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FOR HOME MARKET

## Video Firms Eye TV Series, Specials

By FAYE ZUCKERMAN

This is the fourth in a five-part series examining the current and future programming components of the home video marketplace.

LOS ANGELES—The home video market's broadening programming needs are bringing vintage television shows and cable/pay features and specials under keener scrutiny from major home video manufacturers, as suppliers track the growing number of videocassettes and video-disks already culled from those sources.

A survey of home video companies verifies increasing competition for rights to cable/pay programs, along with stepped-up product review efforts as the majors wade through

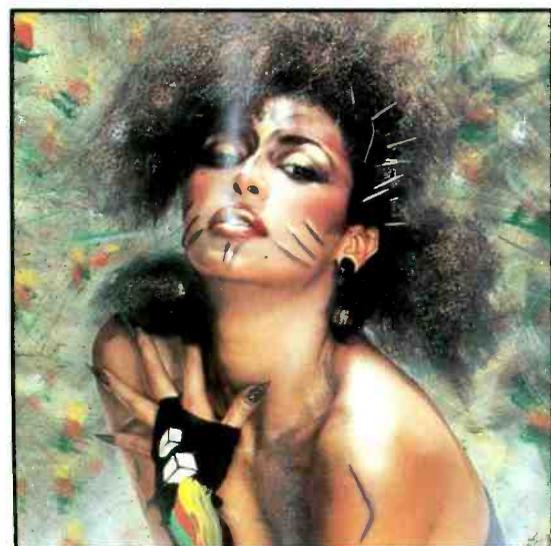
available catalogs of old tv programs. Underscoring the trend are closer ties between the cable/pay and home video markets via joint ventures and new programming operations.

At MCA, the deep television catalog is now being mined alongside MCA's vast Universal feature library. Response to its first package of two Jack Benny shows is prompting release of episodes of "Alfred Hitchcock Presents," according to Jerry Hartman, marketing vice president at MCA Home Video.

"Leave It To Beaver" and "The Burns & Allen Show" are among other MCA tv properties under consideration. "It's a slowly growing genre," Hartman says, although he adds that such television collectibles as yet appeal to a narrow audience.

Although the company's Jack Benny video has shown modest sales of about 5,000 since its launch in November at \$29.95, Hartman sees this genre as burgeoning. By the year's

(Continued on page 72)



Check the charts and you'll see there's some serious strangeness going down. Who's strange? Why, **CAMEO**, of course. "**SHE'S STRANGE**," is the bizarre new album from **CAMEO** that's shock full of spine tingling sounds like the hit title track that's already scaring up a storm. "She's Strange," (814 984 -1) the new album and single (818 384 7) from Cameo. Produced by Larry Blackmon for Atlanta Artists Records. Marketed by PolyGram Records. (Advertisement)

## Vid Catalog Squeeze Cited Manufacturers, Distributors Trade Swipes

By DAVID DIVIRGILIO

NEW YORK—Major home video distributors say their sales and marketing efforts are being hampered by a serious shortage of catalog product. Some firms claim significant delays on as much as 60% of the library titles they try to order.

According to the distributors, manufacturers have ordered their duplicators to concentrate almost solely on recently released product, and, as a consequence, library items have gotten lost in the rush.

Manufacturers deny this, pointing to credit problems, insufficient inventories and inadequate management structures as the main reason for the delays. All sides agree that the home video industry's unexpectedly rapid growth is placing a heavy strain on all sides of its distribution system.

"The business is growing so fast that the duplication facilities can't seem to keep up," says Commtron national marketing manager Tim Shannahan. He says it is "absolutely the case" that Commtron, one of the biggest distribution outfits in the

U.S., is having severe problems obtaining catalog titles.

In some cases, Shannahan says, "at least 50% of his requests for catalog product are on backorder. He adds that he's losing sales because of it. Troubles are occurring with almost all the majors, he says, including CBS/Fox Video, RCA/Columbia Pictures Home Video and Warner Home Video.

The delays range from two weeks upward, and Commtron isn't the only firm to be experiencing them. At

(Continued on page 66)

## Thrilling Eight Grammys For Michael Jackson

By PAUL GREIN

LOS ANGELES—Michael Jackson set a new record for most Grammys won in a single year when he took home eight key awards at the 26th annual Grammy ceremonies here Tuesday (28). The previous record of six awards was set by Roger Miller in 1965.

Jackson's eight Grammys were twice as many as the four received by his nearest runners-up—his producer

Quincy Jones, Sting of the Police and Sir Georg Solti, music director of the Chicago Symphony. With these four awards, Solti edges past Henry Mancini as the most honored musician in Grammy history: Solti has won 23 Grammys, to 20 for Mancini.

Other multiple winners included Chaka Khan with three Grammys and the Police, Irene Cara, Giorgio Moroder, Duran Duran, James Malinon and Wynton Marsalis with two each. Marsalis' showing was

noteworthy, with wins in both the jazz and classical fields.

Jackson's sweep is especially dramatic considering that until this year he had won only one Grammy, for best male r&b performance of 1979 for "Don't Stop Till You Get Enough." The Jackson Five never won a Grammy, nor have the Jacksons.

At 25, Jackson is the third-youngest artist to win the key album of the

(Continued on page 72)

### —Inside Billboard—

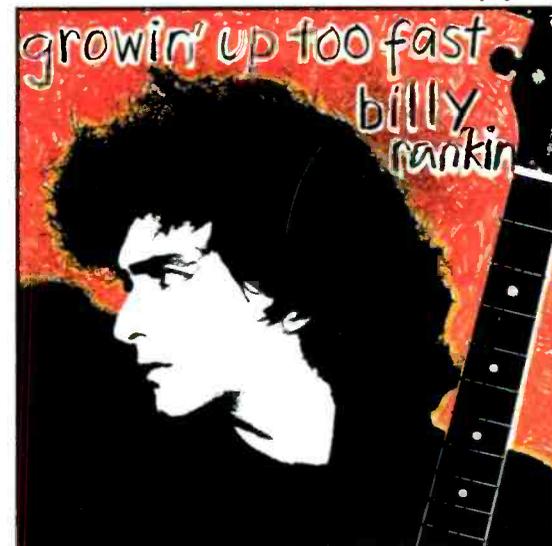
- **NARM'S "GIFT OF MUSIC" CAMPAIGN** picked up the support of two major labels last week, as PolyGram and MCA announced their intention to continue half-cent contributions to the advertising push—if a national rollout gets off the ground. Page 3.

- **VIDEOCASSETTE SALES** in movie theatre lobbies are being mulled by the nation's motion picture exhibitors. Their interest in entering the home video market is dramatized by market tests being conducted by Paramount Home Video, which recently presented a report on the potential retail market for movie houses. Page 3.

- **THE VIDEO RENTAL BILL** currently stalled in the Senate is about to receive some proposed amendments from Sen. Orrin Hatch. Officials of the Home Recording Rights Coalition and the Video Software Dealers Assn. have attacked the amendments as "disingenuous" and "deceptive." Meanwhile, Senate Copyright Subcommittee chairman Charles Mathias has formally proposed shelving his controversial home taping bill until 1985. Page 4.

- **MIAMI TALK SHOW HOST** Neil Rodgers has won a bitter legal battle with his former station, WNWS. A state judge has allowed Rodgers, a 10-year veteran of the market, to move to WINZ-AM. Radio, page 1.

- **THE JACKSONS' TOUR** may get a new promoter—MCA Inc. The group is evaluating a proposal whereby MCA would co-promote their upcoming dates with Don King and Joe and Katherine Jackson. MCA Records would not be involved. Page 74.



There's no lookin' back when you're **GROWIN' UP TOO FAST** (SP-6-4977). **BILLY RANKIN** has an exciting future ahead of him, and his debut album on A&M Records is proof. Listen for the fast-breaking single "**BABY COME BACK**" (AM-2613). There's no doubt about it—this rock and roll baby's been drinkin' the right formula! (Advertisement)

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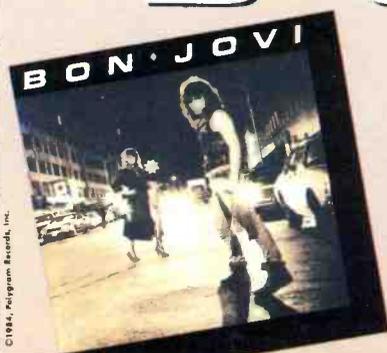
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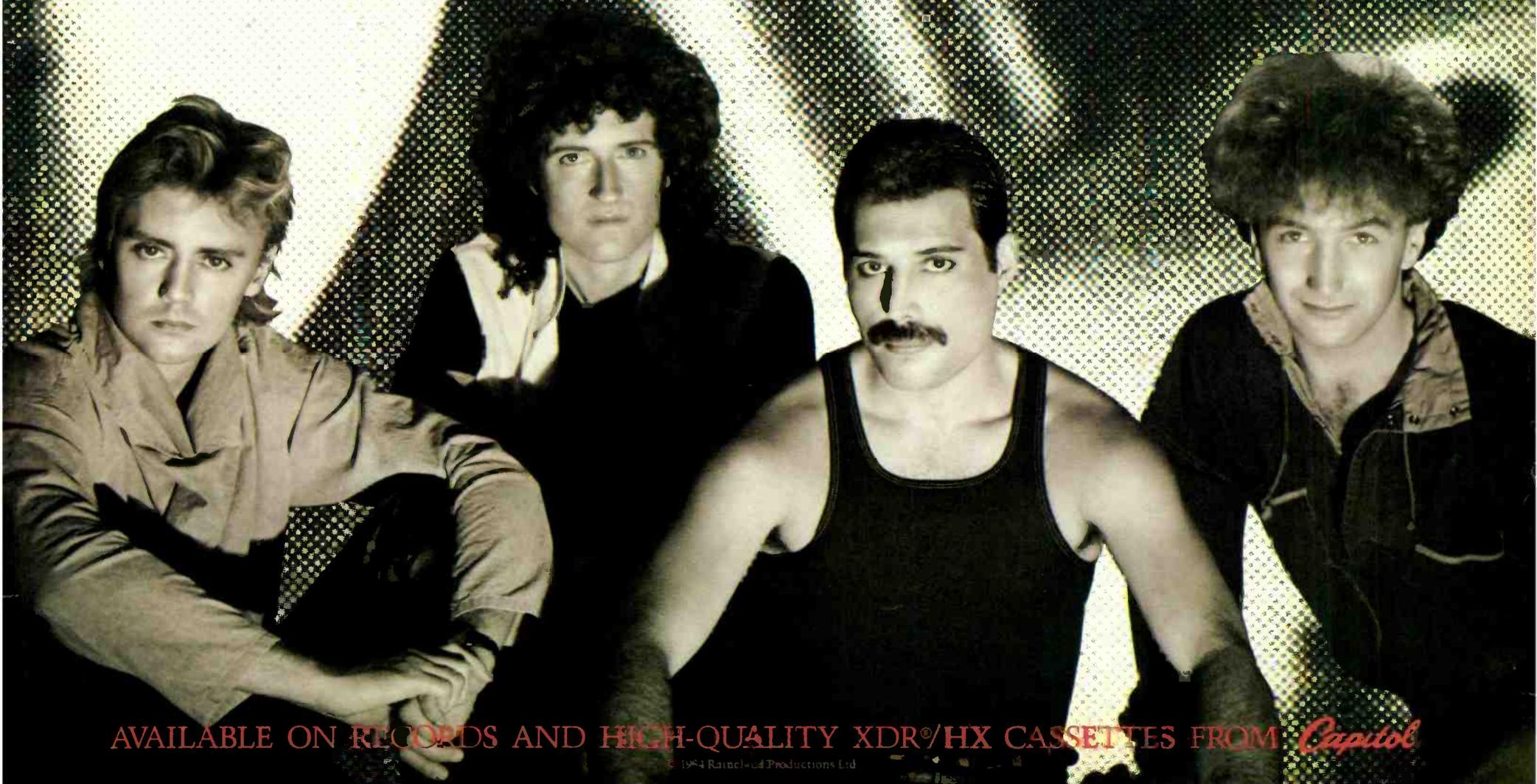


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# News

## Two Labels Commit To 'Gift' Push PolyGram, MCA Ready To Back NARM Campaign

By LEO SACKS

NEW YORK—Count on the PolyGram and MCA labels to continue half-cent contributions to the 1984 "Gift Of Music" campaign proposed by the National Assn. of Recording Merchandisers (NARM)—if a national rollout gets off the ground (Billboard, March 3).

The labels reported their intention last week in Los Angeles at a meeting of major label marketing executives organized by NARM consultant Joe Cohen, who told the gathering that four chains there realized an additional \$5 million in record and tape sales from October through December on the strength of the "Gift" campaign.

The figure, according to Cohen, is based on the percentage increase realized by the participating Tower, Music Plus, Licorice Pizza and Musi-

cland Group chains, "over and above increases in control stores operated in other geographical areas." He says that the dollar estimates from each chain were supplied in confidence and were not disclosed at the Tuesday (28) meeting.

"Overall manufacturer response to the data was impressive," comments Cohen, who says that he was "extremely gratified" by the "pledge of support" for the campaign from Jack Kiernana of PolyGram and Harold Sulman of MCA. He adds that he was also pleased that representatives from A&M and WEA, "which have indicated an unwillingness to continue with the campaign," would "re-evaluate" their positions.

The NARM consultant asserts that "under no condition" would he accede to a level of support below a half-cent. "I'm seeking a half-cent or more," he says. "We just made it in L.A. with a half-penny." That media blitz cost the organization \$560,000, according to Cohen.

Harold Sulman, vice president of sales for MCA, claims that his support for the program supersedes two big reservations. "The first is that the campaign doesn't promote specific product," he says. "We're promoting the music industry rather than individual titles, and selling Olivia Newton-John records is my concern." Sulman, who calculates that MCA kicked in at least \$150,000 to the fund on sales of 30 million units in 1983, adds that resistance from such merchandisers as the Handleman Co. to participating in the program "means there isn't much reason for a

manufacturer to support it, either."

Assessing the percentage increases realized by the four chains, Shulman says that the \$5 million figure realized from the campaign sounds about right. "From the information I saw, it seems pretty accurate," he states. MCA, he says, spent about \$50,000 in Los Angeles media buys during the fourth quarter of last year.

Asked about WEA's timetable for a decision on the issue, Lou Dennis, vice president of sales for Warner Bros. Records, says that "a discussion between three labels and a distributor doesn't happen overnight." It was, he says, "a good meeting," adding that it is reasonable to expect a decision before the NARM conven-

(Continued on page 66)

## Field Sales Force Reorganized At MCA Distributing

By EARL PAIGE

LOS ANGELES—MCA Distributing has realigned its field sales and support force and added five regional singles sales specialists. The new organization flows from 11 branch offices with six field sales managers in major metro markets, with singles specialists, described as a "strike force," representing five regions. MCA's Nashville branch has been closed under the restructuring.

In summarizing the realignment, John Burns, senior vice president of MCA Distributing, notes the addition of 17 new field salespeople in the

(Continued on page 66)



**FEARLESS FACES**—Columbia recording artist Nina Hagen wets her whistle before performing at Rockpool's Danceteria bash in New York. Shown from left are CBS New York branch sales manager Jim Urie, Hagen, and Joe Senkiewicz, vice president of artist development and promotion for CBS International.

## STRONG RESPONSE TO PARAMOUNT TESTS

## Movie Theatres Eye Video Entry

By SAM SUTHERLAND

LOS ANGELES—The nation's motion picture exhibitors are poised to enter the home video market via videocassette sales in theatre lobbies, with a number of major theatre chains reportedly mulling installation of video sales counters for their units.

That interest in generating sales for movie hits on tape side by side with exhibitors' big screen offerings is dramatized by market tests underway with Paramount Home Video, which presented a report on the potential retail market for movie houses at ShoWest '84 in Las Vegas. During a Feb. 22 panel held at that annual theatrical trade show, Robert Klingensmith, Paramount's senior vice president of video distribution, detailed preliminary research findings on the interaction between film attendance and home video product purchasing.

Exhibitors' response to the concept was not only favorable but apparently timely. Paramount executives have since confirmed upcoming talks with a number of the nation's largest theatre chains, and expect their rival suppliers to hold similar huddles.

Focal to Paramount's involvement is the emerging belief that home video titles will enhance rather than deflate the theatrical boxoffice performance of feature films. Klingensmith's ShoWest presentation

drew from two separate studies conducted under his supervision by the UCLA School of Management, which polled 1,400 VCR owners on their film viewing habits and concluded that the two markets are complementary in certain key respects.

According to the study, one third of those polled prefer to see movies in theatres before buying or renting titles, and generally attend features they choose to see within a month of theatrical release—a pattern which would indicate these consumers are

indeed preserved for rental or sale, given the typical six-month window for home video release following box-office launch.

Nearly 60% of those sampled in the initial study expressed possible interest in purchasing the videocassette version of a title just seen on the big screen, were the home video product available in the theatre.

Only days earlier, the premise was undergoing its latest market test in San Jose, Calif., where the San Fran-

(Continued on page 66)

## U.K. Record/Tape Deliveries Up

By PETER JONES

LONDON—The value of record industry deliveries to the trade in 1983 was up 5.3%, to \$401.9 million from \$381.2 million, according to figures from the British Phonographic Industry (BPI).

The trade group sees this situation as "presenting the right sort of stable commercial development for the future," though the last quarter (October-December) figures were not as good as expected, considering the anticipated Christmas sales bonanza.

Overall, though, the BPI attitude is one of restrained confidence. John Deacon, director general, says: "Given the 5% turnover upturn, we can sensibly look at ways to develop. Areas of future prosperity include diversification into sales of music videos

and exploitation of media such as the Compact Disc.

"The essential ingredients of artistic and musical creativity in the British industry are available and proven in terms of domestic and foreign sales of British music. There will always be a market for music."

On a full-year return basis, singles in 1983 were down 6% at 73.8 million units on the previous year but up 4% to \$91 million in monetary terms. Average trade prices in the year were up by 11%.

LPs were down 6% to 54.3 million units and down 1% in monetary terms to \$193.2, with the average trade price going up 5% from 1982. Pre-recorded cassette sales were up 14% to 35.8 million units and 18% to \$117.6 million.

## CD Among Key Topics At IMIC

Conference delegates.

This year's Conference will devote significant attention to the success of independent labels, in sales as well as creativity. Tom Silverman, president of Tommy Boy Records, will be among a group of noted independent label heads detailing the contributions to the record and home entertainment market being made by firms not affiliated with major companies.

Other key sessions conducted by noted world authorities in their respective fields will deal with the broad spectrum of the home entertainment industry. In particular, these will treat the impact of technology on the creators of material, the burgeoning video music realm, the challenge to protect creative property against the onslaught of easy access and duplication, and other issues facing the industry.

A popular feature of previous

IMIC's, the roundtable sessions, is being expanded at this year's Conference in response to requests. These consist of one-on-one discussions chaired by industry leaders with each table's group devoting itself to a key subject. The chairman of each group then reports back to the plenary assembly as to the conclusions reached in the discussion. This year the same topics will be repeated in two separate sections so as to allow a delegate to participate in two different discussion groups rather than be limited to one as before.

Special events this year include arranged scenic tours, a golf tournament organized by the Republic of Ireland's Music Publishers Assn., and cocktail receptions hosted by the Mechanical Copyright Protection Society and the Irish IFPI Group. The latter reception will precede the annual Billboard Trendsetter Awards banquet on the evening of May 16.

Combined LP and prerecorded cassette sales during 1983 were up 1% to 90 million and 5% to \$308 million. For the year, the overall retail price index went up by 4.6%.

For the fourth quarter of 1983, singles sales were up 3% on the same period of 1982 to 22.1 million units and up 9% to \$27.6 million in monetary terms. This halts the recent downward trend in this sector and is due mainly to a few massive sellers. Culture Club's "Karma Chameleon" was the first million-selling single in the U.K. in over a year.

But BPI says that the real comparison comes on an annual basis. And singles have fallen from a volume of 79 million units in 1982 to 74 million.

LPs continued their downward trend in the fourth quarter, with "few blockbusters, a late start to the Christmas rush and consumer cash seemingly diverted to computers and related software," according to the BPI summation. LPs in this period were down 7.4% to 22.6 million units as against the previous year's last quarter, with monetary value dipping by 2% to \$85.2 million.

Observes Deacon: "The number of people who copy music at home now stands at 18 million, an increase of over three million since 1981, with obvious detriment to our industry album sales."

But the "wide availability and variety of tape players" helped push cassette volume up in the last quarter of last year by 11% to 14.4 million units and value to nearly \$51 million, up 17% on 1982.

Combined value of LPs and cassettes for this quarter was down 1%. Deacon says, however, that this will "probably be filled by sales of music videos and Compact Discs."

Total sales in the final quarter of 1983 were up 5.1% to \$164 million.

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Full coverage of the 1984 Country Radio Seminar will appear in next week's Billboard.

## SIX TO BE PROPOSED

# Video Rental Amendments Eyed

This story prepared by Bill Holland in Washington and Earl Paige in Los Angeles.

WASHINGTON—As both the studios and the video rental retailers regroup following the Feb. 22 failure of the Senate Copyright Subcommittee to muster a quorum to mark up the video rental bill (Billboard, March 3), focus is now on a series of proposed amendments soon to be offered by Sen. Orrin Hatch (R-Utah) that officials of the Home Recording Rights Coalition (HRRRC) and the Video Software Dealers Assn. (VSDA) are saying are "nothing but palliatives" and "extraordinarily disingenuous."

That reaction comes from an official at HRRRC, who adds that the six amendments are "deceptive" and that "none of them go to the heart of the bill." Others say they originated from the Hollywood lobbyists, although Sen. Hatch's office denies that attribution. The HRRRC official also says he would "caution video dealers to be extremely wary."

What is apparent now on Capitol Hill is that the bill, S. 33, as written, has not gotten the support it needed to go to markup, and, in the words of one official, for the bill to pass, "we're going to have to take the car apart and put it back together better."

The six amendments under "seri-

ous consideration" by Sen. Hatch's staff to be forwarded to the Copyright subcommittee for consideration as early as next month are the following:

- *An antitrust provision.* Language to state that the policies enacted in a modified First Sale bill would be guided by antitrust provisions.

- *A simultaneous sale and rental guarantee.* Language to assure small dealers that Hollywood will not hold back rentals on certain product.

- *A "sunset" provision.* Language to limit the time span of the bill to perhaps five years, so that the Congress can study the rapidly expanding videocassette rental market, analyze changes, hold hearings, and adjust to possible changes in the marketplace.

- *An exemption for educational institutions and libraries.* Language will change as Hill officials are finding that libraries are sometimes competing with video dealers.

- *An exemption for existing store inventory.* In addition, language would also address extent of exemption, and whether it would cover, for

example, older catalog product now offered for rental, or just new product released after bill is signed.

- *A preamble to the bill.* Preamble would spell out contributions of video dealers to new market, as well as state Congressional findings and expectations of both parties. Preamble would also mandate a Copyright Office study to monitor and analyze the growing rental market and to make written recommendations to the Congress to better protect all parties.

None of these amendments are in final form, and none have been forwarded to the Copyright Subcommittee, even for study. However, video dealers in Utah, South Carolina and elsewhere, upon hearing about the proposed amendments from Hatch aides, rejected them as a Hollywood smokescreen.

(Continued on page 66)

# Sen. Mathias Proposes: Shelve Home Taping Bill

By BILL HOLLAND

WASHINGTON—The chairman of the Senate Copyright Subcommittee, Sen. Charles Mathias (R-Md.), has formally proposed to shelve the home taping bill, S. 31, until 1985, it has been learned.

In a letter to six other members of the subcommittee working on the controversial video and audio home taping bill, Sen. Mathias, who also introduced the legislation, wrote, "I propose we postpone until next year any consideration of video home taping legislation," saying that the recent Supreme Court decision in the Betamax case "has had important consequences on the work of our subcommittee" and that the extra time would "give us time to study it carefully."

The Feb. 7 letter does not mention the audio section of the bill, which deals with the home taping of records and audio tapes. But Mathias staffers say that they do not expect the Senator to "separate" the audio section from the video section of the bill, and

although they do not rule out that possibility, they see it as "highly unlikely."

Representatives of the RIAA and the music industry coalition, some of whom were not aware of the letter, expressed little hope that the bill would be taken off the shelf this year, citing the political realities of an election year and more pressing matters facing the members during the rest of the session.

There was guarded optimism, though, that the Record Rental Amendment, S. 32 which has cleared committee and was passed by the Senate last June 28, would be approved in the House and passed by the Congress by the end of the session.

Key House leaders publicly stated soon after the Supreme Court decision that there would be no passage of a home taping bill in the House this year. Work continues on record rental legislation.

# '84 Gets Off To A Gold Start

## RIAA Album Certifications Rise For First Two Months

By PAUL GREIN

LOS ANGELES—The Recording Industry Assn. of America (RIAA) certified 10 platinum albums in the first two months of 1984, the same as in the first two months of last year. The RIAA also certified 27 gold albums, 50% more than last year by this point.

Of the seven albums to earn gold certification in February, four were

by black music artists: Peabo Bryson/Roberta Flack, Kool & the Gang, Luther Vandross and DeBarge. The gold Bryson/Flack collaboration follows two gold duet albums by Flack and the late Donny Hathaway.

The RIAA certified two gold singles in the first two months of the year, down from four in the same period last year. There was only one gold single in February: Culture Club's "Karma Chameleon." The downturn in the singles market is dramatized by the fact that this is Culture Club's first gold single, despite the fact that the band has had a string of five top 10 hits.

The Disneyland/Vista label notched its 20th gold children's single in February with "Voyagers."

February was also a most memorable month for MCA's Lee Greenwood, who collected his first gold album with "Somebody's Gonna Love You" and won his first Grammy Award for "I.O.U." It was also a memorable month for Elektra's Motley Crue and Chrysalis' Huey Lewis & the News, who notched their first platinum albums. Neither group had even hit gold before their current releases.

With the gold certification for "In A Special Way," DeBarge now has two gold albums. And with the gold award for "Under A Blood Red Sky," U2 has two, too.

Here's the complete list of February certifications:

### Platinum Albums

Paul McCartney's "Pipes Of Peace," Columbia. His seventh (counting Wings).

Huey Lewis & the News' "Sports," Chrysalis. Their first.

Motley Crue's "Shout At The Devil," Elektra. Their first.

### Gold Albums

Peabo Bryson/Roberta Flack's "Born To Love," Capitol. Flack's eighth; Bryson's third.

Kool & the Gang's "In The Heart," De-Lite. Their seventh.

Luther Vandross' "Busy Body," Epic. His third.

DeBarge's "In A Special Way," Motown. Their second.

U2's "Under A Blood Red Sky," Island. Their second.

Lee Greenwood's "Somebody's Gonna Love You," MCA. His first.

Huey Lewis & the News' "Sports," Chrysalis. Their first.

### Gold Singles

Culture Club's "Karma Chameleon," Epic. Their first.

### Gold Children's Singles

Various Artists' "Rescuers," Disneyland/Vista.

New LP & Tape Releases,  
p. 27

# Griffey, MCA Near Deal

LOS ANGELES—Dick Griffey is nearing a new label deal with MCA Records in the wake of having just renegotiated his Solar label's association with Elektra Records.

In the U.S., Elektra will continue to distribute Solar product by five acts: the Whispers, Shalamar, Lakeside, Midnight Star and DeeLe. MCA's deal with Griffey, involving a label entity yet to be named, is likely to bring in at least four acts from Solar: Klymaxx, Collage, and two others to be selected from an artist pool consisting of Bill Wolfert, Carrie Lu-

cas, John Gibson, Stephanie Reach, a proposed female group spun off from Shalamar and gospel singer Juanita Hines.

Solar is currently negotiating international licensing deals on a market-by-market basis.

Commenting on the pending Griffey ties, Jheryl Busby, vice president of MCA's black music division, says such a deal is a "reflection of MCA's determination to increase our share of the black music market."

NELSON GEORGE

# Executive Turntable

Steve Dupler and Fred Goodman join Billboard's editorial staff in New York as pro equipment editor and associate retailing editor, respectively. Dupler was editor of International Musician & Recording World. Goodman was East Coast bureau chief for Cash Box.

Laura Foti has left her post as Billboard's video editor to join RCA Video Productions in New York. Her replacement will be named shortly.

## Record Companies

Joe Grossman is upped to director of national promotion for PolyGram based in New York. He was director of national secondary promotion... John Fagot Jr, is named national director, singles promotion, for Columbia, working out of New York. He was local promotion manager for the label in the Atlanta and Dallas markets... MCA Nashville names Gene Hughes vice president of country promotion, replacing Erv Woolsey who recently left the company. Hughes was president of Hughes Promotions there.

Sylvia Santavacca and Jim Maenner assume new posts as country marketing managers for RCA Nashville, based in Nashville and Dallas respectively. She was a field merchandiser and sales rep for the label. He was RCA's merchandising rep in Houston... In New York, Arista makes three appointments. Tom Ennis moves up to associate director of artist development from manager of that department. Wayman Jones joins the label as Northeast district manager, r&b promotion. He was a regional promotion manager for Schwartz Bros. And Philip Wild joins as an attorney. He was with the law firm of Prosauer, Rose, Goetz & Mendelsohn.

Robyn Weiss joins Jem Records West, Reseda, Calif., as manager of West Coast artist development. She was marketing director at Slash Records... Atlanta-based Landslide Records hires Alicia Culver as co-director of national promotion, working out of its Los Angeles office. She was national college promotion director and East Coast Club Video rep for IRS Records in New York.

At Nashville's Indigo Music Corp., George Harper moves up to executive vice president. He was office manager and head of administration. Also at Indigo, Mike Kelly is appointed national promotion director. He was general professional manager for Botanic Records and Lonstan Productions in New York... Dick Sherman has left his post as Motown's vice president of marketing and distribution in Hollywood. His assistant Bonnie Frederics leaves with him. Neither has announced future plans.

## Publishing

Jean Banks is named executive director of writer relations for BMI, New York. She continues her role as executive director of writer relations... Suzanne Landry is appointed director of general and copyright administration for CBS Songs in New York. She was director of business affairs administration and copyright administration for the Frank Music Corp... In Port Chester, N.Y., Cherry Lane Music makes three promotions. Al Rosenman moves up to vice president of business affairs from treasurer. Barbara Zumbo is upped to controller from office manager and Marc Randolph receives his first official title there as marketing director.

## Video/Pro Equipment

Robert De Lellis is appointed president of sales for CBS/Fox Video in New York. He was executive vice president of Fedders Air Conditioning U.S.A... Barbara Javitiz moves up to vice president of acquisitions for Media Home Entertainment in Los Angeles. She was director of acquisitions... In New York, MGM/UA Home Entertainment names Judith Bresler vice president of business affairs. She was general attorney and associate director of business affairs of ABC Video Enterprises.

David Dreilinger is named vice president of the Viacom Entertainment Group in New York. He was vice president, general counsel and secretary of Viacom International Inc... Steve Ayres rejoins MGM/UA Home Video as managing director of the company's U.K. division. He was sales and marketing director at MGM/UA before going to MCA for six months... In Woodbury, N.Y., Steve Flatow is named product manager of the Playboy Channel at Rainbow Programming Services, which distributes the channel. He was senior mar-

(Continued on page 66)



IN PRAISE OF CHICKEN—R&b artist turned gospel star Al Green is endorsing Col. Sanders' Kentucky Fried Chicken on tv and on the streets, as this billboard in New York's Times Square depicts.

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**YOU DID  
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**GRAMMYS' 84  
CONGRATULATIONS  
MICHAEL**

*Epic*  
RECORDS

## Tiny Personal Label Thinks Big Success Of 'Trommeltanz' Puts Young Indie On Map

NEW YORK—"Trommeltanz (Din Da Da)," described by Stewart Copeland of the Police as a cathartic dialog between "a chimpanzee and a drummer," is just the sort of left-field hit that Personal Records principal Don Oriolo says Neil Bogart would have been proud of.

Oriolo says that he and his partner, Jurgen Korduletsch, the former head of Lollipop Records in Munich, were longtime fans of the late Boardwalk Records president. "His street mystique was special," Oriolo says. "He was an indie who made his acts feel like they were signed to majors."

A tiny independent with a big-league look—that's the way Oriolo, a former Intersong vice president, characterizes the label's approach to

marketing and promoting its roster of dance-oriented artists. Most majors, he notes, passed on "Trommeltanz" when Pool Musikproduktion of Berlin shopped the crazed voice-and-drum-dominated record. Yet three months after Personal's launch here, the company shipped 12-inch copies of "Trommeltanz" through its network of independent distributors and, on the strength of club and urban radio play, copped the top spot on the Billboard dance chart in late January. Oriolo says the 12-inch has sold over 100,000 copies, while a seven-inch version, pressed specifically for black and pop stations, has topped the 40,000-unit mark.

"Jurgen was on a plane the night we heard it as an import," Oriolo re-

calls. "It happened so fast." Acknowledging that the record evokes true audience ambivalence, he quips, "It's not exactly the type of song you hum unless you're into hard labor."

Oriolo, whose first group, the Dynamic Silvertones, recorded a self-titled surfing album for Desto Records in 1963, says that Personal is now the exclusive U.S. licensee for Pool product. "We're looking at a number of German-language records," he says. "Germans have a unique outlook. They can see the best and worst of two worlds. It's almost a live-for-today approach, and it comes out in the music."

Personal's artist roster, which includes Claudja Barry, Inner Life and Debbie Jacobs-Rock, makes the sort of music Oriolo feels is best handled by an independent label. "Like most indies, we're keeping the beat of the street," he says. "But we're also working on stage shows because, as you know, most dance acts are studio creations that can't cut it live."

His video plans are equally ambitious. An \$8,000 clip of "Trommeltanz," funded by Pool and Personal, has been shown on WABC-TV's "Hot Tracks" show here, while a video for "I'm Not Your Doormat" by Psychodrama, a new act from Long Island, has just been shot for \$10,500.

Indie promo reps augment the work of Personal staffers Terry Lind and Michael Brown; Eric Rudolph handles publicity, and Susan Feilich oversees the label's publishing interests. Personal distributors include Sunshine, New York; Universal, Philadelphia; Schwartz Bros., Baltimore and Washington; Bib, the Carolinas; Tara, Atlanta; MJS, Florida; Jem, Texas and California; Dance Music, Chicago; Navarre, Minnesota; Piks, Detroit; and Associated, Phoenix. **LEO SACKS**



**THE DEVIL'S RESPONSE**—Elektra staffers joins Motley Crue after their Madison Square Garden gig in New York to present them with platinum plaques for their second album, "Shout At The Devil." In the back row from left are Elektra promotion vice president Mike Bone, guitarist Mick Mars, group manager Doc McGhee, drummer Tommy Lee and co-manager Doug Thaler. In the front row from left are the label's vice president/publicity and artist development Bryn Bridenthal a&r man Tom Zutaut, bassist Nikki Sixx, Elektra's senior marketing vice president Lou Maglia, vocalist Vince Neil and Bob Krasnow, the label's chairman.

## Wales To Be Location Of New CD Pressing Plant

By PETER JONES

LONDON—One of the first Compact Disc pressing plants anywhere in the world outside West Germany and Japan opens up in Wales in May, a \$3 million plant development built by Nimbus Records and offering its own mastering services. Nimbus chiefs claim there is already a long line of companies staking claims for pressing time.

Nimbus has been helped in its venture by a research grant by the government's Department of Industry, plus back-up from the British Technology Group and the Midland Bank Industrial Finance division.

The company started out as a classical record independent in the 1950s. Even last year Mike Lee, Nimbus managing director, was claiming he had enough firm commitments from some 20 record companies worldwide to guarantee production capacity for two years.

In that period, the company plans to expand production from 1.5 million units in 1984 to some five million during the 1985-1986 period. Nimbus has earlier attract work from several majors interest in ultra-high technology work, and that interest sparked its entry into digital LP work three years ago.

The U.K. Forward Technology company, which had earlier announced plans for a CD plant in this territory has shelved the idea while it "ponders the hardware market." And two other British firms with CD plans in the pipeline, PR Records and British Compact Disc (Standard Pressings) are still looking for sufficient financial back-up.

While it is generally accepted that hardware sales didn't reach expected levels in Europe since the CD launch roughly a year ago, software sales have exceeded expectations. Says Clive Swan, PolyGram CD commercial director: "We looked for sales of around 15 disks per player in the first 12 months. But we're getting up to 25 units per machine."

He adds that demand should build as hardware prices fall and software catalogs take on a broader repertoire profile.

A French CD factory is set to start on line later this year with supplies coordinated by Mayking, a U.K. custom pressing company. There are now several Japanese CD plants in addition to the original Philips/PolyGram plant at Hanover in West Germany. The CBS/Sony plant in the U.S. is set for a production start later this year.

### LASERVIDEO INC.

## Firm Plans New-Method CDs

By IS HOROWITZ

NEW YORK—LaserVideo Inc. is in the final stages of a two-year research and development program designed to culminate this summer in the manufacture of both videodisks and audio Compact Discs at its plant in Anaheim.

The company, a subsidiary of Quixote Corp., based in Chicago, claims already to have mastered and replicated sample CDs in the course of its research, and predicts that it will be the first American facility to supply such product to custom accounts.

That claim casts a skeptical veil on earlier statements by Digital Images, a company located in Sterling, Va., that said it expects to be in regular CD production by late spring (Billboard, Feb. 18). However, David Drake, president of Digital Images, insists that his timetable will be observed and promised last week that product on a test basis will be delivered to at least two clients before the end of March.

Mindy Mull, LaserVideo director of marketing, says that her company's involvement with CDs came as an outgrowth of its research into laser-read videodisks. She adds that studies currently underway will determine what percentage of resources are devoted to each product. Both formats, she notes, make use of similar technology.

The system used differs in important details from methods adopted by other firms engaged in mastering and replicating CDs, the company claims. The LaserVideo CD does not have bumps or pits to transfer the digital information. Instead, it makes use of holes in the reflective disk surface.

LaserVideo chairman James DeVries claims his company's method permits cost savings and faster turnaround. The disks are said to be entirely compatible with other CDs in terms of playback on standard CD hardware.

### DESPITE HIGH REVENUES

## MCA Posts Loss For '83

LOS ANGELES—MCA Inc. cites losses in its Records Group and softer motion picture business as key factors yielding a sharp reduction in its reported income for 1983. The entertainment conglomerate reported the second-highest revenues in its history, down fractionally to \$1.58 billion from the previous year's \$1.59 billion, but earnings dipped to \$147,160,000 (or \$3.06 per share) from 1982's \$176,198,000 (3.69 per share).

Fourth quarter '83 tallies were even softer, with reported earnings of \$24,890,000, or 52 cents a share, compared to \$39,348,000 or 82 cents per share. Revenues fell to \$395,424,000, comparable to \$438,597,000 for the same period in 1982.

MCA lays primary blame for the slippage to significantly lower grosses for its Filmed Entertainment Division, which lacked a windfall comparable to 1982's "E.T.—The Extra Terrestrial." But the MCA Records Group also undercut the 1983 performance through substantial losses.

That sector reported operating losses for fiscal '83 of \$7,974,000, compared with profits of \$24,226,000 during the previous year. The Universal City, Calif. corporation pegged the reversal to a third quarter write-down on the division's inventories to new net, realizable values.

MCA claims its brightest financial news came for its television division, although those figures were not broken out.

## Chartbeat

### 'Footloose' Score Kicks Up Its Heels

By PAUL GREIN

Columbia's "Footloose" soundtrack leaps to number 21 in its fourth chart week, as Kenny Loggins' title single breaks into the top 10 at number nine. It's Loggins' third top 10 hit since he launched his solo career in 1977, following "Whenever I Call You 'Friend'" and "I'm Alright." The latter hit, from 1980, was also taken from a feature film, "Caddyshack."

"Footloose" is also the third top 10 hit for lyricist Dean Pitchford, who collaborated on all the songs on the "Footloose" soundtrack in addition to writing the screenplay. It follows Irene Cara's "Fame," which he wrote with Michael Gore, and Melissa Manchester's "You Should Hear How She Talks About You," on which he teamed with Tom Snow.

Another of the "Footloose" singles, Bonnie Tyler's "Holdin' Out For A Hero," is also on the move this week, jumping 12 notches to number 52. A third single, Shalamar's "Dancing In The Sheets," is off to a slower start: It's bubbling under the Hot 100 at 101. The likely problem: confusion caused by the fact that there are three competing Shalamar singles on the market, all on different labels.

One encouraging sign for Shalamar's single from "Footloose" is that

both of the group's other singles have peaked on the black chart. "Deadline U.S.A.," the group's hit from MCA's "D.C. Cab" soundtrack, dips to 38 on this week's black chart, while "You Can Count On Me," its latest Solar release, falls off the chart this week. "Dancing In The Sheets," meanwhile, jumps to number 48 on the black chart.

The next singles due to be released from "Footloose" are Deniece Williams' "Let's Hear It For The Boy" and Mike Reno & Ann Wilson's "Almost Paradise."

★ ★ ★

More Stuff: Eurythmics collect their second top 10 hit this week as "Here Comes The Rain Again" (RCA) jumps to number eight. The song follows the group's No. 1 breakthrough, "Sweet Dreams (Are Made Of This)." Eurythmics also seem to be a week or two away from their first top 10 album, as "Touch" jumps to number 13 on the Top LPs & Tapes chart.

Christine McVie's "Got A Hold On Me" (Warner Bros.) jumps to No. 1 on this week's adult contemporary chart, a feat that has always eluded Fleetwood Mac. That group has only collected two top 10 AC records: "Hold Me" (number seven) and "Gypsy" (number nine), both from the 1982 album "Mirage."

And "Weird Al" Yankovic has one of the highest-debuting novelty records in memory as "Eat It" (Scotti Bros.) enters the Hot 100 this week at 59. The timing on the record couldn't be better: It hits the chart the week after the song it parodies, Michael Jackson's "Beat It," won the Grammy for record of the year. Perhaps because of Jackson's tremendous popularity, "Eat It" is doing much better than Yankovic's earlier song parodies. His Queen send-up, "Another One Rides The Bus," peaked at 104 in 1981.

### For The Record

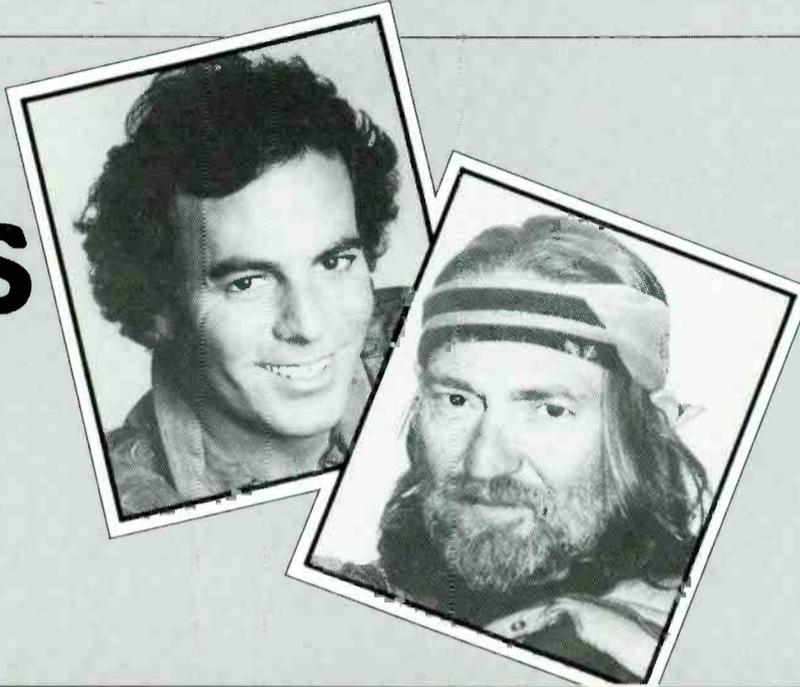
While Dan Fogelberg continues to seek career advice and direction from MCA Records chief Irving Azoff, he is officially still signed to Front Line Management, the L.A.-based company headed by Michael Rosenfeld and Howard Kaufman. Fogelberg's comments in a feature in last week's issue didn't make this clear.

Says Fogelberg: "Irving has been my longtime friend, advisor and confidant since our early days in Campaign, Ill. Since he has left Front Line, it is difficult not to consider him my manager. My management has been and will continue to be through Front Line, but I guess I will always seek advice from my friend, Irving Azoff."

# IMMEDIATE AUDIENCE RESPONSE

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Columbia Records Delivers It!

**JULIO IGLESIAS**  
and  
**WILLIE NELSON**

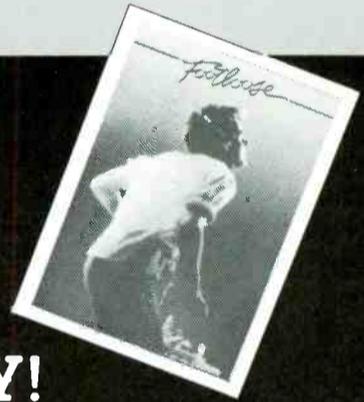


**"To All The Girls I've Loved Before"**

60

More Music from the Original  
Columbia Records Soundtrack from

*Footloose*



THE #1 MOVIE IN THE COUNTRY!

**BONNIE TYLER**

**"Holding Out For A Hero"**

52

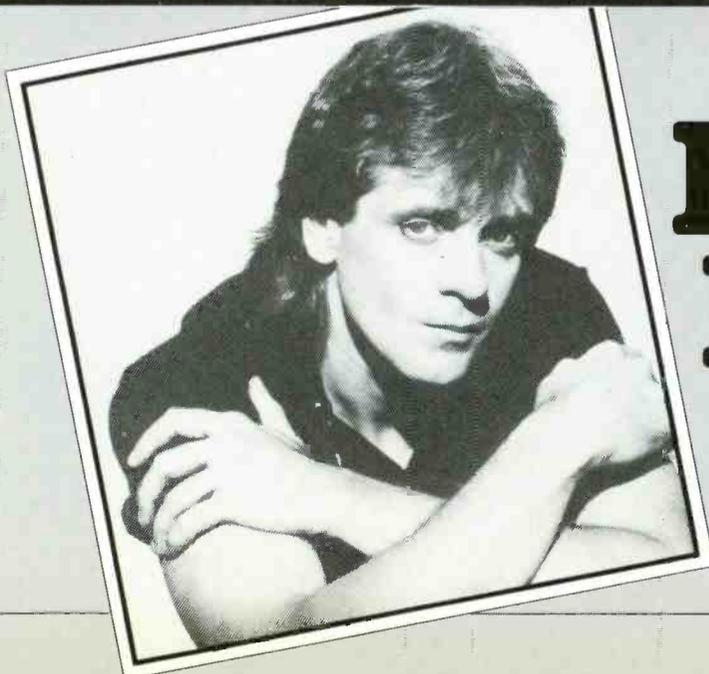
**SHALAMAR**

**"Dancin' In The Sheets"**  
Debuting Next Week

**EDDIE MONEY**

**"Club Michelle"**

72



On Columbia Records



Presenting the New Single from

*John Cougar Mellencamp*

**"AUTHORITY SONG"**

R 216

From his platinum album, "Uh-huh."

RVL 7504

Produced by Little Bastard and Don Gehman.

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12-Louisville, KY.; 13-Columbus, OH.; 14-Dayton, OH.; 15-Cleveland, OH.; 16-Indianapolis, Ind.; 17-W. Lafayette, IN.; 19-St. Louis, MO.;  
20-Kansas City, KS.; 21-Danville, IL.; 22-Chicago, IL.; 23-24-Minneapolis, MN.; 25-Des Moines, IA.; 26-Davenport, IA.; 28-Terre Haute, IN.;  
29-Detroit, MI.; 30-Pittsburgh, PA.; 31-Binghamton, NY.  
APRIL 1-Hartford, CT.; 2-Albany, NY.; 3-Boston, MA.; 4-Poughkeepsie, NY.; 5-New York, NY.; 6-Philadelphia, PA.; 7-Washington, D.C.



Photo: Laura Levine

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## DUTCH INDUSTRY PRIZE

## New Edison Award System

AMSTERDAM—The Dutch record industry's chief accolade, the annual Edison Awards, are to be presented this year under a new nomination system similar to that used for the Grammys in the U.S.

Under the new procedure, local record companies submitted a total of 217 pop albums between spring and Christmas last year. A jury of five broadcasters and music journalists has since selected 39 as candidates for the 15 award categories.

The final results will be revealed May 1 during a two-hour live radio/tv gala produced jointly by broadcast organization VARA and the Edison Foundation. All award-winning acts will be invited, along with former winners and top local and international acts.

Instituted in 1960, the awards, bronze replicas of a sculpture of inventor Thomas Edison, were formerly initiated by local IFPI branch NVPI and retailers' group NVGD. But last summer the Edison Foundation was set up, with former EMI and WEA promotion chief Olaf Klijn as manager, and the new nomination system was introduced.

During the period leading up to the awards broadcast, participating record companies plan a joint promotion campaign involving national television and newspaper advertising, plus retail displays.

Later this year a second jury will nominate between 30 and 40 albums, out of an entry of almost 300, for the Edison Classical Awards. Prizes will be given in 12 categories. The Edison Foundation plans another tv gala for the presentations at the end of October.

## German State Networks Agree To Vidclip Compensation Terms

By JIM SAMPSON

MUNICH—Germany's state-chartered broadcast networks ARD and ZDF have accepted terms of the precedent-setting video clip compensation pact, negotiated with the neighboring rights society GVL on behalf of the music industry (Billboard, Feb. 25).

With the deal finalized, terms were made public which show why many German record executives consider their success primarily legal and not financial.

Effective retroactively to Jan. 1, 1984, German broadcasters pay DM 800 (roughly \$300) for nationwide airing of any clip with a total length of under four minutes. The rate increases by DM 100 annually in 1985 and 1986, after which the pact expires. For clips running between four and 10 minutes, there's a 50% increase.

The rate is based on length of the clip, not length of broadcast use, so that a four-minute five-second clip cut to three minutes 55 seconds on-air would still be charged the over-four-minute rate. The only exception is for short (under 45 seconds) excerpts within certain types of shows, such as countdowns or personality portraits. They'll be charged at DM 100 (roughly \$38) per usage.

Regional television exposure is compensated at one-fifth of the national rate. Clips longer than 10 minutes, such as Michael Jackson's "Thriller," fall under film copyright and are excluded from this contract. For each national videoclip exposure between March, 1983 and Dec. 31, 1983, GVL will receive a flat DM 500 (\$1.90).

Film copyright and neighboring right were the basis for this agreement, with 60% of the compensation going to the film copyright holder, usually the record company. The remaining 40% will be split between the record company and individual artist, assuming that the artist has a contract with GVL or a similar neighboring right society.

According to Dr. Norbert Thurow, managing director of GVL and negotiator of the contract, numerous distribution details within GVL must still be worked out. Generally, however, all artists residing within the European Economic Community have members' rights.

GVL also has reciprocal agreements with Scandinavian and Austrian neighboring rights societies. But

U.S. artists cannot collect through GVL because the U.S. doesn't have similar neighboring right compensation.

With few exceptions, Thurow says, artist collection from this deal will amount to "peanuts." He sees record companies recovering their administrative and handling costs, but not the much higher clip production costs.

"We're not earning money on video clips," he asserts. "That would have been possible at our original rate demand of DM 1500 per first minute. The record companies are not satisfied with these terms, but under the circumstances they believe they could not have done better."

The "circumstance" that basically forced the agreement was the broadcasters' boycott of video clips. After using them in numerous shows last year, ZDF virtually eliminated clips from its 1984 schedule, while ARD cut the clip share of its popular weekly countdown "Formula One" to 40%, the remainder of the show being locally produced in studio.

Record companies, which had to fly artists in for television work, noticed an impact on sales. Says CBS promotion chief Sigi Wolf: "The

market slowed down. Chart movement in particular took longer, except for companies that got their videos aired."

Chrysalis, Virgin and a few other labels circumvented the ARD boycott of German record companies by servicing "Formula One" directly from abroad. Pat Benatar's "Love Is A Battlefield" thus shot quickly into the top 20.

Once the GVL pact was signed, "Formula One" jumped back on the clip bandwagon. Last Monday (27), clips grabbed about 60% of the show. Producer Andreas Thiesmeyer credits the boycott with forcing a quick agreement.

ZDF has thus far announced no new plans for increased video clip use, except for a clip segment in the monthly music variety show "Flashlights." Says one promotion man: "ZDF dragged its feet on video clips. The network was in no hurry for a deal with GVL, and it still doesn't have a program concept to compete with 'Formula One'."

The further implications of the GVL-ARD/ZDF deal weren't clear by last week, as Thurow reported no contact with international societies or industry groups.

## Aiwa Two-Tape Recorder Pulled Off British Market

By PETER JONES

LONDON—Aiwa, the Japanese hi fi firm, is withdrawing its high-speed double-headed cassette recorders from the U.K. marketplace, following a buildup of opposition and criticism from both the British Phonographic Industry (BPI) and the Mechanical Rights Society (MRS).

The move, covering all Aiwa hardware lines with a high-speed copying facility greater than double time, is seen as a major victory for the record industry. It follows an orchestrated campaign which included threats of legal action and the raising of questions in Parliament.

BPI and MRS have opposed all hi fi equipment with two-cassette recorders, pointing out that such machines make it easy to copy pre-recorded tapes and deprive the copyright owners of income. But the two organizations were particularly concerned by the Aiwa machine, which records both sides of a cassette at double time, just one quarter of the time it takes to listen to the tape.

The BPI has called this "the final straw, because it blurs the distinction between home taping and commercial piracy. Further, it came in the wake of a sudden proliferation of machines with double-headed facilities."

The trade group adds: "These machines threaten the developing pre-recorded cassette market, which now accounts for 40% of album sales. Until the advent of these machines, pre-recorded cassettes were safe from home taping abuse. They're now as vulnerable as the LP, or the Compact Disc, which affords copiers a near-perfect master."

No sales figures are available here for the Aiwa high-speed machines, save industry guesses of "several thousand units." They were launched at the end of 1982 and are widely available in the U.S., Japan and many Western European territories.

BPI sees the withdrawal as "a substantial first step towards a wider music industry goal, in that we and MRS are totally committed to taking vigorous action against the manufacturers and distributors of double-headed machines which, by their very nature, incite and encourage copyright infringement."

Keith Tubby, managing director of Aiwa (U.K.), says: "We don't consider this machine to be any different from other equipment of this type. But as a company we acknowledge our responsibility to cooperate with the software people, as their products are used on our products. This point was not really worth fighting about."

However, as the high-speed model is pulled out of the shops, Aiwa, along with other manufacturers, will continue to sell machines that can record at twice playing time by recording both sides at one.



RECORD MAKERS—CBS Records Israel recording artist David Broza, left, poses with an award for his "La Mujer Que Yo Quiero" album, which has been named the country's all-time best seller. The album consists of Spanish songs sung in Hebrew. Pictured with Broza at the triple platinum award presentation is Manzanita, who contributed songs to the record.

## U.K. Broadcasting Group Asks Piracy Crackdown

LONDON—The Independent Broadcasting Authority (IBA), which oversees commercial radio in Britain, is demanding a government crackdown on the increasing number of pirate stations nationwide.

According to IBA, there are now nearly 50 such outlets operating, more than half of them in London. Lord Thomson, chairman of the authority, says: "These stations operate in open defiance of the law, for the 1949 Wireless Telegraphy Act has powers to prevent illegal land-based pirate radio from operating."

"The Independent Local Radio companies here are functioning in a competitive commercial world, shouldering costs imposed upon them by the regulatory system which protects British broadcasting standards. They're entitled to the protection of the law."

"Illegal predators who steal news bulletins, pay no copyright fees,

avoid nationally agreed union rates of pay and ignore advertising standards must be stopped," Thomson continues. "Pirate radio used to come from people using amateur equipment in their homes. Now they're more sophisticated than ever, sometimes broadcasting 24 hours a day. Yet they pay nothing for the pop music records which make up most of their output, and they rebroadcast commercial radio news bulletins."

The IBA adds that pirate stations can interfere with emergency services and, because they are outside the law, can use unlimited transmitter power. It also refers to Radio Caroline and Radio Laser, pop stations operating from off-shore ships despite the powers of the 1967 Marine Broadcasting (Offenses) Act.

In fact, prosecutions for operating pirate radio stations have increased steadily in recent years. Investigators raided 97 premises last year, bringing about a total of 40 convictions.

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Billboard.



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Vol. 96 No. 9

## Sizing Up Equal Treatment

By DON DOUGHTY

I own a one-store "chain." My record shop is located in a small town in the Panhandle of Florida, and all I'm trying to do is make a living. I harbor no desire to get "big" and go after all the dollars spent in all the record stores of the nation.

Because I am small, I buy from a one-stop. Due to its proximity, it can afford me overnight service from the moment of order. The scenario I am about to unfold is typical.

Early in January, my salesman at the one-stop informed me that the new Van Halen album, "1984," was about to be released and would be in his warehouse the following Monday. "How many did you want to start off with?" he asked me. I could expect delivery to my store on Tuesday, he said.

At that juncture I asked if the big retail chains, such as Camelot and Record Bar, would be getting their usual jump on the independents with early shipments to their warehouses. My one-stop salesman said he didn't think so.

Guess what? They did get early shipment. I have one each of

deliver product to their retail locations early. That promise holds good no longer than it takes for the manufacturer's shipment to hit the chain warehouse floor.

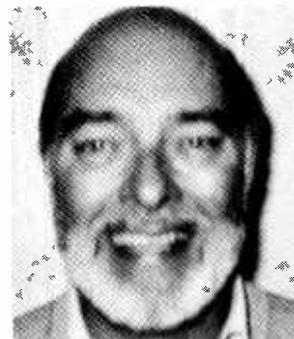
Whatever happened to integrity in our business? We never had too much of it, but at least there was some in the yesteryear of the record business. If there was an integrity lapse it was usually at the small distributor or small one-stop level, committed by guys just trying to exist. They trans-shipped out of their assigned territory occasionally. So what?

Now the integrity lapse occurs in the sales departments at the manufacturer level. Maybe it's the same people who have just moved up in the world.

There are some labels that are persistent offenders. But just about all get into the act at one time or another. I can't for the life of me figure out why these corporate giants don't observe the ethics of doing business in a manner that's fair for all, as opposed to the *we got to get every buck we can now* method.

In my time I've worked for two of the major manufacturers. I don't ever recall giving preferential treatment to any one customer as against another. Every now and then a distributor or retail chain with a superior re-shipping department would get a 24-hour jump on the competition. But that was the exception, not the rule. At least the manufacturer handled his end equitably.

I'm not suggesting that we—the little guys—get anything oth-



Doughty: "Whatever happened to integrity in our business?"

## 'Why do the manufacturers feel they must give the big chains a time-jump on the rest of us?'

those not-so-friendly giants to contend with in this town. Camelot had "1984" in stock, ready for public consumption at store level a full 72 hours before the one-stop that services me even accepted shipment.

For clarification, let me emphasize that this one-stop is one of the largest in the Southeast. It is a large user of product, pays bills on time and, as a result, gets shipped promptly.

End of scenario. I think you can see where I'm heading. It is tough enough for an independent to compete with the big kids on a head-to-head basis. So why do the manufacturers feel they must give the big chains a time-jump on the rest of us, as well as quantity discounts?

Do manufacturers fear that they will lose sales if they treat everyone equally? I doubt it, because if that is what they are worried about why not also give the big chains the time-jump on unknown artists? We all know the answer to that. The fact is the big chains won't order *unknowns* until they become *knowns*.

The chains will place a big order on a superstar release, and they'll promise on the heads of their first born that they won't

aren't getting. What I am asking, though, is that we do get equal treatment.

If the manufacturer can ship the major chain warehouse in advance of release date to facilitate turnaround time to their wholly owned locations, why can't they do the same for the one-stops so that they too can facilitate turnaround time for their customers?

Will the Camelots and Record Bars of the world refuse to buy the new Michael Jackson or Duran Duran, or whatever, because they don't get a week's advance sale? For that matter, are they even going to trim their initial orders for that reason? Of course not.

I am not asking for an inside price. I'm not asking for a guaranteed sale. And I'm not asking for advertising money, although that would be nice to have. What I am asking for is nothing more than an equal chance to make a living in this strange business.

*Don Doughty is owner of Zonkers Records & Tapes, a retail store located in Fort Walton Beach, Fla.*

## Letters To The Editor

### Respecting Songwriters

For several years as a songwriter I've been sending cassette tapes and letters (hundreds) to many of the big publishers and record companies. I have two big complaints. Many publishers are not returning my material even though I enclose self-addressed and stamped envelopes, and make note of this on the mail. Also, I get no comments from some, neither good nor bad.

The least they can do is say that they listened, or that they are not accepting material. Writers struggling to get a song sold deserve a little more respect for their efforts than they are getting.

John Golia  
Lakeside, Calif.

### Home Taping Defended

Remember the Maxell tape ad that reads: "People who buy Maxell (or any other premium tape, for that matter) buy twice as many records as people who don't?" This is true. Before I started taping on a regular basis I bought an average of 10-12 albums a year. Now that average is about 20-25. Like the ad says: People who are willing to pay more for an exceptional tape must love good music. And they can afford to buy the albums they really want.

If Congress passes a law to tax blank tape, it will result in total chaos. The industry would have to face problems like how much would be added to the cost, who would collect the royalties and how would the money be distributed. Would all this confusion be worth it just because some musicians feel they have been cheated?

Album sales are booming again, so home taping hasn't exactly "crippled" the industry. I just hope I

don't receive any more junk mail from the Coalition to Save America's Music, especially since one of its spokesmen, Quincy Jones, has undoubtedly made a fortune from producing Michael Jackson's "Thriller" album.

Todd Post  
Moorhead, Minn.

### Integrating Browser Bins

I am a true believer that music has no color, and was quite pleased to read about the Licorice Pizza experiment with album integration (Billboard, Feb. 18). Before working the last six years in the record industry I spent 10 years in radio. I worked hard within the regional music community to encourage folks to go beyond the format or category of music and to hear and judge for themselves.

Bravo to Licorice Pizza for seeing beyond the color barrier.

Tessil J. Collins  
Beantown Music  
Boston

### For The Record

I wish to register an objection to some advertising copy contained in Billboard's recent Canadian Spotlight (Feb. 4). According to copy provided by Music Express magazine, that tabloid is described as "Canada's only national music publication."

This claim is, in fact, not true. The Record is a weekly music trade in Canada, and there is also a monthly, the Canadian Musician. I would not like to see international readers of Billboard misled on this point.

David Farrell, Publisher  
The Record  
Toronto, Ont.

### 'Public Interest' Censorship

A letter appeared recently in our hometown paper urging support for a bill that would hold local cable outlets liable to the community for their programming. If passed into law, non-subscribers with an axe to grind or in search of notoriety could take it upon themselves to decide for us paying customers what we may see by filing a civil suit.

I didn't pay much attention to the letter from a person I considered just another paranoid idealist in search of a new way to thrust his head, along with ours, into the sand of ignorance. But I wasn't amused later when "Entertainment Tonight" broadcast a segment on music videos featuring MTV and the National Coalition on Television Violence (NCTV). Music videos were attacked as being subversive to our society. I, for one, heartily applaud and support MTV for saying nothing in response to such a contemptible observation by NCTV.

We should remind ourselves daily of the relationship that exists between cable outlets and their subscribers. It is an agreement between two parties exclusive of outside interference. We should publicly abhor these so called "public interest groups" that brought network television to its knees.

I think we should all thumb our noses at NCTV, especially those of us who appreciate the creative sweat and dedication that goes into producing top-notch cable programming.

Bill Michaels  
Program Director, WIEL/WKMO  
Elizabethtown, Ky.

**Congratulations**

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In Every Sense of the Word!**

**(February, 1984, Guinness Book of World Records)**

---

**To: Walter Yetnikoff and the CBS Records Group,  
Don Dempsey, Al Teller, Mike Stewart-CBS Songs**

**Aloha and Best Wishes!**

---

**To: Karen Kamon**

---

**To: Phil Ramone**

---

**To: ASCAP**

---

**To: 3M's 250 Audio Mastering Tape —  
A "Reel" Thriller!**

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There was a lot of love in evidence at the Shrine



Norman Winter

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# Billboard

# HOT 100

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THIS WEEK  
LAST WEEK  
WKS. ON CHART

TITLE—Artist  
(Producer) Writer, Label & Number (Distributing Label)

THIS WEEK  
LAST WEEK  
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TITLE—Artist  
(Producer) Writer, Label & Number (Distributing Label)

RESERVED FOR EPIC, PORTRAIT AND THE CBS ASSOCIATED LABELS.

- 1
- 2
- 3
- 4
- 5
- 6
- 7
- 8
- 9
- 10
- 11
- 12

KARMA CHAMELEON—Culture Club  
(Steve Levine), O'Dowd, Moss, Hay, Craig, Pickett; Virgin/Epic 34-04221

99 LUFTBALLONS—Nena  
(Reinhold Heil, Manne Praeker), J.U. Fahrenkrog-Petersen, C. Karges; Epic 34-04108

GIRLS JUST WANT TO HAVE FUN—Cyndi Lauper  
(Rick Chertoff), R. Hazard; Portrait 37-04120(Epic)

THRILLER—Michael Jackson  
(Quincy Jones), R. Temperton; Epic 34-04364

JOANNA—Kool & The Gang  
(R. Bell, J. Bonafant, J. Brown, R. Brown, J. Brown, J. Brown); De-Lite 829(P)

NOBODY T...  
(Not listed)

LET'S STAY TOGETHER—Tina Turner  
(Martyn Ware, Greg Walsh), Green, Mitchell,

BACK WHERE YOU BELONG—3  
(Rodney Mills), G. O'Connor; A&M 2615

RUNNER—Manfred Mann's Earth Band  
(Manfred Mann), Ian Thomas Arista 1-9143

SO BAD—Paul McCartney  
(George Martin), McCartney; Columbia 38-0

NEW SONG—Howard Jones  
(Colin Thurston), H. Jones; Elektra 7-6976

HOLD ME NOW—Thompson Twins  
(Alex Sadkin, Tom Bailey), T. Bailey, A. I

LIVIN' IN DESPERATE TIM...  
(David Foster), T. Snow, B. Alonzo; MC

...BACK AND STAY—P...  
(...ham), J. Lee; Columbia 38-0

...CAN'T GET OVER  
Parker, Jr.; Arista

...A—Queen  
Taylor; Capitol 53

...HEAD (ME...  
C. Cavazo, K. Dul

...ROCKER—Jackson B...  
(Jackson Browne, Greg Ladanyi), J

IF ONLY YOU KNEW—P...  
(C. Biggs, K. Gamble, D. Wansel), International 4-04248(Epic)

...GIRLS—Dwight Twilley  
Smith, Noah Shark, John

RED WINE—UB 40  
Ray "Pablito" Falconer,

...AS HOT—Rolling  
Stones, Chris Kimsey)

...GO—Wang  
(...s Cullum),

...SEND M... ANGI...  
(R. Cockle, G. Wheatley), D.

FIELDS OF FIRE—B...  
(Steve Lillywhite), Big Cour

HOLIDAY—Madonna  
(John Jellybean Benitez) C

YOU MAKE MY F...  
(Keith Olsen), M. Carnes, America 8191

THE DREAM—Iren...  
(Giorgio Moroder), Moro 7-29396(Warner Bros.)

SAY SAY SAY—

OWNER OF A LO...  
(Trevor Horn), Rabin, And

YAH MO B THERE—Jann...  
(Quincy Jones), J. Ingram, M. McDonald, Michael McDonald, R. Temperton, Q. Jones, QWest 7-29394(Warner Bros.)

GOT A HOLD ON ME—Christine McVie  
(Russ Titelman), McVie, Sharp; Warner Bros. 7-29372

...LOOSE—Kenny Loggins  
(...), ... Pitchford; Columbia

FEBRUARY 25, 1984, BILLBOARD

Billboard chart used with permission.

# BREAK IT!

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And when we sign them—

**WE BREAK THEM!**

## Rodgers Wins Fight With WNWS

### Court Allows Talk Show Host To Move To WINZ-AM

By LEO SACKS

MIAMI—Neil Rodgers, declared a free man by a state judge here, says he'll have no problem moving his talk show audience to WINZ-AM, where he took over as the news outlet's evening host Thursday (1) following a bitter legal battle with his former station, WNWS (Billboard, March 3).

The ruling by Judge Leonard Rifkin of Dade Superior Court here af-

firms that "an independent contractor cannot have a non-compete clause in his contract," according to attorney Henry Rothblatt, who defended Rodgers following his suspension from WNWS in January.

"Florida is an aggressive right-to-work state, as the ruling shows," concurs Brad Stark, who also represented Rodgers. The air personality, he explains, signed a contract with WINZ-AM last December following the conclusion of his three-year pact with WNWS. But when officials there told him that he might have "difficulty" collecting approximately \$25,000 in talent fees from the outlet if he failed to renew his contract, according to Stark, the air personality signed a second deal with WNWS.

The attorney notes that Rodgers was subsequently suspended from the station for making "disparaging" remarks about its "unsanitary" working conditions, which Stark says meant that "there were no windows in the studios."

Independent contractors, Rothblatt adds, "are human beings with rights and a livelihood to protect. They're not flunky employees. No one can put the screws to someone when they're in the position to better themselves."

WNWS attorney Norman Silver says that the decision is "unfortunate." "Obviously, we're disappointed," he states, adding that a decision on whether to appeal will be made within the next 30 days.

After two months in limbo, Rodgers says that he's relieved. "It was boring and frustrating, especially when you've been doing talk for 10 years," he comments. "A lot of things were happening, and I didn't have a forum, from the manslaughter trial of the Miami policeman to the Iowa and New Hampshire caucuses to the firing of our police chief under turbulent circumstances. So it was tough."

Rodgers says that he has developed a loyal following during his decade in the market here as a host on WJNO, WKAT and WNWS. "What I do, I think I do well," he says. "I'm conscious of variety. My shows are topical. And I'm well-informed."

"I'm glad it's over," concludes WINZ-AM operations manager Jeff Bray. "Quite frankly, the innumerable calls we've received for the past two months weren't as much a nuisance as they were interruptive. But the publicity has been favorable, and I'm glad he's here."



THAT'S THE WAY IT WAS—Walter Cronkite claims that the Beatles first appeared in America via CBS News while talking to WMMR Philadelphia air personality Cyndy Drue for the recent Source special "Meet The Beatles Again."

## Viacom Said To Be Buying Thoms' WEAM

NEW YORK—Viacom president Norm Feuer acknowledges that "it's a monstrous subject," even though he declines to discuss reports that the company has signed a letter of intent to purchase WEAM Washington, the big band outlet owned by Thoms Radio TV Enterprises.

Sidestepping speculation that Viacom would sell the station in combo with the chain's FM outlet there (WMZQ), Feuer says, "It's a monstrous subject if, in fact, it's true, but at this stage I can't confirm or deny or hypothesize on something I don't have yet."

Viacom, in a related development, has designed a new format with the Research Group for the Transtar Radio Network. The 24-hour satellite service, known as "Format 41," is modeled after Viacom's WLAK Chicago and the new WLTW here. Set for a spring launch, the format—designed to satisfy the musical tastes of the 32-to-49-year old dissatisfied with the beautiful music sound—displaces contemporary hit music as Transtar's next-scheduled offering. LEO SACKS

MARCH 10, 1984, BILLBOARD

## Greater Media Purchasing NBC's WRC Washington

By BILL HOLLAND

WASHINGTON—NBC has agreed to sell WRC here to Greater Media Inc. of East Brunswick, N.J., owners of Washington's beautiful music stations WGAY AM-FM, for approximately \$3.5 million.

"We are in receipt of a letter of intent to buy the station," says WRC GM Bartley Walsh.

According to officials at NBC and Greater Media, a contract will be signed within a month, and the new owner will file an application with the FCC. The transfer would not actually take place before mid-summer.

WRC has been broadcasting in Washington for 60 years. A 5 kw station, it is considered one of the best technical AM facilities in the market. Its FM sister station, urban contemporary WKYS, is the No. 1 station in the market. It is also affiliated with WRC-TV.

Unlike WKYS, WRC in recent years has not been financially successful. As early as last fall, when rumors began to circulate that NBC was willing to listen to offers, a network official said "it's no secret" that the news talk station was not a big money winner.

The exact dollar amount was not released, but a source said it was roughly \$3.5 million, the amount of a tentative deal for the station with Silver Spring, Md. contractor Joseph Dalla Ratta that fell through last month. No details were forthcoming

concerning the pullout. "They (NBC) contacted us again when that deal fell apart," according to WGAY GM Theodore Dorf.

Dorf says no decision had been made about changing the WRC format to beautiful music, noting, "We have many options about a more viable format." Dorf adds that Greater Media "has been frustrated" with WGAY's 1 kw AM daytime operation and that it has "total confidence in the AM band, and when we had a chance to buy we put our hand out for the brass ring."

Meanwhile, NBC has already received FCC approval to change the call letters to WWRG, and in fact those call letters were being used as of last Monday (27).

By ROLLYE BORNSTEIN

Mike Joseph is almost doing as well licensing "Hot Hits!" as he is consulting. He's just announced his third licensing agreement. In addition to Gannett's KIIS-FM Los Angeles and KSDO-FM San Diego, Malrite's WHTZ, NEW York will also use the slogan, and with call letters like WHTZ, the association is a natural. The move reunites Joseph with Malrite, where he consulted WZUU Milwaukee back in 1972. Trivia buffs will recall the Zoo as one of the first FM outlets in the country to use an all-currents format.

Speaking of Mike Joseph, WMAR-FM Baltimore has replaced Gary Franklin in-house, as Ralph Wimmer, PD of Abell's WDOQ Daytona Beach, moves north. Back on the Florida shores, MD Dave Matthews is upped to interim PD... Across town at country-formatted WPOC, a replacement for Larry Clark has been announced in the form of another Floridian (actually a Baltimore transplant), Doug Wilson, who heads north from Ft. Lauderdale's WWJF after a stint at two legendary rockers turned country, WQAM Miami and WAPE Jacksonville.

\*\*\*

Leaving the country arena and returning to the AC format he programmed in San Diego is Dene Hallam. Actually the rumor was that Dene was returning to San Diego to do country, but as it turns out, he's ensconced in Kansas City, where he's accepted the job as PD of Shamrock's KDUL. Dene and Shamrock were previously a team when he programmed Detroit's W4 (country-formatted WWWW).

While we're on the subject of Detroit, it should come as no surprise that Gary Berkowitz accepted the job as PD of Cap Cities WHYT.

Berkowitz, who most recently programmed Boston's WROR, formerly programmed Cap Cities' WPRO-AM-FM Providence. He replaces Steve Goldstein.

\*\*\*

Changes in Minneapolis have Don Michaels departing his PD gig at KJJO (K-Jo 104). Replacing him at the oldies station is assistant PD/production manager Jerry Anderson, who as operations manager will also oversee the AM side of the operation, KRSI, which has just made the switch from country to top 40, billed as "950 Hot Rock." The full-time facility kicked off the conversion to SMN's "Rock America" satellite format with 24 hours of Joan Jett's "I Love Rock 'n' Roll."

For the time being, Anderson will

continue in afternoon drive on the FM, known as "20 Years of Rock 'n' Roll," which was also country just a few months back. Once a replacement is found, he'll move into mid-days. As for the AM, it's SMN all the way once the Larry King contract expires next month.

\*\*\*

Tim Fox has ended his search for a morning team for Doubleday's top 40 KPKE Denver. He's found the dynamic duo across town at AOR-formatted KBPI, as Steven B. and The Hawk will walk across town. Joining them as news anchor will be KEYN Wichita's Dean Curfman... Also leaving the Denver AOR morning arena—and getting out of town completely—will be KADE's Mike Butts. He's crossing the Rockies to Ogden's KQPD (soon to be KKAT).

Coming into Denver is Chuck Browning who returns to Group One, where he programmed Dayton's WONE/WTUE for several years before opting for Sacramento's KZAP. This go-round he'll be operations manager of Denver's KLZ/KAZY, as well as PD of country-formatted KLZ, filling the vacancy created by Bill Bradley's exit to KUPL Portland.

\*\*\*

Over in Washington, Randy Kabric's still looking for some morning madness on WAVA, while the W-Lite (WLTT) morning slot has been filled by WASH's Dave Arlington. What about a former morning man Bob Cummings? He's now "manager of audience development," which while sounding like the same thing as PD, really encompasses marketing, research and promotion.

Across the dial on OK 100, WOOK is a thing of the past. The United station's still intact, but is now known as WDJY. Former OK 100 PD morning man Chris Gardner is now serving in that capacity, across town at WOL-AM, "The Soul Rocker of the Great East Coast"... As for country in the country's capital, Jim Randall is upped to MD/afternoon drive personality on WPKX (KIX 106).

\*\*\*

And then there's St. Louis. All the stuff you've heard has come to pass. Now that Robinson officially owns KWK-AM-FM, KSHE's Nancy Poole Leffler is VP/GM, Bob Burch is station manager and Stephen Butler is GM. Meanwhile, former KSHE morning man turned KMOX personality Mark Klose will do mornings in the arena he knows best. So who's left at KSHE now that Emmis is around? Well, returning as PD is Rick Balis, who left the AOR out-

let after seven years last July.

Over in Tulsa, KVOO has revamped its clear channel country lineup with Jack Fox remaining in mornings, followed by PD Billy Parker 9 to 11 a.m. and former KRMG Tulsa PD Jerry Vaughn 11 a.m. to 3 p.m., replacing Jay Jones, who retires after 35 years with KVOO. Bobby Lester remains in afternoons, with WBAP Ft. Worth's Jim Hill doing nights, replacing Richard Kay. Bob Lafitte does overnights, and you'll be happy to know that the ever-popular Jack Fox & Otto Dunn farm show continues in the 5-6 a.m. slot.

Across the Mississippi in Memphis, Bill Bannister moves from evenings to middays at Viacom's WRVR, replacing Rick Robinson, who becomes production director

... Over in Houston, Ed Shane's consultancy has gotten to the point where he can no longer concentrate on his duties as PD of KTRH. Shane Media Services will continue to consult the AM news/talk outlet, and Ed will be looking for his replacement.

\*\*\*

When Mike Elliott left WIOD Miami after a few months to return to Milwaukee to program WTMJ, he said he'd miss the sports lineup. We just didn't know how much. Now he's leaving WTMJ again, this time to be a play-by-play announcer for the Houston Astros. No word on who get the coveted 'TMJ gig, but across town at WBSC-AM-FM, Cliff Blake is upped to operations manager and Charles Zellermyer is upped to GSM. Down the block in Racine, veteran jazz and blues announcer Mannie Mauldin Jr. will host a Sunday morning jazz and blues show.

Doing "the consummate reggae show" on San Francisco's KQAK will be the former KTIM "Midnight Dread" host Doug Wendt. "Midnight Dread" will start on the Quake at 10 p.m. every Sunday night. According to Wendt, "at 10 it's dread. At midnight it's even dreder."

\*\*\*

Blake Lawrence adds PD to his morning duties at Houston's KLOL, replacing Michelle Robinson Sayre at the Mike McVay-consulted AOR outlet... Dropping AOR in favor of easy listening is Syracuse's WSCY, which reverts to WEZG-FM... Leaving WIP's afternoon slot after 17 years at the Philly station is Tom Moran... Former KIQQ Los Angeles sales manager Dick Warshaw now holds the GMS slot at KGFJ/KUTE across town.

(Continued on page 17)

**Billboard**

**RADIO PROGRAMMING CONVENTION**  
July 5-8, 1984  
L'Enfant Plaza  
Washington, D.C.

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## LIST OF COMMUNITIES RELEASED

## FCC Begins FM Band Expansion

By BILL HOLLAND

WASHINGTON—The FCC Thursday (1) began implementation of one of the most sweeping changes in the recent history of broadcasting—adding more than 600 new stations to the FM dial—by releasing a list of 684 communities throughout the country where it says new FM frequencies are technically feasible.

The action sets in motion a two-part process, assigning these and counter-proposals for other new frequencies as well as filing applications for them, that follows almost a year of head-scratching procedural study by the Commission.

Communities not on the list can file counter-proposals during a two-month comment period, and will be required to indicate to the Commission the type of need for broadcast service, such as first local service, first full-time local service or first au-

ral service (no radio service at all). Minority service and public broadcasting will also be considered as needs.

Conflicting proposals will be resolved by a set of FCC priorities weighted in a so-called 4-3-3-2 factor, with four as the highest priority. First aural service in a community would receive a 4; second aural service, 3; first local service, 3; first minority service or public broadcasting, 2.

In the second part of the process, applications for the approved frequencies will be accepted on a staggered basis to avoid a mass filing, although the Commission has yet not decided on the method for staggering, and has asked for comments.

The Commission also asked for comments on removing the diversity demerit for daytimers, having come to the conclusion that such treatment ties the hands of experienced

broadcasters to expand their service.

In a second important action, the Commission established a 10-mile protective "buffer zone" for existing Class C stations currently operating with antenna heights of less than 300 feet above average terrain. This amendment will allow the stations space to relocate or upgrade their facilities and thus avoid reclassification.

The buffer zone will be provided for three years. This follows its May, 1983 decision to not only add new FM outlets, but to allow Class A stations to operate on the 60 Class B and C stations, and to require existing Class B and C stations to meet or exceed minimum requirements within three years or be reclassified. The decision also increased the station classes from three to six, with B1, C1 and C2 as new intermediate size classifications.

In addition, the Commission reacted to a U.S. Court of Appeals decision approving of most of its 1981 deregulatory decisions concerning non-entertainment programming, commercial time restrictions and ascertainment. The court did, however, question the elimination of program log-keeping.

The FCC ruled Thursday to require commercial radio licensees to file issues-programs lists on a quarterly rather than annual basis. It also deleted the requirement that they describe how each issue was determined, deleted the number limitation of 10 issues that licensees document on the lists, and asked for comments on the nature and extent of non-entertainment programming.

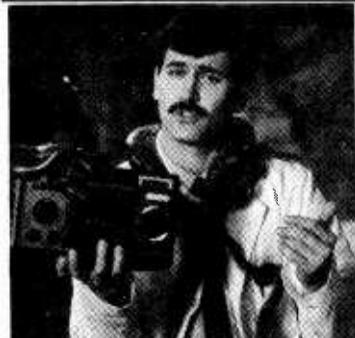
However, the FCC, "after careful thought," ruled that "no logging requirement is justified at this time," a decision sure to raise the ire of consumer groups.

## Survey: Most FM Listeners Won't Switch

LOS ANGELES—Over 15% of all FM listeners would switch to AM if they found it had "better music," according to the second in a series of programming studies commissioned by Blair Radio and conducted by Frank Magid Associates. However, 62.2% of those surveyed said that nothing could make them return to AM.

Similar loyalty exists among AM listeners, over half of whom (56%) felt nothing could make them FM converts. But 14.5% of the AM fans agreed that "better music" would make them switch.

Of those responding, over 75% said they had a "favorite radio station," and one fourth of them said music was the reason behind their choice.



WRAPPED AROUND YOUR RADIO—Detroit actor Bruce Campbell comments on the relationship between snakes and radio stations for WHYT Detroit's latest ad campaign.

www.americanradiohistory.com



FEEL THE FIT—Prelude recording artist Sharon Redd stops by the WCRX Chicago studios for a live interview with air personality and music director Steve Harris to discuss her current album "Love How You Feel."

## New WXFM PD Jeffries: It's Either AC Or Top 40

By MOIRA McCORMICK

CHICAGO—"We're not going to be one of those 'fish nor fowl' stations," says Jan Jeffries, newly appointed program director of WXFM (105.9) here. "We'll either go AC or top 40—hybrid radio stations come poorly, and the quarter hours are atrocious."

Although a new format has not been announced for the jazz station, recently purchased by Cox Communications, new general manager Marc Morgan has been quoted as saying that WXFM will be positioned somewhere near adult contemporary WKQX and top 40 WLS, targeting the 18-49 audience. With the hiring of established top 40 programmer Jeffries, who is currently finishing up duties at WBSB (B-104) Baltimore, it's expected that top 40 will be WXFM's chosen format.

Jeffries has spent the last four years as program director at WBSB, a top 40 outlet owned by Scripps-Howard. He piloted it from a 1.8 to a 7.8 Arbitron share in that time. The station now holds a 6.8 share, is the highest-rated contemporary music station in the market, ranks No. 1 one in come, and is number three 12 plus behind WBAL (MOR) and WLIF (easy listening).

Previously, Jeffries had served as program director and midday jock at similarly-formatted WSGN Birmingham from 1974-79 and WLCY Tampa in 1979. He took WSGN from a 5.5 share to an 11.4 during his tenure. The Pensacola, Fla. native had spent the earlier part of his career jocking at top 40-formatted WKRQ-AM-FM (G-100) Mobile, KAAV Little

Rock and WERC/WKXX Birmingham before taking on programming and afternoon drive chores at WCRT/WQEZ (now WMJJ) Birmingham in 1973.

Jeffries, who says April 2 is the target date for WXFM's new format, is already in the process of selecting an airstaff. No replacement has yet been named at WBSB.

While confirming that WXFM will change call letters, Jeffries declines to name the new identity of the Class B FM, which will be moving north on Michigan Ave. this month.

## Mutual Cuts 24 Staffers

WASHINGTON—Mutual Broadcasting laid off 24 of its network staff last week, citing a softening sales market for the nation's radio networks as the reason for the cutback.

Mutual president and chief executive officer Martin Rubenstein, in making the announcement Wednesday (29), said that Mutual "anticipated a soft market for the industry, but it persisted beyond anyone's expectations." He added that the "hints of recovery" that appeared in January "are not enough to prevent some temporary belt-tightening."

Staff reductions were limited to the network and not its two owned stations, WHN New York and WCFL Chicago, or sales executives or newscasters, according to Rubenstein.

## NEW REP DIVISION FORMED

## Blair Buys Group W Sales

NEW YORK—John Blair & Co. has purchased Group W Radio Sales, the national representative of Westinghouse's owned and operated radio stations.

Simultaneously, the formation of the Blair Radio Representative Division has also been announced. Blair radio reps will oversee both Blair Radio, the well-known rep firm, and Group W Radio Sales, which will be renamed after the April 2 takeover.

Both firms will continue to operate separately under the Radio Representative Division headed by president chief executive officer John Boden. Assisting Boden, the former Blair Radio president, is executive chief VP/operating officer Jim O'Neil, formerly Blair Radio executive VP.

In the new structure, Blair Radio will be divided into three territories, with Bob Ferraro serving as senior

VP/GM East, Brian Robinson senior VP/GM Midwest, and Ken Miller senior VP/GM West. The yet-to-be-named new company represents Westinghouse's WINS New York, WIND Chicago, WBZ Boston, KDKA Pittsburgh, KYW Philadelphia, WOWO Ft. Wayne and KFWB Los Angeles, as well as easy listening outlets KOAX Dallas, KODA Houston, KJQY San Diego and WPNT Pittsburgh, the latter of which is in the process of being sold by Group W.

Heading the new company will be former Group W executive Dick McCauley, who becomes senior VP/GM, while former Blair Eastern regional manager Tom Turner becomes senior VP/general sales manager of the new group. Former Group W Sales head Roy Shapiro will remain with Westinghouse as senior VP/Group W Radio, reporting to Dick Harris.

## Most Added Records

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

| Title, Artist, Label   | # of Billboard's stations adding record this week | # of Billboard's stations now reporting record |
|--|---|--|
| <b>HOT 100 (184 Stations)</b>  |   |  |
| 1 "Love Somebody," Rick Springfield, RCA   | 77  | 77   |
| 2 "You Might Think," the Cars, Elektra   | 58  | 58   |
| 3 "Hello," Lionel Richie, Motown   | 57  | 126  |
| 4 "Eat It," "Weird Al" Yankovic, Rock 'N' Roll                                   | 47  | 48   |
| 5 "Against All Odds (Take A Look At Me Now)," Phil Collins, Atlantic             | 38  | 131  |
| <b>BLACK (94 Stations)</b>   |   |  |
| 1 "Hello," Lionel Richie, Motown   | 35  | 47   |
| 2 "Stop What You're Doin'," The Chilites, Private I                              | 30  | 31   |
| 3 "Love Me In A Special Way," DeBarge, Gordy                                     | 27  | 55   |
| 4 "Superstar/Until You Come Back To Me," Luther Vandross, Epic                   | 24  | 42   |
| 5 "You're The One," Emotions, Red Label  | 20  | 35   |
| <b>COUNTRY (125 Stations)</b>  |   |  |
| 1 "To All The Girls I've Loved Before," Julio Iglesias & Willie Nelson, Columbia | 64  | 66   |
| 2 "As Long As I'm Rockin' With You," John Conlee, MCA                            | 48  | 51   |
| 3 "I May Be Used (But Baby I Ain't Used Up)," Waylon Jennings, RCA               | 29  | 77   |
| 4 "Now I Lay Me Down To Cheat," Shelly West, Viva                                | 24  | 27   |
| 5 "Where'd That Woman Go," Mel McDaniel, Capitol                                 | 23  | 37   |
| <b>ADULT CONTEMPORARY (84 Stations)</b>  |   |  |
| 1 "Hello," Lionel Richie, Motown   | 19  | 40   |
| 2 "To All The Girls I've Loved Before," Julio Iglesias & Willie Nelson, Columbia | 17  | 25   |
| 3 "Miss Me Blind," Culture Club, Virgin/Epic                                     | 13  | 19   |
| 4 "Don't Answer Me," the Alan Parsons Project, Arista                            | 13  | 18   |
| 5 "Against All Odds (Take A Look At Me Now)," Phil Collins, Atlantic             | 12  | 26   |

## YesterHits

HITS FROM BILLBOARD 10 AND  
20 YEARS AGO THIS WEEK

## POP SINGLES—10 Years Ago

1. Seasons In The Sun, Terry Jacks, Bell
2. Boogie Down, Eddie Kendricks, Tamla
3. The Way We Were, Barbra Streisand, Columbia
4. Jungle Boogie, Kool & The Gang, De-Lite
5. Rock On, David Essex, Columbia
6. Dark Lady, Cher, MCA
7. Spiders And Snakes, Jim Stafford, MGM
8. Mockingbird, Carly Simon & James Taylor, Elektra
9. Until You Come Back To Me, Aretha Franklin, Atlantic
10. Sunshine On My Shoulder, John Denver, RCA

## POP SINGLES—20 Years Ago

1. I Want To Hold Your Hand, Beatles, Capitol
2. She Loves You, Beatles, Swan
3. Dawn, 4 Seasons, Philips
4. Please Please Me, Beatles, VeeJay
5. Java, Al Hirt, RCA Victor
6. California Sun, Rivas, Riviera
7. Navy Blue, Diane Renay, 20th Century-Fox
8. Stop And Think It Over, Dale & Grace, Montel
9. Fun, Fun, Fun, Beach Boys, Capitol
10. See The Funny Little Clown, Bobby Goldsboro, United Artists

## TOP LPs—10 Years Ago

1. Planet Waves, Bob Dylan, Asylum
2. Court And Spark, Joni Mitchell, Asylum
3. Hotcakes, Carly Simon, Elektra
4. Greatest Hits, John Denver, RCA
5. The Way We Were, Barbra Streisand, Columbia
6. Tales From Topographic Oceans, Yes, Atlantic
7. You Don't Mess Around With Jim, Jim Croce, ABC
8. Band On The Run, Paul McCartney & Wings, Apple
9. Tubular Bells, Mike Oldfield, Atlantic
10. Goodbye Yellow Brick Road, Elton John, MCA

## TOP LPs—20 Years Ago

1. Meet The Beatles, Capitol
2. Introducing The Beatles, VeeJay
3. Honey In The Horn, Al Hirt, RCA Victor
4. In The Wind, Peter, Paul & Mary, Warner Bros.
5. The Singing Nun, Philips
6. Yesterday's Love Songs—Today's Blues, Nancy Wilson, Capitol
7. Charade, Henri Mancini, RCA Victor
8. Hello, Dolly!, Original Cast, RCA Victor
9. The Wonderful World Of Andy Williams, Columbia
10. There! I've Said It Again, Bobby Vinton, Epic

## COUNTRY SINGLES—10 Years Ago

1. There Won't Be Anymore, Charlie Rich, RCA
2. Another Lonely Song, Tammy Wynette, Epic
3. Sweet Magnolia Blossom, Billy "Crash" Craddock, ABC
4. There's A Honkey Tonk Angel, Conway Twitty, MCA
5. Would You Lay With Me, Tanya Tucker, Columbia
6. Daddy, What If, Bobby Bare, RCA
7. I Love You, I Love You, David Houston & Barbara Mandrell, Epic
8. Midnight, Me & The Blues, Mel Tillis, MGM
9. Loving You Has Changed My Life, David Rogers, Atlantic
10. That's The Way Love Goes, Johnny Rodriguez, Mercury

## SOUL SINGLES—10 Years Ago

1. Mighty Love, Part One, Spinners, Atlantic
2. Boogie Down, Eddie Kendricks, Tamla
3. I'll Be The Other-Woman, Soul Children, Stax
4. Lookin' For A Love, Bobby Womack, United Artists
5. We're Getting Careless With Our Love, Johnnie Taylor, Stax
6. Jungle Boogie, Kool & The Gang, De-Lite
7. Homely Girl, Chi-Lites, Brunswick
8. Put Your Hands Together, O'Jays, Philadelphia International
9. Sexy Mama, Moments, Stang
10. I Like To Live The Love, B.B. King, ABC

## ● Continued from page 14

We ran into **Charlie Murdock** last week in L.A., and he convinced us with two words, "Skyline Chili," to visit Cincinnati. ("Cheese Coney, little girl?") While there, we also visited **WNOP**, and if you haven't seen it, put it on the list of America's Great Attractions. We knew we'd find it floating in the Ohio River; what we didn't know is that it's located in three metal barrels painted bright blue. And here's the best part: They're playing disks and, judging by the motion, tracking about 30 grams. One look at the structure made us realize the location is the comedy in the station's "jazz and comedy" format.

The music is almost as bizarre. We heard a big band salute to **Elvis Costello** and a guy who whistles like a piccolo. However, "Norwood Fat," **Gary Stephenson** and music director **Chris Wagner** were great hosts. The station's gone through several changes since PD **Geoff Nimmo** took over, and one of them is nighttime programming. The daytimer licensed to Newport, Ky. manages that through cable FM.

We made the mistake of taking a couple of engineers on a drive, and everything we wanted to hear they didn't. Memorable quotes like "compressed like a head of cabbage" and "they say composite clipping causes listener insanity" had us retreating from the top 40 and AOR arenas to a surprisingly nice station in Middletown (FM 106 WFPB) with mellow currents, nice oldies and a reasonable presentation.

We finally got our fill of Q-102 (WKRR) after stopping at seven Skyline locations, all of which had the rocker blaring, as the two are co-promoting a vacation promotion. We were happy right where we were, and opted to check out **Warm 98 (WRRM)**, W-Light ("Cincinnati's Bright Light"), and by the time we heard our old **WNOE-AM** New Orleans favorite **Shad O'Shea**, doing a John Brown carpet spot reminiscent of Tom Campbell's delivery, we took time out to eat again. This time it was **WLW's Gary Burbank**, who has just signed a 10-year contract with the station to do afternoons, and **Bill Gable**, who remains as production director.

Driving out of town, we hit **WVXU**, which promised "non-commercial oldies but goodies." We were looking for hits and almost changed the station before we realized we'd been victimized by a displaced comma. Cue burns aside, they didn't sound bad. Who else but **Xavier Univ.** would have "Harry The Hairy Ape" in power rotation?

Which brings us to our next observation. Why do horror movie promos and AOR top-of-the-hour IDs al-

ways sound alike? By the time we had checked out Lexington's "Double Q," Louisville's **WAKY** (which was running "Soundtrack Of The '60s"), **WAVG**, **WXVW**, and various other outlets, we happened upon "Louisville's Positive Alternative," and before we had time to ponder that positioning slogan, we realized from the lyrics of the four songs we heard that **WXLN** is contemporary Christian, and not at all bad.

Around that time, we discovered the Lincoln we rented also came with a cassette player, so we spent the next four hours listening to **Scott Shannon's** morning show on New York's Z-100. More on that later.

Changes at Nashville's **KZ Country (WKZ)** have **Trish Hennessy** joining the Mack Sanders FM outlet from Baltimore's **WPOC**. She'll do middays. Additionally, **Don Keith** now simulcasts his KZ morning show on **WJRB-AM**. Leaving the country outlets are **Joey Baker** and **Chuck Hussey**.

Up in Chicago, **WLUP's** made some staff changes. **Patti Haze** goes from middays to 10 p.m. to 2 a.m., replacing the exiting **Bob Gelms**. Doing middays now is production director **Matt Bisbee**. Filling his former weekend shift is former **WMET** Chicago weekender **Bob Stroud**. . . Over at **WIND**, **Dean Richards** exits the weekend overnight slot and is replaced by **Johnnie Putman**. In addition to 17 more hours of **ABC's** Talkradio, the **Group W** outlet will air **Larry King's** all-night extravaganza once **WCFL** changes hands.

Now that **WSM** Nashville's **Charlie Chase** has joined the "Waking Crew," he's been replaced in afternoon drive on the clear channel AM by **Mark Mabry**. Coming in to do middays is **WHK** Cleveland's **Al Winter**. . . Over in Youngstown, **WHOT-AM** is now **WHOT-FM**, as the top 40 sound has moved across the dial to replace automated AOR outlet **WSRD-FM**. As it's now positioned, the FM will skew a bit younger than the AM, but the contemporary approach will basically be found on both outlets, with a morning simulcast, according to PD **Dick Thompson**. With call letters like **WHOT**, you can guess the slogan: "Hot FM 101." Having been in the format since 1955, the AM needs no slogan.

Nearby in Akron, **WKDD's** music director **Matt Patrick** moves into morning drive with the team of **Patrick, Adams & French**—French being **Steve**, and **Adams** being **Barbara**.

Moving to top 40 from AC is **Key West's FM 107. WIIS**, a Class C outlet owned by **John Magliola**, who has

just hired **Bob Herrion** from **Y-95 (WYNF Tampa)** as PD. **Herrion** will also do nights.

For the first time, the Radio Advertising Bureau has lost an employee to the on-air ranks, as **Steve Roy** resigns his post as head of major market member services to do afternoon drive at New York's **WLTW**. He had been doing weekends at the Viacom outlet. Joining the **RAB** as regional manager (Michigan, Indiana, Ohio, Kentucky, West Virginia, parts of Pennsylvania and western New York) is **John F. Dussling**, who had been with **Kalamusic**.

Rounding out the staff of **Portland's KUPL** is **KYTE's** **Corky Corson**, who moves across town to do mornings.

Now that **Shamrock** is getting ready to take over Pittsburgh's **3Ws (WWSW)** and **WTKN**, changes are already coming down, and cutbacks have cost **Larry O'Neal** his 10 p.m. to 2 a.m. gig on **3Ws**. Lengthened shifts and **Transtar** overnight caused the former **Q-101 Meridian**, Miss. jock (who joined the Pittsburgh outlet less than a year ago to do afternoons) to leave. Over at **TKN** most of the talkin' they're doing is network-originated and so it is that 6 to 9 p.m. host **Mark Pentrak** departs, with the only full-time locally originated program being morning drive.

Rumors that the sale of **Westinghouse's WPNT Pittsburgh** would fall through were put to rest with the filing of intent with the **FCC**. **H.F. Stones' Saul Frischling** will become

the new owner. . . If you've been wondering where the former **WKBW Buffalo** music director would land look no further than **WTAE Pittsburgh**, where **John Summers** now does 9 to noon, filling **Jim Quinn's** vacancy.

**Sue Steinberg** leaves **Mike Harrison's** **Goodphone Communications** to join him at **Los Angeles KMET**. She'll be music director. . . From PD to GM at **WTBQ Warwick, N.Y.** is **Alex Miller**. . . **Rick O'Dell** is now music director and morning personality at "Gold Rock **WAUR**" **Aurora/Chicago**, while **Joe Bartosch** now does afternoons.

Changes at **Dennis Feely's WFMV Blairtown, N.J.**, have **Peter James** becoming **Peter Feinstein** and moving off the air. The former overnighter now does continuity promotions and traffic. Joining as sales manager is **WSAN Allentown, Pa.'s** **Tom Young** and replacing **Mary Davis** as news director while also doing **Feinstein's** former all-night slot is **WSAN's John Lewis III**.

Down in Tallahassee, the latest PD to leave the state is **Brian Philips**, who fills **Bill Martin's** vacancy at **Charleston's WSSX**. . . Some legendary call letters in the Midwest have just undergone an ownership change. **WEBC Duluth** and **KQWB-AM-FM Fargo/Moorhead** have been bought by **Evansville's Brill Media**, which also owns **KILK/KTXJ Jefferson City, Mo.**, **WHUM Reading, Pa.**, and **WYNT/WPVA Colonial Heights (Richmond metro), Va.**

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# Billboard Singles Radio Action

Playlist Top Add Ons

Based on station playlists through Tuesday (2/28/84)

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

## Northeast Region

### TOP ADD ONS

THE CARS—You Might Think (Elektra)  
RICK SPRINGFIELD—Love Somebody (RCA)  
YES—Leave It (ATCO)  
WEIRD AL YARKOVICH—Eat It (Rock 'N' Roll)

### WFLY—Albany

(Peter Clark-P.D.)  
● RICK SPRINGFIELD—Love Somebody  
● MADONNA—Borderline  
● RE-FLEX—The Politics Of Dancing  
● THE CARS—You Might Think  
● BON JOVI—Runaway  
● MATTHEW WILDER—The Kid's American

### Y-101-FM (WGY-FM)—Bangor

(Jim Randall-P.D.)  
● CULTURE CLUB—Miss Me Blind  
● BONNIE TYLER—Holding Out For A Hero  
● ADAM ANT—Strip  
● TONY CAREY—A Fine Fine Day  
● MADONNA—Borderline  
● MOTLEY CRUE—Looks That Kill  
● EDDIE MONEY—Club Michelle  
● DAVID BOWIE—Without You

### Y-106 (WIGY-FM)—Bath

(Scott Robbins-P.D.)  
● CULTURE CLUB—Miss Me Blind  
● PHIL COLLINS—Against All Odds(Take A Look At Me Now)  
● THE ALAN PARSONS PROJECT—Don't Answer Me  
● THE CARS—You Might Think  
● RICK SPRINGFIELD—Love Somebody  
● TONY CAREY—A Fine Fine Day  
● ANDY FRASER—Do You Love Me  
● MOTLEY CRUE—Looks That Kill  
● GOLDEN EARING—When The Lady Smiles

### WHTT-FM—Boston

(Rick Peters-P.D.)  
● PHIL COLLINS—Against All Odds(Take A Look At Me Now)  
● BONNIE TYLER—Holding Out For A Hero  
● TRACY ULLMAN—They Don't Know  
● TINA TURNER—Let's Stay Together

### WXKS-FM—Boston

(Senny Joe White-P.D.)  
● THE CARS—You Might Think  
● OLIVIA NEWTON-JOHN—Livin' In Desperate Times  
● YES—Leave It  
● MATTHEW WILDER—The Kid's American  
● THOMAS DOLBY—Hyperactive  
● WEIRD AL YARKOVICH—Eat It  
● DAVID BOWIE—Without You

### WBen-FM—Buffalo

(Bob Wood-P.D.)  
● CULTURE CLUB—Miss Me Blind  
● UB 40—Red, Red Wine  
● TINA TURNER—Let's Stay Together

### WKBW—Buffalo

(Sandy Beach-P.D.)  
● HOWARD JONES—New Song  
● LIONEL RICHIE—Hello

### WNYS-FM—Buffalo

(Bill Tod-P.D.)  
● THE ALAN PARSONS PROJECT—Don't Answer Me  
● YES—Leave It  
● MADONNA—Borderline  
● BON JOVI—Runaway  
● RICK SPRINGFIELD—Love Somebody

### WPHD—Buffalo

(Harv Moore-P.D.)  
● RICK SPRINGFIELD—Love Somebody  
● MADNESS—The Sun And The Rain  
● MISSING PERSONS—Give  
● NIGHT RANGER—Sister Christiana  
● MR. MISTER—Hunters Of The Night  
● GOLDEN EARING—When The Lady Smiles  
● GENESIS—Illegal Alien  
● THE CARS—You Might Think

### WTSN—Dover

(Jim Sebastian-P.D.)  
● WEIRD AL YARKOVICH—Eat It  
● HOWARD JONES—New Song  
● QUEEN—Radio Ga-Ga  
● THE CARS—You Might Think  
● UB 40—Red, Red Wine  
● THE ALAN PARSONS PROJECT—Don't Answer Me

### WERZ—Exeter

(Jack O'Brien-P.D.)  
● THE CARS—You Might Think  
● LIONEL RICHIE—Hello  
● TONY CAREY—A Fine Fine Day  
● THE ALAN PARSONS PROJECT—Don't Answer Me  
● MADONNA—Borderline  
● MISSING PERSONS—Give  
● NIGHT RANGER—Sister Christiana  
● MADNESS—The Sun And The Rain  
● GOLDEN EARING—When The Lady Smiles  
● BERLIN—No More Words  
● JUDAS PRIEST—Some Heads Are Gonna Roll

### 96-TIC-FM (WTIC-FM)—Hartford

(Mike West-P.D.)  
● PHIL COLLINS—Against All Odds(Take A Look At Me Now)  
● THE ROMANTICS—One In A Million  
● TRACY ULLMAN—They Don't Know  
● THE CARS—You Might Think

### 13-Fea (WFEA-AM)—Manchester

(Rick Ryder-P.D.)  
● LIONEL RICHIE—Hello  
● KENNY LOGGINS—Footloose  
● QUEEN—Radio Ga-Ga  
● THOMPSON TWINS—Hold Me Now  
● BONNIE TYLER—Holding Out For A Hero

● PHIL COLLINS—Against All Odds(Take A Look At Me Now)  
● THE ROMANTICS—One In A Million  
● WEIRD AL YARKOVICH—Eat It  
● MR. MISTER—Hunters Of The Night

### KC-101 (WKCI-FM)—New Haven

(Stef Rybak-P.D.)  
● MADONNA—Borderline  
● THE CARS—You Might Think  
● RICK SPRINGFIELD—Love Somebody  
● JULIO IGLESIAS & WILLIE NELSON—To All The Girls I've Loved Before

### WJBQ-FM—Portland

(Brian Phoenix-P.D.)  
● TONY CAREY—A Fine Fine Day  
● THE CARS—You Might Think  
● LIONEL RICHIE—Hello  
● EDDIE MONEY—Club Michelle  
● WEIRD AL YARKOVICH—Eat It  
● BON JOVI—Runaway  
● RICK SPRINGFIELD—Love Somebody  
● BILLY RANKIN—Baby Come Back

### K-104 (WSPK)—Poughkeepsie

(Chris Leide-P.D.)  
● YES—Leave It  
● RICK SPRINGFIELD—Love Somebody  
● WEIRD AL YARKOVICH—Eat It  
● EDDIE MONEY—Club Michelle  
● THE ROMANTICS—One In A Million  
● LIONEL RICHIE—Hello

### 92-PRO (WPRO-FM)—Providence

(Tom Cuddy-P.D.)  
● THE ALAN PARSONS PROJECT—Don't Answer Me  
● WEIRD AL YARKOVICH—Eat It  
● MATTHEW WILDER—The Kid's American  
● YES—Leave It  
● THE CARS—You Might Think  
● EDDIE MONEY—Club Michelle  
● UB 40—Red, Red Wine

### 98-PXY (WPXY-FM)—Rochester

(Tom Mitchell-P.D.)  
● YES—Leave It  
● THE ALAN PARSONS PROJECT—Don't Answer Me  
● MADONNA—Borderline  
● BON JOVI—Runaway  
● RICK SPRINGFIELD—Love Somebody

### FM-99 (WHFM-FM)—Rochester

(Bob Scott-P.D.)  
● PAUL YOUNG—Come Back And Stay  
● THE ROMANTICS—One In A Million  
● MATTHEW WILDER—The Kid's American  
● TINA TURNER—Let's Stay Together  
● BERLIN—No More Words  
● RICK SPRINGFIELD—Love Somebody  
● WEIRD AL YARKOVICH—Eat It

### WGFM—Schenectady

(Mike Neff-P.D.)  
● LIONEL RICHIE—Hello  
● THE ALAN PARSONS PROJECT—Don't Answer Me  
● YES—Leave It  
● KOOB AND THE GANG—Tonight  
● RICK SPRINGFIELD—Love Somebody  
● THE ROMANTICS—One In A Million

### ROCK-107 (WRCK-FM)—Utica

(Jim Rietz-P.D.)  
● THE CARS—You Might Think  
● RICK SPRINGFIELD—Love Somebody  
● NIGHT RANGER—Sister Christiana  
● THE ALAN PARSONS PROJECT—Don't Answer Me  
● GOLDEN EARING—When The Lady Smiles  
● MR. MISTER—Hunters Of The Night  
● WEIRD AL YARKOVICH—Eat It

## Mid-Atlantic Region

### TOP ADD ONS

WEIRD AL YARKOVICH—Eat It (Rock 'N' Roll)  
YES—Leave It (ATCO)  
LIONEL RICHIE—Hello (Motown)  
RICK SPRINGFIELD—Love Somebody (RCA)

### WFBG—Altoona

(Tony Booth-P.D.)  
● BONNIE TYLER—Holding Out For A Hero  
● WEIRD AL YARKOVICH—Eat It  
● HOWARD JONES—New Song  
● QUEEN—Radio Ga-Ga  
● THE CARS—You Might Think  
● UB 40—Red, Red Wine  
● THE ALAN PARSONS PROJECT—Don't Answer Me

### B-104 (WBSB)—Baltimore

(Jan Jefferies-P.D.)  
● KENNY LOGGINS—Footloose  
● RICK SPRINGFIELD—Love Somebody  
● THOMPSON TWINS—Hold Me Now  
● THE CARS—You Might Think

### WMAR-FM—Baltimore

(Gary Franklin-P.D.)  
● CULTURE CLUB—Miss Me Blind  
● YES—Leave It  
● BONNIE TYLER—Holding Out For A Hero  
● GENESIS—Illegal Alien  
● THE ROMANTICS—One In A Million

### V-100 (WVAF)—Charleston

(Bob Spence-P.D.)  
● PHIL COLLINS—Against All Odds(Take A Look At Me Now)  
● LIONEL RICHIE—Hello

### Z-104.7 (WZYQ-FM)—Frederick

(Kemosabi Joe-P.D.)  
● WEIRD AL YARKOVICH—Eat It  
● RICK SPRINGFIELD—Love Somebody  
● CHEAP TRICK—Up The Creek  
● MARILYN MCXOD—Believe In You And Me

## TOP ADD ONS - NATIONAL

RICK SPRINGFIELD—Love Somebody (RCA)  
LIONEL RICHIE—Hello (Motown)  
THE CARS—You Might Think (Elektra)

### WBLL—Long Island

(Bill Terry-P.D.)  
● LIONEL RICHIE—Hello  
● THE ALAN PARSONS PROJECT—Don't Answer Me  
● THE ROMANTICS—One In A Million  
● YES—Leave It  
● WEIRD AL YARKOVICH—Eat It

### Z-100 (WHTZ)—New York

(Scott Shannon-P.D.)  
● WEIRD AL YARKOVICH—Eat It  
● BOBBY WOMACK AND PATTI LABELLE—Love Has Finally Come At Last  
● THE CARS—You Might Think

### WKTU-FM—New York City

(Carlos DeJesus-P.D.)  
● LIONEL RICHIE—Hello  
● QUEEN—Radio Ga-Ga  
● LUTHER VANDROSS—Superstar/Until You Come Back To Me  
● ALISHA—All Night Passion  
● WAYS 9—No Man Is A Island  
● DAVY DMX—One For The Trouble

### 100-KHI (WKHI-FM)—Ocean City

(Jack Gilen-P.D.)  
● YES—Leave It  
● LIONEL RICHIE—Hello  
● ADAM ANT—Strip  
● JULIO IGLESIAS & WILLIE NELSON—To All The Girls I've Loved Before  
● BILLY IDOL—Rebel Yell

### WCAU-FM—Philadelphia

(Scott Walker-P.D.)  
● THE CARS—You Might Think  
● KOOB AND THE GANG—Tonight  
● BERLIN—No More Words  
● MADONNA—Borderline  
● THE ROMANTICS—One In A Million  
● MISSING PERSONS—Give  
● DAVID BOWIE—Without You  
● WEIRD AL YARKOVICH—Eat It

### B-94 (WBZZ)—Pittsburgh

(Steve Kingston-P.D.)  
● RICK SPRINGFIELD—Love Somebody  
● QUEEN—Radio Ga-Ga  
● KOOB AND THE GANG—Tonight  
● 38 SPECIAL—Back Where You Belong  
● THE ALAN PARSONS PROJECT—Don't Answer Me

### HIT RADIO 96 (WHTX)—Pittsburgh

(Todd Chase-P.D.)  
● WEIRD AL YARKOVICH—Eat It  
● RICK SPRINGFIELD—Love Somebody  
● THE CARS—You Might Think  
● TRACY ULLMAN—They Don't Know

### Y-97 (WHYW-FM)—Pittsburgh

(Jay Cresswell-P.D.)  
● MICHAEL JACKSON—Thriller  
● EURYTHMICS—Here Comes The Rain Again  
● PHIL COLLINS—Against All Odds(Take A Look At Me Now)  
● LINDA RONSTADT—I've Got A Crush On You

### WPST—Trenton

(Tom Taylor-P.D.)  
● THE CARS—You Might Think  
● RICK SPRINGFIELD—Love Somebody  
● TONY CAREY—A Fine Fine Day  
● STACY LATTISAW & JOHNNY GILL—Perfect Combination  
● JEFFREY OSBORNE—We're Going All The Way  
● OZZY OSBOURNE—So Tired  
● SHALAMAR—Dancing In The Sheets

### Q-107 (WRQX)—Washington

(Allen Burns-P.D.)  
● LIONEL RICHIE—Hello  
● KENNY ROGERS—This Woman  
● CHERYL LYNN—Encore  
● THOMPSON TWINS—Hold Me Now  
● YES—Leave It  
● WEIRD AL YARKOVICH—Eat It  
● PHIL COLLINS—Against All Odds(Take A Look At Me Now)

### 100 (WOMP-FM)—Wheeling

(Dwayne Bonds-P.D.)  
● THE CARS—You Might Think  
● WEIRD AL YARKOVICH—Eat It  
● BILLY RANKIN—Baby Come Back  
● RICK SPRINGFIELD—Love Somebody  
● PHIL COLLINS—Against All Odds(Take A Look At Me Now)  
● YES—Leave It

### AM-98 (WILK-AM)—Wilkes Barre

(Joe Montione-P.D.)  
● MANFRED MANN'S EARTH BAND—Runner  
● THOMPSON TWINS—Hold Me Now  
● PHIL COLLINS—Against All Odds(Take A Look At Me Now)  
● MADONNA—Borderline  
● RICK SPRINGFIELD—Love Somebody  
● DAZZ BAND—Joystick

### WKZR—Wilkes-Barre

(Jim Rising-P.D.)  
● ANDY FRASER—Do You Love Me  
● YES—Leave It  
● THE ALAN PARSONS PROJECT—Don't Answer Me  
● TONY CAREY—A Fine Fine Day  
● KOOB AND THE GANG—Tonight  
● TRACY ULLMAN—They Don't Know  
● EDDIE MONEY—Club Michelle  
● THE CARS—You Might Think  
● Q-FEEL—Heros Never Die  
● RICK SPRINGFIELD—Love Somebody  
● OZZY OSBOURNE—So Tired  
● BILLY RANKIN—Baby Come Back

### 98-YCR (WYCR-FM)—York

(J.J. Randolph-P.D.)  
● WEIRD AL YARKOVICH—Eat It  
● BILLY RANKIN—Baby Come Back  
● THE CARS—You Might Think  
● GENESIS—Illegal Alien

### Q-106 (WQXA-FM)—York

(Dan Steele-P.D.)  
● K.G.—Give It Up  
● LIONEL RICHIE—Hello  
● JEFFREY OSBORNE—We're Going All The Way  
● DAVID BOWIE—Without You  
● BILLY RANKIN—Baby Come Back  
● RICK SPRINGFIELD—Love Somebody

### WUSL-FM—Philadelphia

(Jeff Wyatt-P.D.)  
● STACY LATTISAW & JOHNNY GILL—Perfect Combination  
● DAVID JOSEPH—You Can't Hide  
● GAMEO—She's Strange  
● DARYL HALL AND JOHN DATES—Adult Education  
● BONNIE TYLER—Holding Out For A Hero  
● LUTHER VANDROSS—Superstar/Come Back

## Southeast Region

### TOP ADD ONS

RICK SPRINGFIELD—Love Somebody (RCA)  
YES—Leave It (ATCO)  
LIONEL RICHIE—Hello (Motown)  
KOOB AND THE GANG—Tonight (De-Lite)

### FM-107 (WANS-FM)—Anderson/Greenville

(Bill McGown-P.D.)  
● YES—Leave It  
● ADAM ANT—Strip  
● THE ROMANTICS—One In A Million  
● TONY CAREY—A Fine Fine Day  
● RICK SPRINGFIELD—Love Somebody  
● NIGHT RANGER—Sister Christiana  
● MADNESS—The Sun And The Rain  
● GOLDEN EARING—When The Lady Smiles

### BIG WISE (WISE-AM)—Asheville

(John Stevens-P.D.)  
● YES—Leave It  
● CULTURE CLUB—Miss Me Blind  
● MADONNA—Borderline  
● JULIO IGLESIAS & WILLIE NELSON—To All The Girls I've Loved Before  
● ANDY FRASER—Do You Love Me  
● BON JOVI—Runaway  
● THE ALAN PARSONS PROJECT—Don't Answer Me  
● THE ROMANTICS—One In A Million  
● THE CARS—You Might Think  
● DAVID BOWIE—Without You

### 94-Q (WQXI-FM)—Atlanta

(Jim Morrison-P.D.)  
● DURAN DURAN—New Moon On Monday  
● RICK SPRINGFIELD—Love Somebody  
● KOOB AND THE GANG—Tonight

### Z-93 (WZGC)—Atlanta

(Chris Thomas-P.D.)  
● LIONEL RICHIE—Hello  
● YES—Leave It  
● THE CARS—You Might Think  
● RICK SPRINGFIELD—Love Somebody

### Q-104 (WBBQ-FM)—Augusta

(Harley Drew-P.D.)  
● RICK SPRINGFIELD—Love Somebody  
● THE CARS—You Might Think  
● BONNIE TYLER—Holding Out For A Hero  
● THE ROMANTICS—One In A Million  
● WEIRD AL YARKOVICH—Eat It

### 95-SX (WSSX-FM)—Charleston

(Bill Martin-P.D.)  
● LIONEL RICHIE—Hello  
● TRACY ULLMAN—They Don't Know  
● EDDIE MONEY—Club Michelle

### WBCY—Charlotte

(Bob Kagan-P.D.)  
● YES—Leave It  
● UB 40—Red, Red Wine  
● RICK SPRINGFIELD—Love Somebody

### CK101 (WCKS)—Cocoa Beach

(Bobby Knight-P.D.)  
● JULIO IGLESIAS & WILLIE NELSON—To All The Girls I've Loved Before  
● THE ROMANTICS—One In A Million  
● TRACY ULLMAN—They Don't Know  
● THE ALAN PARSONS PROJECT—Don't Answer Me

### 104.7 (WNOK-FM)—Columbia

(Jeff Clark-P.D.)  
● PAUL YOUNG—Come Back And Stay  
● KOOB AND THE GANG—Tonight  
● MADONNA—Borderline  
● THE CARS—You Might Think  
● NIGHT RANGER—Sister Christiana

### I-100 (WNFY-FM)—Daytona Beach

(Brian Douglas-P.D.)  
● WEIRD AL YARKOVICH—Eat It  
● LIONEL RICHIE—Hello

### G-105 (WDCG-FM)—Durham/Raleigh

(Rick Freeman-P.D.)  
● YES—Leave It  
● TINA TURNER—Let's Stay Together  
● CULTURE CLUB—Miss Me Blind

### WFOX-FM—Gainesville

(Alan DuPrest-P.D.)  
● UB 40—Red, Red Wine  
● TONY CAREY—A Fine Fine Day

● BONNIE TYLER—Holding Out For A Hero  
● MR. MISTER—Hunters Of The Night  
● RICK SPRINGFIELD—Love Somebody

### WOKI—Knoxville

(Joe Fidley-P.D.)  
● BILLY RANKIN—Baby Come Back  
● RICK SPRINGFIELD—Love Somebody  
● THE CARS—You Might Think  
● MISSING PERSONS—Give  
● JULIO IGLESIAS & WILLIE NELSON—To All The Girls I've Loved Before  
● GOLDEN EARING—When The Lady Smiles  
● WEIRD AL YARKOVICH—Eat It  
● NIGHT RANGER—Sister Christiana  
● MADONNA—Borderline  
● MATTHEW WILDER—The Kid's American

### 1-95 (WINZ-FM)—Miami

(Keith Isley-P.D.)  
● MADONNA—Borderline  
● CON FUNK SHUN—Don't Let Our Love Grow Cold  
● ART OF NOISE—Beat Box

### Y-100 (WHYI-FM)—Miami

(Robert W. Walker-P.D.)  
● WEIRD AL YARKOVICH—Eat It  
● TRACY ULLMAN—They Don't Know  
● KOOB AND THE GANG—Tonight  
● JULIO IGLESIAS & WILLIE NELSON—To All The Girls I've Loved Before

### WKZQ-FM—Myrtle Beach

(Chris Williams-P.D.)  
● DAVID BOWIE—Without You  
● EPM—Trudy  
● THE CARS—You Might Think  
● FIREBALL—Every Little Word  
● NIGHT RANGER—Sister Christiana  
● MATTHEW WILDER—The Kid's American  
● ANDY FRASER—Do You Love Me  
● GENESIS—Illegal Alien  
● THOMAS DOLBY—Hyperactive  
● LIONEL RICHIE—Hello  
● BERLIN—No More Words

### WSFL-FM—New Bern

(Scott Kerr-P.D.)  
● YES—Leave It  
● PHIL COLLINS—Against All Odds(Take A Look At Me Now)  
● THE ALAN PARSONS PROJECT—Don't Answer Me  
● MATTHEW WILDER—The Kid's American

### Z-104 (WNVZ-FM)—Norfolk

(Steve Kelly-P.D.)  
● SHALAMAR—Dancing In The Sheets  
● QUEEN—Radio Ga-Ga  
● DWIGHT TWILLEY—Girls  
● WANG CHUNG—Don't Let Go

### Q-94 (WRVQ-FM)—Richmond

(Bob Lewis-P.D.)  
● LIONEL RICHIE—Hello  
● DWIGHT TWILLEY—Girls  
● HOWARD JONES—New Song

### WAVE-97 (WAEV-FM)—Savannah

(J.D. North-P.D.)  
● MADONNA—Borderline  
● YES—Leave It  
● BILLY RANKIN—Baby Come Back  
● THE CARS—You Might Think  
● DIONNE WARWICK—Got A Date  
● RICK SPRINGFIELD—Love Somebody

### Z-102 (WZAT-FM)—Savannah

(Ray Williams-P.D.)  
● PHIL COLLINS—Against All Odds(Take A Look At Me Now)  
● THE ALAN PARSONS PROJECT—Don't Answer Me  
● ADAM ANT—Strip  
● BONNIE TYLER—Holding Out For A Hero  
● THE ROMANTICS—One In A Million

### Q105 (WRBQ)—Tampa

(Mason Dixon-P.D.)  
● CHRISTINE MCVIE—Got A Hold On Me  
● DAN FOGELBERG—The Language Of Love  
● UB 40—Red, Red Wine  
● PHIL COLLINS—Against All Odds(Take A Look At Me Now)

### Z-93 (WSEZ-FM)—Winston-Salem

(Bob Mahoney-P.D.)  
● ROCKWELL—Somebody's Watching Me  
● HOWARD JONES—New Song  
● KENNY LOGGINS—Footloose

## North Central Region

### TOP ADD ONS

TINA TURNER—Let's Stay Together (Capital)  
RICK SPRINGFIELD—Love Somebody (RCA)  
LIONEL RICHIE—Hello (Motown)  
THE CARS—You Might Think (Elektra)

### WKDD-FM—Akron

(Matt Patrick-P.D.)  
● RICK SPRINGFIELD—Love Somebody  
● NIGHT RANGER—Sister Christiana  
● EDDIE MONEY—Club Michelle  
● SHALAMAR—Dancing In The Sheets  
● BON JOVI—Runaway

### WBWB—Bloomington

(John Helmann-P.D.)  
● THE CARS—You Might Think  
● THE ROMANTICS—One In A Million  
● BONNIE TYLER—Holding Out For A Hero  
● RICK SPRINGFIELD—Love Somebody  
● DAVID BOWIE—Criminal Mind  
● GENESIS—Illegal Alien  
● STEPHEN BISHOP—Unfaithfully Yours (Our Love)  
● BERLIN—No More Words

### WGCI-FM—Chicago

(Gram Armstrong-P.D.)  
● LIONEL RICHIE—Hello  
● PEABO BRYSON—D.C. Cab  
● HOMI & JARVIS—I'm In Love Again  
● GLADYS KNIGHT AND THE PIPS—When Your Far Away  
● THE CHI-LITES—Stop What Your Doin'

### WLS-AM-FM—Chicago

(Steve Casey-P.D.)  
● MANFRED MANN'S EARTH BAND—Runner

● CULTURE CLUB—Miss Me Blind  
● PHIL COLLINS—Against All Odds(Take A Look At Me Now)  
● 38 SPECIAL—Back Where You Belong

### Q102 (WKRQ)—Cincinnati

(Tony Galuzzo-P.D.)  
● ROCKWELL—Somebody's Watching Me  
● EURYTHMICS—Here Comes The Rain Again  
● WEIRD AL YARKOVICH

**MAGIC 93 (KMGK-FM)—Des Moines**  
 (Al Brack-P.D.)  
 • TINA TURNER—Let's Stay Together  
 • THE ALAN PARSONS PROJECT—Don't Answer Me  
 • RICK SPRINGFIELD—Love Somebody  
 • TONY CAREY—A Fine Fine Day  
 • YES—Leave It  
 • LIONEL RICHIE—Hello

**56 (WEBC-AM)—Duluth**  
 (Dick Johnson-P.D.)  
 • PHIL COLLINS—Against All Odds(Take A Look At Me Now)  
 • LIONEL RICHIE—Hello  
 • HOWARD JONES—New Song

**KQWB—Fargo**  
 (Craig Roberts-P.D.)  
 • CULTURE CLUB—Miss Me Blind  
 • PHIL COLLINS—Against All Odds(Take A Look At Me Now)  
 • YES—Leave It

**XL-93 (KKXL-AM)—Grand Forks**  
 (Don Nordine-P.D.)  
 • K.C.—Give It Up  
 • QUEEN—Radio Ga-Ga  
 • JULIO IGLESIAS & WILLIE NELSON—To All The Girls I've Loved Before  
 • DWIGHT TWILLEY—Girls  
 • LIONEL RICHIE—Hello

**KRNA—Iowa City**  
 (Bart Geyshor-P.D.)  
 • THE CARS—You Might Think  
 • WEIRD AL YARKOVICH—Eat It  
 • GENESIS—Illegal Alien  
 • ADAM ANT—Strip  
 • THE ROMANTICS—One In A Million  
 • RICK SPRINGFIELD—Love Somebody

**KJ-103 (KJYO-FM)—Oklahoma City**  
 (Dan Wilson-P.D.)  
 • RICK SPRINGFIELD—Love Somebody  
 • WEIRD AL YARKOVICH—Eat It  
 • THE CARS—You Might Think

**SWEET-98 (KQKQ-FM)—Omaha**  
 (Jerry Dean-P.D.)  
 • LIONEL RICHIE—Hello  
 • RICK SPRINGFIELD—Love Somebody  
 • HOWARD JONES—New Song  
 • WANG CHUNG—Don't Let Go

**94 (KKLS-FM)—Rapid City**  
 (Randy Sherwyn-P.D.)  
 • TRACY ULLMAN—They Don't Know  
 • CULTURE CLUB—Miss Me Blind  
 • LIONEL RICHIE—Hello  
 • TONY CAREY—A Fine Fine Day

**93 (KKRC-FM)—Sioux Falls**  
 (Dan Kiley-P.D.)  
 • MATTHEW WILDER—The Kid's American  
 • YES—Leave It  
 • JULIO IGLESIAS & WILLIE NELSON—To All The Girls I've Loved Before  
 • BON JOVI—Runaway

**HIT RADIO (KHTR-FM)—St. Louis**  
 (Bob Tarrett-P.D.)  
 • TRACY ULLMAN—They Don't Know  
 • PHIL COLLINS—Against All Odds(Take A Look At Me Now)  
 • ADAM ANT—Strip  
 • CULTURE CLUB—Miss Me Blind

**V-100 (KDVV-FM)—Topeka**  
 (Tony Stewart-P.D.)  
 • CULTURE CLUB—Miss Me Blind  
 • RICK SPRINGFIELD—Love Somebody  
 • BON JOVI—Runaway  
 • BONNIE TYLER—Holding Out For A Hero  
 • LIONEL RICHIE—Hello

**FM-96 (KRAV-FM)—Tulsa**  
 (Rick Allan West-P.D.)  
 • CULTURE CLUB—Miss Me Blind  
 • THE ALAN PARSONS PROJECT—Don't Answer Me

**K-107 (KAYI-FM)—Tulsa**  
 (Phil Williams-P.D.)  
 • THE CARS—You Might Think  
 • RICK SPRINGFIELD—Love Somebody  
 • GENESIS—Illegal Alien  
 • THE ROMANTICS—One In A Million  
 • THOMAS DOLBY—Hyperactive  
 • TONY CAREY—A Fine Fine Day  
 • THE ALAN PARSONS PROJECT—Don't Answer Me

**KFMW—Waterloo**  
 (Kipper MaGee-P.D.)  
 • RICK SPRINGFIELD—Love Somebody  
 • THE CARS—You Might Think  
 • PHIL COLLINS—Against All Odds(Take A Look At Me Now)  
 • TONY CAREY—A Fine Fine Day  
 • MOTLEY CRUE—Looks That Kill  
 • BON JOVI—Runaway  
 • BILLY IDOL—Rebel Yell

• PHIL COLLINS—Against All Odds(Take A Look At Me Now)  
 • MATTHEW WILDER—The Kid's American  
 • WEIRD AL YARKOVICH—Eat It

## Southwest Region

• TOP ADD ONS

RICK SPRINGFIELD—Love Somebody (RCA)  
 THE CARS—You Might Think (Elektra)  
 THE ROMANTICS—One In A Million (Nemperor)  
 PHIL COLLINS—Against All Odds (Take A Look At Me Now) (Atlantic)

**KHFI-FM—Austin**

(Roger Garrett-P.D.)  
 • THOMAS DOLBY—Hyperactive  
 • KOOL AND THE GANG—Tonight  
 • LIONEL RICHIE—Hello  
 • BONNIE TYLER—Take Be Back

**FM 102 (WFMF-FM)—Baton Rouge**

(Randy Rice-P.D.)  
 • CULTURE CLUB—Miss Me Blind  
 • THE ALAN PARSONS PROJECT—Don't Answer Me  
 • 38 SPECIAL—Back Where You Belong

**94-QID (WQID-FM)—Biloxi**

(Mickey Coulter-P.D.)

• YES—Leave It  
 • LIONEL RICHIE—Hello  
 • RICK SPRINGFIELD—Love Somebody  
 • KOOL AND THE GANG—Tonight  
 • MANFRED MANN'S EARTH BAND—Runner  
 • QUEEN—Radio Ga-Ga

**KXX-106 (WKXX-FM)—Birmingham**

(Kevin McCarthy-P.D.)

• QUEEN—Radio Ga-Ga  
 • HOWARD JONES—New Song  
 • KOOL AND THE GANG—Tonight  
 • TONY CAREY—A Fine Fine Day

**KITE—Corpus Christi**

(Ron Chase-P.D.)

• THE ALAN PARSONS PROJECT—Don't Answer Me  
 • MISSING PERSONS—Give  
 • THE CARS—You Might Think  
 • GENESIS—Illegal Alien  
 • RICK SPRINGFIELD—Love Somebody  
 • BERLIN—No More Words  
 • TONY CAREY—A Fine Fine Day  
 • DAVID BOWIE—Without You  
 • TRACY ULLMAN—They Don't Know

**92 1/2 KAFM (KAFM-FM)—Dallas**

(John Shomby-P.D.)

• THE ROMANTICS—One In A Million  
 • MICHAEL JACKSON—The Lady In My Life  
 • MATTHEW WILDER—The Kid's American  
 • RICK SPRINGFIELD—Love Somebody  
 • BONNIE TYLER—Holding Out For A Hero

**93-Z (KAMZ-FM)—El Paso**

(Bob West-P.D.)

• PHIL COLLINS—Against All Odds(Take A Look At Me Now)  
 • DAZZ BAND—Joystick  
 • THE ROMANTICS—One In A Million  
 • BONNIE TYLER—Holding Out For A Hero

**KSET-95 (KSET-FM)—El Paso**

(Cat Simon-P.D.)

• MADNESS—The Sun And The Rain  
 • EDDIE MONEY—Club Michelle  
 • KOOL AND THE GANG—Tonight  
 • YES—Leave It  
 • DWIGHT TWILLEY—Girls

**KISR—Fort Smith**

(Rick Hayes-P.D.)

• RICK SPRINGFIELD—Love Somebody  
 • THE CARS—You Might Think  
 • YES—Leave It  
 • ADAM ANT—Strip  
 • LIONEL RICHIE—Hello  
 • MR. MISTER—Hunters Of The Night

**KTFM—San Antonio**

(Phil Thorman-P.D.)

• KENNY LOGGINS—Footloose  
 • 38 SPECIAL—Back Where You Belong  
 • THE ROMANTICS—One In A Million  
 • BARRY MANILOW—You're Looking Hot Tonight  
 • MR. MISTER—Hunters Of The Night  
 • THOMAS DOLBY—Hyperactive  
 • BON JOVI—Runaway  
 • MISSING PERSONS—Give  
 • KOOL AND THE GANG—Tonight  
 • THE CARS—You Might Think  
 • WEIRD AL YARKOVICH—Eat It

**HIT RADIO 94 (KROK-FM)—Shreveport**

(Peter Stewart-P.D.)

• LIONEL RICHIE—Hello  
 • PHIL COLLINS—Against All Odds(Take A Look At Me Now)  
 • NIGHT RANGER—Sister Christiana  
 • KOOL AND THE GANG—Tonight  
 • STEPHEN BISHOP—Unfaithfully Yours (Our Love)  
 • BARRY MANILOW—You're Looking Hot Tonight  
 • RICK SPRINGFIELD—Love Somebody  
 • THE ALAN PARSONS PROJECT—Don't Answer Me  
 • BONNIE TYLER—Holding Out For A Hero  
 • GOLDEN EARING—When The Lady Smiles

**Q104 (WQEN)—Gadsden**

(Roger Gaither-P.D.)

• RICK SPRINGFIELD—Love Somebody  
 • THE CARS—You Might Think  
 • JULIO IGLESIAS & WILLIE NELSON—To All The Girls I've Loved Before  
 • KOOL AND THE GANG—Tonight  
 • BERLIN—No More Words  
 • WEIRD AL YARKOVICH—Eat It

**KILE 14-AM (KILE-AM)—Galveston**

(Scott Taylor-P.D.)

• CULTURE CLUB—Miss Me Blind  
 • LIONEL RICHIE—Hello  
 • TRACY ULLMAN—They Don't Know

**93FM (KKBQ-FM)—Houston**

(John Lander-P.D.)

• TRACY ULLMAN—They Don't Know  
 • CULTURE CLUB—Miss Me Blind  
 • JULIO IGLESIAS & WILLIE NELSON—To All The Girls I've Loved Before  
 • SLADE—My Dh My  
 • THE CARS—You Might Think

**94-TYX (WTYX)—Jackson**

(Jim Chick-P.D.)

• RICK SPRINGFIELD—Love Somebody  
 • KOOL AND THE GANG—Tonight  
 • THOMPSON TWINS—Hold Me Now  
 • PHIL COLLINS—Against All Odds(Take A Look At Me Now)

**KKYK-FM—Little Rock**

(Ron White-P.D.)

• KENNY LOGGINS—Footloose  
 • ROCKWELL—Somebody's Watching Me

**104 (KBFM)—McAllen/Brownsville**

(Bob Mitchell-P.D.)

• TRACY ULLMAN—They Don't Know  
 • YES—Leave It  
 • PHIL COLLINS—Against All Odds(Take A Look At Me Now)  
 • BONNIE TYLER—Holding Out For A Hero  
 • JULIO IGLESIAS & WILLIE NELSON—To All The Girls I've Loved Before  
 • MADNESS—The Sun And The Rain  
 • RICK SPRINGFIELD—Love Somebody  
 • TONY CAREY—A Fine Fine Day  
 • BON JOVI—Runaway

**FM100 (WMC-FM)—Memphis**

(Robert John-P.D.)

• PAUL YOUNG—Come Back And Stay  
 • JEFFREY OSBORNE—We're Going All The Way  
 • THE ALAN PARSONS PROJECT—Don't Answer Me

**FM-97 (WABB-FM)—Mobile**

(Leslie Fran-P.D.)

• YES—Leave It  
 • RICK SPRINGFIELD—Love Somebody  
 • THE CARS—You Might Think  
 • ADAM ANT—Strip  
 • MOTLEY CRUE—Looks That Kill

**WHHY-FM—Montgomery**

(Mark St. John-P.D.)

• RICK SPRINGFIELD—Love Somebody  
 • THE CARS—You Might Think  
 • WANG CHUNG—Don't Let Go  
 • BILLY RANKIN—Baby Come Back

**KX-104 (WWKX-FM)—Nashville**

(Michael St. John-P.D.)

• THE ALAN PARSONS PROJECT—Don't Answer Me  
 • PHIL COLLINS—Against All Odds(Take A Look At Me Now)  
 • RICK SPRINGFIELD—Love Somebody  
 • THE ROMANTICS—One In A Million  
 • THE CARS—You Might Think

**B-97 (WEZB-FM)—New Orleans**

(Nick Bazoo-P.D.)

• RICK SPRINGFIELD—Love Somebody  
 • DEBARGE—Love Me In A Special Way  
 • HOWARD JONES—New Song  
 • THE CARS—You Might Think  
 • WEIRD AL YARKOVICH—Eat It

**WTIX-AM—New Orleans**

(Robert Mitchell-P.D.)

• RICK SPRINGFIELD—Love Somebody  
 • LIONEL RICHIE—Hello  
 • MADNESS—The Sun And The Rain  
 • TRACY ULLMAN—They Don't Know  
 • JULIO IGLESIAS & WILLIE NELSON—To All The Girls I've Loved Before

## Pacific Southwest Region

• TOP ADD ONS

RICK SPRINGFIELD—Love Somebody (RCA)  
 YES—Eat It (ATCO)  
 LIONEL RICHIE—Hello (Motown)  
 BERLIN—No More Words (Geffen)

**KKXX—Bakersfield**

(Dave Kamper-P.D.)  
 • RICK SPRINGFIELD—Love Somebody  
 • WEIRD AL YARKOVICH—Eat It  
 • HOWARD JONES—New Song

**ALL HIT 96 (KPKE-FM)—Denver**

(Tim Fox-P.D.)

• 38 SPECIAL—Back Where You Belong  
 • LIONEL RICHIE—Hello  
 • SCORPIONS—Rock You Like A Hurricane  
 • RICK SPRINGFIELD—Love Somebody

**KIM RADIO (KIMN-AM)—Denver**

(Doug Erickson-P.D.)

• YES—Leave It  
 • TONY CAREY—A Fine Fine Day  
 • LIONEL RICHIE—Hello  
 • MATTHEW WILDER—The Kid's American  
 • BON JOVI—Runaway

**Q-103 FM (KOAQ-FM)—Denver**

(Jack Regan-P.D.)

• KOOL AND THE GANG—Tonight  
 • RICK SPRINGFIELD—Love Somebody  
 • THE ALAN PARSONS PROJECT—Don't Answer Me  
 • THE ROMANTICS—One In A Million

**KLUC-FM—Las Vegas**

(Dave Anthony-P.D.)

• MATTHEW WILDER—The Kid's American  
 • TONY CAREY—A Fine Fine Day  
 • THE ALAN PARSONS PROJECT—Don't Answer Me  
 • PHIL COLLINS—Against All Odds(Take A Look At Me Now)  
 • NIGHT RANGER—Sister Christiana

**K-EARTH 101 (KRTH-FM)—Los Angeles**

(Bob Hamilton-P.D.)

• BONNIE TYLER—Holding Out For A Hero  
 • BERLIN—No More Words  
 • RICK SPRINGFIELD—Love Somebody  
 • MATTHEW WILDER—The Kid's American

**KFI—Los Angeles**

(Jhani Kaye-P.D.)

• ANNE MURRAY—That's Not The Way (It's S'posed To Be)  
 • JULIO IGLESIAS & WILLIE NELSON—To All The Girls I've Loved Before  
 • RICK SPRINGFIELD—Love Somebody  
 • TONY CAREY—A Fine Fine Day  
 • WEIRD AL YARKOVICH—Eat It

**KISS-FM (KIIS-FM)—Los Angeles**

(Gerry DeFrancesco-P.D.)

• DAZZ BAND—Joystick  
 • DWIGHT TWILLEY—Girls  
 • TRACY ULLMAN—They Don't Know  
 • PAUL YOUNG—Come Back And Stay  
 • PHIL COLLINS—Against All Odds(Take A Look At Me Now)  
 • BERLIN—No More Words  
 • THE CARS—You Might Think  
 • WEIRD AL YARKOVICH—Eat It

**KKHR-FM—Los Angeles**

(Ed Scarborough-P.D.)

• CULTURE CLUB—Miss Me Blind  
 • UB 40—Red, Red Wine  
 • BERLIN—No More Words  
 • THOMPSON TWINS—Hold Me Now  
 • LIONEL RICHIE—Hello  
 • THE CARS—You Might Think

**KOPA-FM—Phoenix**

(Reggie Blackwell-P.D.)

• PAUL YOUNG—Come Back And Stay  
 • QUEEN—Radio Ga-Ga

**KZZP-FM—Phoenix**

(Charlie Quinn-P.D.)

• LIONEL RICHIE—Hello  
 • YES—Leave It  
 • GENESIS—Illegal Alien  
 • WANG CHUNG—Don't Let Go

**K-96 (KFMY-FM)—Provo**

(Scott Gentry-P.D.)

• WEIRD AL YARKOVICH—Eat It  
 • THE CARS—You Might Think  
 • THE ALAN PARSONS PROJECT—Don't Answer Me  
 • RICK SPRINGFIELD—Love Somebody  
 • UB 40—Red, Red Wine  
 • CULTURE CLUB—Miss Me Blind

**KDZA—Pueblo**

(Rip Avila-P.D.)

• CULTURE CLUB—Miss Me Blind  
 • LIONEL RICHIE—Hello  
 • RICK SPRINGFIELD—Love Somebody

• YES—Leave It  
 • THE CARS—You Might Think  
 • BONNIE TYLER—Holding Out For A Hero  
 • MATTHEW WILDER—The Kid's American  
 • DWIGHT TWILLEY—Girls

**690-AM (XTRA-AM)—San Diego**

(Jim Richards-P.D.)

• RICK SPRINGFIELD—Love Somebody  
 • TRACY ULLMAN—They Don't Know  
 • WEIRD AL YARKOVICH—Eat It  
 • CHRISTINE McVIE—Got A Hold On Me

**KS103 (KSDO-FM)—San Diego**

(Mike Preston-P.D.)

• UB 40—Red, Red Wine  
 • LIONEL RICHIE—Hello  
 • WEIRD AL YARKOVICH—Eat It  
 • OLIVIA NEWTON-JOHN—Livin' In Desperate Times

**SLY-96 (KSly-FM)—San Luis Obispo**

(Joe Collins-P.D.)

• CULTURE CLUB—Miss Me Blind  
 • YES—Leave It  
 • PHIL COLLINS—Against All Odds(Take A Look At Me Now)  
 • THE ALAN PARSONS PROJECT—Don't Answer Me  
 • TONY CAREY—A Fine Fine Day  
 • JULIO IGLESIAS & WILLIE NELSON—To All The Girls I've Loved Before

**KIST—Santa Barbara**

(Dick Williams-P.D.)

• LIONEL RICHIE—Hello  
 • BON JOVI—Runaway  
 • THE ALAN PARSONS PROJECT—Don't Answer Me  
 • WEIRD AL YARKOVICH—Eat It  
 • JULIO IGLESIAS & WILLIE NELSON—To All The Girls I've Loved Before  
 • TONY CAREY—A Fine Fine Day

**13-KHYT-AM—Tucson**

(Sherman Cohen-P.D.)

• LIONEL RICHIE—Hello  
 • DARYL HALL AND JOHN OATES—Adult Education  
 • JULIO IGLESIAS & WILLIE NELSON—To All The Girls I've Loved Before  
 • BONNIE TYLER—Holding Out For A Hero  
 • ROGER DALTREY—Walking In My Sleep  
 • BARRY MANILOW—You're Looking Hot Tonight  
 • RICK SPRINGFIELD—Love Somebody

**KRQ-94 FM (KRQQ-FM)—Tucson**

(Guy Zapoleon-P.D.)

• LIONEL RICHIE—Hello  
 • PHIL COLLINS—Against All Odds(Take A Look At Me Now)  
 • RICK SPRINGFIELD—Love Somebody  
 • TONY CAREY—A Fine Fine Day  
 • KOOL AND THE GANG—Tonight

**Pacific Northwest Region**

• TOP ADD ONS

TRACEY ULLMAN—They Don't Know (MCA)  
 RICK SPRINGFIELD—Love Somebody (RCA)  
 LIONEL RICHIE—Hello (Motown)  
 THE CARS—You Might Think (Elektra)

**Y-93 (KYA-FM)—Billings**

(Jack Bell-P.D.)

• LIONEL RICHIE—Hello  
 • THE CARS—You Might Think  
 • RICK SPRINGFIELD—Love Somebody  
 • YES—Leave It

**KBBK-FM—Boise**

(Tom Evans-P.D.)

• GENESIS—Illegal Alien  
 • THE CARS—You Might Think  
 • LIONEL RICHIE—Hello  
 • RICK SPRINGFIELD—Love Somebody  
 • BERLIN—No More Words  
 • OLIVIA NEWTON-JOHN—Livin' In Desperate Times  
 • CULTURE CLUB—Miss Me Blind  
 • MADNESS—The Sun And The Rain  
 • UB 40—Red, Red Wine  
 • MOTLEY CRUE—Looks That Kill

**KTRS-FM—Casper**

(Bill Gody-P.D.)

• CULTURE CLUB—Miss Me Blind  
 • LIONEL RICHIE—Hello  
 • WEIRD AL YARKOVICH—Eat It  
 • RICK SPRINGFIELD—Love Somebody  
 • THE CARS—You Might Think  
 • BON JOVI—Runaway  
 • DWIGHT TWILLEY—Girls  
 • SURVIVOR—I Never Stopped Loving You

**KYNO-FM—Fresno**

(John Lee Walker-P.D.)

• DAN FOGELBERG—The Language Of Love  
 • JEFFREY OSBORNE—We're Going All The Way

**KGHO-FM—Hoquiam**

(Steve Larson-P.D.)

• THE CARS—You Might Think  
 • RICK SPRINGFIELD—Love Somebody  
 • WEIRD AL YARKOVICH—Eat It  
 • BILLY IDOL—Rebel Yell  
 • MISSING PERSONS—Give

**95-COZY (KOZE-FM)—Lewiston**

(Jay McCall-P.D.)

• RICK SPRINGFIELD—Love Somebody  
 • RE-FLEX—The Politics Of Dancing  
 • THE ALAN PARSONS PROJECT—Don't Answer Me  
 • THE CARS—You Might Think  
 • JEFFREY OSBORNE—We're Going All The Way

**KHOP—Modesto**

(David Ailyn Kraham-P.D.)

• LIONEL RICHIE—Hello  
 • BARRY MANILOW—You're Looking Hot Tonight  
 • DAVID BOWIE—Without You  
 • THE ROMANTICS—One In A Million  
 • RICK SPRINGFIELD—Love Somebody  
 • PHIL COLLINS—

# Charles (Dr. Reed) Crane Sinks Teeth Into WHTZ

By LEO SACKS

NEW YORK—His name is Charles Crane, although everyone calls him Chuck. Unless he's on the air, that is, when he broadcasts under the alias of Dr. Christopher Reed.

He's taken some time to adjust to the name. "It's a Scott Shannon acquisition," the midday man at WHTZ (Z-100) notes, referring to the hit station's program director. "He likes that show biz sound."

The "Dr." he can handle. Crane, after all, is a licensed dentist in his native Indiana (where he was known as Chuck Roberts at WLYV Ft. Wayne and Chuck Williams during his stay with WNAP Indianapolis)

and in Florida, where Shannon hired him as assistant program and music director during his tenure as PD of WRBQ Tampa. But Christopher Reed? "You should see my mail," he sighs. "There's Reeve, Reeves, two or three spellings of Reed. And, of course, there are those who really think I'm Superman."

His teachers certainly must have thought so. Growing up in Muncie, Ind., Crane, now 29, boasts that his report card was always studded with A's. "I thought about medicine," he explains, "but I chose dentistry. The lifestyle is more of your own. It's not as demanding."

There was a credible conclusion to his course of study. "I never knew if

I'd make any money in broadcasting," he says. "My brother-in-law is a dentist, so that was a factor. But it had more to do with a second career. I wanted control of my destiny, the knowledge that if I messed up, it was my fault. Not, 'Was it nine DJs or me that caused the ratings drop?' I wasn't comfortable with that feeling. Now I know that if I make Scott mad, I can schedule fillings next week."

Shannon obviously liked the job Crane did for him at Q-105 in Tampa, because he was one of the first air personalities the PD hired when the Malrite outlet opened shop in New York last summer. Another reason is that Shannon admired the way Crane operated the Economos music computer, which schedules music rotations for such New York outlets as WNBC, WYNY, WPIX, WAPP and WCBS-FM, according to Crane, who was hired by Andy Economos to install the machines for six months in 1982.

"Scott knows that next to Andy, I'm the best Economos music scheduler in the business," Crane says. "There's an art to manipulating the computer, in making the parameters work for you, and Scott wanted someone who could trouble-shoot it for him."

Crane, who recently joined Shannon as a member of his Penguaria consulting firm, disputes any argument that Shannon is either a flash in the pan or out of his league. Citing the success of WRBQ Tampa which Shannon has consulted since his departure in 1983, and KKBQ Houston, which he's been involved with

for the past year, Crane says that Shannon's work with those stations affirms his wizardry.

"The magic never stops here," he claims. "Every day there's a new promotional gimmick. Just when we think Scott's ready to take a nap, he'll conceive of something new. He's the architect and I'm the foreman."

Crane, who doubles as Z-100's operations manager, bolsters his support for Shannon's leadership in his assessment of WPLJ's current performance. "They've never sounded better, particularly in the past two weeks," he says of the station's hit-oriented competitor. "They thought they could challenge us by injecting a few hit songs and jingles, but now they're making a serious go of it with contests and listener call-ins. In fact, during the last 24 hours, they played all but two of the same songs we did, and maybe we should be playing them. The battle is just beginning."

WHTZ, which scored a 6.2 in its first full book is only beginning to impact New York's urban stations, in Crane's view. "We probably snatched a full point from all three," he says, referring to WBLS, WRKS and WKTU. "I think we've proved that white teens will tolerate urban records by Patti Labelle and Cheryl Lynn, and that blacks and Hispanics will listen to a Cyndi Lauper or a Pat Benatar—nasty white girls with an AOR/MTV image—as long as our adds register as top 10 sellers in both black and white stores.

"That balance is our key. You have to have at least 20% of the ethnic audience to be among the top three stations here, and I figure that

we're averaging between 17 and 31%."

Crane, his wife, Tracy, and their son, Matthew, 18 months old, live in Harmon Cove, N.J. "The winter has been tough," he says of his adjustment to the northern climate. "We enjoyed the beach and sun in Florida."

Crane isn't a licensed dentist in the tri-state area—he says his job takes up too much of his time. Should he resume his practice in Sarasota, however, he has at least one client in the bag. "I miss him," says Kate Meier, the promotion coordinator at WSRZ Sarasota, where "Dr. Reed" handled morning drive in early 1983. "I need a dentist, bad."

## Burns Offers 'Psychographics'

LOS ANGELES—Learning to "hear" what listeners mean when they comment on their favorite and not so favorite radio stations is the topic of discussion in consultant George Burns' newly released series of three one-hour audio cassettes entitled "An Introduction to Radio psychographics." It's available from Studio City-based Burns Media for \$95.

Elements of programming and positioning are discussed from the listener perspective, using the comments gleaned from the focus groups conducted by Burns Media. Offering a systematic way of making decisions based on qualitative input, the seminar deals with new methods of studying the same old problem: getting listeners and keeping them.

## FROM ARBITRON

# Survey Looks At Drive Times

LOS ANGELES—When does most away-from-home radio listening take place? If you believe it's one of the drive times, you're in for a surprise. According to Arbitron, 60% of all radio listeners nationwide are not at home at 2:30 p.m.

That's not the only surprise Arbitron has about drive-time radio. Away-from-home listening for AOR, for instance, remains constant throughout the day in most markets.

According to Arbitron VP Rip Ridgeway, the standard four-hour drive times are fine for marketing a station, but make little sense in programming. After all, nobody has a four-hour commute.

Even in Los Angeles, the highest in-car listening figure is a mere 45 minutes, from 7:30 to 8:15, and in smaller markets, like San Antonio, commute distances are even shorter. Nonetheless, the total commute peak of both diverse cities lies in the 7-9 a.m. hours.

"It's important to understand how your audience is using radio," says Ridgeway. "Are you in an office with other distractions? Or do you have the captive audience that exists in a car?" The positioning approach to both these instances varies dramatically. "If you're going to be positioning features and directing them at the in-car audience, you really need quarter-hour listening data," he says.

MARCH 10, 1984, BILLBOARD

March  
22-24,  
1984

# 4th annual PERFORMANCE SUMMIT CONFERENCE

DALLAS,  
TEXAS

## THURSDAY, MARCH 22

- 9:00AM — 6:00PM REGISTRATION  
1:30PM — 3:30PM "COMBATING THE MOUNTING COST OF TOUR PRODUCTION AND TRANSPORTATION"  
• Artist Demand  
• Production Cost (sound, staging, lighting)  
• Transportation Travel Costs Accommodations  
• Merchandising Concessions  
3:30PM — 4:00PM COFFEE  
4:00PM — 6:00PM "THE CHANGING FACE OF PROMOTING AN EVENT"  
• Music Video as a Promotional Tool  
• Label Support  
• Corporate Sponsorship  
• Diversification Proven Methods  
• Financing Insurance  
9:00 — AN EVENING AT BILLY BOB'S — THE WORLD'S LARGEST HONKY-TONK

## FRIDAY, MARCH 23

- 9:00AM — 9:30AM COFFEE  
9:30AM — 11:30AM "GENERAL MEETING OF THE P.T.T.I.A."  
11:30AM — 1:00PM LUNCH BREAK  
1:00PM — 3:00PM "THE FACILITY'S ROLE"  
• Unions  
• Cost Controls  
• In-house Promotion  
• Diversification of Programs  
• Competition Alliances  
• Seasonal vs. Year-round Programming  
• Insurance  
3:00PM — 3:30PM COFFEE  
3:30PM — 5:30PM "MARKETING THE ARTIST SHOW EVENT"  
• Artist's Role  
• Agent's Role  
• Label's Role  
• PR Promotion Firm's Role  
• Sponsor's Role  
8:00PM — TOUR OF THE DALLAS COMMUNICATIONS COMPLEX — THE SOUTHWEST'S FOREMOST AUDIO VIDEO RECORDING FACILITY



## SATURDAY, MARCH 24

- 9:00AM — 9:30AM COFFEE  
9:30AM — 11:30AM "THE CHANGING ROLE OF THE MEDIA"  
• Music Television  
• Radio Programming  
• Video Production  
• On-site Recording  
11:30AM — 1:00PM LUNCH BREAK  
1:00PM — 3:00PM "THE NEW LEGALESE"  
• Ownership of the Video Image  
• New Boundaries of Legalties  
• Home and Public Video Viewing  
• Presenter Protection from the Airwaves  
• Television Radius Clause  
3:00PM — 3:30PM COFFEE  
3:30PM — 5:30PM "PROMOTER MANAGER AGENT ROUNDTABLE"  
• Open Discussion



### ... about the PTTIA

The Professional Touring Talent Industry Association was formed during the 1983 Third Annual PERFORMANCE Professional Touring Talent Summit Conference as an association broad based enough to serve the interests of the entire touring industry. Touring leaders agreed that the industry would benefit from the formation of an association that could be instrumental in providing such services and programs as group insurance negotiations, legal aid services, industry publicity services, industry lobbying services, industry archive services, educational programs, and standards and practices.

### ... about the Summit

The annual PERFORMANCE Professional Touring Talent Summit Conference was started in 1981 by PERFORMANCE Magazine to bring leaders in the touring industry together each year to examine and discuss those subjects affecting the live entertainment industry. The Summit Conference has grown in attendance and scope each year, establishing itself as the premier forum for the exchange of ideas among touring industry leaders.

### HOTEL INFORMATION

This year's Summit will be held at the Sheraton Grand Hotel in Irving, Texas. The Sheraton has offered conference delegates very affordable room rates:

\$50.00 single/double room  
\$85.00 Continental Towers

Reservations must be received by March 9, 1984. SHERATON GRAND, Irving, Tx., (214) 258-4900.

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I plan to attend the 1984 PERFORMANCE SUMMIT CONFERENCE IV

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Zip \_\_\_\_\_  
Telephone # (\_\_\_\_) \_\_\_\_\_

REGISTRATION FEES:  
\$195.00 Person prior to March 6, 1984.  
\$225.00 Person after March 6, 1984.  
— I am enclosing a check in the amount of \$\_\_\_\_\_  
— I am enclosing a money order in the amount of \$\_\_\_\_\_  
— Please charge my registration to my \_\_\_\_\_  
Mastercard \_\_\_\_\_ Visa \_\_\_\_\_  
Card # \_\_\_\_\_  
Exp. date \_\_\_\_\_  
Signature \_\_\_\_\_

1. Head of Delegation \_\_\_\_\_  
Title \_\_\_\_\_  
2. Second Delegate \_\_\_\_\_  
Title \_\_\_\_\_  
3. Third Delegate \_\_\_\_\_  
Title \_\_\_\_\_

Absolutely no refunds will be made after March 6, 1984. Cancellations and requests for refunds must be in writing and must be received by PERFORMANCE prior to March 6, 1984. Refunds will be subject to a 10% cancellation fee. Registration does not include hotel accommodations or transportation. Hotel registration information will be forwarded by return mail. Payment in full must accompany all applications. Make all checks or money orders payable to: SUMMIT CONFERENCE IV. Send all replies and address inquiries to: SUMMIT CONFERENCE IV, c/o PERFORMANCE MAGAZINE, 1020 CURRIE ST., FORT WORTH, TEXAS 76104.

**FOR FURTHER INFORMATION CALL (817) 870-9819**

# Radio

## Featured Programming

**Gil Bond**, president of **Market Buy Market**, the radio research firm, simply tired of waiting for board chairman **Gene Autry** of **Golden West Broadcasters** to free himself for a picture-taking ceremony. So Bond made the announcement himself. His new company, **Gil Bond Inc.**, has purchased **MBM** from **GWB** for an undisclosed sum.

The deal, it seems, was actually signed last July 1. "We really wanted to take a picture with Gene," says **Bob Pollack**, **MBM's** vice president of finance. "But we diddled around a bit too long."

**Pollack** was only half-joking. **Autry** was busy unloading **GWB's** **KTLA-TV** in Los Angeles last summer, a transaction which **Pollack** says required "a more major dedication of his efforts." Not that hard feelings abound. **Pollack** explains that "Gene felt we could do even better as an independent company, since there was a certain amount of business we couldn't get under **GWB's** ownership. And since July we've acquired clients we had been heretofore unable to approach because they perceived of **GWB** as a competitor."

**MBM**, formed by **Bond** in 1976 as a **Golden West** research arm, has about 120 clients, including rep firms, advertising agencies and 80 major market radio stations, which use the firm to analyze Arbitron data.

★ ★ ★

Judging by the response to last month's listener call-in show starring **Duran Duran**, the **ABC Rock Radio Network** has a winner on its hands March 21 when affiliate stations link up for a live concert by the group

from **Madison Square Garden** in New York. The 90-minute program, produced by **D.I.R. Broadcasting**, is the first of the syndicator's eight "Supergroup" shows scheduled for 1984, all of which will be heard live via satellite.

**Duran Duran**, by the way, generated 212,000 phone calls through a 900 number during their hour-long **ABC Rock Radio** press conference Feb. 22 from the studios of **WLS-FM Chicago**. "If you don't believe me," says **Carol Straus** of **D.I.R.**, "check it out with **AT&T**." We did, and she was right. A spokesman says the event registered the largest single response to date to a call-in radio event.

★ ★ ★

**CBS' RadioRadio**, whose newest manager of affiliate clearance is **Frank Cammarata**, has set five music specials for its 1984 calendar. The first three, "**Rolling Stones Music Special**" (Memorial Day weekend), "**Great American Summer**" (July 4th weekend) and "**Beatles Music Special**" (Labor Day weekend), are six hours long. The fourth, "**Top 30 USA Special Year End Edition**," scheduled for New Year's weekend, will consume 12 hours... **NBC's The Source** simulcasts a **Home Box Office** concert starring **Men At Work** March 10... **Torbet Radio** has a new regional manager in Detroit, **Steve Hill**, while in Dallas the firm has hired account exec **Anne Farrell**... **Deanna Baron**, co-host (with **Don Fass**) of the weekly music interview series, "**Don And Deanna On Bleeker Street**," has been appointed associate producer of the **Continuum Broadcasting Network** in New York.

LEO SACKS

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

- March 5-11, **George Shearing**, The Music Makers, Narwood Productions, one hour.
- March 5-11, **Ray Charles**, Country Close-up, Narwood Productions, one hour.
- March 5-11, **Tammy Wynette**, Live From Gilley's, Westwood One, one hour.
- March 5-11, **James Ingram**, Special Edition, Westwood One, one hour.
- March 5-11, **Queen**, BBC Rock Hour, London Wavelength, one hour.
- March 5-11, **Ozzy Osbourne**, Off The Record Special, Westwood One, one hour.
- March 5-11, **Juice Newton**, Pop Concert, Westwood One, one hour.
- March 9-11, **Drifters, Association, Don & Deanna On Blecker Street**, Continuum Broadcasting, one hour.
- March 9-11, **Loverboy**, Superstars Rock Concert, Westwood One, 90 minutes.
- March 9-11, **Guitar Bands**, Rock Chronicles, Westwood One, one hour.
- March 9-11, **A Capella Music**, Dr. Demento, Westwood One, two hours.
- March 9-11, **Teresa Brewer**, The Great Sounds, United Stations, four hours.
- March 9-11, **Statler Brothers**, Weekly Country Countdown, United Stations, three hours.
- March 9-11, **Sylvia**, Solid Gold Country, United Stations, three hours.
- March 9-11, **Shannon, Rick Dees' Weekly Top 40**, United Stations, four hours.
- March 9-11, **Searchers**, Dick Clark's Rock Roll & Remember, United Stations, four hours.
- March 9-11, **Huey Lewis & the News**, Hot Ones, RKO Radioshows, one hour.
- March 9-11, **Zebra**, Captured Live, RKO Radioshows, one hour.
- March 9-11, **Queen, Manfred Mann**, Rock Album Countdown, Westwood One, two hours.
- March 9-11, **Pointer Sisters, Melba Moore**, The Countdown, Westwood One, two hours.
- March 10, **Zebra**, Captured Live, P.G. Productions Inc., one hour.
- March 10, **Men At Work**, The Source, NBC, one hour.
- March 10, **The Who**, Solid Gold Saturday Night, RKO Radioshows, five hours.
- March 10, **Ed Bruce, Silver Eagle**, ABC Entertainment Network, 90 minutes.
- March 10-11, **Frankie Avalon**, Music & Memories, Strand Broadcast Services, three hours.
- March 10-11, **Janie Fricke, Alabama, Ronnie Milsap, Jerry Reed, Merle Haggard, Lee Arnold On A Country Road**, Mutual Broadcasting, one hour.
- March 11, **More Heavy Metal**, Rolling Stone's Continuous History Of Rock & Roll, ABC Rock Radio Network, one hour.
- March 11, **Jeffrey Osborne**, Live From The Record Plant, RKO Radioshows, one hour.
- March 11-17, **Wang Chung**, Rock Over London, London Wavelength, one hour.
- March 12-18, **Patti Labelle**, Special Edition, Westwood One, one hour.
- March 12-18, **Jo Stafford, Paul Weston**, Music Makers, Narwood Productions, one hour.
- March 12-18, **John Conlee**, Country Close-up, Narwood Productions, one hour.
- March 12-18, **St. Patrick's Day** with U2, BBC Rock Hour, London Wavelength, one hour.
- March 12-18, **Christine McVie**, Off The Record Special, Westwood One, one hour.
- March 12-18, **Ronnie James Dio**, In Concert, Westwood One, 90 minutes.
- March 12-18, **Neil Sedaka**, Star Trak Profile, Westwood One, one hour.
- March 12-18, **Billy "Crash" Craddock**, Live From Gilley's, Westwood One, one hour.
- March 16-18, **U2**, The Source, NBC, 90 minutes.
- March 16-18, **10th Anniversary Of Streaking**, Dr. Demento, Westwood One, two hours.
- March 16-18, **Psychedelic Groups**, Don & Deanna On Blecker Street, Continuum Broadcasting, one hour.
- March 16-18, **Seals & Crofts**, Dick Clark's Rock Roll & Remember, United Stations, four hours.
- March 16-18, **Sheena Easton, Rick Dees' Weekly Top 40**, United Stations, four hours.

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

Survey for Week Ending 3/10/84

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| This Week | Last Week | Weeks on Chart | TITLE, Artist, Label & Number (Dist. Label) (Publisher, Licensee)  | WEEKS AT #1 |
|-----------|-----------|----------------|--|-------------|
| 1         | 6         | 6              | <b>GOT A HOLD ON ME</b><br>Christine McVie, Warner Bros. 7-29372 (Alimony, BMI/Cement Chicken, ASCAP)  | 1           |
| 2         | 2         | 8              | <b>THIS WOMAN</b><br>Kenny Rogers, RCA 13710 (Gibb Brothers/Unichappell, BMI)  |             |
| 3         | 3         | 10             | <b>SO BAD</b><br>Paul McCartney, Columbia 38-04296 (MPL Communications, ASCAP)   |             |
| 4         | 4         | 14             | <b>ALMOST OVER YOU</b><br>Sheena Easton, EMI-America 8186 (Michael H. Goldsen/Carload Of Us/Sweet Angel/Atlantic, ASCAP/BMI)   |             |
| 5         | 1         | 12             | <b>AN INNOCENT MAN</b><br>Billy Joel, Columbia 38-04259 (Joel, BMI)  |             |
| 6         | 9         | 10             | <b>YOU'RE LOOKING LIKE LOVE TO ME</b><br>Peabo Bryson/Roberta Flack, Capitol 5307 (All Seasons/Corbett Music Plus/Hearts Delight, ASCAP)                                   |             |
| 7         | 5         | 13             | <b>THINK OF LAURA</b><br>Christopher Cross, Warner Bros. 7-29658 (Another Page, ASCAP)   |             |
| 8         | 7         | 13             | <b>THAT'S ALL</b><br>Genesis, Atlantic 7-89724 (Pun/Warner Bros., ASCAP)   |             |
| 9         | 8         | 17             | <b>JOANNA</b><br>Kool And The Gang, De-Lite 829 (Delightful, BMI)  |             |
| 10        | 11        | 10             | <b>YAH MO B THERE</b><br>James Ingram With Michael McDonald, Qwest 7-29394 (Warner Bros.) (Eiseman/Hen-Al/Kings Road, BMI/Genevieve/Rodsongs PRS/Yellow Brick Road, ASCAP) |             |
| 11        | 16        | 7              | <b>NOBODY TOLD ME</b><br>John Lennon, Polydor 817254-7 (Polygram) (Ono, BMI)   |             |
| 12        | 17        | 5              | <b>YOUR BABY DOESN'T LOVE YOU ANYMORE</b><br>Carpenters, A&M 2620 (Music Corp. Of America, BMI)  |             |
| 13        | 14        | 7              | <b>WRAPPED AROUND YOUR FINGER</b><br>The Police, A&M 2614 (Magnetic/Regatta/Illegal Songs, BMI)  |             |
| 14        | 23        | 4              | <b>I'VE GOT A CRUSH ON YOU</b><br>Linda Ronstadt, Asylum 7-69752 (Elektra) (New World, ASCAP)  |             |
| 15        | 10        | 14             | <b>KARMA CHAMELEON</b><br>Culture Club, Virgin/Epic 34-04221 (Virgin/Pendulum, BMI)  |             |
| 16        | 19        | 6              | <b>THAT'S NOT THE WAY (IT'S S'POSED TO BE)</b><br>Anne Murray, Capitol 53 (Nonpareil/Kazzoom, ASCAP)   |             |
| 17        | 22        | 5              | <b>BROWN EYED GIRL</b><br>Jimmy Buffett, MCA 52333 (Web IV, BMI)   |             |
| 18        | 21        | 5              | <b>THE LANGUAGE OF LOVE</b><br>Dan Fogelberg, Full Moon/Epic 34-04314 (Hickory Grove/April, ASCAP)   |             |
| 19        | 20        | 7              | <b>LOVE HAS A MIND OF IT'S OWN</b><br>Donna Summer, Mercury 814922-7 (Polygram) (Sweet Summer Night/Sudano Songs/See This House, ASCAP/BMI)                                |             |
| 20        | 28        | 5              | <b>HERE COMES THE RAIN AGAIN</b><br>Eurythmics, RCA 13725 (Blue Network, ASCAP)  |             |
| 21        | 12        | 15             | <b>RUNNING WITH THE NIGHT</b><br>Lionel Richie, Motown 1710 (Brockman, ASCAP/Dyad, BMI)  |             |
| 22        | 31        | 2              | <b>HELLO</b><br>Lionel Richie, Motown 1722 (Brockman, ASCAP)   |             |
| 23        | 26        | 4              | <b>DONNA</b><br>Cliff Richard, EMI-America 8193 (Beechwood, BMI)   |             |
| 24        | 27        | 5              | <b>THRILLER</b><br>Michael Jackson, Epic 34-04364 (Rodsongs, PRS/Almo, ASCAP)  |             |
| 25        | 25        | 6              | <b>TALK</b><br>Michael Sembello, Warner Bros. 7-29381 (WB/Gravity Raincoat/On Backstreet/No Pain No Gain, ASCAP)   |             |
| 26        | 29        | 3              | <b>UNFAITHFULLY YOURS (ONE LOVE)</b><br>Stephen Bishop, Warner Bros. 7-29345 (Stephen Bishop, BMI)   |             |
| 27        | 18        | 8              | <b>SEND IN THE CLOWNS</b><br>Lani Hall, A&M 2616 (Revelation/Rilting, ASCAP)   |             |
| 28        | 30        | 3              | <b>HOLD ME NOW</b><br>Thompson Twins, Arista 1-9164 (Zomba)  |             |
| 29        | 32        | 3              | <b>PAPA, CAN YOU HEAR ME NOW</b><br>Barbra Streisand, Columbia 38-04357 (Ennes/Emanuel/Threesome, ASCAP)   |             |
| 30        | NEW ENTRY |                | <b>TO ALL THE GIRLS I'VE LOVED BEFORE</b><br>Julio Iglesias And Willie Nelson, Columbia 38-04217 (April/Casa David, ASCAP)   |             |
| 31        | 38        | 2              | <b>AGAINST ALL ODDS (TAKE A LOOK AT ME NOW)</b><br>Phil Collins, Atlantic 7-89700 (Golden Torch, ASCAP/Hit And Run, PRS)   |             |
| 32        | 15        | 12             | <b>SAVE THE LAST DANCE FOR ME</b><br>Dolly Parton, RCA 13703 (Rightsong, BMI)  |             |
| 33        | 13        | 19             | <b>I GUESS THAT'S WHY THEY CALL IT THE BLUES</b><br>Elton John, Geffen 7-29460 (Warner Bros./Warner-Tamerlane, BMI)  |             |
| 34        | 24        | 16             | <b>I STILL CAN'T GET OVER LOVING YOU</b><br>Ray Parker, Jr., Arista 1-9116 (Raydiola, ASCAP)   |             |
| 35        | NEW ENTRY |                | <b>MISS ME BLIND</b><br>Culture Club, Virgin/Epic 34-04388 (Virgin, ASCAP)   |             |
| 36        | 37        | 3              | <b>MAKE MY DAY</b><br>T. G. Sheppard With Clint Eastwood, Warner/Curb 7-29343 (Peso/Wallet, BMI)   |             |
| 37        | 45        | 2              | <b>WE'RE GOING ALL THE WAY</b><br>Jeffrey Osborne, A&M 2618 (Dyad)   |             |
| 38        | 43        | 2              | <b>I DON'T WANNA LOSE YOUR LOVE</b><br>Crystal Gayle, Warner Bros. 7-29356 (Sixty-Ninth Street, BMI)   |             |
| 39        | NEW ENTRY |                | <b>DON'T ASK ME</b><br>The Alan Parsons Project, Arista 1-9160 (Woolfsongs/Careers, BMI)   |             |
| 40        | 33        | 8              | <b>I'M NEVER GONNA GIVE YOU UP</b><br>Frank Stallone/Cynthia Rhodes, RSO 815882-7 (Polygram) (Stigwood International/Famous/Robert Stigwood/Ensign, ASCAP/BMI)             |             |
| 41        | 42        | 2              | <b>JUST MY IMAGINATION</b><br>Modern Romance, Atlantic 7-89711 (Jobete, ASCAP)   |             |
| 42        | 34        | 15             | <b>YOUR PRECIOUS LOVE</b><br>Neil Sedaka With Dara Sedaka, MCA/Curb 52307 (Jobete, ASCAP)  |             |
| 43        | 39        | 16             | <b>TAKE A CHANCE</b><br>Olivia Newton-John And John Travolta, MCA 52284 (Foster Frees/Rehtakul/Zargon, BMI/ASCAP)  |             |
| 44        | 35        | 17             | <b>READ 'EM AND WEEP</b><br>Barry Manilow, Arista AS1-9101 (Edward B. Marks/Neverland/Peg, BMI)  |             |
| 45        | 40        | 14             | <b>SHOW HER</b><br>Ronnie Milsap, RCA 13658 (Lodge Hall, ASCAP)  |             |
| 46        | 44        | 3              | <b>TWO CAR GARAGE</b><br>B.J. Thomas, Cleveland International 38-04237 (CBS Music Corp. Of America/Dick James, BMI)  |             |
| 47        | 41        | 3              | <b>YOU AND ME (WE WANTED IT ALL)</b><br>Peter Allen, Arista 1-9161 (Irving/Woolnough/Begonia Melodies/Unichappell, BMI)  |             |
| 48        | 48        | 5              | <b>BOGGIE PIANO MAN</b><br>George Fishoff, Reward 4-04354 (CBS) (George Fishoff/Reward, ASCAP)   |             |
| 49        | 36        | 4              | <b>TOUCH</b><br>Earth, Wind & Fire, Columbia 38-04329 (Sagillire/Zomba, ASCAP/Ninth/Deertrack/Charleville, BMI)  |             |
| 50        | 49        | 24             | <b>BABY I LIED</b><br>Deborah Allen, RCA 13600 (Posey/Unichappell/Van Hoy, BMI)  |             |

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MARCH 10, 1984, BILLBOARD

# Billboard® Rock Albums & Top Tracks™

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## Rock Albums

## Top Tracks

| This Week | Last Week | Weeks On Chart | ARTIST—Title, Label   | WEEKS AT #1 | This Week | Last Week | Weeks On Chart | ARTIST—Title, Label                                      | WEEKS AT #1 |
|-----------|-----------|----------------|---|-------------|-----------|-----------|----------------|--|-------------|
| 1         | 1         | 9              | VAN HALEN—1984, Warner Bros.  | 6           | 1         | 1         | 9              | VAN HALEN—Jump, Warner Bros.                             | 8           |
| 2         | 2         | 19             | YES—90125, Atco   |             | 2         | 4         | 6              | CHRISTINE McVIE—Got A Hold On Me, Warner Bros.           |             |
| 3         | 5         | 6              | SOUNTRACK—Footloose, Columbia   |             | 3         | 7         | 6              | MANFRED MANN'S EARTH BAND—Runner, Arista                 |             |
| 4         | 3         | 13             | THE PRETENDERS—Learning to Crawl, Sire                                |             | 4         | 13        | 6              | SOUNTRACK—Footloose, Columbia                            |             |
| 5         | 7         | 15             | MANFRED MANN—Somewhere In Afrika, Arista                              |             | 5         | 5         | 13             | 38 SPECIAL—Back Where You Belong, A&M                    |             |
| 6         | 8         | 7              | CHRISTINE McVIE—Christine McVie, Warner Bros.                         |             | 6         | 3         | 8              | JOHN LENNON—Nobody Told Me, Polydor                      |             |
| 7         | 10        | 6              | DWIGHT TWJLLEY—Jungle, EMI/America                                    |             | 7         | 6         | 12             | THE PRETENDERS—Middle Of The Road, Sire                  |             |
| 8         | 11        | 5              | DAN FOGELBERG—Windows and Walls, Full Moon/Epic                       |             | 8         | 11        | 8              | EURYTHMICS—Here Comes The Rain Again, RCA                |             |
| 9         | 6         | 18             | 38 SPECIAL—Tour De Force, A&M   |             | 9         | 2         | 8              | VAN HALEN—Panama, Warner Bros.                           |             |
| 10        | 14        | 4              | QUEEN—The Works, Capitol  |             | 10        | 8         | 5              | YES—Leave It, Atco                                       |             |
| 11        | 4         | 8              | JOHN LENNON—Milk & Honey, Polydor                                     |             | 11        | 14        | 7              | SOUNTRACK—Heaven, MCA                                    |             |
| 12        | 9         | 21             | GENESIS—Genesis, Atlantic   |             | 12        | 12        | 6              | VAN HALEN—I'll Wait, Warner Bros.                        |             |
| 13        | 12        | 25             | HUEY LEWIS AND THE NEWS—Sports, Chrysalis                             |             | 13        | 9         | 8              | DURAN DURAN—New Moon On Monday, Capitol                  |             |
| 14        | 20        | 5              | APRIL WINE—Animal Grace, Capitol                                      |             | 14        | 15        | 6              | THE PRETENDERS—Time, The Avenger, Sire                   |             |
| 15        | 13        | 6              | BON JOVI—Bon Jovi, Mercury  |             | 15        | 16        | 5              | DWIGHT TWILLEY—Girls, EMI-America                        |             |
| 16        | 15        | 7              | EURYTHMICS—Touch, RCA   |             | 16        | 17        | 3              | DAN FOGELBERG—The Language Of Love, Full Moon/Epic       |             |
| 17        | 24        | 3              | SOUNTRACK—Against All Odds, Atlantic                                  |             | 17        | 18        | 2              | SCORPIONS—Rock You Like A Hurricane, Harvest             |             |
| 18        | 18        | 8              | JUDAS PRIEST—Defenders Of The Faith, Columbia                         |             | 18        | 28        | 3              | PHIL COLLINS—Against All Odds, Atlantic                  |             |
| 19        | 21        | 4              | ROGER DALTRY—Parting Should Be Painless, Atlantic                     |             | 19        | 20        | 16             | YES—Changes, Atco  |             |
| 20        | 27        | 17             | THE ALAN PARSONS PROJECT—The Best Of The Alan Parsons Project, Arista |             | 20        | 10        | 15             | YES—It Can Happen To You, Atco                           |             |
| 21        | 26        | 7              | SOUNTRACK—A Night In Heaven, A&M                                      |             | 21        | 26        | 13             | MOTLEY CRUE—If Looks Could Kill, Elektra                 |             |
| 22        | 29        | 3              | DAVID GILMOUR—About Face, Columbia                                    |             | 22        | 22        | 8              | CYNDI LAUPER—Girls Just Want To Have Fun, Portrait       |             |
| 23        | 25        | 2              | SCORPIONS—Love At First Sting, Mercury                                |             | 23        | 24        | 4              | DARYL HALL AND JOHN OATES—Adult Education, RCA           |             |
| 24        | NEW ENTRY |                | THE CARS—Heartbreak City, Elektra                                     |             | 24        | 23        | 4              | APRIL WINE—This Could Be The Right One, Capitol          |             |
| 25        | 16        | 21             | MOTLEY CRUE—Shout At The Devil, Elektra                               |             | 25        | 30        | 3              | GENESIS—Illegal Alien, Atlantic                          |             |
| 26        | 19        | 19             | DURAN DURAN—Seven And The Ragged Tiger, Capitol                       |             | 26        | NEW ENTRY |                | THE CARS—You Might Think, Elektra                        |             |
| 27        | 17        | 21             | JOHN COUGAR MELLENCAMP—Uh-Huh, Riva/Mercury                           |             | 27        | 32        | 5              | BON JOVI—Runaway, Mercury                                |             |
| 28        | 30        | 4              | DARYL HALL AND JOHN OATES—Rock 'N' Soul, Part I, RCA                  |             | 28        | 19        | 21             | HUEY LEWIS AND THE NEWS—I Want A New Drug, Chrysalis     |             |
| 29        | 31        | 5              | WANG CHUNG—Points On A Curve, Geffen                                  |             | 29        | 21        | 3              | ACCEPT—Balls To The Wall, Portrait                       |             |
| 30        | 38        | 4              | GOLDEN EARRING—N.E.W.S., 21 Records (Polydor)                         |             | 30        | 25        | 3              | QUEEN—Radio Ga-Ga, Capitol                               |             |
| 31        | 23        | 6              | TED NUGENT—Penetrator, Atlantic                                       |             | 31        | 37        | 3              | ROCKWELL—Somebody's Watching Me, Motown                  |             |
| 32        | 28        | 19             | NIGHT RANGER—Midnight Madness, MCA                                    |             | 32        | 33        | 3              | SLADE—My, Oh My, RCA                                     |             |
| 33        | 34        | 3              | BILLY RANKIN—Growin' Up Too Fast, A&M                                 |             | 33        | 29        | 17             | THE ROLLING STONES—She Was Hot, Rolling Stones           |             |
| 34        | 48        | 2              | TONY CAREY—Some Tough City, MCA                                       |             | 34        | 27        | 7              | NENA—99 Luftballons, Epic                                |             |
| 35        | 37        | 7              | UTOPIA—Oblivion, Passport   |             | 35        | 38        | 3              | NIGHT RANGER—Rumour In The Air, MCA                      |             |
| 36        | 41        | 3              | THOMPSON TWINS—Into The Gap, Arista                                   |             | 36        | 60        | 5              | JOHN LENNON—I'm Steppin' Out, Polydor                    |             |
| 37        | 22        | 18             | THE ROLLING STONES—Undercover, Rolling Stones                         |             | 37        | NEW ENTRY |                | THOMPSON TWINS—Hold Me Now, Arista                       |             |
| 38        | 44        | 4              | NENA—99 Luftballons, Epic   |             | 38        | NEW ENTRY |                | TONY CAREY—A Fine Fine Day, Rocshire                     |             |
| 39        | 43        | 4              | JOHN BUTCHER AXIS—Stare At The Sun, Polydor                           |             | 39        | 34        | 8              | THE POLICE—Wrapped Around Your Finger, A&M               |             |
| 40        | 32        | 25             | THE ROMANTICS—In Heat, Nemperor                                       |             | 40        | 35        | 6              | GENESIS—Home By The Sea, Atlantic                        |             |
| 41        | 33        | 7              | ACCEPT—Balls To The Wall, Portrait                                    |             | 41        | 42        | 2              | TED NUGENT—Tied Up In Love, Atlantic                     |             |
| 42        | 35        | 5              | HOWARD JONES—Humans Lib, Elektra                                      |             | 42        | NEW ENTRY |                | THOMAS DOLBY—Hyperactive, Capitol                        |             |
| 43        | 39        | 18             | BILLY IDOL—Rebel Yell, Chrysalis                                      |             | 43        | 43        | 3              | THE KIND—I've Got You, 360                               |             |
| 44        | 40        | 13             | CYNDI LAUPER—She's So Unusual, Portrait                               |             | 44        | NEW ENTRY |                | JON BUTCHER AXIS—Don't Say Goodnight, Polydor            |             |
| 45        | NEW ENTRY |                | THOMAS DOLBY—The Flat Earth, Capitol                                  |             | 45        | 45        | 23             | GENESIS—It's Gonna Get Better, Atlantic                  |             |
| 46        | NEW ENTRY |                | WEIRD AL YANKOVIC—In 3-D, Rock & Roll Associated                      |             | 46        | 46        | 18             | YES—Owner Of A Lonely Heart, Atco                        |             |
| 47        | 36        | 15             | OZZY OSBOURNE—Bark At The Moon, CBS                                   |             | 47        | 36        | 4              | THE PRETENDERS—Show Me, Sire                             |             |
| 48        | 49        | 2              | THE ALARM—Declaration, IRS  |             | 48        | 48        | 2              | ROGER DALTRY—Walking In My Sleep, Atlantic               |             |
| 49        | 42        | 38             | THE POLICE—Synchronicity, A&M   |             | 49        | NEW ENTRY |                | WANG CHUNG—Don't Let Go, Geffen                          |             |
| 50        | NEW ENTRY |                | ROCKWELL—Somebody's Watching Me, Motown                               |             | 50        | 51        | 2              | THE ROLLING STONES—I Think I'm Going Mad, Rolling Stones |             |

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|    |   |    |           |    |   |
|----|---|----|-----------|----|---|
| 1  | THE CARS—Heartbreak City, Elektra                 | 51 | 53        | 17 | NIGHT RANGER—(You Can Still) Rock In America, Capitol |
| 2  | THE ALAN PARSONS PROJECT—Ammonia Avenue, Arista   | 52 | 56        | 15 | THE ALAN PARSONS PROJECT—You Don't Believe, Arista    |
| 3  | WEIRD AL YANKOVIC—Eat It, Rock & Roll (45)        | 53 | 44        | 2  | JOHN COUGAR MELLENCAMP—Play Guitar, Riva/Mercury      |
| 4  | DAVID GILMOUR—About Face, Columbia                | 54 | 49        | 2  | UTOPIA—Cry Baby, Passport                             |
| 5  | SCORPIONS—Rock You Like A Hurricane, Mercury (45) | 55 | 50        | 2  | JUDAS PRIEST—Some Heads Are Gonna Roll, Columbia      |
| 6  | SOUNTRACK—Hard To Hold, RCA                       | 56 | 59        | 5  | QUIET RIOT—Don't Wanna Let You Go, Pasha              |
| 7  | THOMPSON TWINS—Into The Gap, Arista               | 57 | 41        | 3  | GENESIS—Taking It All Too Hard, Atlantic              |
| 8  | THOMAS DOLBY—The Flat Earth, Capitol              | 58 | NEW ENTRY |    | PAUL YOUNG—Come Back And Stay, Columbia               |
| 9  | TONY CAREY—Some Tough City, MCA                   | 59 | NEW ENTRY |    | DEAR ENEMY—Computer One, Capitol                      |
| 10 | MISSING PERSONS—Rhyme And Reason, Capitol         | 60 | NEW ENTRY |    | RAINBOW—Desperate Heart, Mercury                      |

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

# Radio

## Pro-Motions

**Station:** WIOQ Philadelphia (AOR/AC)

**Contact:** Julie Roberts

**Concept:** The Harvey Awards

**Execution:** For the sixth consecutive year, WIOQ morning man Harvey dedicated his show the morning after the Grammy Awards telecast to that prestigious event. Unlike many stations that invite listeners to vote on their favorites, Harvey chooses all candidates and winners. More to the point, however, Harvey chooses the categories.

Clad in a tuxedo, he simulates the event substituting such awards as "best use of a throat condition for fame and profit," "best use of welding in a pop setting" and this year's newest and most coveted award, "the Maybelline man of the year." After the awards show, listeners were able to pick up a small memento, the official Harvey Awards program, free at any 7-11 store.

★ ★ ★

**Station:** 96 Rock (WKLS-FM) Atlanta (AOR)

**Contact:** Larry Schuster, promotion director

**Concept:** The Atlanta Music Awards  
**Execution:** A more traditional tie-in with the Grammy Awards is WKLS' First Atlanta Music Awards, co-sponsored by the Turtles record/tape chain and the Atlanta Recording Academy. Ballots are available to the public at all Turtles locations. Six categories are to be decided, including rock/pop, gospel, r&b, country and best male and female vocalist. The catch here is that performers must be residents of Georgia. Custom designed glass trophies will be presented to the winners.

★ ★ ★

**Station:** WSHE Ft. Lauderdale/Miami (AOR)

**Contact:** Samia Carlo

**Concept:** Child ID Program

**Execution:** With all the talk about crime in South Florida and a desire to appeal to the demo group with young kids, WSHE, in conjunction with Pepsi's local bottler, Grand Union Supermarkets and Child Find Inc, has organized a child identification program.

For four consecutive weekends, parents were asked to bring Junior by one of three Grand Union locations. There, color photos and a full set of fingerprints (an inkless, non-toxic, no-mess procedure) will be taken free of charge. Parents will receive a laminated color photo ID card containing vital statistics and a full set of prints, to be retained in case of emergency, as well as a flyer with safety tips.

★ ★ ★

The tie-in not only provides much visibility for the station, but links it with a positive force in the community, long a goal of AOR outlets.

★ ★ ★

**Station:** WPST/WHWH Trenton

**Concept:** "Cans" Film Festival

**Execution:** Used at several stations around the country, the play on words is the attraction here. Listeners are told that two cans of non-perishable food will be the admission price for an exclusive area premiere. In this case it's John Travolta and Olivia Newton-John in "Two Of A Kind." The food is handled by the Family Food Fund, while the screenings are donated by a local theatre chain.

★ ★ ★

**Station:** WLS-AM-FM Chicago (contemporary)

**Contact:** Karyn Esken

**Concept:** Animal Stories

**Execution:** "Uncle Lar & Li'l Tommy's Animal Stories Vol. III" is an album featuring classic on-air bits of Larry Lujack and Tommy Edwards. Lujack, who started his "animal stories" several years ago on the top 40 powerhouse, was deluged with requests for copies and pressed the bits into disk form. Vols. I and II have already generated over \$200,000, which benefits the needy children of the Chicago area. Available both by mail order and in local outlets, Vol. III includes such epics as "Mama's Buns," "Let Them Eat Nuts" and "Old Lady and The Chipmunks."

ROLLYE BORNSTEIN

## RADAR Report: 95% Of Us Are Still Tuned In

Los Angeles—Radio continues to reach 95% of the American population, or 180 million persons over the age of 12, according to the fall 1983 RADAR report, issued by Westfield, N.J.-based Statistical Research Inc., which finds network affiliate stations reaching about 80% of the populus.

On the whole, the profile of America's radio listeners is unchanged, but the growth of FM penetration has slowed. This fall's 66% usage figure is just one percent higher than the 65% recorded in the spring '83 report.

Due to the attention cable television usage has received, RADAR conducted a special survey which showed that radio usage for persons in cable and non-cable homes was virtually identical.



**PICKIN' PALS**—Encore Talent's fifth annual Country Pickin' Party brought over 800 promoters, club owners and media personalities to San Antonio. Pictured at the event from left are KKYX San Antonio's Jerry King and Steve Warren chatting with Epic recording artist Moe Bandy and MCA picker Lloyd David Foster.



# Blast Off With Billboard at NARM '84

—as NARM launches its 1st Annual  
"Music and Video Carnival of Entertainment"

Whether or not you plan to attend, make sure your message soars at NARM '84 in Miami (Diplomat Hotel, March 23-27). This is the *critical* phase in NARM's plans for the future of merchandising: "Music and Video: The Winning Combination for Home Entertainment".

Billboard's March 24 issue will cover this very important meeting. You can cover it too—bonus distribution at the show will bring your ad right to the high-volume record, tape and accessory

merchandisers who keep your business aloft. Plus, you'll reach major video disc/video cassette distributors and other key people representing the new long form video music industry—already booming with releases by Michael Jackson, The Beatles, The Who, Billy Joel, The Police, Olivia Newton-John and other major artists.

At the same time, you'll reach industry executives who don't attend NARM—via Billboard's regular, worldwide trade circulation.



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**Issue Date: March 24**  
**Ad Deadline: March 11**

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For advertising details, contact the Billboard Sales Office nearest you.



1515 Broadway, New York, N.Y. 10036

*The International Newsweekly of Music and Home Entertainment*

New York City: 212-764-7356; Beverly Hills, California: 213-859-5316; Nashville, Tennessee: 615-748-8145; Toronto, Canada: 416-365-0724; London, England: (01) 439-9411; Paris, France: 1-738-4321; Hamburg, West Germany: (040) 631-4299; Milan, Italy: 28-29-158; Madrid, Spain: 232-8000, 231-8319; Tokyo, Japan: (03) 498-4641; Sydney, Australia: 436-2033.

## Grammy Push Grows At Chains

### NARM Ships Record Amount Of Merchandising Material

By EARL PAIGE

LOS ANGELES—The merchandising of Grammy-nominated product gets better every year. That's the view of several retail chains surveyed early last week, and also of the National Assn. of Recording Merchandisers (NARM), which shipped a record amount of Grammy-related point-of-purchase material this year.

Although not every major chain participated, involvement was "more across-the-board this year, as opposed to 1983, when it was just a promotion in selected stores," says Mickey Granberg of the NARM staff in Cherry Hill, N.J. "We shipped 155,000 pieces, and to many major accounts, such as Handleman and Warehouse."

While some record/tape chains, among them the 54-unit Record World, began their planning as early as late December, most campaigns zeroed in on last week, bracketing the Tuesday (28) television spectacular.

Record Bar celebrated the Grammy season with "a very simple price promotion," says spokesman Ron Phillips. Extending from Feb. 16 through March 7, the promotion featured 15 top-selling albums from the various Grammy categories, including all the album-of-the-year nominees.

Under provisions of the sale, albums regularly tagged at \$8.98 were marked down to \$6.99, Phillips reports.

The albums were advertised in re-

gional editions of TV Guide in 40 markets, embracing approximately 100 of the chain's stores, according to Phillips. The labels involved contributed to the ad budget.

Record Bar created its own in-store signage, built on the slogan: "And The Winner Is Record Bar's Grammy Sale." The chain's own material was used in conjunction with that supplied by NARM, which Phillips characterizes as "very useful."

The Nashville-based Sound Shop chain of 42 stores built its Grammy promotion entirely on NARM-provided material.

*Assistance in preparing this story provided by Edward Morris in Nashville.*

One of the more ambitious campaigns is that of the 32-unit San Francisco chain Record Factory. Bob Tolifson and Joyce Castagnola of the chain's advertising department utilized television and print more spectacularly than they had in six previous years of Grammy promotion.

"We have looked at our February campaigns and particularly at Valentine's Day, and it has been our lowest weekend for the past two or three years," says Tolifson. "It's supposed to be a gift vehicle, right? I think it's become overshadowed by the Grammys. The Grammys is front page, mainstream."

Record Factory's print campaign is keyed to an advertisement taking up nearly a full page in the Chronicle

Wednesday morning following the Grammy show with all nominee product at \$5.97. Select suburban papers are used, too. In addition, a 30-second doughnut tv spot ran from Monday (27) through Saturday (3), totalling 72 spots "on MTV and every music video rock show there is in the market," in Tolifson's words.

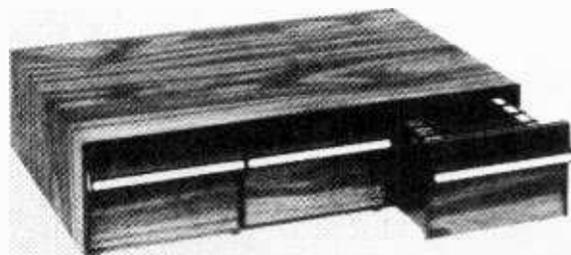
On the other side of the country, in Port Washington, N.Y., Record World's Bob Stanford went with print exclusively, starting with what he calls a "blitz" on Feb. 26 in 16 newspapers, with most of the ads three-fourths of a page. "We geared it to a mass communication because of the high visibility of the show and the product," he says. "We wanted to spread around the advertising allowance funds as much as possible, including our upstate press. The Grammys hit every market."

"Our whole campaign was to utilize pre-publicity for the show. We tied in with all NARM's store material. We had to be selective in going to the labels. The Kim Carnes LP died in February, so the label isn't going to support it, but there was plenty of product even though it looked like Michael Jackson, Michael Jackson and Michael Jackson," Stanford notes.

George De Martyn of D&H in Harrisburg, Pa. says the rackjobber and distributor has always advocated combining around Grammy promotion if it makes sense. In programs with its department stores and inde-

*(Continued on page 26)*

## New Products



This walnut finished storage unit from Lebo-Peerless holds 36 VHS or Beta videotapes and doubles as a stand for the VCR.



Discwasher of Columbia, Mo., introduces the Entry Rest, an oak board designed to ease arm, wrist and shoulder fatigue when working with Apple II computers. The entry rest retails for \$34.95 and has built-in calculator with memory and a static grounding bar that protects the computer against static charges.

## Thinking Young Pays Off For Florida Dealer Livert

By EARL PAIGE

JACKSONVILLE, Fla.—You wouldn't get an argument if you told Abe Livert he was the Ponce de Leon of the retail record business: Livert has been here since 1936, and his view of success in the business is also reflective of the famous explorer's pursuit of eternal youth. Says Livert, "It's a kid's business. You have to be where they are."

Abe Livert Records has a unit downtown where his one-stop operation has been in existence for 13 years, and also operates one southside unit, which Livert himself now runs with an assistant. His wife Marjorie and son Bill operate the downtown business. The one-stop, Dabill Records, gets its name from sons David and Bill. David is in college.

The two stores have moved several times over the years. Livert says the peak period was in the '50s, when 45s came in and rock'n'roll evolved. "We had three stores at that time."

Livert says he has always tried to "keep one move ahead of the retirees. We moved our southside store out of San Marcos 10 years ago. The neighborhood just became taken over with retired people. A young person couldn't even shop for clothes."

Today, the south unit is nestled in a residential community with three schools nearby, where sales are nourished by young people. The site is out of range of the growing competition, Livert indicates.

"We're competitive. We're holding LPs at \$7.98 in both stores. But singles have to go for \$1.78 downtown, while out here, we ask \$1.99," he notes.

In his sixth decade in Jacksonville, Livert has seen competition arrive steadily, first in 1960 when Paul

Keyser moved here from Durham after he founded Record Bar. Establishing Record Bar units here separate from the chain Keyser sold to his brother-in-law, Harry Bergman, Keyser went on to open four units. They ring Jacksonville in the Cedar Hill Shopping Center, Orange Park Mall, Regency Square Mall and Gateway Mall.

Other record/tape chains here include a Camelot unit, two Musicland and a Coconuts. On the wholesale side, a branch of Juke Box One-Stop, Miami, is located here. According to Sandy Dobson, manager, the company opened five years ago as Operator's One-Stop. The name change came a year ago. She says the one-stop also sells retail.

At Record Bar, Paul Keyser's son, Bob, 30, says he has been in the business all his adult life. "When dad first talked of coming here, all the labels said Jacksonville wasn't a record town. I think it's a breakout town."

As Livert looks at all the modern expansion into other product categories, he says, "We're getting away from the straight record business. It's being diluted by video and everything."

Livert says he was bitten with the music bug early. His brother Paul was once with London Records. Abe came here in 1936 from Brooklyn, where he had worked in a music store. "In those days we sold only 78s, three for a dollar," he recalls.

"I look at MTV and how video is coming on so strong," Livert notes, "and it makes me think that if you don't expand and stay just in records, you'll end up in the buggy whip business."

MARCH 10, 1984, BILLBOARD

# Angott Record & Tape Sales

America's Oldest One-Stop  
wants you to spring into action  
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EVELYN KING  
Champagne King

ARISTA

RAY PARKER JR.  
WOMAN OUT OF CONTROL

RCA

POINTER SISTERS  
BREAK OUT

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MEMOREX  
Head Cleaner

ATLANTIC

STEVE ARRINGTON'S  
HALL OF FAME  
POSITIVE POWER

A&M

JEFFREY OSBORNE  
STAY WITH ME TONIGHT

LP & CASS. \$5.25 Box Lot Only

\$3.45

MEMOREX  
SPECIAL

\$1.49

MEMOREX  
Head Cleaner

CASSETTE

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We are a complete One-Stop carrying a full line catalogue of all labels • 45's • 12" Disco • LP's & Cassettes • Pop • R & B • Rock • Jazz • Country & Western • Gospel • Large Selection of Oldie 45's • Min. Order 25 Units • Terms Cash C O D

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BUY TWICE AS MANY RECORDS AS PEOPLE WHO DON'T.**



According to research, not only do people who buy Maxell audio tape buy over 40% more cassettes in a year than the average cassette buyer, but they also purchase almost twice as many records as the average record buyer.

After all, people who are willing to pay more for an exceptional tape like Maxell must love good music. And can afford to buy the albums they really want.

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Maxell.



**IT'S WORTH IT.**

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# Retailing

## Vermont's Upstairs Records Heavy Into Video

BURLINGTON, Vt.—Upstairs Records here is among the relatively few independent record/tape stores around the country heavily involved in video. Although a diversification

plan in late 1979 led to the opening of a second unit more specialized in video, the decade-old firm has not de-emphasized records and tapes.

While Upstairs Records maintains

its original name with a downtown location in a street mall, the second unit is called Video Exchange. It's a mile and a half from the first store. Says Video manager Bill Workman,

"I would describe the record/tape stock at Video Exchange as more mainstream, more chart-oriented. Our main store is heavy catalog." Workman says about 15,000 titles are stocked.

Upstairs established a price image years ago and is still very competi-

tive, with albums at \$7.45 and singles at an even more tempting \$1.50. Compact Discs, a new product category with around 100 titles stocked, are priced around \$17.

Since it rode out the troubled video rental plans of 1979-80 to the point that an affiliated distributing business surged as well, business has never really tapered off for Upstairs—which, curiously, is no longer upstairs at its original site but rather at ground level, with offices in a basement. "There's a camera store up there now," says Workman, who's been video manager for two years.

Among Upstairs' plans for video is a deeper library, soon to extend to 2,000 titles. Workman says there's space for it, noting that the main unit is 1,500 square feet. But a problem is his unusually strong Beta market. Workman says that when he told other dealers at the Washington rally Upstairs' ratio was 60/40 favoring Beta, "they were all stunned." He adds, "One dealer was part of a 13-unit franchise chain—none of the 13 stores handle Beta."

Among the facets of Upstairs' video experience that caused raised eyebrows in Washington, Workman indicates, "was our practice of not requiring deposits." The store does take down essential documentation, like a driver's license number." But we have over the years abandoned a club, and we have just not had shrinkage in doing without deposit," notes Workman. He says that Upstairs and Video Exchange require only the price of one night's rental in advance (fees are already at \$3.50 per night).

However, a more streamlined rental process is currently under consideration. "We want to switch over to a computerized system. We've had speedy checkout procedures of one kind or another before. We just keep trying to streamline," he says.

The growth in sales compared to rentals, Workman finds, is mainly in music video. "We're blowing out Duran Duran. Otherwise, we're 90% rental on a transaction basis. On 'Tootsie,' for example, we rent nine to every one we sell."

The stores have stocked both CED and laser videodisks for sale only but have not found the disk configuration profitable.

Workman lists around seven other video stores in the area. "The town's cut up in sections. There are four within easy driving of us." Both Upstairs Records and Video Exchange are in lively shopping areas and hours are extended (9:30 a.m. to 9 p.m. except Sunday, noon-9 p.m.).

## Grammy Push Grows At Chains

• Continued from page 24

pendent stores, D&H combined Valentine's Day and the Grammys. De Martyn says D&H utilized more NARM material this year and pushed a little more, in light of past success.

NARM shipped 25,000 each of three 12- by 42-inch nominee posters with the themes "Five LPs Of The Year," "Best Pop Female Vocalists" and "Best Pop Male Vocalists." It also shipped 35,000 11 9/16-inch by two-inch title strips, 35,000 12-by-12 mini-posters announcing the Grammy show and 5,000 posters from NARAS.

At Budget Tapes & Records, Denver, Peggy Loos in the advertising department says the franchise chain did not plug Grammy-nominated product heavily but is considering a post-Grammy campaign—an indication of the growing notion that the Grammys can extend in front and back of the show itself as a major merchandising vehicle at retail.



## The odds are six to one you'll sell more videotape with JVC's new six pack.

We bet when lots of your customers come in to buy a JVC VHS videocassette, they won't walk out with one. They'll take home a six pack.® That's because when you stock JVC's new six pack, it's easier to sell six tapes at once. Which means it's easier to make six times more profit.

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# New LP/Tape Releases

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

## POPULAR ARTISTS

- ANDERSON, LAURIE**  
Mister Heartbreak  
LP Warner Bros. 1-25077 (WEA).....\$8.98  
CA 4-25077.....\$8.98
- ANTHRAX**  
LP Megaforce MRI 469.....NA
- BARRETT, DAVID**  
Surprise  
LP Brothers 305058XB.....\$8.98

- CHINA CRISIS**  
WORKING WITH FIRE AND STEEL  
LP Warner Bros 1-25062(WEA).....\$8.98  
CA 4-25062.....\$8.98
- COLLAGE**  
LP Pausa 7155.....NA  
CA 7155.....NA
- CONTRACTIONS**  
Something Broke  
LP Trotter.....NA
- DARLING, DAVID**  
See Terje Rypdal
- DAVIS, SPENCER**  
Crossfire  
LP Allegiance AV 442.....\$8.98
- EK A MOUSE**  
See Michigan & Smiley
- EXCITER**  
Violence & Force  
LP Megaforce MRI 569.....NA

- FLEETWOOD, NOEL, AND RITA VAN ROBINSON**  
Loving You Comes Natural  
LP Peachtown PT 1003.....\$6.98
- GEMINI**  
The Long Journey Called Home  
LP Brothers BRO 72783.....\$8.98
- HALL & OATES**  
Nucleus  
LP Allegiance AV 5014.....\$5.98
- HIRT, AL**  
Showtime  
LP Allegiance AV 5018.....\$5.98
- JONES, GEORGE**  
LP Allegiance AV 5015.....\$5.98
- KELLY, JULIE**  
LP Pausa 7154.....NA  
CA 7154.....NA
- MADNESS**  
Keep Moving

- LP Geffen GHS 4022 (WEA).....\$8.98  
CA M5G 4022.....\$8.98
- MADE IN BRASIL**  
LP Pausa 7156.....NA  
CA 7156.....NA
- MANCE, JUNIOR, & MARTIN RIVERA**  
For Dancers Only  
LP Sackville 3031.....\$8.98
- MICHIGAN AND SMILEY/EK A MOUSE**  
Live At Reggae Sunsplash  
LP Sunsplash RS 8914.....\$8.95
- MODERN ENGLISH**  
Ricochet Days  
LP Sire 1-25066 (WEA).....\$8.98  
CA 4-25066.....\$8.98
- NASH THE SPLASH**  
The Million Year Picnic  
LP Ralph NS 8409.....\$8.98
- PARKS, VAN DYKE**  
Jump  
LP Warner Bros. 1-23829 (WEA).....\$8.98  
CA 4-23829.....\$8.98
- PARTON, FREIDA**  
Two Faced  
LP Bearsville 1-23999 (WEA).....\$8.98  
CA 4-23999.....\$8.98
- QUEENS III**  
Razor  
LP Malaco MAL 7416.....\$8.98  
CA MAL 7416.....\$8.98
- RAWLS, LOU**  
Trying As Hard As I Can  
LP Allegiance AV 5016.....\$5.98
- THE RESIDENTS**  
George and James  
LP Ralph RZ 8402.....\$8.98
- RIVERA, MARTIN**  
See Junior Mance
- RYPDAL, TERJE, & DAVID DARLING EOS**  
LP ECM 1-23799 (WEA).....\$9.98

- CA 4-23799.....\$9.98
- SEDAKA, NEIL**  
Come See About Me  
LP MCA MCA 5466.....\$8.98  
CA MCA 5466.....\$8.98
- SMITH, LEO**  
Rastafari  
LP Sackville 3030.....\$8.98
- TAYLOR, BOB**  
Celebrates Christmas  
LP Brothers 902683.....\$8.98
- THE TWINKLE BROTHERS**  
Since I Throw The Comb Away  
LP Sunsplash RS 8907.....\$8.98
- ULLMAN, TRACEY**  
You Broke My Heart In 17 Places  
LP MCA MCA 5471.....\$8.98  
CA MCA 5471.....\$8.98
- WHEELER, KENNY**  
Double, Double You  
LP ECM 1-25000 (WEA).....\$9.98  
CA 4-25000.....\$9.98

## COUNTRY

- CASH, JOHNNY**  
The First Years  
LP Allegiance AV 5017.....\$5.98
- WILLIAMS, DON**  
Best Of Don Williams, Vol 3  
LP MCA MCA 5465.....\$8.98  
CA MCA 5465.....\$8.98

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.

Survey for Week Ending 3/10/84

# Billboard® Midline LPs

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| THIS WEEK | LAST REPORT | WEEKS ON CHART | ARTIST                            |                                     |                          | Year of Original Release | Dist. Co. | Suggested List Prices LP, Cassettes, 8-Track | THIS WEEK | LAST REPORT | WEEKS ON CHART       | ARTIST                                     |       |                          | Year of Original Release | Dist. Co. | Suggested List Prices LP, Cassettes, 8-Track |
|-----------|-------------|----------------|-----------------------------------|-------------------------------------|--------------------------|--------------------------|-----------|--|-----------|-------------|----------------------|--|-------|--------------------------|--------------------------|-----------|--|
|           |             |                | Title                             | Label, No. (Dist. Label)            | Year of Original Release |                          |           |  |           |             |                      | Dist. Co.                                  | Title | Label, No. (Dist. Label) |                          |           |  |
| 1         | 2           | 87             | DAVID BOWIE                       | The Rise And Fall Of Ziggy Stardust | 1972                     | RCA                      | 5.98      | 26   | 12        | 31          | VARIOUS ARTISTS      | 25 #1 Hits From 25 Years                   | 1983  | MCA                      | 9.98                     |           |  |
|           |             |                |                                   |                                     |                          |                          |           | 27   | 20        | 29          | MIKE OLDFIELD        | Tubular Bells                              | 1973  | CBS                      |                          |           |  |
| 2         | 1           | 31             | THE WHO                           | Who's Next                          | 1971                     | MCA                      | 5.98      | 28   | 34        | 77          | ALAN PARSONS PROJECT | Eve  | 1979  | RCA                      | 5.98                     |           |  |
| 3         | 7           | 89             | BILLY JOEL                        | Piano Man                           | 1974                     | CBS                      |           | 29   | 41        | 35          | NEIL DIAMOND         | Classics: The Early Years                  | 1983  | CBS                      |                          |           |  |
| 4         | 8           | 19             | RICK SPRINGFIELD                  | Success Hasn't Spoiled Me Yet       | 1982                     | RCA                      | 5.98      | 30   | 22        | 57          | SPYRO GYRA           | Morning Dance                              | 1979  | MCA                      | 5.98                     |           |  |
| 5         | 4           | 89             | CAROLE KING                       | Tapestry                            | 1971                     | CBS                      |           | 31   | 16        | 31          | STEELEY DAN          | Gaucho                                     | 1980  | MCA                      | 5.98                     |           |  |
| 6         | 13          | 85             | DAN FOGELBERG                     | Souvenirs                           | 1974                     | CBS                      |           | 32   | 27        | 17          | JIMMY BUFFETT        | Changes In Latitudes, Changes In Attitudes | 1977  | MCA                      | 5.98                     |           |  |
| 7         | 9           | 73             | JOE JACKSON                       | Look Sharp!                         | 1979                     | RCA                      | 5.98      | 33   | 35        | 37          | JEFF BECK            | Blow By Blow                               | 1975  | CBS                      |                          |           |  |
| 8         | 3           | 31             | ELTON JOHN                        | Elton John's Greatest Hits          | 1974                     | MCA                      | 5.98      | 34   | 26        | 81          | THE WHO              | Who Are You                                | 1978  | MCA                      | 5.98                     |           |  |
| 9         | 6           | 37             | STEELEY DAN                       | Aja                                 | 1977                     | MCA                      | 5.98      | 35   | 18        | 53          | BOZ SCAGGS           | Hits                                       | 1980  | CBS                      |                          |           |  |
| 10        | 17          | 19             | JUDAS PRIEST                      | The Sad Wing Of Destiny             | 1983                     | RCA                      | 5.98      | 36   | 23        | 21          | AEROSMITH            | Toys In The Attic                          | 1975  | CBS                      |                          |           |  |
| 11        | 30          | 71             | DON McLEAN                        | American Pie                        | 1971                     | CAP                      | 5.98      | 37   | 28        | 19          | BILLY JOEL           | Turnstiles                                 | 1976  | CBS                      |                          |           |  |
| 12        | 38          | 79             | THE WHO                           | Live At Leeds                       | 1970                     | MCA                      | 5.98      | 38   | NEW ENTRY |             | NEIL DIAMOND         | Gold                                       | 1970  | MCA                      | 5.98                     |           |  |
| 13        | 19          | 85             | DAN FOGELBERG                     | Netherlands                         | 1977                     | CBS                      |           | 39   | NEW ENTRY |             | DAVID BOWIE          | Hunky Dory                                 | 1972  | RCA                      | 5.98                     |           |  |
| 14        | 21          | 51             | ELVIS COSTELLO                    | This Year's Model                   | 1978                     | CBS                      |           | 40   | 37        | 23          | ELVIS COSTELLO       | Get Happy                                  | 1980  | CBS                      |                          |           |  |
| 15        | 36          | 33             | JUDAS PRIEST                      | Sin After Sin                       | 1977                     | CBS                      |           | 41   | 46        | 13          | BUCKINGHAM NICKS     | Buckingham Nicks                           | 1975  | POL                      | 5.98                     |           |  |
| 16        | 24          | 83             | THE MONKEES                       | The Monkees' Greatest Hits          | 1976                     | RCA                      | 5.98      | 42   | NEW ENTRY |             | THE BEATLES          | Rock 'N' Roll Music Vol. I                 | 1976  | CAP                      | 5.98                     |           |  |
| 17        | 25          | 15             | MICHAEL JACKSON AND THE JACKSON 5 | Great Songs & Performances          | 1983                     | MCA                      | 5.98      | 43   | NEW ENTRY |             | THE BEATLES          | Rock 'N' Roll Music Vol. II                | 1976  | CAP                      | 5.98                     |           |  |
| 18        | 33          | 21             | SIMON AND GARFUNKEL               | Sounds Of Silence                   | 1966                     | CBS                      |           | 44   | 39        | 55          | AL GREEN             | Greatest Hits Vol. I                       | 1975  | MCA                      | 5.98                     |           |  |
| 19        | 5           | 71             | THE PRETENDERS                    | Extended Play                       | 1981                     | WEA                      | 5.98      | 45   | 45        | 13          | DAVID BOWIE          | Bowie Pinups                               | 1973  | RCA                      | 5.98                     |           |  |
| 20        | 29          | 87             | DAN FOGELBERG                     | Captured Angel                      | 1975                     | CBS                      |           | 46   | 32        | 55          | LOGGINS AND MESSINA  | "Best Of Friends"                          | 1976  | CBS                      |                          |           |  |
| 21        | 10          | 23             | AEROSMITH                         | Greatest Hits                       | 1980                     | CBS                      |           | 47   | 40        | 75          | STEELEY DAN          | Katy Lied                                  | 1975  | MCA                      | 5.98                     |           |  |
| 22        | 14          | 29             | LYNYRD SKYNRD                     | Pronounced Leh-Nerd-Ski-Nerd        | 1973                     | MCA                      | 5.98      | 48   | 43        | 81          | STEELEY DAN          | Can't Buy A Thrill                         | 1972  | MCA                      | 5.98                     |           |  |
| 23        | 15          | 79             | THE WHO                           | Meaty, Beaty, Big And Bouncy        | 1971                     | MCA                      | 5.98      | 49   | 44        | 45          | DAVID BOWIE          | Heroes                                     | 1977  | RCA                      | 5.98                     |           |  |
| 24        | 31          | 87             | DAN FOGELBERG                     | Home Free                           | 1972                     | CBS                      |           | 50   | 48        | 4           | TRIUMPH              | Rock & Roll Machine                        | 1979  | RCA                      | 5.98                     |           |  |
| 25        | 11          | 29             | ELTON JOHN                        | Elton John's Greatest Hits Vol. II  | 1977                     | MCA                      | 5.98      |  |           |             |                      |  |       |                          |                          |           |  |



GREEN MONEY—That's what Budget Records & Tapes hopes will result from its upcoming St. Patrick's Day promotion. The Denver-based 82-unit franchise chain aggressively promoted "Gift Of Music" for Valentine's Day.

MARCH 10, 1984, BILLBOARD

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# Retailing

## PRODUCT OF RENTAL BILL FIGHT

### New Vid Dealer Leadership Seen

By EARL PAIGE

LOS ANGELES—Several leaders of the Video Software Dealers Assn. (VSDA) say they are encouraged by what they see as a byproduct of the long-running fight against a proposed video rental bill: the emergence of new leadership among video dealers. This was strongly seen, they say, in the turnout of dealers Feb. 22 in Washington.

VSDA leaders note that of the dealers who gathered in the nation's capital, relatively few were members of the trade group. They also note that, while the average VSDA member owns a single store, many of those in the Washington delegation represented large franchiser networks. Their involvement is seen as helping to enlarge the consumer constituency as dealer allies in the video rental fight.

Both points are stressed by Ruth Rogers and Risa Solomon of the Home Recording Rights Coalition (HRRRC), teamed with VSDA in a grass-roots dealers lobbying effort to fight S. 33, the proposed Video Sales/Rental Agreement, which would repeal the First Sale Doctrine.

"I would say the large majority of the dealers in Washington were not VSDA members," says Rogers. "As lobbyists, we were impressed by how they went about the business at hand in dealing with their senators."

One example cited was the organization of a dealer gathering in Salt Lake City Feb. 23, only hours after Scott and Garth Hansen of Video America returned from Washington. A representative of Sen. Orrin Hatch's office attended.

Video America, with 15 company-owned units, was one of the smaller and newer franchisers represented at the Washington rally. Also represented was Adventureland Video, also of Salt Lake City, with 109 units in 17 states and targeting 450 by year's end. A representative of Network Video, a 92-unit franchiser based in Sarasota, Fla., also made the trip: Dick Fadale, who heads a local Cleveland association of Network Video franchisee affiliates.

Also in Washington was Art Lauer of Arizona Videocassettes, Phoenix, who is franchising as Premier Video and has been active with VSDA/HRRRC before. Another rally delegate was Ed Taxin of Video Connection, Columbia, Md. Video Connection, based locally, has more than 200 franchisees. Largest network represented was that of American Video Assn., Mesa, Ariz., a buying group of more than 700 stores, according to representative John Power.

That an individual franchisee participated in Washington does not imply the franchiser is involved, points out Ron Berger of National Video, Portland, Ore., which has more than 250 units. Berger, known for his support of the video rental bill, has advised franchisees not to join VSDA, believing it would not be to their benefit. "However, they (National Video stores) can join whatever group they want," says Berger, who joined VSDA last summer himself.

Historically, the only large chain of stores on VSDA's membership rolls has been Video Station, the locally based affiliate network of more than 500 units. George Atkinson, founder of Video Station and an early board member of VSDA, strongly encourages participation.

"We are basically a mom and pop group," says VSDA treasurer John Pough of Videocassettes Unlimited,

Santa Ana. He says VSDA members rarely exceed 10 stores. VSDA president Frank Barnako has six units, board member Jack Messer five. Arthur Morowitz, another VSDA board member and head of a vertically oriented firm, has a retail wing (Video Shack) of about 10 units. Two VSDA board members are currently expanding as regional franchisers, secretary Weston Nishimura of Bellevue, Wash., and director Troy Cooper of Video Store Galore, Lafayette, La.

Pough and other VSDA leaders are enthusiastic about the potential leadership revealed by the Washington rally. The rally, involving contact with seven Senate Judiciary Committee members, required that VSDA and HRRRC go beyond the VSDA core, says Risa Solomon. VSDA had only one board member from Ohio and none from the other six states.

"We have been criticized in some quarters of late for being too one-dimensional," says Pough. "I have heard dealers say there are many other issues of importance besides First Sale, inventory balancing and processes for the return of defectives." There are even dealers who privately favor the video rental bill, hoping that it will kill off competition if passed, Pough says.

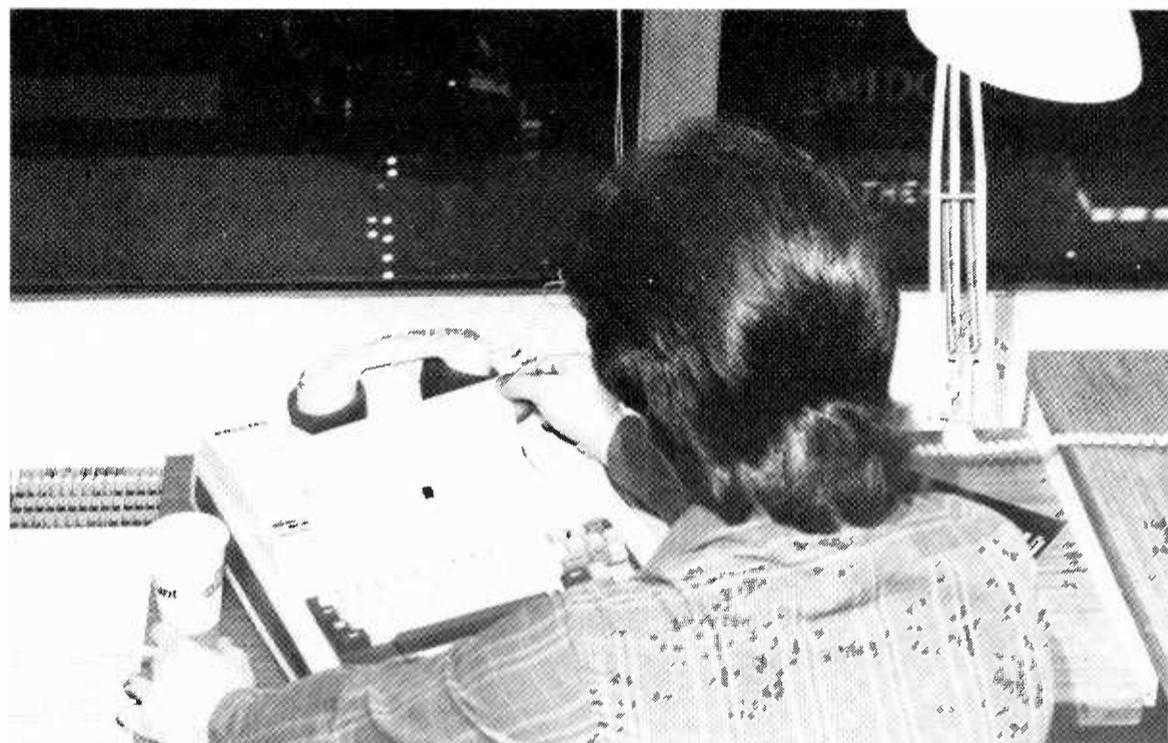
At the Washington rally were: Maryland—Diane Dobbos, Home Video Center, Gatersburg, Alan Eanet, Video Outlet, Baltimore and Ed Taxin, Video Connection, Columbia; Vermont—Tim Tessier, Video Station, Winski and Bill Workman, Upstairs Records, Burlington; Kansas—Alan Antin, Antin House Of Video, Kansas City, Deb Richardson, Video Corner, Olatha, Tom Doyle and Steve McComas, Continental Video, Overland Park, Paul Moffit, Red Baron's, Wichita and Steve Gorrell, G&A Dist., Wichita.

Also: Ohio—Paul Helstern, Bright Star Home Video, Parma, Jack Goebel, Video Station, Dayton and Dick Fadale, Network Video, Chagrin Falls; Utah—Scott and Garth Hansen, Video America, Linda Burke, America At The Movies and Kent Poll, Adventureland Video; Nevada—Mark Luster, Video Zone and Bob Dachelet, Video Tyme of Las Vegas.

The Arizona contingent consisted of more familiar First Sale opponent figures: Power, Lauer and Jim Talkington of Videocassettes Unlimited, Tucson. VSDA officials were Frank Barnako, Video Place, McLean, Va., Weston Nishimura, Video Space, Bellevue, Wash., and Jack Messer, Video Store, Cincinnati.



**KISS THIS**—Close to 2,000 fans turned up to catch Kiss during an in-store appearance at the Sound Warehouse in Denver. After signing albums, the group judged a "Lick It Up" ice cream eating contest in which winners received a copy of Kiss' current Mercury album of the same name. Shown from left are group members Eric Carr, Paul Stanley, Vinnie Vincent and Gene Simmons.



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## Keying In The Future

# Top Software Companies Now Focus On Building Whole Family Catalog

By CHERYL PARKER

Industry watchers indicate computer games alone could sell enough volume by year-end to qualify as a true mass market commodity, but major third-party publishers say they'll avoid specialization like the plague. They're convinced the days of the one-product or one-category software company are numbered.

Playing for the long haul instead, such vendors as Sierra On-Line, Synapse, CBS Software, Creative Software, and Atari are continuing a move begun late last year to considerably broaden and balance 1984 product lines among three segments—entertainment, education, and personal productivity. They hope this "divide and conquer" strategy will result in a much stronger, more diverse customer base for future product releases than in the recent past, when capturing a significant market share depended primarily on attracting teenage boys.

Pursuing a piece of the mass market will be well worth producers' efforts, says Future Computing, a Richardson, Tex., market research firm. According to the firm, home computer software is growing at the rate of 41% a year, and may reach \$3 billion by the close of 1984, up from 2.1 billion last year, and \$1.2 billion in 1982. While recreation products still will comprise the bulk of sales, the organization forecasts education and home management will account for an increasing portion of the total.

"Basically, the market is moving away from the exclusively arcade kid buy to the family buy," remarks Ed Auer, president of CBS Software. "Education products, as we've happily discovered, tend to stay on the bestseller lists a lot longer than arcade games."

CBS's latest product lines cover ages three to adult. Subject matter spans five categories, among them Preschool Time, School Time, and Career Time with the latter line including such titles as Personal Development and People Management, based on the industrial career series from Thoughtware Inc.

"You can't be a boutique publisher—you've got to fuel the pipeline," Auer comments. "The way we view the market at this time is that the entire family must be served—not just the kids. There's Mom, Dad, and the grandparents, too. So we have broadened our development plans accordingly."

Following a similar path, Don Kingsborough, vice president of sales for Atari, notes, "Sure, kids and teens are the biggest consumers of games, but what about the senior citizens? They deserve our attention too. No one knows the extent of the mass market out there until inroads are made into these other segments."

Like CBS, Atari's agreements with Children's Computer Workshop, a unit of the The Children's Television Workshop, as well as with Walt Disney Productions includes the development of pro-social learning games for preschoolers and older children.

Among the first Disney packages available later this year is Captain Hook's Revenge, a two-part math, map, and strategy skill-building game. Atari is also addressing adults with an integrated series of productivity programs licensed from Synapse, including SynFile, an electronic file cabinet, SynTrend, a graphics and statistics package, and SynCalc, a spreadsheet.

Synapse formerly specialized in computer games, but as Ihor Wolosenko, president, explains: "We're positioning ourselves for the next stage—the mass market. Our software line is being expanded to the point where home entertainment will represent only half of the range of titles." The company is preparing to ship Relax, a stress reduction program that the developer says enables users to minimize job burnout, control nervous habits, and possibly live longer.

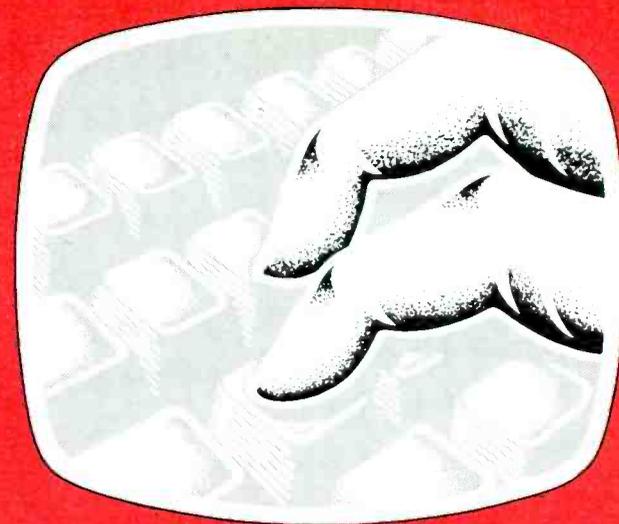
Among other offerings expected to capture the hearts—and dollars—of the general American computing public this year, say vendors, are pop psychology programs that make people "feel good" about themselves or that show them how to relate better to spouses, peers, bosses—or whoever. In the entertainment and education categories, color graphic high adventure games such as Sierra On-Line's King's Quest, under final development, and learn-it-yourself titles for all ages such as Scarborough System's new Patternmaker, an art design program, are rolling out, while a proliferation of low-cost, easy to use home office management applications opens up first-time computerization for entrepreneurs, non-profit organizations, school administrators, small businesses, and other price-conscious consumers.

"Ease of use is the key term" says Elliott Dahan, vice president of marketing for Creative Software, which recently began distributing a series called The People's Choice consisting of Joe's Writer for word processing and correspondence, Fred's Filer, and Jack's Calc, a financial spreadsheet. "We're concentrating on series of products that computer novices can learn to use in a very short time for anything from schoolwork to home business."

Ironically, while the industry may experience its strongest sales growth ever, market progress in 1984 may be dangerously hampered by what producers are calling the "multiple systems crisis." Turmoil among home computer manufacturers is causing most publishers to multiple format their products, with some providing as many as six or eight versions of a single title, at least until next year, when observers expect the picture to settle down a bit.

"Our stand at present is that any of our titles is system independent," relates Tom Lopez, Activision's director of editorial development. "We're putting our new games out on a multitude

(Continued on page CS-5)



## Computer Meet Weighs Progress

By FAYE ZUCKERMAN

Computer software, now estimated to be a \$3 billion industry, has rapidly developed into its own unique and pervasive entity. By 1988, it is believed that this industry will top the \$10 billion mark.

The fast-paced world of computer hardware and software, specifically for the home, is more difficult to figure out than one's genealogy. Daily, new technological advances force rearing marketing, advertising and product strategies.

During March 7-9 at the Westin St. Francis Hotel in San Francisco, a series of panel debates and discussions focusing on the precarious destiny of computer software companies and designers will be examined at Billboard's second Computer Software/Video Game Conference. David Ruckert, executive vice president of Atari Computer Inc., will keynote the event, bringing to light the current status of the topsy-turvy home computer industry. Also keynoting the conference will be W.M. "Trip" Hawkins, president of Electronic Arts. He will provide a retrospective view of the software industry as well as a look at what he envisions for the future.

What reservations and concerns Wall Street analysts and stock brokers have about the home computer industry will be discussed on a panel moderated by Esther Dyson who heads up RELEASE 1.0, formerly the Rosen Electronics Letter. Stephen Koffler, managing director, A.G. Becker Paribas Inc. will tell of the plight of a company attempting to go public.

Countering Wall Street's concerns will be a panel of representatives from some of today's top computer hardware and software firms. They will tell of new technological and marketing schemes they plan to implement in 1984. The idea of standardization will likely prevail in panel discussions.

The people behind top-selling computer software packages will be on hand to show their latest works. On the second day of the conference, Steve Levy, who recently authored a book about computer programmers or "hackers," will spearhead presentations by this new breed of artist. Don Bluth, who developed Dragons Lair, will be one of the participants.

The many categories of computer software will be discussed on a panel that will feature heads of companies which specialize in education, entertainment and home management software packages. Several of these companies in recent months have expanded their product offerings to include other categories. They will discuss their attempts to broaden product mixes.

Retailers and distributors will bring to light how they deal with the emerging categories. One panel, "Making The Connection: Retailing & Distribution," comprised of software, merchandisers, will also debate their new concerns for software products. Martin Brochstein, editor of Computerware Magazine, will spur on the debate.

Getting outside funding in the form of venture capital will be the subject of a panel moderated by Lee S. Isgur, first vice president of Paine Webber Mitchell Hutchins. Venture capitalists and a representative from a software company will be represented on this panel.

How computers are used in the entertainment industry will likely prove to be compelling presentations. Musicians, animators, film makers and video artists will show their multi-faceted work. These artists will also discuss their concerns about the cost involved in making these computerated creations.

As for electronic distribution, a growing field, Tim Baskerville, editor & publisher of the Video marketing-Game Letter, will take charge. He will guide discussion and debate on the growing field that will likely impact retailers and traditional distributors.

The international marketplace and how it works, as well as Madison Avenue's view of the high technology industry, will come to light during the conference. International marketers will provide an inside view of how to get products overseas.

Account executives, who take charge of high technology firms advertising schemes, will be on hand to talk about the critical need for advertising.

Finally, the three-day event will culminate with an awards banquet in which select designers and software firms will receive accolades for their performances in 1983.

Faye Zuckerman is Billboard's Computer Software & Video Games Editor and Computer Software Conference Director.

# A RETAILER'S GUIDE TO COMPUTER SOFTWARE & VIDEO GAMES

Billboard

# Filling The Video Void

By JOHN SIPPEL

Record/tape retailers in the U.S., who are ground-breaking home computer wares, find the road pocked with the same pitfalls which characterized the early stages of home video and video games.

Joe Bressi, vice president, purchasing, Camelot Enterprises, feels he's gained vital experience in the seesaw stages of home video movies and game titles. "It taught me caution. Camelot approaches computer software cautiously. Ironically, the rapid deterioration of video game titles speeded our entry into computer software," the North Canton, Ohio, retailing executive admits.

The approximately 150-store chain generated over \$15 million in game software before the balloon burst late in 1983. "We need to maintain that sales pace. It's a natural evolution. We must think as home entertainment stores. That hit game we sold for a home video unit now has a home computer counterpart. Home computer software offers a huge menu. We are in no position to be a complete computer store," Bressi points out.

"Our opening inventories represent ties we made in video games. Activision and Atari titles for their home computers rank high. We also carry some Sega and Micro-Lab software. We are gradually converting from video games to computer software. Right now, we are buying the hits from the Billboard best-seller charts on ROM cartridge only. If the floppy disk continues to grow, we will have to stock that, too, on the hits. The average price is \$30. The markup is better than on video game titles," says Bressi.

Bressi likes the way in which computer software manufacturers have adapted the traditional sales policy provisions of the record/tape industry. "They are coming with stock-balancing or returns programs. The titles are not as volatile as video games," Bressi notes. He sees more Atari, Sega, Activision, Epyx, Data-Soft and Hesware titles coming into Camelot stores. Presently, every Camelot store has 15 or more titles in stock, with each month expanding that amount, he says.

At first, Camelot is displaying its computer titles in video game cases. He stacks the units spine-out, so they can be easily read by customers. The Paul David chain is bringing Randy Chambers, a Nashville store manager and video and computer guru, into the North Canton base as its computer software chief. His early efforts, Bressi states, will be directed at educating the chain's 19 district supervisors so they may in turn train store personnel.

All computer software, currently, is being purchased direct from the manufacturers, who deliver to the central warehouse in North Canton, from where warehouse boss Bobby David ships individual stores. Computerization topper Jim Sage has computer software on the firm's computer, so replenishment is handled just like records, tapes and accessories.

The metamorphosis from video game titles to computer software at the more than 30 Record locations in the Bay area closely parallels the Camelot experience. The Sterling Lanier-headed skein got in earlier. Vice president of operations Dan Tousseint visited the CES Winter Show in early 1982, returning to the home office, glowing with enthusiasm for video games and the then embryonic computer hardware and software.

Because these innovations were a radical departure for then record/tape stores, Lanier and executive vice

(Continued on page CS-5)



**COMPUTER EVOLUTION**—Top left: Apple Computer's Macintosh complete with mouse and detachable keyboard; top right: IBM's PCjr; center: PractiFile, Computer Software Associates' data-base program for the Commodore 64; bottom: MusiCalc 2 Scorewriter from Waveform Corp.

## Tip-toeing Into Floppies

By EARL PAIGE

Record/tape stores enjoy phenomenal success with blank tape—positioning these outlets favorably for blank computer media, primarily floppy disks. Already, several large record/tape chains are starting to add this product category, with most attempts understandably tentative.

"It's about where blank tape was two years ago," says Mike Stevenson, 150-unit Camelot Enterprises, now carrying two brands. But where retailers are tentative, vendors are anything but hesitant in pushing for new outlets beyond computer and office equipment stores.

If anything marks the retail-marketplace difference between the traditional outlets for floppy disks, (computer and office equipment outlets, in contrast to record/tapes stores accustomed to selling blank tape by the ton) is it the brands of floppies. One analyst, who sees floppy disk sales heading for another 40% jump this year, ranks among the top brands some logos hardly familiar to record/tape stores:

| 1983 5¼-Inch Format Worldwide Production Estimated At 124 Million Units To Grow 40% |     |
|---|-----|
| Verbatim (separate brands Datalife, Verex, Optima).....                             | 25% |
| Dysan.....  | 22% |
| 3M.....   | 19% |
| Nashua.....   | 8   |
| Maxell.....   | 6   |
| Memtek (sibling brand of Memorex blank tape).....                                   | 6   |
| Wabash.....   | 5   |
| BASF.....   | 3   |
| Others.....   | 6   |

The plethora of brands comprising

the "others" in this estimate of Creative Strategies analyst Walker Mannes is one of the reasons record/tape store buyers are cautious. Compared to blank tape, which has its own dizzying array of brands, floppy disks offer total bewilderment: Dennison, Athana, Syncom, Sentinel, Janus, Borroughs/Memorex and the leaders in computer store brands—Verbatim, Dysan, Nashua and Wabash—must be considered along with nearly every brand of blank tape beyond the three on Mannes' list. In fact, Creative Strategies' list does not mention TDK, thought to be along with Maxell, well up in the brand share or production totals with strong computer/office equipment store images.

Actually, blank computer media is exploding at such a pace that some analysts such as Joan deRegt, International Resource Development Inc., hesitate to offer a brand pecking order. In overall market estimate terms, deRegt's predictions do correspond. She sees floppy disk media hitting \$1 billion this year (this includes all size media while the 124 million units mentioned by Mannes is just for 5¼ size, the dominant configuration).

If deRegt's \$1 billion holds, floppy disk will soon eclipse blank tape. At International Tape/Disk Assn., Henry Brief says the group is just starting to get totals on floppy media. Blank tape volume for 1982, the newest figures available: \$258.9 million in audio, \$412.3 in video.

Serendipitously, the brand line-up seen now in such bewildering profusion may just be all retailer buyers will see, according to Paul Davis,

(Continued on page CS-4)

# Questioning Software

By FAYE ZUCKERMAN

Jumping into the computer software and accessory fray at the retail level proposes a seemingly endless stream of questions to be asked, snap decisions to be made and numerous directions to take. Beyond the volatility of the home computer hardware industry, as witnessed by sharp equity losses and major firms exiting from the marketplace, the proliferation of product and the number of formats to contend with has most retailers avoiding this product area altogether.

For the few record/tape retail firms, brave enough to take the plunge, this new product area has brought a new kind of customer into their stores in addition to providing a developing profit center.

Here are some answers to questions most frequently asked by retailers about the software area:

**What kind of retail setting should be selling computer software products?**

"Any kind of a store can enter the software area," says Glenn Johnson, founder and chairman of the 50-store software retailing concern Software Centres International. "It all depends on how much they want to invest in microcomputer software."

Currently, Johnson describes three types of retail outlets that sell software: The convenience store, like a 7-11 store, which primarily sells game cartridges and uses stand-alone arcade machines to woo customers; "fad" stores in which computer software exists as a separate department as in record stores or bookstores; and software specialty stores where the software selection is broad and deep, and usually the sales force is knowledgeable about computer products.

In reference to the second type of outlet, generally the software costs less than \$100 and it is displayed in a manner that encourages browsing. Johnson suggests that these outlets can enter the software arena by simply purchasing the top 20 or 10 hits in the entertainment, education and home management software categories.

**What is the cost of entry?**

It is estimated that an initial buy of software will be about \$15,000—to get an adequate selection. That figure does not include advertising and promotion, which should play a major role in launching a new product area. Johnson suggests that to get entrenched in the area retailers offer one "hot selling" title as a loss leader in print or broadcast advertisements.

**How should the software be displayed?**

Software should be divided into categories and displayed by the computer system it works on. Ken Williams, president of Sierra On-Line, believes that educational software should be even further divided into age group. And to save shelf space, retailers might want to place a sticker on software packages listing which machines they carry the title for. "Instead of displaying the program in seven different shelf locations, one only needs to exhibit it once," Williams adds.

To be effective in the software merchandising game, Williams and Jc.in-  
(Continued on page CS-4)

## Top 25 Video Games

1. MS. PACMAN (Atari)
2. CENTIPEDE (Atari)
3. RIVER RAID (Activision)
4. FROGGER (Parker Bros.)
5. PITFALL (Activision)
6. Q-BERT (Parker Bros.)
7. ENDURO (Activision)
8. BURGER TIME (Intellivision)
9. POLE POSITION (Atari)
10. DONKEY KONG (Coleco)
11. PHOENIX (Atari)
12. DONKEY KONG JR. (Coleco)
13. JUNGLE HUNT (Atari)
14. KEYSTONE (Activision)
15. ROBOT TANK (Activision)
16. ZAXXON (Coleco)
17. SEA QUEST (Activision)
18. PAC-MAN (Atari)
19. DECATHALON (Activision)
20. KANGAROO (Atari)
21. POPEYE (Parker Bros.)
22. MINER 2049ER (Tigervision)
23. MR. DO! (Coleco)
24. DIG DUG (Atari)
25. JOUST (Atari)

Research based on Billboard chart performance during the 12-month eligibility period ending Feb. 18, 1984.

### IN THIS SECTION

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- FLOPPY DISKS
- ACCESSORY ACTION
- MADISON AVENUE
- GAMES CHART
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# Accenting Accessories

By MARCIA GOLDEN

To sell or not to sell—that is the ultimate computer accessory question.

For the record retailer just testing the waters of computer accessories, the abundance of new products and the scope of the marketplace can be pretty overwhelming. Which products to stock, at what price points and how to market them are major issues for vendors who until recently used to sell a single medium: records. But now, they have plans to push back their horizons and become full-service dealerships.

In many ways, marketing computer accessories is similar to selling the audio/video accessories with which most record dealers are familiar. Accessories can be highly profitable (often more so than their related hardware), carry low to medium ticket prices and require little warehouse space. Many are designed for easy pegboard display, slip easily behind the counter or can be sold at the cash register. And like an accessory in any category, a majority of computer accessory sales are made at the suggestion of the salesperson—some at the time of hardware purchase, others as suggestions for additional purchases once the computer is brought home.

The key, it seems, is to train your personnel in computer technology. While accessories may walk off the shelves themselves as self-service items, it's no secret that unit sales improve with a little help from your sales crew.

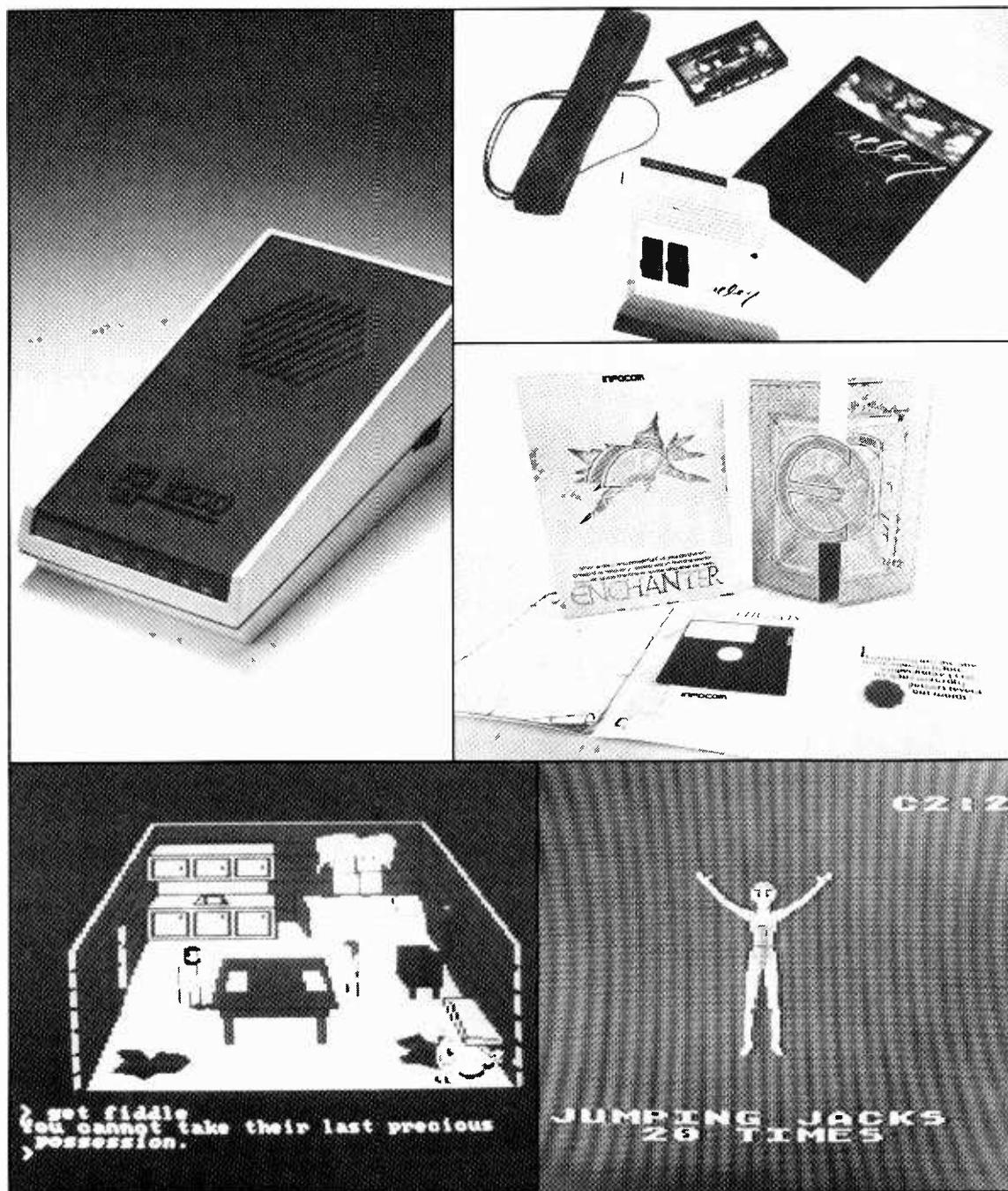
Floyd Poston, manager of ABA Systems, USA Inc., a manufacturer of magnetic media filing boxes, urges record dealers to "know personal computing basics and the products on the market and to train those salespeople, if you want to make a dent in the computer accessory business." ABA recently introduced a new flip-top lid storage box for magnetic media, a key-lock lid with capacity to hold 5½-inch disks. Suggested list: \$29.00.

"Have a special section just for computer accessories that is easily visible by the customer," suggests Janice Mancuso, international sales director for Monster Cable Products Inc. "A lot of accessories are packaged for easy display and the packaging itself is very self-explanatory." Mancuso, whose company recently introduced the Interlink 2, a heavy, shielded cable to connect video monitors to personal computers, also urged retailers to bring in manufacturer reps to conduct seminars for their sales people or to run the meetings by themselves. If your staff doesn't understand the product, she said, they won't sell it.

Nortronics Co., Recorder Care Division, recently introduced six new products, including several flexible disk cleaning systems priced between \$10.95 and \$34.95; a kit for cleaning data cartridge drives for \$21.95; and a Software Program Diskette Cleaner for \$29.95. In addition, the company is marketing a \$10 suggested list Flip & File package—a plastic storage box for floppy disks; and a kit for cleaning micro diskettes expected to retail for \$39.95.

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## A RETAILER'S GUIDE TO COMPUTER SOFTWARE & VIDEO GAMES



SOFTWARE DESIGNS—Top left: Modem by TG Products; top right: Relax stress reduction system by Synapse; center: Enchanter, the first in a series of interactive prose fantasy games from Infocom Inc.; bottom: software trends by Parker.

## Raising Blank Media Brand Awareness

Like a number of computer blank media suppliers, Nashua realizes it has zero awareness in record/tape chain distribution channels, says Larry Meyers, director of marketing for Nashua's computer products division. Meyers plans to change this situation quickly.

Nashua, Verbatim, Dennison, Dysan, Wabash, Athana, Syncom, Sentinel, Janus, Burroughs/Memorex are all suppliers with various positions in the personal and office computer arena. However, these suppliers never in blank tape are meeting head-on with such brands as Maxell, TDK, Memorex/Memtek, BASF, and nearly every brand entry in blank tape now offering floppies. Peculiarly, only 3M has traditionally straddled both the professional floppy disk product category and blank tape, and it is now a force, too, in each.

Moving into a maelstrom of competition, Nashua made its initial thrust, says Meyers, by exhibiting for the first time at the Winter Consumer Electronics Show in January. And typifying blank tape marketer panache, Nashua trotted out NBA basketball star and memory wizard Jerry Lucas, now a software author, to let everyone know Nashua is a new but tough kid on the block.

How does Meyers view the dilemma of the record/tape chain buyer faced with a brand profusion he likens to the cigarette business, with possibly more model profusion within brands?

At the present time, Meyers sees stores requiring most of their inventory in the 5¼-inch category. He sees three general SKU areas: single-

sided single density, double-sided single density and double-sided double density. Also in the product mix, he recommends both hard and soft sector models.

"What we have to do as manufacturers is make all this totally simple. We will provide the necessary data to our distributors. Much of this will come via packaging. When someone says they have a 'whatsit' computer, the store clerk only has to point to the package with the orange strip. It's got to be that simple."

In terms of merchandising aids for dealers, Nashua is coming with three configurations of display racks, a counter top holding 100 disks, a wall hanger with 250 and a kiosk holding 500 pieces.

In many ways, echoing the point made by veteran computer store merchandisers, floppies are like stationary, typewriter or copy machine paper. "The computer is so proliferate that the market is becoming like what we've had with cars. Floppies are gasoline. So you put the gas station where the cars are." In what will be soon a \$1 billion market in floppies, Meyers sees them being sold in vending machines, by telephone, through the mail, in bookstores, grocery stores and nearly every imaginable outlet—yes, even gas stations.

In terms of brand selection by store buyers, Meyers says that possibly as much as 80% of the volume in floppies will be done "toward the lower end." He sees buyers wanting a couple of brands in the higher price range, some middle brands and some low end "possibly a generic brand."

Already important for computer

stores, the generic is likened by Meyers to the supermarket white label. "You have to realize that in terms of the basic raw material, the coated mylar, very few suppliers coat their own. So from that standpoint, a lot of brands have a common source. But there are lot more factors. Floppy disks are not as simple to manufacture as might appear. There is the liner that wipes the disk clean and preserves its integrity. There's the jacket and just many factors."

Quality, while important, will converge in Meyers' estimation, so that actual distinctions will become less critical. What will be critical is "perceived quality." Says Meyers, "Somewhere between the pocketbook and the point of purchase there's a brain reaction. Maybe it's in the elbow. We don't really know. There's the history of the product if the consumer has had experience with it and there's what the consumer believes. We all start out equal to a great degree. We all have one chance to screw a customer up and then he or she will go off to another brand and never have to think about us again."

Consolidation of store chains and the way product moves through distribution are thoroughly familiar themes to record/tape store buyers and Meyers is already learning the language, he indicates. At present, there is less "gray goods" activity that is so prevalent in blank tape but there is transshipping and many other marketing realities that tend to draw parallels between blank tape and blank computer media.

EARL PAIGE

# Plugging In Demo Disks

By CHERYL PARKER

To paraphrase the slogan for a certain overnight air courier, computer software, unlike records and video tape, "absolutely, positively" must be demonstrated in-store, or customers will take their business elsewhere.

Savvy retailers and their distributors, as well as program publishers, are cooking up innovative ways to show and tell, which, they say, makes all the difference when it comes to closing the sale. Prudent use of point-of-purchase aids is important, as are open display racks that let people put their hands on the package.

"We advise stores that if they don't, at the very least, slap a disk into a machine and plug it in, the programs aren't going to move," says Bob Brownell, president of SKU, the Berkeley, Calif.-based distributor. According to Brownell, SKU is developing an automated inventory order system that will make it simpler to rack record retailers, video stores, and mass merchants by program sales volume, machine compatibility, subject matter, and other criteria.

Echoes Kerry Brooks, vice president of First Software, an Andover, Mass., distributor of business and productivity software, "The in-store demonstration and display continues to be the best—indeed, almost the only—way retailers can efficiently sell non-game programs to users who are not computer experts."

To that end, publishers say the catch phrase of the year should be "demo disks," which are being turned out fast and furiously for in-store use to present consumers with a "slice of the program"—a mini-word processing lesson, for instance, or a quick round of a strategy/skill game. Softsync, for example, has a new demo ready for shipment that shows off three current selections, Personal Accountant, Computer Mechanic and Mothership, plus two new programs, Model Diet and Dancing Feats, a music-making package.

"It's the whole try-before-you-buy philosophy," says Ken Currier, Softsync's vice president of programming. "In the Model Diet demonstration, for example, the program runs through a typical session, where customers can see how a diet is analyzed." Nutrition charts are also shown, he adds.

Other producers with demos—some of them interactive—include Microsoft International, which previews Practicalc on cassette for the Commodore 64; Prentice-Hall, which has a trial-size version of ExecuVision, a business graphics package, and Broderbund, which sends stores snippets of its Bank Street productivity series, including Bank Street Writer, Speller and Filer.

Merchandising computer software, industry participants agree, has been largely an evolutionary process, although many say store policies have not always kept pace with consumer needs and rapidly changing technology. For example, when Musicland, of Aurora, Colo., began stocking computer games for Atari and Apple just over a year ago, the marketplace was straightforward enough for any salesperson to interpret. "Now, the industry's diversification into education and productivity has caused us some problems in getting qualified personnel to handle product," says a buyer.

Massive product diversification into such areas as edutainment and home management, some believe, has doubly complicated the retailer's day to day activity: not only must he sufficiently stir shoppers' appetites for the top 10, or 25 or 50 titles, but he also must concentrate on merchandising a backlog of slow, but steady

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## Branding The Public

Major computer publishers competing for a broader demographic are pouring record amounts of advertising dollars into consumer and retail trade campaigns. At stake are all-important customer brand recognition and loyalty, as well as a piece of rapidly shrinking store shelf space.

Print continues to be the primary thrust, with only a few brave souls venturing into television, primarily regional and cable (many say they prefer to wait another year or so for additional computer market penetration.) But perhaps the most important development gathering momentum among software media mavens is the glamorous, four-color "brand-name image" advertising that began flooding women's and general-interest publications last year. The trend promises to surge this year, publishers say, with expenditures and exposures peaking during the fourth-quarter holiday season.

Spinnaker, the largest software print advertiser in 1983, according to an AdTrak survey, spent \$30,000 a month in the first nine months of the year for buys in Good Housekeeping, Better Homes and Gardens, Money, and others. That figure rose to \$300,000 a month in the fourth quarter, and the company says it has targeted a \$6 million budget for all of 1984, with the bulk of funds again scheduled for Christmastime.

"Our media choices make a great deal of sense, considering women are the primary purchasers of home education programs for children," explains Bill Bowman, company chairman. "We're also beginning to see more women purchasing software for their own use."

Spinnaker ads stress its "family" of family-oriented education products rather than individual titles. Recent and planned pages showcase the company's Early Learning Series, including Softsel best-sellers Kindercomp and Facemaker; and Better Living Series, which features adult titles such as a new, female-oriented Aerobics program.

Emphasis on series, rather than on individual titles is also Scarborough Systems' advertising goal, but the

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## Floppy Quality

The floppy computer disk is totally unique in terms of quality or signal degradation says Paul Davis, president of PerfectData Corp. and the man who put together the triumvirate marketing marriage of Polaroid, PerfectData and PermaByte Magnetics resulting in the newest major brand entry: Polaroid and PerfectData.

"In video," says Davis of any suspected quality problems, "you will at least get a picture of some kind quite likely, snow for example; in audio, noise or hiss. But in computer blank media there is no room for error. The data must be perfect" (hence the name he chose for his company).

Among the most common dysfunctions: (1) flaking of the oxide coating "which in computers is a catastrophe"; (2) a signal amplitude below what the drive can read; (3) durability, or life. "Some media is soft and wears out and this simultaneously destroys the recording head on the drive. The right kind of mylar is absolutely critical, it must be a bullet-proof surface"; (4) poor housing or jacket, not uniform and straight; (5) lack of time and attention in certification and testing. We will test on the track and between tracks"; (6) poor manufacturing environment.

EARL PAIGE



COMPUTER ACCESSORIES & PERIPHERALS—Top left and center: Amiga's Power-stick and Power-Play Arcade system; top right: Nortronics' diskette head cleaning kit; bottom left: TDK's new three-inch double-sided/single or double-density micro floppy disk; bottom center: molded carrying cases for the Commodore VIC-20 and the Commodore 64 by the TravelMaster Division of Southern Case Inc.; bottom right: Discwasher's Clean Runner.

## Tip-toeing Into The Floppy Waters

Continued from page CS-2

president, PerfectData, and architect of the newest and most unusual new brand of floppy: Polaroid/PerfectData. If there is another new floppy brand it will likely be as heavyweight in brand recognition: Kodak, which just stunned the blank tape community with its recent entry in that category.

Typifying the sky's-the-limit optimism for floppy disks, Davis says the Polaroid/PerfectData entry is not late. "No brand is dominant." He also sees retail channels broadening far beyond what is seen now offering much promise for high recognition brands.

Still another significant aspect of the floppy disk business is that it involves such a continuum of product with a good share of volume promised in non-branded product, or generic brands. Larry Meyers, director of marketing at Nashua, one of the old established floppy manufacturers, just now focusing on record/tape chains, says "as much as 80% of the volume in floppies will be done toward the lower end." He sees buyers wanting a couple of high end brands, some middle brands and possibly a generic.

As an example of what established computer stores offer, Bill Hoffman, Software Store, Huntington Beach, Calif., says he stocks basically three disk models all 5 1/4 size; a generic single-sided at \$1.95, Verbatim's Datalife also single-sided at \$2.95 and a Datalife double-sided at \$3.95. He stocks only double density.

While the product initially seems

mind-boggling in its various forms, single-sided, double-sided, single-density, double-density, Meyers and others stress how packaging must key much of the technical requirements. At Fuji, one of the last of major blank tape vendors to enter the floppy arena, national sales manager for computer products Steven Solomon says, "It's really very simple. At least 85%-95% of the volume is represented by our 5 1/4-inch MD1D and MD2D models." The MD1D is single-sided double density and the MD2D is double-sided double density. He says there is some business starting in the higher density models such as the MD2D 96 TPI (tracks per inch).

Also stocking its own private label generic is five-unit Softwareland, Phoenix, where Rick Vock prices it at \$29.95 in boxes of 10, and like Hoffman in Huntington Beach, only double density. Other brands: Memorex, \$35-\$40 in 10 boxes; Janus at \$40 for 10s; and Dysan at \$45 in boxes of ten, the latter also just in double density format.

Franchisor Software Centres, Culver City, Calif., also believes in private label. Recommended for franchisors, says general manager Lawrence Ziff, are a six brand SKU inventory. He sees a swift move toward double density brought on by IBM's influence, the need to begin stocking 3 1/2-inch size and the importance of two and five packs. "There's a lot of business from consumers who come in and don't want a 10 pack."

In terms of merchandising in-store, Software Centres, operating

six company-owned units with 62 franchises and targeting another 40 by year end, favors a flexible approach. "Different stores require different approaches," says Ziff. However, he recommends blank media be in the rear of stores "to draw traffic

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## Moving Tips

Following are some prime in-store tactics utilized by retailers and recommended by distributors:

- Separate the computer section from the rest of the store so that it is not overshadowed by records, video and other products.

- Blank screen display stations are a sin; make sure set-ups are maintained by staff and remain up and running, especially during peak times such as holidays and weekends.

- Display packages in open racks, if possible (one retailer recommends the use of sensormatic alarm tags to discourage theft). This allows customers to examine box copy, pricing, system requirements, etc.

- Show off point-of-purchase materials where it makes sense; place reference charts near racks, and counter cards explaining a particular program near the appropriate screen display, etc.

- Strategically locate reprints of influential computer magazine software reviews on countertops for customer giveaway.

CHERYL PARKER

## Questioning Software

Continued from page CS-2

son agree that customers should be allowed to examine packages. "Most of us are uptight about shoplifting. But that is the chance we all take as retailers," Johnson notes.

Generally, customers like hands-on, do-it-yourself experiences with products. An added strength would be allowing for software demonstrations. Often the packaging misrepresents the program's graphics and the function it serves.

What about stocking accessories and computer books?

Computer books have become a welcomed new product area for many retailers. Several record/tape chains have kicked off book departments discovering reasonable margins and a new breed of customer perusing their stores.

Additionally, many well known blank media companies have introduced lines of floppy disks. These also prove to sell well in record/tape stores. Furthermore, joysticks and cleaning kits are being sold successfully through many outlets that have yet to enter the software merchandising fray.

How do video games fit into all of this?

As far as most retailers are concerned video games are computer software. These products should be displayed similarly to computer software, and retailers should only look to stock "hit" product.

Granted the video game industry has a precarious track record, recent sales figures show a resurgence in the sale of the hardware. Mattel, Atari and Coleco claim that video game console penetration is topping 15 million.

Today's popular video games appear to be conversions of coin-op arcade machines. Such titles include "Q-Bert," "Pole Position," and "Burger Time." Originally designed games from Activision like "Decathlon" and "River Raid" also continue to sell well.

Other titles like "Bump 'N' Jump" and "Miner 2049er" in recent weeks have been inching up the charts. Look for long-time software maker Broderbund to come out with video game titles. It recently licensed "Lode Runner" to an arcade machine maker.

Many of the home computer software firms that make video game product now have established retail track records. Many dealers can depend on them to help induce sell through on their products. These companies include Parker Bros, Activision, Imagic, Coleco, Intellivision, Atari and Sega.

What is state-of-the-art software for home computers?

Most computer software makers divide this area into three categories: entertainment, education and home management/personal enrichment. And they all agree that state-of-the-art in each category rapidly changes.

But for now, the home management area encompasses: word processing packages such as Broderbund's "Bank Street Writer;" Sierra On-Line's "Homeward" and "Quick Brown Fox;" financial planners like Continental's "The Home Accountant," and "Financial Cookbook" by

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## A RETAILER'S GUIDE TO COMPUTER SOFTWARE & VIDEO GAMES

# Family Software Plan

• Continued from page CS-1

of systems indefinitely, including Coleco's Adam, and the IBM PCjr. Distribution will be within a window that will allow us to capitalize on marketing efficiency."

Auer adds, "It's a crazy industry. We have to plan our titles 18 months in advance. How can you tell designers that far in advance which systems to work on?" Like most publishers, CBS says it will support the PCjr and the Apple Macintosh, along with established installed bases such as Atari, Commodore, and Radio Shack.

The uncertainty of which machines will ultimately survive, let alone become standards, is greatly dampening retailers' plans. Sorely disappointed with in-store software pilot tests over the past several months, for example, many record/tape store chains barely in are backing out of the field entirely. A major southeast chain, pleading anonymity, notes: "Our experiments haven't gone as well as we anticipated. We're in a real tight spot right now because the industry is in the throes of such confusion. There's not a whole lot of consumer confidence just now."

Pockets of optimism exist here and

there, however. A spokesman for the Record Factory, in Northern California says the company is "doing real well" with games and home education packages such as The Learning Company's Rocky's Boots, and Lightning Software's MasterType, despite "market turbulence."

But most fall somewhere in between the two extremes, expressing "extreme caution," and continuing to put in just a toe at a time. Dwight Montjar, of Camelot Enterprises, estimates that computer software accounts for "less than two percent" of the chain's total inventory mix. The retailer is among those playing the waiting game, stocking cartridges for "old reliables" Atari and Commodore, primarily dated arcade selections such as Frogger and Kaboom, which it says are still excellent sellers.

Regarding future expansion, Monjar concludes, "We'll have to wait and see. Like everybody else, we're caught up in the great computer debate: is it going to be Adam, or IBM, or who knows what?"

Cheryl Parker is a freelance writer in New York.

# Tip-toeing Into Floppies

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all the way through."

Computer stores and office equipment stores will continue to stock 8-inch but increasingly record/tape outlets are being encouraged to eschew the larger format. BASF product manager for blank media Terry O'Kelly says, "At this point, I think their (record/tape stores) concentration would be in two SKUs, both 5¼. The one-sided double density and the two-sided double density."

With so much brand competition, O'Kelly, Meyers and other vendor representatives see promotion extravaganzas similar to those common in blank tape and price footbaling another element of blank tape as impacting in blank computer media.

Says O'Kelly, "3M, Maxell and BASF are the only brands with a history in both computer tape as well as audio and videotape. It may be difficult for some brands not in computer tape to gain a really large brand share (in blank computer media)."

Obviously, many blank tape marketers are counting on a brand transfer helping them in computer media. Analyst deRegt, however, says she is leery of that. "In every industry there

Promotions of one sort or another are already happening. Fuji is rolling out a free offer promotion around a \$29.95 high impact plastic disk storage unit with purchase of five boxes of floppies. In each storage unit already packed for the dealer are 8½ x 11 sales sheets and a large poster.

are a couple of suppliers known for quality and dependability. Recommendations back and forth hold a lot of water."

Memorex, under its computer brand Memtek (parent Burroughs has rights to Memorex as a computer goods brand), is marketing a line of computer care products and accessories which computer marketing manager Joe Petite says gives dealers a one-stop approach. Also offering a complete range of diskette library cases, cleaning kits and accessories is 3M.

That record/tape chains are largely tip-toeing in is indicated by Camelot's Stevenson who reports that Loran approached the chain. "We liked the packaging and we put it in our catalog." He says the chain is making computer blank media, including cassettes which are a minor factor several sources agree, available to all stores. Blank computer media is not stocked therefore throughout Camelot. Where it is stocked Steven-

son recommends positioning it "right on the audio accessories wall." He says Camelot just added TDK floppy disks at \$7.99. "It's one of our strongest blank tape lines."

Even more illustrative of the tentative move to computer floppies might be the experience of Saxatone Sales, a three-unit Washington, D.C. retailer almost exclusively devoted to blank tape. Randy Haines says that so far Maxell is the main brand though 3M has recently been added.

Possibly as advanced in computer software as any record/tape chain outside of West Coast-based Warehouse is Record Factory, 30-unit San Francisco chain. Marketing vice president Bob Tolifson says sales were so encouraging with Maxell that a second brand is now being shipped. Initially only two formats were stocked, single-sided and double-sided both double density and 5¼.

The chain's initial inventory was more extensive than might be normal because of a stock balancing credit earned with blank tape. "The product moved out like a hot piece of (prerecorded) catalog," says Tolifson.

Record Factory is now displaying floppies with its prerecorded computer software in about 20 units. "We pulled back out of our lower volume one third of stores because volume just didn't justify the product category in those outlets. We may adjust this and go back in after the first quarter."

In advertising, floppy disks have been tagged in computer software ads and in blank tape ads. "We are not screwing around with price at this point. First of all, considering the low installed base we're not targeting that many people. Also, we don't have any competition that I'm aware of."

That Record Factory doesn't perceive any competition typifies the nascent phase blank computer media is now moving through and which finds Davis so confident with the new Polaroid brand. Buoyed by confidence, and as more and more record/tape chains start stocking floppies, the edge offered by brand experience spilling over from blank tape will dissipate as quality becomes more potent, indicate a number of sources.

Earl Paige is Billboard's Retail Editor.

# A RETAILER'S GUIDE TO COMPUTER SOFTWARE & VIDEO GAMES

## Video Void

• Continued from page CS-2

president Bob Tolifson staged their first think-tank at Sea Ranch, Mendocino, in March. The firm's auditor, Randy Sugarman, was invited in. He concurred with Toussaint.

By Christmas 1982, the then 28 Record Factory stores carried a demonstrable Atari 2600 and its software and peripheral equipment. Tolifson recalls the almost 24 months until Xmas 1983 as both epochal and catastrophic. "It was the first time we as a chain invested in such a high ticket item so different from anything we ever stocked," he recalls. "It was impossible to not carry both hardware and software. The good customer doesn't feel you are in it unless you have both."

Presently, Tolifson is dropping home computer wares completely from a few fringe stores, where "it's a loser." The inventory did not turn often enough. The stores into computer goods will carry essentially the Atari 600XL and 800XL and Commodore 64 hardware. Tolifson anticipates stocking more peripherals. "We went through some discouraging times. Manufacturers were long unable to deliver promised products on time and then often they were defective. A primary distributor went bankrupt, further complicating deliveries," remembers Tolifson.

"We started using display fixtures and demonstration units from a variety of sources. The stores began to

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John Sippel is Billboard's Marketing and "Inside Track" Editor.

## Accessories

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Sales manager Ken Lubitz suggests record retailers consider accessories a normal part of making a complete sale and advised vendors to "put together a user kit for your customers. Include one or two blank floppy disks, cables, a cleaning kit, printer paper and sell it along with every system you move. Offer a variety of kits to reach different customers."

"Be selective in your choice of product line," adds Dale Berlau, Dishwasher director of marketing services. "Go with a line that offers quality products; one that has a good track record for quality. I'd advise dealers to be careful of new companies popping up unless they can be sure of their quality."

Dishwasher recently introduced a Clean Runner Disc Drive Head Cleaner for \$24.95 and a SpikeMaster surge suppressor for \$79.95. The company's newest product is the Entry Rest, a wrist support device for Apple Computer users. With a suggested list of \$34.95, this item is designed to support the programmer's wrist while using the keyboard.

Berlau also advises record dealers to set up a computer display and encourage salespeople to demonstrate the use of the individual accessories.

At Allsop, national sales manager Bob O'Conner recommends dealers not only feature a special computer/

(Continued on page CS-6)

Marcia Golden is a freelance writer in New York.

# Questioning Software

• Continued from page CS-4

Electronic Arts; and finally record storing programs such as Software Publishing's "PFS:File" and Continental's "Filing, Cataloging and Mailing (FCM)."

Rapidly gaining popularity are products that combine the functions described above. John Antonchick, home marketing manager for Apple Computer, describes the company's "Appleworks" product which is a word processor, recordkeeper and a spreadsheet program. It is designed so that users can exchange information stored in the three programs. For example, one could transfer records to a letter being generated by the word processing section of the program.

The idea of exchanging information from program to program—integration—currently is being marketed for home computers by Creative Software and Micro Education Corp. of America. Its package, "Andrew Tobias: Managing Your Money," allows users to analyze investments and budgets.

Additionally, Broderbund has designed a spelling checker that integrates with its word processing package. Continental Software's "Tax Advantage" now integrates with the "Home Accountant."

Apple's Antonchick believes that these applications only scratch the surface in the home management area. In the next few years home security and environmental monitoring as well as home banking and information retrieval will play a major role in the personal enrichment category.

Agreeing with Antonchick is W.M. "Trip" Hawkins, president of Electronic Arts, who predicts that his company will create software that makes it easier to retrieve and apply information. Banking transactions, ticketing, shopping, news, and so on, will likely be obtained through a computer. He notes that these programs need to be easy to use, and designed in such a manner that if owners do not use the package for awhile, they can quickly recall how the program works. In the educational category, most would agree that this area of software is more than burgeoning. In 1982, less than three companies pushed educational software product. Now, nearly 100 companies include learning products in their brochures.

Sherwin Steffin, head of research and development for EduWare, based in Chatsworth, Calif., divides this category into software developed for school systems and those packages designed to be used at home. Of the programs slated for home use, most of them focus on the elementary and preschool level.

Today's home programs include: tutorials, which teach a new skill; simulations that model reality; and drill and practice allowing for users to sharpen an already learned task.

Learning to type has become a popular pastime, and titles like "Mastertype" by Scarborough Systems, Microsoft's "Typing Tutor" and "Type Attack" by Sirius Software continue to chart. Spinnaker's "Kids on Keys," a typing program for youngsters, recently entered the charts.

Educational video games for the Intellivision, Colecovision and Atari 2600 and 5200 are new software offerings. Spinnaker recently rolled out "Facemaker," "Fraction Fever" and "Alphabet Zoo" for Coleco's video game system. The company reports seeing "healthy" sell-through on those titles. According to Priscilla Seuss of Spinnaker, the company is considering making their products available on the Atari 2600.

Atari already offers educational titles for its machines. It plans to add more. For now, it is marketing a se-

ries of learning games themed around the Sesame Street characters.

Increased attention to the educational value of computer software has coined a new term "edutainment." A number of software firms, like Creative Software, Epyx and Sierra On-Line make products that fit this description. For example, "Pitstop" by Epyx combines driving action with strategy as players must discern when to go into the pits and check their equipment.

Sierra On-Line's Williams describes these thinking games as state-of-the-art entertainment titles today. "First there were the shooting games, like 'Space Invaders.' Second, we saw cartoon dodging games that combined action with fun and humor ('Frogger,' 'Lode Runner,' and 'Miner 2049er')." Now we are in the era of adventure games," Williams outlines.

Text adventure games by Infocom—"Zork I, II and III," "Enchanter" and "Deadline"—take users through an imaginery setting where they must strategize solutions to real-life questions. The appeal of these games is that the player interacts with a computer, which responds to complex sentences. Infocom games contain no graphics. Critics often compare these games to novels where one's imagination takes over.

Apple's Antonchick points out that these Infocom titles use a form of "artificial intelligence" that he believes will become the basis for the next generation of entertainment computer software. The new generation might be high-level simulations like "Flight Simulator," which recently took the No. 1 position on Billboard's entertainment chart.

Williams says he is about to launch a boxing simulation package in which player's decide each boxer's build and how the imaginary boxer is managed. "Users will have to think through the boxing method rather than just fighting in a ring," he says.

Other types of entertainment titles that continue to maintain a high profile are educational arcade games like Bill Budge's "Pinball Construction Set," and Spinnaker's "Snooper Troops." Sir Tech's fantasy-role playing games like "Wizardry," still state-of-the-art today, have consistently sold well for nearly three years.

Additionally, entertainment titles themed around major motion pictures or tv shows are gaining acceptance. Datasoft recently rolled out its "Dallas" title as well as a title themed around Bruce Lee. "Star Trek," "Star Wars," "WarGames," "Pink Panther," "The Jetsons" and even "James Bond" have turned up in the computer software area.

But not all these games sell well. A maker can't only depend on a smash hit movie title to generate profits, game action has to be fast, the graphics creative and sound acceptable to sell well in this competitive market place. "E.T.," a computer software by Atari was a debacle because of its poor design.

When in doubt about the purchase of a title, most of the software industry people interviewed for this article, suggest consulting the computer software top seller chart. Additionally, a retailer's regular store customers are often more than happy to give their opinion of a product.

A final genre of computer software that was recently introduced by Synapse focuses on personal health. This product, "Relax," offers a visual form of biofeedback to relieve stress. Spinnaker's "Aerobics" package is another example of health-related computer product.

Look for more of these products to enter the software area. They are predicted to start inching up industry charts.

# Accessories

• Continued from page CS-5

accessories section in the store and hook up a demo computer, but "actually endorse computer maintenance. This is a growing market for record retailers and if they take a strong, positive attitude with these products, they can do very well."

Allsop is featuring a Microcomputer Maintenance Kit (Model 10086) for \$24.95, which includes a 5½-in. floppy disk cleaner for the small business/personal computer, an anti-static guard cleaner and a general system cleaner.

For cassette software, the company markets a Micro Cassette Cleaner (Model 79000) at a suggested retail price of \$8.95. This system is packed two cleaners to a blister card.

"If you're going to get into the microcomputer/personal computer accessories business," says Don Reisinger, Amiga Corp. director of marketing, "try to create an image of being all things to all people by expanding your line of software and accessories. Get into the category all the way. Make a commitment and then get to know your customer." Amiga's specialty is joysticks and controllers for the Atari, Commodore, Coleco, Intellivision, TI, IBM and Apple computers.

Two new products have been added to Blackburn Inc.'s lineup: The Ringpak is a dustproof vinyl album capable of accommodating 5½ or 3½-in. diskettes and 5½ and 8½-in. documentation in a shelf-sized storage unit; and the New Clear Diskette Mailer, a clear PVC p.o.p. display, holding two to three blank 5½-in. diskettes.

Phil Sykes, the company's vice president of marketing, tells record retailers they "have to advertise the fact they are carrying accessories and are expanding into computers. Dealers should consider incorporating that fact into the name of their store.

## Video Void

• Continued from page CS-5

look like an arcade. Our regular customers didn't like that. We have created our own display, which holds a tv monitor sunk into the unit so it looks upward. We chain to that several popular cartridges for demonstration. When a clerk notes interest, he can step in and offer to get any title the customer desires. Our displays are conceived and painted to blend in with the rest of the store motif."

Tolifson sees a good 1984 in home computers. He reserves his judgment, based upon whether manufacturers will provide advertising funds. "Last year we were deluged with ad budget. Sometimes we got as much as 25% of the total of the dollars in our sales volume back as ad bucks. Since before last Christmas, there has been a real falloff to almost nothing. You need those ad dollars to move merchandise in a new field," Tolifson explains.

He views other signs as most encouraging. Generally, he finds suppliers becoming more policy-minded and finds, in the main, most sale provisions are fair. Defective rates in equipment are descending. Prices are coming down. In fact, Tolifson says hardware in some cases has hit what he feels should be rock-bottom. "When you price a machine under \$300, I feel my customer loses some interest, feeling that perhaps quality of that unit, which might have come in at \$900, has depreciated. Disks are starting to smoke, which means carrying more inventory, but too more potential sales."

Record Factory stores in home computer goods stock between 75 and 100 titles, primarily on cartridge. Like Camelot, the San Francisco area stores are displaying the titles, which are primarily entertainment, protectively behind glass with spines out.

Also, they might try promoting their new accessories with current customers via fliers."

Brigidet Thompson, marketing manager for Southern Cases Inc., a manufacturer of computer storage cases, advises dealers to work with generic accessories and to package them into kits along with explanatory literature.

Bib Audio/Video Products, now marketing a 5½-in. disc drive cleaning kit for \$7.95, is packaging the

unit as a hanging blisterpak for easy display. Tony Marcon, the company's marketing manager, advises record dealers to seek to cover the full spectrum of accessories products, from disk drive to terminal maintenance. He also suggests they seek a line with strong price points.

Strong displays and personable, qualified salespeople are key to successfully selling computer accessories, believes Craig Horwitz, marketing manager for Wico Corp. The

company currently markets a Computer Command Expansion Port for the Apple II, IIe and II+ systems at a suggested list of \$49.95. It provides the user with an additional four controllers and plugs in with an expansion ribbon card. The system requires no interface card or complicated keystroke sequences to activate a particular part.

Books are accessories too, adds Dean Marion, Datamost vice president of marketing. Marion, whose

company is marketing a line of computer books for children, advises dealers to rely on videotape or video-disk demonstrations to preview products non-stop in the store. Datamost currently offers two books in its new line: "Computer Playground for Children" and "Computat Magic for Children." The company plans to introduce six new titles each month and market them as teaching devices. Suggested list will run from \$6.95 to \$19.95 each.



# The most out

What you'll find at Datamost are the most open minds in the business.

A little crazed. A little bizarre. But open. Creative. Original.

And at Datamost, we give you the most out of our minds.

That means being able to see things in a way no one else can.

It means not holding back when it comes to creating software games and books that mix genius with insanity. And that's why people go out of their minds over our Datamost products.

*Get The Most Out Of Our Games For Apple,\* Atari,\* Commodore\* and IBM-PC.\**

With games that tease. Tempt. Torment and taunt.

We've gone crazy over strategies. From blast 'em out of the sky challenges to mind-twisting tortures guaranteed to provoke mental meltdowns.

And we've added music to our games! You heard right. Real finger-snapping music to blast, blow-up and bomb to.

*Bilestead™*

Our biggest release has something for

everyone. Including one game rated R. This game teaches that violence doesn't pay. It's too messy. And with our incredible realistic graphics, you'll believe it.

But will you believe our range of new games? It is mind-blowing with Cavern Creatures™ actually blowing up the Apple. Or Super Bunny™ making carrot puree out of the unsuspecting player. Or Paint Magic™

WARNING: Playing of this game may be hazardous to the faint of heart.

## Datamost Games

| APPLE II |                                    | ATARI               |   |
|----------|------------------------------------|---------------------|---|
| E0192    | Ardy The Aardvark . . . \$29.95    | E0220               | Cohen's Towers . . . \$29.95                  |
| E0099    | Argos . . . \$34.95                | E0168               | Cosmic Tunnels . . . \$34.95                  |
| E0044    | Aztec . . . \$39.95                | E0306               | Mr. Robot And His Robot Factory . . . \$34.95 |
| E0095    | The Bilestead . . . \$39.95        | E0141               | Monster Smash . . . \$34.95                   |
| E0016    | Casino . . . \$39.95               | E0072               | Nightraiders . . . \$29.95                    |
| E0245    | Cavern Creatures . . . \$29.95     | S0222               | Paint Magic . . . \$49.95                     |
| E0020    | Computer Gin Rummy . . . \$29.95   | E0132               | Roundabout . . . \$29.95                      |
| E0083    | Conquering Worlds . . . \$29.95    | E0214               | Tail Of Beta Lyrae . . . \$34.95              |
| E0045    | Cribbage & Solitaire . . . \$34.95 | <b>COMMODORE 64</b> |   |
| E0092    | Matting Zone . . . \$29.95         | E0129               | Aztec . . . \$39.95                           |
| E0012    | Missing Ring . . . \$29.95         | E0146               | The Bilestead . . . \$39.95                   |
| E0093    | Monster Smash . . . \$29.95        | E0298               | Cohen's Tower . . . \$34.95                   |
| E0162    | Mychess II . . . \$34.95           | E0179               | Cosmic Tunnels . . . \$34.95                  |
| E0103    | Roundabout . . . \$29.95           | E0304               | Mr. Robot And His Robot Factory . . . \$34.95 |
| E0002    | Snack Attack . . . \$29.95         | E0181               | Mychess II . . . \$34.95                      |
| E0213    | Space Ark . . . \$39.95            | E0201               | Nightraiders . . . \$29.95                    |
| E0043    | Spectre . . . \$29.95              | S0189               | Paint Magic . . . \$49.95                     |
| E0024    | Super Bunny . . . \$29.95          | E0133               | Roundabout . . . \$34.95                      |
| E0015    | Swashbuckler . . . \$29.95         | E0136               | Swashbuckler . . . \$34.95                    |
| E0052    | Tubeway . . . \$34.95              | <b>IBM-PC</b>       |   |
| S0071    | Wiz Plus . . . \$39.95             | E0160               | Market Mogul . . . \$34.95                    |
|          |                                    | E0029               | Space Strike . . . \$29.95                    |

with its sensational graphics that teach drawing on a computer. And that's just the beginning.

*We've Done The Most Outrageous Thing Ever: Added Music To Our Games.*

You heard right. Music.

In stars like Beta Lyrae™ and Cosmic Tunnels™ Beta Lyrae spills over with intense action. Because it's unpredictable. Constantly changing. And no one yet has mastered it.

And Cosmic Tunnels excites with 13 different screens. Guaranteed to keep players mesmerized.

Add music to the scenario and the games take on more intensity, more drama, more mind-blowing challenge! And they're hear. Right now.

# Demo Disks

• Continued from page CS-3

sellers that producers say will eventually become the very backbone of the industry.

"Software may be a bestseller business for now," states Frank Schwartz, president of Simon & Schuster's electronic publishing division, "but in the long-term, the retailer will have to manage the basics—

programs that may not always make the hot lists, but are a source of profit nonetheless because they sell day in and day out—like milk."

Schwartz says Simon & Schuster, which distributes Typing Tutor III, from Kriya Systems, along with home education packages from The Learning Company and others, has begun a series of training seminars conducted for stores by its sales force "to change the retailer's frame of mind from a bestseller mentality to a

basics mentality."

But basics merchandising is still far down the road, according to distributors and stores, which say they'll concentrate on the sales charts for now. Soft-Kat, a distributor specializing in education software, for example, has devised Soft-Scope, a poster-size, periodically updated chart listing 60 top programs according to five groups: pre-school, elementary, junior high, high school, and general (adult). Recent chart hits

include Developmental Learning Materials' Word Man and Spinnaker's Story Machine, both for elementary school students, and Xerox's Stickybear Numbers for

"There's a crying need for in-store quick reference materials that retailers can use as a merchandising tool, and that give parents and teachers the confidence to make purchase decisions," declares Modie Katz, president of Soft-Kat, which handles over 500 titles. "Soft-Scope presents stores

and their customers with an overview of the best of the best—the top 60 titles that meet our in-house expert's most stringent prerequisites for quality and content."

At Grapevine Records and Tapes in Akron, Ohio, it's games, games, games—and only the ones that hit fast and stay on top, confirms Gail Haas, the store's general manager. "Frogger, Kaboom and River Raid have done particularly well," she says, "so our future buys will probably center on arcade translations and proven classics."

The store, which orders from its parent, Camelot Enterprises, started experimenting gingerly in computer software for the Commodore 64 and Atari 400/800 several months ago. Since then, the unit's floor space has grown to roughly 100 by 65 feet, with several software racks and an up-and-running computer and television display. "The tv's always working," she notes. "We believe you have to let people try out the games or they'll lose interest and walk out empty-handed." Point-of-purchase material from publishers is used "when we can get it," and the store participates in an occasional local promotion directed by manufacturers' reps, she says.

As for the future, Haas notes Grapevine "may expand" into education and other types of software for such systems as the IBM PCjr, "but not until the market stabilizes. Until then, we'll stick to games."

## Branding

• Continued from page CS-4

publisher will spend its \$1.5 million 1984 budget on four-color, full-page ads in traditional computer enthusiast and retail trade magazines, instead of in general-interest publications, according to Sandy Bain, vice president of marketing.

"Our product sales message is directed to the people who primarily buy and use microcomputers, and to those distributing and retailing our software to those customers," he says. Among the areas being highlighted by Scarborough are its Home Free Series of home productivity software; an Art Series including Picturewriter; a Math Games Series, and a Business Games Series featuring Run for the Money.

Others with budgets generous enough to choke a Madison Avenue account exec include CBS Software, which says it will spend \$4 million in consumer and retailer print this year to tout the theme "making you the best" for its 25-title line of educational, learning and self-help programs; Simon & Schuster, which is reportedly spending hefty sums to high-profile some of its leading software authors in print and broadcast media, and Reader's Digest Software, set to roll out a multimillion dollar national print campaign directed at parents for its new line of children's education products. **CHERYL PARKER**



# of our minds.

## Datamost Books

|       |                               |         |       |                                    |         |
|-------|-------------------------------|---------|-------|------------------------------------|---------|
| B0109 | Apple Almanac                 | \$19.95 | B0028 | How To Write An IBM-PC Program     | \$14.95 |
| B0078 | Applesoft Encyclopedia        | \$39.95 | B0033 | How To Write A TRS-80 Program      | \$14.95 |
| B0230 | Commodore 64 Experience       | \$14.95 | B0007 | How To Write A Program Vol. 2      | \$14.95 |
| B0294 | Commodore 64 Home Companion   | \$14.95 | B0211 | Intermediate Program Book—Apple    | \$14.95 |
| B0070 | Computer In Your Pocket       | \$14.95 | B0019 | Kids And The Apple                 | \$19.95 |
| B0191 | Computer Playground—Apple     | \$9.95  | B0055 | Kids And The Atari                 | \$19.95 |
| B0190 | Computer Playground—Atari     | \$9.95  | B0172 | Kids And The Commodore 64          | \$19.95 |
| B0108 | Computer Playground—C-64/VIC  | \$9.95  | B0265 | Kids And The IBM-PC                | \$19.95 |
| B0299 | Computer Playground—IBM       | \$9.95  | B0079 | Kids And The Panasonic             | \$19.95 |
| B0297 | Computer Playground—TI        | \$9.95  | B0059 | Kids And The TI-99/TA              | \$19.95 |
| B0159 | Elementary Apple              | \$14.95 | B0056 | Kids And The VIC                   | \$19.95 |
| B0117 | Elementary Atari              | \$14.95 | B0231 | Kids To Kids On The Color Computer | \$9.95  |
| B0034 | Elementary Commodore 64       | \$14.95 | B0004 | P-Source                           | \$24.95 |
| B0295 | Elementary IBM                | \$14.95 | B0277 | Repairing Your Home Video Game     | \$14.95 |
| B0247 | Elementary TI                 | \$14.95 | B0235 | Software Author's Guide            | \$19.95 |
| B0058 | Elementary Times/Sinclair     | \$14.95 | B0003 | Using 6502 Assembly Language       | \$19.95 |
| B0116 | Elementary VIC                | \$14.95 |       |                                    |         |
| B0060 | Games Apples Play             | \$14.95 |       |                                    |         |
| B0118 | Games Atari Play              | \$14.95 |       |                                    |         |
| B0027 | How To Write An Apple Program | \$14.95 |       |                                    |         |

"How to Write..." an Apple Program, an IBM-PC Program, and more.

And the more your customers know about computers, the more they'll buy.

### Get The Most Out Of Our Sales Support.

We're getting the word out about Datamost. With double-page and full-page, full color national advertising. With P.O.P. that really lets your customers know just how out of our minds we are. And they can be.

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### You Get The Most From Datamost.

The most graphically intense, fresh, exciting new games. The most easy-to-understand selection of computer bookware. The most sales support we've ever offered. And the most enthusiasm in the biz.

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Get The Most Out Of Our Computer Bookware. We've made computers understandable. With the largest line of Bookware available. And we were the first to successfully speak the language of kids and adults who wanted to know more about computers. That's why people look for Datamost books. From our series of "Kids &..." The Apple, The Commodore, The T.I. and more, all the way up through

- ✓ ATARI
- ✓ COMMODORE
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## CREDITS

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## A RETAILER'S GUIDE TO COMPUTER SOFTWARE & VIDEO GAMES

## THE SECOND COMPUTER SOFTWARE VIDEO GAME CONFERENCE

MARCH 7-9, 1984  
THE WESTIN ST. FRANCIS HOTEL SAN FRANCISCO, CALIFORNIA



### AGENDA

#### Wednesday, March 7th:

10:00am - 5:00pm Registration  
3:00pm - 3:15pm Welcoming Remarks:  
Adam White, Editor, Billboard Magazine  
Faye Zuckerman, Computer Software Editor, Billboard Magazine

3:15pm - 3:45pm Keynote Address:  
Dave Ruckert, Executive Vice President, Atari Products Company

3:45pm - 5:15pm "Keying In The Future: Hardware & Software Trends"  
Moderator: Adam White, Editor, Billboard Magazine  
Panelists: Bruce Davis, President & CEO, IMAGIC  
John Garcia, Vice President Software, Datassoft  
David Gordon, President & CEO, Datamost, Inc.  
James H. Levy, Chairman of the Board & CEO, Activision, Inc.  
Dave Ruckert, Executive Vice President, Atari Products Company  
Michael Tomczyk, Director of Marketing Development, Commodore Software  
Alex Weiss, President, Spectravideo

5:15pm - 7:15pm Welcoming Cocktail Reception

#### Thursday, March 8th:

8:30am - 6:00pm Registration  
8:30am - 9:00am Continental Breakfast  
9:00am - 10:30am "Categorically Speaking: Entertainment, Education & Home Management Software"

Moderator: Bruce Apar, Editor & Publisher, Home Viewer Magazine  
Panelists: Martin Dean, Chief Executive Officer, Select  
Stan Goldberg, President, Micro Lab Computer Products  
Hank Schenberg, Executive Vice President, Continental Software  
Sherwin Steffin, Co-founder & Vice President Research & Development, Edu-Ware  
Russell S. Werner, Marketing Manager, Microsoft Corporation  
Ken Williams, President & CEO, Sierra On-Line, Inc.  
Igor Wolosenko, President, Synapse Software

10:30am - 12:30pm "The Roots Of All Software: Designers"

Moderator: Steve Levy, Author  
Panelists: Michael Becker, Art Director, IMAGIC  
Don Bluth, Producer/Director, Don Bluth Animation  
Bill Budge, Designer  
Jon Freeman, Designer, Free Fall Associates  
Dave Johnson, Game Designer, IMAGIC  
Kelly Jones, Assistant Vice President, Program Development, Synapse Software  
Guy Nouri, President & Partner, Interactive Picture Systems  
Dr. James Schuyler, President, Founder & Chairman, Designware, Inc.

Ann Westfall, Designer, Free Fall Associates  
Robert Woodhead, Vice President, Systems Design, Sir-Tech Software, Inc.

12:30pm - 1:30pm Free Time  
1:30pm - 3:00pm "Getting Over Seas: International Marketing"

Moderator: Fred D'Amazio, Associate Editor, Computer Publications, Inc.  
Panelists: Colin J. Aldridge, Marketing, Microsoft Limited  
Elliott Dahan, Vice President, Marketing, Creative Software  
Nancy Garrison, International Marketing Manager, AtariSoft  
David Horowitz, Director, Software Marketing Development, Scholastic, Inc.  
Ted Morgan, President, HesWare  
Norman Stallman, Senior Vice President, CBS Electronics

3:00pm - 4:00pm "A Step Beyond: The Evolution Of Delivery"

Moderator: Tim Baskerville, Editor & Publisher, Video Marketing Game Letter  
Panelists: Richard Adler, Director Videotex/Teletex Programs, Institute For The Future  
David De Jean, Chief Operating Officer, The Games Network, Inc.  
David Lamb, Director, Home Electronics/Entertainment Program, LINK Resources  
Paul Tarrell, Chairman, Romox, Inc.

4:00pm - 5:30pm "Staying Alive: Securing Venture Capital"

Moderator: Lee S. Isgur, First Vice President, Paine Webber Mitchell Hutchins  
Panelists: Jeff Chambers, Partner, TA Associates  
L. John Doerr, General Partner, Kleiner Perkins Kauffield Byers  
Joseph Horowitz, General Partner, U.S. Venture Partners  
Michael Katz, President & CEO, EPYX  
Pete Thomas, Associate, Technology Venture Investors

5:30pm - 7:30pm Free Time  
7:30pm - 8:00pm Reception  
8:00pm - 11:00pm Computer Software/Video Game Awards Banquet

#### Friday, March 9th:

8:30am - 4:00pm Registration  
9:00am - 9:30am Keynote Address:  
William M. "Trip" Hawkins, President, Electronic Arts

9:30am - 11:00am "Making The Connection: Retailing & Distribution"

Moderator: Martin Brochstein, Editor, Computerware Magazine  
Panelists: Joe Barrett, Buyer/Corporate Merchandise Coordinator, Platt Music Corporation

G. Robert Brownell, Sr. Vice President, General Manager, SKU  
Darrol Davis, Computer Buyer, Pacific Stereo Corporation  
William M. "Trip" Hawkins, President, Electronic Arts  
Glenn Johnson, Founder & Chairman, Software Centre International  
Robert S. Leff, President, Softsel Computer Products, Inc.  
Randy Rosenberg, President & CEO, Software Emporium  
Neil Yellin, President, Access To Software

11:00am - 12:30pm "Sight & Sound: Computers Use In The Entertainment Industry"

Moderator: Sam Sutherland, L.A. Bureau Chief, Billboard Magazine  
Panelists: Michael Arent, Design Director, Aaron Marcus & Associates  
Stephen Beck, Video Artist, Beck/Tech/ELECTRON  
Ellen Lapham, Chairman of the Board, Sylvania Corporation  
Lee Marrs, Independent Animator, Lee Marrs Artworks  
Ed Pacio, Producer/Director, Catzel Thomas & Associates  
Mark Turpin, Co-founder, HUMM

12:30pm - 2:30pm One-On-One Luncheon  
2:30pm - 3:30pm "Madison Avenue: Understanding The Advertising Game"

Moderator: Ron Willman, Director of Sales, Video/Sound Business, Billboard Magazine  
Panelists: Peter Bates, Sr. Vice President, Management Supervisor, Ally & Gargano, Inc.  
Robert D. Botch, Director of Marketing, EPYX  
Tom Dusenberry, Manager Consumer Electronics, Parker Brothers  
Robert C. Pringle, Management Supervisor, J. Walter Thompson USA  
Bruce Silverman, Executive Vice President, Executive Creative Director, Southwest Division, Bozell & Jacobs  
Ted N. Voss, Senior Vice President, Atari

3:30pm - 5:00pm "Wall Street: Projections From Analyst & Researchers"

Moderator: Esther Dyson, Editor & Publisher, RElease 1.0  
Panelists: Dr. William L. Cogshell, President, Software Access International, Inc.  
Jeanne Dietsch, President, TALMIS  
Barbara Isgur, Assistant Vice President, Paine Webber Mitchell Hutchins  
Stephen Koffler, Managing Director, A. G. Becker Paribas, Inc.  
Ken Uston, Chairman, Fun & Games

Faye Zuckerman, Conference Director

### REGISTRATION FORM

Billboard's

Computer Software

Video Game

Conference

March 7-9, 1984

The Westin St. Francis Hotel

San Francisco, California

#### REGISTRATION FEES:

\$350 — Regular Registration  
\$200 — Panelist's Registration

Registration does not include hotel accommodations or airfare. Registrant substitutions may be made. Registrations at the door will be an additional \$50. Absolutely no refunds after February 10, 1984. Cancellations before February 10, 1984 must be in writing and will be subject to a 10% cancellation fee. Information on hotel accommodations will be mailed to you upon receipt of your completed registration form.

Registration form grid with fields for LAST NAME, FIRST NAME, INITIAL, TITLE, FIRST NAME OR NICKNAME FOR BADGE, COMPANY, ADDRESS, CITY, STATE, ZIP, PHONE.

Registration form fields: I am enclosing a check in the amount of \$\_\_\_\_\_, I wish to charge my registration to: American Express, Diners Club, BankAmericard/Visa, MasterCard, CARD NUMBER \_\_\_\_\_ EXP. DATE \_\_\_\_\_, SIGNATURE \_\_\_\_\_

MAIL COMPLETED FORM TO:  
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# Billboard Computer Software

Survey for Week Ending 3/10/84

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## ENTERTAINMENT TOP 20

•—Disk ◆—Cartridge ★—Cassette

| This Week | Last Week | Weeks on Chart | Title                                      | Manufacturer         | Remarks                        | Systems | Apple | Atari | Commodore | IBM | Texas Instruments | TRS | CP/M | Other |
|-----------|-----------|----------------|--|----------------------|--------------------------------|---------|-------|-------|-----------|-----|-------------------|-----|------|-------|
| 1         | 1         | 8              | FLIGHT SIMULATOR II                        | Sublogic             | Simulation Package             |         | •     |       | •         | •   |                   |     |      |       |
| 2         | 2         | 23             | LODE RUNNER                                | Broderbund           | Arcade-Style Game              |         | •     | ◆     |           |     |                   |     |      |       |
| 3         | 3         | 23             | ZORK I                                     | Infocom              | Text Adventure Game            |         | •     | •     | •         | •   | •                 | •   | •    | •     |
| 4         | 4         | 23             | BLUE MAX                                   | Synapse              | Diagonal Scrolling Arcade Game |         |       | ★★    | ★★        |     |                   |     |      |       |
| 5         | 7         | 7              | BEACH-HEAD                                 | Access               | Strategy Arcade Game           |         |       |       | •         |     |                   |     |      |       |
| 6         | 5         | 23             | WIZARDRY                                   | Sir-Tech             | Fantasy Role-Playing Game      |         | •     |       |           |     |                   |     |      |       |
| 7         | 6         | 22             | EXODUS:ULTIMA III                          | Origins Systems Inc. | Fantasy Role-Playing Game      |         | •     |       |           |     |                   |     |      |       |
| 8         | 12        | 18             | ARCHON                                     | Electronic Arts      | Strategy Arcade Game           |         |       | •     | •         |     |                   |     |      |       |
| 9         | 8         | 23             | PINBALL CONSTRUCTION SET                   | Electronic Arts      | Educational Arcade Game        |         | •     | •     | •         |     |                   |     |      |       |
| 10        | 10        | 9              | JULIUS ERVING AND LARRY BIRD GO ONE-ON-ONE | Electronic Arts      | Arcade Style Sports Game       |         | •     |       |           |     |                   |     |      |       |
| 11        | 9         | 8              | DEADLINE                                   | Infocom              | Text Adventure Game            |         | •     | •     | •         | •   | •                 | •   | •    | •     |
| 12        | 13        | 19             | CASTLE WOLFENSTEIN                         | Muse                 | Arcade Adventure Game          |         | •     | •     |           |     |                   |     |      |       |
| 13        | 11        | 14             | Q*BERT                                     | Parker Bros.         | Arcade-Style Game              |         |       | ◆     | ◆         |     | ◆                 |     |      |       |
| 14        | 15        | 16             | FLIGHT SIMULATOR                           | Microsoft            | Simulation Package             |         |       |       |           | •   |                   |     |      |       |
| 15        | 14        | 11             | POLE POSITION                              | Atari                | Arcade-Style Game              |         |       | ◆     |           |     |                   |     |      |       |
| 16        | 20        | 6              | ENCHANTER                                  | Infocom              | Text Adventure Game            |         | •     | •     | •         | •   | •                 | •   | •    | •     |
| 17        | 16        | 23             | JUMPMAN                                    | Epyx                 | Action Strategy Game           |         | •     | ★★    | ★★        | •   |                   |     |      |       |
| 18        | NEW ENTRY |                | SARGON III                                 | Hayden               | Chess Game                     |         | •     |       |           |     |                   |     |      |       |
| 19        | 18        | 23             | CHOPLIFTER                                 | Broderbund           | Arcade-Style Game              |         | •     | ◆     | ◆         |     |                   |     |      |       |
| 20        | 17        | 6              | DONKEY KONG                                | Atari                | Arcade Style Game              |         | •     | ◆     | ◆         | •   | ◆                 |     |      |       |

## EDUCATION TOP 10

|    |           |    |                                     |                              |   |  |   |    |    |   |  |    |  |  |
|----|-----------|----|-------------------------------------|------------------------------|---|--|---|----|----|---|--|----|--|--|
| 1  | 1         | 23 | MASTERTYPE                          | Scarborough                  | Educational program that teaches touch typing to ages 7 to adult in an exciting video game format in 18 different lessons.                              |  | • | •  | •  | • |  |    |  |  |
| 2  | 2         | 5  | 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         | 23 | 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         | 23 | EARLY GAMES                         | Counterpoint Software, Inc.  | No adult supervision & friendly interactive package composed of 9 educational, entertaining games designed for children age 2½ to 6.                    |  | • | ★★ | ★★ | • |  | ★★ |  |  |
| 5  | 6         | 23 | IN SEARCH OF THE MOST AMAZING THING | Spinnaker                    | Learning adventure that encourages problem-solving & sharpens the mind of the player (age 10 to adult) who searches for the most amazing thing.         |  | • | •  | •  | • |  |    |  |  |
| 6  | 5         | 23 | FACEMAKER                           | Spinnaker                    | 3 part learning game designed to teach very young children (age 4-12) the computer keyboard & memory skills by asking them to work with a human face.   |  | • | ◆  | ◆  | • |  |    |  |  |
| 7  | 7         | 15 | COMPUTER SAT                        | Harcourt, Brace & Jovanovich | Educational program designed to prepare high school students and adults for the SAT (Scholastic Aptitude Test).   |  | • | •  |    | • |  | •  |  |  |
| 8  | 8         | 14 | SNOOPER TROOPS I                    | Spinnaker                    | Learning Adventure that teaches ages 10 to adult an organizational approach to deductive reasoning by role-playing as a detective to solve the mystery. |  | • | •  | •  | • |  |    |  |  |
| 9  | 10        | 10 | MATH BLASTER!                       | Davidson & Associates        | Contains over 600 problems in addition, subtraction, multiplication, division, fractions and decimals for students age 6-12, with game at the end.      |  | • |    | •  | • |  |    |  |  |
| 10 | NEW ENTRY |    | ALGEBRA I                           | Edu-Ware & MSA Co.           | Teaches basic definitions, number line operations, sets & equation reduction rules. Part 1 of 6 volume series covering first-year course in Algebra.    |  | • |    |    | • |  |    |  |  |

## HOME MANAGEMENT TOP 10

|    |           |    |                              |                     |  |  |   |    |    |    |   |    |   |   |
|----|-----------|----|------------------------------|---------------------|--|--|---|----|----|----|---|----|---|---|
| 1  | 1         | 23 | THE HOME ACCOUNTANT          | Continental         | Home & Small Business Financial Management Program |  | • | •  | •  | •  | • | •  | • | • |
| 2  | 3         | 12 | THE TAX ADVANTAGE            | Continental         | Tax Preparation Program                            |  | • | •  | •  | •  | • |    |   | • |
| 3  | 2         | 23 | BANK STREET WRITER           | Broderbund          | Word Processing Package                            |  | • | •  |    |    |   |    |   |   |
| 4  | 4         | 23 | PFS:FILE                     | Software Publishing | Information Management System                      |  | • |    |    | •  | • |    |   |   |
| 5  | 5         | 15 | DOLLARS AND SENSE            | Monogram            | Home Financial Package                             |  | • |    |    | •  |   |    |   |   |
| 6  | 6         | 13 | HOMEWORD                     | Sierra On-Line      | Word Processing Package                            |  | • |    | •  |    |   |    |   |   |
| 7  | 7         | 21 | PFS:WRITE                    | Software Publishing | Word Processing Package                            |  | • |    |    | •  |   |    |   |   |
| 8  | 10        | 14 | MULTIPLAN                    | HesWare             | Electronic Spreadsheet                             |  |   |    | •  |    |   |    |   |   |
| 9  | 8         | 16 | PFS:REPORT                   | Software Publishing | Information Management System                      |  | • |    |    | •  | • |    |   |   |
| 10 | NEW ENTRY |    | COMPLETE PERSONAL ACCOUNTANT | Futurehouse         | Financial Management Program                       |  |   | ★★ | ★★ | ★★ |   | ★★ |   |   |

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# HIT

# 100®

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

| THIS WEEK | LAST WEEK | WKS ON CHART | TITLE—Artist<br>(Producer) Writer, Label & Number (Distributing Label)   | THIS WEEK | LAST WEEK | WKS ON CHART | TITLE—Artist<br>(Producer) Writer, Label & Number (Distributing Label)  |
|-----------|-----------|--------------|--|-----------|-----------|--------------|---|
| 1         | 1         | 8            | <b>JUMP</b> —Van Halen (Ted Templeman), E. Van Halen, A. Van Halen, M. Anthony, D. L. Roth; Warner Bros. 7-29384   | 35        | 38        | 4            | <b>RADIO GA-GA</b> —Queen (Queen, Mack), R. Taylor; Capitol 5317  |
| 2         | 3         | 13           | <b>GIRLS JUST WANT TO HAVE FUN</b> —Cyndi Lauper (Rick Chertoff), R. Hazard; Portrait 37-04120(Epic)               | 36        | 20        | 23           | <b>TALKING IN YOUR SLEEP</b> —The Romantics (Pete Solley) Marinos, Palmari, Skill, Cantler, Solley; Nemperor 4-04135(Epic)                    |
| 3         | 2         | 14           | <b>99 LUFTBALLONS</b> —Nena (Reinhold Heil, Manne Praeker), J.U. Fahrenkrog-Petersen, C. Karges; Epic 34-04108     | 37        | 50        | 3            | <b>HELLO</b> —Lionel Richie (Lionel Richie, James Anthony Carmichael) L. Richie; Motown 1722  |
| 4         | 4         | 5            | <b>THRILLER</b> —Michael Jackson (Quincy Jones), R. Temperton; Epic 34-04364                                       | 38        | 39        | 4            | <b>GIRLS</b> —Dwight Twilley (Mark Smith, Noah Shark, John Hug), D. Twilley; EMI-America 8196   |
| 5         | 7         | 7            | <b>SOMEBODY'S WATCHING ME</b> —Rockwell (Curtis Anthony Nolen, Rockwell), Rockwell; Motown 1702(MCA)               | 39        | 22        | 19           | <b>OWNER OF A LONELY HEART</b> —Yes (Trevor Horn), Rabin, Anderson, Squire Horn; Atco7-99817  |
| 6         | 5         | 8            | <b>NOBODY TOLD ME</b> —John Lennon (Not listed), J. Lennon; Polydor 817254-7(Polygram)                             | 40        | 41        | 6            | <b>DON'T LET GO</b> —Wang Chung (Chris Hughes, Ross Cullum), Hues, Feldman; Geffen 7-29377(Warner Bros.)                                      |
| 7         | 10        | 9            | <b>I WANT A NEW DRUG</b> —Huey Lewis And The News (Huey Lewis And The News), C. Hayes, H. Lewis; Chrysalis 4-42766 | 41        | 43        | 7            | <b>RED, RED WINE</b> —UB 40 (UB 40, Ray "Pablo" Falconer), N. Diamond; A&M 2600   |
| 8         | 11        | 7            | <b>HERE COMES THE RAIN AGAIN</b> —Eurythmics (David A. Stewart), Lennox, Stewart; RCA 13725                        | 42        | 48        | 3            | <b>THEY DON'T KNOW</b> —Tracy Ullman (Peter Collins) K. MacColi; MCA 52347  |
| 9         | 16        | 7            | <b>FOOTLOOSE</b> —Kenny Loggins (Kenny Loggins, Lee DeCarlo), K. Loggins, D. Pitchford; Columbia 38-04310          | 43        | 46        | 4            | <b>THE KID'S AMERICAN</b> —Matthew Wilder (Peter Bunetta, Rick Chudacoff, Bill Elliott), M. Wilder; Private 1 4-04363(Epic)                   |
| 10        | 6         | 15           | <b>KARMA CHAMELEON</b> —Culture Club (Steve Levine), O'Dowd, Moss, Hay, Craig, Pickett; Virgin/Epic 34-04221       | 44        | 44        | 6            | <b>SHE WAS HOT</b> —Rolling Stones (Glimmer Twins, Chris Kimsey), Jagger, Richards; Rolling Stones 7-99788(Atco)                              |
| 11        | 8         | 10           | <b>WRAPPED AROUND YOUR FINGER</b> —The Police (Hugh Padgham, The Police), Sting; A&M 2614                          | 45        | 55        | 3            | <b>TONIGHT</b> —Kool & The Gang (Ronald Bell, Jim Bonnesford, Kool & The Gang) J. Taylor, C. Williams, Kool & The Gang; De-Lite 830(PolyGram) |
| 12        | 13        | 9            | <b>NEW MOON ON MONDAY</b> —Duran Duran (Alex Sadkin, Ian Little, Duran Duran), Duran Duran; Capitol 5309           | 46        | 60        | 2            | <b>LEAVE IT—Yes</b> (Trevor Horn), Squire, Rabin, Horn; Atco 7-99787  |
| 13        | 9         | 18           | <b>LET THE MUSIC PLAY</b> —Shannon (M. Liggett, C. Barbosa, R. Hui), C. Barbosa, E. Chisolm; Mirage 7-99810(Atco)  | 47        | 26        | 16           | <b>RUNNING WITH THE NIGHT</b> —Lionel Richie (Lionel Richie, James Anthony Carmichael) L. Richie, C. Weil; Motown 1710                        |
| 14        | 17        | 7            | <b>GOT A HOLD ON ME</b> —Christine McVie (Russ Titelman), McVie, Sharp; Warner Bros. 7-29372                       | 48        | 54        | 6            | <b>STRIP</b> —Adam Ant (Phil Collins, Hugh Padgham), A. Ant, M. Pirroni; Epic 34-04337  |
| 15        | 21        | 7            | <b>AUTOMATIC</b> —Pointer Sisters (Richard Perry), B. Walsh, M. Goldenberg; Planet 13730(RCA)                      | 49        | NEW ENTRY | NEW ENTRY    | <b>LOVE SOMEBODY</b> —Rick Springfield (Rick Springfield, Bill Drescher), R. Springfield, B. Drescher; RCA 13738                              |
| 16        | 18        | 6            | <b>THE LANGUAGE OF LOVE</b> —Dan Fogelberg (Dan Fogelberg, Marty Lewis), D. Fogelberg; Full Moon/Epic 34-04314     | 50        | 53        | 7            | <b>REBEL YELL</b> —Billy Idol (Keith Forsey), Idol, Stevens; Chrysalis 4-42762  |
| 17        | 25        | 4            | <b>ADULT EDUCATION</b> —David Hall & John Oates  | 51        | 54        | 6            | <b>LOVE TRAIN</b> —The J.B.'s (The J.B.'s, The J.B.'s); Epic 34-04337   |
|           |           |              |  | 52        | 52        | 6            | <b>FIELDS OF FIRE</b> —Big Country (Steve Lillywhite), Big Country; Mercury 811 450-7(Polygram)   |
|           |           |              |  | 53        | 88        | 2            | <b>YOU'RE LOOKING LIKE LOVE TO ME</b> —Peabo Bryson/Roberta Flack (B. Gaudio, B. Crewe), Crewe, Gaudio, Corbetta; Capitol 5307                |
|           |           |              |  | 54        | 83        | 3            | <b>WHITE HORSE</b> —Laid Back (Laid Back, Seven Dwarfs) T. Stahl, J. Guldenberg; Sire 7-29346(Warner Bros.)                                   |
|           |           |              |  | 55        | 73        | 5            | <b>THIS COULD BE THE RIGHT ONE</b> —April Wine (Myles Goodwyn, Mike Stone), M. Goodwyn; Capitol 5319  |
|           |           |              |  | 56        | 74        | 3            | <b>CLUB MICHELLE</b> —Eddie Money (Tom Dowd, Eddie Money) E. Money, R. Carter, M. Froom, R.C. Burton; Columbia 38-04376                       |
|           |           |              |  | 57        | 75        | 10           | <b>IF ONLY YOU KNEW</b> —Patti LaBelle (C. Biggs, K. Gamble, D. Wansel), K. Gamble, D. Wansel; Philadelphia International 4-04248(Epic)       |
|           |           |              |  | 58        | 75        | 4            | <b>WALKING IN MY SLEEP</b> —Roger Daltrey (Mike Thorne), J. Green, L. Adey; Atlantic 7-89704  |
|           |           |              |  | 59        | 70        | 3            | <b>HYPERACTIVE</b> —Thomas Dolby (Thomas Morgan Dolby Robertson) T. Dolby; Capitol 5321   |
|           |           |              |  | 60        | 69        | 14           | <b>PINK HOUSES</b> —John Cougar Mellencamp (Little Bastard, Don Gehman), J.C. Mellencamp; Riva 215(Polygram)                                  |
|           |           |              |  | 61        | 68        | 3            | <b>WE'RE GOING ALL THE WAY</b> —Jeffrey Osborne (George Duke) B. Mann, C. Weil; A&M 2618  |
|           |           |              |  | 62        | 77        | 18           | <b>SEND ME AN ANGEL</b> —Real Life (R. Cockle, G. Wheatley), D. Sterry, R. Zatorski; MCA/Curb 5-2287  |
|           |           |              |  | 63        | 78        | 5            | <b>BEAST OF BURDEN</b> —Bette Midler (Chuck Plotkin), M. Jagger, K. Richards; Atlantic 7-89712  |
|           |           |              |  | 64        | 79        | 18           | <b>I STILL CAN'T GET OVER LOVING YOU</b> —Ray Parker, Jr. (R. Parker, Jr.), R. Parker, Jr.; Arista 1-9116                                     |
|           |           |              |  | 65        | 80        | NEW ENTRY    | <b>BORDERLINE</b> —Madonna (Reggie Lucas, John "Jellybean" Benitez), R. Lucas; Sire 7-29354(Warner Bros.)                                     |
|           |           |              |  | 66        | 81        | 10           | <b>BANG YOUR HEAD (METAL HEALTH)</b> —Quiet Riot (Spencer Proffer), C. Cavazo, K. Dubrow, F. Banali, T. Cavazo; Pasha 234-0426(Epic)          |
|           |           |              |  | 67        | 82        | 6            | <b>WITHOUT YOU</b> —David Bowie (David Bowie, Nile Rodgers), D. Bowie; EMI-America 8190   |
|           |           |              |  | 68        | 83        | 2            | <b>YOU'RE LOOKING LIKE LOVE TO ME</b> —Peabo Bryson/Roberta Flack (B. Gaudio, B. Crewe), Crewe, Gaudio, Corbetta; Capitol 5307                |

## SOFTWARE CHART ANALYSIS

### 'Sargon III' Making Its Move

By FAYE ZUCKERMAN

As strategy-arcade game "Beach-Head" and fantasy role-playing title "Wizardry" battle for the fifth and sixth positions, "Sargon III," an eight-week-old chess game, has entered the entertainment chart at a strong 18. It is one of the first of the many chess titles currently being marketed to come onto the chart.

"Sargon III's" sales are said to be nearing 50,000, and critics contend that it is one of the strongest chess packages available today. The authors, husband and wife team Kathe and Dan Spracklen, say they are always looking to improve on the title. A "Sargon IV" might emerge three years from now; it took them three years to write "Sargon III."

This game comes equipped with a hi-res board display and a window function allowing users to view moves the computer is considering. It has a save function so games can be interrupted, and then resumed.

More than 100 games can be stored on the computer. Furthermore, the computer can come up with a move in about five seconds. In earlier versions of "Sargon," the computer's opponent had to wait up to two minutes.

The Sargon trilogy began in 1977, when Dan Spracklen became involved with computers and bought a Wave Mat Jupiter III microcomputer for \$3,000. He started writing the chess program while his wife, Kathe, studied computer sciences. They completed the first "Sargon" in March, 1978.

Since then "Sargon" has won several microcomputer chess tournaments. Sales on "Sargon I" and "Sargon II" together are believed to total more than \$1 million.

New on the education chart is "Algebra I," at number 10, from Edu-

Ware, a unit of MSA Co. based in Georgia. Its sales are reportedly nearing 30,000. It has been on the market for nearly two years.

Authored by David Mullich and Sherwin Steffin, co-founder of EduWare, it has sold primarily to families, though Steffin notes that schools have purchased a number of "Algebra I" packages.

He adds that the program has been reviewed in several educational jour-

nals, because it contains a learning approach that addresses individual learning styles. The student can learn pre-algebra skills via examples, problems, worded instructions or rule listings. "They choose one of four learning modes," he explains.

"Algebra I" is the first in a series of six. This program deals with pre-algebra skills such as sets, evaluating expressions and equation rules. It is geared for eighth graders.

## Now Playing

### Angelsoft Eyes Kiddie Market

As the number of software development companies inches past the 6,000 mark, it's of little surprise to find yet another new entry. But Angelsoft Inc., based in White Plains, N.Y., comes bundled with a unique marketing plan.

All of its products are geared toward children, and each software title will be accompanied by a group of ancillary products. Books, games and toys will be developed as extensions of the software.

The creative energy behind this new venture is Mercer Mayer, a children's book author and illustrator. Initial product offerings will include the Mayer-created "Tink, Tonk, Tuk" and "Tinka," as well as the newly developed "TinkTonks." Programs will be distributed by SFN's Mindscape, a unit of Scott Foresman.

More software gumbo: By the close of Softcon, Feb. 21-23 in New Orleans, Apple Computer had amassed even more software and peripheral developers for its highly publicized Macintosh computer. More than 2,300 developers received presentations at the software show, according to the company.

Continental Software, a division of Arrays Inc., announced that "The Home Accountant" will be made available for the new Apple computer. It will cost about \$99. The Macintosh version of this program will now include credit card liabilities, income, monthly budgets for assets and expenses.

Also joining Apple Computer's Macintosh third-party development team is Dilithium Press. The Beaverton, Ore. company will unveil "Presenting The Macintosh" and "Telo-facts 2 For The Macintosh."

Other Macintosh developers include Sir-Tech, Sierra On-Line, Siri-

us Software, Imagic, Kriya Systems Inc., and Simon & Schuster's electronic publishing division.

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Now for the Apple II: The Cupertino computer company has launched an easy-to-use integrated software package called "AppleWorks." The package ties together word processing, databasing and accounting and lists for \$250.

For each of the three applications, the commands are nearly identical. Only about 20 different keystrokes need to be memorized to operate all portions of the program. Information from one section can be moved to another section.

In the word processing section, documents are displayed exactly as they will appear following printing. The spreadsheet provides about 999 rows by 127 columns.

FAYE ZUCKERMAN

## Print On Print

This column offers dealers a sampling of major new folio releases.

Warner Bros. Music Publications pays tribute to "Great Women Of Rock" (\$12.95) with a salute to writers and/or performers who have done their chart thing over the years. Some might quibble over Streisand's "Evergreen" being rock, but no question about the other songs associated with the likes of Carly Simon, Pat Benatar, Donna Summer, Carole King, Melissa Manchester, Joan Jett, and others... A definite "great man" among composers is George Gershwin, represented with Warners' "The Classical Gershwin" (\$4.95) for easy to intermediate piano solos. Jan Thomas transcribed and arranged music from "Rhapsody In Blue," "Concerto In F," "An American In Paris," "Cuban Overture" and "Three Preludes"... Warners has added Jackson Browne's "Lawyers In Love" (\$10.95) to its matching folio line.

From Columbia Pictures Publications come two personality folios: one based on "Voices Of The Heart" by the Carpenters (\$9.95), including four-color photos of the late Karen Carpenter; and "J. Geils Band—Sanctuary/Love Stinks" (\$9.95). For country fans, there's "The 1984 Country Platinum Plus Songbook" (\$14.95). "Popular Music For All Guitar Methods" (\$4.95) is designed for level 1 and, in its second edition, contains a new crop of hits, plus some older rock favorites.

# Video Music Programming

## MTV Adds & Rotation

As of 2/29/84

This report does not include those videos in recurrent or oldie rotation. For further information, contact Buzz Brindle, director of music/programming, MTV (212) 944-5399.

### NEW VIDEOS ADDED:

Toni Basil, "Over My Head," Chrysalis  
Pat Benatar, "Lipstick Lips," Chrysalis  
Great White, "Stick It," EMI America  
John Lennon, "I'm Steppin' Out," Polydor  
John Cougar Mellencamp, "Authority Song," Riva/PolyGram  
Riot, "Born In America," Quality  
Saxon, "Just Let Me Rock," Carrere/CBS  
Michael Schenker, "Captain Nemo," Chrysalis  
Spinal Tap, "Hell Hole," Polydor  
Streets, "Everything Is Changing," Atlantic  
"Weird Al" Yankovic, "Eat It," Rock 'N Roll/CBS

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

Duran Duran, "New Moon On Monday," Capitol  
Eurythmics, "Here Comes The Rain Again," RCA  
Genesis, "That's All," Atlantic  
Daryl Hall & John Oates, "Adult Education," RCA  
Billy Idol, "Rebel Yell," Chrysalis  
Cyndi Lauper, "Girls Just Want To Have Fun," Portrait  
John Lennon, "Nobody Told Me," Polydor  
Huey Lewis, "I Want A New Drug," Chrysalis  
Kenny Loggins, "Footloose," Columbia  
Paul McCartney, "So Bad," Columbia  
Christine McVie, "Got A Hand On Me," Warner Bros.  
Manfred Mann, "The Runner," Arista  
John Cougar Mellencamp, "Pink Houses," Riva/PolyGram  
Bette Midler, "Beast Of Burden," Atlantic  
Nena, "99 Luftballons," Epic  
Robert Plant, "In The Mood," Atlantic  
Police, "Wrapped Around Your Finger," A&M  
Pretenders, "Middle Of The Road," Sire  
Real Life, "Send Me An Angel," Curb/MCA  
.38 Special, "Back Where You Belong," A&M  
Dwight Twilley, "Girls," EMI America  
Van Halen, "Jump," Warner Bros.

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

Adam Ant, "Strip," Epic  
Phil Collins, "Against All Odds," Atlantic  
Big Country, "Fields Of Fire," Mercury  
Bon Jovi, "Runaway," Mercury  
Roger Daltrey, "Walking In My Sleep," Atlantic  
Thomas Dolby, "Hyperactive," Capitol  
Dan Fogelberg, "The Language Of Love," Full Moon/CBS  
Frankie Goes To Hollywood, "Relax," ZTT/Island  
Genesis, "Illegal Alien," Atlantic  
Golden Earring, "When The Lady Smiles," 21/PolyGram  
Howard Jones, "New Song," Elektra  
Judas Priest, "Free Wheel Burnin'," Columbia  
Mötley Crüe, "Looks That Kill," Elektra  
Ted Nugent, "Tied Up In Love," Atlantic  
Alan Parsons, "Don't Answer Me," Arista  
Queen, "Radio GaGa," Capitol  
Rainbow, "Can't Let You Go," Polydor  
Rockwell, "Somebody's Watching Me," Motown  
Scorpions, "Rock You Like A Hurricane," Mercury  
Grace Slick, "All The Machines," RCA  
Thompson Twins, "Hold Me Now," Arista  
Tracey Ullman, "They Don't Know," MCA  
Utopia, "Cry Baby," Passport/Jem

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

Alarm, "68 Guns," IRS  
Alcatraz, "Hiroshima," Rocshire  
April Wine, "This Could Be The Right One," Capitol  
Blue Oyster Cult, "Take Me Away," Columbia  
Boys Brigade, "Melody," Capitol  
Broken Edge, "Time For A Change," Polydor  
Jacqui Brooks, "Lost Without Your Love," MCA  
Tony Carey, "A Fine Fine Day," Rocshire  
Christine, "Ticket To The Tropics," Mercury  
Dead Or Alive, "I Do Anything," Epic  
Din, "Reptile," Rocshire  
EBN/OZN, "Bag Lady," Elektra  
Exotic Birds, "No Communications," Saturn  
Expression, "With Closed Eyes," Oz/A&M  
John Hiatt, "She Loves The Jerk," Geffen  
Jason & the Scorchers, "Absolutely Sweet Marie," EMI America  
James Ingram/Michael McDonald, "Yah Mo B There," Qwest  
Kiss, "All Hell's Breakin' Loose," Mercury  
Mi Sex, "Only Thinking," Epic  
Modern English, "Hands Across The Sea," Sire  
Bill Nelson, "Flaming Desire," Epic  
Q-Feel, "Heroes Never Die," JWE/Arista  
Randy Andy, "People Living In The USA," A&M  
Billy Rankin, "Baby Come Back," A&M  
Baxter Robinson, "Silver Strand," RCA  
Rolling Stones, "She Was Hot," Rolling Stones  
Romantics, "One In A Million," Nempor  
Sights, "Virginia," Fantasy  
Simple Minds, "Waterfront," A&M  
Spandau Ballet, "Communications," Chrysalis  
Sandy Stewart, "Saddest Victory," Modern  
Stray Cats, "Look At That Cadillac," EMI America

(Continued on page 65)

**DIVIDER CARDS**  
ALL SIZES AVAILABLE  
**15¢ and up**  
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# Billboard<sup>®</sup> TOP LPs & TAPE<sup>®</sup>

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

| THIS WEEK | LAST WEEK | THIS WEEK | LAST WEEK | Weeks on Chart | Artist-TITLE-Label  | RIAA Symbols | Suggested List Prices LP Cassettes, 8 Track | Black LP/Country LP Chart | THIS WEEK | LAST WEEK | Weeks on Chart | Artist-TITLE-Label   | RIAA Symbols | Suggested List Prices LP Cassettes, 8 Track | Black LP/Country LP Chart |
|-----------|-----------|-----------|-----------|----------------|---|--------------|---|---------------------------|-----------|-----------|----------------|--|--------------|---|---------------------------|
| 1         | 1         | 64        |           | 12             | <b>MICHAEL JACKSON</b><br>Thriller<br>Epic QE 38112                             | ▲            |   | BLP 1                     | 72        | 65        | 17             | <b>EDDIE MURPHY</b><br>Comedian<br>Columbia FC-39005                           | ●            |   | BLP 28                    |
| 2         | 2         | 19        |           | 15             | <b>CULTURE CLUB</b><br>Colour By Numbers<br>Virgin/Epic QE 39107                | ▲            |   | BLP 17                    | 73        | 62        | 16             | <b>ROLLING STONES</b><br>Undercover<br>Rolling Stones 90120 (Atco)             | ▲            | 9.98  |                           |
| 3         | 3         | 7         |           | 5              | <b>VAN HALEN</b><br>1984<br>Warner Bros. 1-23985                                | ▲            | 8.98  |                           | 74        | 67        | 15             | <b>DEBORAH ALLEN</b><br>Cheat The Night<br>RCA WHLI-8514                       |              | 5.98  | CLP 13                    |
| 4         | 4         | 18        |           | 46             | <b>LIONEL RICHIE</b><br>Can't Slow Down<br>Motown 6059 ML                       | ▲            | 8.98  | BLP 2                     | 75        | 76        | 13             | <b>DAZZ BAND</b><br>Joystick<br>Motown 6084 ML                                 |              | 8.98  | BLP 12                    |
| 5         | 5         | 6         |           | 10             | <b>THE PRETENDERS</b><br>Learning To Crawl<br>Sire 1-23980 (Warner Bros.)       | ▲            | 8.98  |                           | 76        | 78        | 6              | <b>ACCEPT</b><br>Balls To The Wall<br>Portrait BFR 39241 (Epic)                |              |   |                           |
| 6         | 6         | 30        |           | 14             | <b>BILLY JOEL</b><br>An Innocent Man<br>Columbia QC 38837                       | ▲            |   |                           | 77        | 71        | 22             | <b>PAT BENATAR</b><br>Live From Earth<br>Chrysalis FV41444                     | ▲            |   |                           |
| 7         | 7         | 37        |           | 62             | <b>THE POLICE</b><br>Synchronicity<br>A&M SP3735                                | ▲            | 8.98  |                           | 78        | 79        | 6              | <b>DEELE</b><br>Street Beat<br>Solar 60285 (Elektra)                           |              | 8.98  | BLP 18                    |
| 8         | 10        | 23        |           | 16             | <b>HUEY LEWIS &amp; THE NEWS</b><br>Sports<br>Chrysalis FV 41412                | ●            |   |                           | 79        | 84        | 5              | <b>UTOPIA</b><br>Oblivion<br>Utopia/Passport PB 6029 (Jem)                     |              | 8.98  |                           |
| 9         | 9         | 15        |           | 7              | <b>YES</b><br>90125<br>Atco 90125   | ▲            | 9.98  |                           | 80        | 80        | 52             | <b>U2</b><br>War<br>Island 90067 (Atco)  | ●            | 8.98  |                           |
| 10        | 8         | 14        |           | 21             | <b>DURAN DURAN</b><br>Seven And The Ragged Tiger<br>Capitol ST-12310            | ▲            | 8.98  |                           | 81        | 77        | 27             | <b>GAP BAND</b><br>Gap Band V-Jammin'<br>Total Experience TE-1-3004 (Polygram) | ●            | 8.98  | BLP 26                    |
| 11        | 12        | 5         |           | 14             | <b>JOHN LENNON/YOKO ONO</b><br>Milk And Honey<br>Polydor 817160-1Y-1 (Polygram) | ▲            | 8.98  |                           | 82        | 74        | 17             | <b>BOB DYLAN</b><br>Infidels<br>Columbia QC-38819                              | ●            |   |                           |
| 12        | 11        | 19        |           | 30             | <b>JOHN COUGAR MELLENCAMP</b><br>Uh-Huh<br>Riva RVL 7504 (Polygram)             | ▲            | 8.98  |                           | 83        | 83        | 51             | <b>ALABAMA</b><br>The Closer You Get<br>RCA AHLI-4663                          | ▲            | 8.98  | CLP 10                    |
| 13        | 15        | 6         |           | 18             | <b>EURHYTHMICS</b><br>Touch<br>RCA AFLI-4917                                    | ▲            | 8.98  | BLP 54                    | 84        | 89        | 42             | <b>EURHYTHMICS</b><br>Sweet Dreams Are Made Of This<br>RCA AFLI-4681           | ●            | 8.98  |                           |
| 14        | 14        | 17        |           | 10             | <b>DARYL HALL &amp; JOHN OATES</b><br>Rock 'N' Soul, Part 1<br>RCA CPLI-4858    | ▲            | 9.98  |                           | 85        | 86        | 28             | <b>HERBIE HANCOCK</b><br>Future Shock<br>Columbia FC 38814                     |              |   | BLP 41                    |
| 15        | 21        | 4         |           | 17             | <b>DAN FOGELBERG</b><br>Windows And Walls<br>Full Moon/Epic QE 39004            |              |   |                           | 86        | 90        | 13             | <b>MOTLEY CRUE</b><br>Too Fast For Love<br>Elektra 60174                       |              | 8.98  |                           |
| 16        | 20        | 12        |           | 28             | <b>CYNDI LAUPER</b><br>She's So Unusual<br>Portrait BFR 38930 (Epic)            | ▲            |   |                           | 87        | 88        | 75             | <b>OLIVIA NEWTON-JOHN</b><br>Olivia's Greatest Hits Vol. 2<br>MCA MCA 5347     | ▲            | 8.98  |                           |
|           |           |           |           | 16             | <b>BARBRA STREISAND</b><br>Sire 1-23867 (Warner Bros.)                          | ▲            | 8.98  | BLP 40                    |           |           |                |  |              |   |                           |

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Your signature \_\_\_\_\_

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# Billboard Computer Software

FOR WEEK ENDING MARCH 10, 1984

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## ENTERTAINMENT TOP 20

•—Disk ◆—Cartridge ★—Cassette

| This Week | Last Week | Weeks on Chart | Title                                      | Manufacturer         | Remarks                        | Systems | Apple | Atari | Commodore | IBM | Texas Instruments | TRS | CP/M | Other |
|-----------|-----------|----------------|--|----------------------|--------------------------------|---------|-------|-------|-----------|-----|-------------------|-----|------|-------|
| 1         | 1         | 8              | FLIGHT SIMULATOR II                        | Sublogic             | Simulation Package             |         | •     |       | •         | •   |                   |     |      |       |
| 2         | 2         | 23             | LODE RUNNER                                | Broderbund           | Arcade-Style Game              |         | •◆    |       |           |     |                   |     |      |       |
| 3         | 3         | 23             | ZORK I                                     | Infocom              | Text Adventure Game            |         | •     | •     | •         | •   | •                 | •   | •    | •     |
| 4         | 4         | 23             | BLUE MAX                                   | Synapse              | Diagonal Scrolling Arcade Game |         | •★    | •★    |           |     |                   |     |      |       |
| 5         | 7         | 7              | BEACH-HEAD                                 | Access               | Strategy Arcade Game           |         |       |       | •         |     |                   |     |      |       |
| 6         | 5         | 23             | WIZARDRY                                   | Sir-Tech             | Fantasy Role-Playing Game      |         | •     |       |           |     |                   |     |      |       |
| 7         | 6         | 22             | EXODUS:ULTIMA III                          | Origins Systems Inc. | Fantasy Role-Playing Game      |         | •     |       |           |     |                   |     |      |       |
| 8         | 12        | 18             | ARCHON                                     | Electronic Arts      | Strategy Arcade Game           |         |       | •     | •         |     |                   |     |      |       |
| 9         | 8         | 23             | PINBALL CONSTRUCTION SET                   | Electronic Arts      | Educational Arcade Game        |         | •     | •     | •         |     |                   |     |      |       |
| 10        | 10        | 9              | JULIUS ERVING AND LARRY BIRD GO ONE-ON-ONE | Electronic Arts      | Arcade Style Sports Game       |         | •     |       |           |     |                   |     |      |       |
| 11        | 9         | 8              | DEADLINE                                   | Infocom              | Text Adventure Game            |         | •     | •     | •         | •   | •                 | •   | •    | •     |
| 12        | 13        | 19             | CASTLE WOLFENSTEIN                         | Muse                 | Arcade Adventure Game          |         | •     | •     |           |     |                   |     |      |       |
| 13        | 11        | 14             | Q*BERT                                     | Parker Bros.         | Arcade-Style Game              |         |       | ◆     | ◆         |     | ◆                 |     |      |       |
| 14        | 15        | 16             | FLIGHT SIMULATOR                           | Microsoft            | Simulation Package             |         |       |       |           | •   |                   |     |      |       |
| 15        | 14        | 11             | POLE POSITION                              | Atari                | Arcade-Style Game              |         |       | ◆     |           |     |                   |     |      |       |
| 16        | 20        | 6              | ENCHANTER                                  | Infocom              | Text Adventure Game            |         | •     | •     | •         | •   | •                 | •   | •    | •     |
| 17        | 16        | 23             | JUMPMAN                                    | Epyx                 | Action Strategy Game           |         | •     | •★    | •★        | •   |                   |     |      |       |
| 18        | NEW ENTRY |                | SARGON III                                 | Hayden               | Chess Game                     |         | •     |       |           |     |                   |     |      |       |
| 19        | 18        | 23             | CHOPFLIFTER                                | Broderbund           | Arcade-Style Game              |         | •     | ◆◆    | ◆         |     |                   |     |      |       |
| 20        | 17        | 6              | DONKEY KONG                                | Atari                | Arcade Style Game              |         | •     | ◆     | ◆         | •   | ◆                 |     |      |       |

## EDUCATION TOP 10

| This Week | Last Week | Weeks on Chart | Title                  | Manufacturer | Remarks  | Systems | Apple | Atari | Commodore | IBM | Texas Instruments | TRS | CP/M | Other |
|-----------|-----------|----------------|------------------------|--------------|--|---------|-------|-------|-----------|-----|-------------------|-----|------|-------|
| 1         | 1         | 23             | MASTERTYPE             | Scarborough  | Educational program that teaches touch typing to ages 7 to adult in an exciting video game format in 18 different lessons. |         | •     | •     | •         | •   |                   |     |      |       |
| 2         | 2         |                | MUSIC CONSTRUCTION SET |              | Interactive music composition and learning tool enables  |         | •     |       |           |     |                   |     |      |       |



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| 46-60 | cass | 74 | 8trk | 97   |
| 61-80 | cass | 80 | 8trk | 1 06 |
| 81-90 | cass | 90 | 8trk | 1 15 |

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## ONE YEAR AFTER INCEPTION

**FACT: U.K. Piracy Cut In Half**

By PETER JONES

LONDON—In the year since its inception, the Federation Against Copyright Theft (FACT) has reduced the level of video piracy in Britain from 80% of the total market to around 40%, says Peter Duffy, its director of investigations. This year, with greater financial back-up, it aims to make further gains on pirate territory, he adds.

"The lure of the greenbacks is too great for us to expect organized high-priority piracy to be dead forever," Duffy says. "But right now we believe piracy of new films is limited to poor quality VHS software from the U.S., exported to the U.K. and transferred here for use on the PAL system. Our main task is to track down the source of the transferred material."

In addition to cutting pirate market share in half, Duffy cites sundry other statistics covering FACT's first full year: at least 16 people awaiting trial on conspiracy charges relating to pirating videos from stolen cinema films; 30,000 pirate videos worth more than \$1.4 million on the market confiscated; seizure of \$400,000

worth of duplicating equipment in one raid, with a similar amount recovered in damages through the courts; around 100 seizures of illegal equipment and software; and nearly 5,000 pirate cassettes destroyed in a local authority incinerator.

"No major new film release has been pirated in the U.K. since the release of 'Flashdance' last June," Duffy says.

FACT now has more members, more resources and more money to carry on the fight. Says Duffy: "We're promised 30% more cash from member companies compared with the one million pounds (\$1.4 million) we received last year."

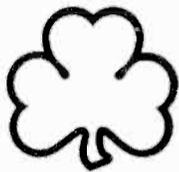
Thorn EMI, for instance, is increasing its contribution from \$90,000 to more than \$100,000. Sir Derek Empson, Thorn EMI executive and chairman of the FACT council, says: "Volume of our own sales is up by 25%, which must reflect the work FACT is doing. It can have as much money as it needs. Without FACT's effectiveness, we wouldn't stand an earthly chance of curbing the bonanza of pirating."

David Rozella, managing director of Warner Home Video, suggests that

FACT has "stolen the march" on the rest of Europe in combating video piracy. "The industry in continental Europe is frustrated because it has no equivalent of FACT, which is demonstrating that the best way to combat the problem is to turn the tap off at the source rather than launching a big high street antipiracy promotion," he says.

In Ireland, heavier penalties for video pirates and others breaching copyright laws have been successfully sought by INFACT, the Irish national organization.

Billboard

INTERNATIONAL  
MUSIC INDUSTRY  
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## PIONEER REPORTS

**LaserVision Demand Grows**

By SHIG FUJITA

TOKYO—The semi-conductor laser-equipped LD-7000 LaserVision videodisk player, introduced onto the Japanese market last November, is proving so popular that production just can't match demand, according to Pioneer video chiefs. Its key popularity points are that it is a front-loader and the same size as other stereo component lines.

Total LaserVision videodisk hardware production by Pioneer currently runs at 20,000 units a month, now being upped to 30,000, and the LD-7000 line has a monthly production of 5,000 units, according to the firm's promotion chief, Motoharu Terada.

LaserVision software production is fluctuating between 300,000 and 400,000 units a month, with some 30 new titles added each month. As of the end of January, 660 titles were available here, including 288 on the LaserDisc label, 72 on CBS/Fox, 72 on Toei Video and 48 on Toshiba-EMI. Pioneer is currently pressing videodisks for 23 other companies. A total of 33 titles were scheduled for February.

Pioneer's Terada says that 2,006 titles in the system were available worldwide at the end of January, with 660 in Japan, 687 in the U.S. and 659 in Europe.

**Tape Rental Plans Come To British Liquor Stores**

By PETER JONES

LONDON—Liquor store chains in the U.K. are the latest development area for home videotape rental schemes. And a company new to the video market is offering a library rental package to Britain's 30,000 gas stations nationwide.

Intervision Video, a leading home video company here, has signed a deal with the Whitbread brewery in which 100 top rented videocassette titles are being put initially into 54 of the company's affiliated Thresher "off-licenses," or takeaway liquor stores.

Intervision chief Bev Ripley sees the deal being extended to other liquor chains. The company already has a deal with BP gas stations and, says Ripley, "We're exploring all kinds of non-specialist video outlets."

According to Thresher executives, the aim is to capture the family market in the liquor stores. Another likely outlet for Intervision, which has

anew leasing deal with CBS/Fox (Billboard, Feb. 25), is the 900-store Victoria Wine chain.

New to the video market here is the Occidental Group, which has acquired the video club business of Video Deposit Card. It offers a rental library package to the 30,000 gas station outlets. The deal includes display racks, local advertising, a membership system, a free video and television machine and a change of titles every three or four weeks.

This system is fully computerized and, says Occidental, requires no specialist knowledge on the part of gas station staffers. The company already operates a similar scheme in Scandinavia, West Germany, Austria and Switzerland.

Meanwhile, the newly aligned Video Deposit Card company continues to operate its national video club. It claims to have a roster of around 3,000 licensed outlets.

# Billboard Videodisk Top 20

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Survey for Week Ending 3/10/84

| This Week | Last Position | Weeks on Chart | TITLE                                    | Copyright Owner, Distributor, Catalog Number                        | Principal Performers                 | Year of Release | Rating | Format       | Price          |
|-----------|---------------|----------------|--|---|--------------------------------------|-----------------|--------|--------------|----------------|
| 1         | 1             | 4              | TOOTSIE                                  | RCA/Columbia Pictures Home Video 5955                               | Dustin Hoffman<br>Jessica Lange      | 1982            | PG     | CED          | 29.95          |
| 2         | 2             | 11             | RAIDERS OF THE LOST ARK                  | Paramount Pictures<br>RCA Video Disc 1376                           | Harrison Ford<br>Karen Allen         | 1981            | PG     | CED<br>Laser | 29.95          |
| 3         | 5             | 13             | WAR GAMES                                | MGM/UA Home Video<br>CBS-Fox Video 4714                             | Matthew Broderick<br>Dabney Coleman  | 1983            | PG     | CED<br>Laser | 19.98<br>34.98 |
| 4         | 10            | 2              | STAYING ALIVE                            | Paramount Pictures<br>Paramount Home Video 1303                     | John Travolta<br>Cynthia Rhodes      | 1983            | PG     | CED<br>Laser | 19.95<br>29.95 |
| 5         | 3             | 9              | MAKING MICHAEL JACKSON'S THRILLER (ITA)▲ | Vestron 1000  | Michael Jackson                      | 1983            | NR     | CED<br>Laser | 29.95<br>29.95 |
| 6         | 8             | 18             | BLUE THUNDER •                           | RCA Video Disc 13052  | Roy Scheider                         | 1983            | R      | CED<br>Laser | 29.98<br>29.95 |
| 7         | 6             | 11             | RISKY BUSINESS                           | The Geffen Company<br>Warner Home Video DC11323                     | Tom Cruise<br>Rebecca de Mornay      | 1983            | R      | CED<br>Laser | 34.98          |
| 8         | 9             | 5              | CUJO                                     | Sunn Classic Pictures/Warner Bros. Inc.,<br>Warner Home Video 11331 | Dee Wallace<br>Daniel Hugh-Kelly     | 1983            | R      | CED<br>Laser | 34.98          |
| 9         | 7             | 10             | OCTOPUSSY                                | CBS-Fox Video 4715  | Roger Moore<br>Maud Adams            | 1983            | PG     | CED<br>Laser | 39.98<br>34.98 |
| 10        | 13            | 11             | TWILIGHT ZONE—THE MOVIE                  | Warner Bros. Pictures<br>Warner Home Video DC11314                  | John Lithgow<br>Kevin McCarthy       | 1983            | PG     | CED<br>Laser | 34.98          |
| 11        | 11            | 14             | NATIONAL LAMPOON'S VACATION              | Warner Bros. Pictures<br>Warner Home Video DC11315                  | Chevy Chase<br>Christie Brinkley     | 1983            | R      | CED<br>Laser | 34.98<br>34.98 |
| 12        | 15            | 2              | PORKY'S II: THE NEXT DAY                 | CBS-Fox Video 1294  | Dan Monahan<br>Tony Ganos            | 1983            | R      | CED<br>Laser | 19.98<br>34.98 |
| 13        | 4             | 11             | SUPERMAN III                             | Warner Bros. Pictures<br>Warner Home Video DC 11320                 | Christopher Reeve<br>Richard Pryor   | 1983            | PG     | CED<br>Laser | 39.98          |
| 14        | 12            | 21             | FLASHDANCE                               | Paramount Pictures<br>RCA Video Disc 11362                          | Jennifer Beals                       | 1983            | R      | CED<br>Laser | 29.98<br>29.95 |
| 15        | 18            | 3              | TWIST OF FATE                            | MCA Home Video 40066  | Olivia Newton-John                   | 1983            | NR     | CED<br>Laser | 16.98<br>19.98 |
| 16        | 14            | 2              | CLASS                                    | Vestron 5026  | Jacqueline Bisset<br>Cliff Robertson | 1983            | R      | Laser        | 34.95          |
| 17        | 17            | 1              | EASY MONEY                               | Vestron 5029  | Rodney Dangerfield                   | 1983            | R      | Laser        | 34.95          |
| 18        | 19            | 7              | FIRST BLOOD                              | Thorn/EMI<br>RCA Video Disc 12143                                   | Sylvester Stallone                   | 1982            | R      | CED          | 29.98          |
| 19        | 20            | 22             | 48 HRS.                                  | Paramount Pictures<br>RCA Video Disc 13612                          | Nick Nolte<br>Eddie Murphy           | 1983            | R      | CED<br>Laser | 29.98<br>29.95 |
| 20        | 16            | 6              | PLAYBOY VIDEO, Volume 4                  | CBS-Fox Video 6204  | Various Artists                      | 1983            | NR     | CED<br>Laser | 19.98<br>29.98 |

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WELL DRESSED CLIP—Suzy Saxon, center, of Suzy Saxon & the Anglos gets groomed during the filming of the group's clip "Boys In Dresses." Jor Parks, center by camera, and Barry Gottlieb are directing the Brat Records video.

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|    |    |   |    |           |    |   |     |           |   |
|----|----|---|----|-----------|----|---|-----|-----------|---|
| 17 | 20 | JUVENILE—Kool & The Gang (R. Bell, J. Bonnell, Kool & The Gang, C. Smith, J. Taylor, Kool & The Gang; De-Lite 829(Polygram))                  | 54 | 56        | 6  | (Michael Omartian), C. Cross; Warner Bros. 7-29658  | 86  | NEW ENTRY | NO MORE WORDS—Berlin (Giorgio Moroder, Richie Zito), J. Crawford, Geffen 7-29360(Warner Bros.)                                |
| 24 | 21 | GIVE IT UP—K.C. (H.W. Casey, R. Finch), H.W. Casey, D. Carter; Meca/Alpha Dist. 51001   | 55 | 70        | 2  | LOOKS THAT KILL—Mötley Crue (Tom Wermer), N. Sixx; Elektra 7-69756  | 87  | 63        | HOLIDAY—Madonna (John Jellybean Benitez) C. Hudson, L. Stevens Sire 7-29478(Warner Bros.)                                     |
| 19 | 22 | YAH MO B THERE—James Ingram With Michael McDonald (Quincy Jones), J. Ingram, M. McDonald, R. Temperton, Q. Jones; QWest 7-29394(Warner Bros.) | 56 | 37        | 13 | DON'T ANSWER ME—Alan Parsons Project (Alan Parsons), E. Woolfson, A. Parsons; Arista 1-9160                                       | 88  | NEW ENTRY | ILLEGAL ALIEN—Genesis (Genesis, Hugh Padgham), Genesis; Atlantic 7-89698  |
| 15 | 23 | THAT'S ALL—Genesis (Genesis, Hugh Padgham) Genesis; Atlantic 7-89724  | 57 | NEW ENTRY | 45 | MIDDLE OF THE ROAD—The Pretenders (Chris Thomas), C. Hyde; Sire 7-29444(Warner Bros.)   | 89  | NEW ENTRY | BABY COME BACK—Billy Rankin (John Ryan), B. Rankin; A&M 2613  |
| 23 | 24 | THIS WOMAN—Kenny Rogers (Barry Gibb, Karl Richardson, Alby Galuten), B. Gibb, A. Galuten; RCA 13710   | 58 | 45        | 20 | YOU MIGHT THINK—The Cars (Robert John "Mutt" Lange, The Cars), R. Ocasek; Elektra 7-69744   | 90  | NEW ENTRY | SISTER CHRISTIAN—Night Ranger (Pat Glasser), K. Keagy; MCA 52350  |
| 34 | 25 | HOLD ME NOW—Thompson Twins (Alex Sadkin, Tom Bailey), T. Bailey, A. Currie, J. Leeway; Arista 1-9164  | 59 | NEW ENTRY | 79 | I GUESS THAT'S WHY THEY CALL IT THE BLUES—Elton John (Chris Thomas) E. John, B. Taupin, D. Johnstone Geffen 7-29460(Warner Bros.) | 91  | 93        | NO PARKING (ON THE DANCE FLOOR)—Midnight Star (Reggie Calloway), B. Simmons, B. Lovelace, V. Calloway; Solar 7-69753(Elektra) |
| 28 | 26 | ALMOST OVER YOU—Sheena Easton (Greg Mathieson), J. Kimball, C. Richardson; EMI-America 8186   | 60 | 79        | 2  | EAT IT—Weird Al Yankovic (Rick Derringer), M. Jackson, A. Yankovic; Rock 'N' Roll 4-04374(Scotti Bros./Epic)                      | 92  | 95        | TAXI—J. Blackfoot (H. Banks, C. Brooks), H. Banks, C. Brooks; Sound Town 0004(Allegiance)                                     |
| 29 | 27 | THE POLITICS OF DANCING—Re-Flex (John Punter) Fishman; Capitol 5301   | 61 | 51        | 12 | TO ALL THE GIRLS I'VE LOVED BEFORE—Julio Iglesias And Willie Nelson (Richard Perry), A. Hammond, H. David; Columbia 38-04217      | 93  | 69        | ENCORE—Cheryl Lynn (C. Lynn, T. Lewis, J. Harris), T. Lewis, J. Harris; Columbia 38-04256                                     |
| 40 | 28 | MISS ME BLIND—Culture Club (Steve Levine), O'Dowd, Moss, Hay, Craig; Virgin/Epic 34-04388   | 62 | 66        | 4  | SO BAD—Paul McCartney (George Martin), McCartney; Columbia 38-04296   | 94  | 84        | BODY TALK—Deele (R. Calloway), M. Gentry, A. Reid, S. Burke, C. Greene; Solar 7-69785(Elektra)                                |
| 31 | 29 | BACK WHERE YOU BELONG—38 Special (Rodney Mills), G. O'Connor; A&M 2615  | 63 | 42        | 26 | MAKE MY DAY—T.G. Sheppard With Clint Eastwood (Jim Ed Norman), D. Blackwell; Warner/Curb 7-29343                                  | 95  | NEW ENTRY | PERFECT COMBINATION—Stacy Lattisaw And Johnny Gill (Narada Michael Walden), P. Glass, N.M. Walden; Cotillion 7-99785(Atco)    |
| 32 | 30 | RUNNER—Manfred Mann's Earth Band (Manfred Mann), Ian Thomas Arista 1-9143   | 64 | 68        | 5  | BREAK MY STRIDE—Matthew Wilder (Peter Bunetta, Rick Chudacoff, Bill Elliott), M. Wilder, G. Prestopino; Private 1 4-04113(Epic)   | 96  | 74        | FOR A ROCKER—Jackson Browne (Jackson Browne, Greg Ladanyi), J. Browne; Asylum 7-69764(Elektra)                                |
| 30 | 31 | LET'S STAY TOGETHER—Tina Turner (Marty Ware, Greg Walsh), Green, Mitchell, Jackson; Capitol 5322  | 65 | 82        | 3  | JOYSTICK—Dazz Band (R. Andrews), B. Harris, E. Fearman; Motown 1701   | 97  | 87        | THE DREAM—Irene Cara (Giorgio Moroder), Moroder, Cara, Bellette, Geffen/Network 7-29396(Warner Bros.)                         |
| 33 | 32 | NEW SONG—Howard Jones (Colin Thurston), H. Jones; Elektra 7-69766   | 66 | 67        | 7  | RUNAWAY—Bon Jovi (Lance Quinn, Tony Bongiovi) J. Bon Jovi, G. Karak; Mercury 818309-7(PolyGram)                                   | 98  | 86        | FLASHES—Tiggi Clay (Tiggi Clay) B. Peaches, R. McCall, F. Qwick; Morocco 1716(Motown)   |
| 36 | 33 | COME BACK AND STAY—Paul Young (Laurie Latham), J. Lee; Columbia 38-04313  | 67 | 77        | 2  | VITAMIN L—B.E. Taylor Group (Joe Macre, Rick Witkowski), R. Witkowski, D. Witkowski; MCA/Sweet City 52311                         | 99  | 76        | SAY SAY SAY—Paul McCartney And Michael Jackson (George Martin) McCartney, Jackson; Columbia 38-04168                          |
| 35 | 34 | LIVIN' IN DESPERATE TIMES—Olivia Newton-John (David Foster), T. Snow, B. Alfonso; MCA 52341   | 67 | 77        | 2  | A FINE FINE DAY—Tony Carey (Peter Hauke), T. Carey; MCA 52343   | 100 | 72        | YOU MAKE MY HEART BEAT FASTER—Kim Carnes (Keith Olsen), K. Carnes, D. Ellingson, M. Page, P. Fairweather; EMI-America 8191    |

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TALKING  
TODAY  
ABOUT  
THIS

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LOST CAVERNS

**ACTIVISION**



# Billboard® Videocassette Top 40

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Survey for Week Ending 3/10/84

## SALES

| This Week | Last Position | Weeks on Chart | TITLE                                       | Copyright Owner, Distributor, Catalog Number                       | Principal Performers                   | Year of Release | Rating | Format   | Price          |
|-----------|---------------|----------------|---|--|--|-----------------|--------|----------|----------------|
| 1         | 1             | 10             | MAKING MICHAEL JACKSON'S THRILLER ▲ (ITA)   | Vestron 1000   | Michael Jackson                        | 1983            | NR     | VHS Beta | 29.95          |
| 2         | 2             | 12             | RAIDERS OF THE LOST ARK                     | Paramount Pictures<br>Paramount Home Video 1376                    | Harrison Ford<br>Karen Allen           | 1981            | PG     | VHS Beta | 39.95          |
| 3         | 3             | 95             | JANE FONDA'S WORKOUT ▲ (ITA)                | KVC-RCA<br>Karl Video Corporation 042                              | Jane Fonda                             | 1982            | NR     | VHS Beta | 59.95          |
| 4         | 4             | 3              | STAYING ALIVE                               | Paramount Pictures<br>Paramount Home Video 1302                    | John Travolta<br>Cynthia Rhodes        | 1983            | PG     | VHS Beta | 39.95          |
| 5         | 5             | 24             | FLASHDANCE                                  | Paramount Pictures<br>Paramount Home Video 1454                    | Jennifer Beals                         | 1983            | R      | VHS Beta | 39.95          |
| 6         | 7             | 5              | TOOTSIE                                     | RCA/Columbia Pictures<br>Home Video 10535                          | Dustin Hoffman<br>Jessica Lange        | 1982            | PG     | VHS Beta | 79.95          |
| 7         | 6             | 11             | RISKY BUSINESS                              | The Geffen Company<br>Warner Home Video 11323                      | Tom Cruise<br>Rebecca de Mornay        | 1983            | R      | VHS Beta | 39.98          |
| 8         | NEW ENTRY     |                | NEVER SAY NEVER AGAIN                       | Warner Brothers Pictures<br>Warner Home Video 11337                | Sean Connery<br>Barbara Carrera        | 1983            | PG     | VHS Beta | 79.95          |
| 9         | 8             | 37             | 48 HRS.                                     | Paramount Pictures<br>Paramount Home Video 1139                    | Nick Nolte<br>Eddie Murphy             | 1983            | R      | VHS Beta | 39.95          |
| 10        | 11            | 4              | DO IT DEBBIE'S WAY                          | Raymax Prod. P. Brownstein Prod.<br>Video Assoc. 1008              | Debbie Reynolds                        | 1983            | NR     | VHS Beta | 39.95          |
| 11        | 12            | 55             | AN OFFICER AND A GENTLEMAN ▲ (ITA)          | Paramount Pictures<br>Paramount Home Video 1467                    | Richard Gere<br>Debra Winger           | 1982            | R      | VHS Beta | 39.95<br>29.95 |
| 12        | 10            | 33             | DURAN DURAN                                 | Thorn/EMI TVD 1646   | Duran Duran                            | 1983            | NR     | VHS Beta | 29.95          |
| 13        | 9             | 3              | TWIST OF FATE                               | MCA Home Video 80066   | Olivia Newton-John                     | 1983            | NR     | VHS Beta | 19.95          |
| 14        | 15            | 3              | THE CARE BEARS IN THE LAND WITHOUT FEELINGS | Family Home Entertainment<br>MGM/UA Home Video F357                | Animated                               | 1983            | G      | VHS Beta | 29.95          |
| 15        | 24            | 10             | A HARD DAY'S NIGHT                          | Walter Shenson,<br>Maljack Productions, Inc. 1064                  | The Beatles                            | 1964            | G      | VHS Beta | 69.95          |
| 16        | 13            | 2              | MR. MOM                                     | Vestron 5025   | Michael Keaton<br>Teri Garr            | 1983            | PG     | VHS Beta | No listing     |
| 17        | 16            | 11             | SUPERMAN III                                | Warner Brothers Pictures<br>Warner Home Video 11320                | Christopher Reeve<br>Richard Pryor     | 1983            | PG     | VHS Beta | 69.95          |
| 18        | 17            | 14             | PINK FLOYD THE WALL                         | MGM/UA Home Video MV-400268  | Pink Floyd                             | 1979            | R      | VHS Beta | 39.95          |
| 19        | 14            | 6              | BRAINSTORM                                  | MGM/UA Home Video 800314   | Natalie Wood<br>Christopher Walken     | 1983            | PG     | VHS Beta | 79.95          |
| 20        | 29            | 3              | BILLY JOEL: LIVE FROM LONG ISLAND           | CBS-Fox Video 6297   | Billy Joel                             | 1983            | NR     | VHS Beta | 29.98          |
| 21        | NEW ENTRY     |                | DEAL OF THE CENTURY                         | Warner Brothers Pictures<br>Warner Home Video 11339                | Chevy Chase<br>Sigourney Weaver        | 1983            | PG     | VHS Beta | 69.95          |
| 22        | 26            | 17             | DUMBO                                       | Walt Disney Home Video 24  | Animated                               | 1947            | G      | VHS Beta | 39.95          |
| 23        | 31            | 3              | PORKY'S II: THE NEXT DAY                    | CBS-Fox Video 1294   | Dan Monahan<br>Tony Ganos              | 1983            | R      | VHS Beta | 79.98          |
| 24        | NEW ENTRY     |                | SALEM'S LOT: THE MOVIE                      | Warner Brothers Pictures<br>Warner Home Video 11336                | David Soul<br>James Mason              | 1979            | NR     | VHS Beta | 59.95          |
| 25        | 30            | 20             | GANDHI •                                    | RCA/Columbia Pictures<br>Home Video 10237                          | Ben Kingsley                           | 1982            | PG     | VHS Beta | 79.95          |
| 26        | 18            | 14             | NATIONAL LAMPOON'S VACATION                 | Warner Brothers Pictures<br>Warner Home Video 11315                | Chevy Chase<br>Christie Brinkley       | 1983            | R      | VHS Beta | 69.95          |
| 27        | 28            | 17             | BLUE THUNDER •                              | RCA/Columbia Pictures<br>Home Video 10026                          | Roy Scheider<br>Malcolm McDowell       | 1983            | R      | VHS Beta | 79.95          |
| 28        | 33            | 10             | THE GREY FOX                                | Media Home Entertainment M258                                      | Richard Farnsworth<br>Jackie Burroughs | 1983            | PG     | VHS Beta | 69.95          |
| 29        | 25            | 2              | CROSS CREEK                                 | Thorn/EMI Home Video 2184  | Mary Steenburg<br>Rip Torn             | 1983            | R      | VHS Beta | 79.95          |
| 30        | 27            | 5              | EDDIE AND THE CRUISERS                      | Embassy Pictures<br>Embassy Home Entertainment 2066                | Tom Berenger<br>Michael Paré           | 1983            | PG     | VHS Beta | 79.95          |
| 31        | 35            | 11             | TWILIGHT ZONE—THE MOVIE                     | Warner Brothers Pictures<br>Warner Home Video 11314                | John Lithgow<br>Kevin McCarthy         | 1983            | PG     | VHS Beta | 69.95          |
| 32        | NEW ENTRY     |                | THE EVIL DEAD                               | Thorn/EMI Home Video 1979  | Bruce Campbell                         | 1979            | R      | VHS Beta | 69.95          |
| 33        | 20            | 5              | CLASS                                       | Vestron 5026   | Jacqueline Bisset<br>Cliff Robertson   | 1983            | R      | VHS Beta | No listing     |
| 34        | 34            | 10             | PLAYBOY VIDEO, Volume 4                     | CBS-Fox Video 6204   | Various Artists                        | 1983            | NR     | VHS Beta | 59.98          |
| 35        | 36            | 4              | A STAR IS BORN                              | Warner Bros. Pictures<br>Warner Home Video 11335                   | Judy Garland<br>James Mason            | 1954            | PG     | VHS Beta | 69.95          |
| 36        | 22            | 11             | JAWS 3 •                                    | Universal City Studios<br>MCA Distributing Corp. 80044             | Dennis Quaid<br>Bess Armstrong         | 1983            | PG     | VHS Beta | 39.95          |
| 37        | 19            | 7              | CUJO  | Sunn Classic Pictures/Warner Bros. Inc.<br>Warner Home Video 11331 | Dee Wallace<br>Daniel Hugh-Kelly       | 1983            | R      | VHS Beta | 69.95          |
| 38        | 32            | 14             | EDDIE MURPHY—DELIRIOUS                      | Paramount Home Video 2323  | Eddie Murphy                           | 1983            | R      | VHS Beta | 59.95          |
| 39        | 21            | 15             | THE DARK CRYSTAL                            | Thorn/EMI 1966   | Jen, Kira                              | 1982            | PG     | VHS Beta | 79.95          |
| 40        | 23            | 10             | DAWN OF THE DEAD                            | Dawn Associates<br>Thorn/EMI Video 1977                            | David Emge<br>Gaylen Ross              | 1978            | R      | VHS Beta | 69.95          |

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## Video



DO YOU WANNA DANCE?—Chrysalis artist Toni Basil translates the question into sign language for cameraman and assistant producer Steve Hirsch. Basil is directing her latest video, "Over My Head," with Hirsch's help.

## Japanese Software Firm Sets New Low In Pricing

TOKYO—Leading Japanese software firm Pony, whose catalog runs to over 850 titles, is to market what is claimed as the lowest-priced videocassette released to date in this territory, retailing at just \$14.50.

Titled "Moshimo Ashitaga" ("If Tomorrow"), it's a video version of a song performed by the Medaka Kyodai on a top-rated television sitcom, "Kinchan Dokomade Yaruno." As an audio single, the song has sold more than a million units within four months.

Pony is hoping to score heavily with the March 10 video release. Hirufumi Ogoshi, video executive, says he expects sales of around 50,000 units, setting a new sales record in a market where 10,000 units represents a major hit.

The \$14.50 price tag is designed to attract the widest possible range of buyers and also to get as near as possible to the standard audio album price mark of \$11.95. Previously, the lowest-priced prerecorded videotapes here were the so-called video singles put out by CBS/Sony at roughly \$16.65.

One of Pony's previous hits was last August's 60-minute music video featuring teen idol Toshihiki Tahara, which included a three-and-a-half-minute candy commercial and sold a reported 20,000 copies. Music titles account for around 20% of Pony's repertoire, with movies 30%, the remainder including "how to" items, cartoons and cultural and educational programming.

A novel video area explored by Pony has been what the company dubs "environment video." The first batch, released Jan. 21, included three categories: interior video, photo video and music poems. The photo video release was titled "Marilyn Monroe, 1926-62," and contained still pictures of the actress from childhood to death. The second half of the production carries no music or sound and purchasers are invited to play their own choice of music in suitable mood as accompaniment.

"We are aware our environment videos won't sell in huge number, but we're convinced there is a need and demand for them," says Ogoshi.

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## British Government Mulls Prison For Dealers In 'Nasties'

By NICK ROBERTSHAW

LONDON—A proposed fine of \$14,500 for video distributors, wholesalers or dealers who supply uncertificated software is to be doubled to \$29,000, the Home Office here has announced. And the government is now also considering prison sentences for anyone convicted of dealing "video nasties."

The penalties will be imposed under the new Video Recordings Bill, now making its way through parliamentary committee stages before becoming law later this year.

According to junior Home Office minister David Mellor, the heavier fines are part of a general upgrading of summary fines planned for this year. But, he adds, "I'm also going to consider whether or not it is appropriate to propose a custodial penalty for the offense of dealing in video nasties." He claims "general enthusiasm" among members of parliament for such a move.

Reaction from the video industry has been calm. Norman Abbott, chairman of the British Videogram Assn., says: "We're not too worried about the increased fines. Our view has always been that provided the bill is made acceptable, then people found guilty under its provisions should be punished. In fact, we've been a little surprised that imprisonment was not provided for, since it is, and indeed has been invoked, under the Obscene Publications Act."

However, the video sector here still has "grave misgivings" over many aspects of the proposed bill, Abbott says, and particularly over the clause, inserted without opposition at an early stage, which says that for videos to be classified by the planned censorship body they must be "suitable for viewing in the home."

Since this wording does not specify sexual or violent content as the sole grounds of unsuitability, there are fears that releases unpopular with the government for political, religious or social reasons may also be outlawed, while the pro-censorship lobby might hope to take legal action compelling the censor to certify only product suitable for viewing by all age groups.

This could mean that only feature films with "U" and "PG" theatrical classifications (unlimited or parental guidance) would be passed as fit for home viewing, while "15", "18" and "18R" categories would be outlawed.

Abbott warns: "Unless this vague clause can be removed before the bill becomes law, there's a danger of inflicting very serious damage on a new and flourishing industry of the sort

the government is supposed to be encouraging. Moreover, there is a real danger that the government will find itself in conflict with internationally

accepted declarations on human rights or fall foul of the Treaty of Rome.

"It's the sort of thing you would

expect to find in a dictatorship rather than a Western democracy and is bound to lead to a great deal of litigation from both the censorship and

libertarian sides of the argument. You can hear all those lawyers rubbing their hands already in anticipation."

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## U.K. Gets New Jukebox System

LONDON—A new video jukebox system for use in clubs and public houses, "VideoSound," has been unveiled here by Birmingham-based Associated Telecommunications.

The system uses twin VHS videocassette recorders with microprocessor control so that one tape is searching out the next selection while the previous choice is still playing, eliminating much of the time between selections.

The user picks out tracks on a futuristic master control unit which is linked to speakers and 26-inch screen television monitors. "VideoSound" has a 60-title capacity, and a monthly change of programming is planned.

The system also has a memory capacity to calculate the top 10 most-played titles. The master control unit displays the number of the most-selected video.

RCA/COLUMBIA PICTURES HOME VIDEO, 2901 WEST ALAMEDA AVENUE, BURBANK, CALIFORNIA 91505

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MARCH 10, 1984, BILLBOARD

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# Video

## Greek Rental Chain Plans To Open Its Third Outlet

By JOHN CARR

ATHENS—Video rentals in Greece are flourishing, with the

country's biggest chain planning its third expansion in less than two years. In that period, the number of VCRs in Greek households has in-

creased fourfold, while other rental clubs are cashing in on the trend.

Since its establishment in Athens in the summer of 1982, Audio Video

Entertainment (AVE), Greece's first video rental club, has grown steadily.

It now has some 5,000 titles on its shelves and three outlets in Athens

(one catering exclusively to a growing Middle Eastern clientele), with plans to open a fourth in the affluent suburb of Kifissia during March.

Says chain founder and manager George Makzoumeh: "About half my success comes from being a cinema buff in the first place. The other half is the result of providing prompt service and the fact that I don't take membership fees." That formula has proved successful in a country plagued by piracy of audio and videocassettes.

In support of the rising popularity of video rentals here, Makzoumeh claims that the business in his original outlet did not diminish when he set up his other branches. "Total business, in fact, has increased 100% in little more than year," he says.

Once a month Makzoumeh flies to London to buy new titles from video wholesalers. He says he would prefer to handle the Greek distribution directly for the major production companies, but he claims the majors have not yet shown much interest in Greece as a territory.

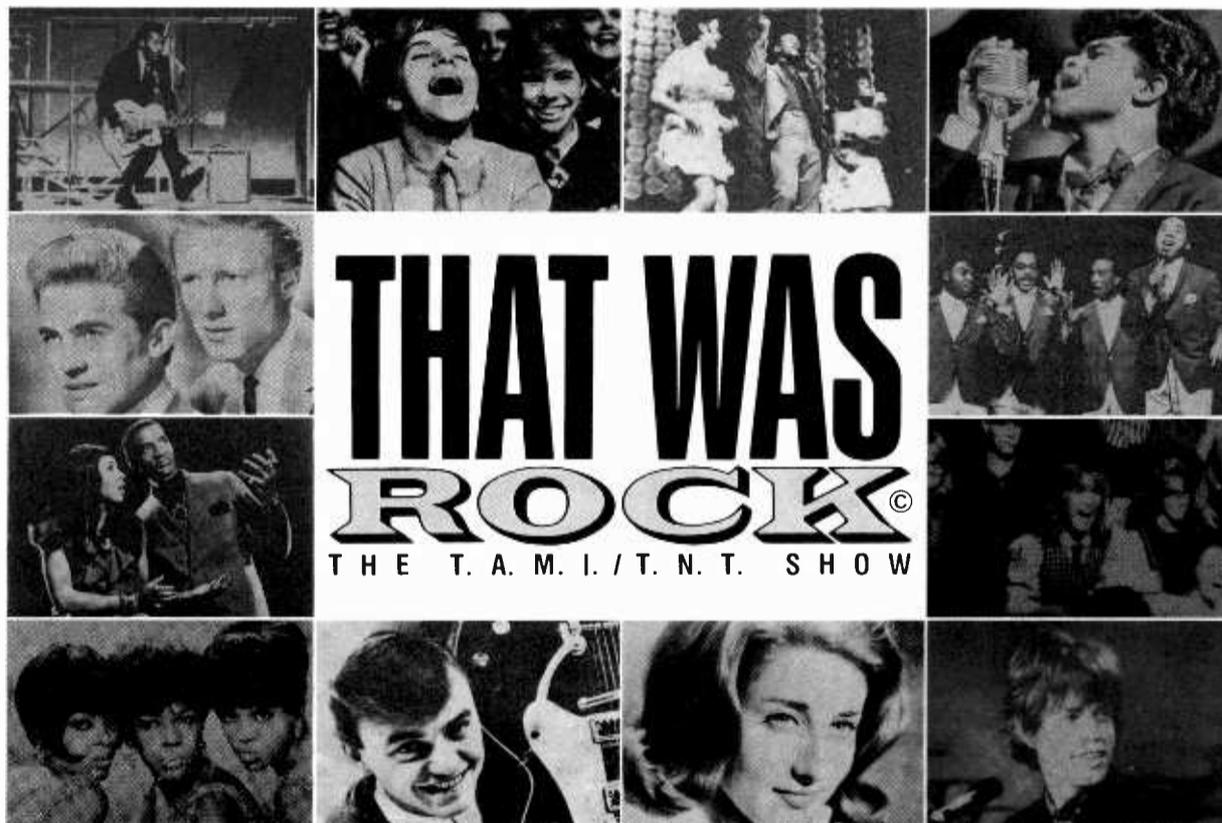
He says direct distribution in Athens would be an advantage, because that way he could get Greek subtitles printed on the videocassettes and further expand his clientele.

Of the total list of AVE titles, some 1,300 are Arabic. These find a ready market among Middle Eastern, especially Lebanese, business and professional people in Athens.

Thanks to efficient duplication in Britain, the Arabic films are often available in the AVE outlet here before they are screened in the Arab countries. And current sales of videocassette recorders tend to bolster Makzoumeh's optimism.

Some 70% of the approximately 100,000 VCRs in Greek homes are VHS, with Betamax in second place. The V2000 format, despite heavy television advertising here, has not managed to attract more than 5% of the market.

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## New VHD Player From Matsushita

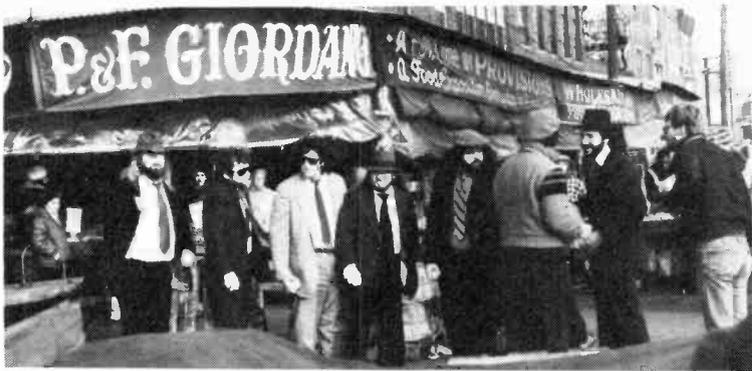
TOKYO—Matsushita has begun marketing a VHD videodisk player with a new loading system with shutter. The line retails at roughly \$575, and the firm is launching it with a 3,000-unit monthly production output.

In other VHD disk players, the gap where the software is inserted is open. The new line, the DP-400, has an automatic opening/closing shutter.

To comply with requests from fans of "karaoke" sing-along material, instrumental tracks with space left for the consumer to add his own vocals, the new Matsushita model includes the function of returning to the select mode after each song, without going on to the next item. Since it includes a "karaoke" terminal and microphone volume, the DP-400 can be linked to the television set and provide sing-along facilities.

This is the third Matsushita videodisk player to reach the market. The earlier ones were the standard DP-500 (selling for around \$550) and the multi-function DP-850 (around \$640).

# Video



**MOTLEY MAFIA**—A&M group .38 Special takes a breather after filming a chase scene for their video "Back Where You Belong" in Philadelphia. Shown from left are group members Larry Junstrom, Jack Grondon, Steve Brookins, Donny Van Zant and Don Barnes; Gary Weis, who directed the clip for E.J. Stewart Video; and the band's Jeff Carlisi.

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# Billboard® Videocassette Top 40

Survey for Week Ending 3/10/84

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## RENTALS

| This Week | Last Position    | Weeks on Chart | TITLE  | Copyright Owner, Distributor, Catalog Number                      | Principal Performers                   | Year of Release | Rating | Format   |
|-----------|------------------|----------------|--|---|--|-----------------|--------|----------|
| 1         | 1                | 5              | <b>TOOTSIE</b>                                     | RCA/Columbia Pictures Home Video 10535                            | Dustin Hoffman<br>Jessica Lange        | 1982            | PG     | VHS Beta |
| 2         | 2                | 12             | <b>RISKY BUSINESS</b>                              | The Geffen Company<br>Warner Home Video 11323                     | Tom Cruise<br>Rebecca de Mornay        | 1983            | R      | VHS Beta |
| 3         | 3                | 13             | <b>RAIDERS OF THE LOST ARK</b>                     | Paramount Pictures<br>Paramount Home Video 1376                   | Harrison Ford<br>Karen Allen           | 1981            | PG     | VHS Beta |
| 4         | 4                | 3              | <b>STAYING ALIVE</b>                               | Paramount Pictures<br>Paramount Home Video 1302                   | John Travolta<br>Cynthia Rhodes        | 1983            | PG     | VHS Beta |
| 5         | 6                | 11             | <b>MAKING MICHAEL JACKSON'S THRILLER ▲ (ITA)</b>   | Vestron 1000  | Michael Jackson                        | 1983            | NR     | VHS Beta |
| 6         | 8                | 2              | <b>MR. MOM</b>                                     | Vestron 5025  | Michael Keaton<br>Teri Garr            | 1983            | PG     | VHS Beta |
| 7         | 5                | 5              | <b>BRAINSTORM</b>                                  | MGM/UA Home Video 800314  | Natalie Wood<br>Christopher Walken     | 1983            | PG     | VHS Beta |
| 8         | 7                | 15             | <b>NATIONAL LAMPOON'S VACATION</b>                 | Warner Brothers Pictures<br>Warner Home Video 11315               | Chevy Chase<br>Christie Brinkley       | 1983            | R      | VHS Beta |
| 9         | 10               | 24             | <b>FLASHDANCE</b>                                  | Paramount Pictures<br>Paramount Home Video 1454                   | Jennifer Beals                         | 1983            | R      | VHS Beta |
| 10        | 13               | 3              | <b>PORKY'S II: THE NEXT DAY</b>                    | CBS-Fox Video 1294  | Dan Monahan<br>Tony Ganios             | 1983            | R      | VHS Beta |
| 11        | 9                | 7              | <b>CUJO</b>  | Sunn Classic Pictures/Warner Bros Inc.<br>Warner Home Video 11331 | Dee Wallace<br>Daniel Hugh-Kelly       | 1983            | R      | VHS Beta |
| 12        | 12               | 12             | <b>TWILIGHT ZONE—THE MOVIE</b>                     | Warner Brothers Pictures<br>Warner Home Video 11314               | John Lithgow<br>Kevin McCarthy         | 1983            | PG     | VHS Beta |
| 13        | 11               | 5              | <b>CLASS</b>                                       | Vestron 5026  | Jaqueline Bisset<br>Cliff Robertson    | 1983            | R      | VHS Beta |
| 14        | 15               | 5              | <b>EDDIE AND THE CRUISERS</b>                      | Embassy Pictures<br>Embassy Home Entertainment 2066               | Tom Berenger<br>Michael Paré           | 1983            | PG     | VHS Beta |
| 15        | 14               | 12             | <b>SUPERMAN III</b>                                | Warner Brothers Pictures<br>Warner Home Video 11320               | Christopher Reeve<br>Richard Pryor     | 1983            | PG     | VHS Beta |
| 16        | 16               | 18             | <b>BLUE THUNDER • (ITA)</b>                        | RCA/Columbia Pictures<br>Home Video 10026                         | Roy Scheider<br>Malcolm McDowell       | 1983            | R      | VHS Beta |
| 17        | <b>NEW ENTRY</b> |                | <b>NEVER SAY NEVER AGAIN</b>                       | Warner Brothers Pictures<br>Warner Home Video 11337               | Sean Connery<br>Barbara Carrera        | 1983            | PG     | VHS Beta |
| 18        | 19               | 37             | <b>48 HRS.</b>                                     | Paramount Pictures<br>Paramount Home Video 1139                   | Nick Nolte<br>Eddie Murphy             | 1983            | R      | VHS Beta |
| 19        | 17               | 21             | <b>GANDHI • (ITA)</b>                              | RCA/Columbia Pictures<br>Home Video 10237                         | Ben Kingsley                           | 1982            | PG     | VHS Beta |
| 20        | 18               | 45             | <b>JANE FONDA'S WORKOUT</b>                        | KVC-RCA<br>Karl Video Corporation 042                             | Jane Fonda                             | 1982            | NR     | VHS Beta |
| 21        | 20               | 8              | <b>THE GREY FOX</b>                                | Media Home Entertainment M258                                     | Richard Farnsworth<br>Jackie Burroughs | 1983            | PG     | VHS Beta |
| 22        | 24               | 22             | <b>TENDER MERCIES •</b>                            | Thorn/EMI 1640  | Robert Duvall<br>Betty Buckley         | 1983            | PG     | VHS Beta |
| 23        | <b>NEW ENTRY</b> |                | <b>THE CARE BEARS IN THE LAND WITHOUT FEELINGS</b> | Family Home Entertainment<br>MGM/UA Home Video F357               | Animated                               | 1983            | G      | VHS Beta |
| 24        | 22               | 14             | <b>BREATHLESS • (ITA)</b>                          | Vestron V5017   | Richard Gere                           | 1983            | R      | VHS Beta |
| 25        | 26               | 16             | <b>THE DARK CRYSTAL</b>                            | Thorn/EMI 1966  | Jen, Kira                              | 1982            | PG     | VHS Beta |
| 26        | <b>NEW ENTRY</b> |                | <b>NIGHTMARES</b>                                  | Universal City Studios<br>MCA Distributing Corp. 80037            | Christina Raines<br>Moon Zappa         | 1983            | PG     | VHS Beta |
| 27        | 29               | 25             | <b>THE MAN FROM SNOWY RIVER</b>                    | CBS-Fox Video 1233  | Kirk Douglas<br>Tom Burlington         | 1982            | PG     | VHS Beta |
| 28        | 25               | 13             | <b>10 TO MIDNIGHT</b>                              | MGM/UA Home Video MV-800282                                       | Charles Bronson<br>Lisa Eilbacher      | 1983            | R      | VHS Beta |
| 29        | 28               | 14             | <b>THE HUNGER</b>                                  | MGM/UA Home Video MV-800281                                       | David Bowie<br>Catherine Deneuve       | 1983            | R      | VHS Beta |
| 30        | 23               | 15             | <b>EDDIE MURPHY—DELIRIOUS</b>                      | Paramount Home Video 2323   | Eddie Murphy                           | 1983            | R      | VHS Beta |
| 31        | 27               | 14             | <b>THE SURVIVORS</b>                               | RCA/Columbia Pictures<br>Home Video 10521                         | Walter Matthau<br>Robin Williams       | 1983            | R      | VHS Beta |
| 32        | 21               | 9              | <b>DAWN OF THE DEAD</b>                            | Dawn Associates<br>Thorn/EMI Video 1977                           | David Emge<br>Gaylen Ross              | 1978            | R      | VHS Beta |
| 33        | 35               | 14             | <b>PINK FLOYD THE WALL</b>                         | MGM/UA Home Video MV-400268                                       | Pink Floyd                             | 1979            | R      | VHS Beta |
| 34        | 36               | 22             | <b>THE YEAR OF LIVING DANGEROUSLY</b>              | MGM/UA Home Video 800243  | Mel Gibson<br>Sigourney Weaver         | 1983            | PG     | VHS Beta |
| 35        | 33               | 11             | <b>JAWS 3 • (ITA)</b>                              | Universal City Studios<br>MCA Distributing Corp. 80044            | Dennis Quaid<br>Bess Armstrong         | 1983            | PG     | VHS Beta |
| 36        | 32               | 55             | <b>AN OFFICER AND A GENTLEMAN (ITA)</b>            | Paramount Pictures<br>Paramount Home Video 1467                   | Richard Gere<br>Debra Winger           | 1982            | R      | VHS Beta |
| 37        | 31               | 17             | <b>MAX DUGAN RETURNS</b>                           | CBS-Fox Video 1236  | Jason Robards<br>Marsha Mason          | 1983            | PG     | VHS Beta |
| 38        | 30               | 19             | <b>PSYCHO II • (ITA)</b>                           | Universal City Studios<br>MCA Distributing Corp. 80008            | Anthony Perkins<br>Vera Miles          | 1983            | R      | VHS Beta |
| 39        | 38               | 19             | <b>STROKER ACE</b>                                 | Warner Bros. Pictures<br>Warner Home Video 11322                  | Burt Reynolds<br>Jim Nabors            | 1983            | PG     | VHS Beta |
| 40        | 37               | 27             | <b>THE OUTSIDERS •</b>                             | Warner Brothers Pictures<br>Warner Home Video 11309               | Matt Dillon                            | 1983            | PG     | VHS Beta |

● Recording Industry Of America seal for sales and/or rentals of 25,000 units plus (\$1,000,000 after returns) (Seal indicated by dot). ▲ 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).

MARCH 10, 1984, BILLBOARD

# Pro Equipment & Services

AUDIO + DESIGN/CALRED

## Two U.K. Firms Link In U.S.

LOS ANGELES—Two British high technology audio firms, Audio + Design Recording Ltd. and Calrec Audio Ltd., have launched a new joint venture bringing Calrec substantial equity and an active role in the operation of the U.S. subsidiary of Audio + Design. Under the terms of the agreement, concluded in December, Audio + Design Recording Inc., based in Bremerton, Wash., is now called Audio + Design/Calred Inc.

The two firms bring complementary product lines and a common interest in Ambisonic "surround sound" production techniques. Audio + Design is best known for its line of signal processing equipment, including the SCAMP, Compex, Stresser, Transdynamic and other processing designs. In Europe, Calrec is established as a supplier of microphones and broadcast mixing consoles to such major contract clients as the BBC and Independent Television companies.

Tapped to head the American operation is Nigel Branwell, who has been named president of the joint venture here. Branwell was previously vice president at Audio + Design Recording Inc., and has overseen that division's U.S. operation.

In a statement issued by the two firms, Calrec joint managing director Howard Smith reports that interest in Calrec's Mark 4 Soundfield stereo microphones at U.S. trade exhibitions prompted the decision to enter the American market. Concurrent with that move, Calrec has also been expanding its product line, with key additions including portable broadcast quality mixers.

According to Branwell, the venture with Calrec "could not come at a better time, coinciding as it does with real signs of recovery in the U.S." As for the marketing plan being set for the revamped company, Branwell

notes, "There are more high technology products on the way, but initially we shall be concentrating on the microphone range and top of the range portable broadcast mixers."

Audio + Design/Calred also hopes eventually to offer Calrec's custom services to American clients, at which point the firm intends to begin marketing Calrec's new assignable mixing consoles for both broadcast and recording use.

Audio + Design had already earmarked 1984 for a major campaign to promote its line of Ambisonic "surround sound" production devices, which have thus far met with their most favorable response in Europe and the U.K. The union with Calrec will bring a broader potential profile in this relatively new field, since Calrec's microphone research has placed it in the "surround sound" camp as well.

## Village Recorder, MPI In Joint Film/TV Venture

LOS ANGELES—In an operational merger underscoring the studio industry's rapid swing toward broader audio/video production applications, Santa Monica's Village Recorder and Motionpicture Recording Inc. (MRI) have merged their services.

Under their new joint identity as Village/MRI, the two facilities will bundle their respective audio recording facilities to provide complete audio pre- and post-production for film and television producers.

The partnership yields a combined capability including three 24-track recording studios, video off-line edit-

ing, 35mm four-track stereo dubbing theatre, film and video ADR (automatic dialogue replacement) stage, film Foley stage, a Dolby Stereo optical transfer facility, editing suites, production offices and parking.

Both companies will remain autonomous in management, but they will collectively seek film and video production clients for audio projects. Village Recorder's Michael Geller will manage the Santa Monica facility, while Garry Ulmer, owner and chief engineer of MRI, will continue to head the Hollywood operation.

While MRI's role is a direct extension of its client base since its formation, the involvement of Village Recorder, Geordie Hormel's well-known recording studio, follows a steady if unpublicized expansion into film and video work. That facility has been involved with a number of film music production ventures in recent years, among them "King Of Comedy" and "Yentl," and has seen specialized scoring demand as a result of Hormel's original role as distributor of the Fairlight Computer Musical Instrument (CMI). Although Fairlight has recently set up its own sales and demonstration network in the U.S., Hormel remains involved in the high-end synthesis system's distribution.

Fairlight availability is thus being retained as a service within Village/MRI, where the device's applications in sound effects generation and orchestral synthesis is expected to dovetail with the overall audio/video thrust.

## New Truck For Mobile Audio

ROME, Ga.—Mobile Audio here has put its new mobile truck into operation. The 45-foot, air-ride trailer encloses a 20- by eight-foot control room and fifteen- by eight-foot audio and video monitoring lounge.

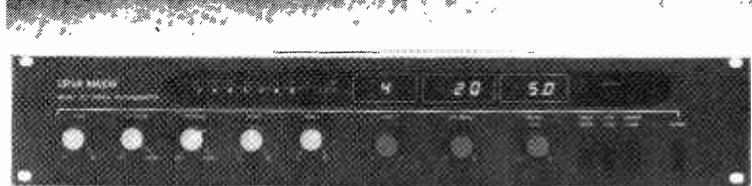
The remote recording truck features dual Otari MTR-90-II 24-track recorders and a Sound Workshop Series 34-36 input by 24 output audio console and has video synchrolock capabilities. Mobile Audio is equipped to handle audio-for-video and 24-track remote recording, as well as multiple audio feeds and radio interface.

For more information contact Rick Norvell, National City Bank Bldg., 3rd Floor, P.O. Box 6115, Rome, Ga. 30161; (404) 232-7844.

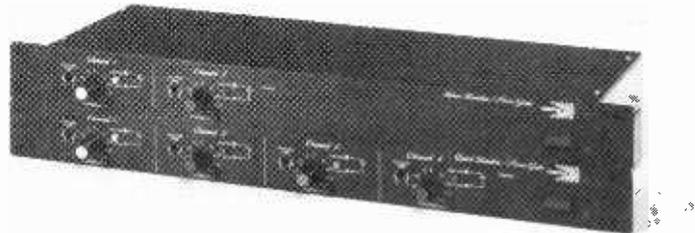


MIXED EMOTIONS—Stanley Clarke, left, and Ramsey Lewis listen to mixes from Lewis' forthcoming album during sessions at Mad Hatter Recording in Los Angeles. Clarke is producing the Columbia set for veteran keyboardist Lewis.

## New Products



Ursa Major of Belmont, Mass., introduces the StarGate 323, a stereo digital reverb with eight room simulations and front panel controls which adjust decay time, pre-delay, and separate high and low frequency decay curves.



Biamp Systems of Beaverton, Ore., offers a stereo/quad limiter-compressor/noise gate. The firm says the component solves several problems associated with limiting overloading from line conditions, and the gate section eliminates hum and noise.



Crown's latest addition to its line of Pressure Zone Microphone (PZM) designs is aimed at the emerging semi-professional market. The PZM-180 is being marketed to beginning professionals and serious amateur recordists and, like other products in the line, utilizes a miniature condenser microphone capsule mounted on a sound-reflecting plate; the design may be phantom or battery powered, and requires no external power-supply interface, thanks to self-contained electronics (for phantom powering) and its self-contained N-cell battery. Suggested price is \$169, including battery and windscreen.

## Nashville Office For Mitsubishi's Digital Subsidiary

NASHVILLE—Digital Entertainment Corp., the Mitsubishi Electric subsidiary for digital audio recording equipment, has opened its newest sales and service facility here. Tom Behrens has been named to head regional sales.

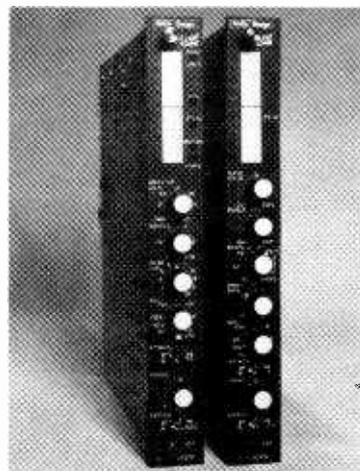
DEC president Tore Nordahl attributes the move to rising interest in digital recording from producers, artists and studio operators in Nashville. "The Nashville studios are ready for digital audio equipment, and we wanted to express our serious commitment to them in a very real way," he asserts.

Behrens, who assumed the post of regional sales manager for the Mid-America region, was formerly an engineer with the Bennett House Recording Studio, and was affiliated with the local Valley People firm.

The new DEC office is at 2200 Hillsboro Road, Nashville, Tenn. 37212. The company also maintains regional sales/services operations in Danbury, Conn., New York and Los Angeles.

## That Studio Sets 24-Track Move

LOS ANGELES—That Studio, based in North Hollywood, is installing a new Harrison MR 4 console as part of an expansion to 24-track operation. The automated desk, with 28 inputs and 24 outputs, is being added to the existing array of two-track, eight-track and 16-track formats offered, according to manager Richard Holbrook.



Audio + Design uses the latest advanced VCA technology in its two newest SCAMP modules, the S31 compressor-limiter, left, and the S30 expander/gate. The S31 offers continuously variable ratios from 1:1 to 20:1, provides a separate limiter threshold, and affords side chain access, among other features; the S30 is claimed to set new standards in flexibility, and, like the companion module, allows computer control mute input.

## VCA Duplicating Into Computer Diskettes

NEW YORK—VCA Duplicating Corp., which operates a network of videocassette duplicating facilities on both coasts, has equipped its New Jersey and California plants to provide duplicating and fulfillment services in computer diskette software.

VCA's other facilities in Texas and Illinois are expected to go on-line with software duplication services later this year.

Full details on the new market entry will be disclosed during the next week.

## Atlantic Installs New 24-Track Digital Unit

NEW YORK—This city has its second fully-digital recording facility with the recent installation of new Sony 24-track digital recorders at Atlantic Studios.

Studio manager Paul Sloman confirms that the operation has taken delivery of two Sony 3324 digital machines, providing 24 audio tracks and four additional data tracks each. Atlantic already offers the two-track Sony 1610 recorder, which together with the multi-track machines will now enable Atlantic to undertake complete digital projects.

The recorders were delivered several weeks ago, and Sloman reports that bookings are already underway. "We've already done some work with the system with Neil Young, who's a staunch digital supporter," reports Sloman. "The interest is certainly there. We barely had them before somebody called wanting to use (the machines)."

The studio, a division of the Atlantic label which remains at that company's original address at 1841 Broadway, will handle digital sessions with separate billings on the Sony equipment.



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# Pro Equipment & Services



**REEL APPROVAL**—Eric Johnson, center, of Alpha Audio accepts one of seven grand prizes awarded by Ampex Corp. in the latest edition of its annual promotion rewarding distributors of the Ampex magnetic tape line. Making the presentation are Harry McGee, left, executive vice president of NAVA/ICIA, and R.A. Antonio, national sales manager of Ampex Magnetic Tape Division. The awards were handed out during the recent Commtex show in Dallas.

## New EECO System Stores Audio Data On Videodisks

LOS ANGELES—EECO Inc. has unveiled a new system for still-frame storage of audio data on videodisks. Under the patented technology utilized by the Santa Ana technology firm, EECO's technique provides a 300:1 compression ratio permitting storage of 10 seconds of audio information for each NTSC frame of television signal, representing 1/30 second. The system is intended for interactive usage.

Heart of the system includes two microprocessor controlled companion units: the AVC-300 still-frame audio/video converter, used for audio compression during videodisk mastering, and the VAC-300 still-frame audio/video converter, which allows playback of the audio at normal speed during videodisk play.

When used with a conventional optical laserdisk player, the converter module would enable industrial users

requiring interactive capability to extract up to 150 hours of audio information from a single 54,000 frame, 30-minute laser-read disk.

EECO expects sales of its AVC-300 encoders to be initially dominated by industrial disk producers, who utilize the format for training, information storage and promotional purposes. However, as interactive programs for the consumer market increase, it's predicted that the encoders will find a ready market.

The first demonstration disk displaying the system's capabilities was premastered with the AVC-300 still-frame audio encoder at Burbank's Compact Video Services. Mastering and reproduction of the disk was handled by 3M.

EECO demonstrated the system at the recent show in Dallas, and has since begun accepting orders from postproduction operations.

## Studio Track

### LOS ANGELES

At **Capitol Studios**, the members of **Poco** are producing their next Atlantic album with engineer **Joe Chiccarelli**, and **Lee Ritenour** is producing his own Elektra album with co-producers **Greg Mathison** and **Trevor Veitch**. At the boards for Ritenour are **Don Murray** and **Humberto Gatica**. Also at Capitol, **Sheena Easton** is overdubbing tracks on an EMI/America project, with Mathison producing and **David Leonard** engineering.

At Westlake, **Quincy Jones'** new company **Scores R Us** is working on the soundtrack for the Columbia film "Slugger's Wife," with producers **Tom Bahler**, **Brock Walsh** and **John Van Tangeren** and engineer **Tom Vicari** and assistant **Matt Forger**. **Twisted Sister** is also at Westlake, finishing a project with producer **Tom Werman** and engineer **Geoff Workman**. And **Windjammer** is laying tracks for their MCA debut album with **Kevin McLin** producing, engineer **Matt Forger** and assistant **Ric Butz**.

**Laura Branigan** is working on her next Atlantic album at **Music Grinder** with producers **Jack White** and **Robbie Buchanan**. **Juergen Koppers** is at the board. **Allan Holdsworth** is laying tracks there for Warner Bros. with engineer **Dennis Mackay**, and **Richard "Dimples Fields"** is working on his new album, with **John Koverek** engineering.

At **Madhatter**, **Roger Williams** is putting together an album project for Reader's Digest with **Joe Habis** producing, **Bernie Kirsh** at the console and **Jeff Vaughn** assisting. Also there, **David Lindley** is producing his own album for a yet unannounced label, with **Carl Peterson** at the boards and **Duncan Aldrich** assisting. **Thelma Houston** is in at **Evergreen** with producer **Greg Poree**, engineer **Murray McFadden** and assistant **Rich Webb**.

Composer **Alan Silverstri** is scoring the film "Romancing The Stone" at **Group IV** with executive producer **Michael Douglas** and engineers **Dennis Sands** and **Andy D'Addario**. **Lee Curreri** is at **Cherokee** finishing his self-produced project. **Jazz** keyboardist **Joe Sample** is recording at Conway with the **Crusaders** producing, **F. Byron Clark** engineering and **Jeff Stebbins** assisting. Also at Conway, Warner/Pioneer artist **Yazawa** is laying tracks for an album, with co-production from **Andrew Gold** and engineering by **Den-**

**nis Kirk** and **Csaba Petocz**. And **M.G. Kelly** is producing a single for **Terry Weston** entitled "Have A Cigar, Your Wife's Having My Baby." . . . Producer **Joe "Egghead" Castrodale** is mixing a dance version of **Alias Jack Foxx's** debut E.P. at **Preferred Sound**. He is also co-producing a project for vocalist **Johnnie Fiori** with engineer **Bill Thomas**. . . Pasha Records president **Spencer Proffer** is producing heavy metal act **Kick Axe** at his **Pasha Music House** for their May Pasha/CBS release. **Duane Baron** is engineering.

### NEW YORK

At **Sigma Sound**, **John "Jellybean" Benitez** is working on his solo debut for EMI America with engineer **Michael Hutchinson**. Also there, **Tony Valor** is producing TVI artist **Angie Ward**, with **Hutchinson** engineering, and a track for the group **Fantasy**. . . Profile Records president **Corey Robbins** is mastering the label's latest signing, **Gayle Samuels'** "Got To Let You Go," with producer **Kim Watson** at **Frankfort-Wayne Mastering Labs**.

**John Robie** is producing his own album for Island Records at **Greene Street**. **Rod Hui** is engineering with the help of **James Mase**. Capitol group **Industry** is also there, mixing their album with producer **Vinny Poncia**, engineer **Bob Schaper** and assistant **Joe Arnold**. . . The following projects are underway at **Skyline**: **Lou Reed** is producing his own album with engineer **John Jansen** and assistant **Roger Moutenot**. Japanese pop artist **Moto Sano** is working on an album for Epic/Sony with engineer **John Potoker**, produced by **Frank Doyle** and **John Potoker**. **Benjy Kins** and **Lincoln Clapp** are producing **Joanne Calabrese's** debut album for Stonehenge Records. Clapp is also engineering, with help from **Roger Moutenot** and **Scott Ansell**. Finally, producers **Jim Steinman** and **Jansen** are working on a new project for **Bonnie Tyler**, with **Arthur Payson** behind the board and **Roger Moutenot** assisting.

### OTHER CITIES

Arista group **Air Supply** is working on a next album at **AIR** in Montserrat with producer **David Kershbaum** and engineer **Steve Churchyard**. **Eric Clapton** will be there next, for a project produced by **Phil Collins**. . . **Maurice** and **Robin Gibb** are producing an album for the latter brother at Miami's **Criteria**,

with **Dennis Hetzendorfer** engineering and **Richard Achor** assisting. CBS International star **Julio Iglesias** is working on Portuguese vocals for another project at **Criteria**. **Ramon Arcusa** is producing, with engineers **Bob Castle** and assistant **Stefano Salani**. Also at **Criteria**, Panamanian group **Oceano** is producing their new album with engineer **Mike Fuller** and assistant **David Axelbaum**.

In Memphis, the **Bar-Kays** are finishing a Mercury album at **Ardent** with producer **Allen Jones** and engineers **William C. Brown** and **Henry Bush**. Christian artists **Bob & Jane Farrell** are recording a Star Song album there, with **Ed Degarmo** and **John Hampton** at the board. **Bob Farrell** and **Degarmo** are co-producing. Producer **Mark Blackwood** and engineer **Joe Hardy** are working on two new cuts for the **Blackwood Brothers'** Voicebox album. . . **Project Life** is in at **Amerisound**, Columbus, Ohio, with producers **Michael Hester** and **Phil Raney** and engineer **Bruce Helmink**.

Virgin group **Shooting Star** is recording its fifth album at the newly opened **Studio West** in Kansas City. . . at **Baldwin Sound Production** in Mechanicsburg, Pa., **Allan Merril** is finishing his latest solo album. **Dave Still** is engineering with **Donald Baldwin**, who owns the studio.

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

## Crystal City Gets Two Otari Recorders

NEW YORK—Crystal City Tape Duplicators Inc. has acquired two new Otari master recorders for its Otari DP7500 bin loop duplication system.

Included in the purchase are an MTR-12 quarter-inch two-track machine and an MTR-10 half-inch four-track recorder. The Huntington, N.Y., facility has also added new Dolby model 361 noise reduction units, a new cassette packaging system, an Otari DP1610 quality control monitor and JBL 4411 monitor speakers.

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# Billboard Black LPs

Survey for Week Ending 3/10/84

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| This Week | Last Week | Weeks on Chart | ARTIST<br>Title, Label & Number<br>(Dist. Label)   | This Week | Last Week | Weeks on Chart | ARTIST<br>Title, Label & Number<br>(Dist. Label)  |
|-----------|-----------|----------------|--|-----------|-----------|----------------|---|
| 1         | 2         | 64             | <b>MICHAEL JACKSON</b> ▲<br>Thriller, Epic<br>QT 38112 CBS                                 | 38        | 39        | 15             | <b>DARYL HALL &amp; JOHN OATES</b> ▲<br>Rock 'N' Soul Part I,<br>RCA CPL1-4858 RCA          |
| 2         | 1         | 18             | <b>LIONEL RICHIE</b> ▲<br>Can't Slow Down<br>Motown 6059ML (MCA) MCA                       | 39        | 28        | 15             | <b>ANGELA BOFILL</b><br>Teaser, Arista AL8-8198 RCA   |
| 3         | 3         | 12             | <b>LUTHER VANDROSS</b> ●<br>Busy Body, Epic<br>FE 39196 CBS                                | 40        | 35        | 23             | <b>MADONNA</b><br>Madonna, Sire 23867-1 (Warner Bros.) WEA                                  |
| 4         | 4         | 11             | <b>PATTI LABELLE</b><br>I'm In Love Again, P.I.R.<br>FZ 38539 (Epic) CBS                   | 41        | 32        | 27             | <b>HERBIE HANCOCK</b><br>Future Shock, Columbia<br>FC38814 CBS                              |
| 5         | 5         | 36             | <b>MIDNIGHT STAR</b> ▲<br>No Parking On The<br>Dance Floor, Solar<br>60241-1 (Elektra) WEA | 42        | 42        | 15             | <b>EARTH, WIND &amp; FIRE</b><br>Electric Universe,<br>Columbia QC 38980 CBS                |
| 6         | 6         | 31             | <b>JEFFREY OSBORNE</b> ●<br>Stay With Me Tonight,<br>A&M SP-4940 RCA                       | 43        | 43        | 8              | <b>MALCOLM MCLAREN</b><br>D'ya Like Scratchin',<br>Island 90124-1B (Atco) WEA               |
| 7         | 7         | 14             | <b>KOOL &amp; THE GANG</b> ●<br>In The Heart De-Lite<br>DSR 8508 (Polygram) POL            | 44        | 44        | 21             | <b>JENNIFER HOLLIDAY</b><br>Feel My Love, Geffen<br>GHS 4014 (Warner Bros.) WEA             |
| 8         | 8         | 20             | <b>DEBARGE</b> ●<br>In A Special Way, Gordy<br>6061GL (Motown) MCA                         | 45        | 46        | 28             | <b>RICK JAMES</b> ▲<br>Cold Blooded, Gordy<br>6043GL (Motown) MCA                           |
| 9         | 9         | 4              | <b>ROCKWELL</b><br>Somebody's Watching<br>Me, Motown 6052ML MCA                            | 46        | 47        | 17             | <b>TOM BROWNE</b><br>Rockin' Radio, Arista<br>AL8-8107 RCA                                  |
| 10        | 11        | 11             | <b>CHERYL LYNN</b><br>Preppie, Columbia<br>FC 38961 CBS                                    | 47        | 45        | 69             | <b>PRINCE</b> ▲<br>1999, Warner Bros.<br>23720-1 WEA  |
| 11        | 10        | 17             | <b>JAMES INGRAM</b><br>It's Your Night,<br>Qwest 23970-1 (Warner Bros.) WEA                | 48        | 51        | 2              | <b>IMAGINATION</b><br>New Dimensions, Elektra<br>60316 WEA                                  |
| 12        | 12        | 13             | <b>DAZZ BAND</b><br>Joystick, Motown<br>6084ML MCA   | 49        | 48        | 26             | <b>RUFUS AND CHAKA KHAN</b><br>Live-Stopin' At The<br>Savoy, Warner Bros.<br>23679-1 WEA    |
| 13        | 14        | 3              | <b>SHANNON</b><br>Let The Music Play<br>Mirage 90134 (Atco) WEA                            | 50        | 53        | 2              | <b>JENNY BURTON</b><br>In Black And White<br>Atlantic 80122 WEA                             |
| 14        | 16        | 12             | <b>MELBA MOORE</b><br>Never Say Never<br>Capitol ST-12305 CAP                              | 51        | 52        | 18             | <b>TYRONE DAVIS</b><br>Something New,<br>Oceanfront OF 101 IND                              |
| 15        | 15        | 14             | <b>Z.Z. HILL</b><br>I'm A Blues Man,<br>Malaco 7415 IND                                    | 52        | 54        | 43             | <b>GLADYS KNIGHT &amp; THE PIPS</b> ●<br>Visions, Columbia<br>FC 38205 CBS                  |
| 16        | 18        | 16             | <b>POINTER SISTERS</b><br>Break Out, Planet<br>BXLL-4705 (RCA) RCA                         | 53        | 56        | 42             | <b>MAZE</b><br>We Are One, Capitol<br>ST-12262 CAP  |
| 17        | 20        | 5              | <b>CULTURE CLUB</b> ▲<br>Colour By Numbers,<br>Virgin/Epic QE 39107 CBS                    | 54        | 58        | 2              | <b>EURYTHMICS</b><br>Touch, RCA AFL1-4817 RCA   |
| 18        | 13        | 13             | <b>THE DEELE</b><br>Street Beat,<br>Solar 60285-1 (Elektra) WEA                            | 55        | 50        | 7              | <b>MUSICAL YOUTH</b><br>Different Style,<br>MCA 5454 MCA                                    |
| 19        | 19        | 18             | <b>TEENA MARIE</b><br>Robbery, Epic FE 38882 CBS   | 56        | 55        | 32             | <b>THE S.O.S. BAND</b> ●<br>On The Rise, Tabu<br>FZ 38627 (Epic) CBS                        |
| 20        | 17        | 36             | <b>ANITA BAKER</b><br>The Songstress, Beverly<br>Glen BG 10002 IND                         | 57        | 57        | 5              | <b>SOUNDTRACK</b><br>D.C. Cab, MCA 5469 MCA   |
| 21        | 22        | 8              | <b>J. BLACKFOOT</b><br>City Slicker, Soundtown<br>8002 (Allegiance) IND                    | 58        | 59        | 72             | <b>LIONEL RICHIE</b> ▲<br>Lionel Richie, Motown<br>6067ML MCA                               |
| 22        | 23        | 13             | <b>PIECES OF A DREAM</b><br>Imagine This, Elektra<br>60270-1 WEA                           | 59        | 49        | 43             | <b>MARY JANE GIRLS</b><br>Mary Jane Girls, Gordy<br>6040GL (Motown) MCA                     |
| 23        | 26        | 9              | <b>GEORGE CLINTON</b><br>You Shouldn't Nuf Bit<br>Fish, Capitol ST-12308 CAP               | 60        | 60        | 13             | <b>IRENE CARA</b><br>What A Feeling,<br>Geffen/Network<br>GHS 4021 (Warner Bros.) WEA       |
| 24        | 24        | 11             | <b>EVELYN "CHAMPAGNE" KING</b><br>Face To Face, RCA<br>AFL1-4725 RCA                       | 61        | 61        | 27             | <b>STEPHANIE MILLS</b><br>Merciless, Casablanca<br>811364-1M1 (Polygram) POL                |
| 25        | 27        | 18             | <b>ATLANTIC STARR</b><br>Yours Forever, A&M<br>SP-4948 RCA                                 | 62        | 62        | 9              | <b>P-FUNK ALL STARS</b><br>Urban Dance Floor<br>Guerrillas, CBS<br>Associated BFZ 39168 CBS |
| 26        | 25        | 26             | <b>GAP BAND</b> ●<br>Gap Band V-Jammin'<br>Total Experience<br>TE-1-3004 (Polygram) POL    | 63        | 65        | 2              | <b>RODNEY FRANKLIN</b><br>Marathon, Columbia<br>FC 38953 CBS                                |
| 27        | 21        | 16             | <b>TEDDY PENDERGRASS</b><br>Heaven Only Knows,<br>P.I.R. FZ 38646 (Epic) CBS               | 64        | 63        | 27             | <b>PHILIP BAILEY</b><br>Continuation, Columbia<br>FC 38725 CBS                              |
| 28        | 31        | 16             | <b>EDDIE MURPHY</b><br>Comedian, Columbia<br>FC 39005 CBS                                  | 65        | 64        | 5              | <b>HOWARD JOHNSON</b><br>Don't It My Way, A&M<br>SP-4961 RCA                                |
| 29        | 29        | 16             | <b>CON FUNK SHUN</b><br>Fever, Mercury 81447-1<br>(Polygram) POL                           | 66        | NEW ENTRY |                | <b>LILLO</b><br>Let Me Be Yours,<br>Capitol ST-12290 CAP                                    |
| 30        | 30        | 30             | <b>PEABO BRYSON/ROBERTA FLACK</b> ●<br>Born To Love, Capitol<br>ST-1184 CAP                | 67        | 68        | 26             | <b>ASHFORD &amp; SIMPSON</b><br>High Rise, Capitol<br>ST-12282 CAP                          |
| 31        | 34        | 15             | <b>RAY PARKER, JR.</b><br>Woman Out Of Control,<br>Arista AL8-8087 RCA                     | 68        | NEW ENTRY |                | <b>WOMACK &amp; WOMACK</b><br>Love Wars, Elektra<br>60293-1 WEA                             |
| 32        | 41        | 3              | <b>DENNIS EDWARDS</b><br>Don't Look Any Further,<br>Gordy 6057GL (Motown) MCA              | 69        | 70        | 16             | <b>SOUNDTRACK</b> ●<br>The Big Chill, Motown<br>6062ML MCA                                  |
| 33        | 33        | 13             | <b>DREAMBOY</b><br>Dreamboy QWest<br>23988-1B (Warner Bros.) WEA                           | 70        | 71        | 7              | <b>RON BANKS</b><br>Truly Bad, CBS<br>Associated FZ 39148 CBS                               |
| 34        | 36        | 16             | <b>DAVID SANBORN</b><br>Backstreet, Warner<br>Bros. 23906-1 WEA                            | 71        | 74        | 31             | <b>SHALAMAR</b><br>The Look, Solar 60239<br>(Elektra) WEA                                   |
| 35        | 40        | 3              | <b>KENNY G</b><br>G Force, Arista AL8-8192 RCA   | 72        | 66        | 19             | <b>DIONNE WARWICK</b><br>How Many Times Can<br>We Say Goodbye, Arista<br>AL8-8104 RCA       |
| 36        | 37        | 4              | <b>STEVE ARRINGTON'S HALL OF FAME</b><br>Positive Power, Atlantic<br>80127-1 WEA           | 73        | 73        | 28             | <b>ZAPP</b><br>Zapp III, Warner Bros.<br>27875-1 WEA  |
| 37        | 38        | 31             | <b>NEW EDITION</b><br>Candy Girl, Streetwise<br>SWRL 3301 IND                              | 74        | 69        | 8              | <b>PAUL McCARTNEY</b> ▲<br>Pipes Of Peace,<br>Columbia QC 39149 CBS                         |
|           |           |                |  | 75        | 67        | 8              | <b>THE JONES GIRLS</b><br>On Target, RCA<br>AFL1-4817 RCA                                   |

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# Black

## YOUNG MEMPHIS-BASED LABEL

# Sound Town 'Taxi' To Top Five

By ROSE CLAYTON

MEMPHIS—Sound Town, a one-year-old label based here, is savoring the success of its top five black single, J. Blackfoot's "Taxi." The company employs seven veterans from this city's defunct but legendary Stax label.

"Taxi" was co-produced by former Stax staff writer Homer Banks. And the label plans to release an album by Carla Thomas, who in the mid-'60s was Stax's top female vocalist.

According to Reginald Jenkins, Sound Town's president, the label was founded in the wake of the departures of Motown and Chrysalis from independent distribution last year. "We felt the time was right," says Jenkins, "because the independent distributors were looking for product that they could sell in volume." Sound Town subsequently signed a distribution agreement with another independently distributed la-

bel, Allegiance.

"Taxi" is the second single release from Blackfoot's "City Slicker" album. Of the first single, "One Of Those Parties," vice president Joe Jordan says, "We didn't have our promotional mechanics in gear. Now we have Rod Kennedy as national promoter. We had to sift through a lot of independent promoters who were not doing what they should, but we have six or seven now."

Despite the traditional soul sound of "Taxi," Sound Town wants to avoid being identified as a specific sound. Banks, who co-produced "Taxi," says that it "happened to be the kind of record that called for that type of flavor. It's just the formula we put together."

That formula, according to Banks, is "good songs with a lot of quality in them and a good marriage of the artist and the song. We stick to traditional instruments, which we some-

times spice with synthesizers."

Banks co-wrote the early '70s r&b and country hit "(If Loving You Is Wrong) I Don't Want To Be Right." He and Brooks have also produced Sound Town's current release by Shirley Brown, best known for her hit "Woman To Woman." Her new "Leave the Bridges Standing" is "coming out of the box real strong," says Brooks. The Carla Thomas album is being planned by Banks and Brooks for a spring release.

In addition to the veterans on the Sound Town roster, there are several new artists working and waiting for their turn in the studio.

Other officers in the Sound Town organization are Calvin Ellis, vice president of finance; Henry Smith, vice president of operations; and Lenal Anderson Jr., general counsel. Banks and Brooks are chairman of the board and vice chairman of the board respectively.

# The Rhythm & The Blues Shalamar Goes Through Changes

By NELSON GEORGE

One of black music's big stories in 1983 was the unexpected changes in Shalamar. First, there was the album "The Look" and the single "Dead Giveaway," which mixed new wave energy and "Solar sound" grooves, giving a fresh twist to the music of an already successful group. Then, in a surprise to their fans and many in the industry, Shalamar—at least Shalamar featuring Howard Hewett, Jody Watley and Jeffrey Daniels—was no more. Personal and artistic differences drove Watley and Daniels from the group even as its video was appearing on MTV.



Subsequently, there was no tour and, despite the video and musical innovations, "The Look" didn't do as well as, perhaps, its music merited. Some thought that Hewett, one of the most impressive young singers around, might abandon the Shalamar concept and go solo. Instead, Dick Griffey's Solar label has made three moves that have been fairly successful (so far) in turning an unfortunate situation into a public relations plus.

Shalamar has participated in two soundtracks, "D.C. Cab" and "Footloose," and had singles released from both, while another single was available from "The Look." At one point, there were three Shalamar singles on the street on three different labels (Solar, MCA and Columbia), a move which has certainly kept the group's name on the lips of radio programmers.

Next, Hewett, first by himself, and later with new male member Mickey Free, began making as many public appearances as possible, even in the most unlikely places (Hewett was photographed with Joan Collins holding a copy of "The Look," and Hewett and Free performed "Round Midnight" at the Miles Davis tribute).

Free has proven himself to be a tireless Shalamar promoter and an interesting story. A guitarist with a taste for heavy metal, Free was "discovered" in a Midwestern band by Kiss' Gene Simmons, who introduced him to Diana Ross, who signed Free to her ATC management in 1981. After serving as an opening act for Ross on a European tour, he met Foster Sylvers in Los Angeles, was introduced to production maven Leon Sylvers and was soon signed as

a solo artist to Solar. After the departure of Daniels and Watley, Free was recruited into Shalamar, where his physical similarities to Prince have drawn attention.

Solar's third shrewd move was to organize a national contest to find a new female singer for Shalamar. The finals, held in Los Angeles last week, landed Solar coverage on "Entertainment Tonight," unearthed some good talent, and gave an attractive young lady from Nashville named Delisa Davis a place in Shalamar. (The group also gained a break-dancer from Atlanta named Flip, who'll perform on the tour.)

The only question left, and it's a big one, is whether, after all the media attention, this edition of Shalamar can develop the fan loyalty and attain the record sales of its predecessor.

★ ★ ★

It began with a trickle, but the critical and modest commercial success of King Sunny Ade's Island albums are stimulating other adventurous labels to release African recordings in the U.S. Roots (Izimpande in African) whose "African Image" is on Gramavision, is a self-contained (Continued on opposite page)

**"Steppin' Out"**  
with **tba records**  
Brought to you by PALO ALTO RECORDS.

# Muse Plans Savoy Blitz; Inner City Returns

By SAM SUTHERLAND and PETER KEEPNEWS

Two of the more active independent jazz labels of the past decade have been **Muse** and **Inner City**, both New York-based. Muse has ridden out the ups and downs of the last several years and, with its recent acquisition of the **Savoy** jazz catalog, figures to boost its market presence considerably this year. Inner City has been off the scene since label chief **Irv Kratka** filed for reorganization under Chapter XI last year, but it, too, is counting on a good 1984, having just reentered the fray with product from **Susannah McCorkle** and **Bunny Brunel**.

Muse's **Joe Fields** promises that he'll keep "running straight ahead on Muse," but most of his energies are focused at the moment on the Savoy masters he recently obtained from the giant German company **Bertelsmann**, which through **Arista** was their most recent owner. "It's like an architectural dig," he says, noting that he finds himself in possession of a lot of material not reissued by Arista—as well as some material never issued in the first place, including sessions by **Art Tatum** and **Oscar Pettiford**.

In addition to the bebop that was Savoy's forté, Fields notes, there is also a treasure trove of early r&b and what he terms "the first stirrings of the avant-garde from the '60s." He plans to release five or six Savoy reissues every other month, as well as three or four new Muse albums a month.

Inner City, meanwhile, is back in business with a modest release schedule. Singer **McCorkle's** "The People That You Never Get To Love" has been out before—in fact, it was named one of the best records of 1983 by **Stereo Review**—but is being reserived, presumably under the assumption that it got lost in the shuffle during the label's financial troubles. Electric bassist **Brunel's** "Ivanhoe" is aimed squarely at the fusion audience, with **Chick Corea**, **Herbie Hancock**, **Stanley Clarke** and **Tony Williams** among the special guests.

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Also noted: **The Women's Jazz Festival** has fallen on hard times. The seventh annual festival, set for March 29-

April 1 in **Kansas City**, has been scratched due to lack of adequate funding. Organizers say they are "restructuring," and hope to have the festival back on its feet next year. The festival-related combo contest, which offers a \$1,000 scholarship as first prize, is still on . . . **Palo Alto Records** has unveiled a name for its new dance/progressive spinoff label, announced some time back as future home for the company's more crossover-oriented product. **TBA Records** is the monicker; the label will debut in March with a new **George Howard** album, "Steppin' Out" . . . Don't look for that **Group 87** tour to follow in **Weather Report's** footsteps (**Billboard**, Feb. 25) after all. The latter's management asserts that the upcoming **Weather Report** trek will again be made without any other acts, with the "Evening With . . ." format from past years unchanged.

An intriguing trio has been in the studio for **ECM**: **Pat Metheny** on guitar, **Charlie Haden** on bass and **Billy Higgins** on drums. Album due shortly . . . Another guitarist emphasizing the jazz side of his jazz-rock nature these days is **Larry Coryell**, who's been in the studio for Muse with **Albert Dailey** on piano, **George Mraz** on bass and **Billy Hart** on drums . . . Of the seven **Philips** jazz titles due to be released this month on Compact Disc by **PolyGram** (**Billboard**, March 3), five were digitally recorded. And two of those five—"Digital Dutch" and "Digital Dixie," both by the **Dutch College Swing Band**—almost certainly have the distinction of being the first **Dixieland** albums in the laser-read format. (If we're wrong on this one, let us know.) . . . Our vote for title of the month goes to an upcoming progressive album by drummer **Brent Brace**, featuring **Plas Johnson** on saxophone and **Carl Verheyen** on guitar. It's called "Valley Girl Jazz." **Fer sher**.

★ ★ ★

Items for consideration should be sent to either **Peter Keepnews**, **Billboard**, 1515 Broadway, New York, N.Y. 10036 or **Sam Sutherland**, **Billboard**, 9107 Wilshire Blvd., Beverly Hills, Calif. 90210.

## LATIN **Notas**

### Corpus Christi Station Scores Coup

By ENRIQUE FERNANDEZ

In most territories, one is used to thinking of the Latin music field as a specialized, minority market. Not so in **Corpus Christi, Tex.**, where a large, loyal Hispanic community has put **KCCT** ahead of all AM stations, Latin and Anglo. **KCTT**, which has recently gone stereo, enjoys an all-Latin format; the only non-Latin artists heard are those who record in Spanish.

The station's success has caught the local radio community by surprise; a few years ago no one would have believed that a Latin station would make it to the top of the ratings. Unlike some other Latin radio stations in the Southwest, **KCCT** is Latin-owned: young owner **Manuel**

**Dávila** is one of the forces to be reckoned with in Southwestern broadcasting, and it's no secret that his goal is to have a Latin radio network in the area.

There's talk of major restructuring at **RCA International**, the major's division for the U.S. Latin market and Puerto Rico. Biggest news is that the vacant a&r position will be filled by **Bernardo Garza**, who has been heading national promotion. His former post will be combined with sales and divided geographically, with **Ricky Corresoso**, who has headed Florida promotion, in charge of Western sales and promotion, and **Jorge Zamora**, who was in charge of national sales, heading Eastern sales and promotion.

RCA's current hot ticket in the Latin market, **Menudo**, will receive a special award at this year's New York show-biz journalists' association (ACE) ceremony later this month. The young group recently concluded 10 sold-out concerts at **Radio City Music Hall**.

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An impressive Latin jazz roster will perform together at **New York's Beacon Theatre** on March 31. The group, appropriately titled the **Salsa-Samba All-Stars Ensemble**, includes **Jorge Dalto** on piano, **Patato** on congas, **Sal Cuevas** on bass, **Nicky Marrero** on timbales, **Airto Moreira** on percussion, **Flora Purim** on vocals, **Claudio Roditti** on trumpet, **Dave Valentin** on flute and **Frank Colon** on percussion. Guest musicians for the Beacon concert are saxophonist **Paquito D'Rivera** and percussionist **Daniel Ponce**.

This is the ensemble's first U.S. presentation, having made its debut in Puerto Rico's **Coliseo Roberto Clemente**, where a concert was recorded for possible tv and record release by the ensemble's producers, **Orana Productions Inc.**

★ ★ ★

**Jose Feliciano** received the **Torch Award** at the 1984 **Viña del Mar Festival** . . . **Jose Jose** will sing at **Lincoln Center** this month in a concert produced by **Jose Tejada**, whose **Manhattan club, Studio 84**, is hosting Spanish singer **Lolita** as part of its new **Show/Baile '84** series . . . **Tito Puente** and **Tania Maria** will take part in this year's **Boston Globe Jazz Festival**.

★ ★ ★

Items for consideration should be sent to **Enrique Fernandez**, **Billboard**, 1515 Broadway, New York, N.Y. 10036.



**A TODO TACOS**—Menudo members entertain lucky listeners from **New York's Z-100 (WHTZ)** who won invitations to a lunch with the teen group at **RCA's Studio A** there. Dessert was an autographed copy of Menudo's first English-language album, "Reaching Out." Kneeling from left are Menudo's **Johnny**, **Z-100's Hollywood Hamilton** and group members **Ricky** and **Charlie**. Standing from left are Menudo's **Robby**, the station's **Michael Ellis** and **Shauna King**, the group's **Roy**, **Z-100's Linda Lerner** and **Frania Polakowski**, **Ray** of Menudo, **RCA's John Boulos**, and the station's **George Reyes** and **Captain Kevin**.



**WYNTON'S WINNING WAYS**—Trumpeter **Wynton Marsalis**, center, pictured here at a recent **National Academy of Recording Arts and Sciences (NARAS)** press conference, last week made **Grammy** history when he became the first person to win awards in both the jazz and classical categories. The **Columbia** artist had already made history simply by being nominated in both categories, and performed classical and jazz selections back-to-back on the awards show, telecast live on **CBS**. With Marsalis are **Bert DeCoteaux** (left), a governor of the **New York chapter of NARAS**, and **Dan Morgenstern**, **NARAS** first vice president. (Photo: **John A. Bright**)

| Billboard® Best Selling Jazz LPs™ |           |                |  |           |           | for Week Ending 3/10/84 |  |  |
|-----------------------------------|-----------|----------------|--|-----------|-----------|-------------------------|--|--|
| This Week                         | Last Week | Weeks on Chart | ARTIST<br>Title, Label & Number<br>(Dist. Label)                               | This Week | Last Week | Weeks on Chart          | ARTIST<br>Title, Label & Number<br>(Dist. Label)   |  |
| 1                                 | 1         | 16             | <b>DAVID SANBORN</b><br>Backstreet, Warner Bros. 23906-1                       | 28        | 26        | 132                     | <b>AL JARREAU</b> ▲<br>Breakin' Away, Warner Bros. BSK 3576  |  |
| 2                                 | 2         | 65             | <b>GEORGE WINSTON</b><br>December, Windham Hill C-1025                         | 29        | 27        | 12                      | <b>FREDDIE HUBBARD</b><br>Sweet Return, Atlantic 80108-1   |  |
| 3                                 | 3         | 26             | <b>HERBIE HANCOCK</b><br>Future Shock, Columbia FC 38814                       | 30        | 31        | 38                      | <b>TANIA MARIA</b><br>Come With Me, Concord Jazz CJ 200  |  |
| 4                                 | 4         | 7              | <b>PIECES OF A DREAM</b><br>Imagine This, Elektra 60270                        | 31        | 32        | 92                      | <b>PAT METHENY GROUP</b><br>Offramp, ECM ECM-1-1216 (Warner Bros.)                                       |  |
| 5                                 | 5         | 14             | <b>LINDA RONSTADT</b> ▲<br>What's New, Asylum 60260 (Elektra)                  | 32        | 34        | 20                      | <b>VARIOUS ARTISTS</b><br>An Evening With Windham Hill Live, Windham Hill C-1026 (A&M)                   |  |
| 6                                 | 6         | 20             | <b>MICHAEL FRANKS</b><br>Passionfruit, Warner Bros. 1-23962                    | 33        | 33        | 23                      | <b>MANHATTAN TRANSFER</b><br>Bodies And Souls, Atlantic 80104-1  |  |
| 7                                 | 7         | 48             | <b>GEORGE WINSTON</b><br>Autumn, Windham Hill C-1012                           | 34        | 36        | 5                       | <b>HANK CRAWFORD</b><br>Indigo Blue, Milestone M-9119 (Fantasy)  |  |
| 8                                 | 11        | 36             | <b>WYNTON MARSALIS</b><br>Think Of One, Columbia FC 38641                      | 35        | 20        | 18                      | <b>TOM SCOTT</b><br>Target, Atlantic 80106   |  |
| 9                                 | 12        | 88             | <b>GEORGE WINSTON</b><br>Winter Into Spring, Windham Hill C-1019               | 36        | 42        | 5                       | <b>GARY BURTON AND CHICK COREA</b><br>Lyruc Suite For Sextet, ECM 23791-1 (Warner Bros.)                 |  |
| 10                                | 8         | 28             | <b>JEAN-LUC PONTY</b><br>Individual Choice, Atlantic 80098                     | 37        | 37        | 172                     | <b>GROVER WASHINGTON JR.</b> ▲<br>Wineflight, Elektra 6E-305   |  |
| 11                                | 9         | 36             | <b>GEORGE BENSON</b> ●<br>In Your Eyes, Warner Bros. 1-23744                   | 38        | 38        | 38                      | <b>LARRY CARLTON</b><br>Friends, Warner Bros. 1-23834  |  |
| 12                                | 16        | 5              | <b>LEE RITENOUR</b><br>On The Line, Musician 60310-1 (Elektra)                 | 39        | 35        | 12                      | <b>JIMMY SMITH</b><br>Keep On Comin' Vol. One, Musician 60300 (Elektra)                                  |  |
| 13                                | 13        | 22             | <b>SHADOWFAX</b><br>Shadowdance, Windham Hill WH-1029 (A&M)                    | 40        | 30        | 20                      | <b>OREGON</b><br>Oregon, ECM 1-23796 (Warner Bros.)  |  |
| 14                                | 14        | 46             | <b>JARREAU</b> ●<br>Jarreau, Warner Bros. 1-23801                              | 41        | NEW ENTRY |                         | <b>ANDREAS VOLLENWEIDER</b><br>Caverna Magica, CBS FM 37827  |  |
| 15                                | 21        | 3              | <b>KENNY G</b><br>G Force, Arista AL8-8192                                     | 42        | 45        | 142                     | <b>PAT METHENY &amp; LYLE MAYS</b><br>As Falls Wichita So Falls Wichita Falls, ECM-1-1190 (Warner Bros.) |  |
| 16                                | 10        | 22             | <b>BOB JAMES</b><br>Foxie, Columbia FC 38801                                   | 43        | 43        | 22                      | <b>KEITH JARRETT</b><br>Standards Vol. I, ECM 1-23793 (Warner Bros.)                                     |  |
| 17                                | 17        | 36             | <b>PAT METHENY GROUP</b><br>Travels, ECM 23791-1 (Warner Bros.)                | 44        | 48        | 87                      | <b>DAVID SANBORN</b><br>As We Speak, Warner Bros. 1-23650  |  |
| 18                                | 29        | 3              | <b>RODNEY FRANKLIN</b><br>Marathon, Columbia FC 38953                          | 45        | NEW ENTRY |                         | <b>DAVE VALENTIN</b><br>Flute Juice GRP GRP-A-1004   |  |
| 19                                | 19        | 12             | <b>SADAO WATANABE</b><br>Fill Up The Night, Musician 60297 (Elektra)           | 46        | 44        | 9                       | <b>MARK ISHAM</b><br>Vapor Drawings, Windham Hill WH-1027 (A&M)  |  |
| 20                                | 28        | 12             | <b>WILL ACKERMAN</b><br>Past Light, Windham Hill WH-1028 (A&M)                 | 47        | 47        | 40                      | <b>MILES DAVIS</b><br>Star People, Columbia FC 38657   |  |
| 21                                | 24        | 3              | <b>ANGELA BOFILL</b><br>Teaser, Arista AL8-8198                                | 48        | 41        | 34                      | <b>JOHN MCLAUGHLIN, AL DIMEOLA, PACO DELUCIA</b><br>Passion Fire & Grace, Columbia FC 38645              |  |
| 22                                | 15        | 30             | <b>SPYRO GYRA</b><br>City Kids, MCA 5431                                       | 49        | 39        | 30                      | <b>RONNIE LAWS</b><br>Mr. Nice Guy, Capitol ST-12261   |  |
| 23                                | 23        | 30             | <b>HIROSHIMA</b><br>Third Generation, Epic FE 38708                            | 50        | 40        | 24                      | <b>HERB ALPERT</b><br>Blow Your Own Horn, A&M SP-4949  |  |
| 24                                | 18        | 44             | <b>EARL KLUGH</b><br>Low Ride, Capitol ST-12253                                |           |           |                         |  |  |
| 25                                | 22        | 20             | <b>AL DIMEOLA</b><br>Scenario, Columbia FC 38944                               |           |           |                         |  |  |
| 26                                | NEW ENTRY |                | <b>TANIA MARIA</b><br>Love Explosion, Concord Picante CJP 230                  |           |           |                         |  |  |
| 27                                | 25        | 14             | <b>STANLEY CLARKE/GEORGE DUKE</b><br>The Clarke/Duke Project II, Epic FE 38934 |           |           |                         |  |  |

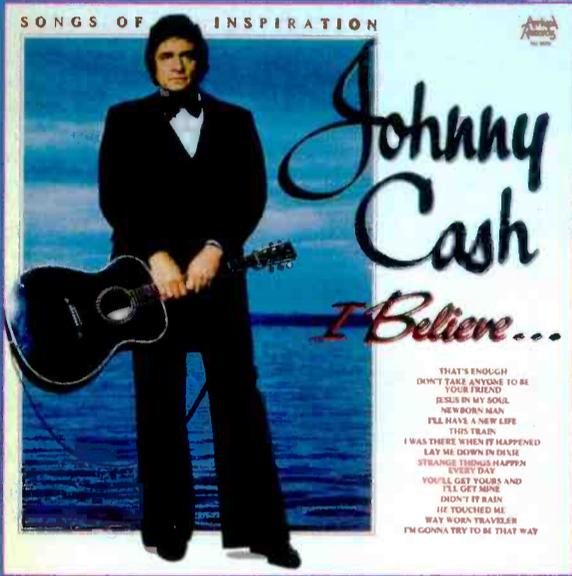
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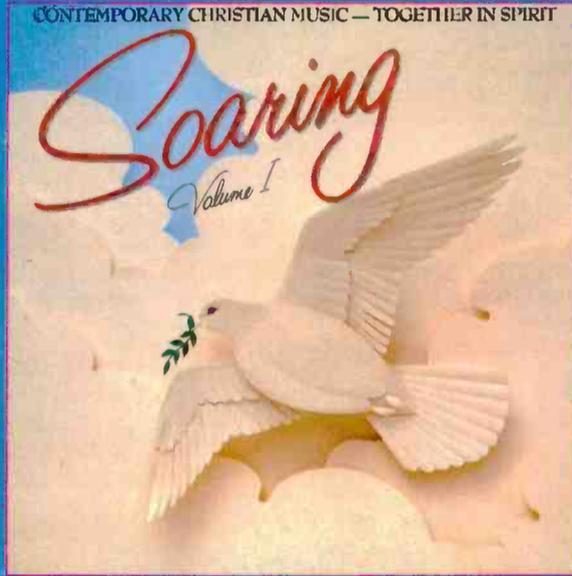
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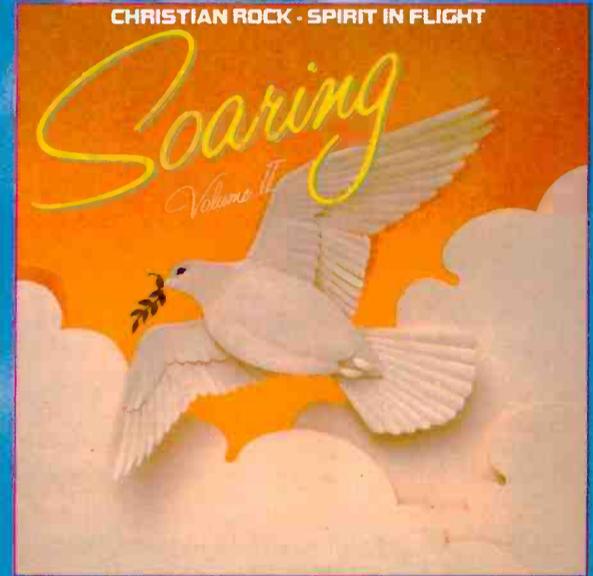
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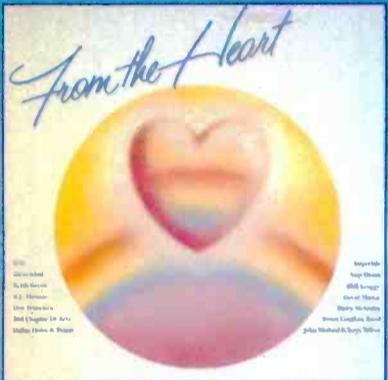
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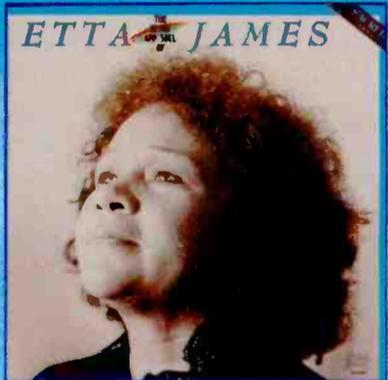
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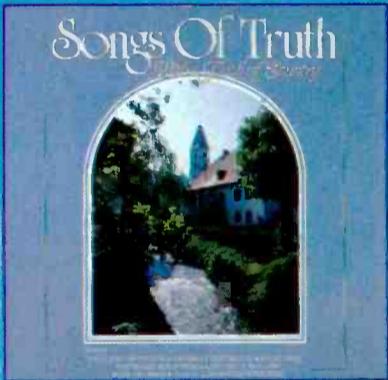
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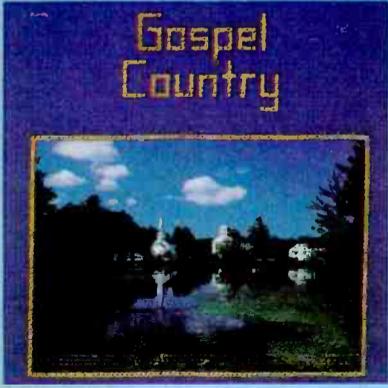
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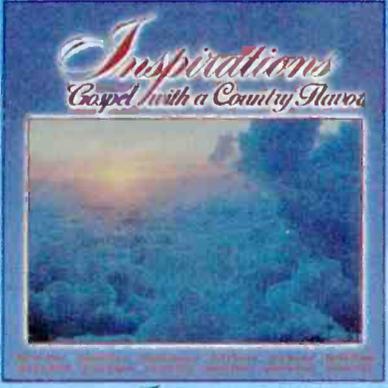
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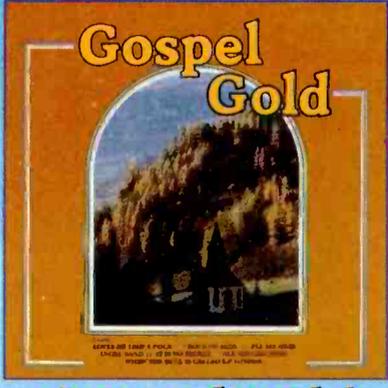
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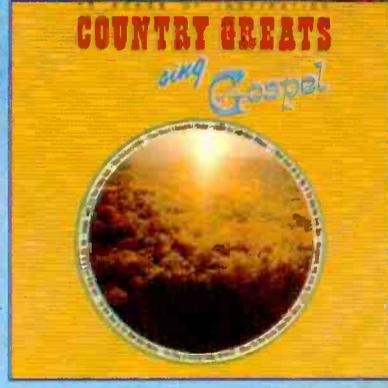
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# Talent & Venues

## BRITISH REGGAE BAND

### UB40's 'Labour' Paying Off

By ETHLIE ANN VARE

LOS ANGELES—UB40's "Labour Of Love," the second A&M release by the British reggae band, was just that: a valentine to the reggae classics the musicians grew up with. The fact that the single, "Red Red Wine," is a Neil Diamond composition was, apparently, a complete surprise to the group.

"Nobody was as shocked as we were to find out that Neil Diamond wrote 'Red Red Wine,'" says Ali Campbell, UB40 vocalist/guitarist. "It said on the record 'N. Diamond,' but I thought it was Negis Diamond or something. To me, it was always a Tony Tribe song. He sang it."

Ali, 25, and brother Robin Campbell, 29, formed UB40 in 1979, taking the band's name from the unemployment form the nascent performers were filling out at the time. (Their publishing company is called New Claims.) The thrust of the band has always been the same: to introduce Jamaican reggae music to the mass audience.

"What we want to do is play heavy dub reggae," says Robin Campbell. "But if we came straight out doing that, it would never have gotten on the radio. We commercialize our music all the time; it's been a series of compromises."

After a brief association with Graduate Records, the group formed its own label, Dep. Virgin licenses worldwide distribution for Dep, in turn licensing U.S. rights to A&M. The UB40 Organization in Birmingham includes two recording studios, two rehearsal halls and a management office.

"This year, we'll have product out on Dep that isn't UB40," says Ali, noting that a new computerized Amec 24-track board will be installed in their complex, a former bacon factory whose refrigeration lockers double as vocal booths.

"Labour Of Love," which bullets

to number 54 on this week's pop album chart, was released at a bargain \$6.98 list price. This, too, reflects the band's minimalist philosophy.

"We try to keep ticket prices down at concerts," says Ali. "And with albums we try to do everything for minimal, without ripping ourselves off."

In addition to a four-week American tour and 10 European dates immediately thereafter, the band is promoting the new LP with a video album, already produced and currently being shopped by Virgin.

"We wanted the film to be like the '60s British genre, that 'Saturday Night, Sunday Morning' feel," says Ali. "Black and white, using local people." He hopes the 50-minute video will get both home and theatrical distribution.

"We've squandered millions of pounds in the past four years mismanaging ourselves," says Ali. "It was an expensive management course. But we were always convinced of the commercial potential of reggae."

"Now the machinery is all in place. We can offer new bands—and there are hundreds of great bands in Britain—the same machinery."

## Rock's Newest Townshend: Simon, For Pete's Sake

By JEFF TAMARKIN

NEW YORK—Simon Townshend's greatest asset may also be his biggest drawback. The younger brother of former Who front man Pete Townshend, 22-year-old Simon, who recently released his debut album on 21/PolyGram Records, says that his famous surname has been a burden at times.

"I think I'd have been more fairly judged if my name had been Simon Smith," Townshend says. "Having Pete as my brother has been quite a heavy thing to have on my back. But it's always been with me, so I've gotten used to it."

The question is whether listeners will get used to it: As of this week Townshend's album, "Sweet Sound," had not yet made Billboard's Top LPs & Tape chart. Townshend doesn't seem all that worried, however. In fact, he sees the album primarily as a vehicle to promote his live show.

"I've got a feeling that we'll be readily accepted only when people

realize what we're about," Townshend says, "and that's playing live. The record is just a record; it's always the same. Live it's different every night."

Townshend is so adamant about building his reputation in the live performance area that he's taking the unusual step of paying his touring band—who do not appear on the album—a percentage of the royalties from sales of the album. "I feel that by playing with me they're helping me promote my album," he explains. Townshend is not new to the music business. He began playing guitar at eight, and, inspired by his older brother's band, decided early in life that he wanted to play in a band on stage. In 1975, he had an off-camera role in the Who's "Tommy" film; he then went on to play in a number of bands that went nowhere.

It was only when Pete Townshend heard Simon's demo tapes for this album—on which Simon played most of the instruments—that Pete decided to produce his sibling.

MARCH 10, 1984, BILLBOARD



TRUE GRITS—Members of the Nitty Gritty Dirt Band get a visit from friends backstage after their sold-out gig at the Universal Amphitheatre, in Los Angeles, where they appeared with Hank Williams Jr. Shown from left are Al Kooper, Steve Goodman and group members Jimmie Fadden and Jeff Hanna.

## WITH 'AMERICAN' SOUND

### Scorchers Light Fire At EMI

By MARY ANNA FECZO

NEW YORK—Jason & the Scorchers' ambitious use of regional heritage within a rock'n'roll context is what led EMI America to sign the band originally known as Jason & the Nashville Scorchers.

"I liked the American musical influences—Gram Parsons, the Burrito Brothers, r&b, Hank Williams," says Steve Ralbovsky, EMI's director of talent acquisition here, of his impressions on first seeing the band perform live.

Ralbovsky had flown to Los Cruces, N.M. for that performance. Impressed, he alerted Gary Gersh, the label's vice president of a&r, about the band's next scheduled gig that Saturday in Los Angeles. The pair got the lawyers talking on Monday and had a signing by mid-week.

## Veteran Rocker Goldberg Scores A Musical Coup

LOS ANGELES—"Coup de Grace," the first A&M album by the Coup, represents a more adventurous undertaking than its mainstream r&b/pop sound would indicate. The project combines the talents of 20-year veteran Barry Goldberg and a group of young musicians.

"It was when I saw Foreigner in concert that it hit me," says keyboardist/songwriter Goldberg, who looks more like a junior college English professor than a rock'n'roller. "There were all these kids, 15 and 16 years old, and Junior Walker came onstage and blew the solo on 'Urgent.' It came together for me: young and old, a combination that can really work."

Goldberg started his career playing the blues clubs of Chicago in the early '60s, and was launched into the New York blues-rock scene when he played organ with Bob Dylan at the Newport Jazz Festival in 1965—the day Dylan plugged in an electric guitar and revolutionized folk music. Goldberg had been in a musical slump the past few years, but that Foreigner show and a video of new wavers the Call with guest Garth Hudson on keyboards convinced him to give it another try.

Goldberg approached A&M president Jerry Moss, whom he had known since the "Super Session" project, and asked to record a four-song demo with Keni Richards (since replaced by Jerry Angel) and Greg Sutton of the Tommy Tutone band.

"Jerry probably thought it was going to be John Lee Hooker songs or something," says Goldberg. "He said

Ralbovsky spent his Christmas holidays remixing tracks for EMI's release of the band's second EP, "Fervor," originally recorded for the independent Nashville-based Praxis label, with Eli Ball as executive producer. Praxis used its own funds to record two new tracks for the album.

Ball, who also heads Nashville Music Group and works closely with the band's manager and Praxis' founder Jack Emerson, was delighted with EMI's vision and creative approach to the signing. "They pinpointed the American influences without our having to tell them," says Ball.

One of Ball's objectives was getting Terry Manning, well known for putting a groove into ZZ Top's platinum album "Eliminator," to produce "Fervor." While Manning succeeded

at coupling the band's frenetic physical trademark with their goldmine of stylistic influences, Ralbovsky says he is "aware of the commercial impracticality of building a country/AOR base simultaneously because we don't want to compromise."

The label plans instead to concentrate on alternative/college media, move into AOR, and then penetrate the country market. However, according to Ralbovsky, "AOR response has been faster than we expected."

"Re-educating people to country," in Ball's words, will be supported by a video of the lead track on "Fervor," Bob Dylan's "Absolutely Sweet Marie." Directed by David Hogan and conceptualized by Emerson, the clip describes, in Ball's words, "the constant searching for a lost innocence. It's what Dylan was going after—the idea of sin and salvation in everyday life."

Touring plans center around the band's headlining small to medium-sized venues rather than opening for well-known acts. "We want the group to generate its own excitement," comments Ball.

A two-month coast-to-coast U.S. tour begins Feb. 26 in Memphis and ends April 22 in Nashville. The band begins a two-week international tour in late April through Britain and Europe.

While Ralbovsky is glad that Jason & the Scorchers—four amiable men all under 25—"show a willingness to understand the big market picture," he's equally pleased with the band's refusal to "bastardize or manipulate their roots."

"You know, A&M is really going to the left, musically." But I told him, "These songs are really commercial: 'pop rock'n'roll.'"

Pleased with the demo, Moss put the Coup into the studio, and they delivered "Coup de Grace" for less than \$60,000. The band has recently signed with ICM and plans a video of the single, "(I've Really Got To Use My) Imagination." In keeping with the theme of old and new together, that song was written by Goldberg for Gladys Knight & the Pips in 1973.

ETHLIE ANN VARE



COLLINS CROONS—Genesis vocalist and drummer Phil Collins takes center stage for a number during the group's show at the Forum in Los Angeles.

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# Talent & Venues

## Grammy Caps Year of Success, Frustration for Cara

By PAUL GREIN

LOS ANGELES—Irene Cara's Grammy victory last week as best female vocalist provided the show's one moment of drama and genuine surprise.

For the 25-year-old Cara, beating out Linda Ronstadt, Donna Summer, Bonnie Tyler and Sheena Easton for the award capped a year which has brought much success and also much frustration.

The success speaks for itself: Cara's reading of "Flashdance... What A Feeling" was one of 1983's biggest pop, black, dance and adult contemporary hits, and the "Flashdance" soundtrack was a multi-platinum smash. The frustrations deal

mainly with what Cara sees as sexism in the music industry.

"It's very hard being female in this business," she says. "They don't want to know that you can play an instrument, which I do, or that you can write. They want you to look pretty and sing, and I'm not about just being a chick singer."

"I do a lot of things better than I sing. I'm a much stronger writer and musician than I am a singer. There are a lot of girl singers who sing rings around me, but that's not what makes me me."

"My idols are the Carole Kings, the Valerie Simpsons, the Laura Nyros. These are the people I grew up listening to. Not that I don't like

to sing songs that other people write for me. I love that too, but they have to be songs I can tap into. I like to be the star of the record, not the production or the gimmick."

Cara sees the problem as part of corporate politics. "When you're dealing with conglomerate labels, they don't want to know from your ability to play or write. They'll say, 'We'll find you a great producer who writes hit songs.' That's all they're concerned about. They never give you the shot to write the hit songs."

"That's why I have tremendous respect for Donna (Summer) and Barbra (Streisand) and the women who are out there trying to have some control over their own careers."

Summer, of course, is the artist to whom Cara has continually been likened, ever since Cara's breakthrough hit "Fame" in 1980. "A lot of people like to rival other female artists," Cara responds. "I listen to the radio and I hear one song after another by all the male artists and I can't tell one voice from the next, but no one says anything about that."

Cara says she held off from working with Summer's longtime producer Giorgio Moroder until "Flashdance" and the subsequent "What A Feeling" album, in an effort to avoid comparisons to Summer. "Giorgio approached me right after 'Fame.' The only reason I didn't go with him at the time was all the comparisons. But with 'Flashdance,' we were

thrown together by Paramount."

Cara has mixed feelings about the "What A Feeling" album. "It's still very much Giorgio's album," she says. "I knew that going in. On future albums, I plan to record more of my own tunes. In fact, I usually write music; its only working with Giorgio that I've become a lyricist. I had no choice, since he's a composer."

Cara's first choice to produce her next album is Lionel Richie. "He's the kind of producer who will try and develop me instead of making me do his trip," she says.

While Cara is one of many artists who would like to be produced by Richie, she may have an edge: She's already set to be the opening act on Richie's next tour, which starts in late May. She will be backed by a 10-piece band and a troupe of dancers on the dates, which will mark her first formal concert tour.

Cara has also been active working up material for other artists. She and Bruce Roberts wrote a song for Robin Clark, and she also wrote a song for George Johnson. And she says she's weighing an offer to produce Freda Payne.

Cara was signed to her first record deal four years ago by Al Coury at RSO.

She's now signed to Coury's Network Records, with three years remaining on her contract.

"I'm with a very small label and they're struggling," Cara says. "We just got our distribution with Geffen. I feel like I'm in limbo with Geffen, like I'm one of their artists but I'm not. So there are a lot of things I can't control here. It's very frustrating for me."

Cara's manager for the past 14 years has been Selma Rubin. "I got her when she was doing 'The Me Nobody Knows' on Broadway," says Rubin. Rubin recently brought Steve Leber in to help manage Cara. "I wanted someone who had more experience than I did in concert work," she says, "because my forte is movies and series and specials."

## Johnny Rodriguez On Country Comeback Trail

By KIP KIRBY

NASHVILLE—Some artists take years to hit the country top 10. Johnny Rodriguez took exactly one record, "Pass Me By." That was in 1972, and it started a roll of chart hits that brought overnight stardom to the young singer.

Now, 13 years, 19 albums and a lot of experience later, Rodriguez is hot on the country comeback trail. Fueling this revitalization is a successful album, "For Every Rose," two country top 10 singles last year and a new single, "Too Late To Go Home," that's now rocketing up the charts. Also behind him is the belief of Epic Records, which refused to drop him despite a career cooldown.

Rodriguez candidly concedes that fast fame off the starting line when he was barely more than 20, and a long stint with drugs, led to his careless attitude and the eventual drought of slack record sales and poor chart showings.

That's behind him now, he says. Still managed by attorney John Lentz, Rodriguez recently signed with Buddy Lee Attractions for

booking, and is now working twice as many dates as he did last year. Buddy Lee vice president Tony Conway admits he is putting the artist into as many geographic markets as possible "to dispel any past image problems he may still have."

Rodriguez' Mexican-American background makes him an especially powerful draw in the Southwest. But Conway says his radio popularity and strong fan appeal make it easy to book him into a variety of situations. "I think Johnny realizes that this is really his second chance at success, and he's lucky to get it," Conway observes. "So he is working harder than ever on doing great shows."

On the road, generally Rodriguez and his six-piece band average between \$5,500 and \$7,500 a night for its dates. The band consists of producer/drummer Richie Albright, keyboardist Rick Durrett, bassist Larry Gadler and guitarists/singers Gordon Payne, Jody Maphis and Don White.

Albright laughs when he recalls how he ended up putting a road band together for Rodriguez. "I've known Johnny since he worked with Tom T.

Hall in 1970, but I had no intentions of going back on the road again last year. I had finally quit Waylon's band after 17 years, and I was doing some sessions in Nashville, and working once in a while with Gordon, Don and Larry in a band we called Okie.

"One day last January, I got a call from Johnny, saying he'd just fired his band and could we possibly fill in a couple of dates that weekend with him? You know, just temporary. Well, that was more than a year ago and we're still together."

Albright insisted that if he were to work with Rodriguez, the singer had to be serious about his commitment: professional shows, no drug problems, a serious attitude about his music. He says he is totally pleased by the results. Their collaboration extends to the studio as well; Albright won out over three other producers who each cut sides with Rodriguez before Epic made its final decision.

At the end of March, Epic will release their second album project, "Foolin' With Fire," containing Rodriguez' current single, "Too Late To Go Home," and a bilingual cover of

the old Billy Joe Royal hit "Down In The Boondocks." Rodriguez likes to incorporate one Spanish/English song per album, and he hopes this year to record an entire album in Spanish.

The artist is surprised and grateful for the immediate acceptance his records have received from country radio stations, especially in view of the fact that last year's "Foolin'" marked his first top five hit in almost as many years. The album showcased Rodriguez' writing talents as well: He penned "Back On Her Mind Again" and collaborated with former employer/mentor Tom T. Hall on "I'm Not Livin' With Her Memory Anymore."

At this point, Rodriguez says he is concentrating full-time on his career. His affability, good looks and sense of humor make him popular with audiences, but he refuses to take that for granted now.

"I know I let a lot of people down before who believed in me," he explains. "Most of the time, you never get another chance. I've been very lucky—and this time is definitely going to be different."



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## Boxscore

The following are among the top concert grosses nationwide reported through the survey week. Included are act(s), gross, attendance, capacity of facility, ticket prices, promoter, facility, city, number of shows, number of sellouts and dates(s).

Among the top concert grosses through Feb. 21.

**MENUDO—\$1,006,110, 56,638 (58,740), \$18**, in-house, Radio City Music Hall, New York, 10 shows, eight sellouts, Feb. 14-23.  
**GENESIS—\$390,715, 27,293, \$15 & \$12.50**, Bill Graham Presents, Oakland (Calif.) Coliseum, two sellouts, Feb. 19-20.  
**VAN HALEN—\$341,050, 27,284, \$12.50**, Cellar Door Presents/Chesapeake Concerts, Omni, Atlanta, two sellouts, Feb. 22-23.  
**BILLY JOEL—\$188,145, 12,923, \$15 & \$13.50**, Pace Concerts/Barry Mendelson Presents, LSU Assembly Center, Baton Rouge, La., sellout, Feb. 24.  
**OZZY OSBOURNE—\$181,636, 13,138, \$14**, Pace Concerts, Summit, Houston, sellout, Feb. 17.  
**GENESIS—\$179,751 (\$219,297 Canadian), 14,640, \$16 & \$15**, Perryscope Concerts, Saddledome, Calgary, Alta., sellout, Feb. 11.  
**VAN HALEN—\$172,500, 13,800, \$12.50**, Cellar Door Presents, Coliseum, Hampton, Va., sellout, Feb. 15.  
**GENESIS—\$171,185, 11,413, \$15**, Bill Graham Presents, Lawlor Events Center, Reno, sellout, Feb. 16.  
**Z Z TOP, ERIC MARTIN BAND—\$164,000, 13,120, \$12.50**, Beaver Prods., Hilton Coliseum, Ames, Iowa, sellout, Feb. 10.  
**BILLY JOEL—\$156,195, 10,596, \$15**, Magic Productions/Fantasma/American Concert Inc., Orange County Civic Center, Orlando, Fla., sellout, Feb. 24.  
**GENESIS—\$150,531 (\$183,648 Canadian), 12,148 (12,900), \$16 & \$15**, Perryscope Concerts, Northlands Coliseum, Edmonton, Feb. 12.  
**BILLY JOEL—\$147,501, 10,926, \$13.50**, Beaver Prods., Mississippi Coast Coliseum, Biloxi, Miss., sellout, Feb. 23.  
**VAN HALEN—\$141,375, 11,468, \$12.50**, Beach Club Concerts/Cellar Door Presents, Charlotte (N.C.) Coliseum, sellout, Feb. 14.  
**RODNEY DANGERFIELD, REX MEREDITH—\$139,621, 9,274, \$17.90, \$14.90, \$9.90 & \$4.90**, Ray Shepardson, Fox Theater, St. Louis, two sellouts, Feb. 23.

**VAN HALEN, AUTOGRAPH—\$129,425, 10,354, \$12.50**, Beach Club Concerts/Cellar Door Presents, Carolina Coliseum, Columbia, S.C., sellout, Feb. 17.  
**DURAN DURAN, Z-ROCKS—\$128,938, 9,838, \$13.50**, Pace Concerts/Barry Mendelson, LSU Assembly Center, Baton Rouge, La., sellout, Feb. 14.  
**GENESIS—\$126,530, 9,543 (10,200), \$13.50 & \$12.50**, Bill Graham Presents, BSU Pavilion, Boise, Idaho, Feb. 14.  
**.38 SPECIAL, HUEY LEWIS & THE NEWS—\$124,000, 11,588 (12,902), \$11.50 & \$10.50**, Future Entertainment/Belkin Prods., Charleston (W.Va.) Civic Center, Feb. 24.  
**LOVERBOY, STREETS—\$118,438, 10,115, \$11.50**, Beaver Prods., Von Braun Civic Center, Huntsville, Ala., sellout, Feb. 24.  
**.38 SPECIAL, HUEY LEWIS & THE NEWS—\$117,052, 11,700 (14,500), \$11.50 & \$9.50**, Electric Factory Concerts, Spectrum, Philadelphia, Feb. 25.  
**VAN HALEN, AUTOGRAPH—\$113,862, 9,109, \$12.50**, Beach Club Concerts/Cellar Door Presents, Reynolds Coliseum (NCSU), Raleigh, N.C., sellout, Feb. 18.  
**VAN HALEN, AUTOGRAPH—\$106,350, 8,508, \$12.50**, Cellar Door Presents, Richmond County Civic Center, Augusta, Ga., sellout, Feb. 19.  
**ALABAMA—\$105,937, 8,450, \$13**, Keith Fowler Promotions/Salem Spirit Concert Series, Lakeland (Fla.) Civic Center, sellout, Feb. 25.  
**LOVERBOY, STREETS—\$100,610, 9,662 (10,200), \$11.50 & \$10.50**, John Scher Presents, Rochester (N.Y.) War Memorial, Feb. 14.  
**ADAM ANT, THE ROMANTICS—\$89,606, 5,874, \$15.50**, in-house, Radio City Music Hall, New York, sellout, Feb. 25.  
**LOVERBOY, STREETS—\$84,700, 6,776 (7,500), \$12.50**, Mid-South Concerts, Barnhill Arena, Fayetteville, Ark., Feb. 25.

**WAYNE NEWTON—\$71,438 (\$87,155 Canadian), 5,020 (14,000), \$25, \$19, \$15 & \$12**, Sounds of the World Ltd., Saddledome, Calgary, Alta., Feb. 12.  
**LUTHER VANDROSS, DEBARGE, DEELE—\$60,329, 5,640 (10,000), \$11.50**, Fantasma Prods., Lakeland (Fla.) Civic Center, Feb. 17.  
**EDDIE MONEY, HEADPINS—\$53,360, 4,316, \$12.50 & \$11.50**, Bill Graham Presents, Warfield Theater, San Francisco, two sellouts, Feb. 25.  
**BLACK SABBATH, NIGHT RANGER—\$52,500, 4,373 (10,000), \$12.50**, Beach Club Concerts/Cellar Door Presents, Lakeland (Fla.) Civic Center, Feb. 16.  
**HEART—\$47,483, 4,500, \$11.50**, Fantasma Prods., Tampa (Fla.) Jai Alai, sellout, Feb. 12.  
**BILLY IDOL, DEZ DICKERSON—\$47,147, 3,989, \$12.50, \$11.50 & \$10.50**, Prism Prods., Hill Auditorium, Ann Arbor, Mich., sellout, Feb. 9.  
**ADAM ANT, THE ROMANTICS—\$45,929, 4,239 (7,300), \$11 & \$9**, Electric Factory Concerts, Spectrum, Philadelphia, Feb. 20.  
**EDDIE MONEY, HEADPINS—\$40,980, 3,223, \$14 & \$12.50**, Bill Graham Presents, San Jose (Calif.) Civic Center, sellout, Feb. 20.  
**CHARLIE DANIELS BAND—\$39,409, 2,829 (3,822), \$15, \$13, & \$11**, Feyline Presents, Pike's Peak Center, Colorado Springs, Colo., two shows, one sellout, Feb. 22.  
**HEART, HELIX—\$36,242, 3,096 (3,985), \$11.75 & \$10.75**, Concert Promotions/Southern Promotions, Fox Theater, Atlanta, Feb. 19.  
**THE PRETENDERS—\$33,015 (\$40,278 Canadian), 2,823, \$19.50 & \$13.50**, Queen Elizabeth Theater, Vancouver, B.C., sellout, Feb. 21.  
**BONNIE RAITT, CATFISH HODGE—\$31,679, 2,900, \$12 & \$11**, Pace Concerts, Rainbow Music Hall, Denver, Colo., sellout, Feb. 24.  
**BILLY IDOL, THE ELVIS BROTHERS—\$31,674, 2,917 (3,949), \$11 & \$10**, Prism Prods., MSU Auditorium, East Lansing, Mich., Feb. 17.  
**UB40, REBEL ROCKERS—\$26,767, 2,165, \$12.50 & \$11.50**, Bill Graham Presents, Warfield Theater, San Francisco, sellout, Feb. 22.

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## Talent &amp; Venues

## Talent In Action

EDDIE MONEY  
HEADPINS

Universal Amphitheatre, Los Angeles  
 Tickets: \$13.50, \$12.50

Eddie Money was married on Valentine's Day, three days before his sold-out engagement at the Amphitheatre. He seemed a little tired, but the connection may be coincidental.

The Columbia artist is a sympathetic, working-class-hero kind of guy, with his Levis and beer-drinker's physique. He puts on a journeyman rocker's show, and the songs are ideal radio tunes: "Two Tickets To Paradise," "Where's The Party?," "Shakin'," "Think I'm In Love."

So with all this going for him—good material, tight band, receptive crowd—why was this show so limp? For a start, Money's customarily hoarse voice was so raw he could barely speak, much less sing. He seemed not so much "happy to be here," as he insisted repeatedly, as grateful. And it probably isn't a great idea for a male rock star to introduce his wife onstage at the halfway point.

There were times in the 90-minute show when the police trainee turned singer showed what he can do when he tries. "Get A Move On," with its thumping backbeat, was extremely effective. So was "Trinidad," and the new single "Club Michelle." But the sloppy sentimentality of "My Friends, My Friends" and "I Put My Life In Your Hands" threw a damp towel on a crowd hearty to party.

Opening the show were the Headpins, a Canadian hard-rock group promoting their MCA debut. Fronted by feisty Darby Mills, a lady with a scream to rival Joe Elliot's and a split jump to rival David Lee Roth's, the band plows no new ground, but works well within the idiom.

ETHLIE ANN VARE

## CAROLE KING

Town Hall, New York  
 Tickets: \$16.50, \$14.50

During the first of two shows Feb. 17, Carole King showed that the warmth, intimacy and pulse of her music remain intact despite a long absence from touring. When she walked out with a minimum of fanfare and began playing, it was as if she were sitting down in her home performing for a group of close friends.

King perplexed the crowd by opening with "Sacred Heart of Stone," a song from her recent album "Speeding Time," but then immediately quipped, "This is for everyone who thought I died after 'Tapestry'." She was still a little shaky and her band a little stiff as they moved through some of that landmark album, with some new material mixed in. It was not until she hit her Brill Building set that everyone loosened up.

The songs were performed in a variety of styles, from a slow, aching version of "Up On The Roof" to the traditional romp of "One Fine Day." A duet with daughter Sherry Goffin on the rarely heard Little Eva hit "Keep Your Hands Off My Baby" brought back the innocence and spark of the girl-group era.

The second half of the show was much more consistent. David Sanborn joined King for a lengthy, inspired reading of "Jazzman," and the band maintained the electricity throughout. But it was King's broken-voiced splendor on songs like "It's Too Late," "Smackwater Jack" and "Natural Woman" that showed why neither she nor the crowd has grown tired of these classics. The only problem was that she had to leave out too many good songs—"Goin' Back," "Been To Canann," "Only Love Is Real"—in order to make room for new material. But even that, especially the complex "Alabaster Lady," was performed with an intensity missing from her later albums.

James Taylor joined King for a finale of "You've Got A Friend" and "Locomotion," and they were delivered with as much passion as ever, proving that the show was good for more than just nostalgia. The songs will endure, and if King continues her renewed commitment to writing and performing, so will she.

ROB HOERBURGER

STATLER BROTHERS  
REBA McENTIRE

MGM Grand, Las Vegas  
 Tickets: \$27.50, \$25

Country acts are nothing new along the neon-glittered Las Vegas Strip. Not unless they are the Statler Brothers and Reba McEntire, who made their week-long headlining debut here Feb. 23 before a sold-out house.

While it was the Statler Brothers' first experience in Vegas, it won't—judging from the enthusiastic lines outside the main showroom—be their last. Over the past two decades, the Statlers have emerged as one of country's best—and funniest—acts. They combine original images of Americana with clever bits of humor and a free-form harmony that's become a group trademark.

Despite their longevity—dating back to 1965's crossover hit, "Flowers On The Wall"—there's nothing dated about the Statler Brothers. Bassett-eyed Harold Reid and brother Don carried on constant banter that dissolved the sophisticated Vegas audience of 1,200 into laughter.

Few acts work more professionally than the Statlers, or with as much joie de vivre. They put on a terrific show whether they're cutting up onstage, playing their own instruments briefly or sailing smoothly through hit after hit. That their act plays as successfully in Las Vegas as it does in Dubuque is a tribute to this act's sense of showmanship.

Reba McEntire easily won over an audience unfamiliar with her work; and though she didn't always get the instrumental sparkle and strong harmony support she could have used, McEntire carried the show well. With a voice like a female Lefty Frizzel and an energetic stage presence, she showed evidence of moving into the upper ranks of today's country females.

KIP KIRBY

MOSE ALLISON  
JOHN HAMMOND  
EDGAR WINTER

Bottom Line, New York  
 Admission: \$8

Triple bills are hard to find anywhere these days, let alone at a club with a capacity of 450. Yet these three name acts did indeed share the stage at the Bottom Line on Feb. 24, providing

an evening of blues and jazz with decidedly mixed results.

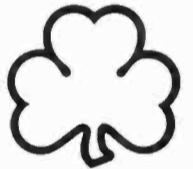
Edgar Winter opened the show on acoustic piano as a soloist, and if one thing became immediately clear, it was that his brand of blues works better in a band situation. Winter possesses neither strikingly original keyboard chops nor a compelling voice, and his performance was little more than one tired blues cliché after another. Winter's set mixed such standards as "Stormy Monday" and "Tobacco Road" with material from his solo albums.

Veteran blues guitarist John Hammond livened things up a bit. Alternating his steel-body guitar and standard acoustic, he was the living reincarnation of the delta blues style, best exemplified by his interpretations of Robert Johnson's "Come On In My Kitchen" and "Hellhound On My Trail." Although Hammond was slow at times and didn't do much to gain the audience's attention other than play remarkably, his set assuaged any fears that the ancient art of acoustic blues is a dying one.

Mose Allison, the jazz pianist whose recording career spans more than 25 years (the latest releases being on Elektra/Musician), was clearly the highlight of the evening. Allison also relied on blues forms as his base, but added elements of everything from Monk to Bud Powell to Ellington on the jazz end, making for a truly original sound. Backed by stand-up bass and drums, Allison used speed, melody and suspense to great effect on both his own compositions and such standards as "You Are My Sunshine" and Willie Dixon's "Seventh Son." His truly distinctive and easy vocal style often gave way to exquisite piano solos that supported the contention that Allison is one of the more underrated stylists on the current jazz scene.

JEFF TAMARKIN

Billboard



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## Couple Dances Onto MTV On A Shoestring Budget

SAN FRANCISCO—For a striking example of how both video and dance music are opening up fresh opportunities for new talent, talk to Mary and Peter Buffett.

Mary is the featured performer in the video of a dance-style version of the Angels' 1963 hit "My Boyfriend's Back," which has just been added to the MTV schedule after having been aired on HBO, Showtime, ATI's "Night Flight," WTBS' "Night Tracks," the 390-club Rock America circuit and the California Music Channel.

The video was made when the Buffetts decided that the most effective way to popularize their song in today's market was to get on MTV. The clip was created on a shoestring budget of \$5,000 by San Francisco's One Pass Video, with company president Scott Ross directing a shooting script conceived by Joe Murray. The piece, with Mary in the role of a rebellious Catholic schoolgirl, used locations at two different prisons and at Mills College in Oakland.

The path to success hit a temporary snag when MTV's Les Garland, after deciding he liked "My Boyfriend's Back" enough to air it, called to ask what label it was on. "We told him we didn't have one," says Mary, "which was a problem since MTV's policy is not to air videos if the artist doesn't have a label." That led to a one-record deal with locally-based Moby Dick Records.

The record, with Peter playing all instruments, was co-produced by the

Buffetts and John Hedges, a veteran San Francisco-based dance music producer who recently climbed high on the dance chart with Lisa's "Rocket To Your Heart" on Moby Dick (on which Peter Buffett served as associate producer).

Moby Dick has released a seven-inch single on the song, as well as a 12-incher, complete with specially commissioned "Young Lust" comics-style art suggestive of the theme enacted in the video.

As a result of its success with "My Boyfriend's Back," One Pass Video scored an assignment from Motown to do the video on "Flashes" by Tiggy Clay, one of the first artists on the label's new Morocco subsidiary.

JACK McDONOUGH



CULT CRIES—Blue Oyster Cult's Allen Lanier, left, Buck Dharma, center, and Joe Bouchard reap the fruits of their labor during one of two shows at Radio City Music Hall in New York. (Photo: Chuck Pulin)

### ANDY FRASER

While he's been in the music business since his 16th birthday, "Do You Love Me" is the first U.S. charting single for Andy Fraser as a solo artist. Moving up to 85 on the Hot 100, the single renews Fraser's association with the Island label, which began with Free, the British rockers of the '70s that he led.

Fraser's career break came from a girlfriend's father, the late blues great Alexis Korner, who referred the young bass player to John Mayall. After one audition, Fraser found himself part of Mayall's Bluesbreakers.

When Free split up, former members Paul Rodgers and Simon Kirke went on to form Bad Company while

## New On The Charts

Fraser worked briefly with the group Sharks. Eventually opting for a solo career, Fraser is now fulfilling a long-standing desire to sing his own songs. He produced "Do You Love Me," which is the first release from his album "Branded."

Fraser's manager is Kim Turner, 194 Kensington Park Road, London W. 11; (01) 727-0734.

### FREESTYLE

Moving up to 79 in its second week on the Black chart is "Freestyle Express," the debut single from a Miami-based trio on the Music Specialists label.

The major force behind Freestyle is 23-year-old "Pretty" Tony Butler, who picked up his nickname during a successful five-year stint as a radio and club DJ in the sunshine state.

That career enabled Butler and his partner Sherman Nealy, who is the single's executive producer, to build a recording studio and form their own label, both under the Music Specialists name.

Commenting on his transition from DJ to musician, Butler admits that he doesn't read music, but has a "pretty good ear for it." Butler wrote and composed the single, programmed the synthesizers and performed the vocals. Michael McGlish and Leon Thomas complete the trio, on guitar and keyboards respectively.

A single entitled "In The Mix" is due shortly from the group, with an album in the works. Music Special-

ists product is distributed by Sunnyview Records in New York.

Butler can be reached at (305) 756-7160.



STEVE CLARK

Steve Clark has labored in and around Nashville for years as a songwriter, first for Billy Edd Wheeler's Sleepy Hollow Music, then for Combine. One of Clark's own compositions—"That It's All Over Feeling (All Over Again)"—propels him onto the Country Singles chart this week to a bulleted 81.

Clark, whose mother toured as a singer with Harry Belafonte, has had songs cut by Conway Twitty, Charley Pride, Sam Nealy and the Oak Ridge Boys.

Clark is signed to Mercury Records, (615) 244-3776.

New LP & Tape Releases, p. 27

disc



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PRD / I WANT TO ...  
B. BLASE / SHAME  
M. FOBERT & FOLIE CLUB / RAP FOLIE  
DOCTOR CAT / WATCH OUT  
CRUISIN' GANG / MY MAN  
BRANDOW / RAINY DAY  
BRYAN DALMINI / TONIGHT IS RIGHT  
DIGITAL GAME / I'M YOUR BOOGIE MAN  
BRENDA HOWENS / WHAT A FEELING  
BAZOOKA / ALIVE  
THE SNAPS / CHIRPY CHIRPY CHEAP CHEAP  
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DUKE LAKE / DO YOU  
CHINA TOWN / BETTE DAVIS EYES  
P.J. MARCUS / L.A. WOMAN  
CONTROL D / VISION IN THE MIRROR  
D.F. PAM / ON THE BEAT

DONNA EYES / GOD KNOWS  
MIKE CANNON / VOICES IN THE DARK  
J.D. JABER / DON'T STOP LOVIN'  
MTO / UNIT  
THE BLACK ANGEL / CHANGE AN ANGEL  
HIPNOSIS / PULSTAR  
BRAND IMAGE / ARE YOU LOVING?  
SKY CREAKERS / YOU SHOULD BE DANCING  
FAKE / DONNA ROUGE  
SILVIE STONE / CHARNING PRINCE  
CHEAPS / MOLIENDO CAFE  
LOS ANGELES T.F. / EVER LIVING FEVER  
TONY ESPOSITO / JE-NA/PAGAIA (RE-MIX)  
SPLASH DANCE / MANIAC ALIVE  
HIPNOSIS / OXYGENE  
JOCK HATTLE / CRAZY FAMILY  
MARK & SPENCER / STAY  
CAT GANG / LOCOMOTIVE BREATH  
KOMA BAND / NI GHI NA'  
MARTINELLI / VOICE  
RICHIE HAVENS / THIS IS THE HOUR  
HELICON / YOU SEE  
M.B.O. / EWOK CELEBRATION  
DIANA EST / LE LOUVRE  
KOTO / JAPANESE WAR GAME  
ROBI BONARDI / I WANT YOU BABY I REALLY DO  
KLAPTO / MISTER GAME

### ITALIAN NEW WAVE

TORCH / SAME (NEW LP HEAVY METAL)  
AXEWITCH / THE LORD OF FLIES (NEW LP HEAVY METAL)  
NOT MOVING / SAME 7"  
NOT MOVING / MOVIN' OVER 7"  
GATHERED / SAME (COMPILATION) LP  
DIAFRAMMA / ALTROVE 12"  
FIRST RELATION / V.A. / LP  
FRIGIDAIRE TANGO / SAME LP  
A.T.R.O.X. / NIGHT'S REMAINS LP (WITH TUXEDO MOON)  
STEVE PICCOLO / DOMESTIC EXILE LP  
STEVE PICCOLO / ADAPTATION LP  
LISFRANK / NAN MASK EP 12"  
NEON / SAME EP 12"  
BISCA BISCA / SAME EP 12"  
LITFIBA / SAME EP 12"

### OTHERS

ROLLERBALL / OUTLAST THE GAME (H.M.)  
MAURIZIO ANGELETTI / GO FLY A KITE (FOLK ROCK)  
VANADIUM / SAME (HEAVY METAL)  
VANADIUM / A RACE WITH DEVIL (HEAVY METAL)  
VANEXA / SAME (HEAVY METAL)  
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# Talent & Venues

## Menudo Named First UNICEF Youth Ambassadors

NEW YORK—Menudo, the Puerto Rico-based teenage group, has named UNICEF's first Youth Ambassadors by the United Nations Children's Fund. The appointment is similar to that of UNICEF's Goodwill Ambassadors Danny Kaye, Liv Ullman and Peter

Ustinov. At the same time, Menudo's domestic label, RCA, has pledged to UNICEF five cents from the U.S. sale of each copy of Menudo's debut RCA album "A Todo Rock." RCA has presented the initial check for \$12,500 to the U.S. Committee for

UNICEF, representing sales of \$250,000 albums.

Menudo's mentor, Edgardo Diaz, notes that the group intends to support UNICEF's mission of advocating better health, nutrition, education and social services for less fortunate children.

## Dance Trax

By BRIAN CHIN

Singles, of certain crossover potential: Madonna's remixed "Borderline" (Sire promo 12-inch) adds drum and keyboard tracks to the original, and remains a lovely, floating radio ace. Remix/post-production was by John "Jellybean" Benitez, who now shares co-production credit with composer Reggie Lucas... Duran Duran's "New Moon On Monday" (Capitol promo 12-inch) also follows album release by some time, but is nevertheless entirely worthwhile; it's one of producer Alex Sadkin's very best re-dos. We're hopeful that DJs won't be too proud to play a record that's already on the radio... Berlin's "No More Words" reached us on a seven-inch Geffen single this week and sounds extremely commercial—not surprisingly so, since the cut is produced by Giorgio Moroder and Richie Zito. (Compare the percussion to Moroder's recent job on Debbie Harry's "Rush Rush")... INXS' "Original Sin" (Atco 12-inch), referred to here obliquely last week, puts their strong beat right into America's commercial mainstream. Of two long versions, a "club" mix transforms the cut into a fine bass-led instrumental. Nile Rodgers produced; Daryl Hall joins on backup vocal.

★ ★ ★

Hier wird Deutsch gesprochen: We were more than pleased with the sleeper success here of German group Nena's fabulous "99 Luftballons." We were less than pleased with the English translation of what was a hard-hitting message song about the nuclear race—but not to single anyone out, we weren't crazy about the Anglicizations of "Major Tom" or "Der Kommissar" either. Not only because the translations didn't quite make it, but because it's the right of any artist to sing in his/her native language.

As the current surge of creativity from Germany—and other overseas sources—crests, we hope American listeners and programmers can open their ears to foreign language records. It would be too bad if we here couldn't make the same kind of adjustments that European listeners do all the time with English-language music, because the educational system here doesn't stress multi-lingual ability, as is the case in Europe. That's just by way of saying that Nena's German followup single, currently available as an import, "Fragezeichen (Question Mark)" and the flip, "Ich Lieb Dich," are both terrific, catchy uptempo AOR cuts. In German.

A related issue we'll note, while on the subject, is the continued resistance of top 40 to rap and scratch, despite its proven appeal to young listeners of all races. This stonewalling is nonsensical given that such well-produced sides as "White Lines," "You've Gotta Believe," "Rockit" and, more recently, "One For The Treble," "Beat Box" and "World's Famous" are being heard by Middle American youth at every teen roller disco. And that's just by way of saying that Jamaican rapper Yellowman is making some of the most fun, pop, essentially top 40 records you can imagine. His recent "Zunguzunguzeng" on Shanachie got significant play with the hip-hop crowd, and the new "Strong, Me Strong," which ships this week on Columbia, is just as catchy, with even more humor than bravado, compared to the American model.

MARCH 10, 1984, BILLBOARD

# Billboard Dance/Disco Top 80

Survey for Week Ending 3/10/84

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| This Week | Last Week | Weeks On Chart | TITLE(S), Artist, Label  | This Week | Last Week | Weeks On Chart | TITLE(S), Artist, Label  |
|-----------|-----------|----------------|--|-----------|-----------|----------------|--|
| 1         | 3         | 6              | LET'S STAY TOGETHER—Tina Turner—Capitol 8579                             | 40        | 68        | 2              | HOLD ME NOW—Thompson Twins—Arista LDP-9158   |
| 2         | 1         | 12             | BEAT BOX—Art Of Noise—Island (12 Inch) DMD 692                           | 41        | 34        | 16             | TROMMELTANZ (DIN DAA DAA)—George Kranz—Personal (12 Inch) P 49804                    |
| 3         | 5         | 6              | SOMEBODY'S WATCHING ME—Rockwell—Motown 4515-MG                           | 42        | 54        | 5              | EVERLASTING LOVE—Vicki Sue Robinson—Profile (12 Inch) 7039                           |
| 4         | 4         | 10             | NEW SONG—Howard Jones—Elektra (12 Inch) 0-66977                          | 43        | 45        | 5              | MIDDLE OF THE ROAD—The Pretenders—Sire (LP Cut) 1-23980                              |
| 5         | 2         | 12             | WHITE HORSE—Laid Back—Warner Bros. (12 Inch) 0-20178                     | 44        | 71        | 2              | IT'S ALL YOURS—Starpoint—Elektra 66973   |
| 6         | 8         | 8              | WATCH THE CLOSING DOORS—I.R.T.—RCA (12 Inch) JW 13699                    | 45        | 56        | 5              | ALMAAFIYSH/THE SOUL—Hashim—Cutting Edge (12 Inch)                                    |
| 7         | 10        | 7              | HERE COMES THE RAIN AGAIN—Eurythmics—RCA (12 Inch) PO-13711              | 46        | 42        | 13             | B-BOYS BEWARE/DESTINY—Two Sisters—Sugarscoop (LP Cuts) SS 425                        |
| 8         | 7         | 18             | I NEED YOU/AUTOMATIC/JUMP—The Pointer Sisters—Planet (LP Cuts) BX4-4705  | 47        | 40        | 14             | ON THE UPSIDE—Xena—Emergency (12 Inch) 6541 EMDS                                     |
| 9         | 6         | 12             | ENCORE—Cheryl Lynn—Columbia (12 Inch) 44-04257                           | 48        | 60        | 3              | OVER THE LEDGE—Taboo—Acme AMC 8304 (12 Inch)   |
| 10        | 11        | 8              | NEW YORK, NEW YORK—Nina Hagen—Columbia (12 Inch) 44-4265                 | 49        | 35        | 14             | OVER MY HEAD—Toni Basil—Chrysalis (12 Inch) 4V9-42754                                |
| 11        | 12        | 7              | PLANE LOVE—Jeffrey Osborne—A&M (12 Inch) SP-12089                        | 50        | 64        | 2              | JUMP—Van Halen—Warner Bros. PRO A-2107   |
| 12        | 16        | 6              | GIRLS JUST WANT TO HAVE FUN—Cyndi Lauper—Portrait/CBS 4R 904121          | 51        | 48        | 13             | THE POLITICS OF DANCING—Re-flex—Capitol (12 Inch) 8574                               |
| 13        | 25        | 3              | GIVE ME TONIGHT—Shannon—Emergency EMDS 6542 (12 Inch)                    | 52        | 69        | 2              | GIVE IT UP—K.C.—Meca 5000  |
| 14        | 9         | 8              | THE WAY OF LIFE—The Puppets—Quality (12 Inch) QUS 055                    | 53        | 53        | 4              | I DON'T NEED YOUR HANDOUTS—Citispeak—Partytymes PT 106                               |
| 15        | 15        | 7              | GOT A DATE—Dionne Warwick—Arista (12 Inch) ADP 9145/711 ASI-9146         | 54        | 46        | 8              | THE RECORD KEEPS SPINNING—Indeep—Becket (12 Inch) BKD 5109                           |
| 16        | 18        | 4              | IT'S GONNA BE SPECIAL—Patti Austin—QWE 029373                            | 55        | 57        | 3              | DON'T KEEP ME WAITING—Tia Monae—First Take FTR 415                                   |
| 17        | 20        | 5              | SEQUENCER—Al Dimeola—Columbia (12 Inch)                                  | 56        | 50        | 12             | ACTION—Evelyn "Champagne" King—RCA (12 Inch) PD-13683                                |
| 18        | 36        | 3              | I WANT A NEW DRUG—Huey Lewis and The News—Chrysalis 1818 (Promo 12 Inch) | 57        | 52        | 6              | THRILLER—Michael Jackson—Epic 3404364  |
| 19        | 19        | 7              | DO YOU WANT A LOVER—Hot Box—Polydor (12 Inch) 817414-1                   | 58        | 58        | 4              | THAT'S LOVE—Blancmange—Island  |
| 20        | 21        | 7              | YOU'RE LOOKIN' HOT TONIGHT—Barry Manilow—Arista ADP-9168 (12 Inch)       | 59        | 63        | 2              | BAG LADY—Ebn/Ozn—Elektra 66974   |
| 21        | 22        | 6              | YOU MAKE MY HEART BEAT FASTER—Kim Carnes—EMI-America V-7819              | 60        | NEW ENTRY |                | ALL NIGHT PASSION—Alisha—Vanguard (SPV-72)   |
| 22        | 33        | 4              | WHEN LOVE SURGES—Jules Shear—EMI-America V7818                           | 61        | 39        | 9              | SHARE THE NIGHT—World Premiere—Easy Street (12 Inch) 7506                            |
| 23        | 31        | 3              | JEALOUS LOVE/EVERGREEN—Hazel Dean—Quality QUS 057 (12 Inch)              | 62        | 66        | 3              | SOMEHOW SOMEWAY—Visual—Prelude PRLD 674 (12 Inch)                                    |
| 24        | 24        | 8              | CRUISIN'—Tom Browne—Arista (7 Inch) ADP 9140                             | 63        | 49        | 15             | REMEMBER WHAT YOU LIKE—Jenny Burton—Atlantic (12 Inch) DMD 686                       |
| 25        | 29        | 6              | THIS MEANS WAR (SHOOBODOOAH DABBA DOOBE)—Imagination—Elektra 0-66975     | 64        | 62        | 5              | THE BIG HURT—Bear Essence Starring Marianna—Moby Dick Records (12 Inch) 1732         |
| 26        | 26        | 6              | SWEET TEMPTATION—Gem—Streetking SKDS-1116                                | 65        | 44        | 9              | NUMBER ONE—Aida—Vanguard (12 Inch)   |
| 27        | 28        | 7              | WORKING WITH FIRE AND STEEL—China Crisis—Sire (12 Inch) 0-20172          | 66        | 43        | 7              | ANOTHER MAN—Barbara Mason—West End (12 Inch) 22164                                   |
| 28        | 14        | 21             | TOUR DE FRANCE—Kraftwerk—Warner Bros. (12 Inch)                          | 67        | 67        | 2              | ONE MILLION KISSES—Rufus & Chaka Khan—Warner Bros.                                   |
| 29        | 27        | 8              | I'M A SUCKER FOR A PRETTY FACE—Wes Phillips—Quality (12 Inch) QUS-053    | 68        | NEW ENTRY |                | FOR YOUR LOVE—The S.O.S. Band—Tabu Promo AS 1817                                     |
| 30        | 51        | 3              | DANCING IN THE SHEETS—Shalamar—Columbia 44-04949 (12 Inch)               | 69        | NEW ENTRY |                | COMING OUT OF HIDING—Pamela Stanley—TSR TSR 830                                      |
| 31        | 41        | 4              | I'VE GOT TO FIND A WAY—Zena Dejonay—TVI 2011                             | 70        | NEW ENTRY |                | NO MAN IS AN ISLAND—Warp 9—Prism PDS 495   |
| 32        | 23        | 8              | RELAX—Frankie Goes To Hollywood—Island (12 Inch) 0-96975                 | 71        | NEW ENTRY |                | THE DOMINATRIX SLEEPS TONIGHT—Dominatrix—Streetwise STRL-2220                        |
| 33        | 37        | 5              | HE'S A SINNER, HE'S A SAINT—Miquel Brown—TSR (LP Cut) TLP 1216           | 72        | 59        | 7              | TONIGHT—Steve Harvey—London (12 Inch) 810277-1                                       |
| 34        | 17        | 7              | BREAK MY STRIDE—Matthew Wilder—Private I/Epic (12 Inch) 429-04312        | 73        | 70        | 5              | LET'S PRETEND WE'RE MARRIED/IRRESISTABLE BITCH—Prince—Warner Bros. (12 Inch) 0-20170 |
| 35        | 47        | 4              | RENEGADES OF FUNK—Soulsonic-Force—Tommy Boy TB 839                       | 74        | 55        | 6              | WILD STYLE—Time Zone—Celluloid/Moss Music 165  |
| 36        | 13        | 10             | PREPARE TO ENERGIZE—Torch Song—I.R.S. (12 Inch) SP 70412                 | 75        | NEW ENTRY |                | AMOK—Ledernacker—Import  |
| 37        | 32        | 7              | THE DREAM—Irene Cara—Network/Geffen (12 Inch) 711/7293 96                | 76        | 61        | 14             | OWNER OF A LONELY HEART—Yes—Atco (12 Inch) 96976                                     |
| 38        | 38        | 4              | HEY YOU—Rock Steady Crew—Atlantic 0-86975                                | 77        | 65        | 5              | HARD TIMES/JAM MASTER JAY—Run-D.M.C.—Profile (12 Inch) 7036                          |
| 39        | 30        | 13             | TOO LATE/TROUBLE IN PARADISE—Sylvester—Megatone (12 Inch)                | 78        | 72        | 7              | GOING THROUGH THE MOTIONS—Danny Lugo and Destinations—C&M (12 Inch) 9211             |
|           |           |                |  | 79        | 74        | 12             | RUSH RUSH—Debbie Harry—Chrysalis (12 Inch) 4V9-42741                                 |
|           |           |                |  | 80        | 79        | 16             | BAD TIMES (I CAN'T STAND IT)—Captain Rapp—Beckett (12 Inch) SAT 2003A                |

Compiled by the Music Popularity Chart Dept. of Billboard from a nationwide club survey of the most requested dance songs. \* non-commercial 12-inch  
 ○ Bullets are awarded to those products demonstrating the greatest gains in audience response this week.

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# Billboard Hot Country Singles

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| THIS WEEK | LAST WEEK | WKS ON CHART | TITLE—Artist (Producer)<br>Writer, Publisher, Licensee, Label & Number (Dist. Label)   | THIS WEEK | LAST WEEK | WKS ON CHART | TITLE—Artist (Producer)<br>Writer, Publisher, Licensee, Label & Number (Dist. Label)   | THIS WEEK | LAST WEEK | WKS ON CHART | TITLE—Artist (Producer)<br>Writer, Publisher, Licensee, Label & Number (Dist. Label)  |
|-----------|-----------|--------------|--|-----------|-----------|--------------|--|-----------|-----------|--------------|---|
| 1         |           | 13           | <b>GOING GOING GONE</b> —Lee Greenwood<br>(J. Crutchfield) J. Crutchfield, Unichappell<br>Jan Crutchfield, BMI; MCA 52322  | 33        | 42        | 4            | <b>MAKE MY DAY</b> —T. G. Sheppard with Clint Eastwood (J.E. Norman)<br>D. Blackwell, Peso/Wallet, BMI; Warner/Curb 7-29343  | 65        | 53        | 7            | <b>ALMOST SATURDAY NIGHT</b> —The Burrito Brothers (B. Maher)<br>J. C. Fogerty, Greasy King, ASCAP; Warner/Curb 52329   |
| 2         | 4         | 14           | <b>ELIZABETH</b> —Stattler Brothers (Jerry Kennedy)<br>Jimmy Fortune; American Cowboy Music/ BMI; Mercury 814-881-7  | 34        | 38        | 7            | <b>LEFT SIDE OF THE BED</b> —Mark Gray (B. Mopngomery, S. Buckingham)<br>M. Gray, B. Woods, S. Lemaire; Warner-Tamerlane/Daticabo/Tree (Tree Group), BMI; Columbia 38-04324          | 66        | 51        | 8            | <b>BAD NIGHT FOR GOOD GIRLS</b> —Jan Gray (R. Childs)<br>M. Johnson, H. Shannon; Welbeck/King Cole, ASCAP; Jamex 45-012   |
| 3         | 9         | 8            | <b>ROLL ON (EIGHTEEN WHEELER)</b> —Alabama (H. Shedd, Alabama)<br>D. Loggins; Leeds/MCA/Patchwork, ASCAP; RCA 13716  | 35        | 40        | 6            | <b>SILENT PARTNERS</b> —David Frizzell & Shelly West (S. Garrett, S. Dorff)<br>T. Rocco, K. Chater, A. Roberts; Vogue, BMI/Bibo (Welk Group)/Chriswald/Hopi/MCA, ASCAP; Viva 7-29404 | 67        | 72        | 3            | <b>BREAK MY HEART</b> —Victoria Shaw (J. Hobbs)<br>H. Tipton, A. Kaset; Irving, BMI; MPB 1006   |
| 4         | 5         | 14           | <b>LONELY WOMEN MAKE GOOD LOVERS</b> —Steve Wariner<br>(Nora Wilson, Tony Brown)<br>Freddy Weller, Spooner Oldham; Young World Music, BMI; RCA PB 13691 (A)                                      | 36        | 15        | 16           | <b>TWO CAR GARAGE</b> —B. J. Thomas (P. Drake)<br>J. D. Martin, G. Harrison; Music Corp. of America/Dick James, BMI; Cleveland International 38-04237 (CBS)                          | 68        | 50        | 18           | <b>AFTER ALL</b> —Ed Bruce (T. West)<br>E. Bruce, P. Bruce; Gingham, ASCAP; MCA 52295   |
| 5         | 8         | 12           | <b>SAVE THE LAST DANCE FOR ME</b> —Dolly Parton (V. Garay)<br>D. Pomus, M. Shuman; Trio Music Co./Inc./Rightsong, BMI; RCA 13703   | 37        | 43        | 3            | <b>MAN OF STEEL</b> —Hank Williams Jr. (J. Bowen, H. Williams Jr.)<br>H. Williams Jr.; Bocephus, BMI; Warner/Curb 7-29382  | 69        | 83        | 2            | <b>REPEAT AFTER ME</b> —Family Brown (N. Wilson)<br>B. Brown; Terrace, ASCAP; RCA 13734   |
| 6         | 7         | 13           | <b>WE DIDN'T SEE A THING</b> —Ray Charles & George Jones<br>(B. Sherrill)<br>G. Gentry; Algee, BMI; Columbia 38-04297  | 38        | 22        | 15           | <b>DON'T CHEAT IN OUR HOMETOWN</b> —Ricky Skaggs (R. Skaggs)<br>R. Pennington, R. Marcum; Ft. Knox, BMI; Sugar Hill/Epic 34-04245  | 70        | 61        | 18           | <b>SHOW HER</b> —Ronnie Milsap (R. Milsap, T. Collins)<br>M. Reid; Lodge Hall, ASCAP; RCA PB 13658  |
| 7         | 1         | 15           | <b>WOKE UP IN LOVE</b> —Exile (B. Killen)<br>J. P. Pennington; Pacific Island, BMI; Epic 34-04247  | 39        | 44        | 3            | <b>I GUESS IT NEVER HURTS TO HURT SOMETIMES</b> —The Oak Ridge Boys (R. Chancey)<br>R. VanWarmer; Terra Form/Fourth Floor, ASCAP; MCA 52342  | 71        | 86        | 2            | <b>ADVENTURES IN PARODIES</b> —Pinkard & Bowden (Pinkard, Bowden, J. E. Norman)<br>Not listed; Various, BMI/ASCAP; Warner Bros. 7-29370                                       |
| 8         | 13        | 12           | <b>THREE TIMES A LADY</b> —Conway Twitty (C. Twitty, J. Bowen)<br>L. Richie; Jobete/Libren, ASCAP; Warner Bros. 7-29395  | 40        | 45        | 4            | <b>CANDY MAN</b> —Mickey Gilley & Charly McClain (N. Wilson)<br>B. Ross, F. Neil; Unichappell, BMI; Epic 34-04368  | 72        | NEW ENTRY |              | <b>WHERE'D THAT WOMAN GO</b> —Mel McDaniel (M. McDaniel)<br>H. Howard, A. Harvey; Tree/Big Chip, BMI; Capitol 5333  |
| 9         | 14        | 11           | <b>YOU REALLY GOT A HOLD ONE ME</b> —Mickey Gilley<br>(J.E. Norman)<br>W. Robinson; Jobete, BMI; Epic 34-04269   | 41        | 46        | 5            | <b>BROWN EYED GIRL</b> —Joe Stampley (J. Stampley, Lobo)<br>V. Morrison; Web IV, BMI; Epic 34-04366  | 73        | 81        | 2            | <b>I'M A COUNTRY SONG</b> —David Rogers (H. Wayne)<br>J. Stone; Movieville, BMI; Hal Kat Country 2083   |
| 10        | 18        | 9            | <b>LET'S STOP TALKIN' ABOUT IT</b> —Janie Fricke<br>(B. Montgomery)<br>R. Bourke, R. Van Hoy, D. Allen; Unichappell/Van Hoy/Posey, BMI/Chappell, ASCAP; Columbia 38-04317                        | 42        | 27        | 13           | <b>NOTHING LIKE FALLING IN LOVE</b> —Eddie Rabbitt (D. Malloy)<br>J.A. Schnaars, T. Schuyler; Deb Dave/Briarpatch, BMI/Mallven/Cottonpatch, ASCAP; Warner Bros. 7-29431              | 74        | 67        | 16           | <b>DRINKIN' MY WAY BACK HOME</b> —Gene Watson & His Farewell Party Band (G. Watson, R. Reeder)<br>D. Scaife, R. Scaife, P. Thomas; Vogue/Partner (Welk Group), BMI; MCA 52309 |
| 11        | 11        | 12           | <b>WITHOUT A SONG</b> —Willie Nelson (B.T. Jones)<br>W. Rose, E. Eliscu, V. Youmans; Miller/Intersong, ASCAP; Columbia 38-04263  | 43        | 49        | 3            | <b>I DON'T WANT TO LOSE YOUR LOVE</b> —Crystal Gayle<br>(J. Bowen)<br>J. Carbone; Sixty-Ninth Street, BMI; Warner Bros. 7-29356  | 75        | 64        | 5            | <b>MY DAD</b> —Ray Stevens (J. Kennedy, R. Stevens)<br>D. Gonyea; Red Tennes, BMI; Mercury 818-057-7  |
| 12        | 16        | 12           | <b>YOU'RE WELCOME TO TONIGHT</b> —Lynn Anderson & Gary Morris (M. Clark)<br>J. Hurt, L. Henley, G. Boatwright; Warner House Of Music, BMI; Permian 82003 (MCA)                                   | 44        | 34        | 16           | <b>WHY LADY WHY</b> —Gary Morris (B. Montgomery)<br>G. Morris, E. Setzer; WB/Gary Morris, ASCAP/Warner-Tamerlane, BMI; Warner Bros. 7-29450  | 76        | 74        | 6            | <b>LITTLE BITS &amp; PIECES</b> —Jim Stafford (B. Montgomery)<br>J. Hadley; Tree, BMI; Columbia 38-04339  |
| 13        | 17        | 9            | <b>BURIED TREASURE</b> —Kenny Rogers (B. Gibb, K. Richardson, A. Galuten)<br>B. Gibb, R. Gibb, M. Gibb; Gibb Bros./admin. by Unichappell, BMI; RCA 13710   | 45        | 52        | 5            | <b>MOST OF ALL</b> —Mac Davis (G. Fundis)<br>M. Davis; Songpainter, Tree, BMI; Casablanca 818-168-7  | 77        | NEW ENTRY |              | <b>SWEET ROSANNA</b> —Rex Allen, Jr. (A. DiMartino)<br>A. L. Owens, B. Moore; Tapadero, BMI; Moonshine 3022   |
| 14        | 20        | 9            | <b>DON'T MAKE IT EASY FOR ME</b> —Earl Thomas Conley (N. Larkin, E.T. Conley)<br>E.T. Conly, R. Scruggs; Blue Moon/April, ASCAP/Full Armor, BMI; RCA 13702                                       | 46        | 48        | 6            | <b>THAT'S NOT THE WAY (IT'S S'POSED TO BE)</b> —Anne Murray (J.E. Norman)<br>A. Goldmark, P. Galdston; Nonpareil/Kazboom, ASCAP; Capitol 5305  | 78        | NEW ENTRY |              | <b>CAN YOU FOOL</b> —Paulette Carlson (H. DeVito)<br>M. Smotherman; Royal Oak, ASCAP; RCA 13745   |
| 15        | 21        | 14           | <b>I'VE BEEN RAINED ON TOO</b> —Tom Jones (Gordon Mills, Steve Popovich)<br>John Philibert; Pulleybone Co./I Love Music/ASCAP-PRS Polygram 814-8207  | 47        | 37        | 17           | <b>THAT'S THE WAY LOVE GOES</b> —Merle Haggard (M. Haggard, R. Baker)<br>S. D. Shafer, L. Frizzell; Acuff-Rose, BMI; Epic 34-04226   | 79        | NEW ENTRY |              | <b>NOW I LAY ME DOWN TO CHEAT</b> —Shelley West (S. Garrett, S. Dorff)<br>A. Roberts; Chriswald/MCA/Hopi/Senor/Cibie, ASCAP; Viva 7-29353                                     |
| 16        | 3         | 15           | <b>I NEVER QUITE GOT BACK (FROM LOVING YOU)</b> —Sylvia (T. Collins)<br>D. Pfrimmer, M. Rei; Collins Court/Lodge Hall, ASCAP; RCA 13689  | 48        | 58        | 3            | <b>IN THE MIDNIGHT HOUR</b> —Razzy Bailey (N. Wilson, T. Brown)<br>S. Cropper, W. Pickett; Irving/Cotillion, BMI; RCA 13718  | 80        | 75        | 22           | <b>YOU MADE A WANTED MAN OF ME</b> —Ronnie McDowell (B. Killen)<br>J. Crossan; Tree, BMI; Epic 34-04167   |
| 17        | 19        | 13           | <b>HAD A DREAM (FOR THE HEART)</b> —The Judds (B. Maher)<br>D. Linde; Combine, BMI; RCA/Curb 13673   | 49        | 56        | 4            | <b>IT TOOK A LOT OF DRINKIN' (TO GET THAT WOMAN OVER ME)</b> —Moe Bandy (B. Mevis)<br>B. Gallimore, B. Mevis, B. Shore; Dejamus/G.I.D., ASCAP/Royalhaven, BMI; Columbia 38-04353     | 81        | NEW ENTRY |              | <b>THAT IT'S ALL OVER FEELING (ALL OVER AGAIN)</b> —Steve Clark (J. Kennedy)<br>S. Clark, J. MacRae; Music City, ASCAP; Mercury 818-058-7                                     |
| 18        | 23        | 9            | <b>THANK GOD FOR THE RADIO</b> —The Kendalls (B. Mevis)<br>M.D. Barnes/R.J. Jones; Blue Lake, BMI; Mercury 818-056-7   | 50        | 59        | 3            | <b>GOD MUST BE A COWBOY</b> —Dan Seals (K. Lehning)<br>D. Seals; Pink Pig, BMI; Liberty 1515   | 82        | 70        | 20           | <b>THE SOUND OF GOODBYE</b> —Crystal Gayle (J. Bowen)<br>H. Prestwood Parquet/Lawyers Daughter BMI Warner Bros. 7-29452   |
| 19        | 24        | 9            | <b>LET SOMEBODY ELSE DRIVE</b> —John Anderson (J. Anderson, L. Bradley)<br>M. Vickery, M. Kilgore; Tree/John Anderson, BMI; Warner Brothers 7-29385  | 51        | 57        | 5            | <b>VICTIM OF LIFE'S CIRCUMSTANCES</b> —Vince Gill (E. Gordy, Jr.)<br>D. McClinton; Music Corp. Of America, BMI; RCA 13731  | 82        | 80        | 6            | <b>SKI BUMPUS/BANJO FANTASY II</b> —Wickline Band<br>(D. Maddux, S. Gavin, B. Wickline)<br>S. Gavin, W. Shields; Cascade Mtn., ASCAP; Cascade Mountain 4045                   |
| 20        | 12        | 15           | <b>THERE AIN'T NO FUTURE IN THIS</b> —Reba McEntire (J. Kennedy)<br>B. Rice, M. S. Rice; Swallowfork/April, ASCAP; Mercury 814-629-7   | 52        | 60        | 3            | <b>I DREAM OF WOMEN LIKE YOU</b> —Ronnie McDowell (B. Killen)<br>T. Seals; W. B./Two Sons, ASCAP; Epic 34-04367  | 83        | 76        | 8            | <b>IF I CAN JUST GET THROUGH THE NIGHT</b> —Sissy Spacek (P. Anders)<br>Home Grown, BMI; Atlantic America 7-99801   |
| 21        | 25        | 7            | <b>WILL IT BE LOVE BY MORNING</b> —Michael Martin Murphey (J.E. Norman)<br>L. Anderson, F. Koller; Old Friends, BMI; Liberty 1514  | 53        | 35        | 14           | <b>TILL YOUR MEMORY'S GONE</b> —Bill Medley (Jerry Crutchfield)<br>Bill Rice, Mary Sharon Rice; Swallowfork Music, Inc., April Music, Inc./ASCAP; RCA PB 13692                       | 84        | 69        | 19           | <b>I CALL IT LOVE</b> —Mel McDaniel (M. McDaniel)<br>B. McDill; Hall-Clement (Welk Group), BMI; Capitol 5298  |
| 22        | 26        | 7            | <b>I'VE BEEN WRONG BEFORE</b> —Deborah Allen (R. Van Hoy)<br>D. Allen, R. Van Hoy, D. Cook; Posey/Van Hoy/Unichappell/BMI/Cross Keys (Tree Group), ASCAP; RCA 13694                              | 54        | NEW ENTRY |              | <b>TO ALL THE GIRLS I'VE LOVED BEFORE</b> —Julio Iglesias & Willie Nelson (R. Perry)<br>A. Hammond, H. David; April/Casa David, ASCAP; Columbia 38-04217                             | 85        | 88        | 2            | <b>WE BELONG TOGETHER</b> —Tony Joe White (R. Reynolds)<br>T. J. White; Swamp Fox, ASCAP; Columbia 38-04356   |
| 23        | 28        | 6            | <b>THE YELLOW ROSE</b> —Johnny Lee with Lane Brody (J. Bowen)<br>J. Wilder/K. Welch, G. Nickholson; WB, ASCAP/Elektra-Asylum, BMI/Cross Keys (Tree Group), ASCAP; Full Moon/Warner Bros. 7-29375 | 55        | 41        | 11           | <b>MIDNIGHT BLUE</b> —Billie Jo Spears (G. Ritchey)<br>R. Gillinson; Tapage, ASCAP; Parliament 1801 (NSD)  | 86        | NEW ENTRY |              | <b>YOU LAY SO EASY ON MY MIND</b> —Narvel Felts (J. Morris)<br>B. Rice, Fields, Riis; Americus, ASCAP; Evergreen 1017 (NSD)   |
| 24        | 30        | 5            | <b>RIGHT OR WRONG</b> —George Strait (R. Baker)<br>A. Sizemore, H. Gillespie, P. Biese; Edwin H. Morris, ASCAP; MCA 52337  | 56        | 62        | 3            | <b>BOYS LIKE YOU</b> —Gail Davies (G. Davies)<br>G. Davies, W. Igleheart; Little Chickadee, BMI/Black Note, ASCAP; Warner Bros. 7-29374  | 88        | 78        | 22           | <b>IN MY EYES</b> —John Conlee (B. Logan)<br>B. Wyrick; Intersong-USA, ASCAP; MCA 52282   |
| 25        | 29        | 7            | <b>IF I COULD ONLY DANCE WITH YOU</b> —Jim Glaser (D. Tolle)<br>P. McManus; Music City, ASCAP; Noble Vision 104  | 57        | 55        | 6            | <b>BUILDING BRIDGES</b> —Larry Willoughby (R. Crowell)<br>H. DeVito, L. Willoughby; Granite/Goldline, ASCAP/Drunk Monkey, BMI; Atlantic America 7-99797                              | 89        | 71        | 11           | <b>THE BEST OF FAMILIES</b> —Big Al Downing (R. Baker)<br>J. Jarrard, W. Bomar; Honeytree/Green Hills, ASCAP; Team 1007   |
| 26        | 10        | 13           | <b>GIVE ME BACK THAT OLD FAMILIAR FEELING</b> —The Whites (R. Skaggs)<br>B.C. Graham; Allanwood, BMI; Warner/Curb 7-29411  | 58        | 63        | 3            | <b>LADY IN WAITING</b> —David Wills (B. Mavis)<br>D. Wills, B. Shore; G.I.D., ASCAP/Royalhaven, BMI; RCA 13737   | 90        | 84        | 23           | <b>YOU LOOK SO GOOD IN LOVE</b> —George Strait (R. Baker)<br>R. Bourke, G. Ballard, K. Chater; Chappell/MCA/Vogue (Welk Music Group), ASCAP/BMI; MCA 52279                    |
| 27        | 32        | 6            | <b>I COULD 'A HAD YOU</b> —Leon Everette (B. Mevis)<br>B&M Rice; April/Swallow Fork, ASCAP; RCA 13717  | 59        | 65        | 2            | <b>I MUY BE USED (BUT BABY I AIN'T USED UP)</b> —Waylon Jennings (W. Jennings)<br>B. McDill; Hall-Clement (Welk Group), BMI; RCA 13729   | 91        | 79        | 11           | <b>ANGEL IN YOUR ARMS</b> —Robin Lee (J. Morris)<br>C. Ivey, T. Woodford, T. Brasfield; Song Tailors, BMI/I Got The Music, ASCAP; Evergreen 1016 (NSD)                        |
| 28        | 33        | 7            | <b>TOO LATE TO GO HOME</b> —Johnny Rodriguez (R. Albright)<br>L. Chera; Music City, ASCAP; Epic 34-04336   | 60        | 66        | 3            | <b>SOMEONE IS FALLING IN LOVE</b> —Kathy Mattea (R. Peoples, B. Hill)<br>P. Sebert, L. Domann; Atlantic/Boguilas Canyon/BMI/Criterion/Space Case, ASCAP; Mercury 818-289-7           | 92        | 90        | 20           | <b>DOUBLE SHOT (OF MY BABY'S LOVE)</b> —Joe Stampley (J. Stampley, Lobo)<br>C. Vetter, D. Smith; Windsong/Lyresong, BMI, Epic 34-04173  |
| 29        | 31        | 11           | <b>DANCIN' WITH THE DEVIL</b> —Stephanie Winslow (R. Ruff)<br>S. Winslow; Checkmate, BMI; MCA/Curb 52327   | 61        | 47        | 8            | <b>WHERE DOES AN ANGEL GO WHEN SHE CRIES</b> —The Osmond Brothers (J.E. Norman)<br>T. Rocco, K. Chater; Bibo, ASCAP/Vogue, BMI (Welk Group); Warner/Curb 7-29387                     | 93        | 91        | 12           | <b>FALLEN ANGEL (FLYIN' HIGH TONIGHT)</b> —Gus Hardin (R. Hall)<br>W. Aldridge, B. Henderson, B. Maddox; Rick Hall, ASCAP/Fame, BMI; RCA 13704                                |
| 30        | 36        | 4            | <b>HAPPY BIRTHDAY DEAR HEARTACHE</b> —Barbara Mandrell (T. Collins)<br>M. David, A.P. Jordon; Collins Court, ASCAP; MCA 52340  | 62        | 68        | 4            | <b>I BET YOU NEVER THOUGHT I'D GO THIS FAR</b> —Micki Furfman (J. Gillespie)<br>J. Gillespie, S. Webb; Somebody's (Welk Group), SESAC; MCA 52321                                     | 94        | 93        | 12           | <b>RIDE 'EM COWBOY</b> —David Allan Coe (B. Sherrill)<br>P. Davis; Web IV, BMI; Kat Family 4-04258  |
| 31        | 6         | 15           | <b>STAY YOUNG</b> —Don Williams (D. Williams, G. Fundis)<br>B. Gallagher, G. Lyle; Rondor, PRS/Irving, BMI; MCA 52310  | 63        | NEW ENTRY |              | <b>AS LONG AS I'M ROCKIN' WITH YOU</b> —John Conlee (B. Logan)<br>K. Kane, B. Channel; Crosskeys (Tree Group)/Old Friends, ASCAP/BMI; MCA 52351                                      | 95        | 85        | 6            | <b>WHERE DID WE GO RIGHT</b> —Russell Smith (G. Fundis)<br>D. Loggins, D. Schlitz; Leeds (MCA)/Patchwork/Don Schlitz, ASCAP; Capitol 5293                                     |
| 32        | 39        | 4            | <b>SWEET COUNTRY MUSIC</b> —Atlanta (M. Bogdan, L. McBride)<br>D. Rowe, T. Dotson, J. Stevens, A. P. Carter; Texas Tunes/Hat Band/Dwain Rose/Peer, BMI; MCA 52336                                | 64        | 54        | 19           | <b>SENTIMENTAL OL' YOU</b> —Charly McClain (Chucko II)<br>P. McManus, B. Dipiero; Combine, BMI/Music City, ASCAP; Epic 34-04172  | 96        | 92        | 12           | <b>THE MAN I USED TO BE</b> —Boxcar Willie (P. Drake)<br>L. Kingston, Latham; Window, BMI/Petewood, ASCAP; Main Street 93017 (MCA)  |
|           |           |              |  |           |           |              |  | 97        | 89        | 17           | <b>YOU WERE A GOOD FRIEND</b> —Kenny Rogers (L. Butler, K. Rogers)<br>K. Carnes, D. Ellingson; Almo/Appian/Quixotic, ASCAP; Liberty 1511                                      |
|           |           |              |  |           |           |              |  | 98        | 97        | 11           | <b>HANDSOME MAN</b> —Karen Taylor-Good (T. Sparks)<br>K. Taylor-Good, J. Sargent, B. Sargent, P. Clear; Bil-Kar, SESAC/Sparkling Good, ASCAP; Mesa 1116 (NSD)                 |
|           |           |              |  |           |           |              |  | 99        | 98        | 16           | <b>DOES HE EVER MENTION MY NAME</b> —Rich & Janis Carnes (C. Hardy)<br>R. Carnes, J. Carnes, C. Hardy; Refuge, ASCAP/Elektra-Asylum, BMI; Warner Bros. 7-29448                |
|           |           |              |  |           |           |              |  | 100       | 73        | 7            | <b>PLEASE TELL HIM THAT I SAID HELLO</b> —Margo Smith (A. DiMartino)<br>M. Shepston, T. Dibbens; Gobion/September, ASCAP; Moonshine 3021                                      |

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

## BILLBOARD'S COUNTRY CHART RESEARCH PACKAGES

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

- Number One Country Singles, 1948-1983
- Top Ten Country Singles, 1948-1983
- Top Country Singles Of The Year, 1946-1983
- Number One Country Albums, 1964-1983
- Top Ten Country Albums, 1964-1983
- Top Country Albums Of The Year, 1965-1983

**FOR INFORMATION, WRITE:**  
**Billboard Chart Research**  
**Attn: Barbara DeMaria**  
**1515 Broadway**  
**New York NY 10036**



**MIDNIGHT FIRE**—It's the title of Steve Wariner's current RCA album, which he's discussing here with "Music Country Network" radio host Charlie Douglas. The live broadcast is a joint venture between WSM Radio and Associated Press. Wariner has just signed with ICM in Nashville for booking.

# Country

## Nashville 'Entertainment' Debuts TV Show Unveils Weekly Look At Record Industry

By EDWARD MORRIS

NASHVILLE—"Entertainment Tonight," which has developed into one of the top national television showcases for country music news and features, extends its coverage this week with the addition of a weekend segment that focuses on activities and trends in the record industry.

Called "The Nashville Report," the segment is confined neither to country music nor to the Nashville recording business. It is hosted by veteran "Entertainment Tonight" reporter Elaine Gannick.

Bruce Cook, producer of the weekend version of the show, on which the segment appears, says that the feature is designed to be a continuing one if available material and viewer interest warrant.

Now syndicated on more than 120 tv stations, "Entertainment Tonight" relies on both staff and freelance producers to supply it with country music material. A major supplier is freelancer Dick Heard, who has turned out around 160 segments in his three years of working with the show. He is based in Nashville but is assigned to do news and features throughout the mid-South.

In Heard's estimation, "'Entertainment Tonight' has probably given more exposure to country artists and country news events than any other television show in history." He adds, though, that the show's producers now perceive Nashville as more than a country music town.

One of Heard's complaints is that

publicists for the artists and labels don't use the outlet to their clients' best advantage. "They (the producers) often call me and tell me things that are happening in Nashville that the local publicists haven't bothered to do." And, he notes, "Nashville publicists often used to send me press releases after the events happened."

Part of the difficulty, Heard suggests, is fear of or unfamiliarity with tv as a publicity medium. He says that very few people in Nashville know how to stage a press conference for video, citing, for example, the lack of such a basic detail as providing a microphone for the questioners to use.

Some publicists are overprotective  
(Continued on page 60)

## Nashville Scene

### Now, Singers Against Drunk Drivers

By KIP KIRBY

No one has ever accused country music of avoiding controversial themes. (If it did, some of its biggest hits would undoubtedly never have been written.) Country music has traditionally confronted life's most wrenchingly delicate themes, in fact: divorce, deceit, deception, duality, moral delinquency, not to mention drinking and driving.

Drinking and driving in country music is almost generic. There's certainly nothing new about that theme in country music. Or is there?

Apparently so. The national consciousness regarding

drinking and driving has been elevated considerably in recent years. The press has focused critical attention on tragedies related to alcohol/vehicle accidents, and concerned citizens have banded together to form such groups as MADD (Mothers Against Drunk Drivers).

Drinking and driving no longer constitute acceptable public behavior, even to country music fans, as singer Gene Watson found out with his single, "Drinkin' My Way Home." Some radio stations refused to play the record at all; others aired it, then pulled it after listeners called in to complain.

"Let Somebody Else Drive" is the title of John Anderson's current single. Obviously, he won't have any radio problems with the record; in fact, he's actually attracting favorable at-

tention from MADD, which has approached him about doing public service announcements for the cause.

It's an interesting situation, reflecting the spirit and concern of country music fans. In rock music, half the lyrics often can't be understood, and the ones that can be usually get a "so what" response from rock's younger audience. But country has a heavy listenership of older people, many of whom are parents and are more likely to have been personally affected by the issue of drinking and driving.

No one expects drinking songs to be erased in country, or driving songs, either. But the message to artists seeking country airplay these days seems to be increasingly clear: Don't mix them!

★ ★ ★  
(Continued on page 60)



## Encore Talent Eyes Rosy Future In San Antonio

SAN ANTONIO—Ronnie Spillman thinks San Antonio is a good place to be. He should; it's the home base for his six-year-old booking agency, Encore Talent, which he owns with longtime friend (and client) Moe Bandy.

Encore Talent generated \$2.4 million in 1983 bookings, Spillman says. He anticipates a small increase in this figure for his agency in the next year—but he says country bookers need to be aware that the steamroller effect created by the halcyon days of "Urban Cowboy" has evaporated. Spillman believes it's going to take more effort and better promotion to keep the fire burning under country.

"We got a false reading during the peak of 'Urban Cowboy,'" he explains. "It was enjoyable, and there's no question but that we all gained from it. Now, though, it's settling down, and I'd have to say that in some cases rock'n'roll is becoming a competitor for us at the club level."

But Spillman remains optimistic. His agency is responsible for the itineraries of Moe Bandy, Joe Stampley, Gene Watson, Becky Hobbs, Johnny Duncan, Fiddlin' Frenchie Burke, Dotsy, Darrell McCall and the newest addition, Lloyd David Foster. Most of these acts happen to live in Texas, but Spillman doesn't think that's why they're with him. He attributes the success to hard work and personal attention.

"Jim Halsey doesn't have trouble being in Tulsa, and I don't think

Charley Pride has trouble with Char-don being in Dallas," he observes. However, he concedes that Texas-based artists may be more inclined to sign with an agency close to home. In the case of Bandy, Spillman explains, "It was awkward for Moe to be living in San Antonio while he was signed to agencies in Nashville. He didn't want to move to Nashville because he felt more comfortable here, and he felt he needed an office where he could drop in at any time."

This, in fact, is more or less what led to Encore's formation. "One day Moe called me up and said we needed to start our own thing," recalls Spillman, whose friendship with Bandy dates back to 1964.

"I booked performers like Ray Price, Willie Nelson, Jerry Lee Lewis, Stonewall Jackson and Loretta Lynn back when they weren't the stars they are now," he recalls. "The band I'd always put behind them was Moe Bandy & the Mavericks (later the Rodeo Clowns), and I also used them on weekends in my club whenever I couldn't get a name act."

Spillman went with Bandy to Nashville in 1973 when the singer signed with CBS and cut his first hit, "I Just Started Hating Cheatin' Songs Today." From 1973 until they formed Encore in 1978, Bandy was with three different Nashville agencies but continued working with Spillman.

Every October, Encore stages a free show at the Pearl Brewery, fea-

turing its stable of acts. The event is by invitation only to buyers, promoters, club owners and clients, and usually draws upward of 700 guests.

"It's a great way to get our bookings for the upcoming year," Spillman acknowledges, adding that about 59% of his bookings come from nightclubs and the other 41% from rodeos, fairs, conventions and other outdoor events.

Encore's roster is comprised of some acts without current chart status or even labels. Is this a problem when it comes to booking engagements? It depends, Spillman says.

"Some buyers go strictly by who's hot on the charts; with them, we have to live or die by hit records. But the general public doesn't know whether an act's last single was a No. 1—it could have been No. 1 in his area, so he'll want to see that artist."

Encore's small staff of booking consultants (Bill Hall, Melva Malish, Bette Baker and Spillman) refuses to place one act over another despite prior chart success. They try to sell all acts with equal enthusiasm, implementing schedules with television appearances and overseas tours where possible.

"A buyer can't be talked into an act he doesn't want, and they usually have a specific budget to work around," Spillman comments. "But if they want a rundown on every act we've got, we try to do a complete selling job on each one."

## Judds Jump Onto Chart On Their First Try

NASHVILLE—Recording success has come so quickly for the Judds, RCA's mother-daughter singing act, that they now find themselves soaring up the country charts without the supportive comfort of a touring band, a booking agency or even that supposedly requisite first video.

Their debut single, "Had A Dream (For The Heart)," is at 17 this week, and their album, "The Judds—Wynonna and Naomi," is at 50 bullet. "Had A Dream," by the way, is not just their first single for RCA—it's their first single for anyone. Until Wynonna graduated from high school last year, the duo made no attempt to go professional.

To push their single, the Judds have been visiting radio stations throughout the country, hauling along their acoustic guitar and singing on-the-spot requests for the DJs. It's an old-time approach to self-promotion that seems to be working well in new country radio.

Says mother Naomi, "It was all totally unrehearsed. The disk jockeys would say, 'Let's hear a western swing number' or 'Let's hear an old Andrews Sisters tune,' and we'd do it." This willingness to perform at the drop of a hint was no desperate bravado. It was the way they had auditioned for RCA's Joe Galante to get on the label.

Heirs to a dozen musical influences, the Judds move effortlessly from mournful Appalachian harmo-

nies to slick, pulsating jazz. Their lead guitarist, Don Potter, who will form the nucleus of their band, toured and recorded with Chuck Mangione. "He is the strength of the Judds," Wynonna asserts.

"We're going to have to find the perfect band for our sound," she continues, "because it's so acoustic, we're not going to need that much. We don't have to put a band together right this instant and get out on the road to stay alive. What we're doing is creating a demand. We're sitting here, getting our ducks lined up, getting our doo-wops down."

Supported by both their day jobs (Naomi is a nurse, Wynonna a part-time secretary) and by advances from the Ken Stilts Co., their management firm, the Judds have also been able to take their time in finding a booking agency. And so far they're still looking.

They are both eager to do a music video, but the label has yet to decide on the second single for the video to be built around. Common sentiment seems to be for either "John Deere Tractor" or "Mama He's Crazy." Naomi says she wants to do more songwriting and set up her own publishing company. She wrote one song, "Change Of Heart," for the new album.

The Judds hope to have their road band ready by June and are already going over material for their second album with producer Brent Maher.

By EDWARD MORRIS

MARCH 10, 1984, BILLBOARD



**JUGGLING JUDDS**—Kenny Rogers juggles a Judd on either arm following his show in Salt Lake City. The Judds (Wynonna on the left, Naomi on the right) visited with Rogers backstage at the Salt Palace.

## Country

## Nashville Scene

Continued from page 59

The sixth annual Nashville Songwriters Assn. International Songwriters Showcase, slated for Saturday (10) at the Hyatt Regency Hotel, will feature a strong lineup of composers. Among those scheduled to perform at the four-hour gala are Michael McDonald, Peter McCann, Maureen McDonald, Alex Harvey, Bobby Bare, Janis & Rick Carnes, Ronnie Rogers, Freddy Weller, Otis Blackwell, Jennifer Kimball, Mike Reid, John Jarrard, Mike Dekle, Larry Kingston, Dave Loggins, John D. Loudermilk, Harland Sanders, Becky Hobbs, Larry Bryant, Hugh Moffatt and Rick Beresford. The showcase is open to the public; tickets are \$7.50. It's the largest single songwriters' showcase of the year, and usually draws a more-than-capacity crowd to the Hyatt ballroom.

★ ★ ★

Okay, quiz time: How many of you country music followers know what Sadie Hawkins Day is? Naturally, readers of Al Capp's "L'il Abner" cartoon strip will be able to answer this toughie right off, but how about the rest of you?

Sadie Hawkins Day is Dogpatch's answer to the question of Leap Year/ladie's choice. And to celebrate the mythical event, Billy Bob's Texas featured Paul Anka and his Vegas-stage production on Wednesday (29), Leap Year Day. Anka was to perform with a 22-piece orchestra, and the audience was offered special ticket prices: a mere \$7.50 for women, \$12.50 in advance for men and \$15 for men at the door.

For those of you traveling in the direction of Fort Worth this month, Billy Bob's will be showcasing Rick Nelson with Darrell Clanton; Michael Murphey with Becky Hobbs; Larry Gatlin & the Gatlin Brothers Band; John Conlee; Shelly West; and Donna Fargo with Tompall & the Glaser Brothers.

★ ★ ★

## TAX EVASION CHARGED

## Jerry Lee Lewis Is Indicted

MEMPHIS—Jerry Lee Lewis surrendered himself to federal authorities here Feb. 16 for arraignment and entered a not guilty plea to charges of evading his federal income taxes for 1975-80.

A one-count indictment handed down by a Federal Grand Jury on Feb. 11 charges the singer/pianist with "concealing... from the Internal Revenue Service the nature, source, and location of his assets."

Nightclub owner Kenny "Red" Rogers and his wife Niline posted Lewis' \$100,000 bond, pledging their home and club, Hernando's Hide-A-Way, as security. Lewis frequents the Whitehaven nightclub, where his visits often end in impromptu per-

formances. More on Annette Funicello: For a short time, "the Annette Funicello Country Album" is being made available in a numbered collectors' edition whose registration certificates will be kept on file by Starview Records in Bakersfield, Calif. The collectors' series will have purple labels rather than the standard Starview gold label (this, we are told, is because purple is Annette's favorite color). The album may be ordered directly from Starview Records at P.O. Box 60313, Bakersfield, Calif. 93386, for \$15.

Those who prefer may see Funicello later this month when she guests on "Good Morning America" to talk about her first venture into country recording and her experiences in Nashville.

★ ★ ★

Dr Pepper's newest "spokesinger" is Lacy J. Dalton. She was chosen, according to the soft drink firm, to emphasize Dr Pepper's new advertising campaign slogan in 50- and 60-second commercials.

Opryland U.S.A. received a letter some weeks ago from a Shelbyville, Tenn. sailor stationed off the coast of battle-scarred Lebanon. The sailor, Boyd Keele, requested some videotapes of Opryland's theme park shows "to show his other crew members what life in Tennessee is like." After checking with the commanding officer to verify authenticity, Opryland decided to do more than just send videotapes: They mailed him an entire package containing signed photos of country artists, souvenirs from the park, and the ever-popular Tennessee candy landmark, Goo Goo Clusters.

Keele received Opryland bandanas, pens, buttons from the Nashville Network cable channel, Grand Ole Opry posters, an Opry history book autographed by many Opry members, tapes of the requested shows, and a case of Goo Goo. Commented Bill Monroe while signing his name in the Opry picture his-

tory book: "Anything we can do for the boys away from home, I'll do in a minute."

★ ★ ★

But Can They Sing "It's A Bloody Mary Morning"? Willie Nelson & Family headlined a week-long February tour of Japan, taking the group to Tokyo, Osaka and Nagoya. No word on whether audiences were able to sing along with Willie... But Nelson's latest album, "Without A Song," has earned a spot as Willie's 16th RIAA gold certification.

Also in the ranks of gold is Hank Williams Jr., whose "Family Tradition" now joins previous RIAA goldies "Whiskey Bent And Hell Bound," "The Pressure Is On" and "Greatest Hits."

And it seems there's a chance that the home of Hank's legendary father, Hank Williams Sr., may be physically moved to become a permanent exhibit on the huge new entertainment complex now under development in Nashville, Music Village U.S.A. Hank Sr.'s home is currently owned by Mack Sanders, who also owns radio station WJRB (KZ Country). If a settlement is reached, the former Williams home will be moved onto the Music Village property adjoining Twitty City (which it also operates).

The house is located on Franklin Road in Nashville, and was extensively renovated and expanded by Williams' widow Audrey after his death in 1953. However, Audrey never realized her own dream of making it into a showplace of memorabilia. It will be interesting to see, logistically, how Music Village would handle the physical move of the 14,000 square foot edifice: it would certainly involve segmentation of the property.

They've been conspicuously missed on the charts lately, but Bandana is now back in the studio—with a new producer, Jim Ed Norman. And group member Jerry Fox became engaged not long ago, so things are definitely looking up for the five-piece Warner Bros. act.

## 'Entertainment' Goes Nashville

Continued from page 60

of artists, Heard asserts, apparently believing that television coverage involves a swarm of personnel and a blaze of lights. His crew, he says, generally consists of only four people, including himself and the on-camera personality.

Ideas for "Entertainment Tonight" coverage, Cook explains, can be pitched locally to Heard or Gannick or directly to Gary Herman (news) and Beverly Kopf (features) at the show's headquarters in Los Angeles. The toll-free number is (800) 421-0476.

Although the burden of coverage goes to established celebrities, Heard says that relative newcomers are frequently featured if there is a strong enough news peg. He notes that he has just completed or is scheduled to produce segments on such new acts as Exile, the Judds and Jason & the Scorchers.

Occasionally, celebrities are featured on the show not because of their current activities but because of where they live. Heard has done celebrity-homes pieces on T.G. Sheppard, Conway Twitty, Mel Tillis, June Carter Cash and Larry Gatlin.

Exposes and investigative reports about the entertainment business sometimes appear on the show, but generally, says Heard, "Entertainment Tonight" does not take a negative view of famous people."

## Billboard® Hot Country LPs™

Survey for Week Ending 3/10/84

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| This Week | Last Week | Weeks on Chart | ARTIST<br>Title, Label & Number<br>(Dist. Label)  | This Week | Last Week | Weeks on Chart | ARTIST<br>Title, Label & Number<br>(Dist. Label)                                  |
|-----------|-----------|----------------|---|-----------|-----------|----------------|---|
| 1         | 1         | 18             | GEORGE STRAIT<br>Right Dr. Wrong<br>MCA 5450 MCA  | 38        | 37        | 16             | SHELLY WEST<br>Red Hot, Viva 23983 WEA  |
| 2         | 4         | 4              | ALABAMA<br>Roll On, RCA AHL1-4939 RCA   | 39        | 33        | 75             | RICKY SKAGGS<br>Highways And Heartaches, Epic<br>FE 37996 CBS                     |
| 3         | 3         | 16             | WILLIE NELSON<br>Without A Song<br>Columbia FC-39110 CBS                                  | 40        | 40        | 8              | ROGER WHITTAKER<br>Alltime Heart Touching Favorites, Main Street<br>MS-9306 MCA   |
| 4         | 2         | 20             | RICKY SKAGGS<br>Don't Cheat In Our Hometown, Sugar Hill/Epic FE-38954 CBS                 | 41        | 45        | 37             | CONWAY TWITTY<br>Lost In The Feeling, Warner Bros. 23869 WEA                      |
| 5         | 5         | 50             | LEE GREENWOOD<br>Somebody's Gonna Love You, MCA 5403 MCA                                  | 42        | 43        | 9              | BOXCAR WILLIE<br>Not The Man I Used To Be, Main Street MS-9309 MCA                |
| 6         | 6         | 25             | KENNY ROGERS<br>Eyes That See In The Dark, RCA AFL1-4697 RCA                              | 43        | 46        | 8              | JOE STAMPLEY<br>Memory Lane, Epic<br>FE-38964 CBS                                 |
| 7         | 8         | 16             | THE OAK RIDGE BOYS<br>Deliver, MCA 5455 MCA   | 44        | 47        | 104            | ALABAMA<br>Mountain Music, RCA<br>AHL1-4229 RCA                                   |
| 8         | 7         | 34             | EARL THOMAS CONLEY<br>Don't Make It Easy For Me, RCA AHL1-4713 RCA                        | 45        | 53        | 3              | DAVID FRIZZELL & SHELLY WEST<br>In Session, Viva 23907 WEA                        |
| 9         | 13        | 16             | TOM JONES<br>Don't Let Our Dreams Die Young, Mercury<br>814-448-1 POL                     | 46        | 52        | 305            | WILLIE NELSON<br>Stardust, Columbia<br>JC 35305 CBS                               |
| 10        | 12        | 51             | ALABAMA<br>The Closer You Get, RCA<br>AHL1-4663 RCA                                       | 47        | 42        | 5              | GENE WATSON<br>Little By Little, MCA<br>MCA 5446 MCA                              |
| 11        | 11        | 18             | CRYSTAL GAYLE<br>Cage The Songbird, Warner Bros. 23958 WEA                                | 48        | 49        | 18             | JOE WATERS<br>Harvest Moon, New Colony NC-831 IND                                 |
| 12        | 9         | 26             | MERLE HAGGARD<br>That's The Way Love Goes, Epic FE-38815 CBS                              | 49        | 48        | 67             | DOLLY PARTON<br>Dolly's Greatest Hits, RCA AHL1-4422 RCA                          |
| 13        | 10        | 19             | DEBORAH ALLEN<br>Cheat The Night, RCA<br>MHL1-8514 RCA                                    | 50        | 65        | 2              | THE JUDDS<br>The Judds - Wynonna & Naomi, RCA/Curb<br>MHL1-8515 (RCA)             |
| 14        | 16        | 7              | THE STATLER BROTHERS<br>Today, Mercury<br>812-184-1 POL                                   | 51        | 55        | 16             | JOHNNY LEE<br>Greatest Hits, Full Moon/Warner Bros.<br>23967 WEA                  |
| 15        | 15        | 7              | CHARLY McCLAIN<br>The Woman In Me, Epic<br>FE-38979 CBS                                   | 52        | 57        | 12             | STEVE WARINER<br>Midnight Fire, RCA<br>AHL1-4859 RCA                              |
| 16        | 20        | 20             | HANK WILLIAMS, JR.<br>Man Of Steel, Warner/Curb 23924 WEA                                 | 53        | 61        | 103            | WILLIE NELSON<br>Always On My Mind, Columbia FC 37951 CBS                         |
| 17        | 21        | 19             | JANIE FRICKE<br>Love Lies, Columbia<br>FC-38730 CBS                                       | 54        | 51        | 156            | ALABAMA<br>Feels So Right, RCA<br>AHL1-3930 RCA                                   |
| 18        | 19        | 23             | GARY MORRIS<br>Why Lady Why, Warner<br>Bros. 23738 WEA                                    | 55        | 41        | 9              | JIMMY BUFFETT<br>One Particular Harbor<br>MCA 5447 MCA                            |
| 19        | 18        | 13             | EXILE<br>Exile, Epic B6E-39154 CBS  | 56        | 50        | 16             | EMMYLOU HARRIS<br>White Shoes, Warner<br>Bros. 23961 WEA                          |
| 20        | 14        | 23             | EDDIE RABBITT<br>Greatest Hits - Volume II, Warner Bros. 23925 WEA                        | 57        | 44        | 24             | SISSY SPACEK<br>Hangin' Up My Heart, Atlantic/America 7-90100 WEA                 |
| 21        | 17        | 25             | JOHN CONLEE<br>In My Eyes, MCA 5434 MCA   | 58        | 64        | 2              | TONY JOE WHITE<br>Dangerous, Columbia<br>FC-38817 (CBS)                           |
| 22        | 23        | 17             | T.G. SHEPPARD<br>Slow Burn, Warner/Curb<br>23911 WEA                                      | 59        | 60        | 3              | JOHNNY LEE<br>'Til The Bars Burn Down, Warner Bros. 25056 WEA                     |
| 23        | 24        | 19             | JOHN ANDERSON<br>All The People Are Talkin', Warner Bros.<br>23912 WEA                    | 60        | 59        | 129            | WILLIE NELSON<br>Greatest Hits, Columbia<br>KC 237542 CBS                         |
| 24        | 22        | 58             | MERLE HAGGARD AND WILLIE NELSON<br>Poncho And Lefty, Epic<br>FE 37958 CBS                 | 61        | 58        | 41             | T.G.SHEPPARD<br>T.G. Sheppard's Greatest Hits, Warner/Curb 23841 WEA              |
| 25        | 30        | 4              | DOLLY PARTON<br>The Great Pretender, RCA<br>AHL1-4940 RCA                                 | 62        | 62        | 196            | ALABAMA<br>My Home's In Alabama, RCA AHL1-3644 RCA                                |
| 26        | 31        | 25             | THE KENDALLS<br>Movin' Train, Mercury<br>812-779-1 POL                                    | 63        | 56        | 56             | GEORGE STRAIT<br>Strait From The Heart, MCA 5320 MCA                              |
| 27        | 28        | 18             | GEORGE JONES<br>Jones Country, Epic<br>FE-38978 CBS                                       | 64        | 54        | 11             | REBA McENTIRE<br>Behind The Scene, Mercury 812-781-1 POL                          |
| 28        | 29        | 21             | MICHAEL MARTIN MURPHEY<br>The Heart Never Lies, Liberty LT-51150 CAP                      | 65        | NEW ENTRY |                | BILL MONROE<br>Bill Monroe & Friends, MCA 5435 MCA                                |
| 29        | 25        | 17             | KENNY ROGERS<br>Twenty Greatest Hits, Liberty LV-51152 CAP                                | 66        | 63        | 25             | LEE GREENWOOD<br>Inside Out, MCA 5304 MCA   |
| 30        | 26        | 45             | JOHN CONLEE<br>John Conlee's Greatest Hits, MCA 5406 MCA                                  | 67        | 69        | 43             | WILLIE NELSON WITH WAYLON JENNINGS<br>Take It To The Limit, Columbia FC 38562 CBS |
| 31        | 32        | 15             | JIM GLASER<br>The Man In The Mirror, Noble Vision NV-2001 IND                             | 68        | 67        | 44             | VERN GOSDIN<br>If You're Gonna Do Me Wrong (Do It Right), Compleat CPL-1-1004 POL |
| 32        | 39        | 73             | HANK WILLIAMS JR.<br>Hank Williams Jr.'s Greatest Hits, Elektra/Curb 60193 WEA            | 69        | 66        | 46             | RONNIE MILSAP<br>Keyed Up, RCA<br>AHL1-4670 RCA                                   |
| 33        | 35        | 14             | MICKEY GILLEY<br>You've Really Got A Hold On Me, Epic FE-39000 CBS                        | 70        | 68        | 177            | KENNY ROGERS<br>Greatest Hits, Liberty<br>L00 1072 CAP                            |
| 34        | 34        | 37             | THE WHITES<br>Old Familiar Feeling, Warner/Curb 23872 WEA                                 | 71        | 71        | 27             | CRYSTAL GAYLE<br>Crystal Gayle's Greatest Hits, Columbia FC-38803 CBS             |
| 35        | 27        | 13             | B.J. THOMAS<br>The Great American Dream, Cleveland International/Columbia<br>FC-39111 CBS | 72        | 72        | 22             | ANNE MURRAY<br>A Little Good News, Capitol ST12301 CAP                            |
| 36        | 36        | 19             | LARRY GATLIN & THE GATLIN BROTHERS BAND<br>Greatest Hits Volume II, Columbia FC-38923 CBS | 73        | 74        | 19             | WAYLON JENNINGS<br>Waylon & Company, RCA<br>AHL1-4826 RCA                         |
| 37        | 38        | 15             | MERLE HAGGARD<br>The Epic Collection (Recorded Live), Epic<br>FE-39159 CBS                | 74        | 75        | 28             | BARBARA MANDRELL<br>Spun Gold, MCA 5377 MCA                                       |
|           |           |                |   | 75        | 73        | 144            | RICKY SKAGGS<br>Waitin' For The Sun To Shine, Epic FE 37193 CBS                   |

Bullets are awarded to those products demonstrating the greatest sales gains this week (Prime Movers). ● Recording Industry Assn. of America seal for sales of 500,000 units (seal indicated by dot). ▲ Recording Industry Assn. of America seal for sales of 1,000,000 units (seal indicated by triangle).

## TIMOTHY THOMAS

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## Union Hits PolyGram/WCI Plans Letter To British Trade Minister Outlines Objections

By PETER JONES

LONDON—Trade union fears about the possible redundancies and unemployment that might follow the proposed PolyGram/Warner Communications Inc. merger have been forcibly expressed in a lengthy letter to the government's trade and industry minister, Norman Tebbit.

The letter, which comes from the General Municipal & Boilermakers Union (GMB), expresses concern about the future of the union's 400 members employed at the WEA distribution base at Alperton and PolyGram's Chadwell Heath depot.

Union official Tony Lusby asks the minister to refer the proposed merger to the Monopolies Commission. This step was ruled unnecessary by Tebbit last year (Billboard, Nov. 26) "on the information before him and in accordance with the recommendation of the Director-General of Fair Trading." But Lusby cites West Germany and the U.S. as "having referred this matter to their respective watchdog committees."

He notes that when WEA closed its West Drayton pressing plant in 1982, it transferred 50% of its work to its West German facility at Als-

dorf, sub-contracting the rest of British manufacturers.

The letter goes on: "Having reluctantly accepted that the union couldn't influence a corporate decision taken in the U.S., we sought guarantees for the future of other WCI companies and operations in the U.K. These assurances were given that WEA would continue in its present form and in particular that the Alperton distribution center would remain.

"Should a merger take place, then either PolyGram's distribution center or WEA's distribution center will be at risk."

Lusby adds that either center has the capacity and capability to handle the volume resulting from a merger, and the total volume of black disk requirement of both PolyGram and WEA could be manufactured by WEA Germany or by PolyGram at various European sites, "so causing possible job loss in the U.K."

He cites the view expressed by Walter Yetnikoff, CBS Records Group president, that if the PolyGram/WCI merger went through then CBS would seek a similar arrangement with another multinational firm. "Should this happen, further

contraction and rationalization of the record industry will adversely affect employment levels. The most likely candidates for a deal with CBS are EMI or RCA. This in turn would jeopardize smaller labels.

"The success of the British music industry has been through small, young and vibrant companies winning marketplace impact. They were established by, and took advantage of, the many and varied marketing and distribution services offered by the industry.

"This would no longer be the case, so their bargaining opportunities within the industry would be squeezed, with further job losses ensuing."

The union is awaiting a response from minister Tebbit. But Siegfried Loch, WEA European president, says: "We can't comment on a letter we've not yet seen. PolyGram and WCI have said they'd like to merge their operations but, to do this, worldwide official assent is needed in all territories concerned. So far, approval has been won only in the U.K., Canada and France.

"We're fully occupied at management level in getting the necessary approval."

## CDs Giving Boost To Stagnant Swiss Market

By PIERRE HAESLER

ZURICH—Compact Disc releases accounted for 11% of PolyGram Switzerland's 1983 sales, the company reports. But contrary to expectation, pop and rock repertoire generated well over half the total volume.

Notes Peter Frei: "We expected classical CDs to sell faster. All our 1983 marketing activity was concentrated on the CD introduction. In fact, 55% of sales to date have been of pop product."

The new configuration is seen here as a welcome innovation in an industry badly in need of fresh product and fresh ideas. Overall industry

turnover has been stagnant during the recent past at about \$110 million, and some companies have experienced declining sales.

Ludwig Schmucki, Ariola managing director, concedes: "Switzerland is no longer an island in the recessive world of music, even though the market here has not been as hard hit as some. We can't always put the blame on the general economic situation. As an industry, do we offer enough attractive product? If we did, then sales would not be crumbling."

The experience of Musikvertrieb is typical of this territory. The company has benefitted from CD fever and managed to keep 1983 sales at the

previous year's level. Says general manager Lucien Monnerat: "Our volume held up because we had some excellent releases in our partners' catalogs.

"To our surprise, we registered an 8% sales increase for singles and 30% for maxi-singles as well. But we believe that was achieved at the expense of album sales."

The introduction of private broadcasting stations last November has been a second powerful stimulus to the Swiss record market, though executives are divided on whether the flood of on-air music 24 hours a day will reduce, stabilize or increase sales in 1984.

"First reactions are positive," says Martin Schiess, Bellaphon general manager, "because private broadcasting offers a new promotional instrument to the industry. But the present trend to broadcasting music programming without spoken-word content is bound to make home taping more attractive."

The advent of private radio is seen as opening up Switzerland to the international music scene. It is also seen as providing opportunities for local acts to make a more powerful mark.

Observes PolyGram's Frei, "We have rewritten our a&r policy. While Slapstick, Kliby, Diethelm/Famulari and others have recorded good successes at home, Yello has gained international recognition, and we're now concentrating our efforts on product with export potential."

Ariola's Schmucki describes a similar balance between local and international success: "Krokus is still our top Swiss act so far as international recognition is concerned. We intend to increase the number of our national releases, but at the same we're being more selective. We're not putting out Swiss material just for the sake of it."

Independent company Disctrade sees local acts as the backbone of its business, with Hertz, Mainstreet, Liliput and Kingsnakes among recent successes and heavy metal bands Mausoleum and Neat also finding a market niche. International frontrunner is Mainstreet, with releases in European and other territories.

## CBS/Fox Vid U.K. Signs Lease Deal With Intervision

LONDON—CBS/Fox Video U.K. is launching a joint international leasing operation with Intervision, one of the leading British independent video firms.

It's a 50/50 deal between the companies and runs for 15 years. The new company, headed by Intervision chief executive Bev Ripley, will draw on product released by all major companies as well as the two firms involved.

"The leasing, or racking, of video software packages of between 50 and 100 titles is complementary to the traditional distribution of prere-

corded cassettes," says Ripley. "Properly marketed and administered, it opens up a new and potentially limitless retail base for video software, gas stations and off-license liquor stores being a couple of main examples."

Steve Mandy, CBS Fox Video U.K. managing director, adds: "It's important to stress that these new outlets really are complementary to the traditional retailer who stocks in depth. But the specialist video dealers are realizing that a lease package is an ideal method of widening and updating their own catalogs in a way that's not always viable with the outright purchase of titles.

"We're convinced this form of leasing will be the major growth area for the video software business. The U.K. operation is to serve as a blueprint for international expansion of the new company."

Trading terms are to be announced shortly. Mandy says they will be "highly competitive."

There's also a five-year pact between the two companies covering sales, distribution and manufacturing. This includes a guarantee of a specific number of major new releases each year from Intervision's theatrical arm, Alpha Films. Says Ripley: "This move enables us to concentrate on acquisition of major product and its marketing."

### Japanese Fad: Colored Tapes

TOKYO—The latest fad for fashion-conscious music fans here is blank cassettes in pastel colors, judged attractive to female and teenage buyers.

Following the lead set by Sanyo, Nippon Columbia began test marketing pink, white and water-colored versions of its DX-1 series early this year. Full-scale marketing started at the end of February.

Sold under the Pastel Live 50 logo, the colored tapes have a 50-minute recording time.



SING, DRINK & BE MERRY—Attic Records group Perfect Affair pays a visit to CHUM Toronto with champagne and blondes in tow. Pictured from left are station music director Wayne Webster, a model, group member Rick Rose, another model, and the station's Barry Stewart and Paul Morris. Seated are CHUM's Brad Jones, left, and the label's Ralph Alfonso.

## Quebec City's CJMF Ordered Off The Air

By KIRK LAPOINTE

HULL, Quebec—CJMF-FM of Quebec City was ordered Wednesday (29) to cease operations March 31 in the first move in years by the Canadian Radio-Television & Telecommunications Commission (CRTC) to deny a major broadcaster a license renewal.

The CRTC said CJMF's failure to adhere to broadcast performance promises, mainly by playing rock music instead of adult contemporary, had undermined "the very authority of the Commission." The station refused to comply with its license con-

### Regulations On FM Revised By CRTC

OTTAWA—The Canadian Radio-Television & Telecommunications Commission has formally revised FM radio regulations to allow joint licensees to broadcast 150 minutes of commercials between 6 a.m. and midnight.

The revision was proposed last year as part of FM radio regulations and raises commercial time to a level equal to independent FM licensees.

A consultative committee on radio regulations is expected to make its final report to the commission within weeks.

## CBC FM Network Takes 'Brave New Wave' Plunge

MONTREAL—"Brave New Waves," an innovative if somewhat unusual overnight program featuring new wave music and talk galore, has debuted on the CBC FM network as part of efforts to make the service around-the-clock.

The midnight to 6 a.m. weekday show is a major digression from tradition for the national public radio network, which has carved an impressive reputation for its classical music programming.

Host Augusta Lapaix has been treating listeners accustomed to Bach and Haydn to Laurie Anderson and Nina Hagen. And so far, says producer Allan Conter, the reaction has been favorable.

CBC president Pierre Juneau late last year committed the radio service to reach a 24-hour schedule. "Brave New Waves," which took to the air Feb. 6, is a signal that the network's stuffier days are over.

The launch has been low-key. Normal attendant publicity and adver-

sions virtually since it went on the air in September 5, 1979, the Commission said. Repeated requests for CJMF to fall in line were ignored, the Commission added.

When it went on the air, CJMF promised to broadcast 84.1% adult contemporary and 4.8% rock in its music content. Last September, it was playing 2.2% adult contemporary and 97.8% rock, the CRTC said.

A public hearing will be held July 4 on bids to provide service to the Quebec City area. CJMF could still apply, but it will have to go off the air when its license expires at the end of this month.

The move by the CRTC marked the first time in memory that the federal broadcast regulator had denied a license renewal to a major broadcaster. CFMX, a small classical station in Cobourg, Ontario, was taken off the air in September, 1982 because it was only broadcasting infrequently.

Once the Commission grants a license, it usually bends over to insure that stations stay financially viable and on the air. The CRTC tries to ensure, however, that there aren't too many similarly-styled stations in one market. In this case, other stations in the Quebec area complained that CJMF was eating into their territory.

tisements haven't accompanied the program's debut. CBC Radio Quebec chief Ron Laplante says the corporate fanfare won't be unleashed until "we're established... We feel we have to experiment, fine-tune it."

The program attracted guests during the first week through unorthodox newspaper advertisements. Lapaix, who was host of "Cross-Country Check Up" and a replacement host last summer on "Morningside," says this is her greatest opportunity and adds that she can't imagine how any other city but Montreal could have been chosen as its studio center.

But if the program represents a risk for the network, it is one it has itself long recommended. Only months ago, an internal CBC report said the network's audience core was "stagnating" and warned of crisis if the audience base is not expanded.

Lapaix predicts the program will find an audience, not only in late-shift workers and students, but in "nursing mothers and insomniacs."

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## BRITAIN

(Courtesy of Music & Video Week)  
As of 3/4/84

| This Week | Last Week | SINGLES  |
|-----------|-----------|--|
| 1         | 2         | 99 RED BALLOONS, Nena, Epic  |
| 2         | 1         | RELAX, Frankie Goes To Hollywood, ZTT  |
| 3         | 10        | JOANNA, Kool & Gang, De-Lite   |
| 4         | 9         | WOULDN'T IT BE GOOD, Nik Kershaw, MCA  |
| 5         | 3         | DOCTOR] DOCTOR], Thompson Twins, Arista  |
| 6         | 7         | SOMEbody'S WATCHING ME, Rockwell, Motown                                       |
| 7         | 4         | RADIO GA GA, Queen, EMI  |
| 8         | 12        | AN INNOCENT MAN, Billy Joel, CBS   |
| 9         | 5         | MY EVER CHANGING MOODS, Style Council, Polydor                                 |
| 10        | 19        | RUN RUNAWAY, Siade, RCA  |
| 11        | 16        | STREET DANCE, Break Machine, Record Shack                                      |
| 12        | 6         | BREAK MY STRIDE, Matthew Wilder, Epic  |
| 13        | 8         | GIRLS JUST WANT TO HAVE FUN, Cyndi Lauper, Portrait                            |
| 14        | 15        | HIDE AND SEEK, Howard Jones, WEA   |
| 15        | 14        | LET THE MUSIC PLAY, Shannon, Club  |
| 16        | 11        | MICHAEL CAINE, Madness, Stiff  |
| 17        | 21        | GET OUT OF YOUR LAZY BED, Matt Bianco, WEA                                     |
| 18        | 13        | HOLIDAY, Madonna, Sire   |
| 19        | 28        | I GAVE YOU MY HEART, Hot Chocolate, Rak  |
| 20        | 31        | JUMP, Van Halen, Warner Bros.  |
| 21        | 18        | WHAT DIFFERENCE DOES IT MAKE?, Smiths, Rough Trade                             |
| 22        | 20        | NEW MOON ON MONDAY, Duran Duran, EMI   |
| 23        | 25        | MAIN THEME FROM "THE THORN BIRDS", Henry Mancini & his Orchestra, Warner Bros. |
| 24        | 17        | THAT'S LIVING ALRIGHT, Joe Fagin, Towerbell                                    |
| 25        | 35        | MORE, MORE, MORE, Carmel, London   |
| 26        | NEW       | THE MUSIC OF TORVILL & DEAN, Richard Hartley & Michael Reed Orch., Safari      |
| 27        | 23        | SOUL TRAIN, Swans way, Exit International                                      |
| 28        | 34        | THE POLITICS OF DANCING, Re-Flex, EMI  |
| 29        | 22        | HYPERACTIVE], Thomas Dolby, Parlophone   |
| 30        | 38        | DOWN IN THE SUBWAY, Soft Cell, Some Bizzare                                    |
| 31        | 39        | CRY AND BE FREE, Marilyn, Love   |
| 32        | 24        | LOVE THEME FROM "THE THORN BIRDS", Juan Martin, WEA                            |
| 33        | 27        | ONE SMALL DAY, Ultravox, Chrysalis   |
| 34        | 26        | (FEELS LIKE) HEAVEN, Fiction Factory, CBS                                      |
| 35        | NEW       | 'ULLO JOHN] GOTTA NEW MOTOR?, Alexei Sayle, Springtime                         |
| 36        | 30        | SPICE OF LIFE, Manhattan Transfer, Atlantic                                    |
| 37        | NEW       | FRAGGLE ROCK THEME, Fraggles, RCA  |
| 38        | NEW       | BREAKIN' DOWN, Julia & Company, London   |
| 39        | NEW       | TO BE OR NOT TO BE, Mel Brooks, Island   |
| 40        | 29        | HERE COMES THE RAIN AGAIN, Eurythmics, RCA                                     |
| This Week | Last Week | ALBUMS   |
| 1         | 1         | INTO THE GAP, Thompson Twins, Arista   |
| 2         | NEW       | THE SMITHS, Rough Trade  |
| 3         | 3         | AN INNOCENT MAN, Billy Joel, CBS   |
| 4         | 5         | TOUCH, Eurythmics, RCA   |
| 5         | 4         | THRILLER, Michael Jackson, Epic  |
| 6         | NEW       | KEEP MOVIN', Madness, Stiff  |
| 7         | 2         | SPARKLE IN THE RAIN, Simple Minds, Virgin                                      |
| 8         | 10        | NO PARLEZ], Paul Young, CBS  |
| 9         | 7         | THE CROSSING, Big Country, Mercury   |
| 10        | 8         | CAN'T SLOW DOWN, Lionel Richie, Motown   |
| 11        | 13        | NOW, THAT'S WHAT I CALL MUSIC, Various, EMI                                    |
| 12        | 12        | U2 LIVE "UNDER A BLOOD RED SKY", Island  |
| 13        | 11        | THE VERY BEST OF MOTOWN LOVE SONGS, Various, Telstar                           |
| 14        | 9         | SOMETIMES WHEN WE TOUCH, Various, Ronco  |
| 15        | 6         | DECLARATION, Alarm, I.R.S.   |
| 16        | 16        | COLOUR BY NUMBERS, Culture Club, Virgin  |
| 17        | 25        | SEVERN AND THE RAGGED TIGER, Duran Duran, EMI                                  |
| 18        | 24        | QUICK STEP & SIDE KICK, Thompson Twins, Arista                                 |
| 19        | 22        | PIPES OF PEACE, Paul McCartney, Parlophone                                     |
| 20        | 38        | IN THE HEART, Kool & Gang, De-Lite   |
| 21        | 33        | SERENADE, Juan Martin & Royal Philharmonic Orchestra, K-tel                    |

|    |     |   |
|----|-----|---|
| 22 | 28  | 1984, Van Halen, Warner Bros.                                     |
| 23 | 21  | GENESIS, Charisma   |
| 24 | 40  | FANTASTIC, Wham], Inner Vision                                    |
| 25 | 20  | LABOUR OF LOVE, UB40, DEP International                           |
| 26 | 14  | THE FLAT EARTH, Thomas Dolby, Parlophone                          |
| 27 | 17  | VICTIMS FOR THE FUTURE, Gary Moore, Virgin                        |
| 28 | NEW | AMMONIA AVENUE, Alan Parsons Project, Arista                      |
| 29 | 19  | STAGES, Elaine Paige, K-tel                                       |
| 30 | 27  | CRUSADER, Saxon, Carrere  |
| 31 | 15  | MILK AND HONEY, John Lennon & Yoko Ono, Polydor                   |
| 32 | 18  | LEARNING TO CRAWL, Pretenders, Real                               |
| 33 | 30  | TUBE, Various, K-tel  |
| 34 | NEW | QUEEN GREATEST HITS, EMI  |
| 35 | 26  | ORIGINAL MUSIC FROM "AUF WIEDERSEHEN PET", David McKay, Towerbell |
| 36 | 29  | HAUNTING MELODIES, Electric Wind Ensemble, Nouveau                |
| 37 | 39  | THE BOP WON'T STOP, Shakin' Stevens, Epic                         |
| 38 | 34  | WORKING WITH FIRE AND STEEL, China Crisis, Virgin                 |
| 39 | NEW | THE ESSENTIAL JEAN MICHEL JARRE, PolyStar                         |
| 40 | NEW | WORLD SHUT YOUR MOUTH, Julian Cope, Mercury                       |

## CANADA

(Courtesy of The Record)  
As of 3/5/84

| This Week | Last Week | SINGLES   |
|-----------|-----------|---|
| 1         | 1         | KARMA CHAMELEON, Culture Club, Virgin/PolyGram                    |
| 2         | 3         | 99 LUFTBALLONS, Nena, Epic/CBS                                    |
| 3         | 2         | JUMP, Van Halen, Warner Bros./WEA                                 |
| 4         | 4         | RED, RED WINE, UB40, Virgin/PolyGram                              |
| 5         | 5         | THRILLER, Michael Jackson, Epic/CBS                               |
| 6         | 14        | GIRLS JUST WANT TO HAVE FUN, Cyndi Lauper, Epic/CBS               |
| 7         | 7         | HERE COMES THE RAIN AGAIN, Eurythmics, RCA                        |
| 8         | 8         | TALKING IN YOUR SLEEP, Romantics, Nemperor/CBS                    |
| 9         | 20        | I WANT A NEW DRUG, Huey Lewis, Chrysalis/MCA                      |
| 10        | 6         | BREAK MY STRIDE, Matthew Wilder, Epic/CBS                         |
| 11        | 13        | SO BAD, Paul McCartney, Columbia/CBS                              |
| 12        | 12        | REBEL YELL, Billy Idol, Chrysalis/MCA                             |
| 13        | 9         | THINK OF LAURA, Christopher Cross, Warner Bros./WEA               |
| 14        | 11        | OWNER OF A LONELY HEART, Yes, Atco/WEA                            |
| 15        | 10        | I GUESS THAT'S WHY THEY CALL IT THE BLUES, Elton John, Geffen/WEA |
| 16        | 15        | NOBODY TOLD ME, John Lennon, Polydor/PolyGram                     |
| 17        | 17        | NEW MOON ON MONDAY, Duran Duran, Capitol                          |
| 18        | 16        | RUNNING WITH THE NIGHT, Lionel Richie, Motown/Quality             |
| 19        | NEW       | FOOTLOOSE, Kenny Loggins, Columbia/CBS                            |
| 20        | NEW       | JOANNA, Kool & the Gang, De-Lite/PolyGram                         |

| This Week | Last Week | ALBUMS   |
|-----------|-----------|--|
| 1         | 1         | COLOUR BY NUMBERS, Culture Club, Virgin/PolyGram       |
| 2         | 2         | THRILLER, Michael Jackson, Epic/CBS                    |
| 3         | 3         | 1984, Van Halen, Warner Bros./WEA                      |
| 4         | 5         | LEARNING TO CRAWL, Pretenders, Sire/WEA                |
| 5         | 4         | 90125, Yes, Atco/WEA                                   |
| 6         | 6         | TOUCH, Eurythmics, RCA                                 |
| 7         | 9         | IN HEAT, Romantics, Nemperor/CBS                       |
| 8         | 8         | SEVERN AND THE RAGGED TIGER, Duran Duran, Capitol      |
| 9         | 12        | UH-HUH, John Cougar Mellencamp, Riva/PolyGram          |
| 10        | 13        | REBEL YELL, Billy Idol, Chrysalis/MCA                  |
| 11        | 11        | GENESIS, Genesis, Atlantic/WEA                         |
| 12        | 10        | MILK & HONEY, John Lennon & Yoko Ono, Polydor/PolyGram |
| 13        | 7         | CAN'T SLOW DOWN, Lionel Richie, Motown/Quality         |
| 14        | 14        | LABOUR OF LOVE, UB40, Virgin/PolyGram                  |
| 15        | 18        | SPORTS, Huey Lewis, Chrysalis/MCA                      |
| 16        | 16        | SYNCHRONICITY, Police, A&M                             |
| 17        | 17        | METAL HEALTH, Quiet Riot, Epic/CBS                     |
| 18        | NEW       | DEFENDERS OF THE FAITH, Judas Priest, Columbia/CBS     |

|    |    |  |
|----|----|--|
| 19 | 15 | ELIMINATOR, ZZ Top, Warner Bros./WEA               |
| 20 | 19 | SHOUT AT THE DEVIL, Motley Cruie, Warner Bros./WEA |

## WEST GERMANY

(Courtesy Der Musikmarkt)  
As of 3/5/84

| This Week | Last Week | SINGLES   |
|-----------|-----------|---|
| 1         | 1         | RELAX, Frankie Goes to Hollywood, Island              |
| 2         | 2         | ONLY YOU, Flying Pickets, Virgin                      |
| 3         | 3         | LOVE IS A BATTLEFIELD, Pat Benatar, Chrysalis/Ariola  |
| 4         | 8         | RADIO GA GA, Queen, EMI                               |
| 5         | 7         | HYPNOTIC TANGO, My Mine, Blow Up/Intercord            |
| 6         | 5         | MY OH MY, Siade, RCA                                  |
| 7         | 6         | (HEY YOU) THE ROCK STEADY CREW, Virgin                |
| 8         | 9         | HOLD ME NOW, Thompson Twins, Arista/Ariola            |
| 9         | NEW       | BIG IN JAPAN, Alphaville, WEA                         |
| 10        | 4         | JENSEITS VON EDEN, Nino de Angelo, Polydor/DGG        |
| 11        | 12        | HELLO AGAIN, Howard Carpendale, EMI                   |
| 12        | 13        | WHAT IS LOVE?, Howard Jones, WEA                      |
| 13        | 14        | 25 YEARS, Catch, Metronome                            |
| 14        | 11        | HAPPY STATION, Fun Fun, Teldec                        |
| 15        | NEW       | BREAK MY STRIDE, Matthew Wilder, Epic/CBS             |
| 16        | 18        | ZU NAH AM FEUER, Stefan Waggershausen & Alice, Ariola |
| 17        | 10        | GUARDIAN ANGEL, Masquerade, Metronome                 |
| 18        | NEW       | LET THE MUSIC PLAY, Shannon, Bellaphon                |
| 19        | 16        | OWNER OF A LONELY HEART, Yes, Atco/WEA                |
| 20        | NEW       | HERE COMES THE RAIN AGAIN, Eurythmics, RCA            |

## ALBUMS

|    |     |  |
|----|-----|--|
| 1  | 1   | ?(FRAGEZEICHEN), Nena, CBS   |
| 2  | 2   | CARAMBOLAGE, Peter Maffay, Teldec  |
| 3  | 4   | GOETTERHAEMMERUNG, Udo Lindenberg & Panikorchester, Polydor/DGG            |
| 4  | 6   | 90125, Yes, Atco/WEA   |
| 5  | 5   | NO PARLEZ, Paul Young, CBS   |
| 6  | 13  | LOVE AT FIRST STING, Scorpions, Harvest/EMI                                |
| 7  | 3   | JENSEITS VON EDEN, Nino de Angelo, Polydor/DGG                             |
| 8  | 10  | LOVE FROM EARTH, Pat Benatar, Chrysalis/Ariola                             |
| 9  | NEW | HELLO AGAIN, Howard Carpendale, EMI  |
| 10 | 12  | WENN SCHON NICHT FUER IMMER, DANN WENIGSTENS FUER EWIG, Ulla Meinecke, RCA |
| 11 | 7   | GENESIS, Vertigo/Phonogram   |
| 12 | 16  | TOUCH, Eurythmics, RCA   |
| 13 | 8   | THRILLER, Michael Jackson, Epic/CBS  |
| 14 | 9   | THE AMAZING KAMIKAZE SYNDROME, Siade, RCA                                  |
| 15 | 14  | SLIDE IN IT, Whitesnake, Liberty/EMI                                       |
| 16 | 18  | 1984, Van Halen, Warner Bros./WEA  |
| 17 | 11  | GAZEBO, Baby/EMI   |
| 18 | NEW | CAN'T SLOW DOWN, Lionel Richie, Motown/RCA                                 |
| 19 | NEW | SPARKLE IN THE RAIN, Simple Minds, Virgin/Ariola                           |
| 20 | NEW | CRUSADER, Saxon, Carrere/DGG   |

## AUSTRALIA

(Courtesy Kent Music Report)  
As of 3/5/84

| This Week | Last Week | SINGLES   |
|-----------|-----------|---|
| 1         | 1         | LOVE IS A BATTLEFIELD, Pat Benatar, Chrysalis           |
| 2         | 3         | COME SAID THE BOY, Mondo Rock, WEA                      |
| 3         | 10        | RADIO GA GA, Queen, EMI                                 |
| 4         | 5         | VICTIMS, Culture Club, Virgin                           |
| 5         | 7         | ISLANDS IN THE STREAM, Kenny Rogers & Dolly Parton, RCA |
| 6         | 11        | THE LOVE CATS, Cure, Sire                               |
| 7         | 2         | ORIGINAL SIN, Inxs, WEA                                 |
| 8         | 4         | THRILLER, Michael Jackson, Epic                         |
| 9         | 13        | BREAK MY STRIDE, Matthew Wilder, Epic                   |
| 10        | NEW       | GIRLS JUST WANT TO HAVE FUN, Cyndi Lauper, Portrait     |
| 11        | NEW       | JUMP, Van Halen, Warner Bros.                           |
| 12        | 6         | NOBODY TOLD ME, John Lennon, Polydor                    |
| 13        | 12        | MESSAGE TO MY GIRL, Split Enz, Mushroom                 |
| 14        | 8         | WHY ME?], Irene Cara, Epic                              |

|    |     |  |
|----|-----|--|
| 15 | 15  | STICKY MUSIC, Sandii & Sunsetz, Sire     |
| 16 | NEW | RELAX, Frankie Goes To Hollywood, Island |
| 17 | 9   | CUM ON FEEL THE NOIZE, Quiet Riot, Epic  |
| 18 | NEW | CALLING YOUR NAME, Marilyn, Mercury      |
| 19 | NEW | TALKING IN YOUR SLEEP, Romantics, Epic   |
| 20 | 14  | ALL NIGHT LONG, Lionel Richie, Motown    |

## ALBUMS

|    |     |   |
|----|-----|---|
| 1  | NEW | 1984 SHAKIN', Various, Festival                 |
| 2  | 1   | THRILLER, Michael Jackson, Epic                 |
| 3  | 2   | TWENTY GREATEST HITS, Kenny Rogers, Liberty     |
| 4  | 3   | UNDER A BLOOD RED SKY, U2, Island               |
| 5  | 4   | LIVE FROM EARTH, Pat Benatar, Chrysalis         |
| 6  | 6   | 20 GOLDEN GREATS, Shadows, EMI                  |
| 7  | 10  | TOO LOW FOR ZERO, Elton John, Rocket            |
| 8  | 8   | EYES THAT SEE IN THE DARK, Kenny Rogers, RCA    |
| 9  | 5   | TOUCH, Eurythmics, RCA                          |
| 10 | 9   | CAN'T SLOW DOWN, Lionel Richie, Motown          |
| 11 | 11  | COLOUR BY NUMBERS, Culture Club, Virgin         |
| 12 | 7   | MILK AND HONEY, John Lennon & Yoko Ono, Polydor |
| 13 | 15  | CONFLICTING EMOTIONS, Split Enz, Mushroom       |
| 14 | NEW | 1984, Van Halen, Warner Bros.                   |
| 15 | 12  | TRACK RECORD, Joan Armatrading, A&M             |
| 16 | 13  | PHALANX, Australian Crawl, EMI                  |
| 17 | 14  | AN INNOCENT MAN, Billy Joel, CBS                |
| 18 | NEW | THE MOODY BLUES GREATEST HITS, Threshold        |
| 19 | 16  | THRU THE ROOF '83, Various, CBS                 |
| 20 | 18  | LEARNING TO CRAWL, Pretenders, WEA              |

## JAPAN

(Courtesy Music Labo)  
As of 3/5/84

| This Week | Last Week | SINGLES   |
|-----------|-----------|---|
| 1         | 1         | ROCK'N ROUGE, Seiko Matsuda, CBS-Sony/Sun                                       |
| 2         | 6         | WINE RED NO KOKORO, Anzen Chitai, Kitty/Kitty                                   |
| 3         | 3         | HOSHIZORA NO DISTANCE, Alfee, Canyon/Nichion-Tanabe                             |
| 4         | 2         | MOSHIMO ASHITAGA, Warabe, For Life/TV Asahi-Asai                                |
| 5         | 5         | KITA WING, Akina Nakamori, Warner-Pioneer/Nichion-NTV                           |
| 6         | 4         | CHARLESTON NIWA MADA HAYAI, Toshihiko Tahara, Canyon/Johnny's                   |
| 7         | 7         | MEZAME, Hidemi Ishikawa, RVC/GEI/TV Asahi                                       |
| 8         | 9         | OHISASHIBURINE, Rumiko Koyanagi, SMS/Nichion-Watanabe                           |
| 9         | 8         | KANASHIMIGA TOMARANAI, Anri, For Life/JCP-PMP                                   |
| 10        | 14        | 22SAI, Shinji Tanimura, Polystar/Noel   |
| 11        | 18        | NAMIDANO REQUEST, Checkers, Canyon/Yamaha                                       |
| 12        | NEW       | NIOKU YONSENMANNO Hitomi Go, CBS-Sony/Burning                                   |
| 13        | NEW       | KOINO KNOWHOW, Iyo Matsumoto, Victor/Nichion-Bond                               |
| 14        | 10        | VOYAGER, Yumi Matsutoya, Toshiba-EMI/Kirara                                     |
| 15        | 15        | SHUTO, Daisuke Hara, Discomate/Nichion  |
| 16        | 12        | DONZOKO, Kenji Sawada, Polydor/Watanabe-Anima                                   |
| 17        | NEW       | KIMINO HEART WA MARINE BLUE, Kiyotaka Sugiyama & Omega Tribe, VAP/Nichion-Gelei |
| 18        | 11        | SAMURAI NIPPON, Shibusagaitai, CBS-Sony/Johnny's                                |
| 19        | NEW       | SHONEN KENYA, Noriko Watanabe, Nippon Columbia/Variety                          |
| 20        | 16        | SHIROI HANDKERCHIEF, Chiemi Hori, Canyon/Top                                    |

## ALBUMS

|   |     |   |
|---|-----|---|
| 1 | 1   | KOKIN SHUU, Hiroko Yakushimaru, Toshiba-EMI |
| 2 | 4   | THRILLER, Michael Jackson, Epic-Sony        |
| 3 | 3   | HOYO, Shinji Tanimura, Polystar             |
| 4 | 2   | TIMELY, Anri, For Life                      |
| 5 | 5   | THE BORDER, Elkichi Yazawa, Warner-Pioneer  |
| 6 | 8   | 1984, Van Halen, Warner-Pioneer             |
| 7 | NEW | AFTER SERVICE, Yellow Magic Orchestra, Alfa |
| 8 | 13  | DANCING M, Miki Asakura, King               |

|    |     |  |
|----|-----|--|
| 9  | NEW | DISTURB YOU, Morio Kazama, Nippon Columbia           |
| 10 | 6   | MEMOIR, Akina Nakamori, Warner-Pioneer               |
| 11 | NEW | LOVE ME, Jackie Chan, Warner-Pioneer                 |
| 12 | 7   | VOYAGER, Yumi Matsutoya, Toshiba-EMI                 |
| 13 | NEW | HITOUCH-HITECH, Epo, RVC                             |
| 14 | 9   | URUSEI YATSURA 2, Soundtrack, Kitty                  |
| 15 | 14  | 90125, Yes, Warner-Pioneer                           |
| 16 | 12  | MILK AND HONEY, John Lennon & Yoko Ono, Polydor      |
| 17 | 10  | SEVEN AND THE RAGGED TIGER, Duran Duran, Toshiba-EMI |
| 18 | 16  | COLOUR BY NUMBERS, Culture Club, Victor              |
| 19 | NEW | FINAL COUNT 10, Yokohama Gimbae, King                |
| 20 | 11  | STAYIN' ALIVE, Soundtrack, Polydor                   |

## ITALY

(Courtesy Germano Ruscitto)  
As of 2/27/84

| This Week | Last Week | ALBUMS  |
|-----------|-----------|---|
| 1         | 1         | VOULEZ VOUS DANSER, Ricchi & Poveri, Baby               |
| 2         | 15        | BEATLES, EMI  |
| 3         | 2         | MIXAGE, Various, Baby/CGD-MM                            |
| 4         | 14        | CELENTANO HIT PARADE, Adriano Celentano, Cian/VGD-MM    |
| 5         | 8         | CLASSICO ROMANTICO, James Last, PolyGram                |
| 6         | 9         | I GRANDI SUCCESSI DI CLAUDIO BAGLIONI, Siglaquattro/RCA |
| 7         | 13        | NO PARLEZ, Paul Young, CBS                              |
| 8         | NEW       | SAN REMO 84, Various, CBS                               |
| 9         | 3         | A COME AMORE, Richard Clayderman, RCA                   |
| 10        | 5         | SINCERITA, Riccardo Cocciante, Virgin                   |
| 11        | 7         | STRIKE, Various, Discotto                               |
| 12        | 6         | ORIZZONTI PERDUTI, Franco Battiato, EMI                 |
| 13        | 10        | FLASHDANCE, Irene Cara, PolyGram                        |
| 14        | 4         | BIMBO MIX, Various, Baby                                |
| 15        | 11        | VENEZIA 2000, Rondo Veneziano, Baby                     |
| 16        | NEW       | MILK AND HONEY, John Lennon & Yoko Ono, PolyGram        |
| 17        | NEW       | 90125, Yes, WEA   |
| 18        | 19        | CAN'T SLOW DOWN, Lionel Richie, Ricordi                 |
| 19        | 17        | STAYING ALIVE, Various, PolyGram                        |
| 20        | NEW       | DRIVE IN 60, Various, Five                              |

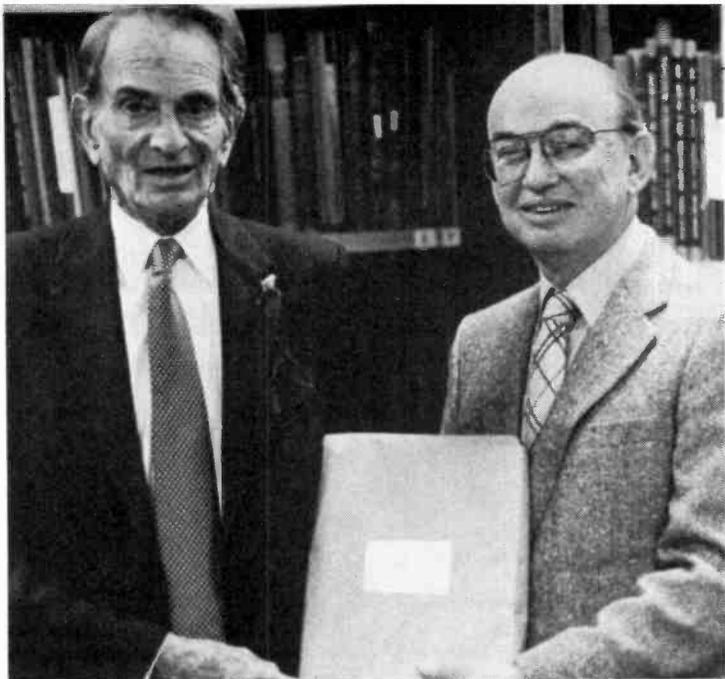
## NETHERLANDS

(Courtesy Stichting Nederlandse Top 40)  
As of 3/3/84

| This Week | Last Week | SINGLES   |
|-----------|-----------|---|
| 1         | 3         | WHEN THE LAD SMILES, Golden Earring, 21 Records         |
| 2         | 1         | RADIO GA GA, Queen, EMI                                 |
| 3         | 7         | LOVE IS A BATTLEFIELD, Pat Benatar, Chrysalis           |
| 4         | 8         | STOP THAT TRAIN, Clint Eastwood & General Saint, Munich |
| 5         | 5         | RELAX, Frankie Goes To Hollywood, Island                |
| 6         | 2         | LOVE OF THE COMMON PEOPLE, Paul Young, CBS              |
| 7         | NEW       | BIRD OF PARADISE, Snowy White, Towerbell                |
| 8         | NEW       | SOMEbody'S WATCHING ME, Rockwell, Motown                |
| 9         | 9         | GUARDIAN ANGEL, Masquerade, CNR                         |
| 10        | NEW       | NO TENGO DINERO, Righeira, Ariola                       |

## ALBUMS

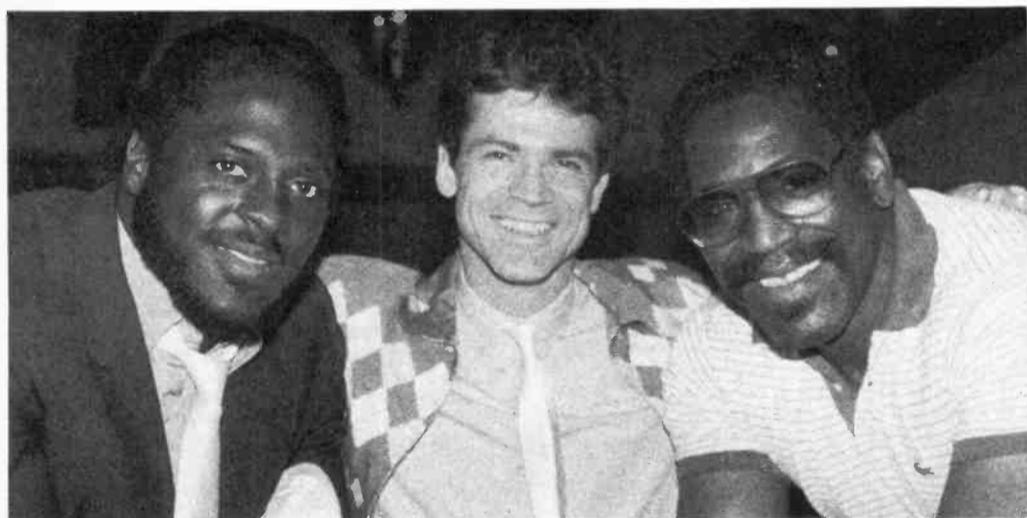
|    |     |   |
|----|-----|---|
| 1  | 1   | NO PARLEZ, Paul Young, CBS                        |
| 2  | 2   | DAG KLEINE JONGEN, Robert Long, EMI               |
| 3  | 3   | ?(FRAGEZEICHEN), Nena, CBS                        |
| 4  | 8   | SPARKLE IN THE RAIN, Simple Minds, Virgin         |
| 5  | 4   | THE LOVE ALBUM, Dolly Parton, RCA                 |
| 6  | 6   | WORKING WITH FIRE AND STEEL, China Crisis, Virgin |
| 7  | 5   | THRILLER, Michael Jackson, Epic                   |
| 8  | NEW | LIVE FROM EARTH, Pat Benatar, Chrysalis           |
| 9  | 10  | BELIEVER, Chic, Atlantic                          |
| 10 | NEW | DAVERENDE DERTIEN CARNAVAL, Diversen, CNR         |



**BMI BUDDIES**—Former BMI president Robert Sour, left, presents the manuscript for his autobiography "Such Beautiful Music" to BMI's current president Ed Cramer for the organization's Archive Collection.



**HOT SIGNING**—R. Eli Ball, president of the Nashville Music Group, hosts a party there to celebrate the signing of Jason & the Scorchers to EMI America Records. Pictured from left are the group's manager Jack Emerson, EMI's East Coast a&r manager Steve Rabovsky, Scorchers Jeff Johnson and Jason Ringenberg, Ball, group member Warner Hodges and BMI vice president Frances Preston.



**SANBORN'S SURROUNDED**—Warner Bros. jazz artist David Sanborn, center, shows off his newly recruited bodyguards at the taping of a forthcoming CBS tv special in Los Angeles. Henry Lawrence, left, of the Los Angeles Raiders plays left guard for the night while talking up his own budding musical career and Bubba Smith, right, talks about his recently released biography "Kill, Bubba, Kill."



**POLKA PRACTICE**—Cleveland Mayor George Voinovich congratulates polka star Frank Yankovic for promoting the city's image throughout the world and on his forthcoming Cleveland tv show "Polka Varieties." Pictured from left are Yankovic's partner Joey Miskulin, Yankovic, the mayor and Maureen and Steve Popovich, who will produce Yankovic's first studio album in 12 years.



**HERBIE'S HELPERS**—Herbie Hancock greets friends backstage after a show at Los Angeles' Beverly Theater, where he played cuts from his current Columbia album "Future Shock." Shown from left are the label's national promotion director George Chaltas, KJLH Los Angeles PD Eric Reed, Columbia's director of national jazz/progressive promotion Doug Wilkins, KJLH air personality Charlie Vincent, Hancock, Columbia's regional black music promotion manager Michael Johnson, Columbia Records International manager Shirley Brooks and Debbie Newman, director of artist development/video for the label.



**RE-DELIVERY**—The Oak Ridge Boys celebrate their re-signing to MCA after a show at the Long Beach Arena in California. Shown from left are Oak Ridge Boy William Lee Golden, Jim Halsey International president Jim Halsey, MCA Records group president Irv Azoff, Oak Ridge Boy Duane Allen, MCA Nashville president Jim Fogelson and group members Joe Bonsall and Richard Sterban.

**WHITE RIFFS**—Columbia recording artist Tony Joe White makes a face during his guest spot at Nashville's Sutler for the French tv special "The Children Of Rock And Roll."



# Billboard Album Reviews

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**CAMEO**—She's Strange, Atlanta Artists/PolyGram 814 984. Producer: Larry Blackmon. Producer/bandleader Blackmon's brand of ultra-funk is hot enough to put Cameo into the top 20 money with the title tune, which is pretty enough to tantalize pop programmers and fans as well. The combination could yield the group's biggest album yet.

**THE SYSTEM**—X-Periment, Mirage 90146. Producers: Mic Murphy, David Frank. This canny duo just missed a career-making smash with their first album, thanks to an ironic cover battle with Robert Palmer over their own hit. The new set is at least as strong, and without such an obstacle, should be ripe for dance, urban contemporary and pop exposure for its lean, propulsive mix of funk, pop and new music.



**MEL McDANIEL WITH OKLAHOMA WIND**, Capitol ST-12326. Producer: Mel McDaniel. In his tough-but-tender voice, McDaniel effectively creates a series of vignettes about love, loneliness and the frustrations that lie between. Material taps a number of strong writers, including Bob McDill, Harlan Howard and Alex Harvey, Dennis Linde and McDaniel himself.

**RAZZY BALIEY**—The Midnight Hour, RCA AHL1-4936. Producers: Razy Bailey, Norro Wilson, Tony Brown. Except for the title cut and a few other tracks, the material here really isn't up to Bailey's endlessly inventive vocal work. Like George Jones, though, Bailey can make a weak song sound pretty decent, a gift that should buttress commercial prospects.



**EARL KLUGH**—Wishful Thinking, Capitol ST-12323. Producer: Earl Klugh. After a comparatively upbeat outing on his last album, the guitarist swings back toward the mellower instrumental pop that has earned him his own niche between harder-driving fusion stylists and softer pop instrumentalists. Typically sensuous melodies, lucid production and topflight support from Ron Carter, David Sanborn, Eric Gale and Phil Upchurch.



**SQUIRE PARSONS**—His Very Best, Heartwarming R03872. Producers: Ron Griffin, Wayne Hilton. Parsons' debut album gives him a chance to sing his own songs—"Sweet Beulah Land" and "I've Got A Reservation" among them—which others have already made famous.



## New & Noteworthy

**TRACEY ULLMAN**—You Broke My Heart in 17 Places, MCA-5471. Producer: Peter Collins. A bona fide overnight sensation in the U. K., Ullman rekindles the girl group splendor of the early '60s with a saucy mixture of camp image and earnest singing. The fine line between novelty and broader pop acceptance may be tougher to cross in the U.S. market, however.

**SANDY STEWART**—Cat Dancer, Modern 90133 (Atlantic). Producers: Beau Hill, Gordon Perry. Debut for this striking, sultry vocalist is overshadowed by the label's first and best known act, Stevie Nicks, credited as inspiration for Stewart's style. Star-crossed romantic themes, surging synth-pop arrangements and throaty vocals make inevitable comparisons that are underlined by Nicks' own guest vocal spot. Results are still commercial, despite the identity crisis.

**SPOTLIGHT**—Predicted to hit top 10 on Billboard's Top LPs & Tape chart or to earn platinum certification. POP/BLACK/COUNTRY/JAZZ-FUSION/GOSPEL/CLASSICAL—Picks in these respective categories predicted to hit the top half of the chart in the format listed. **RECOMMENDED**—Other releases predicted 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 Kirby, Billboard, 14 Music Circle East, Nashville, Tenn. 37203 (telephone: 615-748-8100).

## Spotlight

**QUEEN**—The Works, Capitol ST-12322. Producers: Queen, Mack. After a disastrous career reversal caused by their final, dance-oriented album for Elektra, the British quartet moves to Capitol here and kicks off their new worldwide deal with a shrewdly balanced set that courts AOR, new music and hit radio formats. A new vein of synthesizer rhythms and textures is exploited here, as underlined by the set's first single, "Radio Gaga," which puts down technopop while employing most of its identifying features in pursuit of exposure. Elsewhere, they augment that timely style (also invoked on "Machines") with fresh examples of their proven skill with rockabilly ("Man On The Prowl"), gothic rock ballads and their original strong suit, slashing hard rock ("Tear It Up").

QUEEN THE WORKS



**SCORPIONS**—Love At First Sting, Mercury 814 981. Producer: Dieter Dierks. Although the German heavy metal band only passed the gold mark with their last album, Scorpions can lay claim to helping revitalize the hard rock market as one of the earliest examples of the genre's second generation. Steady radio and sales progress could take a substantial step forward given both the consistency of the tracks here and the generally bullish hard rock market, as the hard-hitting quintet plies its archetypal guitar, vocal and percussion assault on nine new songs. If the elements of style are familiar indeed, rock loyalists at AOR could give the band a shot at catching up with peers like Def Leppard, Ozzy Osbourne and Quiet Riot.

**STEVEN MILLER**—Singing Whale Songs In A Low Voice, Hip Pocket HP 102 (Windham Hill/A&M). Producer: Steven Miller. Windham Hill producer/engineer steps out on his own as a guitarist, keyboard player and composer in a program more upbeat and extroverted than that label's usual fare. Immaculate production spotlights a rich mixture of rock-edged, melodic fusion featuring pianist Art Lande, trumpeter/synthesist Mark Isham and steel drummer Andy Narell.

**TOM TEELEY**—Tales Of Glamour And Distress, A&M SP-6-4991. Producers: Neil Kernon, Tom Teeley. Rocker Teeley builds quickly to Springsteen-like heights—and stays there. Teeley wraps his urban romps around strong songs that convey a sense of time and place. The time is now for this debut, the place—the charts.



## pop

**THE RAVYNS**, RDM/MCA RDM-39015. Producer: Peter Coleman. Well-presented pop group offers a slick, dramatic package with a razor sharp techno-pop edge. Should find room on the charts.

**IGGY POP**—Choice Cuts, RCA AFL1-4957. Producers: David Bowie, Bewlay Bros. David Bowie's hit remake of the seminal street rocker's "China Girl" prompts this anthology of tracks from Bowie-produced mid-'70s albums. Typically dark, funny and stylized.

**MR. MISTER**—I Wear The Face, RCA AFL1-4864. Producer: Peter McIan. Producer McIan unveils a promising pop/rock band whose strong debut lacks only a standout single.

**ENDGAMES**—Building Beauty, MCA MCA-39013. Producers: Colin Campsie, George McFarlane. New music dance enthusiasts could decide this U. K. band's worth watching as "Love Cares" kicks in.

**TOUCHSTONE**—Jealousy, Green Linnet SIF 1050. Producer: Michael O Domhnaill. Two entrancing female vocalists and a deft blend of traditional and contemporary instrumentation highlight quintet's second collection of Irish, Scottish and Breton pieces.

**"WEIRD AL" YANKOVIC**—In 3-D, Rock'n'Roll/Scotti Bros. BFZ 39221. Producer: Rick Derringer. Rock parodist's Michael Jackson lampoon, "Eat It," is already a turntable hit, but set lacks strong sequel.

**THE TANNAHILL WEAVERS**—Passage, Green Linnet SIF 3031. Producers: The Tannahill Weavers. Lusty attack, crack musicianship and tasteful inclusion of electric instruments add muscle to this Scottish folk foursome, making its U. S. label debut.

**NICK RONDI**—These Foolish Things, Rex RX 505. Producer: Richie Rome. Rondi's warm, crooning MOR delivery receives an unobtrusive, yet fresh orchestra backup arranged by producer Rome. A crop of standards harvested for all their sentimental worth.

## black

**GRANDMASTER FLASH & THE FURIOUS FIVE**—Greatest Messages, Sugarhill SH 9121. (MCA) Producer: Sylvia Inc. Their best-known raps, including "The Message" and "New York, New York."

**TYRONE BRUNSON**—Fresh, Believe In A Dream FZ 39197 (CBS). Producer: Russell Timmons, Jr. Techno-funk with soul, including Brunson's current charter, the title song.

**THE NEW GUYS ON THE BLOCK**, Sugarhill SH 9023 (MCA). Producers: Various. Efficient pop-soul; includes the pair's 1983 12-inch single, "On The Dance Floor."

**HEATWAVE**—Heatwave's Greatest Hits, Epic FE 39279. Producers: Various. Title is too generous, but the nine-song set includes "The Groove Line," "Boogie Nights" and "Always And Forever."

## country

**VARIOUS ARTISTS**—Greatest Hits Of Country Blues, Columbia FC 39171. Producers: Various. Hits from George Jones, Charlie Rich, Willie Nelson and Ray Price, Tammy Wynette, Crystal Gayle and other labelmates.

**SLIM WHITMAN**—Angeline, Epic FE 39227. Producer: Bob Montgomery. Whitman's soaring vocals redefine here such oldies as "Cry Baby Heart," "Dreamin'," "Scarlet Ribbons," "Blue Bayou" and "Four Walls."

**DAVID ROGERS**—Country, Hal Kat HKK-2083. Producer: Hal Wayne. It's always a service to traditional country fans when a stylist like Rogers gets another chance to shine, as he does on this strong, varied set.

**GENE CLARK**—Firebyrd, Takoma 7112 (Allegiance). Producer: Andy Kandanes. Former Byrd vocalist and country-rock stylist still evokes a bygone era, but would have benefitted from fresher material. Album is more nostalgic than mainstream.

## jazz/fusion

**ANDY SIMPKINS QUINTET**—Summer Strut, Discovery DS 892. Producer: Albert L. Marx. Bassist Simpkins' first date as leader finds a nice, bop-inflected mix, backed by Mike Wofford, Harold Jones, Kevin Quail and Herman Riley.

**LOIS BOILEAU**—I'll Be Around, Courtney CR 112883. Producer: Jay Hodes. Boileau, who operates her own nightclub, displays her vocals on 13 favored evergreens accompanied by Buddy Motsinger, Bob Magnusson and Frank Severino. Contact: 14755 Ventura Blvd., Sherman Oaks, Calif. 91403.

**JOHN WILLIAMS**—The Music Of Harold Arlen, Discover DS 891. Producer: Albert L. Marx. Twelve Arlen classics showcased by Williams on piano and as tight, attractive band.

## classical

**BACH & VIVALDI: CONCERTOS FOR VIOLIN & OBOE**—Gidon Kremer, Heinz Holliger, Academy of St. Martin-in-the-Fields, Holliger, Philips 6514 311. It's hard to imagine a more sympathetic pair of performers in this reconstruction of the Bach Concerto for Oboe & Violin, best known in its version for two harpsichords.

**IVAN MORAVEC PLAYS CHOPIN**—Vox Cum Laude D-VCL 9059. Current recording attention being paid to the pianist, whose albums on Connoisseur a decade or so ago won plaudits, will be welcomed by many. A well-crafted program of mazurkas, waltzes and polonaises, conveyed in realistic sound.

**BRAHMS: SONGS & ROMANCES FOR CHORUS**—Musica Sacra, Westenburg, RCA ARC1-4916. Lavish attention to performance, recording and presentation mark this collection of rarely heard music for women's and mixed choruses. A true connoisseur package, off-beat and select.

**RODRIGO: CELLO CONCERTO; LALO: CELLO CONCERTO**—Julian Lloyd Webber, London Philharmonic, Lopes-Coboz, RCA ARL1-4665. Webber has served his instrument well by commissioning the attractive Rodrigo piece, although he proves a less than persuasive interpreter. Nor does he score performance points in the Lalo, available elsewhere in a number of strong versions.



## New & Noteworthy

• Continued from page 67

**HOMI & JARVIS**—I'm In Love Again (3:58); producers: Dave Grusin, Larry Rosen; writers: Brian Jarvis, Mishal Segal; publishers: Goldcast/Turtle Creek, ASCAP/Mt. Carmel, BMI; GRP SP-3002. New jazz-pop duo offers finely balanced vocals in a sophisticated ballad; stellar supporting musicians include David Sanborn, Lee Ritenour, Marcus Miller, and a host of others. Contact: (212) 245-7033.

**DENISE DRAPER & BILL LAMB**—When Love Is You (3:40); producer: Jimmy Bowen; writers: Bill Lamb, Denise Draper, Margo Pendarvis; publishers: Elektra/Asylum/Sobvious, BMI; Warner Bros. 7-29335. Attractive vocal blend pairs this E/A Music songwriting team on an AC/pop duet.

**MARIANNA PACE**—Don't Call Me (3:06); producer: Marianna Pace; writer: Pace; publisher: Marianimal, BMI; Landslide LDS 503. A decidedly raw production, but the tune is solid pop with strong hooks, and singer Pace has the aggressive vibrancy of a second-generation Chrissie Hynde. Contact: (404) 873-3918.

**JANICE McCLAIN**—Burnin' Up (5:42); producers: M. Tennant, T. Page; writers: V. McDowell, T. Page, M. Tennant; publisher: Pag-Ch-Ten, ASCAP; Mon-Tab M.T. 3382 (12-inch single). Full-blast performance by a singer who combines gospel fervor with Broadway-style expertise. Label based in Los Angeles.

## Industry Events

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.

March 4-7, National Gospel Radio Seminar, Radisson Plaza Hotel, Nashville.

March 4-7, Gospel Music Week, Radisson Plaza Hotel, Nashville.

March 7, Gospel Music Assn. Dove Awards, Tennessee Performing Arts Center, Nashville.

March 7-9, Billboard's Computer Software/Video Games Conference, Westin St. Francis Hotel, San Francisco.

March 8-10, SPARS/Univ. of Miami conference on digital audio, Univ. of Miami, Coral Gables, Fla.

March 11-13, Ohio Cable Television Assn.'s, 19th annual convention and trade show, Hyatt Regency, Columbus, Ohio.

March 12, National Music Council of Great Britain seminar on music and European Economic Community, Cavendish Centre, London.

March 14-21, third Caribbean Music Festival, Cartagena, Colombia, S.A.

March 18-21, International Tape/Disc Assn. (ITA) seminar, Hilton Riviera, Palm Springs, Calif.

March 20, 24th annual International Broadcasting Awards, Century Plaza Hotel, Los Angeles.

March 20, National Music Publishers' Assn. fifth annual Song Awards, Beverly Hills Hotel, Beverly Hills, Calif.

March 23-27, National Assn. of Recording Merchandisers (NARM) convention, Diplomat Hotel, Hollywood, Fla.

March 26-30, second international trade fair for Consumer Electronics, Exhibition Grounds, Abu Dhabi.

March 27-30, Audio Engineering Society (AES) convention, Palais Des Congres, Paris.

March 28-30, Frost & Sullivan's sixth annual Computer Graphics conference, Doral Hotel On-The-Ocean, Miami Beach.

April 4-8, 19th annual Festival Conference of the American Society of University Composers, Ohio State University, Columbus.

April 9-12, Audio-Visual Exhibition, Wembly Conference Centre, London.

April 14, Annual T. J. Martell Memorial Foundation for Leukemia Research humanitarian award dinner, New York Hilton.

April 14-19, Computer Graphics '85, Dallas Convention Center. April 26-28, Great Southern Computer Show, Carolina Coliseum, Columbia, S.C.

April 16-18, Videotex '84 international conference and exhibition, Hyatt Regency, Chicago.

April 20-28, Athens International Film/Video Festival, Ohio University, Athens.

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 29, Arthritis Foundation national telethon, Gaslight Theatre, Opryland, Nashville.

April 29-May 2, National Assn. of Broadcasters annual convention, Las Vegas Convention Center, Las Vegas.

May 1-3, All Electronics/ECIF show, Barbican Centre, London.

## Video Music Programming

Continued from page 31

Talk Talk, "It's My Life," EMI America  
Vandenberg, "Friday Night," Atco  
Waysted, "Love Loaded," Chrysalis  
Wire Train, "Never," 415/Columbia  
XTC, "Wonderland," Virgin/Geffen  
Paul Young, "Come Back And Stay," Columbia

## Lifelines

### Births

★ ★ ★  
Girl, Heather Dyan, to Jane and Terry Wood, Feb. 10 in Memphis. He is vice president/general manager of Viacom's WRVR there. She is producer of Clayton Webster's "Country Calendar" syndicated radio show.

★ ★ ★  
Girl, Arien Bradford, to Berry Burks and Diana Jordan, Feb. 26 in Portland, Ore. He is an air personality for KUPL there. She is a news anchor at the same station.

★ ★ ★  
Boy, James Anthony, to Lisa and Tom Nielson, Feb. 18 in New York. He is a member of the rock group the Criminals. Both are members of CBS-TV's "Guiding Light" cast.

★ ★ ★  
Girl, Nicole Kathryn, to Gregory and Marquerite Huff, Jan. 13 in Santa Fe, N.M. They are co-owners of the Music 'n' More store there.

## Bubbling Under The Top LPs

- 201-MICHAEL SCHENKER GROUP, *Built To Destroy*, Chrysalis FV 41444
- 202-YES, *Fragile*, Atco 19132
- 203-BILLY RANKIN, *Growin' Up Too Fast*, A&M SP 6-4977
- 204-JENNY BURTON, *In Black & White*, Atlantic 80122
- 205-KATE BUSH, *Lionheart*, EMI-America SMAS-17008
- 206-GRACE SLICK, *Software*, RCA AFL1-4791
- 207-THE JIM CARROLL BAND, *I Write Your Name*, Atco 80123
- 208-MINK DEVILLE, *Where Angels Fear To Tread*, Atlantic 8-10005
- 209-JOANNIE GREGGAINS, *Thin Thighs, Hips & Stomach*, Parade PA 112
- 210-ELVIS PRESLEY, *Elvis: The First Live Recording*, Music Works PB 3601 (Jem)

## Bubbling Under The HOT 100

- 101-DANCING IN THE SHEETS, Shalamar, Columbia 38-04372
- 102-LOVE HAS FINALLY COME AT LAST, Bobby Womack & Patti LaBelle, Beverly Glen 2012
- 103-DON'T LOOK ANY FURTHER, Dennis Edwards, Gordy 1715 (Motown)
- 104-YOU CAN COUNT ON ME, Shalamar, Solar 7-69765 (Elektra)
- 105-SO TIRED, Ozzy Osbourne, CBS Associated 4-04383 (Epic)
- 106-UNFAITHFULLY YOURS, Stephen Bishop, Warner Bros. 7-29345
- 107-TIED UP IN LOVE, Ted Nugent, Atlantic 7-89705
- 108-THAT'S NOT THE WAY (IT'S S'POSED TO BE), Anne Murray, Capitol 5305
- 109-OOGITY BOOGITY, Jon St. James, EMI-America 8198
- 110-I NEVER STOPPED LOVING YOU, Survivor, Scotti Bros. 4-04347 (Epic)

★ ★ ★  
Girl, Thea Ross, to Danny and Suzanne Dickerson, Feb. 7 in Nashville. He is lead singer for the Mercenaries.

★ ★ ★  
Girl, Jessica Armelle, to Kathy and Michael Boddicker, Jan. 6 in Los Angeles. He is a composer and studio synthesist.

## Marriages

★ ★ ★  
Monica Barnett to Bob Martin, Feb. 11 in Mobile, Ala. She is an air personality for WLPR there. He is an air personality and chief engineer for WDLT there.

★ ★ ★  
Peter King to Valerie Graziano, Feb. 18 in Canstota, N.Y. He is an air personality at WHEN Syracuse.

## Deaths

★ ★ ★  
Leon Golovner, 49, after a long illness, Feb. 27 in New York. He was president of CMS Records and Chesterfield Music there. Surviving are his wife Janet and three sons.

★ ★ ★  
D. Harold Jauss, 77, of natural causes, Feb. 15 in Harrisburg, Pa. He was concertmaster of the Harrisburg Symphony Orchestra for 47 years. Surviving are his wife Sara, a son, three grandchildren and a great-grandchild.

★ ★ ★  
Joseph "Lenny" Wilson, 52, Feb. 16 in Norristown, Pa. He was leader of the Lenny Wilson Orchestra. Surviving are his wife Teresa, his parents, seven siblings and two children.

★ ★ ★  
Arthur Fennimore, 42, while skiing Feb. 18 in East Stroudsburg, Pa. The concert pianist is survived by his wife Holly Anne, his parents and two sisters.

## Market Quotations

As of closing: 2/28/84

| Annual High | Low    | NAME                   | P-E | (Sales 100s) | High    | Low     | Close  | Change |
|-------------|--------|------------------------|-----|--------------|---------|---------|--------|--------|
| 69%         | 48%    | ABC                    | 9   | 636          | 53      | 52      | 52     | -1     |
| 55          | 30%    | American Can           | 13  | 5941         | 49 1/4  | 48 1/2  | 48 1/2 | -5%    |
| 17%         | 8 1/2  | Armstrong Int'l        | 10  | -            | -       | -       | 11%    | unch   |
| 81%         | 55     | CBS                    | 9   | 236          | 64      | 62 1/2  | 63     | -1 1/4 |
| 65          | 11 1/2 | Coleco                 | 3   | 2681         | 12 1/2  | 11 1/2  | 11 1/2 | -1     |
| 9%          | 6 1/2  | Craig Corporation      | 2   | 2            | 6 1/2   | 6 1/2   | 6 1/2  | -1/4   |
| 84%         | 47 1/4 | Disney, Walt           | 18  | 11388        | 50 1/2  | 49 1/2  | 50     | -1 1/2 |
| 6%          | 3%     | Electrosound Group     | -   | -            | 5%      | 5%      | 5%     | unch   |
| 33 1/4      | 16 1/2 | Gulf + Western         | 8   | 322          | 30      | 29 1/2  | 29 1/2 | -1/4   |
| 27 1/2      | 12     | Handleman              | 14  | 193          | 23 1/2  | 22 1/2  | 22 1/2 | -1     |
| 12 1/4      | 4%     | KelTel                 | -   | 2            | 4%      | 4%      | 4%     | unch   |
| 86%         | 47 1/4 | Matsushita Electronics | 18  | 283          | 79 1/2  | 78 1/4  | 78 1/4 | -2 1/2 |
| 16 1/4      | 4%     | Mattel                 | -   | 1156         | 9       | 8 1/2   | 8 1/2  | -1/2   |
| 44%         | 32 1/2 | MCA                    | 10  | 366          | 36 1/2  | 36      | 36     | -7%    |
| 90 1/2      | 72 1/2 | 3M                     | 13  | 1600         | 76 1/2  | 74 1/2  | 75     | -7%    |
| 150         | 82     | Motorola               | 18  | 1797         | 117 1/4 | 114 1/2 | 115    | -3 1/4 |
| 79%         | 47     | No. American Phillips  | 9   | 238          | 65 1/2  | 64 1/2  | 65     | -3/4   |
| 15 1/4      | 2 1/2  | Orrox Corporation      | -   | 23           | 4       | 3 1/2   | 3 1/2  | unch   |
| 32%         | 18     | Pioneer Electronics    | 61  | 50           | 29 1/2  | 29 1/2  | 29 1/2 | -1 1/4 |
| 38%         | 13 1/4 | RCA                    | 15  | 1942         | 33      | 32 1/2  | 32 1/2 | -5%    |
| 17          | 12%    | Sony                   | 25  | 1837         | 14 1/4  | 14%     | 14%    | -1/4   |
| 37%         | 25%    | Storer Broadcasting    | -   | 109          | 31 1/2  | 31 1/2  | 31 1/2 | -3/4   |
| 6%          | 2%     | Superscope             | -   | 2            | 3%      | 3%      | 3%     | -1/4   |
| 59          | 38     | Taft Broadcasting      | 14  | 91           | 53 1/4  | 52 1/2  | 52 1/2 | -1     |
| 35 1/4      | 19%    | Warner Communications  | -   | 1601         | 26 1/2  | 25 1/2  | 25 1/2 | -1/4   |
| 17 1/2      | 8%     | Wherehouse Entertain.  | 12  | 120          | 13 1/2  | 13 1/2  | 13 1/2 | -3%    |

| OVER THE COUNTER | Sales | Bid   | Ask   | OVER THE COUNTER | Sales | Bid    | Ask    |
|------------------|-------|-------|-------|------------------|-------|--------|--------|
| ABKCO            | -     | 1/2   | 1 1/4 | Josephon Int'l   | 45600 | 11 1/4 | 11 1/4 |
| Certron Corp.    | 3700  | 3 1/2 | 3 1/2 | Recoton          | -     | 8 1/2  | 8 1/2  |
| Data Packaging   | 2700  | 6     | 6 1/4 | Schwartz Bros.   | -     | 2 1/4  | 3 1/2  |
| Koss Corp.       | 2700  | 2 1/2 | 2 1/4 |                  |       |        |        |

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 by Douglas J. Vollmer, Associate Vice President, Los Angeles Region, Dean Witter Reynolds Inc., 4001 West Alameda Ave., Suite 100, Toluca Lake, Burbank, California 91505, (213) 841-3761, member of the New York Stock Exchange, Inc.

## New Companies

★ ★ ★  
Crisis Management Inc., formed by Mark Kates to handle independent publicity and promotion for groups in the U.S., Canada and France. The company is also involved in concert production in the U.S. 15 Burroughs Road, Lexington, Mass. 02173; (617) 863-5699.

★ ★ ★  
All Great Talent Entertainment and All Great Tunes Music Publishing, formed by Antonio Taraborrelli. The firm offers publishing, production, recording and management services and owns the Tara label. 7806 Westminister Blvd., Westminister, Calif. 92683; (714) 898-9558.

★ ★ ★  
Eastwest Concerts, a concert production firm, formed by Jerry Mikels. 108 North Champlain, Burlington, Vt. 05401; (802) 864-1677.

★ ★ ★  
Great Bay Distributors Inc., formed by Joyce Heider to serve the Maryland, Washington and Virginia areas. First clients include Emergen-

cy, Big Apple, Brain Eater and several other labels. 1701 Washington Blvd., Baltimore, Md. 21230; (301) 962-0404.

★ ★ ★  
Sweet Rage Productions, a subsidiary of VW Enterprises. First releases are a video and 12-inch single entitled "Man Collector" by Penny Tyler & Ken McDaniel. 2146 West View St., Los Angeles, Calif. 90016; (213) 733-1127.

★ ★ ★  
Prism Entertainment Corp., formed by Paul Levinson and Barry Collier to manufacture and distribute video software and produce original home video programming. C/O Dennis Davidson Associates; (213) 275-8505.

★ ★ ★  
Broadcast Records, formed by Dan Dixon. First release is a single by Carlena Williams, former backup singer for Pink Floyd, Donna Summer and Rita Coolidge. P.O. Box 610, Bailey, N.C. 27807; (919) 235-2233.

*Fastfire RECORDS...COMING SOON!*

The logo for Fastfire Records is a high-contrast, black and white graphic. It depicts a stylized figure riding a motorcycle, with the figure's head and shoulders in the foreground, looking forward. The motorcycle is shown from a side profile, with the front wheel and handlebars visible. The background consists of bold, geometric shapes and lines, suggesting speed and energy. The text 'Fastfire RECORDS...COMING SOON!' is written in a bold, sans-serif font at the top of the graphic.

## WHO'S TO BLAME?

**Vid Distribbs In Catalog Squeeze**

• Continued from page 1

the New England-based Artec, Bill Perault says that his company is "having a really bad time getting catalog titles," and other wholesalers say the same.

Given the fierce competition prevalent in the home video industry, delays of only a few days can be badly damaging. Video distributors have no set territories, and the same store may receive calls from several companies. The distributor that gets the title to the outlet first is the one that usually collects the cash.

Noel Gimbel of Sound/Video Unlimited is one major distributor who agrees with manufacturer claims on the credit issue. He says that credit limits have forced him to retrench on catalog titles, but adds that turnaround on recent releases is about two times as fast as it is on catalog. Because of credit limitations, Gimbel notes that his firm is buying at a 70/30 ratio in favor of new titles instead of a 55/45 ratio as in the recent past.

Most manufacturers admit that de-

lays have occurred in getting catalog out in the past. But they say the bottlenecks have been loosened. "We're in pretty good shape," says Paramount Home Video vice president and general manager Tim Clott. Of the distributors' claims of delays, he says, "That was certainly true during 'Raiders (of The Lost Ark).' It's not so true now."

RCA/Columbia Pictures Home Video president Rob Blattner says that his firm's backorder problem is minimal, with no more than 10 or 15 titles experiencing delays out of a catalog of several hundred programs. When delays do occur, he says, they are for "a few days only."

Both Paramount and RCA/Columbia use the same duplicator, Bell & Howell/Columbia Pictures Video Services. Bell & Howell/Columbia is said to be running its duplication facilities flat out, 24 hours a day, seven days a week.

Other companies are also running at full duplication capacity. CBS/Fox Video does its own duplication,

and vice president of sales and marketing Len White says orders are so strong that his firm will be building a new factory soon, increasing its duplication capacity by more than two-thirds. For the present, CBS/Fox will be duplicating its recent release titles in Canadian facilities, and doing its catalog product on U.S. soil.

White targets another area as a reason for the delays. Distributor "inventory on catalog is insufficient," he says. Looking to avoid the costs of carrying stock in depth, most distributors keep only a few copies of a title on hand at any time. The low stocking levels leave no room for unexpected orders, he says.

This is one point on which distributors can run into trouble with CBS/Fox or any manufacturer, especially if inventories are tight on both sides. Manufacturers will almost invariably ship pre-ordered recently released product to all distributors at the same time. But for reorders and catalog product, says White, "it is first come, first served."

Other manufacturers, who prefer anonymity, say that tight inventories are a problem, but the real difficulty with distributors right now is credit limits. The home video business is growing so fast that distributors need a few times the amount of product they once did to fill all the orders from their retailers. At times, buying one big title can put a distributor up to the limit, leaving no money left for the purchasing of anything but the biggest titles.

**Movie Theatres Eye Entry Into Home Video Market**

• Continued from page 3

cisco-based Syufy Enterprises opened a videocassette sales counter in its first run Century 22 multiplex operation. The project, launched Feb. 17, has 40 of Paramount's titles in stock, pegged to the lower \$39.95 price point.

Paramount vice president and general manager Tim Clott and marketing vice president Eric Doctorow see theatres as a natural retail environment for video sales. "What excites us is that these are people who already understand the product," says Clott, who agrees that traditional theatre merchandising and intensive advertising schedules pose substantial clout in exposing product.

He sees natural tie-ins offered by the now common development of sequels to hit properties, as well as along generic lines. Thus, Clott and Doctorow envision such current tie-ins as their own cross-plugging for their "Raiders Of The Lost Ark" with the forthcoming "Indiana Jones And The Temple Of Doom" as proliferating.

If the six-month home video release window is expected to contract only slightly in the near future, there's also interest in the more direct impact of home video sales for the same feature being shown theatrically.

In the Syufy test, Paramount is supplying the theatre directly, but Clott stresses that a rollout of video product into similar lobby concessions would eventually be channelled through wholesalers and distributors. "We're not looking for additional direct business here; we're seeing additional business for the distributors," he says.

Competitive dealers would carry titles from all suppliers, he contends, but exhibitors would likely restrict

**Executive Turntable**

• Continued from page 4

keting manager at Wilson Sporting Goods Co. in Chicago. And Deborah Schatz is named product manager for Sports Channel New York and Sports Channel New England, another of Rainbow's accounts. She was assistant vice president of marketing for Diners Club/Carte Blanche.

Gary Conway is named national sales/marketing manager for Panasonic's VHS videotape marketing department in Secaucus, N.J. He was vice president of sales for General Sounds... Coleco Industries, West Hartford, Conn., appoints Charles Winterble group vice president of computer products. He was responsible for product development engineering, research and development at Commodore International... The Syntauri Corp., a computer musical products firm in Los Altos, Calif., appoints Allan Fedor president and chief executive officer. He was with the General Electric Co. At the same firm, Ellen Lapham assumes two posts as chairman of the board and international vice president. She was also with General Electric... Howard Zack is named marketing director for Warner Software Inc. in New York. He joins the company from Random House, where he was marketing manager of educational software.

**Video Rental Amendments**

• Continued from page 4

"We understand Hollywood is going to pack as many amendments as it takes to get this bill passed," commented Garth Hansen, organizer of a meeting of 35 Utah dealers.

Another amendment the video dealers balked at (although it is not being further explored by the Hatch staffers) was one that would mention some price stabilization of sales and rentals, perhaps pegging prices to some present ratio. The amendment, while perhaps allaying video dealer and consumer fears of jumps in rental prices if S. 33 were to pass in its present state, was viewed as overly regulatory, and there were concerns that it would lead to even further complications, perhaps involving the Copyright Royalty Tribunal and some-

thing similar to a compulsory license. Staffers decided pricing will be best left to marketplace competition, which one said "will have to be fierce."

Opponents feel the studios would lower the sale price and maintain a high rental price because of the so-called studio surcharge.

Hansen characterized the anti-trust provision as "pretty standard and meaningless," and described the sunset clause as "an amendment that would more or less set up a policing bureaucracy to track all negotiations between dealer and suppliers." He added that by the end of the sunset period, "the damage would be done."

**Two Commit To 'Gift' Campaign**

• Continued from page 3

tion in Hollywood, Fla., later this month.

"I realize it requires a definitive answer," Dennis says. "You can't do 'a maybe' on this."

NARM president Lou Fogelman acknowledges that the "Gift Of Music" campaign is "a hard one to read." But the Music Plus chief says that the test results are extremely encouraging. Unlike the Handleman Co., he says, there are a number of merchandisers that don't belong to NARM and still support the program.

"Because it's on behalf of all music, you don't get immediate results," offers Fogelman. "But it wasn't until we analyzed our own figures that we were able to see the campaign made a difference." The program, he notes, has the endorsement of the NARM board of directors as well as the organization's retail, rack and one-stop advisory committees.

**Restructuring At MCA Distributing**

• Continued from page 3

past two months. "Now we will be communicating directly with each sales area instead of going through a regional director," says Burns of the new format. All former regional directors were absorbed into the realigned branch manager system.

Still to be named are the five regional singles staff members. These positions were created to respond more immediately to radio action in the Northeast, Southeast, Midwest, Southwest and West Coast regions.

Named as managers in the new 11 branch scheme are: New York-Philadelphia, Ron De Marino, with field sales manager Robert Woods; Cleveland-Detroit, Lew Zellman, with field sales manager Bill Beger; Chicago-Minneapolis, Ron Warren with field manager Bill Pierce; Dallas-Houston, LeRoy Sather with field manager Walt Wilson; Atlanta-Charlotte-Miami (absorbing the Nashville territory), Carl Michelakos with field manager Barry Yarbrough; Los Angeles-San Francisco, George Collier, with field manager Rod Linnum; Boston-Hartford, Jim Lafrance; Baltimore-Washington, Ed Keelan; St. Louis-Cincinnati (absorbing Little Rock-Memphis territory), Mike Smith; Denver-Salt Lake City, John Frie; Seattle-Portland, Jim Reymann.

**Virgin Chairman Branson Takes Charge Of Airline**

LONDON—Richard Branson, chairman of the Virgin Records group, has bought a controlling interest in British Atlantic Airways, which plans to introduce a new low-price trans-Atlantic service.

Branson plans to sell tickets through his more than 60 record retail outlets and attract young travelers through video presentations, enhanced stereo headsets and a variety of in-flight movies.

For a figure in excess of \$1.5 million, the Virgin chief has acquired a 41% share in the airline, which is to be renamed Virgin Atlantic. His first move now is to seek permission from the Civil Aviation Authority to start flights in a leased Boeing 747 on June 1 at a price of roughly \$130 a ticket, to match the U.S.-owned People Express service.

Branson's move into the cut-price airline business has already provoked re-pricing plans by British Caledonian, which operates from Gatwick Airport. Branson hopes to attract at least 200,000 passengers from Gatwick in his first year and plans a daily service from Gatwick for up to 480 passengers, using a British management team and crew.

Branson becomes president of the airline, with Randolph Fields, British Atlantic founder when the company started two years ago, remaining as chairman.

Virgin Records Group has an estimated \$150 million turnover annually, with interests in records, publishing, retail, nightclubs, exports and Contract Group Services, which provides a maintenance service for shops, bands and building societies.

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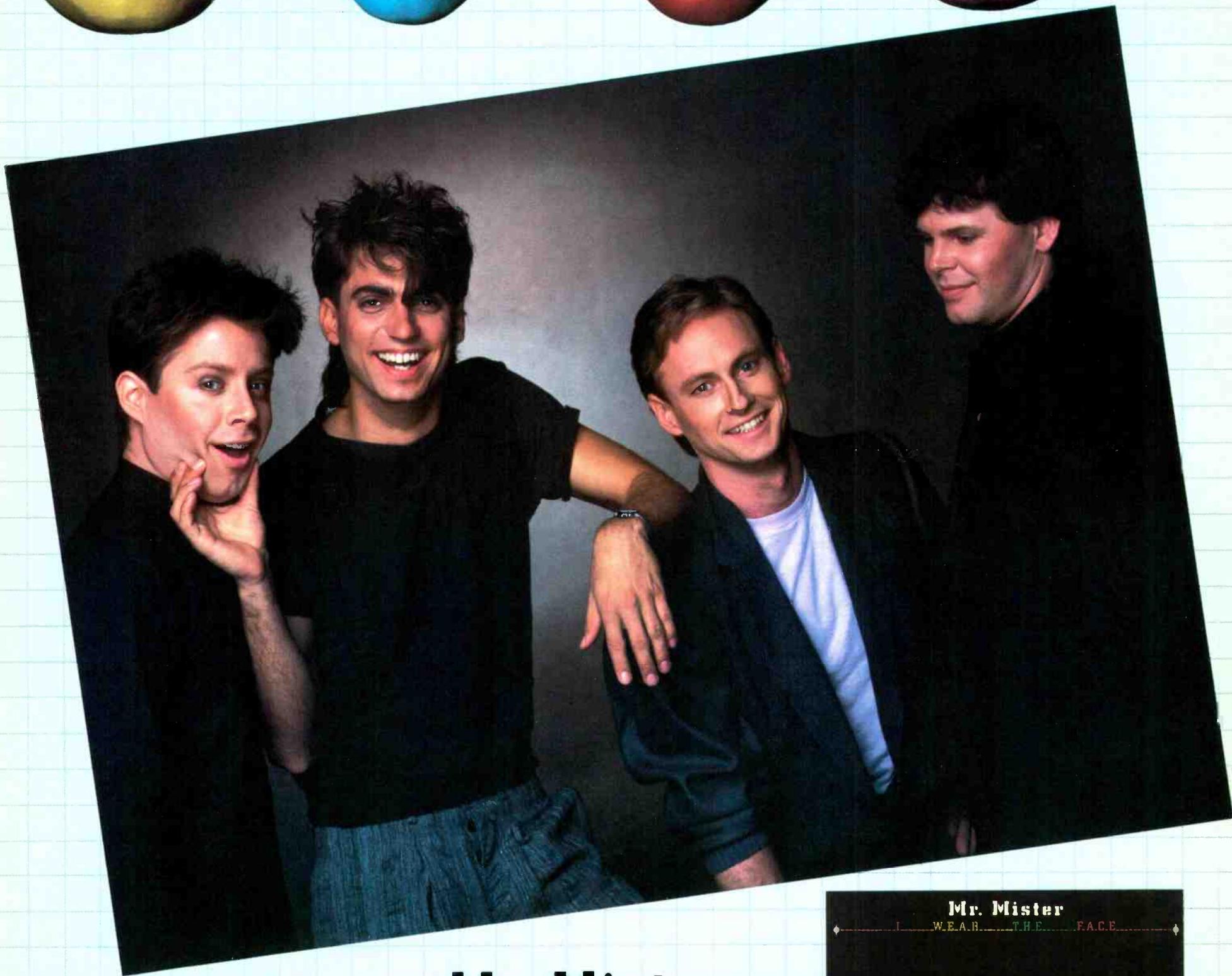
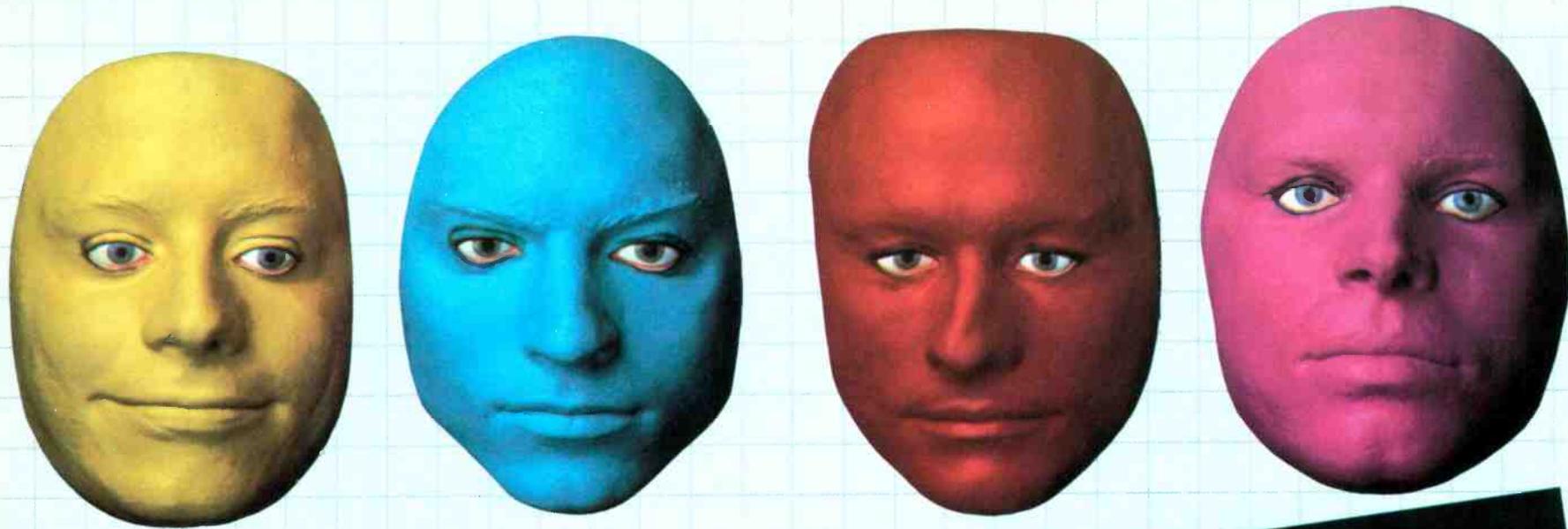
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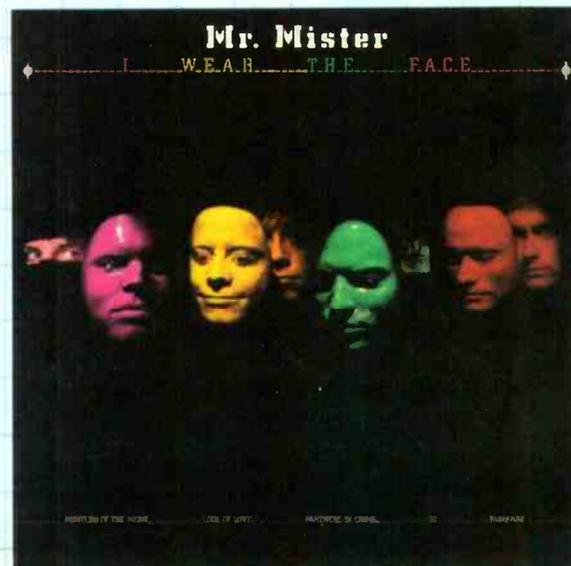
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For Scotty winners, it's an achievement that can be shared with someone less fortunate. We award a generous donation in the name of the Scotty winner to the Muscular Dystrophy Association. That money goes

toward helping kids like Diana Harvey.

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If you have an artist in mind to nominate for a Scotty, just contact your 3M field representative for details and forms. The requirements: 1) must be a super achiever in any category of music, 2) must have a record go gold or platinum by RIAA standards, and 3) must have mastered that album on Scotch Recording Tape.

You'll be helping the Muscular Dystrophy Association, too. Because we'll make a donation for every qualified nomination we receive.

Unfortunately, not everyone nominated can win a Scotty. But the artist you chose might be one super achiever who does. Just like Michael McDonald.



Diana Harvey  
Los Angeles, California  
MD Association



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Survey for Week Ending 3/10/84

# Billboard TOP LPs & TAPE

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| THIS WEEK | LAST WEEK | Weeks on Chart | ARTIST                             | Title                                | Label, No. (Dist. Label)       | Dist. Co. | RIAA Symbols             | Suggested List Prices LP, Cassettes, 8 Track | Black LP/Country LP Chart | THIS WEEK | LAST WEEK  | Weeks on Chart | ARTIST                                  | Title                              | Label, No. (Dist. Label)                   | Dist. Co. | RIAA Symbols | Suggested List Prices LP, Cassettes, 8 Track | Black LP/Country LP Chart | THIS WEEK  | LAST WEEK        | Weeks on Chart   | ARTIST                          | Title                                       | Label, No. (Dist. Label)               | Dist. Co. | RIAA Symbols | Suggested List Prices LP, Cassettes, 8 Track | Black LP/Country LP Chart |
|-----------|-----------|----------------|------------------------------------|--------------------------------------|--------------------------------|-----------|--------------------------|--|---------------------------|-----------|------------|----------------|---|------------------------------------|--|-----------|--------------|--|---------------------------|------------|------------------|------------------|---------------------------------|---|--|-----------|--------------|--|---------------------------|
| <b>1</b>  |           |                | <b>MICHAEL JACKSON</b>             | <b>Thriller</b>                      | Epic QE 38112                  |           | <b>WEEKS AT #1</b><br>32 |  | <b>BLP 1</b>              | <b>36</b> | <b>32</b>  | <b>12</b>      | <b>LUTHER VANDROSS</b>                  | <b>Busy Body</b>                   | Epic FE 39196                              | CBS       | ●            |  | <b>BLP 3</b>              | <b>72</b>  | <b>65</b>        | <b>17</b>        | <b>EDDIE MURPHY</b>             | <b>Comedian</b>                             | Columbia FC-39005                      | CBS       | ●            |  | <b>BLP 28</b>             |
| <b>2</b>  | <b>2</b>  | <b>19</b>      | <b>CULTURE CLUB</b>                | <b>Colour By Numbers</b>             | Virgin/Epic QE 39107           | CBS       | ▲                        |  | <b>BLP 17</b>             | <b>37</b> | <b>37</b>  | <b>15</b>      | <b>BILLY IDOL</b>                       | <b>Rebel Yell</b>                  | Chrysalis FV 41450                         | CBS       |              |  |                           | <b>73</b>  | <b>62</b>        | <b>16</b>        | <b>ROLLING STONES</b>           | <b>Undercover</b>                           | Rolling Stones 90120 (Atco)            | WEA       | ▲            | 9.98   |                           |
| <b>3</b>  | <b>3</b>  | <b>7</b>       | <b>VAN HALEN</b>                   | <b>1984</b>                          | Warner Bros. 1-23985           | WEA       |                          | 8.98   |                           | <b>38</b> | <b>45</b>  | <b>5</b>       | <b>SHANNON</b>                          | <b>Let The Music Play</b>          | Mirage 99810 (Atco)                        | WEA       |              | 8.98   | <b>BLP 13</b>             | <b>74</b>  | <b>67</b>        | <b>15</b>        | <b>DEBORAH ALLEN</b>            | <b>Cheat The Night</b>                      | RCA MHL1-8514                          | RCA       |              | 5.98   | <b>CLP 13</b>             |
| <b>4</b>  | <b>4</b>  | <b>18</b>      | <b>LIONEL RICHIE</b>               | <b>Can't Slow Down</b>               | Motown 6059 ML                 | MCA       | ▲                        | 8.98   | <b>BLP 2</b>              | <b>39</b> | <b>36</b>  | <b>46</b>      | <b>SOUNDTRACK</b>                       | <b>Flashdance</b>                  | Casablanca 8114921 (Polygram)              | POL       | ▲            | 9.98   |                           | <b>75</b>  | <b>76</b>        | <b>13</b>        | <b>DAZZ BAND</b>                | <b>Joystick</b>                             | Motown 6084 ML                         | MCA       |              | 8.98   | <b>BLP 12</b>             |
| <b>5</b>  | <b>5</b>  | <b>6</b>       | <b>THE PRETENDERS</b>              | <b>Learning To Crawl</b>             | Sire 1-23980 (Warner Bros.)    | WEA       |                          | 8.98   |                           | <b>40</b> | <b>40</b>  | <b>10</b>      | <b>PATTI LABELLE</b>                    | <b>I'm In Love Again</b>           | Philadelphia International FZ-38539 (Epic) | CBS       |              |  | <b>BLP 4</b>              | <b>76</b>  | <b>78</b>        | <b>6</b>         | <b>ACCEPT</b>                   | <b>Balls To The Wall</b>                    | Portrait BFR 39241 (Epic)              | CBS       |              |  |                           |
| <b>6</b>  | <b>6</b>  | <b>30</b>      | <b>BILLY JOEL</b>                  | <b>An Innocent Man</b>               | Columbia QC 38837              | CBS       | ▲                        |  |                           | <b>41</b> | <b>34</b>  | <b>14</b>      | <b>U2</b>                               | <b>Under A Blood Red Sky</b>       | Island 90127 (Atco)                        | WEA       | ●            | 8.98   |                           | <b>77</b>  | <b>71</b>        | <b>22</b>        | <b>PAT BENATAR</b>              | <b>Live From Earth</b>                      | Chrysalis FV41444                      | CBS       | ▲            |  |                           |
| <b>7</b>  | <b>7</b>  | <b>37</b>      | <b>THE POLICE</b>                  | <b>Synchronicity</b>                 | A&M SP3735                     | RCA       | ▲                        | 8.98   |                           | <b>42</b> | <b>44</b>  | <b>62</b>      | <b>CULTURE CLUB</b>                     | <b>Kissing To Be Clever</b>        | Virgin/Epic ARE 38398                      | CBS       | ▲            |  |                           | <b>78</b>  | <b>79</b>        | <b>6</b>         | <b>DEELE</b>                    | <b>Street Beat</b>                          | Solar 60285 (Elektra)                  | WEA       |              | 8.98   | <b>BLP 18</b>             |
| <b>8</b>  | <b>10</b> | <b>23</b>      | <b>HUEY LEWIS &amp; THE NEWS</b>   | <b>Sports</b>                        | Chrysalis FV 41412             | CBS       | ●                        |  |                           | <b>43</b> | <b>50</b>  | <b>16</b>      | <b>THE POINTER SISTERS</b>              | <b>Break Out</b>                   | Planet BXL1-4705 (RCA)                     | RCA       |              | 8.98   | <b>BLP 16</b>             | <b>79</b>  | <b>84</b>        | <b>5</b>         | <b>UTOPIA</b>                   | <b>Oblivion</b>                             | Utopia/Passport PB 6029 (Jem)          | IND       |              | 8.98   |                           |
| <b>9</b>  | <b>9</b>  | <b>15</b>      | <b>YES</b>                         | <b>90125</b>                         | Atco 90125                     | WEA       | ▲                        | 9.98   |                           | <b>44</b> | <b>52</b>  | <b>7</b>       | <b>MANFRED MANN'S EARTH BAND</b>        | <b>Somewhere In Africa</b>         | Arista AL8-8194                            | RCA       |              | 8.98   |                           | <b>80</b>  | <b>80</b>        | <b>52</b>        | <b>U2</b>                       | <b>War</b>                                  | Island 90067 (Atco)                    | WEA       | ●            | 8.98   |                           |
| <b>10</b> | <b>8</b>  | <b>14</b>      | <b>DURAN DURAN</b>                 | <b>Seven And The Ragged Tiger</b>    | Capitol ST-12310               | CAP       | ▲                        | 8.98   |                           | <b>45</b> | <b>39</b>  | <b>21</b>      | <b>DEBARGE</b>                          | <b>In A Special Way</b>            | Gordy 6061GL (Motown)                      | MCA       |              | 8.98   | <b>BLP 8</b>              | <b>81</b>  | <b>77</b>        | <b>27</b>        | <b>GAP BAND</b>                 | <b>Gap Band V-Jammin</b>                    | Total Experience TE-1-3004 (Polygram)  | POL       |              | 8.98   | <b>BLP 26</b>             |
| <b>11</b> | <b>12</b> | <b>5</b>       | <b>JOHN LENNON/YOKO ONO</b>        | <b>Milk And Honey</b>                | Polydor 817160-1Y-1 (Polygram) | POL       |                          | 8.98   |                           | <b>46</b> | <b>41</b>  | <b>14</b>      | <b>OZZY OSBOURNE</b>                    | <b>Bark At The Moon</b>            | CBS Associated QZ 38987                    | CBS       | ●            |  |                           | <b>82</b>  | <b>74</b>        | <b>17</b>        | <b>BOB DYLAN</b>                | <b>Infidels</b>                             | Columbia QC-38819                      | CBS       | ●            |  |                           |
| <b>12</b> | <b>11</b> | <b>19</b>      | <b>JOHN COUGAR MELLENCAMP</b>      | <b>Uh-Huh</b>                        | Riva RVL 7504 (Polygram)       | POL       | ▲                        | 8.98   |                           | <b>47</b> | <b>43</b>  | <b>30</b>      | <b>AIR SUPPLY</b>                       | <b>Greatest Hits</b>               | Arista AL 8-8024                           | RCA       | ▲            | 8.98   |                           | <b>83</b>  | <b>83</b>        | <b>51</b>        | <b>ALABAMA</b>                  | <b>The Closer You Get</b>                   | RCA AHL1-4663                          | RCA       | ▲            | 8.98   | <b>CLP 10</b>             |
| <b>13</b> | <b>15</b> | <b>6</b>       | <b>EURHYTHMICS</b>                 | <b>Touch</b>                         | RCA AFL1-4917                  | RCA       |                          | 8.98   | <b>BLP 54</b>             | <b>48</b> | <b>51</b>  | <b>18</b>      | <b>JAMES INGRAM</b>                     | <b>It's Your Night</b>             | Q-West 1-23970 (Warner Bros.)              | WEA       |              | 8.98   | <b>BLP 11</b>             | <b>84</b>  | <b>89</b>        | <b>42</b>        | <b>EURHYTHMICS</b>              | <b>Sweet Dreams Are Made Of This</b>        | RCA AFL1-4681                          | RCA       | ●            | 8.98   |                           |
| <b>14</b> | <b>14</b> | <b>17</b>      | <b>DARYL HALL &amp; JOHN OATES</b> | <b>Rock 'N' Soul, Part 1</b>         | RCA CPL1-4858                  | RCA       | ▲                        | 9.98   |                           | <b>49</b> | <b>49</b>  | <b>10</b>      | <b>MATTHEW WILDER</b>                   | <b>I Don't Speak The Language</b>  | Private 1 BFZ-39112 (Epic)                 | CBS       |              |  |                           | <b>85</b>  | <b>86</b>        | <b>28</b>        | <b>HERBIE HANCOCK</b>           | <b>Future Shock</b>                         | Columbia FC 38814                      | CBS       |              |  | <b>BLP 41</b>             |
| <b>15</b> | <b>21</b> | <b>4</b>       | <b>DAN FOGELBERG</b>               | <b>Windows And Walls</b>             | Full Moon/Epic QE 39004        | CBS       |                          |  |                           | <b>50</b> | <b>48</b>  | <b>17</b>      | <b>NIGHT RANGER</b>                     | <b>Midnight Madness</b>            | Camel/MCA 5456                             | MCA       |              | 8.98   |                           | <b>86</b>  | <b>90</b>        | <b>13</b>        | <b>MOTLEY CRUE</b>              | <b>Too Fast For Love</b>                    | Elektra 60174                          | WEA       |              | 8.98   |                           |
| <b>16</b> | <b>20</b> | <b>12</b>      | <b>CYNDI LAUPER</b>                | <b>She's So Unusual</b>              | Portrait BFR 38930 (Epic)      | CBS       |                          |  |                           | <b>51</b> | <b>47</b>  | <b>28</b>      | <b>MADONNA</b>                          | <b>Madonna</b>                     | Sire 1-23867 (Warner Bros.)                | WEA       |              | 8.98   | <b>BLP 40</b>             | <b>87</b>  | <b>88</b>        | <b>75</b>        | <b>OLIVIA NEWTON-JOHN</b>       | <b>Olivia's Greatest Hits Vol. 2</b>        | MCA MCA 5347                           | MCA       | ▲            | 8.98   |                           |
| <b>17</b> | <b>13</b> | <b>47</b>      | <b>ZZ TOP</b>                      | <b>Eliminator</b>                    | Warner Bros. 1-23774           | WEA       | ▲                        | 8.98   |                           | <b>52</b> | <b>42</b>  | <b>16</b>      | <b>BARBRA STREISAND</b>                 | <b>Yentl</b>                       | Columbia JS 39152                          | CBS       | ▲            |  |                           | <b>88</b>  | <b>82</b>        | <b>33</b>        | <b>ROBERT PLANT</b>             | <b>The Principle Of Moments</b>             | Es Paranza 90101 (Atlantic)            | WEA       | ▲            | 8.98   |                           |
| <b>18</b> | <b>18</b> | <b>6</b>       | <b>JUDAS PRIEST</b>                | <b>Defenders Of The Faith</b>        | Columbia FC39219               | CBS       |                          |  |                           | <b>53</b> | <b>57</b>  | <b>139</b>     | <b>MICHAEL JACKSON</b>                  | <b>Off The Wall</b>                | Epic FE 35745                              | CBS       | ▲            |  |                           | <b>89</b>  | <b>93</b>        | <b>14</b>        | <b>ADAM ANT</b>                 | <b>Strip</b>                                | Epic FE 39108                          | CBS       | ●            |  |                           |
| <b>19</b> | <b>19</b> | <b>22</b>      | <b>MOTLEY CRUE</b>                 | <b>Shout At The Devil</b>            | Elektra 60289                  | WEA       | ▲                        | 8.98   |                           | <b>54</b> | <b>63</b>  | <b>16</b>      | <b>UB 40</b>                            | <b>Labor Of Love</b>               | A&M SP6-4980                               | RCA       |              | 6.98   |                           | <b>90</b>  | <b>85</b>        | <b>28</b>        | <b>CHRISTOPHER CROSS</b>        | <b>Another Page</b>                         | Warner Bros. 1-23757                   | WEA       |              | 8.98   |                           |
| <b>20</b> | <b>16</b> | <b>20</b>      | <b>GENESIS</b>                     | <b>Genesis</b>                       | Atlantic 80116                 | WEA       | ▲                        | 9.98   |                           | <b>55</b> | <b>46</b>  | <b>17</b>      | <b>PAUL McCARTNEY</b>                   | <b>Pipes Of Peace</b>              | Columbia QC-39149                          | CBS       |              |  | <b>BLP 74</b>             | <b>91</b>  | <b>92</b>        | <b>16</b>        | <b>DAVID SANBORN</b>            | <b>Backstreet</b>                           | Warner Bros. 1-23906                   | WEA       |              | 8.98   | <b>BLP 34</b>             |
| <b>21</b> | <b>55</b> | <b>4</b>       | <b>SOUNDTRACK</b>                  | <b>Footloose</b>                     | Columbia JS 39242              | CBS       |                          |  |                           | <b>56</b> | <b>53</b>  | <b>18</b>      | <b>KENNY ROGERS</b>                     | <b>Twenty Greatest Hits</b>        | Liberty LV-51152                           | CAP       | ▲            | 9.98   | <b>CLP 29</b>             | <b>92</b>  | <b>91</b>        | <b>37</b>        | <b>STEVIE NICKS</b>             | <b>The Wild Heart</b>                       | Modern 90084-1 (Atco)                  | WEA       | ▲            | 8.98   |                           |
| <b>22</b> | <b>23</b> | <b>5</b>       | <b>ALABAMA</b>                     | <b>Roll On</b>                       | RCA AHL1-4939                  | RCA       |                          | 8.98   | <b>CLP 2</b>              | <b>57</b> | <b>54</b>  | <b>25</b>      | <b>BIG COUNTRY</b>                      | <b>The Crossing</b>                | Mercury 812870-1 (Polygram)                | POL       |              | 8.98   |                           | <b>93</b>  | <b>139</b>       | <b>4</b>         | <b>SIMPLE MINDS</b>             | <b>Sparkie In The Rain</b>                  | Virgin/A&M SP-6-4981                   | RCA       |              | 6.98   |                           |
| <b>23</b> | <b>25</b> | <b>15</b>      | <b>.38 SPECIAL</b>                 | <b>Tour De Force</b>                 | A&M SP-4971                    | RCA       | ●                        | 8.98   |                           | <b>58</b> | <b>56</b>  | <b>15</b>      | <b>OLIVIA NEWTON-JOHN/JOHN TRAVOLTA</b> | <b>Two Of A Kind - Soundtrack</b>  | MCA 6127                                   | MCA       | ▲            | 9.98   |                           | <b>94</b>  | <b>81</b>        | <b>14</b>        | <b>IRENE CARA</b>               | <b>What A Feelin'</b>                       | Geffen/Network GHS 4021 (Warner Bros.) | WEA       |              | 8.98   | <b>BLP 60</b>             |
| <b>24</b> | <b>17</b> | <b>21</b>      | <b>THE ROMANTICS</b>               | <b>In Heat</b>                       | Nemperor B6Z 3880 (Epic)       | CBS       | ●                        |  |                           | <b>59</b> | <b>60</b>  | <b>12</b>      | <b>RE-FLEX</b>                          | <b>The Politics Of Dancing</b>     | Capitol ST-12314                           | CAP       |              | 8.98   |                           | <b>95</b>  | <b>NEW ENTRY</b> | <b>THE ALARM</b> | <b>Delcaration</b>              | I.R.S. SP-70608 (A&M)                       | RCA                                    |           | 8.98         |  |                           |
| <b>25</b> | <b>22</b> | <b>47</b>      | <b>QUIET RIOT</b>                  | <b>Metal Health</b>                  | Pasha/CBS BFZ 38443            | CBS       | ▲                        |  |                           | <b>60</b> | <b>58</b>  | <b>10</b>      | <b>REAL LIFE</b>                        | <b>Heart Land</b>                  | MCA/Curb 5459                              | MCA       |              | 8.98   |                           | <b>96</b>  | <b>94</b>        | <b>42</b>        | <b>THE FIXX</b>                 | <b>Reach The Beach</b>                      | MCA 5419                               | MCA       | ▲            | 8.98   |                           |
| <b>26</b> | <b>38</b> | <b>5</b>       | <b>ROCKWELL</b>                    | <b>Somebody's Watching Me</b>        | Motown 6052 ML                 | MCA       |                          | 8.98   | <b>BLP 9</b>              | <b>61</b> | <b>121</b> | <b>4</b>       | <b>DWIGHT TWILLEY</b>                   | <b>Jungle</b>                      | EMI-America ST-17107                       | CAP       |              | 8.98   |                           | <b>97</b>  | <b>95</b>        | <b>46</b>        | <b>RICK SPRINGFIELD</b>         | <b>Living In Oz</b>                         | RCA AFL1-4660                          | RCA       | ▲            | 8.98   |                           |
| <b>27</b> | <b>30</b> | <b>32</b>      | <b>JEFFREY OSBORNE</b>             | <b>Stay With Me Tonight</b>          | A&M SP 4940                    | RCA       | ●                        | 8.98   | <b>BLP 6</b>              | <b>62</b> | <b>59</b>  | <b>16</b>      | <b>RAY PARKER, JR.</b>                  | <b>Woman Out Of Control</b>        | Arista AL8-8083                            | RCA       | ▲            | 8.98   | <b>BLP 31</b>             | <b>98</b>  | <b>99</b>        | <b>50</b>        | <b>JULIO IGLESIAS</b>           | <b>Julio</b>                                | Columbia FC38640                       | CBS       | ●            |  |                           |
| <b>28</b> | <b>24</b> | <b>24</b>      | <b>LINDA RONSTADT</b>              | <b>What's New</b>                    | Asylum 60260 (Elektra)         | WEA       | ▲                        | 8.98   |                           | <b>63</b> | <b>66</b>  | <b>73</b>      | <b>LIONEL RICHIE</b>                    | <b>Lionel Richie</b>               | Motown 6007 ML                             | MCA       | ▲            | 8.98   | <b>BLP 58</b>             | <b>99</b>  | <b>87</b>        | <b>13</b>        | <b>THE ENGLISH BEAT</b>         | <b>What Is Beat</b>                         | I.R.S. SP-70040 (A&M)                  | RCA       |              | 8.98   |                           |
| <b>29</b> | <b>29</b> | <b>14</b>      | <b>KOOL &amp; THE GANG</b>         | <b>In The Heart</b>                  | De-Lite DSR-8508 (Polygram)    | POL       | ●                        | 8.98   | <b>BLP 7</b>              | <b>64</b> | <b>68</b>  | <b>4</b>       | <b>TED NUGENT</b>                       | <b>Penetrator</b>                  | Atlantic 80125                             | WEA       |              | 8.98   |                           | <b>100</b> | <b>135</b>       | <b>3</b>         | <b>BON JOVI</b>                 | <b>Bon Jovi</b>                             | Mercury 814982-1M1 (Polygram)          | POL       |              | 8.98   |                           |
| <b>30</b> | <b>28</b> | <b>58</b>      | <b>DEF LEPPARD</b>                 | <b>Pyromania</b>                     | Mercury 8103081 (Polygram)     | POL       | ▲                        | 8.98   |                           | <b>65</b> | <b>61</b>  | <b>69</b>      | <b>PRINCE</b>                           | <b>1999</b>                        | Warner Bros. 1-23720                       | WEA       | ▲            | 10.98  | <b>BLP 47</b>             | <b>101</b> | <b>141</b>       | <b>3</b>         | <b>WANG CHUNG</b>               | <b>Points On The Curve</b>                  | Geffen GHS 4004 (Warner Bros.)         | WEA       |              | 8.98   |                           |
| <b>31</b> | <b>27</b> | <b>21</b>      | <b>SOUNDTRACK</b>                  | <b>The Big Chill</b>                 | Motown 6062ML (MCA)            | MCA       | ●                        | 8.98   | <b>BLP 69</b>             | <b>67</b> | <b>72</b>  | <b>22</b>      | <b>KISS</b>                             | <b>Lick It Up</b>                  | Mercury 814297-1 (Polygram)                | POL       | ●            | 8.98   |                           | <b>102</b> | <b>96</b>        | <b>38</b>        | <b>THE TALKING HEADS</b>        | <b>Speaking In Tongues</b>                  | Sire 1-23883 (Warner Bros.)            | WEA       | ●            | 8.98   |                           |
| <b>32</b> | <b>33</b> | <b>33</b>      | <b>MIDNIGHT STAR</b>               | <b>No Parking On The Dance Floor</b> | Solar 60241 (Elektra)          | WEA       | ▲                        | 8.98   | <b>BLP 5</b>              | <b>68</b> | <b>69</b>  | <b>44</b>      | <b>GEORGE WINSTON</b>                   | <b>December</b>                    | Windham Hill WH-1025 (A&M)                 | RCA       |              | 8.98   |                           | <b>103</b> | <b>100</b>       | <b>17</b>        | <b>THE ALAN PARSONS PROJECT</b> | <b>The Best Of The Alan Parsons Project</b> | Arista AL8-8193                        | RCA       |              | 9.98   |                           |
| <b>33</b> | <b>35</b> | <b>4</b>       | <b>CHRISTINE McVIE</b>             | <b>Christine McVie</b>               | Warner Bros. 1-25059           | WEA       |                          | 8.98   |                           | <b>69</b> | <b>70</b>  | <b>15</b>      | <b>BARRY MANILOW</b>                    | <b>Greatest Hits - Vol. II</b>     | Arista AL8-8102                            | RCA       | ●            | 8.98   |                           | <b>104</b> | <b>109</b>       | <b>4</b>         | <b>DOLLY PARTON</b>             | <b>The Great Pretender</b>                  | RCA AHL1-4940                          | RCA       | ●            | 8.98   |                           |
| <b>34</b> | <b>31</b> | <b>25</b>      | <b>KENNY ROGERS</b>                | <b>Eyes That See In The Dark</b>     | RCA AFL1-4697                  | RCA       | ▲                        | 8.98   | <b>CLP 6</b>              | <b>70</b> | <b>73</b>  | <b>47</b>      | <b>DAVID BOWIE</b>                      | <b>Let's Dance</b>                 | EMI-America ST 17093                       | CAP       | ▲            | 8.98   |                           | <b>105</b> | <b>106</b>       | <b>56</b>        | <b>DURAN DURAN</b>              | <b>Duran Duran</b>                          | Capitol ST-12158                       | CAP       |              | 8.98   |                           |
| <b>35</b> | <b>26</b> | <b>40</b>      | <b>ELTON JOHN</b>                  | <b>Too Low For Zero</b>              | Geffen GHS 4006 (Warner Bros.) | WEA       | ●                        | 8.98   |                           | <b>71</b> | <b>75</b>  | <b>94</b>      | <b>JANE FONDA</b>                       | <b>Jane Fonda's Workout Record</b> | Columbia CX2-38054                         | CBS       | ▲            |  |                           | <b>106</b> | <b>101</b>       | <b>12</b>        | <b>EVELYN "CHAMPAGNE" KING</b>  | <b>Face To Face</b>                         | RCA AFL1-4725                          | RCA       |              | 8.98   | <b>BLP 24</b>             |

# Thrilling Eight Grammys Copped By Michael Jackson

● Continued from page 1

year Grammy. Barbra Streisand was 22 when she won for "The Barbra Streisand Album"; Stevie Wonder (the only other black artist to have won the award) was 23 when he was cited for "Innervisions."

Among Jackson's other victories were male vocal performance honors in pop, r&b and rock. Jackson is only the second black artist to win a Grammy for rock, following Donna Summer, who won four years ago for "Hot Stuff." That No. 1 hit featured a guitar solo by Jeff "Skunk" Baxter; Jackson's winning entry, "Beat It," features a guitar solo by Eddie Van Halen.

Jackson is the seventh artist to simultaneously win both of the principal Grammy Awards, album and record of the year. He follows Stan Getz & Astrud Gilberto (1964), Frank Sinatra (1966), Simon & Garfunkel (1970), Carole King (1971), Christopher Cross (1980) and Toto (1982).

Jackson and Quincy Jones also shared the Grammy for producer of the year, an award which Jones previously won two years ago. This makes Jones the first producer to win that award more than once in the category's 10-year history. Jackson is the fifth artist producer to win, following Stevie Wonder, the Bee Gees, Jones and Toto.

This year's four Grammys bring Jones' career Grammy total to 15. This puts the veteran musician in a tie with Stevie Wonder for fourth place on the all-time Grammy listing, just behind Solti, Mancini and Vladimir Horowitz.

The past year's dance music emphasis was seen not only in the "Thriller" sweep, but also in the strong showing made by "Flashdance." The PolyGram soundtrack was cited as best album of original score, Irene Cara's "Flashdance... What A Feeling" was voted best female pop performance and Giorgio Moroder's "Love Theme From 'Flashdance'" was judged best instrumental composition.

Cara's win was considered the evening's biggest upset: The award had been expected to go to Linda Ronstadt for her smash album "What's

New." In fact, Ronstadt's colleague on the album, Nelson Riddle, did take home a Grammy for arranging the title track. It's Riddle's first Grammy since 1958, the first year of the awards, when he was cited for composing "Cross Country Suite."

Donna Summer was also edged out in the pop female contest, though she managed a win in the inspirational performance category for "He's A Rebel." It's the third category that Summer has topped. She previously won in r&b for "Last Dance" and in rock for "Hot Stuff."

Britain's Culture Club was the expected winner for best new artist. This marks the third year in a row that the award has gone to an international act. Scotland's Sheena Easton won two years ago; Australia's Men At Work won last year.

The awards to Michael Jackson and Culture Club gave Epic a commanding total of seven Grammys (songwriting and producing awards aren't counted toward label tallies). But, in a surprise development, this total was topped by Warner Bros. with eight Grammys. These include four awards on Warner proper and four more on associated labels ECM (the Pat Metheny Group), Slash (Los Lobos), Geffen ("Cats") and Sire (the Talking Heads).

Columbia and London followed with five Grammys each. London's five awards enabled it to easily pace the classical field.

Several music veterans won their first Grammys this year, including Giorgio Moroder, Herbie Hancock and engineer Bruce Swedien. Swedien was cited for his work on—what else?—"Thriller."

Here's the complete list of Grammy winners.

**Record of the year**—Michael Jackson's "Beat It," Epic. Producers: Quincy Jones & Michael Jackson. Jackson's second Grammy; Jones' 12th.

**Album of the year**—Michael Jackson's "Thriller," Epic. Producer: Quincy Jones. Jackson's third; Jones' 13th.

**New song of the year**—Sting's "Every Breath You Take," Magnetic Publishers/BMI. His first solo Grammy.

**New artist**—Culture Club, Epic. Their first.

**Producer of the year**—Quincy Jones & Michael Jackson. Jones' 14th; Jackson's fourth.

**Pop vocal performance, male**—Michael Jackson's "Thriller," Epic. His fifth.

**Pop vocal performance, female**—Irene Cara's "Flashdance... What A Feeling," Casablanca. Her first.

**Pop performance, duo or group**—The Police's "Every Breath You Take," A&M. Their fourth.

**Pop instrumental performance**—George Benson's "Being With You," Warner Bros. His eighth.

**Rock vocal performance, female**—Pat Benatar's "Love Is A Battlefield," Chrysalis, Her fourth.

**Rock vocal performance, male**—Michael Jackson's "Beat It," Epic. His sixth.

**Rock performance, duo or group**—The Police's "Synchronicity," A&M. Their fifth.

**Rock instrumental performance**—Sting's "Brimstone And Treacle," A&M. His second solo Grammy.

**R&B vocal performance, female**—Chaka Khan's "Chaka Khan," Warner Bros. Her first solo Grammy.

**R&B vocal performance, male**—Michael Jackson's "Thriller," Epic. His seventh.

**R&B performance, duo or group**—Rufus & Chaka Khan's "Ain't Nobody," Warner Bros. Their second.

**R&B instrumental performance**—Herbie Hancock's "Rockit," Columbia. His first.

**New r&b song**—Michael Jackson's "Billie Jean," Mijac Music/BMI. His eighth.

**Country vocal performance, female**—Arne Murray's "A Little Good News," Capitol. Her fourth.

**Country vocal performance, male**—Lee Greenwood's "I.O.U.," MCA. His first.

**Country vocal performance, duo or group**—Alabama's "The Closer You Get..." RCA. Their second.

**Country instrumental performance**—The New South's "Fireball," Sugar Hill. Their first.

**New country song**—Mike Reid's "Stranger In My House," Lodge Hall Music/ASCAP. His first.

**Jazz vocal performance, female**—Ella Fitzgerald's "The Best Is Yet To Come," Pablo Today. Her 12th.

**Jazz vocal performance, male**—Mel Torme's "Top Drawer," Concord Jazz. His second.

**Jazz vocal performance, duo or group**—Manhattan Transfer's "Why Not!," Atlantic. Their fifth.

**Jazz instrumental performance, soloist**—Wynton Marsalis' "Think Of One," Columbia. His first.

**Jazz instrumental performance, group**—Phil Woods Quartet's "At The Vanguard," Antilles/Island. Their fourth.

**Jazz instrumental performance, big band**—Rob McConnell & the Boss Brass' "All In Good Time," Dark Orchid. Their first.

**Jazz fusion performance**—Pat Metheny Group's "Travels," ECM/Warner Bros. Their second.

**Gospel performance, female**—Amy Grant's "Ageless Medley," Myrrh/Word. Her second.

**Gospel performance, male**—Russ Taff's "Walls Of Glass," Myrrh/Word. His first.

**Gospel performance, duo or group**—Sandi Patti & Larnelle Harris' "More Than Wonderful," Impact/Benson. Their first.

**Soul gospel performance, female**—Sandra Crouch's "We Sing Praises," Light/Lexicon. Her first.

**Soul gospel performance, male**—Al Green's "I'll Rise Again," Myrrh/Word. His fourth.

**Soul gospel performance, duo or group**—Bobby Jones & New Life With Barbara Mandrell's "I'm So Glad I'm Standing Here Today," Myrrh/Word. Their first; Mandrell's second.

**Inspirational performance**—Donna Summer's "He's A Rebel," Mercury. Her third.

**Latin pop performance**—Jose Feliciano's "Me Enamore," Profono/TPL. His third.

**Tropical Latin performance**—Tito Puente & His Latin Ensemble's "On Broadway," Concord Picante. Their second.

**Mexican/American performance**—Los Lobos' "Anselma," Slash/Warner Bros. Their first.

**Traditional blues recording**—B.B. King's "Blues 'N' Jazz," MCA. His third.

**Ethnic or traditional folk recording**—Clifton Chenier & His Red Hot Louisiana Band's "I'm Here," Alligator. Their first.

**Recording for children**—"E.T. The Extra-Terrestrial," MCA. Narration and vocals: Michael Jackson. Producer: Quincy Jones. Jackson's ninth; Jones' 15th.

**Comedy recording**—Eddie Murphy's "Comedian," Columbia. His first.

**Spoken word or non-musical recording**—William Warfield's "Copland: Lincoln Portrait," Mercury. His first.

**Video, short form**—Duran Duran's "Girls On Film/Hungry Like The Wolf," Picture Music International/Thorn. Their first.

**Video album**—Duran Duran's "Duran Duran," Picture Music International/Thorn EMI/Pioneer Artists. Their second.

**Instrumental composition**—Giorgio Moroder's "Love Theme From 'Flashdance,'" ASCAP. His first.

**Album of original score**—"Flashdance," Casablanca. Giorgio Moroder (second), Keith

Forsey (first), Irene Cara (second), Shandi Sinnamon (first), Ronald Magness (first), Douglas Cotler (first), Richard Gilbert (first), Michael Boddicker (first), Jerry Hey (fourth), Phil Ramone (seventh), Michael Sembello (first), Kim Carnes (second), Duane Hitchings (first), Craig Krampf (first), Dennis Matkosky (first).

**Cast show album**—"Cats," Geffen/Warner Bros. Producer: Andrew Lloyd Webber. His second.

**Arrangement on an instrumental**—Dave Grusin & the N.Y./L.A. Dream Band's "Summer Sketches '82," GRP. Arranger: Dave Grusin. His second.

**Instrumental arrangement accompanying vocal(s)**—Linda Ronstadt's "What's New," Asylum. Arranger: Nelson Riddle. His second.

**Vocal arrangement**—Chaka Khan's "Be Bop Medley," Warner Bros. Arrangers: Arif Mardin & Chaka Khan. Mardin's third; Khan's second solo Grammy.

**Album package**—Talking Heads' "Speaking In Tongues," Sire/Warner. Art director: Robert Rauschenberg. His first.

**Album notes**—Bill Evans' "The 'Interplay' Sessions," Milestone. Album notes writer: Orrin Keepnews. His first.

**Historical album**—"The Greatest Recordings of Arturo Toscanini Symphonies Vol. 1," Franklin Mint. Album producers: Stanley Walker, Allan Steckler. Their first.

**Engineered recording**—Michael Jackson's "Thriller," Epic. Engineer: Bruce Swedien. His first.

**Classical album**—"Mahler: Symphony No. 9 In D Major," London. Conductor: Sir Georg Solti (his 20th); album producer: James Mallinson (his eighth).

**Classical orchestral recording**—"Mahler: Symphony No. 9 In D Major," London. Conductor: Sir Georg Solti (his 21st); album producer: James Mallinson (his ninth).

**Opera recording**—(a tie) "Mozart: Le Nozze Di Figaro," London. Conductor: Sir Georg Solti (his 22nd); album producer: Christopher Raeburn (his first); "Verdi: La Traviata" original soundtrack, Elektra. Conductor: James Levine (his second); album producers: Max Wilcox (his second) and Jay David Saks (his second).

**Choral performance**—"Haydn: The Creation," London. Choral director: Margaret Hillis (her fifth); conductor: Sir Georg Solti (his 23rd).

**Chamber music performance**—"Brahms: Sonata For Cello & Piano In E Minor, Op. 38 & Sonata In F Major, Op. 99," DG. Mstislav Rostropovich (his fourth) & Rudolf Serkin (his first).

**Classical performance, instrumental soloist(s) with orchestra**—"Haydn: Concerto For Trumpet & Orchestra In E-Flat Major/L. Mozart: Concerto For Trumpet & Orchestra In D Major/Hummel: Concerto for Trumpet & Orchestra In E-Flat Major," Wynton Marsalis, CBS. His second.

**Classical performance, instrumental soloist(s) without orchestra**—"Beethoven: Sonata For Piano No. 12 In A-Flat Major, Op. 26 & No. 13 In E-Flat Major," Op. 27, No. 1," Glenn Gould, CBS. His fourth.

**Classical vocal soloist performance**—"Leontyne Price & Marilyn Horne In Concert At The Met," RCA. Price's 13th; Horne's third.

**Engineered recording, classical**—"Mahler: Symphony No. 9 In D Major," London. Engineer: James Lock. His first.

**Classical producer of the year**—Marc J. Aubort & Joanna Nickrenz. Their first.

## Gospel Seminar: 'Reaching More'

NASHVILLE—The 12th annual Gospel Radio Seminar is being held here Sunday through Wednesday (4-7) in conjunction with Gospel Music Week. The seminar theme is "Reaching More In '84."

Speakers include Dr. Robert Schuller, "Hour Of Power" television minister; Myron Rush, Time Management Specialists; Dr. Tom Durfee, chairman of the communications department at Oral Roberts Univ.; Frank Reed, WNBC radio, New York; Tony Rufo, the Domain Agency; and Brad Burkhart, Burkhart, Abram, Michaels, Douglas Inc.

## Home Video Firms Eye TV Series, Specials

● Continued from page 1

end, he predicts, six such videos will be included in MCA's product mix.

Meanwhile, the cable/pay industry is also responding to the home video market for programs. Home Box Office's recently unveiled home video arm, HBO Enterprises, is seeking venture partners, with Thorn EMI and Vestron among the early candidates. "HBO is a new competitor," confirms Vestron president Jon Peisinger, who can also speak to the cable/pay giant's role as a programming cousin—an HBO concert by Linda Ronstadt, for example, will appear this May as a Vestron videocassette.

"The Making of Michael Jackson's 'Thriller,'" a joint Showtime-Vestron effort, and "Asia In Asia" both underline the impact cable airings have on videocassette sales for original programming. "We pinpointed how after each showing of 'Thriller' sales on cassettes tripled in the next five days," Peisinger points out. As for feature films, cable showings slowed sales, he adds.

Betty Bitterman, vice president of music and variety programming for HBO/Cinemax, explains that HBO

will alter already-aired cable programs for its videos to combat piracy. For example, she says, the Vestron version of "Linda Ronstadt In Concert With Nelson Riddle & His Orchestra" will be different from the cable version.

Some 13 million homes subscribe to HBO/Cinemax. Little research has been done on the number of cable or non-cable homes currently owning VCR. What is apparent is that the number of VCR owners has been climbing, and those new owners have broad software tastes.

Walt Disney Productions has plans to market programs from its cable channel on videocassette, and it has been investigating its vast library of "Wonderful World of Disney" shows. The channel's "DTV" music video clip segments will also be released on videocassette. "The Mickey Mouse Club" is another possible launch, says Ben Tenn, vice president of Walt Disney Home Video.

The industry is likely to see more television and made-for-cable videocassettes if this first wave generates adequate sales. Notes Tenn, "If we can produce it, and make it profitable, then we will bring out more." "Tigertown" is one of Disney's first joint cable-video ventures.

Paramount Home Video will test the waters with "Star Trek" for \$19.95 this spring. Says Tim Clott, vice president and general manager of the firm, "Star Trek" is a unique case. It is very collectible."

The "true" test of this genre for Paramount will be six episodes of "Police Squad," a short-lived television comedy series by the makers of "Airplane." These shows will be distributed in three volumes this July, and likely require some hard-hitting promotions.

The only "vintage" television shows that The Nostalgia Merchant found sold well were the ones that have high profiles today. For example, sci-fi classics like "Space Patrol" and "Tales of Tomorrow" have fared well at retail. But, suggests Earl Blair, president of the Nostalgia Merchant, "Leave It To Beaver" or "Your Show of Shows" also might do well.

Additionally, Blair says contemporary television shows have potential. "The new wave of VCR owners will broaden tastes. We are seeing popularity for instructional programs, and we may see the same thing for contemporary television."

Thorn EMI Home Video has found continued success with

"World At War." According to Nick Santrisos, president of the company, that title's sales are expected to top 100,000.

Most executives agree that obtaining rights to cable programs is a rapidly developing area. CBS/Fox, Media Home Entertainment and Embassy Home Entertainment are among the companies that say they are nearing closing deals on select cable programs. Nostalgia Merchant's Blair predicts that joint cable efforts and videocassette rights for cable shows will increase throughout 1984.

Meanwhile, Embassy is considering marketing such Norman Lear television shows like "All In The Family" and "The Jeffersons." Media will release 26 Abbott & Costello shows. And RCA/Columbia Pictures Home Video has been "taking a close look at its mini-series," says company president Robert Blattner.

Both Hartman and Bob Cook of Embassy predict that video merchandisers might be adding television sections in their stores in the near future. Cook notes, however, that retailers seem to have a resistance to tv programming: "It (tv) has a stigma attached to it. None of us know if it will really sell.



## Changes Set For Second American Video Awards

LOS ANGELES—Revamped awards categories, a change of venue, extended air time and a reported merchandising tie with NARM's "Gift Of Music" thrust are among the new features planned for the second annual American Video Awards when it airs later this spring.

The show will again be hosted by Casey Kasem and produced through Scotti Brothers/Syd Vinnedge Television, but in other respects the April 5 telecast will be substantially overhauled. Taping will move from last year's site at the Beverly Theatre in Beverly Hills to the Wilshire Ebell, which offers more space for cameras, crews, artist and covering press; airing will double to two hours, with Golden West Television taking over distribution; and an increase in categories will result from the addition of seven new awards.

New categories will include best set design, best choreography, best lighting design, best editing and best performances in the male, female and group categories. Together with four of last year's six awards that will remain—best pop, country and soul videos, and best director—the show will plug a total of 11 awards.

Eligibility and voting procedures are also different, with last year's contingency to Billboard chart action

for the respective record release dropped.

NARM's visibility is meanwhile said to include prominent use of the "Gift" logo during the show.

Nominations will be announced Monday (5), and will appear in the next issue of Billboard.

## Future Computing Reschedules Meet

LOS ANGELES—Because of a scheduling conflict with Billboard's Computer Software/Video Game conference, March 7-9 at the Westin St. Francis Hotel, Future Computing of Richardson, Tex. has moved its seminar to May 3-4. It was originally slated for March 8-9 in Los Angeles.

The Texas company had booked many of the same speakers as Billboard for its seminar. Says Tricia Parks, vice president of the home computer group, "The speakers and attendees planned to fly in for only a few hours in an attempt to split their time between our seminars and Billboard's. We decided that that didn't make sense."

The May 3-4 seminars will deal with the home computer software industry. Michael Katz, president of Epyx, Elliott Dahan of Creative Software and Bruce Davis, president of Imagic, are expected to talk at the May conference.

## SAN FRANCISCO CONFAB

## New Software Panelists Added

LOS ANGELES—Additional panelists have been confirmed for Billboard's Computer Software/Video Game Conference, slated to be held at San Francisco's Westin St. Francis Hotel starting this Wednesday (7).

Commodore Software president Sig Hartmann is scheduled to replace Michael Tomczyk for the focal computer hardware and software trends presentation, to which Activision's Tom Restaino, vice president of marketing, has also been added. Restaino will replace Activision president Jim Levy.

Microsoft marketing manager Russell Werner has joined the panel for "Categorically Speaking: Enter-

tainment, Education & Home Management Software," while Infocom vice president Marc Blank has been added to the designers panel.

Other speakers added to panel sessions include John O'Leary, director of marketing for Parker Brothers' consumer electronics arm ("A Step Beyond: The Evolution Of Delivery"); Jim Long of Adler & Company ("Staying Alive: Securing Ventura Capital"); David Blumstein, executive vice president of Softsel Computer Products, replacing Robert Leff ("Making The Connection: Retailing & Distribution"), and CBS Software executive vice president Henry A. Kaplan ("Madison Avenue: Understanding The Advertising Game").

## Main Street In Box Car Willie Catalog Campaign

NEW YORK—Main Street Records, distributed by MCA Distributing Corp., is staging a sales and marketing campaign for its four-album Box Car Willie catalog. Included in the promotion are Box Car Willie's current "... Not The Man I Used To Be," as well as "King Of The Road," "Last Train To Heaven" and "Best Of Box Car, Vol. I."

All but the current LP were previously released under Main Street's distribution agreement with Capitol Records. They are being repackaged and rereleased by MCA.

The campaign involves a 5% 30-day dating discount program on "Last Train To Heaven," "... Not The Man I Used To Be," and "Best Of Box Car Willie, Vol. I," and a 30-day extra dating discount on the \$5.98-list "King Of The Road." The program, which began the week of Feb. 20, lasts three weeks.



**WHATEVER IT TAKES**—Michael McDonald, left, receives 3M's Scotty Award for musical achievement on his Warner Bros. album "If That's What It Takes." The result of the award is a cash contribution to the Muscular Dystrophy Assn. In the artist's name. McDonald is pictured here with Los Angeles MD poster child Dianna Harvey and 3M Magnetic Audio-Video's Thomas Kenny.

## Inside Track

Insiders report that the Jimmy Bowen/Warner Bros. settlement is nearing resolution, with Bowen's expected move to MCA Nashville due shortly. Meanwhile, MCA Records Group chief Irv Azoff hints that current MCA Nashville president Jim Foglesong may stay on in a new liaison position for MCA's associated Curb and Churchill labels. Other Nashville staffers could also remain with MCA, per Azoff, with likely candidates including a&r vice president Ron Chancey and marketing vice president Chic Doherty. Azoff has already added independent promotion exec Gene Hughes to run national country label promotion, replacing Erv Woolsey, while another country indie, Bruce Hinton of Hinton-Svendsen Promotions, is expected to climb aboard as general manager for MCA Nashville.

**Grammy Gab:** The trade's more upbeat mood was largely evinced both on camera and off during Tuesday's (28) CBS-TV Grammy Awards telecast, starting with a heartening ratings jump for the show itself. A.C. Nielsen "overnights" in six major markets augured the best ratings finish in over a decade, borne out in the subsequent national tallies near week's end, which showed a 30.7 rating and 45 share.

Meanwhile, CBS brass theorized "Thriller" could crest at up to 35 million unit sales in the wake of the Grammy sweep for Michael Jackson. But even Jackson posed some less rosy questions for observers during the presentation at the Shrine Auditorium, where the big winner's onstage generosity in acknowledging influences and allies was abruptly turned off as soon as he reached the press tent. Media were reportedly told Jackson would take no direct questions, a demand several present attribute to the star's publicists, not Jackson himself. . . . Other sour note was the awkward absence of The Police, unable to attend owing to their current tour. Word is that A&M brass were not allowed to appoint a pinch hitter to pick up the group's four gilded gramophone trophies, leaving some viewers with the impression that the platinum trio was indifferent to their wins.

On a funnier note, 30-year industry veteran and NARAS national trustee Orrin Keepnews found himself accidentally victimized by the gender confusion so prevalent in this year's show, when Gladys Knight identified the seasoned jazz producer, label executive and annotator as "Karen" Keepnews. His award for best album notes was Keepnews' first. . . . Meanwhile, an early commitment to music video gave Sony's video software arm an enviable edge—with all five short form video nominees emanating from the company, their win with Duran Duran was somewhat of a shoe-in.

No Rest For The Red-Hot: Epic Records' current hit momentum might seem ample cause for celebration during CBS Records' imminent national convention in Hawaii, but apparently the label's top execs won't even let a Grammy splash justify a breather. Local promotion managers are being asked to schedule a two-hour period at the start of each convention day for staying on top of key radio programmers via telephone. . . . Is Los Angeles' Show Industries ready to take the video expansion for its Music Plus stores another critical step forward? One top supplier says the chain's existing Videon video stores and sched-

uled video departments in conventional record/tape accounts will soon shift to a deeper chain-wide video imprint—possibly including a chain name change to Music Plus Video.

**Blighty Bluster:** During the recent annual music trade awards lunch organized by trade paper Music Week, CBS Records U.K. managing director Paul Russell shocked the stiffer upper lips present by applying a four-letter expletive to competitors Virgin and EMI. . . . Other English developments include A&M Records senior vice president Derek Green's resumption of his role as managing director of the local operation. Green reportedly acknowledged that the company may have "lost its way with internal management issues," and thus is determined to beef up its a&r emphasis.

The Muscle Shoals industry huddle, originally slated for May 17-19, is reportedly being postponed until mid-July, due to a decision to make this year's conference a more pointedly businesslike affair. Two-day summit is now reportedly moving from its local park setting to the Sheffield Holiday Inn. . . . Label veteran Artie Mogull has reportedly been tapped as entertainment director for the Golden Nugget resort chain. Neither Mogull nor Nugget president Steve Winn were available for comment, but it's understood that Kenny Rogers, whom Mogull brought to United Artists when he was president of the label, was

matchmaker for the new arrangement. Mogull would oversee talent bookings for the Atlantic City and Las Vegas hotel/casino complexes. . . . Sick Call: Amos Heilicher is convalescing from a hernia operation, and is now at home in Minneapolis. Also, pioneer radio promo mogul George Furness is in intensive care at a Santa Monica, Calif. hospital following a heart attack. And Mike Gould, music publishing veteran, is also convalescing at an L.A. area hospital following a heart attack suffered during the post-telecast Grammy Awards party at the Biltmore Hotel.

Indies take the spotlight during the upcoming NARM convention in Hollywood, Fla., where the distributors will take over the extravagant welcoming cocktail reception, traditionally sponsored by major labels in the past.

NARM's indie members voted on the gesture—which will find them working as a group—during a recent meeting in Miami. Registrations for the huddle are reportedly nearing the 1,000 mark.

Fresh rumors from Capitol Hill assert the FTC is convening to mull the proposed Warner/PolyGram merger.

After a five-year absence, New York's Songwriters Showcase returns with label and music publishing folks invited to its first round of judging, slated for March 29 at Folk City. Stu Greenberg, who ran the first showcase, is at the helm again. . . .

Retail chain Video Concepts is adding Compact Discs to its product line in at least two dozen of its outlets. The giant web, with 186 stores across the country, has not stocked prerecorded audio product to date, concentrating its product mix on computer and home video hardware and software, in addition to a line of audio accessories.

Edited by SAM SUTHERLAND

## MCA Inc. May Co-Promote Jacksons' Tour

By PAUL GREIN

LOS ANGELES—The Jacksons are evaluating a proposal whereby MCA Inc. would be brought in to co-promote their upcoming concert tour with Don King and Joe and Katherine Jackson.

Irv Azoff, MCA corporate vice president and president of MCA Records, notes that this "tri-venture" would be buttressed by the use of a local promoter in every date. He says it would also entail booking agency involvement, and that Dick Griffey would be involved on all dates, "not as a promoter, but as an overall consultant to the black community."

"Don King came to us and asked if MCA was interested in co-promoting the Jacksons tour," says Azoff. "My answer was yes. In fact, we've offered the use of the MCA umbrella for the tour. If this deal goes through, I envision MCA Concerts being involved, our merchandising and licensing arm being involved and hopefully our television and motion picture department.

"I'm bringing this in as the vice president of MCA Inc. and not as the president of the record group. As a matter of fact, the only company that

won't be involved is mine, because CBS has obvious home video rights and certainly all record rights."

Azoff and Griffey earlier put in a joint bid to promote the tour, but were edged out by King's bid. Azoff and Griffey will be working together on another level as Griffey funnels future record releases through MCA (separate story, page 4).

For his part, King sees the tour as having the potential of being the largest grossing in the history of the concert business. "I figure they can gross \$100 million with the new technology that's out now—home video, merchandising, pay-per-view, an HBO special and a concert movie," he says.

"I'd like to see the group get involved in regional and sectional closed-circuit and pay-per-view, which I've often done in boxing. We could also have one master pay-per-view that would go worldwide and attract global attention—a show from the Statue of Liberty on July 4 or to close the Olympics in L.A."

King has been under a barrage of criticism lately from attorneys and consultants in the Jacksons camp. "They're doing everything they can to either run me off, if I was thin-

skinned, or force the kids to run from me," King says. "They seem to be forgetting the fact that I have a contract and I've exchanged millions of dollars with artist." (King confirms that he advanced the Jacksons \$3 million when the deal was signed.)

"I didn't come in to take over their tour," King says. "I'm not a concert promoter; I'm a promoter that knows how to ferret dollars out of the wilderness. I'm a money-getter."

## Nashville Consortium Absorbed by NMA

NASHVILLE—The Music Consortium of Nashville, founded in 1978 to represent the city's music education and classical music organizations, has been absorbed into the Nashville Music Assn. In the new configuration, the consortium will become the NMA's musical arts and education division.

The division's first job, according to NMA executive director Dale Franklin Cornelius, will be to support the W.O. Smith Community School, which is scheduled to open this spring and which will provide music instruction for talented students from low-income families.

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