Video 11315 NATIONAL LAMPOON'S VACATION VHS Beta Chevy Chase Christie Brinkley R 1983 22 20 22 Pernilla Allwin Bertil Guve VHS Beta Embassy Home Entertainment 2067, 2171 R 1983 FANNY AND ALEXANDER 23 EW ENTR Ken Marshall Lysette Anthony **BCA/Columbia Pictures** VHS Beta 1983 PG 24 14 6 KRULL Home Video10364 Natalie Wood Christopher Walken VHS Beta 1983 PG 25 16 12 BRAINSTORM MGM/UA Home Video 800314 Jaqueline Bisset Cliff Robertson VHS Beta 1983 R 26 28 12 CLASS Vestron 5026 Embassy Pictures Tom Berenger Embassy Home Entertainment 2066 Michael Paré EDDIE AND THE CRUISERS VHS Beta 1983 PG 27 31 12 KVC-RCA Karl Video Corporation 042 VHS Beta Jane Fonda 1982 NR 28 30 52 JANE FONDA'S WORKOUT VHS Beta PORKY'S II: THE NEXT DAY Dan Monahan Tony Ganios 1983 R CBS-Fox Video 1294 29 26 10 Chevy Chase Sigourney Weave Warner Brothers Pictures Warner Home Video 11339 VHS DEAL OF THE CENTURY 1983 PG 30 17 7 Reta RCA/Columbia Pictures Roy Scheider Malcolm McDowell VHS Beta 1983 R 31 BLUE THUNDER • (ITA) 25 25 Home Video 10026 Paramount Pictures Paramount Home Video 1454 VHS Beta R 32 29 FLASHDANCE Jennifer Beals 1983 31 Sunn Classic Pictures/Warner Bros Inc.Dee Wallace Warner Home Video 11331 Daniel Hugh-Kelly VHS Beta 1983 R 33 14 24 CUJO VHS Beta THE CARE BEARS IN THE LAND WITHOUT FEELINGS Family Home Entertainment MGM/UA Home Video F357 1983 G Animated 34 36 8 Warner Brothers Pictures Warner Home Video 11336 David Soul James Mason VHS 35 32 5 SALEM'S LOT: THE MOVIE 1979 NB Reta RCA/Columbia Pictures Home Video 10237 VHS Beta 1982 PG 36 37 GANDHI • (ITA) Ben Kingsley 28 Universal City Studios MCA Distributing Corp. 80045 Jeffrey Byron Mike Preston VHS Beta 1983 PG 37 34 3 METALSTORM Warner Brothers Pictures Warner Home Video 11314 John Lithgow Kevin McCarthy VHS TWILIGHT ZONE-THE MOVIE 1983 PG 38 35 19 Reta VHS Beta Nick Nolte Eddie Murphy Paramount Pictures Paramount Home Video 1139 1983 R 39 38 44 48 HRS.

1984, BILLBOARD

APRIL

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Survey for Week Ending 4/28/84

 
 Christopher Reeve Richard Pryor
 1983
 PG
 VHS Beta

 ter returns) (Seal indicated by dot). ▲ Recording Industry 0

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Warner Brothers Pictures Warner Home Video 11320

SUPERMAN III

40

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# Pro Equipment & Services

## **Grundman Is His Own Master** Veteran A&M Engineer Now In Business For Himself

**By SAM SUTHERLAND** LOS ANGELES—When veteran mastering engineer Bernie Grundman opened up his own facility here in late February, his "overnight" transition from A&M Records to the new Bernie Grundman Mastering operation actually reflected more than three years of preparation.

34

Grundman, who established A&M as a premier cutting facility during his 15 years with the label's studios, says the decision to finally start his own business was made that long ago. "It's taken that long to build the facility, since everything's been done virtually by hand," he explains. "The system is almost completely custom-

"We'll be scheduling another 'shootout,' possibly to be held again

at Primalux, but next time there will

be more engineers and technical people on hand and the circumstances

will be more laboratory-like and

the Betacam format, having recently

added a BVW-3 camera and BVW-10

playback unit to its equipment roster.

The production house will soon ac-

BVW-40 and BVW-60 portable play-

Two recent events serviced by

C.L.O.S. relied heavily upon Beta-

cam equipment and the mobility it provides: the Michelin World Free-

style Skiing Invitational from Breck-

inridge, Colo., and the Colgate Wom-

en's Track & Field for Troika

Productions at Madison Square

an editor/recorder model

C.L.O.S. is a strong supporter of

ized, including the tape recorder."

Selection of components was based on Grundman's own experiences in refining A&M's facilities over the years. For his own shop at 6054 Sunset Boulevard in Hollywood, he started with one relatively stock system component, a Scully lathe employing Sontec computer control. From there, however, Grundman says he virtually "redesigned" equipment, using a variety of components.

Cutting head design, for example is a hybrid system incorporating both Westrex and Hesco components, while the tape recorder has been built around a Scully transport, and utilizes a specially built, removable module for fast, simple changeovers between half-inch and quarter-inch tape. Cutting amplifiers are custom built by Karl Fischof, part of the core staff at the new facility.

Right now, Grundman himself is working almost around the clock, handling all mastering projects with the single available system. But he promises a full range of services. "The facility is a good size, roughly 2,500 square feet, and will eventually offer two complete cutting rooms," he says. Grundman also offers digital submastering for Compact Disc releases and tape mastering for cassette duplication.

Digital systems now available there include a Sony 1600 digital processor and BVU 800 videocassette recorder owned by Windham Hill Records and stored at Grundman's cutting facility. The veteran engineer also notes that engineer and mixer Tom Vicari has agreed to keep his two-track Mitsubishi digital system there.

Grundman's clientele from his A&M tenure has provided a fast launch for the new company. Estimating that between 75% and 80% of his mastering work at the record company represented outside clients by the time he departed, he acknowl-

(Continued on opposite page)

## Chicago Recording Plans To Build Six New Rooms

CHICAGO—Alan Kubicka's Chicago Recording Co. studios (CRC) will be constructing six new studios over the next 18 months to the tune of \$2.1 million, bringing its total number of rooms to 14. According to chief engineer Hank Neuberger, the first new studio will be on line in June, featuring a Neve console with Necam automation.

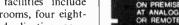
Neuberger says CRC's new facility, located on downtown Ohio St. near its Studio D annex, will encompass three full-size 24/48-track music studios and three eight-track production studios, at 3,000 square feet per music studio and slightfy less per production studio.

CRC, which along with fellow "big three" Chicago recording studios Universal Recording and Streeterville Studios derives most of its revenue from commercial recording, had simply outgrown its existing facilities, according to Neuberger. "Nineteen eighty-three was an ex-

"Nineteen eighty-three was an excellent year, and the first quarter of 1984 is shaping up even better," says Neuberger. "When my best clients start to complain that they can't get in, it's time to expand."

CRC's current facilities include three 24/48-track rooms, four eighttrack studios and a duplicating room. MOIRA McCORMICK

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New Products\_



Soundcraftsmen's PC-X2 "Combi-Dapter" makes it possible to combine two of the company's PCR800 stereo power amplifiers into a single front panel assembly, creating a 600 watt per channel amp. The PCR800 is rated at 205 watts per channel into eight ohm's; in bridged mono mode, the wattage is increased to 600 watts at eight ohms. Combined weight of two amps and the PC-X2 is 40 pounds. The PC-X2 will retail for \$49.



Connectronics Corp., Stamford, Conn., is now distributing a new range of XLR type connectors, manufactured in the U.K. by Key Technology. Strong but lightweight construction is of black glass-filled nylon material. The line consists of a male and female cable connector, male and female panel chassis mount connector and an adapter for wiring the panel mount connectors to a printed circuit board. All connectors are of a three-pin configuration.

# \_Studio Track

#### NEW YORK

Afrika Bambaataa is re-mixing a 12-inch for Celluloid Records at Quadrasonic with producer Bill Laswell and engineer Dave Ogrin. And producer Benny Diggs just started work there on a gospel album for Word Records fea-turing the New York City Community Choir. Tom Roberts is at the console for Revelation Productions . . . Richard Scher and Lottie Golden are re-mixing a 12-inch for Nina Ha-gen at Evergreen, with Rob Stevens at the board . . . Craig Bishop is mixing a Go Agami album for Nippon Columbia at Sorcerer Sound, with Lenny Kaye producing. Tom Verlaine is producing his own album, with Mario Salvatti engineering. And a new Romance Records project is underway with artist Michael Seven and engineer Dave Avidor. Finally, Steven Miller is at the console for Windham Hill's latest Scott Cossu album.

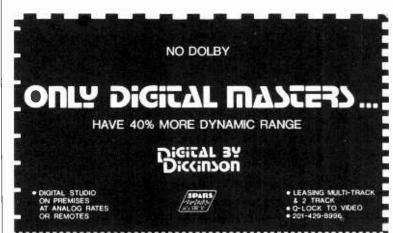
#### LOS ANGELES

Columbia artist **Roy Ayers** is at **Mad Hatter Recording** with an album project. **Stanley Clarke** is producing, **Eric Zobler** is engineering and Gary Wagner is assisting... Oklahoma-based group the Notions are finishing an album at Quad Teck with Craig Talkington producing, new staff engineer Bob Brown at the board and Ken Gordon assisting. Producer Denny Ski and engineer Pat Burnette are working on an album for the Weekend Whiskey Band there. The studio has also announced the appointment of Terry Dunavan as vice president and director for Quad Teck, DCT Recorders and related services. He was director of studios and quality control for Elektra/Asylum Records.

#### OTHER CITIES

In Lookout Mountain, Tenn., Scott Maclellan and Sonny Limbo are co-producing three albums with engineers Doug Johnson and Jim Stabile. The artists are Danny Shirley, Bertie Higgins and Savannah...Spectrum Sound, St. Clair Shores, Mich., is the site for R.F.A.'s new Tight Records album. Kal Q. Laytre is producing and engineering... Max is finishing an album at Wooden Studios

(Continued on opposite page)



## Battle Of Video Cameras Produces No Clear Winner NEW YORK—A video camera comparisons. Everything was far too

subjective.

controlled."

back unit as well.

quire

Garden

NEW YORK—A video camera "shootout" held March 28 at Primalux Video here yielded results too inconclusive to name a winner.

The equipment competition, sponsored by C.L.O.S. Video Associates Inc. of Rutherford, N.J., was intended to pit the three-tube Sony BVW-3 Betacam system against three popular video camera formats in an effort to determine if Sony's half-inch Betacam would hold its own in a comparison with one-inch camera/VTR combinations.

According to Bob Schaffner, studio manager of C.L.O.S., representatives of Pioneer were on hand with their "M" format camera, as well as Sony Broadcast Products Group personnel with the Betacam. The Sony was also compared with an Ikegami HL-79 and a Panasonic Recam.

"The results were inconclusive," says Schaffner. "Apparently, the setting we chose was not controlled sufficiently to achieve valid technical

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# Pro Equipment & Services

# Studio Track

• Continued from opposite page in Houston, with producer Roger Cummings and engineer Gus Buzbee . . . In Dallas, The Elements are cutting demo tracks at Crystal Clear Sound with engineer Keith Rust.

At Air Craft Communications, Pittsburgh, Toby Beau is recording new material with the staff production team of Gary Hohman and Barney Lee . . . Producer Martin Duiser is mixing Winni Wendorff's new single "Ankara" at Soundpush Studios in Blaricum, Netherlands, for Jonker Productions . . . Houston

NEW YORK-Keeping up with

marked growth in the videocassette

duplication camp, VCA Duplicating

has added a fifth office to its nation-

wide network. Slated to be based in

Boston, the new office will initially

Scott Denham, who will take

charge of operations for the sales of-fice, points out that the Boston area

has been experiencing a groundswell

of video and computer activity. A

spokesman for the firm would not

specify when or if video duplicating

equipment will be brought ino the new office. In recent months, the

company has added computer dupli-

cation services to many of its

We can better service our ac-

'laboratories.'

**I BOARD** 

focus on acquiring accounts.

based Digital Services Recording has been getting around of late. Its remote truck with Sony PCM 3324 and 24-track digital recorder cuts tracks for AI & John Stahaley and Sony Wynn's forthcoming Ranger Records release The company is also recording the soundtrack for the Talking Heads' new movie "Stop Making Sense" with engineers Joel Moss, Steve Maslow and John Moran.

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

counts up there." notes the spokes-

man. "The market potential is devel-

oping, and we hope to get in on the ground floor." The spokesman would

not reveal the names of its New En-

gland accounts, or how many new ac-

counts are being targeted by the New

VCA Duplicating, a partnership between Video Corp. of America,

VCA and Sony Corp. of America,

currently operates duplicating facili-

ties in Chicago, Los Angeles, Hous-ton and Leonia, N.J. VCA Duplicat-

ing just completed diskette dupli-

cation for Phoenix/BFA Films &

Video and for Sony's software that

interfaces with the company's SMC-

70, SMC-70(G) microcomputers and

England-based sales force.

# TELDEC MASTERING SYSTEM Rapid Acceptance Of DMM Seen

HAMBURG-Within two years, the Teldec-developed Direct Metal Mastering (DMM) copper cutting recording technique has been accepted worldwide, with Eastern European territories joining in, according to Gerhard Schultze, the company's managing director.

Schultze cites a series of reasons for what he sees as the system's "remarkably ready acceptance," noting, "Apart from the extended playing time available, DMM means new product can hit the marketplace more quickly; it cuts back on manufacturing costs, especially for smaller pressing needs; and over it all the DMM logo is seen as a symbol of quality standards of which the public is aware.'

#### New Grundman Mastering Studio

#### Continued from page 34

edges that he's bringing most of those customers with him. Initial projects have included albums for Sergio Mendes, Deniece Williams, the Blasters, LaToya Jackson, the soundtrack to "Indiana Jones And The Temple Of Doom" (the sequel to "Raiders Of The Lost Ark") and Prince, who brought in not only the album counterpart to his upcoming feature film debut, "Purple Rain," but albums he's producing for three other artists.

Singles by Joe Jackson and Smokey Robinson have also been mastered by Grundman, who adds that he's expecting to cut the forthcoming Jacksons album now being recorded by

ing engineer on the lot.

He says consumer acceptance has been "unexpectedly fast. Buyers in many countries are opting for DMM software because of its better signalto-noise ratio, the clarity and freedom from pre-and-post echo."

The Teldec chief says a key point in the build-up was the worldwide manufacturing deal with EMI via that company's plants in the U.K., Holland and Germany, all fully transferred to DMM. In the U.S. DMM product comes from Capitol this summer, and will be introduced soon in France, South Africa and Australia.

In Europe, aside from EMI, nearly a dozen additional record companies are signed to DMM deals. Included are Toolex Alpha and Europafilm in Sweden, Turicaphon in Switzerland and Iberifon in Spain.

In West Germany, apart from Tel-dec itself and EMI, DMM records are now produced by Sonopress, Pallas and the WEA Record Service. In East GermaLy, VEB Deutsche Schallplatten has a full license DMM deal with Telcec. Eastern European territories, notably Czechoslovakia and the Soviet Union, are "very interested in dea s," adds Schulz.

To cope with international demand. Teldec offers a series of different contracts to cover most contingencies. A total license deal permits the licensee to have access to the complete process from the transfer for the cutting and galvanizing of stampers, pressing and use of the DMM trademark. Other deals cover either a cuttir g license (without copper master manufacture) or the finishing of copper masters, or pressing with DMM technology, with logo rights.

Says Schulze, "Custom cutting studios can have a license to transfer to copper masters from which they can produce nickel masters for shipment to a pressing plant. In other

words, DMM has become fully tran portable as well as cost effective in the manufacture of high-quality LPs. 35

"All record companies are looking for economies down to the last cent. With DMM, they can expect to save 10 cents a record on 2,000 pressings, and this amount doubles with just 1,000 pressings. But even 10,000 units pressed can show a substantial saving.

"The system has actually proved cost effective to a quantity of around 30,000 pressings if one reckons on 1,500 pressings per stamper, and a copper master which produces 20 stampers. High pressing needs and short-term turnarounds can benefit from the use of an extra negative and positive master.'

So far, more than 1,000 titles are available with the DMM logo. Says Schulze: "Many obviously gain from the cutting technique which spreads the usual basic limit of 30 minutes for one LP side to around 40 minutes. Through DMM, a complete set of 'Ring of the Nibelungen' with 16 hours playing time now fits on 14 LPs instead of the standard 20."



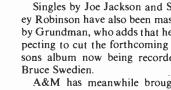
## Series 35 Word Processing Systems. PSI Video Adds 3M Paint System

VCA To Open Boston Office

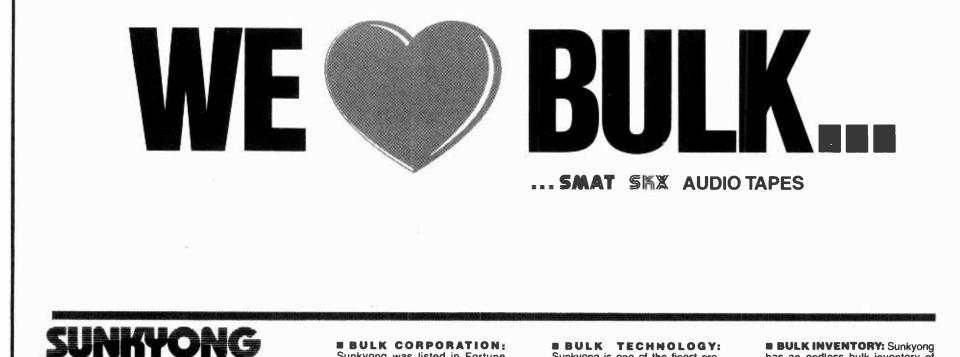
BII NEW YORK-PSI video, a video 1984 and post-production facility here, has added a new 3M Paint System to its 28, house. The Paint System is a computer graphics system that combines free APRIL hand drawings done on the units palette with images from a digitized camera.

It is capable of creating all forms of graphics, from bar charts to full computer animation, and can produce either a 35mm slide or a video image. It is capable of over 16.7 million col-or variations, with 256 standard colors available on the screen at any one time.

According to PSI's Marc Sheib, "In just the first two weeks in which we've had the system installed, we've already used it for work for Ayerst and Milliken to great success."



A&M has meanwhile brought in Arnie Acosta, who previously mastered at the Mastering Lab and Precisicn Lacquer, to take over as master-



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BULK CORPORATION: Sunkyong was listed in Fortune Magazine as the 62nd largest company in the World. (August '83)

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# Talent

# SINGER MANAGING HERSELF Deniece Williams Takes Charge

#### **By PAUL GREIN**

LOS ANGELES-"I've got a lot of chutzpah," says Deniece Williams. "I've always been very strong-willed." That may explain why in the past

few years Williams has become one of the most self-reliant female artists in the business. Williams is sole producer of six tracks on her forthcoming album "Let's Hear It For The Boy" (titled after her smash single from "Footloose"). Even more impressively, for the past six months Williams has managed her own career.

"I've had a lot of managers," Williams notes, adding dryly, "That's why I don't have a manager now. I started with Cavallo/Ruffalo and then went with Jeff Wald, BNB and International Artists.

"By the time the last management experience didn't work out, I said, 'Forget it: I've had enough of this. I'll surround myself with competent people who do the things that need to be done, and I'll run my own office.'

"It has a lot to do with the type of person I am," Williams adds. "I'm very uncomfortable with people making decisions for me. If somebody's going to goof and mess it up, let me have the privilege. A lot of managers get intimidated by an artist who says,

alumnus Gary Weiss and budgeted at

\$50,000 each, the videos for "Back

Where You Belong" and "One Time

For Old Times" have been conceived

as mini-comedies. The shaggy-

haired, generally stocky members of

this sextet aren't hoping to compete

visually with their teen-dream col-

leagues, they say. "Yeah," snarls Barnes, "but Adam

Ant and the Stray Cats have to can-

cel tours, and we don't. Those pretty

boys on MTV can't put on a show

like we do; the pretty boys don't kick

ass like we do. We're a lot more

proud of 50,000 people coming to see

us in Houston than we are of a

Very much a road-oriented band,

.38 Special (drummers Steve Broo-

kins and Jack Grondin and bassist

Larry Junstrom complete the group)

has been headlining.an arena tour

since last December. Barnes says that

the band has been offered corporate

sponsorship for tours in the past, but

that no deal has seemed appropriate

Budweiser, where they'd fly a blimp

says Barnes. "But you've got to

watch who's sponsoring you; there's

a lot of young kids out there. Our au-

dience is pretty widespread, from

who bought 'Hold On Loosely,'

smiles Carlisi. "We'd have to find

something that appeals to everyone,

'Not to mention the housewives

over all the places we were playing,

"We were going to do a thing with

video.'

as yet.

about 14 to 30."

'You can't make a decision for me. When you get the information, call me and we'll discuss it.' "

Williams notes that not all artists feel the same way. "There are a lot of artists who don't want to know from nothing," she says, "but I'm very uncomfortable not knowing. That's why I'm taking accounting and business management courses at UCLA. It helps you count the royalty statements.

Williams has been attending classes for more than a year. "It's a challenge for me," she says. "Music is one of the easiest things I do, especially the singing part. There are other areas that challenge the mind. Besides, I think there will come a day when I'll be more behind-the-scenes as a writer and producer than as the out-front person."

Williams says Columbia Records has tried to persuade her to take on a manager, especially now that she has a smash hit. "Most record companies want their artists to have managers,' Williams says. "It's much easier for companies to talk to managers than it is for them to sit down with the artists.

Couldn't those meetings also be hard on the artists when requests are denied? "You just have to be able to look at yourself like Dial Soap and not take it personally," Williams says

The biggest event in Williams' career this year will be the "Let's Hear It For The Boy" album, which is due the third week of May. Williams has co-produced songs on her last four (Continued on page 40)

#### Sasson To Back Elton John Tour

LOS ANGELES-Sasson Industries is set to sponsor Elton John's 1984 North American concert tour, which will be held in conjunction with the release of John's new album, "Restless." This represents John's first tour association with a major corporate sponsor.

Sasson, one of the first apparel manufacturers to venture into concert sponsorship, will reportedly launch a multi-million-dollar campaign incorporating marketing, promotion and publicity for the tour.

"Restless" will be produced by Chris Thomas and co-written by John and Bernie Taupin, as was last year's gold album "Too Low For Zero." That album featured John's first top five hit since 1976, "I Guess That's Why They Call It The Blues."

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new album finds the veteran keyboard stylist making a strong bid for new fans among black and dance audiences. "Things were going in this direc-

tion over the last few albums,' Lorber says of his latest Arista project, "In The Heat Of The Night." But the Philadelphia-raised musician agrees that the new material has a more pronounced r&b thrust.

LOS ANGELES - Jeff Lorber's

"Originally I wanted to go in more of a pop direction," he recalls. "But Clive (Davis) wanted us to have at least one track that would have more of an r&b feel."

If that request was a likely concession to the vitality of the urban contemporary market, Lorber wound up delivering more than just a token track. With Maurice Starr enlisted as a production partner, Lorber and his band began building on modern black and new rock influences.

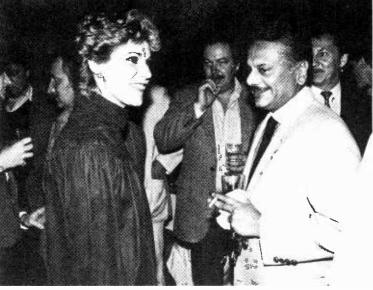
As a composer and arranger, Lorber has a special appreciation for r&b. "One of the things that appeals to me about r&b is that it has the potential for being harmonically a lot more complex than most pop," he says.

Lorber's own commercial niche has been closely tied to fusion, so perhaps it's natural that he sidesteps the defensive or apologetic stance older, jazz-oriented fusion stylists often evince.

"I've never been that tuned into what the more traditional jazz community thinks," he says. "But I haven't seen as many vehement attacks on fusion as before. I think people like Pat Metheny, David Sanborn and myself are playing music that's a direct outgrowth of the fusion of 10 years ago.

For Lorber, the notion of fusing jazz disciplines with rock era electronics remains logical: "I'm one of the crowd that heard 'Bitches Brew' (by Miles Davis) and realized that this music could really turn me on. And then I went back and found out where Herbie (Hancock) was coming from-Horace (Silver), Wynton Kelly, Red Garland, Bud Powell. But I didn't lose my appreciation for James Brown or the Beatles because of that."

While Lorber started adding vocals on his 1981 album "Galaxian," he acknowledges that on the new album he's still shaping his vocal style. "I'd never thought of doing vocals myself," he admits, "so having others



MORE GOOD NEWS-Anne Murray celebrates her 15th year with Capitol at a party following her show at the Universal Amphitheatre in Los Angeles. Earlier in the evening, Capitol Records Industries chairman Bhaskar Menon, right, gave Murray a plaque commemorating her five gold and two platinum albums.

# Lorber Makes 'Heated' Bid **For Crossover Success**

#### By SAM SUTHERLAND

suggest it was a jolt. I've been playing piano since I was four, but I've only been doing this for six months-I've got a lot of work ahead of me."

Lorber, who recently relocated to Los Angeles after spending the late '70s based in the Pacific Northwest, is likewise exploring new ground in terms of live work. For the first time, he's touring with his own lighting rig and stage set, and working with crew and band to take fuller advantage of stagecraft.

"We're placing much more emphasis on the show itself," he says. 'The lighting, for example, should make the sets more dramatic. We're also hoping a lot of people will come see us who haven't heard of us before. We're trying to put enough vocals and pop-oriented material into our sets to keep them entertaining for those newcomers.'

Lorber notes that his own stage setup incorporates both the newest digital keyboard systems and much older analog equipment. "One thing that's pretty exciting about the technology is digital synthesizers," he says. "I've been very involved with Yamaha. I'm using the DX-7 digital synthesizer, and I'll also be getting the new KX-1 remote unit, which is only available in Japan. But, at the same time, I'm using some truly obsolete stuff-I have a Moog Liberator that I still use, hooked up to an old Moog modulator.'



#### .38 Special Shoots Into Mainstream Of Pop Music By ETHLIE ANN VARE LOS ANGELES-It took a while .38 Special has turned to another vifor 10-year-old .38 Special to oversual aspect to support sales: video. Directed by "Saturday Night Live"

come the stigma of being "Lynyrd Skynyrd Jr." Not only did both bands come from Jacksonville, Fla., but .38 Special's vocalist is Donnie Van Zandt, younger brother of the late Ronnie Van Zandt of Lynyrd

Skynyrd. "We felt that the whole alligators, swamps and whiskey thing was pretty much passé," says guitarist/vocal-ist/co-producer Don Barnes. "We wanted to be more mainstream, more universal." To that end, the band started recording such top 40 hits as "Hold On Loosely" and "Caught Up In You" (both co-written by Survivor's Jim Peterik) and "Back Where You Belong." "There was a survey of singles

buyers," notes guitarist/co-producer

Jeff Carlisi, "and they discovered

that the majority of the people who

bought 'Hold On Loosely' were

housewives. Girls started coming to

our concerts at that time, too. It used

to be all guys wearing Confederate

The breakthrough "Hold On

Loosely" came from the band's first

platinum album, "Wild-Eyed South-

ern boys," a title that was supposed

to belie the anything-but-boogie mu-

sic within. "The whole thing was a

joke," says Carlisi, "but no one got it.

The album cover had us standing in

front of a honky-tonk; there were

pickup trucks and beer cans all over,

and this girl in tight pink hot-pants.

As it turned out, the cover probably

With the current album, "Tour de

helped sell the record."

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# Talent In Action

.38 SPECIAL **GOLDEN EARRING** Universal Amphitheatre, Los Angeles Tickets: \$13.50, \$12

38

The sound radio listeners associate with .38 Special-the pleasant, if somewhat strangled, tenor of Don Barnes-is not their chief concert draw. It isn't "Caught Up In You" that personifies the Jacksonville. Fla. sextet: it's the husky caw of that manic munchkin, Donnie Van Zandt. To a full house on April 13, Van Zandt whirled through a 75-minute set to shouts of "rock'n'roll!" and a sea of flicked Bics.

.38 Special works both sides of the line between Southern boogie rock and mainstream pop. Much of the time, they sound like Loverboy with a Southern accent. If "Hold On Loosely" gets the biggest reaction, "Wild-Eyed Southern Boys" and "Roughhousing" project the most energy. With two drummers (Steve Brookins and Larry Jundstrom) on a simple platform and two female backup singers, the band energetically interpreted material from its six A&M albums, concentrating perhaps too much on the hits and not enough on the strengths of the hyperactive Van Zandt.

Though the stage was unadorned, the band made extensive use (too much use, in fact) of fog, flashpots, lasers and strobes. The overin dulgence of "Chain Lightning" was a parody of arena showmanship. But the trade-off lead gui-tars of Barnes and Jeff Carlisi couldn't be faulted, and the crowd reaction was never less than enthusiastic

The highlight of .38 Special's show is usually Van Zandt's "flying Dutchman" routine, where he takes to a Peter Pan brace and flies 60 feet up and 100 feet over the audience. Unfortunately, since the Amphitheatre ceiling was built as an afterthought and has no structural support, the trick had to be abandoned.

Opening act Golden Earring proved that there is good reason we hear from them once every five years with a great song like "Radar Love" or "Twilight Zone": Those are the only great songs they've got. The Dutch quartet appeared in basic black spray-paint pants; lead guitarist George Kooymans postured so broadly he looked like an outtake from Poly-Gram labelmate Spinal Tap.

ETHLIE ANN VARE THOMAS DOLBY

Radio City Music Hall, New York Tickets: \$15.50

Combining high technology with a high powered performance, Thomas Dolby triumphed here April 12 in his first appearance in a major U.S. city, playing to a capacity Radio City crowd. Dolby's energetic performance

was all the more impressive in light of the fact that he was suffering from an intestinal virus which caused him to leave the stage several times during the evening, and seemed also to give him some trouble with his vocals

Though he has been labeled by much of the music press as a synthesizer-happy novelty act (mostly due to the synth-laden hit single, "She Blinded Me With Science"), Dolby made it clear that he is in fact an innovative composer/ lyricist and arranger, as well as an appealingly frenetic frontman. Still, while he effectively repudiated the "synth wizard" label he eschews, Dolby's creative use of the Fairlight Computer Musical Instrument did provide striking sonic punctuation marks.

The band was tight and surprisingly funky Strong ensemble playing was accented by several standout performances, most notably from multi-keyboardist Lindon Connah (one of three female keyboardist/vocalists on stage) during a vocal/synth harmony scat session with a ventriloquist's dummy operated by Dolby. Bassist Matthew Seligman and drum-mer Justin Hildreth also rate high marks for their hard-driving precise performances.

Staging and lighting were, however, merely ordinary, the sole distinguishing mark being three giant circular video projection screens flown above the stage. The screens (designed to resemble Dolby's trademark round specs) could have been used to better effect, with less-than-subtle video segments distracting from rather than enhancing the music.

Still, Dolby's career is just hitting its stride and he is a welcome addition to the concert stage here. Hopefully, his next appearance will feature stage production values as distinctive STEVEN DUPLER as his music

#### WEATHER REPORT Beacon Theatre, New York Tickets: \$15.50, \$13.50

When Weather Report played New York a year ago, it was in support of a rather indifferent album, "Procession," but the group put on a stunning show. This year, Weather Report is touring behind a much stronger record, "Domi-no Theory"—but paradoxically, their April 14

show at the Beacon was a disappointment Keyboardist/composer Josef Zawinul and saxophonist/composer Wayne Shorter have been fronting Weather Report for 14 years, and although they still manage to inject a lot of en-ergy into their music, there were times al the Beacon when their hearts didn't seem to be entirely in it. The young rhythm section, consist-ing of Victor Bailey on bass, Omar Hakim on drums and Mino Cinelu on percussion, helped, but not enough. Perhaps the biggest problem was the material

Weather Report was one of the groups that virtually invented fusion music, and over the years Zawinul and to a lesser extent Shorter have amassed an impressive and varied body

of compositions. But on this tour Weather Re port is playing almost nothing that doesn't appear on the last two albums. Some of that material is outstanding; Zawinul's "Two Lines and Shorter's "Plaza Real," highlights of last year's show, remain highlights, and Zawinul's 'Db Waltz," from the current album, packed a wallop. But a lct of powerful earlier compositions have been scrapped in favor of newer ones that are just not as compelling.

Still, when the material was right and the mu sicians were into it, Weather Report played with both fire and intelligence. At their best, when they're locked into a swinging groove and Shorter is cooking his hardest, Weather Report is---despite what the purists might say-one of the best jazz groups around.

PETER KEEPNEWS

#### JOHN DENVER Radio City Music Hall, New York Tickets: \$15

It was a loval crowd that braved one of Man hattan's worst storms to fill Radio City March 29 for the first of John Denver's four nights there. Working alone in a cozy, no-frills stage setting, Denver proceeded through an enjoy able if predictable set that relied heavily on sentimental oldies.

The 90-minute show was geared towards pleasing longtime fans rather than recruiting the new and suffered some slow moments fo that reason. But overall, Denver brought a campfire ambience to the night, along with loads of sing-along opportunities.

Using a clever song sequence, Denver moved with ease between the serious and the frivolous. His soliloquies on peace, hunger and preventative medicine were thankfully short, and were enthusiastically received by most Non-musical highlights of the show were Denver's reading of an Indian poem in sign language and several tales from his tours abroad. Biggest crowd-pleasers included "Rocky Mountain High," "Grandma's Feather Bed' and "Sunshine On My Shoulder," but Denver also did well exposing a deeper side of his character with scngs from his latest RCA album "It's About Time." The title cut and "Falling Out Of Love" were emotive ballads reflecting his concern for world peace and an inside look at his recent divorce. Another highlight was an old Pete Seeger folk tune on which Denver coaxed the sound of chiming bells out of his 12-string guitar

Sporting contacts and leather pants, Denver is a fairly hip 40-year-old. Aside from a few toowobbly yodels, the grown-up country boy was in great voice. His consistent sense of humor kept the politics in perspective and made for a solid night of low-key entertainment

Romanobane

KIM FREEMAN



Survey for Week Ending 4/28, 84

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).

- ANNE MURRAY—\$466,844, 35,431 (37,096), \$17.90, \$14.90, \$9.90 & \$4.90, Ray Shepardson, Fox Theater, St. Louis, eight shows, April 3-8

- April 3-8. ANDY WILLIAMS, THE OSMOND BROTHERS—\$401,375, 30,968 (37,096), \$17.90, \$14.90, \$9.90 & \$4.90, Ray Shepardson, Fox The-ater, St. Louis, eight shows, March 20-25. KENNY ROGERS, B.J. THOMAS, THE RIGHTEOUS BROTHERS— \$297,121, 19,429 (28,165), \$16.50 & \$13.75, Cellar Door Produc-tions, Capitol Center, Landover, Md., April 16. KENNY ROGERS, B.J. THOMAS, THE RIGHTEOUS BROTHERS— \$256,724, 17,082, \$15.50 & \$13.50, C.K. Spurlock, Metro Center, Minneapolis, sellout, April 11. THE SCORPIONS, JON BUTCHER AXIS—\$207,556, 16,300, \$13.50 & \$12,50. Evening Star Productions, Memorial Coliseum, Phoenix, Ariz.
- & \$12.50, Evening Star Productions, Memorial Coliseum, Phoenix, Ariz., sellout, April 5.
- DURAN, DURAN, MODEL PRISONERS-\$204,628, 14,882 (15,237)
- \$13.75, Cellar Door Productions, Capitol Center, Landover, Md., April 2. THE GRATEFUL DEAD—\$203,875, 8,155, \$25, The Rex Foundation, Morin Veterans Memorial Auditorium, San Rafael, Calif., four sellouts, March 28, 29, 31 and April 1
- March 28, 29, 31 and April 1. THE GRATEFUL DEAD—\$194,720, 15,000, \$15, \$14 & \$10, Bill Gra-ham Presents/Avalon Attractions, Irvine Meadows, Laguna Hills, Calif., sellout April 7
- sellout, April 7. JUDAS PRIEST, GREAT WHITE-\$160,075, 12,969, \$12.50, Cellar Door Productions, Baltimore Civic Center, sellout, April 11. KENNY ROGERS, B.J. THOMAS, THE RIGHTEOUS BROTHERS-\$144,664, 9,415 (10,175), \$15.50 & \$13.50, K.S. Productions, Dane County Coliseum, Madison, Wis., April 10. CULTURE CLUB, THE MISSTAKES-\$127,775, 10,489, \$12.50, Con-temporary Productions, Kiel Auditorium, St. Louis, sellout, April 14. THE GRATEFUL DEAD-\$101,052, 7,500, \$14, Bill Graham Presents, The Aladdin Las Vegas sellout. April 6

- The Aladdin, Las Vegas, sellout, April 6. YES—\$100,103, 8,333 (9,470), \$14, \$13 & \$11, Sound Seventy Pro-ductions, Municipal Auditorium, Nash., Tenn., April 15. THE SCORPIONS, JON BUTCHER AXIS—\$97,100, 7,768 (9,933), \$12.50, Evening Star Productions, Tucson (Ariz.) Community Center Arena, April 4
- YES-\$93,184, 6,903 (9,813), \$13.50 & \$11.50, Stardate Produc-
- tions, Dane County Coliseum, Madison, Wis., April 11. THE OAK RIDGE BOYS, SYLVIA—\$93,072, 7,759 (12,280), \$12.50 & \$11.50, Jerry Bentley Productions, Inc., Greenville (S.C.) Auditorium, shows, April 7.
- THE ROYAL NEW YORK DOO WOPS-\$92,528, 5,874, \$16.50 & \$14.50, In house, Radio City Music Hall, N.Y.C., sellout, April 7. THE OAK RIDGE BOYS, SYLVIA—\$81,115, 6,724 (8,000), \$12.50,
- St0.50 & \$10, Bolton & Associates, Central Alabama Music Park, Jemison, Alabama, two shows, April 4.
   THE OAK RIDGE BOYS, SYLVIA—\$71,454, 6,000 (7,111), \$12.50 & \$11.50, Future Entertainment, Inc., Freedom Hall, Johnson City, Tenn., April 6.
- April 8
- ANDY WILLIAMS, HUSTON POPS ORCHESTRA-\$68,387, 5,007 (7,536), \$15 & \$10, In-house, University of Texas at Austin, Frank Erwin Center, April 6.
- **.38 SPECIAL, GOLDEN EARRING—\$61,724, 5,529 (6,185),** \$11.50 & \$10.50, In-house, University of Texas at Austin, Frank Erwin Center, March 31
- March 31. HUEY LEWIS & THE NEWS, EDDIE & THE TIDE—\$60,560, 6,056 (7,955), \$10, United Concerts, BBU Pavilion, Boise, Idaho, April 15. NIGHT RANGER, ERIC MARTIN BAND—\$58,796, 4,339, \$13.50 & \$12.50, Bill Graham Presents, Warfield Theater, San Francisco, two sellouts, April 6-7
- outs, April 6-7. WAYNE NEWTON—\$53,515, 3,058 (4,843), \$17.50, Sound Seventy Productions, Memorial Auditorium, Chattanooga, Tenn., April 7. TED NUGENT, MICHAEL SHENKER GROUP—\$47,325, 4,264 (6,189), \$11.50 & \$10.50, In-house, University of Texas at Austin, Frank Erwin Center, March 30. PETRA—\$45,951, 7,195 (9,000), \$8.50 & \$7.50, Harvest Produc-tions, Odeum Arena, Chicago, III., two shows, March 29-30. THE STATLER BROTHERS, REBA MCENTIRE—\$44,411, 4,671 (6,888), \$10 & \$9, Varnell Enterprises, Prairie Capitol Convention Cen-ter, Springfield, Kansas, April 13. •
- •
- ter, Springfield, Kansas, April 13. WAYNE NEWTON—\$43,675, 3,882 (8,738), \$12.50 & \$10.50, Sound Seventy Productions, VonBraun Civic Center, Huntsville, Ala., April 8
- April 8. ADAM ANT, JOE "KING" CARASCO—\$37,433, 3,592 (6,139), \$11 & \$9, In-house, University of Texas at Austin, Frank Erwin Center, April 7. HUEY LEWIS & THE NEWS, DR. GONZO—\$36,562, 3,250, \$11.50, Pacific Northwest Concerts, Central Washington University, Nicholson

- Pacific Northwest Concerts, Central Washington University, Nicholson Pavilion, sellout, April 12. PETRA-\$36,536, 5,103, \$8, \$7 & \$6, Cornerstone Concerts/Petra-fied Productions, Fox Theater, Detroit, Mich., sellout, April 6. HUEY LEWIS & THE NEWS-\$36,508, 3,042, \$12.50 & \$11.50, Dou-ble Tee Promotions, Portland (Ore.) Civic Auditorium, sellout, April 14. HUEY LEWIS & THE NEWS-\$35,781, 2,978, \$12.50 & \$11.50, Alba-tross, Paramount Theater, Seattle, Wash., sellout, April 30. JOHN COUGAR MELLENCAMP, DAN ROSS & THE BRUNETTES-\$33,068, 3,100, \$12.50 & \$10, Modern College Concerts, State Uni-versity New York Gym, Albany, sellout, April 2. THOMPSON TWINS, RE-FLEX-\$32,785, 2,661 (3,397), \$12.50 & \$11.50, Monarch Entertainment Bureau, Capitol Theater, Passiac, N.J., April 14. April 14.
- PETRA—\$31,692, 5,055 (5,794), \$8, \$7 & \$6, Columbus Youth For Christ/Petrafied Productions, Ohio Theater, Columbus, Ohio, one sellout,
- HUEY LEWIS & THE NEWS, DR. GONZO-\$31,153, 2,505, \$13.50 & \$11, Regal Productions, Eugene (Ore.) Hult Center, sellout, April 10.

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Stone Music Festival in Daytona Beach, Modern English shared the bill for the event, which was cosponsored by Molson's beer and Hawaiian Tropic suntan lotion.

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Vocalist Barry Hay suffered wanly through

# New On The Charts



**ICICLE WORKS** 

There's a certain amount of prophecy in the title of Icicle Works' debut single, "Whisper To A Scream (Birds Fly) "With the help of four opening slots on the Pretenders' current U.S. tour, the trio's career has taken off to the tune of a double debut on last week's charts. This week Icicle Works' Arista debut moves up to 69 on the Hot 100, while their self-titled album progresses to 135 on the pop album chart.

Chris Sharrock met through an advertisement in a Liverpool newspaper in 1981 and lifted their name from the title of a science fiction book. The

The latest emissary from the outer limits is the Earons, a quintet quickly making its way into Earthling hearts via the Black Singles chart, where its Island debut "Land Of Hunger" moves up to 70. Identified only by numbers and covered in space gear from head to toe, the group's purpose, according to Island Records, is to "share life and live with the people on this planet."

But behind all the vague statistics is a long list of musical achievements for each member. Keyboardist .33 is credited as "concept coordinator" and has worked with Natalie Cole and Ashford & Simpson. Drummer .18 and bassist .69 met .33 while play-

SEMIFINAL

FINAL

group's first project was an EP on their own Troll Kitchen label which peaked at 18 on New Music Express indie chart. Their current single was first released on Situation 2, a Beggars Banquet affiliate, and rose quickly to the number two slot on British indie charts.

The Pretenders saw the group on the tv show "The Tube" and extended the tour invitation just before Arista signed the group for the U.S. The British trio is now in the middle of a two-month U.S. tour that ends May 13 in Washington D.C.

Icicle Works is signed to Arista Records, 5 W. 57th St. New York, N.Y. 10019; (212) 489-7400.

#### THE EARONS

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ing together in the RCA act Machine. Vocalist .28 has worked with Zulema, Foghat and the late Van McCoy and moonlights as a hair stylist in his own salon. The group is rounded out by German-born .22, who holds a master's degree in music from Long Island Univ. and has since penned tunes for Tom Browne, Eddie Brown and others.

The Earons' appropriately eerie single is taken from their self-pro-duced album, "Hear On Earth." Stephen Stanley mixed the record at Island's Compass Point Studios in the Bahamas.

The Earons are managed by George Murphy, (213) 933-5448

# **Steve Bassett's Soul In Blue-Chip Company**

By MARY ANNA FECZO

Talent

NEW YORK - Steve Bassett's critically acclaimed self-titled debut album on Columbia displays the artist's vocal strengths in the rendering of contemporary r&b classics by such writers as Chuck Jackson, Jerry Williams and General Johnson. However, what makes this blue-eyed soul singer's album especially noteworthy is its credits, listing industry veteran Jerry Wexlern as producer along with Barry Beckett. Executive producers are the legendary John Hammond, who wrote the glowing liner notes. and Butch Ball.

Wexler's controlled production, which includes the contribution of the Muscle Shoals Rhythm Section,

#### Australia's INXS Maps Its Own U.S. Invasion **By JEFF TAMARKIN**

penchant for black music, INXS was

methods.

port dates.

NEW YORK-When INXS returns to the U.S. late next month for its second American tour, they won't be attempting to cash in on the socalled Australian invasion that has seen them and countrymen Men At Work, Hunters & Collectors and Midnight Oil signed to American labels. The Sydney-based sextet disavows any overt musical connection between the different Aussie acts.

"The only thing that we all seem to have in common is originality," says vocalist Michael Hutchence, who cowrote most of the material on the band's new Atco album "The Swing." While he says that INXS is proud to be Australian, he adds, "It's not something we really want to go on about. We want to be considered a good rock band, not a good Australian rock band."

Still, he adds, the recent rash of signings in the wake of the phenomenal success of Men At Work only scratched the surface. "There are still quite a few great bands in Australia that haven't been discovered yet in America," he says.

Last year's American debut album by INXS was actually the band's third album in its homeland. Titled 'Shabooh Shoobah," the record explored the band's leanings and reached the top 50 on Billboard's Top LPs & Tapes chart. "The Swing" further develops

INXS' danceable rock, and while the bulk of the LP was produced by English producer Nick Launay, the band chole a track called "Original Sin," produced by Chic's Nile Rod-gers at New York's Power Station, as first single. Given their the



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is itself an assessment of the dynamic of rhythm & blues recording. "One cannot make a soul record in the '80s with the best elements of the '60s and expect any constituency," says Wexler. "You can't replicate the '60s. You can't linger. You have to bring up the production to an '80s sensibility.'

Hammond, whose comment on Bassett's gifts is a simple, "You don't expect good white kids from the South having this understanding of black music," first brought the artist to Wexler's attention. Wexler, too, remembers his initial experience hearing this "young white man singing with fantastic, undeniable black roots and black soul." Still, he "did not perceive Bassett as a sweating

understandably thrilled to work with

Rodgers, and more than a little bit

shocked by some of his work

Hutchence, "and we thought we

were just rehearsing the song. But

Nile was getting it on tape. We went

on at the end, jamming, and then when we finished he said, 'OK, that's

it.' We had no idea it was a take."

The single has already reached No. 1

in Australia and is currently at num-

ber 18 on the Billboard dance chart

INXS, which played at the mam-moth US Festival in California last

year, will return to these shores in

late May for both headline and sup-

and 87 on the Hot 1000.

'We went in to record." recalls

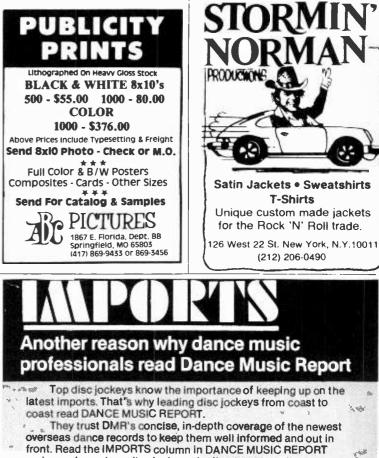
man from the Delta." Rather. Wexler wanted to make use of the best technological advances "to give Bassett's record a contemporary sound.'

Keyboardist Bassett, steeped in r&b from an early age and the only white member of Larry Bland's Volunteer Choir in his native Richmond, Va., admits to "a background in shouting." But under Wexler's supervision, Bassett claims he didn't shout much. "It was an exercise where he treated lyrics and melody and focused on me as a vocalist."

The 33-year-old Bassett, who began singing at the age of four, has for the last two years been the voice behind the national campaigns of Noxzema, 3M's What A Tan and the Coca-Cola Olympic segmetns. He is astute in his observations of how the music in these campaigns presages national trends.

"Voices hired to sell a product make the most commercial music there is," comments Bassett. "You can tell how commercials change from year to year as a preface to pop radio. R&b is beginning to show itself. The 60-second coke spot was all 'Try A Little Tenderness.' You listen to the Budweiser spot-they're just as straight into soul as you can get."

Bassett's career has been kept alive with six albums and eight singles on his own Ease label as well as his tough touring schedule in the Southeast—"200 nights a year for the last 10 years." Last year Bassett tallied 335 venues. He tours regularly with country-blues artist Delbert McClinton and recently, in support of his single "Only Love Can Mend A Bro-ken Heart," opened a Northeast tour for Stevie Ray Vaughan.



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Ian McNabb, Chris Layhe and

# Talent

# Dance Trax

By BRIAN CHIN

Notes on people and music: As the Thompson Twins' breakthrough single, "Hold Me Now," zooms toward the top of both the pop and dance charts, it's worth making note of the fine live show they've been presenting in their first tour of the U.S. Here in New York, they left a small theatre full of people excited and danced-out, with a colorful, participatory show. Their computer-driven fights, becoming a cliche elsewhere, were put to extraordinarily simple and good use, beaming rhythmically into the crowd, which both projected the stage outward and provided authentic dance-club atmosphere.

Two followup singles from the Twins' incomparable "Into The Gap" album have already been released in Britain; an eight-minute "Doctor! Doctor!" and an amazing 11-minute "You Take Me Up," transformed into prime dance material

\* \* \*

Other import news: Tony Cook's "On The Floor," a charted U.S. production released in Britain first, will be issued here by Half Moon, through Sunshine Distributors... The "Mighty Mix" by **Dead Or Alive**, which is being distributed promotionally here on a U.K. white label, is a great sampler of that group's upcoming Epic album, which ranges from Megatone-style disco, rocked and dubbed-up, to funkier semi-rap. The group promises to be a thorough genderbender, in the style of Frankie Goes To Hollywood, who are themselves a bridge between disco and funk, and a surprising U.S. chart entry.

\* \* \*

Singles: The Pointer Sisters, who did the rare feat of scratching the top dance spot with a pair of album cuts, have "Jump" as the followup to "Automatic"; the extension is passable, though not quite as finely directed as John Benitez' version of "Automatic." Bonus on the Planet 12-inch: the long version of the underground great "I'm So Excited"... Innocence In Danger's Indeep-influ-enced "Who Do You Think You Are" (Epic 12-inch), like the current Dominatrix hit, is new wave aimed straight at the heavy hip-hop audience; DJ Ivan Ivan co-produced both, this one with IID's **Steve Parry**. **Steve Thompson** and **Nelson** Cruz mixed .... **Two Sisters'** "Right There" (Sugarscoop 12-inch), on the other hand, approaches hip-hop as pop music; it's the cleanest-sounding record yet in the genre .... Though it's already in the top half of the chart, we'd like to point out the powerful fusion of disco, Latin and reggae achieved by the Earons' "Land Of Hunger" (Island 12-inch). Steven Stanley mixed.

# **Deniece Williams In Charge**

#### • Continued from page 36

40

albums, but this marks the first time she has functioned as sole producer, a role she filled on six of the album's 10 songs

"There's no doubt in my mind that eventually I'll produce my own al-bums," Williams says. "I'd also like to find one or two other artists and involved with them as a producer.

The other four cuts on the album were produced by George Duke, who also worked with Williams on last year's "I'm So Proud" album. "George complements me well because he's more into an uptempo pocket, a rock or funk sound," says Williams. "Thom Bell (who produced Williams' two previous al-bums) and I worked together well, but we were very much alike. What I like about George is that we have been opposites."

As a result of this exchange the new album is more uptempo. "I haven't really been an uptempo artist," Willams notes. "Most of my hits have been laid-back ballads-'Free. 'Silly,' 'Too Much, Too Little, Too

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16 18

Late,' 'It's Gonna Take A Miracle,' I decided I wanted to do something else. I can't do a whole show of ballads.

Williams even included a couple of rock-inflected cuts on the album. "When I was producing 'Wrapped Up,' I thought, 'How would Mick do this?" " Williams says. "I used him and Rod Stewart as models. Even in singing it, I tried to imagine how they would do it."

The upcoming album also includes a gospel song, "Whiter Than Snow." Williams says that her next album, which she will produce, will be all gospel. She would like it to be released as a joint venture between Columbia and a top gospel label. Wil-liams recently formed a gospel production company, Holy Sounds Productions, with Philip Bailey of Earth, Wind & Fire.

Last week, Williams filmed a video for "Boy," written and directed by Kenny Ortega. Later in the year the singer, who is booked by APA, will perform at Caesar's Palace in Las Ve gas with Smokey Robinson (who will be making his Las Vegas debut).

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This Last On Week Week Chart TITLE(S), Artist, Label This Last On Week Week Chart TITLE(S), Artist, Label HOLD ME NOW-Thompson Twins-(12 Inch) Arista LDP-9158 WEEKS 41 56 4 TRIPPIN ON THE MOON-Claudja Barry-(12 Inch) Personal/Oh My P 49808 IT'S GONNA BE SPECIAL-Patti Austin-(12 42 33 11 THEY ONLY COME OUT AT NIGHT-Peter 7 1 Inch) OWE 2397 Brown-(12 Inch) Columbia 44 04957 IT'S MY LIFE-Talk Talk-43 43 5 TELL YOU (TODAY)-Loose Joints-(12 Inch) 3 7 7 4th And Broadway, 401 RADIO GA GA-Queen-Capitol V-8575 EMI-Liberty V-8195 28 5 44 ALL NIGHT PASSION-Alisha-Vanguard 8 4 JUST ANOTHER BROKEN HEART-Dorothy Moore-(12 Inch) Streetking SKDS-1120 ADJ 45 52 3 **SPV-72** COMING OUT OF HIDING-Pamela Stanley-TSR TSR 830 6 8 46) 54 2 GIVE-Missing Persons-(12 Inch) Capitol THE DOMINATRIX SLEEPS TONIGHT-Dominatrix-(12 Inch) Streetwise STRL-2220 6 8 8 Z-8582 ALIVE WITH LOVE-Tina Fabrique-Prism 47 69 2 2 10 GIVE ME TONIGHT-Shannon-PDS-600 Emergency/Mirage EMDS 6542 (12 Inch) LET'S HEAR IT FOR THE BOY-Deniece (48) NEW ENTRY BORDERLINE-Madonna-(12 Inch) Sire (8) 10 6 Williams-(12 Inch) Columbia 44-4988 HEY D.J.-World's Famous Supreme Team-(12 PRO 7-29354 49 NEW ENTRY I WANTED IT TO BE REAL-John Rocca-(12 9 12 5 Inch) Island 0-96956 Inch) Streetwise SWRL 2225 MISS ME BLIND-Culture Club-(12 Inch) Epic 38 7 ONE FOR THE TREBLE-Davy DMX-(12 50 (10) 15 4 Inch)Tuff City/CBS Assoc. 42904955 49-04977 SELF CONTROL-Laura Branigan-(12 Inch) (51) NEW EN RY DON'T WASTE YOUR TIME-Yarborough & (11)14 6 Atlantic 0-86954 Peoples-Total Experience/RCA TED 1-2601 DANCING IN THE SHEETS-Shalamar-(12 CHANGE OF HEART-Change-(LP) Atlantic (52) NEW ENTRY 9 10 80151 Inch) Columbia 44-04949 (53) 70 2 TOO BUSY THINKING ABOUT MY BABY-NO MORE WORDS-Berlin-(12 Inch) Geffen (13) 23 4 Orbit-(12 Inch) Quality Qus 058 SEND ME AN ANGEL-Real Life-(12 Inch) 020195 55 3 54 BREAKDANCE-Irene Cara-Network/Geffen (14) 20 4 MCA/Curb MCA 5459 0-20196 55 66 2 CLOCK ON THE WALL-Double Vision-Profile (15) 16 5 TAKE SOME TIME-Sparque-(12 Inch) West (12 Inch) Pro 7041 End 22172 I SWEAT (GOING THROUGH THE MOTIONS)-Nona Hendryx-RCA PW-13760 HERE COMES THE RAIN AGAIN-Eurythmics-STREET DANCE-Break Machine-(12 Inch) Sire 20189-0 A NO MAN IS AN ISLAND-Warp 9-(12 Inch Re-mix) Prism PDS 495 ORIGINAL SIN-Inxs-Atco 0-96957 56 NEW ENTRY (16) 18 4 57 30 14 17 8 RCA (12 Inch) DW 13726 34 9 JUMP-Van Halen-Warner Bros. 7-29384 7 58 13 LET THIS DREAM BE REAL-Howard 59 73 2 THIS TIME-Funk Deluxe-(12 Inch) Salsoul 19 6 Johnson-(12 Inch) A&M 12092 SG 422 SHAKE DOWN-Evelyn "Champagne" King-(12 Inch) RCA PD 13749 5 10 I WANT A NEW DRUG-Huey Lewis and The 60 46 7 News-Chrysalis 1818 (21) 35 3 LAND OF HUNGER-The Earons-Island 61 HEAD OVER HEELS-The Go-Go's-(LP) I.R.S. NEW ENTRY 0-96958 SP-7041 ADULT EDUCATION-Daryl Hall & John Oates-(12 Inch) RCA PD 13715 DR. SEX-Pleasure & The Beast-(12 Inch) Airwave AW12-94987 (22) 31 4 62 62 4 (23) 24 5 JAM ON IT-Newcleus-(12 Inch) Sunnyview 63 67 2 ROCK STEADY/PLAYERS-Jenny Burton-(12 SUN 411 Inch) Atlantic 086958 NO PARKING ON THE DANCE FLOOR-Midnight Star-(12 INCH) Solar/Elektra Pro (24) 25 YOU MIGHT THINK-The Cars-(12 Inch) 4 2 64 64 Elektra Pro ED-4963 7 SHE'S STRANGE-Cameo-(12 Inch) Atlanta (25) 26 FD-4970 Artists 818-384 I'M YOUR CANDY GIRL-Clockwork-(12 Inch) 65 NEW SOMEBODY ELSE'S GUY-Jocelyn Brown-(26) 32 3 Private | 429-04968 Vinyl Dreams/Prelude VND-D01 DOCTOR'S ORDERS-Meagan-(12 Inch) Next Plateau/Quality NP 50019 FOR YOUR LOVE-The S.O.S. Band-Tabu 66 36 8 27 5 429-04991 67 BOP 'TIL I DROP-Larrice-Streetwise NEW E DANCE HALL DAYS/DON'T LET GO-Wang Chung-Geffen (12 Inch) 0-20194 40 2 28 SWRL 2227 RENEGADES OF FUNK-Soulsonic-Force-(12 Inch) Tommy Boy TB 839 68 44 11 29 8 AMOK-Ledernacker-(12 Inch) 4th And Broadway 402 I'VE GOT TO FIND A WAY-Zena Dejonay-(12 Inch) TV1 2011 69 42 11 JEALOUS LOVE/EVERGREEN-Hazell Dean-11 10 Quality QUS 057 (12 Inch) BABY I'M SCARED OF YOU–Womack & SOMEHOW SOMEWAY-Visual-(12 Inch) Prelude PRLD 674 70 68 10 (31) 45 2 Womack-Elektra (7 Inch) 7-69733 LEAVE IT-Yes-(12 Inch) Atco GIVE IT UP-K.C.-(12 Inch) Meca 5000 ALMAAFIYSH/THE SOUL-Hashim-(12 Inch) 47 9 71 3 (32) 39 72 58 12 0-96964 Cutting Edge STRONG ME STRONG-Yellowman-(12 Inch) (33) 48 2 ON THE FLOOR "ROCK IT"-Tony Cook-77 73 '6 Columbia 44-4964 Halfmoon (Import) WATCH THE CLOSING DOORS-I.R.T.-(12 SPECIAL DELIVERY-Angela Bofill-(12 Inch) (34) 41 3 74 63 15 Arista ADP-9186 Inch) RCA JW 13699 GIRLS JUST WANT TO HAVE FUN-Cyndi Lauper-(12 Inch Re-mix) Portrait/CBS 22 13 75 60 COLLAPSING NEW PEOPLE-Fad Gadget-Mute 5 (Import) 4R 904121 IT'S ALL YOURS-Starpoint-(12 Inch) Elektra 76 49 9 (36) 50 2 TURN IT AROUND-Gino Soccio-Atlantic (12 66973 Inch) 086960 61 **BIG ELECTRONIC BEAT/SYNTHECIDE**-77 6 (37) 3 THE REFLEX-Duran Duran-(12 Inch) Capitol 51 S.S.Q.-(12 Inch) Enigma/EMI ST17114 V-8586 57 PLANE LOVE-Jeffrey Osborne-(12 Inch) A&M HYPERACTIVE-Thomas Dolby-(12 Inch) 78 14 37 6 Capitol V-8576 SP-12089 ONE IN A MILLION-The Romantics-(12 Inch) Nemperor 42904967 -I'M LIVING MY OWN LIFE-Earlene Bentley-(12 Inch) TVI Records TVI 2011 SOMEBODY'S WATCHING ME-Rockwell-(12 79 53 13 7 21 Inch) Motown 4515-MG I GOT THE MESSAGE–Men Without Hats–(12 80 65 5 59 2 (40) Inch) MCA L33-1164 \* non-commercial 12-inch

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Compiled by the Music Popularity Chart Dept. of Billboard from a nationwide club survey of the most requested dance songs. Bullets are awarded to those products demonstrating the greatest gains in audience response this week.



# World & U.S. Premieres • Special Remixes • Special Medlies

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European 12" Hi Enorgy—Evolyn Thomas I Close My Eyes—Jessica Williams Berim—The Hong Köng Syndkai Juri Me Down—Nick Straker Your o'th Co-hor For Mo—Paul Hardcastit Laver Dance—Laver Lai's Broah Into He 80 s—Mastor Genus The Champ—American Gypsy Go Go Yotlow Sereen—Digrat Emotion T.Simta and Tapit Buu Jeans Color My Loue—Fun Fun

Video Control—X-ray Vision Cold Cash and Money—Eddie D.

Class—Linda Lowis When You, Walk In The Noom—Rammi When Tonghi to Over—Almostaa Was End Grits—The Pert Trap Boys The Angla Remix Doste—Paul Parker For All Wa Know—Norma Lowis Tim Grona Lowi You Forever—Jimmy Jackson Moore Somebody To Lovie—Cale Society Damonds and Loving Amis—Borghomic Nohing Worse Than Borg Alene—Veri Whole Word Today Is A Muss. Nee P. Whole Word Today Is A Muss. Nee P. Whole Word Today Is A Muss. Nee P. Whole Word Is Out—German Stewart Nohio Lota Lowis—Bavet Du J Shadow O'You Heart—Raque Sequential Groove—Todo T Ampk – Ledarnacken Siack –- Slack Watch Yourself – Akabu Arrive With Love – Tina Fabrique Living in A Dream – Kelly Jackson Give Me My Money – The Beal Box We Come To Rock – imperial Broth What People Do For Money – Dwin-

Import LP's



Billboard, Disco Top 80

Survey for Week Ending 4/28/84



STATS ON FIRE—The Statler Brothers romp through their Las Vegas debut at the MGM Grand before a sellout crowd.

## **RHUBARB JONES, KRMD HONORED**

## Gilley's Wins ACM Award Again Larry McNeely, Tiny Moore

ANGELES-For the fourth time, Gilley's in Pasadena, Tex. has been named country nightclub of the year by the Academy of Country Music

Rhubarb Jones of Mongtomery, Ala.'s WLWI was selected top disk jockey of the year, while KRMD in Shreveport, La. was chosen the top country station. Winners in these categories are determined three through voting by record company country promotion personnel and music industry trades and other publications covering the country field.

Both Jones and KRMD were firsttime winners in ACM competition. They unseated last year's DJ of the year Lee Arnold of WHN New York and station KIKK in Houston.

Meanwhile, in preparation for its 19th annual Academy of Country Music Awards Show, set for May 14 at Knott's Berry Farm, the organiza-**RC Video Productions Targets Music Lovers** 

By EDWARD MORRIS

NASHVILLE-RC Video Produc-

tions, in nearby Hendersonville, has

launched a profitable series of recre-

ational and instructional videotapes

aimed specifically at country music

fans. The business, owned and oper-

ated by Ron Mangum, was started in

The firm's best selling video to

date is a one-hour travelog called "Everybody Loves Nashville." Man-

gum, who owns a sightseeing compa-

ny, says he decided the tour of music-

transmuted to tape for those who

couldn't take the actual tour or who

Available in VHS and Beta, "Ev-

'NASHVILLE REPORT'

wanted a remembrance of it.

attractions eould

October on a \$10,000 investment.

tion has announced nominees in its instrumentalist of the year categories The musicians nominated in individual categories are:

• Guitar: Johnny Blankenship, Al Bruno, James Burton, Billy Walker, Reggie Young.

Bass: Larry Booth, Tony Booth, Mike Leech, Joe Osborne, Curtis Stone, Red Wootten. • Keyboard: David Briggs, Floyd

Cramer, Glen D. Hardin, John Hobbs, Hargus "Pig" Robbins.

• Drums: Steve Duncan, Archie Francis, Buddy Harmon, Jerry Kroon, Larrie Londin.

• Fiddle: Billy Armstrong, Doug Atwell, Johnny Gimble, Harold Hensley, Buddy Spicher.

• Steel Guitar Buddy Emmons, Sonny Garrish, Lloyd Green, J.D. Maness, Al Vescovo.

• Specialty instrument: James Burton, Jerry Douglas, Charlie McCoy, **Haggard Into Video Production** Singer Recording His Concerts For Direct Mail Sales mates he had received about 30 or-By EDWARD MORRIS

NASHVILLE-Merle Haggard has established a video production company to tape his concerts for direct mail sales to the concertgoers. Haggard's Video Music Classics, based in Phoenix, has been taping selected shows beginning with the one held in San Francisco, March 25 Since then, concerts have been taped

Country

in Fort Smith, Ark., Emporia, Kan.; Ozark, Ala., and Jackson, Tenn. Ticket buyers are given self-contained envelope/order blanks as they enter or leave the concert and are told from the stage that the videotapes can be ordered. Currently, the price for a one-hour tape, in either Beta or VHS format, is \$49.95.

Dennis Bottomley, director of

In the touring band of the year cat-

egory, nominees are the Charlie Dan-

iels Band, Gene Watson's Farewell

Party Band, Willie Nelson Family

Band, Ricky Skaggs Band and Merle Haggard's Stangers. In the non-tour-

ing band of the year division, nomi-

nees are Beech Creek Band, Geary Hanley Band, Rebel Playboys, the

Winners in this year's competition

will be announced-along with 11

others-during the two-hour live

NBC telecast produced by the Dick

Clark Co. and hosted by Crystal

Guests set to appear on the pro-

gram include actor Robert Duvall of "Tender Mercies," Ray Charles, Ronnie Milsap, George Jones, Mi-chael Martin Murphey, Ricky

Skaggs, Lee Greenwood, Larry Gat-

lin and Engelbert Humperdinck.

Gayle, Charley Pride and Mac Davis.

Tennesseans and Western Union.

marketing and distribution for Video Music Classics, says that Haggard has invested about \$100,000 in video equipment and significant additional sums in audio. One video supervisor travels with the Haggard caravan and oversees the camera crews, all of which are hired locally from television stations or union halls.

"We try to use union cameramen when we can," Bottomley says. He notes that in union arenas his company will negotiate for acceptable fees. If the fees are too high, he adds, the concert isn't taped.

Usually, two cameras are used to cover each concert. Most of the cameras are made by JVC.

So far, only Haggard's segment of a concert is taped for sale. However, Bottomley notes, the service is being offered to other acts on the bill. A few locations charge a fee for allowing the taping, but most don't, he says

Because most of Haggard's concerts are more that an hour long, there is a bit of editing done to get the right length and to leave room for title and credits. Otherwise, Bottomley says, the concert is shown precisely as it occurred: "It there's a mistake there, it's left there."

Duplication is done by an outside company, Troxell Communications, also of Phoenix.

Bottomley declines to estimate the cost of taping a concert, since the process is still being refined. Nor is he willing to predict how the sales are going to go. Within three weeks of

#### ders. That particular show drew 2,600 fans. VHS is "by far" the preferred format, he reports. Although fans are assured of buy-ing the footage for the concert they

41

attended, Bottomley says that Video Music Classics is putting together a catalog of all the shows availableasserting that Haggard's shows vary great deal from one to another. While the opening acts are not included in the tapes, all the performances done by those in Haggard's cast are.

#### **Band Contest** To Be Backed **By Wild Turkey**

NASHVILLE—Wild Turkey NASHVILLE—Wild Turkey whiskey will sponsor a "battle of country bands" contest, July 1-Sept. 30. It will be conducted through auditions at 101 country music clubs throughout the U.S. A list of these clubs is now being compiled.

The winning band from each club will receive a \$500 prize and the chance to compete in one of the 10 regional contests. Each regional winner receives \$1,000 and the right to compete in the finals in Nashville, Nov. 2.

The top band will be given a \$5,000 cash award and the booking \$5,000 cash award and the booking Reviews for one year of In Concert International, a Nashville agency. Second prize is \$2,500, and the eight third place winners will get \$1,000

#### the San Francisco concert, he estieach **Dickens Kicks Off New Columbia Historic Series**

NASHVILLE-A collection of Little Jimmy Dickens cuts will kick off the second series of the Columbia Historic Edition, which made its debut in March, 1982. Other albums in this series, to be released in May, will feature Carl Smith, Leon McAuliffe & His Western Swing Band, Roy Rogers, Bill Monroe and Patsy Montana & the Prairie Ramblers.

Aimed specifically at collectors, the series is a mixture of greatest hits and previously unreleased material, packaged in specially designed covers with liner notes provided by country music authorities. The first series included albums by Gene Autry, the Sons of the Pioneers, Flatt & Scruggs, Bob Wills, Lefty Frizzell and Spade Cooley

According to CBS Records, the emphasis has been on reproducing the sound as it was orginally recorded.

Little Jimmy Dickens, who was last year elected to the Country Music Hall of Fame, was on Columbia from 1949-68. His Historic Edition album contains the novelty hits 'Take An Old Cold Tater (And Wait)" and "I'm Little But I'm Loud," as well as three unreleased cuts: "The Last Time," "John Hen-ry" and "Slow Suicide."

Among his backup musicians are such legendary pickers as Billy Byrd, Grady Martin, Buddy Emmons, Harold Bradley, Jimmie Riddle, Bob Moore and Buddy Harman. All the songs on the album were recorded between 1949-60.

Aussie Show Two Years Old operations for Con Brio Records &

Publishing.

ing into."

he

NASHVILLE—"The Nashville Report," a locally originated country music news and feature program aired on Australian radio, celebrates its second anniversary this month.

Written and narrated by Jeff Walker, the four- to five-minute segments are telephoned to Australia and carried on the weekly "Country Music Jamboree," now broadcast on 53 stations throughout the country. The two-hour jamboree's broadcast area covers more than 65% of the country's population. Walker, a native of Australia, is

president of Aristo Music Associates, a Nashville public relations company. He was formerly vice president of

erybody Loves Nashville" covers the stars' homes in Hendersonville, the area around the Grand Ole Opry House and the music businesses and gift shops on Music Row. Mangum says that he did not seek or receive any income from the shops he chose to focus on.

In February alone, he says, he received orders for 3,000 copies of the tape, which sells for \$29.95, plus \$2 for postage and handling. The orders came, he says, from ads placed in two Nashville-based country music fan magazines. To sweeten the offer, Mangum offered autographed pictures of traditional country stars Kitty Wells and Johnny Wright with each order.

A new feature of Walker's segment

is the artist profile report. Recent

profiles have spotlighted Ricky Skaggs, Lee Greenwood, George

Strait, Alabama, Atlanta, Dan

So far, Walker has not used on-air

appearances for this segment. But, he

says, "This is something we're look-

"Country Music Jamboree" is pro-

duced by Group Communication Services Pty. Ltd. of Sydney and marketed and promoted by Grace

Seales, Exile and the Judds.

Gibson Radio Distributors.

The two newest additions to his tape catalog are "How To Learn To Play The Guitar," by Bruce Osbon, and "How To Publish Your Song," by Dennis Bieker. Both tapes carry the same price tag as the tour tape. The guitar-lesson tape runs an hour and 20 minutes, but Mangum says he hopes to cut the followup instructional tape-also to feature Osbon-to an hour.

Osbon formerly played in Porter Wagoner's Wagonmasters band, and Wagoner does a four-minute intro to the tape. Bieker heads Glen Cove Publishing Co.

Mangum says he has several more tapes in the planning stages, includ-ing a series aimed at fan club members. Each tape in this series will focus on the activities of a single artist, with that artist's fan club members targeted as the primary market.

At one time the producer of a "teenage disco show for cable television," Mangum says he is his compa-ny's "entire crew." He works with an RCA CC030 camera, which he values at \$3,500, and a \$2,000 portable VCR. Mangum has his own editing and duplicating facilities.

He notes, however, that he is now faced with having to add duplicating machinery, since his present capability is only 30 copies a day. He says he has had fewer than 50 orders for Beta tapes and, thus, does them a copy at a time as needed.

Mangum adds that he has reached agreements with The Nashville Network and Country Music Television to advertise his tapes on a per-inquiry basis.

www.americanradiohistory.com

CASH-ING IN-When Johnny Cash recently hosted the "Nashville Now" cable show on The Nashville Network, he invited daughter Rosanne to join him. In addition to their solo performances, they dueted on "Ain't No Memories Hangin' 'Round.'



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X BIHI	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	ACT
-	3	12	RIGHT OR WRONG-George Strait (R. Baker) A. Sizemore, H. Gillespie, P. Biese; Edwin H. Morris, ASCAP: MCA 52337	34	40	5	FOREVER AGAIN—Gene Watson (R. Reeder, G. Watson) W. Robb, D. Kirby Tree/Cross Keys, (Tree Group) BMI/ASCAP; MCA	67	6
				35	13	16	52356 THANK GOD FOR THE RADIO-The Kendalls (B. Mevis)	68	4
2	6	10	I GUESS IT NEVER HURTS TO HURT SOMETIMES—The Oak Ridge Boys (R. Chancey) R. VanWarmer, Terra Form/Fourth Floor, ASCAP; MCA 52342	36	42	4	M.D. Barnes/R.J. Jones; Blue Lake, BMI; Mercury 818-056-7 I DON'T WANNA BE A MEMORY—Exile (B.Killen) J.P. Pennington, S. Lemaire; Pacific Island/Tree (Tree Group), BMI; Epic		
3	4	11	HAPPY BIRTHDAY DEAR HEARTACHE—Barbara Mandrell (T. Collins)	37	24	14	34-04421 WILL IT BE LOVE BY MORNING-Michael Martin Murphey	(69) 70	
4	8	8	M. David, A.P. Jordon; Collins Court, ASCAP; MCA 52340 TO ALL THE GIRLS I'VE LOVED BEFORE—Julio Iglesias &	57	24		(J.E. Norman) L. Anderson, F. Koller; Old Friends, BMI; Liberty 1514	70	
	Ū	0	Willie Nelson (R. Perry) A. Hammond, H. David; April/Casa David, ASCAP; Columbia 38-04217	(38)	47	3	SOMEBODY'S NEEDIN' SOMEBODY-Conway Twitty (C. Twitty, D. Henry, J.Bowen)	71	6
5	5	11	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	39	49	4	L. Chera; Intersong, Ja-Len, ASCAP; Warner Bros. 7-29308 WHY GOODBYE—Steve Wariner (N. Wilson, T. Brown) M. Wright, R. Leigh; Land Of Music, BMI/Lion Hearted, ASCAP; RCA	72	e
6	7	13	I COULD 'A HAD YOU-Leon Everette (B. Mevis) B&M Rice; April/Swallow Fork, ASCAP; RCA 13717	(40)	51	2	13768 WHEN WE MAKE LOVE—Alabama (H. Shedd, Alabama)	73	7
7	9	11	CANDY MAN—Mickey Gilley & Charly McClain (N. Wilson) B. Ross, F. Neil; Unichappell, BMI; Epic 34-04368		10	7	T. Seals, M. Williams; Cavesson/Welbeck, ASCAP/Warner-Tamerlane, BMI; RCA 13763		
8	11	10	MAN OF STEEL-Hank Williams Jr. (J. Bowen, H. Williams Jr.) H. Williams Jr.; Bocephus, BMI; Warner/Curb 7-29382	41	43	7	IN REAL LIFE—Ed Hunnicutt (D. Burgess) K. Robbins, Hall-Clement/Weik Group, BMI, MCA 52353	74	7
9	12	10	I DON'T WANT TO LOSE YOUR LOVECrystal Gayle (J. Bowen)	(42)	48	4	BETWEEN TWO FIRES—Gary Morris (J.E. Norman) J. Buckingham, S. Lorber, J.D.Martin; Warner-Tamerlane/Duck/Music Corp. of America, BMI/WB/Bo b Montgomery, ASCAP; Warner Bros.	1	
10	4	10	J. Carbone; Sixty-Ninth Street, BMI; Warner Bros. 7-29356	43	45	6	7-29321 I PASS—Gus Hardin (Rick Hall)	75	7
10	1	13	THE YELLOW ROSE-Johnny Lee with Lane Brody (J. Bowen) J. Wilder/K. Welch, G. Nickholson; WB, ASCAP/Elektra-Asylum, BMJ/Cross Keys (Tree Group), ASCAP; Full Moon/Warner Bros. 7-29375	-+ 3	40	0	I PASS-Gus Hardin (McK Hall) Michael Garvan, David Rosson, Tom Shapiro; Tree Publishing Co., Inc.,O'Lyric Music, BMI; RCA PB-13751	(76)	8
11	14	9	I MAY BE USED (BUT BABY I AIN'T USED UP)- waylon Jennings (W. Jennings)	44	30	16	DON'T MAKE IT EASY FOR ME—Earl Thomas Conley (N. Larkin, E.T. Conley)	77	.
12)	15	8	B. McDill, Hall-Clement (Welk Group), BMI; RCA 13729 AS LONG AS I'M ROCKIN' WITH YOU-John Conlee (B.				E.T. Conly, R. Scrüggs; Blue Moon/April, ASCAP/Full Armor, BMI; RCA 13702	78	
	15	0	AS LUNG AS I'M ROCKIN WITH TOO-John Conlee (B. Logan) K. Kane, B. Channel; Crosskeys (Tree Group)/Old Friends, ASCAP/BMI;	(45)	55	4	DOWNTOWN-Dolly Parton (V. Garay) T. Hatch; MCA, ASCAP; RCA 13756	10	
13)	16	10	MCA 52351 I DREAM OF WOMEN LIKE YOU—Ronnie McDowell (B	(46)	56	4	BAND OF GOLD—Charly McClain (N. Wilson) R. Dunbar, E. Wayne; Gold Forever, BMI; Epic 34-04423	79	8
			Killen) T. Seals; W. B./Two Sons, ASCAP; Epic 34-04367	47	57	4	VICTIMS OF GOODBYE—Sylvia (T. Collins) D. Morgan, D. Pfrimmer; Tom Collins/Collins Court, BMI/ASCAP; RCA		
14	21	6	HONEY (OPEN THAT DOOR)—Ricky Skaggs (Ricky Skaggs) Mel Tillis; Cedarwood Publishing Co.Inc. BMI; Sugar Hill/Epic 34-04394	48	39	10	13755 LADY IN WAITING—David Wills (B. Mevis)	80	8
15	18	10	IN THE MIDNIGHT HOUR-Razzy Balley (N. Wilson, T. Brown) S. Cropper, W. Pickett; Irving/Cotillion, BMI; RCA 13718	(49)	62	3	D. Wills, B. Shore; G.I.D.,ASCAP/Royalhaven, BMI; RCA 13737 THE WHOLE WORLD'S IN LOVE WHEN YOUR'RE	(81)	8
16	19	10	GOD MUST BE A COWBOY-Dan Seals (K. Lehning) D. Seals; Pink Pig, BMI; Liberty 1515				LONELY—B. J. Thomas (B. Montgomery) D. Tyler, F. Knoblock; Unichappell/Intuit, BMI/Goodspot, ASCAP; Columbia 29 04931	(82)	8
17)	23	6	SOMEDAY WHEN THINGS ARE GOOD—Merie Haggard (Merie Haggard/Ray Baker)	50	32	16	Columbia 38-04431 LET'S STOP TALKIN' ABOUT IT-Janie Fricke (B.		
18	2	14	L. Williams, M. Haggard; Shade Tree Music, Inc. BMI; Epic 34-04402				Montgomery) R. Bourke, R. Van Hoy, D. Allen; Unichappell/Van Hoy/Posey, BM/(Chappell, ASCAP; Columbia 38-04317	83	8
			D. Allen, R. Van Hoy, D. Cook; Posey/Van Hoy/Unichappell,BMI/Ćross Keys (Tree Group), ASCAP; RCA 13694	51	65	2	ATLANTA BLUE—The Stater Brothers (J. Kennedy) D. Reid; Statler Brothers, BMI; Mercury 818-700-7	84	ľ
19	20	10	BOYS LIKE YOU—Gail Davies (G. Davies) G. Davies, W. Igleheart; Little Chickadee, BMI/Black Note, ASCAP; Warner Bros. 7-29374	52	58	5	SOUTHERN WOMEN—The Wright Brothers (J. Dowell, M. Daniel) K. Blazy, M. Hiter, J.J. Mohead; New Albany/Protunes, BMI; Mercury 818-653-7	85	6
20)	25	7	MONA LISA LOST HER SMILE—David Allan Coe (B. Sherrill) J. Cunningham; Rocksmith/Lockhill-Selma, ASCAP, Columbia 38-04396	53	66	2	EYES THAT SEE IN THE DARK—Kenny Rogers (B. Gibb, K. Richardson, A. Galuten)	86	
21	26	7	I GOT MEXICO-Eddy Raven (E. Raven, P. Worley) E. Raven, F. J. Myers; Michael H. Goldsen/RavenSong, ASCAP, RCA 13746	54	59	3	B. Gibb, M. Gibb; Gibb Brothers, BMI; RCA 13774 BETTER OUR HEARTS SHOULD BEND (THAN	87	
22	27	7	JUST A LITTLE LOVE—Reba McEntire (N. Wilson) D. Morgan, S. Davis, Tom Collins/Dick James, BMI, MCA 52349		60	0	BREAK)—Bandana (J.E. Norman, Eric Prestidge) B. McCarthy; Bankable, ASCAP; Warner Bros. 7-29315	88	
23	10	14	LEFT SIDE OF THE BED-Mark Gray (B. Mopnigomery, S.	(55)	68	3	I STILL DO-Bill Medley (J. Crutchfield) J.D. Martin, J. Jarrard; MCA, BMI/Alabama Band, ASCAP; RCA 13753 HONKY TONK WOMEN MAKE HONKY TONK MEN-	(89)	
4			Buckingham) M. Gray, B. Woods, S. Lemaire; Warner-Tamerlane/Daticabo/Tree (Tree Group), BMI; Columbia 38-04324	(56)	61	5	HONKY TONK WOMEN MAKE HONKY TONK MEN- Craig Dillingham (M. Sherrill) B. Braddock, S. Throckmorton Tree/Cross Keys, BMI/ASCAP; MCA/Curb	90)	1
24	29	6	DENVER-Larry Gatlin and the Gatlin Bros. Band (Rick Hall) Larry Gatlin; Larry Gatlin Music, BMI; Columbia 38-04395	(57)	63	4	52352 BABY COME TO ME-Stephanie Winslow (R. Ruff)		
25	31	6	IN MY DREAMS-Emmylou Harris (Brian Ahern) Paul Kennerly; Irving Music Inc., BMI; Warner Bros. 7-29329	58	41	13	R. Temperton; Almo/Rodsongs, ASCAP; MCA 52372 SILENT PARTNERS—David Frizzell & Shelly West (S. Garrett, S.	91	
26	28	10	SOMEONE IS FALLING IN LOVE—Kathy Mattea (R. Peoples, B. Hill)				Dorff) T. Rocco, K. Chater, A. Roberts; Vogue, BMI/Bibo (Welk Group)/Chriswald/Hopi/MCA, ASCAP; Viva 7-29404	92	
			B. Sebert, L. Domann; Atlantic/Boquillas Canyon, BMI/Criterion/Space Case, ASCAP; Mercury 818-289-7	59	64	4	Group/Chriswald/Hopi/MCA, ASCAP; Viva 7-29404 MIDNIGHT LOE-Billie Jo Spears (G. Richey) B. Moore: First Ladv. BMI: Parliament 1801	93	8
27	22	14	IF I COULD ONLY DANCE WITH YOU-Jim Glaser (D. Tolle) P. McManus; Music City, ASCAP; Noble Vision 104	60	33	14	B. Moore; First Lady, BMI; Parliament 1801 TOO LATE TO GO HOME—Johnny Rodriguëz (R. Albright) L. Chera; Music City, ASCAP; Epic 34-04336	94	;
28	34	5	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;	61	46	11	IT TOOK A LOT OF DRINKIN' (TO GET THAT WOMAN OVER ME)-Moe Bandy (B. Mevis)		
29	35	4	Compleat- 122 (Polygram) YOU'VE STILL GOT A PLACE IN MY HEART-George	60		0	B. Gallimore, B. Mevis, B. Shore; Dejamus/G.I.D., ASCAP/Royalhaven, BMI; Columbia 38-04353	95	1
			Jones (B. Sherrill) L. Payne; Fred Rose, BMI; Epic 34-04413	62	44	8	SWEET ROSANNA-Rex Allen, Jr. (A. DiMartino) A. L. Owens, B. Moore; Tapadero, BMI; Moonshine 3022 DO LEVEP CPORS VOLUE MIND_Part Charles (B. Charles)	96	1
30	17	11	MAKE MY DAY-T. G. Sheppard with Clint Eastwood (J.E. Norman) D. Blackwell; Peso/Wallet, BMI; Warner/Curb 7-29343	(63)	73	3	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	97	
31	37	6	I'M NOT THROUGH LOVING YOU YET-Louise Mandrell (Eddie Kilroy) Chris Water, Tom Shaniro, Holly Dunn: Tree Publishing Co., O'Lyric	64	50	15	ROLL ON (EIGHTEEN WHEELER)—Alabama (H. Shedd, Alabama)	98	1
32)	26	7	Chris Water, Tom Shapiro, Holly Dunn; Tree Publishing Co., O'Lyric Music, Blackwood Music, BMI; RCA PB-13742 DEDICATE—Kieran Kane (J.E. Norman)	65	52	7	D. Loggins; Leeds/MCA/Patchwork, ASCAP; RCA 13716 ONE SIDED LOVE AFFAIR—Mike Campbell (A. Reynolds) E. Rabbitt, E. Stevens, Deb-Dave/Briarpatch, BMI, Columbia 38-04387	00	
	36		Kieran Kane, Keiran Kane/Litom; ASCAP, Warner Brothers 7-29336	(66)	NEW	NTRY	JUST ANOTHER WOMAN IN LOVE—Anne Murray (J.E.	99	
33)	38	6	TOGETHER AGAIN—Kenny Rogers and Dottie West (Larry Butler) Buck Owens; Central Songs, BMI; Liberty B-1516				Norman) P. Ryan, W. Mallette; Southern Nights, ASCAP; Capitol 5344	100	

42

THIS WEEK	LAST WEEK	WKS. ON CHART	TITLE—Artist (Producer) Writer, Publisher, Licensee, Label & Number (Dist. Label)
67	60	21	ELIZABETH-Statler Brothers (Jerry Kennedy) Jimmy Fortune; American Cowboy Music/ BMI; Mercury 814-881-7
68	54	16	BURIED TREASURE—Kenny Rogers (B. Gibb, K. Richardson, A. Galuten) B. Gibb, R. Gibb, M. Gibb; Gibb Bros./admin. by Unichappell, BMI; RCA 13710
69	NEW E	NTAY	MAMA HE'S CRAZY—The Judds (B. Maher) K. O'Deli; K. O'Deli, BM; RCA 13772
70	53	18	YOU REALLY GOT A HOLD ONE ME-Mickey Gilley (J.E. Norman)
71	69	12	W. Robinson; Jobete, BMI; Epic 34-04269 VICTIM OF LIFE'S CIRCUMSTANCES—Vince Gill (E. Gordy, Jr.)
72	67	12	D. McClinton; Music Corp. Of America, BMI; RCA 13731 BROWN EYED GIRL—Joe Stampley (J. Stampley, Lobo) V. Morrison; Web IV, BMI; Epic 34-04366
73	72	2.1	V. Morrison, web IV, BMI, Epic 34-04300 IVE BEEN RAINED ON TOO-Tom Jones (Gordon Mills, Steve Popovich) John Philibert; Pulleybone Co./I Love Music/ ASCAP-PRS Polygram
74	71	19	Sita-8207 YOU'RE WELCOME TO TONIGHT—Lynn Anderson & Gary Morris (M. Clark) J. Hurt, L. Henley, G. Boatwright; Warner House Of Music, BMI;
75	79	3	Permia 2003 (MCA) HEY, BOTTLE OF WHISKEY-Gary Stewart (R. Dea)
(76)	81	3	D. Singleton: Black Sheep, BMI; Red Ash 8403 (NSD) LO AND BEHOLD-Tennessee Valley Boys (G. Kane, D. Goodman)
			D. Goodman, B. Hobbs, J. Rodriguez; Guyasupa/Beckaroo/Rodriguez, BMI; Nashwood 12684
77	75	12	MOST OF ALL—Mac Davis (G. Fundis) M. Davis; Songpainter, Tree, BMI; Casablanca 818-168-7
78	82	3	FRIENDLY GAME OF HEARTS—Penny DeHaven (M. Sherrill) C. Putman, D. Cook, R. Hellard; Tree/Cross Keys, BMI/ASCAP; Main Street 3301 (MCA)
79	84	2	COWGIRL IN A COUPE DE VILLE—Terry Gregory (D. Pell, B. Traut) C.Pyle, T.Gregory, M.Burdine, J.Brandes, R.Brandes, B. Traut; Quad
80	83	2	Songs/Variena, ASCAP/BMI; Scotti Bros. 4-04410 (CBS) I NEVER HAD A CHANCE WITH YOU—Mason Dixon (D. Schaffer, R. Dixon) D. Mitchell.J. McCollum Baray,Tom Collins Music, BMI; Texas 5556
81	86	2	LIGHT UP-J.C. Cunningham (S. Garrett, S. Dorff) J.C. Cunningham; Senor/Cible/Welbeck, ASCAP; Viva 7-29311
82	87	2	RUN YOUR SWEET LOVE BY MEDICA, AGAR, Via 72511 RUN YOUR SWEET LOVE BY ME ONE MORE TIME- Lang Scott (B.Anderson, M.Johnson) R.Dockery,Jr., D. Gibson; Ben Hall (Silverline, ASCAP/BMI; MCA 52359
83	85	3	HERE 1 GO AGAIN—Cheryl Handy (S. Cornelius, M. Daniel) T. Harris; Contention, SESAC; Audiograph 45-475
84	NEW E	NTHY	THIS TIME-Tom Jones (G.Mills,S.Popvich) R. Greenaway, B. Whitlock: Arrgee/Bobby Whitlock/Mother Tongue, ASCAP, Mercury 818-801-7
85	NEW E	NTRY	WHO DAT—David Frizzell (S.Garrett, S. Dorff) M. Brown,S.Dorff,S. Garrett; Peso/Wallet/Katsy, BMI; Viva 7-29332
86	NEW E	NTRY	BORN TO LOVE YOU—Karen Brooks (J.E. Norman) C.Black,L.Marine,Jr.; Chappell, ASCAP/Unichappell/Watch Hill, BMI; Warner Bros. 7-29302
87	NEW E	NTRY	NEW PATCHES-Mel Tillis (H.Shedd) T.Collins; Sawgrass, BMI; MCA 52373
88	NEW E	NTRY	ANTHING FOR YOUR LOVE—Sammy Hall (L.Rogers) R.Murrah, S.Harris; Blackwood/Shobi, BMI; Dream 300
(89)	NEW E	NTAY	WANT ADS—Robin Lee (J.Morris) Johnson/Perry/Perkins; Gold Forever, BMI; Evergreen 1018 (NSD)
90)	NEWE	NTRY	THERE'LL NEVER BE A BETTER NIGHT FOR BEIN' WRONG-Big AI Downing (R. Baker) M Keller D. Michell Charles Baker)
91	70	8	M.Kellum, D.Mitchell,L.Chesier; Baray, BMI; Team 1008 WHERE'D THAT WOMAN GO—Mei McDaniel (M. McDaniel) H. Howard, A. Harvey; Tree/Big Chip, BMI; Capitol 5333
92	74	19	SAVE THE LAST DANCE FOR ME-Dolly Parton (V. Garay) D. Pomus, M. Shuman, Trio Music Co.Inc. (Rightsong, BMI; RCA 13703
93	80	5	I'LL TAKE AS MUCH OF YOU AS I CAN GET-Darrell Clanton (C. Howard) C. Howard, Butter, BMI; Audiograph 45-479
94	76	16	LET SOMEBODY ELSE DRIVE—John Anderson (J. Anderson, L. Bradley) M. Vickery, M. Kilgore; Tree/John Anderson. BMI; Warner Brothers 7-29385
95	90	10	BREAK MY HEART-Victoria Shaw (J. Hobbs) H. Tipton, A. Kaset; Irving, BMI; MPB 1006
96	89	6	ALMOST OVER YOU-Sheena Easton (Greg Mathieson) J. Kimball, C. Richardson; Michael H. Goldsen/Sweet Angel/Car Load Of Us/Sweet Ang el Music/Atlantic,ASCAP/BMI; EMI/America B-8186
97	91	9	REPEAT AFTER ME-Family Brown (N. Wilson) B. Brown; Terrace, ASCAP; RCA 13734
98	88	22	THERE AIN'T NO FUTURE IN THIS—Reba McEntire (J. Kennedy)
99	98	7	B. Rice, M. S. Rice; Swallowfork/April, ASCAP; Mercury 814-629-7 DEEP IN THE ARMS OF TEXAS-con Hunley (L. Morton) K. Bach, Me & Sam, ASCAP; Prairie Dust 84110
100	79	22	WOKE HE IN LOVE Fulls (B. Killer)

WOKE UP IN LOVE-Exile (B. Killen) J. P. Pennington; Pacific Island, BMI; Epic 34-04247

78 22

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# Country Nashville Scene **Bellamys Do Some Globe-Hopping**

#### **By KIP KIRBY**

World politics being what they are, Saudi Arabia isn't on everyone's tour schedule these days. But the Bellamy Brothers aren't fazed by Middle East tensions and recently did a tour of that country, where they played sev-eral oil complexes. In June, the Bellamys will be back overseas on a tour that will take them to Ireland, England, Australia, New Zealand and

Islands. Fiji the "Let Your Love Flow," the lamys have maintained a strong foreign fan base. Lee Greenwood

44

will headline the

1984 Philip Morris Festival of Stars at Louisville's Commonon May 3 wealth Convention Center. The event, now in its 28th year, is tied in with the annual Kentucky Derby festivities.

Country music and soap operas seem to have a natural affinity. Joining the ranks of country songs now being aired on popular daytime series is the Eddie Rabbitt/Crystal Gayle "You And I," which can be duet, heard as the love theme on ABC's "All My Children." Larry Gatlin's "I've Done Enough Dying Today" was a favorite on "General Hospital" for a time.

\* \*

Where do Nashville insomniacs and country fans go when they can't sleep? We don't know where they've been going, but we can suggest a place they can go now that the Music Country Network's moved into new headquarters. From 9 p.m. to 5 a.m. nightly, Music Country Network will broadcast from its spiffy new lodg-ings in custom studios just off the main lobby of the Opryland Hotel. The wide bay window will let people watch host Charlie Douglas interview various celebrities live every evening. Approximately 100 stations now air the live feed via satellite.

Independent record promoters Alan Young and Mike Borchetta are joining forces to handle country promotion. They will work as a team, but maintain their current individual offices-Borchetta in Nashville Young in Los Angeles.

\* \* \*

PolyGram artist Kathy Mattea received a fine People magazine writeup in April, spotlighting her debut album and pointing out her vocal resemblance to Anne Murray. Mattea is beginning to do limited road work; she opened a show for the Wright Brothers in Minneapolis and then did two Don Williams dates in Denver.

Meanwhile, PolyGram / Mercury labelmates the Statler Brothers have just completed shooting a country video for their single, "Atlanta video for their single, "Atlanta Blue." The Statlers (as everyone

knows) are sports buffs-especially baseball-and got to sing the National Anthem not long ago at an Atlanta Braves game.

Marriage must be in the air. Texas pals Moe Bandy and Gene Watson both had daughters married in March. Watson's daughter Terri was married on St. Patrick's Day in Houston, while Bandy's daughter Laura waited until March 31 to tie the knot in San Antonio.

#### $\star \star \star$

A what? A Hank Williams Jr. look-alike\_contest?? Well, what can we say? If you look like him, you look like him, so you might as well cash in on the resemblance. You can, through a contest sponsored by Hank's Montana Exchange. Entries from more than 10 states will compete for various prizes, including free concert tickets and gift certificates.

In the way of culinary delicacies, we cannot attest to the merits of a dish called elk meat chili. But ask the Warner Bros. Nashville staff: They were recently treated to a homemade batch of it made by Gary Morris. Morris shot the 400-pound elk during the winter and used some of the meat for tortillas and chili. We think that you probably had to be there to appreciate this one. By the way, those of you who enjoy hunting may be in terested to know that Gary uses both a gun and a bow and arrow.

\* \* \*



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## GOSPEL Lectern **Artists Confront An Explosive Issue**

**By BOB DARDEN** It's an unfair rap, really, but to the casual observer, religious artists were for many years considered to have their heads exclusively in the clouds, singing about the "pie in the sky by and by" to the complete exclusion of the here and now. The public's image of a solitary folksinger stolidly cramming "John 3:16" into every verse

dies hard. Songs about heaven and hymns of praise are, of course, a primary topic-or this wouldn't be called Christian music. But with the advent of the so-called "Jesus movement" in the late '60s, artists like Larry Norman and Randy Matthews began expanding its lyrical scope. Evangelism, praise and exhortation of believers are still the primary subjects, but as the sophistication and commitment of both artist and audience has grown, so have the lyrics.

There are now songs about war, hunger, political injustice, man's inhumanity to man, prejudice, pollution and oppression-just as there are similar songs by politically aware secular groups With one exception. Few secular artists have tackled

one of today's most explosive issues,

abortion. On the other hand, a surprising number of contemporary Christian artists have felt a special calling to address the issue head-on.

That's not to say every one of them has done a particularly good job. There's the usual array of political sloganeering and jingoism set to trite chord progressions. But when a song has been approached with prayer and a humble heart, the results have been devastating. Some have even found a wider audience. Pat Boone's "Let Me Live (The Anthem of the Unborn Child)" is a popular best-seller.

In recent weeks, two popular Christian artists have featured fiery anti-abortion songs on their albums: Phil Keaggy on "Underground" and Steve Taylor on "Meltdown," both for Sparrow Records.

Keaggy's song is entitled "The Survivor," and it takes the voice of a soon-to-be aborted fetus: "I am small, concealed in this darkness, yearning to see the light,/ But I may never because of the heartless attempt to take away my life.'

Keaggy's narrator is fortunate: he/ she survives. That's not the case with "Baby Doe." Taylor sings about the notorious case of the handicapped child from whom the courts ruled the parents could withhold life-prolonging surgery: "'Abnormal' they cry, and so they decide, this child is better dead."

One of the first contemporary Christian artists to address the issue was Andrae Crouch. Andrae even did it on his first (and only) secular release for Warner Bros., "Don't Give Up." In addition to some hardcore evangelism. Andrae bravely included "I'll Be Good To You, Baby (A Message to the Silent Victims)." The music is a cutting parody of a mindless, hedonistic disco tune, the soothing tone of the vocals hiding the venom. But the most devastating indictment of abortion is from Annie Herring's "Search Deep Inside" from a couple of years ago. This dramatic, emotional appeal (arranged by Michael Omartian) shook up a lot of people on both sides of the issue with its apocalyptic vision. The song, sung in an agonized voice, is entitled "Killing Thousands."

There is no one Christian position on abortion, of course, and there are doubtless some artists who reflect another side of this complex issue, just as there are committed Christians

YMCA have joined forces to estab-

lish a Jazz Hall of Fame. The first in-

duction ceremony will take place on

May 14 at Avery Fisher Hall, com-

bined with a concert featuring such

artists as Ramsey Lewis, Hubert

Laws, Ron Carter and an all-star Latin jazz ensemble. Proceeds from

the concert will benefit the Harlem

Who will the initial inductees be,

and how will they be chosen? What's

being described in the official litera-

ture as "a prestigious group of jazz

editorialists, critics, producers and

respected jazz connoisseurs" (and

also, incidentally, musicians-among

those on the panel are Miles Davis,

Dizzy Gillespie, Cab Calloway, Max

Roach and the ubiquitous Dr. Billy

Taylor) will do the actual selecting,

but nominations are being solicited

from the general public. Jazz lovers

are invited to submit the names of six

artists, three living and three dead,

to: The Harlem YMCA Jazz Hall of

Fame, New York, N.Y. 10030.

Deadline for nominations is May 1.

\* \* \*

been making noise in the U.S. with a

forward-looking artist roster includ-

ing James Newton, Anthony Davis,

Jamaaladeen Tacuma and others, is

looking to make a lot more noise

overseas-and to do it with better

sound. The label has made a series of

international deals, including one

that will see all its European manu-

facturing done at Teldec in West

Germany, using the company's high-

ly touted Direct Metal Mastering

process. Product will be shipped di-

rectly from Teldec to Gramavision's

In addition, Gramavision, while

retaining its ties with PolyGram for

the U.S., U.K., Austria and Holland,

and with International Record Dis-

tributors in Italy, has signed new

deals that will make its product avail-

able in large chunks of the rest of the

world. The label now has distribution

in Germany, France, Scandinavia, Spain and Australia, as well as a li-

censing arrangement with Canyon

Records in Japan. In the works are

various European distributors.

Gramavision Records, which has

YMCA.



**Debby Boone** 

who hold differing opinions. But these songs are indicative of a growing concern for the here and now among contemporary Christian artists, musicians who will boldly address a controversial issue.

#### $\star \star \star$

Beautiful Lamb & Lion recording artist Debby Boone raised a few eyebrows in April when she starred in the made-for-tv movie "Sins Of The Past" on ABC. She portrayed Clarissa Hope, a reformed prostitute turned gospel singer. She sang "O Come All Ye Faithful" from her "Surrender" album as part of the role and received good notices for her work

 $\star \star \star$ 

Items for consideration should be sent to Bob Darden, P.O. Box 1991, Waco, Tex 76703.

# **Blue Notes** Hall Of Fame In Harlem

By SAM SUTHERLAND and PETER KEEPNEWS

CBS Records and the Harlem deals for South America and other territories.

Gramavision president Jonathan Rose is enthused about the fact that the label's product will now be available simultaneously in so many different countries. Singing a familiar refrain, he notes, "In many cases, the international market is more immediately disposed toward our music than the U.S."

Rose has other kinds of expansion on his mind, as well. He's planning to announce a number of new artist signings soon, and he's gearing up for Gramavision's first Compact Disc release this fall.

#### $\star$ $\star$ $\star$

Also noted: Ira Sabin has firmed dates for his third annual Jazz Times convention. The meet is slated for Sept. 27-30 at the Roosevelt Hotel in New York. Sabin is promising a jam session, jazz record swap and historical jazz films along with the usual agenda of seminars and business meetings . . . Goldmine, the magazine for record collectors, has expanded its coverage by adding jazz to the mix. Stephen Stroff has been named the publication's jazz editor. The April 13 issue features articles on Stephane Grappelli and the late Russell "Big Chief" Moore ... The Naropa Institute in Boulder, Colo. is celebrating its 10th anniversary by holding an unusually wide-ranging summer music program, June 17-July 14. Among the members of this summer's music faculty are guitarist Robben Ford, bassist Gary Peacock, wind instrumentalist Paul McCandless, percussionist Jerry Granelli and composer Bill Douglas. All the teachers at Naropa are working musicians, and the school itself describes its summer music program as 'one big jam session of inspired discipline and contagious spontaneity," which sounds pretty good to us.

#### \* \* \*

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.

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This Week	Last Week	Weeks on Chart	Title, Artist, Label & Number	This Week	Last Week	Weeks on Chart	Títle, Artist, Label & Number
D	)1	9	STRAIGHT AHEAD Amy Grant, Myrth 7015737064 (Word)	21	15	13	UNDERGROUND Phil Keaggy, Nissi EMR4600 (Sparrow)
2	2	17	NOT OF THIS WORLD Petra, Star Song 7102050860 (Word)	22	30	37	COUNT THE COST Cavid Meece, Myrrh MSB 6744 (Nord)
3	4	45	MORE THAN WONDERFUL Sandi Patti, Impact R3818	23	new	-	VITAL SIGNS Whiteheart, Myrrh 7016782069 (Word)
4	3	94	(Benson) AGE TO AGE Amy Grant, Myrrh MSB 6697 (Word)	24	22	5	SEND US TO THE WORLD Harvest, Milk And Honey MH105 (Zondervan)
5	12	5	MICHAEL W. SMITH 2 Michael Smith, Reunion 7010004129 (Word)	25	NEW	ENTRY	ONE DAY AT A TIME Cristy Lane, Arrival 9644 (Dominion)
6	8	5	THE SKY'S THE LIMIT Leon Patillo, Myrrh 7016771067 (Word)	26	23	37	I EXALT THEE Phil Driscoll Sparrow SPR-1074
7	6	74	MORE POWER TO YA Petra, Star Song SSR 0045 (Word)	27	32	90	LIFT UP THE LORD Sandi Patti, Impact R 3799 (Benson)
8	5	53	THE MICHAEL W. SMITH PROJECT Michael Smith Reunion RRA 002	28	NEW	CHINY	COVENANT CHILDREN Phil Driscoll, Sparrow SPR-1073
9	9	17	(Word) SURRENDER Debby Boone, Lamb And Lion 3001 (Sparrow)	29	19	21	SINGER SOWER The Second Chapter Of Acts Sparrow SPR-1071
10	10	5	BOOTLEG The Resurrection Band, Sparrow	30	NEW.	ENTHS	LIFT THE ROOF OFF The Hinsons, Calvary STAV 5187
11	-	ENTRY.	SPR-1086 MELTDOWN Steve Taylor, Sparrow SPR-1083	31	26	53	LOVE OVERFLOWING Sandi Patti, Impact R3742 (Benson)
12	14	25	THE PRODIGAL SON Keith Green, Pretty Good Records	32	17	5	MAJESTY Dino, Light 5828 (Lexicon)
13	11	21	PGR 003 MISSION OF MERCY DeGarmo And Key, Power Disc 1071 (Benson)	33	31	45	LIVE EXPERIENCE Leon Patillo, Myrrh MSB 6728 (Word)
14	13	9	HOLINESS Don Francisco, New Pax 33144 (Benson)	34	HEV	ENTRY	MAN IN THE MIDDLE Wayne Watson, Singspiration MH 1049 (Zondervan)
15	33	13	FULLY ALIVE The Bill Gaither Trio, Word	35	HEW	ENTRY	STEVE GREEN Steve Green, Sparrow SPR-1084
16	16	13	7018917638 HYMNS Evie, Word 701891910X	36	35	9	A CALL TO US ALL Teri DeSario, DaySpring 7014113011 (Word)
17	20	9	SUNDAY'S ON THE WAY Carmen, Priority 38713	37	34	21	MUSIC MACHINE PART
18	7	13		20	24	25	Candle, Birdwing BWR 2047 (Sparrow)
19	21	37	WALLS OF GLASS Russ Taff, Myrrh MSB 6706 (Word)	38	24	25	REIGN ON ME Michele Pillar, Sparrow SPR-107 THROUGH HIS EYES
20	29	86	SONGS FOR THE	0.0			Steve Archer, Myrrh 701675106 (Word)

SHEPHERD Keith Green, Pretty Good Records

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SECOND TO NONE

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I WAS BORN HERE, IN BELGIUM, AS WERE SO MANY OTHER SMURFS !

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# Delgian Artistic Promotion

#### **Belgian Artistic Promotion**

Rue d'Arlon 75-77 B-1040 Brussels Belgium

A Billboard Advertising Supplement

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-SABAM

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# BELGIU SMALL BUT VERY SPECIAL

#### **By BRIGID GRAUMAN**

Did you know that the Smurfs originally came from Belgium? And that the saxophone, the Paris metro, Tintin and French fries are all Belgian inventions? Jacques Brel was Belgian. So was Bruegel. Georges Sime-

non, the creator of Inspector Maigret, is a Belgian. So is harmonica player Toots Thielemans. And champion runner Emile Puttemans, racing driver Jackie Ickx, cyclist Eddie Merckx and composer Cesar Franck. And, as is said, many many more.

Lots of famous people come from this small country. But Belgium is by no means famous for blowing its own trumpet, singing its own praises. Which is the reason many don't know about the country's first-class music publishing industry.

#### Generous SABAM

Jean Darlier runs the French-speaking section of SABAM, the copyright organization, started in 1945, which manages artists' interests in Belgium and Luxembourg.

"What makes Belgium very special," says Darlier, reclining in a deep leather armchair in his plush Brussels office, "is that we deal with all creative disciplines.

"We handle literary rights for authors, playwrights and scriptwriters and we deal with picture reproduction rights. As far as musicians are concerned, copyright companies in

most other countries deal exclusively with performing rights. "We handle mechanical rights as well, like the French com-pany SACEM but, unlike the British approach, where separate companies deal with the two kinds or royalties. This makes things easier for authors abroad. With a film, for instance, we handle the music and screenplay rights. It makes transactions much more practical."

Although it may have a finger in many copyright pies, most of SABAM's revenue comes from light/pop music. Total turnover in 1981 was \$20.16 million, taking an exchange rate of 52 Belgian francs to the U.S. dollar and up 9.9% in 1982 to \$21.94 million.

Accounts for 1983 have not yet been closed but Darlier predicts a revenue of around \$24.1 million for that year and a further increase of 6%-7% for the coming year. The SABAM billing system is managed with great efficien-

cy, thanks to 21 computerized agencies through the country which deal with performing rights. As in most other coun-tries, mechanical royalties come through contracts with record production firms.

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"SABAM is a very well-run company for such a small coun-try," says Darlier. "We pay foreign and Belgian authors gen-erously. In the U.S., for instance, they've only just put through a law concerning the mechanical and performing rights from jukeboxes, and yet that country invented the ma-chine. We've always collected these rights and at one time the country had almost 50,000 jukeboxes, though in most cafes and bars they are now replaced by radios." Compared with other countries, Darlier claims that Bel-

gium's SABAM is impressive. "In France and Germany, the system of royalties works well, and an author can expect to collect his rights. I wouldn't say as much for, say, Spain and Portugal. In the U.S., billing is done through a survey system.

"In Belgium, we literally hunt down music programs. We hire people to visit cafes and places where music is played to get a copy of their programs."

Belgium is the country with the heaviest cable television network in the world, explains Jean Darlier's Flemish coun-terpart, Ernest Vandereycken, and the first country to have signed a cable deal to broadcast BBC tv from Britain. 'At international professional meetings, many people have

Brigid Grauman is a Belgian writer.





JEAN DARLIER: He runs the French-language section of copyright society SABAM, set up 1945, which handles both performing and mechanical rights.



ERNEST VANDEREYCKEN: In charge of the Flemish side of SABAM activities in Brussels.

shown interest in what's happening here, especially over our successful negotiation of a cable contract with no state intervention," says Paula Schepens, who handled the negotiations for SABAM

At a meeting last year in Brussels, the Belgian cable companies agreed to pay an annual fee of roughly \$8 per subscriber to broadcasting companies, including the BBC, and other right holders. The contract, signed last fall, explains Darlier, involved an annual income of the Belgian franc equivalent of \$1.92 million, distributed by the cable companies between the broadcasting group (which takes 46%), the distributors (the international Agicoa and the domestic Belfitel) and, lastly, SABAM, representing the authors. Says Darlier: "We know we won't be getting very much of

the remaining 54%. Our previous agreement with the cable companies brought in an annual equivalent of \$1.73 million, and we expect it to more than double. But we're still negotiating certain complex details to take into account the length of programs and their ratings." SABAM is planning to sign the international convention on

performers' royalties by 1985, says Vandereycken.

"Britian, Germany and Italy have already signed this con-vention and we plan to join them. We would then be stretching our influence even further. As the company which protects authors, we would intervene on behalf of their performing colleagues."

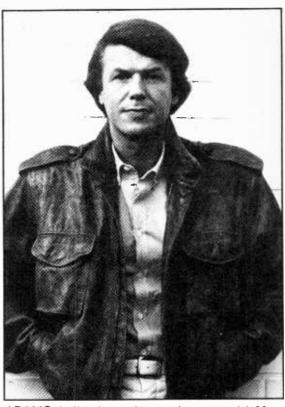
#### **Backing Belgian Talent**

**G**aston Nuyts is director of the non-profit organization Bel-gian Artistic Promotion (BAP), an off-shoot of SABAM. "We felt that the members of SABAM, the authors, composers and publishers, should get together to promote Belgian music, and we set to work two years ago."

They launched a two-pronged campaign, pushing Belgian artists locally via the press, radio and tv, and striking out fur-ther afield, taking part in the annual MIDEM in the South of France, for instance. "We want to act as public relations representatives for local musicians and we've organized a series of media events and are planning many more.



JO LEMAIRE: Former pop group singer, now a "waif-like" solo chansonniere and one of the biggest successes on the Intersong Primavera roster in Brussels.



ADAMO: Italian-born singer who set up AA Music and Night Music in Brussels and bought up the Belgian studios where he recorded his first hits

BAP contributes financial aid to rock music programs on the state-run tv channels. "For instance, we've bought video clips made for a television show and given them to the performers, so they can use them to approach publishers or radio stations," says manager Edyard Plummart.

The organization took part in the Knokke International Resources Song Contest, staged in the plush Belgian resort, last summer, backing the Belgian participants, again in collaboration 🗞 with the French-speaking tv channel.

BAP's future plans include a series of national contests for music writing, everything from works for accordions to brass bands and choirs, with the finals scheduled for 1985 and the bands and choirs, with the finals scheduled for 1966 the set European Music Year, again in collaboration with local tv. Says Nuyts: "We'll make sure all these tunes are recorded Says Nuyts: "We'll make sure all these tunes are recorded broadcast at home and abroad.

on albums and cassettes and broadcast at home and abroad. We want to help local singers and musicians reach an audi-ence, whether they're into rock, pop or jazz, semi-classical or even classical. We want to break down the financial constraints which can be stifling talent of international potential.

"Just look at Jacques Brel and plenty of other Belgians who made it to the big time in a wide variety of fields. We want to provide help to people who've got something to show and we want the whole world to know they exist.

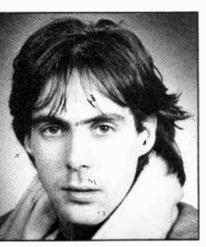
"And that's why we take part in events like the Knokke fes-tivals, or the North Ring, the song festival of Northern countries."

#### **Rosy Future**

Belgium is ahead of most other European countries as far ■ as the protection of author/composer rights is con-cerned," insists Charles Kuiper, general manager of Intersong Primavera, the Belgian branch of the Worldwide Chappell/Intersong Group. "Apart from the usual mechanical and performing rights, a

goodly part of our income stems from additional performing rights which you only find in this country, the so-called me-chanical performing rights. An example is that of a tune played on a jukebox, which involved both mechanical and performing royalties. And we look forward to another new source of income in the fees from cable exploitation through that recently-concluded agreement.

(Continued on page BAP-4)



HANS DE BOOY: Dutch-born singer/songwriter now based in Belgium and one of the biggest money-spinners for Hans Kuster's music companies in Brussels:

A Billboard Advetising Supplement

# BELGUMENT SPECIAL

• Continued from page BAP-3

Billboard Advertising Supplement

BILLBOARD

1984,

28,

APRIL

"We feel, as active publishers, that we make a big contribution together with SABAM in further protecting authorcomposer rights. Another reason for entrusting rights for Belgium to a Belgian publisher is the involvement the publisher has in the promotion of records with radio stations and the achieving of television performances.

"Further, the exploitation of songs by obtaining covers by Belgian artists is only possible from a company situated in that market. Finally, having a Belgian publisher means that payments to original publishers can be that much faster and with lower society deductions."

The biggest local talent handled by Intersong is Jo Lemaire, a waif-like singer who has jettisoned her band, Flouze, signed up with Phonogram, and now sings on her own, a modern chansonniere.

Others with Intersong include rock group the Machines, Flemish singer Erik Van Neygen, the rock band Schmutz and the eight-piece Polizei.

But exporting Belgian bands is not easy. Explains Kuiper: "Holland protects its local bands carefully and it is quite a battle for us to break into their market. For France, we have to fight various national interests to gain air play or releases. It's tough work but we're heartened by the fact that a good original song will always break through."

Whatever the difficulties in trying to get outside Belgium's borders even with first rate copyrights, Kuiper forsees a "rosy" future. "Soundcarriers may change, but whether we go in for laser beams or music data banks, there will always be the need to protect, promote and administer copyrights. Always."

#### A Step Ahead

**S**ome musicians come in for unpleasant surprises and shocks when they go on gigs in Belgium because they don't have local representatives within the territory. They arrive and there's nobody to look after them," says Jan d'Haese, general manager of EMI Music Publishing, Belgium.

"People tend to forget that Belgium and Holland are separate countries and that Brussels is the heart of Europe, with Paris, Cologne, Amsterdam and London all within easy reach. We're always a step ahead of most other European countries. BBC Television, for example, began its continental broadcasting here.

"When an artist comes on a Belgian tour, we go to the shows and make sure the songs are registered with SABAM and that performing rights are looked after. We keep a tight control."

For years, EMI's big local protege was Italian-born singer Adamo, before he moved on to his own company. Since then there has been a keen corporate lookout for fresh talent and Lio was discovered three years ago and is still represented for Benelux by EMI. Her first single, "Banana Split" sold 1.2 million copies in France and nearly two million in Europe. Her followup single "Amoureux Solitaire" did even better.

D'Haese says that EMI's policy is to be very selective and look for quality rather than quantity. The roster includes: Polyphonic Size, who go in for synthesizer pop and have just signed worldwide with Virgin; Telex, which has a hit in the U.S. with "Moscow Discow," and is now signed to Warner Bros.; and newly signed duo Feline, daughters of British expatriates posted to Brussels.

Despite the company's multinational structure, d'Haese says he sometimes travels abroad and places product himself. "We haven't signed many groups but all have been successful," he says. In terms of technological advances, he opts for the videodisk as a personal preference, citing what video did for Michael Jackson. He says: "But whatever happens, and whatever sells, there will always be copyright."

#### **Radical Re-think**

SABAM is well-equipped, well-managed and has the monopoly for Belgium and Luxembourg, so naturally it is very important to have publishing representatives in Bel-





T.C. MATIC: Highly-rated Universal Songs act already well-established abroad, notably France, Germany, Switzerland and Scandinavia

ł.

gium," says Bernard Goffin, who runs CBS Songs, the Belgian branch of CBS Publishing.

He says: "This country soaks up influences. All sorts of groups and sounds are popular here. Belgian product may represent only 5%-6% of cassette, album and singles sales in Belgium, but a lot of exciting things are happening, both in Flanders and in the French-speaking part of the country.

"There are a number of small but very active labels, like the Disques de Crepuscule, which is known all over Europe and in Japan where it has just signed a contract with a chain of department stores,"

Goffin says that, like Switzerland and the Scandinavian territories, Belgium turns out a very international kind of rock music. CBS Songs handles Allez-Allez which has just signed via France with Virgin and which produces a kind of danceable funk finding international success. The group is already eestablished in varying degrees in the U.K., Germany, France, Holland and Spain.

Cable and satellite tv is going to mean a radical reassessment of the activity of publishers, says Goffin, if they want a share of the forseeable income to be generated by these media.

"Publishers will have to go to the source of the satellite programs and Belgian publishers will have to try to get air play for their songs where the programs are actually being made. With a decline in record sales, and last year albums and cassettes were down noticeably while singles sales held steady, mechanical rights are also going down.

"Performing rights is the area where we'll be doing the catching up necessary."

#### **Boosting Belgium**

**B**elgium has always been lost between two more active territories," says Roland Kluger, managing director of RKM, a publishing and production company which has its own recording studios.

"France is a big country and we've been swept up into its market, and Holland is more aggressive, although we have a stronger singles market than it does. We haven't done too good a job on our own public relations work, on getting out and selling ourselves abroad.

"Everyone knows that Abba comes from Sweden and the group's success has helped other Swedish acts. We don't put enough emphasis on the fact that a product comes from Belgium and that's a mistake."

Kluger's feeling is that a publisher's policy should be to



POLYPHONIC SIZE: Belgian band, on the EMI Music Publishing small-and-selective roster, specializing in synthesizer pop.

make the most of a hit rather than invest a great deal of energy in pushing a tune that isn't a hit. "Markets are increasingly difficult to break into and very few people actually make hits. I believe our role is to help success."

His own track record includes Plastic Bertrand, who started out with a rather tame punk image and now goes in for middle-of-the-road music, and the multi-faceted and talented mustachioed Lou, who handles the 1940s sound of the Hollywood Bananas and, the Latin-disco sound of Two Man Sound, who writes comic rock'n'roll with a French colleague, Bergman van Outen, and who produces the Miamis, which makes a Latin-type sound and is a group scoring heavily in France.

RKM has also produced French singer Hugues Aufray's latest album. He moved in to record in the conpany's studio in the center of Brussels, attracted by the less frantic atmosphere in the capitol of the European Economic Community. Kluger says: "Once you've tested a hit locally, and you

break into a foreign market, then you're into another and higher stage of the process.

"There will be many changes through digital records and the increasing use of video, which has radically changed our concepts. Somewhere along the line in making a hit you know

(Continued on page BAP-6)

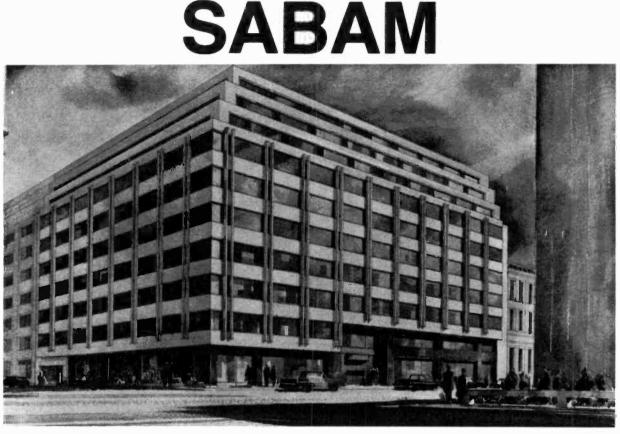


ALLEZ-ALLEZ: Belgian band, now signed to Virgin, which purveys a brand of danceable funk which should prove acceptable worldwide.

MACHINES: Belgian rock group with Intersong, seeking international acceptance but aware that it's an uphill fight for domestic talent.

# **Authors' Rights in Belgium**

The author's right is his salary. It is fixed by law — the law of March 22nd, 1886 and the international conventions of Berne and Geneva, which Belgium has ratified.



SABAM, whose registered office is located at 75-77, rue d'Arlon, 1040 Brussels, is housed in a building which has seven storeys plus three floors below ground level. The offices occupy a total area of about 10,000 square meters.

Run by a Conseil d'Administration and a Direction Générale, the society has a staff of 250. In addition there are 18 branch offices spread throughout the country.

# What is SABAM?

The Belgian Society of Authors, Composers and Publishers, SABAM, is a cooperative which administers, as its name indicates, the authors' rights of Belgium's creative artists. At the present time it has a membership of 12,000. SABAM also represents the world repertoire through reciprocal contracts with its sister societies overseas

As Belgium's sole authors' society, SABAM's activities cover all aspects of authors' rights:

- performance rights (musical works with or without lyrics)
- dramatic rights (theatrical works)
- cinematographic rights
- radio television rights
- (a contract in respect of cable television rights has just been signed)
- rights for the public use of radios and television sets and for radio and television diffusion systems
- literary rights
- graphic reproduction rights (literary and graphic works already published)
- mechanical reproduction rights (records, tapes and public use of audio and video equipment)
- the droit de suite (paintings, sculptures etc.)



A view of the computer service.



The room of Honorary President Marcel Poot in which the Administrative Council and the various committees meet.

SABAM includes among its membership composers, music publishers (popular and serious music), lyricists, writers, playwrights, librettists, novelists, essayists, poets, film makers and exponents of the plastic arts, painting and sculpture...

SABAM is, like all other authors' societies, a link between the user and the creator. Hence its double role — on the one hand to make available to the user an extensive repertoire of works by giving him the authorization required by law; on the other hand, to collect the royalties due to creators for the public performance or reproduction of their works.

Apart from the collection and distribution of royalties, SABAM also encourages the creation of intellectual property by making donations in all the fields of creative activity represented by its members.

A welfare fund has been established to provide assistance for its members according to conditions laid down in the rules. This fund is also used as a source of subsidy for cultural works.

# BELGIUM SMALL BUT VERY SPECIAL

#### • Continued from page BAP-4

that a video clip is going to be involved. Belgium today is a territory to reckon with. It shouldn't be forgotten that we've had as many international hits in recent years as Italy and Spain. Not enough people know that."

#### **How To Survive And Thrive**

ans Kuster has run a company under his own name for the last 12 years and says that Belgium is very much a country in its own right. "Every record company has a main office here. If Belgium is a separate territory for record co-panies, it should be a separate territory for publishing companies, too. They need somebody on the spot.

Author-composer-singer Hans De Booy is Kuster's special protege, a Dutchman settled in Belgium whose pop item "Annabel" was a summer hit last year in Holland, with some 13 weeks on the Dutch Veronica charts.

Kusters has a working relationship going with freelancing jazzman Toots Thielemans and is publishing and producing



the soundtrack album of Flemish movie "Zware Jongens" by Robbe De Hert, on which Thielemans plays harmonica, guitar and whistles. Thielemans plays on the instrumental seg-ments of Hans De Booy's latest single, "Thuis Ben." Says Kuster: "We proved that a Belgian subpublishing

company is effective. We're all fully aware that our job is going to become more and more of a fight against the industry giants and that satellite television is going to make it difficult to track music broadcasts to their sources. But we're fully confident that we can handle it all and thrive."

#### **Exciting Talent**

he best-selling local acts of Universal Songs, an independent company with its head office in Amsterdam, are De Kreuners, an act which has already won two gold albums, and singer-musician Raymond van het Groenewoud, who wrote the soundtrack for rock critic Marc Didden's movie "Brussels By Night" and is very popular in Holland and back home.

Also with the company: T.C. Matic, Arbeid Adelt, Luc Van Acker and the fast-rising De Bet, a group sounding rather like the early Eagles and which has a U.S. option for the release there of the band's two albums.

Says Universal manager Linda Van Waesberg: "T.C. Matic is such a good band it gets work all over the place, in France, Germany, Holland, Switzerland and Scandinavia, and the albums have been released in all these territories. We put a lot of energy into campaigning for local acts. Our promotion of the soundtrack album of 'Brussels By Night' is an example of how it pays off well."

As for foreign copyrights, Van Waesberg explains, an of-fice in Belgium is indispensable. "If a group has a contract in Germany, for instance, no one in Germany is going to bother to do anything about what goes on in Belgium. We control concerts, television and record sales very tightly, check sales and make sure accounts with SABAM are in order.

"That's the kind of control which can't be done from outside the country and it's terribly important because perform-ing rights are a lot higher here than anywhere else.

'I'm confident about the future, which can only bring improvements. Not only do we have an excellent computer system at Universal, which can handle virtually anything administrative and leave us the time to be creative, but there's a great deal of exciting local talent which we want to promote and introduce abroad. Our singers and writers really deserve a worldwide audience.'

**Scope For Growth** 

Emile Garin manages AA Music and Night Music, two groups created by Italian-born , Belgian-raised singer Salvatore Adamo. Says Garin: "We started out in 1968, dealing exclusively with the copyright of Adamo's songs.

"Then two years ago, Adamo bought up the studio in downtown Brussels where he had recorded his first hits, mainly out of sentimental attachment to it. He fixed it up and started to record there and added in some production work.'

Among the musicians Adamo produced, following his strong but varied tastes, was Carinne Reggiani, daughter of the leading French actor, and who sounds like "Kate Bush in French," and an American actor Leonil McCormick, now settled in Belgium, who sings pop. Says Garin: "Our business is gathering momentum, slowly.

Adamo is very selective, relying on the numerous contacts and friends he's made during his 20-year career. It's not primarily a commercial venture.

#### Hard Work Pays Off

Marcel De Keukeleire runs four music publishing groups and two record companies. The first publishing firm, Editions Moderny, was founded in 1946, followed by Celtic, Coda and Alpina Music, each with separate catalogs and parallel activities.

He tends to deal with French musicians, though the pop groups the Sunlights and Crazy Horse are mixed French and Belgian. His biggest song success was "La Danse Des Ca-nards," which sold several million records in versions recorded all over the world, including one by Romina Power in Italy.

De Keukeleire works by individual contracts, "which means you have to fight all the time, but at least you're fighting for a product you believe in. It's not the same as signing up a whole catalog."

The increase in cassette piracy explains the drop in record sales over recent years, asserts De Keukeleire. But he's still convinced there's plenty of room for growth and that Belgium is a good base for operations.

"It may be a small country, but that simply means you have to work a lot harder for the same results you'd get in a larger territory.

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# **MOST SUCCESSFUL BELGIAN COPYRIGHTS SINCE 1950**

TITLE

Accordeoneu Angelina

Angelique Bise bise polka (kus kus polka) Boerinnekensdans Brasilia carnaval Ca plane pour moi Cha cha cha Chérie j'ai fais un rêve

Dang Dang Danse du Spirou Dans met mij tot morgenvroeg Daydream Dominique Eenzaam zonder jou En suivant la Meuse Eviva Espana Geen wonder dat ik ween Hoe meer hoe liever In't stamcafe (santé santé) J'ai pleuré Kili-watch Kingston Kingston 'k zie zo gere m'n duiven-kot Laatste dans Laisse moi vivre ma vie

Larme aux nuages Madone d'amour

Marche des parachutistes belges Marina Mes mains sur tes hanches Oh oh what a kiss Petite valse Pourquoi mentir **Ouand les roses** Que sera mi vida Sans toi mamie Taka Takata

Tchip Tchip Tombe la neige

Anjers 7 rozen (Zeven anjers zeven rozen) Vous permettez Monsieur Zing senorita zing

#### MUSIC

D.P./ar. Pletinckx Adolphe Jean Kluger

Armath Louis Marischal Louis Marischal Tony Vale Lou de Priick . Van Het Groenewoud L.Van Dyck

Guy Dovan Stoquart Pharaon Armath Vincent Raymond/D.P. Soeur Sourire Will Tura/Ke Riema and Van Aleda Hansen Eugène Leo Caerts Paul Severs Lambre Noel + Welton Benny Maria Brouillard Godefroid Sylvia Gus Dersé Los Deprijck G. Zonnenberg Jenny Dils Frédéric Francois

Salvatore Adamo Lecomte Charles ar. Lorin Etienne P. Leemans Rocco Granata Adamo Salvatore Harry Stranger Erger Salvatore Adamo Jean Kluger Salvatore Adamo Al Verlane

Werner Thomas Adamo Salvatore ar. Oscar Saintal/ar. Joseph de Boeck Armath

Salvatore Adamo Henri Van Coile

#### WORDS

D.P./Pletinckx Adolphe Nelly Byl

I Albin W. Lustenhouwer Louis Marischal Tony Vale Y. Lacomblez R. Van Het Groenewoud L. Van Dyck

Guy Dovan Stoquart Pharaon Armath Vanholmen/Mackay David Soeur Sourire W. Tura/K. Riema + Van Aleda

L. Rozenstrater N. Byl Lambre Noel + Dax Léo Maria Brouillard Godefroid Sylvia Gus Dersé J. Alanski Anton Beuving . Vriezelaar Marino Atria

Salvatore Adamo Nys Jean Barbes Claude/Sandy Gene

Rocco Granata Adamo Salvatore Georges Panken

Erger Salvatore Adamo D. Vangarde Salvatore Adamo Al Verlane Lemesle Claude/Dassin Richelle T. Rendall Adamo Salvatore Armath

Salvatore Adamo Egied Wuyts

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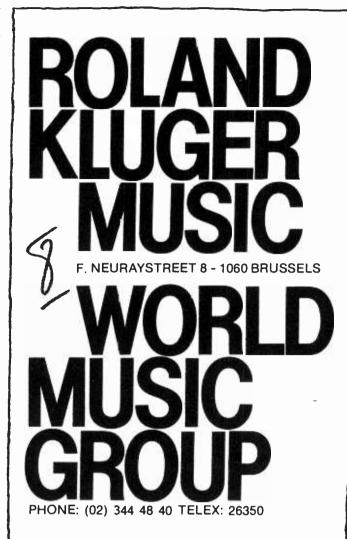
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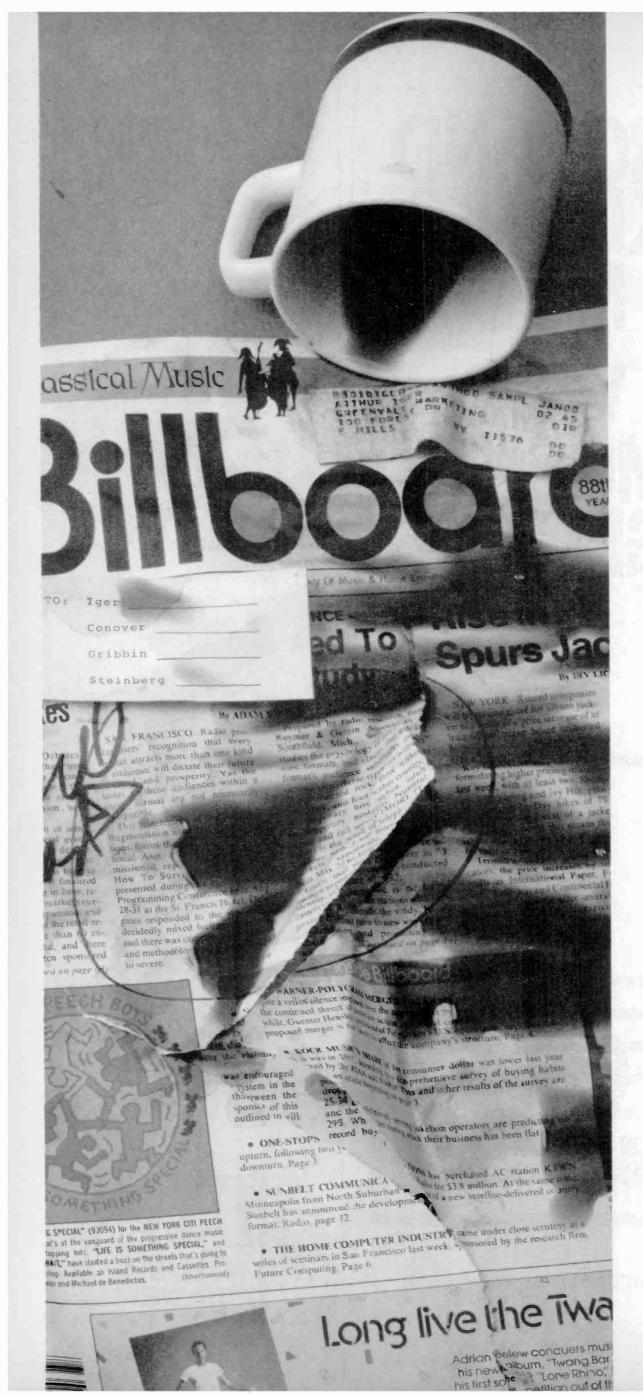


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# The perils of pass-along

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# CLASSICAL **Keeping Score** Study Offers 'Advantage' To Stations

#### **By IS HOROWITZ**

One of the more common generalizations is that listeners to classical music, on average, are better educated and more affluent than the general population. Aside from the ego stroke it might provide a listener unravelling the complexities of an Elliott Carter score, such a contention, if documented, can be worth valuable dollars at the radio market level.

For some years now the **Concert Music Broadcasters** Assn., the group plugging the interests of commercial stations devoted primarily to classical music, has been doing just that, commissioning statistical surveys of radio listeners that break down demographics and audience buying habits by music format preference.

The newest report of the "Classical Advantage," the fifth so far, again provides stations' management with a potent tool to convince advertisers of the prime nature of their audience: smaller than most in any market, but active consumers of high-end goods.

Did you know, for instance, that classical radio listeners are four times more prone to opt for Porsche or BMW cars than all other adult listeners? The study, incidentally, shows that those who listen to country stations are the least likely to buy luxury cars. In general, it's said, listeners to Bach and Beethoven are better prospects for foreign cars than those who tune in to other formats.

And while the classical listener, on average, consumes more wine than other adults, his appetite sharpens noticeably for the imported varieties; in the case of certain exotic brands of bubbly, this preference rises to more than five times the national average.

Format categories covered in the Classical Advantage study, prepared by Mediamark Research Inc., include, in addition to classical, such musical genres as adult contemporary, AOR/progressive rock, beautiful music, top 40/ rock, country and oldies, as well as news and talk.

While some may not be surprised to learn that classical listeners are more likely by far to engage in such sports as cross-country skiing, scuba diving and sailing, it's worth noting that they also place very favorably in more mundane categories of activity and product. This is so, even though they are almost three times as likely to be part of households with annual incomes of \$50,000 or more.

In all, scores of product categories are covered in the study. In one given category of activity, however, they perform least well: television watching. To put it into favorable perspective, the Classical Advantage finds that

# among those radio listeners who watch the least tv—less than eight hours a week—their target group places above all others.

\* \* \*

**PolyGram Classics** reports good retailer reaction to its new policy on dating. Under the plan, which went intō effect this month, dealers who get their orders in for at least \$1,000 of product before the second week of any month get an extra 60 days of dating—120 days in all. The deal applies to all labels in the PolyGram Classics family, excluding only new releases and budget titles. The plan is open-ended and will run indefinitely, says **John Harper**, marketing vice president.

#### \* \* \*

Janet Shapiro of London Records is coordinating marketing of two new albums by Charles Dutoit and the Montreal Symphony Orchestra promotionally with the ensemble's tour which runs to the end of the month. One album, coupling "Gaite Parisienne" and the ballet music from Gounod's "Faust," is offered at a special suggested list of \$9.99. At regular price is the tried and true pairing of "Scheherazade" and "Capriccio espagnol." Both albums were released simultaneously on LP, Compact Disc and cassette, a frequently encountered occurrence these days. Special artist posters and other point-of-purchase material are available, says Shapiro.

#### \* \* \*

WFMT Chicago has begun taping concerts of the Philadelphia Orchestra under its new contract to syndicate the events, adding to similar deals with the Chicago, Milwaukee and San Francisco ensembles. Ray Norstrand, station president, says he hopes to more than double the 100 or so stations that have been carrying the Philadelphia under other auspices. Domestic distribution begins in October, and a plan to make the concerts available for broadcast abroad is being explored, he says.

★ ★ ★ Eugene Ormandy, recuperating from a heart attack last January, has cancelled spring and summer engagements. He says he will accept invitations only for single concerts requiring little preparation time. Full-time subscription series are out.

#### \* \* \*

Items for consideration should be sent to Is Horowitz, Billboard, 1515 Broadway, New York, N.Y. 10036.

# LATIN **Notas** Serrat Returning To New York

#### **By ENRIQUE FERNANDEZ**

After an eight-year absence, singer/songwriter Joan Manuel Serrat is returning to the U.S. concert stage with two performances at New York's Town Hall, May 12 and 13. The Barcelona-born artist is his label's best seller, though his latest Ariola LP, "Cada loco con su tema," is not to be found on the U.S. Latin charts.

Serrat's popularity is based mostly in Spain and South America, where his records sell steadily. Once a Serrat album is released, it tends to become a catalog classic.

A pioneer of the Catalan-language movement known as *nova canco*, Serrat began to make his mark in the late '60s, when his Spanish-language material became the Spanish-speaking world's equivalent of the work of Dylan or Lennon & McCartney. Today there are few songwriters who have not been influenced, one way or another, by Serrat, particularly those authors working in the Latin American new song movement.

Though he's well known for his original material, one of Serrat's most acclaimed accomplishments has been the musical adaptation of the work of classic 20th century Spanish poets, notably Antonio Machado and Miguel Hernandez.

In his own work, Serrat draws on the resources of Spanish poetry, inspiring other songwriters to do the same. Serrat is considered to be responsible for bringing a new poetic sensibility to popular Spanish lyrics, as well as a new frankness about love and, most controversially, politics.

Serrat's espousal of leftist politics has made him a controversial figure in the music industry. But this has not stopped his popularity as either a record seller or a performer. Today, he is one of the most sought-after entertainers in the Spanish speaking world.

His last U.S. appearance eight years ago, also at Town Hall, consisted of two sold-out concerts. Though Serrat is little known in some areas of the Latin market, he has many U.S. fans who are university students of Spanish. In fact, he may be the Spanish-language performer with the largest number of fans whose primary language is not Spanish.

The May performances are being handled by "Evita" producer Roger

Hess. The Spanish singer had originally been scheduled by an International Stars series that has been cancelled.

#### $\star$ $\star$ $\star$

We note with great sorrow the passing of one of the giants of Latin music, the legendary Frank Grillo, known to his fans throughout the world as Machito. A pioneer of Latin-jazz fusion, Machito's career spanned the history of Latin music in the U.S., ever since the Cuban-born singer/bandleader began his collaboration with some of the greats of North American jazz.

#### $\star$ $\star$

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	2	3	PIMPINELA	2	5	PIMPINELA
	3	2	Pimpinela, CBS 11317 MENUDO	3	2	Hermanos, CBS 11320 CAMILO SESTO
	4	8	Reaching Out, RCA 4993 PIMPINELA	4	6	Amanecer 84, Ariola 6009
	5	6	Hermanos, CBS 11320 CAMILO SESTO	5	1	Mi fantasia, Profono 3122 ANTONIO DE JESUS
	6	9	Amanecer 84, Ariola 6009 JOSE FELICIANO	6	8	Juntos, A&M 37005 ROCIO JURADO
	7	0	Me enamore, Profono 1002 WILLIE ROSARIO	0	0	Por que me habras besado, RCA 7243
	8	4	Nuevos horizontes, Bronco 129 WILFRIDO VARGAS El africano, Karen 75	7	10	ROCIO DURCAL Entre tu y yo, Ariola 6004
	9	0	RUBEN BLADES Buscando America, Elektra	8	9	PIMPINELA Pimpinela, CBS 11317
	10	7	60352 ANTONIO DE JESUS	9	7	MENUDO
	10	12	A&M 37005	10	4	Reaching out, RCA 4993
	12	0	Ven, CBS 30305	11	0	El numero tres, Luna 1101 MARISELA
			Lo que pide la gente, Musica Lat. Int'i 629	12	12	Sin el, Profono 90305 LUCIA MENDEZ
	13	0	EL GRAN COMBO La universidad de la salsa,	13	0	Enamorada, Ariola 6025 PRISMA
	14	0	Combo 2034 WILLIE COLON	14	0	Prisma, Peerless 2333 JUAN GABRIEL
	15	0	Tiempo de matar, Fania 631 FERNANDITO			Todo, Ariola 6001
			VILLALONA Ayer y hoy, Kubaney 8004	15	0	WILFRIDO VARGAS El africano, Karen 75
			FLORIDA			TEVAC
				-		TEXAS
	This Week	Last Report	ARTISTTitle, Label & Number (Distributing Label)	This Week	Last Report	ARTIST—Title, Label & Number (Distributing Label)
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		Chart					Chart		
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his W	ast W	Weeks	ARTIST Title, Label & Number		This W	Last W	Weeks	ARTIST Title, Label & Number (Dist. Label)	
-	4	7	(Dist. Label) CAMEO	KS #1	39	39	20	DREAMBOY	
-			She's Strange Atlanta Artists 814984-1M1 (Polygram)POL						WEA
2	1	19	LUTHER VANDROSS		(40)	42	4	STARPOINT It's All Yours, Elektra 60353-1	WEA
3	2	25	Busy Body, Epic FE	CBS	41	43	6	THE TEMPTATIONS	
			Can't Slow Down Motown 6059ML (MCA)	NCA	(42)	48	2	DENISE LASALLE	MCA
4	3	71	MICHAEL JACKSON A Thriller, Epic QE 38112	CBS	(43)	47	3	Right Place, Right Time, Malaco 7417 YARBROUGH &	IND
5	6	5	BOBBY WOMACK The Poet II, Beverly	IND	$\sim$			PEOPLES Be A Winner Total Experience TEL8-5700	
6	5	10	Glen BG 10003 DENNIS EDWARDS	AND.	44	44	5	(RCA) JEFF LORBER In The Heat Of The	RCA
_	_		Don't Look Any Further, Gordy 6057GL (Motown)	MCA	45	45	30	Night, Arista AL8-8025 MADONNA	RCA
7	7	18	PATTI LABELLE I'm In Love Again, P.I.R FZ 38539 (Epic)	CBS	46	46	3	Madonna_Sire 23867-1 (Warner Bros.) WEIRD AL	WEA
8	11	12						YANKOVIC In 3-D, Rock 'N' Roll	
9	8	11	Colour By Numbers, Virgin/Epic QE 39107 ROCKWELL ●	CBS	(47)	54	2	BFZ 39221 (Scotti Bros./Epic) CHANGE	CBS
		23	Somebody's Watching	MCA	(48)	-	INTER	Change Of Heart Atlantic RFC 80150-1 THE CRUSADERS	WEA
10	12	23	Break Out Planet BXL1-4705 (RCA)	RCA	49	49	3	Ghetto Blaster, MCA 5429 KLEEER	MCA
11	10	38	JEFFREY OSBORNE					Intimate Connection Atlantic 80145-1	WEA
12	9	19	Stay With Me Tonight, A&M SP-4940 MELBA MOORE	RCA	50	52	43	ANITA BAKER The Songstress, Beverly Glen BG 10002	IND
13	13	43	Never Say Never Capitol ST-12305 MIDNIGHT	CAP	51	37	22	DARYL HALL & JOHN OATES ▲ Rock 'N Soul Part 1	
13	13	43	STAR A No Parking On The		(52)	55	3	RCA CPL1-4858 THE DELLS	RCA
	16	21	Dance Floor, Solar 60241-1 (Elektra) KOOL & THE	WEA	53	30	23	One Step Closer, Private I BFZ 39309 (Epic) EDDIE MURPHY	CBS
14)	10	21	GANG   In The Heart, De-Lite		-			Comedian Columbia FC 39005 SPINNERS	CBS
15)	50	2	DSR 8508 (Polygram) BAR-KAYS	POL	(54)	500	CHIEF	Cross Fire, Atlantic 80150-1	WEA
16	15	27	Dangerous, Mercury 818418-1M1 (Polygram) DEBARGE •	POL	(55)	NEW	ENTHE	Sincerely Red Label RLLP 001 1	IND
_	10	10	In A Special Way, Gordy	MCA	56	56	4	THE SYSTEM X-Periment, Mirage 90146 (Atco)	WEA
17	19 18	10	G Force, Arista AL8-8192 SHANNON	RCA	57)	NEW	CATHY	Every Great Hit Of	
19	14	18	Let The Music Play Mirage 90134 (Atco) CHERYL LYNN	WEA	58	61	79	Marvin Gaye, Motown 6058ML LIONEL RICHIE	MCA
_			Preppie, Columbia FC 38961	CBS	(59)	No.		Lionel Richie Motown 6007ML STANLEY CLARKE	мса
20)	38	2	SOUNDTRACK Footloose Columbia JS 39242	CBS	60			Time Exposure, Epic FE 38688 NONA HENDRYX	CBS
21	21	16	GEORGE CLINTON You Shouldn't-Nuf Bit Fish, Capitol ST-12308	CAP	$\sim$		23	The Art Of Defense RCA AFL1-4999	RCA
22)	28	5	ART OF NOISE Battle, Island 96974		61	40		DAVID SANBORN Backstreet Warner Bros. 23906-1	WEA
23	23	4	(Atco) LAID BACK Keep Smiling, Sire	WEA	62	36	23	CON FUNK SHUN Fever, Mercury 81447-1 (Polygram)	POL
24	24	20	25058-1 (Warner Bros.) DAZZ BAND	WEA	63	65	2	TYRONE BRUNSON	
25	25	20	Joystick, Motown 6084ML THE DEELE	MCA	64	66	25	Fresh, Believe In A Dream FZ 39197 (Epic) TYRONE DAVIS	CBS
26)	26	5	Street Beat, Solar 60285-1 (Elektra) PATTI AUSTIN	WEA	65	68	20	Something New, Oceanfront OF 101	IND
2			Patti Austin, Qwest 23974-1 (Warner Bros.)	WEA				IRENE CARA What A Feelin', Geffen/Network GHS 4021 (Warner Bros.)	WEA
(27)	27	7	& JOHNNY GILL Perfect Combination		66	69	15	MALCOLM	
(28)	HUN		Cotillion 90136 (Atco) ONE WAY	WEA	67	51	22	D ya Like Scratchin' Island 90124-1B (Atco) ANGELA BOFILL	WEA
29	29	21	Lady, MCA 5470 <b>Z.Z. HILL</b> I'm A Blues Man	MCA	68	53	50	Teaser Arista AL8-8198 GLADYS KNIGHT	RCA
(30)	32	5	Malaco 7415 EARL KLUGH	IND				& THE PIPS • Visions Columbia FC 38205	CBS
31	31	25	Wishful Thinking, Capitol ST-12323 ATLANTIC STARR	CAP	69	57	33	GAP BAND  Gap Band V-Jammin Total Experience	
	22	24	Yours Forever A&M SP-4948	RCA	70	70	9	TE-1-3004 (Polygram) RODNEY	POL
32			JAMES INGRAM It's Your Night, Qwest 23970-1 (Warner Bros.)	WEA				FRANKLIN Marathon Columbia FC 38953	CBS
(33)	33	18	EVELYN "CHAMPAGNE"		71	59	37	PEABO BRYSON/	
			KING Face To Face RCA AFL1-4725	RCA				ROBERTÁ FLACK •	
34	35	20	PIECES OF A DREAM		72	60	38	Born To Love, Capitol ST-1184 NEW EDITION	CAP
05	200	0.4	Imagine This Elektra 60270-1	WEA	73	67	11	Candy Girl, Streetwise SWRL 3301 STEVE	IND
35	20	34	HERBIE HANCOCK • Future Shock Columbia		13			ARRINGTON'S HALL OF FAME	
36	34	25	FC38814 TEENA MARIE	CBS	74	50	22	Positive Power, Atlantic 80127-1	₩ EA
37	17	15	Robbery, Epic FE 38882 J. BLACKFOOT City Slicker, Soundtown	CBS	74	58	22	RAY PARKER JR. Woman Out Of Control Arista AL8-8087	RCA
(38)	41	9	8002 (Allegiance)	IND	75	63	3	BILLY GRIFFIN Respect, Columbia	

Bullets are awarded to those products demonstrating the greatest sales gains this week (Prime Movers).

 Recording Industry Assn. of America seal for sales of 500,000 units (seal indicated by dot). ▲ Recording Industry Assn. of America seal for sales of 1,000,000 units (seal indicated by triangle).

# Black Artists Help 'Do It In Detroit'

# Four Tops, Sammy Davis Jr. Boosting Motor City

**By JULIE CHENAULT** 

Survey for Week Ending 4/28/84

DETROIT—"Do It In Detroit," an image-building campaign for the Motor City recently instituted by Mayor Coleman Young, has made music a significant part of its promotional effort. The Four Tops and Sammy Davis Jr. have both recorded songs in honor of this city.

The Four Tops, all of whom still

reside in Detroit, recorded "Be A Part Of The Heart Of Detroit," which was used to kick off the "Do It In Detroit" campaign. The song was written by Paul Hoffman, Frank Floyd and Bill Lane, and arranged by the Entertainment Co.'s David Wolfert (who produced the Four Tops hit "When She Was My Girl"), all of whom donated their services. It has a sound reminiscent of the classic

# Jive Africa Label Plans Assault On U.S. Market

NEW YORK — Arista-distributed Jive Records is about to inaugurate its African pop label, Jive Africa, in the U.S. Hugh Masekela's "Technobush," recorded with South African musicians in Botswana, will be Jive's first major marketing effort here. An album recorded by the African jazz group Sakhile was available through Arista in the U.S. under the Jive Africa banner.

In the coming months, Jive will be releasing product by a number of African artists, according to the label's manager of a&r, Barry Weiss. "We feel there is a world movement toward African music that we want to be part of," says Weiss. "King Sunny Ade sold some 100,000 copies in the U.S. based on press and touring basically to white people who wanted to be hip by listening to African music. We think we can expand that audience by bringing Western technology to bear on its creation."

For example, Weiss notes that Masekela's album, though recorded in Africa with veteran South African band the Soul Brothers providing the backing, was produced by Stewart Levine with British rock engineers using a Record Plant mobile recording studio imported from Los Angeles. "We used a Fairlight computer, which we'll leave in Africa for use by other African musicians," Weiss says. "It is far and away the best equipment on the continent."

The "Technobush" album integrates melodies and rhythms from South Africa with production sounds that Jive Africa hopes will help the music find favor on urban/black radio as well as in international markets.

Other acts already signed to Jive Africa include ex-A&M artist Letta Mbulu; her husband Caiphus Semenya, who has already had a single released in Europe and Canada; guitarist Jonathan Butler, and the Soul Brothers. Using the Record Plant mobile unit as a base, Jive Africa and Masekela are hoping to train Africans in modern studio engineering.

Jive Africa is currently negotiating with major acts in Ghana and Nigeria for future recordings. "We see African music ultimately having the impact here and around the world that reggae has," Weiss says. "Motown sound," with the same bass line as that on the Supremes' "Can't Hurry Love."

The Four Tops recorded the song in two takes the night prior to the Mayor's formal announcement of the campaign. "When you believe in something, it just sort of comes naturally," says lead singer Levi Stubbs. "We were very pleased to record a song about our city."

"Be A Part Of The Heart Of Detroit" is heard in the city's discos, bars, and at intermission at sporting and cultural events. Local stations are playing the song as part of their public service broadcasting time.

Detroit's top black/urban station, WJLB, is now promoting itself with the ad line "Do It In Detroit With WJLB." The city's newspapers and television stations are donating space and airtime to publicizing the campaign. A video version of "Heart Of Detroit," highlighting city scenery, is being played on local television and the Four Tops have talked of shooting a video version of their own.

The popularity of "Heart Of Detroit" has generated interest among other Detroit entertainers in the campaign. Aretha Franklin, a full-time resident of the Motor City for several years, is said to be interested in cutting a version of the tune, perhaps with the Tops' Stubbs.

Cassette copies of the song are being given away for a limited time. City officials and Motown are discussing whether the song will appear on the Tops' next album or as a locally distributed single.

Due for release shortly is "Hello, Detroit," a brassy, big band ballad a la Frank Sinatra's "New York, New York," written by Berry Gordy and sung by Sammy Davis Jr. It has been rumored that both Barbra Streisand and Tony Bennett have also expressed interest in the song.

# \_\_\_\_\_The Rhythm & The Blues\_\_\_\_\_ Rushen: Success Changed My Life

By NELSON GEORGE What can success do for you? According to Patrice Rushen, it can change your life. Her "Straight From the Heart" album released in 1982, spawned two fine singles, "Forget Me Nots" and "Remind Me," achieved gold status, and enabled the diminutive keyboardist/singer to tour the U.S. and U.K.

"It wasn't 'Pat who?' anymore," recalls Rushen, "or

any more questions about whether what I do is valid," a reference to a time when critics claimed she should have been playing jazz. "Getting two Gram-



my nominations last year was the capper."

So she spent much of last year "reflecting on all that happened. I thought about what this all means. It meant I had climbed a hill, reached a certain level creatively and businesswise. I took some time to make some changes in my personal life as well."

As a result, after handling her own management through Class Act Enterprises with Charles Mims, Jr. and Williams Cope for four years, she associated herself with Sherwin Bash of B&B management. "I went into managing myself with my eyes open," she says. "I knew it would take up a lot of time. As things go better, the work

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involved grows. So now I felt it was time to put all my energies back into music."

Another change affecting Rushen was the installation of a new regime at Elektra Records. She notes, "Every album I've done for Elektra has been done after there were significant changes in areas that directly affect my record. At this point it's too early to tell what this will mean for my new album, but the indications so far have been positive."

One thing that hasn't changed for Rushen is her ongoing co-production partnership with Mims. Her upcoming "Now" album is her fifth collaboration with her high school classmate.

"At Locke High School, we shared the same piano stool and common musical ideas," Rushen says. Initially, when Rushen was still on Fantasy, Reggie Andrews co-produced with her. Later, Mims joined in, and subsequently Andrews, their high school music instructor, moved on to work with Ndugu Chancler.

Mims and Rushen have clearly grown together musically and commercially. Not surprisingly, they are optimistic that "Now," on which Rushen plays the bulk of the music on synthesizers, will solidify her standing in the marketplace. A single, "Feel So Real," has just been issued. Two videos from the album and a summer tour are currently on the

#### drawing board.

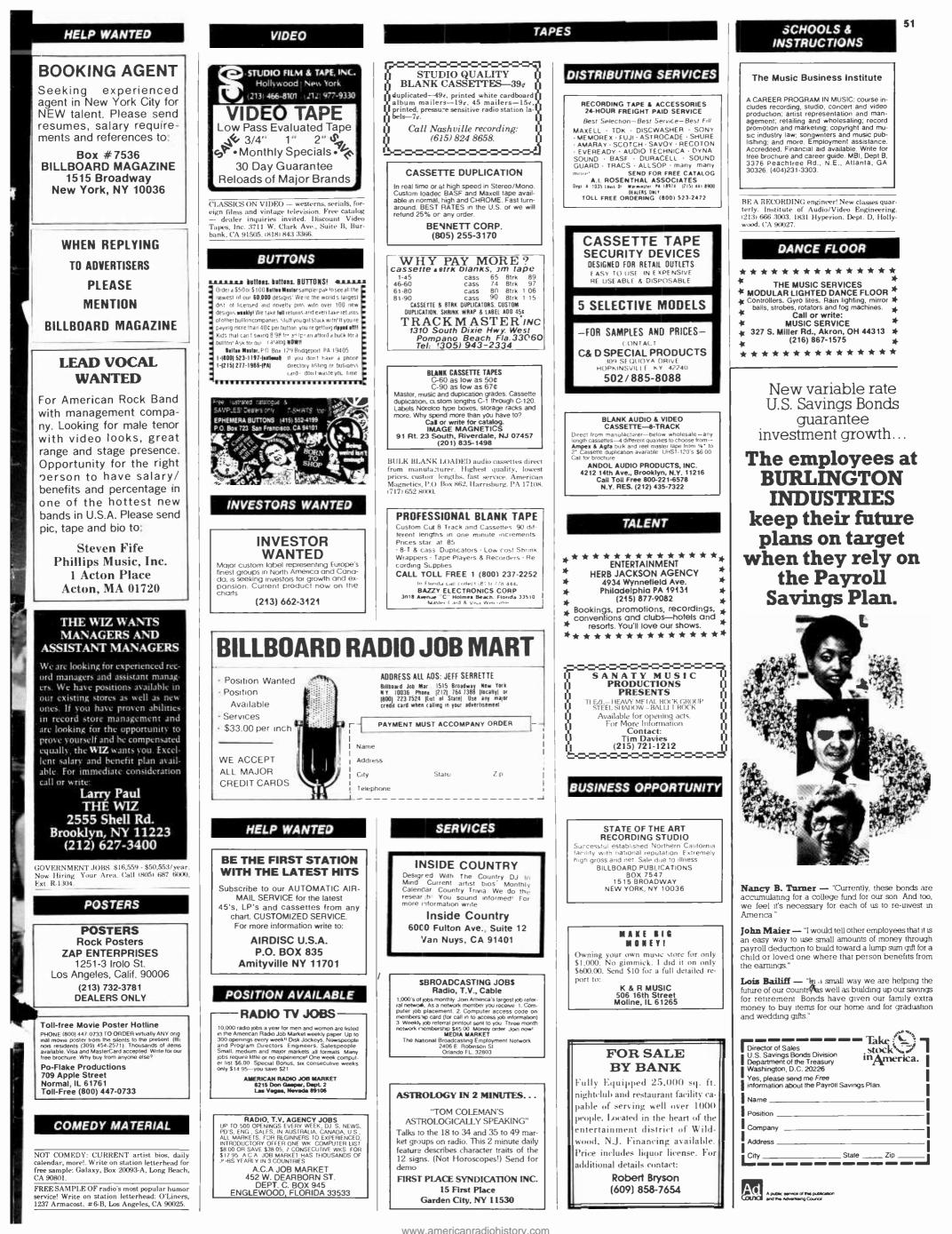
\* Dance magazine, sort of the Musician magazine of the dance world, devotes the cover and four separate articles in its April issue to breakdancing, looking at its use in film and dance studios, its street roots, and even providing a glossary of what all the twisting, turning and spinning means. The issue is highly recommended for anyone intrigued by the rise of this new American art form and its relationship to traditional dance styles or contemporary music. \* \* 

On the heels of the dance and black acceptance of Davey DMX's "One For the Treble (Fresh)," Tuff City Records, the only "street" label distributed by Epic, is readying itself for the summer, prime time for urban music. The Cold Crush Brothers, who just won as "best live act" during rap award ceremonies at New York's Roxy, are about to release "The Heartbreakers." Spoonnie Gee, named "comeback of the year" at the same Roxy presentation, will have "Street Girl" available soon, while Output is cutting "Say You'll Be."

Recent signees to Tuff City include Captain Skyy, a club cult figure since his "Super Sperm" success of a few years back; Eddie "Skeeter" White, a recent Apollo amateur night winner; Little Puppy Dee, a white female rap-(Continued on opposite page)

APRIL 28, 1984, BILLBOARD

48



# Canada **B'casters Optimistic After Strategy Meet**

#### **By KIRK LaPOINTE**

OTTAWA-A key two-day strategy session ended April 12 for the Canadian Assn. of Broadcasters, and chairman Don Brinton says FM radio remains secure about its future and AM stations are increasingly optimistic.

Brinton says the session, called to look at the five-year outlook for the broadcasting business, was generally upbeat. Broadcasters are heartened by recent measures to reduce regulation and permit competition, while at the same time keeeping a cap on how many players can enter a market so as not to drive stations out of business, he says.

"There is still a belief that too many regulations exist. But the FM policy (Billboard, April 21) shows there is an interest at the Canadian Radio-Television & Telecommunications Commission (CRTC) to reduce the amount of regulations burdening the industry." The proposed FM policy, which should be implimented by May, allows stations some flexibility to alter formats without first seeking CRTC approval.

#### Brinton says AM stations, which suffered most during the recession, believe the advent of AM stereo could prove beneficial soon. "There still aren't enough stations with enough publicity, but it is coming around," he notes.

Most important to the business is hardware cost. The Sony receiver first available on the Canadian market retailed at about \$150, Sansui equipment has since been introduced at a reduced mark.

Although it has been generally assumed that AM radio will continue to lose listeners to FM stations, and that radio itself will be a withering medium, Brinton is hopeful. So is Mimi Fullerton, boradcasting analyst with the Toronto-based Burns Fry Ltd. group, who recently wrote a report painting a rosy future for radio as a vibrant medium.

"There is optimism, but there is also caution," Brinton says. Satellite delivery and reduced hardware costs and increased publicity for AM stereo represent the tonic the business needs, he suggests, and it may soon get it

# **CRTC GIVES GO-AHEAD Nashville Network Approved**

BILLBOARD TORONTO - The Nashville Network has received swift approval as the first U.S. specialty programming 1984. 28,

service licensed for cable distribution in Canada. The company said April 13 that it was given permission by the Canadi-

an Radio-Television & Telecommunications Commission to offer its signal into Canada as soon as affiliation agreements have been reached between the newly-licensed music and sports Canadian services and cable companies.

The commission granted a license to CHUM Ltd. for a 24-hour music video channel on April 2. It also gave Action Canada Sports Network, owned by John Labatt Ltd., permission to launch a 24-hour sports channel. Both services should be on the air by Sept. 1, at which time cable companies will also be allowed to offer at least two U.S. services with them.

mission to offer up to five foreign specialty services from a list of 17 aponly offer one foreign for each Cana-

Country Music Television were on the list of 17. MTV was not, because work. The ESPN sports network was weekly of the station can be seen on

Cable firms have been given perproved by the CRTC. But they can

the commission felt it would hurt the sales of CHUM's MuchMusic Netnot on the list, either, but 14 hours the First Choice pay-tv service.

dian specialty or pay-tv service. Both The Nashville Network and

# Maple Briefs

Broadcasters are playing an increasingly large role in the House of Commons. Former radio or television people who are now MPs include cabinet minister Judy Erola, former cabinet minister Jim Fleming, Liberals Jack Masters and Jack Burghardt, and Conservatives Arnold Malone and Geoff Scott. The latter, newly appointed as Conservative communications critic in the socalled shadow cabinet, is a front-runner for the post should the Tories be the next government. Add to the broadcast list of potential MPs Jim Edwards, a PD at an Edmonton station who has secured the Tory nomination in a hometown riding.

#### \* \* \*

The introduction on cellular mobile radio has been put off until next July by Communications Minister Francis Fox, even though several firms were ready to launch. Fox wants the Montreal-based Cantel group, given the license earlier this year, to be ready at the same time.

\* \* \*

On other federal fronts, the longdelayed copyright paper is now due May 2, pushed back from the April 17 date. Put off indefinitely is the

#### sound recording sector strategy, which may not see the light of day before the next election. Scheduled soon is a CRTC policy statement on SCMO, the unused portion of the radio signal.

#### \* \* \*

Liona Boyd has extended her contract with CBS Masterworks for at least five more albums over the next four years. A "Liona Live In Tokyo' album is due next from her, and a "Best Of" collection is fast approaching gold status.

Former CBS Australia staffer Peter Vitols joins Toronto-based Duke Street Records as part of the promotion/marketing team.

#### \* \* \*

An announcement is due shortly on the relocation of the 1984 Juno Awards. Insiders say it will not take place as originally announced at Roy Thomson Hall, but at a less prestigious but more economical site.

\* Maple Briefs features short items on the Canadian music industry. Information should be submitted to Kirk LaPointe, 43 Sweetland Ave., Ottawa, Ontario, Canada, K1N 7T7.

# News/International\_ **Bogus Motown Albums Pulverized In Holland**

#### **By WILLEM HOOS**

AMSTERDAM—Some 250.000 illegally manufactured Motown albums have been publicly pulverized here, an action unique in the history of the Dutch record industry. The destruction by bulldozer was carried out in the town of Ubach over Worms in Southern Holland, following an investigation initiated by authors' rights organization BUMA/ STEMRA

The LPs in question were so-called overpressings on which no rights had been paid, confiscated about one year ago at Heerlen near the Dutch/German border. They featured acts including Diana Ross, Marvin Gaye, Stevie Wonder and the Commodores

According to BUMA/STEMRA spokesman Ronald Mooy, the pressings were manufactured by Spanish record company Belter between April and November 1982, at a time when Belter represented Motown in Spain. Together with 115,000 illegal cassettes also featuring Motown acts, they had been transported by van through France and Belgium to Holland, where they were confiscated by local police following a tip-off from BUMA/STEMRA.

Valued at around \$2.4 million, the albums and tapes were to have been sold off in various European territories, including the U.K., at \$2-\$3 each, Mooy says. He adds that the quality of both albums and cassettes, which are said to constitute the largest single haul made here to date, was 'very poor'

Some weeks after the confiscation, two men, one from West Germany and one from Switzerland, were arrested. They appeared in court at Maastricht a month ago, but were released for lack of evidence. Public prosecutor Leo Umals then decided that the LPs, which had been stored at the border, should be destroyed, and the 115,000 cassettes involved will shortly meet the same fate.

BUMA/STEMRA's Mooy says that in the past two to three years some 1.5 million illegal Motown albums and tapes have been distributed throughout Europe, all manufactured in Spain and Portugal. Mooy describes what he calls "the Iberian connection" as "a very real threat to the well-being of the European recording industry.

In recent months, Mooy has visit-

#### Aussie Guitarist Lines Up **Investors For New Albums BV GLENN A. BAKER**

guitarist SYDNEY—Australian Kevin Peek, a member of the successful classical-rock group Sky, has embarked on an ambitious recording project in Perth which will result in three albums being recorded directly for the international market on a combined budget of \$600,000.

Peek set about raising capital on the same basis as film financing and has already passed the halfway point, just seven months after the first investments began coming in. Sydney investment brokers Edward Coutts & Co are handling the cash flow, which is being administered by a trustee company

Says Peek, who now lives in Perth: "I saw no reason why recording finance couldn't be obtained in the same manner as film finance. Australian music is certainly as respected and successful as Australian film, and the potential for return of investment is just as strong.

"By offering guaranteed international releases, backed up by televi-sion advertising budgets of around 150,000 pounds sterling in Britain alone, we can compete with the film people.

To that end, two of Peek's three albums will be released in the  $U\!\!\cdot\!\!K_\cdot$  on the Telstar label. One of them will be

contemporary arrangement of Holst's suite "The Planets," recorded with what Peek describes as a 'put-together orchestra.'

ed Spain several times to further in-

vestigations, assisted by employees of

Spanish authors' rights group SGAE,

and he hopes to secure the arrest of those responsible for the manufac-

ture and distribution of the offending

product. However, he admits, "In

Southern Europe it can be rather

hard to get the authorities to take the

necessary action to stamp out these

pirates and their illegal trade.'

Another album of electro-pop by local artist Boyd Wilson will be placed with either CBS or Arista. Producing and performing on each project will be Peek and Trevor Spencer of the defunct A&M duo Tarney-Spencer. Both musicians have extensively worked with Cliff Richard.

"The budgets are high because they include quality videos to accompany key cuts," explains Peek. "With this much investment involved, there's no room for a half-hearted approach."

Peek has engaged in a wide variety of film scoring, jingle-writing and other ancillary activity since the rapid rise of Sky in the U.K., Europe and Australia in 1978. A veteran of the fertile mid-'60s music scene in Adelaide, which trained such\_'80s stars as Glenn Shorrock and Terry Britten, the guitarist has a long-running interest in Australian talent and music.

Given the present rate of financial investment flow, he expects to be able to have all three albums complete by the end of June.

# **Baby Records Chief Naggiar Into TV Production**

#### **By VITTORIO CASTELLI**

#### **U.K. Report** Sees Slowdown In VCR Sales

LONDON-According to new figures from the British Radio & Electronic Equipment Manufacturers, sales of VCRs in Britain are starting to "falter" from the previous boom era.

Sales in 1983, the group says, totaled 2.23 million, virtually the same as in the previous year. But a quarterly breakdown shows that business tapered off in the second half of last year, when sales fell to one million from 1.4 million in the last six months of 1982.

Reasons cited for the slowdown include rising prices linked with the more sophisticated hardware ranges filtering into the marketplace, and the effects of new import agreements between Japanese manufacturers and the European Economic Community territories.

But the group says 1983 was a record year for manufacturers of television sets. Sales of color and blackand-white units rose 15% over the year to 4.62 million nationwide, it reports.

he sees as a superior and more cost effective tool for breaking acts internationally.

video clip costs around \$100,000, as much as a well-produced LP, and yet you can't sell it to anyone," says Naggiar. "That's no kind of business at all. But tv shows are a different story. Here in Italy the big networks are becoming more receptive as private tv expands, and overseas there are good opportunities if your projects are internationally conceived."

The Baby Records president believes such productions will not only help promote his signings in Italy, but will allow the company to tap previously untouched markets, most importantly Britain and the U.S. "I'm pretty sure that the visual appeal of our artists may click where audio excellence alone won't do it. he avers.

A video facility including an auditorium designed for live concerts is to be completed by 1985, and Baby Records staff members are currently gaining hands-on experience by working in British, French and West German video studios.

Naggiar sees the move as a logical next step after the company's recent successes in the audio field, where it is credited with helping pull the Italian industry out of last year's recession. These successes culminated with first and second prizes at the last San Remo Song Contest for Romina Power/Al Bano and Toto Cutugno, all Baby artists.

Overseas, Baby achieved sales

worth nearly \$2 million in West Germany during 1983, while in Japan 50% of new product is now released on a regular basis. In the local Italian market. Naggiar reports 2.5 million pieces (singles, LPs and cassettes) sold in the first two months of 1984, and he sees tv advertising, in which Baby invested \$1 million last year, as a key factor.

"It's a dangerous investment if done carelessly, but highly effective if you reach the right audience," he says. Some album releases expected to sell up to 300,000 copies have actually reached 800,000, he adds.

Besides moving into the tv production field, Naggiar is near completion of Baby Records' first audio studio in Milan, the first of four or five due to be opened in coming months. "This is a necessary step because we are now handling about 200 projects a year," he says. Formerly a customer of overseas studios, Naggiar now believes local Italian engineers and studio staff have reached international standards of audio quality.

Naggiar now hopes to take advantage of what he sees as a worldwide trend to things Italian to further boost the success of his artists. "If local DJs think it's fashionable to dislike Italian talent, I can only say I disagree entirely," he says. "It's the same as in other fields: Once it was Italy the land of pizza and spaghetti, but now stylists like Armani are major names all over the world. I see Italian pop artists as forming part of that 'Made In Italy' trend.'

#### MILAN-While record companies around the world pour more and more promotional money into video clips, Freddie Naggiar of top Italian independent Baby Records is moving into full-length tv production, which

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#### NOW, THAT'S WHAT I CALL MUSIC, Various, EMI THE CROSSING, Big Country, 24 22 BRITAIN (Courtesy of Music & Vic As of 4/21/84 Video Week) 23 26 Mercury NO PARLEZI, Paul Young, CBS IT'S YOUR NIGHT, James Ingram, Qwest IN THE HEART, Kool & Gang, 24 25 SINGLES Thi Wee 1 2 26 HELLO, Lionel Richie, Motown YOU TAKE ME UP, Thompson De-Lite AND I LOVE YOU SO, Howard 27 30 Keel, Warwick ALWAYS & FOREVER-THE COLLECTION, Various, Twins, Arista A LOVE WORTH WAITING FOR, Shakin' Stevens, Epic AGAINST ALL ODDS, Phil Collins, Virgin I WANT TO BREAK FREE, Queen, EMI PEOPLE ARE PEOPLE, Depeche Mode Mute 3 28 NEW 4 5 Impression THE BOP WON'T STOP, Shakin' 27 29 Stevens, Epic STREET SOUNDS ELECTRO 3, Various, Street Sounds FUGAZI, Marillion, EMI IN YOUR EYES, George Benson, 6 30 29 7 PEOPLE ARE PEOPLE, Depeche Mode, Mute GLAD IT'S ALL OVER, Captain Sensible, A&M AIN'T NOBODY, Rufus & Chaka Khan, Warner Bros. NELSON MANDELA, Special Aka, 2 Tone WOOD BEEZ, Scritti Politti, Virgin 25 23 31 32 IN YOUR EYES, George Benson Warner Bros. YENTL, Barbra Streisand, CBS POINTS ON THE CURVE, Wang Chung, Geffen WIRED TO THE MOON, Chris Rea, Magnet 1984, Van Halen, Warner Bros. MADONNA, Warner Bros. KEEP MOVING, Madness, Stiff GENESIS, Charisma THE ICICLE WORKS, Beggars Banquet 8 9 33 34 10 35 NEW 11 WOOD BEEZ, Scritti Pointti, Virgin (WHEN YOU SAY YOU LOVE SOMEBODY) IN THE HEART, Kool & Gang, De-Lite ROBERT DE NIRO'S WAITING, Bananarama, London JUST BE GOOD TO ME, S.O.S. Band, Tabu THE CATERPILLAR, Cure, Fiction DON'T TELL ME, Blancmange, London 36 37 38 39 40 12 NEW 37 40 35 13 14 15 16 17 London IT'S A MIRACLE, Culture Club, Virgin SOMEDAY, Gap Band, Total WEST GERMANY 18 19 ourtesy Der Musikmarkt) As of 4/23/84 SOMEDAY, Gap Band, Total Experience IT'S RAINING MEN, Weather Girls, CBS LOCOMOTION, OMD, Virgin LUCKY STAR, Madonna, Sire P.Y.T., Michael Jackson, Epic THAT'S THE WAY, Dead Or Alive, Epic WHAT DO I DO?, Phil Fearon & Galaxy, Ensign GIVE ME TONIGHT, Shannon, Club 20 SINGLES This Last Week Week BIG IN JAPAN, Alphaville, WEA PEOPLE ARE PEOPLE, Depeche Mode, Mute/Intercord SOMEBODY'S WATCHING ME, Rockwell, Motown/RCA JUMP, Van Halen, Warner Bros /WEA 1 2 3 1 4 2 3 JUMP, Van Halen, Warner Bros./WEA RELAX, Frankie Goes to Hollywood, Island BLACK & WHITE, Pato, Teldec GIRLS JUST WANT TO HAVE FUN, Cyndi Lauper, Epic/CBS WOULDN'T IT BE GOOD, Nik Kershaw, MCA/WEA 5 3 DANCING GIRLS, Nik Kershaw, 4 DANCING GIRLS, Nik Kershaw, MCA I'M FALLING, Bluebells, London DR. MABUSE, Propaganda, ZTT CHERRY OH BABY, UB40, DEP International RELAX, Frankie Goes To Hollywood, ZTT YOUR LOVE IS KING, Sade, Epic BABY YOU'RE DYNAMITE, Cliff Richard, EMI SILVER, Echo & Bunnymen, Korova 13 6 6 7 5 6 8 18 Kershaw, MCA/WEA ABSCHIED IST EIN SCHARFES SCHWERT, Roger Whittaker, 7 9 10 8 Avon/Intercord (FEELS LIKE) HEAVEN, Fiction 10 16 9 10 Factory, CBS TO BE OR NOT TO BE, Mel 11 17 Korova HEAVEN, Psychedelic Furs, CBS STREET DANCE, Break Machine, Record Shack ONE LOVE/PEOPLE GET READY, Bob Marley & Wailers, Brooks, Ariola RADIO GA GA, Queen, EMI 11 12 13 14 HOLIDAY, Madonna, Sire/WEA DON'T ANSWER ME, Alan Parsons Project, Arista/Ariola HELLO AGAIN, Howard Carnenda, EMU 12 13 NEW 15 8 14 Island TO ALL THE GIRLS I'VE LOVED BEFORE, Julio Iglesias & Willie Nelson, CBS WHEN YOU'RE YOUNG AND IN LOVE, Flying Pickets, 10 Recs. AUTOMATIC, Pointer Sisters, Planet Carpendale, EMI STREET DANCE, Break Machine, 16 NEW 15 16 Metronome LOVE IS A BATTLEFIELD, Pat 17 9 Benatar, Chrysalis/Ariola HAPPY CHILDREN, P. Lion, 17 18 15 18 Bellaphon DOCTOR, DOCTOR, Thompson 19 14 Planet BOLERO/BARNUM (THE MUSIC OF TORVILL & DEAN), Various, Safari Twins, Arista/Ariola ATEMLOS, Nino De Angelo, Polydor/DGG 20 NEW 20 NEW Safari SOMEBODY ELSE'S GUY, Jocelyn Brown, Fourth & Broadway ALBUMS ALBUMS AMMONIA AVENUE, Alan Parsons Project, Arista/Ariola DIE SONGS EINER SUPERGRUPPE, Supertramp, 1 NOW, THAT'S WHAT I CALL MUSIC II, Various, Virgin CAN'T SLOW DOWN, Lionel 2 2 A&M/CBS PETER HOFMAN 2. CBS Richie, Motown INTO THE GAP, Thompson 3 ?(FRAGEZEICHEN), Nena, CBS CARAMBOLAGE, Peter Maffay, Twins, Arista THRILLER, Michael Jackson, Teldec VICTIMS OF CIRCUMSTANCE, Epic ALCHEMY-DIRE STRAITS LIVE, 6 NEW Barclay James Harvest, Polydor/DG HELLO AGAIN, Howard Vertigo HUMAN'S LIB, Howard Jones, 7 6 WEA AN INNOCENT MAN, Billy Joel, Carpendale, EMI EIN GLUECK, DASS ES DICH 8 GIBT, Roger Whittaker, Avon/Intercord THE WORKS, Queen, EMI THRILLER, Michael Jackson,

CBS THE WORKS, Queen, EMI LAMENT, Ultravox, Chrysalis OFF THE WALL, Michael 9 10 13 Jackson, Epic HUMAN RACING, Nik Kershaw, 11 10 MCA COLOUR BY NUMBERS, Culture 12 12 Club, Virgin GREATEST HITS, Marvin Gaye, 13 8 Telstar BODY AND SOUL, Joe Jackson, 14 11 15 14

> 16 16

17

18

- A&M THE SMITHS, Rough Trade LABOUR OF LOVE, UB40, DEP 15 16 11 21
- International CAFE BLEU, Style Council, 17 9

This Week

Last

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18 8

23 11

24 24

25 35

26 27 28

29 21

30 31

32 NEW

33 34

35 NEW

40 NEW

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6 5

7 7

9 10

11

12

13

14

29 19

NEW 38

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CBS

- Polydor TOUCH, Eurythmics, RCA U2 LIVE "UNDER A BLOOD RED SKY", Island SPARKLE IN THE RAIN, Simple Minds, Virgin THE VERY BEST OF MOTOWN LOVE SONGS, Various, Telstar 17 20 18 19 20 16
- 18 21
- Epic/CBS HUMAN'S LIB, Howard Jones, WEA 1984, Van Halen, Warner Bros./WEA ALCHEMY-DIRE STRAITS LIVE, Vertigo/Phonogram INTO THE GAP, Thompson Twine Artiste
- IN IO THE GAP, Thompson Twins, Arista/Ariola SCHARF WIA PEPERONI, Spider Murphy Gang, EMI GESICHTER EINER FRAU, Milva, Metronome WENN SCHON NICHT FUER IMMER..., Ulla Meinecke, RCA TABU, Stefan Waggershausen, Ariola 18 15
- Ariola NEW WIRED TO THE MOON, Chris Rea, Magnet/Teldec NEW ZAERTLOEICHE LIEDER, Andy Borg, Papagayo/EMI 19 20

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		AUSTRALIA rtesy Kent Music Report) As of 4/23/84
		SINGLES
is	Last	
ek	Week	
	1 2	99 LUFTBALLONS, Nena, Epic GIRLS JUST WANT TO HAVE
	2	FUN, Cyndi Lauper, Portrait
	4	HOLD ME NOW, Thompson
		Twins, Arista
	3	I SEND A MESSAGE, Inxs, WEA
	5	CALLING YOUR NAME, Marilyn, Mercury
	6	RELAX, Frankie Goes To
		Hollywood, Island
	8	REBEL YELL, Billy Idol,
	7	Chrysalis JUMP, Van Halen, Warner Bros.
	NE'W	EAT IT, 'Weird Al' Yankovic,
		Epic
D	9	LOVE OF THE COMMON
1	14	PEOPLE, Paul Young, CBS
•	14	SATURDAY NIGHT, Cold Chisel, WEA
2	12	BEAST OF BURDEN, Bette
		Midler, Atlantic
3	NEW	FOOTLOOSE, Kenny Loggins,
1	13	CBS GIRL ON THE WALL, Jane
		Clifton, Mushroom
5	NEW	WOULDN'T IT BE GOOD, Nik
5	- 0	Kershaw, MCA BREAK MY STRIDE, Matthew
	Ū	Wilder, Epic
7	NEW	IT'S A MIRACLE, Culture Club,
в	20	Virgin
9	20 15	HOLIDAY, Madonna, Sire CATCH ME I'M FALLING, Real
-		Life, Wheatly
D	18	BABY WANTS TO ROCK, Mondo
		Rock, WEA
		ALBUMS
		TWENTIETH CENTURY Cold
	NEW	TWENTIETH CENTURY, Cold Chisel, WEA
	1	THE SWING, Inxs, WEA
	2	THRILLER, Michael Jackson,
	-	Epic
	3	TOO LOW FOR ZERO, Elton John, Rocket
	4	ALCHEMY, Dire Straits, Vertigo
	NEW	INTO THE GAP, Thompson
	7	Twins, Arista
	7	CAN'T SLOW DOWN, Lionel Richie, Motown
	5	THE MODERN BOP, Mondo
	-	Rock, WEA
	14	TOUCH, Eurythmics, RCA
D	8	COLOUR BY NUMBERS, Culture Club, Virgin
1	9	UNDER A BLOOD RED SKY, U2,
_	_	Island
2 3	6 13	1984 SHAKIN', Various, Festival TWENTY GREATEST HITS,
	13	Kenny Rogers, Liberty
4	19	WHAT's NEW, Linda Ronstadt,
-		Asylum
5 6	12 16	NO PARLEZ, Paul Young, CBS AMMONIA AVENUE, Alan
	10	Parsons Project, Arista
7	10	LIVE FROM EARTH, Pat
		Benatar, Chrysalis
8	17	AN INNOCENT MAN, Billy Joel, CBS
9	15	1984, Van Halen, Warner Bros.
0	NEW	REBEL YELL, Billy Idol,
		Chrysalis

#### JAPAN (Courtesy Music La As of 4/23/84 -Labo)

		AS 01 4/23/04
		SINGLES
This	Last	
W∋ek	Week	
1	NEW	SOUTH WIND, Akina Nakamori,
		Warner-Pioneer, Nichion/NTV
2	1	WINE RED NO KOKORO, Anzen
	•	Chitai, Kitty/Kitty
3	2	NAMIDA NO REQUEST,
	-	Checkers, Canyon/Yamaha
4	3	KATSU, Shibugakitai, CBS-
		Sony/Johnny's
5	4	NAGISA NO HAIKARA MUSUME,
		Kyoko Koizumi, Victor/Burning
6	5	MONICA, Koji Kikkawa,
		SMS/Watanabe
7	6	YUUWAKU KOOSEN KURA, You
		Hayami, Taurus/Sun-JCM
. 8	8	PROFILE, Atsumi Kurasawa,
		Warner-Pioneer/Arrow-West
9	11	KAZE NO TANI NO NAUSICAA,
		Narumi Yasuda, TJC/PMP
10	7	HOSHIZORA NO DISTANCE,
		Alfee, Canyon/Nichion-Tanabe
11	14	KIMI NO HEART WA MARINE
		BLUE, Kiyotaka Sugiyama &
		Omega Tribe, VAP/Nichion-
		NTV-GEIEI
12	9	HITORI, Miyuki Nakajima,
		Canyon/Yamaha
13	10	ROCK'N ROUGE, Seiko Matsuda,
		CBS-Sony/Sun
14	18	MUSUMEYO, Gannosuke Ashiya,
		Teichiku/JVK
15	NEW	GIZA GIZA HEART NO
		KOMORIUTA, Checkers,

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12	Canyon, Yamaha ICHIBAN YARO, Masahiko
12	Kondo, RVC/Johnny's
16	GIRLS JUST WANNA HAVE
	SOME FUN, Cyndi Lauper,
	Epic-Sony/Nichion
17	99 LUFTBALLONS, Nena,
	Epic/Sony/April
13	NIOKU YONSENMANNO Hitomi
	Go, CBS-Sony/Burning
NEW	SEISHUN NO CHIKAI, Kiichi
	Nakai, Toshiba-EMI, Nichion/JCM
	Nichion/JCM
	ALBUMS
1	EACH TIME, Elichi Ootaki, CBS-
	Sony
2	THRILLER, Michael Jackson,
	Epic-Sony
4	RIVERS ISLAND, Kiyotaka Sugiyama & Omega Tribe, VAP
3	TOUCH ME SEIKO, Seiko
	Matsuda, CBS-Sony
5	?(FRAGEZEICHEN) Nena, Epic-
	Sony
6	SHE'S SO UNUSUAL, Cyndi
	Lauper, Epic-Sony
11	PARACHUTE GA OCHITA
-	NATSU, Koji Yoshikawa, SMS
7	PASADENA PARK, Hi-Fi Set, CBS-Sony
8	JULIET KARA NO TEGAMI,
Ŭ	Toshihiko Tahara, Canyon
9	1984, Van Halen, Warner-
	Pioneer
10	KAZE NO TANI NO NAUSICAA,
	Joe Hisaishi, TJC
12	HOYO, Shinji Tanimura, Polystar
NEW	ADVENTURE, Square, CBS/Sony
14	COME ALONG 11, Tatsuro
19	Yamashita RVC NAKASETE, Kei Ogura, Kitty
13	THE WORKS, Queen, Toshiba-
10	EMI
15	KOKINSHYUU, Hiroko
	Yakushimaru, Toshiba-EMI
16	URARA, Asami Kado, Teichiku
NEW	BIFAM, Soundtrack, Warner-
	Pioneer
NEW	
	Anzen Chitai, Kitty
	ITALY

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Week

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#### ITALY (Courtesy Germano Ruscitto) As of 4/17/84

- SINGLES
- This Last Week
  - LOVE OF THE COMMON PEOPLE, Paul Young, CBS STAY, Bonnie Bianco & P. Cosso, Fonit Cetra TERRA PROMESSA, Eros Ramazzotti, DDD/CBS JUST FOR TONIGHT, Giblert Montagne, Baby 19

  - Montagne, Baby CI SARA, Albano & Romina
  - Power, Baby SERENATA, Toto Cutugno, Baby RADIO GA GA, Queen, EMI
- **Gospel Singer Francisco On Tour Of South Africa**

#### **By JOHN MILLER**

JOHANNESBURG—Leading U.S. gospel singer Don Francisco, the biggest record-seller in that genre in South Africa, is on a lengthy 16-city tour of this territory. The tour, which was arranged by Revelation Records. biggest in the field, and Gro-Tell Communications, has been the subject of a major multi-media promotion campaign.

Revelation was set up three years by Gavin Morkel, who had previous-ly been marketing chief of a major South African record company. It now has a roster of 20 labels, of which 17 are overseas licensees, including Milk & Honey, Star Song, Newpax and Impact. Its 21 local and 76 overseas artists are distributed through WEA South Africa, and the company is now responsible for more than 50% of South Africa's growing gospel music sales.

There is also a burgeoning publishing division, Jordan Music, with Morkel visiting the U.S. twice a year

to obtain new material. Revelation also has a home video division, with a planned release schedule of six titles a month.

It's estimated here that 80% of all gospel sales in South Africa are through the secular market, including supermarkets and specialist re-cord stores, with the remainder through Christian book stores and various church outlets.

The Francisco tour includes three big open-air concerts. Two of them are seven-hour events in Pretoria with expected audiences of around 30,000 paying \$2 per ticket. The third show, at a 12,000-capacity venue in Johannesburg, sold out inside a week.

At all tour dates, special Francisco memorabilia is on sale, including Tshirts and sweaters, costing around \$5 an item. The singer has been handed a gold disk award to commemorate total album sales here in excess of 30,000.

- HELLO, Lionel Richie, Motown HELLO, Lionel Richie, Motown IK VOEL ME ZO VERDOMD ALLEEN, Danny de Munk, RCA LOVE IS A BATTLEFIELD, Pat Benatar, Chrysalis ADULT EDUCATION, Daryl Hall & John Oates, RCA REILLY, Olympic Orchestra, R.B. 7 TO ALL THE GIRLS I'VE LOVED BEFORE, Julio Iglesias & Willie Nelson, CBS GIRLS JUST WANT TO HAVE FUN, Cyndi Lauper, Portrait 7 IF I SAY THE WORDS, BZN, Mercury Mercury NEW DANCE HALL DAYS, Wang Chung, Geffen 5 SOMEBODY'S WATCHING ME, Rockwell, Motown ALBUMS CAN'T SLOW DOWN, Lionel Richie, Motown ALCHEMY, Dire Straits, Vertigo AMMONIA AVENUE, Alan Parsons Project, Arista BODY AND SOUL, Joe Jackson,
  - APRIL 28, 1984, BILLBOARD
  - LIVE FROM EARTH, Pat Benatar, Chrysalis THRILLER, Michael Jackson,
- 8 Epic N.E.W.S., Golden Earring, 21 6

VICTIMS, Culture Club, Virgin
 10 E TE, Jair Rodrigues & J., CGD-MM
 NEW DUE COME NOI, El Puma, CBS
 NEW DANCE ALL DAY, Wang Chang, CBS
 NEW REGGAE NIGHT, Jimmy Cliff, CBS
 NON VOGLIO MICA LA LUNA, Fiordaliso, Durium

Fiordaliso, Durium LA DONNA CANNONE, Francesco de Gregori, RCA TOTAL ECLIPSE OF THE HEART, Bonnie Tyler, CBS CARA, Christian, PolyGram NUOVO SWING, Enrico Ruggeri, CGD-MM

CGD-MM OWNER OF A LONELY HEART, Yes, WEA ALL NIGHT LONG, Lionel Richle, Ricordi

ichting Nederlandse Top 40) As of 4/21/84

Ricordi PINOCCHIO CHIO, Pippo Franco, Lupus/Ricordi

**NETHERLANDS** 

SINGLES

10 11

12

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This Week

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(Courtesy St

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NEW

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A&M

- Records NO PARLEZ, Paul Young, CBS GREATEST HITS ROCK & SOUL 10
- PART 1, Daryl Hall & John Oates, RCA SPARKLE IN THE RAIN, Simple NEW
- 10 Minds, Virai

# Billboard A bum Reviews

SPOTLIGHT—Predicted to hit top 10 on Billboard's Top LPs & Tape chart or to earn platinum certifica-tion. POP/BLACK/COUNTRY/JAZZ-FUSION/GOSPEL/CLASSICAL—Picks in these respective cate-gories predicted to hit the top half of the chart in the format listed. RECOMMENDED—Other releases pre-dicted to chart in the respective format; also, other albums of superior quality. All albums commercially available in the U.S. are eligible for review. Reviews are coordinated by Sam Sutherland at Billboard, 9107 Wilshire Blvd., Beverly Hills, Calif. 90210 (telephone: 213-273-7040). Country albums should be sent to: Kip Kirbv, Billboard, 14 Music Circle East, Nashville, Tenn. 37203 (telephone: 615-748-8100).



R.E.M.—Reckoning, I.R.S. SP 70044 (A&M). Produc-ers: Mitch Easter, Don Dixon. Thoughtful lyrics, lacy folkrock guitar arrangements and a light but urgent rhythmic drive made this Georgian quartet's debut album a critical plum and heartening seller. This sequel retains the jangling verve and rough-hewn vocal charm of that set in an equally strong set of new songs.

SOFT CELL—This Last Night In Sodom, Sire 25096. Producers: Soft Cell. The duo returns with a vibrant set of dance pop, equally geared to club and radio play. Cuts like "Mr. Self Destruct" and "The Best Way To Kill" have the immediacy and punch of ABC's "The Look Of Love"; "Down In The Subway" has the melodic appeal of "Tainted Love," Soft Cell's smash hit of two years ago.

WHITESNAKE-Slide It In, Geffen GHS 4018. Producer: Martin Birch. Veteran British hard rockers could fi-nally capture U.S. fans, thanks to the current metal revival and the band's most salacious originals yet, magnified through David Coverdale's leering vocal style. Loud, lowbrow and bound to invite critical scorn-and equally likely to sell briskly to the new metal hordes.



APRIL

54

RAY CHARLES-Do I Ever Cross Your Mind. Columbia **FC38990.** Producer: Ray Charles. There's nothing as in-trinsically satisfying as an artist who's found his groove—and Charles has. Freed from the cloying self-consciousness of his earlier country label debut, Charles delivers a soul-wrenching and emotionally powerful per-formance here on a great selection of songs.

LARRY GATLIN & THE GATLIN BROTHERS BAND----Houston To Denver, Columbia FC39291. Producers: Rick 28, Hall, Larry Gatlin. Gatlin's gone through changes, and they've led him into a new area of country: swing-shaded arrangements and three songs from outside writers. Yet he sounds totally at home and the breathtaking purity of the man's talent shimmers through it all.



PAT METHENY—Rejoicing, ECM 25006 (ECM 1271). Producer: Manfred Eicher. A luminous trio date pairs Metheny's guitars with Charlie Haden's double bass and Billy Higgins' drums in rich readings of pieces by Horace Silver, Charlie Haden and Ornette Coleman, explored on the title track and two others. These and Metheny's own songs offer fresh evidence of the guitarist's command of pure jazz sources.

VARIOUS ARTISTS-In Performance At The Playboy Jazz Festival, Elektra/Musician 60298. Producer: Chris-tine Martin. A double package from the 1982 edition of the annual Hollywood bash, featuring Grover Washington, Jr., Pieces Of A Dream, Dexter Gordon's group with Woody Shaw, Art Farmer and Bennie Golson (teaming with Nancy Wilson on vocal turns), and the Great Quartet of Ron Carter, Freddie Hubbard, Elvin Jones and McCoy Tyner. Add Weather Report, paired with the Manhattan Transfer for an historic live reading of "Birdland," and this should see heavy airplay and sales.

MICHEL PETRUCCIANI---- 100 Hearts, George Wein Collection/Concord Jazz GW-3001. Producer: Gabreal Franklin. The French pianist's first U.S. solo date yields a haunting, impressionistic array of jazz and pop classics, enhanced by crisp digital sonics. Album also bows impresario George Wein's new label via Concord.



FACE TO FACE, Epic BFE 38857. Producers: Various. Boston quintet debuts with an unusually diverse set spanning bubbling dance rock, harder-edged new music and classical pop/rock, capped by the husky, muscular vocals of Laurie Sargent and the rougher voice of Angelo. Producers include Jimmy lovine and Arthur Baker, and the band makes its big screen debut in the upcoming Walter Hill film, "Streets Of Fire."



RUSH-Grace Under Pressure, Mercury 818 476. Producers: Rush, Peter Henderson. The platinum trio continues its smooth assimilation of electronic pop elements into the rock dynamics retained from early er albums, with former Supertramp studio ally Peter Henderson helping to polish the production further. The resulting music bridges their progressive rock past in its balance of straightforward rock rhythms and more mechanistic keyboard/drum interplay; the mix of fantasy and sci-fi imagery and Geddy Lee's high-pitched vocal signature are likewise constants. Expect mainstream and AOR formats to respond

GROUP 87-A Career In Dada Processing, Capitol ST-12334. Producers: Mark Isham, Peter Maunu. Journeyman musicians, trumpeter/synthesist Isham and guitarist/synthesist Peter Maunu reactivate their fusion ensemble which recorded a lone, underrated gem for CBS several years back. As revised here, the style spans new music, rock and pop to hypnotic effect

BRANFORD MARSALIS-Scenes In The City, Columbia FC 38951. Producer: Thomas Mowrey. The young sax-ophonist emerges from behind his brother Wynton's shadow for a strong debut album. The groove is postbop, and the playing by Marsalis and various accompa-nists is first rate throughout.



#### ρορ

TACO—Let's Face The Music, RCA CPL1-4920. Pro-ducer: David Parker. Vocalist Taco sauces a fresh batch of standards, including the Irving Berlin title song, with dance-oriented electronics.

POCO—Inamorata, Atlantic 80148. Producers: Rusty Young, Paul Cotton. Current Young/Cotton lineup enlists alumni including Richie Furay and Tim Schmit and vari-ous session players for lush, soft rock set with adult contemporary potential.

AUSTRALIAN CRAWL—Semantics, Geffen GHS 4028. Producer: Mark Opitz. Antipodean sextet brings its savvy blend of pop, rock and reggae to Geffen. Rock and new music fans should prove best targets.

JOSIE COTTON-From The Hip, Elektra 60309. Producers: Bobby & Larson Paine. Brisk pop/rock with new music trace elements spark the songstress' second set, capped by the girl group hook on "Jimmy Loves Maryann."

PAT WILSON—Bop Girl, Warner Bros. 25072. Produc-ers: Ross Wilson, Mark Moffat, Ricky Fataar. Exuberant, tongue-in-cheek rock from Down Under plies '60s and '80s kitsch with a sunny spirit.

CHAMELEONS U.K.—Script Of The Bridge, MCA MCA-39014. Producer: Not Listed. Nicely layered instrumentals in a Modern English vein are undercut by robotic vocals

THE VENTURES—NASA 25th Anniversary Commemo rative Album, Award EA 12003. Producers: Don Wilson. Joe Saraceno. Venerable guitar-driven quartet twangs its way through "Telstar," "Star Trek," "Close Encounters" and the "Star Wars" canon.

JIMMY & THE MUSTANGS, MCA MCA-36009. Producer: Michael LLoyd ()EP). Engoyable but mostly unre-markable rock 'n' roll rooted in Chuck Berry's style.

THE RESCUE—Messages, A&M SP-12507. Producer: Tony Mansfield. Elaborate pop/rock production style lacks strong material but could charm on overall sound.

MICK BENTON, Alantic 80146, Producer: Daniel Priest. Guitarist, songwriter and singer offers pop/rock with a hard edge, rooted in '60s models and refreshingly without pretense

ANNABEL LAMB-The Flame, A&M SP-5008. Producers: Wally Brill, David Anderle. Once past Lamb's affect-ed vocals, a new music dance machine kicks in on "Sac-raments Of Love" and other exotic ditties.

## black

SOLOMON BURKE-Soul Alive!, Rounder 2042/2043. Producer: Solomon Burke. Double live set from an '81 date should help restore his reign as a soul king. Medley style doesn't break spell, and all his hits are here.

vin McLin. Breezy West Coast pop/soul tacks a course to the charts on "Live Without Your Love," but others are too smooth.

VARIOUS ARTISTS---New Orleans Rhythm & Blues, Dese Days 101. Producer: Eugene Foster. Surprisingly strong remakes of their hits by Lee Dorsey, Jean Knight, Robert Parker, Frankie Ford, Ernie K-Doe and others. Contact: P.O. Box 1729, Kenner, La. 70063.

CENTRAL LINE—Choice, Mercury 814 733. Producer: Roy Carter. Paced by "Time For Some Fun," this classy, danceable funk group has the talent and taste to cross over nicely

#### country

DAVID ALLAN COE-Just Divorced, Columbia FC **39269.** Producer: Billy Sherrill. Coe has always been as willing to share his suffering and joys with his fans as he has his remarkably roaming voice

## jazz/fusion

EMILY REMLER—Transitions, Concord Jazz CI-236. Producer: Carl E. Jefferson. Guitarist's third album as a leader teams with trumpeter John D'Earth, Eddie Gomez (bass) and Bob Moses (drums) for a strong set display ing more ambitious sources as well as her acknowledged traditional roots.

EDDIE "CLEANHEAD" VINSON & THE MUSE ALL-STARS—Hold It Right There, Muse MR 5243. Producer: Bob Porter. Texas alto king encounters tenormen Arnett Cobb and Buddy Tate in a live blowing session. Part of a series of recordings cut at a '78 club jam.

BUNNY BRUNEL—Ivanhoe, Inner City IC 1162. Pro-ducer: Bunny Brunel. The fusion bassist enlists a blue chip crew including Herbie Hancock, Chick Corea, Stan-ley Clarke, Tony Williams and Joe Farrell on a set of spicy originals.

KENNY BURRELL-Groovin' High, Muse MR 5281. Producer: Helen Keane. The guitar master comes front-and-center on this trio date featuring Ben Riley and Larry Ridley. Intelligent tune selection makes for a balanced date

THE VAUGHN NARK QUINTET—EI Tigre, Progressive PRO 7073. Producer: Vaughn Nark. The lead trumpeter with the U.S. Air Force Jazz Ensemble. Nark sounds good in civies. A bopper with conservative taste and strong chops, he mixes standards and originals.

BLUE SKY, C.T. Records. Producers: Blue Sky. Seattle quartet offers breezy, melodic fusion pitting electronic mallet instruments and keyboards against guitars and reeds. Promising players, impressive production and packaging for home-grown effort. Contact: P.O. Box 15744, Seattle, Wash. 98115.

DICK MELDONIAN AND SONNY IGOE'S BIG SWING JAZZ BAND—Play Gene Rowland Music, Progressive PRO 7062. Producer: Gus P. Statiras. Two big band vets pay homage to arranger Gene Rowland, whose work helped shape the bands of Stan Kenton, Lucky Millinder, Artie Shaw, Woody Herman and others. Crack charts and better-than-average soloists make this a worthwhile date

#### movies/theater

ORIGINAL MOTION PICTURE SOUNDTRACK-Repo Man, San Andreas SAR 39019 (MCA). Producers: Jona-than Wacks, Peter McCarthy. Great collectors item for metallic punk fans, featuring Burning Sensations, the Circle Jerks and a Spanish version of Johnny Rivers' "Se-cret Agent Man," courtesy of the Plugz.

**ORIGINAL CAST**—Taking My Turn, Broadway Limited BLR-1001-R. Producer: Robert Sher. A hopeful view in song of the aging process. The show, which played Off-Broadway last year, had Margaret Whiting and Marni Nixon to give things a fine helping hard.

ORIGINAL MOTION PICTURE SOUNDTRACK—Radio World, Do Speak DO 2. Producer: Joseph T. Jacobs. Experimental film prompts quirky solo outing, heavy on electronics and imbued with a true basement laboratory sound.

#### classical

BRAHMS: PIANO CONCERTO NO. 1-Emanual AX. Chicago Symphony, Levine, RCA ARAC1-4962. A probing, expressive view of a work more often cut from a more rugged pattern. Dark and somewhat thich acoustic.

ZAMFIR: RHAPSODIE DU PRINTEMPS: CONCERTO NO. 1—Gheorghe Zamfir, Monte Carlo Philharmonic, Foster, Philips 412 221. Pleasant scores, demanding little of the listener except sympathetic response to the folk ish melodies and seductive sounds of Zamfir's pipes of Pan. Another in a hit series.

STRAUSS: ALSO SPRACH 7ARATHUSTRA-Philharmonia Orch., Pretre, RCA ARC1-4996. Competition is severe, but it's never too late for a new version of a popular showpiece boasting such superior interpretive and sound accomplishments. With decent exposure should establish itself among the favored readings

FRENCH PIANO MUSIC: RAVEL, CHABRIER, SAINT-SAENS, FAURE & SATIE—Cecile Ousset, Angel DS 38104. This is the album that won kudos as a special import last year—a beautifully presentec compendium of turn-of-the-century music, offering such familiar pieces as Satie's "Gymnopedies" and Debussy's "Estampes," as well as more arcane fare

STRAUSS: PIANO SONATA, OP.5; 5 PIANO PIECES-Glenn Gould, CBS IM 38659. Uncomplicated and romantic, these early works of Strauss will generate more than normal attention as including Gould's last performances before a microphone. Excellent sound.

TCHAIKOVSKY:SYMPHONY NO. 4—Xalapa Symphony Orchestra, de la Fuente, Vox Cum Laude D-VCL 9068. A solid performance that need make no excuses for its provincial origin. Sound is superior and the digital album gains marketing points at the new low Cum Laude list.





A 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

April 20-28, Athens International Film/Video Festival, Ohio University, Athens.

April 21-29, International Festivals of Country Music: Rotterdam (21), London (21-23), Belfast (24-25), Vienna (26), Munich (27), Frankfurt (28), Zurich (29).

April 26, New Orleans Music Awards, Seanger Theater, New Orleans.

April 26-28, Great Southern Computer Show, Carolina Coliseum, Columbia, S.C.

April 27-May 6, 15th annual New Orleans Jazz & Heritage Festival, New Orleans.

April 28-29, Electronic Keyboard & Sound Expo, Sheraton Inn, La Guardia Airport, New York.

April 29, Arthritis Foundation national telethon, Gaslight Theatre, Opryland, Nashville.

April 29-May 2, National Assn. of Broadcasters annual convention, Las Convention Center, Las Vegas Vegas.

May 1-3, All Electronics/ECIF show, Barbican Centre, London. May 1-3, Electronic Production Efficiency show, National Exhibition

Centre, Birmingham, England. May 3-6, National Assn. of Independent Record Distributors (NAIRD) conference, Holiday Inn Golden Gateway, San Francisco.

May 4-6. Eleventh annual Music City Tennis Invitational, Maryland Farms Racquet & Country Club, Nashville

May 5, American Bar Assn. forum on the current developments in the music industry, Knickerbocker Hotel. Chicago.

May 6-8, Concert Music Broadcasters Assn. convention, Warwick

Hotel, New York. May 12-15, Audio Engineering Society (AES) convention, Anaheim Convention Center, Anaheim, Calif.

May 13-17, Billboard's International Music Industry Conference, Hotel Europe & Dunloe Castle Hotel, Killarney, Ireland.

May 13-17, Computer Graphics '84, Anaheim Convention Center, Anaheim. Calif.

May 14, 19th annual Academy of Country Music Awards, Knott's Berry Farm, Buena Park, Calif.

15-18, Communications Mav Equipment & Systems Exhibition, National Exhibition Centre, Birmingham, England.

May 19, American Bar Assn. forum on the current developments in the music industry, Ritz-Carlton, Buckhead, Atlanta, Ga.

May 19, quarterly Muscle Shoals Music Assn. songwriters workshop, Holiday Inn, Sheffield, Al.

May 19, third annual Boston Rock Music Seminar, Spit/Metro Enter-tainment Complex, Boston.

May 21-23, Production East conference and exhibition, New York Hilton.

May 21-24, 10th annual Los Angeles Professional Videoshow, Convention Center, Los Angeles.

May 22-26, ninth annual MICRO EXPO, Palais Des Congres, Porte Maillot, Paris.

June 3-6, Consumer Electronics Show, McCormick Place, McCormick Inn, Conrad Hilton Hotel & McCormick West, Chicago.

## **Executive Turntable** • Continued from page 4

#### **Related Fields**

Richard C. Thrall is promoted to general manager of Multimedia Entertainment's Nashville division while maintaining his current title as program senior vice president. He has been a senior vice president of the Cincinnati-based corporation since 1982. Former general manager J.R. Dunlap left to form his own production and consulting company . . . Charrie Foglio joins Side One Management Marketing in Los Angeles as director of publicity. She was with Dick Clark Productions ... Michael Martin is named executive vice president of E.L. Management Inc. in Los Angeles. He remains a partner in Final Cut Productions .... Music Connection magazine adds Bud Scoppa to its staff as senior editor, based in Los Angeles. The former Arista a&r director had been freelancing for several magazines and is the author of two books, "The Byrds" and "The Rock People."

# New Companies

GBA Entertainment, a division of Gips, Balking Associates specializing in advertising, promotion and design for the entertainment industry. 244 E. 58th Street, New York, N.Y. 10022; (212) 421-5888.

\* \* \*

SRO Distributing, a branch of London-based SRO/Smudge Records that will handle those products and other independent labels. First outside logo signed is Calico Records. P.O. Box 270422, Dallas, Tex. 75227; (241) 285-7586.

\* \* \*

Holly Street Communications, a full line audio/video business, formed by Nashville producer John Christopher Owens. Services include production, labels, publishing, national distribution and promotion, management, booking and jingles. MS-943, P.O. Box 58170, Houston, Tex. 77258; (713) 486-4437.

#### \* \* \*

Acme Production, a record company, production house and ASCAP publisher, formed by Steve Wechter. First release is and EP by the Rooms.

"Lonely School Year." c/o Jeffery E. Jacobson, Attorney at Law, 150 Fifth Ave., Suite 404, New York, N.Y. 10011; (212) 691056-30. \* \* \*

Congressional Records, formed by John Simson. First release is an al-bum by former Warner Bros. and IRS recording artsit Root Boy Slim entitled "Dog Secrets." 3421 M St. NW, Suite 1141, Washington, D.C. 20007; (301) 270-1369.

\* \* \*

Vinyl Dreams, a custom label, formed by Allen George and distributed by Prelude Records. First release is a solo project from former Inner Life vocalist Jocelyn Brown. 1650 Broadway, New York, N.Y. 10019; (212) 957-9764.

\* \* \*

Apple Brothers Music, a publishing and production company, formed by Terry and Elliot Mills. First release is a dance 12-inch entitled "Bantu-Double Sure Shot." 19532 Campaign Drive., Carson, Calif. 90846; (213) 515-2506.

# AFM, Labels In Vidclip Pact

• Continued from page 4

Fuentealba, who appeared April 14 on a CBS Evening News segment exploring the proliferation of synthesizer use, says the show has sparked renewed interest in the issue. "Some might say it underscores the dichotomy between the old and new guards, but this is about fighting to preserve jobs for musicians-something the AFM has always been about," he declares.

While synthesizers haven't replaced entire orchestras, the offical notes that they are displacing string

**Bubbling Under The HOT 100** 

201-THE SMITH'S, The Smith's, Sire 1-25065 (Warner Bros.) 202-NONA HENDRYX, The Art of Defense,

- RCA AFL1-4999 203-THE STATLER BROTHERS, Today,
- Mercury 812184-1 (PolyGram) 204-KENNY ROGERS, Kenny Rogers Du-
- ets. EMI/America I O-51154 205-JEFF LORBER, In The Heat Of The Night, Arista AL8-8025
- 206-SLADE, Keep Your Hands Off My Power Supply, CBS Associated FZ
- 207-ELVIS PRESLEY, Elvis' Gold Records, Vol. V. RCA AFL1-4947
- 208-DENISE LA SALLE, Right Place, Right Time, Malaco 7417
- 209-ABBA, I Love Abba, Atlantic 80142 210-THE SPINNERS, Cross Fire, Atlantic 80150

sections, "and it's worrying music educators and instrument makers alike." Aspiring players in conserva-tories, he says, "are wondering tories, he says, "are wonderin whether there will be jobs for them. Ironically, he points out, many AFM members play electronic instruments. "and we have to protect their interests, too, so we have to find a middle ground."

Acknowledging that the AFM's effort to protect the players of traditional acoustic instruments is "tough to enforce," Fuentealba concludes, "All we can do is rely on the good faith of the labels and producers who sign our contracts.



- 101-BEAT BOX, Art Of Noise, Island 7-
- 102-MYSTERY, Manhattan Transfer, Atlantic 7-89695
- 103-ALL NIGHT PASSION, Alisha, Vanguard 72 104-THEY ONLY COME OUT AT NIGHT,
- Peter Brown, Columbia 38-04381 105-JAM ON IT, Newcleus, Sunnyview 411
- 106-RIGHT OR WRONG. The Spinners, Atlantic 7-89689
- 107-SHAKE DOWN, Evelyn "Champagne" King, RCA 13748 108-STREET DANCE, Break Machine,
- Warner Bros. 0-20189 109-LOLLIPOP LUV, Bryan Loren, Philly
- World 2015 110-SIXTY-EIGHT GUNS, The Alarm, I.R.S. 9924 (A&M)

www.americanradiohistory.com

# Market Quotations

Prior to close: 4/18/84

Ann	ual					(Sales		1	Class	Cherry	~
High	Low	NAM	ME .		P-E	100s)	High	Low	Close	Chan	ge
613⁄a	501/4	ABC			10		60½	59¼	591/4	_	- 1
55	443/8	American Can			13		48	47 <i>V</i> s	471/8	_	3/4
125/8	101/8	Armatron Int'I			9		10%	10%	10%	un	ich
721/4	611/2	CBS			10		721/2	711/2	72	+	1/4
221/4	101/8	Coleco			_		141/2	135/8	14	_	1/2
83/8	6	Craig Corporati	on		_		_	_	7	un	ich
68	48¾	Disney, Walt			22		63½	61%	621/8	+	3⁄8
53/4	43/4	Electrosound G	roup		_		_	_	5	un	ich
343/8	281/4	Gulf + Wester			9		1223	341⁄8	33¾	_	1/4
301/2	17	Handleman			14		291/4	28¾	28%	-	3⁄8
73/8	43/4	K-Tel			_		45⁄8	4 5/8	4 5/8	-	1/4
87 V2	741/2	Matsushita Elec	ctronics		20		85	841/4	84 1/2	-	- 1
91/2	4%	Mattel			_		75⁄8	73∕s	7 1/2	-	Ve
445/8	33%	MCA			13		413/4	41	41 1/4	-	$V_2$
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140¾	106	Motorola			18		1171/2	115¾	116¾	+	3⁄8
391/2	32	No. American F	hillips		8		34	33¾	33¾	มก	юh
5¾	3¼	Orrox Corporat	ion		_		3¾	3¾	3¾		1⁄8
327/8	231/4	Pioneer Electro	nics		46		22 <b>%</b>	22 %	22 <b>%</b>	-	. 3∕8
38¾	285⁄a	RCA			14		34 <i>%</i> s	34	34¾	+	. ¥8
17¾	143/8	Sony			21		16¾	161⁄2	16%	+	• 1/4
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4 7⁄8	3	Superscope	-				4	4	4		1⁄8
63%	491⁄4	Taft Broadcasti	ng		16		60%	591/2	591/2		3/4
295/8	21	Warner Commu	inication	5	_		22¾	21 7⁄a	22		· 1⁄8
171⁄2	1176	Wherehouse Er	ntertain.		14		16	15¾	16	un	nch
OVER T COUNT		Sales	Bid	Ask		R THE		Sale	es B	id A	sk
АВКСО			1/2	1	Jose	phon Int	T	1450			)1/2
Certron	Corp.	8100	213/16	215/16	Reco	oton		130			91/2
Data Pa	ckaging	_	6	6¾	Schv	vartz Bro	S.	300	0 2	½ 3	3
Koss Co	rp.	100	31/8	33/8							

Over-the-Counter prices shown may or may not represent actual transactions. Rather, they are a guide to the range within which these securities could have been sold or bought at the time of compilation. The above information contributed to Billboard by Douglas J. Vollmer, Associate Vice President, Los Angeles Region, Dean Witter Reynolds Inc., 4001 West Alameda Ave., Suite 100, Toluca Lake, Burbank, California 91505, (213) 841-3761, member of the New York Stock Exchange, Inc.

# Lifelines

**Births** 

Myers, April 5 in Denver. He is pro-

motion manager for RCA there. She

is an air personality at KLIR

\* \* \*

and John Salstone, April 11 in Chica-

go. He is executive vice president

and chief operating officer of M.S.

Distributing, Chicago and Atlanta.

\* \* \*

and Debbie Eiland, March 20 in Co-

lumbus, Ohio. He is an air personal-

<u>Marriages</u>

Phil Ramone to Karen Kamon.

April 14 in New York. He is a record

producer. She is a recording artist

\* \* \*

Jeanne Atwood to Samuel Mazza,

Andrea Ganis to Barry Wendroff,

March 10 in New York. She is asso-

April 7 in New York's Central Park.

She is an air personality for WDST

\* \*

ity for WLVQ there.

for Columbia.

Woodstock, N.Y.

Boy, Brittany Elaine, to Michael

Boy, Matthew Aaron, to Claudia

Denver.

#### Deaths

Frank Grillo, 76, April 15 after suffering a stroke in London. Known professionally as Machito, the Havana-born bandleader was a pioneer in Latin dance music and in the fusion of jazz and Afro-Cuban music. His big band, which frequently worked with such guest jazz soloists as Charlie Parker and Dizzy Gillespie, helped lay the groundwork for what became known as salsa. His al-bum "Machito And His Salsa Big Band 1982" won a Grammy Award. He is survived by his wife Gilda, two sons and three daughters.

Jimmy Kennedy, 81, after suffering a heart ailment, April 10 in Cheltenham, England. During a songwriting career that spanned more than 50 years, Kennedy wrote the lyrics for such standards as "South Of The Border," "The Teddy Bears' Picnic" and "Red Sails In The Sunset." He was awarded the Order of the British Empire last year for his contributions to popular music. He is survived by his wife, two sons and a daughter.

\*



ciate director of singles promotion for Atlantic Records there. Boy, Beau August, to Bob and Jo

APRIL 28, , 1984, BILLBOARD

# **PICK UP TOP POP AT A NEW LOW PRICE**

JOEL WHITBURN'S

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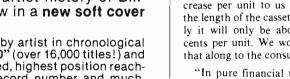
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chrome increases, and BASF gets scale should help turn that around."

A&M's chrome cassettes will be duplicated in the 120 microsecond equalization mode, says Bornstein. "We have been duplicating our cassettes all along at half the normal in-dustry speed. We have also been using the Dolby HX Pro Headroom extension system."

Steffen adds that A&M will plug the use of the BASF tape in virtually all advertising materials, from radio spots to print layouts, as well as in displays at retail. "I think we're going to maximize the visibility of this move as much as possible in order to convince consumers that they're getting the best possible tape," he asserts. "It won't eliminate home taping altogether, but it could help discourage many consumers from making their own copies." He adds that BASF has indicated it will launch its own marketing effort behind the new chrome prerecorded line.

As noted, other labels are critically examining high-grade bulk tape formulations to upgrade the sonic qualihaven't reached any agreement, the

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# LITTLE SELL-THROUGH SEEN Vidclip Packages: Mostly Rental

News

#### Continued from page 1

don't see repeat business on that title, then it's just got to be rental." he says

Vestron Video president Jon Peisinger admits that sales of "Picture Music" have "done what I would call O.K.-not terrific, not bad." Backing up Rosenberg's description, he says that "initial sell-in was dead on the mark—what we have been disapointed in was the residual action.'

Such a sales pattern follows if a manufacturer is "feeding a rental business," says Peisinger. But for 2,500 recently added Vestron accounts, this was not the case. These were the record stores Vestron added to its distribution lists with the re-lease of "Making Michael Jackon's "Thriller"."

"Record stores are not in the rent-al business," says the Vestron executive, and their order patterns show it. He cautions home video outlets to at least make the sale option available to consumers, noting that besides record retailers, bookstores and mass merchandisers are moving in to steal an important market from them.

Peisinger also cautions against what he describes as another danger-

#### ous home video habit---"looking at one case on the marketplace and making longterm projections off of it." Music video is a new field, he says, and "it's too early to tell" what exactly the future will bring.

"That doesn't amaze me. I find it frustrating, but it doesn't amaze me, says MCA director of new product development Suzie Peterson about the fact that her company's halfhour, under-\$20 program has proven to be such a hot rental item.

MCA's sales figures show that consumers have bought a lot of units of "Twist Of Fate," she says; so far the company has sold over 50,000 units of the title. "If this were just a rental item we would have stopped at 15,000-20,000 units," she says. The fact that so many home video retailers are renting out a product that was designed and marketed to sell through "highlights the importance of video retailers learning how to sell product," Peterson adds.

The MCA executive says she's seen signs that some retailers have been pushing "Twist" as a sale item. But most of them have appeared in record stores, not video stores

In New York, Win Records & Video president Sam Weiss says the sale/ rental ratio he's been getting from his retailers has been about 60 rental/40 sale. He's happy about the numbers, given the degree to which they differ from the usual home video ratio of 90 rental/10 sale.

The reason Weiss gives for his good numbers is the number of record stores his company is serving. "That makes the difference," he says, with the record retailers pulling the ratio up.

At least one manufacturer is happy about the numbers being quoted by Weiss. "I find it encouraging that a title could have nearly half of its transactions at the consumer level be sales transactions rather than rental," says RCA/Columbia Pictures Home Video president Rob Blattner. The ratio "shows that if you have product at the right prices, music video can be a powerfull sell-through product."

RCA/Columbia will shortly be releasing a low-priced music video title of its own, a \$19.95 half-hour collection of Rick Springfield clips.

# Chrome For All A&M Cassettes

• Continued from page 1 lowed by albums from the Police ("Synchronicity"), Joe Jackson and Herb Alpert, among others.

"Chrome tape is the future of the cassette business," comments Friesen. Adds Marv Bornstein, vice president of quality control for the label, "There's no question that the consumer has better recognition of chrome tape than any other. The increase per unit to us will vary with the length of the cassette, but typically it will only be about five to six cents per unit. We won't be passing that along to the consumer, though.

"In pure financial terms, it's not cost-effective yet," admits David Steffen, A&M's vice president of sales. "But I'm confident it will be. As the amount of duplication done to other customers, the economics of

ty of their product. Atco's "90125" album by Yes was released on the Agfa-Gevaert Magnetite-12 formulation, and while the two companies

manager, Andrew Da Puzzo, says that the label is "definitely considering" using Magnetite-12 for all its releases. "We're working to convince other labels of Magnetite-12's benefits as well," Da Puzzo confirms.

tape manufacturer's audio products

Dave Glew, senior vice president of marketing for the Atlantic/Atco group, comments, "We'll probably go to all high-grade cassettes at some point in the future, though we're certainly not close to that now. We feel that it's the managers and artists who are pushing for it more than the consumer.

Use of Magnetite-12 for "90125" came about primarily because of Yes' insistence that a high quality bulk tape be used, Glew adds. "We're hoping to do a study on the perceptions the stores and consumers of the difference that our use of Magnetite-12 made to them, if any," the Atlantic executive elaborates.

"I don't think enough studies have been done. Most technical people will tell you that there's really no audible difference in quality when these tapes are played where they usually are played-car stereos, Walkmen or typical home cassette decks. It's only when someone is using very good, high quality equipment that a difference appears. And we're not certain how many people who own that type of equipment are really out there buying the Stones and mainstream records," concludes Glew.

Meanwhile, Capitol's drive for prerecorded cassette improvements via the label's successful XDR duplication program has prompted the label's Sandy Richman, who is chief administrator for the program, to cast another vote for high-grade ferric tape formulations, rather than chrome tape. Performance of the GS-1 gamma-ferric compound used in the XDR program has reinforced Capitol's commitment to ferrics, and Richman further stresses that quality control on the duplicating line encompasses the quality of the master tape and the monitoring techniques utilized. "Tape is not the issue so much as the process behind it," she contends

# Odd Software Packaging **Causing Rack Problems**

• Continued from page 1

hammered Atari about its sizes, and they finally reduced them.

As for Synapse's packages, Lieber-man's Gross notes that "Zaxxon" can't fit upright on the company's racks. The title will be displayed in a pile on the shelves with the front flap facing out. "Laying the title on its side is a detriment to the title," Gross says. "It may even kill itself."

Pickwick's Harvey compares the computer software packaging issue to problems with oversized audiocassette packaging. "The diskette is 51/4 inches. Why does it have to be packaged in such large sizes?" He adds, 'We are paying for a lot of air to be shipped around the country.

According to Broderbund's Carlston, the high-level strategy games contain large-sized props that can't fit in the smaller boxes. Carlston and

Synapse's Wolosenko are planning to introduce several new titles in the larger boxes.

Dissuading Broderbund and Synapse from their larger packaging standard will take priority among distributors at the upcoming Consumer Electronics Show in Chicago, June 3-6, Harvey contends. Gross, who also plans to take note of the packaging issue, observes that Infocom, known for its often extravagant packaging schemes, has made efforts to accommodate the racks

Other rackers, such as ADC Micro Distributors, a division of Alpha Distributing, have installed racks flexible enough to fit the new packages. Ac-cording to Nick Apostoleris, presi-dent of ADC, "We lucked out. We can rack many sizes, but the manufacturers must try to keep within reasonable parameters."

Name

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-		11	SOUNDTRACK				36)	39	7	DAVID GILMOUR				72	59	146	MICHAEL JACKSON Off The Wail Epic FE 35745 CBS			
1			Columbia JS 39242 CBS			BLP 20	37	35	7	About Face Columbia FC39296 CBS THOMAS DOLBY				73	66	28	THE ROMANTICS	•		
	2	14	VAN HALEN 1984 Warner Bros. 1-23985 WEA		8.98					The Flat Earth Capitol ST 12309 CAP		8.98		74	87	35	Nemperor B6Z 3880 (Epic) CBS MADONNA Madonna			
	4	25	LIONEL RICHIE Can't Slow Down		9.09	DID 2	(38)	43	6	TRACEY ULLMAN You Broke My Heart In 17 Places MCA 5471 MCA		8.98		(75)	78	10	Sire 1-23867 (Warner Bros.) WEA		8.98	BLP 45
	3	71	Motown 6059 ML MCA		8.98	BLP 3	39	40	11	DWIGHT TWILLEY	1						Points On The Curve Geffen GHS 4004 (Warner Bros.) WEA		8.98	
	6	26	Thriller Epic QE 38112 CBS CULTURE CLUB			BLP 4	40	41	53	EMI-America ST-17107 CAP SOUNDTRACK		8.98		(76)	83	5	LAID BACK Keep Smiling Sire 1-25058 (Warner Bros.) WEA		8.98	
			Colour By Numbers Virgin/Epic QE 39107 CBS			BLP 8	41	42	23	Flashdance Casablanca 8114921 (Polygram) POL UB 40		9.98		77	82	5	EARL KLUGH Wishful Thinking Capitol ST-12323 CAF		8.98	BLP 30
	5	30	HUEY LEWIS & THE NEWS Sports Chrysalis FV 41412 CBS							Labor Of Love A&M SP6-4980 RCA		6.98		78	81	25	JAMES INGRAM It's Your Night			
	9	4	THE CARS Heartbeat City Elektra 60296 WEA		8.98		(42)	44	22	BILLY IDOL Rebel Yell Chrysalis FV 41450 CBS				79	79	17	Q-West 1-23970 (Warmer Bros.) WEA		8.98	BLP 32
	8	7	Elektra 60296 WEA SCORPIONS Love At First Sting				43	45	10	BON JOVI Bon Jovi Mercury 814982-1M1 (Polygram) POL		8.98					I'm In Love Again Philadelphia International FZ-38539 (Epic) CBS			BLP 7
	7	13	Mercury 814 98101 (Polygram) POL EURYTHMICS	•	8.98		44	46	5	Mercury 814982-1M1 (Polygram) POL MISSING PERSONS Rhyme & Reason				80	85	101	JANE FONDA Jane Fonda's Workout Record Columbia CX2-38054 CB3			
2	10	19	Touch RCA AFLI-4917 RCA CYNDI LAUPER		8.98	BLP 38	45	32	22	Capitol ST-12315 CAP .38 SPECIAL	•	8.98		81	75	54	OUIET RIOT Metal Health			
			She's So Unusual Portrait BFR 38930 (Epic) CBS				46	47	35	Tour De Force A&M SP-4971 RCA HERBIE HANCOCK	•	8.98		82	89	57	Pasha/CBS BFZ 38443 CB: JULIO IGLESIAS			
ש	12	7	THOMPSON TWINS Into The Gap Arista AL 8-8200 RCA		8.98		$\frown$			Future Shock Columbia FC 38814 CBS			BLP 35	83	73	28	Julio Columbia FC38640 CB: DEBARGE	3		
D	15	5	SOUNDTRACK Against All Odds		8.98		(47)	49	28	SOUNDTRACK The Big Chill Motown 6062ML (MCA) MCA		8.98					In A Special Way Gordy 6061GL (Motown) MCJ		8.98	BLP 16
	11	13	Atlantic 80152 WEA THE PRETENDERS Learning To Crawl		0.30		48	37	39	JEFFREY OSBORNE Stay With Me Tonight A&M SP 4940 RCA	•	8.98	BLP 11	84	84	24	EDDIE MURPHY Comedian Columbia FC-39005 CB:			BLP 53
	13	37	Sire 1-23980 (Warner Bros.) WEA BILLY JOEL		8.98		49	69	2	STYX Caught In The Act-Live				85	86	80	LIONEL RICHIE Lionel Richie Matawn 6007 ML MC		8.98	BLP 58
	47	_	An Innocent Man Columbia QC 38837 CBS				(50)	55	24	A&M SP-6514 RCA NIGHT RANGER		8.98		86	95	23	WILLIE NELSON Without A Song	•	0.50	
5)	17	7	THE ALAN PARSONS PROJECT Ammonia Avenue Arista AL 8-8204 RCA		8.98		(51)	53	5	Midnight Madness Camel/MCA 5456 MCA BERLIN	-	8.98		87	88	5	Columbia FC 39110 CB	S		CLP 5
5	16	26	JOHN COUGAR MELLENCAMP Uh-Huh Riva RVL 7504 (Polygram) POL		8.98		91			Love Life Geften GHS 4025 (Warner Bros.) WEA		8.98					Patti Austin QWest 1-23974 (Warner Bros.) WE SIMPLE MINDS	A	8.98	BLP 26
$\overline{\mathcal{D}}$	18	7	WEIRD AL YANKOVIC				52	48	12	SHANNON Let The Music Play Mirage 99810 (Atco) WEA		8.98	BLP 18	88	70	11	Simple minus Sparkle in The Rain Virgin/A&M SP-6-4981 RC	4	6.98	
8	14	44	Rock 'N' Roll BFZ-39221 (Scotti Bros./Epic) CBS		8.98	BLP 46	53	52	40	MIDNIGHT STAR No Parking On The Dance Floor Solar 60241 (Elektra) WEA		8.98	BLP 13	89	65	14	MANFRED MANN'S EARTH BAND Somewhere In Africa			
_			Synchronicity A&M SP3735 RCA		8.98		54	NEW	ENTRY	STEVE PERRY Street Talk				90	90	49	Arista AL8-8194 RC		8.98	
9)	28	4	SOUNDTRACK/RICK SPRINGFIELD Hard To Hold				(55)	61	21	Columbia FC 39334 CBS	•		1				Sweet Dreams Are Made Of This RCA AFL1-4681 RC	A	8.98	
0	21	22	RCA ABL1-4935 RCA		8.98		(56)	62	5	In The Heart De-Lite DSR-8508 (Polygram) POL HAGAR, SCHON, AARONSON,		8.98	BLP 14	91	116	9	MARVIN GAYE Every Great Motown Hit Of			
1	19	21	90125 Atco 90125 WEA		9.98			02		SHRIEVE Through The Fire Geffen GHS 4023 (Warner Bros.) WEA		8,98		92	74	65	Marvin Gaye Motown 6058 ML MC DEF LEPPARD	A	8.98	BLP 57
			Seven And The Ragged Tiger Capitol ST-12310 CAP		8.98		57	57	31	LINDA RONSTADT What's New					114		Pyromania Mercury 8103081 (Polygram) PC		8.98	
2)	26	4	GO-GO'S Talk Show I.R.S. SP-70041 (A&M)		8.98		58	63	4	Asylum 60260 (Elektra) WEA KING CRIMSON Three Of A Perfect Pair	1	8.98	-	93	) 110	3	PAUL YOUNG No Parlez Columbia BFC 38976 CB	s		
3	24	7	QUEEN The Works Capitol ST 12322 CAP		8.98		(59)	64	9	Warner Bros. 1-25071 WEA DENNIS EDWARDS	+	8.98		94	) 98	17	Heart Land		8.98	
4	25	23	THE POINTER SISTERS Break Out			D. D				Don't Look Any Further Gordy 5057GL (Motown) MCA		8.98	BLP 6	95	76	32	Eves That See In The Dark			
5	20	12	Planet BXL1-4705 (RCA) RCA ROCKWELL	•	8.98	BLP 10	60	60		LAURIE ANDERSON Mister Heartbreak Warner Bros. 1-25077 WEA		8.98		96	) 105	5 4	RCA AFL1-4697 RC TALK TALK	Α	8.98	CLP 17
6	22	54	Somebody's Watching Me Motown 6052 ML MCA ZZ TOP		8.98	BLP 9	61	54	19	LUTHER VANDROSS Busy Body Epic FE 39196 CBS			BLP 2	97	91		It's My Life EMI-America SMAS-17008 C/ APRIL WINE	P	8.98	
			Eliminator Warner Bros. 1-23774 WEA		8.98		62	68	4	BOBBY WOMACK The Poet II		8,98	BLP 5	9/			Animal Grace Capitol ST 12311 CA		8.98	
(ד	27	6	NENA 99 Luftballons Epic BFE 39294 CBS				63	56	11	Beverly Glen BF 10003 IND CHRISTINE McVIE Christine McVie			BLP 3	98	100	59	U2 War Island 90067 (Atco)	A	8.98	
8)	38	4	JOE JACKSON Body And Sout A&M SP-5000 RCA		8.98		64	50	8	Warner Bros. 1-25059 WEA		8.98		99	77	11	TED NUGENT Penetrator			
9	23	29	MOTLEY CRUE Shout At The Devil				(FF	) 71		Declaration I.R.S. SP-70608 (A&M) RCA		6.98		100	10	1 51	Atlantic 80125 WI GEORGE WINSTON December	A	8.98	
0	30	12	Elektra 60289 WEA		8.98		65			KENNY G G Force Arista AL8-8192 RCA		8.98	BLP 17	101	92	76	Windham Hill WH-1025 (A&M) RC	A	8.98	
_			Roll On RCA AHL1-4939 RCA		8.98	CLP 2	66	67	69	CULTURE CLUB Kissing To Be Clever Virgin/Epic ARE 38398 CBS							1999 Warner Bros. 1-23720 W		10.98	
1)	36	7	CAMEO She's Strange Atlanta Artists 814-984-1 (Polygram) POI		8.98		67	51	12	JOHN LENNON/YOKO ONO Milk And Honey	•			102	10	3 20	MOTLEY CRUE Too Fast For Love Elektra 60174	A	8.98	
12	-31	24	DARYL HALL & JOHN OATES Rock 'N' Soul, Part 1 RCA CPL1-4858 RCA		9.98		68	) 120	0 2	Polydor 817160-1Ý-1 (Polygram) POL DIRE STRAITS Alchamy		8.98		103	10	7 21	IRENE CARA What A Feelin'			
13	34	13	JUDAS PRIEST Defenders Of The Faith	•			69	) 80	5	Alchemy Warner Bros. 1-25085 WEA TONY CAREY		11.98		(104	11	1 4	Geffen/Network GHS 4021 (Warner Bros.) W THE STYLE COUNCIL	A	8.98	BLP 65
4	33	27	Columbia FC39219 CB: GENESIS	5						Some Tough City MCA 5464 MCA	-	8.98					My Ever Changing Moods Geffen GHS 4029 (Warner Bros.) W	EA	8.98	
15	29	11	Genesis Atlantic 80116 WEJ DAN FOGELBERG		9.98		(70	) 72	6	HOWARD JONES Human's Lib Elektra 60346 WEA		8.98		105	96	5 19	The Politics Of Damcing	\P	8.98	
50	29		Windows And Walls Full Moon/Epic QE 39004 CBS	3			71	58	3 21	U2 Under A Blood Red Sky Island 90127 (Atco) WEA	•	8.98		106	10	4 21		٠		

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). A Recording Industry Assn. of America seal for sales of 1,000,000 units (seal indicated by triangle).

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# HOUSE COPYRIGHT PACKAGE 'Omnibus' Rental Bill Proposed

• Continued from page 3

60

ics Group (EIA/CEG) says that inclusion of the Foley-Parris exemption bill in the package "doesn't do very much for us, since it's simply a codification of the Betamax Supreme Court victory we've already won, and it won't serve as a trade-off that makes us feel any different about opposing the video rental bill."

Rep. Kastenmeier first indicated he was planning a package bill at the April 12 video First Sale hearing, where he also announced that subcommittee support seemed to show the video rental bill could pass (Billboard, April 21).

There was some other news last week that gave heart to retailers when one of the subcommittee members and a co-sponsor of the video rental bill, Rep. Dan Glickman (D-Kan.), announced he would remove his name from the list of 34 co-sponsors. The important turaround—at subcommittee level—is being seen as an example of the effectiveness of the intensive grass-roots lobbying against the bill being conducted by the Video Software Dealers Assn. (VSDA). Rep. Glickman's office says that he mailed letters announcing his change in position to "as many as 2,000 constituents" in his home district

"As the hearing process continued," Glickman wrote, "and as I began hearing from a good many concerned Kansans raising very valid concerns about this legislation, I have been reevaluating my position ... I have come to the conclusion that H.R. 1029 does indeed present

some serious problems." Insiders following the movement of the pending bills are wondering whether the Kastenmeier omnibus bill can fly, and whether subcommittee members will be willing to vote on a measure with such diverse and sometimes conflicting interests. One notes, "Kastenmeier loves these omnibus measures where everybody gets something but compromises on something."

There is also speculation that some members might choose not to appear at the Wednesday markup, or might elect to stay in their home districts another week past the Easter recess because of a relatively light post-recess scheduling load in the House.

lews

Nationwide retailer opposition particularly from contingents in members' home districts presenting their views on Capitol Hill—also raises the possibility of another noquorum at the markup, similar to a no-quorum defeat on the Senate side in late February.

No one's saying anything on the record, certainly not the members themselves, but insiders say a noshow is not beyond the realm of possibility. Most sources here agree that the Kastenmeier superbill will face rough going if the markup takes place.

# Gotham Retailer's Ploy: Extra Discount For Cash

#### • Continued from page 3

increase turnover substantially over the next year, in part through a planned broadening of the repertoire mix in the store to stress product other than classical and catalog. Opened in 1945, the midtown Manhattan store has long figured as a prime source for classical and catalog recordings.

Under the cash discount deal, customers can deduct 3% off their bill for all purchases totalling \$25 or more. Mail-order customers have a similar privilege, but only for orders of at least \$50.

Cash flow is the key, says Sonin, who notes that he takes advantage of all discount inducements offered by manufacturers for prompt payment, which, in the case of some small labels, can mount at times to 10% of the invoice.

Because of its location, Record Hunter attracts many tourists, most of whom normally use credit cards. Credit card business is placed at about 30% of the store's gross, and can rise much higher during certain times of the year. It is this proportion that Sonin hopes to affect by his cash discount experiment.

Under his current sale, top 100 singles are being sold at \$1.29 and 12-inch singles at \$2.98. The Record Hunter ad states that all \$3.98 prod-

### Warner/PolyGram

• Continued from page 3

tition continues as before. The Los Angeles federal judge found that the entire record industry has weakened over the recent past, bolstering the contention of Warner and PolyGram that they must unite to strengthen their position. Videocassettes, video games and home computer software compete with recorded product with the advantage of more rapid technological growth and higher profit margin, he noted.

"Consumers now tape more records than they buy," Judge Real stated. This statement seemed negated by a following statement: "The record industry is losing an estimated \$1.2 billion per year because of taping as opposed to regular sales of approximately \$3.5 billion."

"Large and integrated firms have no competitive advantages over smaller labels that can concentrate their efforts at the critical creative/ promotional level and hire others to handle distribution. There is also no inherent advantage in producing records as opposed to licensing records from outside producers," Judge Real continued.

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uct goes for \$2.48; all \$5.98s at \$3.68; \$8.98 and \$9.98 titles at \$5.98; and \$11.98s and \$12.98s at a common \$7.48 tab. CDs are also heavily discounted, pegging \$18.98s at \$12.97, \$21.98s at \$13.96, and \$23.98s at \$14.96. A number of featured current CBS Masterworks albums are specialled at even lower prices.

The Record Hunter move recently to feature more pop material is in line with an overall expansion program being implemented with the aid of his recently named general manager, Jerry Polito, who came to Sonin after a 10-year hitch with Disc-O-Mat.

Under Polito's direction, the store has recently set up a 12-inch dance single section and is readying an "oldies but goodies" area.

#### Belmonts' Label Sets First Release

NEW YORK.—The Belmonts have formed a new record label, Uptown Diskwerks. First release is a cover of Irving Berlin's 1947 standard "Steppin' Out With My Baby" by Donna Garraffa. The single will be shipped through Roy Norman's National Distribution Network.

# Continued from page 6

make this into an upbeat column, but we'll try by reporting the success **Richard Perry** is enjoying on this week's pop chart. Perry has two singles in the top 10, with **the Pointer Sisters'** "Automatic" dipping to number nine as **Julio Iglesias & Willie Nelson's** "To All The Girls I've Loved Before" jumps to number 10.

It's the third time that Perry has had two hits in the top 10 simultaneously. In April, 1974 he was represented by both Ringo Starr's "Oh My My" and Carly Simon & James Taylor's "Mockingbird." In January, 1977 he had both Leo Sayer's "You Make Me Feel Like Dancing" and Burton Cummings' "Stand Tall."

"To All The Girls" was co-written by Hal David and Albert Hammond, and first appeared on a Hammond album about seven years ago. It's Hammond's fourth top 10 hit as a composer, following his own smash "It Never Rains In Southern California," the Hollies' "The Air That I Breathe" and Leo Sayer's "When I Need You."

"To All The Girls" is second top 10 pop hit for Nelson, following 1982's classic "Always On My Mind." It's the first for Iglesias, making him one of the few Latin performers to crack the top 10 on the pop chart.

## MTV Deal Underscores New Cinemax Music Policy

#### • Continued from page 3

work first. The networks reach two different audiences and have different financial bases, she says: "MTV is in the advertising business and we're in the subscription business."

At MTV, vice president of programming Les Garland says that without the financial help of Cinemax, it would probably have been difficult if not impossible for MTV to afford the cost of the Duran Duran special. The Cinemax deal gave MTV "more financial room," says Garland, at the same time that it simplified negotiations considerably.

For a conventional spread-themoney deal, MTV would have gone to a number of sponsors to pick up the cost of the concert, increasing the negotiations by an order of magnitude with the entry of each new participant. With the Cinemax deal there were only two parties, and thus negotiations were both quick and simple, says Garland.

The Duran Duran documentary was shot on 16 millimeter film during a recent tour, says Garland. Since MTV has had three Duran Duran concert appearances in the last 12 months, the network wanted to put on something closer to a documentary than to a straight concert, and that made the deal all the more appealing, he notes.

Also helping make the deal attractive was the inevitable high cost of the Duran Duran concert, given the way in which it will be shot. The group will own full rights to the performances, and plans to shoot in 35mm using nine separate cameras.

Neither MTV nor Cinemax will own a piece of the production. "This is a straight-ahead licensing deal," says Garland.

First airing of the documentary will be in September and October on MTV, and then the properties will criss-cross, with the concert appearing on the network in December.

Although Garland says he is pleased with the deal, and although Potter says HBO is interested in making similar pacts, the MTV executive says his network is not currently working on any other such coproductions.

#### **Technology On Agenda At Annual NAIRD Convention** • Continued from page 3 ed in the foreign licensing session, to be moderated by Stan Moriss. Panelists include Bill Belmont, Fantasy;

be moderated by Stan Moriss. Panelists include Bill Belmont, Fantasy; Steve Hassemeir, Megatone; Carl Jefferson, Concord Jazz; Bruce Kaplan, Flying Fish; and Dan Collins, Shanachie. Promoting independent labels,

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with special attention to promoting a single as part of an album, will be covered by the promotion panel, moderated by Bob Miller. Panelists include Ron Fell, Gavin Report; Michael Wright, California Records; Dick Conti, KSFO; Richie Salvador, Schwartz Bros.; Augie Blume, Augie Blume Associates; and Jeff Wilson, Moby Dick Records.

Saturday's schedule begins with morning workshops on distribution and contract writing. The distribution panel, moderated by Clay Pasternack of Action Records, will include an equal number of manufacturers and distributors, plus representatives from retail and promotion. Panelists will be Jerry Richman, Richman Bros.; Robin Cohn, City Hall; Robin Wise, Bayside; Ralph Kaffel, Fantasy; Joe Grippo, Concord Jazz; Barry Poss, Sugar

#### 7" Sleeves Make Major Hit From Keystone

A unique 7" Litho Sleeve machine installed in 1982 & 83 has been converting high gloss 4-color printing. Two 4-color presses and many 2-color have been contributing to the high speed production of these items. Fast Delivery to Record Plants has been accomplished by geographic location at 321 Pear St., Scranton, Pa. 18505.

Sleeves are available from 1-to-4-color on a fast turn around basis. Information, Samples and Price Lists available by writing or call Sales Service at 717-346-1761. (ADV)

Tiss. Panel Fantasy;
 Fantasy;
 Carl Jef Collins,
 Collins,
 Labels
 Distribution;
 Ken Sokoloff, Tower
 Records; and Jerry Winston, Malverne Distribution.
 "Contract Writing" will cover the
 labels
 Distribution;
 Ken Sokoloff, Tower
 Records; and Jerry Winston, Malverne Distribution.
 "Contract Writing" will cover the
 labels
 Distribution;
 Malverne Distribution.
 "Contract Writing" will cover the
 and negotiating contracts with artists, and will be moderated by Rick

writing panel.

legal ramifications of opening a label and negotiating contracts with artists, and will be moderated by Rick Ballard of Rick Ballard Imports. Panelists include Jeff Alexson, Kaleidoscope Records; Bruce Iglauer, Alligator Records; and attorneys Kent Klavens and Ned Hearn. A closeddoor meeting for distributors will be held concurrent with the contract

The afternoon's only session will be a direct mail workshop, moderated by Duncan Browne of Rounder Records. Panelists include Cynthia Abrams, RAS Records; Ed Denson, Kicking Mule Records; Frank Scott, Down Home Records; Wendy Newton, Green Linnet Records; and Joan Pelton, Silo/Alcazar.

A trade show will be held in the hotel on Friday and Saturday afternoons.

Entertainment will be provided Friday night by Concord Jazz recording artist Tito Puente at San Francisco's Great American Music Hall. The label will also host cocktails and a light dinner.

This year's Indies Awards Banquet will be held Saturday night (5), hosted by John Sippel of Billboard.

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from Switzerland to remix several tracks at New York's Blank Tapes stu-

dio. Working with him on his next 12-inch, "Nice," is the label's vice presi-

dent, Jurgen S. Korduletsch.

Copy e repro	right oduce electr	1984 d. stor onic. r	Ps & TAPE Billboard Publications. Inc. No part ed in a retrieval system, or transmitte mechanical photocopying, recording rmission of the publisher	of this p ed. in an	y form or by lerwise, with Suggested	any	THIS WEEK	LAST WEEK	Weeks on Chart	Compiled from national retail stores and one-stops by the Music Popu- larity Chart Dept. of Billboard. ARTIST Title Label, No. (Dist. Label) Dist. Co.	RIAA Symbols	Suggested List Prices LP, Cassettes, s 8 Track	Black LP/ Country LP Chart	THIS WEEK	LAST WEEK	Weeks on Chart	ARTIST Title Label, No. (Dist. Label) Dist. Co.	RIAA Symbols	Suggested List Prices LP, Cassettes, 8 Track	Black LP/ Country LP Chart
S WEEK	T WEEK	Weeks on Ch.	ARTIST Title	RIAA	List Prices LP, Cassettes,	Black LP/ Country LP	137	139	20	THE ENGLISH BEAT What Is Beat I.R.S. SP-70040 (A&M) RCA		8.98		169	173	38	PEABO BRYSON/ROBERTA FLACK Born To Love Capitol ST-12284 CAP	•	8.98	BLP 71
SIHI	CLAST	¥ 13	Label, No. (Dist. Label) Dist. Co.	Symbols		Chart	138	138	6	WEATHER REPORT Domino Theory Columbia FC 39147 CBS				170	180	151	THE POLICE Zenyatta Mondatta A&M 5P-3720 RCA		8.98	
			Balls To The Wall Portrait BFR 39241 (Epic) CBS				139	141	45	THE TALKING HEADS Speaking In Tongues Sire 1-23883 (Warner Bros.) WEA	•	8.98		171	145	21	ADAM ANT Strip		0.30	
_		23	DAVID SANBORN Backstreet Warner Bros. 1-23906 WEA		8.98	BLP 61	140	143	39	BILLY IDOL Don't Stop Chrysalis PV 44000 CBS				172	158	26	Epic FE 39108 CBS THE BEATLES 20 Greatest Hits		0.00	
09)	192	2	BAR-KAYS Dangerous Mercury 818478-1 (Polygram) POL		8.98	BLP 15	141	128	29	KISS Lick It Up Mercury 814297-1 (Polygram) POL	•	8.98		173	159	24	Capitol SV-12245 CAP MODERN ENGLISH After The Snow		9.98	
10	109	100	DURAN DURAN Rio Capitol ST-1221		8.98		142	142	5	STACY LATTISAW & JOHNNY GILL Perfect Combination			010.07	174	179	3	Sire 1-23821 (Warner Bros.) WEA SAXON Crusader		8.98	1
D	127	23	MARVIN GAYE Anthology Motown M9791A3 MCA				143	157	23	Cotillion 90136 (Atco) WEA BARBRA STREISAND Yentl		8.98	BLP 27	175	177	517	Carrere BFZ 39284 (Epic) CBS PINK FLOYD Dark Side Of The Moon			
12	119	33	SHEENA EASTON Best Kept Secret EMI-America ST-17101 CAP		8.98		144	148	6	Columbia JS 39152 CBS GREAT WHITE Great White	-			176	163	8	Harvest SMAS 1163 (Capitol) CAP	-	8.98	
13	150	17	WYNTON MARSALIS Think Of One Columbia FC 38641 CBS				145	152	59	EMI-America ST-17111 CAP VAN HALEN Diver Down		8.98		177	170	40	A Special Part Of Me Columbia FC38718 CBS ROBERT PLANT			
14	93	6	MODERN ENGLISH Riccochet Days		8.00		146	155	60	Warner Bros. BSK 3677 WEA PHIL COLLINS Hello, I Must Be Going	+	8.98	-	178	168	23	The Principle Of Moments Es Paranza 90101 (Atlantic) WEA ROLLING STONES		8.98	
15	99	13	Sire 1-25066 (Warner Bros.) WEA KC KC Ten		8.98		147	133	82	Atlantic 80035 WEA OLIVIA NEWTON-JOHN Olivia's Greatest Hits Vol. 2		8.98		179		116	Undercover Rolling Stones 90120 (Atco) WEA THE BEATLES	•	9.98	
16	117	8	Meca 8301 (Alpha) IND JASON AND THE SCORCHERS Ferver		8.98		148	185	3	MCA MCA 5347 MCA YARBROUGH & PEOPLES		8.98					Abbey Road Capitol SO-383 CAP		8.98	
17	97	53	EMI-America SO-19008 CAP DAVID BOWIE		8.98		149	124	24	Be A Winner Total Experience TEL8-5700 (RCA) RCA THE ALAN PARSONS PROJECT	+	8.98	BLP 43	(180)		ĺ	STANLEY CLARKE Time Exposure Epic FE 38688 CBS	-		BLP 5
18	121	63	Let's Dance EMI-America ST 17093 CAP		8.98					The Best Of The Alan Parsons Project Arista AL8-8193 RCA		9.98			190	2	THE TEMPTATIONS Back To Basics Gordy 6085 GL (Motown) MCA		8.98	BLP 4
19	122	138	Frontiers Columbia QC 38504 CBS VAN HALEN				150		107	Ghost In The Machine A&M SP-3730 RCA		8.98		(182)	186	3	MR. MISTER I Wear The Face RCA AFL1-4864 RCA	1	8.98	
		44	Van Halen Warner Bros. BSK 3075 WEA STEVIE NICKS		8.98		(151)	156	2	DAVID BOWIE Fame And Fashion-David Bowie's All Time Greatest Hits RCA AFL1-4919 RCA		8.98		(183)	196	95	BARBRA STREISAND Memories Columbia TC 37678 CBS			
			The Wild Heart Modern 90084-1 (Atco) WEA DAZZ BAND		8.98		152	160	80	JOHN COUGAR American Fool Riva RVL7501 (Polygram) POL		8.98		184	174	24	BOB DYLAN Infidels Columbia QC-38819 CBS	•		
		20	Joystick Motown 6084 ML MCA	•	8.98	BLP 24	153	129	47	ELTON JOHN Too Low For Zero Geffen GHS 4006 (Warner Bros.) WEA	•	8.98		185	162	12	UTOPIA Oblivion Utopia/Passport PB 6029 (Jem) IND		8.98	
22	94	32	BIG COUNTRY The Crossing Mercury 812870-1 (Polygram) POL	-	8.98		154	125	58	ALABAMA The Closer You Get RCA AHLI-4663 RCA		8.98	CLP 33	186	183	144	THE BEATLES The Beatles (White Album) Capitol SWB0-101 CAP	•	14.98	
123	126	6	BILLY RANKIN Growin' Up Too Fast A&M SP6-4977 RCA	1	6.98		155	136	8	MENUDO Reaching Out RCA AFLI-4993 RCA		8.98		187	NEW	ENTRY	MARVIN GAYE Midnight Love Columbia FC 38197 CBS			
24)	151	2	SOUNDTRACK Terms Of Endearment Capitol ST-12329 CAP		8.98		156	123	11	DOLLY PARTON The Great Pretender		8.98		188	NEW	ENTRY	SYLVIA Surprise		8.98	
125	112	7	GOLDEN EARRING N.E.W.S. 21 Recs. T1-1-9008 (Polygram) POL		8.98		157	113	7	RCA AHL1-4940 RCA MADNESS Keep Moving		8.98		189	191	17	ALCATRAZZ No Parole From Rock 'N' Roll		8.98	
126	102	7	ROGER DALTREY Parting Should Be Painless Atlantic 80128 WEA		8.98		158	149	29	Live From Earth		0.30		190	NEW	ENTRY	Rocshire XR-22016 MCA CHANGE Change Of Heart			
127	118	63	DURAN DURAN Duran Duran Capitol ST-12158 CAP	•	8.98		159	NEW	ENTRY	Chrysalis FV41444 CBS VARIOUS ARTISTS More Songs From The Original				191	199	53	Atlantic RFC 80151 WEA RICK SPRINGFIELD Living In Oz		8.98	BLP 4
128	132	56	MARVIN GAYE Let's Get It On Motown M5192 ML MCA		5.98		160	161	5	Soundtrack Of The Big Chill Motown 6094ML MCA JON BUTCHER AXIS	-	8.98		192	166	19	RCA ÅFL1-4660 RCA EVELYN "CHAMPAGNE" KING Face To Face	-	8.98	
129	NEW	ENTRY	LAURA BRANIGAN Self Control				161		ENTRY	Stare At The Sun Polydor 817493-1 (Polygram) POL NIGHT RANGER		8.98		193	NEW	ENTRY	RCA AFL1-4725 RCA JOURNEY		8.98	BLP 3
130	130	37	Atlantic 80147 WEA AIR SUPPLY Greatest Hits		8.98		162		VENTRY	Dawn Patrol Camel/MCA 5460 MCA CHERYL LYNN	-	8.98	_	194	198	23	Escape Columbia TC 37408 CBS TEENA MARIE			
131	135	34	Arista AL 8-8024 RCA GAP BAND Gap Band V-Jammin'	•	8.98		163		1	Preppie Columbia FC 38961 CBS THE ALARM			BLP 19	195		ENTRY	Robbery Epic FE 38882 CBS SOUNDTRACK	+	-	BLP 3
132	134	25	Total Experience TE-1-3004 (Polygram) POL KENNY ROGERS		8.98	BLP 69	164		5 72	The Alarm I.R.S. SP-70504 (A&M) RCA	-	5.98		196		11	This Is Spinal Tap Polydor 816846-1 (Polygram) POL LET'S ACTIVE		9.98	
			Twenty Greatest Hits Liberty LV-51152 CAP		9.98	CLP 45	1			Billy Idol Chrysalis FV 41377 CBS STEEL PULSE		_		197		24	Afoot I.R.S. SP-70505 (A&M) RCA PAUL McCARTNEY		5.98	
133	131	10	Imagine This Elektra 60270-1 WEA		8.98	BLP 34	166		1 112	Earth Crisis Elektra 60315 WEA		8.98					Pipes Of Peace Columbia QC-39149 CBS RAY PARKER, JR.			
134)	176		THE CRUSADERS Ghetto Blaster MCA 5429 MCA		8.98	BLP 48	167			Mountain Music RCA AFLI-4229 RCA		8.98	CLP 51	198	146		Woman Out Of Control Arista AL8-8083 RCA	-	8.98	BLP
135)	147	2	ICICLE WORKS Icicle Works Arista AL 6-8202 RCA		6.98					Yours Forever A&M SP-4948 RCA		8.98	BLP 31	199	175		GEORGE CLINTON You Shouldn't - Nuf Bit Fish Capitol ST-12308 CAP		8.98	BLP 2
136	144	13	DEELE Street Beat Solar 60285 (Elektra) WEA		8.98	BLP 25	168	172	2 6	RATT Out Of The Cellar Atlantic 80143 WEA		8.98		200	182	5	THE SYSTEM X-Periment Mirage 90146 (Atco) WEA		8.98	BLP

# TOPLPS & TAPE A-z (LISTED BY ARTISTS)

Accept	
Air Supply	
Alabama	30, 134, 100
Alarm	
Alcatrazz	
Laurie Anderson	
Adam Ant	
April Wine	
Atlantic Starr	
Patti Austin	
Bar-Kays	
Beatles	72, 179, 186
Pat Benatar	
Berlin	
Big Country	
Bon Jovi	
David Bowie	
Laura Branigan	129
Peabo Bryson/Roberta Flack	
Cameo	
Irene Cara	
Tony Carey	
Cars	
Charge	
Stanley Clarke	
George Clinton	
Phil Collins	
Crusaders	
Culture Club	

Golden Earring	
David Gilmore Go Go's	
Genesis.	
Marvin Gaye	.91, 111, 128,
Gap Band	
Jane Fonda	
Dan Fogelberg	
Eurythmics	
English Beat	
Dennis Edwards	
Sheena Easton	
Bob Dylan	
Thomas Dolby Duran Duran	
Dire Straits	
Def Leppard	
Deele	
DeBarge	
Roger Daltrey	

Julio Iglesias	
James Ingram	
Joe Jackson	
Michael Jackson	
Jason And The Scorchers	
Billy Joel	
Elton John	
Jon Butcher Axis	
Howard Jones	
Journey	118, 193
Judas Priest	
KC	
Evelyn "Champagne" King	
King Crimson	
Kiss	
Earl Klugh	
Kool & The Gang	
Patti LaBelle	
Laid Back	
Stacy Lattisaw & Johnny Gill	
Cyndi Lauper	
John Lennon/Yoko Ono	
Let's Active	
Huey Lewis And The News	6
Cheryl Lynn	
Madness	
Madonna	
Manfred Mann's Earth Band	

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Teena Marie	
Wynton Marsalis	
Johnny Mathis	
Paul McCartney	
Christine McVie	
John Cougar Mellencamp	
Menudo	
Midnight Star	
Modern English	
Missing Persons	
Motley Crue	
Mr. Mister	
Eddie Murphy	
Willie Nelson	
Nena	
Olivia Newton-John	
Stevie Nicks	
Night Ranger	
Ted Nugent	
Jeffrey Osborne	
Ozzy Osbourne	
Ray Parker, Jr.	
Alan Parsons Project	
Dolly Parton	
Steve Perry	
Pieces Of A Dream	
Pink Floyd	
Robert Plant	
Pointer Sisters	

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Rick Springfield	
Steel Pulse	
Steel Pulse	
Style Council	
Styx	
Sytvia	
System	
Talk Talk	
Talking Heads	
Temptations	
Thompson Twins	
Dwight Twilley	
Dwight Twilley	
UB40	
Tracey Uliman	
Utopia.	
Van Halen	
Luther Vandross	
Various Artists	
Wang Chung	
Weather Report	
George Winston	
Bobby Womack	
Weird Al Yankovic	
Yarbrough & Peoples	
Yes	
Paul Young	
22 Top	
.38 Special	

APRIL 28, 1984, BILLBOARD

61



FALLING INTO THE GAP---Arista president Clive Davis plays daddy to the Thompson Twins, who stopped by New York's Limelight for a post-concert party last week. Shown from left are group member Tom Balley, Davis and Twins Alannah Currie and Joe Leeway.

# **Reorganization Plan For P&S Enterprises Okayed**

LOS ANGELES—The more than 300 unsecured creditors of P&S Enterprises, the Stan Lewis miniconglomerate based in Shreveport, La., will be repaid from 70% of the net cash flow from that corporate entity over the next 10 years.

That's the goal of a reorganization plan approved Monday (16) by Fed-

62

#### May Deadline For Nashville Song Contest

NASHVILLE—The fifth annual Music City Song Festival contest will be accepting entries in songwriting, singing and lyric writing through May 15. Entry fees for the various categories range from \$15.75 to \$25.75. Participants may also have their entries critiqued for a separate fee.

Prizes, according to the contest sponsor, include \$5,000 and/or a recording contract for the grand prize winners in the professional and amateur songwriting categories; \$2,000 for category winners in these two divisions; \$1,500 and a recording contract for the grand prize winner in the vocal performance contest and \$1,000 for category winners; \$2,000 for lyric grand prize winner; and \$1,000 for lyric poem grand prize winner.

Additional information is available from the festival office at P.O. Box 17999, Nashville, Tenn. 37217. eral Bankruptcy Judge LeRoy Smallenrger of Shreveport.

The judge added his approval to that of a required number of creditors, who were informed of the proposed repayment program six weeks ago. Of the 30 unsecured creditors who returned ballots, 26—who represented more than \$1 million in debts---accepted the program, while four, representing \$47,000 in liabilities, opposed it. The two secured creditors, CBS Records and Pioneer Bank & Trust Co., Shreveport, also okayed the plan. Unsecured creditors in favor of the

Unsecured creditors in favor of the payoff program included: RCA Records, Eagle Distributing, Pearl Records, Parker Brothers Games, WICO Corp., Gusto Records, Arista Records, Paradise Records, Red Rooster Records, Malaco Inc., Lexicon Music, Laurie Records, Jamie-Guyden Records, Tommy Boy Records, Motown Records, radio station KOKA Shreveport, HSE of America and WEA.

Rick Reynolds, Lewis' legal counsel, of Anderson, McNulty, O'Connor & Stakelum, Baton Rouge, says that the net cash will be disbursed to unsecured creditors on a pro rata basis. The next step, according to Reynolds, will be the establishing of precise amounts due the unsecured creditors, which will be submitted to the court after May 1.

Reynolds estimates P&S' debts at approximately \$4 million against assets of \$3.4 million (Billboard, Feb. 25). JOHN SIPPEL

## InsideTrack\_\_\_\_\_\_ or the industry Plaza in Los Angeles, with representatives of the six

Expect a precedent-shattering move for the industry from **Barrie Bergman** of the **Record Bar**. The 151-store chain is actively negotiating with prerecorded video makers to become an exclusive distributor of such product. Bergman's move has **Jim Schwartz of Schwartz Bros.**, Lanham, Md., irritated in that it would turn the Record Bar, now one of his largest video customers, into a competitor. It is known that **Otis Henry**, once a Record Bar store manager and more recently representing Schwartz Bros. in the Carolinas, has returned to the Bergman behemoth. Speaking of the **Harry Bergman** clan, the Bar just corporately purchased its own Lear 25, an eight-passenger, two-pilot job.

News

Ever wonder why Art and John Schulman of the four Laury's stores in Chicago are probably toppers in Compact Disc sales in the U.S.? They work at it! Watch for the nation's first CD Expo at their Niles, Ill. base early in May. Word is that the four stores and their mail-order list produce in excess of 700 CD sales weekly... Are CD hardware prices sliding downward? They are in LA. The 18-store Federated Group advertises Technics SL-P7 at \$399 and the Phase Linear 9500 unit at \$498.32, claiming the latter was priced at \$999. Pacific Stereo offers the Sony CDP-200 at \$599. Unfortunately, the three price breaks noted in the last two issues are as tiny segments buried deep in full-page ads that average out 30 or more different offers.

Look for veteran Mort Hillman to leave his industry marketing abode with Irv Kratka's MMO family to seek a New York State Assembly chair for his Queens district... The 15 Stereo Village audio/tv specialty stores in Atlanta, Charlotte, New Orleans and Baton Rouge are floating a first issue, amounting to approximately \$4.5 million, through Raymond James & Associates of Atlanta. The chain is best known for its broad-based inventory and large outlets, ranging from 3,000 to 9,000 square feet

... Some industry store chain entrepreneurs are mulling dropping video if First Sale is overthrown because they feel manufacturers might then exact constrictive terms such as those imposed when Warner Home Video first went in.

The NARM board convenes May 1-2 at the Century

#### NAIRD confab May 3-6 in San Francisco ... One country where the monstrous Michael Jackson doesn't top vocalists is Mexico, where CBS International, which has both singers, shows Jose Luis Rodriguez, known as "El Puma," the top record seller. r just Grapevine has Jay Lasker of Motown replacing our

previously-reported Ertegun fraters as honoree of the annual City of Hope record industry dinner at the Century Plaza May 10... California Copyright Conference dinner meeting Tuesday (24) at Sportsmen's Lodge, North Hollywood, features Quiet Riot's Kevin Dubrow along with the group's mentor Warren Entner; Mark Levinson, president of Picture Music International; Tom Lynch of Lynch/Biller Productions; and Robbie McDonald, manager of Tower Video/Sunset, discussing music video. Call (213) 980-3557 for reservations. The next day, the Assn. of Independent Music Publishers convenes for lunch, with Warner Bros. Music's Jay Morgenstern and Irving/ Almo/Rondor's Ira Selsky working out on print, mer-chandising and Broadway. Phone (213) 463-1151 for reservations... Track got caught in a crossfire. MCA's Billy Brill came up with the excellent promotion, wherein the California Angels baseball team uses "Send Me An Angel" as a theme for the season. Sharon Weisz of W3 went to the Orange County team with the concept and induced them to use the pertinent ditty... Track credited Justine John's album to Triad Records. She is on Artist International, another label nationally distributed by Irv **Biegel.** 

branch-distributed entities, WEA, CBS, Capitol, MCA,

RCA and PolyGram, slated for individual visits. The "Gift Of Music" campaign heads the agenda... Roc-

shire Records' Gary Davis and his minions will attend the

The CBS roster certainly turned out for this year's annual T.J. Martell Foundation dinner in Gotham (pictures, page 3). Aside from Cyndi Lauper, who performed for the 2,000-plus attendees, and Michael you-know-who, there was Neil Diamond, Charlie Daniels, Deniece Williams (who sang the National Anthem), Larry Gatlin, Patti La-Belle and Wynton Marsalis. MC for the event was CBS News tv personality Pat Collins.

**Edited by JOHN SIPPEL** 

#### **KOOL JAZZ** Many Big Names, Few Surprises On Schedule For New York Fest

#### **BY PETER KEEPNEWS**

NEW YORK—The 1984 edition of the Kool Jazz Festival New York will contain few surprises. But as usual, it promises a lot of good music—and what surprises it does offer are noteworthy.

The Kool Festival, produced by George Wein and sponsored by the Brown & Williamson Tobacco Corp., is the direct descendant of the Newport Jazz Festival, launched 30 years ago this summer by Wein in Rhode Island and generally regarded as the first major jazz festival. It is the biggest event of its kind.

The biggest surprise on the schedule for this year's Kool Festival, which will run from June 22-July 1 at various locations in and around New York, is a Carnegie Hall concert by contemporary composer Philip Glass. Glass is not usually associated with jazz, and has not appeared at a jazz festival before.

Also surprising is the inclusion of

two Carnegie Hall concerts that mix avant-garde and mainstream stylists. One will team pianists Oscar Peterson and Cecil Taylor; the other will feature an all-star sextet led by Dizzy Gillespie along with the Sun Ra Arkestra. Wein has occasionally attempted such eclectic mixes at past festivals, usually with disappointing box office results.

Tribute concerts, which have become a festival staple, this year include a four-hour salute to saxophonists Benny Carter and Illinois Jacquet, both of whom will perform, and a show in memory of the legendary guitarist Django Reinhardt, featuring his frequent associate, violinist Stephane Grappelli. There will also be a tribute to American song, produced and hosted by Me Torme, and an evening of Harold Arlen songs, produced and hosted by Bobby Short. in New Jersey, the two-day mini-festival at Saratoga Springs and the series of solo piano concerts at Carnegie Recital Hall, are on the schedule again this year. A series of concerts with an emphasis on the avant-garde, presented last year at the midtown club Soundscape, has been retained, but moved downtown to Irving Plaza, with Verna Gillis returning as producer. An addition to the Kool schedule this year is a series of free concerts in

as the Staten Island Ferry concert.

the "jazz picnic" at Waterloo Village

this year is a series of free concerts in Brooklyn's Prospect Park.

A long list of familiar names, including Count Basie, Miles Davis, Lionel Hampton, Sarah Vaughan, Stan Getz, Sonny Rollins, Wynton Marsalis, Ray Charles, B.B. King, David Sanborn and Bob James, are all set for Kool Festival appearances. The main venues will be Carnegie Hall and Avery Fisher Hall.

# Dileo: Don King Still InCharge

LOS ANGELES—Frank Dileo, Michael Jackson's personal manager, denies a recent report (Billboard, April 21) that promoters Frank Russo and Danny O'Donovan are poised to take over promotion of the Jacksons' forthcoming U.S. tour from Don King.

"Don King is running the show," says Dileo. "He's in complete control of this thing, along with Joe and Katherine Jackson. They're going to be involved in the everyday business with whoever the co-promoter should be."

Dileo says that as of presstime the Jacksons still hadn't decided if they would accept an offer by MCA Inc. to co-promote the tour. He says a decision is expected by Monday (23). Dileo wouldn't comment on one report that the Jacksons might seek to enlist the aid of MCA Records president Irving Azoff in some capacity even if they decline MCA Inc.'s offer to co-promote the shows.

Dileo says the tour is still set to start in mid-June. As for reports that the Jacksons have ruled out the idea of closed-circuit broadcasts of selected dates, Dileo says, "Nothing has been ruled out."

The Jacksons also announced last week that they have recruited Jack Nance as their personal manager "for the tour." Nance was road manager, promoter and tour coordinator for the Jackson Five from 1970-76, and has also worked with the Temptations, the Fifth Dimension and Dionne Warwick.



AND THE BLIND SHALL SEE---Capitol recording artist Thomas Dolby electrifies the airwaves at Radio City Music Hall, where he performed recently in supoort of his second album "Hyperactive." (Photo: Chuck Pullin)

Other regular festival events, such Hall and Avery Fisher Hall.
DONALDSON AWARDS
Billboard Editors Honored

NEW YORK—Billboard editors Paul Grein and Rollye Bornstein have been honored by the first Donaldson Editorial Awards program, established by Billboard Publications Inc. to recognize "outstanding contributions" among the editorial staffs of its six publications and book division.

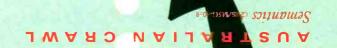
Grein, music research editor, was given the top award in the category of best article, report or subject related series for his weekly Chartbeat column. On the Billboard staff for nearly seven years, Grein has authored the column since its inception three years ago.

Bornstein received an honorable mention as radio editor for best regularly featured department. She has been writing the Vox Jox column since the fall of 1982 and became the radio editor just over one year ago.

Also receiving honorable mention was Musician magazine's executive editor Vic Gabrarini, both for best special issue, editorial focus or book ("The Sting Interview—Police Report" in June, 1983) and for best use of illustrations (the Joni Mitchell interview in January, 1983).

The awards, named in honor of William H. Donaldson, Billboard's founder, editor and publisher, were made in seven categories by a committee of the company's management and outside experts.





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