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FTC Seeks To Bar Warner/Poly Merger

This story prepared by Bill Holland in Washington and Is Horowitz in New York.

WASHINGTON—The proposed joint ventures merging the recording interests of Warner Communications Inc. and PolyGram were dealt a severe blow last week when the Federal Trade Commission initiated a court

action to block the merger in the U.S.

Despite statements by Warner and PolyGram here that they would vigorously contest the FTC move, rising speculation was reported within top councils of the two companies abroad that the mergers might have to be rethought.

The original plan was to create a

joint venture in the U.S. in which Warner would hold an 80% interest and PolyGram 20%. Another joint venture, covering the rest of the world, would be owned equally by the two entertainment conglomerates.

The FTC asked a federal court Thursday (8) for a temporary restraining order and a preliminary injunction to bar implementation of the merger while it sought to probe its legality through administrative proceedings (separate story, page 68).

In its complaint, filed in the U.S. District Court for the Central District of California, the government charges that the merger would concentrate a 26% share of the domestic market in the joint company, substantially reducing competition and raising the likelihood of monopoly.

The filing notes that the merger was scheduled to be consummated after March 12. It is known that Warner and PolyGram had an operational blueprint prepared and ready for implementation had the FTC ruling been favorable.

The action of the FTC is the first in any world market to officially oppose the merger. Since the announce-

ment of the Warner-PolyGram plan last June, a favorable response has come from government agencies in the U.K., Canada and France.

A statement by Siegfried Loch, WEA vice president of European operations, defends the legality of the

merger concept. Loch stresses that "this is a worldwide plan, and we can't go ahead until we have resolved the national problems."

The West German Cartel Office is yet to be heard from, having most recently delayed its decision until at (Continued on page 68)

Economics Brighter For 'How-To' Video Software

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

LOS ANGELES—The expansion of the home video universe has enabled video manufacturers to create programming for more specialized interests. And the creation of this more specialized software is requiring them to engage in more targeted marketing.

Bob Cook, vice president of marketing and sales at Embassy Home Entertainment, says his company is much more involved in "directed" programming. "We've been talking about that prospect for the last six

years," he says, "but the market size is just coming to the point that it's economically feasible. Now we can produce programs for those specialized interests. Still, the problem exists—how do you find those little pockets of demand to serve?"

Increasingly, video software companies are taking their programs to specific stores, salons and clinics frequented by potential customers, instead of expecting those customers to seek out the programming in home video shops.

"Toys are best sold in toy stores," says Embassy's Cook. "You're going to find us, Vestron and Disney—the (Continued on page 68)

ALL-TIME BEST-SELLER

'Thriller' Album Breaks 'Fever'

By PAUL GREIN

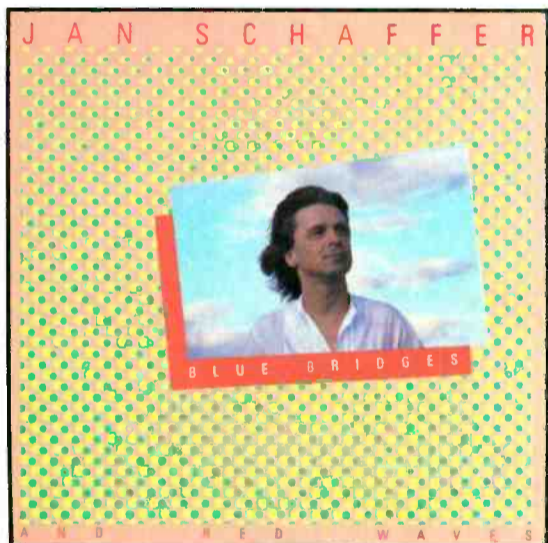
LOS ANGELES—Records are made to be broken, but one record that seemed likely to stand forever was "Saturday Night Fever's" claim as the best-selling album of all time. It was released in late 1977, at the record business' peak, and quickly racked up sales in excess of 25 million.

But that heady sales total is now only good enough for second place. CBS Records reports that as of Monday (5), worldwide sales of Michael Jackson's "Thriller" reached 30.9 million. At the same time, U.S. sales hit 19.4 million (graphic, page 3).

This latest and greatest achievement caps a year in which "Thriller" has broken a wide variety of records. The album is now in its 33rd week at No. 1, the longest run by any pop or rock album. In fact, "Thriller's" total is topped by only two albums of any type—the "South Pacific" original cast album and the "West Side Story" soundtrack (which, as it happens, were also CBS releases).

And "Thriller" has produced a staggering seven top 10 singles, three more than the nearest runners-up: Fleetwood Mac's "Rumours," Jackson's "Off The Wall" and the soundtracks to "Saturday Night Fever" and "Grease."

Jackson's record-setting isn't confined to records. Vestron Video's "Making (Continued on page 62)



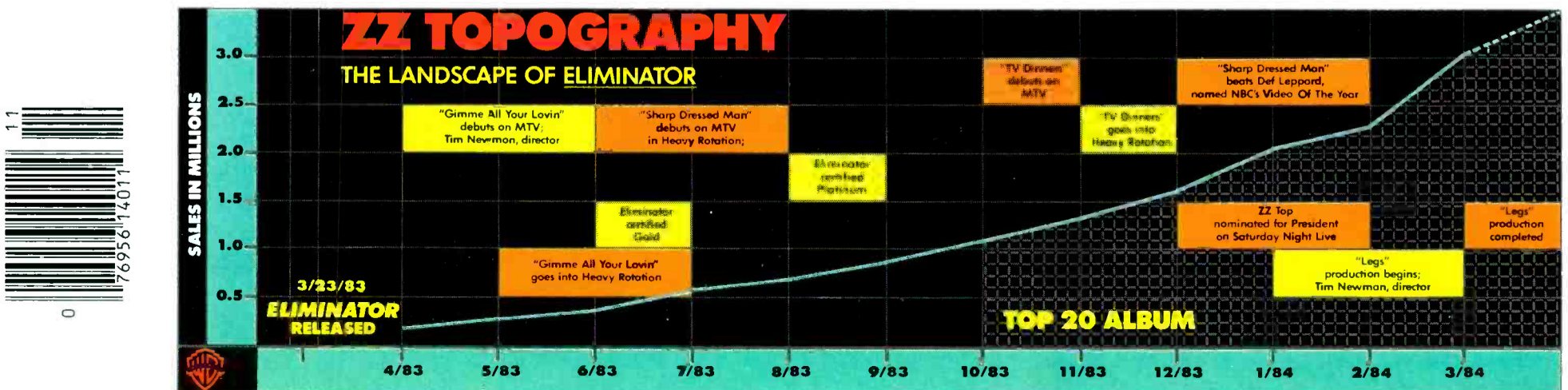
Jan Schaffer's rock/fusion lp "BLUE BRIDGES AND RED WAVES" is in a class by itself and is proving it by pulling crossover airplay nationwide pleasing jazz and urban/dance format programmers alike. Now available on SWS records and tapes uslp-9-1110 national distribution by ALPHA DISTRIBUTING/New York. (Advertisement)

- Inside Billboard -

- **THE COMPUTER SOFTWARE OUTLOOK** for 1984 was the key topic at Billboard's second annual Computer Software & Video Game Conference, which began last Wednesday in San Francisco. Keynote speaker Dave Ruckert of Atari called for an end to price wars and urged the software industry to "listen to consumers." Page 3.
- **THE COUNTRY RADIO SEMINAR** drew its largest registration to date, established a working relationship with the Country Music Assn. and succeeded in selling its New Faces Show for television syndication. The March 1-3 Nashville gathering attracted 751 attendees. Page 3.
- **TOWER RECORDS** has drastically altered the New York market in the eight months since its Greenwich Village superstore opened. Both competitors and suppliers say the California-based chain's presence in the market has heightened competition and created a new sales environment. Page 4.
- **WXTU PHILADELPHIA** has gone country, confirming months of rumors but raising once again the question of whether that format can work in that market. Larry Coates has been named PD of the station, which will use the "Continuous Country" approach. Radio, page 12.
- **M.S. DISTRIBUTING** has officially opened its national distribution wing. The veteran Chicago-based distributorship has formed Creative Union Entertainment Co., which will manufacture LPs, cassettes and singles for its label clients and support them with a total marketing program. Page 3.
- **FOCUS GROUPS**, long established as a marketing research tool, are being used by the San Francisco-based Record Factory chain. With four sessions completed since early January, the chain is already making some changes based on the findings. Retailing, page 20.



THE EARONS are Hear On Earth. First single (7" & 12") titled "Land Of Hunger" crosses all formats. A reggae-flavored R&B/Pop song. Shipping 3/19 on Island Records. (Advertisement)





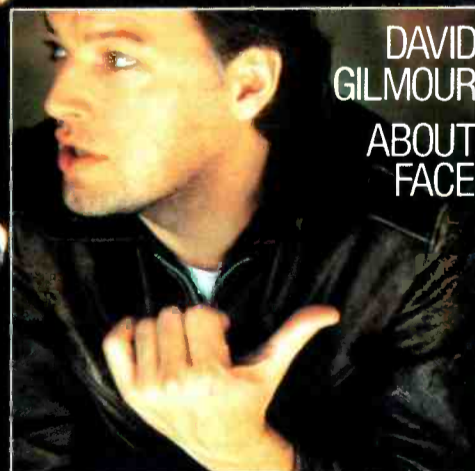
David Gilmour of Pink Floyd does an "About Face."

"About Face." A new solo album featuring the unmistakable voice, guitar and songs of Pink Floyd's David Gilmour.

Including the single, "Blue Light."^{38 04378}

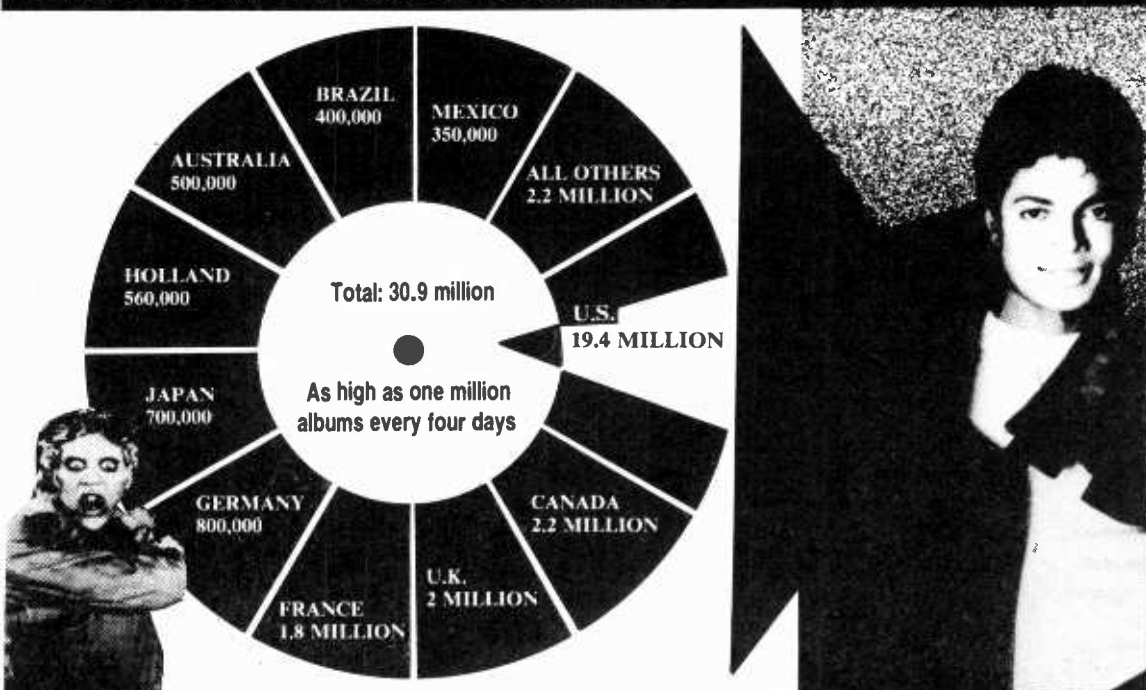
Plus "All Lovers Are Deranged" and "Love On The Air," co-written by Pete Townshend.

David Gilmour. "About Face."
On Columbia Records
and Cassettes.



Watch for the David Gilmour U.S. tour this spring and his new videos, "Blue Light" and "All Lovers Are Deranged."

THRILLER: TOP 10 MARKETS WORLDWIDE



CBS Records reports that as of last Monday (5), sales of Michael Jackson's "Thriller" album on Epic reached 30.9 million. The unaudited figure makes the album the biggest selling recording of any kind in history, surpassing the "Saturday Night Fever" soundtrack double album and the Bing Crosby "White Christmas" single, both listed at approximately 25 million by the Guinness Book of World Records. "Thriller" total includes LPs, cassettes and picture disks (U.S. only). (Design: Doublespace)

Record \$\$ Eyed For Jacksons Promoter King Sees \$100 Mil Gross For U.S. Tour

By PAUL GREIN

LOS ANGELES—Including ancillary income as well as ticket sales, the Jacksons' forthcoming U.S. tour is likely to be the largest grossing in the history of the concert business. Promoter Don King estimates it could gross as much as \$100 million, counting in such ancillary areas as home video, merchandising, pay-per-view, an HBO special and a concert movie.

The tour is expected to run from June to September, and to include 40 performances. Roughly one million

people will see the Jacksons' show, compared to the estimated 20 million Americans who have purchased Michael Jackson's album "Thriller."

"No matter how many dates Michael did, it wouldn't be enough," says King. "There's bound to be a lot of disappointed fans, and disappointment and heartbreak could turn into hostility. So I'm suggesting that in cities where we play arenas, we also scramble a signal to several other halls in that region. This would give other towns an opportunity to see the group and at the same time generate

capital by geometric progression."

In addition to this closed-circuit concept, King is toying with the idea of one master pay-per-view show which could go worldwide. He says he wants to do something on the order of a transmission from the Statue of Liberty on July 4 or at the close of the Olympics in Los Angeles. A worldwide pay-per-view, King estimates, could net as much as \$60 million.

Joe Jackson, who is co-promoting the tour with his wife Katherine and King, confirms that these proposals are now being weighed by the group. Jackson also dismisses criticism that has been levelled against boxing veteran King that he has no specific concert promotion background.

"As far as I'm concerned," says Jackson, "whether it's music or fights, it comes down to putting people in the seats and getting the money. It's not a big deal like everybody's trying to make it. Besides, local promoters are going to be involved; we'll be hiring people who know how to promote their cities."

(Continued on page 62)

Faber. Both albums carry a suggested list of \$8.98. Singles with a suggested list of \$1.99 will soon be released from both.

Independent production rep Dick Hutter is overseeing product manufacture for CUE, working primarily with PRC cross-country.

751 AT COUNTRY RADIO MEET

Seminar Tackles Legal Problems

By EDWARD MORRIS

NASHVILLE—Despite the leveling off of national attention toward country music, this year's Country Radio Seminar, March 1-3, drew its largest registration, established a working relationship with the Country Music Assn. and succeeded in selling its famed New Faces Show for television syndication.

Jeff Walker, treasurer of Country Radio Broadcasters, which sponsors the seminar, says that 751 people registered for this year's event, compared to 638 last year.

Attendance was heavy at the six Music Industry Professional Seminar sessions, sponsored by the Country Music Assn. and held concurrently with the other events. These sessions covered aspects of the music business not normally addressed in the radio panels. The CMA's participation indicated the organization's growing

interest with radio at the management level instead of relying on its traditional link with country DJs.

The New Faces Show, which showcased 10 fledgling acts, encountered some staging and time difficulties as it was being taped by Jim Owens Entertainment for television syndication. The show was sweetened for sale by the addition of three veteran performers: Eddie Rabbitt, Janie Fricke and T.G. Sheppard. New acts were Lane Brody, Dan Seals, Kathy Mattea, Jim Glaser, Exile, Bandana, Gus Hardin, Atlanta, Jan Gray and Rick & Janis Carnes.

Educational and motivational panels discussed such radio-related topics as agribusiness, the contribution and potential of engineers, image-making for stations, anticipating and solving routine operational problems, outside programming, structuring rate cards, station promotions, record promoting, press relations, the

AT BILLBOARD CONFERENCE

Conflicting Views On '84 Software Outlook

By JACK McDONOUGH

SAN FRANCISCO—Amid conflicting discussion on the pitfalls that could make 1984 as treacherous as 1983, as well as the opportunities in delivering to consumers the products they want and need, Billboard's second annual Computer Software & Video Game Conference got underway Wednesday (7) at the Westin St. Francis Hotel here.

In welcoming the conferees, Billboard editor Adam White noted that this second conference "has been broadened to include computer software, a more stable and wider industry than just video games."

Conference coordinator Kris Sofley pegged the number of registrants at 150, roughly the same as last year, although she noted that last year's 60/40 split in favor of games registrants was now reversed in favor of those from the software sector, including representatives from companies creating educational as well as entertainment.

A high percentage of registrants once again was drawn from nearby Santa Clara County's Silicon Valley, referred to by keynoteer Dave Ruckert as "fantasy valley, where there are 100,000 ideas, all of them with venture capitalization, but damned few of which are consumer ideas that will sell."

Following his introduction by Billboard computer software editor Faye Zuckerman, Ruckert, executive vice president for marketing at Atari, drew a laugh by noting that "this year marks my 25th year in business. Twenty-three and a half of them were normal." A former Bristol Myers executive, Ruckert joined Atari 18 months ago. Working for Atari, he said, "is like getting up in the morning and going to an amusement park to ride the bumper cars for 12 hours."

Ruckert went on to cite chapter and verse on an array of failed products, failed companies, failed expectations and failed inventory which led in 1983 to the crucial problem of wholesale dumping and pricing "savagery."

"The price wars," implored Ruckert, "must end, for everyone's sake. When consumers look at a sophisticated computer that sells for under

\$100, they perceive that the computer is an inferior machine of poor quality. The industry doesn't need that kind of image. When the automatic ship-anything days end, business planning begins."

Ruckert substantiated his case by noting that while 3.8 million home computers were bought in America in 1983, fewer than two million of them sold for over the \$200 level, while 40% of games cartridge sales since September have been for under \$10.

(Continued on page 68)

Suit By Diamond Says CBS Won't Release His Album

NEW YORK—Neil Diamond has taken CBS Records to court in an effort to force release of an album he says the company is withholding.

A complaint filed March 1 by the superstar with the Superior Court of the State of California, County of Los Angeles, alleges that CBS has refused to release Diamond's next album because the album is "not commercial enough." Diamond claims that according to a contract with CBS, signed in October, 1981, he maintains

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Tower Alters New York Market Major Impact Seen For Superstore After Eight Months

By FRED GOODMAN

NEW YORK—Tower Records has drastically altered the New York market. After just eight months, the West Coast-based chain's 32,000 square foot superstore in Greenwich Village is being credited by both competitors and suppliers with heightening competition, creating a new sales environment, forcing other stores to change their product mix and expand their hours, and boosting sales for all types of music, especially classical, jazz and specialized catalog titles.

"They know exactly what they're doing," says Nick Sentis, owner of the downtown Soho Music Gallery. And while Sentis reports that his own business is down 50% since Tower opened, he described the newcomer as "great, clean competitors."

"It's not pricing or even their advertising," he adds. "It's their inventory and the fact that they've become a place to hang out." Sentis, who specialized in jazz, new music and import titles before the advent of Tower, is now concentrating on used records.

While other area retailers don't report that drastic a change in product mix, distributors and labels are noticing changes across the board.

"The presence of Tower has caused other stores to tighten up their act in terms of how and what they order and how they pay their bills," says Dave Nives, New York sales manager for Rounder Distributing. "It's also affected their attitude towards advertising, because everyone wants to get every penny they

can to retaliate with. Others have gotten into more aggressive marketing of cutouts, developed better inventory systems and are concentrating on improving their floor help."

While the chain's initial entrance into the New York market shifted some sales from existing retailers to Tower, the majority of Tower's current sales appears to be supplementary rather than transplanted.

"I think when they first came to New York they probably took a little of the business away from the existing retailers," says Bob Rifici, director of commercial sales, Eastern region, for RCA, A&M & Associated Labels. "But it has become a place to go and emphasized the market. People call it a record store, but I think it's a record department store. The scary thing is that they have everything and you're compelled to buy more than one record."

While Tower has hurt some existing area stores, like Soho Music Gallery, others with specific product mix say they have profited.

"I find them to be more of an asset than a hurt," says Charlie Grappone, who operates four Vinyl Mania stores in the West Village and emphasizes dance and r&b records. "Tower has brought a lot of people to the Village, and they've even sent customers down here when they don't have something."

"All they did was enhance things," he adds. "I've always felt Greenwich Village is the record capital of the world. I can name 20 stores in a two-mile radius, and everybody has their forte. And their move uptown makes me think of going up there, too."

Tower's second New York outlet, slated for a spring opening, will be the only non-mom-and-pop record outlet on Manhattan's burgeoning Upper West Side. While one established New York chain admits it never moved there because of high rents and procrastination, others opine that only Tower has the resources and style to trailblaze the neighborhood.

"The need for a store on the Upper West Side has been felt by the record companies for a long time," says Chuck Weigel, New York classical manager for PolyGram Records. "No one has attempted to capture that market, and Tower is capable of creating its own market in that area."

Adds retailer Ben Karol of midtown's King Karol: "I've seen a lot of little guys open up on the Upper West Side and fold. The Tower downtown is the most exciting record store I've ever seen, and they can make a success by creating visibility."

But despite the pressure and changes Tower is bringing to bear on the New York market, Karol says it's too soon to predict the outfit's ultimate impact on the area's other retailers.

"New York City is a very, very large city," he says. "There was a time when Sam Goody was No. 1, and there was a time when Korvettes was No. 1. I've been in the heart of the city for 35 years, and the only other store that's been right here through it all is Colony. So we're really going to have to wait a few years in order to see what happens with Tower."



BERRY'S BABY—Top brass appear in force to celebrate the launching of Motown's pop/rock label Morocco in Los Angeles. Shown from left are Motown's chairman Berry Gordy and president Jay Lasker; MCA president Irving Azoff; and Skip Miller, Motown's senior vice president.

Executive Turntable

Record Companies

In a restructuring of its marketing and promotion department, Capitol Records, Hollywood, ups **Walter Lee** to senior vice president of the division. He was marketing vice president. And **Bill Burks** is promoted to divisional vice president of creative services and merchandising. He was director of creative services, advertising and merchandising. **Bruce Wendell**, ending a 12-year association with the label, resigns from his post of the last eight years as promotion vice president.

Jeffrey Liebenson is appointed counsel for RCA's law department in New York. He joins the label from the law firm of Colton, Weissberg, Hartnick, Yamin & Sheresky. **Bill Lozeau** joins the Acme Music Corp., New York, as promotion manager. He is a recent college graduate and former account executive with the Boston Phoenix. **Mark Costello** is elevated to executive vice president of Meca Records and moves to the label's studio and office in Miami. He has worked for the label's founder, Richard Osias, in various capacities for the last eight years.

Sine Qua Non Records recruits **Mark Dellaferri** as vice president of marketing and sales, based in the label's Providence, R.I., headquarters. In Los Angeles, **Enigma Records** adds **Sandra Gustchen** as Southern/Midwestern regional director of the radio and retail promotion department. She was with Integrity Entertainment.

Publishing

Tina Makris is appointed publishing assistant for Chrysalis Music in New York. She was international coordinator at Intersong. **Frank Military** picks up new duties as head of Warner Bros. Publications' New York staff. He continues his role as executive vice president and general manager of the company.

Marketing

In reorganizing its Los Angeles office, MCA Distributing appoints three vice presidents: **Kent Crawford** for branch distributing, **Bob Schneiders** for national accounts and **Harold Sulman** for sales. Crawford was a national sales manager at Warner Bros. Records. Schneiders was vice president, West Coast marketing and administration for MCA's Nashville division. Sulman was sales vice president for MCA Records. Minneapolis-based Target Records & Tapes promotes **Lynn Shockley** to record specialist in the firm's Little Rock, Ark., facility. She had held a similar post at Target's Indianapolis plant, a spot now filled by **Kathy Schaffer**, who moves up from a sales rep. Schaffer is replaced by new recruit **Kim Ireland**.

New York-based promotion and marketing firm Musico names **Belinda Kempen** director of retail marketing. She was a sales rep with the Frostfine Art Co. Glendale, Calif.-based Licorice Pizza makes several staff changes. **Lee Cohen** is promoted to vice president of human resources and marketing. He was vice president of marketing. Former store director **Dennis Wingett** is promoted to senior director of store operations. **Joanne Petrowich** moves to store director of the Northern district from manager of the chain's North Hollywood location. **Ruth Sims** is upped to controller for the company. She was assistant controller, a post now filled by **Ron Geiger**, who was manager of the chain's Torrance location.

Video/Pro Equipment

Laurence Rebich is upped to vice president, marketing and sales promotion, for The Nashville Network. He was director of consumer and trade advertising. Viacom makes several appointments in New York. **Dave Dreiling** is named vice president of the Viacom Entertainment Group. He was vice president, general counsel and secretary of Viacom International. **Sara Levinson** is appointed director, corporate development, for Viacom International. She was marketing vice president for The Nashville Network. And **Ronald Lightstone** becomes senior vice president, corporate and legal affairs, for Viacom International, and a member of the company's operations committee. He was Viacom's vice president of corporate affairs.

(Continued on page 59)

GRANZ SEVERS TIES WITH RCA

Pablo Records Goes Independent

NEW YORK—Norman Granz's Pablo Records returns to independent distribution this month with six new releases and a complete conversion of its 300-title catalog. The jazz label had been associated with RCA since shortly after its inception in 1975.

Describing the move to indie distribution as "typical of what is happening in the entire record industry," Granz claims he found the presence

of Arista and A&M as RCA-distributed labels was severely limiting because "an RCA salesman wouldn't devote as much time to a catalog label like Pablo."

A spokesman for RCA declined to comment specifically, offering only that Granz had initiated the move from RCA, and that the company had been "delighted to have him."

Granz sees the defection of Arista, Motown and Chrysalis to branch dis-

tribution as creating a breach into which Pablo can step. "The other side is how quickly indies have become desperate for catalog," he says.

As a label dependent upon steady catalog sales, Pablo elected to go exclusively with distributors who already handle the like-minded Fantasy group of labels. "I think the clientele is the same," says Granz. "They're really a catalog label, and their distributors must by definition be inventory takers. That's the opposite of what a company like RCA is."

Aside from pushing catalog, Pablo is looking to the independents for help in introducing a CD line. With 10 CD titles already available in Japan, the label expects to be in the American CD market by mid-summer.

The only change in Pablo's price structure sees the reduction of two-record catalog titles from a \$17.98 list to \$11.98. Single albums remain \$9.98. There will be no change in packaging or label logo, as RCA distributed catalog still on the street carries no RCA mark or logo. "We did all our own manufacturing and sold to RCA as if they were an independent distributor with 18 branches," says Granz.

Distributors for Pablo are: Malverne, New York and New England; Schwartz Bros, Philadelphia, Washington and the Carolinas; Action Music, upstate New York, Pittsburgh and Ohio; M.S., Northern Midwest, Atlanta and Miami; Big State, Colorado, Utah and Texas; and California Record Distributors Inc., Pacific Coast states.

FRED GOODMAN

MCA's New Edition Pact Spurs Bitter Court Battle

By LEO SACKS

NEW YORK—Are the services of Ralph Tresvant, Ronald DeVoe, Robert Brown, Ricardo Bell and Michael Bivins a "front" for a black bubblegum "concept" known as New Edition? Or are the youngsters from Roxbury, Mass., free to disaffirm their contract with Streetwise Records and sign with the MCA label as the legitimate holders of the New Edition trademark?

That's the crux of a hotly contested struggle taking shape in Boston, where Streetwise, the members of New Edition, their mothers, the group's former co-manager and their new management company are locked into a legal battle over the rights to the New Edition name.

A U.S. magistrate in Boston will hear arguments Monday (12) on a Streetwise motion for a preliminary injunction that would prevent the group from using the New Edition name. The label has also filed a breach of contract suit in Suffolk (Mass.) Superior Court against the

members of the group, mothers Patricia Tresvant, Florence DeVoe, Carol Brown, Dorothy Bell and Shirley Bivins, and former co-manager Travis Gresham, who has filed a cross-claim against New Edition's TWM Management Services for contractual interference.

The band notified Streetwise of its intention to disaffirm its pact with the label on Nov. 15, 1983, according to Streetwise attorney Michael Walsh, on the grounds that the members of the group were minors when they signed with the company in November, 1982, and that, as minors, they are entitled to disaffirm the agreement under Massachusetts state law.

Streetwise subsequently brought its breach of contract suit on Dec. 14, 1983, and its Federal trademark action the following week before Judge Rya Zobell of Boston Federal Court, who referred all pre-trial proceedings to a U.S. magistrate there.



BMI affiliates win 7 of the 9 Grammy writing and arranging awards!

NEW SONG OF THE YEAR

"Every Breath You Take"
Sting (PRS)

BEST NEW RHYTHM & BLUES SONG

"Billie Jean"
Michael Jackson

BEST ALBUM OF ORIGINAL SCORE
FOR A MOTION PICTURE

"Flashdance"
Michael Boddicker, Douglas Cotler,
Richard Gilbert, Craig Krampf,
Ronald Magness, Shandi Sinnamon
(co-writers)

BEST CAST SHOW ALBUM

"Cats"
Andrew Lloyd Webber (PRS)
Trevor Nunn (PRS)
Richard Stilgoe (PRS)

BEST ARRANGEMENT
OF AN INSTRUMENTAL

"Summer Sketches '82"
Dave Grusin

BEST ARRANGEMENT
ACCOMPANYING VOCAL(S)

"What's New"
Nelson Riddle

BEST VOCAL ARRANGEMENT FOR
TWO OR MORE VOICES

"Be Bop Medley"
Arif Mardin (co-arranger)

Congratulations to BMI Grammy winners in all categories.

Alabama
George Benson
Chuck Berry
Clifton Chenier
Al Green
Lee Greenwood

Herbie Hancock
Larnelle Harris
Bobby Jones
B.B. King
Los Lobos
Barbara Mandrell
Pat Metheny

The New South
Charlie Parker
Sandi Patti
The Police (PRS)
Heitor Villa-Lobos (UBC)
Phil Woods

**And a bravo to BMI affiliate
Michael Jackson for eight record-breaking awards.**



Wherever there's music, there's BMI.

ANNUAL GOSPEL AWARDS

Patti, Wolfe Top Dove Winners

By DON CUSIC

NASHVILLE—Sandi Patti and Lenny Wolfe were the big winners at the 15th annual Dove Awards ceremonies, held at the Tennessee Performing Arts Center here Wednesday (7). Patti carried off the artist of the year, female vocalist and inspirational album prizes, while Wolfe took the song of the year and songwriter honors.

For the first time, the Dove show was televised live, and though there were some problems with the cue cards, most of the audience seemed enthusiastic about the show and its arrival on television. Hosted by Glen Campbell, the two-hour show was carried on the Christian Broadcasting Network and taped for possible syndication.

Amy Grant, who swept last year's Dove Awards, was acknowledged only through the one for best album cover design this year. The award itself went to photographers Bill Farrell and Michael Borum and art director Dennis Hill for "A Christmas Album."

Grant set the gospel music industry on its ear this year with her gold "Age To Age" album and her sold-out "Straight Ahead" tour. However, she released only the Christmas al-

bum during the Dove eligibility period.

Parts of the awards ceremony were like a repeat of the recent Grammy show. Russ Taff, Sandra Crouch and Bobby Jones—all 1984 Grammy winners—picked up Doves for male vocalist, traditional black album and contemporary black album, respectively.

Other winners were the Imperials, contemporary album; the Rex Nelon Singers, traditional album; David Clydesdale, worship and praise album; Cam Floria, musical; Fletch Wiley, Tony Salerno and Rob Kreuger, children's music; Debby Boone, gospel album by a secular artist; and Phil Driscoll, gospel album by an instrumental artist.

Hovie Lister was inducted into the Gospel Music Hall of Fame, as was the late songwriter, the Rev. Cleavant Derricks. The Garretts, from New Zealand, were cited as the Gospel Music Assn.'s international award winner.

The awards seemed to reflect the domination of the church in the gospel music industry and an acceptance of the Christian culture and the church world as the base for gospel music activity. In the past, the industry has flirted with secular acceptance, looking at the pop music con-

sumer for its growth potential. Now both artists and labels appear content to concentrate on enlarging the industry through the church audience.

Both Patti and Wolfe appeal directly to the church audience, soliciting little if any secular acceptance of or interest in their careers. Wolfe's Dove-winning song was "More Than Wonderful."

Albums cited via the awards presented to their artists and producers were: "Side By Side," the Imperials, contemporary; "More Than Wonderful," Sandi Patti, inspirational; "We Shall Behold The King," the Rex Nelon Singers, traditional; "Come Together," Bobby Jones & New Life, contemporary black; "We Sing Praises," Sandra Crouch, traditional black; "Celebrate The Joy," David T. Clydesdale, worship and praise; "Dreamer," Cam Floria, musical; "Music Machine II," Wiley, Salerno, Kreuger, children's music; and "Surrender," Debby Boone, album by secular artist.



SOUTHERN GENEROSITY—MDJ/MCA group Atlanta donates proceeds from their concert with Tammy Wynette to a foundation dedicated to combatting the disease spina bifida at Atlanta nightclub Thursday's. Standing from left are group member Allan David, MDJ president Larry McBride, the group's Jeff Baker, ex-Atlanta Brave Phil Niekro, group members Tony Ingram, Brad Griffiths, Allen Colley and John Holder, club manager Brian Roulea and Atlanta's Dick Stevens. Kneeling are Bill Davidson, left, and Bill Packard of the group.

43 Songs Vie For NMPA Nod

Jackson, Richie Among Nominees For Songwriting

NEW YORK—Forty-three songs have been selected for the final ballot of the fifth annual National Music Publishers' Assn. Song Awards. Winners will be announced at the Awards ceremony, slated for March 20 at the Beverly Hilton Hotel in Beverly Hills, Calif.

Songwriters with multiple nominations in the eight categories and for song of the year include Michael Jackson, Lionel Richie, Alan and Marilyn Bergman, Giorgio Moroder, and Barry, Robin and Maurice Gibb.

Nominated in the movie category are: "Flashdance... What A Feeling," written by Giorgio Moroder, Irene Cara and Keith Forsey, co-published by Famous Music Corp./Giorgio Moroder Music Publishing; "Maniac," Michael Sembello and Dennis Matkosky, Famous Music/Intersong—USA/WB Music Corp.; "Nights Are Forever," Jerry Goldsmith and John Bettis, WB Music/Warner-Tamerlane; "The Perfect One," David Foster and Boz Scaggs, Foster Frees Music/MEAC Music;

"The Way He Makes Me Feel," Michel Legrand, Alan and Marilyn Bergman, Ennes Prod./Emanuel Music/Threesome Music; and "The Woman In You," Barry, Robin and Maurice Gibb, Gibb Bros. Music.

Competing in the easy listening category are: "Every Breath You Take," Gordon Sumner, Magnetic Ltd./Reggatta and Illegal Songs Inc.; "One On One," Daryl Hall, Hot-Cha Music/Unichappell; "Truly," Lionel Richie, Brockman Music; "Up Where We Belong," Jack Nitzsche, Will Jennings and Buffy Sainte-Ma-

rie, Famous Music/Ensign Music; and "The Way He Makes Me Feel."

Nominated pop songs are: "Africa," David Paich and Jeff Porcaro, Hudmar Publishing/Cowbells Music; "Billie Jean," Michael Jackson, Mijac Music/Warner-Tamerlane; "Gloria," Umberto Tozzi, Giancarlo Bigazzi and Trevor Veitch, Music Corp. of America/Sugar Song Publications; "Puttin' On The Ritz," Irving Berlin, Irving Berlin Music; "Total Eclipse Of The Heart," Jim Steinman, E.B. Marks Music/Lost

(Continued on page 58)

IN 10 MARKETS

Miller Sponsoring Club Jocks

LOS ANGELES—Miller Brewing Co. is augmenting its sponsorship of regional rock bands with a national club disk jockey sponsorship program.

Through Gary Reynolds & Associates, Milwaukee, 22 of 25 DJs in 10 metro market clubs have been guaranteed one-year promotional and merchandising buttressing.

"Miller wishes to remain visible in the music scene," Reynolds states. "We're currently trying to enlist labels that are into 12-inch dance singles to work with us in a continuing campaign to break new acts."

"For example, we would coordinate with the label in making possible live appearances in 10 or more major

markets. The label would provide us with a music track, which would enable the act to work in local clubs where our DJs appear."

In return for displaying a banner which reads "The Miller High Life Team," together with the name of the DJ, Miller and Reynolds are producing full-color posters of each individual spinner emblazoned with his name and radio affiliation. In addition, each DJ will be provided with giveaway promotional material, such as jackets, T-shirts, buttons and bumper stickers, all carrying his name. Such materials would be given away at each of the jocks' 16 to 20 club appearances monthly.

JOHN SIPPEL

CONGO MUSIC Zaire's Tabu Ley Attracting Capacity Crowds On U.S. Tour

By LEO SACKS

NEW YORK—Tabu Ley, the popular African performer who has been making influential albums in his native Zaire for more than a decade, has been drawing capacity crowds on his first U.S. tour—despite a month-long delay in the release of his debut domestic recording.

The tour, which started Feb. 9 at the Wax Museum in Washington, D.C., and scored its first sellout at the Savoy here the next night, has been averaging about 1,000 fans per show, according to independent booking agent Paul Trautman. Tickets have been priced at \$10 and \$15.

Ley, who performs as Le Seigneur Rochereau, is travelling with L'Orchestre Afrisa International, a 28-piece troupe that features the singer M'bilia Bel. The success of the tour, which has made stops in Boston, New Haven, Dallas, Austin, San Diego, Los Angeles, Portland, Vancouver, Seattle, Minneapolis, Madison, Chicago, Toronto, Montreal and Ottawa, is particularly impressive because Shanachie Records released Ley's new self-titled LP only two

weeks ago.

"The lack of a record hurt tremendously," says Trautman, who coordinated last year's ground-breaking tours by Nigeria's King Sunny Ade & His African Beats. "We couldn't play many of the same venues we booked for Ade since promoters still need the reinforcement of a record in the stores."

Shanachie, the North American licensee for Ley's own Genidia Label in Zaire, received the "Tabu Ley" master tapes one week before the start of the tour. "It's been a race," acknowledges Randall Grass of Shanachie, based in Ho-Ho-Kus, N.J. He attributes the mix-up to "communication and transit problems" between Zaire, New York and Paris, where Ley's records are marketed by Sono-disc.

Trautman, who used many of the same promoters which handled the Ade tours, notes that at least one impresario, Peter McCullough, imported Ley's records from Paris and distributed them to selected stores in Vancouver to reinforce his Feb. 25 booking at the Commodore Ballroom

there. The show, Trautman says, was a sellout, and a second concert was added.

Trautman vividly recalls how some U.S. promoters laughed at him when he approached them about showcasing Ade, whose jaunty, guitar-based dance sound is known as "juju music." Ley, however, draws on an Afro-Cuban sound popularly called "congo" music, and Trautman says that he consciously chose a style that contrasts with Ade's.

"If Ade is an apple, then we deliberately picked an orange," he notes. "There's a market for African music here, and the way you kill it is to promote a 'Son of Juju' or 'Juju Returns' tour." When Ade returns to the U.S. in June, the Mango Records artist will be handled by Frontier Booking Inc.

Ley, who returned to Washington last weekend for a two-night stand at Kilamajaro there, will record a new album (with an American engineer) for the Genidia label before the tour concludes March 24 at the Savoy here. The show will be videotaped for telecast in Zaire.

May U.S. Debut Planned For JVC's VHS Hi-Fi

By STEVE DUPLER

NEW YORK—JVC Co. of America plans to bring its long-awaited VHS hi-fi videocassette recorder to the American market sometime this May. The new unit, HR-D725U, will be among the first of its kind available to U.S. consumers. Hitachi, Panasonic and JVC have all been marketing VHS hi-fi machines in Japan since late last fall.

The HR-D725U uses a new "deep layer" recording technology that JVC terms Depth Multiplex in order to achieve what the company claims is "theatre quality" sound reproduction. Technical specs presented for the hi-fi audio channels would seem to bear this out: Frequency response is a full 20Hz to 20Khz, dynamic range is a healthy 80dB, with more than 60dB channel separation.

With the Depth Multiplex recording system, the audio and video signals are recorded separately on different layers of the videotape's magnetic coating. The two channels of hi-fi audio are recorded first, imbedded deep in the magnetic coating. Next, the video signal is recorded on top of the audio in a shallower layer. During playback, the FM audio signals on the deep layer of the tape are read through the video information on the surface layer. This independent recording process ensures that the video signal spectrum is exactly the same as that of the standard VHS

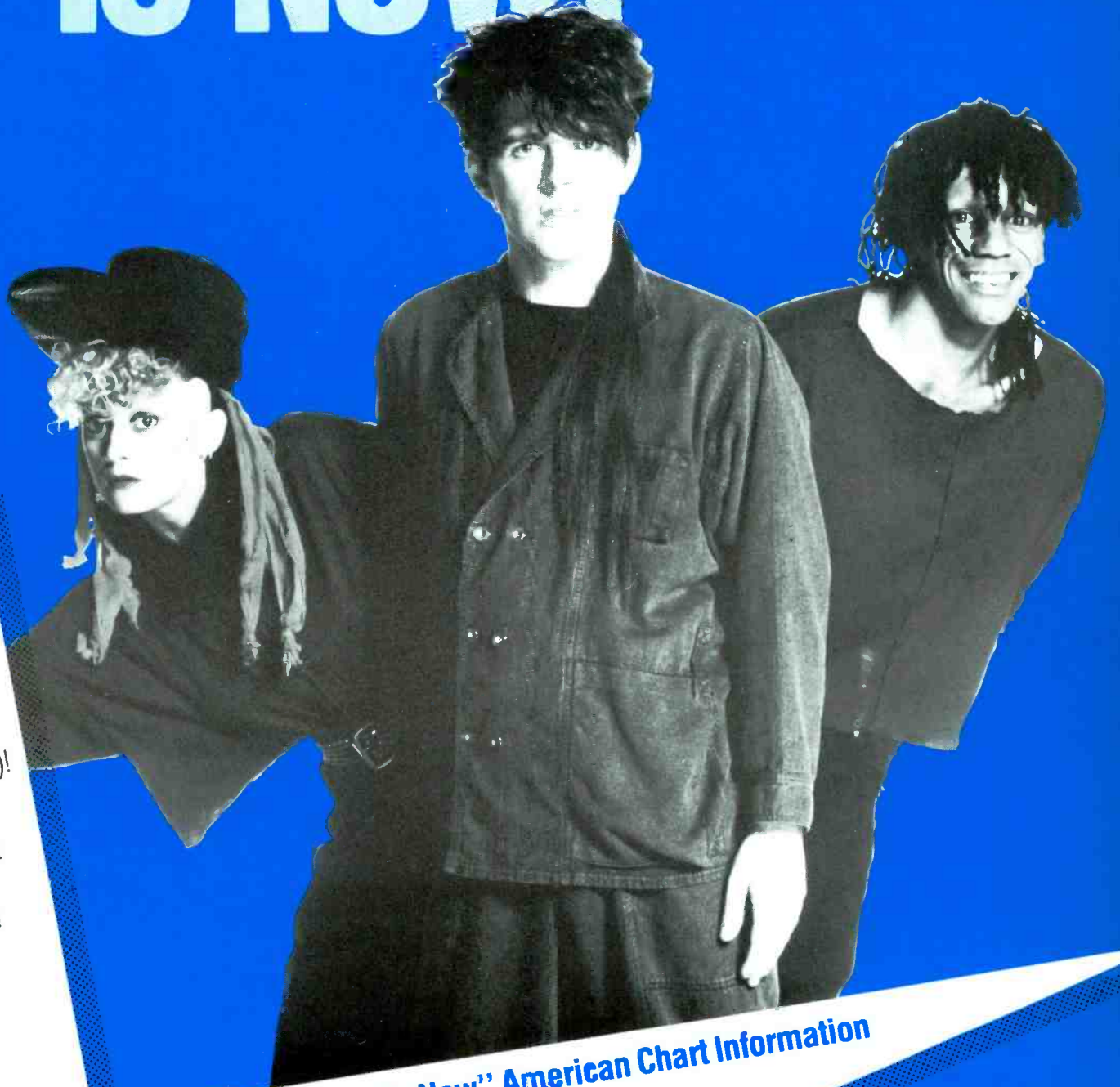
recording system.

True VCR hi-fi was first introduced in the U.S. about a year ago by Sony in the Beta format, and many in the industry were uncertain as to the ability of the VHS format to achieve hi-fi sound until the development of the new "deep layer" recording technology. Forthcoming VHS hi-fi units from Panasonic and Hitachi also incorporate this same "deep layer" recording approach, guaranteeing software compatibility between all three manufacturers' product lines.

In addition to the two channels of hi-fi stereo sound, the HR-D725U also features two channels of longitudinal audio tracks with switchable Dolby* B. Via selectable audio monitoring, hi-fi audio tracks, longitudinal tracks, or all four tracks mixed together can be chosen. This feature becomes particularly useful when listening to hi-fi stereo programs with dubbed narration.

Other features of the HR-D725U include a slim, low-profile design (4 3/16 inches high), multiple LED peak level indicators for right and left hi-fi channel monitoring, the ability to record FM simulcast TV programs through use of an FM receiver, two pairs of line audio outputs, 14-day, eight-event programmable timer, and a full-function infrared remote control unit, among others. JVC expects the new VCR to retail for about \$1,400.

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30	Madison		

"Hold Me Now" American Chart Information
AS1-9164

Billboard: 24* - 19*

Radio & Records: 24* - 17*

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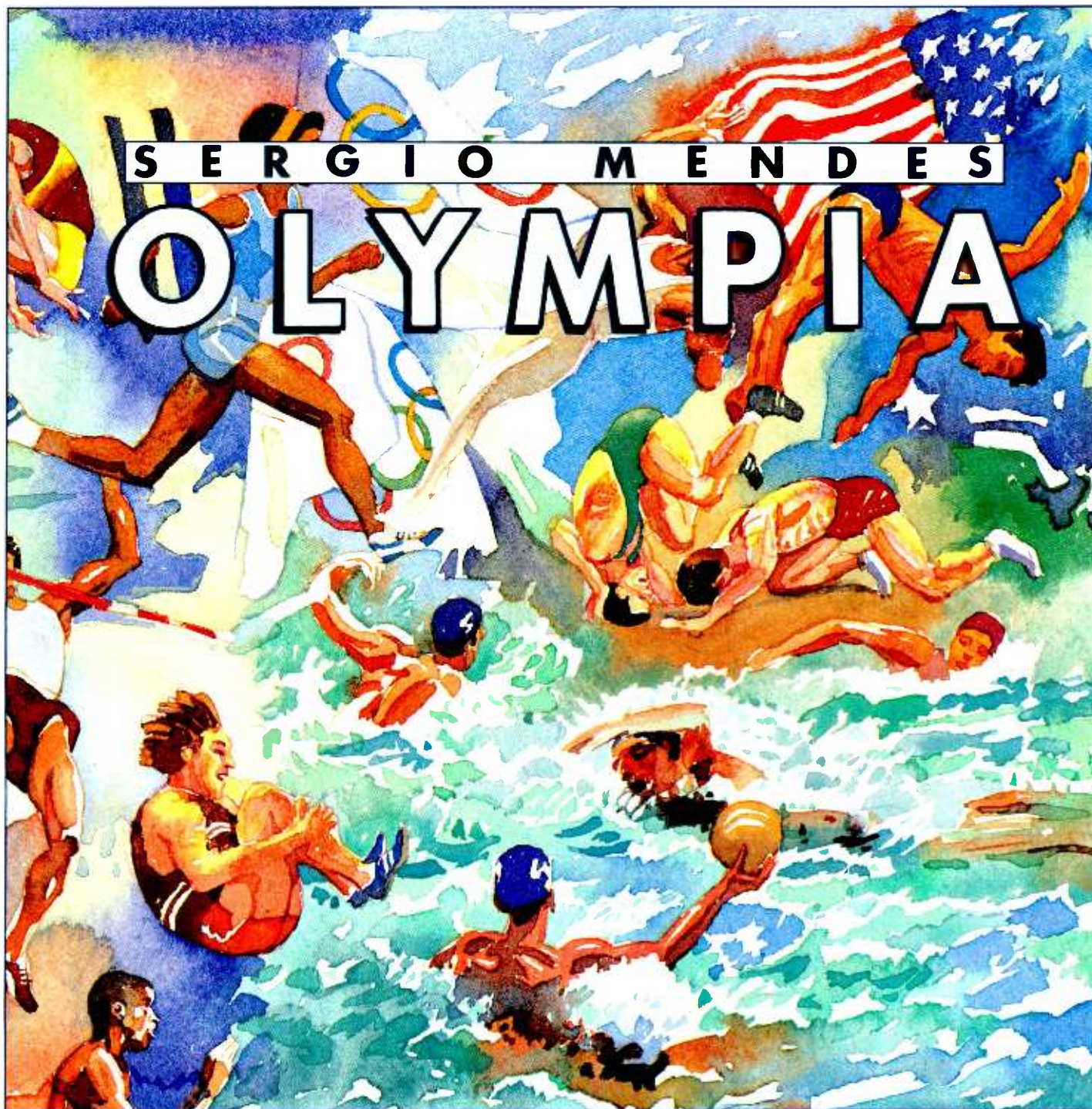


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British Levy Drive Progressing But Some Still Question Need For Blank Tape Royalty

By PETER JONES

LONDON—A further step forward in the music industry's fight to win a levy on blank audio tape here to help compensate copyright owners for financial loss through the effects of home taping is being taken Monday (12) by an all-party delegation of members of Parliament.

But as the group prepared to meet with Alex Fletcher, junior trade and industry minister, a problem emerged for British Phonographic Industry (BPI), which is orchestrating the campaign. Some politicians, while aware of the plundering of copyrights and anxious to right that wrong, are far from convinced that a royalty, levy or tax on blank software is necessarily the answer.

Toby Jessel, chairman of the Conservative Arts & Heritage Commit-

tee, is already asking BPI to find an alternative solution, though he is firmly linked with the all-party delegation. Says Jessel: "I'm fully sympathetic to the plight of the music industry. Music is vital to the British export market and it has to have a strong home base. I'm also well aware of BPI's estimate of losses attributable to home taping.

"But we've been handed a problem without an adequate solution. I doubt, first, that a levy on blank tape will actually deter those who illegally record, so increasing the sales of records and prerecorded tapes. And I doubt, second, that the income from a levy will adequately compensate for lost sales.

"Further," Jessel continues, "it would be inconceivable to impose a levy and allow the record industry itself to distribute it. Parliament is asked to change the law to allow for this, but if, in the future, the system gave rise to criticism, then Parliament would be blamed for allowing it."

His view is shared by others on the committee, notably Bob Key, MP, a former singer with the Academy of St. Martin-in-the-Fields. Key says it would be "unparliamentary" to raise a tax for this purpose. "The future of those who depend on recorded music for their living must be protected, but we need a more precise lead in finding a solution," he says.

BPI director general John Deacon says he acknowledges that to stop the

use of blank tape, a levy would have to bring up the price of blank software to that of LPs and prerecorded cassettes. "But we're not seeking to ban blank tapes, merely to seek remuneration for losses," he insists.

He adds that the one penny per minute that BPI is suggesting as a levy would raise around \$100 million to \$115 million a year, whereas the losses attributable to home taping are estimated at some \$300 million annually.

"But that compensation would be better than nothing," Deacon says. "The collection and distribution system would be identical to that operated by the German record industry, where the collection unit is made up of representatives of the rights owners and members of the government or patents office."



WONDERFUL, WONDERFUL!—During a concert tour of Australia, CBS bandleader Johnny Mathis receives an original Australian painting from CBS executives to commemorate career sales exceeding \$7 million in that country. Pictured from left are CBS production manager Andy Yavasis; publicity and international relations manager Vivienne Hudson; Mary Waldron, promotions assistant in the company's South Wales branch; national sales manager Chris Moss; Mathis, and Roger Wedd, New South Wales branch manager.

TWO LEADING RETAILERS LOCK HORNS

Price War Rocks German Trade

By WOLFGANG SPAHR

COLOGNE—A price-cutting war between two of Germany's biggest record retail outlets has alarmed record companies and competing retailers alike and has been described as "ruinous" and "idiotic."

Involved in the battle for sales supremacy are Saturn, a specialist outfit which has an annual music turnover of some \$25 million, and the supermarket Schlembach, with a record trade turnover of around \$4 million a year. The main battleground is Cologne, where both are based, though Schlembach has an outlet in Duesseldorf that is also involved.

At the root of the price war are current albums by such name artists

as Mike Oldfield, Lionel Richie, Depeche Mode, the Scorpions, Chicago, Genesis and Culture Club, being sold at the Deutsch Mark equivalent of \$1.80, compared to the normal price tag of \$6 for new albums. Top 10 singles are being sold at the equivalent of 90 U.S. cents.

These special offers have been promoted extensively in newspaper and magazine advertisements, and each new offer has prompting an even lower price from the other competitor.

But now first efforts are being officially made to halt the cut-price strategy. The trade organization of German music retailers, GDM (Gesamtverband Deutscher Musikfachgeschaeft), has won an initial prohibitory order against Schlembach on

the grounds that the supermarket's trading policy threatens the more than 60 other record dealers in Cologne with possible bankruptcy. Schlembach has limited time to appeal against the prohibition.

Dr. Hans-Henning Wittgen, managing director of the trade group, says: "It's absolutely idiotic to wage this ruinous price-cutting war on the backs of the small retail shops. The way things are shaping up, the other dealers might just as well throw their stocks into the trash can."

He adds that retailers more than 200 miles away from Cologne have been feeling the pinch through decreased sales because potential customers are getting low-price product from friends in Cologne.

Peter Zombik, director of the German Phonographic Assn., says the Saturn-Schlembach conflict creates big problems for the major record companies because "they really have no legal redress against this kind of activity. The fear is that more and more retail outlets will stop taking their product because it is an unprofitable line."

He adds: "Normal record distribution in all areas of Germany is threatened unless the injunction brings an end to this ridiculous style of trading."

14 Countries In Europe Set For Music TV

LONDON—Belgium, France, Germany and Luxembourg are set to receive non-stop music programming on television in a service transmitted by all the tv channels controlled by Radio Tele-Luxembourg (RTL).

Disk jockeys from the U.K., France and Germany are joining forces for "The Clip Connection," which will provide 35 hours of music programming weekly as of March 26. The package is scheduled to go out every night of the week and on weekday afternoons. Video clips "from all over the world" will be the basic program diet.

RTL executives admit the new service was prompted by the success of MTV in the U.S. A statement adds: "We're pinpointing our belief that music programming builds big audiences."

Difficulties Forecast For German Music Publishers

FRANKFURT—West German music publishers earned around \$50 million from sheet music sales last year, 3% up on the 1982 figure, according to Hans Henning Wittgen, managing director of the Music Publishers' Assn. here.

Speaking at the Frankfurt Music Fair, Wittgen described his organization's members as "generally satisfied" with business over the past 12 months. But he went on to list many of the difficulties publishers currently face.

Government financial restrictions, he said, had meant a decline in public performance royalties from new stage productions, since theatres are giving established repertory longer runs rather than bring in fresh presentations.

The spread of photocopying is hitting sheet music business hard, affecting both publishers and authors, he added. All types of music are now involved, and some catalogs have suffered sales drops of as much as 60%, according to Wittgen.

Stagnation of the prerecorded music market hit sheet music, too, Wittgen noted. "The result is that we produce fewer copies, which are available at higher prices, and because of that illegal photocopying increases further."

Cutbacks in record company release schedules also had an impact. In 1983, only around 6,000 new productions were put out, whereas 8,000-10,000 was a typical release tally for the West German market in

former years.

Higher print and paper costs would mean price rises this year, but hopefully of only 3%-4%, Wittgen forecast. One bright spot, he said, is the increase in sheet music exports, notably to Japan, where business contacts have been built up through the series of Tokyo trade fairs.

As far as royalty income is concerned, he said, publishers look forward to increasing music usage on new media, including cable and satellite, and also to the full impact of Compact Disc sales, which have to date not affected overall disk/tape volumes in the music business.

A parallel report at the Frankfurt Music Fair from music dealers' group GDM also took a line of guarded optimism, saying that the first signs of recovery were visible but that no dramatic boom comparable to those of the '60s and '70s was likely.

In terms of operating efficiency, musical instrument and record shops were thought to have achieved a marginal improvement in 1983, but reductions in staffing and stock levels were chiefly responsible. Record outlets also fare less well in terms of market development than instrument outlets, with electronic synthesizers, organs and keyboards the most buoyant product group.

In an effort to stimulate trade, the GDM is proposing a joint industry/retail sector initiative this year to promote music-making and music as a leisure activity.

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EDITORIAL

The New All-Time Champion

The album, the video clips, the "Motown 25" appearance. The seven top 10 singles, the home video release, the American Music Awards. The Pepsi sponsorship, the Pepsi commercial, the Grammys. The tour...

The show biz phenomenon that is Michael Jackson is generating the '80s equivalent of what the Beatles wrought exactly 20 years ago. Now it's confirmed: "Thriller" is the new all-time champion, the biggest selling recording in the history of the music business. On which subject, a couple of observations:

• It appears that those industry veterans who have been exasperating the rest of us for years with comments like "what this business needs is another Beatles" were right.

Times have irreversibly changed since the Fab Four, but a modern-day megastar like Jackson apparently yields the same results: a cross-cultural popularity which transcends the music business while at the same time galvanizing it to new heights.

This uplift extends beyond sales of the particular performer's products, be they records, tapes, videos, concert tickets, dolls or whatever. It generates—or regenerates—the public appetite for popular music and popular music makers.

The magic dust is sprinkled far and wide, and it's no coincidence that more excitement, more good music and more promis-

ing new talent is happening today than at any other time in the recent past.

• Even though the music business is currently undergoing that regeneration, you wouldn't know it from reading *The Wall Street Journal*.

In a remarkably condescending and empty editorial, the newspaper last week came to the conclusion that Michael Jackson is "the Liberace of the 1980s." Referring to the artist's Grammy Awards and, inexplicably, those of Henry Mancini years before, it asked: "A hundred years from now, which song will they be playing in the world's cocktail lounges: 'Beat It' or 'Moon River'?"

After all this time, does the *Journal* still feel the need to insulate its readers from the effects of rock'n'roll? Must those readers (excepting CBS shareholders, of course) still man the ramparts, lest harm come to their daughters?

On the other hand, perhaps the day *The Journal* understands rock's significance will be the day when the music business should pack up and call it quits.

Fortunately for everyone, including Michael Jackson, that's a long way off.

Mass Appeal Vs. Narrowcast

By ROBERT B. MEYROWITZ and PETER L. KAUFF

It is a little shocking to wake up and find yourself what this magazine likes to call an "industry veteran." One day, it seems, you're struggling to keep the wolves away, and the next you're counting your plaques and sitting on daises and giving interviews.

We like to think we're still somewhere in between, and yet D.I.R. Broadcasting, the company we founded in 1972, has completed the 500th installment of the "King Biscuit Flower Hour." We have become something like the doyens of radio concert producers and syndicators, and we find we have some things to say about the current state of the medium that has sustained us through the years. Industry veterans? So it seems.

A lot of veterans would use this kind of forum to mourn the passing of "the good old days" in their chosen fields. We're here to question whether, in the rock radio business, those days ever existed.



Meyrowitz, left, and Kauff: "The progressives were not as wide open as nostalgia would have us believe."

It has become fashionable to knock AOR radio (and MTV, AOR's large offspring) for not playing certain records: new records, black records, "our" records. In particular, it has become fashionable to mourn the good old "progressive" days of FM rock, when stations would take a chance on anything. Or so the story goes.

We remember progressive rock radio. We remember it with affection, because in 1972 FM progressives gave us a chance to try out a good, simple idea. Radio concerts by all those new rock superstars, we thought, would add an exciting dimension to rock formats, but the cost of producing such shows was too high for any one station to handle week after week. With our own *ad hoc* "network," D.I.R. would serve as the middleman. As 500 shows and a raft of imitators demonstrate, the idea worked.

'For a record company, the new formats mean AOR airplay is no longer the only way to sell records'

But even in their heyday, the progressives were not as wide open as nostalgia would have us believe. Even before an FM license was worth millions of dollars, progressive rock was not a playground for hippies. Those people in jeans and T-shirts were for the most part radio professionals who had a very clear idea of what audience they were trying to reach, and who chose their records accordingly.

In 1972, a number of our stations wouldn't air a "King Biscuit" concert starring a new band called Black Sabbath; doesn't fit the format, they said. In 1983, some of those same stations—grown-up, research-oriented AORs by now—wouldn't go for another new band called Quiet Riot, which has gone on to sell four million albums to AOR audiences.

We argued in 1972; we argued in 1983. What good old days? This is not to say that progressive rock/AOR radio hasn't

changed. There's no question that AOR went a little stale over the years. Some of the excitement wore off those original superstars, and a lot of stations seemed to reach a point where they didn't want to hear new artists even if they did fit the format. And as falling ratings in city after city have demonstrated, those stations paid the price.

But the real culprit behind AOR's troubles—and the record industry troubles that went with them—wasn't conservative playlists. It was fragmenting audiences.

As Lee Abrams has been saying for years, the rock audience began to splinter in the middle '60s, and nothing has happened to reverse the trend. The closest thing today to the giant, "mass-appeal" artists of the '60s and early '70s is Michael Jackson, and it's no coincidence that "Thriller" and the new "mass-appeal" radio format—contemporary hits—got hot at the same time.

Take a look at hit radio's numbers, though, and it's clear we're not seeing a new batch of WABC's and WLS's. "Mass appeal" has become just one more form of narrowcasting. In New York, for example, the top-rated station at present, WHTZ, pulls in all of 6% of the total audience—and lined up right behind WHTZ are more than a dozen stations playing some segment of what we used to call rock'n'roll.

The hit radio audience—people who want to hear a fairly broad spectrum of current hits—is in fact just one more fragment. So, for that matter, is the AOR audience—white males, mostly, under 25, who don't want a broad spectrum of music, who still want a radio format that plays Quiet Riot and Black Sabbath.

Is it AOR's fault that those listeners have narrow tastes? Can we really blame AOR for identifying that audience and going after it? Last we heard, that's what good radio was supposed to be about.

If anything, the music industry owes AOR a vote of thanks for teaching radio how to use research to target an audience that isn't mass. The programming strategies of the top 40 giants of yesteryear won't work anymore, but in their place we have a much wider range of music being played by stations that are sophisticated enough to see beyond vague categories like "rock" or "black" or "adult contemporary."

For a record company, the new formats mean AOR airplay is no longer the only way to sell records. For a company like D.I.R., which is in the business not just of concerts but of national long-form radio programs, this new diversity means we can feature artists from all corners of pop music, along with comedy

programs and interview programs and whatever else catches the public's attention.

We can also continue our long and happy relationship with AOR, which has lately been showing an encouraging interest in new talent. Don't send the wreath just yet.

We like radio. We like the radio people we have worked for, and with, since 1972. That's why, as two "industry veterans" lifting our glasses in a toast to all the stations who have supported us through 12 years and 500 shows, we'd like to remember all the good things that AOR has done for radio. Narrowcasting ought to be a very rewarding world for all of us.

Robert Meyrowitz and Peter Kauff, respectively, are president and executive vice president of D.I.R. Broadcasting Corp., based in New York.

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abc rock radio network



LARRY COATES NAMED PD

Philly's WXTU Goes Country

PHILADELPHIA—In many circles, "Philadelphia" and "country music" are mutually exclusive concepts. Prejudices aside, the ratings seem to bear this out.

Back in country's earlier days, when the word was automatically followed by "and western," WRCP-AM-FM valiantly tried a traditional format. But Ernest Tubb couldn't hold a candle to the Orions, and so it is that 'RCP today is WSNI.

More recently, longtime top 40 legend WFIL tried a more mainstream approach. On its FM, WUSL, the Burns-Somerset "Continuous Country" was utilized, while the AM struggled with a local presentation. Together, at one point the stations managed a 4 share, and so it was that management decided to stop competing with itself and switched away from "Continuous Country" on FM, moving to urban, while the FM had a go at the country audience exclusively.

It didn't work. WUSL's country audience scattered to the AC and easy listening outlets. Consequently, WFIL, too, dropped country in favor

of an oldies approach. Again, country disappeared from the market.

But last week Beasley Broadcasting's WXTU took the plunge. Rumors about its switch had been circulating for several months, so the actual change came as no surprise. But the question on everybody's mind seems to be, "Can this work?"

According to operations manager Doug Welldon, who has been with Beasley for several years and came from the chain's recently sold WSGF Savannah, the answer is yes. "Our station traditionally has had signal problems downtown," says Welldon. "But we blanket the metro suburban areas, and that's where the country listeners are. It's not a guess. We checked it out by zip code, and country plays to our strengths.

"Obviously the town can't support two country stations, but it can support one, if the one station has the FM advantage. Trying to bring a new format into a market like this on AM didn't and won't work, but it can on FM," he continues. "Actually, there is more of a country influence here now than at any other time. When WUSL dropped the format, some of the AC's started playing more of it.

"Another point is, we believe in it. Our sales staff believes in it. The demographics in country are 25-54, and that's very saleable. We'll promote it; we're working on a custom-produced television campaign right now. We'll do billboards. On the air, it will be 'Continuous Country,' straightforward and succinct."

Relying on the success of the Burns-Somerset format, Welldon says the key is in a contemporary presentation. "We'll stress contemporary presentation. I think country has had a negative image here because people perceived it as Ernest Tubb or 'Hee Haw'."

Assisting Welldon, whose background is primarily top 40, will be longtime country programmer Larry Coates. Coates, who most recently

programmed Chattanooga's WUSY, will most likely do mornings. His country programming and personality background includes WCAO Baltimore, WPLO Atlanta, WWOK Miami, WVOV Huntsville, WYDE Birmingham and WKDA Nashville.

Several staffers from WXTU's urban approach will also remain. According to Welldon, the largest negative to overcome is not a country misconception but the inconsistent image the station has had. "92.5 has been nothing but change. My job is to convince people we're serious.

"We've been urban, new wave, top 40 when we were WFIL, hard rock, soft rock, you name it. But this is a commitment."

ROLLYE BORNSTEIN



EAST MEETS WEST—Representatives from recent Arbitron top-raters KIIS Los Angeles and WHTZ New York meet each other at United Stations' party in Manhattan honoring "Rick Dees' Weekly Top 40" program. Shown from left are WHTZ air personality Ross Britain, program director Scott Shannon and general manager Dean Thacker; United Stations president Nick Verbitsky; KIIS president and general manager Wally Clark, and Dees.

Vox Jox

Sebastian Signs WTTR Baltimore

By ROLLYE BORNSTEIN

Rumor has turned into reality with the word that John Sebastian has indeed signed a Baltimore station to be his second EOR client (Vox Jox, March 3). Leaving its call letters behind, along with its easy listening format, will be Shamrock's WTTR. Licensed to Westminster, TTR becomes WGRX under Sebastian's direction.

Programmed locally by VP/GM Ken Stevens, who also serves as VP/programming for the chain, and PD Alan Lawson, the station has an airstaff including Bill Slater from Portland's late KQFM doing mornings, Lawson 10-noon, production director Bob Payne from Charleston's WKLC noon-4, music director Jim Robinson (who formerly programmed Seattle's KZOK doing afternoons with WMJQ Rochester's Kevin Malvey) on nights, and WNET Chicago's Paul Nelson handling overnights. Also joining the eclectic station is GSM Bill Hopkinson from crosstown WIYY, and news director Jim Reigner from his afternoon news slot at WYST... While we're on the subject of Baltimore, WNIN-AM-FM promotion director Keith Newman is upped to PD/MD of the urban stations, while former PD Curtis Anderson continues in his afternoon slot on the FM.

★ ★ ★

Those of you who have been taking notes will remember that WBSL New York personality Sergio Dean was slated to go to Detroit as PD of WBSL last year, but remained in Gotham doing the morning show instead. Well, this time it looks like his ticket is punched, as he's coming in to WBSL, replacing Al Roberts as PD/MD of the contemporary outlet consulted by Lee Abrams.

Still on the subject of Inner City, the word is that ABC is working up a press release on Frankie Crocker. Draw your own conclusions... On to another substantial rumor, this one from Chicago: WCLR GM Chet Redpath is said to have made a decision on a new PD, and should be announcing it by the time you read this.

Official this week is the Z95 (WZUU Milwaukee) morning team of Buck & O'Conner. That's Buck McWilliams and Chris O'Conner, who had been on Toledo's WRQN... Over in Chicago, Connie Szerszen vacates her WUSN evening slot to do weekends on the country FM, while morning news anchor Nicole Courtney takes over the 6-10 p.m. slot. She's replaced by former

Channel 7 and Channel 2 newsman Mike MacDonald.

Up in Milwaukee, Dave Dworkin returns to KQRS, doing mornings, from KDWB there, while KQDS Duluth's Dan Culhane joins KQRS as research and promotion director.

★ ★ ★

After successfully trouncing Indy's WNAP from his post as PD of WZPL there, Gary Hoffmann will try to repeat that success as PD of one-time market leader WNAP. Programmed in its heyday by Chris Conner, the station's been without programming leadership since Bob Christy left last fall. No word on who'll get the coveted "Indy's Apple" job, but Ken Wolt's looking.

Now that Chuck Brown's in Denver (Vox Jox, Mar. 10), the new PD at Sacramento's KZAP is former ZAPper Chris Miller, who left in 1980 to program Houston's KLOL... After 12 years with WCOL/WXGT Columbus, operations manager Harry Valentine trots across town to Nationwide's WNCI, replacing Tom Watson as program director.

Viacom To Buy WEAM Washington For \$1.2 Million

NEW YORK—Viacom, as expected, has signed a contract to purchase WEAM Washington for \$1.2 million (Billboard, March 10).

Norm Feuer, president of Viacom, says that he will explore a number of options while he waits for approval from the FCC. "We're 60-90 days away from deciding what to do," he says. "All options are open." One possibility is to change the format of the big band station.

"It's premature to discuss formats," he says, noting that the market is "too competitive" for him to address the subject. The prospect of selling the station in combo with co-owned WMZQ "is also fair."

Feurer, who says that he waited "some time" after Jake Eisenstein withdrew his bid for the purchase of the outlet from Thoms Radio TV Enterprises, believes he paid a reasonable price for WEAM. "It beats the hell out of \$3.5," he says, referring to the multi-million-dollar figure reportedly paid recently for WRC Washington. LEO SACKS

This week's management moves include the appointment of Michael Craven as VP/GM of WMMR Philadelphia, replacing Hal Smith at the Metromedia outlet (Smith, you'll remember, switched to the AM side of the operation as VP/GM of WIP). Craven spent 15 years at the town's legend, WFIL, and its FM, WUSL, before becoming vice president of Sportsplex Marketing.

Upped to VP/GM of Bonneville's WRFM New York is Mark Bench. The former vice president of sales replaces John Moler... Meanwhile, at The Loop (WLUP Chicago), John Coulter adds "station manager" to his business cards.

★ ★ ★

Maybe there's something to the notion that the most valuable asset a Southern California licensee has is real estate. At least that would explain the sale of San Bernardino's KCKC and Long Beach's KNAC to separate real estate developers.

Buying KCKC, an AM country outlet at 1350, is Jerry Maltz. Former owner Jack Siegal retains Ontario's KNTF, programmed by TM. And KNAC, "The Knack," a long-suffering AOR class A outlet at 105.5, has been purchased by Fred Sands, one of the area's larger realtors. Former KIFM/XHZ San Diego/Tijuana consultant Jeff Peck comes in as GM. He says the only major change will be a signal improvement.

Back in San Diego, Mike Button leaves KS 103 (KSDO-FM), where he was music director, to join Programming Plus there... Over in Cleveland, Mike McVay's consultancy is growing nicely with the word that he's locked up Robinson's KWK-AM-FM St. Louis and Dallas' KMGC.

Across town at United's WRQC, Kris Earl Phillips is upped to PD at the Cleveland station. Operations manager Scott Howitt had been handling those chores since Tim Spencer made the big time on SMN's RockAmerica a few months back.

Down in Tallahassee, WCSN PD Robert Conrad walks across town to fill that post at FM 99 (WBGH). He replaces Al Brock, who left for KMGK Des Moines... If you're among the growing number of former WEBC Duluth employees, contact the old homestead. They're planning their 60th anniversary and would like your involvement.

(Continued on page 16)

New Officers Elected By CRB Board

NASHVILLE—The Country Radio Broadcasters elected Al Greenfield of KYSR El Paso president for the coming year at the organization's board of directors meeting here March 4.

Also chosen were Bob English, Broadcast Programming International, Bellevue, Wash., vice president; Gerri McDowell, Capitol/EMI/Liberty Records, Dallas, secretary, and Jeff Walker, Aristo Music Associates, Nashville, treasurer.

Heading the agenda committee for next year's Country Radio Seminar will be Beverlee Bleisch of KJYJ Des Moines. It will be held in Nashville next March 7-9.

New LP & Tape Releases, p. 21

FCC Accuses WHYI Of 'Lack Of Candor' On EEO

By BILL HOLLAND

WASHINGTON—The FCC, in what an official admits "is certainly not an everyday action," has designated for hearing the license renewal application of WHYI (Y-100) Miami/Ft. Lauderdale, Metroplex Communication of Florida Inc.'s 100 kw top 40 FM station, charging "lack of candor" in its equal employment opportunity reports and "inaccuracies" and "inconsistencies" in the licensee's submissions to the Commission.

In addition, the Commission has charged that Y-100 has violated the EEO rules with respect to women and blacks.

Metroplex officials deny the charges. In a statement, they say that the company is "disappointed" in the FCC action, adding that "our company has always been scrupulous in our dealings with the Commission."

The statement says that Metroplex "will vigorously defend our long and exemplary broadcast record before the Commission..."

"We're not certain about the accuracy of the information provided us," says FCC EEO attorney James

Shook, "and more importantly, why the inaccuracies exist in the first place."

The inaccuracies came to light in followup responses to staff inquiries about initial EEO information filings. "They aren't the same," Shook explains. "Now, they very well may have the answers, but the purpose of the hearing is to look into the inaccuracies and resolve why they exist."

The licensee, the FCC says, has already been "admonished" for its EEO performance in 1979. The station filed its initial renewal application in September, 1981, but there was a petition to deny filed a month later. The latest replies were filed by Metroplex last June.

In the classification of female employees part of the case, the FCC says the licensee's initial responses to an informal objection filed by Linda Silverstein, a former employee, "were not consistent" with responses subsequently filed.

The Commission plans to set the hearing date "this spring," unless the administrative law judges' case load is backed up.

Washington Roundup

By BILL HOLLAND

Classical Radio Inc. of New York got a break last week from the FCC after the review board reinstated its application for a new FM station in New York that could replace WNCN, owned by GAF Broadcasting.

Last August, the FCC granted the license renewal to GAF after the president of Classical abruptly left the witness stand during questioning on Classical's financial exhibit. The judge adjourned the meeting.

The next day, Classical attorneys explained that he was under treatment for ulcer problems and was physically unable to testify at that time. The judge ruled that Classical "had failed to prosecute its application diligently" and dismissed Classical's application.

However, the review board found that the judge's decision was "inappropriate" and has reinstated the application. Now the FCC will once again continue further proceedings dealing with Classical's finances.

★ ★ ★
In the ignorance of the lawyer is no excuse department: Winston-Salem, N.C.'s WSEZ has been fined by the FCC \$20,000 for "repeated violations" that included several equipment test permit foulups and operating with its sister station, WAIR, with increased power without submitting tests.

WSEZ's owner, Triad Broadcasting Co. Inc., admitted the violations but sought a reduction of the fine by saying it had been "unwitting victim" of "bad advice" from its attorney/engineer. The FCC was unmoved.

★ ★ ★
The license renewals of five Ohio and Michigan radio stations were granted by the FCC last week, but the Commission has imposed reporting conditions on one of them, Shamrock's WWWW Detroit.

In dismissing the petition from the National Black Media Coalition (NBMC), the Commission found

that even though all five showed poor equal employment opportunity records—few or no fulltime positions for blacks—the stations had showed good faith in seeking out minority job applicants.

★ ★ ★
It's spring cleaning time at the FCC. Mass media bureau chief Jim McKinney says that he's trying to finish up business with 161 outstanding rulemakings before taking on new issues, and action is expected on some—broadcast ownership issues among them—within a month's time.

First to be moved will be the so-called attribution rule governing the percentage of ownership FCC allows before a broadcaster's name is listed as part owner. McKinney says it could come by next month. Also slated is a proposal loosening up the 7-7-7 national multiple ownership rule as well as the regional concentration rule. Broadcast groups and most recently the Reagan administration's National Telecommunications & Information Administration (NTIA) are in favor of repealing or relaxing the rules.

★ ★ ★
Speaking of the former WHO Des Moines sportscaster, President Reagan will address the closing general assembly at the annual NAB convention in Las Vegas May 1—via satellite feed from Washington. He will also respond to questions from the audience.

Taft Buying Plough's WSUN

CHICAGO—Plough Broadcasting has agreed to sell its 10,000-watt Tampa AM, WSUN (620), to Taft Broadcasting, retaining its ownership of WZNE, its FM in that market. In addition, Plough is currently negotiating the sale of its Chicago properties WJJD/WJEZ (1160/104.3), with Infinity Broadcasting rumored to be the likely buyer.

Country-formatted WSUN is to be paired with Taft's WYNF, according to Carl Wagner, Taft's VP/radio properties, who says that current AM sister WDAE (1250), a 5 kw nostalgia station and the flagship of Taft's "Primetime" syndication service, will go on the sale block. The fate of "Primetime," heard on more than 27 stations, is undecided. Wagner is quoted by a company spokesman as saying, "The country format is very viable in that market."

At Plough's Chicago outlets, WJJD/WJEZ GM George Dubinetz admits that Infinity is a "top contender" as a buyer, adding that station brass would be pleased were Infinity to purchase the country/nostalgia outlets, but that "nothing is confirmed at the moment." He says he expects a final decision this week.

MOIRA McCORMICK

KOB-FM's Steve Hadley Killed In Cycle Accident

ALBUQUERQUE—"He was absolutely at the top," says KSTF Minneapolis station manager Chuck Knapp of Steve Hadley, program director of Hubbard's KOB-FM here. "In the 11 years I had known him I'd never seen him happier."

"He and his wife Linda were expecting their first child within weeks. Under his leadership the station rocketed from a 3.5 share to a 13.8. I saw him three weeks ago at Hubbard's sales convention in Las Vegas. He had just bought a motorcycle." It was on that cycle that Hadley, 37,

collided with a car last week and was killed almost instantly.

Ironically, it was automobiles that first led Hadley to radio. Growing up in Duncan, Okla., he listened to Chuck Dan (today Chuck Riley) on KOMA Oklahoma City and worked at the local service station while dreaming of becoming a jock.

Like a fairy tale, the owner turned out to be Riley's father, who encouraged Hadley to pursue a career that took him to KSTP in 1973. From there it was WIBG Philadelphia, where he met his wife Linda.

After a stint at Memphis' WHBQ Hadley returned to Hubbard and was appointed PD/operations manager and morning drive talent at KOB-FM. His "Stevie & the Bean" morning show was one of the highest rated in the town's history. Currently midday man Peter Benson is filling in on the air while T.J. Lambert acts as PD, as Knapp tries to locate a replacement.

ROLLYE BORNSTEIN

Sandusky Chief Brooks Moves Into Denver Slot

By LEO SACKS

NEW YORK—Sandusky Radio president Toney Brooks, conceding that the chain "blew it" when its KBPI Denver property lost morning team Steven B. and The Hawk to crosstown rival KPKE, plans to re-evaluate the station's programming as the new general manager of the album rock outlet.

(Continued on page 62)

Most Added Records

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

Title, Artist, Label	# of Billboard's stations adding record this week	# of Billboard's stations now reporting record
HOT 100 (184 Stations)		
1 "Eat It," "Weird Al" Yankovic, Rock 'N' Roll	72	117
2 "Love Somebody," Rick Springfield, RCA	58	134
3 "Don't Answer Me," the Alan Parsons Project, Arista	54	114
4 "You Might Think," the Cars, Elektra	53	111
5 "Head Over Heels," The Go-Go's, IRS	51	51
BLACK (94 Stations)		
1 "Lady You Are," One Way, MCA	21	24
2 "Hello," Lionel Richie, Motown	20	65
3 "Stop What You're Doin'," the Chilites, Private I	20	48
4 "Shake Down," Evelyn "Champagne" King, RCA	20	47
5 "Superstar/Until You Come Back To Me," Luther Vandross, Epic	18	58
COUNTRY (125 Stations)		
1 "I Got Mexico," Eddy Raven, RCA	44	44
2 "Just A Little Love," Reba McEntire, MCA	43	44
3 "As Long As I'm Rockin' With You," John Conlee, MCA	39	90
4 "To All The Girls I've Loved Before," Julio Iglesias & Willie Nelson, Columbia	33	98
5 "Mona Lisa Lost Her Smile," David Allan Coe, Columbia	33	49
ADULT CONTEMPORARY (84 Stations)		
1 "Hello," Lionel Richie, Motown	20	58
2 "To All The Girls I've Loved Before," Julio Iglesias & Willie Nelson, Columbia	19	43
3 "Against All Odds (Take A Look At Me Now)," Phil Collins, Atlantic	17	43
4 "Unfaithfully Yours (Our Love)," Stephen Bishop, Warner Bros.	12	49
5 "Don't Answer Me," the Alan Parsons Project, Arista	12	28

Christal's Duffy Mulling Three Takeover Offers

NEW YORK—Christal company chairman Bob Duffy says he is entertaining three "exceptional" offers, and one in particular, for the sale of the rep firm here.

It's "a mucho biggo," says Duffy, who is reviewing a proposed outline for the takeover of the country's fourth-ranked rep firm. The executive, whose company represents clients in 91 markets, declines to reveal who made the offer but notes that two of the three prospective purchasers are also rep firms.

"There's lots of guessing going around that Bob Duffy is getting out of the rep business," he states. "It's just not true." Parties interested in acquiring the firm have asked him to stay on should a sale occur, he notes, "because this is a personal service business, and Christal right now is a jewel of a company."

Duffy says that he probably wouldn't entertain the thought of selling the rep firm if he weren't chairman and chief executive officer of Duffy Broadcasting. "It's logical for people to expect me to sell it," he acknowledges, noting that Cox Broadcasting owned the firm from 1973-78, after which Duffy entered into a five-year partnership with Cox that terminated in December—leaving Duffy as Christal's sole owner. "It's like a house that gets better looking."

Duffy adds that under no circumstances would Christal be merged, and that if a deal were to fall through, he still has an interest in acquiring a rep firm of his own. His \$7 million bid for Torbet Radio was \$3 million shy of the eventual purchase price last year. LEO SACKS



Billboard Singles Radio Action

Playlist Top Add Ons

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

Based on station playlists through Tuesday (3/6/84)

TOP ADD ONS - NATIONAL

WEIRD AL YANKOVIC—Eat It (Rock 'N' Roll)
THE GO GO'S—Head Over Heels (I.R.S.)
RICK SPRINGFIELD—Love Somebody (RCA)

Northeast Region

● TOP ADD ONS ●
BERLIN—No More Words (Geffen)
RICK SPRINGFIELD—Love Somebody (RCA)
JOHN COUGAR MELLENCAMP—The Authority Song (Riva/Mercury)
WEIRD AL YANKOVIC—Eat It (Rock 'N' Roll)

Y-101-FM (WGUY-FM)—Bangor

(Jim Randall—P.D.)
● JOHN COUGAR MELLENCAMP—The Authority Song
● THE GO GO'S—Head Over Heels
● YES—Leave It
● THE CARS—You Might Think
● RICK SPRINGFIELD—Love Somebody
● ENDGAMES—Love Cares
● WEIRD AL YANKOVIC—Eat It
● THOMAS DOLBY—Hyperactive
● ANDY FRASER—Do You Love Me
● JON ST. JAMES—Oogity Boogity

Y-106 (WIGY-FM)—Bath

(Scott Robbins—P.D.)
● THE PRETENDERS—Show Me
● WEIRD AL YANKOVIC—Eat It
● MADONNA—Borderline
● NIGHT RANGER—Sister Christian
● ENDGAMES—Love Cares

WHTT-FM—Boston

(Rick Peters—P.D.)
● WEIRD AL YANKOVIC—Eat It
● THE GO GO'S—Head Over Heels
● RICK SPRINGFIELD—Love Somebody
● BERLIN—No More Words
● THE ALAN PARSONS PROJECT—Don't Answer Me

WXKS-FM—Boston

(Sandy Joe White—P.D.)
● ROGER DALTRY—Walking In My Sleep
● THE GO GO'S—Head Over Heels
● MIDNIGHT STAR—No Parking On The Dance Floor
● BERLIN—No More Words
● RICK SPRINGFIELD—Love Somebody
● EDDIE MONEY—Club Michelle
● JOHN COUGAR MELLENCAMP—The Authority Song

WBEN-FM—Buffalo

(Bob Wood—P.D.)
● BERLIN—No More Words
● WEIRD AL YANKOVIC—Eat It
● THE ALAN PARSONS PROJECT—Don't Answer Me
● THE CARS—You Might Think
● THE ROMANTICS—One In A Million

WKBW—Buffalo

(Sandy Beach—P.D.)
● PAUL YOUNG—Come Back And Stay
● THE ALAN PARSONS PROJECT—Don't Answer Me
● NIGHT RANGER—Sister Christian

WNYS-FM—Buffalo

(Bm Ted—P.D.)
● LIONEL RICHIE—Hello
● THE CARS—You Might Think
● JOHN COUGAR MELLENCAMP—The Authority Song
● WEIRD AL YANKOVIC—Eat It
● BERLIN—No More Words

WERZ—Exeter

(Jack O'Brien—P.D.)
● WEIRD AL YANKOVIC—Eat It
● ENDGAMES—Love Cares
● THE PRETENDERS—Show Me
● RICK SPRINGFIELD—Love Somebody
● JOHN COUGAR MELLENCAMP—The Authority Song

96-TIC-FM (WTIC-FM)—Hartford

(Mike West—P.D.)
● YES—Leave It
● THE ALAN PARSONS PROJECT—Don't Answer Me
● RICK SPRINGFIELD—Love Somebody
● MADONNA—Borderline
● BERLIN—No More Words

13-FEA (WFEA-AM)—Manchester

(Rick Ryder—P.D.)
● HUEY LEWIS AND THE NEWS—I Want A New Drug
● NIGHT RANGER—Sister Christian
● GOLDEN EARNING—When The Lady Smiles
● ENDGAMES—Love Cares
● ANDY FRASER—Do You Love Me
● MISSING PERSONS—Give

KC-101 (WKCI-FM)—New Haven

(Steri Rybak—P.D.)
● THE ALAN PARSONS PROJECT—Don't Answer Me
● KOOL AND THE GANG—Tonight
● WEIRD AL YANKOVIC—Eat It

WJBO-FM—Portland

(Brian Phoenix—P.D.)
● MADONNA—Borderline
● THE PRETENDERS—Show Me
● ENDGAMES—Love Cares
● JOHN COUGAR MELLENCAMP—The Authority Song
● THE ALAN PARSONS PROJECT—Don't Answer Me
● GOLDEN EARNING—When The Lady Smiles
● THE GO GO'S—Head Over Heels
● THE SPINNERS—Right Of Wrong

K-104 (WSPK)—Poughkeepsie

(Chris Laido—P.D.)
● THE GO GO'S—Head Over Heels
● JEFFREY OSBORNE—We're Going All The Way
● MR. MISTER—Hunters Of The Night
● MADONNA—Borderline
● BERLIN—No More Words
● THE CARS—You Might Think

92-PRO (WPRO-FM)—Providence

(Tom Cuddy—P.D.)
● RICK SPRINGFIELD—Love Somebody
● BON JOVI—Runaway
● NIGHT RANGER—Sister Christian
● JOHN COUGAR MELLENCAMP—The Authority Song

98-PXY (WPXY-FM)—Rochester

(Tom Mitchell—P.D.)
● LIONEL RICHIE—Hello

● JOHN COUGAR MELLENCAMP—The Authority Song
● WEIRD AL YANKOVIC—Eat It
● THE CARS—You Might Think
● BERLIN—No More Words

WMJQ-FM—Rochester

(Jay Stevens)
● RICK SPRINGFIELD—Love Somebody
● YES—Leave It

WGFM—Schenectady

(Mike Neri—P.D.)
● THE CARS—You Might Think
● THE GO GO'S—Head Over Heels
● BON JOVI—Runaway

ROCK-107 (WRCK-FM)—Utica Rome

(Jim Rietz—P.D.)
● JOHN COUGAR MELLENCAMP—The Authority Song
● THE PRETENDERS—Show Me
● THE GO GO'S—Head Over Heels
● BERLIN—No More Words
● ENDGAMES—Love Cares

Mid-Atlantic Region

● TOP ADD ONS ●

THE GO GO'S—Head Over Heels (I.R.S.)

YES—Leave It (Atco)
THE PRETENDERS—Show Me (Sire)
THE CARS—You Might Think (Elektra)

WFBG—Altoona

(Tony Booth—P.D.)
● THE CARS—You Might Think
● GENESIS—Illegal Alien
● RICK SPRINGFIELD—Love Somebody
● BARRY MANILOW—You're Looking Hot Tonight
● THE GO GO'S—Head Over Heels
● GOLDEN EARNING—When The Lady Smiles
● NIGHT RANGER—Sister Christian
● THE PRETENDERS—Show Me

WJLK-FM—Asbury Park

(Dennis O'Mara—P.D.)
● THE GO GO'S—Head Over Heels
● THE PRETENDERS—Show Me
● RICK SPRINGFIELD—Love Somebody
● BONNIE TYLER—Holding Out For A Hero
● WANG CHUNG—Don't Let Go

B-104 (WBSB)—Baltimore

(Jan Jefferies—P.D.)
● THE ALAN PARSONS PROJECT—Don't Answer Me
● PAUL YOUNG—Come Back And Stay
● YES—Leave It
● THE PRETENDERS—Show Me

WMAR-FM—Baltimore

(Gary Franklin—P.D.)
● WEIRD AL YANKOVIC—Eat It
● SHALAMAR—Dancing In The Sheets
● THE ALAN PARSONS PROJECT—Don't Answer Me
● JEFFREY OSBORNE—We're Going All The Way

WVSR-FM—Charleston

(Chris Bailey—P.D.)
● THE GO GO'S—Head Over Heels
● MISSING PERSONS—Give
● BERLIN—No More Words
● LAID BACK—White Horse
● BON JOVI—Runaway
● NIGHT RANGER—Sister Christian

Z-104.7 (WZYQ-FM)—Frederick

(Kenshi Joe—P.D.)
● THE GO GO'S—Head Over Heels
● THE CARS—You Might Think
● YES—Leave It
● ADAM ANT—Strip

WPLJ-FM—New York

(Larry Berger—P.D.)
● THOMPSON TWINS—Hold Me Now
● JEFFREY OSBORNE—Plane Love

Z-100 (WHTZ)—New York

(Scott Shannon—P.D.)
● SHANNON—Give Me Tonight
● EURYTHMICS—Here Comes The Rain Again
● PHIL COLLINS—Against All Odds (Take A Look At Me Now)
● BONNIE TYLER—Holding Out For A Hero

92-KTU (WKTU-FM)—New York City

(Carlos DeJesus—P.D.)
● NEMA—99 Luftbalons
● 3 MC'S—Free
● DEBARGE—In A Special Way
● KOOL AND THE GANG—Tonight
● JOHNNY MATSIS AND DENIECE WILLIAMS—Love Won't Let Me Wait
● DARYL HALL AND JOHN OATES—Adult Education

100-KHI (WKHI-FM)—Ocean City

(Jack Gillen—P.D.)
● RICK SPRINGFIELD—Love Somebody
● THE CARS—You Might Think
● BERLIN—No More Words
● TONY CAREY—A Fine Fine Day
● THE PRETENDERS—Show Me
● WEIRD AL YANKOVIC—Eat It

POWER 99 (WUSL)—Philadelphia

(Jeff Wyatt—P.D.)
● QUEEN—Radio Ga-Ga
● MADONNA—Borderline
● EVELYN "CHAMPAGNE" KING—Shake Down
● THE DELLS—You Just Can't Walk Away
● MIDNIGHT STAR—No Parking On The Dance Floor

WCAU-FM—Philadelphia

(Scott Walker—P.D.)
● GENESIS—Illegal Alien
● ROGER DALTRY—Walking In My Sleep
● NIGHT RANGER—Sister Christian
● JEFFREY OSBORNE—We're Going All The Way
● RICK SPRINGFIELD—Love Somebody
● LESLIE—A Letter To Michael

B-94 (WBZZ)—Pittsburgh

(Steve Kingston—P.D.)
● YES—Leave It
● THE CARS—You Might Think
● THE GO GO'S—Head Over Heels
● SHALAMAR—Dancing In The Sheets

HIT RADIO 96 (WHTX)—Pittsburgh

(Todd Chase—P.D.)
● PHIL COLLINS—Against All Odds (Take A Look At Me Now)
● THE ALAN PARSONS PROJECT—Don't Answer Me
● THE GO GO'S—Head Over Heels
● DWIGHT TWILLEY—Girls

WPST—Trenton

(Tom Taylor—P.D.)
● THE PRETENDERS—Show Me
● THE GO GO'S—Head Over Heels
● JOHN COUGAR MELLENCAMP—The Authority Song
● GENESIS—Illegal Alien
● MADONNA—Borderline
● BARRY MANILOW—You're Looking Hot Tonight

Q-107 (WRQX)—Washington

(Allen Burns—P.D.)
● TRACY ULLMAN—They Don't Know
● THE CARS—You Might Think

WASH-FM—Washington D.C.

(Bm Tanner—P.D.)
● SHALAMAR—Dancing In The Sheets
● TRACY ULLMAN—They Don't Know
● THOMPSON TWINS—Hold Me Now
● JAMES INGRAM—There's No Easy

WAVA-FM—Washington D.C.

(Randy Kabrick—P.D.)
● TRACY ULLMAN—They Don't Know
● YES—Leave It
● CULTURE CLUB—Miss Me Blind
● WEIRD AL YANKOVIC—Eat It
● DENIECE WILLIAMS—Let's Hear It For The Boy

100 (WOMP-FM)—Wheeling

(Dwayne Bonds—P.D.)
● JOHN COUGAR MELLENCAMP—The Authority Song
● MADNESS—The Sun And The Rain
● BERLIN—No More Words
● BON JOVI—Runaway
● TONY CAREY—A Fine Fine Day
● MADONNA—Borderline
● BARRY MANILOW—You're Looking Hot Tonight
● THOMAS DOLBY—Hyperactive
● MIDNIGHT STAR—No Parking On The Dance Floor
● ROGER DALTRY—Walking In My Sleep

AM-98 (WILK-AM)—Wilkes Barre

(Joe Montano—P.D.)
● JULIO IGLESIAS & WILLIE NELSON—To All The Girls I've Loved Before
● BONNIE TYLER—Holding Out For A Hero
● THE ALAN PARSONS PROJECT—Don't Answer Me
● BILLY IDOL—Rebel Yell
● SHALAMAR—Dancing In The Sheets
● THE PRETENDERS—Show Me
● GON FUNK SHUN—Don't Let Our Love Grow Cold

WKRZ—Wilkes-Barre

(Jim Rising—P.D.)
● NIGHT RANGER—Sister Christian
● MR. MISTER—Hunters Of The Night
● DAVID BOWIE—Without You
● LIONEL RICHIE—Hello
● WEIRD AL YANKOVIC—Eat It
● THE PRETENDERS—Show Me
● JOHN COUGAR MELLENCAMP—The Authority Song

98-YCR (WYCR-FM)—York

(J.J. Randolph—P.D.)
● JOHN COUGAR MELLENCAMP—The Authority Song
● THE PRETENDERS—Show Me
● THE GO GO'S—Head Over Heels
● WEIRD AL YANKOVIC—Eat It
● BERLIN—No More Words
● OZZY OSBORNE—So Tired

Q-106 (WQXA-FM)—York

(Dan Steele—P.D.)
● PHIL COLLINS—Against All Odds (Take A Look At Me Now)
● CULTURE CLUB—Miss Me Blind
● 38 SPECIAL—Back Where You Belong
● WEIRD AL YANKOVIC—Eat It

Southeast Region

● TOP ADD ONS ●

THE PRETENDERS—Show Me (Sire)
PHIL COLLINS—Against All Odds (Take A Look At Me Now) (Atlantic)

WEIRD AL YANKOVIC—Eat It (Rock 'N' Roll)
BERLIN—No More Words (Geffen)

FM-107 (WANS-FM)—Anderson/Greenville

(Bill McCowm—P.D.)
● THE CARS—You Might Think
● DAVID BOWIE—Without You
● THE PRETENDERS—Show Me
● JEFFREY OSBORNE—We're Going All The Way
● THOMAS DOLBY—Hyperactive

BIG WISE (WISE-AM)—Asheville

(John Stevens—P.D.)
● MISSING PERSONS—Give
● GOLDEN EARNING—When The Lady Smiles
● THE PRETENDERS—Show Me
● MR. MISTER—Hunters Of The Night
● THE GO GO'S—Head Over Heels
● NIGHT RANGER—Sister Christian
● BILLY RANKIN—Baby Come Back

94-Q (WQXI-FM)—Atlanta

(Jim Morrison—P.D.)
● THE PRETENDERS—Show Me
● BERLIN—No More Words

V-103 (WVEE)—Atlanta

(Al Parks—P.D.)
● KENNY ROGERS—This Woman
● JAMES INGRAM—There's No Easy
● DAVID SANBORN—I Told U So
● HOT BOX—Do You Wanna Lover
● WOMACK & WOMACK—Love Wars
● THE CHI-LITES—Stop What You're Doin'
● ALFIE SILAS—Be Yourself
● RE-FLEX—The Politics Of Dancing
● HUEY LEWIS AND THE NEWS—I Want A New Drug

Z-93 (WZGC)—Atlanta

(Chris Thomas—P.D.)
● BERLIN—No More Words
● THE PRETENDERS—Show Me
● JOHN COUGAR MELLENCAMP—The Authority Song
● JEFFREY OSBORNE—We're Going All The Way

Q-104 (WBBQ-FM)—Augusta

(Harley Drew—P.D.)
● JOHN COUGAR MELLENCAMP—The Authority Song
● THE PRETENDERS—Show Me
● BERLIN—No More Words
● THE GO GO'S—Head Over Heels

95-SX (WSSX-FM)—Charleston

(Bm Martin—P.D.)
● THE PRETENDERS—Show Me
● RICK SPRINGFIELD—Love Somebody
● WEIRD AL YANKOVIC—Eat It
● MADONNA—Borderline
● TONY CAREY—A Fine Fine Day

WBCY—Charlotte

(Bob Kagan—P.D.)
● THE PRETENDERS—Show Me
● THE CARS—You Might Think
● TONY CAREY—A Fine Fine Day
● THE GO GO'S—Head Over Heels

CK101 (WCKS)—Cocoa Beach

(Bobby Knight—P.D.)
● ELBOW BONES AND THE RACKETEERS—A Night In New York

104.7 (WNOK-FM)—Columbia

(Jeff Clark—P.D.)
● PHIL COLLINS—Against All Odds (Take A Look At Me Now)
● RICK SPRINGFIELD—Love Somebody
● BONNIE TYLER—Holding Out For A Hero
● THE ALAN PARSONS PROJECT—Don't Answer Me
● K.C.—Give It Up

I-100 (WNFI-FM)—Daytona Beach

(Brian Douglas—P.D.)
● PHIL COLLINS—Against All Odds (Take A Look At Me Now)
● BRYAN ADAMS—Heaven

G-105 (WDCG-FM)—Durham/Raleigh

(Rick Freeman—P.D.)
● LIONEL RICHIE—Hello
● RICK SPRINGFIELD—Love Somebody
● TRACY ULLMAN—They Don't Know
● WEIRD AL YANKOVIC—Eat It
● THE ALAN PARSONS PROJECT—Don't Answer Me
● NIGHT RANGER—Sister Christian

WFLB—Fayetteville

(Larry Cannon—P.D.)
● J. BLACKFOOT—Taxi
● CRYSTAL GAYLE—I Don't Wanna Lose You Love
● SHALAMAR—Dancing In The Sheets
● TONY CAREY—A Fine Fine Day
● MISSING PERSONS—Give
● GENESIS—Illegal Alien
● NIGHT RANGER—Sister Christian

WFOX-FM—Gainesville

(Alan DuPriest—P.D.)
● THE GO GO'S—Head Over Heels
● DEBARGE—In A Special Way
● THE CARS—You Might Think
● THE PRETENDERS—Show Me
● MADONNA—Borderline
● JEFFREY OSBORNE—We're Going All The Way
● EDDIE MONEY—Club Michelle

WRQK—Greensboro

(Pam Conrad—P.D.)
● JULIO IGLESIAS & WILLIE NELSON—To All The Girls I've Loved Before
● CULTURE CLUB—Miss Me Blind
● STEPHEN BISHOP—Unfaithful Yours (Dnr Love)
● THE ALAN PARSONS PROJECT—Don't Answer Me

WOKI—Knoxville

(Joe Fidler—P.D.)
● JOHN COUGAR MELLENCAMP—The Authority Song
● THE GO GO'S—Head Over Heels
● SHALAMAR—Dancing In The Sheets
● BERLIN—No More Words
● MADNESS—The Sun And The Rain
● ROGER DALTRY—Walking In My Sleep
● ENDGAMES—Love Cares
● 2 WIN U BACK—The Jones Girls
● GOLDEN EARNING—When The Lady Smiles

1-95 (WINZ-FM)—Miami

(Keith Isley—P.D.)
● PHIL COLLINS—Against All Odds (Take A Look At Me Now)
● CAMEO—She's A Stranger
● WEIRD AL YANKOVIC—Eat It
● SCORPIONS—Rock You Like A Hurricane

Y-100 (WHYI-FM)—Miami

(Robert W. Walker—P.D.)
● PHIL COLLINS—Against All Odds (Take A Look At Me Now)

WKZQ-FM—Myrtle Beach

(Chris Williams—P.D.)
● SHALAMAR—Dancing In The Sheets
● RICK SPRINGFIELD—Love Somebody
● DAZZ BAND—Joystick

WSFL-FM—New Bern

(Scott Kerr—P.D.)
● THE CARS—You Might Think
● TONY CAREY—A Fine Fine Day
● RICK SPRINGFIELD—Love Somebody
● JOHNNY MATSIS AND DENIECE WILLIAMS—Love Won't Let Me Wait

Z-104 (WNVZ-FM)—Norfolk

(Steve Kelly—P.D.)
● WANG CHUNG—Don't Let Go
● CULTURE CLUB—Miss Me Blind

WBWJ-FM—Orlando

(Gary Mitchell—P.D.)
● THOMPSON TWINS—Hold Me Now
● UB 40—Red, Red Wine
● JOHN COUGAR MELLENCAMP—The Authority Song
● PHIL COLLINS—Against All Odds (Take A Look At Me Now)
● LIONEL RICHIE—Hello
● WEIRD AL YANKOVIC—Eat It

Q-94 (WRVQ-FM)—Richmond

(Bob Lewis—P.D.)
● PAUL YOUNG—Come Back And Stay
● PHIL COLLINS—Against All Odds (Take A Look At Me Now)
● RICK SPRINGFIELD—Love Somebody
● KOOL AND THE GANG—Tonight

WAVE-97 (WAEV-FM)—Savannah

(J.D. North—P.D.)
● MADONNA—Borderline
● DAVID BOWIE—Criminal World
● RE-FLEX—The Politics Of Dancing
● QUEEN—Radio Ga-Ga
● MR. MISTER—Hunters Of The Night
● JOHN COUGAR MELLENCAMP—The Authority Song
● THE PRETENDERS—Show Me

Z-102 (WZAT-FM)—Savannah

(Ray Williams—P.D.)
● RICK SPRINGFIELD—Love Somebody
● QUEEN—Radio Ga-Ga
● THE CARS—You Might Think
● GENESIS—Illegal Alien

Q105 (WRBQ)—Tampa

(Mason Dixon—P.D.)
● JULIO IGLESIAS & WILLIE NELSON—To All The Girls I've Loved Before
● BONNIE TYLER—Holding Out For A Hero
● WEIRD AL YANKOVIC—Eat It
● BILLY IDOL—Rebel Yell
● THOMPSON TWINS—Hold Me Now

Z-93 (WSEZ-FM)—Winston-Salem

(Bob Mahoney—P.D.)
● WEIRD AL YANKOVIC—Eat It
● EURYTHMICS—Here Comes The Rain Again
● CULTURE CLUB—Miss Me Blind

North Central Region

● TOP ADD ONS ●

WEIRD AL YANKOVIC—Eat It (Rock 'N' Roll)
LIONEL RICHIE—Hello (Motown)
RICK SPRINGFIELD—Love Somebody (RCA)
TONY CAREY—A Fine Fine Day (MCA)

WKDD-FM—Akron

(Matt Patrick—P.D.)
● TONY CAREY—A Fine Fine Day
● JOHN COUGAR MELLENCAMP—The Authority Song
● GOLDEN EARNING—When The Lady Smiles
● MADNESS—The Sun And The Rain
● THE ALAN PARSONS PROJECT—Don't Answer Me

WBWB—Bloomington

(John Holman—P.D.)
● THE GO GO'S—Head Over Heels
● JOHN COUGAR MELLENCAMP—The Authority Song
● NIGHT RANGER—Sister Christian
● MADONNA—Borderline
● BARRY MANILOW—You're Looking Hot Tonight
● THE PRETENDERS—Show Me

WCIL—Carbondale

(Tony Waitkus—P.D.)
● YES—Leave It
● MATTHEW WILDER—The Kid's American
● EDDIE MONEY—Club Michelle
● RICK SPRINGFIELD—Love Somebody
● JOHN COUGAR MELLENCAMP—The Authority Song
● HERBIE HANCOCK—Rockit

B-96 (WBBM-FM)—Chicago

(Dave Robbins—P.D.)
● THE POINTERS SISTERS—Automatic
● HOWARD JONES—New Song
● THOMPSON TWINS—Hold Me Now

WGCI-FM—Chicago

(Gram Armstrong—P.D.)
● PETER BROWN—They Only Come Out At Night
● JEFFREY OSBORNE—We're Going All The Way
● YARBROUGH ANN PEOPLE—Don't Waste Your Time
● OMNI—Let Me Run It
● ONE WAY—Lady, You Are
● DAVID SANBORN—I Told U So
● ART OF NOISE—Beat Box

WLS-FM—Chicago

(Steve Casey—P.D.)
● PHIL COLLINS—Against All Odds (Take A Look At Me Now)
● WEIRD AL YANKOVIC—Eat It

WLS-AM—Chicago

(Steve Casey—P.D.)
● PHIL COLLINS—Against All Odds (Take A Look At Me Now)
● WEIRD AL YANKOVIC—Eat It

Q102 (WKRQ)—Cincinnati

(Tony Galante—P.D.)
● CHRISTINE MCVIE—Got A Hold On Me
● BRYAN ADAMS—Heaven

Billboard Singles Radio Action

Playlist Top Add Ons

Based on station playlists through Tuesday (3/6/84)

STEREO 98 (KFMZ-FM)-Columbia

- THE ALAN PARSONS PROJECT-Don't Answer Me
- RICK SPRINGFIELD-Love Somebody
- GOLDEN EARRING-When The Lady Smiles
- THE GO GO'S-Head Over Heels

KIHK-FM-Davenport

- DARYL HALL AND JOHN OATES-Adult Education
- RICK SPRINGFIELD-Love Somebody
- THE CARS-You Might Think
- BILLY IDOL-Rebel Yell

MAGIC 93 (KMGK-FM)-Des Moines

- THE CARS-You Might Think
- JOHN COUGAR MELLENCAMP-The Authority Song
- THE ROLLING STONES-She Was Hot
- NIGHT RANGER-Sister Christian
- BON JOVI-Runaway
- JEFFREY OSBORNE-We're Going All The Way

56 (WEBC-AM)-Duluth

- YES-Leave It
- THE ALAN PARSONS PROJECT-Don't Answer Me

KQWB-Fargo

- UB 40-Red, Red Wine
- TONY CAREY-A Fine Fine Day
- THE ALAN PARSONS PROJECT-Don't Answer Me

XL-93 (KKXL-AM)-Grand Forks

- THE CARS-You Might Think
- RICK SPRINGFIELD-Love Somebody
- TRACY ULLMAN-They Don't Know

KRNA-Iowa City

- BON JOVI-Runaway
- THE PRETENDERS-Show Me
- JOHN COUGAR MELLENCAMP-The Authority Song
- THE GO GO'S-Head Over Heels

Q104 (KBEQ)-Kansas City

- MANFRED MANN'S EARTH BAND-Runner
- QUEEN-Radio Ga-Ga
- THE PRETENDERS-Show Me
- THE CARS-You Might Think
- DWIGHT TWILLEY-Girls

KDWB-AM-Minneapolis

- CULTURE CLUB-Miss Me Blind
- LIONEL RICHIE-Hello
- RE-FLEX-The Politics Of Dancing
- THE ALAN PARSONS PROJECT-Don't Answer Me
- DWIGHT TWILLEY-Girls
- DON FELDER-Who Tonight
- MATTHEW WILDER-The Kid's American

WL0L-Minneapolis

- RICK SPRINGFIELD-Love Somebody
- THE CARS-You Might Think
- TONY CAREY-A Fine Fine Day
- THE ALAN PARSONS PROJECT-Don't Answer Me

KJ-103 (KJYO-FM)-Oklahoma City

- DAN WILSON-P.D.
- THE GO GO'S-Head Over Heels
- MR. MISTER-Hunters Of The Night
- TONY CAREY-A Fine Fine Day
- JOHN COUGAR MELLENCAMP-The Authority Song
- GENESIS-Illegal Alien
- JON ST. JAMES-Oogity Boogity

SWEET-98 (KQKQ-FM)-Omaha

- THOMPSON TWINS-Hold Me Now
- YES-Leave It
- THE CARS-You Might Think
- BERLIN-No More Words

94 (KKLS-FM)-Rapid City

- THE CARS-You Might Think
- RICK SPRINGFIELD-Love Somebody
- MATTHEW WILDER-The Kid's American
- BON JOVI-Runaway
- KOOL AND THE GANG-Tonight

93 (KKRC-FM)-Sioux Falls

- DAN KILEY-P.D.
- MATTHEW WILDER-The Kid's American
- YES-Leave It
- WEIRD AL YANKOVIC-Eat It
- JULIO IGLESIAS & WILLIE NELSON-To All The Girls I've Loved Before
- BON JOVI-Runaway

HIT RADIO (KHTR-FM)-St. Louis

- BOB TARRANT-P.D.
- WEIRD AL YANKOVIC-Eat It
- LIONEL RICHIE-Hello

THE ROMANTICS-One In A Million

- MATTHEW WILDER-The Kid's American
- RICK SPRINGFIELD-Love Somebody

V-100 (KDVV-FM)-Topeka

- THE ROMANTICS-One In A Million
- THE CARS-You Might Think
- TONY CAREY-A Fine Fine Day
- THE PRETENDERS-Show Me

FM-96 (KRAV-FM)-Tulsa

- NENA-99 Luftballons
- TRACY ULLMAN-They Don't Know

K-107 (KAYI-FM)-Tulsa

- BONNIE TYLER-Holding Out For A Hero
- THE GO GO'S-Head Over Heels
- BON JOVI-Runaway
- BERLIN-No More Words
- THE PRETENDERS-Show Me
- KOOL AND THE GANG-Tonight
- UB 40-Red, Red Wine

KFMW-Waterloo

- KIPPER MCGEE-P.D.
- THE ALAN PARSONS PROJECT-Don't Answer Me
- THE PRETENDERS-Show Me
- JOHN COUGAR MELLENCAMP-The Authority Song

KEYN-FM-Wichita

- THOMPSON TWINS-Hold Me Now
- K.C.-Give It Up
- THE ALAN PARSONS PROJECT-Don't Answer Me

Southwest Region

TOP ADD ONS

- THE CARS-You Might Think (Elektra)
- THE ALAN PARSONS PROJECT-Don't Answer Me (Arista)
- WEIRD AL YANKOVIC-Eat It (Rock 'N' Roll) THE GO GO'S-Head Over Heels (I.R.S.)

KHFI-FM-Austin

- THE CARS-You Might Think
- RICK SPRINGFIELD-Love Somebody
- BON JOVI-Runaway
- THE GO GO'S-Head Over Heels

KXX-106 (WKXX-FM)-Birmingham

- KEVIN MCCARTHY-P.D.
- RICK SPRINGFIELD-Love Somebody
- THE CARS-You Might Think

KITE-Corpus Christi

- THE GO GO'S-Head Over Heels
- THE PRETENDERS-Show Me
- THOMAS DOLBY-Hyperactive
- JOHN COUGAR MELLENCAMP-The Authority Song
- NIGHT RANGER-Sister Christian
- JOHN LENNON-Im Steppin' Out
- GOLDEN EARRING-When The Lady Smiles

92 1/2 (KAFM-FM)-Dallas

- WEIRD AL YANKOVIC-Eat It
- KOOL AND THE GANG-Tonight
- THE CARS-You Might Think
- DENIECE WILLIAMS-Let's Hear It For The Boy

93-2 (KAMZ-FM)-El Paso

- JULIO IGLESIAS & WILLIE NELSON-To All The Girls I've Loved Before
- KOOL AND THE GANG-Tonight
- CRYSTAL GAYLE-I Don't Wanna Lose Your Love
- THE ALAN PARSONS PROJECT-Don't Answer Me

KSET-95 (KSET-FM)-El Paso

- MR. MISTER-Hunters Of The Night
- THE CARS-You Might Think
- MISSING PERSONS-Give
- THE ROMANTICS-One In A Million
- BERLIN-No More Words
- DEBARGE-In A Special Way

KISR-Fort Smith

- THE GO GO'S-Head Over Heels
- MADONNA-Borderline
- WEIRD AL YANKOVIC-Eat It

Q104 (WQEN)-Gadsden

- THE ALAN PARSONS PROJECT-Don't Answer Me
- THE GO GO'S-Head Over Heels
- SHALAMAR-Dancing In The Sheets
- BON JOVI-Runaway
- TONY CAREY-A Fine Fine Day

KILE 14-AM (KILE-AM)-Galveston

- RICK SPRINGFIELD-Love Somebody
- THE GO GO'S-Head Over Heels
- THE PRETENDERS-Show Me
- GENESIS-Illegal Alien
- WEIRD AL YANKOVIC-Eat It

93FM (KKBQ-FM)-Houston

- PHIL COLLINS-Against All Odds(Take A Look At Me Now)
- SHALAMAR-Dancing In The Sheets
- THE ALAN PARSONS PROJECT-Don't Answer Me
- BONNIE TYLER-Holding Out For A Hero

94-TYX (WTYX)-Jackson

- JOHN COUGAR MELLENCAMP-The Authority Song
- DWIGHT TWILLEY-Girls
- THE CARS-You Might Think
- YES-Leave It
- THE GO GO'S-Head Over Heels

KKYK-FM-Little Rock

- WEIRD AL YANKOVIC-Eat It
- CULTURE CLUB-Miss Me Blind

104 (KBFM)-McAllen/Brownsville

- THE CARS-You Might Think
- THE ALAN PARSONS PROJECT-Don't Answer Me
- GENESIS-Illegal Alien
- WEIRD AL YANKOVIC-Eat It

WJDQ-FM-Meridian

- PAUL YOUNG-Come Back And Stay
- MADONNA-Borderline
- ADAM ANT-Strip
- MATTHEW WILDER-The Kid's American
- MADNESS-The Sun And The Rain

WHHY-FM-Montgomery

- JOHN COUGAR MELLENCAMP-The Authority Song
- THE PRETENDERS-Show Me
- THE GO GO'S-Head Over Heels
- MADONNA-Borderline

KX-104 (WWKX-FM)-Nashville

- DWIGHT TWILLEY-Girls
- BONNIE TYLER-Holding Out For A Hero
- BERLIN-No More Words

B-97 (WEZB-FM)-New Orleans

- THE ALAN PARSONS PROJECT-Don't Answer Me
- THE GO GO'S-Head Over Heels
- ADAM ANT-Strip
- SHEENA EASTON-Almost Over You

KTFM-FM-San Antonio

- KENNY LOGGINS-Footloose
- 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
- BON JOVI-Runaway
- KOOL AND THE GANG-Tonight
- THE CARS-You Might Think
- WEIRD AL YANKOVIC-Eat It
- 38 SPECIAL-Back Where You Belong

HIT RADIO 94 (KROK-FM)-Shreveport

- THE CARS-You Might Think
- YES-Leave It
- CHERYL LYNN-Encore
- THE ALAN PARSONS PROJECT-Don't Answer Me
- BERLIN-No More Words
- GOLDEN EARRING-When The Lady Smiles
- DEBARGE-In A Special Way (tab)

Pacific Southwest Region

TOP ADD ONS

- RICK SPRINGFIELD-Love Somebody (RCA)
- THE GO GO'S-Head Over Heels (I.R.S.)
- THE ALAN PARSONS PROJECT-Don't Answer Me (Arista)
- WEIRD AL YANKOVIC-Eat It (Rock 'N' Roll)

KKXX-Bakersfield

- THE CARS-You Might Think
- GENESIS-Illegal Alien

- THE GO GO'S-Head Over Heels
- MATTHEW WILDER-The Kid's American
- MADONNA-Borderline
- JOHN COUGAR MELLENCAMP-The Authority Song
- JULIO IGLESIAS & WILLIE NELSON-To All The Girls I've Loved Before

KIM RADIO (KIMN-AM)-Denver

- RICK SPRINGFIELD-Love Somebody
- THE ALAN PARSONS PROJECT-Don't Answer Me
- WEIRD AL YANKOVIC-Eat It

Q-103 FM (KOAQ-FM)-Denver

- JOHN COUGAR MELLENCAMP-The Authority Song
- TONY CAREY-A Fine Fine Day
- ROGER DALTRY-Walking In My Sleep
- JEFFREY OSBORNE-We're Going All The Way
- K.C.-Give It Up

KLUC-FM-Las Vegas

- BILLY RANKIN-Baby Come Back
- CULTURE CLUB-Miss Me Blind
- BERLIN-No More Words
- BARRY MANILOW-You're Looking Hot Tonight
- THE GO GO'S-Head Over Heels
- BON JOVI-Runaway
- THE ROMANTICS-One In A Million
- THE CARS-You Might Think

K-EARTH 101 (KRTH-FM)-Los Angeles

- WEIRD AL YANKOVIC-Eat It
- GENESIS-Illegal Alien
- THE CARS-You Might Think
- JOHN COUGAR MELLENCAMP-The Authority Song
- DAZZ BAND-Joystick

KISS-FM (KISS-FM)-Los Angeles

- UB 40-Red, Red Wine
- THE GO GO'S-Head Over Heels
- RICK SPRINGFIELD-Love Somebody

KKHR-FM-Los Angeles

- BONNIE TYLER-Holding Out For A Hero
- RICK SPRINGFIELD-Love Somebody

KOPA-FM-Phoenix

- LIONEL RICHIE-Hello
- PHIL COLLINS-Against All Odds(Take A Look At Me Now)
- WEIRD AL YANKOVIC-Eat It

KZZP-FM-Phoenix

- RICK SPRINGFIELD-Love Somebody
- HOWARD JONES-New Song
- THE ALAN PARSONS PROJECT-Don't Answer Me
- THE CARS-You Might Think

K-96 (KFMV-FM)-Provo

- KOOL AND THE GANG-Tonight
- LIONEL RICHIE-Hello
- BARRY MANILOW-You're Looking Hot Tonight

KDZA-Pueblo

- THE CARS-You Might Think
- THE ALAN PARSONS PROJECT-Don't Answer Me
- THE GO GO'S-Head Over Heels
- GENESIS-Illegal Alien
- JULIO IGLESIAS & WILLIE NELSON-To All The Girls I've Loved Before
- ADAM ANT-Strip
- DAVID BOWIE-Without You
- WEIRD AL YANKOVIC-Eat It
- TONY CAREY-A Fine Fine Day
- MR. MISTER-Hunters Of The Night
- BILLY RANKIN-Baby Come Back

ROCK-103 (KRSP-FM)-Salt Lake City

- RICK SPRINGFIELD-Love Somebody
- THE ALAN PARSONS PROJECT-Don't Answer Me
- THE ROMANTICS-One In A Million

690-AM (XTRA-AM)-San Diego

- THE GO GO'S-Head Over Heels
- THE ALAN PARSONS PROJECT-Don't Answer Me
- THOMAS DOLBY-Hyperactive
- BERLIN-No More Words
- YES-Leave It
- TONY CAREY-A Fine Fine Day

KS103 (KSDO-FM)-San Diego

- THE PRETENDERS-Show Me
- RICK SPRINGFIELD-Love Somebody
- THE ALAN PARSONS PROJECT-Don't Answer Me
- GENESIS-Illegal Alien

SLY-96 (KSLY-FM)-San Luis Obispo

- LIONEL RICHIE-Hello
- RICK SPRINGFIELD-Love Somebody
- THE CARS-You Might Think
- EDDIE MONEY-Club Michelle
- MADONNA-Borderline
- BERLIN-No More Words
- THE PRETENDERS-Show Me

KIST-Santa Barbara

- THE GO GO'S-Head Over Heels
- THE ROMANTICS-One In A Million
- RICK SPRINGFIELD-Love Somebody
- THE CARS-You Might Think
- BERLIN-No More Words
- MADNESS-The Sun And The Rain
- THE PRETENDERS-Show Me

13-KHYT-AM-Tucson

- MR. MISTER-Hunters Of The Night
- THE GO GO'S-Head Over Heels
- GENESIS-Illegal Alien
- BERLIN-No More Words
- ENDGAMES-Love Cares
- BILLY RANKIN-Baby Come Back
- WEIRD AL YANKOVIC-Eat It

KRQ-94 FM (KRQQ-FM)-Tucson

- WEIRD AL YANKOVIC-Eat It
- BRYAN ADAMS-Heaven
- BERLIN-No More Words
- MISSING PERSONS-Give
- JOHN COUGAR MELLENCAMP-The Authority Song

KTKT-AM-Tucson

- THOMPSON TWINS-Hold Me Now
- MANFRED MANN'S EARTH BAND-Runner
- OLIVIA NEWTON-JOHN-Livin' In Desperate Times
- UB 40-Red, Red Wine
- TONY CAREY-A Fine Fine Day (tab)

Pacific Northwest Region

TOP ADD ONS

- JOHN COUGAR MELLENCAMP-The Authority Song (Riva/Mercury)
- WEIRD AL YANKOVIC-Eat It (Rock 'N' Roll)
- THE GO GO'S-Head Over Heels (I.R.S.)
- KOOL AND THE GANG-Tonight (De-Lite)

Y-93 (KYVA-FM)-Billings

- WEIRD AL YANKOVIC-Eat It
- JULIO IGLESIAS & WILLIE NELSON-To All The Girls I've Loved Before
- THE ALAN PARSONS PROJECT-Don't Answer Me
- JOHN COUGAR MELLENCAMP-The Authority Song

KBBK-FM-Boise

- TINA TURNER-Let's Stay Together

KCDQ-FM-Bozeman

- RICK SPRINGFIELD-Love Somebody
- THE PRETENDERS-Show Me
- THE GO GO'S-Head Over Heels
- WEIRD AL YANKOVIC-Eat It
- ENDGAMES-Love Cares

KTRS-FM-Casper

- TRACY ULLMAN-They Don't Know
- BARRY MANILOW-You're Looking Hot Tonight
- THE GO GO'S-Head Over Heels

KMGX-FM-Fresno

- WEIRD AL YANKOVIC-Eat It
- BONNIE TYLER-Holding Out For A Hero
- MOTLEY CRUE-Looks That Kill
- ENDGAMES-Love Cares

KYNO-FM-Fresno

- KENNY LOGGINS-Footloose
- WEIRD AL YANKOVIC-Eat It
- CULTURE CLUB-Miss Me Blind
- BONNIE TYLER-Holding Out For A Hero
- MIDNIGHT STAR-No Parking On The Dance Floor
- MOTLEY CRUE-Looks That Kill
- ENDGAMES-Love Cares

KWSS-FM-Gilroy

- JOHN COUGAR MELLENCAMP-The Authority Song
- GENESIS-Illegal Alien
- ADAM ANT-Strip
- WEIRD AL YANKOVIC-Eat It

KGHO-FM-Hoquaim

- STEVE LARSON-P.D.

- JOHN COUGAR MELLENCAMP-The Authority Song
- THE PRETENDERS-Show Me
- TONY CAREY-A Fine Fine Day
- MR. MISTER-Hunters Of The Night
- THE GO GO'S-Head Over Heels
- BON JOVI-Runaway

95-COZY (KOZE-FM)-Lewiston

- JOHN COUGAR MELLENCAMP-The Authority Song
- TONY CAREY-A Fine Fine Day
- MR. MISTER-Hunters Of The Night
- THE GO GO'S-Head Over Heels
- GENESIS-Illegal Alien
- THE PRETENDERS-Show Me

KHOP-Modesto

- WEIRD AL YANKOVIC-Eat It
- THE CARS-You Might Think
- JEFFREY OSBORNE-We're Going All The Way
- GENESIS-Illegal Alien
- DEBARGE-In A Special Way
- JOHN COUGAR MELLENCAMP-The Authority Song
- BONNIE TYLER-Holding Out For A Hero

KOSO-FM-Modesto

- JULIO IGLESIAS & WILLIE NELSON-To All The Girls I've Loved Before
- THE ALAN PARSONS PROJECT-Don't Answer Me
- TONY CAREY-A Fine Fine Day
- MADONNA-Borderline

KMJK-Portland

- THE GO GO'S-Head Over Heels
- THE ROMANTICS-One In A Million
- TINA TURNER-Let's Stay Together
- THE ALAN PARSONS PROJECT-Don't Answer Me
- JOHN COUGAR MELLENCAMP-The Authority Song
- THE PRETENDERS-Show Me
- GENESIS-Illegal Alien
- SPANDAU BALLET-Communication

Vox Jox

Continued from page 12

When we weren't at the Country Radio Seminar last week we were driving around Nashville listening to WMAK-FM, which we remember as Hendersonville's oldies station 92Q (WBYQ). Surprisingly, we didn't mind the loss of oldies, because we found one of the better-sounding urban stations we've heard in a while. Everything from "Big Fun" to Michael Franks kept us entertained as we cruised by Randy's Record Shop in Gallatin on our way up to Louisville to experience WAKY.

WAKY is an experience. It's kind of like going over to Bob Moody's house to hear his record collection. When's the last time you heard "Groovy Grubworm?" In the three hours we listened, we heard that Harlow Wilcox instrumental twice. Granted, they were going into news, but they played the whole thing. (One hour they had a unique version of "I Will Follow Him," which managed to combine the sound of the Hollyridge Strings with the Ventures.) Strange cuts aside, it was nirvana. After "Five O'Clock World," "Laurie" and "What Becomes Of The Brokenhearted," we were ready to elect Moody as mayor. Even the Bubblegum tunes sounded good, and it never once occurred to us that we may have been the only listener mesmerized by the bottom 40 of days gone by.

More amazing than the music is the nighttime signal. We listened halfway to Cincinnati which is a minor feat for an AM on 790. At that point we checked out Dusty Rhodes on WLW in time to hear the Angels close out the show with "Thank You And Goodnight," but infinitely more interesting was the disclaimer that ran just prior to the paid religious offerings, which started out with the opening from the Hombres' "Let It Out," one of the better sermons on disk.

The following morning we heard "What Becomes Of The Brokenhearted" once more, this time at 31,000 feet flying over Indiana listening to Chuck Underwood on WOWO. We also heard 97DJ, KS94, Z-95, FM 106, ZZ 99, Sweet 98, 96 Rock and 99 FM, all of which had us balancing the SRDS on one knee

while holding the flight map on our lap, as we strained to keep the radio pressed against the window while trying to figure out what the heck we were listening to. If you've been wondering where all the records go when they're off the recurrent list and are waiting to be re-entered as oldies, fly over Nebraska.

★ ★ ★

Moving up to operations director at CBS's WBBM-FM Chicago is traffic coordinator Diane Jacklyn... At the chain's KKHR Los Angeles, Todd Parker comes back after less than a week's absence, doing weekends. He replaces Jim Conlee... At CBS's WHTT Boston, they're celebrating the station's first anniversary and have started "Hot Hit Video," a 90-minute video countdown of WHTT's top 20 co-produced by Channel 7, WNEV TV.

It looks like Roy Fox will be exiting his KDKA Pittsburgh evening slot, which he's occupied for the past seven years. His contract is up in June, and since he won't be renewing, the station has promised a major talent scan. However, they're confining it to area code 412.

AOR fixture Maxanne Sartori returns to the radio, doing weekends on New York's WNEW-FM as Carol Miller moves to full-time. The station has just produced a 10-second spot regarding Carol's new shift, done by the voice of J.C. Penney himself, WNEW-FM's Scott Muni. And making his soap opera debut on "Guiding Light" is WNEW-FM's Mark McEwen. (He played a non-talkative guy at the bar.)

★ ★ ★

Randy Miller exits his WROQ Charlotte morning show after less than a year. He's replaced by Larry Sprinkle, who in addition to serving as the station's operations director was half of the former morning show along with Jack Daniels. Word is the AOR station is moving in a more mainstream direction. On the AM side of the operation, Morton Downey Jr. (yes, friends, Doc Downey was in Charlotte) exits his nighttime talk show and is replaced by NBC's Talknet. Meanwhile, over at WBT, Johnny Jacobs, local market fixture and sales manager of the 50,000-watt powerhouse, has vacated that post.

No word yet on a replacement.

Over at WGSP, Charlotte's oldies and beach music station, Bill Connell comes on board doing middays and serving as assistant PD. He had been at Myrtle Beach's "Tiger Radio," WTGR, which is WKZQ's AM. Also joining WGSP is former WIST PD Tom Miller.

Winston-Salem's WKZL drops its "North Carolina's Best Rock" slogan, and replaces it with "The New FM 107.5," as this AOR outlet also moves toward the mainstream. And changing its identity but not its music is WRQK-FM. Due to digital tuners, "K99" is now 98.7, with a promo that says "We've always been here. We're just making it simple for you to find us." Over at the market's biggest success story, WMAG, "PM Magazine" host Rod Davis filled in for the vacationing Bill Flynn on mornings last week.

★ ★ ★

Former WKHK New York morning man Joel Sebastian has found a weekend home at WHN there, where he'll do Saturday mornings... Moving to mornings on CKLG-AM Vancouver, B.C., is Terry David Mulligan which leaves his former morning slot on CFOX-FM open. The station is using celebrity jocks to fill in (Bryan Adams, among others) while a talent search is underway.

Moving up to senior vice president of Harte-Hanks is KKBQ-AM-FM Houston GM Peter M. Schulte... Upped to GSM at Norfolk's WTAR/WLTY is Dan Maxwell, while Thurman Worthington becomes Peninsula sales manager... WICC Bridgeport sales manager Jefferson Ketcham becomes GSM at WEDE 108, Westport, Conn.... Lila Saindon is promoted to GSM of Portland, Me.'s WGAN-AM-FM... Upped to national sales manager at WWWW Detroit is John Thompson.

Dick Haefner gets the nod as co-anchor on WXYZ Detroit's morning news block... Joining the morning news team at KJZZ/KLSY Seattle is KPLZ news anchor David Sloan... Upped to news manager at Washington's WRC is Evelyn Starnes... Lisa Barry leaves Lansing's WVIC-AM-FM, where she was news director, to do morning news at WCLS (the latest incarnation of WABX) in Detroit.

★ ★ ★

Orlando's WHLY-FM segues from AC to top 40, with Bill Cross

CRS Speakers Offer Tips On How To Build An Image

NASHVILLE—"When brand parity exists, image wins," asserted radio consultant E. Alvin Davis in urging managers to create distinct and strong identities for their stations. Davis and Randy Michaels, program director for WLW Cincinnati, were the featured speakers on the Country Radio Seminar panel "The Days Of 'Country Vs. Country' May Be Over... Stand By For Country Against The World."

Davis said that image-making must not be done in isolation but, rather, in relation to a station's competition, its market segment and the age, gender and socio-economic level of the station's intended listeners. He listed the sequence of image-creation as unawareness, awareness, station preference and station insistent (the last being so steadfast, he said, that people "listen to you through static").

A station's positioning statement must be strong and unequivocal, Da-

vis added. It should state a tangible benefit for the listener—such as "We play three-in-a-row"—rather than simply being an undirected slogan, such as "I Love My Country" or "Out In The Country."

Michaels concurred with Davis on the need for stations to offer tangible benefits. "Today, people are looking for two things, price or quality, and they don't care if the product is American or Yugoslavian," he said. Radio may capitalize on this outlook, he explained, by offering high quality programming with "great personalities" or by "pumping out" a lot of music. He chided air personalities who address the entire audience ("all you out there") instead of striving for the one-on-one feel at which, he said, Paul Harvey excels.

Michaels also urged stations to establish firm format images: "I really hope you're not a country station trying to be something else."

★ ★ ★

Alaska-based Bob Bingham adds to his fold, buying KBRO/KWWA Bremerton, Wash. for \$3.3 million. With some technical improvements, the FM should blanket the Seattle market... Leaving Montgomery's WHHY to return to WGLF Tallahassee, this time as PD, is Bill Thomas.

Signed to Sherwood Hannes' fold are Greensboro's WCOG, Moline's WMRZ and Fargo's superstation KKFM... Coming on board as WASHINGTON's promotion director is Kathi Ann Kolodin... Moving up to operations manager at Michigan City, Ind.'s WIMS is Stew McDonnell. It figures he'll know the adult easy rock format "featuring hits of the past 30 years," since McDonnell will continue in morning drive, a shift he's been doing since 1947.

Best wishes go out to Bobby Ellerbee who, home in Atlanta after a stint at San Francisco's KFRC, was attacked by his appendix. Once recovered he'll be looking for airwork, preferably in a top 10 market. If nothing else, give him a get-well-quick call at (404) 867-2063... Also looking for work is former WLS Chicago personality "The Slim One" who can be reached at (312) 777-6054.

A couple of conferences you may want to know about: The seventh annual Great Lakes Radio Conference April 14 at Central Michigan Univ. It's sponsored by AERho, and you can get info at (517) 774-3852. A bit longer is the 300-hour learning program sponsored by the Center For The Media Arts in New York. WHN's Stan Martin is serving as advisor, and enrollment is limited to 12. For more info phone (212) 807-6670.

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. Dark Lady, Cher, MCA
4. Sunshine On My Shoulder, John Denver, RCA
5. The Way We Were, Barbra Streisand, Columbia
6. Mockingbird, Carly Simon & James Taylor, Elektra
7. Jungle Boogie, Kool & The Gang, De-Lite
8. Rock On, David Essex, Columbia
9. Spiders And Snakes, Jim Stafford, MGM
10. Jet, Paul McCartney & Wings, Apple

POP SINGLES—20 Years Ago

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

TOP LPs—10 Years Ago

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

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. Yesterday's Love Songs—Today's Blues, Nancy Wilson, Capitol
5. Hello, Dolly!, Original Cast, RCA Victor
6. The Singing Nun, Philips
7. Charade, Henry Mancini, RCA Victor
8. Barbra Streisand—The Third Album, Columbia
9. In The Wind, Peter, Paul & Mary, Warner Bros.
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. There's A Honky Tonk Angel, Conway Twitty, MCA
3. Sweet Magnolia Blossom, Billy "Crash" Craddock, ABC
4. Would You Lay With Me, Tanya Tucker, Columbia
5. Midnight, Me & The Blues, Mel Tillis, MGM
6. I Love You, I Love You, David Houston & Barbara Mandrell, Epic
7. Daddy, What If, Bobby Bare, RCA
8. Wrong Ideas, Brenda Lee, MCA
9. Baby Doll, Barbara Fairchild, Columbia
10. Another Lonely Song, Tammy Wynette, Epic

SOUL SINGLES—10 Years Ago

1. Lookin' For A Love, Bobby Womack, United Artists
2. Mighty Love, Part One, Spinners, Atlantic
3. Best Thing That Ever Happened To Me, Gladys Knight & The Pips, Buddah
4. Homely Girl, Chi-Lites, Brunswick
5. Boogie Down, Eddie Kendricks, Tamla
6. I'll Be The Other Woman, Soul Children, Stax
7. We're Getting Careless With Our Love, Johnnie Taylor, Stax
8. Jungle Boogie, Kool & The Gang, De-Lite
9. Outside Woman, Bloodstone, London
10. That's The Sound That Lonely Makes, Tavares, Capitol

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Featured Programming

Gary Owens promises to "flog memories you never thought possible" when his program, "Gary Owens' Supertracks," syndicated by the Creative Radio Network of Van Nuys, Calif., bows the weekend of May 19-20.

Lamm, who launched "The Bill Balance Show" with Dick Clark in 1971, hopes to capture the majority of the stations that now carry "Soundtrack" so that listeners "don't miss a beat."

"We're promoting a heavy music show," Lamm says, noting that he fully expects to carry an inventory of at least 15 songs per hour.

"Our research points to Elvis as the listeners' favorite performer," says Ed Salamon, whom we caught bopping to Los Lobos the other night at the Lone Star Cafe in New York.

The creative team of Ken Draper and Jim Hampton have produced a

two-hour music profile of Daryl Hall & John Oates in support of "Hotel New Hampshire," the Orion Pictures release based on the John Irving novel.

Draper & Hampton was asked by Orion to develop a show for hit radio stations that would reach the film's target 12-34 demographic, says Bill Barnett, who's syndicating the program for Barnett-Robbins Enterprises in Encino, Calif.

M.J.I. Broadcasting in Gotham has readied a new trivia show for urban and black stations called "Star Quiz." Aired twice each day for 60 seconds, the show will be written, produced and hosted by WLIB New York's Gary Byrd.

WMCA New York, whose "Women Behind Bars" series has won a Radio & Television Commendation Award, has formed "Radio Rescue Inc.," an on-air project set up to aid families of uniformed officers injured or slain in the line of duty.

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 11-17, Wang Chung, Rock Over London, London Wavelength, one hour.
March 12, Heart, Innerview, Innerview Network, one hour.
March 12-18, Midnight Star, Budweiser Concert Hour, Westwood One, one hour.



RADIO TOKYO—KKBQ Houston air personality C.C. McCartney makes one of several personal appearances in Japan, where his top 40 program "American Showcase" is broadcast to millions of listeners.

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Billboard TOP 50 Adult Contemporary

These are best selling middle-of-the-road singles compiled from radio station air play listed in rank order.

Table with columns: This Week, Last Week, Weeks on Chart, TITLE, Artist, Label & Number (Dist. Label) (Publisher, Licensee). Includes entries like GOT A HOLD ON ME by Christine McVie, THIS WOMAN by Kenny Rogers, etc.

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

Billboard Rock Albums & Top Tracks

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Rock Albums

Top Tracks

This Week	Last Week	Weeks On Chart	ARTIST—Title, Label	This Week	Last Week	Weeks On Chart	ARTIST—Title, Label
1	1	10	VAN HALEN—1984, Warner Bros. WEEKS AT #1 7	1	2	7	CHRISTINE McVIE—Got A Hold On Me, Warner Bros. WEEKS AT #1 0
2	3	7	SOUNDTRACK—Footloose, Columbia	2	4	7	SOUNDTRACK—Footloose, Columbia
3	2	20	YES—90125, Atco	3	3	7	MANFRED MANN'S EARTH BAND—Runner, Arista
4	5	16	MANFRED MANN—Somewhere In Afrika, Arista	4	1	10	VAN HALEN—Jump, Warner Bros.
5	7	7	DWIGHT TWILLEY—Jungle, EMI/America	5	17	3	SCORPIONS—Rock You Like A Hurricane, Harvest
6	4	14	THE PRETENDERS—Learning to Crawl, Sire	6	14	7	THE PRETENDERS—Time, The Avenger, Sire
7	6	8	CHRISTINE McVIE—Christine McVie, Warner Bros.	7	10	6	YES—Leave It, Atco
8	8	6	DAN FOGELBERG—Windows and Walls, Full Moon/Epic	8	16	4	DAN FOGELBERG—The Language Of Love, Full Moon/Epic
9	17	4	SOUNDTRACK—Against All Odds, Atlantic	9	12	7	VAN HALEN—I'll Wait, Warner Bros.
10	9	19	38 SPECIAL—Tour De Force, A&M	10	18	4	PHIL COLLINS—Against All Odds, Atlantic
11	NEW ENTRY		THE ALAN PARSONS PROJECT—Ammonia Avenue, Arista	11	26	2	THE CARS—You Might Think, Elektra
12	24	2	THE CARS—Heartbreak City, Elektra	12	9	9	VAN HALEN—Panama, Warner Bros.
13	23	3	SCORPIONS—Love At First Sting, Mercury	13	11	8	SOUNDTRACK—Heaven, MCA
14	10	5	QUEEN—The Works, Capitol	14	15	6	DWIGHT TWILLEY—Girls, EMI-America
15	22	4	DAVID GILMOUR—About Face, Columbia	15	27	6	BON JOVI—Runaway, Mercury
16	13	26	HUEY LEWIS AND THE NEWS—Sports, Chrysalis	16	5	14	38 SPECIAL—Back Where You Belong, A&M
17	19	5	ROGER DALTRY—Parting Should Be Painless, Atlantic	17	8	9	EURYTHMICS—Here Comes The Rain Again, RCA
18	15	7	BON JOVI—Bon Jovi, Mercury	18	48	3	ROGER DALTRY—Walking In My Sleep, Atlantic
19	12	22	GENESIS—Genesis, Atlantic	19	28	22	HUEY LEWIS AND THE NEWS—I Want A New Drug, Chrysalis
20	16	8	EURYTHMICS—Touch, RCA	20	7	13	THE PRETENDERS—Middle Of The Road, Sire
21	29	6	WANG CHUNG—Points On A Curve, Geffen	21	NEW ENTRY		HUEY LEWIS AND THE NEWS—Heart Of Rock & Roll, Chrysalis
22	14	6	APRIL WINE—Animal Grace, Capitol	22	13	9	DURAN DURAN—New Moon On Monday, Capitol
23	18	9	JUDAS PRIEST—Defenders Of The Faith, Columbia	23	23	5	DARYL HALL AND JOHN OATES—Adult Education, RCA
24	36	4	THOMPSON TWINS—Into The Gap, Arista	24	37	2	THOMPSON TWINS—Hold Me Now, Arista
25	30	5	GOLDEN EARRING—N.E.W.S., 21 Records (Polydor)	25	6	9	JOHN LENNON—Nobody Told Me, Polydor
26	34	3	TONY CAREY—Some Tough City, MCA	26	34	8	NENA—99 Luftballons, Epic
27	28	5	DARYL HALL AND JOHN OATES—Rock 'N' Soul, Part I, RCA	27	47	5	THE PRETENDERS—Show Me, Sire
28	11	9	JOHN LENNON—Milk & Honey, Polydor	28	19	17	YES—Changes, Atco
29	21	8	SOUNDTRACK—A Night In Heaven, A&M	29	30	4	QUEEN—Radio Ga-Ga, Capitol
30	39	5	JOHN BUTCHER AXIS—Stare At The Sun, Polydor	30	21	14	MOTLEY CRUE—If Looks Could Kill, Elektra
31	27	22	JOHN COUGAR MELLENCAMP—Uh-Huh, Riva/Mercury	31	22	9	CYNDI LAUPER—Girls Just Want To Have Fun, Portrait
32	25	22	MOTLEY CRUE—Shout At The Devil, Elektra	32	24	5	APRIL WINE—This Could Be The Right One, Capitol
33	32	20	NIGHT RANGER—Midnight Madness, MCA	33	25	4	GENESIS—Illegal Alien, Atlantic
34	26	20	DURAN DURAN—Seven And The Ragged Tiger, Capitol	34	38	2	TONY CAREY—A Fine Fine Day, MCA
35	33	4	BILLY RANKIN—Growin' Up Too Fast, A&M	35	NEW ENTRY		DAVID GILMOUR—All Lovers Are Deranged, Columbia
36	43	19	BILLY IDOL—Rebel Yell, Chrysalis	36	44	2	JON BUTCHER AXIS—Don't Say Goodnight, Polydor
37	40	26	THE ROMANTICS—In Heat, Nemperor	37	29	4	ACCEPT—Balls To The Wall, Portrait
38	42	6	HOWARD JONES—Humans Lib, Elektra	38	NEW ENTRY		WEIRD AL YANKOVIC—Eat It, Rock 'N' Roll
39	31	7	TED NUGENT—Penetrator, Atlantic	39	NEW ENTRY		HUEY LEWIS AND THE NEWS—Walking On A Thin Line, Chrysalis
40	45	2	THOMAS DOLBY—The Flat Earth, Capitol	40	33	18	THE ROLLING STONES—She Was Hot, Rolling Stones
41	35	8	UTOPIA—Oblivion, Passport	41	20	16	YES—It Can Happen To You, Atco
42	41	8	ACCEPT—Balls To The Wall, Portrait	42	31	4	ROCKWELL—Somebody's Watching Me, Motown
43	48	3	THE ALARM—Declaration, IRS	43	NEW ENTRY		YES—Hold On, Atco
44	46	2	WEIRD AL YANKOVIC—In 3-D, Rock & Roll	44	54	3	UTOPIA—Cry Baby, Passport
45	NEW ENTRY		SOUNDTRACK—Hard To Hold, RCA	45	45	24	GENESIS—It's Gonna Get Better, Atlantic
46	38	5	NENA—99 Luftballons, Epic	46	46	19	YES—Owner Of A Lonely Heart, Atco
47	44	14	CYNDI LAUPER—She's So Unusual, Portrait	47	51	18	NIGHT RANGER—(You Can Still) Rock In America, Capitol
48	NEW ENTRY		PAUL YOUNG—No Parlez, Columbia	48	52	16	THE ALAN PARSONS PROJECT—You Don't Believe, Arista
49	NEW ENTRY		MISSING PERSONS—Rhyme And Reason, Capitol	49	56	6	QUIET RIOT—Don't Wanna Let You Go, Pasha
50	NEW ENTRY		JASON AND THE SCORCHERS—Fervor, EMI-America	50	57	4	GENESIS—Taking It All Too Hard, Atlantic
				51	58	2	PAUL YOUNG—Come Back And Stay, Columbia
				52	NEW ENTRY		WANG CHUNG—Dance All Day, Geffen
				53	60	2	RAINBOW—Desperate Heart, Mercury
				54	42	2	THOMAS DOLBY—Hyperactive, Capitol
				55	NEW ENTRY		MICHAEL SCHENKER GROUP—Rock My Nights Away, Chrysalis
				56	35	4	NIGHT RANGER—Rumour In The Air, MCA
				57	32	4	SLADE—My, Oh My, RCA
				58	49	2	WANG CHUNG—Don't Let Go, Geffen
				59	55	3	JUDAS PRIEST—Some Heads Are Gonna Roll, Columbia
				60	36	6	JOHN LENNON—I'm Steppin' Out, Polydor

Top Adds

1	SOUNDTRACK—Against All Odds, Atlantic
2	THE GO GO'S—Head Over Heels, I.R.S. (45)
3	WEIRD AL YANKOVIC—In 3-D, Rock & Roll (45)
4	SLADE—Oh My, CBS Associated (12 Inch)
5	HOWARD JONES—Humans Lib, Elektra
6	MISSING PERSONS—Rhyme And Reason, Capitol
7	THE ALAN PARSONS PROJECT—Ammonia Avenue, Arista
8	TONY CAREY—Some Tough City, MCA
9	NIGHT RANGER—Midnight Madness, MCA
10	WANG CHUNG—Points On A Curve, Geffen

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

Radio

Pro-Motions

Station: CFOX Vancouver, B.C. (contemporary)

Contact: Elaine Chick/Marlene Palmer

Concept: Bark At The Moon

Execution: In conjunction with Ozzy Osbourne's upcoming concert appearance in Vancouver and his "Bark At The Moon" album, CFOX is inviting listeners to call in and bark or howl on the air, to their hearts' content. They will be judged on the quality (heart and soul) of the bark, and finalists will compete in a "Bark-Off" later this month with the winners receiving a Sanyo Sportster (third place), an Ozzy Osbourne cassette library (second) and the grand prize, a wolfskin leather jacket handed to the lucky barker by Ozzy himself.

★ ★ ★

Station: KNBQ Tacoma (contemporary)

Contact: Sean Lynch, PD

Concept: Jackson non-concert

Execution: Hoping to have the Jacksons clear a concert date for the Seattle-Tacoma market, Sean Lynch started an on-air campaign, similar to WGRQ's successful ploy at arranging a Police concert. The plea drew 40,000 letters, but alas, the Jacksons were not able to make it. The stir, however, caused the city to proclaim a "Jacksons Day" in Tacoma as the station staged a video party in the Tacoma Dome. Demonstrating the power of the Jacksons, or perhaps KNBQ, 15,000 fans showed up to a concert with no artist, and spent an afternoon entertained by video clips and the appearance of Latoya Jackson.

★ ★ ★

Station: KLOH, Pipestone, Minn. (contemporary)

Contact: Bob Allan, music director
Concept: Dr. Bob's search for a truly clean but funny joke

Execution: Dr. Bob Allan, KLOH's night jock, fed up with the usual fare of dirty jokes, decided to find a clean one. Clean by Dr. Bob's standards means: no sexual innuendos, no religious slurs, no ethnic slurs, no gross or sick situations and it has to be funny.

Opening up the phone lines each afternoon between 5 and 6 p.m., Dr. Bob solicits listener input, with the winner of the day receiving an album, various trade items on hand and an "Attempted Humor Certificate." (All participants receive the certificate). What kind of humor wins? Well, when you get right down to it, the following example technically violates the third rule above, but Dr. Bob finds most jokes in compliance with rules one through four grossly violate rule five. That winning entry: "Why do farmers never wear tennis

shoes? Seat companies don't give them away." According to Bob, that's tractor humor.

★ ★ ★

Station: KYAK Anchorage (country)

Contact: Bruce Peterson

Concept: The American Dream

Execution: While some stations have given away homes in the past, the procedure was usually lengthy and taxing on the listener. In what may be a first, KYAK is giving away a home (single family, valued at \$150,000 including surrounding land) to a listener for identifying a designated song.

Each day the station will designate a particular song. The first listeners to call in after it is played is eligible. At the end of the contest period, all daily winners will come down to the homesite and draw a door key. The key that opens the lock wins its holder the home.

★ ★ ★

Station: WGCY Gibson City, Ill. (contemporary)

Contact: Dan Jones, assistant PD

Concept: National Disk Jockey Day

Execution: To spoof National Secretaries' Week, Dan Jones last year designated a "National Disk Jockey Day." The joke was on him when the day rolled around, and the station, including listeners and advertisers, began bestowing gifts and honors on him during his "day." When the mayor of Gibson City proclaimed the day "National Disk Jockey Day," it made local tv and 11 area stations got involved. Through Jones' efforts, the day is now official. Listed in Chase's Calendar of Events, National Disk Jockey Day this year falls on April 27.

★ ★ ★

NOTES: We've got to admit "Bowling For Quaaludes" was not Jonathan Brandmeier's title for his bowling-by-hypnosis morning program on Chicago's WLUP a few weeks ago. We took the name from a morning team in Miami who used it as a joke, without realizing the Loop has been trying to shed its AOR image and the inherent negatives. So make note, Brandmeier is not Bowling For Quaaludes, and we have it on good authority he isn't taking them either. While we're on the subject of the Windy City, WLS-FM's morning team of Steve Dahl and Garry Meier were surprised last week when, broadcasting poolside from a Maui hotel, they saw several bathers sporting competing WMET T-shirts. Seems the Care package from the Doubleday station arrived earlier than the WLS crew.

ROLLYE BORNSTEIN



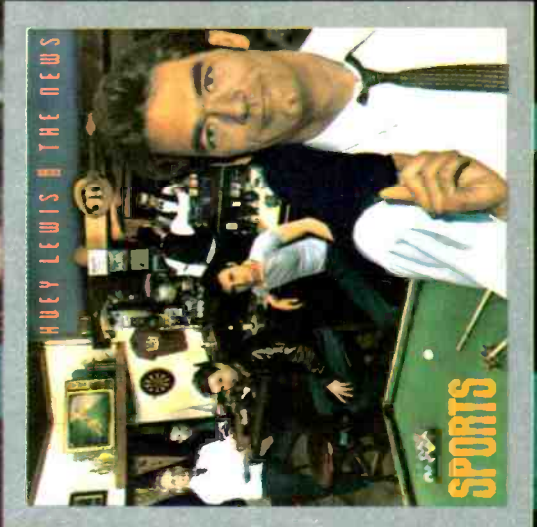
RUNNING THE STATION—Profile rappers Run-DMC relax after an interview with Charlie Berger at New York's WRKS. Shown from left are D.M.C. of Run-DMC., Berger, the label's national promotion director Manny Belia, air personality Mary Thomas, Jam Master Jay and an unidentified friend.

HUEY LEWIS AND THE NEWS..... SPORTS..... UPDATE.....



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MANAGEMENT/BOB BROWN

FV 41412

Retailing

Record Factory Tries New Focus Chain Using Groups To Help Plan Marketing Strategy

By EARL PAIGE

Long established as a marketing research tool, and used increasingly by radio stations, the focus group may now be more accessible to retailers. The management at Record Factory is now using the concept and discusses it in a series of articles.

SAN FRANCISCO—Record Factory here is among the first record/tape chains turning to focus groups as an element in developing marketing strategy, according to vice president Bob Tolifson. With four sessions complete since the project's early January launch, the 32-unit chain is already making some modifications based on the research.

However, focus group input is such that users should not rush into a lot of changes, warns Tolifson: "Focus groups produce assumptions. Then you have to see if these assumptions are valid."

With one or two more sessions to go on records and tapes, and several separate sessions likely on video rental, Record Factory principals must now take the raw data and do what Tolifson describes as "quantitative analysis." This means investigating certain issues which surfaced in the focus sessions through creation of much larger consumer samples.

Describing early observations in a phone interview from the firm's Brisbane base, Tolifson says one modification made had already been considered by management: going back to product category classification signing. "We had gone to a color coded signing—blue for rock, that type of idea. But the focus group people kept telling us that clearly labelled browser sections are more useful."

Another modification is more dramatic: "In one focus group, the moderator polled the 12 people about who had 'Thriller.' Five had it and one had taped it from a friend's copy. However, what stunned us was that the other six were planning to purchase it. We thought it had peaked. Now I'm advertising it in the pink section (of the San Francisco Examiner & Chronicle) and we're paying for the ad totally. I asked for co-op and could not get it."

Agreeing that the Michael Jackson title could be benefitting from the Grammy excitement, Tolifson nevertheless suggests that in many instances the consumer interest in product extends beyond the period of time commonly believed. "I wonder if CBS is doing enough focus groups," he says.

Record Factory may be making other modifications that Tolifson declines to reveal. But the next phase for the program is to sift through the assumptions and quantify them. He says that a decision to utilize focus group research requires considerable commitment by management.

Right now, another element in the second phase consists of editing videotapes of the two-hour sessions and walking middle management through them. All sessions were viewed live from behind a mirror by chain president Sterling Lanier and vice presidents Barbara Hardman, Dan Tossaint and Tolifson. "We will be putting our store managers through another edited version once all sessions are complete," Tolifson reports.

Illustrating again why he feels managers should not go directly from a focus session and immediately implement changes, Tolifson mentions the apparent turnoff people attach to how store personnel greet them. "What we hear in the focus group is that they are bugged if someone comes up and says, 'Can we help you?' We have trained our people to greet customers. We can't rush out and make changes with 300 clerks who already turn over 60% annually, nor do we believe the greeting is that critical."

"What it does tell us, perhaps, and what we will try to quantify, is how we can modify store greetings so they are less rehearsed and more subtle,"

he says. Tolifson points out that focus group participants may often exaggerate in trying to be totally honest. "We are paying them for their opinions," he notes.

Focus group participants do not know which store is funding the session and are given a \$25 gift certificate afterwards. They are also served refreshments during the sessions, usually held in regional shopping centers or malls.

Next: Elements of organizing a focus group research project.

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

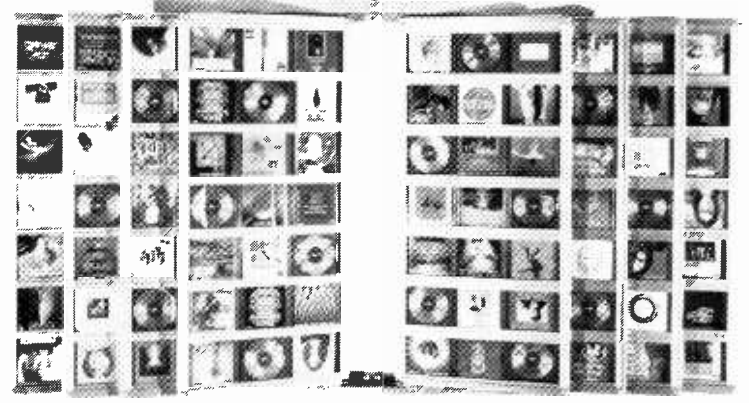
- AMUZEMENT PARK BAND**
All Points Bulletin
LP Atlantic 80126-1 (WEA) \$8.98
CA 80126-4 \$8.98
- AUSTIN, PATTI**
Patti Austin
LP Qwest 1-23974 (WEA) \$8.98
CA 4-23974 \$8.98
- THE BAR KAYS**
Dangerous
LP Mercury 818 478-1 (PolyGram) ... \$8.98
CA 818 478-4 \$8.98
- THE DICE**
The Dice
LP Mercury 818 508-1 (PolyGram) ... \$8.98
CA 818 508-4 \$8.98
- THE HUMAN BODY**
Make You Shake It
LP Bearsville 1-23995 (WEA) \$8.98
CA 4-23955 \$8.98
- JUMP 'N THE SADDLE BAND**
Jump 'n The Saddle
LP Atlantic 80141-1 (WEA) \$8.98
CA 80141-4 \$8.98
- THE MAINES BROTHERS**
High Rollin'
LP Mercury 814-985-1 (PolyGram) ... \$8.98
CA 814-985-4 \$8.98
- MATTEA, KATHY**
Kathy Mattea
LP Mercury 818 560-1 (PolyGram) ... \$8.98
CA 818 560-4 \$8.98
- MIGHTY FLYERS**
Too Young To Have Fun
LP Takoma TAK 7108 (Allegiance) ... \$6.98
CA TAK 7108 \$6.98
- PINKARD AND BOWDEN**
Writers In Disguise
LP Warner Bros. 1-25057 (WEA) ... \$8.98
CA 4-25057 \$8.98
- P.J. AND THE TERRORISTS**
Terrorists
EP Scab Records & Tapes SRT 0002 \$5.98
- RUSH**
Grace Under Pressure
LP Mercury 818 476-1 (PolyGram) ... \$8.98
CA 818 476-4 \$8.98
- STEWART, SANDY**
Cat Dancer
LP Modern 90133-1 (Atlantic) \$8.98
CA 90133-4 \$8.98
- SPINAL TAP**
Spinal Tap
LP Polydor 817 846-1 (PolyGram) ... \$9.98
CA 817 846-4 \$9.98
- STANLEY, JAMES LEE**
Racing The Moon
LP Takoma TAK 7110 (Allegiance) ... \$6.98
CA TAK 7110 \$6.98
- VERITY**
Interrupted Journey
LP Compleat CPL1 1 1007
(PolyGram) \$8.98
CA CPL4 1007 \$8.98
- WOOFERS AND TWEETERS**
ENSEMBLE
Beatle Barkers
LP Passport PB 6032 (Jem) \$8.98
CA PBC 6032 \$8.98

(Continued on page 28)

New Products



The Kedge Grip is the latest offering from Nyloncraft Inc. of Mishawaka, Ind. Designed to make home video game joysticks more stable, the Kedge Grip can be snapped on to standard tv tray legs or left on any flat surface. Made for the Atari 2600 joystick, the product is adjustable to most models and retails for \$15.95.



Fors Union of Anderstorp, Sweden, introduces the FORS-RACK system for safely merchandising Compact Discs and audio cassettes in retail outlets. The displays offer front and back viewing and are available in carousel and wallframe models.

Miami's Q Records Using Radio To Help Boost CDs

TAMPA—Working with three Miami radio stations (with two more to be added soon) and one here, Q Records & Tapes is finding radio exposure a key element in launching the Compact Disc. According to Ned Berndt, president of the three-store Miami-based retailer, the distinct demographics of CD buyers requires a spread of stations.

In addition to its radio tie-ins, Q Records also co-promotes with the 11-unit Sound Advice audio hardware chain in Miami. Promotions have included a 10% discount on regular CD prices for buyers of CD hardware at Sound Advice. Soon, adds Berndt, that discount will be 20%.

Since entering CD, Q Records is able to identify three demographic groups, Berndt says. "One is the 'new kid on the block' type, the lawyer or doctor who was first to have a VCR. The next is the serious music lover to whom program content is more important than sound. A third, and we see this clearly in our Lauderdale unit, are the people here for the winter who have up to 5,000 vinyl disks in their collection and tell us they're converting to CD. Purchases of \$200-\$1,000 are fairly common. They don't even bat an eye."

The availability of product soon enough for their commitment to go with a selection." Berndt was interviewed by phone while in Tampa to line up, for the single store in Northern Florida, WYNF, an AOR. "Stations have a difficult time getting CD so we work out supplying them for trade-out spots and mentions," he says.

The one demographic most likely to go with CD, the traditional audiophile, may be last to turn on, Berndt

(Continued on page 22)

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Retailing

Single-Minded Dealer Finds Success As Racker Of 45s

By JOHN SIPPEL

LOS ANGELES—When Wayne Volat contemplated a retail store selling only 45 r.p.m. singles in early 1981, he admits he never foresaw a companion wholesale operation in the same 900 square feet serving 22 U.S. retailers. Yet that is what has happened at American Pie on the west side here.

"After just three years, my exclusively singles business grossed 95% of its volume from my racking those 22 stores, while 5% stems from my original store idea," explains the one-time executive vice president of real estate for the now defunct Tommy Heiman Peaches stores.

Volat left Peaches after 15 years, with Heiman's Nehi wholesale operation and later Peaches. He developed his encyclopedic memory for singles numbers as general manager of Nehi's one-stop. As real estate boss for the national retail chain, Volat spent 25 to 30 weeks a year on the road overseeing leasing and store construction and renovation.

When he left Peaches in July, 1980, before that empire had gone Chapter XI, he got his real estate license. Commercial real estate, he found, was not his bag. In six months, he had scouted a small shop near Centinella on Jefferson Blvd. here, which he felt was "totally accessible." Volat wanted to be near a post office, one block away, and near the freeways.

He reckoned rightly. Customers for his American Pie store come from a radius of 50 miles. Advertising in alternative periodicals like the L.A. Weekly and The Reader started the snowball. His catchline, "Every single in print," captures it all. Several months ago, Volat started a single 60-second spot done by Wolfman Jack on KRLA, the local oldies station, which he believes has perked his retail business.

A singles freak visiting American Pie can choose from an inventory of 4,000 in-print 45s or a separate stock of 1,500 to 2,000 out-of-print ones. All are packed into a yellow manila outer sleeve, into which is put a white protective inner sleeve. The inner sleeve for the out-of-prints carries an inked price. They run from \$2.50 to \$20.

The in-prints are carried in regular 45 browser bins, with artists listed alphabetically by divider cards. All in-print singles sell for \$1.89. Both the in-prints and the out-of-prints are replenished immediately from backup stock.

American Pie has a backup inventory of from 20,000 to 30,000 rare oldies, which Volat acquires by buying people's collections. In three years, he has bought "collections" ranging from three to 7,000 singles. When an oldies enthusiast wants a record he can't find in the out-of-prints, he informs a store clerk, who searches the rare oldies inventory for the particular number. Rare oldies are stocked in shelves alphabetically, book store style.

The 4,000 in-print 45s are on computer, which enables Volat to control his inventory and add and delete by movement. He is the buyer, ordering in-print titles from many sources. Much of his stock comes from City One-Stop here.

After he developed his computerized current singles concept, Volat, a former rack salesman for Heiman, applied his selling technique to fellow retailers. He offers the same in-print procedure he uses in American Pie. He packages his singles for stores in the yellow outer manila sleeve and

the white inner sleeve. The computer supplies him with title and number labels for the white sleeve. When a customer buys a Volat-supplied 45 in

one of the 22 retail stores now being racked, the clerk keeps the white sleeve, mailing it back via UPS or the mail to American Pie, from where it

is replaced. This eliminates costly phone reordering and the need to write down replenishment numbers at the register, Volat points out.

Volat says he has no plans to open another all-singles store. But he says the number of stores he racks could soon hit three figures.



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Chains Report Jump In Sales After Grammy Telecast

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

NEW YORK—Victories and performances on this year's Grammy Awards telecast have fueled greater sales by artists already dominating the retail scene, and re-invigorated titles thought to have had their run.

In the wake of the Feb. 28 program, retailers across the country report a significant rise in sales, with Herbie Hancock and Wynton Marsalis the biggest surprises. "We're selling perhaps 10 times the number of Herbie Hancock records we were before the show," says Howard Applebaum, vice president of the 24-store Maryland-based Kemp Mill chain. He adds that the post-Grammy

weekend was "probably our best, barring Christmas."

While sales gains at other chains were less spectacular, the boom for Hancock and Marsalis is being seen almost everywhere. A resurgence of product by the two artists is reported by nearly all chains surveyed, including Harmony House in Detroit, Western Merchandisers in Amarillo, Music Plus in Los Angeles, Record Factory in San Francisco, Record Shop in Edina, Minn., The Listening Booth in Philadelphia, Waxie Maxie in Washington, D.C., Camelot in Ohio and Record Town in Albany, N.Y.

"The rest of the world finally noticed them," says David Roy, album and tape buyer for the 56-store Record Town chain. "I think the Gram-

mys did more for them than for anybody else. Their sales were up pretty much across the board, and have been especially noticeable in markets where they haven't been particularly strong like Maine and New Hampshire."

Reports from chain buyers noted strong sales for both Marsalis' classical and jazz recordings. "We saw a lot of people coming in and going for the classical album and saying that they didn't realize he does classical," says Lloyd Welch, merchandising manager for the 16-unit Harmony House.

Despite preparation for promoting behind the Grammys, some retailers felt they were not ready for the response.

"It was crazy that the Grammy people didn't brief the record industry in advance that Marsalis and Hancock would perform on the show," says Bob Tolifson of the 32-store Record Factory. "Our buyers were caught unaware. This was lost sales." Tolifson says that the chain showed increases of as much as 20% in sales volume.

At the 149-unit Camelot, chain spokesman Geoff Mayfield terms sales by Hancock and Marsalis "a nice surprise," and attributes Hancock's boom to viewers being "visually startled" by his performance of "Rockit" on the show. Business for Camelot was up 15% after the Grammys, despite the 18 inches of snow that fell in the chain's home region of Northeastern Ohio.

In Southern California, Lou Fogelman, president of the 24-store Music Plus chain, reports that his outfit "definitely felt" the surge by Hancock and Marsalis, and adds that "our Wednesday (Feb. 29) was up nicely, more than 10%."

Other titles receiving a boost from the awards included the Broadway cast recordings of "Cats" (a Grammy winner) and "La Cage Aux Folles," as well as albums by Eurythmics, Big Country and Linda Ronstadt. Steady sellers like Michael Jackson and Culture Club also received a push, although retailers found it harder to substantiate sales gains.

Aside from pop product, Western Merchandisers is also experiencing a Grammy-related surge in classical titles. Buyer Dan Stebbins reports that

Sir Georg Solti's "Mahler: Symphony No. 9 in D Major" was strong on early computer readouts. "The Mahler stands out but other Solti albums are strong," he adds.

The across-the-board success of Grammy sales seems to owe little to how heavily chains promoted the event, with commitments varying widely. The normally aggressive Camelot "didn't do as much in-house as in the past," according to Mayfield, and Brian Poehner, buyer for the 23-unit Turtles chain in Atlanta, terms Grammy stickers "a total waste of time."

Randy Gerston of the 43-store Licorice Pizza chain says he didn't think Los Angeles area retailers pushed the Grammys as much as in previous years. "It didn't seem as if NARM had as much material this year," he says. "We have all Grammy winners

featured in the front, and our individual managers are doing signing."

Fogelman of Music Plus also feels that Los Angeles retailers didn't promote as hard as last year. "We were lucky to put together a Valentine's Day promotion," he says. "The advertising allowances just aren't there." His chain focused on in-store promotion.

Conversely, Harmony Hut merchandised aggressively. Although still awaiting hard figures, Lloyd Welch, merchandise manager for the Detroit chain, says he saw an upswing in sales. "We know Grammy merchandise did better this year," he says.

Noting that Harmony House promoted Grammys heavily even before NARM's program started three years ago, Welch says that all promotion was in-house this year.

Grammy Gripe: NARM Cutback

LOS ANGELES—Amid the optimism over increased sales for Grammy product, several record/tape chains lament the reduction in merchandising collateral items this year, despite a record amount reportedly sent out by the National Assn. of Recording Merchandisers (NARM).

NARM's Mickey Granberg says the only item not repeated from 1983 was a product sticker. "We opted not to repeat this because so many stores failed to make use of them. Maybe the ones that did are the ones complaining. We're glad for this feedback. We can evaluate our program and change it," she says.

Mentioning an apparent decrease in NARM materials were Licorice Pizza here and Western Merchandisers in Amarillo, where merchandising coordinator Bebe Edmondson adds that adapting header cards for cassette displays also caused problems.

"We will probably become more sensitive to cassettes," Granberg says. "One problem is the lack of packaging uniformity. I think by next year we'll be able to offer something more sensible."

MARCH 17 1984, BILLBOARD



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Q Using Radio To Boost CDs

Continued from page 20
 says. "These people with \$20,000 in components still get a superior sound out of black vinyl. They come in and I talk to them because I want to know where my CD business is going.

"They get into transient response, sample rate, how the high end isn't real yet—I think we are still a long way off in CD in terms of really broad appeal. Maybe five years."

Taking the long view, Berndt notes that inventory space for CDs is a concern, even though Q Records has 5,000 square foot stores. CDs, he says, "would disperse as much water as an LP if you dunked them—they're 6-by-12 but twice as thick."

Q Records is on the verge of adding video rental, and Berndt also wants to get into computer software. Q does 1% of its current volume in gifts.

CDs are displayed in regular LP step-up bins with a wall display in the back. All stock is open to inspection. The only product tagged for Sensomatic, Berndt says, are packages that do not come clam-shelled.

EARL PAIGE

Billboard®		Survey for Week Ending 3/17/84						
Top 25 Video Games™								
This Week	Last Position	Weeks on Chart	TITLE	Manufacturer, Catalog Number	Atari 2600	Atari 5200	Coleco Vision	Intellivision
1	1	31	Q-BERT	Parker Brothers 5360	•	•	•	•
2	2	31	POLE POSITION	Atari CX 2694	•	•		
3	6	17	JOUST	Atari CX2691	•	•		
4	3	55	MS. PAC-MAN	Atari CX 2675	•			
5	12	9	CONGO BONGO	Sega 006-01	•	•		
6	4	19	DIG DUG	Atari CX 2677	•			
7	5	19	POPEYE	Parker Brothers 5370	•	•	•	•
8	9	13	SPACE SHUTTLE	Activision AX 033	•			
9	17	3	FRONTLINE	Coleco 2650			•	
10	16	51	CENTIPEDE	Atari CX 2676	•	•	•	
11	8	79	FROGGER	Parker Brothers 5300	•	•	•	•
12	13	61	RIVER RAID	Activision AX-018	•			•
13	10	77	PITFALL	Activision AX-108	•			•
14	19	3	MARIO BROTHERS	Atari CX2697	•			
15	7	25	MR. DO!	Coleco 2622	•	•		
16	15	37	BURGER TIME	Intellivision 4549	•			•
17	18	35	JUNGLE HUNT	Atari C-2688	•			
18	14	29	DECATHLON	Activision AZ 030	•			
19	20	5	MOON PATROL	Atari CX 2692	•	•		
20	24	13	DONKEY KONG	Coleco 2451	•	•	•	
21	22	7	BUMP 'N' JUMP	Intellivision 7045	•			•
22	23	29	KANGAROO	Atari CX 2689	•	•		
23	NEW ENTRY		FRENZY	Coleco 2613				•
24	11	41	ENDURO	Activision AX-026	•			
25	25	9	SUPER ACTION BASEBALL WITH CONTROLLERS	Coleco 2491				•

*Denotes cartridge availability for play on hardware configuration.

New Products



Memorex is preparing its spring Add 'n Stac promotion, which features a three-pack of dB series 90-minute audio cassettes and an eight-slot stackable tape storage unit. Suggested retail price for the package is \$6.99.



Allsop gets its auto tape care promotion rolling this month with a low-priced package that includes a tape care system and a cassette case. The promotion comes in a free-standing display with 48 Allsop 3 audio cassette cleaners and tape cases.



The Tannoy company of Ontario extends its line of dual concentric speakers with the Dover. Designed for bookshelf installation, the Dover features a single listening axis and Tannoy's patented Sync-Source time compensated cross-over network. With a suggested retail price of \$1,199, the Dover is the lowest priced Tannoy dual concentric speaker available.



Audio-Technica of Stow, Ohio, has packaged its three cassette cleaning items into one handy set with the AT6023. Selling for \$9.95, the kit contains a 30-second cleaning tape, fluid for cleansing pinch rollers, capstans and tape heads, and a set of cotton swabs.

Cherry Lane, Music Sales In New Distrib Tie

NEW YORK—Cherry Lane Music says it will offer wholesalers and retailers a "full sales program for all markets" as a result of its deal with Music Sales Corp. to handle MSC's Omnibus Press catalog of music and entertainment books.

The agreement, effective April 1, covers distribution by Cherry Lane to the book, music and record trade, mail order, schools, libraries, institutions and special sales. According to Lauren Keiser, president of Cherry Lane, the company is now positioned as the largest distributor and publisher of entertainment titles in the U.S.

Retailing

CASSETTES ONLY

Hardware Outlet Deletes LPs

WHITEVILLE, N.C.—Tim Blackmon has deleted LPs from the album inventory of his CB Electronics store here in a continuing battle to alleviate a mounting software returns problem.

The 40-year-old store owner wants to specialize in cassettes. Over the last eight years he's found software a good traffic builder and profit center for his 1,800-square foot location, which emphasizes Radio Shack wares and varied hardware, especially auto stereo installations.

Blackmon finds that car owners, who primarily replace and/or upgrade sound systems, prefer a store where they can also purchase prerecorded tapes. After records and tapes

peaked in 1979, he says, he found it difficult to employ a full-timer to handle software, forcing him into double duty.

Unable to concentrate on records and tapes, he found his returns increased to a point where his profit tapered off precariously. Hardware, in contrast, improves a bit every year, he finds.

In addition to demonstrating and selling home electronics, Blackmon also does some repair of audio equipment. He says finding parts for some stereo rig and car installations is becoming so difficult that he often sends the defective unit to the manufacturer's regional or national headquarters.

Singles Score For Toledo's Seligman Bros.

TOLEDO—Singles are still a big item for the Seligman Bros. Record Bar store here. Pop singles are the best sellers, reports manager Phil Seligman, followed by country and oldies.

"The 45s are our big things," says Seligman. "We carry them when other stores drop them—we carry them along for another 90 days or more." He adds that his store has few black shoppers.

In spite of his brisk oldies business, Seligman says he does not deal in used records. All singles are tagged at \$1.69.

"We buy from all the manufacturers directly and from the one-stop when necessary," he notes.

In addition to a full line of new albums and singles, the store carries a large stock of cutouts, "mostly show tunes, country and big bands." The store does not go in for promotions, but it does advertise in the local daily and on a local pop station.

Seligman operates the 60- by 32-foot facility with his brother, Hy, and a staff of one full-time and three part-time clerks.

New LP/Tape Releases

• Continued from page 20

CLASSICAL

DIAMOND, NEIL
The Sven Libaek Orchestra
LP Sweet 16/Bainbridge BT 6254 \$8.98
CA BT 6254 \$8.98

DOMINGO, PLACIDO
The Great Placido
Barcelona Symph. Orch., Navarro
LP Moss Music Group MMG 1150 \$7.98
CA CMG 1150 \$7.98

MENDELSSOHN
A Midsummer Night's Dream
Rochester Phil. Orch., Zinman
LP Vox Cum Laude D-VCL 9067 (MMG) \$7.98
CA D-VCS 9067 \$7.98

TCHAIKOVSKY
Symphony #4 in F min.
Xalapa Symph. Orch., de La Fuente
LP Vox Cum Laude D-VCL 9068 \$7.98
CA D-VCS 9068 \$7.98

VARIOUS ARTISTS
Gershwin, Brahms, Prokofiev, Ravel, etc.
Aaron Rosand, violin; John Covelli, piano
LP Vox/Turnabout TV 34799 (MMG) \$7.98
CA CT 4799 \$7.98

VARIOUS ARTISTS
Golden Voices of Zarzuela
Placido Domingo, Montserrat Caballe, Alfredo Kraus, etc.
LP Moss Music Group MMG 1149 \$7.98
CA CMG 1149 \$7.98

MISCELLANEOUS

BLAKE, JOHN
Maiden Dance
LP Gramavision GR 8309 (PolyGram) \$8.98
CA GRC 8309 \$8.98

THE COSMOPOLITAN CHURCH OF PRAYER CHOIR
LP Savoy SL 14746 \$7.98
CA SL 14746 SA \$7.98

GLASSMAN, JAN & CLARK, & THE SUNSHINE KIDS
Sunshine & Rainbows
LP Light LS 5835 (Lexicon) NA

THE GOSPEL MUSIC WORKSHOP MASS CHOIR
LP Savoy SGL 7085 (2) \$9.98
CA SGL 7085 \$9.98

HAWKINS, WALTER
Only The Best
LP Light LS 5834 (Lexicon) NA

MOSES, BOB
Visit With the Great Spirit
LP Gramavision GR 8307 (PolyGram) \$8.98
CA GRC 8307 \$8.98

MOZART
Piano Concerto #21, etc.
Earl Wild, piano; Royal Philharmonic; Gould
LP Sifonia SDS \$7.98
CA SDC 614 \$7.98

THE NEW JERSEY MASS CHOIR
LP Savoy SGL 7086 (2) \$9.98
CA SGL 7086 SA \$9.98

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.

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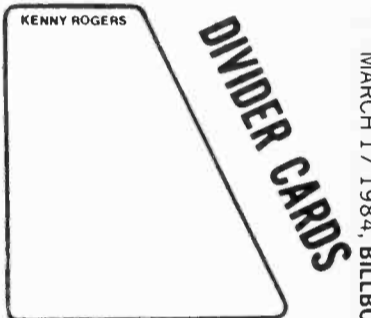
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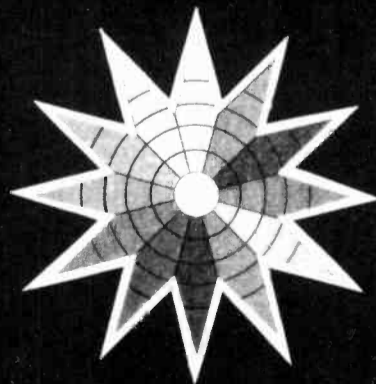
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SOFTWARE CHART ANALYSIS

'Complete Accountant' Eyes No. 1

By FAYE ZUCKERMAN

The makers of new entry "Complete Personal Accountant," number 10 on the home management chart, have identified Continental Software's "The Home Accountant" as a primary competitor, and have manned a campaign to dislodge it as the top-selling title. "The Home Accountant" has been perched atop the Billboard chart since its inception 23 weeks ago.

According to a spokesman for Futurehouse, based in Chapel Hill, N.C., the battlefield is its dealer network, where the company has beefed up its support and service program. "We have sent out direct mailers, posters, T-shirts and point-of-purchase materials. Also, we are calling dealers on the telephone to get advice and be accessible."

"Complete Personal Accountant,"

carrying a \$79.95 suggested retail price, keeps track of checkbook entries. Similar to "The Home Accountant," the program will chart balances, analyze budgets and print information.

Unlike "The Home Accountant," however, Futurehouse's software contains mailing list capabilities, a self-running demonstration on the back of the floppy disk containing the program, and an appointment calendar.

Says the spokesman, "We are really playing up the demonstration portion. Continental doesn't offer that on its program."

A spokeswoman for Continental Software evinces little surprise over Futurehouse's comments, noting that the company expects to hear of this kind of competition. "Our program is

known for its easy-to-understand instructions, and our company gives end-user as well as dealer support. These kinds of services have made us the front runner," she says.

Adds Hank Scheinberg, executive vice president of Continental, "This is an evolutionary business. Just as they come out with new and improved products, so will we."

Meanwhile, "The Home Accountant" has reportedly sold about 100,000 copies. "Complete Personal Accountant" is said to have sold about 6,000 since it entered the marketplace less than six months ago.

Authored by David and Andrew Hock, "Complete Personal Accountant" was written in about three months. "But they worked around the clock," the Futurehouse spokesman adds. "They saw a growing need for home business applications."

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Billboard Computer Software

Survey for Week Ending 3/17/84

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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	9	FLIGHT SIMULATOR II	Sublogic	Simulation Package		•		•	•				
2	2	24	LODE RUNNER	Broderbund	Arcade-Style Game		•	◆						
3	3	24	ZORK I	Infocom	Text Adventure Game		•	•	•	•	•	•	•	•
4	5	8	BEACH-HEAD	Access	Strategy Arcade Game				•					
5	4	24	BLUE MAX	Synapse	Diagonal Scrolling Arcade Game			◆★	◆★					
6	10	10	JULIUS ERVING AND LARRY BIRD GO ONE-ON-ONE	Electronic Arts	Arcade Style Sports Game		•							
7	9	24	PINBALL CONSTRUCTION SET	Electronic Arts	Educational Arcade Game		•	•	•					
8	6	24	WIZARDRY	Sir-Tech	Fantasy Role-Playing Game		•							
9	8	19	ARCHON	Electronic Arts	Strategy Arcade Game			•	•					
10	7	23	EXODUS:ULTIMA III	Origins Systems Inc.	Fantasy Role-Playing Game		•							
11	11	9	DEADLINE	Infocom	Text Adventure Game		•	•	•	•	•	•	•	•
12	12	20	CASTLE WOLFENSTEIN	Muse	Arcade Adventure Game		•	•						
13	13	15	Q*BERT	Parker Bros.	Arcade-Style Game			◆	◆		◆			
14	14	17	FLIGHT SIMULATOR	Microsoft	Simulation Package					•				
15	18	2	SARGON III	Hayden	Chess Game		•							
16	19	24	CHOPLIFTER	Broderbund	Arcade-Style Game		•	◆	◆					
17	20	7	DONKEY KONG	Atari	Arcade Style Game		•	◆	◆	•	◆			
18	16	7	ENCHANTER	Infocom	Text Adventure Game		•	•	•	•	•	•	•	•
19	17	24	JUMPMAN	Epyx	Action Strategy Game		•	◆★	◆★	•				
20	15	12	POLE POSITION	Atari	Arcade-Style Game			◆						

EDUCATION TOP 10

1	1	24	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	6	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	24	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	24	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	24	FACEMAKER	Spinnaker	3 part learning game designed to teach very young children (age 4-12) the computer keyboard & memory skills by asking them to work with a human face.		•	◆	◆	•				
6	5	24	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.		•	•	•	•				
7	7	16	COMPUTER SAT	Harcourt, Brace & Jovanovich	Educational program designed to prepare high school students and adults for the SAT (Scholastic Aptitude Test).		•	•	•	•		•		
8	8	15	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	9	11	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		SPELLICOPTER	DesignWare	Learning game teaches ages 6 to adult visual memory and spelling skills by acting as a game pilot avoiding aerial obstacles while retrieving letters.		•	•	•	•				

HOME MANAGEMENT TOP 10

1	1	24	THE HOME ACCOUNTANT	Continental	Home & Small Business Financial Management Program		•	•	•	•	•	•	•	•
2	2	13	THE TAX ADVANTAGE	Continental	Tax Preparation Program		•	•	•	•	•			•
3	4	24	PFS:FILE	Software Publishing	Information Management System		•			•	•			
4	3	24	BANK STREET WRITER	Broderbund	Word Processing Package		•	•						
5	5	16	DOLLARS AND SENSE	Monogram	Home Financial Package		•			•				
6	6	14	HOMEWORD	Sierra On-Line	Word Processing Package		•		•					
7	7	22	PFS:WRITE	Software Publishing	Word Processing Package		•			•				
8	8	15	MULTIPLAN	HesWare	Electronic Spreadsheet				•					
9	9	17	PFS:REPORT	Software Publishing	Information Management System		•			•	•			
10	10	2	COMPLETE PERSONAL ACCOUNTANT	Futurehouse	Financial Management Program			◆★	◆★	◆★		◆★		

Now Playing

Ingram Offering Customers Free 'Top 100' Poster

By FAYE ZUCKERMAN

Distributors in action: Nashville-based Ingram Software has introduced a best-seller poster of its "Top 100." The list, the company says, will be compiled from sales and demand statistics via its dealer network, and will be sent out free to customers.

Additionally, Ingram has updated its weekly microfiche service to include quantity listings as well as prices. The microfiche is listed by title, publisher, category and machine. Ingram is offering a free 90-day trial subscription.

Meanwhile, Softsel, one of the largest software distributors, will offer direct-access order via computer. It will be implemented during 1984's second quarter.

★ ★ ★

More floppies: Apple's new introduction, Macintosh, uses a new floppy disk size: 3.5 inches. Popularized by Sony Corp., the new disk format is poised to become a high-demand item if "Mac" sells big, according to a spokesman for Sony.

According to Myles L. Tintle Jr., vice president of sales and marketing for Sony Component Products, Sony had already shipped several hundred thousand 3.5-inch disk drives as of January. The company expects to begin to see demand for its line of 3.5-inch blank media, which costs \$5 each at retail.

The 3.5-inch disks, a result of Sony's history of product miniaturization, are encased in a hard cartridge while today's 5.25- and 8-inch disks are housed in soft outer jackets.

Notes Tintle, "The main advantage to 3.5-inch floppies is that they reduce size and weight—important considerations for portable computer products."

Fuji, another maker of floppy disks, has also displayed 3.5-inch media, but has not started merchandising them. "It's been under consideration for a while," says a spokesman for the company.

In the meantime, Fuji, based in New York, will be offering customers a free 50-disk file box for each purchase of five boxes of its 5.25- and 8-inch floppy disks. The company also has planned 8- by 11-inch selling sheets and four-color posters. The promotion ends April 13.

★ ★ ★

Software promotion: First Star Software will give those retailers who buy six of the company's "Boulder Dash" a free copy of "Astro Chase," "Flip Flop" or "Bristles." "Boulder Dash" works on Atari home computers.

The New York company designed this promotion in an attempt to get retailers familiar with its products. First Star's company partnered with Warner Publishing Inc. The offer expires April 15.

And on PCjr: Continental Software has announced "The Home Accountant Jr.," suggested retail \$74.95, and "The Tax Advantage Jr.," for \$69.95. Austin-based BPI Systems Inc. has rolled out \$99 PCjr software titles: "BPI Personal Accounting," "Personal Investing" and "Speed Reading."

...after heavy hitting on Billboard's Computer Software Chart

GAMESTAR **STAR LEAGUE BASEBALL SCORES BIG!**

*Richard Messier,
General Manager*



SANTA BARBARA, CA—There has been much excitement in the Gamestar camp since their award-winning Star League Baseball game (for Commodore 64 and Atari) began to score on Billboard's Computer Software Chart. "I've never seen products sell through so fast" says General Manager Richard J. Messier.

Gamestar's Star Bowl Football and Baja Buggies have also moved into the majors, according to Messier and his stellar teammates, "the exposure generated by the Billboard Computer Software Chart has led to increased sales for both games".

"BILLBALL" the Only Way to Play

Gamestar's primary goals are to "Continue providing consumers with the most sophisticated sports games on the market and providing dealers with a sales/profit stability unique to high quality sports games." Messier believes that Billboard has helped on both counts by "creating a buzz around Gamestar as the premier sports software company".

He adds that Billboard's Computer Software Chart is "by far the best for maximum exposure".

Billboard can't be beat for the best computer software exposure in the field.



Left, Dan Ugrin, Vice President Center, Scott Orr, President Right, Bruce Mitchell, Programmer

Billboard
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The International Newsweekly of Music and Home Entertainment

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Video Music Programming

MTV Adds & Rotation

As of 3/7/84

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:

Heavy Pettin', "In And Out Of Love," Polydor
Jump 'n the Saddle, "The Curly Shuffle" Atlantic
Language, "Touch The Radio Dance," A&M
Madness, "The Sun And The Rain," Geffen
Mr. Mister, "Hunter Of The Night," RCA
Ratt, "Round And Round," Atlantic
Rick Springfield, "Love Somebody," RCA
Matthew Wilder, "The Kid's American," Private I/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
Christine McVie, "Got A Hold 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
Scorpions, "Rock You Like A Hurricane," Mercury
.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
Pat Benatar, "Lipstick Lips," Chrysalis
Phil Collins, "Against All Odds," Atlantic
Bon Jovi, "Runaway," Mercury
Roger Daltrey, "Walking In My Sleep," Atlantic
Thomas Dolby, "Hyperactive," Capitol
Dan Fogelberg, "The Language Of Love," Full Moon/Epic
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
John Lennon, "I'm Steppin' Out," Polydor
John Cougar Mellencamp, "Authority Song," Riva/PolyGram
Ted Nugent, "Tied Up In Love," Atlantic
Alan Parsons, "Don't Answer Me," Arista
Queen, "Radio GaGa," Capitol
Billy Rankin, "Baby Come Back," A&M
Rockwell, "Somebody's Watching Me," Motown
Grace Slick, "All The Machines," RCA
Thompson Twins, "Hold Me Now," Arista
Tracey Ullman, "They Don't Know," MCA
Utopia, "Cry Baby," Passport/Jem
"Weird Al" Yankovic, "Eat It," Rock 'N Roll/CBS

LIGHT ROTATION (maximum 2 plays a day):

Alarm, "68 Guns," IRS
Alcatraz, "Hiroshima," Rocshire
April Wine, "This Could Be The Right One," Capitol
Toni Basil, "Over My Head," Chrysalis
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
Great White, "Stick It," EMI America
John Hiatt, "She Loves The Jerk," Geffen
Jason & the Scorchers, "Absolutely Sweet Marie," EMI America
Kiss, "All Hell's Breakin' Loose," Mercury
Mi Sex, "Only Thinking," Epic
Modern English, "Hands Across The Sea," Sire
Q-Feel, "Heroes Never Die," JWE/Elektra
Randy Andy, "People Living In The USA," A&M
Riot, "Born In America," Quality
Baxter Robinson, "Silver Strand," RCA
Rolling Stones, "She Was Hot," Rolling Stones
Romantics, "One In A Million," Nempor
Saxon, "Just Let Me Rock," Carrere/CBS
Michael Schenker, "Captain Nemo," Chrysalis
Simple Minds, "Waterfront," A&M
Spandau Ballet, "Communications," Chrysalis
Spinal Tap, "Hell Hole," Polydor
Sandy Stewart, "Saddest Victory," Modern
Stray Cats, "Look At That Cadillac," EMI America
Streets, "Everything Is Changing," Atlantic
Talk Talk, "It's My Life," EMI America
XTC, "Wonderland," Virgin/Geffen
Paul Young, "Come Back And Stay," Columbia

Billboard

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Video

Gallagher Sees Explosive Growth Especially Overseas, Says New MGM/UA Executive VP

By TONY SEIDEMAN

NEW YORK—The U.S. home video marketplace should be close to the \$4 billion mark by 1985, with VCRs in at least 40% of America's households, says MGM/UA Home Video's new executive vice president and general manager Bill Gallagher.

But while Gallagher sees U.S. volume and dollars rising by 20% this year, he predicts that the real explosion will take place overseas, with worldwide sales leaping by 100% or more.

Gallagher officially assumes MGM/UA Home Video's top position Thursday (15), when Micky Hyman, the current president, departs for Cannon Films. Gallagher has been with MGM/UA since its inception; before that he was in both the domestic and international record industries.

After starting his career at CBS records, where he rose to the position of vice president and general manager. Gallagher signed on as president of MCA's newly formed music division. There he oversaw the consolidation of the Decca, Kapp and Uni labels

and heightened the firm's overseas presence.

His record industry experience has helped him in creating for and selling to the home video marketplace, he says. But at the same time he insists that "home video is an art form," unique and independent though still interconnected with other media.

As the industry expands, the medium can only gain in strength and vitality, Gallagher says. Home video will develop more and more of its own product, he says, and the business will have to be careful to avoid "relegating itself to motion pictures."

MGM/UA Home Video has several ongoing home video production arrangements, including a six-title deal with "The Compleat Beatles" creator Delilah Communications and a contract with Don Kirshner.

While Delilah's "rockumentaries" have been strong successes for MGM/UA, Gallagher says there are too many ideas floating around right now for him to predict what the home video medium will end up looking like. The prerecorded videocassette is "similar to the LP," he

says. When it was first created the LP was intended as a vehicle for carrying long music passages. "Five years later it became the popular art form. After 30 years, the LP is not what it was invented for," Gallagher notes, and the same thing is likely to happen to the videocassette.

But even while made-for-video titles play an increasingly important role, feature films will continue to be a major factor in the business, says Gallagher. He rejects the cries of those he labels as "doomsayers" who point to the fact that the home video industry is running out of library titles.

Given the pace of the growth of the VCR base, with penetration rising by 10% a year, a whole new marketplace is being created by the passing of time, says Gallagher. So while demand for "The Wizard Of Oz" may have been saturated among current VCR owners, he says, the flood of new consumers will keep catalog titles moving.

Helping keep volume moving at an increasing rapid pace is the ongoing

(Continued on page 32)



PRIVATE PASS—Gene Giaquinto, left, president of MCA Home Video, presents Ben Efraim with an RIAA Gold Video award for "Private Lessons," which Efraim produced for Barry & Enright Productions.

WB Music's Morgenstern: No Plans For Production

By IRV LICHTMAN

NEW YORK—Current modest economic gains to music publishers who have licensed usage of their copyrights in video software inhibit their involvement in the production of music video programming.

This is the view of Jay Morgenstern, executive vice president and general manager of Warner Bros. Music, one of the world's largest publishers.

While publishers often fund audio masters as an outgrowth of the era of the singer/songwriter, making it more difficult to obtain cover recordings, the home video software business is not yet economically viable for this undertaking on a major scale vis-a-vis home video, Morgenstern says.

"When there are sufficient 'numbers' to generate our own creative efforts in video programming," explains Morgenstern, "we'll come forward with packages of, for example, 'American Graffiti'-type original home video releases. Music publishing has always been an idea business, but can publishers today afford the kind of investment needed to produce software they can sell to distributors?" Morgenstern thinks not, in view of his estimate that the average home video title sells between 10,000 and 20,000 copies.

Morgenstern notes, however, that Warner Bros. Music has had some hand in funding video presentations, mostly clips involving foreign artists. Since they are produced abroad, the cost factor there is acceptable to the company, he explains.

In a more consumer-directed involvement, Warner Bros. has had a hand in arcade/home game musical themes. Atari's "Dig Dug," with a theme by Gary Wright and Paul Gordon, was spurred by Warner. In addition, Wright has cut a single for Atlantic on the theme.

As for the licensing on Warner copyrights on home video releases—which Morgenstern terms a "videogram licensing fee"—the veteran music publisher says six cents per song is the average going rate negotiated by the company. Without specifying figures, he says that current top money-earners on Warner-connected releases are Michael Jackson's "Thriller," "Chariots Of Fire" and "Arthur."

For the future, Morgenstern says that, while his company is "investigating all the potential of video, until there's an alternative to MTV, movies and some educational concepts," it's not about to take a major stab at funding home video projects.

MARCH 17 1984, BILLBOARD

Billboard Videodisk Top 20

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Survey or Week Ending 3/17/84

This Week	Last Position	Weeks on Chart	TITLE	Copyright Owner, Distributor, Catalog Number	Principal Performers	Year of Release	Rating	Format	Price
1	1	5	TOOTSIE	RCA/Columbia Pictures Home Video 5955	Dustin Hoffman Jessica Lange	1982	PG	CED	29.95
2	5	10	MAKING MICHAEL JACKSON'S THRILLER (ITA)▲	Vestron 1000	Michael Jackson	1983	NR	CED Laser	29.95
3	2	12	RAIDERS OF THE LOST ARK	Paramount Pictures RCA Video Disc 1376	Harrison Ford Karen Allen	1981	PG	CED Laser	29.95
4	3	14	WAR GAMES	MGM/UA Home Video CBS-Fox Video 4714	Matthew Broderick Dabney Coleman	1983	PG	CED Laser	19.98 34.98
5	4	3	STAYING ALIVE	Paramount Pictures Paramount Home Video 1303	John Travolta Cynthia Rhodes	1983	PG	CED Laser	19.95 29.95
6	7	12	RISKY BUSINESS	The Geffen Company Warner Home Video DC11323	Tom Cruise Rebecca de Mornay	1983	R	CED Laser	34.98
7	12	3	PORKY'S II: THE NEXT DAY	CBS-Fox Video 1294	Dan Monahan Tony Ganios	1983	R	CED Laser	19.98 34.98
8	6	19	BLUE THUNDER •	RCA Video Disc 13052	Roy Scheider	1983	R	CED Laser	19.98 29.95
9	9	11	OCTOPUSSY	CBS-Fox Video 4715	Roger Moore Maud Adams	1983	PG	CED Laser	39.98 34.98
10	8	6	CUJO	Sunn Classic Pictures/Warner Bros. Inc., Warner Home Video 11331	Dee Wallace Daniel Hugh-Kelly	1983	R	CED Laser	34.98
11	16	3	CLASS	Vestron 5026	Jacqueline Bisset Cliff Robertson	1983	R	Laser	34.95
12	NEW ENTRY		NEVER SAY NEVER AGAIN	Warner Brothers Pictures Warner Home Video DC 11337	Sean Connery Barbara Carrera	1983	PG	CED Laser	39.98
13	10	12	TWILIGHT ZONE—THE MOVIE	Warner Bros. Pictures Warner Home Video DC11314	John Lithgow Kevin McCarthy	1983	PG	CED Laser	34.98
14	13	12	SUPERMAN III	Warner Bros. Pictures Warner Home Video DC 11320	Christopher Reeve Richard Pryor	1983	PG	CED Laser	39.98
15	NEW ENTRY		MR. MOM	Vestron 5025	Michael Keaton Teri Garr	1983	PG	CED	29.95
16	14	22	FLASHDANCE	Paramount Pictures RCA Video Disc 11362	Jennifer Beals	1983	R	CED Laser	29.98 29.95
17	11	15	NATIONAL LAMPOON'S VACATION	Warner Bros. Pictures Warner Home Video DC11315	Chevy Chase Christie Brinkley	1983	R	CED Laser	34.98 34.98
18	15	4	TWIST OF FATE	MCA Home Video 40066	Olivia Newton-John	1983	NR	CED Laser	16.98 19.98
19	17	2	EASY MONEY	Vestron 5029	Rodney Dangerfield	1983	R	Laser	34.95
20	19	23	48 HRS.	Paramount Pictures RCA Video Disc 13612	Nick Nolte Eddie Murphy	1983	R	CED Laser	29.98 29.95

▲ 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).

Fast Forward

8mm For Music Distribution

By KEN WINSLOW

Eight-millimeter video will offer the music industry unprecedented opportunities to expand its video distribution, provided the battling photographic and tv manufacturers don't hurt each other, and the rest of us, in the process of bringing the hardware to market. If we can survive the deadly crossfire this year and next, a path to a really mass music video market lies ahead through 8mm video.

Our prediction of last May that Kodak "will pick up the 8mm video ball and run like hell" (Billboard, May 21, 1983) has come true. But it's not too early to start thinking about its prospects as a software format.

Highly compact 8mm video is positioned to offer the music industry its best opportunity yet to reach the mobile 14- to 24-year-old music video market with the kind of portable players and programming that Beta/

VHS tape and LV/CED disk have so far shown no signs of being able to produce.

In due time, the fixed head C-60 audio-only-cassette transports now found in boom boxes will turn into 8mm video rotary head broad band hi-fi audio and/or hi-fi audio-plus-video transports and bring with it a voracious software appetite.

Although Kodak has announced its suggested retail list prices for its Kodavision 8mm video hardware, it has not yet said what its retail will be for its MP (metal-particle) and ME (metal-oxide) line of 60- and 90-minute blank 8mm cassettes. Before the end of this year, we expect to see several 8 mm tape suppliers, with Kodak's OEM supplier TDK being one.

A key cost factor in both short- and long-form prerecorded half-inch

(Continued on page 32)

Video

Jackson (Who Else?) Leads Clip Awards Nominations

LOS ANGELES—Michael Jackson's visual music productions take center stage among nominations for the American Video Assn.'s annual Music Video Awards show. Jackson garnered nominations in eight of the 11 categories, with his "Beat It," "Billie Jean" and "Thriller" named in seven categories, including best soul and pop video.

The show will be filmed April 5 and is scheduled for airing April 14. Casey Kasem will host the event, produced through Scotti Bros./Syd Vinnedge Television.

Golden West Television will distribute the show nationally. The company says that 125 stations covering the nation's major markets have signed on to air the show.

In the category of best director, the nominations were: Bob Giraldi for "Beat It," Steve Barron for "Billie Jean," John Landis for "Thriller," Tim Newman for "I Love L.A." and Kevin Godley and Lol Creme for "Rockit."

Michael Peters received recognition in the choreography category for his work on "Beat It" and "Thriller." Jackson secured choreography nominations for "Billie Jean" and "Thriller." Additional choreography honors went to Arlene Phillips for "I'm Still Standing" by Elton John and Susan Scanlon for Lionel Richie's "All Night Long."

In the category of best performance—female, the Video Music Assn. nominated Pat Benatar's "Love Is A Battlefield," "Girls Just Want To Have Fun" by Cyndi Lauper, "Sweet Dreams" by Eurythmics' Annie Lennox, Donna Summer's "She Works Hard For The Money" and Bonnie Tyler's "Total Eclipse Of The Heart."

Nominations for best performance by a male went to Michael Jackson for "Beat It," "Billie Jean" and "Thriller," Billy Joel for "Tell Her About It" and David Bowie for "Let's Dance." Nominations in the category of best performance—group were given to Madness, Men At Work, the Police, Stray Cats and Talking Heads.

In the editing category, the following were cited: Larry Bridges and Pablo Ferrer for "Beat It," Kerry Bennell for "Billie Jean," Warren Lynch for Elton John's "I'm Still Standing," Lenny Friedman and Arden Rynow for "I Love L.A." by Randy Newman, and Roo Aiken, Kevin Goldley and Lol Creme for Herbie Hancock's "Rockit."

Jackson's "Beat It," "Billie Jean," "Thriller" and "Say Say Say," which also stars Paul McCartney, joined "I Love L.A." in the best pop video category. "She Works Hard For The Money" was nominated for best soul video, along with "Rockit," "All Night Long," "Beat It" and "Billie Jean."

Country music videos received recognition this year with Anne Murray's "A Little Good News," Merle Haggard & Willie Nelson's "Pancho And Lefty," "Potential New Boyfriend" by Dolly Parton and Ray Charles' "Wish You Were Here To-

night" and "3/4 Time" competing for the award in that category.

In best lighting, a new category, nominees were Dan Quinn for "Beat It," Daniel Pearl for both "Billie

Jean" and "Every Breath You Take" by the Police, Robert Paynter for "Thriller" and Nick Knowland for "Total Eclipse Of The Heart." Nominations in the best art direction cate-

gory went to Jim Shoppe for "Say Say Say," Stuart Barter for "Beat It," Kim Colefax for "Billie Jean," Charles Hughes for "Thriller" and Godley and Creme for "Rockit."

Little Richard, Juice Newton, Grace Slick, Martha Davis, Ozzy Osbourne, Toni Basil and Frank Stallone are slated to appear on the awards show.



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Line Producer JONATHAN BERNSTEIN Executive in Charge of Production MORT ABRAHAMS
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Hitachi To Boost VCR Production

TOKYO—Hitachi plans to increase its VCR production capacity to the equivalent of three million units annually, following completion of facilities at its Haramichi plant earlier this year.

The plant went on stream Feb. 21, with 300 staff and an initial monthly capacity of 30,000 machines. Hitachi expects this figure to be boosted to 50,000 units by this summer.

Billboard® Videocassette Top 40

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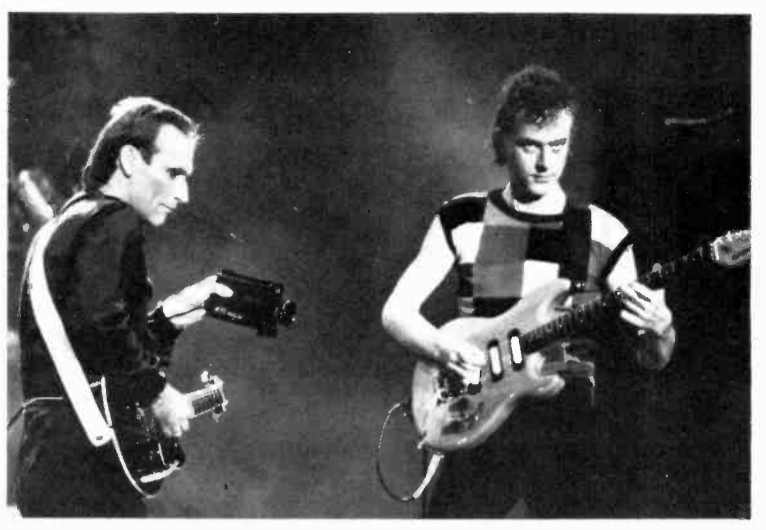
Survey for Week Ending 3/17/84

SALES

This Week	Last Position	Weeks on Chart	TITLE	Copyright Owner, Distributor, Catalog Number	Principal Performers	Year of Release	Rating	Format	Price
1	1	11	MAKING MICHAEL JACKSON'S THRILLER ▲ (ITA)	Vestron 1000	Michael Jackson	1983	NR	VHS Beta	29.95
2	2	13	RAIDERS OF THE LOST ARK	Paramount Pictures Paramount Home Video 1376	Harrison Ford Karen Allen	1981	PG	VHS Beta	39.95
3	3	96	JANE FONDA'S WORKOUT ▲ (ITA)	KVC-RCA Karl Video Corporation 042	Jane Fonda	1982	NR	VHS Beta	59.95
4	4	4	STAYING ALIVE	Paramount Pictures Paramount Home Video 1302	John Travolta Cynthia Rhodes	1983	PG	VHS Beta	39.95
5	5	25	FLASHDANCE	Paramount Pictures Paramount Home Video 1454	Jennifer Beals	1983	R	VHS Beta	39.95
6	6	6	TOOTSIE	RCA/Columbia Pictures Home Video 10535	Dustin Hoffman Jessica Lange	1982	PG	VHS Beta	79.95
7	7	12	RISKY BUSINESS	The Geffen Company Warner Home Video 11323	Tom Cruise Rebecca de Mornay	1983	R	VHS Beta	39.98
8	8	2	NEVER SAY NEVER AGAIN	Warner Brothers Pictures Warner Home Video 11337	Sean Connery Barbara Carrera	1983	PG	VHS Beta	79.95
9	16	3	MR. MOM	Vestron 5025	Michael Keaton Teri Garr	1983	PG	VHS Beta	No listing
10	10	5	DO IT DEBBIE'S WAY	Raymax Prod. P. Brownstein Prod. Video Assoc. 1008	Debbie Reynolds	1983	NR	VHS Beta	39.95
11	12	34	DURAN DURAN	Thorn/EMI TVD 1646	Duran Duran	1983	NR	VHS Beta	29.95
12	NEW ENTRY		WAR GAMES	CBS-Fox Video 4714	Matthew Broderick Dabney Coleman	1983	PG	VHS Beta	79.98
13	14	4	THE CARE BEARS IN THE LAND WITHOUT FEELINGS	Family Home Entertainment MGM/UA Home Video F357	Animated	1983	G	VHS Beta	29.95
14	13	4	TWIST OF FATE	MCA Home Video 80066	Olivia Newton-John	1983	NR	VHS Beta	19.95
15	9	38	48 HRS.	Paramount Pictures Paramount Home Video 1139	Nick Nolte Eddie Murphy	1983	R	VHS Beta	39.95
16	19	7	BRAINSTORM	MGM/UA Home Video 800314	Natalie Wood Christopher Walken	1983	PG	VHS Beta	79.95
17	18	15	PINK FLOYD THE WALL	MGM/UA Home Video MV-400268	Pink Floyd	1979	R	VHS Beta	39.95
18	NEW ENTRY		EASY MONEY	Vestron 5029	Rodney Dangerfield	1983	R	VHS Beta	Not Listed
19	11	56	AN OFFICER AND A GENTLEMAN ▲ (ITA)	Paramount Pictures Paramount Home Video 1467	Richard Gere Debra Winger	1982	R	VHS Beta	39.95 29.95
20	20	4	BILLY JOEL: LIVE FROM LONG ISLAND	CBS-Fox Video 6297	Billy Joel	1983	NR	VHS Beta	29.98
21	17	12	SUPERMAN III	Warner Brothers Pictures Warner Home Video 11320	Christopher Reeve Richard Pryor	1983	PG	VHS Beta	69.95
22	37	8	CUJO	Sunn Classic Pictures/Warner Bros. Inc. Warner Home Video 11331	Dee Wallace Daniel Hugh-Kelly	1983	R	VHS Beta	69.95
23	27	18	BLUE THUNDER •	RCA/Columbia Pictures Home Video 10026	Roy Scheider Malcolm McDowell	1983	R	VHS Beta	79.95
24	38	15	EDDIE MURPHY—DELIRIOUS	Paramount Home Video 2323	Eddie Murphy	1983	R	VHS Beta	59.95
25	33	6	CLASS	Vestron 5026	Jacqueline Bisset Cliff Robertson	1983	R	VHS Beta	No listing
26	31	12	TWILIGHT ZONE—THE MOVIE	Warner Brothers Pictures Warner Home Video 11314	John Lithgow Kevin McCarthy	1983	PG	VHS Beta	69.95
27	21	2	DEAL OF THE CENTURY	Warner Brothers Pictures Warner Home Video 11339	Chevy Chase Sigourney Weaver	1983	PG	VHS Beta	69.95
28	15	11	A HARD DAY'S NIGHT	Walter Shenson, Maljack Productions, Inc. 1064	The Beatles	1964	G	VHS Beta	69.95
29	23	4	PORKY'S II: THE NEXT DAY	CBS-Fox Video 1294	Dan Monahan Tony Ganos	1983	R	VHS Beta	79.98
30	NEW ENTRY		STAR CHAMBER	CBS-Fox Video 1295	Michael Douglas Hal Holbrook	1983	R	VHS Beta	59.98
31	29	3	CROSS CREEK	Thorn/EMI Home Video 2184	Mary Steenburgen Rip Torn	1983	R	VHS Beta	79.95
32	30	6	EDDIE AND THE CRUISERS	Embassy Pictures Embassy Home Entertainment 2066	Tom Berenger Michael Paré	1983	PG	VHS Beta	79.95
33	26	15	NATIONAL LAMPOON'S VACATION	Warner Brothers Pictures Warner Home Video 11315	Chevy Chase Christie Brinkley	1983	R	VHS Beta	69.95
34	28	11	THE GREY FOX	Media Home Entertainment M258	Richard Farnsworth Jackie Burroughs	1983	PG	VHS Beta	69.95
35	39	16	THE DARK CRYSTAL	Thorn/EMI 1966	Jen. Kira	1982	PG	VHS Beta	79.95
36	40	11	DAWN OF THE DEAD	Dawn Associates Thorn/EMI Video 1977	David Emge Gaylen Ross	1978	R	VHS Beta	69.95
37	22	18	DUMBO	Walt Disney Home Video 24	Animated	1947	G	VHS Beta	39.95
38	35	5	A STAR IS BORN	Warner Bros. Pictures Warner Home Video 11335	Judy Garland James Mason	1954	PG	VHS Beta	69.95
39	24	2	SALEM'S LOT: THE MOVIE	Warner Brothers Pictures Warner Home Video 11336	David Soul James Mason	1979	NR	VHS Beta	59.95
40	32	2	THE EVIL DEAD	Thorn/EMI Home Video 1979	Bruce Campbell	1979	R	VHS Beta	69.95

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Video



ROCKING STEADY—Men At Work's Colin Hay, left, gets lead guitarist Ron Strykert's riffs on film during the taping of the Australian group's concert at the Greek Theatre in Berkeley, Calif., which ran recently on HBO.

Prism's First Four Titles Indicative Of Planned Mix

By ETHLIE ANN VARE

LOS ANGELES—Prism Entertainment has announced its first four home video releases, set for release April 1. The new firm expects to market 60 titles this year.

The titles, which will all carry a \$49.95 retail price, are: "Crystal Gayle In Concert," the animated children's program "Freedom Force," and the theatrical features "A Doll's House," starring Jane

Fonda, and "Dominique," starring Cliff Robertson.

"This is indicative of our catalog mix," says Prism co-founder Barry Collier. "We expect 25% to be music titles, 25% children's and 50% feature films or television mini-series."

Prism was organized by Collier, former managing director of Ronco, and Paul Levinson, former president of Videofarm Pictures Ltd. Collier will be based in Century City and Levinson in London; the U.S. and U.K. will be the areas of distribution for Prism titles, although the firm will license product worldwide.

"We think the home video market is still very rental-oriented," says Collier. "Our prices, none over \$49.95 retail, are meant to appeal to retailers and distributors, who will require fewer rental turns to recoup their investment."

Prism, which claims a \$5 million line of credit with which to license rights, expects music programming to be an important part of its catalog. It already has concerts by Sheena Easton, Johnny Mathis and the Four Seasons in development, and plans to co-produce original material in cooperation with artists, record companies and cable outlets.

"When the market does go sales-oriented," says Collier, "music video will play a major part in the transition. I expect music programming to take 30% of the gross in the next three or four years. That's why we're looking at co-production. We will own the rights in perpetuity."

Prism will initially manufacture product in VHS and Beta formats, with disk applications to begin later.

Two Top U.K. Chains Mulling Market Entry

LONDON—Boots and Woolworth, two of the biggest multiple retail chains in Britain, have confirmed widespread rumors that they're planning to move into the prerecorded videocassette market.

Both are apparently interested in the sales potential of music videos, rather than rental. The widespread nationwide interest in "Making Michael Jackson's 'Thriller'" here is a further lure.

Woolworth was in video software previously, but abandoned its own rental system some two years ago. Neither chain is prepared to say that video involvement is a matter of hard fact as yet, but discussions point that way.

Two other potentially strong-selling music videos will be released here in the next week or so: Culture Club's "A Kiss Across The Ocean" and David Bowie's "Serious Moonlight Tour."

Alternative To Clips On Cable

NEW YORK—Year-old Back Beat Productions hopes to break new ground in the video medium with its first project, "The Jon Hammond Show." Currently airing on Manhattan Cable's Channel 3 and San Francisco's public access Channel 25, the program is a half hour of computer-generated graphics synchronized with original jazz-fusion and rock music. Hammond's voice and his tapping boot are the only human intrusions during the show.

"It's an alternative to the conceptual and concert footage videos. We're delivering an art form," says the show's host, Back Beat co-founder Jon Hammond. The company also functions as a label, and

Hammond says the broadcast will be a vehicle to expose artists on the Back Beat roster.

Hammond says he's close to securing slots on public access channels in New Orleans, Baltimore, Chicago, Los Angeles and Boston and plans to recoup investments by syndicating the show to national networks if and when it gains an audience.

His partner in the venture is former Crusaders guitarist Barry Finnerty, who wrote the music for the first program. All songs on the "Jon Hammond Show" feature Back Beat's studio band of Finnerty, keyboardist Hammond, drummer Steve Ferrone and saxophonist Todd Anderson. **KIM FREEMAN**

MARCH 17 1984, BILLBOARD

Video

German VCR Penetration Seen Peeking By Mid-'90s

By WOLFGANG SPAHR

HAMBURG—West Germany VCR penetration will reach saturation point at about 80% of households by the middle of the '90s, according to a new report from market survey organization Prognos Institut Medias (PIM) here.

The report says that with the likely expansion of small screen programming available towards the end of the '80s, as cable and satellite systems become established, demand for video recorders will experience a sharp upturn. By 1990, there should be around 16 million machines in domestic use in Germany.

Each household is expected to have around 24 blank videocassettes, but the demand for prerecorded software may decrease, with sales assuming more importance than rental.

Total consumer spending on new media, including home computers,

teletext systems and cable and satellite reception, will reach some \$5 billion by 1990, rising to \$8 billion in 1995, the report predicts. Of these totals, \$3.4 billion and \$4.4 billion respectively will go to audio/visual media, with video taking by far the largest proportion at 82%.

No explosion of demand for either video cameras or videodisk hardware/software is expected. PIM says that by 1995 only 20% of VCR-owning households, or about 15% of the total, will also have video cameras, despite a likely fall in prices and improvements in compactness, portability and other factors.

The report does not hold out a very optimistic forecast for videodisk manufacturers. Market saturation may occur at a penetration as low as 3% of households, it says, though sales could well increase after 1990.

Music Monitor

• Making Lemonade: Aldo Nova was about to shoot the video of "Hold Back The Night" when he was involved in a jet ski accident in Hawaii, injuring his eye. Director Richard Casey of Casey Movies salvaged the situation by putting a black eyepatch on his star and shifting his concept to a futuristic sci-fi thriller a la Kurt Russell in "Escape From New York."

• All Aboard: 415/Columbia artists Wire Train have completed the second video from their album "In A Chamber." "I'll Do You" was directed by Juliano Waldman, whose prior credits include Pat Benatar and Zebra.

• Video Benefit: The Film Arts Foundation is throwing a video event at The Stone in San Francisco on Sunday (18), with proceeds going to match the Foundation's \$65,000 grant from the National Endowment for the Arts. Included in the evening

will be a panel titled "The Making & Breaking of Rock Video," featuring producer Juanita Diana, director Joe Dea, cinematographer Joe Murray and others. There will also be a dance with KQAK's Oz as DJ. Admission is \$6.

• Tomorrow The World: Mel Brooks tries his knees at breakdancing in the new video "To Be Or Not To Be—The Hitler Rap," produced by Simon Fields for Limelight Films. The song, not included in the soundtrack for the film of the same name, is being released as a 12-inch single by Antilles, a division of Island. The video, which boasts "risque choreography by scantily clad dancers," was directed and choreographed by Alan Johnson. **ETHLIE ANN VARE**

Jump In Japan VCR Production

TOKYO—Production of VCRs in Japan in January totalled 1.51 million units, up 55.6% from the first month of 1983. However, VCR exports increased by only 38.9%, to 1.03 million units, while stockpiles here went up 6.6% to 738,000 units.

Of the exports, 471,000 units went to the U.S., up by 138% on last January's figure, while hardware going to the European Economic Community countries totalled just 185,000 units, down 36.9% from the same period last year. That drop was mainly the result of recently instituted export/import controls.

Color television set production here in January totalled 922,000 units, up 16.3% on the previous year. Exports were up by 23% to 318,058 units, of which 72,000 went to the U.S. (up 191.4%).

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RENTALS

These are the most rented videocassettes compiled from retail reports by the Billboard Chart Research Department. Both Beta and VHS formats are included.

This Week	Last Position	Weeks on Chart	TITLE	Copyright Owner, Distributor, Catalog Number	Principal Performers	Year of Release	Rating	Format
1	1	6	TOOTSIE	RCA/Columbia Pictures Home Video 10535	Dustin Hoffman Jessica Lange	1982	PG	VHS Beta
2	6	3	MR. MOM	Vestron 5025	Michael Keaton Teri Garr	1983	PG	VHS Beta
3	2	13	RISKY BUSINESS	The Geffen Company Warner Home Video 11323	Tom Cruise Rebecca de Mornay	1983	R	VHS Beta
4	3	14	RAIDERS OF THE LOST ARK	Paramount Pictures Paramount Home Video 1376	Harrison Ford Karen Allen	1981	PG	VHS Beta
5	4	4	STAYING ALIVE	Paramount Pictures Paramount Home Video 1302	John Travolta Cynthia Rhodes	1983	PG	VHS Beta
6	17	2	NEVER SAY NEVER AGAIN	Warner Brothers Pictures Warner Home Video 11337	Sean Connery Barbara Carrera	1983	PG	VHS Beta
7	5	12	MAKING MICHAEL JACKSON'S THRILLER ▲ (ITA)	Vestron 1000	Michael Jackson	1983	NR	VHS Beta
8	7	6	BRAINSTORM	MGM/UA Home Video 800314	Natalie Wood Christopher Walken	1983	PG	VHS Beta
9	11	8	CUJO	Sunn Classic Pictures/Warner Bros Inc. Warner Home Video 11331	Dee Wallace Daniel Hugh-Kelly	1983	R	VHS Beta
10	9	25	FLASHDANCE	Paramount Pictures Paramount Home Video 1454	Jennifer Beals	1983	R	VHS Beta
11	10	4	PORKY'S II: THE NEXT DAY	CBS-Fox Video 1294	Dan Monahan Tony Ganos	1983	R	VHS Beta
12	NEW ENTRY		EASY MONEY	Vestron 5029	Rodney Dangerfield	1983	R	VHS Beta
13	8	16	NATIONAL LAMPOON'S VACATION	Warner Brothers Pictures Warner Home Video 11315	Chevy Chase Christie Brinkley	1983	R	VHS Beta
14	14	6	EDDIE AND THE CRUISERS	Embassy Pictures Embassy Home Entertainment 2066	Tom Berenger Michael Paré	1983	PG	VHS Beta
15	13	6	CLASS	Vestron 5026	Jaqueline Bisset Cliff Robertson	1983	R	VHS Beta
16	16	19	BLUE THUNDER • (ITA)	RCA/Columbia Pictures Home Video 10026	Roy Scheider Malcolm McDowell	1983	R	VHS Beta
17	NEW ENTRY		WAR GAMES	CBS-Fox Video 4714	Matthew Broderick Dabney Coleman	1983	PG	VHS Beta
18	12	13	TWILIGHT ZONE—THE MOVIE	Warner Brothers Pictures Warner Home Video 11314	John Lithgow Kevin McCarthy	1983	PG	VHS Beta
19	15	13	SUPERMAN III	Warner Brothers Pictures Warner Home Video 11320	Christopher Reeve Richard Pryor	1983	PG	VHS Beta
20	NEW ENTRY		DEAL OF THE CENTURY	Warner Brothers Pictures Warner Home Video 11339	Chevy Chase Sigourney Weaver	1983	PG	VHS Beta
21	22	23	TENDER MERCIES •	Thorn/EMI 1640	Robert Duvall Betty Buckley	1983	PG	VHS Beta
22	18	38	48 HRS.	Paramount Pictures Paramount Home Video 1139	Nick Nolte Eddie Murphy	1983	R	VHS Beta
23	23	2	THE CARE BEARS IN THE LAND WITHOUT FEELINGS	Family Home Entertainment MGM/UA Home Video F357	Animated	1983	G	VHS Beta
24	NEW ENTRY		CROSS CREEK	Thorn/EMI Home Video 2184	Mary Steenburgen Rip Torn	1983	R	VHS Beta
25	19	22	GANDHI • (ITA)	RCA/Columbia Pictures Home Video 10237	Ben Kingsley	1982	PG	VHS Beta
26	21	9	THE GREY FOX	Media Home Entertainment M258	Richard Farnsworth Jackie Burroughs	1983	PG	VHS Beta
27	20	46	JANE FONDA'S WORKOUT	KVC-RCA Karl Video Corporation 042	Jane Fonda	1982	NR	VHS Beta
28	30	16	EDDIE MURPHY—DELIRIOUS	Paramount Home Video 2323	Eddie Murphy	1983	R	VHS Beta
29	25	17	THE DARK CRYSTAL	Thorn/EMI 1966	Jen, Kira	1982	PG	VHS Beta
30	28	14	10 TO MIDNIGHT	MGM/UA Home Video MV-800282	Charles Bronson Lisa Eilbacher	1983	R	VHS Beta
31	32	10	DAWN OF THE DEAD	Dawn Associates Thorn/EMI Video 1977	David Emge Gaylen Ross	1978	R	VHS Beta
32	24	15	BREATHLESS • (ITA)	Vestron V5017	Richard Gere	1983	R	VHS Beta
33	31	15	THE SURVIVORS	RCA/Columbia Pictures Home Video 10521	Walter Matthau Robin Williams	1983	R	VHS Beta
34	29	15	THE HUNGER	MGM/UA Home Video MV-800281	David Bowie Catherine Deneuve	1983	R	VHS Beta
35	33	15	PINK FLOYD THE WALL	MGM/UA Home Video MV-400268	Pink Floyd	1979	R	VHS Beta
36	27	26	THE MAN FROM SNOWY RIVER	CBS-Fox Video 1233	Kirk Douglas Tom Burlington	1982	PG	VHS Beta
37	26	2	NIGHTMARES	Universal City Studios MCA Distributing Corp. 80037	Christina Raines Moon Zappa	1983	PG	VHS Beta
38	34	23	THE YEAR OF LIVING DANGEROUSLY	MGM/UA Home Video 800243	Mel Gibson Sigourney Weaver	1983	PG	VHS Beta
39	37	18	MAX DUGAN RETURNS	CBS-Fox Video 1236	Jason Robards Marsha Mason	1983	PG	VHS Beta
40	36	56	AN OFFICER AND A GENTLEMAN (ITA)	Paramount Pictures Paramount Home Video 1467	Richard Gere Debra Winger	1982	R	VHS Beta

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Fast Forward

• Continued from page 28

Beta/VHS music videos, which today begin at \$16.95 retail, is the cassette shell. Except for the special situation of the miniature T20 shell developed for VHS-C, no matter how short the actual length of tape required to carry the two- to four-song videos such as are now retailed as Sony 45s, the cost of the required standard size Beta/VHS shell exacts a disproportionate cost.

The smaller 8mm shell not only uses considerably less raw material to manufacture, but its engineering design is reported simpler and its tolerance reported considerably less critical than what is required for

half-inch Beta/VHS shells.

It's too early to even try to dig out or estimate the nature of the 8 mm (one-third-inch) shell cost savings, except to note that there is every reason to believe that they will be much closer to the cost of an audio C-60 (one-eighth-inch) than they will be to Beta/VHS (half-inch).

Another key 8mm video software cost marketing factor has to do with the amount and type of tape contained within the cassette shell. We have a mixed set of circumstances here.

While the 8mm video format saves by using less tape than half-inch for the same running time, the same

physical length of 8mm tape compared to half-inch metal-oxide (MO) tape will start out being more costly, because tape manufacturers are still gearing up to make the new MP and ME formulations.

Early projections reported in Billboard are that the lower consumption rate and the more expensive formulations may wash each other out for 8mm, thereby producing similarly priced blanks to half-inch for the same running times. A 90-minute 8mm blank videotape in the MP formulation will be roughly the same as the proportional price for 90-minute running time of half-inch MO formulation.

We are confident that, meanwhile, the considerable reduction in tape consumption by 8mm will translate to lower producer costs for the same program capacity provided by half-inch.

At a rated NTSC tape running speed of 14.345 mm/second or 0.57 ips, 8mm or 0.32-inch wide tape is calculated to use roughly 4.5 square feet/hour for a considerable raw material savings over Beta/VHS half-inch. At their prerecorded program distribution speeds of 0.79 ips for Beta II and 1.31 ips for VHS-SP, the calculated hourly tape consumption rates come roughly to 10.3 square feet for Beta II and 16.4 square feet for VHS-SP.

★ ★ ★

Ken Winslow is publisher of the *Videoplay Report*, a newsletter analyzing developments in video hardware and software. He is based in Washington, D.C.



CULT RITUALS—Director Richard Casey, center, lines up a shot with cameraman Bill Pope, left, and actor Phil Therrien during the filming of Blue Oyster Cult's latest Columbia single, "Take Me Away." The clip was produced by Casey Movies in Los Angeles.

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25 TITLES DUE IN APRIL

RCA/Col Sets Japan Bow

TOKYO—RCA/Columbia Pictures International Video will release its first product in the Japanese software marketplace this spring. The company's initial batch of 25 movie titles is due out April 21 under a sale/rental scheme dubbed "The Freedom System," with further batches of 25 titles to follow in June and September.

According to Mike Tarant, RCA/Columbia senior vice president, who made the announcement here, the company aims to issue at least five music video titles by this fall, along with such movies as "Close Encounters Of The Third Kind," "Gandhi" and "The China Syndrome."

Made in conjunction with Masatoshi Yasukochi, president of distributor RVC, Tarant's policy statement claimed that negotiations were under

way with a "major record label" which, it was hoped, would be the source of between 15 and 20 music programs annually.

Likely dealer price of the RCA/Columbia product will be around \$85. Under the "Freedom System," dealers won't be required to put up guarantee money above a minimum order of 25 tapes at any one time. They'll be free to sell or rent, with overnight rental costs, set by the dealer, at around the Japanese yen equivalent of \$6.25.

Yasukochi says he hopes 1,000 dealers will have joined the "Freedom System" by the end of this year. The high picture quality of the RCA/Columbia releases will be welcomed by customers more used to the poor standard of illegal rental tapes, he adds.

New Video Releases

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

THE BLUE BOX
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Claudio Cardinale
Beta & VHS VCI VC5003
(Media Home Ent.)..... \$59.95

DARK STAR
Brian Narelle, Dre Pahich
Beta & VHS VCI VC1030
(Media Home Ent.)..... \$29.95

DONNER PASS—THE ROAD TO SURVIVAL
Robert Fuller, Diane McBain
Beta & VHS VCI VC6001
(Media Home Ent.)..... \$49.95

EL CID
Charlton Heston, Sophia Loren,
Raf Vallone
Beta & VHS VCI VC5001
(Media Home Ent.) (2)..... \$79.95

THE FALL OF THE ROMAN EMPIRE
Sophia Loren, Stephen Boyd,
Alec Guinness
Beta & VHS VCI VC5004
(Media Home Ent.)..... \$69.95

55 DAYS AT PEKING
Charlton Heston, Ava Gardner,
David Niven
Beta & VHS VCI VC5002
(Media Home Ent.)..... \$69.95

THE GREEN BOX
Beta & VHS CC Studios..... \$39.95

HOMER PRICE STORIES, VOL. I
Beta & VHS CC Studios..... \$39.95

KOYAANISQATSI
Beta & VHS Pacific Arts Video..... \$59.95

THE PURPLE BOX
Beta & VHS CC Studios..... \$39.95

REALLY ROSIE
Beta & VHS CC Studios..... \$39.95

THE RED BOX
Beta & VHS CC Studios..... \$39.95

TONI BASIL: WORD OF MOUTH
Beta & VHS Pacific Arts Video..... \$29.95

THE YELLOW BOX
Beta & VHS CC Studios..... \$39.95

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

MGM/UA's Bill Gallagher

• Continued from page 28

entry of new retail outlets into the marketplace—with both mass merchandisers and a continuing stream of specialty stores expanding the marketplace. Rackjobbers such as Handleman and Lieberman are taking on video, Gallagher says, and bringing with them a significant number of new mass merchandisers.

For smaller outlets to survive in the marketplace, they have to "recognize the need for sophisticated marketing," says Gallagher. A critical aspect of this is making certain they have "employees who know movies." While the big outlets may be able to compete against the specialty stores in terms of price, he notes, the sharp retailer can come out on top by providing consumers with more choices of movies and a courteous, efficient staff that knows how to both sell and communicate.

As rapidly as the U.S. home video marketplace is growing the business in this country is expanding at a snail's pace compared to what's happening overseas, Gallagher claims. Worldwide markets should grow by "100% or better," he says. He attributes this explosive pace to two key elements: the rapid expansion of the VCR base, and the fact that hereto-

fore untapped markets are now being opened up.

MGM/UA Home Video is just going into Japan, says Gallagher, and has now opened for business in Australia. Markets such as Thailand, South Korea, Hong Kong and Singapore are "growing like hell," he says. Given the furious pace of expansion overseas, this country's total share of the world's home video sales is going to shrink to about 35%-40%, Gallagher suggests.

In the U.S. Gallagher says, "clarification" of copyright laws is needed to stimulate creative involvement in home video. He thus gives his guarded support to some kind of repeal of the First Sale Doctrine.

He adds that if creators of home video product are not compensated for their work, the energies the industry needs to fuel its growth as a new media will never be invested where they could do the most good.

But this position does not mean that MGM/UA Home Video will keep from releasing some of its feature films at low prices. When the right title comes along, MGM/UA will go for low prices, says Gallagher, listing "2010: Odyssey Two" as one possible title that will deserve low-priced consideration because of its "sell-through" possibilities.

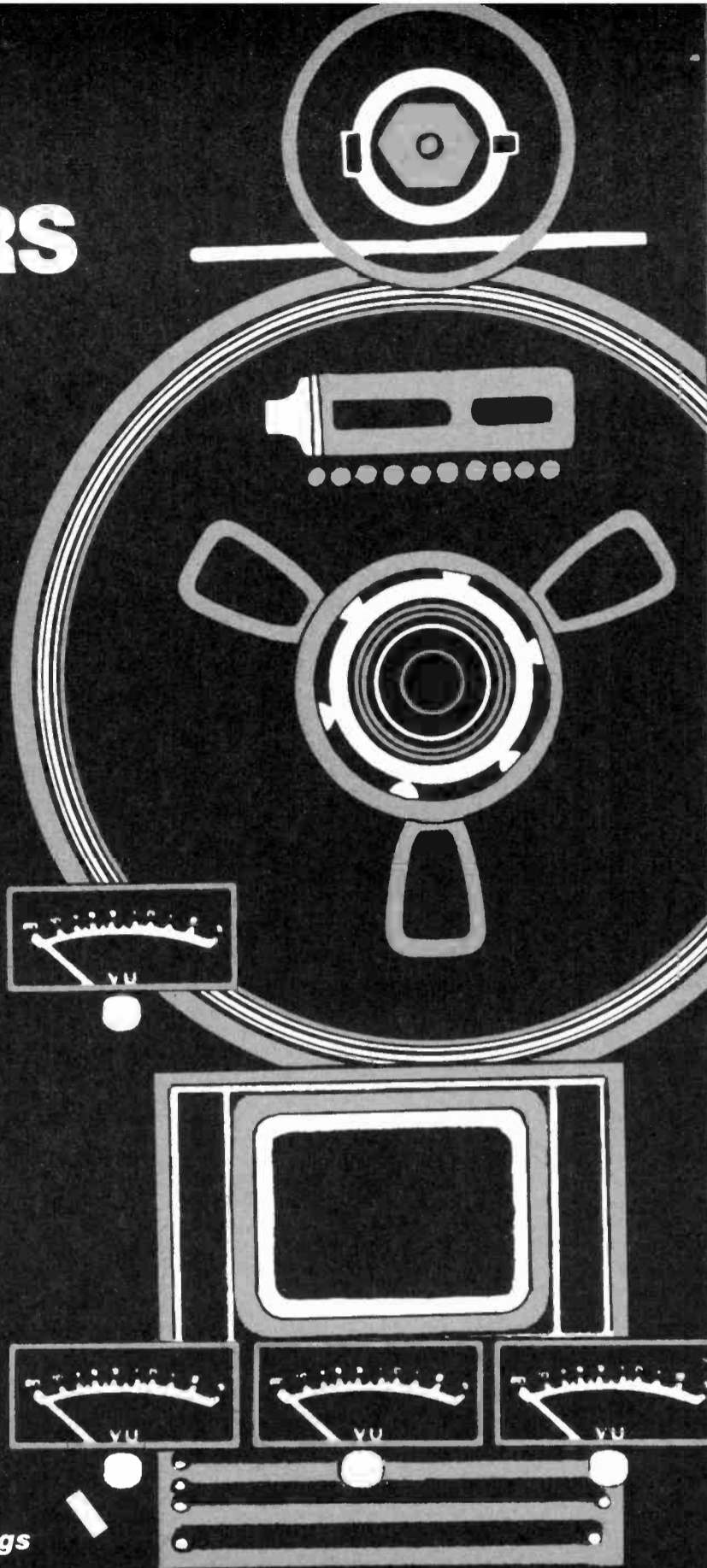
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The International Newsweekly of Music and Home Entertainment

Pro Equipment & Services

Mad Hatter's Client List Grows Relocation, Modifications Give Boost To Corea's Studio

By SAM SUTHERLAND

LOS ANGELES—Originally developed as a home recording lab for pianist Chick Corea, Mad Hatter Recording has emerged as a competitive facility attracting a broadening clientele. Since relocating to larger quarters near Corea's Los Feliz district home, technical modifications and a swing toward outside bookings have carried the room beyond its owner's jazz and fusion keyboard work to attract pop, rock and, more recently, commercial dates.

Artist-owned studios aren't new to the pro audio industry, nor are home recording facilities for established acts, who increasingly view master-

quality recording as a practical capability for home setups. But Corea's operation reflects how a musician's natural involvement with audio can evolve into a separate business.

"Most of the equipment we have started out in Chick's house," acknowledges Ron Moss, Corea's managerial foil, who recently took over studio management as part of an overall thrust to formally market the operation to potential clients.

That original configuration was hardly a conventional one, however. Notes Bernie Kirsh, chief engineer at Mad Hatter, "In 1978 or early '79, we decided to do an album project at Chick's house. We had everything we needed except a 24-track machine,

which we rented. We had a good selection of condenser microphones that Chick was using on the road, as well as various signal processors, and Mark Levinson preamps, also from the stage setup.

"I didn't go through a recording console at that point, though. I went right through the Levinson preamps into the machine." That first project, a Warner Bros. album by Gayle Moran, also employed a single EMT 240 reverb unit, also taken from Corea's touring equipment, and Klipsch speakers for playback monitoring. Because there was no separate, isolated control room, Stax headphones were also needed for monitoring.

Mad Hatter itself reflects more than just a name change since that first incarnation for Corea's recording complex. In 1981, the veteran musician moved his own production and management operations to a new site in the former March of Dimes national headquarters on Griffith Park Blvd. The structure's upper floor was chosen for the studio.

"It was a huge renovation," recalls Kirsh. "We didn't float the room, but we poured six separate concrete slabs and then covered that with plywood and oak." The 1,300 square foot main room was finished with an arched 18 foot ceiling, divided into thirds by truss beams, while a separate 500 square foot control room and a producers lounge were also constructed.

The acoustic goals were influenced by Corea's own background. Notes Kirsh, "The idea was to ask, 'What's it like when you're sitting on a concert stage?' There's usually reverb going out into the hall, but actually not that much on the stage itself. Typically, the sound will decay fast without being absorbed too completely."

Thus, Mad Hatter balances its reflective materials, size and shape to achieve "a live room with hardly any
(Continued on page 36)

End Of A Recording Era: Gold Star Studios Shuttered

LOS ANGELES—One of California's most influential recording studios is now just a memory, following the March 2 closing of Gold Star Recording Studios.

Owners Stan Ross and Dave Gold were expecting a wrecker's ball to begin leveling the historic Hollywood facility as soon as this week, in anticipation of new commercial building on that lot. Demolition of the three-studio complex will thus include the virtual destruction of the original "Wall Of Sound," or at least its technical cornerstones.

That sobriquet, applied to Phil Spector's archetypal '60s recordings, was shaped in part by the cavernous natural echo designed by Gold, which provided Spector with a key element in his production style, and a sonic trait emulated by scores of other performers and producers. The two partners reportedly explored the practicality of moving the acoustic chamber, but the five-figure moving

estimates scuttled the plan.

The same one-story facility, located at the corner of Santa Monica Blvd. and Vine St., also hosted career-making sessions for the Beach Boys, Eddie Cochran, Richie Valens and Herb Alpert, among other West Coast talents. Between its opening in 1950, when Gold and Ross became the youngest studio operators in the country, and the last day of sessions, Gold Star was the site of countless hits.

Final project to be tracked there was a solo album by Maurice Gibb of the Bee Gees, who was in cutting during the studio's final week. Following completion of those sessions, the Gold Star staff began dismantling equipment for dispersion to various purchasers.

The two founding partners haven't announced firm plans, although they indicate a possible new studio venture is being mulled.

SAM SUTHERLAND



ART MEETS SCIENCE—Frank Zappa talks shop with Sony digital audio engineers Dr. Toshi Doi, left, and Curtis Chan. Zappa hosted the Sony executives at his Los Angeles studio, a completely digital setup which includes a Sony PCM-3324 multi-track digital recorder and PCM-1610 two-track digital mastering unit for the preparation of CD master tapes.

Studio Track

NEW YORK

Chaka Khan is finishing vocals on her next Warner Bros. album at **Planet Sound** with producer **Arif Mardin** and engineer **Lew Hahn**. The **Ramones** are also there working on their next Sire album. Columbia group **Psychadelic Furs** are finishing their fourth album at **Electric Lady** with the help of producer **Keith Forsey** and engineer **Dave Wittman**. The one-time Jimi Hendrix studio is also the site of the **Rockats'** debut album for MCA. **Pete Soley** is producing this project, with **Hal Handsford** at the boards and assistant **Gary Hellman**. Also there, **Michael Bolton** is overdubbing tracks on his second Columbia release. The artist is co-producing with **Neil Kernon** and assistant engineer **Bruce Buchhalter**.


In Douglaston, three projects are underway at **Yorkshoppe**. MCA act **the Fixx** is in with producer **Rupert Hine** and engineer **Rob Bengston**, Mink DeVille guitarist **Rick Borcia** is laying tracks for a solo effort with engineer **Kevin Kelly**, and **Nils Lofgren** is com-

posing four tracks for the Broadway show "Willie" with lyricist **Nelle Adams**. Personal Records has two German artists in at **Blank Tapes**. **Stephan Eicher** is working on an EP with **The Magnificent Kordak** producing and **Bob Blank** engineering. Kordak is co-producing the group **Boytronic** with their producer **Herbert Boehme**, for another EP.

Local pop combo **the Baxters** recording four songs at **Media Sound** with staff producer **Doug Epstein**.

LOS ANGELES

Romeo has checked into the **Record Plant** for an Allied Artist album with producer **Kim Richards**. At **Producers Workshop**, **Social Fact** is working on an album for Fun Stuff Records with producers **Mark Eisenstein** and **Paul Anderson**, engineer **Russ Castillo** and former Cheap Trick member **Tom Peterson** assisting. Also there, Capitol artist **Beau Williams** is cutting tracks with **Alan Abrahams** producing, **Rick Hart** at the board and **Joe Peratta** assisting. AVI artist **Arnold**
(Continued on page 36)

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Pro Equipment & Services

FOR LICENSING ARRANGEMENTS

dbx Issues Stereo TV Guidelines

LOS ANGELES—Licensing policy guidelines for the dbx-TV noise reduction system have been issued by dbx Inc., developers of the technology selected by the Electronic Industries Assn. as the industry standard for stereo television broadcasting.

Les Tyler, vice president of engineering for the Newton, Mass.-based firm, unveiled the proposed licensing arrangements for broadcasters and manufacturers of television receivers, broadcast equipment, test equipment and integrated circuits. Tyler, who also reported that sample printed circuit cards for both encoder and decoder circuits should be available to licensees shortly, detailed the following policy elements:

- For television receiver manufacturers, licensing will carry both a one-time license fee and royalty payments for each noise reduction circuit produced. The unit royalty will depend on the quantity of circuits produced, with the unit fee to decrease as production volume increases.

- Broadcast equipment manufacturers will pay a one-time license fee to produce noise reduction encoder circuits, but no unit royalty will be sought. Decoder circuits intended for use in professional video monitors will also be permitted royalty free.

- No license will be required for broadcasters transmitting dbx-encoded television audio. Broadcasters interested in assembling their own equipment, rather than purchasing commercially-produced encoders,

will be able to purchase encoder circuit cards directly from dbx.

- Integrated circuit manufacturers will also be licensed to produce custom noise-reduction ICs for the system. A one-time license fee will be required, but no additional royalty is being sought. Finished ICs will be sold only to those manufacturers who have executed the necessary license agreement with dbx.

- Test equipment manufacturers may obtain licenses to produce noise reduction encoder circuits, with a

one-time license fee involved but no unit royalty sought. Alternatively, dbx will sell encoder cards to those suppliers not planning to build their own encoders for test devices, thus eliminating the need for a license.

Tyler has stressed that those suppliers with existing licenses for other forms of dbx noise reduction technology will still need to procure a separate license for any use of the dbx-TV system, which differs from those previous audio noise reduction technologies.

Studio Track

• Continued from page 34

McCuller is finishing a new album with labelmate **David Benoit** producing and **Ben Rodgers** engineering. **Leo LaBranche** is producing the group **EO** with **Rodgers** and **Steve Powell** sharing the board. And former Pink Floyd member **David Gilmour** is finishing a Columbia album, with **Hart Engineering**.

NASHVILLE

Woodland Sound is busy with a Parliament Records project with **Cal Smith**. **George Richie** is producing. **Billy Sherrill** is at the board and **Tim Farmer** is assisting. Producer **Snuffy Miller** is mixing **George Grace Vanvactor's** latest effort with engineer **David McKinley** and **Andre Montell** is producing a Nashboro album for **Free Spirit**. **Ken Criblez** is engineering.

OTHER CITIES

Motown artist **David Ruffin** is back to work at Detroit's **Gnome Sound**, where he's cutting an album with producers/writers **Ronnie**

McNeir, **Burce Nazarian** and **Jerry Jones**. **Nazarian** and **Duane Bradley** are finishing the mix of **Orbit's** cover of Marvin Gaye's "Too Busy Thinking About My Baby" for **Quality Records**. Also there, **Oasis** is wrapping up a 12-inch single for **Streetwise Records**. And **MCA** act **the Automatrix** returns to **Gnome** for its second album.

At **Bear West** in San Francisco, **Bill Spooner** of the **Tubes** is working on solo material with engineers **Mark Needham** and **Marc Senasac**. And Bay Area group **Myth** is cutting tracks for their first album, with **Ross Winetsky** producing and **Needham** at the board. . . . Japanese singer **Atsuka Nina** and Hawaiian artists **Kaipo** and **Owana** are cutting sides at **Al Harrington's Studio Hawaii**. . . . At **Philadelphia's Warehouse**, **Lita Ford** is laying tracks for a **PolyGram** album with guest musician **Aldo Nova**, producer **Lance Quinn** and engineer **Obie O'Brien**.

Editor's Note: All material for the Studio Track column should be submitted to Kim Freeman in Billboard's New York Office.

Mad Hatter's Clientele Grows

• Continued from page 34

decay—it's nice and bright in character, and while it's fairly extensively trapped, it still has a live feeling." If the dimensions prevent longer decay times, the room is still large enough to fit "a Mozart-sized orchestra, or a big band with room to spare."

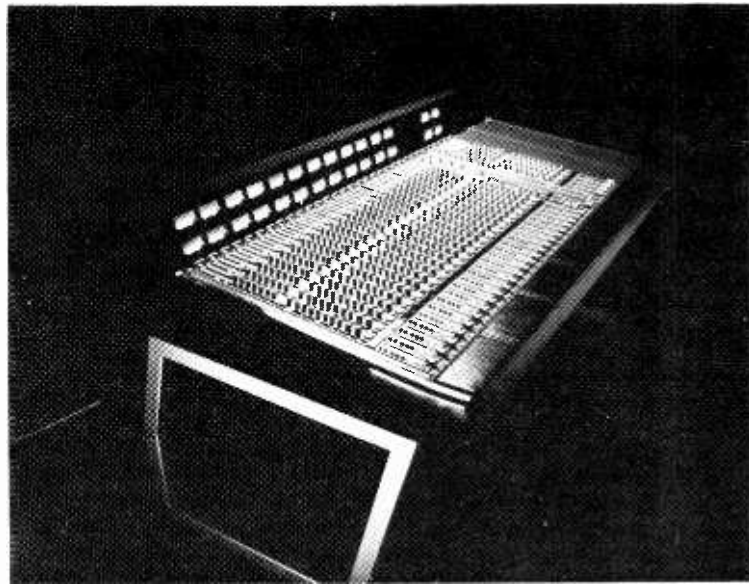
As for the control room, **Kirsh** and **Corea** brought in **Tom Hidley**, who provided them with a **Sierra Design** room which they, in turn, modified. Built with a sloping ceiling that rises toward the front of the room, the plan has been personalized by installation of a ceiling slightly higher than dictated by **Hidley's** blueprints.

Monitors, too, reflected special needs, according to **Kirsh**, who says a prime goal was to find an approach that would be equally suitable for both amplified and acoustic music. **Mad Hatter** chose the **ACD** system developed by **John Meyer**.

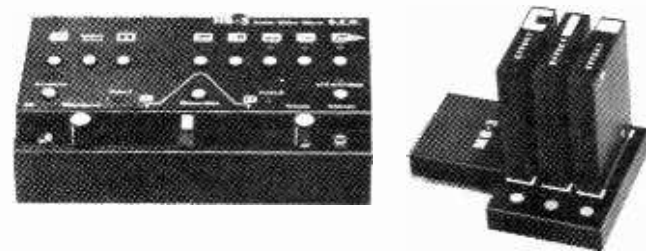
Electronics were also modified, with the heart of the system, a **Trident Series 80** console, altered by **Bud Wyatt**. The 40 input desk feeds **Mad Hatter's** **Studer** 24-track and two-track machines—again, specially modified, with custom electronics beneath the **Studer** transports. **Kirsh** notes that **Mad Hatter's** two two-track machines, which offer both quarter- and half-inch head stacks, have **Mark Levinson** circuitry.

Corea himself christened the new configuration with an acoustic project, his "Three Quartets" album for **ECM**. In subsequent months, notes **Moss**, the studio accepted some outside business but didn't pursue clients. Over the past year, however, he says the room has been almost entirely booked by outside producers and artists, following a lengthy period during which **Mad Hatter's** owner was too involved with touring to tackle new studio projects.

New Products



Harrison Systems' newest console is "The Raven," designed as a competitively priced unit that will offer signal handling comparable to the firm's more expensive designs. Offered in a single configuration with a 40-position mainframe, "The Raven" is supplied with 28 input modules and three master modules, along with blank panels for remaining unused master and input stations; customers wishing to expand the console's capabilities may then use a separate console expansion kit, available from Harrison, to create the preferred setup.



Video effects at low cost, on the run, are offered by **Comprehensive Video's** new "mini video production systems," which combine two-camera switchers and plug-in cartridge technology to afford over 20 different video production effects. Shown here is the **MS-2000** deluxe switcher, with built-in quick-cut, dissolve, horizontal, vertical and corner wipe effects; extender units allow up to nine additional effects modules to be plugged in for ready access. The unit is priced at less than \$2,000, while the basic **MS-1000** carries a suggested price of less than \$1,000.

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Talent & Venues

Marlboro Country Tour Set For Second Year

By KIP KIRBY

NASHVILLE—Based on the success of its first major venture into corporate sponsorships of music packages last year, Philip Morris is underwriting the second annual Marlboro Country Music Tour. This year's edition will visit 10 cities in May and June, with 10 fall dates to be announced later.

Ronnie Milsap, Merle Haggard and Ricky Skaggs will headline Marlboro's concerts in Omaha, Wichita, Minneapolis, Milwaukee, San Antonio, Lakeland and Jacksonville. In Baltimore and Norfolk, Milsap and Skaggs will be joined by Eddie Rabbitt. And in Houston, Milsap and Haggard will perform with T.G. Sheppard and Louise Mandrell.

The multi-million-dollar sponsorship investment by Philip Morris includes an elaborate staging package featuring triple 12- by 14-foot video screens and mobile camera crews; state-of-the-art sound equipment; massive sliding stage sets, and a full wraparound proscenium curtain for theatrical effect.

Tied into each tour date is a local talent competition offering promising area entertainers cash prizes and the chance to open the show in their market. Local nightclubs will sponsor the contests as part of the Marlboro Country Music Talent Round-up, with each winning act receiving \$5,000 and the opening slot in its city. Second and third place winners in each market will win \$1,000 and \$500 respectively.

Tickets for every date on the tour are \$12 and \$10. Philip Morris will provide concertgoers with special color posters and four-color program books. Advertising for the event will be through newspapers only, accord-

ing to Tom Keim, director of marketing communications for Philip Morris.

Keim says the tobacco manufacturer was pleased by its initial success in music sponsorships last year. "At first, we were skeptical," Keim notes. "This company had been approached often about sponsoring music events, but we were never certain we could meet our own criteria as well as make a lasting and important contribution."

Fans' reaction to last year's debut tour, however, convinced Philip Morris that country music hit its demographic and offered a way to satisfy its image requirements.

Packaging and production for the entire 1984 tour will again be handled by Regis Boff and the Entertainment Services Group in New York.



SOUL TIME—Motown's DeBarge performs its hit "Time Will Reveal" for a recent segment of tv's "Soul Train."

SLICK MOVE *Starship's Amazing Grace Tries To Update Her Hippie-Era Image*

By JEFF TAMARKIN

NEW YORK—From the title and cover art of her new RCA solo album, "Software," to the title of her current single and video, "All The Machines," it is apparent that Grace Slick is doing her best to lose the image as a symbol of the '60s that she's carried around since those heady days of peace, love and flowers. The 40-year-old singer is no longer the "Acid Queen," and she wants the world to know it.

"If a musician or entertainer chooses to remain in 1968," she says, "he or she will have a following of people who also choose to remain there. I don't choose to remain there, but unfortunately I'm still associated with that era because of the notoriety that we (the Jefferson Airplane, which metamorphosed into the present-day Jefferson Starship, with which Slick still sings) had at that particular point in music. I don't mind singing 'White Rabbit' (the Airplane's 1967 top 10 hit), but I don't like being relegated to just that."

Slick's new album is a contemporary-sounding affair, heavy on synthesizers, played by Austrian musician Peter Wolf (not the ex-J. Geils Band singer), who also co-wrote most of the material with Slick. "All The Machines," the video of which was already in medium rotation on MTV by the time of the album's release, celebrates the dominance of machines in the '80s. Slick is aware

that this pro-technology stance and the computer terminology of the album's title go against her image as the San Francisco-based ex-hippie.

"I like machines just fine," says Slick with a defiant chuckle. "I'm perfectly at home with a lot of technology. Even in the '60s I never went for all those things like natural childbirth and natural bread and hairy armpits. When I had my daughter China I wanted to be in a hospital with all kinds of gadgets around in case anything went wrong. I wasn't interested in having a midwife. That's my idea of hell."

"I'm also perfectly at home in a city. I wear lots of plastic makeup, I talk to cars and I eat at McDonald's."

RCA's promotional strategy also concentrates on developing a modern image for Slick, who is already back in the studio with the Starship while debating whether to tour as a solo act. She recently finished a promotional tour of the U.S., appearing on numerous AOR radio stations to discuss the album, as well as on several television talk shows and award presentations.

"We were presented with an album by Grace which is experimental and progressive," says Alan Wolmark, RCA's director of national album promotion, "and the promotional tour was designed to present her in more of an album rock light. What we prepared was an AOR strategy and a video strategy."

Slick plans to delve more fully into

NEW PROJECTS FOR COOLEY, CONLON

Atlanta Promoters Branching Out

By RUSSELL SHAW

ATLANTA—Concert Promotions Inc. and Southern Promotions Inc., a combined full-service operation headed by longtime concert promoter Alex Cooley and business partner Peter Conlon, has set several new touring and venue relationships.

The firms, based here, have entered into an agreement with Six Flags Over Georgia, the area amusement park, to procure national talent for its ongoing series of spring and summer shows. In addition, Cooley and Conlon are becoming more involved with the college market.

Both Cooley and Conlon are talent industry veterans. A majority of the memorable shows promoted in this area over the last decade have had a Cooley tie-in. After some financial reversals around 1980, Cooley resurfaced a year later. He soon combined forces with Conlon, whose resume

combines music business and political experience.

One of the major anchors of the Cooley rebound has been a profitable, ongoing relationship with Willie Nelson. The latest evidence of the Nelson-Cooley ties is a just-concluded series of eight successful Southeastern dates.

The Nelson tour acquisition points up another trend in concert promotion: more of a concentration on tours and geographical variety rather than on just two or three markets. Cooley recognizes this trend and says he operates differently than he did in the past.

"We're working more with acts rather than just relying on the markets themselves," he observes. "It used to be that most promoters stayed in just a few geographic locales. At one time, if you went into a town that another promoter was trying to control, you couldn't get any kind of radio deal, newspapers wouldn't give you any kind of advance publicity and the hall manager may have been a little hostile. But now there's not the 'territorial imperative' that there once was."

"Basically, for me," Cooley continues, "it's 'have gun, will travel.' This has been made possible by the fact that it costs a tremendous amount of money to control a territory. Because of political ramifications, you have to do a lot of shows you'd rather not do. Now as a promoter I can be more selective. I don't have to take a dog act because their manager or agent works with another artist that I want. There's less of that attempt to control a market, especially in the bigger towns."

The Atlanta area seems to bear out this observation. At one time, only

three or four promoters presented rock shows here on at least a semi-regular basis; now that number has more than doubled. Cooley, though, remains the most recognizable promotion name in the city, and he and Conlon have by no means ignored their Atlanta base while concentrating on operational expansion.

One of the most identifiable aspects of the Cooley-Conlon operations has been an ongoing series of outdoor concerts at Chastain Park Amphitheatre, a 7,000-seat facility located in a municipal park here. "Chastain Park is unique," Cooley observes. "It's special in several ways—the way it was built; its layout, complete with picnic tables, and especially its closeness to the city. The venues that are similar to Chastain seem to be located 40 or 50 minutes from a city."

Besides Chastain, many of Cooley's and Conlon's presentations take place at the Moonshadow Saloon, a 750-seat concert club in northeast Atlanta. "There are acts who still need to tour at a certain level," Cooley notes, "and the Moonshadow is a good listening room."

Despite his active relationship with the Moonshadow, there's one thing Cooley does not want to do: own and operate a club. While he readily acknowledges that many of his longest-lasting affiliations with bands were forged at former properties, including Alex Cooley's Electric Ballroom and the Capri Ballroom, he denies any interest in venue acquisition.

This doesn't dampen Cooley's positive feelings about market conditions in Atlanta, or in the Southeast as a whole. "There's money out there in the market," he says, "but you have to realize that it's changing real fast."

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DIANA ROSS

*Westbury Music Fair, Long Island
Tickets: \$25*

Despite the negative press following last summer's Central Park benefit concert, Diana Ross appears as determined as ever to befriend the masses. During her Feb. 27 show here, the 21-year veteran walked a fine line between superstar entertainer and good will missionary.

Almost every song was interrupted by Ross' sentimental journeys into the crowd, predictable one-liners and guest appearances by various members of the audience. This needless string of Las Vegas-like sidesteps hit bottom with a parade of flabby men flexing their biceps on stage during "Muscles." No one need pay \$25 to see that.

When Ross did get down to business, she proved she doesn't need to fall back on these theatrics. Her voice and appearance proved ageless as she ran through songs highlighting her careers with the Supremes and on her own.

Introduced as "that Phil Collins tune," an in-

nocent and energetic "You Can't Hurry Love" took the audience back to the Motown era. And Ross demonstrated her versatility with the jazzy "Tain't Nobody's Business If I Do," the bluesy "Good Morning Heartache" and the whisper-soft "Do You Know Where You're Going To?"

Noticeably missing was material from her latest album, "Ross," while a speedy version of Michael Jackson's "Beat It," with appropriate gyrations, provided the night's best joke: "Did I teach the kid how to dance, or what?"

With the help of a talented male backup vocalist, Ross ended the 90-minute set on a quiet note with "Endless Love." This was one of the show's musically magical moments, which unfortunately were few and far between. Last summer's benefit concert was all well and good, but the audience paid for this one; they paid to see Ross do what she does best—sing. And there should have been more of that.

KIM FREEMAN

AMY GRANT

*Tennessee Performing Arts Center,
Nashville
Tickets: \$10, \$9*

Triumphant from her second straight Grammy win (for female gospel vocal), Amy Grant charmed a sold-out house here March 1. Unfortunately, Grant's singing was interspersed with mini-testimonials which, to the non-elect, seemed both heavy-handed and naive.

Technically, though, Grant and her six-member soft-rock band couldn't be faulted, as they played out their 27-song set before a backdrop that featured the graphics from Grant's current album, "Straight Ahead." A skilled and dramatic singer, Grant was ably supported by a female backup trio.

Band members Michael W. Smith and Gary Chapman and backup vocalist Donna McElroy were also spotlighted in solo performances. Smith, a versatile keyboardist and writer, was more than a little overbearing as he bopped in and out among the monitors, admonishing the crowd to "help me out" as if he just been named recruiting sergeant for the Army of the Lord.

In spite of all the talent, the concert seemed

controlled and bloodless. Grant and company clapped, swayed, hopped about, turned their backs to the audience and executed all those other tiresome rock gestures that are meant to say, "Look how we're into our music!" But the effect was more mechanical than passionate.

Worse still was the antiseptic quality of the songs and patter. In the rarefied world Grant presented on stage, there were no wars, no social injustices, no hungry people, no intellectual uncertainties—just an avuncular God, a steady beat and good lighting.

One expects gospel concerts to be infused with gospel themes, but one also has the right to expect from gospel music (as from all art) proportion and believability. There was precious little of either as Grant floated from a trickle of earthly specifics onto a flood of celestial insights. If dogmatizing is to be a part of the music, it ought to be as well done as the music. On this night, it wasn't. **EDWARD MORRIS**

ROSEMARY CLOONEY

*Fontainebleau Hotel
Miami Beach, Fla.
Dinner show: \$42*

In her one-hour show in the newly decorated LaRonde Room, Clooney delighted a packed house with her style, experience and self-assuredness. Clooney's voice has dropped a few tones over the past 30 years and has become more full-bodied. She can still croon a tune as softly, smoothly and silkily as she ever did, or belt out a song with the best of them.

Part of Clooney's timeless appeal lies in her selection of equally timeless classics from such greats as Cole Porter, Johnny Mercer, Harold Arlen and the Gershwins. Clooney also showed she could sing more recent songs, with poignant interpretations of "Come In From The Rain" and "The Way We Were." During the latter song, a slide show projected images of the Clooney Sisters' early performances, Clooney's own career and familiar faces from show business and politics.

Clooney was generous in heaping praise on her musicians, and they were most deserving of it. She was backed by a swinging big band comprised of top local musicians and students from the Univ. of Miami.

SARA LANE

Cougar Thinking Small On 'Uh-Huh' Headlining Tour

LOS ANGELES—John Cougar Mellencamp is in the midst of his first headlining tour since the albums "American Fool" and "Uh-Huh" made him a platinum artist. But he isn't playing the Forum, the Spectrum or Madison Square Garden. Instead he's concentrating on halls, mostly 3,000 seats or less, in towns like Dothan, Ala., Danville, Ill. and Davenport, Iowa.

The tour, which began March 5 in Florence, Ala., isn't just confined to secondary markets. It also includes stops in such major cities as Atlanta, Chicago, Boston, Philadelphia and Washington. But even in these cities, Cougar is sticking to small and medium-sized halls.

Cougar's explanation for this tour? "I want to be able to look the people I'm singing to in the eye. I don't agree when people tell me there are places I shouldn't play because nobody plays them. People told me I was too unimportant to bother with

for years. You can be sure I'm not going to make the same mistake."

The tour is Cougar's first since he opened an arena tour for Heart more than a year ago. He is backed on the dates by a four-piece band and two backup singers. His opening act is Dan Ross & the Brunettes, an unsigned band from his hometown of Bloomington, Ind.

The closest Cougar will come to Bloomington on his current tour is Indianapolis, on Friday (16). That date is also the only one on the tour to take place in a big hall, the 20,000-seat Market Square Arena. The next-biggest venues are the 6,700-seat Hulman Civic Center in Terre Haute and the 5,900-seat Radio City Music Hall in New York.

Another unique aspect of Cougar's tour is that he has only two nights off until it concludes April 8 in Cleveland. The tour was booked by ATI in New York.

Bammies Good To The News

SAN FRANCISCO—Huey Lewis & the News were the big winners in the seventh annual Bay Area Music Awards, better known as the Bammies. The Chrysalis act was cited as best group, while its platinum album "Sports" was declared best album. And group leader Huey Lewis was named best male vocalist and Bay Area musician of the year.

The Tubes' "She's A Beauty" was judged best song, while that group's Prairie Prince was voted best drummer/percussionist. The Eric Martin Band was judged best Bay Area club band, while its Elektra album "Sucker For A Pretty Face" was cited as best debut album. Two members of Journey also won instrumentalist awards: bassist Ross Valory and keyboardist/synthesist Jonathan Cain.

The awards were held March 2 at

the San Francisco Civic Auditorium and were broadcast live on radio station KMEL. The show was hosted by Graham Nash, Greg Kihn, Fee Waybill and Grace Slick, who was named best female vocalist. The master of ceremonies was Dick Bright, who received the Board of Directors award.

Other winners include Angela Bofill for outstanding black contemporary artist, John Lee Hooker for outstanding blues or ethnic artist and Lacy J. Dalton for outstanding folk/country or acoustic artist.

Also: Steve Smith's "Vital Information" for best jazz album, Hush's "Hot Tonight" for best independent label album, Eddie & the Tide's "Maybe I'll Get Lucky" for best independent label single or EP and Brad Gilius of Night Ranger for best guitarist.

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Here Come Eurythmics Again: North American Tour

LOS ANGELES—Eurythmics are due to begin a North American tour March 20 at the Warner Theatre in Washington D.C. The tour will conclude May 5 at the Paramount Theatre in Seattle.

Other key halls include New York's Ritz, Philadelphia's Tower Theatre and Los Angeles' Wilshire Theatre, where the group is booked for three nights in April.

The group, which is in the top 10

with its single "Here Comes The Rain Again," is also represented on the home entertainment front with an RCA video album, "Sweet Dreams—The Video Album," available on cassette and disk.

Dance Trax

By BRIAN CHIN

Carefully engineered chaos reigns in this week's crop of new releases: Taking a cue, perhaps, from heavy-duty beat material like "Rockit" and "Beat Box," many of the best records this week are extended percussion breaks.

"Unique" is the only word for Akabu's "Watch Yourself," a British production shipping this week on Tommy Boy's Body Rock subsidiary. Mixing rather unpleasant lyrical material (an edit is certainly called for) with powerful drumming, the cut meanders from a near-jazz/funk opening into some fabulous roller-coaster edits by Double Dee and Steinski... Die Zwei's "gRAPsch" (Personal) also ships this week, and is another one of those German records we're so taken with. This one, though, has its American allusions down pat, and jams "on-the-radio" vocalizing and some very scary switched-up beats into a truly adventurous result.

Two other notable hip-hop fusions are imports, as of this writing: "I Want It To Be Real," by Freeez vocalist John Rocca, reprises the emulator hook of "I.O.U.," with an even more hectic setting, and a good melodic touch. It's scheduled for release within a week or so on Streetwise... Tony Cook & Party People's "On The Floor (Rock-It)" is on a U.K. Half Moon label as an import, although the company is a U.S. independent that's released at least one record here. It reminds us mainly of the solid rhythmic groove of "Odyssey," updated in high-tech fashion and with enough variety to support a nine-minute mix (by Timmy Regisford and Boyd Jarvis). No U.S. release was in sight as of press time.

★ ★ ★

More in the mainstreams of various radio and dance formats: Talk Talk makes a quick chart appearance with "It's My Life" (EMI America). The cut is smooth and amazingly accessible, compared to the group's eponymous debut single; mixer Steve Thompson achieves a Spectorish depth and openness of sound... Warp 9's "No Man Is An Island" (Prism) filters Richie-style island funk through a Roland drum and comes up with a wonderfully bright pop charmer. John Morales and Sergio Muzibai mixed.

Shalamar's terrific "Deadline U.S.A." has been released as a commercial 12-inch by MCA, in vocal and instrumental versions redone by John "Jellybean" Benitez; very much in the "I'm So Excited" vein... The Spinners' "Right Or Wrong" (Atlantic) represents the same hat-trick rejuvenation that occurred when executive producer Leon Sylvers III teamed up with Gladys Knight & the Pips last year; producers Dana Meyers and William Zimmerman often have them singing in a Whispers-like unison... Dorothy Moore (of 1976's grand ballad "Misty Blue") is back on Streetking with a surprisingly pop dance record, "Just Another Broken Heart." It should break first with the high-energy devotees of Viola Wills and the like.

Billboard Dance/Disco Top 80

Survey for Week Ending 3/17/84

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This Week	Last Week	Weeks On Chart	TITLE(S), Artist, Label	This Week	Last Week	Weeks On Chart	TITLE(S), Artist, Label
1	1	7	LET'S STAY TOGETHER—Tina Turner—Capitol 8579	41	59	3	BAG LADY—Ebn/Ozn—Elektra 66974
2	12	7	GIRLS JUST WANT TO HAVE FUN—Cyndi Lauper—Portrait/CBS 4R 904121	42	68	2	FOR YOUR LOVE—The S.O.S. Band—Tabu Promo AS 1817
3	3	7	SOMEBODY'S WATCHING ME—Rockwell—Motown 4515-MG	43	45	6	ALMAAFIYSH/THE SOUL—Hashim—Cutting Edge (12 Inch)
4	13	4	GIVE ME TONIGHT—Shannon—Emergency/Mirage EMDS 6542 (12 Inch)	44	24	9	CRUISIN'—Tom Browne—Arista (7 Inch) ADP 9140
5	18	4	I WANT A NEW DRUG—Huey Lewis and The News—Chrysalis 1818 (Promo 12 Inch)	45	34	8	BREAK MY STRIDE—Matthew Wilder—Private I/Epic (12 Inch) 429-04312
6	7	8	HERE COMES THE RAIN AGAIN—Eurythmics—RCA (12 Inch) PO-13711	46	48	4	OVER THE LEDGE—Taboo—Acme AMC 8304 (12 Inch)
7	11	8	PLANE LOVE—Jeffrey Osborne—A&M (12 Inch) SP-12089	47	55	4	DON'T KEEP ME WAITING—Tina Turner—First Take FTR 415
8	6	9	WATCH THE CLOSING DOORS—I.R.T.—RCA (12 Inch) JW 13699	48	70	2	NO MAN IS AN ISLAND—Warp 9—Prism PDS 495
9	10	9	NEW YORK, NEW YORK—Nina Hagen—Columbia (12 Inch) 44-4265	49	53	5	I DON'T NEED YOUR HANDOUTS—Citispeak—Partytymes PT 106
10	16	5	IT'S GONNA BE SPECIAL—Patti Austin—QWE 029373	50	43	6	MIDDLE OF THE ROAD—The Pretenders—Sire (LP Cut) 1-23980
11	5	13	WHITE HORSE—Laid Back—Warner Bros. (12 Inch) 0-20178	51	38	5	HEY YOU—Rock Steady Crew—Atlantic 0-86975
12	17	6	SEQUENCER—Al Dimeola—Columbia (12 Inch)	52	71	2	THE DOMINATRIX SLEEPS TONIGHT—Dominatrix—Streetwise STRL-2220
13	4	11	NEW SONG—Howard Jones—Elektra (12 Inch) 0-66977	53	36	11	PREPARE TO ENERGIZE—Torch Song—I.R.S. (12 Inch) SP 70412
14	8	19	I NEED YOU/AUTOMATIC/JUMP—The Pointer Sisters—Planet (LP Cuts) BX4-4705	54	NEW ENTRY		IT'S MY LIFE—Talk Talk—EMI-Liberty V-7821
15	2	13	BEAT BOX—Art Of Noise—Island (12 Inch) DMD 692	55	NEW ENTRY		TIME FOR SOME FUN/CONVICTION—Central Line—Mercury 814-749-1
16	22	5	WHEN LOVE SURGES—Jules Shear—EMI-America V7818	56	58	5	THAT'S LOVE—Blancmange—Island
17	23	4	JEALOUS LOVE/EVERGREEN—Hazell Dean—Quality QUS 057 (12 Inch)	57	NEW ENTRY		SHE'S STRANGE—Cameo—Atlanta Artists 818-384
18	20	8	YOU'RE LOOKIN' HOT TONIGHT—Barry Manilow—Arista (Import-Promo LP Cut) ADP-9168 (12 Inch)	58	51	14	THE POLITICS OF DANCING—Re-flex—Capitol (12 Inch) 8574
19	9	13	ENCORE—Cheryl Lynn—Columbia (12 Inch) 44-04257	59	47	15	ON THE UPSIDE—Xena—Emergency (12 Inch) 6541 EMDS
20	21	7	YOU MAKE MY HEART BEAT FASTER—Kim Carnes—EMI-America V-7819	60	49	15	OVER MY HEAD—Toni Basil—Chrysalis (12 Inch) 4V9-42754
21	30	4	DANCING IN THE SHEETS—Shalamar—Columbia 44-04949 (12 Inch)	61	39	14	TOO LATE/TROUBLE IN PARADISE—Sylvester—Megatone (12 Inch)
22	25	7	THIS MEANS WAR (SHOOBODOODAH DABBA DOOBE)—Imagination—Elektra 0-66975	62	62	4	SOMEHOW SOMEWAY—Visual—Prelude PRLD 674 (12 Inch)
23	31	5	I'VE GOT TO FIND A WAY—Zena Dejonay—TVI 2011	63	41	17	TROMMELTANZ (DIN DAA DAA)—George Kranz—Personal (12 Inch) P 49804
24	19	8	DO YOU WANT A LOVER—Hot Box—Polydor (12 Inch) 817414-1	64	NEW ENTRY		ONE FOR THE TREBLE—Davy DMX—Tuff City/CBS Assoc. 42904955
25	40	3	HOLD ME NOW—Thompson Twins—Arista LDP-9158	65	NEW ENTRY		ORIGINAL SIN—Inxs—Atlantic PR 586-A
26	35	5	RENEGADES OF FUNK—Soulsonic-Force—Tommy Boy TB 839	66	NEW ENTRY		ONE IN A MILLION—The Romantics—Nemperor 42904967
27	15	8	GOT A DATE—Dionne Warwick—Arista (12 Inch) ADP 9145/711 ASI-9146	67	57	7	THRILLER—Michael Jackson—Epic 3404364
28	44	3	IT'S ALL YOURS—Starpoint—Elektra 66973	68	75	2	AMOK—Lednacker—Import
29	27	8	WORKING WITH FIRE AND STEEL—China Chrisis—Sire (12 Inch) 0-20172	69	NEW ENTRY		SHAKE DOWN—Evelyn "Champagne" King—RCA PD 13749
30	33	6	HE'S A SAINT, HE'S A SINNER—Miquel Brown—TSR (LP Cut) TLP 1216	70	NEW ENTRY		THEY ONLY COME OUT AT NIGHT—Peter Brown—Columbia 44 04957
31	60	2	ALL NIGHT PASSION—Alisha—Vanguard (SPV-72)	71	NEW ENTRY		TALK TO ME (YOUR BODY SPEAKS MY LANGUAGE)—Casper—Atlantic DND-705
32	50	3	JUMP—Van Halen—Warner Bros. PRO A-2107	72	63	16	REMEMBER WHAT YOU LIKE—Jenny Burton—Atlantic (12 Inch) DMD 686
33	29	9	I'M A SUCKER FOR A PRETTY FACE—Wes Phillips—Quality (12 Inch) QUS-053	73	46	14	B-BOYS BEWARE/DESTINY—Two Sisters—Sugarscoop (LP Cuts) SS 425
34	28	22	TOUR DE FRANCE—Kraftwerk—Warner Bros. (12 Inch)	74	37	8	THE DREAM—Irene Cara—Geffen (12 Inch) 711/7293 96
35	14	9	THE WAY OF LIFE—The Puppets—Quality (12 Inch) QUS 055	75	64	6	THE BIG HURT—Bear Essence Starring Marianna—Moby Dick Records (12 Inch) 1732
36	69	2	COMING OUT OF HIDING—Pamela Stanley—TSR TSR 830	76	74	7	WILD STYLE—Time Zone—Celluloid/Moss Music 165
37	42	6	EVERLASTING LOVE—Vicki Sue Robinson—Profile (12 Inch) 7039	77	54	9	THE RECORD KEEPS SPINNING—Indeep—Becket (12 Inch) BKD 5109
38	32	9	RELAX—Frankie Goes To Hollywood—Island (12 Inch) 0-96975	78	66	8	ANOTHER MAN—Barbara Mason—West End (12 Inch) 22164
39	26	7	SWEET TEMPTATION—Gem—Streetking SKDS-1116	79	73	6	LET'S PRETEND WE'RE MARRIED/IRRESISTABLE BITCH—Prince—Warner Bros. (12 Inch) 0-20170
40	52	3	GIVE IT UP—K.C.—Meca 5000	80	77	6	HARD TIMES/JAM MASTER JAY—Run-D.M.C.—Profile (12 Inch) 7036

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AMUSEMENT BUSINESS Survey for Week Ending 3/17/84

Boxscore

The following are among the top concert grosses nationwide reported through the survey week. Included are act(s), gross, attendance, capacity of facility, ticket prices, promoter, facility, city, number of shows, number of sellouts and dates(s).

Among the top concert grosses through Feb. 28

YES—\$209,263, 15,501, \$13.50, Brass Ring Productions, Joe Louis Arena, Detroit, sellout, March 4.

CAMILO SESTO—\$182,290, 7,735 (11,692), \$25 & \$20, in-house, Radio City Music Hall, N.Y., two shows, March 3-4.

LUTHER VANDROSS, DEBARGE, DEELE—\$159,700, 11,131 (19,000), \$15 & \$12.50, American Amusement Corp., Reunion Arena, Dallas, March 4.

DURAN DURAN—\$123,941, 9,704 (12,500), \$12.75, DiCesare-Engler Prods., Pittsburgh Civic Arena, Feb. 28.

HEART, EDDIE MONEY—\$99,580, 8,253, \$12.50 & \$11.50, Pace Concerts, Frank Erwin Special Events Center, Austin, Pace Concerts, sellout, March 4.

.38 SPECIAL, HUEY LEWIS & THE NEWS—\$97,212, 8,265, \$11.75, DiCesare-Engler Prods., Pittsburgh Civic Arena, sellout, Feb. 17.

HEART, EDDIE MONEY—\$81,000, 6,000, \$13.50, Pace Concerts/Randy Shelton's Stardate, Memorial Coliseum, Corpus Christi, Texas, sellout, March 5.

TAMMY WYNETTE—\$61,200, 7,625 (9,138), \$8, in-house, Mississippi Coliseum, Jackson, Feb. 24.

KISS, ACCEPT—\$50,623, 4,402 (12,200), \$11.50, Cellar Door Prods., Baltimore (Md.) Civic Center, Feb. 28.

HEART, EDDIE MONEY—\$50,232, 4,466 (7,850), \$11.50, Pace Concerts/Randy Shelton's Stardate, Amarillo (Texas) Coliseum, March 1.

CONWAY TWITTY, RONNIE MCDOWELL—\$48,560, 4,856 (5,265), \$10, Jayson Promotions, Kellogg Center, Battle Creek, Mich., house attendance record, Feb. 17.

ADAM ANT, THE ROMANTICS—\$47,374, 3,849 (4,700), \$12.50 & \$10.50, Cross Country Concerts, Milford (Conn.) Jai Alai, March 3.

AMY GRANT, MICHAEL W. SMITH, GARY CHAPMAN—\$46,699, 4,880, \$10 & \$9, Greenwood Concerts, Tennessee Performing Arts Center, Nashville, two sellouts, Feb. 29-March 1.

CONWAY TWITTY, RONNIE MCDOWELL—\$46,070, 4,607 (7,358), \$10, Jayson Promotions, Deluth (Minn.) Arena, Feb. 19.

CONWAY TWITTY, RONNIE MCDOWELL—\$43,700, 3,496 (6,120), \$12.50, Jayson Promotions, MECCA Auditorium, Milwaukee, Feb. 18.

AMY GRANT, MICHAEL W. SMITH, GARY CHAPMAN—\$42,397, 4,821 (5,005), \$9.50 & \$8.50, Greenwood Concerts, Boutwell Auditorium, Birmingham, Ala., March 2.

AMY GRANT, MICHAEL W. SMITH, GARY CHAPMAN—\$42,320, 4,600, \$9.50 & \$8.50, Greenwood Concerts, Atlanta Civic Center, sellout, March 3.

AEROSMITH, ANVIL—\$39,082, 3,002, \$13.50, Concert Prods. Intl./Donald K. Donald/Harvey Corky, Mid-Hudson Civic Center, Poughkeepsie, N.Y., sellout, Feb. 16.

AMY GRANT, MICHAEL W. SMITH, GARY CHAPMAN—\$38,252, 4,114 (4,313), \$9.50 & \$8.50, Morning Star, Cook Convention Center, Memphis, Feb. 28.

KISS—\$37,652, 3,270 (3,500), \$11.75, DiCesare-Engler Prods., Stanley Theater, Pittsburgh, March 4.

ADAM ANT, THE ROMANTICS—\$37,500, 3,000, \$12.50, Concert Prods. Intl./Donald K. Donald/Harvey & Corky, Mid-Hudson Civic Center, Poughkeepsie, N.Y., sellout, Feb. 18.

JOHN ANDERSON, EARL THOMAS CONLEY—\$32,580, 2,896 (3,400), \$11.25, Brass Ring Prods./Joe Gehl Corp., Royal Oak (Mich.) Music Theater, two shows, March 3.

HUEY LEWIS & THE NEWS—\$29,400, 2,800, \$10.50, East Coast Entertainment, 200 Club, Richmond, Va., two sellouts, Feb. 28.

AMY GRANT, MICHAEL W. SMITH, GARY CHAPMAN—\$28,716, 2,896 (3,000), \$11, \$10 & \$9, Brallier Prods., The Township, Columbia, S.C., March 4.

G.B.H., YOUTH BRIGADE—\$23,350, 2,900 (3,000), \$8.50 & \$7.50, Golden Voice Presents, Olympic Auditorium, Los Angeles, March 2.

FEAR, CIRCLE JERKS—\$20,900, 2,400 (3,000), \$8.50 & \$7.50, Golden Voice Presents, Olympic Auditorium, Los Angeles, Feb. 24.

HUEY LEWIS & THE NEWS, THE BONGOS—\$19,530, 3,000, \$7 & \$6, in-house/Monarch Entertainment Bureau, College Ave. Gymnasium, New Brunswick, N.Y., sellout, Feb. 27.

SPECIMEN, EINSTRUZENDE NEUBAUTEN—\$16,327, 1,894, \$9.50 & \$8.50, Golden Voice Presents, Perkins Palace, Pasadena, Calif., sellout, March 2.

SHA NA NA, TOM CHAPIN—\$16,017, 1,471 (3,500), \$10.75 & \$9.75, DiCesare-Engler Prods., Stanley Theater, Pittsburgh, Feb. 18.

NIGHT RANGER, RICHIE CALLISON—\$15,910, 1,591 (2,000), \$10, Contemporary Presentations, Col Ballroom, Davenport, Iowa, Feb. 23.

BLUE OYSTER CULT, GIRLS SCHOOL—\$12,350, 1,100 (3,500), \$11.75, DiCesare-Engler Prods., Stanley Theater, Pittsburgh, Feb. 26.

THE BLUES PROJECT, BOB BROZMAN—\$11,067, 1,000, \$11.50 & \$10.50, Michael Koppy, Victoria Theater, San Francisco, two sellouts, March 3.

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New On The Charts



BILLY RANKIN

Riding on the success of Sheena Easton and Big Country, Scotland sends its latest offering for the U.S. pop charts in the form of Billy Rankin, who moves up the Hot 100 to 80 with his A&M solo debut "Baby Come Back."

A native of Glasgow, Rankin began as a guitarist for the group ZAL when he was 17. He played with a number of other bands before landing a spot with Nazareth, who had a top 10 single in 1976 with "Love Hurts," also for A&M. While he toured and recorded with that group for several years, the label had other plans for the singer/songwriter/guitarist. Upon hearing his demos, A&M signed Rankin as a solo artist last year.

The single is taken from "Growin' Up Too Fast," on which Rankin's metallic riffs settle digestibly into a clean pop framework.

Rankin is managed by Jim White for I-Rate Management, 35a High Street, Chrislehurst, Kent, BR7 5AE, England.

CITISPEAK

The increasing success of the street sound has brought much success to New York-based Streetwise Records. The company's newest hit is Citispeak's "I Don't Need Your Handouts"—released on the Party Time subsidiary label—which advances to 72 in its second week on the Black Singles chart.

Citispeak represents Party Time's dedication to rap, break music and electro funk with a cohesive and accessible blend of all three elements.

Taking their name from a term used in the film "Blade Runner" to denote street language, Citispeak hails from Baltimore, where they've been working for the last six years. The quartet consists of guitarist Jerome Montague, keyboardist Leon Askew, bassist Alan Mitchell and one-time gospel singer Jeanne Harris. Last year the group charted on the Dance/Disco chart with their Party Time debut, "Rock To Rock."

Streetwise is located at 25 W. 43rd St., New York, N.Y. 10036; (212) 382-1476

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Barbara Manshell

Billboard® Hot Country Singles

Survey for Week Ending 3/17/84

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THIS WEEK	LAST WEEK	WKS ON CHART	TITLE—Artist (Producer) Writer, Publisher, Licensee, Label & Number (Dist. Label)	THIS WEEK	LAST WEEK	WKS ON CHART	TITLE—Artist (Producer) Writer, Publisher, Licensee, Label & Number (Dist. Label)	THIS WEEK	LAST WEEK	WKS ON CHART	TITLE—Artist (Producer) Writer, Publisher, Licensee, Label & Number (Dist. Label)
1	2	15	ELIZABETH —Statter Brothers (Jerry Kennedy) Jimmy Fortune; American Cowboy Music BMI; Mercury 814-881-7	32	16	16	I NEVER QUITE GOT BACK (FROM LOVING YOU) — Sylvia (T. Collins) D. Pfirmer, M. Rei; Collins Court/Lodge Hall, ASCAP; RCA 13689	65	77	2	SWEET ROSANNA —Rex Allen, Jr. (A. DiMartino) A. L. Owens, B. Moore; Tapadero, BMI, Moonshine 3022
2	3	9	ROLL ON (EIGHTEEN WHEELER) —Alabama (H. Shedd, Alabama) D. Loggins; Leeds/MCA/Patchwork, ASCAP; RCA 13716	33	37	4	MAN OF STEEL —Hank Williams Jr. (J. Bowen, H. Williams Jr.) H. Williams Jr.; Bocephus, BMI; Warner/Curb 7-29382	66	NEW ENTRY		JUST A LITTLE LOVE —Reba McEntire (N. Wilson) D. Morgan, S. Davis, Tom Collins/Dick James, BMI, MCA 52349
3	5	13	SAVE THE LAST DANCE FOR ME —Dolly Parton (V. Garay) D. Pomus, M. Shuman; Trio Music Co./Inc./Rightsong, BMI, RCA 13703	34	40	5	CANDY MAN —Mickey Gilley & Charly McClain (N. Wilson) B. Ross, F. Neil; Unichappell, BMI; Epic 34-04368	67	71	3	ADVENTURES IN PARODIES —Pinkard & Bowden (Pinkard, Bowden; J. E. Norman) Not listed; Various, BMI/ASCAP; Warner Bros. 7-29370
4	9	12	YOU REALLY GOT A HOLD ONE ME —Mickey Gilley (J.E. Norman) W. Robinson; Jobete, BMI; Epic 34-04269	35	20	16	THERE AIN'T NO FUTURE IN THIS —Reba McEntire (J. Kennedy) B. Rice, M. S. Rice; Swallowfork/April, ASCAP; Mercury 814-629-7	68	57	7	BUILDING BRIDGES —Larry Willoughby (R. Crowell) H. DeVito, L. Willoughby; Granite/Goldline, ASCAP/Drunk Monkey, BMI; Atlantic America 7-99797
5	10	10	LET'S STOP TALKIN' ABOUT IT —Janie Fricke (B. Montgomery) R. Bourke, R. Van Hoy, D. Allen; Unichappell/Van Hoy/Possey, BMI/Chappell, ASCAP; Columbia 38-04317	36	43	4	I DON'T WANT TO LOSE YOUR LOVE —Crystal Gayle (J. Bowen) J. Carbone; Sixty-Ninth Street, BMI; Warner Bros. 7-29356	69	47	18	THAT'S THE WAY LOVE GOES —Merle Haggard (M. Haggard, R. Baker) S. D. Shafer, L. Frizzell; Acuff-Rose, BMI; Epic 34-04226
6	13	10	BURIED TREASURE —Kenny Rogers (B. Gibb, K. Richardson, A. Galuten) B. Gibb, R. Gibb, M. Gibb; Gibb Bros./admin. by Unichappell, BMI, RCA 13710	37	41	6	BROWN EYED GIRL —Joe Stampley (J. Stampley, Lobo) V. Morrison; Web IV, BMI; Epic 34-04366	70	81	2	THAT IT'S ALL OVER FEELING (ALL OVER AGAIN) — Steve Clark (J. Kennedy) S. Clark, J. MacRae; Music City, ASCAP; Mercury 818-058-7
7	8	13	THREE TIMES A LADY —Conway Twitty (C. Twitty, J. Bowen) L. Richie; Jobete/Libren, ASCAP; Warner Bros. 7-29395	38	26	14	GIVE ME BACK THAT OLD FAMILIAR FEELING —The Whites (R. Skaggs) B.C. Graham; Allanwood, BMI; Warner/Curb 7-29411	71	53	15	TILL YOUR MEMORY'S GONE —Bill Medley (Jerry Crutchfield) Bill Rice, Mary Sharon Rice; Swallowfork Music, Inc., April Music, Inc./ ASCAP; RCA PB 13692
8	14	10	DON'T MAKE IT EASY FOR ME —Earl Thomas Conley (N. Larkin, E.T. Conley) E.T. Conly, R. Scruggs; Blue Moon/April, ASCAP/Full Armor, BMI; RCA 13702	39	29	12	DANCIN' WITH THE DEVIL —Stephanie Winslow (R. Ruff) S. Winslow; Checkmate, BMI; MCA/Curb 52327	72	73	3	I'M A COUNTRY SONG —David Rogers (H. Wayne) J. Stone; Movieville, BMI; Hal Kat Country 2083
9	12	13	YOU'RE WELCOME TO TONIGHT —Lynn Anderson & Gary Morris (M. Clark) J. Hurt, L. Henley, G. Boatwright; Warner House Of Music, BMI; Perman 82003 (MCA)	40	54	2	TO ALL THE GIRLS I'VE LOVED BEFORE —Julio Iglesias & Willie Nelson (R. Perry) A. Hammond, H. David; April/Casa David, ASCAP; Columbia 38-04217	73	61	9	WHERE DOES AN ANGEL GO WHEN SHE CRIES —The Osmond Brothers (J.E. Norman) T. Rocco, K. Chater; Bibco, ASCAP/Vogue/BMI (Welk Group); Warner/Curb 7-29387
10	1	14	GOING GOING GONE —Lee Greenwood (J. Crutchfield) J. Crutchfield; Unichappell/Jan Crutchfield, BMI, MCA 52322	41	45	6	MOST OF ALL —Mac Davis (G. Fundis) M. Davis; Songpainter, Tree, BMI; Casablanca 818-168-7	74	78	2	CAN YOU FOOL —Pauvette Carlson (H. DeVito) M. Smotherman; Royal Oak, ASCAP; RCA 13745
11	4	15	LONELY WOMEN MAKE GOOD LOVERS —Steve Wariner (Nora Wilson, Tony Brown) Freddie Weller, Spooner Oldham; Young World Music, BMI; RCA PB 13691 (A)	42	48	4	IN THE MIDNIGHT HOUR —Razzy Bailey (N. Wilson, T. Brown) S. Cropper, W. Pickett; Irving/Cotillon, BMI, RCA 13718	75	NEW ENTRY		IN REAL LIFE —Ed Hunnicutt (D. Burgess) K. Robbins; Hall-Clement, BMI, MCA 52353
12	18	10	THANK GOD FOR THE RADIO —The Kendalls (B. Mevis) M.D. Barnes/R.J. Jones; Blue Lake, BMI; Mercury 818-056-7	43	49	5	IT TOOK A LOT OF DRINKIN' (TO GET THAT WOMAN OVER ME) —Moe Bandy (B. Mevis) B. Gallimore, B. Mevis, B. Shore; Dejamus/G.I.D., ASCAP/Royalhaven, BMI; Columbia 38-04353	76	55	12	MIDNIGHT BLUE —Billie Jo Spears (G. Richey) R. Gillinson; Tapage, ASCAP; Parliament 1801 (NSD)
13	15	15	I'VE BEEN RAINED ON TOO —Tom Jones (Gordon Mills, Steve Popovich) John Philibert; Pulleybone Co./I Love Music/ASCAP-PRS Polygram 814-8207	44	52	4	I DREAM OF WOMEN LIKE YOU —Ronnie McDowell (B. Killen) T. Seals; W. B./Two Sons, ASCAP; Epic 34-04367	77	86	2	YOU LAY SO EASY ON MY MIND —Harvel Felts (J. Morris) B. Rice, Fields, Riis; Americus, ASCAP; Evergreen 1017 (NSD)
14	19	10	LET SOMEBODY ELSE DRIVE —John Anderson (J. Anderson, L. Bradley) M. Vickery, M. Kilgore; Tree/John Anderson, BMI; Warner Brothers 7-29385	45	50	4	GOD MUST BE A COWBOY —Dan Seals (K. Lehning) D. Seals; Pink Pig, BMI; Liberty 1515	78	65	8	ALMOST SATURDAY NIGHT —The Burrito Brothers (B. Maher) J. C. Fogarty; Greasy King, ASCAP; Warner/Curb 52329
15	21	8	WILL IT BE LOVE BY MORNING —Michael Martin Murphey (J.E. Norman) L. Anderson, F. Koller; Old Friends, BMI; Liberty 1514	46	51	6	VICTIM OF LIFE'S CIRCUMSTANCES —Vince Gill (E. Gordy, Jr.) D. McClinton; Music Corp. Of America, BMI; RCA 13731	79	NEW ENTRY		DEDICATE —Kieran Kane (J.E. Norman) Kieran Kane, Keiran Kane/Litom; ASCAP, Warner Brothers 7-29336
16	22	8	I'VE BEEN WRONG BEFORE —Deborah Allen (R. Van Hoy) D. Allen, R. Van Hoy, D. Cook; Posey/Van Hoy/Unichappell/BMI/Cross Keys (Tree Group), ASCAP; RCA 13694	47	59	3	I MUY BE USED (BUT BABY I AIN'T USED UP) — Waylon Jennings (W. Jennings) B. McDiil; Hall-Clement (Welk Group), BMI; RCA 13729	80	66	9	BAD NIGHT FOR GOOD GIRLS —Jan Gray (R. Childs) M. Johnson, H. Shannon; Welbeck/King Cole, ASCAP; Jamex 45-012
17	23	7	THE YELLOW ROSE —Johnny Lee with Lane Brody (J. Bowen) J. Wider/K. Welch, G. Nicholson; WB, ASCAP/Elektra-Asylum, BMI/Cross Keys (Tree Group), ASCAP; Full Moon/Warner Bros. 7-29375	48	36	17	TWO CAR GARAGE —B. J. Thomas (P. Drake) J. D. Martin, G. Harrison; Music Corp. of America/Dick James, BMI; Cleveland International 38-04237 (CBS)	81	NEW ENTRY		ONE SIDED LOVE AFFAIR —Mike Campbell (A. Reynolds) E. Rabbitt, E. Stevens, Deb-Dave/Briarpatch, BMI, Columbia 38-04387
18	24	6	RIGHT OR WRONG —George Strait (R. Baker) A. Sizemore, H. Gillespie, P. Biese; Edwin H. Morris, ASCAP; MCA 52337	49	56	4	BOYS LIKE YOU —Gail Davies (G. Davies) G. Davies, W. Igleheart; Little Chickadee, BMI/Black Note, ASCAP; Warner Bros. 7-29374	82	NEW ENTRY		ANYTHING FOR YOUR LOVE —Brentwood (R. Alves) R. Murray, S. Harris, Shobi/Blackwood, BMI; Hot Schatz 0052
19	6	14	WE DIDN'T SEE A THING —Ray Charles & George Jones (B. Sherrill) G. Gentry; Algee, BMI; Columbia 38-04297	50	31	16	STAY YOUNG —Don Williams (D. Williams, G. Fundis) B. Gallagher, G. Lyle; Rondor, PRS/Irving, BMI; MCA 52310	83	64	20	SENTIMENTAL OL' YOU —Charly McClain (Chucko II) P. McManus, B. Dipiero; Combine, BMI/Music City, ASCAP; Epic 34-04172
20	25	8	IF I COULD ONLY DANCE WITH YOU —Jim Glaser (D. Tolle) P. McManus; Music City, ASCAP; Noble Vision 104	51	63	2	AS LONG AS I'M ROCKIN' WITH YOU —John Conlee (B. Logan) K. Kane, B. Channel; Crosskeys (Tree Group)/Old Friends, ASCAP/BMI; MCA 52351	84	NEW ENTRY		BRANDED MAN —Sierra (N. Larkin, S. Scruggs) B. & S. Palmer (AKA James) Welbeck, ASCAP; Awesome 101
21	17	14	HAD A DREAM (FOR THE HEART) —The Judds (B. Maher) D. Linde; Combine, BMI; RCA/Curb 13673	52	46	7	THAT'S NOT THE WAY (IT'S S'POSED TO BE) —Anne Murray (J.E. Norman) A. Goldmark, P. Galdston; Nonpareil/Kazzboom, ASCAP; Capitol 5305	85	NEW ENTRY		DEEP IN THE ARMS OF TEXAS —Con Hunley (L. Morton) K. Bach, Me & Sam, ASCAP; Prairie Dust 84110
22	30	5	HAPPY BIRTHDAY DEAR HEARTACHE —Barbara Mandrell (T. Collins) M. David, A.P. Jordan; Collins Court, ASCAP; MCA 52340	53	58	4	LADY IN WAITING —David Willis (B. Mavis) D. Willis, B. Shore; G.I.D./ASCAP/Royalhaven, BMI; RCA 13737	86	NEW ENTRY		DON'T GO CHANGING —Lorrie Morgan (R. Gant, J. Vienneau) C. Kelly, L. Anderson; Golden Bridge/Big Heart/Satsuma, ASCAP; MCA 52331
23	27	7	I COULD 'A HAD YOU —Leon Everette (B. Mevis) B&M Rice; April/Swallow Fork, ASCAP; RCA 13717	54	38	16	DON'T CHEAT IN OUR HOMETOWN —Ricky Skaggs (R. Skaggs) R. Pennington, R. Marcum; Ft. Knox, BMI; Sugar Hill/Epic 34-04245	87	84	20	I CALL IT LOVE —Mel McDaniel (M. McDaniel) B. McDiil; Hall-Clement (Welk Group), BMI; Capitol 5298
24	28	8	TOO LATE TO GO HOME —Johnny Rodriguez (R. Albright) L. Chera; Music City, ASCAP; Epic 34-04336	55	60	4	SOMEONE IS FALLING IN LOVE —Kathy Mattea (R. Peoples, B. Hill) P. Sebert, L. Domann; Atlantic/Boguilas Canyon, BMI/Criterion/Space Case, ASCAP; Mercury 818-289-7	88	68	19	AFTER ALL —Ed Bruce (T. West) E. Bruce, P. Bruce; Gingham, ASCAP; MCA 52295
25	7	16	WOKE UP IN LOVE —Exile (B. Killen) J. P. Pennington; Pacific Island, BMI; Epic 34-04247	56	42	14	NOTHING LIKE FALLING IN LOVE —Eddie Rabbitt (D. Malloy) J.A. Schnaars, T. Schuyler; Deb-Dave/Briarpatch, BMI/Mallven/Cottonpatch, ASCAP; Warner Bros. 7-29431	89	85	3	WE BELONG TOGETHER —Tony Joe White (R. Reynolds) T. J. White; Swamp Fox, ASCAP; Columbia 38-04356
26	32	5	SWEET COUNTRY MUSIC —Atlanta (M. Bogdan, L. McBride) D. Rowe, T. Dotson, J. Stevens, A. P. Carter; Texas Tunes/Hat Band/Dwain Rose/Peer, BMI; MCA 52336	57	62	5	I BET YOU NEVER THOUGHT I'D GO THIS FAR —Micki Furhman (J. Gillespie) J. Gillespie, S. Webb; Somebody's (Welk Group), SESAC; MCA 52321	90	76	7	LITTLE BITS & PIECES —Jim Stafford (B. Montgomery) J. Hadley; Tree, BMI; Columbia 38-04339
27	33	5	MAKE MY DAY —T. G. Sheppard with Clint Eastwood (J.E. Norman) D. Blackwell; Peso/Wallet, BMI; Warner/Curb 7-29343	58	44	17	WHY LADY WHY —Gary Morris (B. Montgomery) G. Morris, E. Setser; WB/Gary Morris, ASCAP/Warner-Tamerlane, BMI; Warner Bros. 7-29450	91	70	19	SHOW HER —Ronnie Milsap (R. Milsap, T. Collins) M. Reid; Lodge Hall, ASCAP; RCA PB 13658
28	11	13	WITHOUT A SONG —Willie Nelson (B.T. Jones) W. Rose, E. Elicsu, V. Youmans; Miller/Intersong, ASCAP; Columbia 38-04263	59	69	3	REPEAT AFTER ME —Family Brown (N. Wilson) B. Brown; Terrace, ASCAP; RCA 13734	92	75	6	MY DAD —Ray Stevens (J. Kennedy, R. Stevens) D. Gonya; Red Tennes, BMI; Mercury 818-057-7
29	34	8	LEFT SIDE OF THE BED —Mark Gray (B. Montgomery, S. Buckingham) M. Gray, B. Woods, S. Lemaire; Warner-Tamerlane/Daticabo/Tree (Tree Group), BMI; Columbia 38-04324	60	NEW ENTRY		MONA LISA LOST HER SMILE —David Allan Coe (B. Sherrill) J. Cunningham; Rocksmith/Lockhill-Seima, ASCAP, Columbia 38-04396	93	87	21	THE SOUND OF GOODBYE —Crystal Gayle (J. Bowen) H. Prestwood Parquet/Lawyers Daughter BMI Warner Bros. 7-29452
30	35	7	SILENT PARTNERS —David Frizzell & Shelly West (S. Garrett, S. Dorff) T. Rocco, K. Chater, A. Roberts; Vogue, BMI/Bibo (Welk Group)/Chriswald/Hopi/MCA, ASCAP; Viva 7-29404	61	72	2	WHERE'D THAT WOMAN GO —Mel McDaniel (M. McDaniel) H. Howard, A. Harvey; Tree/Big Chip, BMI; Capitol 5333	94	82	7	SKI BUMPUS/BANJO FANTASY II —Wickline Band (D. Maddux, S. Gavin, B. Wickline) S. Gavin, W. Shields; Cascade Mtn., ASCAP; Cascade Mountain 4045
31	39	4	I GUESS IT NEVER HURTS TO HURT SOMETIMES —The Oak Ridge Boys (R. Chancey) R. VanWarmer; Terra Form/Fourth Floor, ASCAP; MCA 52342	62	67	4	BREAK MY HEART —Victoria Shaw (J. Hobbs) H. Tipton, A. Kaset; Irving, BMI; MPB 1006	95	94	13	RIDE 'EM COWBOY —David Allan Coe (B. Sherrill) P. Davis; Web IV, BMI; Kat Family 4-04258
				63	NEW ENTRY		I GOT MEXICO —Eddie Raven (E. Raven, P. Worley) E. Raven, F. J. Myers; Michael H. Golden/Raven Song, ASCAP, RCA 13746	96	80	23	YOU MADE A WANTED MAN OF ME —Ronnie McDowell (B. Killen) J. Crossan; Tree, BMI; Epic 34-04167
				64	79	2	NOW I LAY ME DOWN TO CHEAT —Shelley West (S. Garrett, S. Dorff) A. Roberts; Chriswald/MCA/Hopi/Senor/Cibie, ASCAP; Viva 7-29353	97	83	9	IF I CAN JUST GET THROUGH THE NIGHT —Sissy Spacek (R. Crowell) P. Anders; Home Grown, BMI; Atlantic America 7-99801
								98	88	23	IN MY EYES —John Conlee (B. Logan) B. Wyrick; Intersong-USA, ASCAP, MCA 52282
								99	74	17	DRINKIN' MY WAY BACK HOME —Gene Watson & His Farewell Party Band (G. Watson, R. Reeder) D. Scaife, R. Scaife, P. Thomas; Vogue/Partner (Welk Group), BMI; MCA 52309
								100	89	12	THE BEST OF FAMILIES —Big Al Downing (R. Baker) J. Jarrard, W. Bomar; Honeytree/Green Hills, ASCAP; Team 1007

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

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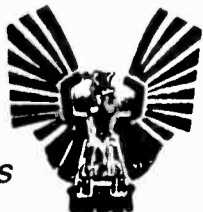
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Ad Executives Tell CRS Session: Look At Lifestyles Of Listeners

By EDWARD MORRIS

NASHVILLE—Inaccurate perceptions of the average country music listener represent a major hindrance to increased radio advertising sales by major agencies. And the lifestyles of country listeners can be more crucial for radio sales reps than pure demographics in securing new accounts.

These were among the findings discussed by a panel of advertising and media executives during the Country Radio Seminar March 1. Entitled "16th & Madison Avenues: A Major Intersection," the session dealt with the growing role of country music and its artists in advertising.

Michael White, senior vice president at the Needham, Harper & Steers advertising agency, invoked a study showing the average country music fan to be cautious about social changes, endowed with "traditional American values," and a voracious consumer of home-related products. White suggested radio sales reps concentrate more on the country listener's lifestyle and less on pure demographics in pitching accounts. White's agency was recently chosen to represent the Nashville Network, the cable service built almost entirely around country music.

Commissioned by Needham, Harper & Steers, the study gathered

two sets of responses—one from country music listeners, one from "others"—to a series of statements on how to arrive at conclusions about lifestyle and outlook. Among the responses garnered during the study were:

- "Police should use force to maintain law and order" (66% country, 57% other).

- "Everything is changing too fast" (67% country, 57% other).

- "I think the women's liberation movement is a good thing" (47% country, 51% other).

- "I have somewhat old-fashioned tastes and habits" (88% country, 44% other).

- "I would rather live in or near a small town than a large city" (76% country, 61% other).

- "The father should be the head of the house" (64% country, 54% other).

- "A woman's place is in the home" (39% country, 33% other).

In a section on relative use of home-related products, the study concluded that country music listeners are more ardent users of such products as potato chips (91% country, 85% other), layer-cake mix (89%, 83%), barbecue sauce (82%, 75%) and microwave ovens (71%, 64%). White noted that Quasar is now using country-flavored radio commercials to boost sales of its mi-

crowave ovens, a product once thought too "upscale" for country buyers.

On such traditionally-perceived upscale products as yogurt and imported wines, country music fans did not fall significantly behind the others: 32% to 39% and 25% to 32%, respectively.

Ron Kaatz, senior vice president of J. Walter Thompson, Los Angeles, and Larry Spiegel, senior vice president of Tracy-Locke/BBDO, Dallas, agreed that agency perception of country music fans is one of the largest hindrances to increasing radio advertising sales. Spiegel charged that New York ad agencies, in particular, are inhibited in the use of country radio because of the "Hee Haw factor," which he defines as the belief that people who listen to country music are a cross between the "Beverly Hillbillies" and the cast of "Hee Haw."

Panelist George Rogers, head of media resources for D'Arcy McManus Masius, Bloomfield Hills, Mich., addressed the audience at the seminar via a remote hookup. He advised the radio advertising sales staffers, "Don't just call on the buyers; call on the planners and the account people. Tell them your story."

This panel was one of six Music Industry Professional Seminar (MIPS) sessions sponsored by the Country Music Assn. and held concurrently with the regular Country Radio Seminar panels.

Raven Tops Bill At NMA Spotlight

NASHVILLE—Eddy Raven, Jessica Boucher and J.D. Martin headline the first 1984 Nashville Music Assn. Spotlight Thursday (15). The event begins at 7:30 p.m. at the Tennessee Performing Arts Center.

This will be the first time that the NMA has used a major label act for one of its talent spotlights. The NMA hopes that Raven's appearance will increase attendance and showcase the two unsigned acts on the bill.

Tickets are \$5 and may be bought at TPAC or through the NMA.



WHAT, NO BANDANAS?—Bandana members Lon Wilson and Tim Menzies sing their new Warner Bros. single, "Better Our Hearts Should Bend Than Break," produced by Jim Ed Norman, at the New Faces Show in Nashville.



STARS AT SEMINAR—Visiting at the Jim Halsey suite during opening night festivities for the Country Radio Seminar are, from left, William Lee Golden of the Oak Ridge Boys, RCA's Marie Osmond, MCA's Lee Greenwood, Atlantic/America's Larry Willoughby and the Oaks' Richard Sterban.

Nashville Scene TV Messes With New Faces

By KIP KIRBY

What price television exposure? And when do television's disadvantages outweigh its advantages?

These questions were running through the minds of some 700 radio executives at the recent New Faces Show, when television invaded their convention for the first time. They are questions that the board of the Country Radio Seminar will have to grapple with in coming weeks, as feedback from the New Faces Show continues to pour in. And the feedback will most certainly be vociferous, for there's no question that tv's intrusive presence at this year's show created havoc with what has always been a very special event.

The arrival of television equipment marked a first for the seminar. Radio is not what you'd call close friends with television; there is a natural competitiveness between the two mediums. Most of the registrants and attendees, in fact, looked surprised at the sight of tv lights, cameras and crew in the ballroom.

This was the first time the seminar has arranged for the New Faces Show to be taped and packaged for future syndication as a prime time

country special. The decision was obviously a financial one: Sale of a New Faces special could help offset the costs of staging the production and raise more money for the various scholarships given away each year by the Organization of Country Radio Broadcasters. Not to mention, of course, the exposure it offers the 10 "new faces" appearing on the show.

On paper, the idea probably looked great. In reality, it turned the night into a debacle, as hour after hour, the taping dragged on, victim of television's endless stops and starts and re-takes. There was no possibility of creating any ambience in a room soaked with harsh white television spotlights.

Repeatedly the attendees—who had paid for the banquet tickets through their registration fees—had to applaud with forced enthusiasm in their new, unaccustomed role of captive tv audience. Halfway through the interminably long evening, the general mood began to sour perceptibly. By the time Gus Hardin came onstage at 12:15—and she wasn't the last act, either—the crowd had turned restive and hostile to the intrusive cameras and crew. During one delay, someone in the audience yelled out, "What's television doing here, anyway?" People started leav-

(Continued on page 48)



ACM Unveils Finalists For 19th Annual 'Hat' Awards

LOS ANGELES—Finalists for the Academy of Country Music's 19th annual "Hat" Awards have been selected. Winners will be announced during the live two-hour NBC telecast, May 14.

Vying for top honors in the entertainer of the year category are Alabama, Barbara Mandrell, Willie Nelson, the Oak Ridge Boys and Hank Williams Jr.

Janie Fricke, Crystal Gayle, Barbara Mandrell, Reba McEntire and Sylvia are up for top female vocalist. In the male vocalist category, competitors are John Anderson, Earl Thomas Conley, Lee Greenwood, Merle Haggard and Ricky Skaggs.

Named in the top vocal group division are Alabama, Exile, Larry Gatlin & the Gatlin Brothers Band, the Oak Ridge Boys and the Whites. In the top vocal duet grouping, nominees include the Bellamy Brothers, Merle Haggard & Willie Nelson, Charly McClain & Mickey Gilley,

Kenny Rogers & Dolly Parton, and T.G. Sheppard & Karen Brooks.

In a surprising entry, gospel artist Amy Grant is up for top new female vocalist, along with Lane Brody, Gus Hardin, Kathy Mattea and Lorrie Morgan. And two artists who have only recently broken onto the charts—Darrell Clanton and Craig Dillingham—join nominees Jim Glaser, Mark Gray and Wayne Massey for top new male vocalist honors.

The Academy of Country Music presents its trophies for single record of the year to the artist, producer and record label. This year's nominees in the category are "A Little Good News," by Anne Murray, produced by Jim Ed Norman, on Capitol; "Islands In The Stream," by Kenny Rogers and Dolly Parton, produced by Barry Gibb, Karl Richardson and Alby Galuten, on RCA; "Jose Cuervo," by Shelly West, produced by Snuff Garrett and Steve Dorff, on Viva; "Pancho And Lefty," by Merle

Haggard and Willie Nelson, produced by Chips Moman, Willie Nelson and Merle Haggard, on Epic; and "Swingin'," by John Anderson, produced by Frank Jones and John Anderson, on Warner Bros.

Song of the year "Hat" awards are presented by the Academy to the artist, composer and publisher. Nominees in this year's event are "I.O.U." sung by Lee Greenwood, written by Kerry Chater and Austin Roberts, published by Vogue/Ohriswald/Hopi Sound/MCA Music; "I Always Get Lucky With You," by George Jones, written by Tex Whitson, Freddy Powers and George Church, published by Shade Tree; "Lady Down On Love," performed by Alabama, written by Randy Owen, published by Maypop/Buzzherb; "Swingin'," sung by John Anderson, written by Lionel A. Delmore and John D. Anderson, published by Lionel Delmore/Hall-Clement/John Anderson Music; and "The Wind Beneath My Wings," sung by Gary

Morris, written by Larry Henley and Jeff Silbar, and published by Warner House of Music/Warner Bros. Gold.

Album of the year honors are presented to artist, producer and record company. Finalists in this category are Merle Haggard's "Going Where The Lonely Go," produced by Lewis Talley and Ray Baker, on Epic; "Highways And Heartaches," performed and produced by Ricky Skaggs, on Epic; "Pancho And Lefty," sung by Merle Haggard and Willie Nelson, produced by Chips Moman, Willie Nelson and Merle Haggard, on Epic; "The Closer You Get," by Alabama, produced by Harold Shedd and Alabama, on RCA; and "Wild And Blue," by John Anderson, produced by Frank Jones and John Anderson, on Warner Bros.

Up for the Academy's annual Tex Ritter Award for country motion picture of the year are "Hank Williams: The Show He Never Gave," "Kenny Rogers as The Gambler: The Adventure Continues," "Living Proof (The

Hank Williams Jr. Story)," and "Tender Mercies," starring Robert Duvall. Of these, only "Tender Mercies" was a theatrical release; the others were television films.

Final nominations in the nine instrumentalist/band categories will be announced within the next two weeks. These awards are voted on by ACM members in the musician/bandleader/instrumentalist category and the artist/entertainer category. Other awards to be presented include radio station, disk jockey and country nightclub of the year, determined by a poll of music industry trade publications covering country music and by country promotional personnel at record labels.

During the live telecast from the Hollywood Palladium, the organization will also present its Pioneer Award, voted by the Academy's board of directors, recognizing outstanding and unprecedented achievement in the field.

Mike Reid—

**Thanks for the Grammy winning
“Stanger In My House”**

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CLASSICAL **Keeping Score**

DG To Import Budget LPs & Cassettes

By IS HOROWITZ

Deutsche Grammophon makes a strong bid for the larger market of budget classics next week when it begins soliciting orders on a new product line of imported LPs and cassettes bearing a suggested list price of \$3.98. It is the first time the label has sought to compete at this price point.

The project, which exhibits more than a trace of "greatest hits" genealogy, differs in detail from most other budget wings of major labels. For one, each album is programmed conceptually out of catalog product segments, rather than being stepped down in price from earlier packages, an approach that has hitherto largely been limited to cassette-only product.

Additionally, while the earlier recordings of top label artists are among those from which product is assembled, in none but a few cases are performers identified on the album covers. These are designed to convey the programming mood in ways that will attract buyers beyond the classical core.

There will be 15 albums in the first release, scheduled for delivery to the trade on April 12. New albums will be added every other month, and 60 titles in all are promised by the end of the year.

DG has named the line "Musikfest," and has no intention of allowing its introduction to go unheralded. It claims it is mounting its biggest merchandising campaign yet to support the product.

Dealer aids include bin divider cards, cassette dump bins, streamers, decals and bag stuffer brochures, informs Grace Patti, DG marketing executive. In selected areas, Musikfest beer fests will be held to float the introduction. Radio and print advertising is also being planned, says Patti.

Among the album titles in the first release are "Bolero: Images Of Spain," with works by Ravel, Chabrier, Falla, and others; "Fireworks Festival," containing pieces by Handel, Bach and other Baroque composers; and "Springtime In Aran-

juez," featuring guitar music by Rodrigo and other Spanish composers. Among the artists represented in Musikfest are Herbert von Karajan, Rafael Kubelik, Seiji Ozawa, Sviatoslav Richter and Lorin Maazel.

★ ★ ★

Pro Arte says it is still trying to get the Schwann Record & Tape catalog to remove the \$7.98 price listing it gives for the firm's all-digital Sinfonia series. Although company practice is not to specify list price, Sinfonia, at a price to dealers of \$3.75 to \$4, is normally retailed at \$5.99 to \$6.99, which would place it squarely in the midprice digital camp.

Pro Arte's Steve Vining says 20 new Sinfonia titles are being processed for release in July to complement the 25 albums already in the catalog of the line, which was introduced just a bit more than a year ago.

The Beethoven symphony cycle under the direction of Herbert Ke gel will be completed with the release of the Fourth and Ninth Symphonies, the latter to be issued on a single LP



TALENT BONANZA—A recent party run by the Assn. for Classical Music in New York to honor Grammy nominees brought together an unprecedented number of record personalities. A sharp eye will pick out such artists as Leontyne Price, Sherrill Milnes, Ruth Laredo, Richard Stoltzman, Anahid Ajemian, Aaron Rosand, David Bar-Illan and Ted Joselson; composers Philip Glass, John Corigliano, Morton Gould and Peter Schickele; and producers Tom Shepard, Tom Frost, Tom Mowrey, Jay David Saks, Steve Epstein, Andrew Kazdin, and the team of Marc Aubort and Joanna Nickrenz. (Photo: Jody Caravaglia)

despite a playing time of more than 65 minutes.

Sinfonia's series with the Bach Collegium Musicum will be continued with the release of "Art of Fugue" and the "Musical Offering." There is also a new set of the "Brandenburg Concertos" being readied with trumpet virtuoso Ludwig Guttler playing a *corno di caccia* in

the second concerto. This will be the first time this instrument, a small field horn, is used in a recording of the piece, according to Vining, although historical precedents exist.

★ ★ ★

Items for consideration should be sent to Is Horowitz, Billboard, 1515 Broadway, New York, NY 10036.

JAZZ **Blue Notes**

Symphonic Fusion In Concert Halls

By SAM SUTHERLAND and PETER KEEPNEWS

It's not likely that the lines between jazz and symphonic music will ever be completely obliterated, but they do seem to be blurring. A dramatic example was presented at the recent Grammy Awards by the remarkable trumpeter Wynton Marsalis, who performed a Hummel concerto with an orchestra and an original composition with his quintet back-to-back—and went on to win awards in both the classical and jazz categories. Other examples—less dramatic, but equally significant—abound.

For example, pianist/composer Billy Taylor recently premiered his "Peaceful Warrior," dedicated to the memory of Martin Luther King, Jr., with the Atlanta Symphony. The work was commissioned by the symphony as part of its American Music Project, designed to familiarize Atlanta audiences with American composers. The piece featured the orchestra, a chorus and Taylor's trio, which includes Victor Gaskin on bass and Keith Copeland on drums.

And the ASCAP Foundation has launched a commis-

sioning project which will give jazz, gospel and concert composers the opportunity to have their works performed by major symphony orchestras. The project is being administered by Meet The Composer Inc., and this year's compositions are dedicated to Duke Ellington.

This year's works—including a jazz piece by the redoubtable Horace Silver—are being premiered this Thursday (15) at the Brooklyn Academy of Music by the Brooklyn Philharmonic, with Lukas Foss conducting, and the program will be given again the following night at Cooper Union in Manhattan. In addition to the three new works, the program will also include excerpts from Ellington's unfinished opera "Queenie Pie," arranged by his son Mercer, and a new composition in honor of Ellington by Ornette Coleman.

Coleman, along with Taylor and Grover Washington Jr., selected Silver to compose the jazz work. The concert work is by Oily Wilson, and the gospel composition by Howard McCreary.

★ ★ ★

Next to the arrival of W-2 forms, Ground Hog Day and the first running of the maple sap, one of the surest harbingers of spring remains the unofficial kickoff of the jazz festival season, as press releases, posters, telexes and telephones begin outlining key festival lineups from Monterey to Montreux and beyond.

For those whose vacation plans will revolve around which of these summits seem most promising, New York's Jazz World Society is now readying its third Jazz Festivals International Directory (formerly the World Jazz Calendar of Festivals and Events) for publication. The 1984-85 edition, covering dates from this April through December, '85, is being wrapped now, but promoters and festival organizers who wish to submit listings may contact P.O. Box 777, New York, N.Y. 10108. Listings are added without any required fee. Deadline is this Thursday (15).

★ ★ ★

This Saturday (17), an impressive lineup of top players is slated to converge on New York's Beacon Theatre for Jazztime '84, a special performance event being videotaped by National Video Productions. A 20-piece band is being assembled, with Jon Faddis, Randy Brecker, Marvin Stamm, Nick Brignola, Gerry Niewood, Dick Oates, Tom Varney, Kenny Asher and bandleader Doug Sertl among the cast. Chaka Khan will be featured as guest vocalist, and the show is scheduled to include tap and break dancing segments choreographed by Wayne Cilento.

The concert's producers, headed by Rod Rucker of the San Francisco-based National Video Productions, are promising a "Copacabana-type atmosphere," and are urging patrons to "come in 1920s, '30s, '40s and '50s dress." Tickets are \$12 from Ticketron, Chargit and the Beacon boxoffice.

★ ★ ★

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.



THE FIRST QUARTER CENTURY—KKGGO Los Angeles is in the midst of a year-long celebration of its 25th anniversary as an all-jazz station. As part of the celebration, KKGGO personality Jim Gossa helps pick the winners of a recent contest co-sponsored by the FM station, WEA, the Licorice Pizza chain and Finnair. The two top winners got all-expenses-paid round trips to Finland; other prizes included Warner Home Video titles and Warner Bros., Elektra and Atlantic albums.

Survey For Week Ending 3/17/84

Billboard® Best Selling **Spiritual LPs**

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This Week	Last Week	Weeks on Chart	Title, Artist, Label & Number	This Week	Last Week	Weeks on Chart	Title, Artist, Label & Number
1	3	25	WE SING PRAISES Sandra Crouch Light LS-5825	18	18	74	YOU BROUGHT THE SUNSHINE The Clark Sisters, Sound Of Gospel SOG 132
2	2	17	THIS TOO WILL PASS James Cleveland And The Charles Fold Choir, Savoy 7072	19	15	9	HUMBLE Lonnie McBride, J&B 0047
3	1	41	ROUGH SIDE OF THE MOUNTAIN Rev. F.C. Barnes and Sister Brown, Atlanta International AIR 10059	20	20	25	HE GAVE US ALL HE HAD The Sunset Jubilaires Atlanta International 10067
4	4	37	PEACE BE STILL Vanessa Bell Armstrong, Onyx R3831	21	22	21	YOU ARE MY MIRACLE Myrna Summers Savoy SL 14616
5	6	45	JESUS, I LOVE CALLING YOUR NAME Shirley Caesar, Myrrh MSB 6721	22	21	5	GOSPEL (SOUNDTRACK) Various Artists, Savoy SL 14753
6	7	28	I'LL RISE AGAIN Al Green, Myrrh MSB 6747	23	25	104	TOUCH OF CLASS Jackson Southernaires, Malaco MAL 4375
7	8	5	MAKE ME AN INSTRUMENT Candi Staton, Beracah BRI-1001	24	23	56	I FEEL LIKE GOING ON Keith Pringle, Hope Song 2001
8	5	28	FEEL THE SPIRIT The Williams Brothers, Myrrh MSB 6745	25	24	49	THE FANTASTIC VIOLINAIRES The Violinaires, Malaco 4382
9	9	9	TESTIFY Timothy Wright, GosPearl 16017	26	27	70	THE RICHARD SMALLWOOD SINGERS The Richard Smallwood Singers, Onyx/Benson R3803
10	10	9	SING AND SHOUT Mighty Clouds Of Joy, Myrrh	27	26	33	FINALLY Andre Crouch, Light LS 5784
11	11	21	LONG TIME COMING The Winans Light 5826	28	32	25	EDWIN HAWKIN'S MUSIC AND ART SEMINAR MASS CHOIR Lecton 810 639-1
12	12	28	DETERMINED Tramaine Hawkins, Light LS521	29	29	41	PRAYER AND FAITH Keith Pringle and The Pentecostal Community Choir Savoy 14719
13	13	45	LEAD ME Jackson Southernaires, Malaco MAL 4383	30	28	37	MAMA Dixie Hummingbirds, Atlanta Int'l 10061
14	14	83	LORD, YOU KEEP ON PROVING YOURSELF TO ME Florida Mass Choir, Savoy SGL 7078	31	30	79	UNCLOUDY DAY Myrna Summers, Savoy 14594
15	19	5	TAKE IT TO THE LORD IN PRAYER The Truthettes, Malaco 4386	32	34	33	HEAR MY VOICE The Rance Allen Group, Myrrh MSB 6736
16	17	21	WORDS CAN'T EXPRESS Nicholas Message 1002	33	31	9	PRAYER Brown Brothers, Abundant Life
17	16	9	YES WE CAN Georgia Mass Choir, Savoy SGL-7082	34	33	66	WHEN IT RAINS, IT POURS Rev. F.C. Barnes and Sister Brown, Atlanta Int'l 10041
				35	35	17	JESUS IS USING ME Julia Mae Price Williams GosPearl 16015

MARCH 17 1984, BILLBOARD

Discos CBS Growing Via Profono Link

By ENRIQUE FERNANDEZ

The latest round in the battle between CBS and RCA for the Latin market has **Discos CBS** signing a licensing agreement with the West Coast-based **Profono**, a move that the major claims will give them 50% of the market in California and Texas. The agreement, under which Discos CBS will manufacture, market and distribute Profono product, with the Mexican-oriented label handling its own promotion and artist relations, is effective in April.

The Profono license has prompted Discos CBS to open a warehouse on the West Coast, which the label expects to be operating by April 1. "We will now have a strong physical presence in the West," affirms Discos CBS head **Ron Chaimowitz**.

The arrangement, which is similar to the distribution agreements RCA International holds with Latin product from Ariola and A&M, was made by **Nacho Morales**, **Alejandro Quintero** and **David Quintero** from Mexico, **Guillermo Santiso** from Los Angeles, and **Chaimowitz**, who is based in Miami. Profono product includes the label's own Mexican-American and U.S.-based Mexican talent, plus artists from the Mexican labels **Melody** and **Cisne Raff**.

The Profono roster includes **Los Bukis**, **Los Tigres del Norte**, **Los Humildes**, **Los Freddys**, **Los Potros**, the salsa band **Costa Brava**, **Ednita Nazario**, **Dulce** and **Los Bondadosos**. In addition, Profono holds the license for this year's Grammy-winner, **José**

Feliciano, on the Motown Latino label.

Until the young supergroup's signing with RCA, Profono had been known in the market for **Menudo**. The CBS agreement will give the major access to Profono's **Menudo** catalog.

Chaimowitz estimates that Discos CBS' Mexican product, which included *ranchera* superstar **Vicente Fernandez**, accounted for 35% of the label's record sales. It's expected that the Profono license will increase this proportion considerably.

The label's next move? "We're currently looking for repertoire sources in merengue," says **Chaimowitz**. "Our Dominican company, which opened last year, is working on it."

The buzz is: Who are **Los Lobos**? The Grammy winners in the Mexican/American category are virtually unknown in the Latin market, though their music, in the fine tradition of *chicano* rock, has a large following among *rockeros* of all backgrounds. More than one major is looking for them, but word from **Slash Records** is that they're not worried. In fact, **Slash** plans to get into the Latin market with their laureates.

Items for consideration should be sent to Enrique Fernandez, Billboard, 1515 Broadway, New York, N.Y. 10036.



SPECIAL ADDRESS—Willie Colon announces his recent signing to RCA International via a taped message to label executives attending RCA's Latin America/Spain regional convention. Shown from left are the label's manager of video productions **Richard Carey**; RCA division vice president, Latin music U.S., **Mario DeLaHiguera**, and **Colon**.

GOSPEL **Lectern**

Glad Doing Their 'Thing'

By BOB DARDEN

If you're interested in hearing the entire history of contemporary Christian music in one song, check out "That Hymn Thing" on **Glad's** "No Less Than All" album for **Benson's Greentree** label. It's lots more fun than a history lesson and nearly as revealing.

Glad has been together for 11 years, first with **Word's Myrrh** label, now with **Greentree**. Their sound is built on lush vocal harmonies with brothers **Ed** and **Don Nalle** and long-time keyboardist **Bob Kaufin** over sometimes complex, synthesizer-dominated pop tunes. **Ed** says that "That Hymn Thing" grew out of the band's frustration with people who denied that Christian lyrics could be set to contemporary music.

"So about six years ago, we put our heads together and our different styles of music and built a number of variations around the hymn 'We Praise Thee O God, Our Redeemer.' We even talked to musicians from the '40s and '50s to make sure our approach was right."

Ed says that the resulting medley has become the highlight of **Glad's** concerts. The original hymn is first performed in its original incarnation as an old English drinking song, then in its more familiar form as a high church anthem, complete with pipe organ. Next it becomes a '40s swing tune a la **Manhattan Transfer**, a toe-tapping country and western song, a **Beach Boys**-style number, and finally a **Glad** tune circa 1984, dominated by their own soaring harmonies and full-bodied keyboards.

The title, incidentally, came out of repeated requests before their concerts for "that hymn thing." In fact, **Ed** says they've been doing it so long that they've had to completely re-do their original version at the end. Six years later, it's already out of date.

Glad will perform "That Hymn Thing" and a number of tunes from a repertoire that includes such stand-outs as "Take A Stand," "Iron Sharpens Iron," "Be Ye Glad" and "All Things" in a live Easter concert to be recorded at the **Kennedy Center** in Washington next month.

One of contemporary Christian music's few bona fide geniuses, **Michael Omartian** (producer and arranger for the likes of **Donna Summer**, **Christopher Cross** and the **Imperials'** greatest albums), has agreed to produce the next **Rod Stewart** album, according to **Warner Bros. Records**. . . **Sparrow Records**, coming off its greatest year to date (**Billboard**, Feb. 4), has announced the first release from its newly created **Nissi** label: the debut LP by television star **Lisa Whelchel** of the series "The Facts Of Life." . . . One last bit of late-breaking **Sparrow Records** news. The latest signee to **Billy Ray Hearn's** stable is **Steve Green**, formerly with the **Gaither Vocal Band**. Look for his debut album this month.

Items for consideration should be sent to Bob Darden, P.O. Box 1991, Waco, Tex. 76703.

Billboard® Special Survey Hot Latin LPs™

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NEW YORK				CALIFORNIA			
This Week	Last Report	ARTIST—Title, Label & Number (Distributing Label)	This Week	Last Report	ARTIST—Title, Label & Number (Distributing Label)		
1	1	WILFRIDO VARGAS El africano, Karen 75	1	1	ANTONIO DE JESUS A&M 37005		
2	7	MENUDO Reaching Out, RCA 4993	2	4	CAMILO SESTO Amanecer 84, Ariola 6009		
3	2	JOSE JOSE Secretos, Ariola 6000	3	0	MENUDO Reaching out, RCA 4993		
4	3	ANTONIO DE JESUS A&M 37005	4	15	ANGELA CARRASCO Unidos, Ariola 6007		
5	8	MENUDO A todo rock, RCA 7241	5	14	PIMPINELA CBS 11317		
6	13	PIMPINELA CBS 11317	6	5	LOS BUKIS Mi fantasia, Profono 3122		
7	15	CAMILO SESTO Amanecer 84, Ariola 6009	7	10	ROCIO JURADO Por que me habras besado, RCA 7243		
8	4	JOSE LUIS RODRIGUEZ Ven, CBS 30305	8	11	PIMPINELA Hermanos, CBS 11320		
9	9	ROCIO JURADO Por que me habras besado, RCA 7243	9	0	VARIOS ARTISTAS Lo mejor del ano, CBS 10341		
10	0	CONJUNTO LIBRE Ritmo sonido y estilo, Montuno 522	10	3	JOSE JOSE Secretos, Ariola 6000		
11	5	EL GRAN COMBO La universidad de la salsa, Combo 2034	11	7	LA REVOLUCION DE EMILIANO ZAPATA La fuerza de tu amor, Profono 3126		
12	0	JOSE FELICIANO Me enamore, Profono 1002	12	9	JOSE LUIS PERALES 15 grandes exitos, CBS 80375		
13	0	WILKINS Aventura, Masa 010	13	2	ROCIO DURCAL Entre tu y yo, Ariola 6004		
14	10	JULIO IGLESIAS Momentos, CBS 50329	14	0	YOLANDITA MONGE Suenos, CBS 10345		
15	0	PIMPINELA Hermanos, CBS 11320	15	0	JULIO IGLESIAS En concierto, CBS 50334		

FLORIDA				TEXAS			
This Week	Last Report	ARTIST—Title, Label & Number (Distributing Label)	This Week	Last Report	ARTIST—Title, Label & Number (Distributing Label)		
1	1	JOSE JOSE Secretos, Ariola 6000	1	3	ANTONIO DE JESUS A&M 37005		
2	13	ROCIO DURCAL Entre tu y yo, Ariola 6004	2	2	MENUDO A todo rock, RCA 7241		
3	7	JOSE FELICIANO Me enamore, Profono 1002	3	5	ROCIO DURCAL Entre tu y yo, Ariola 6004		
4	9	HANSEL Y RAUL TH 2271	4	1	JUAN GABRIEL Todo, Ariola 6001		
5	3	WILFRIDO VARGAS El africano, Karen 75	5	4	JOSE JOSE Secretos, Ariola 6000		
6	12	ANTONIO DE JESUS A&M 37005	6	8	GRUPO MAZZ It's bad, Cara 054		
7	2	ROCIO JURADO Por que me habras besado, RCA 7243	7	15	JULIO IGLESIAS Julio, CBS 50333		
8	5	PIMPINELA Hermanos, CBS 11320	8	0	DANIELA ROMO Celos, CBS 80371		
9	8	WILLIE CHRINO Subiendo, TH 2268	9	7	LOS TIGRES DEL NORTE Internacionalmente nortenos, Profono 3124		
10	4	MENUDO Reaching Out, RCA 4993	10	6	LA MAFIA Mafiamania, Cara 053		
11	0	CHARYTIN Guitarras y violines, Kim Records 744	11	0	LOS FELINOS 18,500 veces, Musart 10926		
12	15	MENUDO A todo rock, RCA 7241	12	0	PIMPINELA CBS 11317		
13	6	CAMILO SESTO Amanecer 84, Ariola 6009	13	0	RAMON AYALA Viajando con los Bravos, Freddie 1275		
14	0	JULIO IGLESIAS En concierto, CBS 50335	14	0	RAMON AYALA Corridos vol. 2, Freddie 1280		
15	11	MILLIE Y LOS VECINOS Avantgarde, Algar 39	15	0	MERCEDES CASTRO Para que me buscas, Musart 10922		

Survey for Week Ending 3/17/84

Puerto Rico Top LPs™

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This Week	Last Report	ARTIST—Title, Label & Number (Distributing Label)
1	2	JOSE JOSE Secretos, Ariola 6000
2	1	JOSE FELICIANO Me enamore, Profono 1002
3	4	ANTONIO DE JESUS A&M 37005
4	7	PIMPINELA Hermanos, CBS 11320
5	0	WILKINS En vivo, Masa 011
6	12	VARIOS ARTISTAS Lo mejor del ano, CBS 10341
7	6	ROCIO JURADO Por que me habras besado, RCA 7243
8	5	CHARYTIN Guitarras y violines, TeleRecord 001
9	3	GUILLERMO DAVILA Un poco de amor, Sono-rodven 020
10	8	CAMILO SESTO Amanecer 84, Ariola 6009
11	0	JOSE LUIS RODRIGUEZ Ven, CBS 30305
12	9	EL GRAN COMBO La universidad de la salsa, Combo 2034
13	10	VARIOS ARTISTAS Entre amigos, Collectors Gold 527
14	0	MENUDO A todo rock, RCA 7241
15	15	ROCIO DURCAL Entre tu y yo, Ariola 6004

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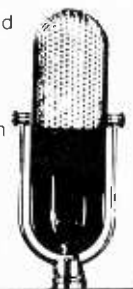
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CRTC Renews CKOI's License But New Hearing Is Called To Resolve CHOM Issue

By KIRK LaPOINTE

MONTREAL—The Canadian Radio-Television & Telecommunications Commission has solved half of its longterm feud with two FM stations here over their programming. It's granted a license renewal to CKOI-FM, noting that the French-language progressive station had done much to upgrade its adherence to its promise-of-performance.

But the Commission's battles with CHOM-FM, the dominant English FM rock station, are far from over. Yet another public hearing has been called in July to try to reach an 11th-hour solution in the station's resistance to Commission demands for increased commitments to talent support, foreground programming and a reduced level of French spoken on the station.

In separate decisions Feb. 23, the Commission renewed until September, 1985, the license held by Radio

Futura Ltd. for CKOI. That coincides with the expiration date of other Quebec FM stations. The Commission noted that the station has unique status as a French-language progressive rock station and said it had demonstrated "effort and good will" in trying to comply with its promise-of-performance. But it decided to hold another hearing for the CHOM license held by Radio Maisonneuve Ltd. to further survey the station's recent performance.

The Commission said its staff analysis of CHOM programming last year didn't jibe with statements made by CHOM general manager Geoff Stirling at a CRTC hearing last December. For that reason, it has decided to reconvene the hearing in July, two months before the station's license expires. If CHOM doesn't conclusively show it has adhered to its promise-of-performance, then it will have to "provide good reasons as to why its license should be renewed."

The Commission almost never revokes a license, especially one belonging to a financially viable broadcaster.

Simply put, the two stations' troubles stem from CKOI's desire to play more English music and CHOM's wish to speak more French. They have both argued repeatedly that a unilingual service doesn't reflect the Montreal market and that there is room for both of them to be more bilingual.

CKOI last year won a concession when its mandate to program French-language vocals was reduced to 55% from 65%. Following hearings Dec. 13, at which CHOM was also under scrutiny, CKOI gave evidence that it had upgraded its commitment to financing Canadian concerts and recordings and had increased its foreground programming.

But, while CHOM's Stirling asserted that the station was complying with its promise-of-performance, the Commission concluded that the station had not provided sufficient evidence to back its contention. The CRTC will further analyze station programming before the July hearing.

In its analysis, the Commission found that CHOM broadcast only 8.4% foreground last January, despite a 20% commitment promise. It also found no French-language music, despite a station pledge to play 10%. And it found "a number" of station identifications and comments by announcers in French, something the station is not allowed to do.

Stirling told the hearing that, notwithstanding the analysis, CHOM had been adhering to its license commitments "for months." But the Commission said it could not determine "the accuracy of this assertion" and, in particular, how much CHOM will spend on talent support and foreground in the future.

NET SALES RISE

'83 Statistics: Good News

OTTAWA—Production and shipment figures for 1983 have been tallied for the recording industry by Statistics Canada, and they bear out the recently disclosed increases in certifications by the Canadian Recording Industry Assn. (Billboard, Feb. 4).

The government's compilation agency reports net sales totals of \$272.5 million for the business, up 13% from the 1982 total of \$240.6 million. CRIA last month said retail sales totalled \$560 million.

Leading the way was cassette production, up 90% in 1983. Cassettes were also up 46% in net sales, to \$109.2 million.

Net shipments were up 12% for seven-inch singles, up 2% for 12-inch singles and up 48% for cassettes. Eight-tracks shipments fell by 48%.

Production was down slightly for both seven- and 12-inch singles, down substantially for eight-tracks and up 48% for cassettes, according to Statistics Canada.

Reflecting the more cautious approach to shipment and production that prevailed last year, Statistics Canada said December production of disks declined to 4,615,892 from 4,900,482 in 1982. But cassette production increased to 2,357,086 from 1,271,172 a year earlier.

DE-CERTIFICATIONS LOOM

Harsh Vidclip Guidelines Unveiled

HULL, Quebec—Unexpected and harsh guidelines unveiled March 2 by the federal broadcast regulator appear to rule out many music video programs now receiving certification as Canadian content for broadcasting purposes.

The Canadian Radio-Television & Telecommunications Commission has set new criteria for music video clips and programming beginning April 15. Among them are provisions that all existing and new music video programming must contain at least 30% Canadian clips and all-Canadian non-music segments.

Few if any current shows do that, largely due to the scarcity of broadcast-quality clips. In many cases, such shows were launched by broadcasters as a relatively inexpensive way to fulfill their Canadian content requirements in their conditions of license.

The criteria, part of guidelines for all Canadian television programming, do not affect the proposed new Canadian music video channel pay-tv service.

Along with existing broadcasters, however, the new specialty service would have to adhere to proposed criteria for what constitutes a Canadian video clip. The commission outlined four audio and two video criteria—performance, lyrics, music and artist in the former category, plus the

director and production facility component in the latter—and said videos must meet two of the audio and at least three of the combined audio and video component criteria by April 15.

Additionally, beginning in 1986, videos must meet one of the two video criteria, meaning they must have a Canadian director or be filmed in a Canadian facility in order to be deemed Canadian.

The proposals were released with little fanfare. The music video provisions were not expected. Last August, the rest of the guidelines were released for comment. By comparison, the music video guidelines are being rushed through, with their implementation date only six weeks following unveiling.

They may very well undermine current programming. The paucity of good Canadian video clips was a central theme in January at CRTC hearings into the proposed music channel.

A&M Records of Canada executive Doug Chapell says that fewer than 75 high-quality Canadian videos exist, and only one or two a month are now being produced.

The guidelines bring music video programming into line with AM music programming. Since 1970, the CRTC has forced AM stations to play at least 30% CanCon. At the time, those guidelines provoked out-

rage in the industry, because not enough Canadian music was being produced.

Time will tell whether the new guidelines, and the impending licensing of the Canadian equivalent of MTV, will spark the necessary production.

Still, the finest among existing programs will face de-certification as Canadian content beginning next month, including CITY-TV Toronto's "The New Music." CITY is owned by CHUM Ltd., considered among the front-runners for the specialty license.

KIRK LaPOINTE

New Officers For Publishers Assn.

TORONTO—The Canadian Music Publishers Assn. (CMPA) has re-elected Brian Chater as president for a second one-year term and elected a new board of directors.

Jerry Renewych of Chappel Music will be the association's vice president. Greg Hambleton of the Peer-Southern Organization will serve as treasurer. And John Bird of the Gordon V. Thompson firm, Mark Altman of Morning Music and Frank Davies of ATV Music Group will be the association's directors.

'83 Figures Show Dip In Portuguese Record Sales

By FERNANDO TENENTE

LISBON—Though specific figures are hard to pin down, total record sales last year in Portugal, including singles, albums and prerecorded cassettes, were around seven million units, pushing the industry bottom line back to the darker economic days of 1980.

The two years produced virtually the same return. The total went up to nine million units in 1981 and was eight million in 1982.

The overview here, then, is that, despite some high hopes, 1983 represented a continuation of the near-crisis situation that afflicted the industry in 1982.

Last year, the national IFPI branch GPPFV handed out three platinum, 24 gold and 48 silver disks for sales achievements. The 1982 tally was 38 gold and 70 silver. Portuguese unit standards for awards are: 60,000 LPs or 100,000 singles for platinum, 30,000 LPs or 50,000 singles for gold and 15,000 LPs or 25,000 singles for silver.

International best-sellers here last year were CBS acts Roberto Carlos (160,000 units), Julio Iglesias (105,000) and Simon & Garfunkel (60,000). Supertramp was just behind with a total of 55,000. Leading domestic sellers were Jose Cid

(100,000), the duo of Romeu & Julieta (100,000), Marco Paulo (85,000), Mario Gil (50,000), Herois do Mar (50,000) and Rao Kyao (30,000).

Last year's three platinum awards went to Brazilian singer Roberto Carlos for the album "O Amor e a Moda," Simon & Garfunkel for the "Concert In Central Park" double album, and Romeu & Julieta for the single "Quando O Coracao Chora."

Seventeen of the year's gold awards went to international artists, including Carlos, Iglesias, Simon & Garfunkel, Rod Stewart, Italy's Raffaella Carrà, Supertramp, France's Jean-Michel Jarre, Sweden's Abba, Italy's Toto Cotugno and the "Fame" soundtrack from the U.S. Roughly 75% of the silver awards went to international artists, with Carlos earning six of them.

There are no official sales charts in Portugal. But according to the music magazine Musica & Som, CBS was the top album label last year, followed by Warner Bros. and Virgin, with EMI first in the singles sector, followed by Virgin and CBS.

New president of GPPFV, which handles the industry statistics, is Carlos Pinto, director general of CBS Portugal.

Ariola's Lueftner Hopeful Despite Downturn In '83

By WOLFGANG SPAHR

GUETERSLOH—Ariola music group turnover in the financial year ending June 30, 1983, was 25.4% down on the previous 12 months, company president Egmont Lueftner has revealed here.

The music, film and television activities of the parent Bertelsmann group earned around \$200 million in the year, representing some 8% of the multimedia giant's overall turnover. In 1981-82, this figure was 11.1%.

Lueftner, who is a member of the Bertelsmann board, says that the recession-fed weakness of key international music markets has had a severe impact on trading, though an upturn in some territories has been under way since last March.

However, Lueftner sees grounds for optimism in U.S. developments. MTV has shown that music video can break new acts and generate extra business, he says, and this positive trend should spread to Europe with beneficial results. In his view, the music industry shows on the one hand a concentration of resources among the major international companies and on the other an upsurge in the numbers and influence of small independent production companies.

Ariola's own strategy will be to en-

large existing repertoire and set up new production divisions in important markets. Accompanying this process will be further pooling of production, warehousing and distribution services among industry partners as a means of containing costs and using facilities to the full.

According to Lueftner, Ariola Germany's continuing strength in the marketplace has been due to its quick reaction to changing market conditions. A restructured repertoire department, and the setting up of small production and marketing teams, will increase the efficiency of artist launches, he predicts. Ariola's license deal with Virgin has become a distribution deal.

Because its television-merchandised albums last year didn't reach the sales levels anticipated, Ariola Germany was not able to achieve all its targets and Ariola Benelux sustained a trading loss. However, says Lueftner, there were good results from France, Switzerland, Austria and the U.K., and he was also pleased with the progress of Arista U.S., in which RCA has a 49% stake. The association between the two companies had also led to an RCA/Ariola European manufacturing agreement.

U.K. Union Rebuffed On Merger

LONDON—A trade union demand for government intervention in the proposed PolyGram/Warner Communications merger as it affects the U.K. scene has been rejected by Norman Tebbit, trade and industry minister.

The plea was made by the General Municipal & Boilermakers Union because of the threat of heavy redundancies and unemployment as a result of the projected move (Billboard, March 10). But Tebbit, having considered the lengthy appeal, has decided that a ruling by the director general of fair trading here not to refer the merger proposals to the Monopolies Commission should stand.

Union official Tony Lusby has pointed out that in West Germany and the U.S. the merger plans have been referred to national watchdog committees. Now, he says, the union intends to force both Warner and PolyGram to disclose the information upon which the office of fair trading's decision was based. He cites the Employment Protection Act of 1975 as his authority for demanding such a disclosure.



Billboard IMIC'84

May 13-17, 1984

Hotel Europe

Killarney, Ireland

AGENDA

SUNDAY, MAY 13th:

12:00PM to 6:00PM **Registration**
7:00PM to 9:00PM **Welcoming Cocktail Reception**
Sponsored by M.C.P.S.

MONDAY, MAY 14th:

8:00AM to 1:00PM **Registration**
8:30AM to 9:00AM **Continental Breakfast**
9:00AM to 9:15AM **Introduction To IMIC'84**
9:15AM to 9:45AM **Keynote Address**
9:45AM to 11:15AM **"CD - Is The Market Too Compact?"**
An in-depth analysis of Compact Disc to determine if it's living up to market expectations.
11:15AM to 11:30AM **Coffee Break**
11:30AM to 1:00PM **"Declaration Of Independents"**
A surge of fresh vitality is hitting the record industry thanks to new-born independent firms. A panel representing leading indies in the UK, US and elsewhere.
1:00PM to 2:00PM **"The Home Taping Issue"**
A no-holds barred discussion of home taping.
2:00PM to 6:00PM **Golf Tournament**
Sponsored by R.I.M.P.A.
2:00PM to 6:00PM **Individual Business Meetings**

TUESDAY, MAY 15th:

8:00AM to 1:00PM **Registration**
8:30AM to 9:00AM **Continental Breakfast**
9:00AM to 10:30AM **"Is Intellectual Property In Trouble?"**
A panel of reknown world experts on intellectual property rights probe their worth today and tomorrow.
10:30 AM to 11:30AM **Roundtables Part I**
Shirt-sleeve group discussions on key issues chaired by world recognized authority in each of six topics.
11:30 AM to 12:30PM **Roundtables Part II**
Same chairmen, groups change to allow delegates to participate in more than one discussion.
12:30PM to 1:30PM **Roundtables Part III**
Each roundtable chairman returns to the rostrum to report to

1:30PM to 3:30PM

3:30PM to 7:30PM

3:30PM to 6:00PM

WEDNESDAY, MAY 16th:

8:00AM to 1:00PM **Registration**
8:30AM to 9:00AM **Continental Breakfast**
9:00AM to 10:00AM **"Publishing - The New Discipline"**

10:30AM to 12:00PM

12:00PM to 12:15PM

12:15PM to 2:00PM

2:00PM to 7:00PM

7:00PM to 8:00PM

8:00PM to 11:00PM

THURSDAY, MAY 17th:

8:00AM to 1:00PM **Registration**
8:30AM to 9:00AM **Continental Breakfast**
9:00AM to 10:30AM **"The Song's The Thing"**

10:30AM to 12:00PM

12:00PM to 12:15PM

12:15PM to 1:45PM

1:45PM to 2:30PM

2:30PM to 4:30PM

the entire attendance the individual session highlights; then opens questions and answer discussion to total attendance.

Luncheon

Noted speakers during luncheon (to be announced)

Tour Of Killarney (open to all attendees)

Individual Business Meetings

Registration

Continental Breakfast

"Publishing - The New Discipline"

Leading authorities explore the exciting dimensions of music publishing today.

"Black Africa - The Giant Awakens"

Specialists point the way as that great untapped market - and source of creativity - beckens.

Coffee Break

"International Crossover"

Can a hot artist in one market be established in another? A case history of how one company and its superstar are doing it.

Individual Business Meetings

Trendsetter Reception

Sponsored by the Irish Record Industry

Trendsetter Awards Banquet

Registration

Continental Breakfast

"The Song's The Thing"

A special panel of noted songwriters explore music's future in light of technological developments.

"Talent Tackles The Times"

Noted artists form a panel to probe the promise of a new era.

Coffee Break

"Video Music - Is It Saleable?"

What is video music's future?

IMIC'84 Recap

Farewell Reception

With special presentation on IMIC'85.

REGISTRATION FORM

Billboard

IMIC '84

May 13-17, 1984

Hotel Europe

Killarney, Ireland

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Cancellations must be made prior to April 13th and are subject to a 10% cancellation fee. Absolutely no cancellations accepted after April 13th. Registrant substitutions may be made. Registration does not include airfare or hotel accommodations.

Billboard
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BRITAIN

(Courtesy of Music & Video Week)
As of 3/10/84

SINGLES		
This Week	Last Week	
1	1	99 RED BALLOONS, Nena, Epic
2	3	JOANNA, Kool & Gang, De-Lite
3	2	RELAX, Frankie Goes To Hollywood, ZTT
4	4	WOULDN'T IT BE GOOD, Nik Kershaw, MCA
5	11	STREET DANCE, Break Machine, Record Shack
6	6	SOMEBODY'S WATCHING ME, Rockwell, Motown
7	10	RUN RUNAWAY, Slade, RCA
8	8	AN INNOCENT MAN, Billy Joel, CBS
9	5	DOCTOR] DOCTOR], Thompson Twins, Arista
10	20	JUMP, Van Halen, Warner Bros.
11	26	THE MUSIC OF TORVILL & DEAN, Richard Hartley & Michael Reed Orch., Safari
12	14	HIDE AND SEEK, Howard Jones, WEA
13	19	I GAVE YOU MY HEART, Hot Chocolate, Rak
14	15	LET THE MUSIC PLAY, Shannon, Club
15	17	GET OUT OF YOUR LAZY BED, Matt Bianco, WEA
16	7	RADIO GA GA, Queen, EMI
17	9	MY EVER CHANGING MOODS, Style Council, Polydor
18	12	BREAK MY STRIDE, Matthew Wilder, Epic
19	38	BREAKIN' DOWN, Julia & Company, London
20	13	GIRLS JUST WANT TO HAVE FUN, Cyndi Lauper, Portrait
21	35	'ULLO JOHN] GOTTA NEW MOTOR?, Alexei Sayle, Springtime
22	16	MICHAEL CAINE, Madness, Stiff
23	25	MORE, MORE, MORE, Carmel, London
24	30	DOWN IN THE SUBWAY, Soft Cell, Some Bizzare
25	NEW	HELLO, Lionel Richie, Motown
26	18	HOLIDAY, Madonna, Sire
27	NEW	WHAT DO I DO?, Phil Fearon & Galaxy, Ensign
28	28	THE POLITICS OF DANCING, Re-Flex, EMI
29	23	MAIN THEME FROM "THE THORN BIRDS", Henry Mancini & his Orchestra, Warner Bros.
30	21	WHAT DIFFERENCE DOES IT MAKE?, Smiths, Rough Trade
31	39	TO BE OR NOT TO BE, Mei Brooks, Island
32	NEW	MY GUY, Tracey Ullman, Stiff
33	37	FRAGGLE ROCK THEME, Fraggles, RCA
34	NEW	DANCE HALL DAYS, Wang Chung, Geffen
35	31	CRY AND BE FREE, Marilyn, Love
36	NEW	IT'S RAINING MEN, Weather Girls, CBS
37	NEW	YOUR LOVE IS KING, Sade, Epic
38	NEW	ROBERT DE NIROS WAITING, Bananarama, London
39	NEW	RENEGADES OF THE FUNK, Afrika Bambaataa & Soulsonic Force, Tommy Boy
40	NEW	HELP, Tina Turner, Capitol

ALBUMS

1	1	INTO THE GAP, Thompson Twins, Arista
2	NEW	THE WORKS, Queen, EMI
3	3	AN INNOCENT MAN, Billy Joel, CBS
4	5	THRILLER, Michael Jackson, Epic
5	2	THE SMITHS, Rough Trade
6	4	TOUCH, Eurythmics, RCA
7	6	KEEP MOVIN', Madness, Stiff
8	10	CAN'T SLOW DOWN, Lionel Richie, Motown
9	7	SPARKLE IN THE RAIN, Simple Minds, Virgin
10	NEW	HUMAN RACING, Nik Kershaw, MCA
11	9	THE CROSSING, Big Country, Mercury
12	8	NO PARLEZ], Paul Young, CBS
13	14	SOMETIMES WHEN WE TOUCH, Various, Ronco
14	13	THE VERY BEST OF MOTOWN LOVE SONGS, Various, Telstar
15	12	U2 LIVE "UNDER A BLOOD RED SKY", Island
16	11	NOW, THAT'S WHAT I CALL MUSIC, Various, EMI
17	22	1984, Van Halen, Warner Bros.
18	16	COLOUR BY NUMBERS, Culture Club, Virgin
19	NEW	OFF THE WALL, Michael Jackson, Epic
20	15	DECLARATION, Alarm, I.R.S.
21	23	GENESIS, Charisma
22	NEW	STREET SOUNDS EDITION 8, Various, Street Sounds
23	20	IN THE HEART, Kool & Gang, De-Lite
24	28	AMMONIA AVENUE, Alan Parsons Project, Arista
25	NEW	STREET SOUNDS CRUCIAL ELECTRO, Various, Street Sounds

26	18	QUICK STEP & SIDE KICK, Thompson Twins, Arista
27	17	SEVEN AND THE RAGGED TIGER, Duran Duran, EMI
28	32	LEARNING TO CRAWL, Pretenders, Real
29	21	SERENADE, Juan Martin & Royal Philharmonic Orchestra, K-tel
30	29	STAGES, Elaine Paige, K-tel
31	36	HAUNTING MELODIES, Electric Wind Ensemble, Nouveau
32	25	LABOUR OF LOVE, UB40, DEP International
33	19	PIPES OF PEACE, Paul McCartney, Parlophone
34	26	THE FLAT EARTH, Thomas Dolby, Parlophone
35	NEW	TEXAS FEVER, Orange Juice, Polydor
36	NEW	SLIDE IT IN, Whitesnake, Liberty
37	NEW	YOU BROKE MY HEART IN 17 PLACES, Tracey Ullman, Stiff
38	NEW	ORIGINAL SOUNDTRACK-Yentl, Barbra Streisand, CBS
39	NEW	SYNCHRONICITY, Police, A&M
40	NEW	18 GREATEST HITS, Michael Jackson Plus Jackson 5, Telstar

WEST GERMANY

(Courtesy Der Musikmarkt)
As of 3/12/84

SINGLES		
This Week	Last Week	
1	1	RELAX, Frankie Goes to Hollywood, Island
2	4	RADIO GA GA, Queen, EMI
3	3	LOVE IS A BATTLEFIELD, Pat Benatar, Chrysalis/Ariola
4	2	ONLY YOU, Flying Pickets, Virgin
5	9	BIG IN JAPAN, Alphaville, WEA
6	5	HYPNOTIC TANGO, My Mine, Blow Up/Intercord
7	11	HELLO AGAIN, Howard Carpendale, EMI
8	8	HOLD ME NOW, Thompson Twins, Arista/Ariola
9	7	(HEY YOU) THE ROCK STEADY CREW, Virgin
10	12	WHAT IS LOVE?, Howard Jones, WEA
11	6	MY OH MY, Slade, RCA
12	15	BREAK MY STRIDE, Matthew Wilder, Epic/CBS
13	16	ZU NAH AM FEUER, Stefan Waggershausen & Alice, Ariola
14	10	JENSEITS VON EDEN, Nino de Angelo, Polydor/DGG
15	18	LET THE MUSIC PLAY, Shannon, Bellaphon
16	14	HAPPY STATION, Fun Fun, Teldec
17	20	HERE COMES THE RAIN AGAIN, Eurythmics, RCA
18	17	GUARDIAN ANGEL, Masquerade, Metronome
19	13	25 YEARS, Catch, Metronome
20	19	OWNER OF A LONELY HEART, Yes, Atco/WEA

ALBUMS

1	2	CARAMBOLAGE, Peter Maffay, Teldec
2	1	?(FRAGEZEICHEN), Nena, CBS
3	9	HELLO AGAIN, Howard Carpendale, EMI
4	NEW	AMMONIA AVENUE, Alan Parsons Project, Arista/Ariola
5	7	JENSEITS VON EDEN, Nino de Angelo, Polydor/DGG
6	NEW	INTO THE GAP, Thompson Twins, Arista/Ariola
7	6	LOVE AT FIRST STING, Scorpions, Harvest/EMI
8	5	NO PARLEZ, Paul Young, CBS
9	12	TOUCH, Eurythmics, RCA
10	3	GOETTERHAEMMERUNG, Udo Lindenberg & Panikorchestra, Polydor/DGG
11	13	THRILLER, Michael Jackson, Epic/CBS
12	NEW	THE WORKS, Queen, EMI/EMI Electrola
13	4	90125, Yes, Atco/WEA
14	19	SPARKLE IN THE RAIN, Simple Minds, Virgin/Ariola
15	8	LOVE FROM EARTH, Pat Benatar, Chrysalis/Ariola
16	18	LOW DOWN, Lionel Richie, Motown/RCA
17	10	WENN SCHON NICHT FUER IMMER, DANN WENIGSTENS FUER EWIG, Ulla Meinecke, RCA
18	11	GENESIS, Vertigo/Phonogram
19	16	1984, Van Halen, Warner Bros./WEA
20	NEW	CRISES, Mike Oldfield, Virgin

AUSTRALIA

(Courtesy Kent Music Report)
As of 3/12/84

SINGLES		
This Week	Last Week	
1	1	LOVE IS A BATTLEFIELD, Pat Benatar, Chrysalis

2	3	RADIO GA GA, Queen, EMI
3	10	GIRLS JUST WANT TO HAVE FUN, Cyndi Lauper, Portrait
4	11	JUMP, Van Halen, Warner Bros.
5	2	COME SAID THE BOY, Mondo Rock, WEA
6	9	BREAK MY STRIDE, Matthew Wilder, Epic
7	8	THRILLER, Michael Jackson, Epic
8	5	ISLANDS IN THE STREAM, Kenny Rogers & Dolly Parton, RCA
9	16	RELAX, Frankie Goes To Hollywood, Island
10	18	CALLING YOUR NAME, Marilyn, Mercury
11	7	ORIGINAL SIN, Inxs, WEA
12	6	THE LOVE CATS, Cure, Sire
13	4	VICTIMS, Culture Club, Virgin
14	15	STICKY MUSIC, Sandil & Sunsetz, Sire
15	19	TALKING IN YOUR SLEEP, Romantica, Epic
16	13	MESSAGE TO MY GIRL, Split Enz, Mushroom
17	NEW	CATCH ME I'M FALLING, Real Life, Wheatly
18	12	NOBODY TOLD ME, John Lennon, Polydor
19	NEW	LET'S STAY TOGETHER, Tina Turner, Interfusion
20	14	WHY ME?, Irene Cara, Epic

ALBUMS

1	1	1984 SHAKIN', Various, Festival
2	2	THRILLER, Michael Jackson, Epic
3	3	TWENTY GREATEST HITS, Kenny Rogers, Liberty
4	5	LIVE FROM EARTH, Pat Benatar, Chrysalis
5	4	UNDER A BLOOD RED SKY, U2, Island
6	8	EYES THAT SEE IN THE DARK, Kenny Rogers, RCA
7	7	TOO LOW FOR ZERO, Elton John, Rocket
8	9	TOUCH, Eurythmics, RCA
9	10	CAN'T SLOW DOWN, Lionel Richie, Motown
10	NEW	SYNCHRONICITY, Police, A&M
11	6	20 GOLDEN GREATS, Shadows, EMI
12	11	COLOUR BY NUMBERS, Culture Club, Virgin
13	17	AN INNOCENT MAN, Billy Joel, CBS
14	14	1984, Van Halen, Warner Bros.
15	12	MILK AND HONEY, John Lennon & Yoko Ono, Polydor
16	15	TRACK RECORD, Joan Armatrading, A&M
17	16	PHALANX, Australian Crawl, EMI
18	13	CONFLICTING EMOTIONS, Split Enz, Mushroom
19	18	THE MOODY BLUES GREATEST HITS, Threshold
20	20	LEARNING TO CRAWL, Pretenders, WEA

JAPAN

(Courtesy Music Labo)
As of 3/12/84

SINGLES		
This Week	Last Week	
1	NEW	ICHIBAN YARO, Masahiko Kondo, RVC/Johnny's
2	2	WINE RED NO KOKORO, Anzen Chital, Kitty/Kitty
3	1	ROCK'N ROUGE, Selko Matsuda, CBS-Sony/Sun
4	4	MOSHIMO ASHITAGA, Warabe, For Life/TV Asahi-Asai
5	3	HOSHIZORA NO DISTANCE, Alfee, Canyon/Nichion-Tanabe
6	NEW	TREMOLO, Yoshie Kashiwabara, Nippon Phonogram/Dream
7	NEW	SOYOKAZENO MELODY, Nippon Columbia/Geiei
8	11	NAMIDA NO REQUEST, Checkers, Canyon/Yamaha
9	12	NIMAN YONSENMANNNO Hitomi Go, CBS-Sony/Burning
10	6	CHARLESTON NIWA MADA HAYAI, Toshihiko Tahara, Canyon/Johnny's
11	5	KITA WING, Akina Nakamori, Warner-Pioneer/Nichion-NTV
12	8	OHISASHIBURINE, Rumiko Koyanagi, SMS/Nichion-Watanabe
13	NEW	SHUTO, Kiyotaka Mitsuki, CBS-Sony/Nichion
14	9	KANASHIMIGA TOMARANAI, Anri, For Life/JCP-PMP
15	7	MEZAME, Hidemi Ishikawa, RVC/GEIEI/TV Asahi
16	13	KOINO KNOWHOW, Iyo Matsumoto, Victor/Nichion-Bond
17	19	SHONEN KENYA, Noriko Watanabe, Nippon Columbia/Variety
18	NEW	SOSHUN MEMORY, Iwai Sayuri, King/Burning-JCM
19	15	SHUTO, Daisuke Hara, Discomate/Nichion
20	10	22SAI, Shinji Tanimura, Polystar/Noel

ALBUMS

1	2	THRILLER, Michael Jackson, Epic-Sony
2	1	KOKIN HUU, Hiroko Yakushimaru, Toshiba-EMI
3	4	TIMELY, Anri, For Life
4	6	1984, Van Halen, Warner-Pioneer
5	3	HOYO, Shinji Tanimura, Polystar
6	7	AFTER SERVICE, Yellow Magic Orchestra, Alfa
7	5	THE BORDER, Elkichi Yazawa, Warner-Pioneer
8	8	DANCING M, Miki Asakura, King
9	NEW	?(FRAGEZEICHEN) Nena, Epic-Sony
10	9	DISTURB YOU, Morio Kazama, Nippon Columbia
11	11	LOVE ME, Jackie Chan, Warner-Pioneer
12	13	HITOUCH-HITECH, Epo, RVC
13	NEW	PASADENA PARK, Hi-Fi Set, CBS-Sony
14	NEW	RECESS, You Hayami, Taurus
15	NEW	PARACHUTE GA OCHITA NATSU, Koji Yoshikawa, SMS
16	12	VOYAGER, Yumi Matsuoto, Toshiba-EMI
17	NEW	BEST, Chiemi Hori, Canyon
18	10	MEMOIR, Akina Nakamori, Warner-Pioneer
19	15	90125, Yes, Warner-Pioneer
20	14	URUSEI YATSURA 2, Soundtrack, Kitty

ITALY

(Courtesy Germano Ruscitto)
As of 3/5/84

SINGLES

This Week	Last Week	
1	NEW	CI SARA, Albano & Romina Power, Baby
2	NEW	LOVE OF THE COMMON PEOPLE, Paul Young, CBS
3	1	LA DONNA CANNONE, Francesco de Gregori, RCA
4	3	RADIO GA GA, Queen, EMI
5	NEW	SERENATA, Toto Cutugno, Baby
6	NEW	VICTIMS, Culture Club, Virgin
7	NEW	CARA, Christian, PolyGram
8	NEW	TERRA PROMESSA, Eros Ramazzotti, DDD
9	NEW	NON VOGLIO MICA LA LUNA, Fiordaliso, Durium
10	2	ALL NIGHT LONG, Lionel Richie, Ricordi
11	16	PINOCCHIO CHIO, Pippo Franco, Lupus/Ricordi
12	NEW	JUST FOR TONIGHT, Gilbert Montagne, Baby

13	NEW	COME SI CAMBIA, Fiorella Mannola, Arston
14	NEW	REGALAMI UN SORRISO, Drupi, WEA
15	5	SAY SAY SAY, Paul McCartney & Michael Jackson, EMI
16	NEW	NINA, Mario Castelnuovo, RCA
17	6	COSA SEI, Ricchi & Poveri, Baby
18	4	GRAZIE PERCHE, Gianni Morandi/Amli Stewart, RCA
19	NEW	HAPPY CHILDREN, P. Lion, Disco Magic
20	NEW	REGGAE NIGHT, Jimmy Cliff, CBS

NETHERLANDS

(Courtesy Stichting Nederlandse Top 40)
As of 3/10/84

SINGLES

This Week	Last Week	
1	1	WHEN THE LAD SMILES, Golden Earring, 21 Records
2	3	LOVE IS A BATTLEFIELD, Pat Benatar, Chrysalis
3	4	STOP THAT TRAIN, Clint Eastwood & General Saint, Munich
4	8	SOMEBODY'S WATCHING ME, Rockwell, Motown
5	2	RADIO GA GA, Queen, EMI
6	7	BIRD OF PARADISE, Snowy White, Towerbell
7	NEW	BREAK MY STRIDE, Matthew Wilder, VIP
8	NEW	SHE'S A LIAR, Dolly Dots, WEA
9	5	RELAX, Frankie Goes To Hollywood, Island
10	NEW	SOMEBODY, Video, Dureco

ALBUMS

1	1	NO PARLEZ, Paul Young, CBS
2	NEW	N.E.V.S., Golden Earring, 21 Records
3	4	SPARKLE IN THE RAIN, Simple Minds, Virgin
4	8	LIVE FROM EARTH, Pat Benatar, Chrysalis
5	2	DAG KLEINE JONGEN, Robert Long, EMI
6	3	?(FRAGEZEICHEN), Nena, CBS
7	7	THRILLER, Michael Jackson, Epic
8	5	THE LOVE ALBUM, Dolly Parton, RCA
9	6	WORKING WITH FIRE AND STEEL, China Crisis, Virgin
10	9	BELIEVER, Chic, Atlantic

'RELAX' CALLED TOO SEXY

No. 1 Single Banned By BBC

By PETER JONES

LONDON—The BBC, both radio and television, has banned the recent No. 1 single here, "Relax," by the five-piece Liverpool group Frankie Goes To Hollywood, because of its "sexually explicit" lyrics.

The ZTT/Island record was formally banned from the long-running "Top Of The Pops" series on BBC-TV in the week it took over the top chart spot from fellow Liverpoolian Paul McCartney's "Pipes Of Peace."

It had been featured on "Top Of The Pops" two weeks previously and played some 80 times in the previous two months. The band's view is that it took BBC authorities a long time to unearth objections to the lyrics, which they call "harmless."

But a BBC statement says: "This single won't be played again on 'Top Of The Pops.' In common with Radio 1, BBC television believes the lyrics to be sexually explicit and not suitable for a show with a family audience." And in the usual end-of-program rundown of the charts in "TOTP," only the name of the group was mentioned.

Radio 1 disk jockey Mike Read fueled the controversy when he decreed the lyrics "overtly obscene," though colleagues on the channel, notably John Peel and Simon Bates, didn't agree with him.

The band, with Holly Johnson as lead singer, has a basically gay image. The single has topped the 500,000-

unit sales mark in Britain.

The last time a No. 1 single was banned from the powerful "Top Of The Pops" was in 1969, when the producer refused screen time for "Je T'Aime" by Jane Birkin and Serge Gainsbourg. But on that occasion an instrumental version, minus the original "heavy breathing," was available to give the chart-topper a television presence.

Russians Get First Walkman

MOSCOW—The Russian electronics industry has finally produced its own version of the Walkman cassette player. It's called the Electronica-Microconcert and incorporates all the key attributes of the foreign-made lines.

The unit, weighing 500 grams, has an output facility for two pairs of headphones and a built-in microphone. Linked with an amplifier, it can be used as a conventional playback unit with two external speakers.

The Electronica firm now has plans to develop the unit to incorporate a recording facility late this year. In 1985, the aim is to have a model with an optional FM receiver and two external speakers on the Russian market.

Suggested retail price here of the Walkman-type player is around \$190.

Photo News



PEST CONTROL—Newly signed Atlantic group Ratt comes out of the basement to premiere their debut album and video at a party in Los Angeles. Shown from left are group members Juan Croucier and Warren De Martini; Milton Berle, who stars in Ratt's "Round And Round" video; and Ratt's Robbin Crosby, Stephen Percy and Bobby Blotzer.



BMI BASH—Industry executives get together at BMI's Songwriters' Showcase In Los Angeles. Shown from left are BMI writer-publisher relations executive Allan McDougall; Len Chandler, co-founder of the event; Arista a&r vice president Neil Portnow; and Marv Mattis, BMI's director of performing rights.



DIAL M FOR DANCE—Cameo's Larry Blackmon, left, makes a point to producer Mark Berry, who's working on a 12-inch remix of the group's Atlanta Artists/PolyGram single "She's Strange."



HAPPY DAYS—Actress Penny Marshall and Paul Simon, right, visit John "Jellybean" Benitez at New York's Funhouse, where the producer turns DJ each Saturday.



HAZARDOUS FUN—Robert Hazard and Cyndi Lauper perform an acoustic version of Hazard's tune "Girls Just Want To Have Fun," which Lauper has taken to the top five for Portrait. Meanwhile, Hazard keeps busy promoting his RCA album "Wing Of Fire."



GATHERING NO MOSS—Rolling Stone Keith Richards, right, keeps things under cover while taping a "Private Reel" segment for "Friday Night Videos" at J.P.'s restaurant in New York. The show's producer David Benjamin discusses the scene. (Photo: Chuck Pulin)



LADY LUCK—Jerry Jaffe, PolyGram's senior vice president, rock division, welcomes newly signed Toronto trio the Dice to the fold. Shown from left are group members Hayden Vialva and Gary Lima, Dice manager Jeff Laytin, the band's Trevor Russell and Jaffe.

Billboard Album Reviews

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PATTI AUSTIN, Qwest 23974 (Warner Bros.). Producers: Various. The supple, sultry Austin vocal stamp is filtered through five different production teams in pursuit of a successor to her slow-building but ultimately multi-formatted label debut hit. If the material is more uneven this time, the set's strongest tracks (notably "It's Gonna Be Special") should combine with career momentum to trigger sales and airplay.

ORIGINAL SOUNDTRACK—Against All Odds, Atlantic 80152. Producers: Various. Taylor Hackford ("An Officer And A Gentleman") enlists Michel Colombier and Larry Carlton for the atmospheric score to this new thriller, but it's the pop and rock allies—Peter Gabriel, Big Country, Kid Creole, Stevie Nicks and Phil Collins, already charting with his title theme—that should turn boxoffice into retail heat.

THOMPSON TWINS—Into The Gap, Arista AL8-8200. Producers: Alex Sadkin, Tom Bailey. The techno-pop trio is already off to a running start, thanks to the dreamy "Hold Me Now," which leads off this latest slice of evocative pop. Solid production, rich arranging details should help clinch the album's reception.



BOBBY WOMACK—The Poet II, Beverly Glen BG 10003. Producers: Bobby Womack, Andrew Oldham, James E. Gadson. Womack's first musical turn as "The Poet" was a commercial and critical success, and this overdue slice of sophisticated yet gutty, adult soul should ease into crossover currents with equal impact. Patti LaBelle, the Womacks and Gadson chip in to invest in this labor of love enough feeling and texture to keep this LP alive a good while.



WEATHER REPORT—Domino Theory, Columbia 39147. Producer: Zawinul. Zawinul's synthesizer orchestrations and Wayne Shorter's taut reeds ply another set of originals hewn to more muscular rhythms for the emphatic sense of swing so dominant in recent sets. Here, the writing does reach beyond mere grooves, however, and guest vocals by Carl Anderson ("Can It Be Done") prove to be more than a crossover gambit.

CHICK COREA & GARY BURTON—Lyric Suite For Sextet, BCM 1260 (Warner Bros. 23797). Producer: Manfred Eicher. Corea's latest venture into chamber jazz frames his piano and frequent partner Burton's typically luminous vibes with string quartet settings. If the latter are less involving than the front line interplay between the two jazz veterans, the net appeal is still considerable.



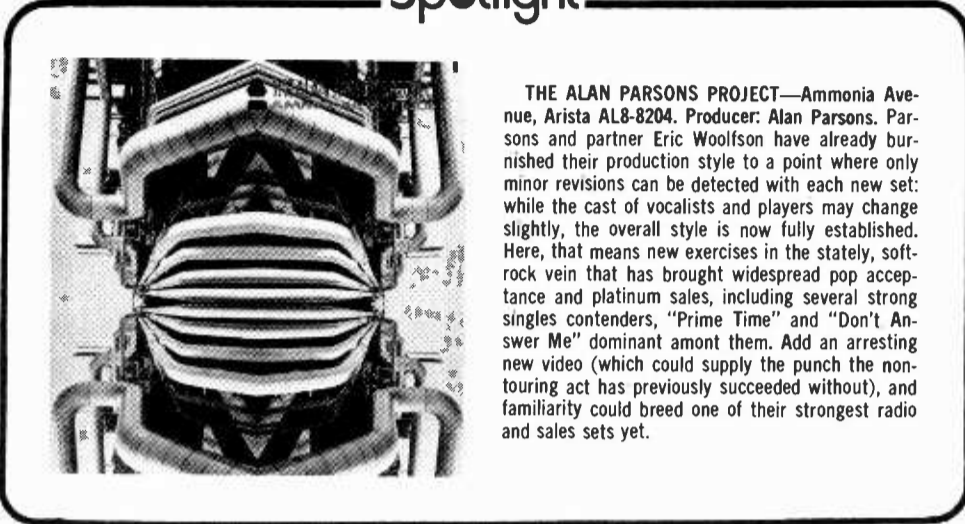
CLAUDE BOLLING/YO-YO MA—Claude Bolling's Suite For Cello & Jazz Piano Trio, CBS 39059. Producer: Not Listed. The French pianist/composer's new jazz suite revolves around the brilliant young cellist's sonorous instrument to create another romantic exercise in lyrical, light chamber music. Ma's lavish tone gives the quartet an orchestral blush, and should help this repeat Bolling's previous successes in bridging classical, jazz and pop audiences.

pop

SYNERGY—Semi-Conductor, Passport PB 11002 (Jem). Producers: Larry Fast, Marly Scott. Synthesist Larry Fast's ambitious electronic rock, summarized in a two-

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 Kirbv, Billboard, 14 Music Circle East, Nashville, Tenn. 37203 (telephone: 615-748-8100).

Spotlight



THE ALAN PARSONS PROJECT—Ammonia Avenue, Arista AL8-8204. Producer: Alan Parsons. Parsons and partner Eric Woolfson have already burished their production style to a point where only minor revisions can be detected with each new set: while the cast of vocalists and players may change slightly, the overall style is now fully established. Here, that means new exercises in the stately, soft-rock vein that has brought widespread pop acceptance and platinum sales, including several strong singles contenders, "Prime Time" and "Don't Answer Me" dominant among them. Add an arresting new video (which could supply the punch the non-touring act has previously succeeded without), and familiarity could breed one of their strongest radio and sales sets yet.

disk anthology spanning both originals and evocative covers.

SILLY WIZARD—Kiss The Tears Away, Shanachie 79037. Producers: Silly Wizard. Superb modern Scottish folk quartet brings a gentle but rich acoustic style to traditional and original material, led by Andy Stewart's warm lead vocals.

PLANXTY—Words & Music, Shanachie 79035. Producer: Donal Lunny. Evocative traditional instruments including Uilleann pipes, whistle and bouzouki, edged with synthesizer and subtle keyboards enrich latest by this seasoned Irish quartet.

THE BOTHY BAND—Afterhours, Green Linnet SIF 3016. Producers: The Bothy Band. Irish traditional band's only live set, a 1978 Paris concert played with verve and captured with great sonics.

black

THE HUMAN BODY—Make You Shake It, Bearsville 23995. Producers: Roger Troutman, Billy Beck. The Troutman stamp is present throughout, as Dayton vocal trio led by producer/keyboardist/songwriter Beck takes the funky dance route to the charts.

STACYE BRANCHE—Flash, Bouvier BO-0303-2. Producer: J. James Jarrett. Interesting vocalist, with a style (and material) that recalls Deniece Williams. Contact: (213) 842-7198.

THE BAND AKA—Men Of The Music, Bouvier BO-0102-2. Producer: J. James Jarrett. Contemporary funk, well executed; repertoire occasionally weak. Contact: (213) 842-7198.

jazz/fusion

KENNY WHEELER—Double, Double You, ECM 1262 (Warner Bros. 25000). Producer: Manfred Eicher. Wheeler's bold, mercurial trumpet and flugelhorn in a bracing set, teamed with Mike Brecker, John Taylor, Dave Holland and Jack DeJohnette.

TERJE RYPDAL/DAVID DARLING—Eos, ECM 1263 (Warner Bros. 23799). Producer: Manfred Eicher. Rypdal's molten, rock-inflected electric guitar orbits Darling's brooding cello; original, if eerie, ambiances.

DAVID FRIESEN—Amber Skies, Palo Alto PA 8043. Producer: Lee Townsend. Fluid, melodic originals by the bassist, fronting a blue-chip crew including Joe Henderson, Chick Corea, Paul Horn, Airtio and Paul Motian.

MORAZ/BRUFORD—Music For Piano And Drums, Editions EG EGED 33 (Jem). Producers: Bill Bruford, Patrick Moraz. Vigorous, often lyrical acoustic fusion from drummer Bruford and pianist Moraz.

ELVIN JONES—Brother John, Palo Alto PA 8039. Producer: Herb Wong. Solid, straight-ahead date with the veteran drummer and Pat La Barbera on reeds, Kenny Kirkland on piano and bassist Reggie Workman.

HARRY "THE HIPSTER" GIBSON—Boogie Woogie In Blue, Musicraft MVS2003. Producer: Albert L. Marx. Long forgotten Gibson was the rage in the 1940s with his zany, humorous piano and vocal performances. Twelve of those are offered here, including his "Who Put The Benzdrine in Mrs. Murphy's Ovaltine."

THE BILL HARRIS MEMORIAL ALBUM—Xanadu 191. Producer: Don Schlitten (Reissue). The most gifted trombonist to come out of the '40s is in superb form on eight titles which Harris had previously recorded with Woody Herman. A lovely package with commendable Bob Davis notes.

PETER SPRAGUE—Bird Rage, Xanadu 184. Producer: Don Schlitten. Seven musicians back Sprague's solo guitar on six cuts, including a 20-minute romp through a medley of Chick Corea compositions. A strong contemporary, commercial entry.

Jackson, Richie Among NMPA Award Nominees

Continued from page 6

Boys Music; and "Flashdance... What A Feeling."

Country works in the finals are: "A Love Song," Lee Greenwood, Music Corp. of America/Sycamore Valley Music; "Islands In The Stream," Barry, Robin and Maurice Gibb, Gibb Bros. Music; "It Aint Easy Being Easy," Shawna Harrington, Mark Gray and Les Taylor, WB Music/Warner-Tamerlane/Chinnichap Publishing/Datacabo Publishing; "Pancho And Lefty," Townes Van Zandt, United Artists Music/Columbine Music; "The Rose," Amanda McBroom, Warner-Tamerlane; and "The Wind Beneath My Wings," Larry Henley and Jeff Silbar, Warner House of Music/WB Gold Music.

In rhythm and blues, the nominees are: "All Night Long," Lionel Richie, Brockman Music; "Ain't Nobody," David Wolinski, Overdue Music/WB Music; "Sexual Healing," Marvin Gaye and Odell Brown, April Music/Bug Pie Music/Blackwood Music; "She Works Hard For The Money," Donna Summer and Michael Omartian, Sweet Summer Night Music/See This House Music, and "Beat It," Michael Jackson, MJAC Music/Warner-Tamerlane Publishing.

EARL COLEMAN—There's Something About An Old Love, Xanadu 175. Producer: Don Schlitten. The veteran singer, who goes back more than 40 years, presents 10 tracks with notable instrumental contributions by Ted Dunbar, Harris Simon, George Duvivier and Leroy Williams.

SANDI SHOEMAKE—Slowly, Discovery DS889. Producer: Charlie Shoemake. She is known only in the Los Angeles area, but with this entry Sandi Shoemake may increase her popularity. She sings 11 songs well, and her backing by Clare Fischer, Terry Trotter, Tommy Flanagan and husband Charlie Shoemake is impeccable.

classical

MENDELSSOHN: VIOLIN CONCERTO: SAINT-SAËS: VIOLIN CONCERTO NO. 3—Cho-Liang Lin, Philharmonia Orch., Tilton Thomas, CBS 1M 39007. A rare coupling of familiar works which finds the artist in tip-top form, head and shoulders above most of the other younger violinists bidding for major attention.

BRAHMS: SERENADE NO. 1—Berlin Philharmonic, Abbado, Deutsche Grammophon 410 654. After years of neglect, the Serenade is receiving redemptive recording attention, with this version, a fine example of digital production, likely to be favored by many.

BACH: VIOLIN CONCERTOS—Simon Standage, English Concert, Pinnock, Archiv 410 646. The team that produced a hit period version of the "Four Seasons" and a strong-selling set of the "Brandenburgs," brings that same interpretive vigor and tonal blend to a standard grouping of the two solo concertos and the D Minor "Double."

SCHUBERT: DANCES—Peter Serkin, Pro Arte PAD-171. A score or more of German dances and other delectable trifles. The first of a series of recording by Serkin on a reconstructed Graf fortepiano of ambiguous tonal appeal.

NEW YORK POPS: LIVE AT CARNEGIE HALL—Skitch Henderson, Sefel SEFD 5026. Lots of Irving Berlin and other sweet standards of a generation or more ago. Henderson, at the piano or with baton in hand is an ideal interpreter and the sound is warm and ingratiating.

SOUSA: PEACHES & CREAM—Cincinnati Pops, Kunzel, Vox Cum Laude D-VCL 9063. A few of the top marches, such as "Stars & Stripes Forever," but mostly a collection of tuneful and little known Sousa dances, among them the title foxtrot. Good sound.

Finalists for gospel are: "He Set My Life To Music," Rhonda Fleming and Dennis W. Morgan, Tom Collins Music; "I'm Not Perfect (Just Forgiven)," Jerry Crutchfield and the Hemphills, MCA Music/Hemphill Music; "In My Heart," Fred Carlton, Screen Gems-EMI Music; "Jesus," Shirley Caesar, Shubel Music/Chilly Wind Music; and "Walk In The Light," Eric Robinson and Andrew Frank, Jobete Music.

Competing Latin works are: "Amor," Gabriel Ruiz, Ricardo Lopez Mendez, Peer International; "La Calculadora," Sunny Sklar and Oscar D'Leon, Peer International; "Enamorado Del La Vida," David Reigbender and Marra Alejandra, April Music/Spain; "No Quiero Mas Amar," Gilberto Lemos and Daria Castilla, Southern Music; "Paso La Vida Pensando," Jose Feliciano and Leonardo Shultz, Jobete/Deedle Dytle Music/Fuerte Suert Music; and "Ven," Eduardo Leiva and Jose Marra Puron, CBS Songs.

The sole nominee in the Broadway category is "Memory" from "Cats," written by Andrew Lloyd Webber, Trevor Nunn and T.S. Eliot, originally published by The Really Useful Company/Trevor Nunn/Set Copyrights/Faber Music, and published in the U.S. by Koppleman-Bandier/Deco Music.

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 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 15, **Black Music Assn.'s "Wheeling and Dealing In The Music Business-Five Success Stories,"** seminar, RCA Studios, Studio A, 110 West 44th St., New York

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 22-24, fourth annual **Performance Professional Touring Talent Summit** conference, Sheraton Grand Hotel, Irving, Texas.

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.

Executive Turntable

• Continued from page 4

Today Video, New York, names **David Seeger** vice president. He was a writer and programming producer for cable tv . . . **Laurie Gilbert** joins the business affairs department at the Disney Channel in Burbank, Calif. She was a contract negotiator and assistant producer/director with LDL Films.

Howard Zack is named director of marketing for Warner Software Inc. in New York. He was marketing manager of educational software for Random House . . . **EECO Inc.** appoints **Eloy Chairez** product specialist, video products marketing, in Los Angeles. He was a sales rep with Fernseh Inc. in Salt Lake City . . . **Gary Conway** is named national sales and marketing manager for Panasonic VHS Video Tape marketing in Secaucus, N.J. He was vice president of sales for General Sound . . . **VCA Duplicating** appoints **Stuart McCorkindale** manager of computer diskette services in New York. He was operations manager for the company . . . **Bart Williams** joins Sprague Magnetics Inc. as marketing director in Van Nuys, Calif. He was national sales manager of professional audio products for the Ampex Corp.

Related Fields

Elizabeth Granville joins the New York law firm of Kronish, Lieb, Shainswit, Weiner & Hellman. She was vice president and counsel of BMI . . . **Edward Walsh** joins Prism Entertainment Corp. in Los Angeles as vice president of sales and marketing. He was marketing vice president at CBS/Fox Video.

Kenny Kiper resigns from Nashville's Country Music Television, where he was executive director of public relations, to pursue a career as a video consultant . . . **Robert Stewart** is named vice president of marketing and promotion for the Facility Management Group in Uniondale, N.Y. He was executive vice president of Sound Seventy Corp. in Nashville . . . The Sands Hotel & Casino, Atlantic City, has hired **Thomas Cantone** as vice president of entertainment and public relations and **Linn Tanzman** as director of public relations and entertainment. Cantone was vice president of marketing and management consultant for the Warner Amex Corp. Tanzman was director of East Coast music division for Rogers & Cowan public relations firm.

Lee Stevens has been elected president and chief executive officer of the William Morris Agency, a post vacated by Sam Weisbord, who, together with Morris Stoller, will fill the newly created office of chairman. Stevens was chief operating officer of the agency's New York office, where he continues to be based . . . **Denny Zeitler** is named director of national promotion for the New York Music Co. He was an independent promotion man.

Lifelines

Births

Boy, **Joshua Lawrence**, to Mark and Linda Leviton, Feb. 18 in Los Angeles. He is vice president of a&r for Warner Special Products there.

★ ★ ★

Boy, **Robert Arthur III**, to Roseanna and Robert Williams, Feb. 9 in North Hollywood, Calif. He is a solo artist with A&M and former drummer with Captain Beefheart.

★ ★ ★

Boy, **Brendan Patrick Stevie**, to Karen and Eamonn Sherlock, Feb. 14 in Los Angeles. She is international and video service manager for Motown there. He produces and manages Jakata, who record for Motown's new label Morocco.

★ ★ ★

Boy, **Travis Grier**, to Cynthia and David Fisher, Feb. 27 in Charlotte, N.C. He is owner of Fisher & Associates Entertainment Inc. there.

Marriages

Burt Goldstein to Jan DeGeer, March 2 in Las Vegas. He is vice president of Crazy Eddie in New York. She is former vice president of Musical Maze.

★ ★ ★

Reid Wurtele to Dawn Stephenson, Feb. 14 in Alabama. He is manager of Odyssey Records in Birmingham.

Deaths

James Faye "Roy" Hill, 61, of a heart attack March 2 in Nashville. A country/rockabilly performer, songwriter and fan magazine publisher, his best known composition was "Whole Lotta Shakin' Goin' On," which he co-wrote under the name Sonny David and recorded for Decca in 1955, two years before Jerry Lee Lewis had a hit with it.

Market Quotations

As of closing: 2/28/84

Annual High	Low	NAME	P-E	(Sales 100s)	High	Low	Close	Change
69%	48%	ABC	9	69300	53%	52½	52%	-7%
55	30%	American Can	13	37300	48%	47½	47½	-1½
17%	8½	Armstrong Int'l	10	50200	65%	64%	—	—
81%	55	CBS	10	50200	65%	64%	64%	-½
65	11½	Coleco	3	288200	11	10%	10%	-½
9%	6%	Craig Corporation	2	200	6½	6½	6½	nuc
84%	47%	Disney, Walt	18	83200	50%	50	50%	-¾
6%	3%	Electrosound Group	—	1100	5%	5½	5½	-½
33%	16%	Gulf + Western	8	195600	29%	28%	29%	-¾
27½	12	Handleman	11	11000	24%	23%	23%	-7%
12%	4%	K-Tel	—	—	54%	5	—	—
86%	47%	Matsushita Electronics	19	431000	81½	79%	80	-2¼
16%	4%	Mattel	—	113000	8%	8%	8%	nuc
44%	32½	MCA	11	125000	35%	34%	34%	-1%
90%	72%	3M	13	89000	75%	75%	75½	-1
150	82	Motorola	17	351000	109%	106½	107½	-2½
79%	47	No. American Phillips	9	4100	65%	65	65	-1¾
15%	2½	Orox Corporation	—	1200	4%	4%	4½	+½
32%	18	Pioneer Electronics	—	900	22%	22	22	nuc
38%	13%	RCA	14	382700	30%	29%	30	-1¾
17	12%	Sony	27	300000	15	14%	15	-½
37%	25%	Storer Broadcasting	—	—	—	—	—	—
6%	2%	Superscope	—	1000	3%	3%	3%	-½
59	38	Taft Broadcasting	14	9200	53½	52½	52½	-1½
35%	19%	Warner Communications	—	108600	24	23%	23%	-1¾
17½	8%	Wherehouse Entertain.	12	5600	13½	13	13%	+¼

OVER THE COUNTER

Sales	Bid	Ask	OVER THE COUNTER	Sales	Bid	Ask
—	—	—	Josephon Int'l	35600	11%	12
—	—	—	Recoton	1700	8%	8½
—	6%	7	Schwartz Bros.	2%	3%	—
1800	3	3%	—	—	—	—

Over-the-Counter prices shown may or may not represent actual transactions. Rather, they are a guide to the range within which these securities could have been sold or bought at the time of compilation. The above information contributed to Billboard by Douglas J. Vollmer, Associate Vice President, Los Angeles Region, Dean Witter Reynolds Inc., 4001 West Alameda Ave., Suite 100, Toluca Lake, Burbank, California 91505, (213) 841-3761, member of the New York Stock Exchange, Inc.

New Companies

Music & Company Ltd., formed by Judy Haines to create and produce commercial jingles. Composers Joey Balin and Phillip Namanworth are exclusively signed to the firm. 20 W. 20th St., New York, N.Y. 10011.

★ ★ ★

Small Biggie Burns, a video production company specializing in programming for tv, films, cable tv and home video, formed by Robert Small, Alan Hecht and James Burns. First productions include videos for K.C., Charley Pride and the Exotic Birds. 36 W. 62nd St., New York, N.Y. 10036; (212) 245-7385.

★ ★ ★

VIP Video, a production and distribution company that serves as the video arm of Jef Films, formed by Jeffrey and Elsie Aikman. 143 Hickory Hill Circle, Osterville, Mass. 02655; (617) 428-7198.

★ ★ ★

K.C. Smith Video Recording Service, formed by K.C. Smith. The company also provides 48-hour video dubbing and reproduction services. P.O. Box 45, Vicksburg, Miss. 39180; (601) 636-4032.

★ ★ ★

Cam-Ax Film & Video, a music production firm, formed by John Anunziato, Suni Castrilli and Karin Kaufman. First projects are a half-hour "rockumentary" on the Fixx entitled "Stand Or Fall," and the "Somebody Lied" video by Gregori Hunte for Acme Music. 777 Third Ave., Ground Floor, New York, N.Y. 10017; (212) 888-1692.

★ ★ ★

Source Talent, formed by Bruce Houghton and Alan Rotberg. First clients include the Fools, Gary Shane & the Detour and Aztec Two-Step. 526 Commonwealth Ave., Boston, Mass. 02215; (617) 267-4156.

★ ★ ★

Advanced Media Systems, a 24-track recording studio, opened by Daniel Van Patten. 833 West Collins Ave., Orange, Calif. 92667; (714) 771-1410.

★ ★ ★

Silver Lining Records, formed by R.B. Smith of Silver Lining Entertainment. First signing is Lisa Nemzo. 10113 Riverside Drive, North Hollywood, Calif. 91602; (818) 506-6600.

Bubbling Under The HOT 100

- 101-LOVE HAS FINALLY COME AT LAST, Bobby Womack & Patti LaBelle, Beverly Glen 2012
- 102-UNFAITHFULLY YOURS, Stephen Bishop, Warner Bros. 7-29345
- 103-DON'T LOOK ANY FURTHER, Dennis Edwards, Gordy 1715 (Motown)
- 104-SO TIRED, Ozzy Osbourne, CBS Associated 4-04383 (Epic)
- 105-OOGITY BOOGITY, Jon St. James, EMI-America 8198
- 106-THAT'S NOT THE WAY (IT'S S'POSED TO BE), Anne Murray, Capitol 5305
- 107-TIED UP IN LOVE, Ted Nugent, Atlantic 7-89705
- 108-LIVIN' FOR YOUR LOVE, Melba Moore, Capitol 5308
- 109-YOU JUST CAN'T WALK AWAY, The Dells, Private I 4-04343 (Epic)
- 110-I NEVER STOPPED LOVING YOU, Survivor, Scotti Bros. 4-04347 (Epic)

Bubbling Under The Top LPs

- 201-MELBA MOORE, Never Say Never, Columbia ST-12305
- 202-MICHAEL SCHENKER GROUP, Built To Destroy, Chrysalis FV 41444
- 203-YES, Fragile, Atco 19132
- 204-JENNY BURTON, In Black & White, Atlantic 80122
- 205-RATT, Out Of The Cellar, Atlantic 80143-1
- 206-BILLY RANKIN, Growin' Up Too Fast, A&M SP6-4977
- 207-GRACE SLICK, Software, RCA AFL1-4791
- 208-JOANNIE GREGGAINS, Thin Thighs, Hips & Stomach, Parade PA 112
- 209-WEATHER REPORT, Domino Theory, Columbia FC 39147
- 210-THE JIM CARROLL BAND, I Write Your Name, Atco 80123



Billboard

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Labels Hike Video Clip Production

By LAURA POTT

This is the first of a two-page series examining the activities of record companies. Part one discusses the increased use of video clips to promote recordings. Part two will look at the use of video clips to promote live performances.

NEW YORK—Production and distribution of promotional video clips by record companies in 1983 will rise to almost 100 million more than in 1982. This year has seen a proliferation of videos (both in production and distribution) and some companies are expected to spend more on video production than on all other promotional budgets.

Executives from eight record companies surveyed indicated they've been paying more attention to video for the past year, and an album's video clip is now an almost essential part of its promotional package.

(Continued on page 19)

Arbitrons Put Spotlight On AM Ratings Decline

By THURGOOD

NEW YORK—The Arbitron survey, which estimates the nation's radio audience, has shown a decline in AM ratings in the past year. The survey, which is based on a sample of 10,000 households, shows that AM radio is losing listeners to FM radio. The survey also shows that AM radio is losing listeners to television and video.

The Arbitron survey, which is based on a sample of 10,000 households, shows that AM radio is losing listeners to FM radio. The survey also shows that AM radio is losing listeners to television and video.

In Washington, a very active...

Dealers Stress Potential For 'Classic' R&B Midlines

By NEALSON GEORGE

NEW YORK—Black-oriented labels and wholesalers are trying to make the most of the number one and two positions of classic R&B and jazz recordings. These recordings, which are being reissued, are being marketed as "classic" R&B and jazz recordings. These recordings, which are being marketed as "classic" R&B and jazz recordings, are being marketed as "classic" R&B and jazz recordings.

Among the producers who have been successful in this market are...

Disk Units Buoy Mail Developers

By EDWARD MORRIS

NASSELVILLE—Despite reports of a recession, the music industry is showing signs of recovery. The industry is showing signs of recovery, and the music industry is showing signs of recovery.

The industry is showing signs of recovery, and the music industry is showing signs of recovery.



She will make with this song and it will be a hit. (Continued on page 19)

AM STATIONS operating the "Superstar" format will be expanding their programming. The format is being expanded to include more stations.

BLACK RETAILERS and wholesalers in the Midwest are working to increase their sales. The industry is showing signs of recovery.

VIDEO GAMES are being developed by major companies. The industry is showing signs of recovery.

LATIN PROGRAMMING is being offered by major companies. The industry is showing signs of recovery.

RECREATIONAL activities are being promoted by major companies. The industry is showing signs of recovery.

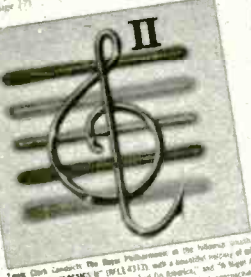


Chart Bound

Chart Bound	
CLASSIC R&B	
JAZZ	
DISCO	
POP	
ROCK	
COUNTRY	
GOSPEL	
LATIN	
VIDEO	
1	LET ME LOVE YOU - DOLLY PARTON
2	LET ME LOVE YOU - DOLLY PARTON
3	LET ME LOVE YOU - DOLLY PARTON
4	LET ME LOVE YOU - DOLLY PARTON
5	LET ME LOVE YOU - DOLLY PARTON
6	LET ME LOVE YOU - DOLLY PARTON
7	LET ME LOVE YOU - DOLLY PARTON
8	LET ME LOVE YOU - DOLLY PARTON
9	LET ME LOVE YOU - DOLLY PARTON
10	LET ME LOVE YOU - DOLLY PARTON

THE ORIGINAL MOTION PICTURE SOUNDTRACK

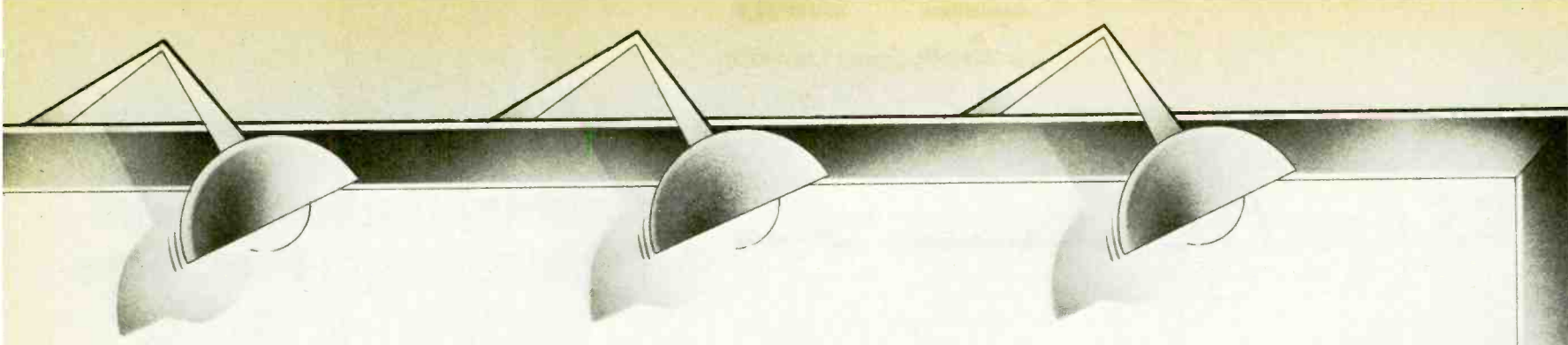
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and promotion ideas, and by retailers for spotting trends and buying product.

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PROMOTER KING SEES \$100 MIL TOUR

Record \$\$ Eyed For Jacksons

• Continued from page 3

King also minimizes the differences between sports promotion and concert promotion, but does acknowledge that the resultant criticism is what led him to seek to bring in MCA corporate vice president Irving Azoff as a third co-promoter.

Notes King: "To quiet all those accusations that Don King is not a concert promoter and that he doesn't know anything about music, I'm bringing in an expert in the music field: a person who is highly visible and has the knowledge of the business to quiet all the doomsayers."

Azoff sees the situation and his own role in a similar light. "Don is used to being a boxing promoter. His idea is you put up the ring, sell the rights and walk away. The role is more a matchmaker than a promoter. Rock'n'roll is a hands-dirty business. There's a lot more to do. That's why I think Don envisioned utilizing all the MCA departments to do his backup."

MCA's involvement, pending the Jacksons' approval, would indeed be broad-based. The Jacksons would, for example, be able to use the Universal Amphitheatre on off days to rehearse their show, and Universal Pictures crews would help them build their stage and sets.

According to King, Azoff's entry wouldn't affect the Jacksons' 85% take of the tour's net profits. "Whoever we take in as consultant or advisor or partner would be of no cost to the brothers," he says. "It would come out of our 15%"—which is being split evenly by King with Joe and Katherine Jackson as 50/50 partners.

Each date on the tour will utilize a local promoter, but King categorizes this as a show cost. "They're not going to get much in this kind of show," he adds. "They'll get a fee, plus the privilege of having their name on the ticket."

Both King and Jackson take issue with Azoff's statement (Billboard, March 10) that Dick Griffey will be involved on the tour "as an overall consultant to the black community."

Says King: "Joe and I are both black, and we don't need Griffey or anyone else to be an overall consultant for us." King adds that Griffey will likely be involved as the local promoter on the selected dates.

Some observers have suggested that the Jacksons would be inviting trouble if they played outdoor stadiums, because young fans might rush to the stage to get a closer glimpse of Michael Jackson.

Joe Jackson claims not to be concerned. "We're not worried about

that," he says. "It looks like other people are more worried about concert safety than our own camp. We know how to handle the crowds."

King, however, does acknowledge some dangers. "There's a modicum of truth there," he says, "so naturally you increase your [security] force in any outside arena. The risk is always there, but if they're going to be able to make any money, they're going to have to play outdoor arenas where they can get larger seating capacities and crowds."

King says his overall role in the tour is to expand its money-making potential. He claims that before he came into the picture, the Jacksons' representatives were seeking a concert sponsorship deal in the vicinity of \$1 million to \$1.5 million. "I took it upon myself to raise it to where I thought it should be: a minimum of \$5 million with incremental stages built in which give them a chance to increase their revenue to \$25 million," he says.

That tour sponsorship, with Pepsi-Cola, is an exclusive deal. But King says he's also exploring non-conflicting tie-ins for air travel, clothing lines and perfumes.

King also claims that before he signed on with the Jacksons, they were considering a merchandising deal for \$450,000 in advance, with a 22% cut. "The guarantee that's now on the table is for \$2.7 million," he says, "with a 33% cut."

King seeks to downplay recent reports that he's received letters from Michael Jackson instructing him not to make any moves without Jackson's express authorization.

"I've had several letters sent to me," he says. "I've had many letters sent to me by lawyers and advisors that the brothers didn't even know about. With the Jacksons, you've got six clients. Each client has six or more advisors. All these advisors in addition to the clients gives you 42 people to deal with. And each person is trying to justify his existence."

Still, King claims not to be unnerved by the in-fighting. "I deal best in confusion, so it doesn't really bother me," he says. But he adds: "Boxing is like a Sunday school picnic compared to the sophistication of the barracudas in this business."

These problems notwithstanding, King, 52, says he's excited about working with Michael Jackson.

Diamond Takes CBS To Court

• Continued from page 3

all creative control over his work and CBS must release any album he gives them within 45 days unless it has technical defects.

The work in question was allegedly delivered on Feb. 6, and Diamond's complaint says that CBS has failed to make the preparations necessary to insure that the album is released by March 22, thus violating his contract.

Diamond's action asks the court to force CBS to release the album. It also asks for the appointment of a special master to monitor and supervise the recording's release. While the suit alleges that the label's actions have damaged Diamond's business and personal reputation, it does not seek any cash settlement beyond the payment of legal fees.

CBS Records would not comment on the suit.

FRED GOODMAN

Country Radio Seminar Tackles Legal Problems

• Continued from page 3

ing of minority employees.

In virtually all the problems (which were adapted from real situations), the advice was to consult the station's attorney before putting suspect material on the air or refusing to accept it in the first place.

Even with deregulation and a greater latitude in what stations can (and can be demanded to) air, the panelists agreed that a station had the right to soften objectionable material, including paid political announcements, by attaching disclaimers to them, stating that the ads do not reflect the station's attitude. Legal advice can also help station managers be more precise in granting or refusing the often capricious demands for equal time, various panelists noted.

On the matter of dismissing minority employees, the advice was to make sure the reasons for firing could be linked to the station's well-being (such as a decline in ratings perhaps caused by an ineffectual air personality), that the person targeted for dismissal be given a chance to improve his or her performance, and that the entire matter be documented in case the station is sued.

Promotions can be less of a legal or public relations hazard, the speakers

emphasized, if they are meticulously planned. "Most problems arise from sloppy administration," said attorney Michael Bader, one of the panel's moderators.

Suggestions for improving promotions and contests included: having prizes in hand before the contest starts; making sure that the exact rules are printed, distributed and available for public inspection at the station and by mail; imposing an age limit for entrants; involving everyone at the station in the event from its inception; forbidding jocks from talking about the promotion in such a way as to confuse the listeners about rules and prizes; and keeping the rules simple and direct enough so that a minimum of air time is expended in explaining them.

Gibson Readying Move To Nashville

NASHVILLE—The Gibson musical instrument company will close its Kalamazoo, Mich., manufacturing plant and move all its operations here by July 1. Nashville is already the base for Gibson division headquarters and the main manufacturing facility.

Gibson is a division of Norlin Industries.

Sandusky's Brooks To Denver

• Continued from page 13

Brooks, who will double as general manager of KNUS, his talk station in Denver, expects KBPI to make "a fairly quick recovery" under the direction of Howie Castle, his new PD there. "We should have never lost them," Brooks says of the morning team, noting "a set of unfortunate circumstances, some of which had to be my fault," for its departure.

The Sandusky president says that he would not "quibble" with the conclusion that the departure of former KBPI vice president and general manager Jim Hardy is not unrelated to the loss of the morning team. Hardy returned to Tucson, overseeing the transfer of the chain's KWFM there to broadcaster Dennis Behan. At the time of the transfer, scheduled for March 23, Hardy will leave Sandusky.

Brooks, who was based in Dallas at Sandusky's KEGL, last week upped the station's Norman Rau to

vice president and general manager there. Rau was vice president of operations. In other moves, Craig Cochran has been appointed vice president of administration for the chain's Denver properties, while Carl Gardner has been named KNUS station manager. Cochran was the station manager of KBPI and business manager of KNUS. Gardner was the KNUS operations director.

Brooks, who expects to name a permanent KBPI morning host or team by the summer, makes light of his move back to Denver via Dallas from Los Angeles, where he relocated the company's headquarters last year. "I thought about acquiring a station there, but I got cold on the idea," he explains. "I wanted to be in L.A.—the ultimate radio market—to evaluate the price of admission. But \$15 million isn't the easiest way to spend your money." Nevertheless, he says that his time spent there made for "a nice interlude."

Top Ten at Keystone

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(ADV)

'Thriller' Passes 'Fever' As All-Time Best-Seller

• Continued from page 1

Michael Jackson's "Thriller" is now regarded as the best-selling music video in history and the second biggest video of any kind, just behind Paramount's "Raiders Of The Lost Ark."

A year ago, Jackson became the first artist to simultaneously hold down the No. 1 album and single on Billboard's Dance/Disco chart, and on the British album and singles charts.

Jackson was the first artist to collect as many as seven top 10 singles in a calendar year since the Beatles in 1964. He did the trick with the first six singles from "Thriller" and his duet with Paul McCartney, "Say Say Say."

Between his four singles from "Off The Wall" and the seven from "Thriller," Jackson has reached the top 10 with his last 11 consecutive Epic releases. That string of consecutive top 10 hits has been equalled by only three artists in the rock era: Elvis Presley, the Beatles and Pat Boone.

In all, Jackson has amassed 25 top 10 singles—13 on his own, eight with the Jackson Five, two with the Jacksons and two with Paul McCartney. The only other artists in the rock era to match that top 10 total are Presley, Diana Ross and the individual

Beatles.

Two of the "Thriller" singles reached No. 1 on both the pop and black charts, as did two of the singles from "Off The Wall." That album, which set the stage for "Thriller," rode the top 10 for 29 weeks, from September, 1979 to May, 1980.

"Thriller" entered the top 10 January, 1983. It cracked the top five two weeks later, where it has remained for the past 61 consecutive weeks. Besides its 33 weeks at No. 1, "Thriller" has logged 17 weeks at number two, behind, by turns, the "Flashdance" soundtrack, the Police's "Synchronicity" and Lionel Richie's "Can't Slow Down."

Jackson first hit the Billboard charts in November, 1969 as part of the Jackson Five, with "I Want You Back." He first charted as a solo act in October, 1971 with "Got To Be There." The Jacksons' first single on Epic was "Enjoy Yourself" in November, 1976. And Jackson's first solo single on Epic was "You Can't Win" in February, 1979. Surprisingly, it wasn't a success, but it was followed five months later by "Don't Stop Till You Get Enough," which reached No. 1.

Jackson also recently set a record for most Grammys won in a single year. He took home eight prizes, two more than the previous record.

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Unfortunately, not everyone nominated can win a Scotty. But the artist you chose might be one super achiever who does. Just like Michael McDonald.



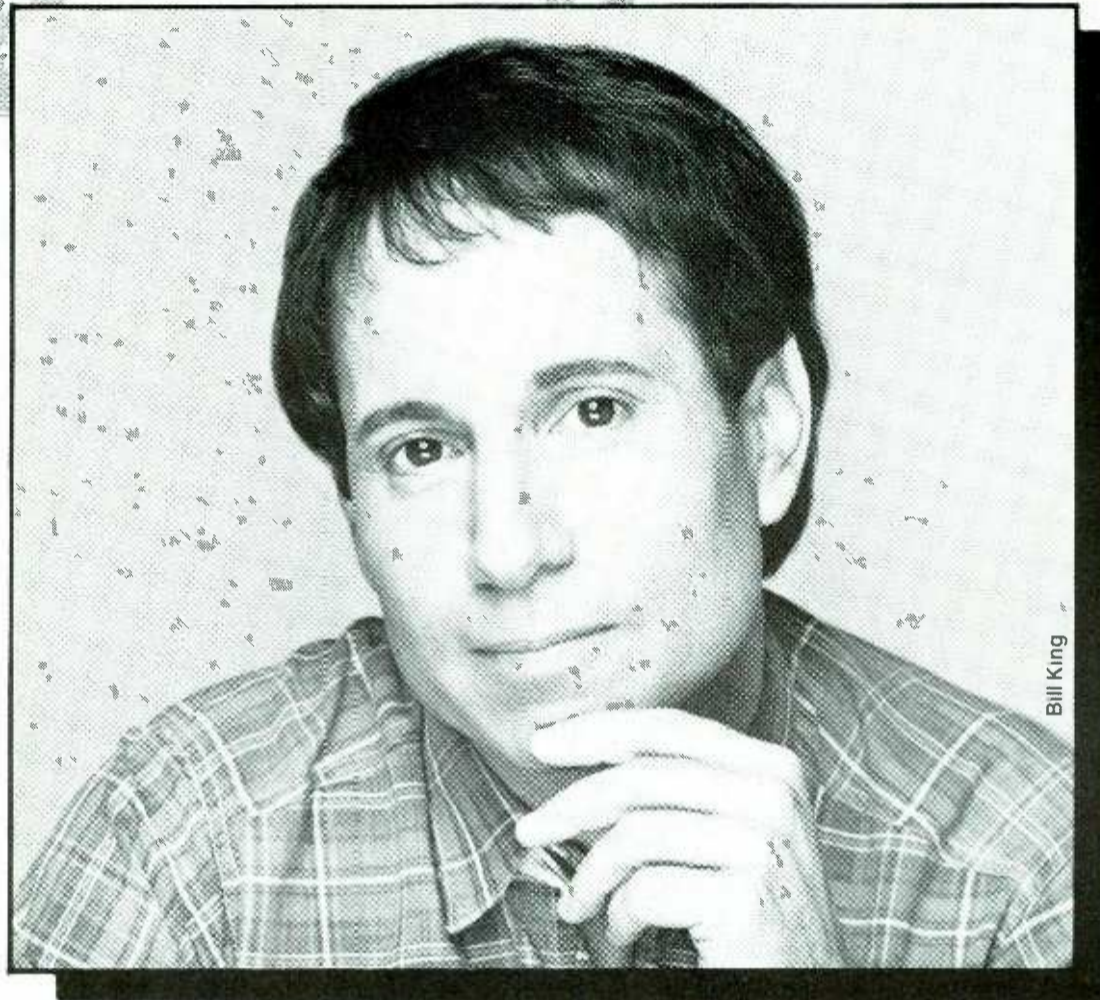
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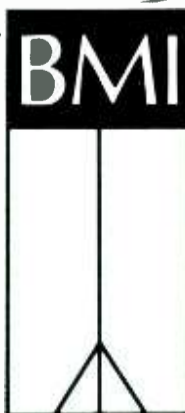
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Billboard TOP LPs & TAPE

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THIS WEEK	LAST WEEK	Weeks on Chart	ARTIST Title Label, No. (Dist. Label)	Dist. Co.	RIAA Symbols	Suggested List Prices LP, Cassettes, 8 Track	Black LP/ Country LP Chart	THIS WEEK	LAST WEEK	Weeks on Chart	ARTIST Title Label, No. (Dist. Label)	Dist. Co.	RIAA Symbols	Suggested List Prices LP, Cassettes, 8 Track	Black LP/ Country LP Chart	THIS WEEK	LAST WEEK	Weeks on Chart	ARTIST Title Label, No. (Dist. Label)	Dist. Co.	RIAA Symbols	Suggested List Prices LP, Cassettes, 8 Track	Black LP/ Country LP Chart	
1	1	65	MICHAEL JACKSON Thriller Epic QE 38112		▲		BLP 1	36	36	13	LUTHER VANDROSS Busy Body Epic FE 39196	CBS	●		BLP 2	71	67	23	KISS Lick It Up Mercury 814297-1 (Polygram)	POL	●	8.98		
2	3	8	VAN HALEN 1984 Warner Bros. 1-23985	WEA		8.98		37	37	16	BILLY IDOL Rebel Yell Chrysalis FV 41450	CBS				72	49	11	MATTHEW WILDER I Don't Speak The Language Private 1 BFZ-39112 (Epic)	CBS				
3	2	20	CULTURE CLUB Colour By Numbers Virgin/Epic QE 39107	CBS	▲		BLP 13	38	38	6	SHANNON Let The Music Play Mirage 99810 (Atco)	WEA		8.98	BLP 12	73	75	14	DAZZ BAND Joystick Motown 6084 ML	MCA		8.98	BLP 16	
4	4	19	LIONEL RICHIE Can't Slow Down Motown 6059 ML	MCA	▲	8.98	BLP 3	39	42	63	CULTURE CLUB Kissing To Be Clever Virgin/Epic ARE 38398	CBS	▲			74	76	7	ACCEPT Balls To The Wall Portrait BFR 39241 (Epic)	CBS				
5	5	7	THE PRETENDERS Learning To Crawl Sire 1-23980 (Warner Bros.)	WEA		8.98		40	43	17	THE POINTER SISTERS Break Out Planet BXL1-4705 (RCA)	RCA		8.98	BLP 15	75	NEW ENTRY	SCORPIONS Love At First Sting Polygram 814 98101 (Mercury)				8.98		
6	8	24	HUEY LEWIS & THE NEWS Sports Chrysalis FV 41412	CBS	●			41	44	8	MANFRED MANN'S EARTH BAND Somewhere In Africa Arista AL8-8194	RCA		8.98		76	79	6	UTOPIA Oblivion Utopia/Passport PB 6029 (Jem)	IND		8.98		
7	7	38	THE POLICE Synchronicity A&M SP3735	RCA	▲	8.98		42	35	41	ELTON JOHN Too Low For Zero Geffen GHS 4006 (Warner Bros.)	WEA	●	8.98		77	73	17	ROLLING STONES Undercover Rolling Stones 90120 (Atco)	WEA	▲	9.98		
8	6	31	BILLY JOEL An Innocent Man Columbia QC 38837	CBS	▲			43	34	26	KENNY ROGERS Eyes That See In The Dark RCA AFL1-4697	RCA	▲	8.98	CLP 8	78	78	7	DEELE Street Beat Solar 60285 (Elektra)	WEA		8.98	BLP 17	
9	21	5	SOUNDTRACK Footloose Columbia JS 39242	CBS				44	53	140	MICHAEL JACKSON Off The Wall Epic FE 35745	CBS	▲			79	58	16	OLIVIA NEWTON-JOHN/JOHN TRAVOLTA Two Of A Kind - Soundtrack MCA 6127	MCA	▲	9.98		
10	10	15	DURAN DURAN Seven And The Ragged Tiger Capitol ST-12310	CAP	▲	8.98		45	40	11	PATTI LABELLE I'm In Love Again Philadelphia International FZ-38539 (Epic)	CBS			BLP 4	80	104	5	DOLLY PARTON The Great Pretender RCA AHL1-4940	RCA		8.98		
11	13	7	EURHYTHMICS Touch RCA AFL1-4917	RCA		8.98	BLP 54	46	48	19	JAMES INGRAM It's Your Night Q-West 1-23970 (Warner Bros.)	WEA		8.98	BLP 14	81	86	14	MOTLEY CRUE Too Fast For Love Elektra 60174	WEA		8.98		
12	9	16	YES 90125 Atco 90125	WEA	▲	9.98		47	54	17	UB 40 Labor Of Love A&M SP6-4980	RCA		6.98		82	84	43	EURHYTHMICS Sweet Dreams Are Made Of This RCA AFL1-4681	RCA	●	8.98		
13	11	6	JOHN LENNON/YOKO ONO Milk And Honey Polydor 817160-1Y-1 (Polygram)	POL		8.98		48	46	15	OZZY OSBOURNE Bark At The Moon CBS Associated QZ 38987	CBS	●			83	100	4	BON JOVI Bon Jovi Mercury 814982-1M1 (Polygram)	POL		8.98		
14	16	13	CYNDI LAUPER She's So Unusual Portrait BFR 38930 (Epic)	CBS				49	45	22	DEBARGE In A Special Way Gordy 6061GL (Motown)	MCA		8.98	BLP 10	84	83	52	ALABAMA The Closer You Get RCA AHL1-4663	RCA	▲	8.98	CLP 18	
15	15	5	DAN FOGELBERG Windows And Walls Full Moon/Epic QE 39004	CBS				50	61	5	DWIGHT TWILLEY Jungle EMI-America ST-17107	CAP		8.98		85	74	16	DEBORAH ALLEN Cheat The Night RCA MHL1-8514	RCA		5.98	CLP 11	
16	12	20	JOHN COUGAR MELLENCAMP Uh-Huh Riva RVL 7504 (Polygram)	POL	▲	8.98		51	51	29	MADONNA Madonna Sire 1-23867 (Warner Bros.)	WEA		8.98	BLP 40	86	62	17	RAY PARKER, JR. Woman Out Of Control Arista AL8-8083	RCA		8.98	BLP 31	
17	14	18	DARYL HALL & JOHN OATES Rock 'N' Soul, Part 1 RCA CPL1-4858	RCA	▲	9.98		52	50	18	NIGHT RANGER Midnight Madness Camel/MCA 5456	MCA		8.98		87	93	5	SIMPLE MINDS Sparkle In The Rain Virgin/A&M SP-6-4981	RCA		6.98		
18	18	7	JUDAS PRIEST Defenders Of The Faith Columbia FC39219	CBS				53	57	26	BIG COUNTRY The Crossing Mercury 812870-1 (Polygram)	POL	●	8.98		88	91	17	DAVID SANBORN Backstreet Warner Bros. 1-23906	WEA		8.98	BLP 34	
19	19	23	MOTLEY CRUE Shout At The Devil Elektra 60289	WEA	▲	8.98		54	59	13	RE-FLEX The Politics Of Dancing Capitol ST-12314	CAP		8.98		89	113	27	SHEENA EASTON Best Kept Secret EMI-America ST-17101	CAP		8.98		
20	20	21	GENESIS Genesis Atlantic 80116	WEA	▲	9.98		55	72	18	EDDIE MURPHY Comedian Columbia FC-39005	CBS	●		BLP 22	90	94	15	IRENE CARA What A Feelin' Geffen/Network GHS 4021 (Warner Bros.)	WEA		8.98	BLP 59	
21	17	48	ZZ TOP Eliminator Warner Bros. 1-23774	WEA	▲	8.98		56	85	29	HERBIE HANCOCK Future Shock Columbia FC 38814	CBS			BLP 36	91	69	16	BARRY MANILOW Greatest Hits - Vol. II Arista AL8-8102	RCA	●	8.98		
22	22	6	ALABAMA Roll On RCA AHL1-4939	RCA		8.98	CLP 1	57	47	31	AIR SUPPLY Greatest Hits Arista AL 8-8024	RCA	▲	8.98		92	80	53	U2 War Island 90067 (Atco)	WEA	●	8.98		
23	23	16	.38 SPECIAL Tour De Force A&M SP-4971	RCA	●	8.98		58	NEW ENTRY	QUEEN The Works Capitol ST 12322			8.98		93	NEW ENTRY	APRIL WINE Animal Grace Capitol ST 12311				8.98			
24	26	6	ROCKWELL Somebody's Watching Me Motown 6052 ML	MCA		8.98	BLP 6	59	56	19	KENNY ROGERS Twenty Greatest Hits Liberty LV-51152	CAP	▲	9.98	CLP 35	94	101	4	WANG CHUNG Points On The Curve Geffen GHS 4004 (Warner Bros.)	WEA		8.98		
25	27	33	JEFFREY OSBORNE Slay With Me Tonight A&M SP 4940	RCA	●	8.98	BLP 5	60	65	70	PRINCE 1999 Warner Bros. 1-23720	WEA	▲	10.98	BLP 48	95	81	28	GAP BAND Gap Band V-Jammin' Total Experience TE-1-3004 (Polygram)	POL	●	8.98	BLP 29	
26	33	5	CHRISTINE McVIE Christine McVie Warner Bros. 1-25059	WEA		8.98		61	95	2	THE ALARM Delcaration I.R.S. SP-70608 (A&M)	RCA		8.98		96	NEW ENTRY	THOMAS DOLBY The Flat Earth Capitol ST 12309				8.98		
27	24	22	THE ROMANTICS In Heat Nemperor B6Z 3880 (Epic)	CBS	●			62	64	5	TED NUGENT Penetrator Atlantic 80125	WEA		8.98		97	98	51	JULIO IGLESIAS Julio Columbia FC38640	CBS	●			
28	28	25	LINDA RONSTADT What's New Asylum 60260 (Elektra)	WEA	▲	8.98		63	63	74	LIONEL RICHIE Lionel Richie Motown 6007 ML	MCA	▲	8.98	BLP 57	98	NEW ENTRY	THOMPSON TWINS Into The Gap Arista AL 8-8200				8.98		
29	39	47	SOUNDTRACK Flashdance Casablanca 8114921 (Polygram)	POL	▲	9.98		64	71	95	JANE FONDA Jane Fonda's Workout Record Columbia CX2-38054	CBS	▲			99	87	76	OLIVIA NEWTON-JOHN Olivia's Greatest Hits Vol. 2 MCA MCA 5347	MCA	▲	8.98		
30	32	34	MIDNIGHT STAR No Parking On The Dance Floor Solar 60241 (Elektra)	WEA	▲	8.98	BLP 7	65	55	18	PAUL McCARTNEY Pipes Of Peace Columbia QC-39149	CBS	▲		BLP 72	100	88	34	ROBERT PLANT The Principle Of Moments Es Paranza 90101 (Atlantic)	WEA	▲	8.98		
31	29	15	KOOL & THE GANG In The Heart De-Lite DSR-8508 (Polygram)	POL	●	8.98	BLP 9	66	52	17	BARBRA STREISAND Yentl Columbia JS 39152	CBS	▲			101	NEW ENTRY	THE ALAN PARSONS PROJECT Ammonia Avenue Arista AL 8-8204				8.98		
32	31	22	SOUNDTRACK The Big Chill Motown 6062ML (MCA)	MCA	●	8.98	BLP 71	67	60	11	REAL LIFE Heart Land MCA/Curb 5459	MCA		8.98		102	92	38	STEVIE NICKS The Wild Heart Modern 90084-1 (Atco)	WEA	▲	8.98		
33	25	48	QUIET RIOT Metal Health Pasha/CBS BFZ 38443	CBS	▲			68	68	45	GEORGE WINSTON December Windham Hill WH-1025 (A&M)	RCA		8.98		103	77	23	PAT BENATAR Live From Earth Chrysalis FV41444	CBS	▲			
34	30	59	DEF LEPPARD Pyromania Mercury 8103081 (Polygram)	POL	▲	8.98		69	66	57	JOURNEY Frontiers Columbia QC 38504	CBS	▲			104	105	57	DURAN DURAN Duran Duran Capitol ST-12158	CAP	●	8.98		
35	41	15	U2 Under A Blood Red Sky Island 90127 (Atco)	WEA	●	8.98		70	70	48	DAVID BOWIE Let's Dance EMI-America ST 17093	CAP	▲	8.98		105	82	18	BOB DYLAN Infidels Columbia QC-38819	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).

CAN MERGER SURVIVE?

FTC Blocks Warner/Poly Plans

• Continued from page 1

least April 15. Further complicating the question of linkage in implementing the merger plans abroad is a ruling awaited from the European Commission of the European Economic Community, now expected in June.

An unknown factor in the complex equation facing architects of the proposed merger is the effect of the recent spinoff by Siemens of its all but a small portion of its financial interest in PolyGram to Philips. The company was formed years ago as an equally owned enterprise by the two electronics giants to handle their entertainment industry interests.

In the U.S., the FTC vote was 4 to 1, with Commission chairman James C. Miller III dissenting. FTC sources say that since the vote was in a closed meeting, no written dissent will be issued.

The Commission action is seen as the toughest antitrust vote in almost two years. Charles James, an attorney in the FTC's bureau of competition, says that the merger would effectively eliminate PolyGram as an independent competitor, narrowing the dominant firms in record distribution to five.

The FTC in its supportive memorandum points out that if PolyGram and Warner merge, the loss of these two companies will not be replaced by "the entry of new competitors into record distribution. The volume necessary to break even in national record distribution exceeds \$125 million annually. Independent labels do not produce enough prerecorded music to allow them to enter distribution at this scale."

Legal Battle Over Merger Could Drag On For Years

WASHINGTON—The series of procedures that the FTC has set into motion by its filing in U.S. District Court in Los Angeles to prevent the Warner Communications Inc.-PolyGram merger follows prescribed legal and governmental guidelines, according to an FTC attorney. Depending on the findings and decisions of the judges involved, it could result in a fairly quick approval or a long and involved court case over the merger that could take years to resolve even before it reaches an appeals court.

Here's the legal breakdown: First, the FTC has asked the court for a temporary restraining order, which simply puts on the brakes and preserves the status quo until the judge can study the facts and determine if there is a likelihood the government has a case.

If the judge determines that there

The complaint also points out to the court that independent distribution has been sorely weakened by distribution deals which took Arista, Motown, Chrysalis and A&M out of the indie market.

The memorandum emphasized Section 7 of the Clayton Act, which prohibits acquisition "where in any line of commerce in any section of the country, the effect of such acquisition may be substantially to lessen competition or to tend to create a monopoly." It further notes the Supreme Court has held that Section 7 is concerned with the probability of monopoly, not its certainty.

Warner is the second largest distributor of prerecorded music in this country, the FTC says, and PolyGram the sixth largest. CBS is the largest maker and distributor of records and tapes, with 22% of the market last year. CBS officials have publicly stated that if the merger went through, CBS might also seek its own merger partners. The FTC would not say whether CBS or any other record company had filed comments against the Warner-PolyGram merger.

Initial reaction from the industries involved was contentious. Warner officials said they were "surprised and disappointed" by the action, and WCI general counsel Martin Payson said, "We are convinced that the courts will sustain our position concerning the propriety and legality of the proposed transaction." PolyGram said it "deplored the FTC decision."

The Payson statement said the FTC action "ignores the views of

is a likelihood, he will then order WCI and PolyGram to respond to the FTC's complaint. From that information, the judge will determine the sort of hearing to be held (whether there will be witnesses, supporting documents and data, for example).

At that hearing, the judge will decide whether the facts warrant a grant of a preliminary injunction against WCI and PolyGram. The preliminary injunction is in essence a summary proceeding, a "little trial," according to an attorney.

The FTC has 20 days from the time the temporary restraining order is granted to file an administrative complaint, which embodies the formal government charges.

If the judge, at the end of the hearing, grants the preliminary injunction, then the administrative complaint becomes the beginning of the administrative litigation phase. That is, in essence, the equivalent of a full trial in federal district court.

The litigation, with various briefs, reply briefs, petitions, reply petitions and other legal machinery, can be a long, drawn-out affair, FTC lawyers say. Such procedures sometimes last for years.

The opinion of the administrative law judge in litigation can then be appealed to the FTC commissioners, and then, if necessary, to the U.S. Court of Appeals.

If the judge does not side with the FTC in the litigation, the Commission, according to a lawyer, can "proceed along another route," by "undoing the transaction [the merger] by requiring the parties to divest." WCI and PolyGram can fight the Commission on that front as well.

BILL HOLLAND

leading outside economic experts who reviewed this transaction and found it to be pro-competitive." He added that the government opinion "fails to recognize the basic problems facing today's record industry, the explosive growth and impact of home taping and other home entertainment media, and the serious economic problems plaguing PolyGram's domestic operations."

At PolyGram headquarters in New York, no one would comment on Payson's description of its domestic operations. It has been speculated that, should the merger ultimately fall through, a way would be sought to integrate PolyGram's distribution within the WEA structure under some less inclusive arrangement.

'How-To' Video Picture Brightens

• Continued from page 1

companies who have sizable children's libraries—going into Toys 'R' Us and the major toy merchant chains rather than hoping the product will sell through home video shops. It's best exposed where people are shopping for things with which to entertain kids."

Other companies are employing the same tactic with their specialized programs. Karl Video Corp. is directing its tapes "How to Teach Your Baby To Read" and "Jane Fonda's Workout For Pregnancy, Birth & Recovery" to gynecologists, maternity stores and hospital gift shops.

"We're putting the tapes right where the mother-to-be is going to be," says Court Shannon, Karl Video's vice president of marketing and sales. "We also have a computer tape coming out that's going to all computer stores, and a 'Casino Gambling' tape that we'll market in casinos."

Shannon concurs that the trend in educational and instructional software is toward specialization. "We started with 'Jane Fonda's Workout,' which is pretty broad," he says. "Then her second program was 'Pregnancy, Birth & Recovery,' which is obviously a specified segment of the market. And now her newest release is 'Jane Fonda's Workout Challenge,' which is an advanced workout. So that's also more specialized."

Shannon says Karl is actively looking to place its video product in bookstores. He notes that "Jane Fonda's Workout" and "Jane Fonda's Workout Challenge" are among the 10 video titles being sold in the \$51-store Walden Books chain. Walden is being supplied by Nashville-based Ingram Books, a national book and video distributor.

"One of the major pushes we're making is to break the bookstore market," says Shannon, "because so many of our titles have a direct correlation with a book of the same title. That's true of all of my Fonda and Richard Simmons projects, as well as videos like 'How To Teach Your Baby To Read.'"

Lin Oliver, vice president of programs for MCA Home Video, notes that while the trend is toward specialization, it's important that it not become too specialized. "All non-fiction programming is specialized," she says, "but that doesn't mean you're targeting at the person who collects butterflies in Omaha. We're trying to find the broadest audience segments within the notion of specialized programming."

"That's one reason we've been interested in exploring some adult programming. Later in the year we'll re-

Billboard Software Conference

• Continued from page 3

"I believe the trade inventory glut which plagued us in 1983 will continue throughout 1984," said Ruckert, "and only the hardest companies will survive. Computer software can easily double in 1984." He cited a Gallup projection of an increase in 1984 of 40% on the current base of seven million installed home computers.

"Those new owners will be hungry. But here again there are troublesome signs of the over-proliferation in product similarity and mediocrity which characterized the video game market. The crashes won't be as loud as computer hardware or video games crashes, since the debt isn't anywhere near as great, but there will be unpleasant noises soon."

Ruckert, however, did cite more favorable projections, namely from

Gallup and Market Support Services, that over the next two years sales of game machines will match 1983 levels. He also noted that game machines "outsold computers three to two in 1983, despite the announcement of the end of the video games market. People who declare the phenomenon over, as the New York Times did three times last year, might note that seven billion was spent in this 'dead industry'."

The only solution to the industry's problems, declared Ruckert, "is to listen to consumers. Developers are not using the computer for what it can really do. We've got to make consumers say, 'I want a computer because it can make my life better and more enjoyable.'"

Next week's Billboard will carry a full report on panel discussions.

lease three adult videos—"Party Games For Adults Only," "Love Skills: A Guide To The Pleasures Of Sex" and "Nudes In Limbo." The market segment there is anyone who is over a certain age, it's not anyone who's over a certain age and has an interest in calligraphy."

Oliver also notes the importance of target marketing. "We want to be able to use our distribution network that's already in place," she says, "but that may not prove to be the most realistic way to distribute these kinds of programs. So we are currently investigating all forms of alternative distribution."

MCA has a wide range of educational and instructional software, from "Belly Dancing: You Can Do It" to "How To Watch Pro Football." Oliver prefers to call this non-fiction programming. "We try not to use the term 'how to' because that almost ensures a bad sale," she quips.

Paul Culberg, vice president of marketing at Media Home Entertainment in L.A., also sees a rise in "directed" programming. The company plans to release two programs featuring diet and exercise expert Nathan Pritikin. And he says the company has sold almost 20,000 copies of "Muscle Motion," an exercise tape featuring the men of Chippendales.

Dutch Publisher Strengtholt Settles Row With PolyGram

By WILLEM HOOS

AMSTERDAM—The legal dispute in which Dutch publishing group Strengtholt obtained a court injunction to restrain PolyGram from merging its Dutch record interests with those of Warner Communications Inc. and from selling off its publishing division until Jan. 1, 1990, has been "amicably solved."

A joint press release issued Tuesday (6) by the two companies stresses that no details of the settlement will be disclosed. But it emphasizes that both sides "feel their mutual desire to continue their business without jeopardizing those of the other has led to the solution." It's believed here that no further public comment will be made on the matter.

Strengtholt formed a joint venture, 50/50 music publishing company, Intersong Basart, with PolyGram in 1969. The company brought its legal action (Billboard, Feb. 18) because its management believed that its music publishing activities could be adversely affected by the merger and by the proposed sale of the Chappell/Intersong publishing empire.

Culberg seconds the point about the need to aggressively seek out the market for these tapes. "On alternative product like this, we don't have a theatrical base," he says. "We don't have newspaper and tv ads or radio stations and record companies to promote it. We have to try to provide exposure for our product on our own."

Len Levy, vice president of marketing and sales at Family Home Entertainment, says his company also has two videos among the 10 being sold through Walden Books: "Strawberry Shortcake" and "Thin Thighs In 30 Days."

Levy predicts that the specialization in the market will continue. "The base is broadening," he says. "As the number of VCRs has increased, so have the possibilities for different types of programs other than movies."

Richard Fried, marketing director at Disney Home Video, expects to release a "Mousercize" program in late summer or early fall. The company also plans to release a three-part series dubbed "Walt Disney Presents Animal Quiz."

"I see us more involved in educational and instructional video," Fried says. "That's really what Disney's forte is."

PAUL GREIN

* PUBLISHERS *

A major law firm represents major recording artists and publishers currently interested in expanding their copyright catalogs. If you have recorded copyrights generating significant income and might be interested in selling these copyrights, please send details on your catalog and its earnings for the past 5 years to the following address (all inquiries will be kept in strictest confidence:

PUBLISHING ACQUISITIONS
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TOP LPs & TAPE

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THIS WEEK	LAST WEEK	Weeks on Chart	ARTIST Title Label, No. (Dist. Label)	Dist. Co.	RIAA Symbols	Suggested List Prices LP, Cassettes, & 8 Track	Black LP Country LP Chart	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
106	112	4	PIECES OF A DREAM Imagine This Elektra 60270-1	WEA		8.98	BLP 28	137	141	132	VAN HALEN Van Halen Warner Bros. BSK 3075	WEA		8.98	
107	89	15	ADAM ANT Strip Epic FE 39108	CBS				138	128	41	IRON MAIDEN Piece of Mind Capitol ST 12274	CAP		8.98	
108	114	94	DURAN DURAN Rio Capitol ST-12211	CAP		8.98		139	143	138	THE BEATLES The Beatles (White Album) Capitol SWBO-101	CAP		14.98	
109	103	18	THE ALAN PARSONS PROJECT The Best Of The Alan Parsons Project Arista AL8-8193	RCA		9.98		140	129	23	THE MOTELS Little Robbers Capitol ST-12288	CAP		8.98	
110	97	47	RICK SPRINGFIELD Living In Oz RCA AFL1-4660	RCA		8.98		141	123	17	WILLIE NELSON Without A Song Columbia FC 39110	CBS			CLP 3
111	102	39	THE TALKING HEADS Speaking In Tongues Sire 1-23883 (Warner Bros.)	WEA		8.98		142	NEW ENTRY		ROGER DALTRY Parting Should Be Painless Atlantic 80128			8.98	
112	96	43	THE FIXX Reach The Beach MCA 5419	MCA		8.98		143	168	18	MODERN ENGLISH After The Snow Sire 1-23821 (Warner Bros.)	WEA		8.98	
113	109	10	JOHN LENNON/YOKO ONO Heartplay Polydor 817238-1Y1 (Polygram)	POL		8.98		144	150	110	THE BEATLES Abbey Road Capitol SO-383	CAP		8.98	
114	116	74	JOHN COUGAR American Fool Riva RVL5101 (Polygram)	POL		8.98		145	145	4	XTC Mummer Geffen GHS 4027 (Warner Bros.)	WEA		8.98	
115	118	106	ALABAMA Mountain Music RCA AFL1-4229	RCA		8.98	CLP 52	146	165	20	THE BEATLES 20 Greatest Hits Capitol SV-12245	CAP		9.98	
116	117	32	PEABO BRYSON/ROBERTA FLACK Born To Love Capitol ST-12284	CAP		8.98	BLP 33	147	174	2	MENUDO Reaching Out RCA AFL1-4993	RCA		8.98	
117	99	14	THE ENGLISH BEAT What Is Beat I.R.S. SP-70040 (A&M)	RCA		8.98		148	NEW ENTRY		LAURIE ANDERSON Mister Heartbreak Warner Bros. 1-25077			8.98	
118	106	13	EVELYN "CHAMPAGNE" KING Face To Face RCA AFL1-4725	RCA		8.98	BLP 24	149	NEW ENTRY		DAVID GILMORE About Face Columbia FC39296				
119	108	11	GEORGE CLINTON You Shouldn't - Nuf Bit Fish Capitol ST-12308	CAP		8.98	BLP 23	150	138	46	MEN AT WORK Cargo Columbia QC 38660	CBS			
120	90	29	CHRISTOPHER CROSS Another Page Warner Bros. 1-23757	WEA		8.98		151	NEW ENTRY		GOLDEN EARRING N.E.W.S. Polygram T1-1-9008 (21 Records)			8.98	
121	107	17	ANGELA BOFILL Teaser Arista AL8-8198	RCA		8.98	BLP 38	152	144	25	THE ALARM The Alarm I.R.S. SP-70504 (A&M)	RCA		5.98	
122	110	29	RUFUS AND CHAKA KHAN Live-Stompin' At The Savoy Warner Bros. 1-23679	WEA		11.98	BLP 47	153	134	16	EARTH, WIND, & FIRE Electric Universe Columbia QC 38980	CBS			BLP 41
123	NEW ENTRY		MADNESS Keep Moving Geffen GHS-4022			8.98		154	156	90	MEN AT WORK Business As Usual Columbia ARC 37978	CBS			
124	133	31	JACKSON BROWNE Lawyers In Love Asylum 60268 (Elektra)	WEA		8.98		155	160	4	STEVE ARRINGTON'S HALL OF FAME Positive Power Atlantic 80127	WEA		8.98	BLP 42
125	119	101	THE POLICE Ghost In The Machine A&M SP-3730	RCA		8.98		156	158	66	BILLY IDOL Billy Idol Chrysalis FV 41377	CBS			
126	146	3	DENNIS EDWARDS Don't Look Any Further Gordy 6057GL (Motown)	MCA		8.98	BLP 18	157	162	5	WIRE TRAIN In A Chamber Columbia BFC 38998	CBS			
127	121	156	ALABAMA Feels So Right RCA AHL1-3930	RCA		8.98	CLP 53	158	115	14	ABC Beauty Stab Mercury 814661-1 (Polygram)	POL		8.98	
128	122	29	NEW EDITION Candy Girl Streetwise SWRL 3301	IND		8.98	BLP 37	159	161	164	THE BEATLES Sgt. Pepper's Lonely Hearts Club Band Capitol SMAS-2653	CAP		8.98	
129	147	145	THE POLICE Zenyatta Mondatta A&M SP-3720	RCA		8.98		160	111	35	SPANDAU BALLET True Chrysalis BGV-41403	CBS			
130	132	53	VAN HALEN Diver Down Warner Bros. BSK 3677	WEA		8.98		161	153	97	THE POLICE Regatta De Blanc A&M SP-4792	RCA		8.98	
131	125	19	RODNEY DANGERFIELD Rappin' Rodney RCA AFL1-4869	RCA		8.98		162	135	33	BILLY IDOL Don't Stop Chrysalis PV 44000	CBS			
132	127	17	TEENA MARIE Robbery Epic FE 38882	CBS			BLP 19	163	NEW ENTRY		CAMEO She's Strange Polygram 814-984-1 (Atlanta Artists)			8.98	
133	140	164	THE BEATLES Beatles 67-70 Capitol SKBO-3404	CAP		14.98		164	124	89	BARBRA STREISAND Memories Columbia TC 37678	CBS			
134	136	136	STEVIE NICKS Bella Donna Modern Records MR 38139 (Atco)	WEA		6.98		165	172	2	JOHNNY MATHIS A Special Part Of Me Columbia FC38718	CBS			
135	142	7	KC KC Ten Meca 8301 (Alpha)	IND		8.98		166	173	5	LET'S ACTIVE Afoot I.R.S. SP-70505 (A&M)	RCA		5.98	
136	139	160	THE BEATLES Beatles 1962-66 Capitol SKBO-3403	CAP		14.98		167	171	16	CON FUNK SHUN Fever Mercury 814447-1 (Polygram)	POL		8.98	BLP 30
								168	169	10	DREAMBOY Dreamboy Warner Bros. 1-23988	WFA		8.98	

MARCH 17 1984, BILLBOARD

TOP LPs & TAPE

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FILM, TV, TOUR, ADS

\$8 Mil Deal Links Lionel Richie, Pepsi

By LEO SACKS

NEW YORK—Lionel Richie is preparing to make the Pepsi challenge work in his favor. The Motown singer and the soft drink maker have joined hands to produce a movie, a television special, a concert tour and a series of commercials under the terms of a two-year pact that could be worth as much as \$8 million, according to a source close to the negotiations.

The deal is "comprehensive and pervasive," says Pepsi Cola president Roger Enrico, who describes the pact as "a wonderful marriage." While mum on the cost, he quips, "Lionel is smiling a lot."

The value of the contract is said to surpass the \$5 million paid by Pepsi to the Jacksons for a tour and television tie-in through 1984. The Jacksons' deal, with "little add-ons," is worth about \$5.5 million, according to Jay Coleman, who designed and negotiated both agreements for his Rockbill company here.

Richie's pact with Pepsi calls for the company to sponsor a three-month concert tour beginning in May and a foreign jaunt sometime in 1985. The soft drink firm also plans to fund a network television special and a theatrical film for Richie. The singer will appear in an unspecified number of Pepsi commercials, according to Coleman, although he's unsure of the timetable for a national rollout because the first spot is still being conceptualized. Coleman adds

that the chances are "excellent" that Bob Giraldi will direct the commercial.

Pepsi's involvement with Richie and the Jacksons reflects a major "strategic" direction, according to Coleman. "It's more than a means to differentiate themselves from their competitors," he says. "It's the belief that music—as a lifestyle—is what's most important to teens and young adults."

Coleman, noting the imminent announcement of a tour sponsor for Rod Stewart, says he is convinced that corporations are now "an integral part" of the music business. Except for Bruce Springsteen, he says he is hard-pressed to think of an artist who would turn down a corporate sponsor for a tour, although he acknowledges that personal endorsements are "another matter entirely."

Five years ago, he continues, most artists perceived of corporate tie-ins as a "detriment" to their careers. Now, he says, Michael Jackson's involvement in the making of the Pepsi commercials demonstrates that a performer can pact with a corporation and still have "tremendous creative input."

The Jacksons' two Pepsi commercials, which premiered on the Feb. 28 Grammy Awards telecast, received \$3 million worth of free air time prior to the show, says Coleman, because they were treated "like news stories."

NARM Confab To Look Closely At CD Progress

NEW YORK—The message of Compact Disc will echo through the National Assn. of Recording Merchandisers (NARM) convention next week, with a series of special seminars and displays scheduled to focus on the new technology.

Emiel Petrone, a senior vice president of PolyGram Records and chairman of the Compact Disc Group (CDG), will provide attendees with an overview of progress to date at the opening plenary business session, Saturday, March 24. That same day and the following Sunday will see a number of round-robin product presentations tailored specially for one-stops, rackjobbers and retailers. Separate presentations will also be integrated into major label sessions, as well as indie label meetings.

The CDG will mount five marketing presentations, kicking the series off with one for one-stops on Sunday, to be followed the next day by one for rackjobbers, two for different retailer

groups, and a final session for independent distributors.

Sample CD retailer environments, together with a selection of promotional aids, display fixtures and continuous system demonstration, will be featured at two poolside suites at the Diplomat Hotel, scene of the Florida conclave.

Record manufacturer executives who will participate in the presentations include Petrone and John Harper of PolyGram, Jerry Shulman of CBS, Alan Perper of WEA, Jack Renner of Telarc and Larry Rosen of GRP Records. John Briesch of Sony, Harlan Lippincott of NAP (Magnavox) and Bob Heiblim of Denon will be among the hardware manufacturer participants. Representing the merchandising side will be NARM members Sam Ginsberg of Music Plus, Harold Okinow of Lieberman Enterprises, Lee Cohen of Licorice Pizza and Jon Shulman of Laury's.

IS HOROWITZ

RCA Honors Ethel Gabriel

NEW YORK—More in tribute than in acknowledgement of her retirement after 43 years with the company, RCA Records hosted a party in its Studio A here Tuesday (6) for Ethel Gabriel.

Gabriel, regarded as pop music's first woman producer, officially left her post as an a&r director at the label on Feb. 1, although she will, as an independent contractor, continue to produce recordings for RCA.

At the fete, at which her recording efforts were played and photos of her childhood and career displayed, hundreds of RCA Records employees

and friends of Gabriel heard Lorene Lortie, manager of RCA & A&M scheduling, comment, "Look at the record while we continue to listen to the record."

That record of achievement includes Gabriel's production of 2,500 albums over the years and a 20-year role as mastermind of RCA's successful economy line, Camden (the No. 1 line in 10 out of 12 years in which the category was active at NARM). In addition, she's won several Grammys, most recently as co-producer of the three-volume set, "The Dorsey/Sinatra Sessions."

IRV LICHTMAN

InsideTrack

Sound Video Unlimited's Noel Gimbel quietly opened his seventh video stocking branch in Milpitas, Calif., a northeastern Bay Area suburb, and hired industry administrative guru Sol Zamek to buttress his Sun Valley, Calif. holdings. Zamek is remembered as a force behind Sid Talmadge's Record Merchandising and Sam Billis' Show Industries. He came out of retirement to handle the assignment. Gimbel vigorously denies the rumor that he and Dave Handleman are talking merger. Handleman did not return calls inquiring about the gossip.

Indie Innovation: Certain 12-inch dance labels have begun selling certain key one-stops as house accounts, perturbing distributors who normally serve the plum accounts. Labels counter that they require steady cash flow. They feel that by spreading accounts receivable over a larger number of accounts, they can perk cash payments... Track found the former Diamonds bass singer Bill Reed, who is managing Bob Wilder's Juke Box Music One-Stop in Miami... Bill Valenzuela of Allegiance Records has picked up the budding hit, "Sexy Lady" by the Numonics on Hodisk Records, a Southern California diskery.

A Hollywood industry landmark bit the dust when the venerated Wallichs' Music City building at Sunset and Vine was demolished last week by the wreckers' ball. A pioneer retailer in point-of-purchase and self service, it was operated by the late Glenn Wallichs and managed by his brother, Clyde... Though Cook United will close 41 of its 94 Midwestern discount stores, Stu Schaeffer of the Handleman Co., which racked the chain, says the racker does not expect significant returns in light of Cook's plan to offer clearance sale prices in the outlets it's closing and transfer remaining inventory to remaining locations. Handleman acquired the Cook account last fall, and Schaeffer says the chain paid according to terms.

SSS International prexy Shelby Singleton and Dave Dudley spending a week in Germany and Luxembourg working radio, tv and press on behalf of Dudley's emerging hit, "I Wish I Could Sprechen Sie Deutsch." Singleton produced the single especially for Bellaphon, his German affiliate. Singleton is also preparing an exclusively cassette release of 20 compilation albums, each containing 15 songs, from the Sun and Plantation catalogs... Danny Goldberg, 20th Century-Fox soundtrack consultant, inked Epic's Eddy Grant to compose and perform the title song from "Romancing The Stone," a Michael Douglas film due March 30. The single on Epic issues March 20... Morris Diamond rapping the soundtrack from "Running Brave," a film based on the career of Olympic runner Billy Mills starring Robby Benson due in May. Mike Post did the music.

RCA joined prior ukases from MCA, WEA and CBS in announcing last week that albums returned would be credited on the basis of prices and discounts proffered by the firm... Expect Motown Records to announce that "Star Search" male vocalist winner Sam Harris has inked a pact. Harris, who won over a 12-week period on the syndicated show, was brought in the Gordy fold by Bonnie Frederics, who left the label recently along with her boss,

senior vice president of marketing Dick Sherman. Harris is managed by Dee Bratlinger, who left a top executive production post with Pierre Cossette, to open the management office with Harris' dad, Bill. Harris is due for a one-man show at Carnegie Hall in about five weeks... Joe Graves is fronting the new Harry James "ghost" orchestra, as Track predicted last fall. Frank "Pee Wee" Monte is managing the new aggregation.

Churches and temples as venues for musical attractions got a boost last week when the California Board of Equalization ruled Rev. Robert Schuler's Crystal Cathedral in Orange County must pay about half of the original \$473,185 tax assessment levied for money-making activities including concerts for paying customers.

Football Music: All 18 USFL teams are eyeing the Los Angeles Express' experiment to combine live concerts with their games, Track is tipped by Chuck DeKeado, the team's marketing major domo. The Express drew more than 33,000 for its opening encounter with a combination of Wayne Newton prior to the game and the Gatlin Brothers after the game. The second game sans entertainment drew about 12,000. DeKeado is lining up four more gigs including a country music melange May 20 in conjunction with Tommy Thomas of the Palomino Club. Two dates, April 14 and May 5, are Saturday nights with concerts to start at 8:30 p.m. For March 25, DeKeado has locked up a vintage package of Chuck Berry, the Coasters and Freddie Cannon. DeKeado says the Birmingham team kicked off with Alabama as their attraction, but has not followed through with other stars.

Say Again? A video retailer trade group not opposed to First Sale? Right. But the Video Retailers Assn. of Calif. is not in favor of the controversial proposed video rental amendment either. Right now, VRAC prexy Roger Wadley, an Auburn, Calif. dealer, is exploring all sides. VRAC is also leading a fight in California to change the sales tax regulations on rental. Coincidentally, there is a bill pending before the California legislature which would omit the sales tax on videocassette rental as it applies to public library rentals in the state... Tony Raine of Rock Apple Tours, Lexington, Mass., alerts us to his most prestigious effort yet, a 12-day tour of sites made famous in the Beatles' career, ranging from Liverpool to London to Hamburg. The tour begins Aug. 22 and ends Sept. 2, with prices ranging from \$986 to \$1,136.

New York State Sen. Roy Goodman's antipiracy bill has passed the legislature and gone to Gov. Mario Cuomo for signing. The bill, introduced last June, allows U.S. distributors of foreign-owned recordings to testify against record pirates. New York State law currently limits testimony in piracy cases to owners. A spokesman for Goodman's office said the Governor would have to sign or veto the bill by Tuesday (13).

Dave Martin's replacement as program director of Bonneville's WCLR Chicago has been named. Lee DeYoung returns to the Windy City, where he once jockeyed at WBBM-FM, from Grand Rapids, where he was PD of WCUZ.

Edited by JOHN SIPPEL

Paramount Dominates Video Shack Awards

NEW YORK—Paramount Home Video dominated the prerecorded videocassette category of Video Shack's second annual Consumers' Choice Awards, with four of the top five cassettes coming from the company. Paramount also managed to rule the top ranges of the CED and laser videodisk categories, racking up four of the five top sellers in each of these as well.

The Consumers' Choice Awards measure sales of a title only. They are given out by Video Shack, the New York area's largest home video retailer, and one of the most sale-oriented video operations around.

Even while Paramount was taking over the top slots, interesting titles crept into the middle of the list. Video Shack measures sales of the 6,980 titles it offers. Several of the programs that came up winners this year were on the lists last year as well, with "Rocky III" (number eight), "Star Trek II: The Wrath Of Khan" (number nine) and "Star Wars" (number 16) making repeat appearances.

Of the top 20 selling videocassettes, only two were made-fors: "Jane Fonda's Workout," at number two, and "Making Michael Jackson's

"Thriller," which hit number 11 despite the fact that its release came very late in 1983.

Here's the full listing of the Video Shack victors:

Best selling videocassettes, in order: "Raiders Of The Lost Ark" (Paramount Home Video); "Jane Fonda's Workout" (Karl Video); "Flashdance" (Paramount Home Video); "48 Hours" (Paramount Home Video); "Blade Runner" (Embassy Home Entertainment); "Road Warrior" (Warner Home Video); "Rocky III" (CBS/Fox Video); "Star Trek II: The Wrath Of Khan" (Paramount Home Video); "First Blood" (Thorn EMI Video); "Making Michael Jackson's Thriller" (Vestron Video); "Gandhi" (RCA/Columbia Pictures Home Video); "Singin' In The Rain" (MGM/UA Home Video); "Sophie's Choice" (CBS/Fox Video); "Duran Duran: Girls On Film/Hungry Like The Wolf" (Sony Video 45s); "Star Wars" (CBS/Fox Video); "The Boat" (RCA/Columbia Pictures Home Video); "Thunderball" (CBS/Fox Video); "Creepshow" (Warner Home Video); "Funny Girl" (RCA/Columbia Pictures Home Video).

Best selling CED videodisks, in order: "Raiders Of The Lost Ark"

(Paramount Home Video); "An Officer And A Gentleman" (Paramount Home Video); "Flashdance" (Paramount Home Video); "Poltergeist" (MGM/UA Home Video); "48 Hours" (Paramount Home Video); "Superman II" (Warner Home Video); "First Blood" (RCA Selectavision); "Rocky III" (CBS/Fox Video); "Wargames" (CBS/Fox Video); "Blade Runner" (Embassy Home Entertainment).

Best selling laser videodisks, in order: "Raiders Of The Lost Ark" (Paramount Home Video); "48 Hours" (Paramount Home Video); "Flashdance" (Paramount Home Video); "Star Wars" (CBS/Fox Video); "An Officer And A Gentleman" (Paramount Home Video); "Superman II" (Warner Home Video); "The Wizard Of Oz" (MGM/UA Home Video); "Apocalypse Now" (Paramount Home Video); "Blade Runner" (Embassy Home Entertainment); "Rocky III" (CBS/Fox Video).

Best selling adult videocassettes, in order: "The Erotic World Of Angel Cash" (Video-X-Pix); "Roommates" (Video-X-Pix); "Taboo II" (VCX); "All American Girls" (Cabellero); "Inside Seka" (Video-X-Pix).

BANG YOUR HEAD



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