

# Billboard

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## BIG FIRST MONTH

## Music Dealers Key K-tel Computer Arm

By STEVEN DUPLER

NEW YORK—K-tel Software Inc., a newly formed computer software division of K-tel International Inc., is making a direct bid for a presence in major record/tape stores.

In its first month, the new division says it has shipped \$1 million worth of computer software to major retail outlets and rackjobbers including Camelot, Pickwick, Musicland, and approximately 100 other accounts. Parent company K-tel International is a key supplier of compilation albums to many of the same accounts.

According to Jeffrey Herstein, general sales manager of the new subsidiary, K-tel's distributor is also investigating the possibility of intro-

ducing the software into such mass market outlets as Pathmark supermarkets.

The software is marketed under three brand names: Xonex cartridge games, K-Tek budget software, and K-tel medium priced personal and business software.

According to Herstein, the marketing strategy for K-tel Software will be "completely different" from that employed by K-tel International's record/tape sales division. "Although we're not ruling out the possibility of a television campaign, we're primarily considering co-op ads and both print and in-store promotional campaigns," he says.

The K-tel Software line currently consists of 160 budget-priced software titles for Apple, Atari, Commodore 64 and Vic-20 systems, encompassing games, educational and business titles. The merchandise is being shipped either as open stock or in floor and counter displays which

(Continued on page 64)

## WEA In European CD Push Lower Player Cost Seen Luring Youth

By IRV LICHMAN

NEW YORK—Eleven WEA companies in Europe have launched a broad-based, long-running marketing campaign for Compact Disc software to take advantage of dramatically lower hardware prices (Billboard, March 24).

Tagged "Adventures In Modern Sounds: WEA Stars On CD," the promotion ties in with the WEA companies' simultaneous release of a number of new CD titles.

Basically youth-oriented, the new laser-read repertoire is evidence of a

CD buyer of "increasingly younger age, with the market now stretching from adolescents to audiophiles and classical enthusiasts," according to Jurgen Otterstein, WEA Europe marketing director. The emergence of younger CD fans, Otterstein notes, largely results from "the continued downward trend in hardware prices," thus producing a CD market that is changing rapidly.

The campaign, which started Monday (2) and runs through the fall, is being supported by extensive advertising in the trade and consumer press, at local, national and inter-

national levels; four-color posters, and p-o-p material. In addition, more than a million four-color booklets have been printed for insertion in all new CD releases and use as in-store giveaways.

The campaign involves WEA companies in England, Germany, France, Belgium, Spain, Holland, Italy, Switzerland, Austria, Sweden and Denmark. It was mapped earlier this year at the quarterly WEA Europe marketing meeting held in London, and is being coordinated by WEA Europe, which is headquartered in the

(Continued on page 64)

## RIAA On '83: Units Flat, Shipment \$\$ Up 5%

NEW YORK—The U.S. recording industry's net shipments of all forms of prerecorded music increased 5% in dollar terms in 1983, but the actual number of units shipped showed virtually no gain, according to figures released by the Recording Industry Assn. of America (RIAA).

These figures, in addition to the emergence of the prerecorded cassette as the industry's top configura-

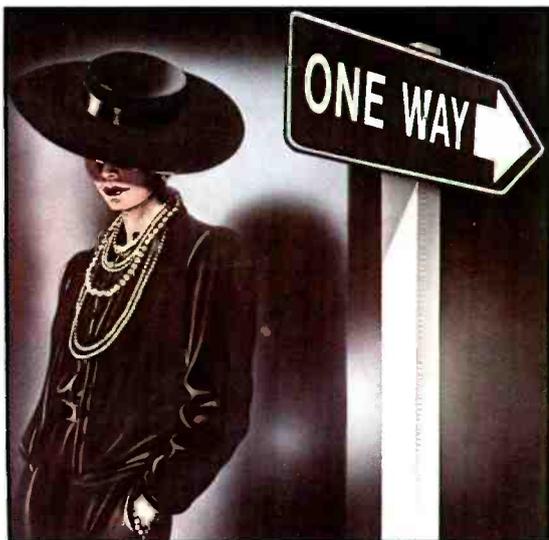
tion and the first appearance of statistics for Compact Discs, basically confirm information released to security analysts last month by CBS Inc. (Billboard, March 24).

The CBS figures, making use of the corporation's own input plus that of the RIAA, showed a slightly more conservative dollar total for the industry last year. According to CBS, the value of all 1983 shipments was

\$3.699 billion at suggested list prices, up 3% over 1982. The 5% hike reported by RIAA puts 1983's dollar value at \$3.8 billion.

In calling attention to a flat year in product shipped—578 million units in 1983, compared to 577.7 in 1982—the RIAA market research committee says that while "a few superstar releases have brought much excite-

(Continued on page 64)



ONE WAY has a new "LADY" and she's a hit! ... a big hit! ... "LADY," the new hot album by ONE WAY (MCA-5470), featuring the current smash single, "LADY YOU ARE" (MCA-52348). Watch ONE WAY take both ladies straight to the top. ON MCA RECORDS—Delivering The Music Of the 80's. (Advertisement)

### —Inside Billboard—

• **RCA'S VIDEODISK SYSTEM** is soon to be a thing of the past. The company, which has sustained more than half a billion dollars in excess from its CED system, has announced that manufacturing and marketing of videodisk players will cease by the end of this year. Page 66.

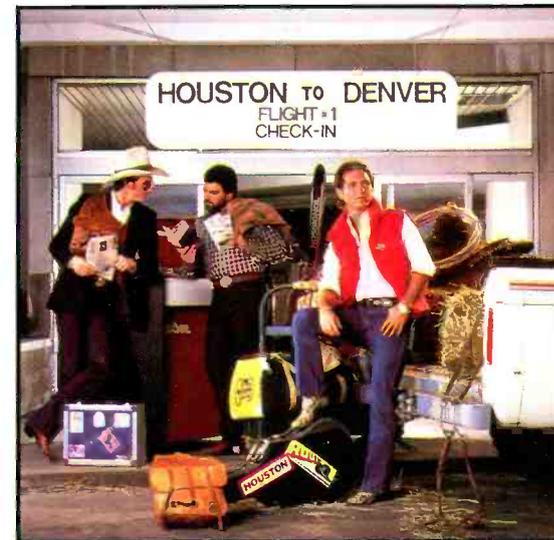
• **MUSIC TELEVISION** is coming to Canada. Following months of hearings, CHUM Ltd. of Toronto has been granted a license by the Canadian Radio-Television & Telecommunications Commission to offer the Canadian equivalent of MTV. Page 3.

• **SURVEILLANCE SYSTEM MANUFACTURERS** are pitching their wares heavily to record/tape retailers. But despite a desire to cut down on pilferage, chains are still taking a tentative approach to testing the systems. Page 3.

• **KATZ RADIO** is acquiring two other rep firms, Christal and RKO Radio Sales, for a reported \$16 million and \$3 million respectively. The deal is said to make Katz the highest billing rep group. Radio, page 14.

• **SATELLITE DELIVERY** of music video clips is not going altogether smoothly, but most labels remain committed to the idea. They see "Project Songbird," the satellite transmission scheme, as cost-saving in the long run despite early problems. Page 66.

• **A PRICE INCREASE** for polyvinyl chloride used in the manufacture of LPs may not be passed on by record pressers to their accounts. Several pressers admit they are hesitant to do so in a period of waning demand for LPs. Page 66.



"HOUSTON TO DENVER" marks LARRY GATLIN and THE GATLIN BROS. first album project with Producer Rick Hall. A variety of new Gatlin materials is showcased here, including their #1 hit single—"Houston (Means I'm One Day Closer To You)." The current single "DENVER" has taken off with the kind of momentum that will insure it a slot at the top of the charts. HOUSTON TO DENVER, brand new Gatlins FC 39291. In stores 4/23/84 on Columbia. (Advertisement)



# LITTLE STEVEN

## VOICE OF AMERICA

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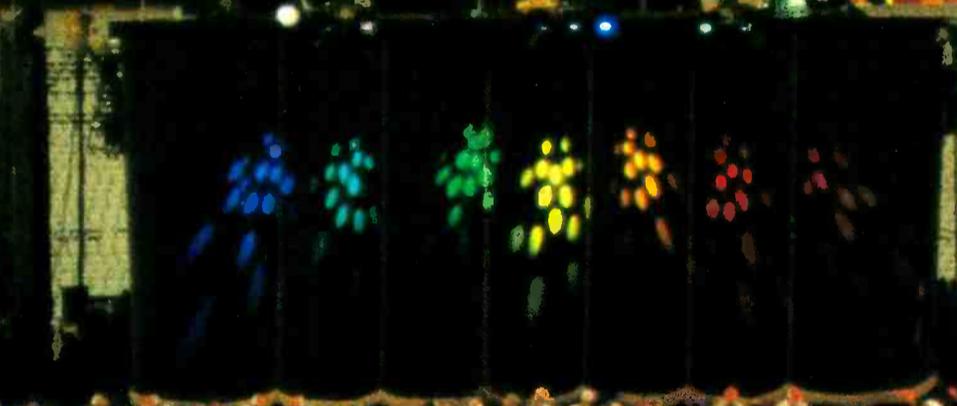
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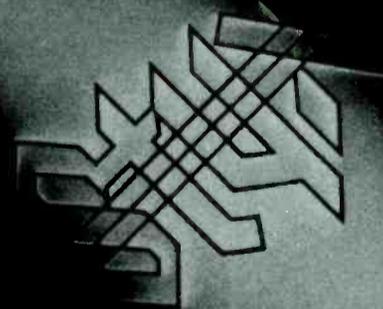
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**AND**  
"MUSIC TIME" (AM 2625)  
**HOME VIDEO.**



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# News

## CHUM To Offer Canadian 'MTV' Broadcaster Beats Out Two Competitors For License

By KIRK LaPOINTE

HULL, Quebec—CHUM Ltd. of Toronto has been awarded a license by the Canadian Radio-Television & Telecommunications Commission to offer the Canadian equivalent of MTV.

And the CRTC says The Nashville Network and Country Music Television services will also be allowed on Canadian cable television once affiliation agreements are reached between cable firms and the two companies receiving Canadian specialty licenses, CHUM and Action Canada Sports Network.

The commission, in its Monday (2) ruling, sided with CHUM's "conservative, cost-effective and gradual approach" over those proposed by its competitors, Rogers Radio Broad-

casting Ltd. of Toronto and Canadian Music Television Ltd. of Montreal.

Based on CHUM's experience in the field, through its award-winning programming on CITY-TV in the music video genre, the commission said the proposal put forward at hearings in January and February "represents the most realistic proposal with the greatest potential for success."

"We are, of course, very delighted," said Dennis FitzGerald, general manager of the proposed MuchMusic Network which should air nationwide satellite-to-cable by the fall.

CHUM will take "City Limits," a music video program now seen on its CITY-TV Toronto station between midnight and 6 a.m. on weekends, and expand it to a seven-day format. That six-hour block will then be repeated three more times to form a 24-hour service.

CHUM will be required to air 10% Canadian music videos during its first two years and 30% Canadian clips by the fifth year of service. It will spend at least \$100,000 to finance the production of Canadian videos each year, a sum criticized by many at the recent hearings as insufficient. A seven-member board headed by artist manager Bernie Finkelstein will oversee the disbursement of the funds, which will be administered by the Canadian Independent Record Production Assn. (CIRPA).

FitzGerald says the current CITY-TV programming will be "strengthened considerably" before MuchMusic is launched. But he says the wholesale price of the service should be less than one dollar per subscriber to cable companies. It is expected that the retail price of such a service will be \$5.95, with the channel also grouped with other specialty services for \$9.95 and existing pay-tv services for \$19.95 monthly.

The commission essentially gave CHUM what it wanted. But it has asked for a report before the network debuts on what it plans to do about "sex-role stereotyping and the possible exploitation of sex and violence" in video clips. CHUM had offered to deal with the matter internally, but the commission indicated that wasn't the approach it wanted.

FitzGerald says that the issue, which has received considerable public attention in Canada, "remains an area of great concern to us," and that

the network will attempt to meet the demands of the commission on that point.

Another, perhaps more problematic issue is bound to be the CHUM Group's increasing control over the Canadian music industry. Its more than 20 radio and television holdings already rank it as the world's largest non-governmental broadcaster, and the hearing was told two months ago that granting CHUM the music video license would greatly restrict ac-

(Continued on page 61)

## Exclusivity Key To MTV Deals, Says Pittman

By TONY SEIDEMAN

NEW YORK—Exclusivity for a specific period of time following the release of music video clips is a central ingredient in MTV's contract negotiations with record labels, says Bob Pittman, Warner-Amex Satellite Entertainment Co. vice president and chief operating officer. Without it, he says, "we're not prepared to pay for them."

What record companies will be getting when they do make deals with MTV is a new, more efficient means of exploiting their product and breaking new artists, Pittman claims, denying that MTV is trying to achieve a "stranglehold" on the music video exhibition business.

(Continued on page 61)



**MANY HAPPY RETURNS**—Juice Newton takes a break from recording her forthcoming album to celebrate her return to RCA. Shown with her are label president Robert Summer, left, and Jose Menendez, RCA's division executive vice president of operations.

## SYSTEM MANUFACTURERS IN HARD SELL

# Surveillance: Chains Still Hesitant

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

This is the first of a two-part report on the rise in testing of surveillance systems for record and tape outlets.

NEW YORK—With the continuing trend towards open cassette racks and increasing interest in the Compact Disc, retailers are getting the hard sell from manufacturers of sur-

veillance systems. Yet, despite a desire to cut down on pilferage, chains are still taking a tentative approach to system testing.

Indicative of the greater attention systems manufacturers are giving to the record business was the presence of Long Island-based manufacturer Knogo at this year's NARM convention. The firm, which is touting a new magnetic deactivator gun that it says won't harm prerecorded audio and

videotapes, joined market leaders Sensomatic and 3M, established exhibitors at NARM. In addition, many retailers report that New Jersey-based Check Point Systems is also aggressively seeking record retail business.

But despite all the attention, retailers still aren't completely sold on the systems being offered. "We tried Check Point and Sensomatic about two years ago," says Jim Grimes of the 75-store National Record Mart in Pittsburgh, adding that the chain found both brands "too easy to beat."

But Grimes also wonders if the system's effectiveness wasn't hampered by employee apprehension over confronting suspects. "We're now interested again," he concludes, "and we're talking with 3M."

National isn't alone in giving failing marks to existing systems. One oft-cited reason is entrance sensors.

Ann Lief of Florida's 17-unit Specs Music chain—which has half of its outlets in malls—says that the width of mall entrances and traffic flow present problems in considering a system. Additionally, Lief sees other problems. "Our stores are beautiful," she says, "and we wonder how these systems can be integrated and what kind of re-fixturing is implied."

(Continued on page 61)

tearoom in his hotel room. Later, after serving an unhappy tenure in the Air Force and recording some obscure doo-wop sides with the Mar-quees on Okeh, Gaye and other members of the group were recruited into the Moonglows by Fuqua.

The new Moonglows weren't as successful as their predecessors, and in late 1959 Fuqua abandoned the group, moving to Detroit to work with Anna Records. Gaye, by then Fuqua's best friend, traveled along to the Motor City, where he became romantically involved with Anna Gordy.

(Continued on page 41)

## Marvin Gaye's Death At 44 Stills A Major Pop Voice

By NELSON GEORGE

NEW YORK—As a singer, songwriter and producer, Marvin Gaye was a major force in popular music since 1962, when he scored his first hit, "Stubborn Kind Of Fellow." Gaye, who was allegedly shot and killed by his father on April 1 following a family dispute, had a career marked by great artistic achievement and considerable controversy. He would have been 45 last Monday.

With the exception of Stevie Wonder, no other black pop performer has been so consistently innovative and challenging in his musical and lyrical concerns over the last two decades. Gaye withstood changes in black music that stalled the careers of



Marvin Gaye

most of his contemporaries. His triumphant comeback in 1982 with the gold single "Sexual Healing" and the platinum album "Midnight Love" seemed to signal a commercial renaissance.

Marvin Pentz Gaye was born April 2, 1938 in Washington, D.C., where his early musical training came in the church of his father, Rev. Marvin Gaye Sr. Though reared on gospel music, as a teenager Gaye gravitated toward doo-wop, singing in a number of local groups before getting Harvey Fuqua, leader of the Moonglows, to hear him sing one af-

## C'right Expert Joins IMIC Panel

LONDON—Dr. Stephen Stewart, former director general of IFPI and a leading authority on international copyright, is to join the panel "Is Intellectual Property In Trouble?" to be chaired by BMI president Ed Cramer on May 15 at Billboard's International Music Industry Conference (IMIC) in Killarney, Ireland.

Dr. Stewart, author of the book "International Copyright And Neighboring Rights" and a founder of Britain's Common Law Intellectual Property Institute, will share the rostrum with Michael Freegard, chief executive of Britain's Performing Right Society; Jean-Loup Tournier, director general of SACEM, France; Hans Sikorski, general manager of Sikorski Musikverlage, West Germany and a board member of GEMA; and Robert Montgomery, managing director of the Mechanical Copyright Protection Society, U.K.

Announcing the participation of Dr. Stewart, Cramer said, "I am de-

lighted to have Stephen join us for this important debate. His expertise in the field is universally acknowledged, and I feel that the Intellectual Property panel is one of the strongest we could possibly muster."

Dr. Stewart was the principal advocate of the resolution passed at the 1970 IMIC in Majorca which ultimately led to the Geneva antipiracy convention.

Joining the session on the home taping issue, May 14, is Patrick W. Hurley, vice president, creative operations of CBS International S.A., France. Hurley will be discussing technical innovations that can contribute to overcoming the home taping problem.

The panel, to be moderated by Billboard editor Adam White, will also feature a presentation by Bob Hine, professional products manager of BASF U.K., on the growing market share of prerecorded cassettes.

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## FIRST QUARTER FIGURES

**25% Jump In Gold Album Total**

LOS ANGELES—The Recording Industry Assn. of America (RIAA) certified 35 gold albums (for sales of 500,000) in the first quarter of 1984, a hefty 25% gain over the same period last year, when there were 28 gold albums.

The RIAA also certified 13 platinum albums (for sales of one million), up slightly from 12 in the first quarter of '83.

But the number of gold and platinum singles slipped from last year. Discounting oldies and kiddie disks, there were only four gold singles in the first quarter, down from six in the same period last year. This is the low-

est first quarter total for gold singles since 1967. And there were no platinum singles, compared to one in the first quarter of each of the preceding three years.

Heavy metal acts dominated the RIAA certifications for the month of March, with the Scorpions, Judas Priest and Krokus leading the way. Two Scorpions catalog albums were certified, keyed to the top 10 success of the band's current release, "Love At First Sting." The group's "Animal Magnetism" went gold, while "Blackout"—which went gold in June, 1982—was certified platinum.

Judas Priest's "Defenders Of The Faith" also went gold in March. The

group collected two previous gold albums in 1982: "British Steel" and "Screaming For Vengeance." And Krokus notched its first gold album with "Head Hunter."

The Scorpions' "Blackout" is the second heavy metal album to be certified platinum so far this year, following Motley Crue's "Shout At The Devil."

The month's two other platinum albums were Van Halen's "1984," the supergroup's sixth platinum album in a row, and the soundtrack to "The Big Chill." The latter album—a surprise hit for Motown—went gold last December.

Motown had other news to cheer about in March: Rockwell earned both a gold album and single with "Somebody's Watching Me." All three of the other gold singles in the first quarter were CBS releases: Nena's "'99 Luftballons," Billy Joel's "Uptown Girl" and Culture Club's "Karma Chameleon."

Another of the month's gold albums was "Live" by Dallas Holm & Praise. It's the second gospel or inspirational album to be certified gold in recent months, following Amy Grant's "Age To Age" on Myrrh last November.

Here's the complete list of March certifications.

**Platinum Albums**

**Van Halen's** "1984," Warner Bros. Their sixth.

**Scorpions'** "Blackout," Mercury. Their first.

**"The Big Chill"** soundtrack, Motown.

**Gold Albums**

**Van Halen's** "1984," Warner Bros. Their sixth.

**Various Artists'** "Best Of Disney, Vol. 1," Disneyland/Vista. Their fourth.

**Judas Priest's** "Defenders Of The Faith," Columbia. Their third.

**Scorpions'** "Animal Magnetism," Mercury. Their second.

**Dallas Holm & Praise's** "Live," Greentree/Benson. Their first.

**Krokus'** "Head Hunter," Arista. Their first.

**Cyndi Lauper's** "She's So Unusual," Portrait. Her first.

**Rockwell's** "Somebody's Watching Me," Motown. His first.

**Nena's** "'99 Luftballons," Epic. Their first.

**Rockwell's** "Somebody's Watching Me," Motown. His first.

PAUL GREIN

**Rush's 'Grace' Tops List Of Labels' April Releases**

By PAUL GREIN

LOS ANGELES—Rush's "Grace Under Pressure," the band's first album since 1982's platinum "Signals," is the top sales prospect on major labels' April release schedules. The album is due Thursday (12) on Mercury.

Also due in April are new releases by three acclaimed new music bands. R.E.M.'s second album, "Reckoning," is due April 16 on IRS, while Inxs' second album, "The Swing," is slated for an April 27 release on Atco. And Big Country will follow its gold album "The Crossing" with a studio EP, "Wonderland," due on Mercury April 26.

Also on tap are several key Latin-oriented releases. Elektra set a Monday (9) release for Ruben Blades' label debut, "Buscando America," while RCA plans a late April release for Menudo's "Con Amor," a compilation of songs from previous Menudo groups. And A&M's Latin division set an April 16 release date for a self-titled album by Lani Hall.

Motown has already shipped "More Songs From The Soundtrack Of 'The Big Chill,'" a sequel to the soundtrack which went platinum last month. Since there weren't enough songs left over to form a full album, the set is augmented by four "bonus songs" from the same era.

Another soundtrack due in the month is MCA's "16 Candles," featuring the Stray Cats' rendition of the title song, plus other cuts by the Thompson Twins and Patti Smith. Also: Atlantic's "Beat Street," billed

as "volume one" of songs from that film.

Top releases on the jazz front include "Children's Songs" by Chick Corea and "Rejoicing" by Pat Metheny with Charlie Haden and Billy Higgins, both on ECM. Elektra/Musician will also be represented by "In Performance At The Playboy Jazz Festival," a double album listing for \$13.98.

The key country releases include Ronnie Milsap's "One More Try For Love" and Louise Mandrell's "I'm Not Through," both due on RCA in late April. Also expected in April: new albums by Conway Twitty and the Statler Brothers.

Leading the way in black music are new albums by two promising male singers. O'Bryan's third Capitol album, "Be My Lover," is due Friday (13), while Roger's second Warner Bros. release, "The Saga Continues," is due April 30. Also due in the month is the latest by Columbia superstar Ray Charles, "Do I Ever Cross Your Mind."

The April release is also highlighted by several label debuts. "Jemaine Jackson," the artist's long-promised first album for Arista, is set for April 26, while Toni Tennille's "More Than You Know," a set of standards from the '30s and '40s, will be issued at the end of the month on Mirage.

Timmy Thomas' first album for A&M's new Gold Mountain custom label, "Gotta Give A Little Love (10 Years After)," is due April 30, the same day as J.D. Souther's debut for Warner Bros., "Home By Dawn."

**New Vid Rental Markup Planned****Senate Subcommittee Hopes For Session By Early May**

By BILL HOLLAND

WASHINGTON—The Senate Copyright Subcommittee now plans to hold another markup session on the controversial video rental bill (the Consumer Sales/Rental Amendment, S. 33) later this month or in early May, according to subcommittee staffers.

No date has yet been scheduled. But staffers say that subcommittee chairman Charles Mathias (R-Md.) wants to move on the bill, and a scheduling date is imminent.

The planned markup session follows an attempt at markup Feb. 22 that failed to muster a quorum. This was interpreted by critics of the legislation to mean that some subcommittee members were not happy with the language of the bill as written.

Much behind-the-scenes re-drafting has taken place in the interim,

largely in the form of a series of compromise amendments being offered by Sen. Orrin Hatch (R-Utah). Hatch feels his amendments clarify problems with sections of the bill dealing with antitrust, simultaneous sale and rental and "sunset" provisions, and educational institution exemptions. Critics from the Home Recording Rights Coalition (HRRCC) and the Video Software Dealers Assn. (VSDA) have called the amendments deceptive and palliative (Billboard, March 10).

In other music industry-related Congressional activity, the Senate Copyright Subcommittee is also planning to hold the first hearing on the equally controversial one-time-fee jukebox bill, S. 1734, introduced by Sen. Edward Zorinsky (D-Neb.). While no date has yet been set, staff-

ers also that that this hearing, too, will be in either late April or May. The subcommittee is waiting on a report from the Justice Department stating the Reagan administration's position on the jukebox bill.

A source at Justice says that the legislative affairs office is "still working" on the report, but adds that there has been some prodding from the subcommittee.

On the House side, the subcommittee on courts, civil liberties and the administration of justice says that hearings will soon be held on the audio rental bill, H.R. 1027. The Senate version of the bill, S. 32, was passed in a unanimous vote last June 28. There are also plans to hold hearings on the House version of the jukebox bill, H.R. 3858, introduced by Rep. John Breaux (D-La.), but no date has been scheduled.

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THE UPTOWN GANG—Participants rehearse for the Uptown Hoedown, a fundraiser sponsored by the National Kidney Foundation and BMI Nashville. Shown from left are Foundation president Fern Richie; T.G. Sheppard, who is performing during the event at Nashville's Opryland Hotel; and the publishing company's Patsy Bradley, co-chairman of the event.

**Executive Turntable**

Mickey Granberg is appointed executive vice president of the National Assn. of Recording Merchandisers (NARM) and the Video Software Dealers Assn. (VSDA), replacing Dan Davis (separate story, page 64). She's been with NARM for 23 years... James Fishel is named executive director of the Recording Industry Assn. of America (RIAA) in New York, replacing Stephen Traiman. He was a freelance marketing consultant for several record companies for the last two years. Also, Audrey Strahl leaves her post as the association's public relations director. She has not announced future plans.

**Record Companies**

Waugh



Wright



Turner

RCA makes three changes in various offices. Butch Waugh is named manager of regional promotion for the Southeast and Southwest, based in Atlanta. He was the label's local promotion representative there. Mark Wright assumes a new post as a&r talent manager/production in Nashville. He was a staff writer and producer for CBS Songs. And Dale Turner joins the label as regional country promotion manager for the Midwest, based in Chicago. He was program director at KSSN Cincinnati.

Palo Alto Records ups Al Evers to director of business affairs in the label's Palo Alto, Calif. headquarters. He was director of creative services... In Newark, Peter Pan Industries adds two to its staff. John Bauers joins as director of a&r and Dennis DePaul as sales service coordinator. Bauers was owner/operator of John Bauers Music Production and Heavyweight Records, in which he maintains an interest. DePaul was an assistant operations manager at Burns Electronics... Tom Seaman is appointed manager of Jem Music Video in the company's South Plainfield, N.J. headquarters. He was a video buyer and merchandise manager for Sam Goody.

**Marketing**

Jill Freeman is promoted to national director of marketing services for Macey Lipman Marketing in Los Angeles. She was the firm's regional director of marketing and research. And Donnie Coleman is upped to national director of marketing/research for the firm. He had held the same post on a regional level... Two join the dance music promotion firm Musicco in New York: Belinda Kempen as director of retail marketing and Jenny Peters as New York promotion manager. Kempen was director of marketing sales for the Import-Export company. Peters is a recording artist.

**Video/Pro Equipment**

Jonathan Lurie is named general manager and chief financial officer for Trans World Entertainment, the Hollywood-based videocassette manufacturer and distributor. He was a commercial lending officer at Bank Leumi Le-Israel... CBS/Fox Video ups two to sales directors: Vince Larinto for the Western zone, based in Los Angeles, and Sam Puleo for the Eastern zone, based in Chicago. The former was Western zone manager for consumer product sales; the latter held the same title for the Eastern zone.

Bruce Sellers is appointed vice president of affiliate marketing for Rainbow (Continued on page 57)

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**BETTER THAN THE**  
**PEOPLE WHO SELL THEM.**

**BEST-SELLING ALBUM**

MICHAEL JACKSON—"THRILLER"

**BEST-SELLING ALBUM BY A NEW ARTIST**

CULTURE CLUB—"KISSING TO BE CLEVER"

QUIET RIOT—"METAL HEALTH"

**BEST-SELLING ALBUM BY A MALE ARTIST**

MICHAEL JACKSON—"THRILLER"

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## Nishimura Sings Happy Vid Tune

### VSDA Official Not Threatened By Record Stores' Entry

By EARL PAIGE

HOLLYWOOD, Fla.—All the excitement generated about music video for record/tape stores at the National Assn. of Recording Merchandisers (NARM) convention here March 24-26 shouldn't dismay video specialty merchants, asserts Weston Nishimura, secretary of the Video Software Dealers Assn. (VSDA).

Nishimura, who was here for NARM to help organize VSDA's first retailer advisory committee, says he is not rattled by some assertions that music video will prove less appropriate for video stores. In fact, he cautions record/tape stores now entering the field to think carefully about how to market music video, given its younger demographic appeal.

"I have always stressed to retailers not to forget what business they are in," Nishimura says. "If a store now has prerecorded video, primarily movies, with a 35-plus demographic, it's not entirely clear that kids will feel comfortable coming in for music video. They don't necessarily want to come in where their parents shop."

As for his own retail stores, the Video Space outlets in Bellevue, Wash., Nishimura notes, "Our male

salespeople wear neckties." He says this sets the tone for the primarily 35-plus target group Video Space has traditionally concentrated on, and may typify many other video specialty stores.

"Are record/tape retailers adding video movies because they believe they are losing customers at age 25? You have to remember the original market. Music video skews younger," he says, noting that it was stressed at NARM that music video sections of stores should be plainly marked and separated.

Reflecting on his experience, including an earlier post as head of Video One Video, a distributor, Nishimura says, "A lot of retailers wanted to add hardware as a traffic builder. Then, often, they went heavier and heavier into hardware. They then wound up giving it away because of the model changes and because of the competition from hardware specialty stores.

"What was the traffic originally intended for? It was to draw people in for the software."

Nishimura believes video specialty dealers can and in many cases do perform well in music video. He stresses that whole new generations of consumers have arrived amidst the video evolution.

"The reign of print is over. It used to be print was in black and white and therefore was truth. Now, unless it is on video, it is not real to young people," he says.

Nishimura was among a small contingent of VSDA directors who remained at NARM for the full convention. Immediately prior to NARM, VSDA held its board meeting with NARM board members. Nishimura says he and the other video specialists were impressed by the extent to which video dominated certain segments of NARM.

"I was particularly intrigued by the PolyGram presentation. Here, video could have been used to an advantage. The use of a political theme presented live did not come off as well as if it had been done on video and presented on monitors. Just look at the Hart campaign."



**PUB PALS**—Executives from Norby Walters Associates and the LeFrak Entertainment Co. finalize the contract on a yet-unnamed joint publishing venture specializing in black/urban contemporary music. Shown from left are Denise LeFrak, vice president of development for LeFrak Entertainment; LeFrak's chairman Samuel LeFrak; Norby Walters; and Herb Moellis, executive vice president of LeFrak Entertainment.

## Chartbeat

### 'Footloose': Four Hits In The Top

By PAUL GREIN

Columbia's "Footloose" this week becomes the first soundtrack to generate four top 40 singles since "Xanadu" in 1980. Kenny Loggins' title track holds at No. 1 for the third straight week, while Bonnie Tyler's "Holding Out For A Hero" moves up a notch to 34, Deniece Williams' "Let's Hear It For The Boy" vaults 18 spots to 38, and Shalamar's "Dancing In The Sheets" jumps six points to 39.

"Xanadu," the platinum soundtrack to a film that went tin, spun off five top 40 hits. Olivia Newton-John's "Magic" reached No. 1, Newton-John and ELO's title song hit number eight, ELO's "All Over The World" and "I'm Alive" made 13 and 16, respectively, and Newton-John and Cliff Richard's "Suddenly" peaked at 20.

Only three other soundtracks in pop history have generated as many as four top 40 hits. "Urban Cowboy," also released in 1980, produced six. Johnny Lee's "Looking For Love" hit number five, Boz Scaggs' "Look What You Done For Me" and Kenny Rogers' "Love The World Away" both reached 14, Joe Walsh's "All Night Long" hit 19, Mickey Gilley's "Stand By Me" hit 22 and Anne Murray's "Could I Have This Dance" peaked at 33.

"Saturday Night Fever" generated five top 40 singles, and also included six others that weren't specifically written for the film. Of the songs that were, the Bee Gees' "How Deep Is Your Love," "Stayin' Alive" and "Night Fever" and Yvonne Elliman's "If I Can't Have You" all reached No. 1, while Tavares' "More Than A Woman" hit 32. The six "Fever" cuts that weren't written for the film included two that nonetheless hit the top 40 as a direct result of the film: the Trammps' "Disco Inferno," which peaked at 11, and K.C. & the Sunshine Band's "Boogie Shoes," which hit 35.

The fifth soundtrack to generate four or more top 40 hits was RSO's other 1978 blockbuster, "Grease." Frankie Valli's title song and John Travolta & Olivia Newton-John's "You're The One That I Want" both reached No. 1, Newton-John's "Hopelessly Devoted To You" hit three, and Travolta & Newton-John's "Summer Nights" reached five.

Before we leave the subject of film music, we'll note that film themes account for both of this week's top two singles, as Phil Collins' "Against All Odds" (Atlantic) climbs a notch to number two. It's the first time film themes have locked up the top two spots since September, 1982, when Survivor's "Eye Of The Tiger" (from "Rocky III") and Chicago's "Hard To Say I'm Sorry" (from "Summer Lovers") ruled the chart.

★ ★ ★

Chart Leaders: Cameo's "She's Strange" (Atlanta Artists) holds at No. 1 for the second week on Billboard's black chart. It's the first No. 1 black hit for the veteran band, which first charted in January, 1977

with "Rigor Mortis" on Chocolate City Records. Cameo first broke into the top 10 in 1979 with "I Just Want To Be."

And Huey Lewis & the News' "I Want A New Drug" (Chrysalis) jumps to No. 1 on this week's dance/disco chart. It's the band's first No. 1 dance hit, and the second for Chrysalis, following Blondie's "Rapture"/"The Tide Is High" in February, 1981.

And we'd be remiss if we didn't note the tremendous jump made this week by Lionel Richie's "Hello," which leaps six spots to number four in the U.S. as it holds at No. 1 in Britain for the third straight week. It's Richie's sixth straight top 10 hit as a solo act.

## Jem Opens New Wing For Music Video Distribution

NEW YORK—Jem Records has opened Jem Music Video as a distribution operation to sell solely to music retailers. The impetus behind the move is a conviction that music video is a different product with a different customer than films.

"We're selling artists, not video," says Marty Scott, president of Jem. "This is music. Nobody is going to buy a David Bowie video for the visuals in 'China Girl.'"

Tom Seaman, director of the new video operation, reports "almost no

negative responses" from retail accounts, although Jem has yet to land an order from a large chain. "We find that a large percentage of music retailers don't carry music videos now," says Seaman. "But the majority feel they will in the future."

Jem's initial video catalog includes titles on Vestron, IRS and Sony in VHS and Beta formats. The firm has told retailers it will also handle RCA Selectavision and Pioneer Laser-vision. "We hope to have virtually all music videos under our banner," adds Seaman.

However, Jem has received a mixed response from video manufacturers.

"If they are cognizant of how records are sold, they are generally interested," says Scott. "Some say, 'We have a distributor,' and we have to convince them that we're talking about selling music in a different form."

To do that, Jem will be setting up in-store promotions and is encouraging cross-merchandising. "We plan on working a new music video release the same way as a record," says Scott.

Video orders may be placed in conjunction with record orders, with 30-day net open billing for qualified accounts. Returns may be accrued against total quarterly purchases, and defectives will be exchanged for the same item. FRED GOODMAN

APRIL 14, 1984, BILLBOARD

## Movie House Tie-In For Chicago Pop/R&B Band

By MORIA McCORMICK

CHICAGO—Atlantic recording artists Amusement Park Band (APB) will be tying in with Chicago movie theatres this spring to promote their debut album "All Points Bulletin." According to manager Gregg Owen, the band's new video is to be screened as a short subject at selected area theatres beginning in late May, coinciding with the release of the MGM feature "Out Of Control," which features a song performed by APB.

Owen says the Chicago-based pop/r&b band "needed a tool to make them better known in Chicago," and came to the conclusion that "movies would provide the ideal forum for exposure." Preliminary plans for a video/theatre pairing took shape when APB's producer, David "Hawk" Wolinski of Rufus, included the LP cut "Music Makers" in the soundtrack for "Out Of Control," which he is scoring. Owen says a video of either "Music Makers" or the LP's ti-

tle track "All Points Bulletin" will most likely be for the theatre project.

Merchandising is also expected to be a factor in the promotion, says Owen, with Amusement Park Band booths featuring T-shirts, jackets, buttons, etc. to be set up in the lobbies of participating theatres. Suggested retail tie-ins would involve coupons distributed at the theatres, redeemable for discounts on purchases of "All Points Bulletin" and possibly good for followup two-for-one admissions at the same theatres, adds Owen.

Movie theatre exposure, says Owen, is a novel method of promotion in any case, but particularly for ABP. "There aren't many Chicago clubs that host black groups," he says. As far as radio is concerned, he adds, "White radio says we sound too r&b, and black radio thinks we're too rock'n'roll. Showing the video in the theatres will make a larger segment of the population aware of us."

### MAGISTRATE RULES:

## New Edition Can Keep Name

NEW YORK—A U.S. magistrate in Boston has ruled that the "New Edition" trademark belongs to group members Ricardo Bell, Michael Bivins, Bobby Brown, Ronald DeVoe and Ralph Tresvant.

The March 23 decision by the magistrate, Robert Collins, rejected the argument that the "New Edition" trademark represents a type of '80s black bubblegum music" conceived by producer Maurice Starr and jointly owned by the Boston International and Streetwise record labels (Billboard, March 17, 24).

"The primary significance of the mark 'New Edition' is not the music but the group," the magistrate wrote in a 15-page opinion. "The songs may be written and orchestrated in a unique style, and that unique style may have a name, but it is hard to envision a set of facts where the name would be a mark which belongs to the writer and cannot be used by anyone else."

Collings submitted his recommendation to Judge Rya Zobell of Boston Federal Court, who is expected to make a final ruling later this month.

Still pending in Suffolk (Mass.) Superior Court is a breach of contract suit brought by Streetwise and Boston International against the members of the group. New Edition has countersued for breach of contract and an accounting of their record sales.

LEO SACKS

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# MARVIN GAYE

*You were the greatest of our time.*

*Your work can't be duplicated.*

*I'll miss you.*

*Berry Gordy*



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## EDITORIAL

# How Sweet It Was

Last year's "Motown 25" tv special featured stellar performances by many from the Berry Gordy-bred stable of stars. None was as thoughtful and provocative as that of Marvin Gaye.

He mused about the social and political roots of jazz, r&b, soul and the Motown Sound: "The result of yesterday spent in wooden churches, singing the praises of Our Maker in joyous harmony and love." He spoke of "love songs . . . songs of protest and anger . . . of gentleness . . . of wounds left unattended for far too long . . . music pure and simple and soulful, if you insist, full of promise and determination, unity and humanity."

That soliloquy exemplified Gaye's artistry then, as it does now. It also serves to measure the loss felt as a result of his tragic

death by gunshot in Los Angeles last week.

For although artists such as Gaye can frequently challenge the music industry's conventional wisdom and comfortable practices, his type of bold, pioneering creativity is at the very soul of that industry. Without it, we would all be much the poorer.

Harvey Fuqua, the man who, with Berry Gordy, was largely responsible for bringing Gaye's talent to the world, once said that Marvin "was a rebel against the Motown system, and against everything—whatever it was."

Which just goes to prove that rebellion can be sweet, and in the case of Marvin Gaye, how sweet it was . . .

# Resolving The Artist Problem

By BEN THAYER

As is true in any industry, the most brilliant and far-reaching innovations are often the simplest and most basic. Elementary truths may be long overlooked, though right under our noses.

Over the last few years many manufacturers have increasingly sought to control the costs of doing business. We have dealt with indie promotion costs, tour support costs, production costs, and more recently with video costs.

I tell you, we have been beating around the bush. These are merely symptoms of the cost problem. Frankly, we have overlooked the root cause: *artists*.

## 'We have enough catalog to recycle perpetually'

It boggles the mind to consider the possibilities for success and profitability if we simply remove artists from the process (after all, we have enough catalog to recycle perpetually, anyhow).

- Think of it. No more artist calls insisting on "another two years to finish the project if you want it done right," or "just another \$100,000 over budget to bring the album in . . . it's a guaranteed smash." No more laying off of staff because it wasn't a smash after all.

- No more wily managers calling to complain that you haven't spent enough to market their act, even though your books show marketing expenses greater than the income from their sales.

- No more insistence on a video for every tune from artists you know full well should never be seen in front of a camera. No more calls from visionary video directors claiming that for \$75,000 your act can be made to look as talented as Michael

Jackson (by the way, since Jackson is now apparently everybody's excuse, we've got to deal with him first).

- No more tour support for tours to empty houses, and even less sales results. No more last-ditch PR tours to make it look like we're doing something for a record we know couldn't be revived by a CPR specialist.

- No more last-minute calls that the artist doesn't approve the finished album jacket, but now wants a double gatefold as well as a 12-inch and seven-inch version for the single.

- No more independent promotion people . . . Wait, I'm getting carried away. The indie promo people would still find a way to thrive, no doubt. Elimination of artists is not a cure for everything.

With resolution of the artist problem, we could all go back to doing what we are supposed to do: sell our records. And artists would be freed to get respectable day jobs and contribute in some meaningful way to society.

Since rock'n'roll began, artists have been the tail wagging the industry dog. Creative ability has been overplayed and artists have been coddled to the point of ridiculousness. We have to remember this is the record business, not the artist business. We must reclaim our industry. Haven't we paid enough?

*Ben Thayer identifies himself as president of INGRATE, the Industry Group to Repay Artists for Transgressions and Excesses. This association, he says, is composed of former senior record executives who saw the light too late. Each is now unemployed in a major area of the industry. None is bitter. And, he says, each chooses to remain anonymous.*

# Letters To The Editor

## More On Home Taping

So Doug Thiele thinks I condone ripping off musicians just because I defended home taping (Letters, March 31). Well, if taping is such a serious crime, something would have been done about it years ago. Thiele is crazy if he thinks he's losing half his income because of taping. How can he prove that every album taped would have been purchased if it wasn't copied? Almost all the borrowed albums I've taped are albums I wouldn't have bought anyway.

I can understand Michael R. Martin's point about taping copyrighted material (Letters, March 31); I'm a songwriter myself. But if he's so confident that a royalty on blank tape wouldn't cause any problems, let's see how he would plan to collect and distribute royalties. I'm curious to find out how much his proposal would really "compensate."

Todd Post  
Moorhead, Minn.

## Reverse Discrimination

Many musicians today accuse religious leaders of a narrow-minded, judgmental criticism of their work. But Edward Morris' review of Amy Grant's concert (March 17) is a sad example of reverse discrimination. Morris did not consider the concert from the perspective of how well Grant achieved her purpose, but of whether it met his narrow standards of entertainment.

Mini-testimonials are part of the gospel performance, and to complain that they turn off the non-elect is like telling Bob Seger not to introduce the members of the Silver Bullet Band because anyone who doesn't know them won't want to, or like telling Mick Jagger or David Lee Roth to stop jumping around so people can see them better.

Worse, though, was Morris' complaint about the topic of Grant's repertoire. He complained she did

not address such topics as hunger, war, and social injustice. Why should gospel music face these issues when no one would dream of imposing this standard on any other genre? Calling for "down to earth" songs from gospel musicians might be in fashion, but if anyone asked the same of other artists they'd be accused of heavy-handed moralism.

Why does no one call a Beach Boys or Van Halen or Pointer Sisters concert a failure when they don't sing about war, hunger or prejudice? No one seems concerned that Adam Ant and Quiet Riot aren't forced to sing about Jesus Christ or developing a nutritionally sound diet. They sing about what they wish to sing, as is their right.

Perhaps Amy Grant means to remind her audience of God, who, in her view, gives comfort during war, hunger and uncertainty. She has every right to express that view in concert, and no one has the right to say the concert is poor because of it.

Rick S. Jones, WTCA  
Plymouth, Ind.

## A Low Blow

As a record and tape retailer encouraged by the recent upswing in our industry, I was appalled by the low blow aimed at Michael Jackson in Warner Bros.' full-page, back cover ad for Laurie Anderson (March 31).

A mock article appears in the lower left hand corner of the ad, which says, "Michael made no new video this week . . . accepted no new awards . . . nothing happened." I ask these Madison Ave. moguls where our industry would be if M.J. hadn't come along and lit a fire under all of us? Clearly, public infatuation with Michael has saved a good many of us from unemployment lines—including promotional people.

Rick Halm, Store Manager  
Recordland 040  
Flint, Mich.

## Cassette Quality

It is a very encouraging sign for the consumer and the prerecorded tape industry to see that some record companies do care about the sound quality of their product by using better duplicating tape, etc. The WEA group and Capitol are especially to be commended.

But when are the rest going to follow and give the consumer his money's worth in sound quality? Are they so blind as not to see that the more quality they put into their tapes, the less people will home tape? Why would someone go to the trouble to record from a record when they could buy a quality prerecorded tape?

Bill Schuh  
Scottsdale, Ariz.

## The Universal Language

Thanks to Brian Chin for his recent comment on foreign-language records, and especially on Nena's success (Billboard, March 10). Music is what we all have in common, and good music should always overcome barriers—be it language, race or nationality.

I don't want the whole world to listen to German-language records, but I think it can be fun for an American music lover to listen to exotic-sounding words without immediately understanding them. It's the same thrill I get from listening to a good American record and trying to figure out what the lyrics are all about.

Now get ready for Nena's "Fragezeichen" and Joachim Witt's "Hörner in der Nacht." (What the hell does that mean?)

Manfred Gillig, Music Editor  
Audio magazine  
Stuttgart, West Germany

## NIPPER INFRINGED?

### EMI Goes After Dead Dog

LONDON—EMI Records here is threatening legal action to protect the "good name and reputation" of Nipper, the dog long featured as logo for the HMV label.

The dispute has arisen through the emergence of an independent label, Dead Dog Records, which EMI says parodies the Nipper logo. Court action is being threatened unless the Dead Dog label is withdrawn.

Says EMI: "The validity and reputation of our trademark are of the utmost importance and, for many years, we've protected it and taken determined action to protest about and to act against its unauthorized use."

The original painting of Nipper, which hangs in EMI headquarters in London's Manchester Square, is by Francis Barraud, who pictured his own dog gazing into a gramophone horn and listening to "his master's voice."

Dead Dog Records executive John Clare says: "We didn't want to create confusion between the two companies. But we're quite attached to our dead dog and would rather not lose him."

There are also Dead Horse and Dead Badger labels here as part of the proliferating independent record company scene.

## France Counterattacks In Audio Battle With Japan

PARIS—French electronics firms are fighting back in the battle with Japanese manufacturers for the local market, according to officials at the recent "Son et Image" show here.

Although Japanese companies still account for 50% of the electronics market, imports of Japanese hi fi audio systems dropped by 17% last year, exactly in line with a nationwide fall in consumer purchases to 900,000 units. At the same time, Thomson and other French firms increased their share of the electrical goods market from 10% in 1982 to 16% last year.

Jean-Claude Bonnet, head of the Audio/Visual Industry Syndicate, says: "Unlike the motorcycle sector, where local production has disappeared, the hi fi industry in France is capable of meeting the Japanese challenge. There is a hard core of firms here that are able to sell in France and also abroad."

In fact, a number of manufacturers export to Southeast Asia and Japan itself. Audax, for example, sends

55% of its loudspeakers abroad to markets including Japan, while two-thirds of Cabass's up-market equipment goes to Japan, West Germany, Switzerland and elsewhere. Among other exporters are Elipson, Siare and Audioanalyse, which sells to Hong Kong, Singapore and the U.S.

Industry leaders here note that in some cases French firms have had to establish themselves internationally in order to sell in France itself.

Thomson, the country's biggest manufacturer, decided to counterattack only three years ago, after letting the Japanese in just as the market soared. Since then it has added to its capacity and produced more than 200,000 mini-systems, and currently commands a 7% market share.

The French government, whose protectionist bent was illustrated by the so-called "battle of Poitiers" incident, when all Japanese video hardware exports were shunted through a tiny center for customs clearance, has encouraged manufacturers to group together for export business.

## IFPI INVESTIGATION

### Saudi Piracy Called Extensive

By PETER JONES

LONDON—A massive pirate cassette industry has built up in Saudi Arabia, according to an in-depth IFPI investigation. The territory has one of the highest per capita income rates in the world, but the citizens are generally starved of public entertainment and religious laws forbid cinemas.

There's no national copyright legislation, and it is because of this lack of protection that there are only two well-known Saudi artists in today's popular music field, the IFPI report says. But IFPI believes it is possible to take "limited action" against the pirates in this kingdom of around eight million people.

In its report, IFPI points up "the very great demand for in-home entertainment to counter the lack of public entertainment. The large number of

### Finnish Industry On The Upswing

HELSINKI—Despite stagnant sales in 1983, turnover for the record company members of the Finnish branch of IFPI was 5% up on the previous year, totalling around \$50 million at retail level.

IFPI's figures cover some 20 member companies but exclude the video software market, whose exact value, while uncertain because of the incoherency of the marketplace, is reckoned to be worth around \$15 million.

Also significant are direct audio imports, mostly cheap product from the U.S. and U.K. but also increasingly from countries like Canada and Mexico whose governments support exportation.

The role of the so-called "wilds," meaning major supermarket chains and similar outlets, has increased of late. They are now estimated to account for between 65% and 70% of all disk and cassette imports.

cassette dealers and video rental shops confirm this point.

"Most Saudis have been abroad, with the younger generations generally studying in the U.S. and Europe. Their entertainment tastes are Western, with disco music especially popular."

In this setting, IFPI says, the pirate operators flourish. "One shop visited in Riyadh has a stock of hundreds of thousands of cassettes. The variety of repertoire was unbelievable. Apart from an English section too vast to describe, there were massive supplies of cassettes in Dutch, Philippine, Indian, Italian, French, German and Spanish sections.

"The latest Billboard top 20 charts were proudly hung on the walls, each title marked to show it was available for sale. This store is one of a chain and must have an enormous turnover. One of its branches in Jeddah pays \$300,000 per year in rent alone. To that one must add running costs and salaries of numerous staff."

The average price of a cassette is six riyals, a shade under \$2, with discounts to people buying in big quantities. Free T-shirts and calendars were proffered to customers. And supermarket baskets were available, with each customer buying an average 10-15 cassettes at a time.

The IFPI investigative team noted that each shop visited had a section devoted to "original tapes," selling at around three times as much as the others. They were Indonesian tapes, claimed by staffers to be of better quality than the others, mainly imported from Singapore. The Indonesian pirate fraternity claims to use "BASF ferro super tapes" and includes a booklet with the lyrics of each song packaged.

According to the Saudi Arabian information ministry there are some 1,700 licensed cassette shops and 650

licensed video rental outlets nationwide, but no new licenses are being issued while the "present situation on piracy is considered." The great majority of pirated cassettes are imported, probably some 60 million annually.

Says IFPI: "That may sound an exaggerated figure, but considering the size of population, its purchasing power, the poor public entertainment scene, the cheap hardware and the many pilgrims visiting this country as the guardian of Holy Places each year, it doesn't seem such a far-fetched estimate."

A draft copyright law has been approved by the information minister. IFPI is emphasizing its importance in boosting and protecting national talent and culture.

"Protection should be given to Saudi and foreign recordings," IFPI says. "This is vital if the Saudi government wants its artists to be protected abroad and if it wants foreign international companies to take an interest in Saudi Arabia with the possibility of assisting local artists. Egypt is a prime example of what's needed, with all recordings in that Arab state protected."

IFPI is urging full industry support for an all-out antipiracy campaign in Saudi Arabia. "Unless IFPI members appoint exclusive agents who are willing to dedicate effort and resources to combatting piracy, it's unlikely that IFPI can win back the market from the pirates."

The report goes on: "The cost is high, in terms of manpower and resources. But at stake is the wealthiest market not only in the Gulf States region but in the whole of the Middle East.

"It took five years to change the Egyptian situation. It might well take as long in Saudi Arabia. But the eventual rewards are great."

## Industry Urged: Shoot For Wide Age Range

By MIKE HENNESSEY

LONDON—To secure its future prosperity, the home entertainment industry must give high priority to planning its marketing strategies with the widest possible age range in mind. This is the conviction of Peter de Rougemont, advisor to the president of CBS and formerly senior vice president of European operations for CBS Records.

De Rougemont, who retired at the end of last year after 31 years with CBS, 21 of them in Europe, points out that Europe's current teenage population of 29 million is likely to drop below 25 million in the next seven years. On the other hand, he notes, the number of older people will grow.

"These and other important demographic factors will have to be taken into account by our industry in planning for the future," he says.

The founder of many of the CBS Records subsidiary operations in Europe, de Rougemont says that, notwithstanding the spasmodic fluctuations caused by the sudden blossoming of national talents, receptivity in continental Europe to Anglo-American product over the years has remained remarkably constant, with most operating companies deriving at least 50% of their turnover from international repertoire.

"We have always aspired to keep a

fairly even balance between national and international repertoire. If one is developed at the expense of the other, then you are really standing on one foot," de Rougemont says.

"One important plus factor about developing local talent is that from time to time it is possible to develop national hits into international hits. It has always been our policy to get this kind of crossover by having major national artists record in other languages."

De Rougemont points to the enormous international success of Spain's Julio Iglesias, CBS Records' biggest selling artist worldwide, as the supreme example of this kind of crossover. It was de Rougemont who first contacted Iglesias for CBS as a talent for international exploitation.

The success of the CBS European operation is ascribed by de Rougemont to four major factors: "an appreciation that software is king in this business, a policy of developing wholly-owned subsidiaries throughout Western Europe, CBS having its own distribution setup in the Common Market countries, and centralized pressing and tape duplication."

De Rougemont believes that, on balance, the Common Market has been of benefit to the record industry. "There have been problems in the antitrust and copyright monopoly areas," he says, "but these are outweighed, I think by the provision for the free flow of product between

member states. I think this has been immensely beneficial because it enables national repertoire to get exposure in other EEC countries.

"The performance of CBS in Europe over the last three difficult years has been remarkably good," de Rougemont continues. "If you take 1979 turnover for the continental European area, which includes Scandinavia, Benelux, France, Spain, Portugal, Austria, Switzerland, West Germany, Greece and Israel, but excludes the U.K. and Ireland, as being 100 in that year, then in 1983 it was 148 and our profit went from 100 to 205 in the same period.

"In roughly that same time span, our head count has dropped by something over 10%, almost entirely by natural attrition. The European division now employs about 2,000 people."

Easily the biggest problem currently faced by record companies, de Rougemont says, is the massive incidence of home taping. "If this problem continues unchecked, it must inevitably prejudice the investment in talent," he says. "And that's the beginning of a very destructive vicious spiral.

"As well as finding some way to compensate right owners for the losses incurred as a result of home taping, the industry should also do a lot more to improve the mechanical efficiency and fidelity of prerecorded tapes."

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## JVC Readies Release Of Clip Compilations On Disk

TOKYO—Victor Co. of Japan (JVC) is about to begin marketing VHD videodisks featuring clips of three to six top numbers by top artists at the budget price of \$17.30. A normal videodisk sells here from between \$25.80 and \$30.25.

Six artists are featured in the first release: David Bowie, Sheena Easton, Phil Collins, Style Council, Iron Maiden and Heaven 17. Planned for May marketing are Elton John, Naked Eyes, Kim Carnes, Kajagoogoo and Olivia Newton-John, according to Seiichi Niwa, head of JVC's video software section.

Niwa adds that the low-price clips should help promote the sale of VHD videodisk hardware lines, which have sold some 80,000 units since bowing in the Japanese marketplace last April.

He says that there will be more video clip compilations out in the future, and that when possible they will be linked with simultaneous release of the records of the same songs. "They'll promote the sale of records, too, but are basically a new type of audio/visual software," he says.

The JVC product, which the company claims is the first of its kind anywhere in the world, features three to six songs on one side of the disk.

Niwa also says that since the end of last year, there has been a boom in "karaoke," or sing-along, videodisk sales in Japan. With an estimated one million karaoke units in bars and ca-

fes nationwide, JVC estimates that around 10%, or 100,000 units, will convert to videodisks.

Since karaoke units in commercial establishments normally contain around 1,000 song titles, they'd need about 40 videodisks containing 24 songs each if they are to be converted from videocassettes to videodisks. Niwa says JVC estimates that around four million disks will be needed this year for the units in commercial establishments alone.

## Dutch Publisher Wim Landman Hurt In Accident

AMSTERDAM—Wim Brandsteder, former managing director of Dutch record companies Dureco and Inelco, has taken over as temporary head of music publisher Universal Songs here while that company's managing director, Wim Landman, lies paralyzed from the neck down in a hospital.

Landman fell from the staircase in his office in Amsterdam early in January. Doctors hope he will eventually recover the use of his legs and arms, but it will be a long process.

Brandsteder and his brother Anton, managing director of Brandsteder Electronics, Dutch importer of Sony lines, are the biggest shareholders in Universal, in which Landman himself also holds shares.

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that money could never buy. They came together to help their friend in his fight against Multiple Sclerosis, and they gave their greatest gift...their *music*...to create a moment in rock history. This historic musical event was recorded by legendary producer Glyn Johns, and will be presented

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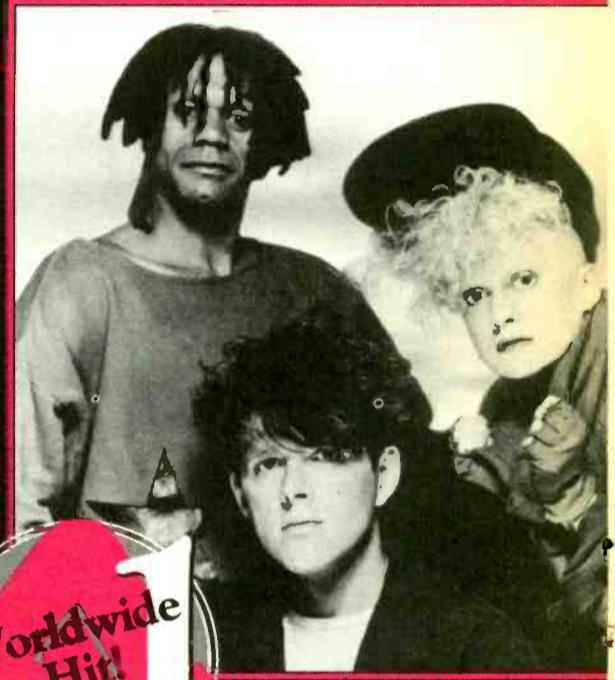


## The Alan Parsons Project.

There's never been the kind of excitement surrounding an Alan Parsons Project LP that there is around Ammonia Avenue. The #1 most-added album in every tip sheet over a consecutive two week period, this album is already well past gold here and in country after country all over the world... in just the same two week period!

Most Added

#1



Worldwide Hit!

#1



Top 40 Hit!

#1

## Air Supply.

The fantastic success of the gold single "Making Love (Out Of Nothing At All)" helped send sales of Air Supply's Greatest Hits through the roof. The LP is triple platinum and still soaring!.



## Barry Manilow.

Barry Manilow's fastest-rising single in years, "Read 'Em And Weep" quickly became this year's biggest A/C hit, staying at #1 for seven consecutive weeks, the latest in a long series of triumphs for today's premier pop vocalist.

A/C Hit!

#1

R&B Hit!

#1

...watch for Jermaine Jackson and Icicle Works.

# #1 Record Company

# Year At Arista, #1 After Another.

## Thompson Twins.

Their Into The Gap LP vaulted to #1 in its first week of release in England, and has held onto the top spot for a full month. It's now headed for #1 in the U.S. as well, led by The Thompson Twins' biggest American hit yet, "Hold Me Now."

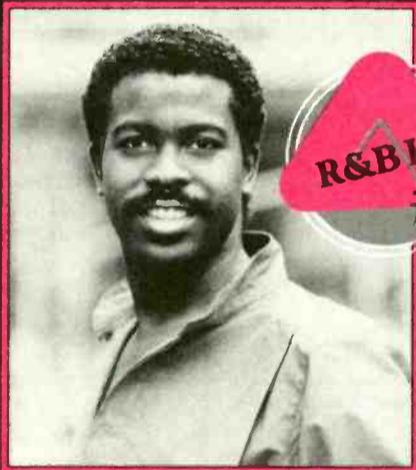


## Manfred Mann's Earth Band.

The #1 most-played song on album-rock radio for three weeks in a row, "Runner" (from the LP Somewhere In Afrika) has brought Manfred Mann's band back with a bang. Now "Rebel" will follow suit.

## Angela Bofill.

Angela Bofill had her breakthrough #1 record with "Too Tough," a single whose dynamic energy sent it rocketing onto the radio and into dance clubs. Angie is a star whose time has come.



## Kashif.

He's been known as a hitmaker for other artists, but when Kashif came to Arista, he immediately established himself as a solo star. "I Just Got To Have You (Lover Turn Me On)" was just the first in what is sure to be a career of #1's.



## Aretha Franklin.

The teaming of Aretha Franklin and producer/writer Luther Vandross struck gold for the second time in a row when "Get It Right" dominated the R&B charts at #1. Aretha is hotter than ever.

(On AOR, Top 40, R&B, A/C)

## Christal, RKO Acquired By Katz Rep Companies Consolidate But Remain Autonomous

NEW YORK—Speculation that the Christal rep firm would be sold was confirmed last week when Katz Radio announced it would not only acquire Christal, but would absorb RKO Radio Sales as well. The rumored prices to be paid are \$16 million for Christal and \$3 million for RKO.

In the transfer of ownership, Christal's Bob Duffy remains as chairman/chief executive officer and Charlie Columbo retains his president/chief operating officer title. The only change at RKO, where Jerry Kelly remains in charge, will be in name, as the firm becomes Republic Radio. All three firms will remain autonomous under Katz Radio Group president Ken Swetz.

The deal is said to make Katz the highest billing rep group, with a combined \$220 million annually. It follows on the heels of Blair's consolidation of Group W, and not far behind Selkirk's acquisition of Torbet.

"It all started about two and a half years ago," says Columbo, who pinpoints the growing trend of rep consolidation to the time when "Christal got WGN away from Buckley." Shortly thereafter, Buckley sold out to Ralph Guild and was transformed into Hillier, Newmark, Wechsler & Howard. With the acquisition of Bernard Howard, which later became

Weiss & Powell, and Gene Autry's Major Market Radio, the Interep Network was formed. Today Interep, Blair, Selkirk and now Katz form the "big four" among unwired networks available to advertisers.

The unwired concept became a necessity, says Columbo, because of "the marginal profit levels of rep companies. Spot radio simply has not gone up to keep up with inflation. Nationally, radio doesn't have that great an image at the agency level."

Additionally, advertisers were offered irresistible deals from the growing number of radio networks, both wired and unwired. Companies like Westwood One, unknown 10 years ago, were suddenly competing for buys, and rep firms, to keep up, were looking at new ways to attract business.

"The way spot radio has been sold is changing," continues Columbo. "The ability to form an unwired network gives a rep firm a bigger power base. It can better accommodate group broadcasters." And it puts the firm in a position to offer equally attractive buys.

"A lot of it comes down to economics," says Columbo. "When you have two or three firms, you can share computer research—which can be very costly—paperwork, bookkeeping. It's a streamlining of ex-

penses. As a sales force, each firm remains autonomous, but from the business end it's a consolidation.

"It's like General Motors. Buick and Pontiac compete, yet they share many things. You know you're getting the same quality car."

The notable aspect of this transaction, which puts Christal and RKO Rep employees on the Katz payroll, is the price paid, according to Columbo. "Torbet's \$10 million price tag changed everything. The most ever paid before that sale was \$2.7 million, which Ralph Guild paid for MMR.

"The ratio here (over \$16 million for Christal) is the biggest I've seen. I think it's more than any tv rep firm has sold for, and they've got more billing."



THE ICEMAN COMETH—WYNY New York morning Dan Daniels stays up past his bedtime to host a special Ice Capades performance at Madison Square Garden. He's pictured here convincing two listeners to model station T-shirts.

## Vox Jox

### Steve Cannon Returns To WGAR

By ROLLYE BORNSTEIN

Those betting that Steve Cannon would put an end to the revolving afternoon drive door at CBS' KMOX-AM St. Louis have just lost. After two—count 'em, two—days on the air at the old-line full service AM, Cannon threw in the towel and decided Cleveland wasn't so bad after all. Figuring he could get his old gig back, he called Jay Clark at WGAR, who broke the bad news: The station decided to have listeners vote on Cannon's replacement. Various personalities were trying out for the midday slot, and it would be the audience who'd be doing the hiring.

Clark offered Cannon the opportunity of begging for his job, which he did last Monday as The Amazing Kreskin filled in. After less than an hour on the air, old reliable Ma Bell called to say WGAR had blown the phone exchange. Too many calls were coming in on the "yes" line. All true, says Clark, who adds that if things hadn't worked out he was ready to make an offer to Joey Reynolds.

Joey, who is now filling in on Detroit's WHYT, spent two days in Cleveland and had a nine to one response rate in favor of him sticking around.

★ ★ ★

After two years of building Milwaukee's WQFM into the number two station overall, and No. 1 in several demos, Lee Arnold exits the AOR powerhouse for greener pastures. He claims he's looking to program AOR, top 40—or, as a last resort, build snorkels. You can reach him at (414) 332-9315.

More news from the sun and fun capital of the world, Pittsburgh, with the announcement that Tom Daren is out as operations manager of Shamrock's newly acquired WTKN. Programming the AM news/talk outlet is morning man Scott Cassidy, whose former morning news anchor Jane Clark is replaced by part-timer Rose Douglas. Last week TKN had a bit more news than anyone expected when they interrupted the regularly scheduled talk blocks to inform shocked Steel Town residents that President Reagan had been shot. That "exclusive" occurred when ABC was sending file tape to an affiliate station and TKN thought the two-year-old incident was current.

Migrating to the FM band, Shamrock's 3WS (WWSW Pittsburgh) has also undergone a few changes with

the return of Trevor Ley, who once upon a time worked at 3WS while it was still WPEZ. He replaces midday man George Hart at the AC station, where Ray Weitzel has been elevated to music director.

Over at B-94 (Pittsburgh's WBZZ), no word on who the new PD will be, but one person it won't be is Michael St. John. Rumors have the WWKX Nashville PD going to Milwaukee (says St. John, "I don't drink beer, even"), Minneapolis and points beyond, but so far he's still in Music City U.S.A. Leaving B-94, however, are evening jock Shotgun Mark Rivers and overnighter Patty Steele.

★ ★ ★

Regarding last week's story about the competitive battles in Cincinnati, any implication that WKRC PD Dave Mason knew who was responsible for the tape recorder planted at his dinner strategy session was unintended. According to Dave, who adds he has absolutely no knowledge of any counter-activities which may have been aimed at WLW, the police will have to sort out the whole thing. The ironic part, however, is that Mason chose the Vernon Manor Hotel as the meeting's site, not realizing WLW principal Charlie Murdock's offices were housed there. Charlie, however, spends far too much time playing with his cable tv shows to have noticed.

★ ★ ★

The startup day was last Monday (2), and the on-air lineup at Chicago's newest top 40 entry, Cox's

WAGO (G-106), looked like this: mornings, Pat Riley and Wally Hindes from B-104, PD Jan Jeffries 10 to noon, noon-4 Scott O'Brien from Dallas' KVIL, KAFM Dallas' Paul Donovan in afternoons, Beau Richard from B-104 in nights and WKRC Cincinnati's John Garcia on overnights. Crosstown WFYR production director Bill Towery now uses his razor blades at G-106.

Moving up in the world are several Capital Cities Communications managers, who add VP to their GM titles. They include WPRO Providence's Aaron Daniels, KZLA Los Angeles' Verne Ore, WJR/WHY Detroit's Ronald Pancratz, WBAP/KSCS Fort Worth's Warren Potash, Norm Schruttt of Atlanta's WKHX, WPAT New York's Frederick Weinhaus and Frank Woodbeck, GM of WKBW Buffalo.

"View 97.7 FM" comes to St. Augustine; WFOY-AM-FM has been bought by former WRMF West Palm Beach GM Doug Shull. The Class A FM, which will be switching to WUVU, will adopt a top 40 approach, while the Class IV AM at 1240 takes a full service AC approach. Coming in as operations manager is former WNGS (Wings 92, West Palm) morning man Randy Marsh, who says the FM will be live while the AM will likely pick up a satellite service. He adds that no staff has been selected as yet, so if you're interested send a tape to him at WFOY, One Radio Road, St. Augustine, Fla. 32084.

(Continued on page 20)

## Stations Respond Quickly To Death Of Marvin Gaye

By LEO SACKS

NEW YORK—"Oh, God, no," air personality Michael Tearson remembers thinking. "I'm getting tired of doing wakes."

Tearson, a staple at WMMR Philadelphia since 1970, was reading the weather on the wire and preparing to host the station's regular "Psychedelic Psunday Psupper" feature when he received word at 6 p.m. April 1 that Marvin Gaye had been shot to death in Los Angeles.

It was a familiar feeling for the veteran album rock announcer. During his 16 years in the Philadelphia market, Tearson has reported the deaths of such influential pop music forces as John Lennon, Duane Allman and Jimi Hendrix, among others. But Gaye's passing seemed to affect him differently.

Spontaneously, he began the show with a block of Gaye tunes, culminating with "Ain't That Peculiar." "I couldn't be glib," says Tearson. "I felt cheated. I spoke from my heart."

One hundred miles away, at WHUR Washington, Glen Harris was telling listeners to his "Sports Call" that the Rev. Marvin Gaye Sr., 70, an Apostolic minister, had been booked for investigation of murder. The show, which runs from 6-7 p.m., gave air personality Alvin Jones enough time to map the sequence of cuts he would play from Gaye's three-record Motown anthology album. Meanwhile, program director Jesse Fax was on his way to the studio, where he would augment the station's Marvin Gaye catalog with two important additions—"Here, My Dear," the double album that traced the course of the singer's relationship with his first wife, Anna Gordy; and the critically acclaimed "Midnight Love," his first album for Columbia after 20 years with the Motown label.

"I consider myself Marvin's biggest fan," says Fax. The station's library features a 12-inch version of "Sexual Healing," but the singer's comeback single from the "Midnight

Love" album wasn't enough for the urban programmer. "We had to have everything," he explains.

Gaye was born in Washington, but Fax believes that there were other reasons for listeners to turn to WHUR when details of the shooting were made known. "It's common knowledge that we pay proper tribute when pop artists die, so people automatically turned to us," he says. Tearson, however, was dealing with a different situation at WMMR.

"I took Marvin's songs very personally as a youngster," he notes, "and I knew, to a certain extent, that I was educating my audience, so I dedicated the first hour of the show to him." It produced some unpleasant phone calls.

"One guy asked me, 'What's this Marvin Gaye s---? I thought you played rock'n'roll,'" he relates. "But that's the lay of the land in 1984."

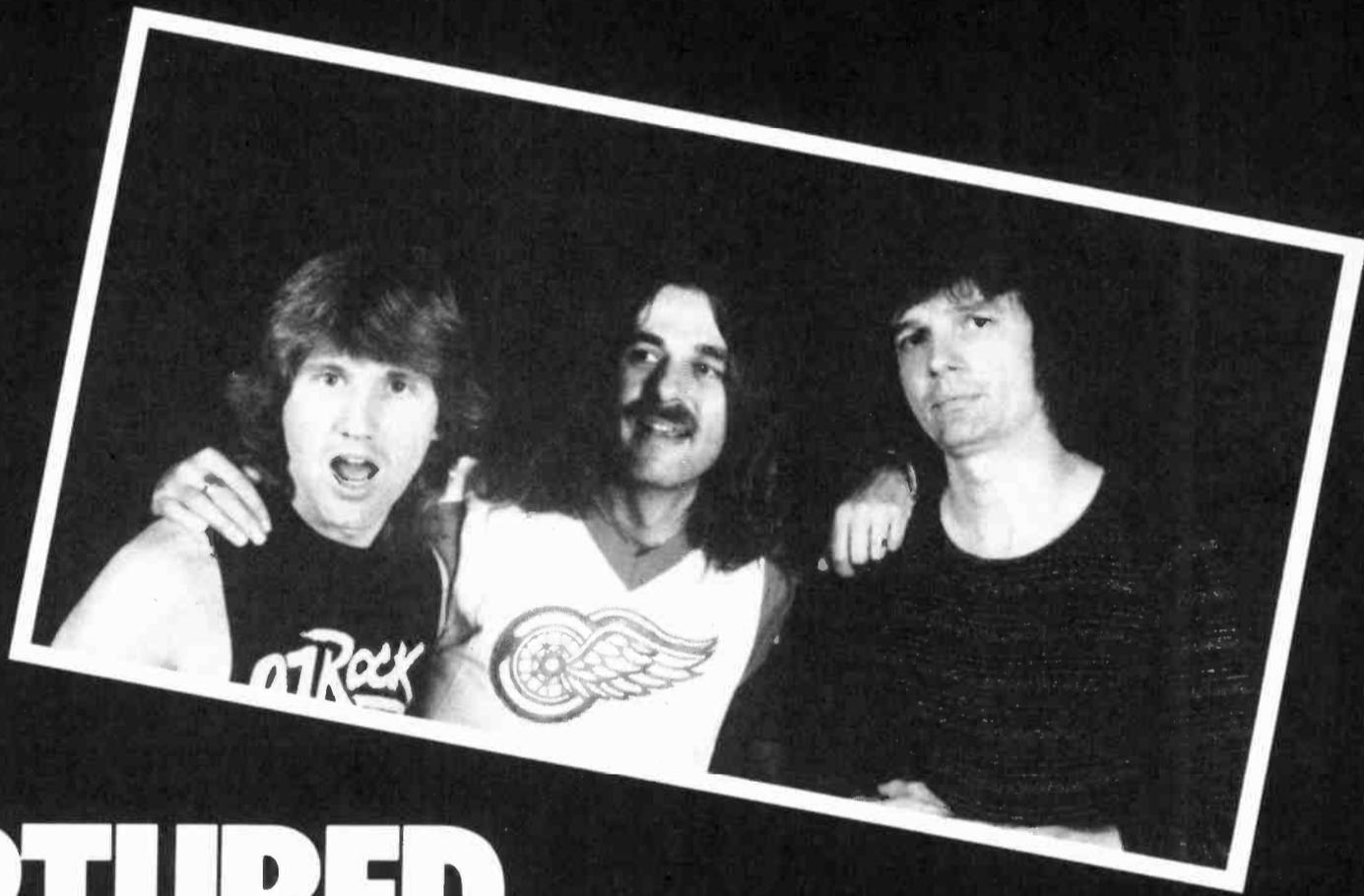
A different kind of drama was unfolding in Los Angeles at the KRLA switchboard. The oldies outlet boasts "an intense breed of listener," according to operations director Penny Biondi, "and one girl was so distraught that she refused to get off the phone."

Because KRLA's core audience is "particularly close" to its featured artists, Biondi says that the situation will broadcast at a later date excerpts from an interview with the singer on "how he hopes to be remembered."

"He was very tired when we talked," Biondi recalls of her meeting last August with Gaye. "He was about to perform at the Greek, and his defenses were down. It wasn't a canned response, something he had told 55 other interviewers."

Biondi says that she doesn't remember the essence of the singer's statement but notes that program director Jim Fewter felt it was "too sensitive and potentially exploitative for him to have included in his April 7 tribute, 'To Marvin With Pride And Joy.'"

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## Washington Roundup

By BILL HOLLAND

In addition to voting to completely revise its attribution rules (separate story, this page), the FCC has also voted to increase the maximum modulation deviation for FM broadcast stations using FM subchannels from 100% to 110%, citing "more flexibility to broadcasters."

The Commission noted that by permitting such increases, multiple channels can be operated without degradation to the main channel or any adverse impact on short-spaced stations.

FM licensees within 100 miles of the Mexican border are limited to 75 kHz and 100% peak modulation until negotiations with Mexico are completed.

★ ★ ★

The FCC also returned 807 applications filed by E. Kaye Johnson (EKJ) for new commercial FM translator stations as unacceptable because EKJ lacked three key elements required: the name of the applicants, the proposed output frequency and the proposed community to be served. The Commission also noted that many of the applications includ-

ed technically unfeasible proposals.

★ ★ ★

The Commission also affirmed its February, 1983 grant of a new FM station on 107.1 MHz at Ventura, Calif. to Absolutely Great Radio Inc. and once again denied the competing applications of William Shearer and Arike Logan-Shearer and Ventura Broadcasting Co. The grant halts an October, 1983 review board reversal to grant the new FM to Shearer.

And the Commission also upheld an earlier denial turning down a request by Stone Communications Inc. to upgrade WGUY Brewer, Me. (Bangor metro) to a Class C station and a shift in frequency from 100.9 to 106.3 MHz.

In another action, the Commission affirmed a September, 1983 review board ruling upholding an administrative law judge's dismissal of Royce International Broadcasting Co.'s application for a new FM station at Yucca Valley, Calif., because the proposed transmitter site was unavailable.

★ ★ ★

Recently-retired NAB senior vice

president and senior counsel Erwin Kranow will receive the 1984 Barrow Memorial Award from the journal of communications and entertainment law at San Francisco's Hastings Law College. Previous recipients include Francis Ford Coppola.

In other NAB comings and goings, Steven Brookshester comes on board as First Amendment attorney and assistant general counsel. Brookshester was with the FCC's mass media bureau's policy and rules division.

★ ★ ★

The NRBA is taking the cantankerous AM stereo bull by the horns by launching a nationwide survey of all AM radio station managers. The association plans to ask why, why not, which and when. The answers of those who fess up will be published in May.

★ ★ ★

The NAB reports that if your radio station of 100 employees or more has not received its EEO-1 report from the FCC, it's because they haven't been printed yet. The deadline is being extended at least until the end of May.

## FCC's '7-7-7' Multiple Owner Rule Is Relaxed

WASHINGTON—The FCC's long-standing multiple ownership rule—the so called 7-7-7 rule—was relaxed March 29 when the Commission voted to revise comprehensively its attribution rules defining multiple ownership percentages.

The revisions, which allow for hikes in attribution interests in broadcast as well as cable and newspaper properties, mean that more people will be able to get slices of the pie, such as corporate investors, stockholders and financial institutions. The revised rules will not help the networks, companies or individuals who already own large percentages of stock in several stations.

The Commission increased the level for individuals and smaller corporations from 1% to 5%, and for "passive investors" (financial institutions) and larger companies from 5% to 10%. Reporting requirements were also loosened up so that only attributable interests will need to be filed.

The revision also provides attribution filing relief to executive officers and directors whose duties are not related to any licensee or its operations. Non-voting stock, the Commission adds, should not be considered as an ownership interest.

The revision still requires applicants and licensees to file a simplified ownership report (Form 323) for a new construction permit, approval of an assignment of license or transfer of control.



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## Gorman Tells Why WMMS Is On Top

By ROLLYE BORNSTEIN

CLEVELAND—While many AOR outlets face declining numbers and dollars, Malrite's WMMS here remains No. 1 overall, with a 10.2 in the most recent Arbitron. Its closest competitor is top 40 WGCL with an 8.1, followed by two beautiful music outlets and a big band AM facility. Demos also present an attractive package.

What is it that causes WMMS to succeed, when other similarly formatted outlets have been forced to abandon the approach?

Operations manager John Gorman offers many possibilities, including dayparting, promotion and presentation. But he adds, "We realized what top 40 started to do was to beat AOR at its own game. Once a format offering a wide variety of music, AOR became victimized by its own typecasting."

remained over the years, "but the prizes have changed. We still give away concert tickets, but now we'll include the Temptations or Four Tops."

"The on-air presentation is really top 40, AOR and AC equally. I think of it as a jock being on the air with someone coming in the control room blowing up a paper bag behind him. The AOR guy would quietly ponder what happened, the top 40 guy would be screaming, and our jocks would have a direct reaction. They're not screamers, but they're not laid-back."

"To be successful 25-34 you have to be more than music. We've got news, traffic reports, weather. In that way we're like a full service AC; our listeners know this is the station you go to for information."

Gorman's statement is punctuated with a proclamation issued by the



"Consultants over-researched and narrowed it down to a point where AOR stations were only playing the hits. Suddenly top 40 was breaking bands like Culture Club and Cyndi Lauper. Top 40 became the adventurous, trend-setting format, and it left AOR in the dust."

But Gorman feels that many AORs that made the switch to top 40 "overreacted instead of analyzing the problem and fixing it. A lot of it simply has to do with variety and exposure of new product."

"WMMS has the lion's share of 25-34. Those people like new music, and new hip AC formats have been winning these shares from AOR, often by default."

Gorman views WMMS not as AOR in the accepted sense, but as "a hybrid of AOR, top 40 and AC. We're really a 'full service-adult contemporary-album oriented-hit radio' station. The real key is that we're not locked into any preconceived notion of the format. This week I added Madonna, Dire Straits and Styx."

Musically, Gorman manages the strange blend with heavy dayparting. "We may play 'Hang On Sloopy' in middays, or a Motown oldie in mornings. We do play heavy metal, but we do it at night. At that point the 25-plus audience has other distractions. They're not avid nighttime radio listeners, but the 18-24's are still strong."

"Even the older demos are more receptive to hard rock after certain hours, and younger listeners are not turned off by older songs. Eighteen- and 19-year-olds want to know what Woodstock was. We're not risking anything by playing oldies during the day."

With a category for spice, which includes many top 40 and early progressive hits that slowly rotate, Gorman feels the station "has a certain air of unpredictability." At the same time, WMMS is solid. With an on-air lineup that averages more than eight years with the station, WMMS continues to promote its rock'n'roll image. "There's a feeling that as someone turns 25 they're not a candidate for rock'n'roll anymore, and it's just not valid."

In keeping with that image, many of the contests and promotions have

City Council praising the station for its "numerous civic and charitable involvements." Additionally, listener support for the fifth consecutive year led WMMS to finish first in Rolling Stone's readers' poll for best station of the year.

In many ways Gorman's present philosophy resembles his thoughts when he joined the station in 1973. "Even when we started developing it into the 'MMS we now know, it was unusual for a progressive station. We played Mott The Hoople, Slade, Lou Reed, Suzi Quatro. Other AORs wouldn't touch a lot of what we aired."

Between the time of Gorman's arrival—which occurred when the Boston native hooked up with former WNTN Newton co-worker Denny Sanders, who had landed work at 'MMS—and its present state, the station for years generated success with an approach more closely aligned to traditional AOR. Five years ago, for instance, "We were playing at least 50% gold and up during the week. On the weekends it might have gone as high as 80/20."

"Now that ratio is reversed. We may play as much as 80% current on the weekend and 60% to 70% current weekdays. Five years ago we weren't playing as much black music. Now we're not afraid of crossovers, and the one thing we've noticed is that, for the first time, we're selling a great deal of singles."

But even in the No. 1 slot with the most attractive demos in the market, Gorman—who got interested in the radio at the age of nine listening to WMEX's Arnie "Woo Woo" Ginsburg and Joe Smith and WBZ's Bruce Bradley, Dave Maynard and Dick Summer—continues to fight an image problem among time buyers and advertisers.

"Many of them have the notion that the AOR listener is a long-haired kid wearing a torn Def Leopard shirt—the kind of person you wouldn't want in your store," he says. "It's a fight for the dollar. We send airchecks, playlists and show the client every Arbitron breakdown and a portrait of our listeners—and sometimes we still won't get a buy."

## Most Added Records

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

Title, Artist, Label	# of Billboard's stations adding record this week	# of Billboard's stations now reporting record
<b>HOT 100 (184 Stations)</b>		
1 "I'll Wait," Van Halen, Warner Bros.	100	103
2 "Let's Hear It For The Boy," Deniece Williams, Columbia	88	143
3 "Time After Time," Cyndi Lauper, Portrait	87	90
4 "Self Control," Laura Branigan, Atlantic	44	44
5 "Oh, Sherrie," Steve Perry, Columbia	42	145
<b>BLACK (94 Stations)</b>		
1 "Lovelite," O'Bryan, Capitol	26	64
2 "Let's Hear It For The Boy," Deniece Williams, Columbia	22	26
3 "New Moves," the Crusaders, MCA	17	52
4 "Breakdance," Irene Cara, Geffen	16	43
5 "Freakshow On The Dance Floor," the Bar-Kays, Mercury	15	70
<b>COUNTRY (125 Stations)</b>		
1 "Somebody's Needin' Somebody," Conway Twitty, Warner Bros.	70	77
2 "You've Still Got A Place In My Heart," George Jones, Epic	45	94
3 "I Don't Wanna Be A Memory," Exile, Epic	42	84
4 "I Still Do," Bill Medley, RCA	35	35
5 "Why Goodbye," Steve Wariner, RCA	33	77
<b>ADULT CONTEMPORARY (84 Stations)</b>		
1 "Downtown," Dolly Parton, RCA	14	22
2 "Olympia," Sergio Mendes, A&M	13	31
3 "Eyes That See In The Dark," Kenny Rogers, RCA	13	13
4 "There's No Easy Way," James Ingram, Qwest	10	43
5 "I Cry Just A Little Bit," Shakin' Stevens, Epic	10	21

# On Spotlight Specials, ABC gets the stars to sing a different tune.

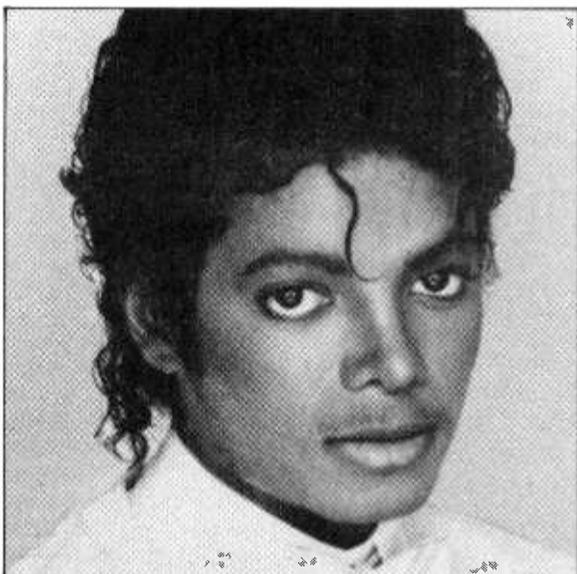
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## 1983

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Linda Ronstadt  
Journey  
Olivia Newton-John  
Toto  
Barry Manilow  
Elton John  
Bob Seger  
Little River Band  
Dan Fogelberg  
Air Supply  
Quarterflash

## 1984

continues with the biggest and best.



Michael Jackson



Rolling Stones



John Cougar Mellencamp

and more great specials to be announced.

# SPOTLIGHT SPECIALS



ABC CONTEMPORARY RADIO NETWORK

## Programmer's Opinion: AOR Isn't Dead, Just Stale

By DAVE FORMAN

Everyone is listening to '80s top 40 and no one is listening to AOR. While those statements are obvious,

and have been used so much recently that they are now clichés, neither is accurate. AOR isn't dead, and not everyone is listening to top 40. There

are people who don't like Michael Jackson's music or videos. Maybe not many, but certainly there are a few.

While the tide of the most commercially viable music has (if you care to format it) once again returned to the pop genre, AOR isn't dead. It

may sound stale, menopausal and out of context today, but it's not history.

The greatest mistake I see AOR programmers making today is the desperate clinging on to those songs, styles and formats which were top rated three years ago—thus not moving into the future with innovation, and giving the impression of a dead art form warmed over.

Remember the mid and late '70s when AOR was seemingly killing off once dominant top 40 powerhouses left and right? AOR never really killed top 40, or it wouldn't have re-emerged. What AOR programmers today seem to be forgetting is how silly they thought top 40 programmers were back then for not evolving with the times, not listening to the audience that was leaving but rather listening to the small audience which remained. Until it was too late, they simply kept spouting Arbitron's shortcomings.

As with any opportunity disguised as a problem, this period could be a very important, healthy time for AOR if those programming that legendary style of radio rise to the challenge of increased competition from outside their league.

One of L.A.'s best known AOR jocks said something to me not too long ago which made me think. He said, "Yeah, this past book was pretty bad. Arbitron, what a joke. How can something that's 15 years old just die like that?" (He was referring to the generally poor AOR showing vs. the relative strength of hit radio.) The last person who said that to me was at an ABC AM O&O back east 12 years ago; he was programming top 40, and he was referring to the rapidly building commercial success album radio was showing against them.

In my opinion, hit radio, top 40 or whatever you care to call it these days, even in some cases where stations have huge shares, isn't being done very well. In fact, some of the major market radio of that form is downright embarrassingly *bad*. Some of the stations that are winning big are, I think, winning by default; they're simply the basic style the mass audience is after, but they don't do it as badly as the others. Listening to some of those stations, you would think we didn't learn anything about personality, song rotation and flow, news presentation, jingles or even talk-ups over the past decade, since those things were virtually put on hold.

But the AOR stuff in many cases is so stale, so boring, so out in left field that it's laughable; it sounds like the old airchecks that embarrass you because you can't believe how stupid and untalented you were back then.

I think the reason top 40 program people are doing radio the way it was done 20 years ago, and the reason AOR programmers are doing radio that sounds 15 years old, is because no one knows what to do next. It's as if NASA didn't do the space shuttle but felt the lunar landings were a big hit and kept doing them to this day. How repetitious and stagnant!

Come on, radio people. If you don't know what to do, get out and let the next generation take a crack at it. The only thing worse than repeating old mistakes is repeating old successes.

*Dave Forman is producer and host of the nationally syndicated rock music television program, "The Video Show," and is a music feature reporter for WEWS-TV Cleveland.*



APRIL 14, 1984, BILLBOARD

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AND MY FATHER'S HAIR  
DOES ANYBODY REALLY CARE?  
IT'S GETTIN' COLD OUT HERE  
WELL I KEEP WALKIN' WITH MY HEAD HELD HIGH  
WITH MY HEAD TO THE SKY  
WITH MY MOTHER'S EYES . . .

ANY MY MOTHER'S EYES ARE WITH ME  
IN THE DARKNESS THAT'S BEEN PAID FOR  
I HOLD A NAMELESS STRANGER  
DON'T KNOW WHY  
HAVE I SEEN ALL THAT I COULD  
HAVE I SEEN MORE THAN I SHOULD  
WITH MY MOTHER'S EYES

AND MY MOTHER'S EYES ARE WITH ME  
IN THE CHILLY WINDS OF AUTUMN  
IF I AIN'T HERE BY WINTER, SHE'LL KNOW WHY  
I'VE SEEN ALL THAT I DARE  
I'VE SEEN MORE THAN MY SHARE  
FORGIVE ME IF I STARE  
WITH MY MOTHER'S EYES.

IN LOVING MEMORY

**TOM JANS**

February 9, 1949 — March 25, 1984

**BETTE MIDLER**

## Vox Jox

• Continued from page 14

We flew to D.C. last week, and every time we glanced out the window we were over water. Not that that deterred us from listening to the radio, but it did send us over to the AM band for a while, where we discovered the joys of WHAS Louisville's 50 kw signal. Heard Bill Cody for darn near an hour. Landing in D.C., we caught Extra 104 (WXTR), which continues to be an oldies lover's delight. Heard them doing a Saturday afternoon remote from a savings and loan, which sounded strange to us, but not nearly as strange as WASH-FM.

We give up. We have to admit we'll never know WASH's new format. The promos kept touting "the new sound of WASH-FM," but after hearing Willie B's break, which had us convinced we were listening to W-Lite, compared to the overtly top 40-sounding night jock, we were sure the promo should have read "new sounds" . . . Checked out Z-104 (Frederick ) briefly, but they were covered up by Extra 104 and B-104 (WBSB Baltimore) more often than not. The breaks we heard, however, sounded better than Frederick should have. Our advice: Find out who's doing production and steal him. We got a tape of the guy doing a promo for T-shirts that was the best thing we've heard in months.

★ ★ ★

We have some more advice: Don't ask Randy Kabrich directions to anywhere. He had us stuck in Georgetown for over an hour just trying to make a right turn from Wisconsin Ave. onto M St. He didn't bother to tell us the Georgetown Hoyas were in the NCAA finals that day. However, it gave us a chance to hear "never less

than four songs in a row. It's guaranteed. We're the new EZ 104," Q 107, and DC 101. The latter was actually very palatable to our non-sympathetic AOR ears—quite mass appeal. In fact, we probably would have listened longer if the traffic jam lightened up. As it was, we scurried for WGAY, which promised to "fill the air with relaxing music," and we finally discovered the real purpose of easy listening stations.

Once "relaxed," we headed for WAVA, which sounds considerably better than it looks. It was probably the best top 40 station we heard in the Washington/Baltimore area. Driving through Baltimore, we discovered to our horror that it took us two days to find out the rental car we had came sans AM radio. We didn't mind until we reached Philly, when we really wanted to hear WFIL, so out came the Walkman and headphones as we heard the station doing a remote from the Classic Car Show, so we went.

★ ★ ★

What a mistake. Suddenly the traffic jam in Georgetown seemed like a Sunday cruise. Two hours later we entered the Civic Center, only to discover that WFIL PD Jay Meyers, who swore he would be there (even sent us the tickets), was nowhere to be found. Is there nothing else to do in Philly, or are 100,000 people really interested in restored Chevys?

Back on the highway we checked out billboards ("Steveski rocks 94 'YSP, 'Philly gets up with Barsky, mornings 5 to 9 on 98 WCAU-FM," among others) and radio stations including WIOQ's Motown weekend and Bobby Rich's WWSH (where we heard Dr. Hook's "Right Place, Wrong Time," which was displaced only by WFIL's airing of "Won't Find Better" by the New Hope and

WMMR's "Psychedelic Sunday Supper" presentation of Phil Ochs' "Small Circle Of Friends" as the weirdest oldies aired in Philly). It was like coming home to an old friend when we happened on CBS-FM in New Brunswick. Don K. Reid's "Doo Wop Shop" still has a special place in our hearts.

★ ★ ★

Speaking of Washington, get well wishes go out to KIX 106's controversial morning man Gary D., who underwent double bypass surgery last week. Word is he's resting comfortably . . . Mike Joseph's got another one: Vic Ives' KMJK Portland becomes the third West Coast station to license the "Hot Hits!" phrase. That gives Joseph San Diego's KSDO-FM, L.A.'s KIIS-FM, San Francisco's KITS (which he no longer consults, but still uses the phrase—no word on a new PD there yet, although rumors have a few former Hot Hitters as front running candi-

dates), and now KMJK.

From Ventura, Calif. to Memphis goes Lou Murray. The former GSM of KBBY/KBBQ joins WHBQ in that capacity . . . Moving up from station manager to general manager at WRUN/WKGW (KG-104) Utica/Rome is Gene R. Candeloro. Former GM J.T. Shrigley assumes that position at co-owned WFGL/WXLO Fitchburg/Worcester.

New to the FairWest AC fold are Boise's KLCI and Phoenix' KLZI, the latter being the former KNNN. . . . Carolyn F. Barnes leaves Hoisington, Kan.'s KHOK for the 7 to midnight slot on "All Hits 106" KLZR Lawrence, Kan.

J. Holland moves from PD to assistant GM at Gadsden's WGAD. Moving up to PD at the Alabama outlet is Tim Logan, while David Ford is back as music director. He had been PD at WLJS in nearby Jacksonville, Ala., where David Carns moves up to PD.



TOO HOT TO HANDLE—The program at CJFM Montreal sparked a fire in the station's building recently, but air personality Ric Peterson nobly carries on the fireworks with the help of an oxygen tank.

## KIFM'S GOOD MOVES TO KBZT

# San Diego Jazz War Heats Up

By THOMAS K. ARNOLD

SAN DIEGO—The normally complacent world of jazz radio, in the past pretty much confined to one station here, has started to heat up with the defection of program director and popular late-night jazz show host Art Good from KIFM to a rival AC outlet.

The same day in late February that Good, who had hosted KIFM's "Lites Out San Diego"—this city's only daily jazz show—for the last

two years, announced he was leaving to start a new nightly jazz program on KBZT (K-Best), KIFM general manager Bruce Walton announced that he had not only hired veteran television personality Larry Himmel to take over Good's position, but had doubled the show's time slot. It is now on from 7 p.m. to 1 a.m., seven days a week.

Not to be outdone, K-Best almost immediately embarked on an extensive promotional campaign to highlight Good's new show, called "Late Nite San Diego" and scheduled for 10 p.m. to 1 a.m., also nightly, the same time slot his show had occupied on KIFM. On-air promo spots ran almost hourly, and full-page ads locally heralded Good's arrival.

Already, Good and K-Best have scored a major coup: sponsorship of the highly successful "Concerts By The Bay" jazz series at Humphrey's, one of the largest of its kind in the country, and KIFM's most visible community promotion since its start in the summer of 1982.

Why the switch? Good says it was a combination of money, time and exposure. "I wanted to concentrate on my jazz show, but I was putting in 12 hours a day at KIFM, since I was also the program director and the morning drive man," he says. "I gave them the chance to make me happy, either by cutting my hours or increasing my salary, but it didn't happen.

"I reached a point where I had to decide what counted most, and what I'm better at," he adds. "And that

was jazz."

However, KIFM's Walton has a different theory for Good's departure. "The whole problem surfaced, quite simply, because of monies due the station from Marc Berman," Walton says angrily. "And when I refused to run any more ads promoting the Humphrey's jazz series until past debts were settled, I guess Marc had to do what he had to do."

Berman flatly denies Walton's allegations, asserting, "I had a payment plan worked out with Bruce long before any of this happened, so my relationship with the station had nothing to do with it at all."

Replacing Good as KIFM program director, on an acting basis, is operations manager Bruce Bauer. Lynda Smith, whose 7 to 10 p.m. shift was taken over by the increased jazz show, will be moved to the morning drive slot, Walton says.

Good, a former ministry student whose school-taught preaching abilities have enabled him to become a guru of sorts among the local dinner jazz set, whose tastes run more toward pop jazz artists like Lee Ritenour, David Sanborn and Pat Metheny, takes a less than purist approach to the subject of jazz.

"I already turned a whole soft rock audience on to an entirely new genre of music," he says, "and the reason it worked was because the jazz I played flowed in so well with the soft rock of our regular programming. So I'm not going to go out into left field and risk losing my audience."

## YesterHits

HITS FROM BILLBOARD 10 AND 20 YEARS AGO THIS WEEK

### POP SINGLES—10 Years Ago

1. Bennie & The Jets, Elton John, MCA
2. Hooked On A Feeling, Blue Swede, EMI
3. TSOP, MFSB, Philadelphia International
4. The Lord's Prayer, Sister Janet Mead, A&M
5. Come And Get Your Love, Redbone, Epic
6. Sunshine On My Shoulder, John Denver, RCA
7. Best Thing That Ever Happened To Me, Gladys Knight & The Pips, Buddah
8. Seasons In The Sun, Terry Jacks, Bell
9. Oh My My, Ringo Starr, Apple
10. Mockingbird, Carly Simon & James Taylor, Elektra

### POP SINGLES—20 Years Ago

1. Can't Buy Me Love, Beatles, Capitol
2. Twist And Shout, Beatles, Tollie
3. Suspicion, Terry Stafford, Crusader
4. She Loves You, Beatles, Swan
5. Hello, Dolly!, Louis Armstrong, Kapp
6. Shoop Shoop Song, Betty Everett, Vee Jay
7. I Want To Hold Your Hand, Beatles, Capitol
8. Glad All Over, Dave Clark Five, Epic
9. Please Please Me, Beatles, Vee Jay
10. Don't Let The Rain Come Down (Crooked Little Man), Serendipity Singers, Philips

### TOP LPs—10 Years Ago

1. Band On The Run, Paul McCartney & Wings, Capitol
2. Greatest Hits, John Denver, RCA
3. Tubular Bells, Mike Oldfield, Atlantic
4. Court And Spark, Joni Mitchell, Asylum
5. Love Is The Message, MFSB, Philadelphia International
6. Goodbye Yellow Brick Road, Elton John, MCA
7. The Way We Were, Barbra Streisand, Columbia
8. The Sting, Soundtrack, MCA
9. What Were Once Vices Are Now Habits, Doobie Brothers, Warner Bros.
10. Burn, Deep Purple, Warner Bros.

### TOP LPs—20 Years Ago

1. Meet The Beatles, Capitol
2. Introducing The Beatles, Vee Jay
3. Honey In The Horn, Al Hirt, RCA
4. Hello, Dolly!, Original Cast, RCA
5. Barbra Streisand/The Third Album, Columbia
6. Charade, Henry Mancini & His Orchestra, RCA Victor
7. Peter, Paul & Mary, Warner Bros.
8. Yesterday's Love Songs—Today's Blues, Nancy Wilson, Capitol
9. There! I've Said It Again, Bobby Vinton, Epic
10. Dawn (Go Away) And 11 Other Great Songs, 4 Seasons, Phillips

### COUNTRY SINGLES—10 Years Ago

1. A Very Special Love Song, Charlie Rich, Epic
2. Hang In There Girl, Freddie Hart, Capitol
3. Hello Love, Hank Snow, RCA
4. Midnight, Me & The Blues, Mel Tillis, MGM
5. Things Aren't Funny Anymore, Merle Haggard, Capitol
6. (Jeannie Marie) You Were A Lady, Tommy Overstreet, Dot
7. I've Got A Thing About You Baby/Take Good Care of Her, Elvis Presley, RCA
8. I'll Try A Little Harder, Donna Fargo, Dot
9. Is It Wrong (For Loving You), Sonny James, Columbia
10. Would You Lay With Me, (In A Field Of Stone), Tanya Tucker, Columbia

### SOUL SINGLES—10 Years Ago

1. Best Thing That Ever Happened To Me, Gladys Knight & The Pips, Buddah
2. TSOP, MFSB Philadelphia International
3. Outside Woman, Bloodstone, London
4. Touch A Hand, Make A Friend, Staple Singers, Stax
5. The Payback, James Brown, Polydor
6. Honey Please, Can't Ya See, Barry White, 20th Century
7. Mighty Mighty, Earth, Wind & Fire, Columbia
8. Just Don't Want To Be Lonely, Main Ingredient, RCA
9. It's Been A Long Time, New Birth, RCA
10. Lookin' For A Love, Bobby Womack, United Artists

TIM  
SEARCHY

Julio Iglesias  
Feliz Primavera  
mi Quixote  
Dios te Bendiga

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# Billboard Singles Radio Action

Playlist Top Add Ons

Based on station playlists through Tuesday (4/3/84)

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

## Northeast Region

### TOP ADD ONS

- VAN HALEN—'I'll Wait (Warner Bros.)
- DENIECE WILLIAMS—Let's Hear It For The Boy (Columbia)
- CYNDI LAUPER—Time After Time (Portrait)
- NIK KERSHAW—Wouldn't It Be Good (MCA)

### WGUY—Bangor

- VAN HALEN—'I'll Wait
- DAVID GILMOUR—Blue Light
- BILLY RANKIN—Baby Come Back
- SLADE—Run Runaway
- LAURA BRANIGAN—Self Control
- DENIECE WILLIAMS—Let's Hear It For The Boy
- MICHAEL GORE—Terms Of Endearment
- THE TEMPTATIONS—Sail Away

### WIGY—Bath

- VAN HALEN—'I'll Wait
- CYNDI LAUPER—Time After Time
- JULIO IGLESIAS & WILLIE NELSON—To All The Girls I've Loved Before
- DEBARGE—Love Me In A Special Way
- SANDY STEWART—The Saddest Victory
- THE TEMPTATIONS—Sail Away

### WHTT—Boston

- NIGHT RANGER—Sister Christian
- SHALAMAR—Dancing In The Sheets
- STEVE PERRY—Oh, Sherrie
- VAN HALEN—'I'll Wait
- NIK KERSHAW—Wouldn't It Be Good
- SLADE—Run Runaway
- GENESIS—Illegal Alien

### WXKS—Boston

- CYNDI LAUPER—Time After Time
- DENIECE WILLIAMS—Let's Hear It For The Boy
- DEBARGE—Love Me In A Special Way
- DENNIS EDWARDS—Don't Look Any Further
- JULIO IGLESIAS & WILLIE NELSON—To All The Girls I've Loved Before
- NIK KERSHAW—Wouldn't It Be Good
- YARBROUGH AND PEOPLES—Don't Waste Your Time
- NEWCLUES—Jam On It

### WBEN-FM—Buffalo

- DENIECE WILLIAMS—Let's Hear It For The Boy
- LAURA BRANIGAN—Self Control
- MADONNA—Borderline

### WKBW—Buffalo

- JEFFREY OSBORNE—We're Going All The Way
- MICHAEL GORE—Terms Of Endearment
- JAMES INGRAM—There's No Easy Way
- SHAKIN' STEVENS—I Cry Just A Little Bit
- KENNY ROGERS—Eyes That See In The Dark

### WNYS—Buffalo

- CYNDI LAUPER—Time After Time
- DENIECE WILLIAMS—Let's Hear It For The Boy
- LAURA BRANIGAN—Self Control
- SCORPIONS—Rock You Like A Hurricane
- DAVID GILMOUR—Blue Light
- VAN HALEN—'I'll Wait

### WTSN—Dover

- VAN HALEN—'I'll Wait
- CYNDI LAUPER—Time After Time
- TALK TALK—It's My Life
- BONNIE TYLER—Holding Out For A Hero
- BERLIN—No More Words
- KENNY ROGERS—Eyes That See In The Dark

### WERZ—Exeter

- VAN HALEN—'I'll Wait
- THE STYLE COUNCIL—My Ever Changing Moods
- THE ALARM—Sixty-Eight Guns
- JULIO IGLESIAS & WILLIE NELSON—To All The Girls I've Loved Before
- SANDY STEWART—The Saddest Victory
- HOWARD JONES—What Is Love
- DENIECE WILLIAMS—Let's Hear It For The Boy
- MICHAEL GORE—Terms Of Endearment
- KIDD GLOVE—Good Clean Fun

### WFEA—Manchester

- BILLY JOEL—The Longest Time
- THE ALAN PARSONS PROJECT—Don't Answer Me
- CAMEO—She's Strange
- TONY CAREY—A Fine Fine Day
- SPANDAU BALLET—Communication
- DEBARGE—Love Me In A Special Way
- THE TEMPTATIONS—Sail Away
- SHEENA EASTON—Devil In A Fast Car
- BERLIN—No More Words
- DAVID GILMOUR—Blue Light
- JOHN LENNON—'I'm Steppin' Out

### KC-101 (WKCI)—New Haven

- VAN HALEN—'I'll Wait
- CYNDI LAUPER—Time After Time
- TONY CAREY—A Fine Fine Day

### WJBQ—Portland

- CHINA CRISIS—Working With Fire And Steel
- VAN HALEN—'I'll Wait
- IRENE CARA—Breakdance
- SLADE—Run Runaway
- DAVID GILMOUR—Blue Light
- JON BUTCHER AXIS—Don't Say Goodnight
- DEBARGE—Love Me In A Special Way
- LAURA BRANIGAN—Self Control

### WSPK—Poughkeepsie

- LAURA BRANIGAN—Self Control

- STEVE PERRY—Oh, Sherrie
- SLADE—Run Runaway
- PAUL SIMON—Think Too Much
- THE STYLE COUNCIL—My Ever Changing Moods
- JULIO IGLESIAS & WILLIE NELSON—To All The Girls I've Loved Before
- SPANDAU BALLET—Communication

### WPRO-FM—Providence

- LAURA BRANIGAN—Self Control
- CYNDI LAUPER—Time After Time
- JON BUTCHER AXIS—Don't Say Goodnight
- DENIECE WILLIAMS—Let's Hear It For The Boy
- DEBARGE—Love Me In A Special Way
- NIK KERSHAW—Wouldn't It Be Good

### WMJQ—Rochester

- THE ROMANTICS—One In A Million
- STEVE PERRY—Oh, Sherrie
- BERLIN—No More Words
- SCORPIONS—Rock You Like A Hurricane
- VAN HALEN—'I'll Wait

### WPXY-FM—Rochester

- VAN HALEN—'I'll Wait
- LAURA BRANIGAN—Self Control
- CYNDI LAUPER—Time After Time
- DAVID GILMOUR—Blue Light
- SCORPIONS—Rock You Like A Hurricane
- DENIECE WILLIAMS—Let's Hear It For The Boy

### WGFM—Schenectady

- CYNDI LAUPER—Time After Time
- JOE JACKSON—You Can't Get What You Want
- VAN HALEN—'I'll Wait
- SCORPIONS—Rock You Like A Hurricane
- SLADE—Run Runaway

### WRCK—Utica

- HOWARD JONES—What Is Love
- JOSIE COTTON—Jimmy Loves Maryann
- JON BUTCHER AXIS—Don't Say Goodnight
- TOM FEELEY—She Got Away

## Mid-Atlantic Region

### TOP ADD ONS

- CYNDI LAUPER—Time After Time (Portrait)
- VAN HALEN—'I'll Wait (Warner Bros.)
- DENIECE WILLIAMS—Let's Hear It For The Boy (Columbia)
- IRENE CARA—Breakdance (Network/Geffen)

### WFBG—Altoona

- HOWARD JONES—What Is Love
- THE TEMPTATIONS—Sail Away
- LAURA BRANIGAN—Self Control
- VAN HALEN—'I'll Wait
- DAVID GILMOUR—Blue Light
- MICHAEL GORE—Terms Of Endearment

### WJLK-FM—Asbury Park

- CYNDI LAUPER—Time After Time
- VAN HALEN—'I'll Wait
- REAL LIFE—Catch Me I'm Falling
- SPANDAU BALLET—Communication
- DENIECE WILLIAMS—Let's Hear It For The Boy

### B-104 (WBSB)—Baltimore

- VAN HALEN—'I'll Wait
- IRENE CARA—Breakdance
- MADONNA—Borderline
- CYNDI LAUPER—Time After Time

### WMAR-FM—Baltimore

- STEVE PERRY—Oh, Sherrie
- SLADE—Run Runaway
- THE ROMANTICS—One In A Million

### WOMP-FM—Bellaire

- VAN HALEN—'I'll Wait
- DENIECE WILLIAMS—Let's Hear It For The Boy
- CYNDI LAUPER—Time After Time
- THE TEMPTATIONS—Sail Away
- MR. MISTER—Hunters Of The Night
- SHANNON—Give Me Tonight
- SERGIO MENDES—Olympia

### WVSR—Charleston

- HUEY LEWIS AND THE NEWS—Heart Of Rock 'N' Roll
- THE OAK RIDGE BOYS—I Guess It Never Hurts To Hurt Sometimes
- DENIECE WILLIAMS—Let's Hear It For The Boy
- VAN HALEN—'I'll Wait
- LAURA BRANIGAN—Self Control
- CYNDI LAUPER—Time After Time
- HOWARD JONES—What Is Love
- SLADE—Run Runaway

### WZYQ—Frederick

- CYNDI LAUPER—Time After Time
- DENIECE WILLIAMS—Let's Hear It For The Boy
- PAT WILSON—Bop Girl
- VAN HALEN—'I'll Wait
- KOOL AND THE GANG—Tonight

### WKEE-FM—Huntington

- JOHN LENNON—'I'm Steppin' Out
- SLADE—Run Runaway
- VAN HALEN—'I'll Wait
- LAURA BRANIGAN—Self Control
- DENIECE WILLIAMS—Let's Hear It For The Boy

## TOP ADD ONS - NATIONAL

- CYNDI LAUPER—Time After Time (Portrait)
- VAN HALEN—'I'll Wait (Warner Bros.)
- DENIECE WILLIAMS—Let's Hear It For The Boy (Columbia)
- STEVE PERRY—Oh, Sherrie (Columbia)

### WBLI—Long Island

- VAN HALEN—'I'll Wait
- CYNDI LAUPER—Time After Time
- SLADE—Run Runaway
- DEBARGE—Love Me In A Special Way
- STEVE PERRY—Oh, Sherrie
- JOHN LENNON—'I'm Steppin' Out

### WPLJ—New York

- KOOL AND THE GANG—Tonight
- DURAN DURAN—New Moon On Monday

### Z-100 (WHTZ)—New York

- MENUDO—if You're Not Here
- MADONNA—Borderline
- BON JOVI—Runaway

### WKTU—New York City

- YARBROUGH AND PEOPLES—Don't Waste Your Time
- MENUDO—if You're Not Here
- KENNY LOGGINS—Footloose
- LAURA BRANIGAN—Self Control
- X-RAY VISION—Video Control
- IRENE CARA—Breakdance

### WKHI—Ocean City

- VAN HALEN—'I'll Wait
- CYNDI LAUPER—Time After Time
- VAN HALEN—'I'll Wait
- SCORPIONS—Rock You Like A Hurricane
- SERGIO MENDES—Olympia
- SHEENA EASTON—Devil In A Fast Car
- BON JOVI—Runaway

### WCAU-FM—Philadelphia

- LAURA BRANIGAN—Self Control
- SHEENA EASTON—Devil In A Fast Car
- DENIECE WILLIAMS—Let's Hear It For The Boy
- CYNDI LAUPER—Time After Time
- SLADE—Run Runaway
- MR. MISTER—Hunters Of The Night

### WUSL—Philadelphia

- TEENA MARIE—Dear Lover
- CHANGE—Change Of Heart
- BILLY GRIFFIN—Serious
- DENIECE WILLIAMS—Let's Hear It For The Boy
- AFRIKA BAMBAATA AND THE SOUL SONIC FORCE—Renegades Of Funk
- THE BAR-KAYS—Freakshow On The Dance Floor
- THE TEMPTATIONS—Sail Away

### B-94 (WBZZ)—Pittsburgh

- DENIECE WILLIAMS—Let's Hear It For The Boy
- JOHN COUGAR MELLENCAMP—The Authority Song
- IRENE CARA—Breakdance
- CYNDI LAUPER—Time After Time

### WHTX—Pittsburgh

- CYNDI LAUPER—Time After Time
- VAN HALEN—'I'll Wait
- GENESIS—Illegal Alien

### WPST—Trenton

- CYNDI LAUPER—Time After Time
- VAN HALEN—'I'll Wait
- SHANNON—Give Me Tonight
- SCORPIONS—Rock You Like A Hurricane
- SLADE—Run Runaway

### Q-107 (WRQX)—Washington

- IRENE CARA—Breakdance
- CYNDI LAUPER—Time After Time

### WAVA—Washington D.C.

- RICK SPRINGFIELD—Love Somebody
- STEVE PERRY—Oh, Sherrie
- BILLY JOEL—The Longest Time
- DEBARGE—Love Me In A Special Way
- LAID BACK—White Horse
- THE ROMANTICS—One In A Million

### WILK—Wilkes Barre

- THE CARS—You Might Think
- CYNDI LAUPER—Time After Time
- CAMEO—She's Strange
- THE STYLE COUNCIL—My Ever Changing Moods
- JAMES INGRAM—There's No Easy Way
- THE TEMPTATIONS—Sail Away
- TONY CAREY—A Fine Fine Day
- DWIGHT TWILLEY—Girls

### WKRZ-FM—Wilkes-Barre

- CYNDI LAUPER—Time After Time
- JOHN LENNON—'I'm Steppin' Out
- MISSING PERSONS—Give
- VAN HALEN—'I'll Wait
- HOWARD JONES—What Is Love
- DAVID GILMOUR—Blue Light
- DENIECE WILLIAMS—Let's Hear It For The Boy
- JULIO IGLESIAS & WILLIE NELSON—To All The Girls I've Loved Before
- SCORPIONS—Rock You Like A Hurricane

### Q-106 (WQXA)—York

- THE ROMANTICS—One In A Million
- THE PRETENDERS—Show Me
- BERLIN—No More Words
- STEVE PERRY—Oh, Sherrie
- BILLY JOEL—The Longest Time
- JULIO IGLESIAS & WILLIE NELSON—To All The Girls I've Loved Before
- SCORPIONS—Rock You Like A Hurricane

### WYCR—York

- JULIO IGLESIAS & WILLIE NELSON—To All The Girls I've Loved Before
- DENIECE WILLIAMS—Let's Hear It For The Boy

### WRQK—Greensboro

- MADONNA—Borderline
- YES—Leave It
- SERGIO MENDES—Olympia
- DEBARGE—Love Me In A Special Way
- KENNY ROGERS—Eyes That See In The Dark

### WOKI—Knoxville

- VAN HALEN—'I'll Wait
- CYNDI LAUPER—Time After Time
- SHEENA EASTON—Devil In A Fast Car
- THE STYLE COUNCIL—My Ever Changing Moods
- JAMES INGRAM—There's No Easy Way
- LAURA BRANIGAN—Self Control
- FRANKIE GOES TO HOLLYWOOD—Relax
- THE OAK RIDGE BOYS—I Guess It Never Hurts To Hurt Sometimes

### I-95 (WINZ-FM)—Miami

- PETER BROWN—They Only Come Out At Night
- DEELE—Just My Luck
- DEBARGE—Love Me In A Special Way
- BREAK MACHINE—Street Dance
- CYNDI LAUPER—Time After Time
- DEBBIE DEB—When I Hear The Music

### Y-100 (WHYI)—Miami/Ft. Lauderdale

- MICHAEL JACKSON—The Lady In My Life
- CYNDI LAUPER—Time After Time

### WKZQ-FM—Myrtle Beach

- DENIECE WILLIAMS—Let's Hear It For The Boy
- VAN HALEN—'I'll Wait
- SHANNON—Give Me Tonight
- PAUL SIMON—Think Too Much
- THE LOOK—Memories
- SPANDAU BALLET—Communication
- DON FELDER—Who Tonight
- SHARI KEAN—I Want You Back

### WSFL—New Bern

- DENIECE WILLIAMS—Let's Hear It For The Boy
- THE GO GO'S—Head Over Heels
- VAN HALEN—'I'll Wait
- CYNDI LAUPER—Time After Time
- NIGHT RANGER—Sister Christian
- KENNY ROGERS—Eyes That See In The Dark

### WNVZ—Norfolk

- SHANNON—Give Me Tonight
- THE PRETENDERS—Show Me
- JOHN COUGAR MELLENCAMP—The Authority Song
- THE GO GO'S—Head Over Heels

### WBJW—Orlando

- STEVE PERRY—Oh, Sherrie
- NIGHT RANGER—Sister Christian
- YES—Leave It
- BONNIE TYLER—Holding Out For A Hero

### I-100 (WNFI)—Paletka, Fla

- NIGHT RANGER—Sister Christian
- DENIECE WILLIAMS—Let's Hear It For The Boy
- STEVE PERRY—Oh, Sherrie
- JOHN COUGAR MELLENCAMP—The Authority Song
- DOLLY PARTON—Downtown

### WRVQ—Richmond

- JOHN COUGAR MELLENCAMP—The Authority Song
- THE ALAN PARSONS PROJECT—Don't Answer Me
- THE GO GO'S—Head Over Heels
- THE PRETENDERS—Show Me

### WXLK—Roanoke/Lynchburg

- STEVE PERRY—Oh, Sherrie
- GENESIS—Illegal Alien
- CYNDI LAUPER—Time After Time
- NIGHT RANGER—Sister Christian
- DENIECE WILLIAMS—Let's Hear It For The Boy

### WAEV—Savannah

- STEVE PERRY—Oh, Sherrie
- CYNDI LAUPER—Time After Time
- VAN HALEN—'I'll Wait

### WZAT—Savannah

- STEVE PERRY—Oh, Sherrie
- CYNDI LAUPER—Time After Time
- VAN HALEN—'I'll Wait
- LAURA BRANIGAN—Self Control
- LAID BACK—White Horse

### Q-105 (WRBQ)—Tampa

- THE CARS—You Might Think
- DENIECE WILLIAMS—Let's Hear It For The Boy
- CYNDI LAUPER—Time After Time
- SLADE—Run Runaway
- VAN HALEN—'I'll Wait

### WSEZ—Winston-Salem

- RICK SPRINGFIELD—Love Somebody
- THE CARS—You Might Think
- DENIECE WILLIAMS—Let's Hear It For The Boy

## North Central Region

### TOP ADD ONS

- DENIECE WILLIAMS—Let's Hear It For The Boy (Columbia)
- STEVE PERRY—Oh, Sherrie (Columbia)
- CYNDI LAUPER—Time After Time (Portrait)
- VAN HALEN—'I'll Wait (Warner Bros.)

### WKDD—Akron

- DENIECE WILLIAMS—Let's Hear It For The Boy
- VAN HALEN—'I'll Wait

- LAURA BRANIGAN—Self Control
- THE STYLE COUNCIL—My Ever Changing Moods
- JAMES INGRAM—There's No Easy Way
- CYNDI LAUPER—Time After Time

### WBWB—Bloomington

- DENIECE WILLIAMS—Let's Hear It For The Boy
- DEBARGE—Love Me In A Special Way
- MADONNA—Borderline
- SHALAMAR—Dancing In The Sheets

### WCIL—Carbondale

- STEVE PERRY—Oh, Sherrie
- JULIO IGLESIAS & WILLIE NELSON—To All The Girls I've Loved Before
- DENIECE WILLIAMS—Let's Hear It For The Boy
- DEBARGE—Love Me In A Special Way
- MADONNA—Borderline
- SHALAMAR—Dancing In The Sheets

### WGCI-FM—Chicago

- DARYL HALL AND JOHN GATES—Adult Education
- DENIECE WILLIAMS—Let's Hear It For The Boy
- THE S.O.S. BAND—For Your Love
- BARBARA MITCHELL—Don't Wanna Know Why
- NONA HENDRIX—Sweet (Going Through The Motions)
- MAXINE WATTE—I've Been Loving You Too Long
- DAZZ BAND—Swoon (I'm Yours)
- DREAMBOY—Walk The Streets
- CENTRAL LINE—Time For Some Fun
- O'BRYAN—Lovelite

### WLS-AM/FM—Chicago

- STEVE PERRY—Oh, Sherrie
- BRYAN ADAMS—Heaven

### Q-102 (WKRQ)—Cincinnati

- KOOL AND THE GANG—Tonight
- DENIECE WILLIAMS—Let's Hear It For The Boy
- THE ALAN PARSONS PROJECT—Don't Answer Me
- SHALAMAR—Dancing In The Sheets
- JACELYN BROWN—Somebody Else's Guy
- PETER BROWN—They Only Come Out At Night
- HUEY LEWIS AND THE NEWS—I Want A New Drug
- BEAT BOX BOY—Yum Yum
- HOWARD JONES—New Song

### WGCL—Cleveland

- DENIECE WILLIAMS—Let's Hear It For The Boy
- CYNDI LAUPER—Time After Time
- TALK TALK—It's My Life
- VAN HALEN—'I'll Wait
- MR. MISTER—Hunters Of The Night

### 92-X (WXGT)—Columbus

- STEVE PERRY—Oh, Sherrie
- DENIECE WILLIAMS—Let's Hear It For The Boy
- IRENE CARA—Breakdance
- SCORPIONS—Rock You Like A Hurricane

### WNCI—Columbus

- JEFFREY OSBORNE—We're Going All The Way
- DWIGHT TWILLEY—Girls
- MICHAEL JACKSON—The Lady In My Life

### WCZY—Detroit

- BILLY JOEL-The Longest Time
- HUEY LEWIS AND THE NEWS-Heart Of Rock 'N' Roll

### WZUU-FM-Milwaukee

- (Steve Schram-P.D.)
- CHRISTINE McVIE-Got A Hold On Me

### KZ-93 (WKZW)-Peoria

- (Mark Maloney-P.D.)
- NIGHT RANGER-Sister Christian
- TONY CAREY-A Fine Fine Day
- SHALAMAR-Dancing In The Sheets

### WRKR-FM-Racine

- (Pat Martin-P.D.)
- CYNDI LAUPER-Time After Time
- LAURA BRANIGAN-Self Control
- THE OAK RIDGE BOYS-I Guess It Never Hurts To Hurt Sometimes
- TALK TALK-It's My Life
- THE STYLE COUNCIL-My Ever Changing Moods

### WZOK-Rockford

- (Jeff Davis-P.D.)
- NIGHT RANGER-Sister Christian
- STEVE PERRY-Oh, Sherrie
- TONY CAREY-A Fine Fine Day

### WSPT-Stevens Point

- (Jay Bowley-P.D.)
- CYNDI LAUPER-Time After Time
- SHALAMAR-Dancing In The Sheets
- DENIEGE WILLIAMS-Let's Hear It For The Boy
- SPANDAU BALLET-Communication
- SLADE-Run Runaway

## Midwest Region

### TOP ADD ONS

- CYNDI LAUPER-Time After Time (Portrait)
- VAN HALEN-I'll Wait (Warner Bros.)
- DENIEGE WILLIAMS-Let's Hear It For The Boy (Columbia)
- STEVE PERRY-Oh, Sherrie (Columbia)

### KFYR-Bismarck

- (Sid Hardt-P.D.)
- REAL LIFE-Catch Me I'm Falling
- LAURA BRANIGAN-Self Control
- FRANKIE GOES TO HOLLYWOOD-Relax
- CYNDI LAUPER-Time After Time

### KFMZ-Columbia

- (Jim Williams-P.D.)
- JOHN LENNON-I'm Steppin' Out
- SLADE-Run Runaway
- BILLY RANKIN-Baby Come Back
- VAN HALEN-I'll Wait
- TALK TALK-It's My Life

### KIHK-Davenport

- (Jim O'Hara-P.D.)
- DENIEGE WILLIAMS-Let's Hear It For The Boy
- CYNDI LAUPER-Time After Time
- MR. MISTER-Hunters Of The Night
- REAL LIFE-Catch Me I'm Falling
- VAN HALEN-I'll Wait

### KMGK-Des Moines

- (Al Brock-P.D.)
- VAN HALEN-I'll Wait
- LAURA BRANIGAN-Self Control
- DENIEGE WILLIAMS-Let's Hear It For The Boy
- CYNDI LAUPER-Time After Time
- LAID BACK-White Horse

### WEBC-Duluth

- (Dick Johnson-P.D.)
- BONNIE TYLER-Holding Out For A Hero
- IRENE CARA-Breakdance
- TALK TALK-It's My Life
- NIGHT RANGER-Sister Christian
- STEVE PERRY-Oh, Sherrie
- JEFFREY OSBORNE-We're Going All The Way

### KQWB-Fargo

- (Craig Roberts-P.D.)
- STEVE PERRY-Oh, Sherrie
- BON JOVI-Runaway

### KKXL-AM-Grand Forks

- (Don Norline-P.D.)
- STEVE PERRY-Oh, Sherrie
- SLADE-Run Runaway
- BON JOVI-Runaway

### KRNA-Iowa City

- (Bart Geymsor-P.D.)
- REAL LIFE-Catch Me I'm Falling
- LAURA BRANIGAN-Self Control
- CYNDI LAUPER-Time After Time
- VAN HALEN-I'll Wait
- SHALAMAR-Dancing In The Sheets
- NIK KERSHAW-Wouldn't It Be Good

### Q-104 (KBEQ)-Kansas City

- (Pat McKay-P.D.)
- CYNDI LAUPER-Time After Time
- NIGHT RANGER-Sister Christian

### KS-103 (KJYO)-Oklahoma City

- (Dan Wilson-P.D.)
- SLADE-Run Runaway

### KQKQ-Omaha

- (Jerry Dean-P.D.)
- DENIEGE WILLIAMS-Let's Hear It For The Boy
- VAN HALEN-I'll Wait
- NIGHT RANGER-Sister Christian
- REAL LIFE-Catch Me I'm Falling
- LAID BACK-White Horse

### KKLS-FM-Rapid City

- (Randy Sherwyn-P.D.)
- STEVE PERRY-Oh, Sherrie
- REAL LIFE-Catch Me I'm Falling
- THE GO GO'S-Head Over Heels
- VAN HALEN-I'll Wait
- LAURA BRANIGAN-Self Control
- JOSIE COTTON-Jimmy Loves Maryann

### KKRC-Sioux Falls

- (Dan Kiley-P.D.)
- BILLY JOEL-The Longest Time
- IRENE CARA-Breakdance
- STEVE PERRY-Oh, Sherrie
- CYNDI LAUPER-Time After Time
- TALK TALK-It's My Life
- THE ROMANTICS-One In A Million

### KHTR-St. Louis

- (Bob Tarrett-P.D.)
- MADONNA-Borderline
- GENESIS-Illegal Alien
- BILLY JOEL-The Longest Time
- DENIEGE WILLIAMS-Let's Hear It For The Boy
- NIGHT RANGER-Sister Christian

### V-100 (KDVV)-Topeka

- (Tony Stewart-P.D.)
- IRENE CARA-Breakdance
- SLADE-Run Runaway
- CYNDI LAUPER-Time After Time
- LAURA BRANIGAN-Self Control
- VAN HALEN-I'll Wait

### KRAV-Tulsa

- (Rick Allan West-P.D.)
- CYNDI LAUPER-Time After Time
- SERGIO MENDES-Olympia
- JEFFREY OSBORNE-We're Going All The Way

### KFMW-Waterloo

- (Kipper MaGee-P.D.)
- VAN HALEN-I'll Wait
- SHALAMAR-Dancing In The Sheets
- CYNDI LAUPER-Time After Time
- JOSIE COTTON-Jimmy Loves Maryann
- LAURA BRANIGAN-Self Control
- STEVE PERRY-Oh, Sherrie
- SCORPIONS-Rock You Like A Hurricane

### KEYN-Wichita

- (Ron Eric Taylor-P.D.)
- DENIEGE WILLIAMS-Let's Hear It For The Boy
- JULIO IGLESIAS & WILLIE NELSON-To All The Girls I've Loved Before
- THE GO GO'S-Head Over Heels
- SHALAMAR-Dancing In The Sheets
- VAN HALEN-I'll Wait

## Southwest Region

### TOP ADD ONS

- VAN HALEN-I'll Wait (Warner Bros.)
- CYNDI LAUPER-Time After Time (Portrait)
- DENIEGE WILLIAMS-Let's Hear It For The Boy (Columbia)
- NIGHT RANGER-Sister Christian (Camel/MCA)

### KHFI-Austin

- (Roger Garrett-P.D.)
- NIGHT RANGER-Sister Christian
- JULIO IGLESIAS & WILLIE NELSON-To All The Girls I've Loved Before
- DENIEGE WILLIAMS-Let's Hear It For The Boy
- BONNIE TYLER-Holding Out For A Hero
- STEVE PERRY-Oh, Sherrie
- TALK TALK-It's My Life
- JOHN LENNON-I'm Steppin' Out

### WQID-Biloxi

- (Stevie Coultter-P.D.)
- STEVE PERRY-Oh, Sherrie
- VAN HALEN-I'll Wait
- BONNIE TYLER-Holding Out For A Hero
- THE ROMANTICS-One In A Million
- TALK TALK-It's My Life
- BON JOVI-Runaway
- NIK KERSHAW-Wouldn't It Be Good
- JULIO IGLESIAS & WILLIE NELSON-To All The Girls I've Loved Before
- CYNDI LAUPER-Time After Time
- DENIEGE WILLIAMS-Let's Hear It For The Boy
- SHALAMAR-Dancing In The Sheets

### WKXX-Birmingham

- (Kevin McCarthy-P.D.)
- DENIEGE WILLIAMS-Let's Hear It For The Boy
- IRENE CARA-Breakdance
- VAN HALEN-I'll Wait
- BILLY JOEL-The Longest Time
- LAURA BRANIGAN-Self Control
- CYNDI LAUPER-Time After Time

### KITE-Corpus Christi

- (Ron Chase-P.D.)
- VAN HALEN-I'll Wait
- STEVE PERRY-Oh, Sherrie
- SHALAMAR-Dancing In The Sheets
- SLADE-Run Runaway
- CYNDI LAUPER-Time After Time
- LAURA BRANIGAN-Self Control
- DENIEGE WILLIAMS-Let's Hear It For The Boy
- NIK KERSHAW-Wouldn't It Be Good

### KAFM-Dallas

- (John Shoney-P.D.)
- STEVE PERRY-Oh, Sherrie
- MADONNA-Borderline
- BILLY JOEL-The Longest Time
- IRENE CARA-Breakdance
- VAN HALEN-I'll Wait

### KAMZ-EI Paso

- (Bob West-P.D.)
- CYNDI LAUPER-Time After Time
- LAURA BRANIGAN-Self Control
- SHALAMAR-Dancing In The Sheets
- SERGIO MENDES-Olympia

### Q-104 (WQEN)-Gadsden

- (Pat McKay-P.D.)
- VAN HALEN-I'll Wait
- LAURA BRANIGAN-Self Control
- CYNDI LAUPER-Time After Time
- THE PRETENDERS-Show Me

### KDWB-AM-Minneapolis

- (Lorrie Palagi-P.D.)
- THE CARS-You Might Think
- JULIO IGLESIAS & WILLIE NELSON-To All The Girls I've Loved Before
- TRACEY ULLMAN-They Don't Know
- KOOL AND THE GANG-Tonight
- BILLY JOEL-The Longest Time

### KDWB-FM-Minneapolis

- (Dave Hamilton-P.D.)
- CULTURE CLUB-Miss Me Blind
- DWIGHT TWILLEY-Girls

### WL0L-Minneapolis

- (Tac Hammer-P.D.)
- STEVE PERRY-Oh, Sherrie
- CYNDI LAUPER-Time After Time
- BERLIN-No More Words
- IRENE CARA-Breakdance
- THE PRETENDERS-Show Me
- BILLY RANKIN-Baby Come Back

- VAN HALEN-I'll Wait
- SHANNON-Give Me Tonight

### KSET-FM-EI Paso

- (Gat Simon-P.D.)
- DENIEGE WILLIAMS-Let's Hear It For The Boy
- IRENE CARA-Breakdance
- JEFFREY OSBORNE-We're Going All The Way
- YARBROUGH AND PEOPLES-Don't Waste Your Time

### KISR-Fort Smith

- (Rick Hayes-P.D.)
- VAN HALEN-I'll Wait
- STEVE PERRY-Oh, Sherrie
- DENIEGE WILLIAMS-Let's Hear It For The Boy
- CYNDI LAUPER-Time After Time
- GENESIS-Illegal Alien
- SERGIO MENDES-Olympia

### KILE-Galveston

- (Scott Taylor-P.D.)
- CYNDI LAUPER-Time After Time
- VAN HALEN-I'll Wait
- DENIEGE WILLIAMS-Let's Hear It For The Boy
- FRANKIE GOES TO HOLLYWOOD-Relax
- HOWARD JONES-What Is Love

### 93-FM (KKBQ-FM)-Houston

- (John Lander-P.D.)
- VAN HALEN-I'll Wait
- CYNDI LAUPER-Time After Time
- NIGHT RANGER-Sister Christian
- NIK KERSHAW-Wouldn't It Be Good
- DENIEGE WILLIAMS-Let's Hear It For The Boy
- TONY CAREY-A Fine Fine Day

### WTYX-Jackson

- (Jim Chick-P.D.)
- DENIEGE WILLIAMS-Let's Hear It For The Boy
- JAMES INGRAM-There's No Easy Way
- STEVE PERRY-Oh, Sherrie
- VAN HALEN-I'll Wait
- CYNDI LAUPER-Time After Time
- NIGHT RANGER-Sister Christian
- DOLLY PARTON-Downtown

### KKYK-Little Rock

- (Ron White-P.D.)
- THE CARS-You Might Think
- DENIEGE WILLIAMS-Let's Hear It For The Boy

### KBFM-McAllen/Brownsville

- (Bob Mitchell-P.D.)
- DENIEGE WILLIAMS-Let's Hear It For The Boy
- VAN HALEN-I'll Wait
- SLADE-Run Runaway
- DEBARGE-Love Me In A Special Way
- SCORPIONS-Rock You Like A Hurricane

### FM-100 (WMC-FM)-Memphis

- (Robert John-P.D.)
- NIGHT RANGER-Sister Christian
- DEBARGE-Love Me In A Special Way
- GLADYS KNIGHT AND THE PIPS-Hero

### Q-101 (WJDQ-FM)-Meridian

- (Tom Kelly-P.D.)
- VAN HALEN-I'll Wait
- SHEENA EASTON-Devil In A Fast Car
- DENIEGE WILLIAMS-Let's Hear It For The Boy
- SPANDAU BALLET-Communication
- SANDY STEWART-The Saddest Victory
- SHALAMAR-Dancing In The Sheets
- SCORPIONS-Rock You Like A Hurricane

### WABB-FM-Mobile

- (Leslie Fran-P.D.)
- JULIO IGLESIAS & WILLIE NELSON-To All The Girls I've Loved Before
- DENIEGE WILLIAMS-Let's Hear It For The Boy
- SLADE-Run Runaway
- CYNDI LAUPER-Time After Time

### WHHY-FM-Montgomery

- (Mark St. John-P.D.)
- VAN HALEN-I'll Wait
- CYNDI LAUPER-Time After Time
- LAURA BRANIGAN-Self Control
- THE TEMPTATIONS-Sail Away

### KX-104 (WWKX)-Nashville

- (Michael St. John-P.D.)
- VAN HALEN-I'll Wait
- CYNDI LAUPER-Time After Time
- SLADE-Run Runaway
- THE TEMPTATIONS-Sail Away

### B-97 (WEZB)-New Orleans

- (Nick Bazoo-P.D.)
- DWIGHT TWILLEY-Girls
- JULIO IGLESIAS & WILLIE NELSON-To All The Girls I've Loved Before
- CYNDI LAUPER-Time After Time
- LAID BACK-White Horse

### WTIX-New Orleans

- (Robert Mitchell-P.D.)
- LAURA BRANIGAN-Self Control
- DENIEGE WILLIAMS-Let's Hear It For The Boy
- KENNY ROGERS-Eyes That See In The Dark

### KITY-San Antonio

- (Kid Curry-P.D.)
- VAN HALEN-I'll Wait
- REAL LIFE-Catch Me I'm Falling
- JOHN LENNON-I'm Steppin' Out
- SLADE-Run Runaway
- SERGIO MENDES-Olympia
- JAMES INGRAM-There's No Easy Way

### KTFM-San Antonio

- (Phil Therman-P.D.)
- THE STYLE COUNCIL-My Ever Changing Moods
- CYNDI LAUPER-Time After Time
- KINETICS-Don't Stand In The Shadows
- HOWARD JONES-What Is Love
- MICHAEL GORE-Terms Of Endearment
- LAURA BRANIGAN-Self Control
- EBW/OZN-Stop, Stop Give It Up

### KROK-Shreveport

- (Peter Stewart-P.D.)
- DENIEGE WILLIAMS-Let's Hear It For The Boy
- SHALAMAR-Dancing In The Sheets
- REAL LIFE-Catch Me I'm Falling
- VAN HALEN-I'll Wait
- KENNY ROGERS-Eyes That See In The Dark

## Pacific Southwest Region

### TOP ADD ONS

- VAN HALEN-I'll Wait (Warner Bros.)
- DENIEGE WILLIAMS-Let's Hear It For The Boy (Columbia)
- CYNDI LAUPER-Time After Time (Portrait)
- MADONNA-Borderline (Sire)

### KKXX-Bakersfield

- (Dave Kamper-P.D.)
- VAN HALEN-I'll Wait
- SLADE-Run Runaway
- CYNDI LAUPER-Time After Time
- DENIEGE WILLIAMS-Let's Hear It For The Boy
- SHEENA EASTON-Devil In A Fast Car

### KIMN-Denver

- (Doug Erickson-P.D.)
- DENIEGE WILLIAMS-Let's Hear It For The Boy
- VAN HALEN-I'll Wait

### KPKE-Denver

- (Tim Fox-P.D.)
- JULIO IGLESIAS & WILLIE NELSON-To All The Girls I've Loved Before
- THE PRETENDERS-Show Me
- THE ROMANTICS-One In A Million

### KLUC-Las Vegas

- (Dave Anthony-P.D.)
- VAN HALEN-I'll Wait
- JOHN COUGAR MELLENCAMP-The Authority Song
- LAURA BRANIGAN-Self Control
- DENIEGE WILLIAMS-Let's Hear It For The Boy
- YARBROUGH AND PEOPLES-Don't Waste Your Time
- DAVID GILMOUR-Blue Light

### KIIS-FM-Los Angeles

- (Gerry DeFrancesco-P.D.)
- MADONNA-Borderline
- CAMEO-She's Strange
- CYNDI LAUPER-Time After Time
- YES-Leave It
- VAN HALEN-I'll Wait
- THE ROMANTICS-One In A Million

### KKHR-Los Angeles

- (Ed Scarborough-P.D.)
- MADONNA-Borderline
- VAN HALEN-I'll Wait
- REAL LIFE-Catch Me I'm Falling
- CYNDI LAUPER-Time After Time

### KRTH-Los Angeles

- (Bob Hamilton-P.D.)
- VAN HALEN-I'll Wait
- DENIEGE WILLIAMS-Let's Hear It For The Boy
- CYNDI LAUPER-Time After Time
- SHALAMAR-Dancing In The Sheets
- STEVE PERRY-Oh, Sherrie

### KOPA-FM-Phoenix

- (Reggie Blackwell-P.D.)
- JULIO IGLESIAS & WILLIE NELSON-To All The Girls I've Loved Before
- THE CARS-You Might Think
- DENIEGE WILLIAMS-Let's Hear It For The Boy

### KZZP-FM-Phoenix

- (Charlie Quinn-P.D.)
- CYNDI LAUPER-Time After Time
- TALK TALK-It's My Life
- MR. MISTER-Hunters Of The Night
- NIGHT RANGER-Sister Christian
- DENIEGE WILLIAMS-Let's Hear It For The Boy

### K96 KFMY-Provo

- (Scott Gentry-P.D.)
- DENIEGE WILLIAMS-Let's Hear It For The Boy
- STEVE PERRY-Oh, Sherrie
- YES-Leave It
- THE ROMANTICS-One In A Million
- NIK KERSHAW-Wouldn't It Be Good

### KDZA-Pueblo

- (Rip Avila-P.D.)
- DENIEGE WILLIAMS-Let's Hear It For The Boy
- VAN HALEN-I'll Wait
- LAID BACK-White Horse
- CYNDI LAUPER-Time After Time
- CAMEO-She's Strange

### KS-103 (KSDD-FM)-San Diego

- (Mike Preston-P.D.)
- CAMEO-She's Strange
- JULIO IGLESIAS & WILLIE NELSON-To All The Girls I've Loved Before
- VAN HALEN-I'll Wait
- CYNDI LAUPER-Time After Time
- SCORPIONS-Rock You Like A Hurricane
- SLADE-Run Runaway

### XTRA-AM-San Diego

- (Jim Richards-P.D.)
- SLADE-Run Runaway
- DENIEGE WILLIAMS-Let's Hear It For The Boy
- SCORPIONS-Rock You Like A Hurricane
- SPANDAU BALLET-Communication
- VAN HALEN-I'll Wait

### KSly-AM-San Luis Obispo

- (Joe Collins-P.D.)
- BILLY RANKIN-Baby Come Back
- DENIEGE WILLIAMS-Let's Hear It For The Boy
- SLADE-Run Runaway
- VAN HALEN-I'll Wait
- NIK KERSHAW-Wouldn't It Be Good
- FRANKIE GOES TO HOLLYWOOD-Relax
- THE STYLE COUNCIL-My Ever Changing Moods

### KIST-Santa Barbara

- (Dick Williams-P.D.)
- VAN HALEN-I'll Wait
- DENIEGE WILLIAMS-Let's Hear It For The Boy
- MODERN ENGLISH-Hands Across The Sea
- SHEENA EASTON-Devil In A Fast Car
- NIK KERSHAW-Wouldn't It Be Good

### 13-KHYT-Tucson

- (Sherman Cohen-P.D.)
- DENIEGE WILLIAMS-Let's Hear It For The Boy
- SHANNON-Give Me Tonight
- THE STYLE COUNCIL-My Ever Changing Moods
- DAVID GILMOUR-Blue Light
- CYNDI LAUPER-Time After Time
- VAN HALEN-I'll Wait

### KRQQ-Tucson

- (Guy Zapelean-P.D.)
- VAN HALEN-I'll Wait
- BILLY JOEL-The Longest Time
- DENIEGE WILLIAMS-Let's Hear It For The Boy
- NIK KERSHAW-Wouldn't It Be Good
- SHANNON-Give Me Tonight

### KTKT-Tucson

- (Bobby Rivers-P.D.)
- JEFFREY OSBORNE-We're Going All The Way
- VAN HALEN-I'll Wait
- CYNDI LAUPER-Time After Time
- DENIEGE WILLIAMS-Let's Hear It For The Boy
- SERGIO MENDES-Olympia
- NIK KERSHAW-Wouldn't It Be Good
- DARQUE-Jenny's Out Tonight

## Pacific Northwest Region

### TOP ADD ONS

- VAN HALEN-I'll Wait (Warner Bros.)
- DENIEGE WILLIAMS-Let's Hear It For The Boy (Columbia)
- TALK TALK-It's My Life (EMI-America)
- CYNDI LAUPER-Time After Time (Portrait)

### KYYA-Billings

- (Jack Bell-P.D.)
- THE ROMANTICS-One In A Million
- STEVE PERRY-Oh, Sherrie
- MADONNA-Borderline
- VAN HALEN-I'll Wait

### KBBK-Boise

- (Tom Evans-P.D.)
- LAURA BRANIGAN-Self Control
- CYNDI LAUPER-Time After Time
- NIK KERSHAW-Wouldn't It Be Good
- VAN HALEN-I'll Wait
- SHANNON-Give Me Tonight
- THE STYLE COUNCIL-My Ever Changing Moods
- DAVID GILMOUR-Blue Light
- HOWARD JONES-What Is Love

### KTRS-Casper

Billboard

# Rock Albums & Top Tracks

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## Rock Albums

## Top Tracks

This Week	Last Week	Weeks on Chart	ARTIST—Title, Label	WEEKS AT #1	This Week	Last Week	Weeks on Chart	ARTIST—Title, Label	WEEKS AT #1
1	2	6	THE CARS—Heartbeat City, Elektra	1	1	2	6	THE CARS—You Might Think, Elektra	1
2	1	8	SOUNDTRACK—Against All Odds, Atlantic		2	1	8	PHIL COLLINS—Against All Odds, Atlantic	
3	3	14	VAN HALEN—1984, Warner Bros.		3	8	10	YES—Leave It, Atco	
4	4	24	YES—90125, Atco		4	3	10	DWIGHT TWILLEY—Girls, EMI-America	
5	6	7	SCORPIONS—Love At First Sting, Mercury		5	10	2	STEVE PERRY—Oh, Sherrie, Columbia	
6	7	7	TONY CAREY—Some Tough City, MCA		6	18	11	VAN HALEN—I'll Wait, Warner Bros.	
7	5	18	THE PRETENDERS—Learning to Crawl, Sire		7	19	7	SCORPIONS—Rock You Like A Hurricane, Harvest	
8	9	5	THE ALAN PARSONS PROJECT—Ammonia Avenue, Arista		8	12	9	THE PRETENDERS—Show Me, Sire	
9	24	2	STEVE PERRY—Street Talk, Columbia		9	21	6	THOMPSON TWINS—Hold Me Now, Arista	
10	14	8	THOMPSON TWINS—Into The Gap, Arista		10	9	4	NIGHT RANGER—Sister Christian, MCA	
11	8	11	DWIGHT TWILLEY—Jungle, EMI/America		11	5	10	BON JOVI—Runaway, Mercury	
12	15	24	NIGHT RANGER—Midnight Madness, MCA		12	4	6	TONY CAREY—A Fine Fine Day, MCA	
13	11	30	HUEY LEWIS AND THE NEWS—Sports, Chrysalis		13	23	5	HUEY LEWIS AND THE NEWS—Heart Of Rock & Roll, Chrysalis	
14	10	8	DAVID GILMOUR—About Face, Columbia		14	20	11	SOUNDTRACK—Footloose, Columbia	
15	16	11	BON JOVI—Bon Jovi, Mercury		15	28	3	THE CARS—Magic, Elektra	
16	23	5	SOUNDTRACK—Hard To Hold, RCA		16	15	4	RICK SPRINGFIELD—Love Somebody, RCA	
17	20	4	SLADE—Keep Your Hands Off My Power Supply, CBS Associated		17	25	13	VAN HALEN—Panama, Warner Bros.	
18	12	11	SOUNDTRACK—Footloose, Columbia		18	24	4	THE ALAN PARSONS PROJECT—Don't Answer Me, Arista	
19	17	26	JOHN COUGAR MELLENCAMP—Uh-Huh, Riva/Mercury		19	NEW ENTRY		ICICLE WORKS—Whisper To A Scream, (Birds Fly) Arista	
20	21	3	HAGAR/SCHON/AARONSON/SHRIEVE—Through The Fire, Geffen		20	22	4	STEVIE NICKS—Violet And Blue, Atlantic	
21	26	30	THE ROMANTICS—In Heat, Nemperor		21	14	8	DAN FOGELBERG—The Language Of Love, Full Moon/Epic	
22	19	10	DAN FOGELBERG—Windows and Walls, Full Moon/Epic		22	27	4	JOHN COUGAR MELLENCAMP—The Authority Song, Riva/Mercury	
23	13	20	MANFRED MANN—Somewhere In Afrika, Arista		23	NEW ENTRY		PAT TRAVERS—Killer, Polydor	
24	31	10	HOWARD JONES—Humans Lib, Elektra		24	13	11	MANFRED MANN'S EARTH BAND—Runner, Arista	
25	25	8	BILLY RANKIN—Growin' Up Too Fast, A&M		25	6	4	THE ALAN PARSONS PROJECT—Prime Time, Arista	
26	18	12	CHRISTINE McVIE—Christine McVie, Warner Bros.		26	NEW ENTRY		TALK TALK—It's My Life, EMI-America	
27	22	9	QUEEN—The Works, Capitol		27	30	4	SLADE—Run, Runaway, CBS Associated	
28	27	10	WANG CHUNG—Points On A Curve, Geffen		28	NEW ENTRY		Z.Z.TOP—Legs, Warner Bros.	
29	33	26	GENESIS—Genesis, Atlantic		29	34	11	THE PRETENDERS—Time, The Avenger, Sire	
30	32	4	THE GO-GO'S—Talk Show, I.R.S.		30	44	5	DAVID GILMOUR—All Lovers Are Deranged, Columbia	
31	29	23	38 SPECIAL—Tour De Force, A&M		31	NEW ENTRY		MI-SEX—Castaway, Columbia	
32	34	12	EURYTHMICS—Touch, RCA		32	35	4	BERLIN—No More Words, Geffen	
33	41	7	THE ALARM—Declaration, IRS		33	59	6	PAUL YOUNG—Come Back And Stay, Columbia	
34	36	2	BERLIN—Love Life, Geffen		34	26	4	BILLY RANKIN—Baby Come Back, A&M	
35	39	2	JOE JACKSON—Body And Soul, A&M		35	NEW ENTRY		DAVID GILMOUR—Blue Light, Columbia	
36	42	2	ICICLE WORKS—Icicle Works, Arista		36	40	13	EURYTHMICS—Here Comes The Rain Again, RCA	
37	37	5	MISSING PERSONS—Rhyme And Reason, Capitol		37	32	5	WANG CHUNG—Dance Hall Days, Geffen	
38	45	3	MODERN ENGLISH—Ricochet Days, Sire		38	7	7	ROGER DALTRY—Walking In My Sleep, Atlantic	
39	28	9	ROGER DALTRY—Parting Should Be Painless, Atlantic		39	16	4	HAGAR/SCHON/AARONSON/SHRIEVE—Top Of The Rock, Geffen	
40	30	10	APRIL WINE—Animal Grace, Capitol		40	17	2	38 SPECIAL—One Time For Old Times, A&M	
41	35	13	JUDAS PRIEST—Defenders Of The Faith, Columbia		41	29	4	MISSING PERSONS—Give, Capitol	
42	48	5	PAUL YOUNG—No Parlez, Columbia		42	33	3	JOE JACKSON—You Can't Get What You Want, A&M	
43	46	18	CYNDI LAUPER—She's So Unusual, Portrait		43	51	8	QUEEN—Radio Ga-Ga, Capitol	
44	40	9	DARYL HALL AND JOHN OATES—Rock 'N' Soul, Part I RCA		44	39	4	THE ROMANTICS—One In A Million, Nemperor	
45	50	3	MI-SEX—Where Do They Go, Epic		45	37	3	DAVID GILMOUR—Murder, Columbia	
46	NEW ENTRY		TALK TALK—It's My Life EMI-America		46	NEW ENTRY		REAL LIFE—Catch Me I'm Falling, MCA/Curb	
47	49	2	SOUNDTRACK—Up The Creek, Pasha		47	50	3	HOWARD JONES—What Is Love, Elektra	
48	NEW ENTRY		MR. MISTER—I Wear The Face RCA		48	NEW ENTRY		DARYL HALL AND JOHN OATES—Adult Education, RCA	
49	38	9	JOHN BUTCHER AXIS—Stare At The Sun, Polydor		49	NEW ENTRY		SCORPIONS—Big City Nights, Mercury	
50	47	6	THOMAS DOLBY—The Flat Earth, Capitol		50	NEW ENTRY		HAGAR/SCHON/AARONSON/SHRIEVE—Missing You, Geffen	

## Top Adds

1	STYX—Caught In The Act, A&M
2	GARY MOORE—Victims Of The Future, Mirage
3	SOUNDTRACK—Up The Creek, Pasha
4	SCORPIONS—Love At First Sting, Mercury
5	TALK TALK—It's My Life, EMI-America
6	DIRE STRAITS—Alchemy, Warner Bros.
7	BERLIN—Love Life, Geffen
8	ICICLE WORKS—Icicle Works, Arista
9	Z.Z. TOP—Eliminator, Warner Bros.
10	FACE TO FACE—10,9,8, Epic
51	KING CRIMSON—Sleepless, Warner Bros.
52	INXS—Original Sin, Atlantic
53	APRIL WINE—This Could Be The Right One, Capitol
54	CHRISTINE McVIE—Got A Hold On Me, Warner Bros.
55	THE ALARM—68 Guns, I.R.S.
56	DAN FOGELBERG—Gone Too Far, Columbia
57	CHRISTINE McVIE—One In A Million, Warner Bros.
58	MODERN ENGLISH—Hands Across The Sea, Sire
59	CHRISTINE McVIE—Love Will Show Us How, Atlantic
60	THE CARS—Hello Again, Elektra

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

# Radio

## Pro-Motions

Station: WCZY Detroit (contemporary)

Contact: Dick Purtan

Concept: Boy George Fan Club

Execution: Morning man Dick Purtan developed the feeling that many of his listeners loved the music of the Culture Club, but weren't very excited over the appearance of Boy George. Consequently, he formed the Boy George Fan Club and offered listeners "The Boy George Fan Club Kit." Among the advertised items, requested by more than 2,500 fans, were: a mask to hold over your eyes so you need not look at George while listening to him; a totally blank button so no one will know you're a club member, a sheet of lyrics to the fan club's official song "If This Is Culture, Give Me A Club," and a photo of Clint Eastwood to keep in your wallet so no one suspects you of being a sissy. The club's motto? "He ain't heavy, he's my sister."

★ ★ ★

Station: WCAU-AM Philadelphia (news/talk)

Contact: Lynda Dartnell

Concept: Anti-Graffiti Logo Contest

Execution: The graffiti problem in Philly costs the city millions annually. Combatting it has been project of the mayor, who has formed the "Anti-Graffiti Network" made up of former graffiti writers who have gained amnesty from prosecution for their participation in the program.

In conjunction with the city, WCAU-AM is sponsoring a contest for the design of a logo to be used by the anti-graffiti group. Co-sponsoring the event are the Philadelphia Museum of Art, the Sun Co., and Gallery II at Market East. Workshops to develop designs were held in various suburbs, and entries were submitted in March at City Hall. Judged by a panel selected from the arts community, awards for the top five entries were presented at Gallery II, where the entries are on display.

The station donated prizes for the four runners-up as well as the first place prize of a color tv. Additionally, the winner has the honor of seeing his or her work on the stationery, brochures and T-shirts of the anti-graffiti group.

★ ★ ★

Station: KROX Dallas (oldies)

Contact: Sharon Warrantz, promotion director

Concept: April Fools Day

Execution: The on-air setup had Ludlow (half of the morning team of John Forsythe and Ludlow) stealing all of KROX's records as an April Fools prank. Consequently, the jocks

were forced to play the only record in house. In keeping with KROX's "Good Times Rock'N'Roll" format, that record is "Louie Louie"—over 200 versions of it. Guest shots were scheduled with the song's writer, Richard Berry, as well as giveaways of "The Best Of Louie Louie" albums and "Maximum Louie Louie" buttons. The one-hit-all-the-time epic started on Sunday afternoon (1), and ran until Monday morning (2), when Ludlow returned with the records.

The concept follows on the heels of KROX's St. Patrick's Day band, comprised of listeners armed with kazoes who marched while playing "Stairway To Heaven" and "Louie Louie."

★ ★ ★

Station: WBAB Long Island (AOR)

Contact: Ron La Russa

Concept: Million Dollar Weekend

Execution: When you don't actually have big-time money to give away, the next best thing is a chance at it. And so it is that WBAB acquired several thousand New York State lottery tickets and built a weekend promotion around their giveaway.

In addition to the chance for cash, the music, too, took on a monetary flavor as WBAB featured "Rock'n'-Roll's Million Sellers," which included everyone from Van Halen to the Young Rascals.

★ ★ ★

Station: KADE/KBCO Denver (AOR)

Contact: Dennis Constantine, operations director

Concept: Video tie-in

Execution: For some time, KADE has been successfully simulcasting "Teletunes," a local rock video show seen on Denver's educational outlet, KBDI-TV. The show has been especially well received in light of the fact that MTV has little penetration in the market at this point, as the city of Denver is currently being wired for cable.

However, the show is now in danger of being cancelled because of lack of funding. KBCO has joined with Budget Records & Tapes to save the program. Promoted heavily on air and in the stores, the two conducted an auction aimed at raising \$15,000. Together, retail and radio urged the major labels to donate items on interest. And the labels came through.

With station auctioneers including Constantine, PD John Bradley and MD Doug Clifton on hand at Boulder's Broker Inn, fans spent lavishly on donated items, including Eddie Van Halen's guitar and an Adam Ant gold record.

ROLLYE BORNSTEIN



ALL THAT JAZZ—Guitarist/songwriter Kenny Rankin, left, gets a backstage visit from WNOP Cincinnati sales manager Mike Fitzgerald after his show at Bogarts there.

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

Survey for Week Ending 4/14/84

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This Week	Last Week	Weeks on Chart	TITLE, Artist, Label & Number (Dist. Label) (Publisher, Licensee)
1	1	7	<b>HELLO</b> Lionel Richie, Motown 1722 (Brockman, ASCAP)
2	3	7	<b>AGAINST ALL ODDS (TAKE A LOOK AT ME NOW)</b> Phil Collins, Atlantic 7-89700 (Golden Torch, ASCAP/Hit And Run, PRS)
3	4	6	<b>TO ALL THE GIRLS I'VE LOVED BEFORE</b> Julio Iglesias And Willie Nelson, Columbia 38-04217 (April/Casa David, ASCAP)
4	2	11	<b>GOT A HOLD ON ME</b> Christine McVie, Warner Bros. 7-29372 (Alimony, BMI/Cement Chicken, ASCAP)
5	5	8	<b>UNFAITHFULLY YOURS (ONE LOVE)</b> Stephen Bishop, Warner Bros. 7-29345 (Stephen Bishop, BMI)
6	6	10	<b>HERE COMES THE RAIN AGAIN</b> Eurythmics, RCA 13725 (Blue Network, ASCAP)
7	10	4	<b>THE LONGEST TIME</b> Billy Joel, Columbia 38-04400 (Joel, BMI)
8	9	6	<b>DON'T ANSWER ME</b> The Alan Parsons Project, Arista 1-9160 (Woolfsongs/Careers, BMI)
9	11	7	<b>WE'RE GOING ALL THE WAY</b> Jeffrey Osborne, A&M 2618 (Dyad)
10	13	8	<b>HOLD ME NOW</b> Thompson Twins, Arista 1-9164 (Zomba)
11	7	9	<b>I'VE GOT A CRUSH ON YOU</b> Linda Ronstadt, Asylum 7-69752 (Elektra) (New World, ASCAP)
12	17	4	<b>TERMS OF ENDEARMENT</b> Michael Gore, Capitol 5334 (Ensign, BMI)
13	16	6	<b>MISS ME BLIND</b> Culture Club, Virgin/Epic 34-04388 (Virgin, ASCAP)
14	8	13	<b>THIS WOMAN</b> Kenny Rogers, RCA 13710 (Gibb Brothers/Unichappell, BMI)
15	19	5	<b>THEY DON'T KNOW</b> Tracey Ullman, MCA 52347 (Stiff, PRS)
16	22	4	<b>THERE'S NO EASY WAY</b> James Ingram, QWest 7-29316 (Warner Bros.) (ATV/Mann & Weil, BMI)
17	14	15	<b>YOU'RE LOOKING LIKE LOVE TO ME</b> Peabo Bryson/Roberta Flack, Capitol 5307 (All Seasons/Corbett Music Plus/Hearts Delight, ASCAP)
18	21	4	<b>MYSTERY</b> The Manhattan Transfer, Atlantic 7-89695 (Rodsongs/Almo, ASCAP)
19	12	11	<b>THAT'S NOT THE WAY (IT'S S'POSED TO BE)</b> Anne Murray, Capitol 53 (Nonpareil/Kazzoom, ASCAP)
20	23	7	<b>I DON'T WANNA LOSE YOUR LOVE</b> Crystal Gayle, Warner Bros. 7-29356 (Sixty-Ninth Street, BMI)
21	24	4	<b>LOVE WON'T LET ME WAIT</b> Johnny Mathis With Deniece Williams, Columbia 38-04379 (Jon Mat/Mighty Three/Friday's Child/WIMOT, Shell Sounds, BMI)
22	20	19	<b>ALMOST OVER YOU</b> Sheena Easton, EMI-America 8186 (Michael H. Goldsen/Carload Of Us/Sweet Angel/Atlantic, ASCAP/BMI)
23	15	10	<b>BROWN EYED GIRL</b> Jimmy Buffett, MCA 52333 (Web IV, BMI)
24	18	15	<b>SO BAD</b> Paul McCartney, Columbia 38-04296 (MPL Communications, ASCAP)
25	25	5	<b>YOU'RE LOOKING HOT TONIGHT</b> Barry Manilow, Arista ASI-9185 (Townsway, BMI)
26	31	3	<b>SOMEONE IS FALLING IN LOVE</b> Kathy Mattea, Mercury 818289-7 (Polygram) (Atlantic/Boquillas Canyon/Criterion/Space Case, BMI/ASCAP)
27	33	3	<b>SAIL AWAY</b> The Temptations, Gordy 1720 (Motown) (Stone Diamond/Golden Touch, BMI)
28	30	3	<b>LOVE ME IN A SPECIAL WAY</b> DeBarge, Gordy 1723 (Motown) (Jobete, ASCAP)
29	38	2	<b>OLYMPIA</b> Sergio Mendes, A&M 2623 (Dyad, BMI)
30	27	10	<b>THE LANGUAGE OF LOVE</b> Dan Fogelberg, Full Moon/Epic 34-04314 (Hickory Grove/April, ASCAP)
31	28	18	<b>THAT'S ALL</b> Genesis, Atlantic 7-89724 (Pun/Warner Bros. Music ASCAP)
32	NEW ENTRY		<b>DOWNTOWN</b> Dolly Parton, RCA 13756 (MCA, ASCAP)
33	NEW ENTRY		<b>I CRY JUST A LITTLE BIT</b> Shakin' Stevens, Epic 34-04338 (Not Listed)
34	32	12	<b>WRAPPED AROUND YOUR FINGER</b> The Police, A&M 2614 (Magnetic/Regatta/Illegal Songs, BMI)
35	34	5	<b>A NIGHT IN NEW YORK</b> Elbow Bones And The Racketeers, EMI 8184 (Bar Twenty Songs/Perennial August, BMI)
36	37	5	<b>AUTOMATIC</b> Pointer Sisters, Planet 13730 (RCA) (Music Corp. of America/Fleedleedle/MCA, BMI/ASCAP)
37	26	9	<b>DONNA</b> Cliff Richard, EMI-America 8193 (Beechwood, BMI)
38	35	17	<b>AN INNOCENT MAN</b> Billy Joel, Columbia 38-04259 (Joel, BMI)
39	36	22	<b>JOANNA</b> Kool And The Gang, De-Lite 829 (Delightful, BMI)
40	43	2	<b>COME BACK AND STAY</b> Paul Young, Columbia 38-04313 (Red Admiral, BMI)
41	39	10	<b>YOUR BABY DOESN'T LOVE YOU ANYMORE</b> Carpenters, A&M 2620 (Music Corp. Of America, BMI)
42	29	12	<b>NOBODY TOLD ME</b> John Lennon, Polydor 817254-7 (Polygram) (Ono, BMI)
43	41	12	<b>LOVE HAS A MIND OF IT'S OWN</b> Donna Summer, Mercury 814922-7 (Polygram) (Sweet Summer Night/Sudano Songs/See This House, ASCAP/BMI)
44	40	15	<b>YAH MO B THERE</b> James Ingram With Michael McDonald, Qwest 7-29394 (Warner Bros.) (Eiseman/Hen-Al/Kings Road, BMI/Genevieve/Rodsongs PRS/Yellow Brick Road, ASCAP)
45	44	18	<b>THINK OF LAURA</b> Christopher Cross, Warner Bros. 7-29658 (Another Page, ASCAP)
46	45	10	<b>THRILLER</b> Michael Jackson, Epic 34-04364 (Rodsongs, PRS/Almo, ASCAP)
47	42	8	<b>PAPA, CAN YOU HEAR ME NOW</b> Barbra Streisand, Columbia 38-04357 (Ennes/Emanuel/Threesome, ASCAP)
48	47	20	<b>RUNNING WITH THE NIGHT</b> Lionel Richie, Motown 1710 (Brockman, ASCAP/Dyad, BMI)
49	48	24	<b>I GUESS THAT'S WHY THEY CALL IT THE BLUES</b> Elton John, Geffen 7-29460 (Warner Bros./Warner-Tamerlane, BMI/Intersong, ASCAP)
50	46	5	<b>99 LUFTBALLONS</b> Nena, Epic 34-04108 (April, ASCAP)

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

# Radio

## Featured Programming

We don't know how the Secret Service will react, but nabobs at **The Source** are screaming about "Screen Scenes with Ron Reagan." That's right, the President's son, who has traded in his dancing shoes for a pen and pencil, will interview the stars for his new 60-second weekday show.

"I never expected him to be nice," says a spokesman for NBC's young adult network. "But he's wonderful, and a brilliant writer to boot."

Reagan, a self-described "film freak" whose movie pieces have been published in such places as *Newsweek*, the *Washington Post*, *Geo* and the *Ladies Home Journal*, will move from New York to Los Angeles to host the show, which debuts Monday (9) with a live broadcast from the Academy Awards ceremony in Hollywood. He'll round the week out with segments on the winners; a two-part interview with **Robert Duvall** (star of the forthcoming "Stone Boy"); and a regular Friday feature called "Hits And Misses."

The **Source** spokesman says the former Joffreyite is experimenting with such sound effects as the venerable "pig snort." It's uncertain whether Reagan has signed a one or two-year pact, but he will definitely be based in Burbank.

★ ★ ★

Ever see the girth on **Tommy LaSorda**? The Dodger manager obviously likes to eat—a passion he promises to share based on his experiences in the ballparks of America when **Mutual** launches his new daily program, "LaSorda At Large," on Monday (9). We take issue with the statement made by **Luke Griffin**, **Mutual's** director of sports, that "baseball is America's pastime." We do know, however, that **LaSorda** makes for good copy, and that his 35 years of anecdotes should make for an entertaining three and a half minutes to the casual fan and fanatic alike.

★ ★ ★

**Denny Somach**, whose answering machine in Ardmore, Pa., features the familiar voice of ace announcer

**Don Pardo** ("Live from Philadelphia!..."), has joined with **WNEW-FM** New York to produce the station's "30th anniversary salute to rock'n'roll." Called "Coast To Coast," the week-long special, April 23-27, will unite listeners with air personality **Mary Turner** in Los Angeles and **Scott Muni** in London during his regular 2-5 p.m. shift. A number of pop stars, including **Pete Townshend**, **Steve Winwood**, **Roger Daltrey** and **Elton John**, will participate in the British broadcast. Muni's spot in New York will be handled by program director **Charlie Kendall**. It's enough to make us bring a radio to work.

★ ★ ★

The **M.J.I. Broadcasting** press releases keep on coming. The latest news is that the syndicator is giving each affiliate a hardback edition of "The Doors: The Illustrated History," autographed by members **Ray Manzarek**, **Robby Krieger** and **John Densmore**, to promote its "Rock Quiz Doors Weekend Special" April 27-29. **M.J.I.** also wants us to know that its "Metalshop" show will be launching a new segment called "Metal Notes," spotlighting (metal) people in the news.

★ ★ ★

**Mutual** has two new account executives in New York: **Gloria Dickler** and **Jan Hahnke**. . . **Joshua Gertzog** has joined **Arbitron** in New York as an advertising and promotion specialist. . . **Media General Broadcast Services** in Memphis has appointed **Suzanne Harwood** media sales account exec. . . And in a move that should make some people happy for the rest of their lives, **Al Ham Productions**, syndicators of the renowned "Music Of Your Life" format, has signed with **CBS Records Special Products** to market a new six-record set of selections by such "MOYL" staples as **Kay Kyser**, **Patti Page** and **Frankie Laine**. The package will feature 60 top songs and retail for \$24.95, or \$26.95 for three double-length cassettes.

LEO SACKS

## Save the clouds.

When you lose your vision, you lose the clouds. You lose the sunsets. The seashells. The moonlight and snowflakes. This year 50,000 Americans will lose all that and more. Forever. Yet with your help half of all blindness can be prevented. We're the National Society to Prevent Blindness. We're right to save all the things people lose when they lose their eyesight. Help us save the clouds. Give to Prevent Blindness.

**National Society to Prevent Blindness**  
Box 2020, Madison Square Station New York, N.Y. 10159

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.

- April 9-15, Hank Williams Jr., Country Close-up, Narwood Productions, one hour.
- April 9-15, Modernaires, The Music Makers, Narwood Productions, one hour.
- April 9-15, Roger Daltrey, Off The Record Special, Westwood One, one hour.
- April 9-15, Big Country, Berlin, In Concert, Westwood One, 90 minutes.
- April 9-15, Pat Benatar, Star Trak Profile, Westwood One, one hour.
- April 9-15, Future Rock Special, BBC Rock Hour, London Wavelength, one hour.
- April 9-15, Razyzy Bailey, Live From Gilley's, Westwood One, one hour.
- April 9-15, Shannon, Dazz Band, Budweiser Concert Hour, Westwood One, one hour.
- April 9-15, Melba Moore, Special Edition, Westwood One, one hour.
- April 13-14, Culture Club, The Hot Ones, RKO Radioshows, one hour.
- April 13-15, Matthew Wilder, Rick Dees' Weekly Top 40, United Stations, four hours.
- April 13-15, Kitty Kallen, The Great Sounds, United Stations, four hours.
- April 13-15, Roberta Flack, Dick Clark's Rock Roll & Remember, United Stations, four hours.
- April 13-15, David Frizzell & Shelly West, Solid Gold Country, United Stations, three hours.
- April 13-15, Michael Martin Murphey, Weekly Country Music Countdown, United Stations, three hours.
- April 13-15, Night Ranger, The Source, NBC, 90 minutes.
- April 13-15, Huey Lewis & the News, Roger Daltrey, Rock Album Countdown, Westwood One, two hours.
- April 13-15, Johnny Mathis, SOS Band, The Countdown, Westwood One, two hours.
- April 13-15, Solo Flights part one, Rock Chronicles, Westwood One, one hour.
- April 13-15, Answer Records & Other Famous Follow-Ups, Dr. Demento, Westwood One, two hours.
- April 13-15, Dave Brubeck, Dr. John, Don & Deanna On Bleecker Street, Continuum Broadcasting, one hour.
- April 13-15, Blue Oyster Cult, Captured Live, RKO Radioshows, one hour.
- April 14, When You're Hot, You're Hot, Silver Eagle, ABC Entertainment Network, 90 minutes.
- April 14, Sam Cooke, Solid Gold Saturday Night, RKO Radioshows, five hours.
- April 14-15, Ventures, Fabian, Music & Memories, Strand Broadcast Services, three hours.
- April 15, Donna Summer, City Rhythms, ABC Youth Radio Network, 90 minutes.
- April 15, John Cougar Mellencamp, Spotlight Special, ABC Contemporary Network, 90 minutes.
- April 15, Romantics, Live From The Record Plant, RKO Radioshows, one hour.
- April 15, Germano Rocks featuring Peter Schilling, Scorpions, Rolling Stone's Continuous History Of Rock & Roll, ABC Rock Radio Network, one hour.
- April 16, Golden Earring, Rockline, Global Satellite Network, 90 minutes.
- April 16, Olivia Newton-John, Bruce Springsteen, History Of Rock & Roll, Drake-Chenault, one hour.
- April 16-20, Gary Moore, BBC Rock Hour, London Wavelength, one hour.
- April 16-22, Whites, Live From Gilley's, Westwood One, one hour.
- April 16-22, Dionne Warwick, Special Edition, Westwood One, one hour.
- April 16-22, Les Paul, The Music Makers, Narwood Productions, one hour.
- April 16-22, David Gilmour, Off The Record Special, Westwood One, one hour.
- April 16-22, Christine McVie, In Concert Westwood One, 90 minutes.
- April 16-22, Carole King, Star Trak Profile, Westwood One, one hour.
- April 17, Paul Simon, Al Jarreau, Rock N' Roll Families, History Of Rock & Roll, Drake-Chenault, one hour.
- April 18, Three Dog Night, Supertramp, History Of Rock & Roll, Drake-Chenault, one hour.

# JUDAS

# PRIEST

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Broadcasting

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PHOTO BY EBET ROBERTS

**abc rock radio network**



## New Products



RCA introduces a remote programmable VCR with the Convertible VCP900. The unit uses a microcomputer chip that allows user to set the clock remotely and pre-program up to eight programs a full year in advance. Alphanumeric graphics appear on the tv screen, simplifying the programming process.



Allsop's Ultraline VHS videocassette deck cleaner has a lightweight, non-abrasive cleaning ribbon that washes the capstan and pinch roller. The product carries a \$29.95 retail price.

## Lou Berg's Expertise On Display Houston Dealer Attracts Attention With Vid Promotions

By EARL PAIGE

When home video companies think of elaborate in-store displays, they first consider Lou Berg's Audio/Video Plus in Houston. The almost four-year-old store has won more display contests than any video retailer in the nation. In fact, building promotion displays is so big for Audio/Video Plus that a staff with volunteers on standby and a public relations/marketing firm are now involved. In this first of a two-part report, Berg talks about some of his more elaborate extravaganzas.

HOUSTON—Home videocassette suppliers may have to establish another level of competition for store displays if Audio/Video Plus here keeps its prize-winning string going. For owner Lou Berg, it's all great fun that adds up to a continual spiral of business. He still rents more titles than he sells, but he says sales are climbing slowly.

The most recent extravaganza for Debbie Reynolds' exercise title, "Do It Debbie's Way," wound up as a local media event on "Live At Five" on KTRK-TV. As Berg and store manager Susan Gee and her mother Suzi, who also helps in the store, explain it, the promotion was chaotic. Solters, Roskin & Friedman in Los Angeles and Foss-Wiseman Group here, both public relations firms, gave the store scant advance notice, Berg says, "but plenty of encouragement."

"We worked until 3 a.m. one morning building a six-foot tall wall

ca of the videocassette package," says Berg. He puts its cost at \$600. The whole promotion went so well that Berg plans a repeat when Reynolds is scheduled here again next month for a Celebrity Theatre appearance with Phyllis Diller.

Audio/Video Plus has been winning display awards ever since Susan Gee built a 25-foot-tall King Kong to win a Vestron contest in early '82. Typically, displays take over the entire 4,000 square foot store. Often the entrance is utilized, as when a replica of the cave from "Raiders Of The Lost Ark" was constructed, complete with a boulder customers walked through. Vestron currently has Berg and his staff working on a "Making Michael Jackson's Thriller" display, giving the store a ghoulish ambience.

Berg is also currently figuring out how to get the jeep through the front door that he won in a "M\*A\*S\*H" contest. That award was shared with Arthur Morowitz's New York Video Shack chain, with Morowitz also receiving a jeep; the studio says the vehicles cost \$15,000 each.

"They're authentic 1942 models," Berg says. "When AMC was here with a rodeo they went crazy when they found out we had one." The jeep will be on display at the store for two weeks.

Berg's background with National Screen, and his years in films and television, give him a flair for the display fireworks. However, he ac-

# Retailing

## New Frontier For Spec's Chain Cassettes, CDs In Spotlight At Metro Store In Miami

MIAMI—Spec's Metro's wild New York subway appearance signals much more to come. The store here marks a new merchandising frontier for the 35-year-old, 17-unit chain.

"I know in new stores I don't want as much LP inventory," says chain founder Martin Spector. "In a few years it'll be Compact Disc, and I don't want to be sitting there with all those 12-inch albums."

Spector, who's leaped ahead of everything from 78s to music video over the years, is echoed by Ann Lief, president and one of two daughters serving as chain executives. Roz Spooner is executive vice president, and son-in-law Bill Lief is music vice president.

The de-emphasis on LP inventory, drastic at the 2,750 square foot subway-look store in the Mall at 163rd Street, reflects a chainwide trend recognizing prerecorded cassettes' growth along with CD. But it's much more, says Lief, who served on NARM's video software panel here.

Lief indicates the chain is moving swiftly into videocassette and disk, full-line in four units with video rental clubs. Beyond this, the top 20 sales titles and all music video and children's titles are now stocked in 10 units and are due soon in all. In the full-line units, especially the 1570 Dixie Highway home base store, catalog depth is stressed. Metro also features a full wall of videocassettes.

Spector notes proudly that he was once with Universal and "helped the young people pick out the catalog." Says Lief, "I kept asking him what he was picking out" — the pair went on wild shopping sprees at Media Concepts and were advised to include a good proportion of Beta. "Beta is about 20% of our rental business but 25% of our stock. Media was right.

an embarrassment to the studios. Although studios have grown to respect the store's merchandising expertise, Berg is a staunch opponent of legislation to abolish First Sale. He says he just finished firing off letters to all seven members of the Senate Judiciary Committee, which is now considering the controversial video rental bill.

Working with fellow local retailer John Dinwoodie of Video Specialties, a board member of Video Software Dealers Assn., Berg hopes to build a local VSDA chapter here.

Berg also takes issue with those who hope to see rental diminish. "I don't care what the (list) price is, some product will never sell, but it will rent," he says, noting that he is introducing rental for videodisks. The store stocks 1,110 CED and 600 laser titles but stocks every videocassette title available in VHS and Beta.

Lower list prices on videocassettes, however, have boosted sales. "Where one to 10 transactions were rental in 1982, it's more like three or four now to 10 rentals. But our customers ask us why is 'Tootsie' (\$79.95) so much higher than 'Ark' (\$39.95) and we have no answer." He says he has sold almost no "Tootsie," another release the store heralded with a display blowout.

Next: Berg's plans to open a second store and his ideas on Compact Disc and other product categories to ex-

People find out you have Beta and become very loyal."

Both lament that prerecorded video offers a low markup — around 25% — and less than generous return plans. "In records it's 38% and 40% when you factor in buying plans and terms," claims Spector.

Beyond prerecorded music and video, Spec's Music will increasingly add gift/lifestyle/boutique items. Lief indicates. She has resisted the idea of selling cookies, but likes T-shirts or jewelry.

Spec's has been in personal electronics and will extend this category. The headquarters store, a sprawling 8,000 square feet with 35 staff working two shifts, has one whole section devoted to all forms of consumer electronics (with a wall of movies giving the section a heavy video ambience).

Not surprisingly, video rental impacts on store operation philosophy. For example, as the rental business continues to burgeon on Dixie Highway, Sunday hours have recently been extended another two hours from noon-7. Friday and Saturday hours are 10 a.m.-midnight, Monday-Thursday 10 a.m.-11 p.m.

As high-tech modern as the stores are, Spec's Music is still operated with the emphasis on personal service and street level supervision from the top that first built the chain. Lief moves constantly during any given day from store to store, except for the Gainesville unit, 350 miles from here. Spector says that he does not envision too many more far-flung units.

"Someone asked me once what I do around here," says Spector, his eyes twinkling. "I told them I deliver records. I do. They finally talked me into this Mercedes Benz. I looked at the trunk and saw it holds 500 records. I said I'd take it."

Spector is also becoming increasingly involved in radio broadcasting via a partnership in four stations with old friends. "I do the bird-dogging for new ones," he says, talking cume,

demographics, Arbitron and the whole gamut of radio language.

A basic tenet of the Spec's philosophy is to move boldly in a category and then patiently test before moving further along. Video rental is an example. "We were doing \$6 and \$4, \$6 for the first and \$4 for the second and subsequent titles," says Lief. "We find that there is a very appreciable multiple copy rental."

However, the competition in the Miami market is fierce. This factor, combined with experience that allowed for volume, now finds Spec's at \$3 and \$2 per day with a special incentive for bringing the movie back after one day.

"We're stocking deeper as we go into this," Lief explains. "Where we used to buy two or three on a hot title, we'll lay in 40 or so on a 'Tootsie,' even at \$79.95. The idea is not to lose that extra volume that occurs with new releases. Other stores with less depth will drive customers away disappointed."

Still, she says it takes her breath away going over videocassette invoices. "Every one is like buying five LPs."

Next week: The ideas behind Spec's Metro and radical store design concepts.

EARL PAIGE

## Western Buys Three Stores From Young

LOS ANGELES—Western Merchandisers has acquired three Young Entertainment retail locations.

In a deal effective March 12, WM president John Marmaduke took over three Davey's Locker stores from Scott Young of Atlanta. The mall-oriented locations, approximately 2,400 square feet each, are located in Little Rock and Fort Smith, Ark. and Texarkana, Tex.

Marmaduke is immediately changing the stores' names to Hastings Book & Record stores. He says he hopes to maintain all present personnel in these stores.

APRIL 14, 1984, BILLBOARD

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# Retailing

## New LP/Tape Releases



**RETAILER'S REWARD**—Rob King, center, assistant store manager for Musicland's Southtown Mall shop in Bloomington, Minn., gets a Sony CD player from CBS executives in honor of his display efforts on the label's "Buy These Records" campaign. Making the presentation are Bob Ewald, left, CBS' director of national sales accounts, and the label's Midwest branch manager, Jim Scully.

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; BT—8-track cartridge; NA—price not available. Multiple records and/or tapes in a set appear within parentheses following the manufacturer number.

### POPULAR ARTISTS

**ABBA**  
I Love Abba  
LP Atlantic 80142-1 (WEA).....\$8.98  
CA 80142-4.....\$8.98

**AGAINST ALL ODDS**  
Soundtrack  
LP Atlantic 80152-1 (WEA).....\$9.98  
CA 80152-4.....\$9.98

**BENTON, MICK**  
Mick Benton  
LP Atlantic 80146-1 (WEA).....\$6.98  
CA 80146-4.....\$6.98

**BLACK FLAG**  
My War  
LP SST Records SST 023 (JEM).....\$8.95  
CA SSTC 023.....\$8.95

**The First Four Years**  
LP SST Records SST 021 (Jem).....\$8.95

**CARRASCO, JOE "KING"**  
Tales From The Crypt  
CA R.I.O.R. A 128.....\$9.98

**CHANGE**  
Change Of Heart  
LP Atlantic 80151-1 (WEA).....\$8.98  
CA 80151-4.....\$8.98

**CHARLES, RAY**  
Do I Ever Cross Your Mind  
LP Columbia FC 38990 (CBS).....no list  
CA FCT 38990.....no list

**ELLIS ISLAND**  
Ellis Island  
EP D.A.X. 31154 (VAR International).....\$5.98

**FLIPPER**  
Blow 'N Chunks  
CA R.I.O.R. A 126.....\$9.98

**HANOI ROCKS**  
Back To Mystery City  
LP PVC PVC 8920 (Jem).....\$8.98  
CA PVCC 8920.....\$8.98

**ILLUSION**  
Illusion  
LP ITI JL 006 (Allegiance).....\$8.98  
CA JC 006.....\$8.98

**INTUITION ELEMENT**  
The Count  
CA VAR International 001.....\$5.98

**LEGS DIAMOND**  
Out On Bail  
LP Target Entertainment TE 1343.....\$6.98  
CA TEC 1343.....\$6.98

**ORION THE HUNTER**  
Orion The Hunter  
LP Portrait BFR 39239 (CBS).....no list  
CA BRT 39239.....no list

**RAWLS, LOU**  
Classics  
LP Philadelphia International FZ 39285 (CBS).....no list  
CA FZT 39285.....no list

**REINER, ESTELLE**  
Just In Time  
LP ITI JL 008 (Allegiance).....\$8.98  
CA JC 008.....\$8.98

**ROVNER, LOU**  
Small Big Band  
LP ITI JL 007 (Allegiance).....\$8.98  
CA JC 007.....\$8.98

**SEX GANG CHILDREN**  
Ecstasy And Vendetta Over New York  
LP R.O.I.R. A127.....\$9.98

**SPINNERS**  
Cross Fire  
LP Atlantic 80150-1 (WEA).....\$8.98  
CA 80150-4.....\$8.98

**TOYAH**  
Toyah, Toyah, Toyah  
LP K-Tel International (Importe-O-Disc).....\$9.98

**ULTRAVOX**  
Lament  
LP Chrysalis FV 41459 (CBS).....no list  
CA FVT 41459.....no list

**VOLUMATIX**  
In The City  
LP Tropical.....NA

**WELZ, JOEY**  
American Made Rock 'N Roll  
LP Fraternity FR 1028.....\$8.98

**WHITE ANIMALS**  
Ecstasy  
LP Dreadbeat DBLP 1984.....\$8.98  
CA DBC 1984.....\$8.98

### COUNTRY

**COE, DAVID ALLEN**  
Just Divorced  
LP Columbia FC 39269 (CBS).....no list  
CA FCT 39269.....no list

**GATLIN BROS.**  
See Larry Gatlin  
**GATLIN, LARRY & THE GATLIN BROS.**  
Houston To Denver  
LP Columbia FC 39291 (CBS).....no list  
CA FCT 39291.....no list

**JORDAN, KENT**  
No Question About It  
LP Columbia FC 39325.....no list  
CA FCT 39325.....no list

### JAZZ

**GETZ, STAN & CHET BAKER**  
Line For Lyons  
LP Storyville SLP 4090 (MMG).....\$7.98  
CA SC 44090.....\$7.98

### CLASSICAL

**BEETHOVEN**  
The Complete Sonatas for Cello & Piano, Vol. II  
Yo-Yo Ma, cello; Emanuel Ax, piano  
LP CBS Masterworks IM 39024 (CBS)no list  
CA IMT 39024.....no list

**TCHAIKOVSKY**  
Symphony #4 in F min.  
Xalapa Symp. Orch. de la Fuente  
LP Vox Cum Laude D-VCL 9068 (MMG).....\$7.98  
CA D-VCS 9068.....\$7.98

**TORROBA, MORENO**  
Luisa Fernanda-Berganza; Phil. Orch. of Spain; de Brugos  
LP MMG MMG 1151.....\$7.98  
CA MMC 1151.....\$7.98

**DOMINGO, PLACIDO**  
The Great Placido  
Barcelona Symp. Orch.; Garcia Navarro  
LP MMG MMG 1150.....\$7.98  
CA CMG 1150.....\$7.98

**VARIOUS ARTISTS**  
The Golden Voices of Zarzuela  
Placido Domingo, Montserrat Caballe, etc.  
LP MMG MMG 1149.....\$7.98  
CA MMC 1149.....\$7.98

**VARIOUS COMPOSERS**  
Heifetz Transcriptions  
Arron Rosand, violin; John Covelli, piano  
LP Vox/Turnabout TV 34799 (MMG) \$5.98  
CA CT 4799.....\$5.98

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Billboard® Survey for Week Ending 4/14/84

# Top 25 Video Games

This Week	Last Position	Weeks on Chart	These are the best selling home video games compiled from retail outlets by the Billboard research department	Atari 2600	Atari 5200	Coleco Vision	Intellivision
1	1	35	<b>Q-BERT</b> —Parker Brothers 5360	•	•	•	•
2	2	35	<b>POLE POSITION</b> —Atari CX 2694	•	•		
3	9	3	<b>PITFALL II</b> —Activision AB-035	•			
4	3	13	<b>CONGO BONGO</b> —Sega 006-01	•	•		
5	12	23	<b>POPEYE</b> —Parker Brothers 5370	•	•	•	•
6	11	17	<b>SPACE SHUTTLE</b> —Activision AX 033	•			
7	5	7	<b>FRONTLINE</b> —Coleco 2650			•	
8	13	55	<b>CENTIPEDE</b> —Atari CX 2676	•	•	•	
9	6	23	<b>DIG DUG</b> —Atari CX 2677	•			
10	4	59	<b>MS. PAC-MAN</b> —Atari CX 2675	•			
11	15	65	<b>RIVER RAID</b> —Activision AX-018	•	•	•	
12	8	83	<b>FROGGER</b> —Parker Brothers 5300	•	•	•	•
13	18	9	<b>MOON PATROL</b> —Atari CX 2692	•	•		
14	17	33	<b>DECATHLON</b> —Activision AZ 030	•			
15	25	33	<b>KANGAROO</b> —Atari CX 2689	•	•		
16	16	41	<b>BURGER TIME</b> —Intellivision 4549	•			•
17	7	21	<b>JOUST</b> —Atari CX2691	•	•		
18	10	81	<b>PITFALL</b> —Activision AX-108	•	•	•	
19	19	3	<b>SUBROC</b> —Coleco 2614			•	
20	21	39	<b>JUNGLE HUNT</b> —Atari C-2688	•			
21	22	29	<b>MR. DO!</b> —Coleco 2622	•	•		
22	20	5	<b>FRENZY</b> —Coleco 2613			•	
23	14	7	<b>MARIO BROTHERS</b> —Atari CX2697	•			
24	NEW ENTRY		<b>B.C.'S QUEST FOR TIRES</b> —Sierra On Line 2051530			•	
25	23	45	<b>ENDURO</b> —Activision AX-026	•			

\*Denotes cartridge availability for play on hardware configuration.

Video Cues  
Crossover Explosion

# Molten-Hot Metal Flares Anew In Fad-Defying Fling At Pop Success



Michael Schenker



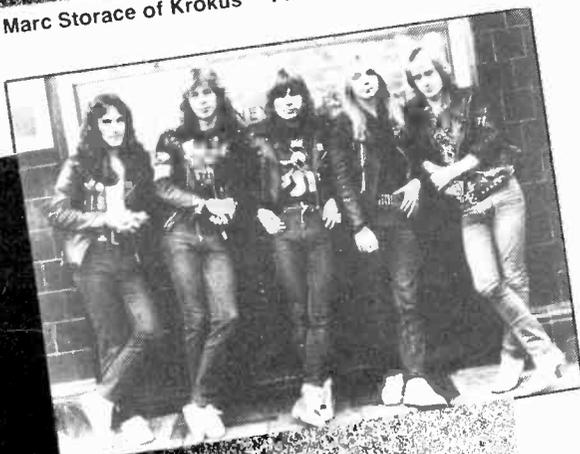
Scorpions



Black Sabbath



Marc Storace of Krokus Photo: Rudy Childs



Iron Maiden



Rainbow



Ronnie James Dio

By ETHLIE ANN VARE

**C**all it heavy metal, hard rock, melodic metal, arena rock, power metal or "the music parents hate," that headbanging sound that won't go away is receiving more attention now than it has since the heyday of Led Zeppelin, Iron Butterfly and Blue Cheer. New metal bands are being signed by the egg carton, and metal albums are selling in unheard-of numbers.

"Soon," says Geffen Record's John Kalodner, "Time or Newsweek will do a cover story on it, and then we'll know the trend is over."

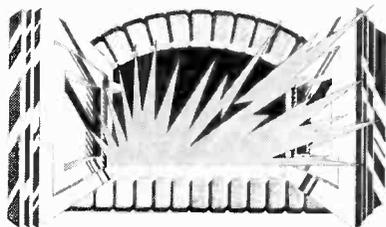
But is it simply a trend, a reactionary swing away from Anglo pop? Hard rock has certainly always been around. As Alan Niven, owner of independent label Aegean Records, says, "There are three staples in the industry: country music, black music, and heavy metal. They're solid, earthy and blue collar, and have nothing to do with vogue."

AC/DC has sold approximately 25 million copies worldwide of nine albums; Led Zeppelin's catalog of 10 platinum LPs continues to move; Van Halen had no trouble filling 8,000 seats in 1978 and 12,000 in 1980. "Hard rock music has quietly been doing big numbers for years, without needing a monster single," says Warren Entner, manager of Quiet Riot.

But it is the commercially accessible Quiet Riots, Motley Crues and Def Leppards who have brought this new attention to metal—along with unprecedented amounts of AOR and even CHR airplay. "Remember," says Elektra a&r director Tom Zutaut, "MTV and AOR sell the first million. CHR sells two or three million more."

And when Quiet Riot can sell five million units domestically of an album that was recorded in three weeks for less than

*Ethlie Ann Vare is a Los Angeles freelance writer and frequent Billboard contributor.*



## HEAVY METAL '84

\$85,000 . . . When Motley Crue can go gold on Jan. 1 and platinum on Feb. 1 virtually without airplay . . . When Def Leppard can stay in the top 10 for more than half of 1983 with "Pyromania" . . . When groups you've never heard of can sell 100,000 (Accept, from Germany) 120,000 (Y&T, from San Francisco) and 150,000 (Queensryche, from Seattle) units of new product, it's obvious that something is going on.

"Traditionally, heavy metal has appealed to the 15-18 year old male audience," says Entner, "This year, it's reaching both a younger demographic and going further into the 20s, and the audience is far more mixed male/female."

Certainly a look around the crowd at the US Festival—where heavy metal outsold new wave and mainstream rock by a margin of three to one—would indicate a variety of fans. Loyal fans.

"I hate to start all my conversations with the advent of MTV," says Elektra senior vice president of marketing Lou Maglia, "but video is the key to success with a heavy metal band. In the past, you'd develop a band on tour, and the first LP would sell 100,000 and the second a quarter of a million and the third 500,000. Now, you get a Motley Crue on MTV and you get that massive exposure immediately."

www.americanradiohistory.com

It's the crossover phenomenon that's bringing home the big numbers. A crossover from male-only to integrated audiences, a crossover from no radio to AOR radio to CHR radio, and a crossover to the once unthinkable realm of tv. Naturally, this causes many bands to inject a certain commerciality (read: melody) into their sound, and this makes "heavy metal" at times a moot term. Is Van Halen still a heavy metal band when it has a No. 1 single with synthesizers?

"This may sound funny," says Niven, "but one reason hard rock is doing well these days is because of Ronald Reagan. When you have a conservative zeitgeist over the country, stricter moral standards, rock'n'roll always powers back." Heavy metal may be, as radio consultant Lee Abrams reportedly said, "the music to kill your parents by."

Those who insist that heavy metal never went away, and will never go away, worry that the deluge of new signings will tip the supply-and-demand scales so far that the genre will sink itself with its own new-found weight. Many accuse the labels of attaching the tag "heavy metal" to garden variety rock bands: Sharon Osbourne, Ozzy's manager, calls the new metal bands "pop rockers;" Jonny Z. of Megaforce Records calls them "disco." The risk is that the all-important hardcore metal fans will feel betrayed and drop out of the market.

Mike Bone, Elektra vice president of promotion, has been a metal fan for eons. He's the guy who swears he really does have HVY MTL inscribed on his teeth. "There aren't more than 10 people in the record business," he says, "who really give a flying f\*\*\* about heavy metal. People are cashing in on a vogue. But heavy metal isn't going to fizzle. What's going to fizzle is the vogue; it won't be hip nine months from now. Motley Crue will continue touring, and their next record will do more than this one did. The next Dokken record will do a million and Def Leppard will do five million and Judas Priest will draw 8,000 kids in Corpus Christi, Tex. But you guys are going to find something else to write about."

"As long as General Motors keeps making Camaros, there's going to be heavy metal in America."

# Marketplace Overload Feared As Young Bands Claim Their Audience

By ETHLIE ANN VARE

Stacked in cartons beside the desks of a&r directors around the world are piles of heavy metal demo tapes, self-produced EPs and black & white glossies of bands in shagged hair and leather pants. The stacks have always been there. The difference is that, now, they're getting looked at.

"A year and a half ago," says Elektra's West Coast director of a&r, Tom Zutaut, "everybody was on an English synthesizer kick. The kids were being overwhelmed with it and, besides, their parents were starting to think it sounded pretty good. The kids had a lot of rebelliousness to get out of their systems."

They get it out of their systems with such songs as "Looks That Kill," a number by Elektra's Motley Crue. Motley Crue spent \$100,000 to make an album that has already gone platinum, thanks in part to the band's flamboyant appearance and MTV exposure. "We had quite a few markets—Chicago, for instance—where we had no airplay whatsoever, and with MTV we were selling the quantity of records we would sell with a hit AOR track," says Zutaut.

Elektra, which is also doing well with Dokken, has its ears open for more groups in the genre ("a great heavy metal band will never lose money,") says Zutaut, but is wary of going overboard. "Whenever a label jumps on a trend that's already happening, it's too late baby," says Elektra's senior vice president of marketing, Lou Maglia.

"There's a lot of money to be made in heavy metal," adds the label's vice president of promotion, Mike Bone, "but it has to be done conservatively—as strange as that may sound from someone who has HVY MTL inscribed on his teeth. I fear a flood on the marketplace of inferior quality bands; that will make it tough for programmers to separate the wheat from the chaff."

Warner Bros., which once claimed only Black Sabbath in its heavy metal roster, is now sitting pretty with the band that most effectively crossed over from heavy metal to commercial rock: Van Halen.

"We're out there, actively pursuing bands as aggressively as any other company," says Michael Ostin, vice president of a&r. "If a band comes along that we feel has all the elements, we won't hesitate to sign them."

Then elements include strong material, a vibrant live show,



Dokken

and—extremely important in the metal genre—the right image. "The way the band looks is critical," says Ostin. "They should be 'cute but cool.' The kids will think they're wimpy if they're too cute."

Ostin negotiated for, but lost, Great White (who went to EMI), Black & Blue (to Geffen) and Ratt (to Atlantic). "Our philosophy has always been to look for talent, but the fact that heavy metal seems to be in a real resurgence and has a viability in the marketplace has certainly opened our eyes (to metal)," says Ostin.

Noting that, while relatively cheap to produce, heavy metal bands generally require extra tour support for their 200 days a year on the road, Ostin says, "We're not committed to tour support up front, but we will subsidize tour costs on a percentage basis if we believe in the band. Metal needs to tour."

One label that can package its own headbanging tours is PolyGram, who have always maintained a large supply of hard rock acts. With a lineup that includes Def Leppard, Scorpions, Girlschool, Rainbow, Pat Travers, Rush, Jon Butcher Axis, Lita Ford and, until recently, Motorhead, PolyGram can send out its own headliner, support and opening act.

PolyGram has received a lot of benefit from the new power  
(Continued on page HM-18)



Girlschool



Zebra

## Following New Wave & Punk Pattern Indie Labels Play Major Role In Surge

If you could point to a single factor in the new-found strength of heavy metal, it would be the marketplace impact of independent labels. The grass-roots approach that was so important in breaking new wave and punk bands is working even better for hard rock. One reason is that heavy metal bands are cheap to produce: no overdubs, no back-up singers, no string sections. Another factor is that many of the independents are positioning themselves as custom labels for the majors, and getting the best of both worlds.

"They're the farm teams for the major leagues," says Elektra's Mike Bone.

"The bands see tangible results from independent releases," says Cliff Burnstein, manager of Def Leppard. "On their own, the groups release albums or even EPs and get their own word of mouth going and a real sales base."

Steeler, Ratt, Black & Blue, Great White, White Sister and others have been bumped up to the majors after showing action on their independent product.

"We did have the success story of 1983," says Carol Peters, vice president and general manager of Pasha, a label affiliated with CBS for some of its product—in this case, Quiet Riot. "We conducted what I consider to be a brilliant marketing campaign based on grit and determination and no money. The band did IDs for every station in the country. They drove themselves around in a station wagon, went to every store we asked them to."

Kevin DuBrow, lead singer and business head of the group, contends that the desire to work at the regional level is what sold, reportedly, almost five million units of a record he had optimistically predicted to do 200,000. "It's those local promotion guys who actually sell the record. You've got to get out there and sell them."

Spencer Proffer, president of Pasha and producer of Quiet Riot's "Metal Health" LP, says: "Some people predict approximately eight million units on this album, which would make it the highest ranking and largest selling debut album in the history of the industry."

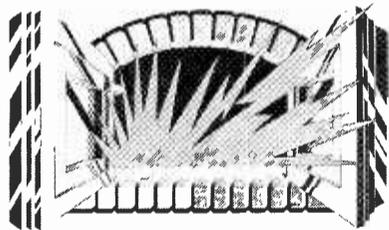
Pasha, three years old and possessing two 24-track studios, three publishing companies, an audio-visual department and an art department, sees itself as "the next Motown," according to Proffer. Their next release, by "psychedelic metal" band Kickaxe, is due to ship in May.

"The old-time mentality is gone," says Peters. "The way to make it happen is to do it yourself."

One person who does it literally himself is Brian Slagel, 22, owner of Metal Blade Records in Woodland Hills, Calif. He has released 10 albums since late 1981, all of which have been distributed by Enigma. His albums by Bitch, Warlord, Pandemonium and Slayer have received little airplay, but have sold in the 10,000-plus range.

As well as distributing Metal Blade and others through its Greenworld arm, Enigma has its own label, one that maintains a relationship with EMI. The company got its reputation

(Continued on page HM-19)



## HEAVY METAL '84



Tsunami

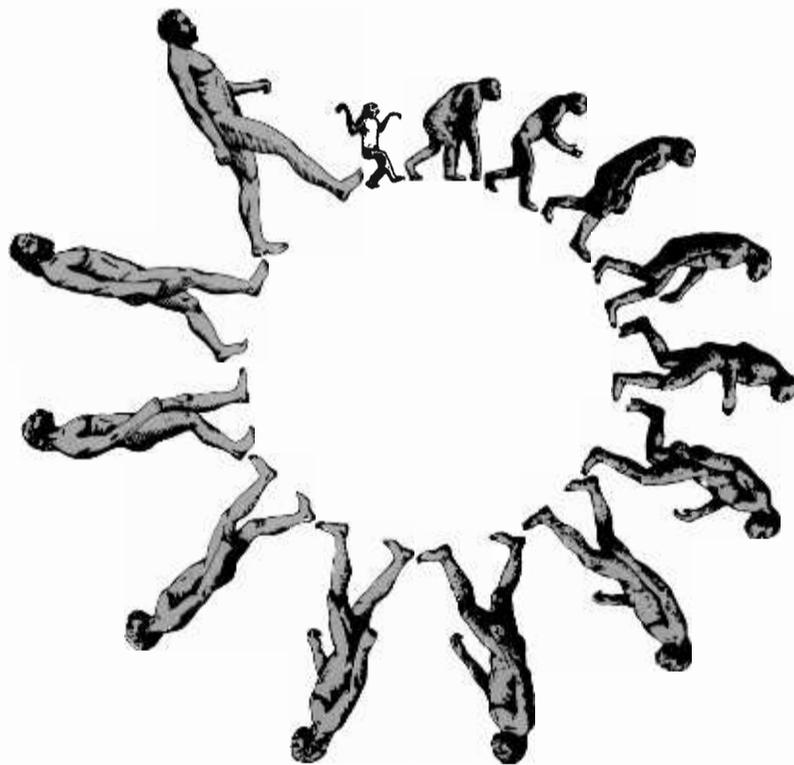


Ratt



Great White

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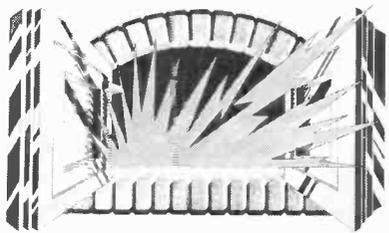
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# Close To Guaranteed Moneymakers | Concert Business Never Went Away Despite Mighty Noise At Box Office Now



## HEAVY METAL '84

By MOIRA McCORMICK

If there is anything the movers and shakers of the concert business agree upon regarding heavy metal's resurgence, it's that it never went away. While some promoters surveyed say they have experienced as much as a 30% hike in metal shows (and audiences) in the last year or two, nearly all concur that heavy metal bookings have continued to represent not only the most steadfast concert draw, be it arena or club, but also the safest bet in an always risky business.

Of course, the term "heavy metal" itself has become more inclusive since its mid-'60s emergence, which tends to color promoters' perceptions of metal might in the marketplace. Phil Lashinsky of West Virginia's Future Entertainment considers Billy Idol "1984 heavy metal," while talent agent Nick Caris of Detroit's Diversified Management Agency (DMA), which nurtured the careers of primordial headbangers Iggy Pop, Ted Nugent and the MC5, deems Motorhead the only genuine metalmongers active today. (In addition to Motorhead, DMA handles modern metallurgists Quiet Riot, Scorpions, Girlschool, Shrapnel, Anvil, Tsunami, and Nazareth.)

"There's heavy metal and there's clean metal," Caris elucidates. "Classic heavy metal relied on emotional intensity rather than songs, and it was made for live appreciation. You couldn't dance to early Ted Nugent; that kind of music was best expressed bending over an amp holding a feedback note." Clean metal, as exemplified by the likes of Quiet Riot, Def Leppard, and Scorpions, says Caris, is comprised of "good songs, recognizable songs written for radio play."

Moira McCormick is Billboard's Contributing Editor in Chicago.

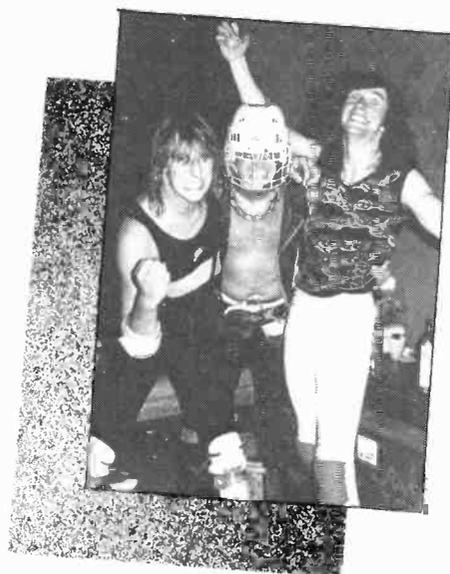
Semantics aside, heavy metal is making more noise at the box office than ever. Promoters agree that metal shows are as close as can be to guaranteed moneymakers; they sell more quickly and sell out more often. In many cases, heavy metal shows account for more than 80% of a promoter's entire year's schedule. Michael Short of Milwaukee's Stardate Productions points out that, unlike almost every other form of music, heavy metal's box office success "is not contingent on record sales. Touring and word of mouth is the way metal bands are broken." The backbone audience of the metal concert industry, working-class teens and young adults age 13-25, continue to plunk down anywhere from \$5 to \$20 to glimpse their heroes, and there are more heroes on the road than before. "Kids in that age group have more discretionary income," notes Jeff Crump of Denver's Feyline Productions. "Most of them live at home, so they don't pay bills; money from their part-time jobs goes almost solely towards albums, concerts, and t-shirts."

Metal has always been and continues to be strongest outside of major metropolitan areas—especially in industrial areas of the Midwest, the Southwest, and parts of the Northeast. "The great rock'n'roll cities have always been industrial," observes Stardate's Short. "All those factories driving home that thudding rhythm all day long... It's a bare bones, nuts-and-bolts approach to life. Heavy metal helps alleviate frustrations and anxieties."

West Texas is acknowledged by observers to be one of metal's hottest of hotbeds, San Antonio in particular. "Metal acts playing clubs everywhere else have been selling out 10,000 seats here for some time," says Greg Wilson of the 12-year old Stone City Attractions. "A lot of bands have broken out of San Antonio—Def Leppard, Scorpions and Rush, to name a few."

San Antonio's 14,000-seat Arena is a preferred spot for name metal bands, while a handful of 1,000-seat clubs called Cardi's, sprinkled through western Texas, provide welcome exposure for up-and-comers. "We build acts by starting on a club level, bringing them back as special guests, and then headlining them," Wilson describes. Larger facilities such as Dallas' Reunion Arena and the Summit in Houston, both 19,000 seats, also lend themselves to metal mania.

To many promoters, the venue itself isn't as central to a metal event as the talent appearing there. For Jimmy Koplik of the New England's Cross Country Concert Corp. and Ted Mankin of Kansas City's New West Productions, three-band



Raven backstage at New York's L'Amours. Photo: Kevin Hodapp

metal packages (a headliner and two lesser-known acts) are the best way of assuring a sellout. "It takes the right package," acknowledges Mankin, "but for the most part kids feel they're getting more for their money." "It helps break acts you couldn't normally break," adds Koplik.

"The three-band package is best way to assure everybody gets the best value possible," asserts talent agent Andy Waters of American Talent International (ATI). Many triple-pacs are generated from ATI's roster, which includes Def Leppard, Krokus, Michael Schenker, Iron Maiden, AC/DC, Ozzy Osbourne, Motley Crue, Accept and Rush.

Some promoters feel that heavy metal was made for reserved-seat arenas, while others hold that mid-size general admission halls are preferred by metal maniacs. Festival seating is prohibited by law in many markets (Atlanta impresario Alex Cooley observes, "There's an ordinance against it here, but in Mobile I can't sell a reserved seat—it all depends

(Continued on page HM-20)

A Billboard Spotlight

APRIL 14, 1984, BILLBOARD



# HEAVY METAL IS CREAM

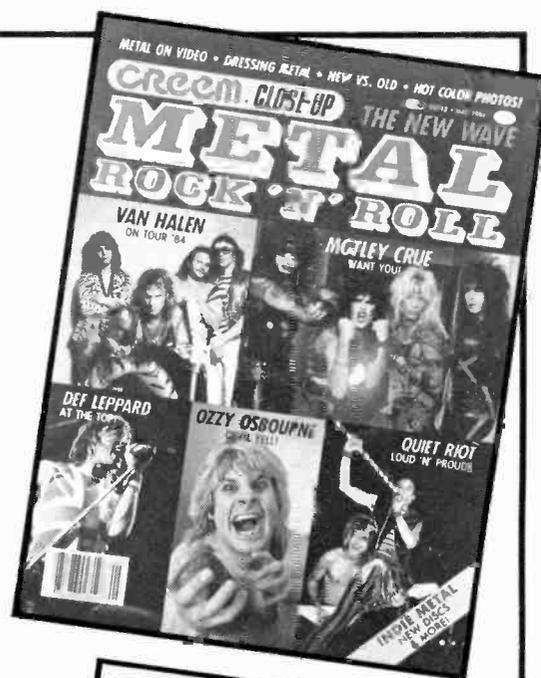
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IN 10 HEADBANGING MONTHS

**DATE CITY, STATE**

April, 1983  
16 Berkeley, CA  
17 San Francisco, CA  
18 Palo Alto, CA  
19 Carmichael, CA  
20 Bakersfield, CA

May, 1983  
5 Salinas, CA  
6 San Francisco, CA  
7 Pasadena, CA  
8 Valencia, CA  
9 San Diego, CA  
11 Albuquerque, NM  
13 Wichita Falls, TX  
14 Kansas City, MO  
15 Granite City, IL  
17 Duluth, MN  
18 Rochester, MN  
19 Franklin, WI  
20 Dubuque, IA  
21 Sioux City, IA  
23 Boulder, CO  
24 Grand Junction, CO  
25 Pueblo, CO  
27 Portales, NM

**DATE CITY, STATE**

28 El Paso, TX  
29 Devore, CA  
30 Dallas, TX  
31 Beaumont, TX

June, 1983  
1 Houston, TX  
2 San Antonio, TX  
4 Nashville, TN  
5 Clarksville, TN  
6 Atlanta (Decatur), GA  
7 Memphis, TN  
8 Knoxville, TN  
10 Kansas City, MO  
11 Omaha, NB  
12 St. Louis, MO  
14-15 Morrison, CO  
17 Casper, WY  
19 Salt Lake City, UT  
21 Reno, NV  
23 San Diego, CA  
24 Los Angeles, CA  
25 Laguna Hills, CA  
27 Fresno, CA  
28 Las Vegas, NV  
30 San Francisco, CA

**DATE CITY, STATE**

July, 1983  
2 Honolulu, HI  
9 Antioch, CA  
10 Donner Summit, CA  
12 Spokane, WA  
13 Yakima, WA  
15 Seattle, WA  
16 Eugene, OR  
18 Billings, MT  
19 Missoula, MT  
21 Rapid City, SD  
22 Minot, ND  
25 Green Bay, WI  
26 LaCrosse, WI  
27 Duluth, WI  
28 Marquette, MI  
29 Milwaukee, WI  
30 Minneapolis, MN  
31 Omaha, NB

August, 1983  
1 Madison, WI  
2 Des Moines, IA  
3 Hoffman Estates, IL  
5 Davenport, IA  
6 Cincinnati, OH  
7 Charlevoix, MI  
8-9 Clarkston, MI  
10 Cuyahoga Falls, OH  
11 Columbia, MD  
13 Allentown, PA  
14 Springfield, MA  
15 Augusta, ME  
16 Portland, ME  
17 North Brunswick, NJ  
19 Queens, NY  
20 Brooklyn, NY  
21 Syracuse, NY  
22 Boston, MA  
23 Poughkeepsie, NY  
24 Scranton, PA  
25 Philadelphia, PA  
26 New Haven, CT  
27 Hartford, CT  
28 Providence, RI  
30 Glenville, NY  
31 Harrisburg, PA

**DATE CITY, STATE**

September, 1983  
1 Pittsburgh, PA  
2 Darien Lake (Corfu), NY  
3 Columbia, TN  
4 Columbus, OH  
6 Baltimore, MD  
7 Wheeling, WV  
8 Lexington, KY  
9 Detroit, MI  
10 Dayton, OH  
11 Maple, Ontario CAN  
14 Kansas City, KS  
15 Little Rock, AK  
16 Dallas, TX  
17 San Antonio, TX  
18 Corpus Christi, TX  
19 Houston, TX  
20 Austin, TX  
22 Odessa, TX  
23 Lubbock, TX  
24 Norman, OK  
25 Fort Smith, AK  
27 Burlington, IA  
28 Davenport, IA  
29 Peoria, IL  
30 Chicago, IL

October, 1983  
1 Cincinnati, OH  
2 Columbus, OH  
3 Los Angeles, CA  
4 Baltimore, MD  
7 Worcester, PA  
8 New York, NY  
9 Norfolk, VA  
10 Charleston, WV  
12 Columbia, SC  
13 Tacoma, WA  
14 Hollywood, FL  
15 Jacksonville, FL  
16 Lakeland, FL  
18 Johnson City, TN  
19 Knoxville, TN  
20 Charlotte, NC  
21 Atlanta, GA  
22 Birmingham, AL  
23 Memphis, TN

**DATE CITY, STATE**

25 Toronto, Ontario CAN  
26 London, Ontario CAN  
27 Buffalo, NY  
28 Albany, NY  
29 E. Rutherford, NJ  
30 Uniondale, NY  
November, 1983  
1 Providence, RI  
2 Landover, MD  
4 Worcester, PA  
5 Philadelphia, PA  
6 Portland, ME  
7 Albany, NY  
8 New Haven, CT  
9 Rochester, NY  
11 Detroit, MI  
12 Cleveland, OH  
13 Indianapolis, IN  
14 Saginaw, MI  
15 Rockford, IL  
16 Green Bay, WI  
18 Chicago, IL  
19 Madison, WI  
20 Bloomington, MN  
25 Las Vegas, NV

**DATE CITY, STATE**

26 Phoenix, AZ  
27 Tucson, AZ  
29 Albuquerque, NM  
30 El Paso, TX  
December, 1983  
3 San Juan, Puerto Rico  
27 Huntsville, AL  
29 Louisville, KY  
30 Dayton, OH  
31 Detroit, MI  
January, 1984  
10 Baton Rouge, LA  
11 Biloxi, MS  
13 Evansville, IN  
14 Milwaukee, WI  
15 Des Moines, IA  
16 Omaha, NB  
17 Cedar Rapids, IA  
18 Springfield, IL  
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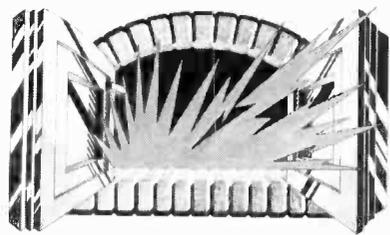
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Time Right For  
All-Metal Station?

# Programmers Weigh 'Obligation' To Play Listeners' Mettle



## HEAVY METAL '84

By LEO SACKS

**H**eavy metal may be the genre most closely associated with the purest form of animal savagery, but metal music makes money. Big money.

"It's the most stable commodity the record business has," says Lee Arnold, the program director at WQFM Milwaukee who, at 37, still relishes the feel of a bass guitar "pounding" into his chest. "But sometimes the industry forgets to put it out. During the synth-pop phase most of the major labels went through last year, I was screaming for product that *rocked*. I was told, 'Oh, we read in a memo that A Flock of Haircuts are in.' It made me so mad I dug through entire rock album catalogs to find cuts we never played. The audience appetite was unwavering."

Arnold makes a convincing point. Yet other radio programmers aren't always as moved by the violence, aggression, sexism and simplicity that's the core of most metal music. Which is not to infer that all heavy metal bands sound alike. "There's rocking metal, melodic metal, pop metal, bad metal," explains Mike Bone, vice president of promotion for Elektra, whose dentist engraved the words "heavy metal" in his mouth one autumn afternoon. "You don't have to sound like someone's cutting off your little finger with a rusty fishing knife to make good metal."

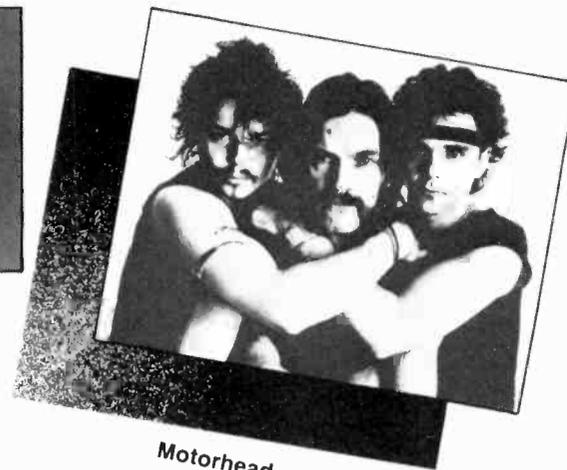
Bone, whose promotion department recently guided the label's Motley Crue to a platinum album ("Shout At The Dev-

*Leo Sacks is Billboard's Associate Radio Editor in New York.*



Ted Nugent

Producer Dave Schulps, Accept lead guitarist Wolf Hoffmann, and MJI Broadcasting's Gary Krantz after recent "Metalshop" interview. Photo on buzzsaw is of "Metalshop" creator/consultant John McGhan.



Motorhead

il"), concurs with Arnold. "What makes metal so attractive to a major label is that it has nothing to do with fashion," he says. "Develop a good metal band and they'll be with you for a long time. Their loyal fan base will ride through a bad album and give you another shot. A fashion band may or may not get that second chance."

The problem, of course, is getting radio to give a metal group the opportunity to prove itself, period. "Rock is a sound," says Steve Leeds, an independent promotion consultant based in New York. "Metal is a lifestyle most programmers don't understand. Either they're unable to distinguish between good and bad metal bands, or they suffer from xenophobia. It's much easier for them to listen to Donald Fagen when they go home than to Saxon or Quiet Riot."

Leeds, whose clients include such metal acts as Michael Schenker and Scorpions, believes that programmers have an obligation to their listeners to "figure out what they don't understand and then to make it work for them." Like the issue of black videos on MTV, says Leeds, "There is a suggestion of malice when large blocks of AOR stations shun the sound out of ignorance." Adds Jerry Jaffe, vice president of rock for PolyGram, "A job is a job is a job. Programmers

are supposed to serve the public, and if their gut tells them something is happening, they should play it. Their personal taste is irrelevant."

Jaffe has certainly experienced his share of success and failure with rock's most volatile music. "Sometimes I think a heavy metal station for headbangers isn't a bad idea," he says. "It has the foibles of every musical style, only they're a little more pronounced." In pitching the sound of pop and rock programmers, however, Jaffe finds himself dealing with a sociological phenomenon. "The heavy metal constituency is very vocal, especially on the phones," he says. "Still, programmers find it hard to discern how that audience is a plus."

Jaffe isn't referring to PolyGram's Def Leppard, whose relatively sophisticated "Foolin'" and "Photograph" singles have set a precedent for quality heavy metal in the pop marketplace. What nags him is the company's inability to break Motorhead—generally regarded as the quintessential metal band.

"They're the 'je ne sais quoi' of heavy metal, and after four years of putting out their records, they're still foreign to

*(Continued on page HM-21)*

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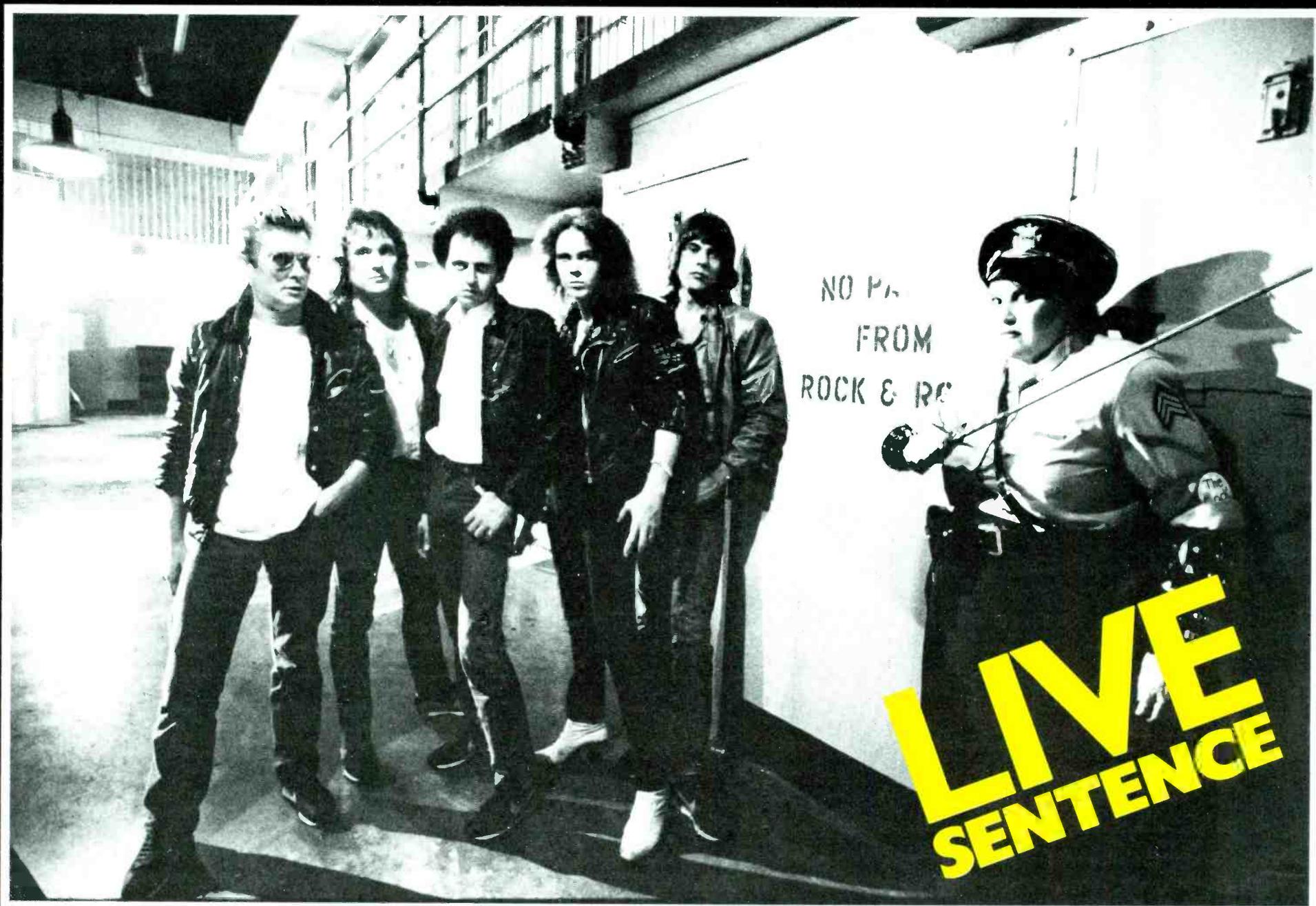


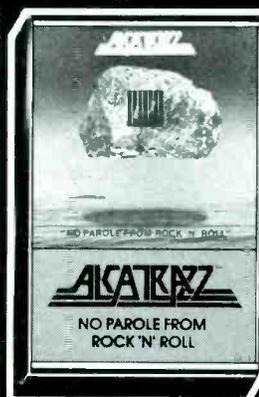
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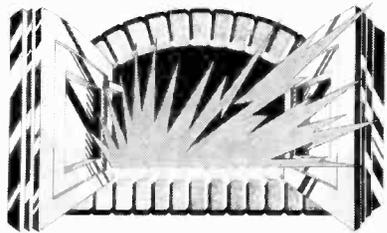
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# Dynamic Retail Reaction Metal Has Loud Ring Of Heavy Dollars

## HEAVY METAL '84

By MOIRA McCORMICK

"All it takes to sell heavy metal is letting the consumer know you have the product. Metal doesn't need radio—word of mouth'll do it."

Norman Hunter, Record Bar import buyer

"Heavy metal sales here have increased fourfold in the last three months. Anything I buy that looks metal on the cover, the kids'll pick up."

Manager Margie Hines, Moby Disc Records, Pasadena

"Keep it coming!"

Director of music purchasing Lou Garrett, Camelot Enterprises



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Accept

The above is a random sampler of retail reaction to heavy metal, circa 1984. It's had its past ups and downs, but there appears to be little doubt these days that heavy metal translates to heavy dollars in the vinyl vending department.

Chains and specialty retailers alike report significant gains in metal sales percentages over the last year or two, ranging from 25-30% in most cases to 100% in some areas. Increasing appearances of new metal artists on major labels, catalyzed by a thriving indie/import heavy metal "underground," along with galloping cassette sales and the growing viability of metal-related merchandise, all point a studded-gloved finger at the re-emergence of the heavy metal juggernaut.

The 150-store Record Bar chain, headquartered in Durham, N.C., is regarded by many as the largest retailer with the strongest commitment to heavy metal. Import buyer Norman Hunter says he'd gotten the metal ball rolling a couple of years ago when, besieged by requests for unheard-of import and independent metal bands such as Grim Reaper, Anthrax, Metallica and Raven, he sent out questionnaires to all 150 Record Bars to determine which of them would be the

most successful at testing and turning over a variety of metal product.

"We came up with 89 'heavy metal stores,' mostly situated in Texas, Oklahoma, Kansas and Missouri," Hunter says. "Now, we'll stock 30-60 each of major new metal releases in those stores, with 5-10 in the others. New or unknown artists will run 10 in the metal stores and maybe two in the rest."

"Unknown LPs will always sell in our heavy metal stores—if an album looks metal on the cover, that's all it takes," remarks Hunter. "Earth dogs and headbangers never grow tired of hearing groups do the same thing."

Hunter attributes the recent metal resurgence, which in Record Bar's case saw a chain-wide heavy metal jump from 3% to 7% of total sales in 14 months, to the increasing number of new artists, the ever-growing prominence of domestic independents and imports, the continued success of catalog bands such as Judas Priest, Black Sabbath, Scorpions and AC/DC, and the metal cassette boom, as well as the related rise of heavy metal accessories.

In the majority of chains surveyed, domestic cassettes either equalled or outsold corresponding LPs. Indie cassettes are rare and import cassettes almost non-existent, says Hunter. "For new releases, the cassette/LP ratio is about 60:40, and with catalog, it's 65:35," he says, noting that Record Bar #137 in Gallup, N.M. sells as many as 11 cas-

ettes per album, apparently due to the largely Indian population's predilection for cassette players.

Mike Wyner, rock buyer for the Long Island-based 54-store Record World/TSS chain, sees the return of metal in part as a "guitar backlash to synthesizer music." About 40 Record World stores feature metal sections with their own specially-carded bins, heavy on domestic indies and imports. Major domestic releases, Wyner adds, are double-bagged in the rock section as well.

Wyner finds instore play helpful in pushing certain metal acts, but cautions against the more esoteric of the genre. "If it's melodic metal, fine, but the very noisy stuff chases customers out," he observes.

Other major national chains from Musicland to Camelot report increased metal sales and corresponding leaps in cassettes. The 34-store Licorice Pizza chain in Southern California ran a successful heavy metal sale during February, increasing sales 20%, according to buyer Cathy Cole.

Heavy metal in the metal-mad Los Angeles area sees its biggest dollars in the San Fernando Valley and Orange County. Some 35% of total dollar volume at Tower Records in Panorama City comes from metal, according to Tower's Greg Schmidt, while Joan Spinosa of Tower Records in Anaheim

(Continued on page HM-22)

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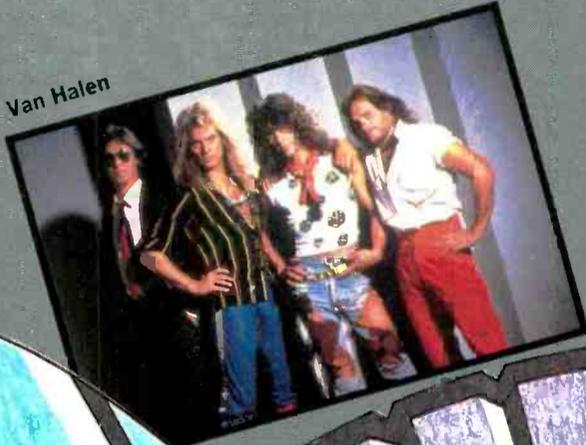
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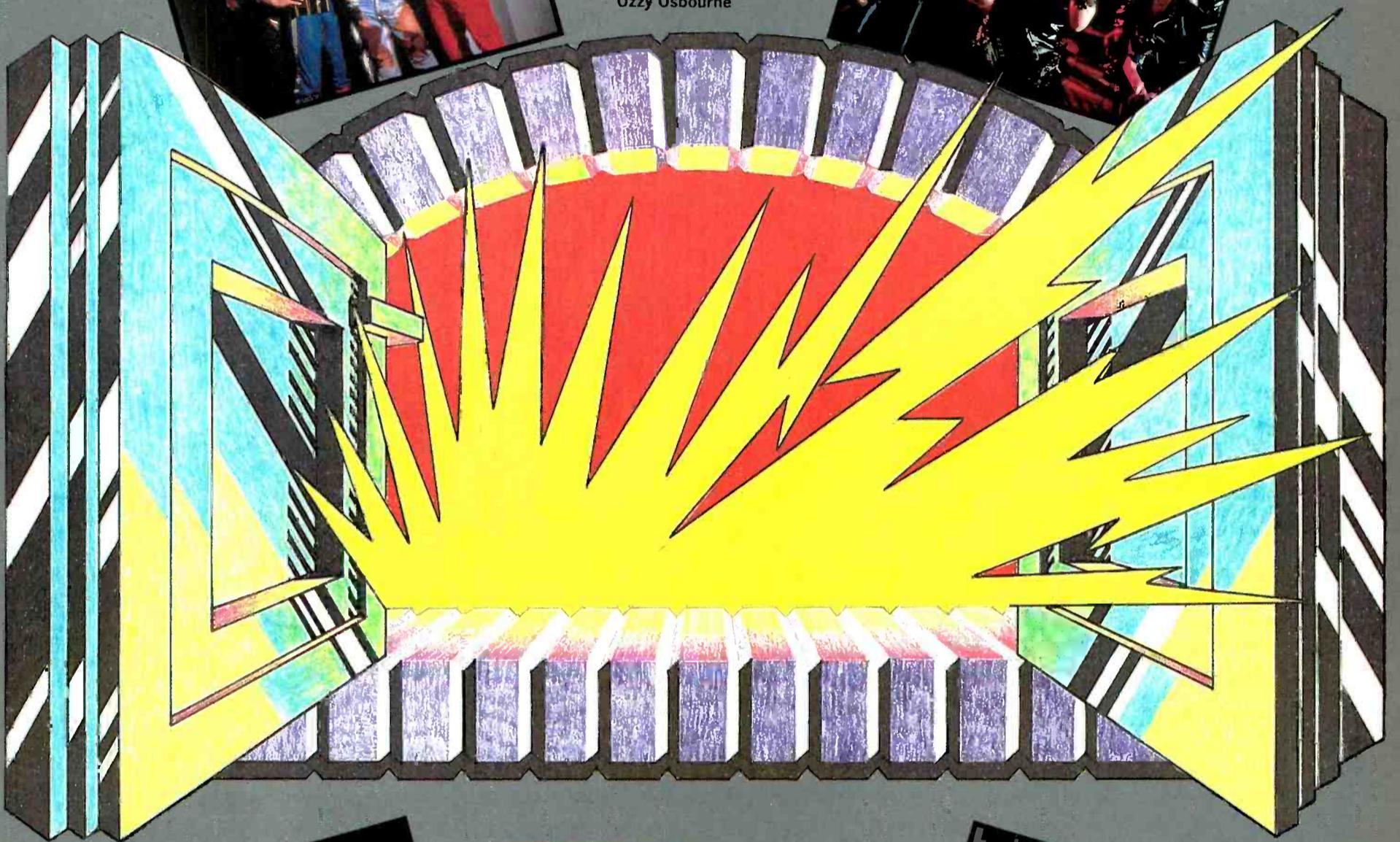
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Van Halen

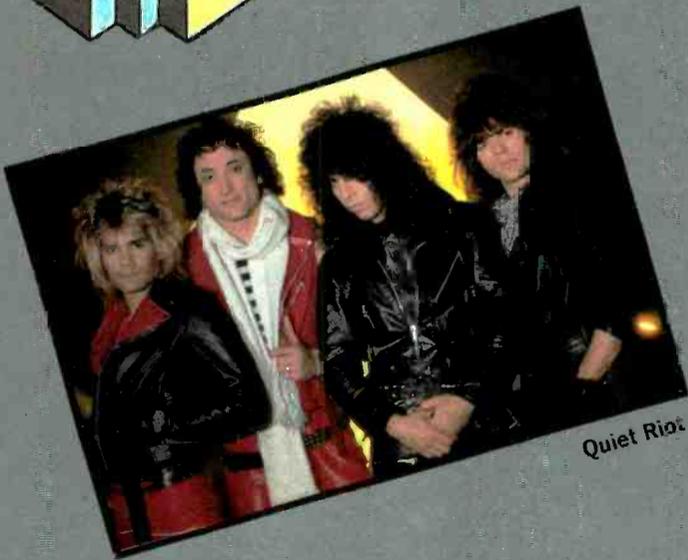


Ozzy Osbourne

Judas Priest



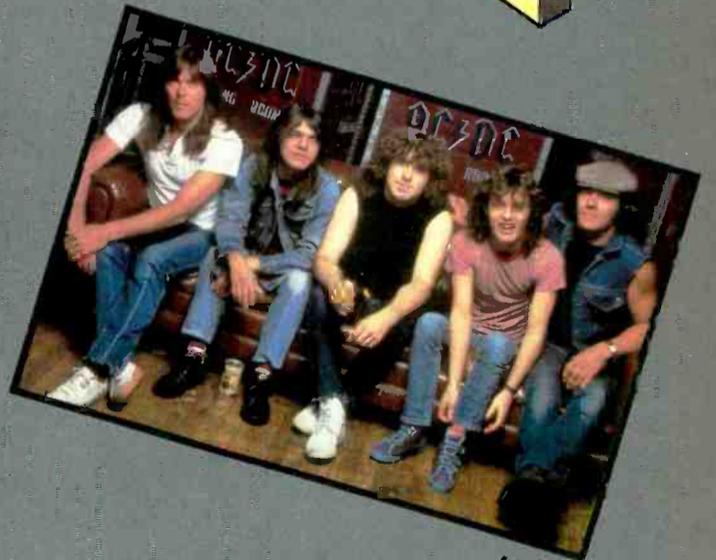
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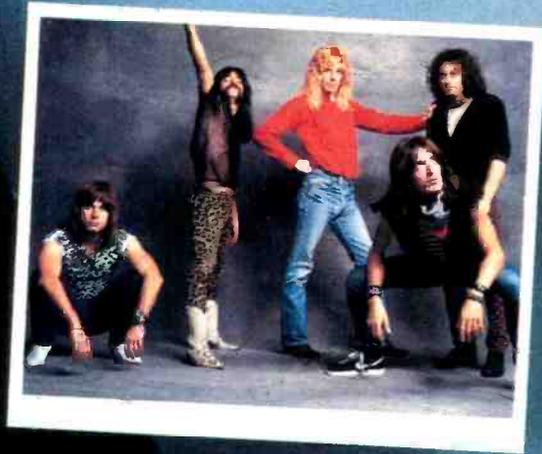
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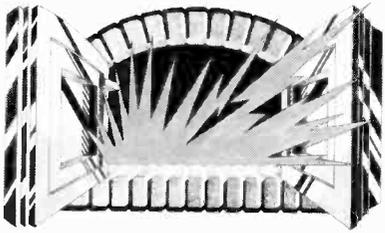
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# HEAVY METAL '84

By NICK ROBERTSHAW and PETER JONES

**H**eavy metal is not a type of music, it's a type of consumer. That's the view of Paul Birch, who heads the U.K.-based Heavy Metal Records group. He adds: "It should just be called rock music, and 10 years ago that's just what it was called. Since then, new pop styles have come along, helping to create the sense of a special heavy metal category, with its bands like REO Speedwagon or Black Sabbath."

Birch's outfit is typical of many pushing heavy metal music at the international level, but it is more successful and broader-based than most. There are four labels involved: Heavy Metal Records, Heavy Metal Worldwide, Heavy Metal America and FM. Some 70% of the acts are from outside Britain.

He talks of Eloy, from the Heavy Metal Records roster. "This is light heavy metal. The group is a dead ringer for Pink Floyd. This band has sold more than a million LP units in the GAS territories." That's West Germany, Austria and Switzerland.

Birch has finalized an unusual worldwide deal with EMI International whereby his group sells finished product to the 36 local EMI operations (not including the two Capitols in North America). He says: "It's not like a license operation. We believe in the exploitation of artists, not labels." EMI has a 30-day option to pick up product proffered.

Early this year, Birch completed a deal with PolyGram for the U.S. for sales, not marketing. He's considering seeking a full license deal.

Acts on Heavy Metal America include CBS worldwide signing Harlequin (double platinum in Canada) and Santas, a Canadian act. Both groups are produced by Jack Richardson. Says Birch: "We want to build really big with HM America, there and worldwide."

*Nick Robertshaw is a freelance writer in London and frequent Billboard contributor. Peter Jones is Billboard's International Editor in London.*

## New Groups & Offshoots Pound The Beat

# U.K. And Europe Feel The Thunder



Biff Byford of Saxon



Bruce Dickenson of Iron Maiden  
Photo: Paul Natkin

His group also has Bow Wow, the biggest Tokyo-based heavy metal band, which toured Britain last year and recorded its "Holy Expedition" album at London's Marquee club.

A powerful heavy metal source in Germany is producer Dieter Dierks. Birch's group sold 25,000 copies of the new Accept album from Dierks, who also handles the Scorpions, biggest act in that territory, and new outfit Bullet.

Dierks and Birch are as one in insisting that the U.K. is the key international proving ground, more important than the U.S. So Dierks first goes to London to promote his acts, then lands U.S. deals on the basis of their success in the U.K.

Says Birch: "This situation exists despite the fact that U.K. heavy metal sales are dismal compared with the rest of the main regions. Some U.K. rock labels exist purely to export."

British talent coming through Heavy Metal Records includes Quartz, Witchfinder General and new signing Rothschild, the latter a glam-rock heavy metal group in the Kiss mold. Birch set up the new FM label for acts who didn't want to be typecast as heavy metal, who wanted the broader base as projected by Journey or Asia.

He has strong competitors in the U.K., including Neat, Music For Nations and Mausoleum. But he claims these and other labels in Germany and the U.S. were created in emulation of his pioneering activities.

It's widely accepted that Britain "invented" the heavy met-

al category at the end of the '60s, through the pungent outpourings of Led Zeppelin, Deep Purple and Black Sabbath, the latter still in the fray after 16 head-banging years.

Through most of Europe and in Australasia and elsewhere, heavy metal was dubbed "unfashionable and over-simplistic" by media gurus through the '70s. But as the '80s neared, a "new wave" of British heavy metal emerged. Domestic bands powering in included Saxon, Iron Maiden, Def Leppard and the more progressively slanted Marillion.

Offshoots of older groups also gained power, like Whitesnake and Ritchie Blackmore's Rainbow, both born out of Deep Purple. Black Sabbath, in fact, boasts only two original members but has enlisted Ian Gillan, previously in Deep Purple. There's also Dio, formed a couple of years ago by Ronnie Dio, former lead singer with both Rainbow and Black Sabbath.

In an international sense, promoting and marketing heavy metal is a problem. Pete Hinton, a&r chief of French-based Carrere Records, which signed Saxon from London in the late '70s, says: "Certainly in Britain, the radio people don't pay enough attention to hard rock, so you have to depend on support from club disk jockeys and consumer press.

"But in the end it is down to touring, building a following that way. Bands have to get out on the road, almost non-stop. The heavy metal groups are in a word-of-mouth promotion zone. Fans have to be lured into halls, enjoy the energy of live shows, then tell their friends.

"British bands trying to break the U.S. market have it tough, because of the size of the territory. Slade is a prime example of a British band which slogged its heart out on the road in the States but still had little to show for it."

More recently, though, Iron Maiden and Def Leppard have solved that problem. The latter's "Pyromania" album is one of the biggest heavy metal sellers yet.

But British fans take kindly to imports. Notable among visiting Americans are Van Halen, Quiet Riot, .38 Special and "old faithful" Ted Nugent, the latter realizing that the best kind of heavy metal marketing is being there, in person.

Paul Birch has a top-of-the-pile international overview of the scene. He avers: "Image is everything. The band has to look right. Merchandising deals, badges, patches or whatever, are earning as much in heavy metal as are record sales. And singles hits are few and far between."

*(Continued on page HM-22)*

A Billboard Spotlight

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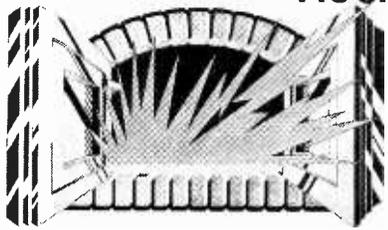
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## Satanic Image Questions Industry's Metal Morals



### HEAVY METAL '84

Rock'n'roll has been young's way of shocking old since Elvis first twitched his hips (and got censored for it) in 1956. But no genre takes as much flak for its trappings as heavy metal. With the broad use of occult symbolism, demonic references, bondage & discipline imagery and the rest, it has consistently been the target of both religious groups and women's organizations.

Ozzy Osbourne has seen more than one city council try to ban his show. A California legislator tried to have warning stickers put on record albums because they contain secret messages that warp the mind. Kiss was accused of leading "kids in service to Satan," and the National Coalition on Television Violence counts 18 instances of violence per hour on MTV—35% of it sexual.

Yes, metal takes heat from all sides. And not without reason. Slayer's recent Metal Blade release really does have sides labeled "6" and "66" instead of "1" and "2." Metal videos are full of women in cages, tattered clothing and collars. Motley Crue's album cover is a pentagram. And what do you suppose the name Black Sabbath connotes? A Tupperware party?

The music industry maintains to the man (significantly) that all this is pure entertainment, shock value no different than Alice Cooper's toy doll or, for that matter, the Beatles' long hair. "The bands aren't perpetrating evil on society," says Geffen's John Kalodner. "The musicians look upon it as pure entertainment. And the more the parents are offended by it, the more the teenagers want it."

Kalodner, interestingly, is the only industry spokesman

who openly discourages any intimation of violence towards women in lyrics or videos.

"Rebelliousness is only fun when it gets a rise out of your parents," says Steve Sinclair of Enigma. "It's like punks wearing swastikas. If nobody made a big deal of it, it would stop."

But people do make a big deal of it. Neither the Moral Majority nor the National Federation for Decency wished to speak for the record, but the Reverend Jeff R. Steele, a Baptist minister who conducts seminars nationwide on the negative impact of rock music, had an interesting perspective to voice.

"It (heavy metal) is sick and repulsive and horrible and dangerous," he says, "but at least it's recognized as a problem by everyone. It's terrible when one of these groups can sell a million records. But at the same time, I sincerely believe more damage is being done by the top 40 than by all this stuff put together. When Olivia Newton-John can have a hit saying 'Let's get animal'; when Marvin Gaye can go double platinum and win a Grammy talking about 'sexual healing,' that does more damage than all the Ozzy Osbournes and AC/DCs put together."

Ozzy himself says: "God made man, and he gave him a sense of humor. Some of these people, they don't know how to have a laugh. I just like to have fun." Adds Sharon Osbourne, Ozzy's wife/manager/mother of their new baby, "Ozzy isn't into Satanism or the killing of animals. That's a marketing campaign we invented for him. He doesn't take it seriously."

Question is, does the fact that the artist doesn't take it seriously make any difference? The watchdogs say the audience for this music is very young; they may not know fact from fantasy.

"We have a responsibility as adults to realize that what we put out has an influence on children," says Connie Hillman of Constant Communications, a tour management organization.

"Music video is as creative and well-designed and attractive as anything on the air today," says Peggy Charren, president of Action for Children's Television. "And a lot of it is extraordinarily inappropriate for children. ACT believes that



The unburning of Ozzy Osbourne

copyright is worse than any of the junk that's on television. But if you're going to let your children watch it for hours on end, at least be aware of what messages they're getting."

The industry response? "We don't feel it's our place to judge on a moral level," says Steve Moir of MCA.

"Where do you draw the line?" adds his a&r cohort Thom Trumbo. "In the '60s, some corporations might have wanted to censor anti-war messages on records."

As Arma Andon of Columbia succinctly puts it: "It's not our position to censor our artists' work."

Still, in a democracy there's always a free-market solution to every dilemma. Enter Stryper, the first Christian heavy metal band. Newly signed to Enigma, this "Van Halen for Jesus" wears spandex and leather, but goes directly from the gig to Bible study.

"We're onstage as heavy metal as anyone there is," says drummer Bob Sweet. "And we're telling God's side of the story." Stryper not only doesn't believe in women in bondage, they discourage sex outside the bonds of matrimony.

This is Stryper's message, delivered with screaming guitars and headbanging beat: "I've changed my ways from wrong to right/ The devil never pays, he robs like a thief in the night/ So many bands give the devil all the glory/ It's hard to understand, we want to change the story."

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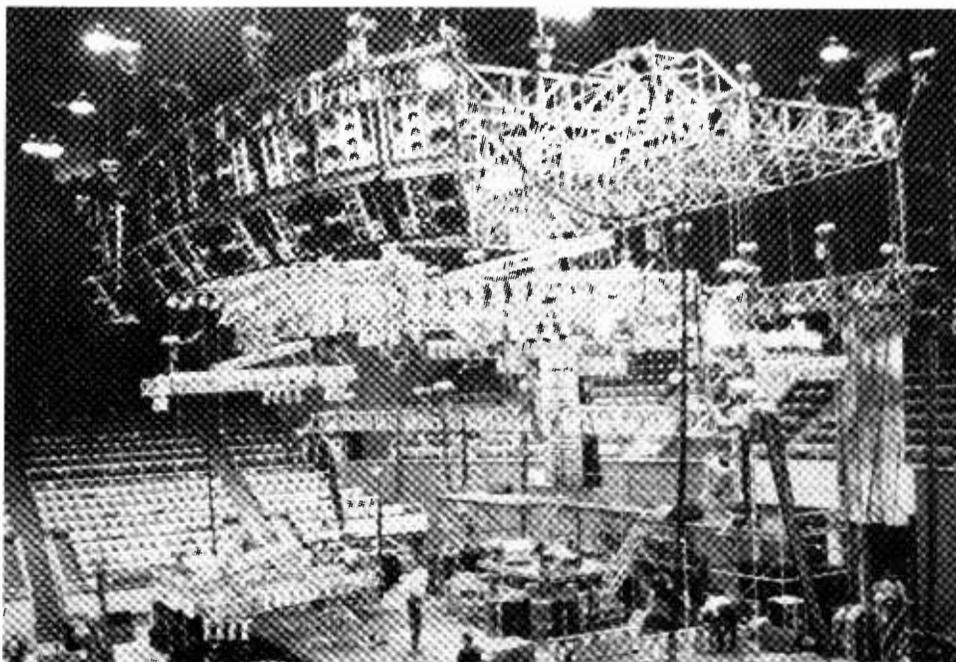
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## Majors Open

• Continued from page HM-4

of heavy metal: Def Leppard has sold better than six million albums and enjoyed more airplay than any five bands could ever hope for. Jerry Jaffe, senior vice president of the rock division of PolyGram, thinks there is more to Def Leppard's success than the ability to write rock'n'roll anthems and Mutt Lange's impeccable production of "Pyromania." The secret ingredient, says Jaffe, is youth.

"The market is wide open for young, heavy rock bands," he says. "For too many years, the arena shows were people in their mid-30s playing to teenagers. Part of the reason for Def Leppard's tremendous hold on America is that they were one of the few bands playing to their peers."

PolyGram has recently signed Heavy Pettin', a hard rock band with no member over the age of 23, and hopes that they, too, will cross from hardcore metalhead appreciation to a wide audience. He does not subscribe to the theory that a metal band risks losing its following if it betrays the cause, becomes too commercial.

"I don't think any band will say 'No, I'll give up the potential two million sales and keep my 50,000,'" says Jaffe.

Some metal aficionados disagree. Sharon Osbourne, who manages her husband Ozzy, looks askance at the number of females in Def Leppard's audience—a following, according to Def Leppard manager Cliff Burnstein, partially responsible for the band's success.

"I find the girls very fickle," says Osbourne. "Next year, a prettier band will come up, and you're dead." Osbourne notes that Ozzy's catalog continues to sell as new generations of male children reach adolescence. She also thinks that the Epic artist (and one of the only solo heavy metal acts) is part of the reason for the form's resurgence.

"Ozzy is the guy who opened the floodgates for all this heavy metal fury that's going on right now," she claims. "When he came here in 1980, he was begging promoters to take him. No record company wanted to sign a heavy metal act." That, she says, is why Ozzy really did bite the head off a bird in Epic's administrative offices: he didn't want to be ignored.

Also agreeing with Sharon Osbourne is Steve Loeb, producer of Riot's "Born In America" LP. "It's very dangerous to try and cross over to broaden your base," says Loeb. "Stay true to the idiom and you'll sell massive amounts of records for years and years."

"If we could get a hit single out of Judas Priest," counters Arma Andon, Columbia's vice president of product development, "we would certainly welcome it. It would reflect a dramatic increase in sales, and I don't think the hardcore Priest fans would desert them."

Columbia has recently taken on Heaven to complement Priest, and already has heavyweights like Ten Years After, Deep Purple and Blue Oyster Cult in their catalog. Andon feels that a heavy metal artist's first impact must be in live performance, but doesn't look at tour support as a drain on the label.

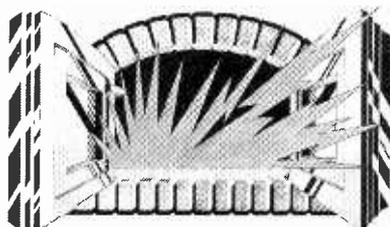
"We generally don't put an artist on the road until there's a demand for them," says Andon, "and that demand will offset much of the cost of putting them out there." Quiet Riot, distributed by CBS, relied on concert merchandising to support the band until "Metal Health" broke. And as John Carter says of his Iron Maiden, "I wish we could sell as many records as we do t-shirts!"

Carter, national director of talent acquisition for Capitol Records, says that Iron Maiden was able to sell 800,000 units of its last album without benefit of a hit song. The label also sold in excess of 100,000 units of Helix's "No Rest For The Wicked" and has recently signed a metal band from Phoenix that currently uses the name Icon.

"Then we are flirting with W.A.S.P., who are sort of Kiss meets the Plasmatics," says Carter. "They're rude and lewd and loud." W.A.S.P. is, in fact, the epitome of "the music parents hate," boasting a guitar player who slices his knuckles



Bullet



**HEAVY METAL '84**

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Alcatraz



Vandenberg

on a cheese grater and bleeds onstage, and band members whose leather pants have had the seats cut out of them.

Carter realizes that a flood of heavy rock bands may cause supply and demand scales to tip in an unfavorable direction, but adds "We always make more music available than there is a demand for. And at the same time, we take heat for not signing as much talent as is available."

The increased competition between all these new bands may have a welcome side effect, according to Atlantic Records' vice president and West Coast general manager, Paul Cooper. "Because the market is increasingly competitive," he says, "the music has been getting better. Better songs, better lyrics, better melodies."

Atlantic has never lacked for hard rock bands, with a roster that features both time-honored biggies (Cream, Vanilla Fudge, Iron Butterfly, Led Zeppelin, AC/DC) and promising newcomers (Vandenberg, Twisted Sister, Zebra, Ratt, Robert Plant as a solo artist).

"The name of the game is a hit record," says Cooper. "The name of the game is a hit song."

"Bands who mix hard rock, heavy metal and a pop edge tend to ultimately have the prolonged success," agrees Geffen Records' director of a&r, John Kalodner. He has recently acquired Portland's Black & Blue, whose debut LP is being produced in Germany by Dieter Dirks, the man who produced Scorpions' "Blackout." Geffen is also pushing Sammy Hagar to a similar audience, with a new album due in August to be produced by Van Halen's Ted Templeman.

"The market will overload on heavy metal bands for a while," says Kalodner. "There's only a few quality acts, and every label will sign so many. There can't be nine 'next Def Leppards'. In the coming months, there will be new LPs from Scorpions, Billy Squier, Foreigner, Sammy Hagar, Journey, REO Speedwagon, Triumph, Rush... these bands are not going away."

"When the supply is too great," says MCA vice president of a&r, Steve Moir, "that hurts the cult that originally supported the music. Oversupply killed new music. With heavy metal, we don't want to jump on a bandwagon."

At the same time, adds Moir's counterpart, Thom Trumbo, MCA is actively seeking hard rock and heavy metal bands—mainly because they don't have any. So far they have picked up Canada's Headpins, a commercial metal-ish band with a female lead singer.

"We're definitely looking for metal bands," says Trumbo. "But we're looking for the same things we've always looked for. Songs. The groove. A hero. A star."

"The kids want the guitars," says Moir. "They want the power. Metal will never die."

EMI America, who uses metal champions Engima as a sort of "custom label," are distributing product by White Sister, and have signed Queensryche and Great White.

"These bands are hardworking; they want to perform," says national director of a&r, Jamie Cohen. "They get their energy from the audience, which is very healthy. And these bands are also very self-sufficient. They go out and support themselves on the road."

Cohen, who disclaims notions that he's jumping on a trend by recalling his first headbanging experience at a Blue Cheer concert, thinks that the "heroic" rather than the "Satanic", school of heavy metal will reign. The participatory oomph of such songs as "Rock Of Ages" and "Cum On Feel The Noize" (the success of which has made it possible for originators Slade to celebrate a longed-for label deal) make "heroic" metal the common denominator of energetic youth.

As Spencer Proffer, who produced "Noize," cynically—if realistically—notes, "Ninety five percent of society are sheep. They want to be led."

"Heavy metal is here to stay," says Tom Zutaut. "It's been here for 20 years. Forget about the people who are buying metal in 1984. The people who have been buying metal for the past five years, and who will buy metal next year and the year after... you'll make money on them."

# Indie Labels

• Continued from page HM-4

as a comer a year and a half ago when it broke Berlin, and have used similar marketing techniques for metal bands like Armoured Saint and Tsunami.

"We don't just want to be a farm label," says Enigma's director of marketing, Steve Sinclair. "We are committing ourselves to breaking groups and holding onto them through hit status."

"Enigma has always been involved in metal," says vice president Wesley Hein, "because it's a genre where a group of kids can make an album and have a shot at competing with groups that have spent hundreds of thousands of dollars on their album. It's like punk was a few years ago."

"As more and more heavy metal bands get signed to the major labels, it will be more difficult for the bands to compete," he continues. "Then the push will probably go to another genre."

Another metal label that wants to hang onto its talent is Megaforce Records of New Jersey, a firm run by a woman: Marsha Zazula. The label is only six months old, starting life as a record store. In its short history, it has shown respectable numbers for Metallica's "Kill 'Em All" and Raven's "All For One," as well as recent releases by Manowar and Merciful Fate.

"If I can't sell 35,000 units in four months, I consider it a failure," says company spokesperson (he insists on the non-sexist title) Jonny Z. (he insists on the sur-initial). "We rely on the 'Metalshop' programs around the country for airplay, and thank God they exist. Metallica will probably sell 100,000 units in the next three months. With airplay, can you imagine what it would do?"

Z. feels that affiliating with a major would be selling out to the wimps. "We've been offered big dollars for Megaforce, but we're holding on. We don't want what we started to be bastardized."

Some small labels actively seek association with the big guns. Aegean Records (Hermosa Beach, Calif.) started a year and a half ago with the specific purpose of breaking Great White—and getting it on a major label.

"It seemed difficult at the time to get the majors to come to the table," says owner Alan Niven. "So the best course of action seemed to be to release a record independently."

Niven put out an EP on Quix II vinyl and a chromium dioxide cassette, and sold about 20,000 units, predominantly in the Los Angeles area. The record cost \$5,000 to make, he says (including \$192 for artwork) and the band has since been signed to EMI.

"As an independent," says Niven, "one's courage and one's finances have to be put to the wall, and that should deserve a reward from somebody's success. But at the same time, an independent must realize that to get the job done, you need a very large machine. And unless you tie in with a big company, you're going to limit the success of your act."

Marshall Berle, former manager of Van Halen, formed Time Coast Records in order to introduce Ratt, a Los Angeles hard rock quartet that boasts a 6'5" blond guitar hero. He sold, he says, 40,000 copies of an EP that cost \$10,000 to make, and got airplay on 40 AOR stations nationwide.

"Time Coast is doing what the majors used to do in the '60s and '70s—invest the time and money to break the artist," says Berle, whose uncle Milton Berle appears in a new video for the band, now on Atlantic. "I call it a 'minor league network,' a chance for bands to break into the minor leagues, which is a lot easier than trying to break into the majors."

Bobby Ragona, manager of Riot—who dropped back to the minors after a stint in the big leagues—says "Independents can't really support you. You need the clout of a major." But Important Records of New York, with its in-house label Combat, claims that's not the case. The five-year-old firm has a secret weapon.

"The one thing that most independent labels don't have," says Walter O'Brien, director of Combat, "and the reason they need a major label, is distribution. But we have a distribution company. The only thing a major could do for us is have a huge fund of promotion and advertising money."

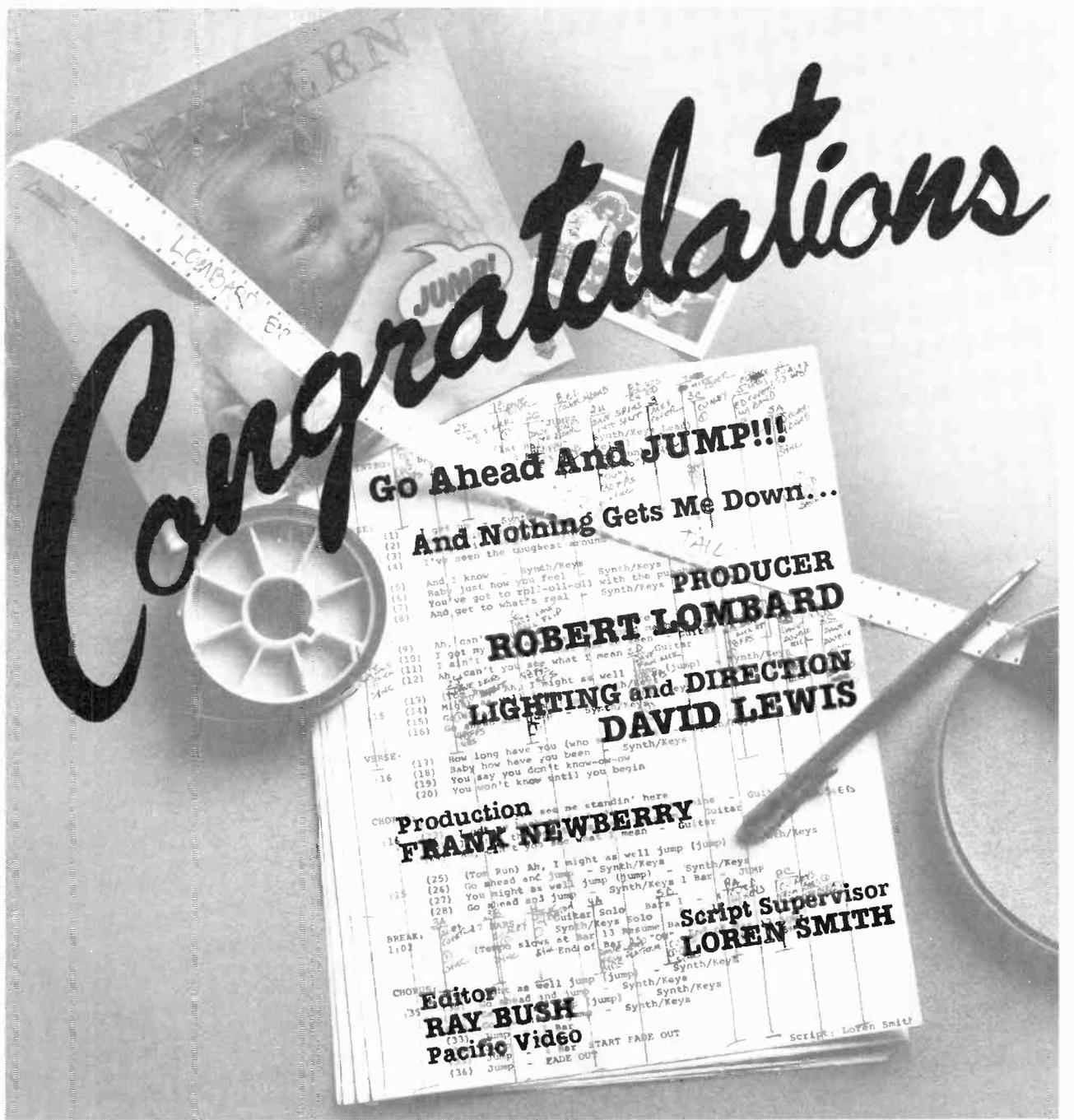
A huge fund for advertising may be a consummation devoutly to be wished. But Important's vice president of marketing, Howard Gabriel, doesn't see its lack as a major problem. "The hardest part of being an independent," he says, "is convincing radio that these bands are popular, that not only CBS and WEA bands are popular." Important sees its own roster—Talas, the Rods, Oz and Tokyo Blade—as quite popular, thank you, as are the bands they distribute for Megaforce and Mausoleum.

"People are always calling me and asking who are the hot groups, who should they sign," says Gabriel. "We don't want to give out the information; we want to go after those bands ourselves."

There are a clutch of indies doing good business through word of mouth advertising and the tremendous activity of the hard rock/heavy metal live performance scene. Thanks to magazines like Kerrang!, World Metal Report, Metal Forces and others, the fans know quite well what product is on the street, even if the label is headquartered in a living room.

Mike Varney's Shrapnel Records in San Francisco has garnered a solid reputation with such bands as Steeler, Violation, and guitarist Randy Hansen. Par, out of Florida, has Savatage, Allegiance has Lady Killer, Mutha Records claims Skull Duggery... not to ignore Mongol Horde, Triple Platinum, Backhouse, Mystic, Quality, Miami and more.

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HM-20 **Concert Business**

Continued from page HM-6

on what the public's been used to"), but many promoters swear by it. "A heavy metal show is more a social event than a concert," states Feyline's Crump. Pointing to the last US Festival as an example, in which the "heavy metal day" far outdrew the rest of the festival, he notes, "Kids'll hang around all day waiting for the bands, which isn't as appealing to older audiences. With an indoor general admission venue, they like to move around and see their 40 friends, and they don't care much about acoustics or comfort."

"Kids go to Dayton's Hara Arena (8,000) to party," affirms Steve Sybesma of Sunshine Productions, Indianapolis, adding, "In some instances general admission is safer than having chairs on the floor, which could end up all over the place."

Greg Purloth of Bill Graham Presents says most of Graham's Northern California venues go either way, "but with metal bands, people want to move around." Steve Rennie of L.A.'s Avalon Attractions notes that with Avalon's recent exclusive on the 4,400-seat Palladium, Los Angeles finally has a mid-size venue for metal.

On the other side of the seating coin, says Stone City's Wilson, "A promoter feels safer with reserved seats—most general admission tickets are sold at the door."

"Kids enjoy sitting down," agrees Future Entertainment's Lashinsky. "We're doing more and more reserved-seat shows."

"People come to listen," says Don Seat, operator of 25,000-seat outdoor venue Alpine Valley in southern Wisconsin. "When they're paying \$17.50 for a ticket, they want to have a good time, rather than get rowdy."

The damage issue in general is a minor one across the board (rather surprisingly, considering the incendiary prop-

erties of metal on the garden-variety headbanger). Most promoters surveyed report little or no damage connected with heavy metal shows. Danny Kresky of Pittsburgh's Danny Kresky Presents acknowledges that, while some delirious fans may try to dismantle a toilet or two, "they're not throwing fireworks anymore." "Sometimes, there's more damage in the band's dressing room than the hall," chuckles Avalon's Rennie. Monarch Entertainment's Bruce Moran says metal maniacs attending shows at the 17,000-seat Byrne Arena in East Rutherford, N.J. "are more destructive than Stevie Nicks fans, but the damage isn't prohibitive."

Jess Nicks, father of Stevie and, along with his rock singer daughter and his son Gene, co-operators of Phoenix's premier outdoor facility Compton Terrace, has his own theory of crowd behavior. "We built the venue for kids to have a good time in, and they respect it," he says. "Shows start at 7:30, but the kids are free to arrive at 2:00 and bring their frisbees, footballs, whatever. Booze and bottles aren't allowed," he adds, "but you do get a few drunks now and then." Nicks says Compton Terrace, formerly 16,500 seats, is reopening in May after a change of location and capacity (to 25,000). "Most of our shows are heavy metal—we do all we can," he says.

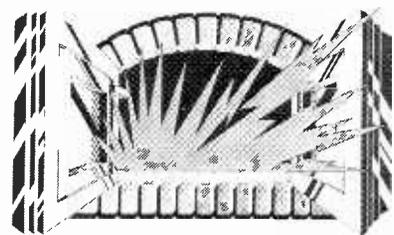
Venue operators tend to show as much enthusiasm for heavy metal as promoters, thanks to their cut of the ballooning metal merchandising business. The average metal fan regards the concert, the album and the t-shirt as an inviolate trinity where his/her favorite bands are concerned, resulting in a per person average of anywhere from \$4-\$9 in merchandise per concert, according to sources.

Considering that most venues take a 30% cut of profits after sales tax, it's not uncommon for the hall to make as much or more on merchandising as on ticket grosses. Cross Country's Jimmy Koplik, in fact, finds the promise of merchandising gold gives him leverage when renting a venue for a metal show. ATi's Waters goes so far as to say that merchandising "can make or break a band."

"I look forward to doing heavy metal because of the merchandising aspect," confirms Bill Humphrey, assistant manager of Lexington, Ky.'s 23,000-seat Rupp Arena. "Our grosses are substantially higher in general with heavy metal."

While heavy metal continues to up the status quo for large-scale concerts, it's also become the focus of a slew of regional clubs around the country. The highest concentration of metal clubs occurs on the West Coast and in Texas, where 18-year olds are allowed access regardless of drinking age.

Los Angeles is currently considered the prime forge for new metal. Notes concert producer Buddy Maver of the 1,000-seat Country Club in Reseda, "At least 10 metal acts from L.A. have signed label contracts in the last six months." The Country Club's roster runs around 30% metal, according to Maver, and includes rising label acts such as Dokken,



**HEAVY METAL '84**



Talas

Steeler, Queensryche and Black & Blue, plus three choice locals on "Heavy Metal" Thursdays. Lucy Forbes of Heavy Metal Nights instituted the Country Club's metal policy. L.A.'s Troubadour, once the focal point of the folk/country scene, is another local metal haven.

The 21-year old drinking age isn't always prohibitive. Stage One in Pittsburgh (700 capacity) has parlayed regular all-ages metal shows on Sunday into a four-day week of head-banging music, according to proprietor Craig Smilack. Number one rock station WDVE's commitment to the genre, primarily via weekly program "Metalshop" (co-sponsored by Stage One), offers valuable support, he adds.

And then there's New York's L'Amours, twin 2,500-seat nightspots in Brooklyn and Queens which galvanize attendance via regular promotions and radio tie-ins. "We give away trips, money, and one time we did a Harley," says booking consultant Bill Franzblau.

"This kind of music goes over better in the boroughs than in Manhattan," he continues, reinforcing metal's working-class image. L'Amours specializes in new and obscure metal bands, particularly those signed to domestic and foreign indie metal labels, including Talas, Anthrax and Manowar.

Though Franzblau admits that "three years ago, we couldn't have done an exclusively heavy metal venue," he feels, as do the majority of rock promoters, that "the metal craze isn't a fad. It's always been around—it's just flaring up."

A Billboard Spotlight

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# Programmers Play

• Continued from page HM-8

AOR," he laments. "They don't write sing-along choruses. They're dirty and filthy and revel in their image as true rock rebels. Yet most of the heavy metal bands I know have the verisimilitude of a Las Vegas crooner."

Says Cliff Bernstein, who co-manages Dokken and Def Leppard with Peter Mensch for Q Prime management, "If discrimination is defined as a quota system, then yes, there are only so many metal slots a station can be expected to fill. Radio has no obligation to anybody but itself. But if they're smart they'll take advantage of the metal lifestyle because they've imaged themselves as part of the 'us-and-them' rebellion. 'Everyone's an a\*\* except you because you're listening to your rock'n'roll station.'"

The issue isn't whether program and music directors "discriminate" against metal music, according to Bernstein. Instead, he points to an imaginary barometer called the Hardness Meter. "Programmers aren't sheltered," he says. "I've seen enough of them at my shows over the years to know that they go to shows. But if there is such a thing as the hardness meter, then perhaps Motorhead is the standard, a '10' on the scale when radio may only be willing to go as high as an '8' or an '8½' with a Judas Priest, a Manowar, an Iron Maiden. It's hard to say who's harder than who, but maybe that's as hard as radio wants to get."

Some stations obviously play more rock and metal than others. "Everyone always insists that their market is unique," says Greg Stevens, who programs KISS San Antonio. "But when it comes to metal, this really is a weird place." Last fall, Stevens "spoon fed" his listeners selected "new music" cuts by such groups as Duran Duran in between the station's mainstream rock fare (Rush, Bob Seger) and promptly saw



Slade, originators of "Cum On Feel The Noize."

his ratings plummet from a 12.2 to a 6 share of the market. The backlash, he says, affirmed that in San Antonio, "traditional rock is the relief, but metal is the showcase." Now KISS never goes more than two songs without "a metal edge," says Stevens, reversing a music policy which used to promote a metallic sound solely for spice.

Traditionally, America's metal merchants, like its followers, are rooted in the industrial working class. And while San Antonio may not resound with the clang of girders on beams, its metal fans—like those in the Northeast, Midwest and Pacific Northwest—prefer the same jean jackets, bandanas and protruding sweatshirt hoods. The difference is that most of them are Hispanic-Americans.

"Sixty-three percent of the population here is Hispanic, so it goes without saying that we have a strong sampling of Hispanic rock listeners," Stevens states. "And while they're not the minority, they still find themselves in the blue collar jobs."

Assessing the impact of last year's decisive Arbitron book, Stevens comments, "In focus groups and in mall intercepts, we couldn't get away from people knocking us. 'You call yourself a rock station?', they'd ask. We had to narrow our programming to concentrate on bands whose imaging employs the machismo qualities of partying, sex and demonic themes. Now when we promote shows, the bands we get the most attention from are always metal-oriented—Scorpions, Judas Priest, Motley Crue, Def Leppard."

How does the urban listener define hard rock and heavy metal? In New York, WNEW-FM program director Charlie Kendall says his focus group research shows that listeners over 25 perceive the music of Def Leppard as "rock" because of the group's penchant for sleek pop melodies. Iron Maiden, in contrast, are ponderously heavy, "a different story," he says, almost charitably, while Van Halen "walk the line" because "Jump" is a slice of pop-rock.

"Metal is the blue collar sport," says Kendall, who nominates the Stooges as the definitive heavy metal band. "Iggy handed them guitars, said 'Have fun,' and they did. Great art doesn't come from people who play it safe. And metal, for many musicians, is life on the edge."

Kendall, who hosts "Metalshop," a new weekly feature highlighting metal music and syndicated by MJI Broadcasting to 100 AOR stations, recognizes that the show's cutting sonic quality has made it an immediate success with white male adolescents. "It's gutsy," says the programmer, who claims that he would run the feature on Fridays at midnight even if he weren't its host. "Sort of like a Harley running full throttle on an open road with a thoroughly dangerous attitude."

MJI president Josh Feingenbaum may have unsuccessfully sought the sponsorship of Harley Davidson for the show, but he did manage to land the PolyGram, Atlantic and CBS labels. "I don't usually sell radio time to record companies



Spinal Tap

since they buy on a spot basis," he explains. "But 'Metalshop' is different. It's a great way for them to image." He admits that selling the program was easier than he thought it would be. "We were prepared to grapple with the condescension most syndicators have experienced in dealing with the genre," he adds. "There's a lot more glamour in speaking with Bowie backstage, for example. But people who buy radio time appreciate that change is a constant, and that to stay constant on AOR, 'Metalshop' might help them."

Metal, once described as "the ultimate weapon" to kill ones parent's with, is still "a negative" to 95% of the AOR audience, according to Jeff Vidler, director of programming for Joint Communications in Toronto. "Only 5% stand up and say, 'I love metal,'" he observes. "Roughly half the remainder love hard rock but hate the screeching and screaming." To Elektra's Bone, the difference is in the imaging: "What could be more frightening to Mom and Dad than four guys who look like Motley Crue and urge you to shout at the devil?"

Vidler says that he isn't a soothsayer. But he also knows that it doesn't take much to foresee a new wave of metal bands mining the pop sensibility recently demonstrated by both Def Leppard and Quiet Riot (with the single, "Cum On Feel The Noize"). "Def Leppard," says Bone, "has really shown what you can do, how far you can go. It's the benchmark to aim for." Or, as Carol Peters, vice president of Pasha Records, puts it, "Five million units of Quiet Riot makes the sound analagous to white bread. Top 40 can eat it as long as it's buttered with AOR play."

"I doubt that Leppard, Riot or Motley Crue will be thought of as metal bands when their next records are released," Bernstein concludes. "To that extent, if radio really has a metal quota, maybe stations will program them in their regular slots, next to the Police, instead of the obligatory 'metal' positions."

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## Metal Ring

• Continued from page HM-10

reports that Van Halen's "1984" sells almost as many copies per week as "Thriller."

The 105 Hastings stores, spread throughout the West and Southwest, have experienced a "100%" increase in heavy metal sales over the last 18 months, particularly in metal-crazed Texas, according to buyer Dan Stebbins. "New independent bands do especially well here," says Stebbins. "In fact, independents and imports account for 25% of our metal sales."

Most chains surveyed do not appear to do much in the way of special heavy metal promotions, save the regular/occasional sale. Some, however, are beginning to see the profit potential in metal promos. Record World's Wyner says he is in the process of finalizing a metal push involving extensive radio ads and merchandising tie-ins. Record Bar's Hunter is working with Combat Records, in-house label of prominent metal indie distributor Imports Records on an upcoming co-promotion, after the runaway success of a large-scale metal promo last Halloween.

"We put 10 records on sale, with displays and instore play, including Quiet Riot and Important artists Raven, Talas, Metallica and Manowar," Hunter describes. "Before the promotion, we were averaging 200 pieces per week on this product; during the promotion sales quintupled."

Promos and instore appearances are more common on the specialty retailer level. Milwaukee's Mainstream Records features a weekly "Heavy Metal Night" on Fridays, when store hours are extended to midnight, metal LPs go on sale from 8 to 12, and new metal releases are played exclusively.

"The week before Motley Crue's album came out, we had a premiere listening party here," recounts manager Gene Knack, "and we had a storeful of people here at 10 p.m., just listening."

Jim Pitulski of Eide's in Pittsburgh says their groundbreaking sponsorship of rock station WDVE's weekly "Metalshop" show has stimulated metal sales there (50% of the store's volume) as well as helped kick the station's Arbitron share from 6.9 to 8.1.

Regarded by many as the benchmark of heavy metal specialty stores, New York's Zig Zag has metal promotion down to a science. Headquartered in Brooklyn, with outlets in Manhattan and Long Island, Zig Zag has turned instore appearances by visiting heavy metal bands into *de rigeur* occasions.



Motley Crue autographs "Shout At The Devil" LP for fans at Texas Tapes & Records, Houston's heavy metal headquarters. Photo: Marilyn Sue Gauld.

Iron Maiden drew 500 fans on word of mouth alone; the store has also hosted the likes of Judas Priest, Krokus, Girlschool, Raven, Fastway, Twisted Sister, Venom and Motorhead.

"It's not uncommon," remarks founder/tastemaker Arnie Goodman, "for British bands to call here before they tour to find out how the market is, how their record's going, etc."

As with the other specialty stores surveyed, the great percentage of Zig Zag's stock is made up of imports and independent product. And as far as Goodman's concerned, major record companies that attempt to block import sales to the U.S. "don't understand the import mentality. The fanatical kids that buy imports buy the American album too—and the British, German and Japanese pressings. They have to have everything that's out on a particular band, especially if the import has different packaging. If record companies want to block imports, they should come out with the same packaging here."

Zig Zag does a healthy trade in metal merchandise, which tends to run toward "limited edition stuff": "Shaped picture disks sell very well—kids'll buy 'em even if they don't like the band," says Goodman, adding that import t-shirts, patches, concert photos, foreign-language magazines, metal "encyclopedias", books, and magazines are also popular accessories.

No self-respecting heavy metal store is without a healthy supply of Kerrang! magazine, according to retailers of all sizes. This "metal bible" keeps fans informed about up and coming bands and imminent indie releases, also serving as a useful buying guide for many retail operators. Other top-selling metal mags include Kickass, World Metal Report, and Metal Forces (even more underground than Kerrang!, according to Goodman).

T-shirts, posters, keychains, caps and patches are pretty standard fare for most metal retailers, and pretty profitable as well. "Some days, our accessories sales beat our LPs," notes Jim Piotrowski of San Antonio's Record Hole. Accessories in this outlet, which comprise about 20% of store volume, cover leather caps and other trappings of heavy metal livery in addition to the standard tees and posters.

Leather goods also figure prominently in the accessories line of Rockin' Records in Wheeling, a suburb of Chicago. Notes owner Bill Weber of the leather wristbands, rings, and slave bracelets carried by the store, "A lot of local bands suit up here—we can't keep this stuff in stock."

Manager Margie Hines says Moby Disc in Pasadena even does a respectable turnover in heavy metal Compact Discs, such as Def Leppard's "Pyromania." "I stock every metal CD I can get my hands on," she says.

Retailers are striking while the metal is hot (and heavy), and most agree that metal mania has more staying power than other "flavor of the month" genres.

"In a year, the media will get bored, and people will say it's over," says Record Bar's Hunter with the air of one who knows. "But heavy metal never goes away."

## U.K. & Europe

• Continued from page HM-14

Most major record companies don't have separate heavy metal labels. Phonogram's Vertigo was among the most recent. So the gaps are there for specialist and high-energy independents. Says Birch: "Fan loyalty for this kind of music is fantastic. Led Zeppelin, if it was still around, would be as big as ever today."

He adds: "Heavy metal is one of the few truly international sellers. But the market is generally getting soft, alas. There's a huge glut of product around the world. In fact, our sales are increasing, but the truth is we're spending more on acts."

"Britain leads the international scene because heavy metal is Britain's folk music, in the way that dance music reflects the U.S."

Switzerland, normally a quiet music market, is a prime example of heavy metal internationalism. It has a burgeoning output of the genre, fronted by local act Krokus, which now has an international following. There, Disctrade has exclusive Swiss distribution of Holland's prestigious Roadrunner Records, with bands like Exciter, Rods, Anthrax, Helion, Thunderfire, Bow Wow, Earthshaker and Tokyo Blade. It also handles key Belgian label Mausoleum and West Germany's Noise label, which includes product from Metal Massacre and Rated.

When Disctrade gained license rights for Britain's Neat label, it laid on a nationwide heavy metal promotion campaign, using domestic act Venom as focus point.

The Michael Schenker Group (Chrysalis) is another international leader. And Australia's AC/DC had the biggest heavy metal album of 1982 with "Back In Black."

It's not only Western Europe which is thick with heavy metal talent. The third "Rock For Peace" festival in East Berlin in February showcased high-rated bands from Poland, East Germany and the Soviet Union.



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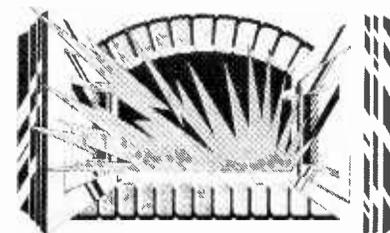
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# HEAVY METAL '84

## SOFTWARE CHART ANALYSIS

**Spinnaker's 'Brand' Of Success**

By FAYE ZUCKERMAN

Since the inception of the Education Top 10 some 28 weeks ago, educational software developer/market-er Spinnaker Software of Cambridge, Mass. has consistently had four or five of its titles listed on the chart.

Its "Facemaker," "Kindercomp," "In Search Of The Most Amazing Thing" and "Snooper Troops I" remain top sellers, due in part to the company's hard-hitting marketing scheme, which incorporates the Procter & Gamble business theory of "brand" orientation. When one thinks of educational home computer software, the name "Spinnaker" should instantly come to mind, as the company has spent a lot of money cultivating the brand name.

Explains Bill Bowman, chairman of the home computer software concern: "Our products are Spinnaker branded and contain a wide range of educational product for an array of targets. Some of our products might even compete. This is similar to Procter & Gamble, a name identifiable with soaps and shampoo." The New York soap giant might also make competing products, he adds.

Bowman's allusion to competing Spinnaker product stems from the company's newest brand-recognizable product concern. It has licensed via a royalty agreement the Fisher-Price Toys brand name. Under that heading, it will roll out an array of preschool computer software product to complement the toy company's line of preschool toys.

Although Spinnaker currently makes preschool educational product, Bowman doesn't see conflicts arising if Fisher-Price branded product competes with the Spinnaker brand. Referring again to the Procter & Gamble analogy, he notes that "attempts will be made to appeal to divergent groups." Spinnaker's continuing involvement in preschool product remains to be seen, he points out.

The products, to be announced at the June CES, will be created and designed by Spinnaker-commissioned authors, and will be contained in packaging that prominently displays the Fisher-Price name and colors.

Bowman points out that three kinds of marketing strategies have developed for the home computer software firms which appear on Billboard's charts. The first strategy is brand orientation.

The second kind is exemplified by Electronic Arts' philosophy of promoting designers. Bill Budge, one example of an Electronic Arts designer, published "Pinball Construction

Set," some 28 weeks on the Billboard Entertainment Top 20.

The third, Bowman concludes, is "hit" orientation, "companies which ride on the success of top-selling titles." Falling into the "hit-oriented" category are such companies as Sir-Tech and Synapse. Sir-Tech's new "Legacy Of Llygamyn" is advertised as a sequel to the company's four-year-old top-seller "Wizardry."

Additionally, Atari and Parker Brothers underline "hit-orientation" by converting arcade coin-op hits for use on home computers. Atari's "Donkey Kong," 11 weeks on the chart, and Parker Brothers' "Q-Bert," with 18 weeks of chart action, are examples of "hit-driven" marketing schemes.

In addition to gaining brand awareness via the Fisher-Price pact, Spinnaker hopes to gain access to the Quaker Oats-owned toy company's vast dealer network. During the first year the titles are marketed, Fisher-Price plans to contribute advertising and promotion to the new line, as well as entry into its retail network.

According to Bowman, several of the toy company's major accounts have seen the preschool line and response has been "more than positive." He adds that by signing the licensing agreement with Fisher-Price, he has received access to some 50 "major" mass merchandisers.

In the fall, Spinnaker will launch another brand-name software line. This new line will be tailored after the "Nova" science series from PBS.

As for Fisher-Price, company representatives Stephen N. Muirhead and Erin Preston Gee say they are "excited" about the new venture. They shirk any association with U.S. Games, Quaker Oats' now-defunct video game division that had close ties to Fisher-Price Toys.

"It's a totally different situation," says Gee. "We have only entered into a licensing deal with Spinnaker. Home computer software has far reaching possibilities. Obviously video games didn't," he concludes.

## Now Playing Parker Brothers Inks Deal With Arcade Company

By FAYE ZUCKERMAN

Toy giant Parker Brothers, riding on the success of converting popular coin-op arcade titles for use on home computers, has signed a licensing agreement with Chicago-based arcade machine maker Mylstar Electronics, a unit of Columbia Pictures, whereby the toy company has first right of refusal on all Mylstar's titles for computer and video game systems. This joint effort stems from both companies' marked success with the game "Q-Bert," an instant hit in the arcades and on home machines (Billboard, April 7).

The agreement allows Parker Brothers, a division of General Mills, to work more closely on the development of arcade games, a spokesman for the toy company says. It also taps the Beverly, Mass. company into the



**YESTERDAY'S BACK**—Rocshire act Chad & Jeremy visit Tower Records' Hollywood store while promoting their self-titled re-entry into the business. Shown from left are Jeremy Clyde, Chad Stuart, the store's operations manager Dennis Lefler and Tower buyer Howard Krumholtz.

**BRILLHARTS IN BUYOUT****Last Six DJ's Stores Sold**

LOS ANGELES—Veteran Seattle-area retailers Lee and Stella Brillhart have acquired the six remaining DJ's Sound City stores in a negotiation connected with a Chapter XI bankruptcy action.

The Brillharts have been active in software/hardware retailing in Washington state since 1966, when they opened their first Tape Town outlet. They now have 20 stores, increasing further their lead as the largest chain in the Northwest.

Stella Brillhart emphasizes that the thrust of the DJ's Sound City stores

will continue to be in prerecorded software. She says more stress will be placed on personal stereo inventory.

The six DJ's stores will swing a bit more to central warehousing under the new ownership. Stella Brillhart says she will probably maintain all DJ's employees in the takeover.

The DJ's stores, which range from approximately 1,800 to 2,400 square feet, are located in Hawaii, Portland, Ore., and Seattle, Lacey, Longview and Wenatchee, Wash. The buyout marks the first stores for the Brillharts outside Washington.

**Telefirst Decoder Available At Marshall Fields Stores**

By MOIRA McCORMICK

CHICAGO—Telefirst, ABC Video Enterprises' home taping service, has made its Sony decoder available at the retail level through 10 Marshall Fields department stores here, according to Telefirst spokesperson Roanne Rubin.

The Telefirst service, available since Jan. 17 only in its Chicago test market, delivers scrambled programming during the hours between sign-off and sign-on over ABC affiliate WLS-TV. The programming is taped on the subscriber's VCR and played back through the decoder.

Prior to the first of this month, subscription to the service had involved phoning an 800 number to fix the installation date, which would be carried out by Telefirst technicians at

a cost of \$75. As a result of the Fields liaison, effective April 1, new subscribers are now able to sign up for Telefirst at any participating Marshall Fields store, pay \$50 for the decoder and install it themselves, at a savings of \$25.

"Installation is quite simple," says Rubin. "Only two wires are involved—one to the TV and one to the VCR." Within three days, she says, the decoder is activated from Telefirst's suburban Bensenville facility.

Rubin says the retail decoder arrangement is actually an agreement with Platt Music Corp., which operates the consumer electronics departments at Marshall Field and other department stores around the country. "We'd been looking at the idea of Telefirst going on a retail basis since the beginning," he says. "Marshall Field's is the premiere retailing name in the Chicago market, and we were impressed by Platt Music Corp.'s track record."

Rubin says another new Telefirst service in the process of implementation involves subscribers of 18 or more months. "If one of those subscribers moves or otherwise decides to discontinue the service, but wants to preserve the integrity of his tape library, Telefirst will sell him the decoder," she says. "It will play back all existing tapes without receiving new programming."

Rubin says Telefirst should be ready to branch into other markets by late 1984.

**Record Bar Profit-Sharing \$\$ Disclosed**

LOS ANGELES—In what is considered a first for the industry, the Record Bar chain of 150 stores has disclosed sums paid out to store managers in its profit-sharing program.

Record Bar president Ron Cruickshank states that a check for \$3,700 was paid to Edward Spalding, manager at Cross Creek Mall, Fayetteville, N.C., for the six-months ending Dec. 31, 1983.

In order, the other managers in the top 10 were: Mark Schreiner, Savannah, \$1,295; Tom Flisek, Gainesville, \$1,270; Kevin Hawkins, Ft. Myers, Fla., \$1,265; Bruce Eskow, Lynchburg, Va., \$1,195; Susan Austin, Winston-Salem, \$1,140; Bill Clifton, Charlotte, \$1,060; Jerry Young, Jacksonville, \$1,050; Mary Hasenstab, Knoxville, \$1,035; and Matt Fussell, Macon, Ga., \$1,025.

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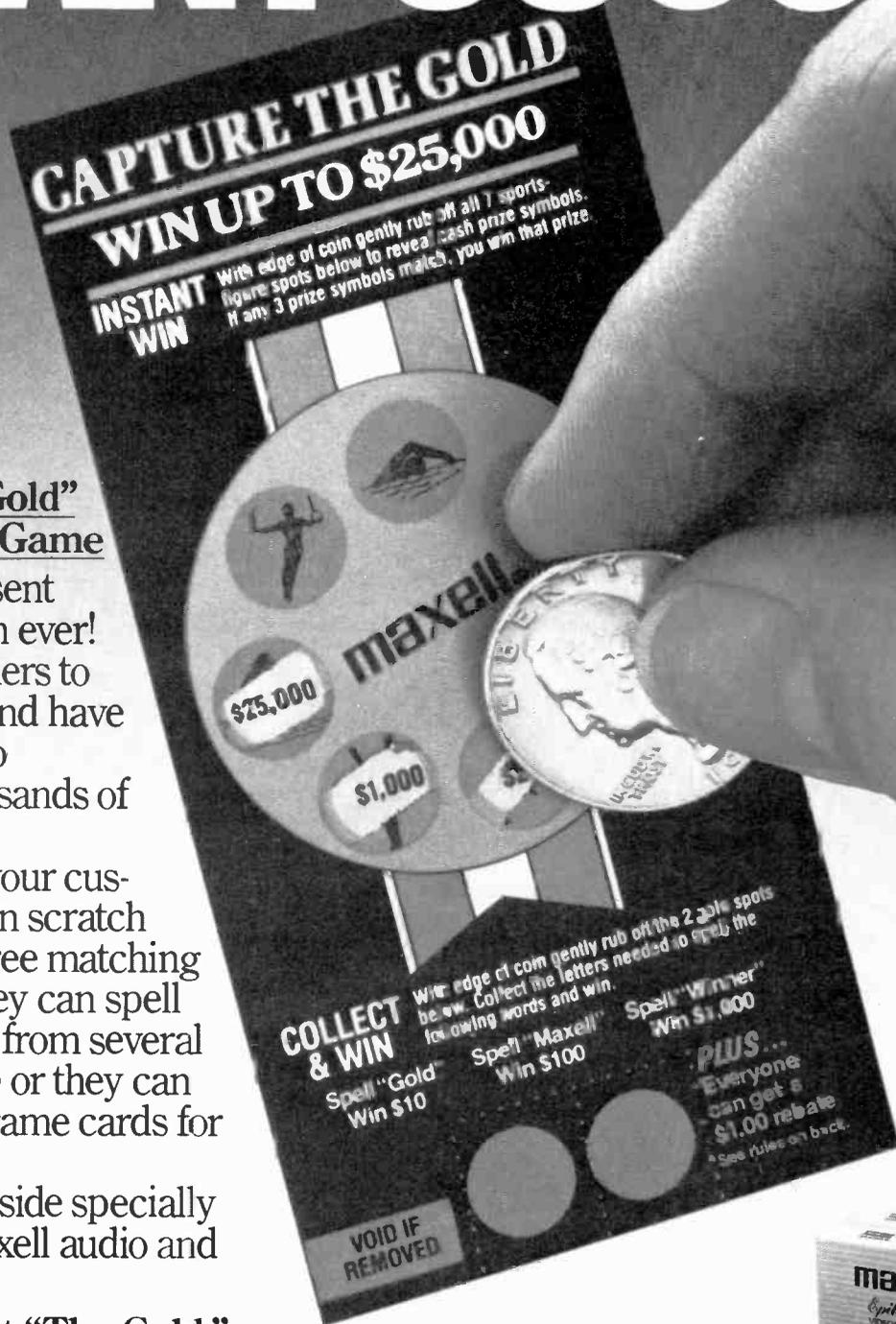
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IT'S WORTH IT

# Now Playing

Continued from opposite page rapidly developing world of laserdisk games. Mylstar's latest hit in the arcades is laserdisk game "M.A.C.H. 3," a flying game which uses live-action footage.

★ ★ ★

Women, computers connect: Women have been taking a high profile in computer stores, and making the critical decision to purchase home and personal computers, according to a new research study from TALMIS. According to the Chicago research firm, one out of every four computers sold to homes in 1984 will be purchased by females. In 1982, only about 10% of the computers in American homes had been purchased by women.

The research study further documents that the fastest growing group of women computer buyers is those who have children younger than 18 years old. And these women tend to purchase computers as an educational and entertainment device for their children. Some 42% of the women and 56% of the men responding to the TALMIS poll evinced "extreme" interest in seeing their children develop and improve cognitive skills via a computer.

The research, which surveyed some 1,000 households throughout the U.S., implies that computer hardware stores should expect to see more women perusing their wares. Demand for educational software will continue to climb, it predicts.

In another TALMIS study, the company asked 1,000 households to select adjectives that describe computers. A majority selected "interesting, helpful and useful." Some 10% said "useless," while 8% used such adjectives as "intimidating" and "impersonal." Some 10% chose the word "frustrating."

Concludes the research study: "Some computer manufacturers and software publishers still need to wake up to the fact that their products are just too darned hard to use."

Finally, the Chicago company observes that word processing remains the primary reason Americans decide to purchase a home computer. Entertainment software also received recognition as the driving force behind a computer buy, the study adds, especially as the selection of leisure software continues to expand into new product categories.

★ ★ ★

Joint dealings: Simon & Schuster's Electronic Publishing Division, a new entry into the home computer software arena, has announced that it will be the exclusive distributor of educational software published by San Francisco-based Designware.

The firm, known for "Spellcopter," which has been in the top 10 of Billboard's educational software chart, is hoping to expand its dealer network via Simon & Schuster's newly established and bullish dealer development program. The book publisher's electronics division was formed in 1983 to develop and market computer software and books through not only bookstores, but other locations, a spokesman says. It has focused much attention on record/tape, mass merchant and toy outlets for its home computer software wares, he adds.

★ ★ ★

And finally: The makers of one of the first SAT preparation software packages has announced a condensed version of its Kroll's College Board SAT Exam Preparation Series. The company, Krell Software Corp., based in Stony Brook, N.Y., says the new version will retail for \$129.95.

# Billboard Computer Software

Survey for Week Ending 4/14/84

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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	12	FLIGHT SIMULATOR II	Sublogic	Simulation Package		●	●	●					
2	4	12	BEACH-HEAD	Access	Strategy Arcade Game				●					
3	2	28	LODE RUNNER	Broderbund	Arcade-Style Game		●	◆						
4	3	28	ZORK I	Infocom	Text Adventure Game		●	●	●	●	●	●	●	●
5	15	21	FLIGHT SIMULATOR	Microsoft	Simulation Package					●				
6	6	27	EXODUS:ULTIMA III	Origins Systems Inc.	Fantasy Role-Playing Game		●							
7	5	14	JULIUS ERVING AND LARRY BIRD GO ONE-ON-ONE	Electronic Arts	Arcade Style Sports Game		●							
8	9	6	SARGON III	Hayden	Chess Game		●			●				
9	19	11	DONKEY KONG	Atari	Arcade Style Game		●	◆	◆	●	◆			
10	14	13	DEADLINE	Infocom	Text Adventure Game		●	●	●	●	●	●	●	●
11	8	28	BLUE MAX	Synapse	Diagonal Scrolling Arcade			●★	●★					
12	7	28	PINBALL CONSTRUCTION SET	Electronic Arts	Educational Arcade Game		●	●	●					
13	17	3	SARGON II	Hayden	Chess Game		●	●★	●★					
14	10	24	CASTLE WOLFENSTEIN	Muse	Arcade Adventure Game		●	●						
15	20	3	MYSTERY MASTER: MURDER BY THE DOZEN	CBS Software	Adventure Strategy Game		●		●	●				
16	NEW ENTRY		HARD HAT MACK	Electronic Arts	Arcade-Style Game		●	●	●					
17	11	23	ARCHON	Electronic Arts	Strategy Arcade Game			●	●					
18	12	28	CHOPLIFTER	Broderbund	Arcade-Style Game		●	◆◆	◆					
19	13	19	Q*BERT	Parker Bros.	Arcade-Style Game			◆	◆		◆			
20	16	28	WIZARDRY	Sir-Tech	Fantasy Role-Playing Game		●							

## EDUCATION TOP 10

1	1	28	MASTERTYPE	Scarborough	Educational program that teaches touch typing to ages 7 to adult in an exciting video game format in 18 different lessons.		●	●	●	●				
2	3	28	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.		●	◆◆	◆◆	●				
3	4	28	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	2	10	MUSIC CONSTRUCTION SET	Electronic Arts	Interactive music composition and learning tool enables user to work with a library of music or compose own.		●		●					
5	7	2	COMPUTER STUDY PROGRAM FOR THE SAT	Barron's Educational Series	Educational program designed to prepare high school students and adults for the SAT (SCHOLASTIC APTITUDE TEST).		●		●	●				
6	5	7	SPELLICOPTER	DesignWare	Learning game teaches ages 6 to adult visual memory and spelling skills by acting as a game pilot avoiding aerial obstacles while retrieving letters.		●	●	●	●				
7	6	28	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.		●	●	●	●				
8	NEW ENTRY		DELTA DRAWING	Spinnaker	Graphics Program		●	●	●	●				
9	8	15	TYPE ATTACK	Sirius	Invader-style educational typing game with multilevel screens designed for ages 6 to adult.		●	●	◆◆					
10	9	19	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.		●	●	●	●				

## HOME MANAGEMENT TOP 10

1	3	28	PFS:FILE	Software Publishing	Information Management System		●			●	●			
2	1	28	THE HOME ACCOUNTANT	Continental	Home & Small Business Financial Management Program		●	●	●	●	●	●	●	●
3	4	28	BANK STREET WRITER	Broderbund	Word Processing Package		●	●						
4	2	17	THE TAX ADVANTAGE	Continental	Tax Preparation Program		●	●	●	●	●			●
5	6	20	DOLLARS AND SENSE	Monogram	Home Financial Package		●			●				
6	5	18	HOMEWORD	Sierra On-Line	Word Processing Package		●		●					
7	7	19	MULTIPLAN	HesWare	Electronic Spreadsheet				●					
8	NEW ENTRY		SIMONS BASIC	Commodore	Simplifies Basic Command				◆					
9	8	15	ATARIWRITER	Atari	Word Processing Program			◆						
10	9	21	PFS:REPORT	Software Publishing	Information Management System		●			●	●			

# Photo News

**Billboard.**



**COMPUTER SOFTWARE/VIDEO GAMES CONFERENCE**

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**BURNING RUBBER**—Sierras On-Line's Ken Williams picks up an award for "BC Quest For Tires" for best sound and graphics in a video game title. Shown from left are Billboard's editor Adam White, Williams, Doug Litke of Parker Brothers, Michael Bates of Sydney, who wrote the game, and Billboard's Los Angeles bureau chief Sam Sutherland.



**HIGH SCORERS**—Jay Smith, left, of Smith Engineering/Western Technologies, and Jerry Thompson, center, of Parker Brothers, accept the best video game award for Parker Brothers' "Q-Bert." Ron Willman, Billboard's director of sales, video/sound business, presents the award.



**TYPICAL ATTIRE**—Gary Koffler of Datamost attends the Billboard computer conference in company uniform.



**NUMBER CRUNCHER**—Hank Scheinberg of Continental Software takes the award for "Home Accountant" as best overall computer software home management title. Shown to his left are Billboard's Marty Feely and Faye Zuckerman; Infocom's Marc Blank, with "Zork I's" award for best overall entertainment title in the adventure style; Cathy Carlson of Broderbund, with "Lode Runner's" award for best entertainment title in the arcade style; and Bruce Artwick and Dave Dunhart of Synapse, with "Flight Simulator's" award for best sound and graphics in a computer software title.



**FUN AND GAMES**—Dave Ruckert, executive vice president of marketing for Atari Inc., opens the Computer Software/Video Game Conference with a keynote address, focusing on the "shakeout" he predicts for the industry this year.



**BUSINESS BUDDIES**—Shown from left are Billboard's Ron Willman; Rob Holmes and Ann Cramer of Activision, which won for best packaging, advertising and in-store promotion by a video game manufacturer; Bing Gordon of Electronic Arts and Linda Lawrence of Infocom, which tied for the best packaging, advertising and in-store promotion by a computer software manufacturer; Rich Silverstein of Goodby Berlin & Silverstein, Electronic Arts' ad agency; and Diane Daou, home entertainment manager for Billboard.



**TRADE SECRETS**—Atarisoft's Nancy Garrison, left, and designer Guy Nouri share information at the opening cocktail reception, while Piers Bateman of Word Inc. converses with colleagues in the background.



**GET SMART**—Wayne Redo of Intelligent Products Marketing accepts the award for best overall computer software educational title for Scarborough's "Mastertype" from conference director and Billboard computer software editor Faye Zuckerman.

HELP WANTED

Continued from page 33

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# Billboard® Videocassette Top 40

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Survey for Week Ending 4/14/84

## SALES

This Week	Last Position	Weeks on Chart	TITLE	Copyright Owner, Distributor, Catalog Number	Principal Performers	Year of Release	Rating	Format	Price
1	1	15	MAKING MICHAEL JACKSON'S THRILLER ▲ (ITA)	Vestron 1000	Michael Jackson	1983	NR	VHS Beta	39.95
2	3	4	TRADING PLACES	Paramount Pictures Paramount Home Video 1551	Dan Ackroyd Eddie Murphy	1983	R	VHS Beta	39.95
3	2	100	JANE FONDA'S WORKOUT ▲ (ITA)	KVC-RCA Karl Video Corporation 042	Jane Fonda	1982	NR	VHS Beta	59.95
4	4	17	RAIDERS OF THE LOST ARK	Paramount Pictures Paramount Home Video 1376	Harrison Ford Karen Allen	1981	PG	VHS Beta	39.95
5	9	6	NEVER SAY NEVER AGAIN ▲	Warner Brothers Pictures Warner Home Video 11337	Sean Connery Barbara Carrera	1983	PG	VHS Beta	79.95
6	5	16	RISKY BUSINESS	The Geffen Company Warner Home Video 11323	Tom Cruise Rebecca de Mornay	1983	R	VHS Beta	39.98
7	7	10	TOOTSIE	RCA/Columbia Pictures Home Video 10535	Dustin Hoffman Jessica Lange	1982	PG	VHS Beta	79.95
8	6	8	STAYING ALIVE	Paramount Pictures Paramount Home Video 1302	John Travolta Cynthia Rhodes	1983	PG	VHS Beta	39.95
9	8	5	WAR GAMES	CBS-Fox Video 4714	Matthew Broderick Dabney Coleman	1983	PG	VHS Beta	79.98
10	10	29	FLASHDANCE	Paramount Pictures Paramount Home Video 1454	Jennifer Beals	1983	R	VHS Beta	39.95
11	12	7	MR. MOM	Vestron 5025	Michael Keaton Teri Garr	1983	PG	VHS Beta	No listing
12	16	38	DURAN DURAN	Thorn/EMI TVD 1646	Duran Duran	1983	NR	VHS Beta	29.95
13	14	9	DO IT DEBBIE'S WAY	Raymax Prod. P. Brownstein Prod. Video Assoc. 1008	Debbie Reynolds	1983	NR	VHS Beta	39.95
14	13	4	THE JANE FONDA WORKOUT CHALLENGE	KVC-RCA Karl Video Corporation 051	Jane Fonda	1984	NR	VHS Beta	59.95
15	15	42	48 HRS.	Paramount Pictures Paramount Home Video 1139	Nick Nolte Eddie Murphy	1983	R	VHS Beta	39.95
16	22	8	BILLY JOEL: LIVE FROM LONG ISLAND	CBS-Fox Video 6297	Billy Joel	1983	NR	VHS Beta	29.98
17	NEW ENTRY		OCTOPUSSY	CBS-Fox Video 4715	Roger Moore Maud Adams	1983	PG	VHS Beta	79.98
18	23	6	DEAL OF THE CENTURY •	Warner Brothers Pictures Warner Home Video 11339	Chevy Chase Sigourney Weaver	1983	PG	VHS Beta	69.95
19	19	22	BLUE THUNDER •	RCA/Columbia Pictures Home Video 10026	Roy Scheider Malcolm McDowell	1983	R	VHS Beta	79.95
20	11	5	EASY MONEY	Vestron 5029	Rodney Dangerfield	1983	R	VHS Beta	Not Listed
21	27	11	BRAINSTORM	MGM/UA Home Video 800314	Natalie Wood Christopher Walken	1983	PG	VHS Beta	79.95
22	26	2	RUMBLE FISH	Universal City Studios MCA Dist. Corp. 80056	Matt Dillon Mickey Rourke	1983	R	VHS Beta	59.95
23	17	8	THE CARE BEARS IN THE LAND WITHOUT FEELINGS	Family Home Entertainment MGM/UA Home Video F357	Animated	1983	G	VHS Beta	29.95
24	28	8	TWIST OF FATE	MCA Home Video 80066	Olivia Newton-John	1983	NR	VHS Beta	19.95
25	NEW ENTRY		KRULL	RCA/Columbia Pictures Home Video 0364	Ken Marshall Lysette Anthony	1983	PG	VHS Beta	79.95
26	NEW ENTRY		NEIL DIAMOND: LOVE AT THE GREEK	Vestron 1005	Neil Diamond	1983	NR	VHS Beta	No Listing
27	NEW ENTRY		DEAD ZONE	Paramount Pictures, Paramount Home Video 1646	Christopher Walken Martin Sheen	1983	R	VHS Beta	59.95
28	35	5	STAR CHAMBER	CBS-Fox Video 1295	Michael Douglas Hal Holbrook	1983	R	VHS Beta	59.98
29	31	10	EDDIE AND THE CRUISERS	Embassy Pictures Embassy Home Entertainment 2066	Tom Berenger Michael Paré	1983	PG	VHS Beta	79.95
30	NEW ENTRY		COOL CATS: 25 Years Of Rock 'N Roll Style	MGM/UA Home Video 600317	Various Artists	1984	NR	VHS Beta	59.95
31	21	4	EURHYTHMICS-SWEET DREAMS (THE VIDEO ALBUM)	RCA/Columbia Pictures Home Video 91132	Eurythmics	1983	NR	VHS Beta	29.95
32	34	15	A HARD DAY'S NIGHT	Walter Shenson, Maljack Productions, Inc. 1064	The Beatles	1964	G	VHS Beta	69.95
33	30	51	THE COMPLEAT BEATLES	MGM/UA Home Video 700155	The Beatles	1982	NR	VHS Beta	69.95
34	32	19	EDDIE MURPHY—DELIRIOUS	Paramount Home Video 2323	Eddie Murphy	1983	R	VHS Beta	59.95
35	29	24	POLICE AROUND THE WORLD	I.R.S. Video 001	The Police	1982	NR	VHS Beta	33.95
36	18	60	AN OFFICER AND A GENTLEMAN ▲ (ITA)	Paramount Pictures Paramount Home Video 1467	Richard Gere Debra Winger	1982	R	VHS Beta	39.95 29.95
37	33	16	TWILIGHT ZONE—THE MOVIE	Warner Brothers Pictures Warner Home Video 11314	John Lithgow Kevin McCarthy	1983	PG	VHS Beta	69.95
38	25	16	SUPERMAN III	Warner Brothers Pictures Warner Home Video 11320	Christopher Reeve Richard Pryor	1983	PG	VHS Beta	69.95
39	20	19	PINK FLOYD THE WALL	MGM/UA Home Video MV-400268	Pink Floyd	1979	R	VHS Beta	39.95
40	24	12	CUJO	Sunn Classic Pictures/Warner Bros. Inc. Warner Home Video 11331	Dee Wallace Daniel Hugh-Kelly	1983	R	VHS Beta	69.95

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## Video



**FUZZ GUITARS**—Warner Bros. act ZZ Top films the third clip from their platinum "Eliminator" album. Shown from left are group members Dusty Hill, Frank Beard and Billy Gibbons with "Legs" video director Tim Newman.

### WITH AMBIENT PROGRAMMING

## Wavelength Eyes Restaurants

EL SEGUNDO, Calif.—Wavelength Inc., a major designer and installer of sound, lighting and video systems has formed a software division, Wavelength Video. The new company will act as producer and distributor of adult-oriented programming for Wavelength's 200 clients, most of which are restaurant/lounge chains.

President of Wavelength Video is Roberta Perry, former entertainment director of Stuart Anderson's Black Angus Cattle Co. of Los Altos, Calif. Perry was previously responsible for coordinating live, recorded and video music for 103 Black Angus restaurant/lounges.

"I was one of the biggest complainers about not being able to get the software we needed to run in our rooms," says Perry. "For a demographic of 30 to 55, the product was simply not available. Now, I can stop

complaining and do something about it."

Perry says that the new division will contract the production of both ambient video and new concepts for popular songs, as well as licensing existing record company promotional material. Clients, which she hopes to expand past Wavelength's current list, will be offered a choice in frequency of update and length of tape.

"Each client has individual needs, different target demographics," she says. "I plan to customize the programming to their needs."

According to Perry, Black Angus alone runs half a million people a month through its lounges, yet the restaurant/lounge business has been virtually ignored by the tv and nightclub as oriented video industry. "This has much impact on the video industry as any other aspect," she insists.

ETHLIE ANN VARE

## 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.

**SLEEPING BEAUTY**  
Fernando Bujones  
Beta & VHS Kultur 1122 ..... \$59.95

**SOVIET ARMY CHORUS, BAND & DANCE ENSEMBLE**  
Beta & VHS Kultur 1106 ..... \$59.95

**STREET LAW**  
Franco Nero  
Beta & VHS Vidamerica (Vestron) ..... no list

**SWAN LAKE**  
Kirov Ballet  
Beta & VHS Kultur 1104 ..... \$59.95

**BOLSHOI BALLET**  
Beta & VHS Kultur ..... \$59.95

**CARAVANS**  
Anthony Quinn, Jennifer O'Neill,  
Michael Sarrazin  
Beta & VHS Pan Canadian Film  
Distributors ..... \$39.95

**CHARLOTTE**  
Beta & VHS Pan Canadian Film  
Distributors ..... \$39.95

**COPPELIA**  
Fernando Bujones  
Beta & VHS Kultur 1120 ..... \$59.95

**KREISLER, FRITZ**  
Erick Friedman, violin  
Beta & VHS Kultur 1108 ..... \$59.95

**MONTY PYTHON AND THE HOLY GRAIL**  
Beta & VHS Pan-Canadian Film  
Distributors ..... \$39.95

**PIATIGORSKY, HEIFETZ**  
Beta & VHS Kultur 1101 ..... \$59.95

**RIME OF THE ANCIENT MARINER**  
Beta & VHS Kultur 1121 ..... \$59.95

**RUBINSTEIN, ARTUR**  
Beta & VHS Kultur ..... \$59.95

**RUN ANGEL RUN**  
William Smith, Valerie Starrett  
Beta & VHS Vidamerica (Vestron) ..... no list

**RUSSIAN FOLK SONG & DANCE**  
Beta & VHS Kultur 1107 ..... \$59.95

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.

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# Video

## Two Software Firms In Debuts Trans World Comes To U.S.; CBS/Fox Unveils Key

By TONY SEIDEMAN

NEW YORK—Two new companies made the leap into the already crowded home video software field last week. Heretofore overseas-only Trans World Entertainment began marketing its product in the U.S., and CBS/Fox Video spun off Key Video, a new, independent company which will be dedicated to the marketing of collectible and long shelf-lived product.

TWE is claiming \$10 million in backing and an inventory of 200 titles. Unlike virtually all other moderate-sized to large home video companies, TWE will market direct to dealers, bypassing the conventional home video distribution network.

Moreover, TWE has decided to get around the product shortage that has sent home video rights prices skyrocketing by creating two feature films on its own, both with multi-million-dollar budgets, and one starring martial arts star Chuck Norris.

TWE executive vice president Ronnie Hadar says his company went into the motion picture production business because it wants to avoid the rights bidding wars. It will

own all rights to the feature films, including pay-tv and other areas.

Putting up the cash to help pay TWE's way in the U.S. marketplace is the U.K. firm Video Program Distributors. TWE and VPA will partner in the U.S. Since September, TWE has been operating as an independent company overseas. TWE will be in the market competing for rights to product, says Hadar, "but we will not commit suicide" — a reference to the multi-million-dollar payments handed out by some firms in recent weeks.

One thing that will help TWE in finding product is a deal it has with Viacom for 150 titles, says Hadar. The company will also be given first consideration of all product going on the block, he says.

TWE currently has about 15 salespeople manning its direct-to-dealers effort. Plans call for opening sales offices in New York, Chicago and Dallas. Included in TWE's library are such features as Elvis Presley's "Girls Girls Girls" and "Blue Hawaii," and several animated features, including "Charlotte's Web," "Ultraman II," "Heckle And Jeckle" and "Mighty Mouse."

To help keep the release catalogs full, TWE says that it will be financing four features a year. The firm has decided on a price structure of \$20-\$29 for children's product, and \$29.95-\$49.95 for the rest of its titles.

CBS/Fox's Key Video will operate as a separate company but utilize its parent's sales and marketing expertise. According to CBS/Fox, Key's releases will be "collectible programming with a durable shelf life."

The new company was created in order to best exploit CBS/Fox library product, the company says. It adds that releasing the older titles under a separate label will help insure that they don't fall under the sales shadow of its current product.

Key Video's first eight releases will be "The Treasure Of The Sierra Madre," "Where's Poppa?," "The Buddy System," "Who'll Stop The Rain," "Buffalo Bill And The Indians," "Burn!," "Listen To Your Heart" and "Zardoz."

Heading up Key video will be Herb Fischer, who will act as vice president and general manager. Fischer comes from the home video distribution industry, having most re-

(Continued on page 37)



CAMEO APPEARANCE—Larry Blackmon, left, of Atlanta Artists/PolyGram group Cameo, works on a scene for the group's "She's Strange" video with director Deiter Trattman and cameraman Irv Goodnoof.

### NEW UNIT ON MARKET

## RCA Bullish On VCRs; Raises '84 Sales Projection

NEW YORK—RCA has boosted its projection for 1984 VCR sales from 5.5 million to 6.7 million. And, in a sign that it believes timeshifting is still the dominant use of the machines, the firm has brought out a new top-of-the-line machine that does not have VHS Hi-Fi.

RCA Consumer Electronics division vice president Stephen Stepenes says that strong consumer demand in the first quarter and big television events which will come later this year were the main reasons for the increased projections. He notes that 1984 will have an Olympics and two political conventions, events of a high enough historical importance to almost demand home taping. The events will occur during the normally slow summer months, giving them a chance to have an even bigger impact on sales, he notes.

The new top-of-the-line RCA unit, the VKP 900, is a convertible, time-shifting-oriented machine. Structured so that its recorder can be easily removed and used as a portable VCR, the unit has full remote control

capability, and can be programmed to record shows up to a year in advance.

Although the VKP 900 uses VHS stereo, it is not a VHS Hi-Fi machine. As a top-of-the-line unit, it is priced at \$1,300. RCA is currently marketing only one VHS Hi-Fi VCR, a mid-line model priced at \$900.

According to Stepenes, technical as well as marketing considerations were the reasons that the machine which leads off RCA's VCR lineup will not be able to provide the ultra-high quality audio that VHS Hi-Fi gives. Adding VHS Hi-Fi to the unit would have significantly increased its complexity and bulk, as well as boosting its cost, he says.

Software availability was also a factor, he adds, with few prerecorded titles out yet which can exploit VHS Hi-Fi's capabilities.

At the same time that RCA raised its projections of VCR sales by 28%, it would only say that it expects videodisk player sales to hold to earlier projections, with the installed base doubling this year from 500,000 to one million units.

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Billboard Videodisk Top 20									
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Survey for Week Ending 4/14/84									
This Week	Last Position	Weeks on Chart	TITLE	Copyright Owner, Distributor, Catalog Number	Principal Performers	Year of Release	Rating	Format	Price
1			TRADING PLACES	Paramount Pictures RCA Video Disc 1551	Dan Ackroyd Eddie Murphy	1983	R	CED Laser	\$19.95 \$29.95
2	10	5	NEVER SAY NEVER AGAIN▲	Warner Brothers Pictures Warner Home Video DC 11337	Sean Connery Barbara Carrera	1983	PG	CED Laser	39.98
3	4	7	STAYING ALIVE	Paramount Pictures Paramount Home Video 1303	John Travolta Cynthia Rhodes	1983	PG	CED Laser	19.95 29.95
4	8	16	RAIDERS OF THE LOST ARK	Paramount Pictures RCA Video Disc 1376	Harrison Ford Karen Allen	1981	PG	CED Laser	29.95
5	1	14	MAKING MICHAEL JACKSON'S THRILLER (ITA)▲	Vestron 1000	Michael Jackson	1983	NR	CED Laser	29.95 29.95
6	5	5	MR. MOM	Vestron 5025	Michael Keaton Teri Garr	1983	PG	CED	29.95
7	3	9	TOOTSIE	RCA/Columbia Pictures Home Video 5955	Dustin Hoffman Jessica Lange	1982	PG	CED	29.95
8	9	15	OCTOPUSSY	MGM/UA Home Video CBS-Fox Video 4715	Roger Moore Maud Adams	1983	PG	CED Laser	39.98 34.98
9	14	4	KRULL	RCA Video Disc 10364	Ken Marshall Lysette Anthony	1983	PG	CED	19.95
10	7	18	WAR GAMES	MGM/UA Home Video CBS-Fox Video 4714	Matthew Broderick Dabney Coleman	1983	PG	CED Laser	19.98 34.98
11	12	16	RISKY BUSINESS	The Geffen Company Warner Home Video DC11323	Tom Cruise Rebecca de Mornay	1983	R	CED Laser	34.98
12	19	19	NATIONAL LAMPOON'S VACATION	Warner Bros. Pictures Warner Home Video DC11315	Chevy Chase Christie Brinkley	1983	R	CED Laser	34.98 34.98
13	11	23	BLUE THUNDER •	RCA Video Disc 13052	Roy Scheider	1983	R	CED Laser	19.98 29.95
14	13	7	PORKY'S II: THE NEXT DAY	CBS-Fox Video 1294	Dan Monahan Tony Ganios	1983	R	CED Laser	19.98 34.98
15	6	6	EASY MONEY	Vestron 5029	Rodney Dangerfield	1983	R	Laser	34.95
16	NEW ENTRY		BRAINSTORM	MGM/UA Home Video MD100314	Natalie Wood, Christopher Walken	1983	PG	CED	29.95
17	18	8	TWIST OF FATE	MCA Home Video 40066	Olivia Newton-John	1983	NR	CED Laser	16.98 19.98
18	17	2	RUMBLE FISH	Universal City Studios, MCA Dist. Corp. 80056	Matt Dillon Mickey Rourke	1983	R	CED Laser	29.98
19	15	10	CUJO	Sunn Classic Pictures/Warner Bros. Inc., Warner Home Video 11331	Dee Wallace Daniel Hugh-Kelly	1983	R	CED Laser	34.98
20	16	26	FLASHDANCE	Paramount Pictures RCA Video Disc 11362	Jennifer Beals	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).

# Billboard® Videocassette Top 40

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Survey for Week Ending 4/14/84

## RENTALS

This Week	Last Position	Weeks on Chart	TITLE	Copyright Owner, Distributor, Catalog Number	Principal Performers	Year of Release	Rating	Format
1	1	4	TRADING PLACES	Paramount Pictures Paramount Home Video 1551	Dan Ackroyd Eddie Murphy	1983	R	VHS Beta
2	2	5	WAR GAMES	CBS-Fox Video 4714	Matthew Broderick Dabney Coleman	1983	PG	VHS Beta
3	3	10	TOOTSIE	RCA/Columbia Pictures Home Video 10535	Dustin Hoffman Jessica Lange	1982	PG	VHS Beta
4	4	7	MR. MOM	Vestron 5025	Michael Keaton Teri Garr	1983	PG	VHS Beta
5	5	6	NEVER SAY NEVER AGAIN	Warner Brothers Pictures Warner Home Video 11337	Sean Connery Barbara Carrera	1983	PG	VHS Beta
6	6	17	RISKY BUSINESS	The Geffen Company Warner Home Video 11323	Tom Cruise Rebecca de Mornay	1983	R	VHS Beta
7	7	5	EASY MONEY	Vestron 5029	Rodney Dangerfield	1983	R	VHS Beta
8	8	18	RAIDERS OF THE LOST ARK	Paramount Pictures Paramount Home Video 1376	Harrison Ford Karen Allen	1981	PG	VHS Beta
9	10	16	MAKING MICHAEL JACKSON'S THRILLER ▲ (ITA)	Vestron 1000	Michael Jackson	1983	NR	VHS Beta
10	9	4	STAR CHAMBER	CBS-Fox Video 1295	Michael Douglas Hal Holbrook	1983	R	VHS Beta
11	11	8	STAYING ALIVE	Paramount Pictures Paramount Home Video 1302	John Travolta Cynthia Rhodes	1983	PG	VHS Beta
12	12	10	BRAINSTORM	MGM/UA Home Video 800314	Natalie Wood Christopher Walken	1983	PG	VHS Beta
13	NEW ENTRY		OCTOPUSSY	CBS-Fox Video 4715	Roger Moore Maud Adams	1983	PG	VHS Beta
14	13	5	DEAL OF THE CENTURY	Warner Brothers Pictures Warner Home Video 11339	Chevy Chase Sigourney Weaver	1983	PG	VHS Beta
15	16	4	KRULL	RCA/Columbia Pictures Home Video 10364	Ken Marshall Lysette Anthony	1983	PG	VHS Beta
16	15	20	NATIONAL LAMPOON'S VACATION	Warner Brothers Pictures Warner Home Video 11315	Chevy Chase Christie Brinkley	1983	R	VHS Beta
17	18	12	CUJO	Sunn Classic Pictures/Warner Bros. Inc. Warner Home Video 11331	Dee Wallace Daniel Hugh-Kelly	1983	R	VHS Beta
18	19	8	PORKY'S II: THE NEXT DAY	CBS-Fox Video 1294	Dan Monahan Tony Ganos	1983	R	VHS Beta
19	20	10	CLASS	Vestron 5026	Jaqueline Bisset Cliff Robertson	1983	R	VHS Beta
20	21	2	RUMBLE FISH	Universal City Studios, MCA Distributing Corp. 80056	Matt Dillon Mickey Rourke	1983	R	VHS Beta
21	17	10	EDDIE AND THE CRUISERS	Embassy Pictures Embassy Home Entertainment 2066	Tom Berenger Michael Paré	1983	PG	VHS Beta
22	24	5	CROSS CREEK	Thorn/EMI Home Video 2184	Mary Steenburgen Rip Torn	1983	R	VHS Beta
23	23	23	BLUE THUNDER • (ITA)	RCA/Columbia Pictures Home Video 10026	Roy Scheider Malcolm McDowell	1983	R	VHS Beta
24	14	29	FLASHDANCE	Paramount Pictures Paramount Home Video 1454	Jennifer Beals	1983	R	VHS Beta
25	30	6	THE CARE BEARS IN THE LAND WITHOUT FEELINGS	Family Home Entertainment MGM/UA Home Video F357	Animated	1983	G	VHS Beta
26	27	3	SALEM'S LOT: THE MOVIE	Warner Brothers Pictures Warner Home Video 11336	David Soul James Mason	1979	NR	VHS Beta
27	NEW ENTRY		METALSTORM	Universal City Studios MCA Distributing Corp. 80045	Jeffrey Byron Mike Preston	1983	PG	VHS Beta
28	25	17	SUPERMAN III	Warner Brothers Pictures Warner Home Video 11320	Christopher Reeve Richard Pryor	1983	PG	VHS Beta
29	28	50	JANE FONDA'S WORKOUT	KVC-RCA Karl Video Corporation 042	Jane Fonda	1982	NR	VHS Beta
30	26	27	TENDER MERCIES •	Thorn/EMI 1640	Robert Duvall Betty Buckley	1983	PG	VHS Beta
31	22	17	TWILIGHT ZONE—THE MOVIE	Warner Brothers Pictures Warner Home Video 11314	John Lithgow Kevin McCarthy	1983	PG	VHS Beta
32	33	26	GANDHI • (ITA)	RCA/Columbia Pictures Home Video 10237	Ben Kingsley	1982	PG	VHS Beta
33	31	20	EDDIE MURPHY—DELIRIOUS	Paramount Home Video 2323	Eddie Murphy	1983	R	VHS Beta
34	34	13	THE GREY FOX	Media Home Entertainment M258	Richard Farnsworth Jackie Burroughs	1983	PG	VHS Beta
35	32	42	48 HRS.	Paramount Pictures Paramount Home Video 1139	Nick Nolte Eddie Murphy	1983	R	VHS Beta
36	29	14	DAWN OF THE DEAD	Dawn Associates Thorn/EMI Video 1977	David Emge Gaylen Ross	1978	R	VHS Beta
37	40	22	MAX DUGAN RETURNS	CBS-Fox Video 1236	Jason Robards Marsha Mason	1983	PG	VHS Beta
38	37	19	BREATHLESS • (ITA)	Vestron V5017	Richard Gere	1983	R	VHS Beta
39	36	18	10 TO MIDNIGHT	MGM/UA Home Video MV-800282	Charles Bronson Lisa Eilbacher	1983	R	VHS Beta
40	35	19	THE SURVIVORS	RCA/Columbia Pictures Home Video 10521	Walter Matthau Robin Williams	1983	R	VHS Beta

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## Video



HEY MICKY—"You're so fine" is the word from staff at New York's National Video Center/Recording Studios, where Mick Jagger visits to tape an interview for ATI's "Radio 1990." Pictured from Jagger's left are receptionists Patrice Holloway and Arlene Mitchell and Connie Bradley, assistant to the Center's president, Hal Lustig.

## 'Flashy' Feature Releases From Japan's CIC-Victor

TOKYO—"Flashdance," "The Sting," "Saturday Night Fever" and "The Godfather" are among a powerful package of 28 features released here March 21 by CIC-Victor Video.

As in other markets, "Flashdance" has been chosen as a low-price blockbuster, selling at \$46.50 compared with the regular major movie price of \$85. Shigehiko Hori, president of CIC-Victor, says he hopes to move at least 50,000 copies of the title, establishing a new Japanese sales record for videocassettes. Further low-price releases of the same type can be expected, he adds.

Overall, Hori hopes to sell 500,000 units in CIC-Victor's first year. Rental trade should equal 60% of the total market by the end of 1984 and will continue to expand dramatically, he predicts.

CIC-Victor product is available for either sale or rental. But Hori stresses the firm won't supply any store responsible for illegal copying of tapes.

Meanwhile, rival firm CBS/Sony has just released 17 new titles here, bringing its total videocassette catalog to 115, of which 55 are music videos. Newest music titles include Hiroyuki Sanada's "The Big Bang" and "Luminous Flight" and Cho Yong Pil's "Superstar From Korea," featuring the South Korean live in a Japanese concert.

Hiroaki Ishikawa, general manager of CBS/Sony's video division, says the company hopes to sell more than 30,000 units of the Cho Yong Pil release, which would outstrip the 24,000 so far achieved by Keiko Matsuda's "Seikoland," released by the company in late February. Eventual

goal for both packages is 50,000 units, he adds.

Music titles sell for \$42.50, compared with \$65.75 for the movies on the CBS/Sony list. Forthcoming is Willie Nelson's "Live At The Budokan," recorded at the singer's recent Tokyo gigs and due out April 21.

## N.J. Growing In Popularity As Clip Location

TRENTON, N.J.—The New Jersey Motion Picture & Television Commission boasts that the state is fast becoming a popular location for rock stars to record their video clips. Last year, the state commission assisted on seven rock video productions made in New Jersey, according to Joseph Friedman, the commission's executive director.

Pat Benatar's video of "Love Is A Battlefield" was produced on location in Clinton. Bruce Springsteen's "Atlantic City" video was shot in that casino resort. Ashford & Simpson visited Edgewater and Jersey City to shoot the video for one of their songs. The Comateens had their music screened in Hoboken, and A Flock Of Seagulls videotaped their new wave sounds in Colts Neck.

Friedman says there have already been several new rock video productions shot in New Jersey this year. Billy Idol created his video of "Rebel Yell" in the Capitol Theatre in Passaic. And Cyndi Lauper has just completed a video in Morristown, Ledgewood and Wharton.

## Fast Forward Games: Chips Out, Disks In

By KEN WINSLOW

Today's new breed of high-tech arcade game designers, having blasted their stick and ball graphics competition, are now taking aim at the home market, with plans to box and sell their wares in the same way music and videos are packaged and distributed as home-playing products.

Technology requirements far and away exceed what has been previously possible with tapes, diskettes and cartridges. In short, the "Pac-Man" chip is being replaced by the "Dragon's Lair" videodisk, successfully introduced a year ago.

Computer and video developments

product expected in time for the intensive fourth quarter selling season.

The pressure is on technology to raise arcade game action to much higher levels of interactive sophistication, involving either full-scale animation, computer-controlled chroma key video inserts into motion picture film backgrounds, or both. While this can be accomplished with massive additions of very large-scale integrated solid state circuitry, there are other considerations.

The catch to all this is a jump in cost of as much as two to four times for software development as well as

# Music Monitor

Hollywood sequel: A video clip for Columbia Pictures' "Against All Odds" stars Genesis lead singer **Phil Collins** and was directed by **Taylor Hackford**, who also directed the film. It was produced by **Jeff Abelson** of Parallax Productions, based in Los Angeles, and marks Abelson's third clip stemming from a major motion picture. Also from Parallax, look for a **Rick Springfield** clip themed around Universal Studios' "Hard To Hold." It will feature the theme song, "Love Somebody," and will be directed by **Doug Dowdle**. **Leslie Rabb** produced the clip along with Abelson.

Long-form madness: **IRS Video** is about to launch "The Beast Of IRS, Vol. 1," a compilation of music videos from 10 of the Los Angeles-based record label's artists. The video, targeted to the home entertainment market, runs some 40 minutes, and features selections from such artists as the **Go-Go's**, the **Alarm**, **R.E.M.**, the **Fleshtones**, the **English Beat**, **Wall Of Voodoo** and the **Cramps**. It will retail for \$29.95 and is slated to ship April 25.

More from Abelson: The aforementioned Jeff Abelson of Parallax Productions also produced **Bonnie Tyler's** "Holding Out For A Hero," which was transferred from film to tape and edited at Los Angeles-based The Post Group. The clip, which features scenes from the Grand Canyon, was co-produced by **Leslie Rabb**, directed by **Doug Dowdle** and conceptualized by **Keith Williams**. The Post Group's **Howard Sisko**, **Jim Weiss** and **John Bradford** took charge of "telecine transfer." **Rob Draper** was director of photography.

Styx and Joel: **Jon Small**, president of New York-based Jon Small Productions, has completed clips for **Billy Joel's** "The Longest Time" and **Styx's** "Music Time." In the Joel clip, his band members are featured for the first time. The video is set in 1959 and spotlights a high school reunion theme. The Styx video is comedic, and stars "wacky coneheads" from a distant planet. Both clips were directed by **Jay Dubin**, who also took charge of Joel's "Tell Her About It" and "Uptown Girl."

## Debuts For Two Software Firms

Continued from page 35  
cently served as a vice president at Sound Video Unlimited.

TWE's staff also consists of home video industry veterans. Executive vice president Hadar served as head of Media Home Entertainment's foreign sales operation, and TWE's art director, Tim Ramos, also comes from MHE. TWE's other top executive, Moshe Diamant, has an engineering and technical background.

New entry: **Gregori Nunte's** 12-inch "Somebody Lied" was lensed by Cam-Az Productions for ACME Music Corp. of New York. Nunte's first clip takes place in a courthouse and features dancers **Gina Belafonte** and **Lucy Martin**. It was directed by **Richard Oretsky**.

Worldwide rights: San Francisco-

based One Pass Media and Sony have concluded arranging the international rights for the home video release "The Mel Torme Special." The long-form video highlights Torme and **George Shearing** in concert as well as in rehearsal for the recording of "An Evening With George Shearing And Mel Torme." Sony will be releasing it

in Beta Hi-Fi and VHS formats.

Director Anderson: **Laurie Anderson** directed and produced her clip for "Sharkey's Day." The Warner Bros. recording artist featured animation by **Joey Ahlbaum**, **Perry Hoberman** and **Noyest Laybourne** in the clip, which was taped at VCA Teletronics Center Stage in New York.

New entry: Independent producer **Bruce Smith**, though not a partner in **Ken Mandel Productions** of Dallas, will team up with Mandel again to produce a video clip for **Brooks Brothers'** new single "Hands Up." Mandel will direct the video, which is scheduled for a mid-April shoot.

FAYE ZUCKERMAN

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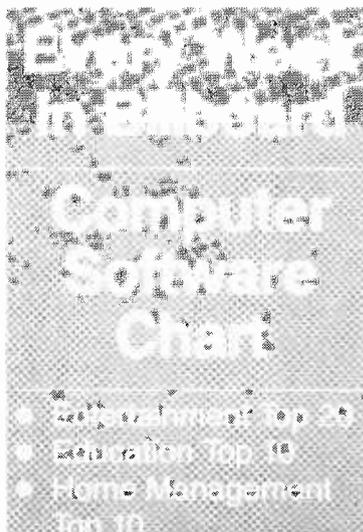
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# Pro Equipment & Services

## FIRST FOR SONY SYSTEM

### Music Clip Shot With Betacam

By STEVEN DUPLER

NEW YORK—The first music video clip specifically engineered to be shot with Sony's Betacam system has been completed by producer Lauren O'Neill and director Scott Fillingham at Golden Apple Media, Westchester, for the Nude Ants, an independent new wave act whose previous video, "America (We're On Holiday)," has received airplay on the USA Network's "Nightflight."

The Betacam is a self-contained camera and video recorder unit that operates with a 22-minute-long HG-20 videocassette, specially designed

for recording component techniques. The Betacam delivers program quality that some industry experts say is on a par with one-inch tape.

"The Betacam was chosen both for its high signal quality and its incredible mobility during a shoot," says executive producer Simon Nathan, who went on to say that if the finished clip, "Grovel In Love," is approved by Sony Broadcast Products Co. officials, it will be used as the Betacam demo program at the National Assn. of Broadcasters convention this year.

In order to keep signal degradation to an absolute minimum, the produc-

tion team shied away from the standard technique of transferring the Betacam cassette to one-inch tape and then performing the edits on that one-inch tape.

Rather, they transferred all the Betacam material to three-quarter-inch tape, striped the three-quarter-inch tape, and performed all rough edits in that format. After keying the computer for reference points (SMPTE, frame numbers, etc.), the final edit was taken direct from the Betacam one inch tape.

"The one-inch master is actually only the second generation tape of the fully edited program," says Nathan. "The quality is superb and any chances of drop out or error are nil."

The Betacam system is available in two formats: the BVW-1 single tube system, which lists for \$19,500 and the BVW-3 three tube, priced at \$29,500. The BVW-3 also requires a separate editing system to bump up to three-quarter- or one-inch tape.

The Betacam's portability has made for some unique applications. A Sony Broadcast spokesman cites some examples: "We've had someone take a Betacam on a hang glider to give a first-hand perspective on the flight."

### Dial Harrison About Consoles

NASHVILLE—Console down time may be an unpleasant reality of studio life, but that doesn't mean nothing can be done about it. Harrison Systems has announced the introduction of a toll-free telephone number for customer service questions regarding Harrison consoles.

According to Eric Johnson, Harrison's national sales manager, "We've introduced the toll-free number not only to let the people who've purchased our equipment know that we care about the condition of the console after the sale is made, but also allow ourselves to keep even tighter quality control checks on our manufacturing process." By monitoring the purpose of each call, Harrison hopes to pinpoint and check any negative trend that may develop once the console is being used regularly in the field.

Calls concerning parts and service needs on consoles designed for audio recording, broadcast, venue, film, and television markets will all utilize the same toll-free number: 1-800-821-1560.

### Audio Firms In Co-Sponsorship Of Miller Rock

STOW, Ohio—Audio-Technica U.S. Inc. in conjunction with Gauss, MXR and QSC Audio, is co-sponsoring the 1984 Miller High Life Rock Network program, which will feature 15 regional and "semi-national" bands in concert throughout the U.S. through 1984.

Scheduled performers include the Fleshtones, the Waitresses, Jack Mack & the Heart Attack, the Producers and others.

The performers will receive support on their tours through radio and print ads, as well as promotional merchandise. Members of the bands and their sound crews will attempt to coordinate in-store visits and dealer clinics with their concert itineraries.

The Rock Network program is currently in its second year, and is designed to introduce young adult audiences to up and coming rock



LASWELL AT EVERGREEN—Producer musician Bill Laswell is working at Evergreen Recording, New York, on a variety of projects, including the new Herbie Hancock album for Columbia. Laswell, standing, is pictured with engineer Rob Stevens.

## Studio Track

### NEW YORK

The Groceries slipped in from New Jersey recently to mix their latest single at A&R Recording with the help of Mark Liggett, brainchild of Shannon's "Let The Music Play" . . . Profile's Pumpkin is recording and mixing his own 12-inch at Quadrasonic with Dave Ogrin at the board. Department Of Sunshine is there re-mixing a debut 12-inch for Elektra/Asylum. Ogrin is engineering, with Calvi and D'Aquisto producing. And Profile has three more artists there finishing projects: Jimmy Wisner is producing Al McAll, Doug Defranco and Kurtis Blow. Ogrin is at the boards for these as well . . . Mobile recording outfit Le Mobile recently rolled into Madison Square Garden to capture Duran Duran for DIR Broadcasting. The shows were engineered and mixed on location by Guy Charbonneau.

### NASHVILLE

The Music Mill is grinding out several projects. Producer Harold Shedd is cutting tracks for Sheddhouse Music writer Donny Lowery, with Jim Cotton and Joe Scaife sharing the board. That trio is also doing overdubs and mixes for Price Mitchell, Roger Miller and Merle Kilgore. Jack Eubanks is producing tracks for the Chuck Wagon Gang's Copperfield Records project and finishing mixes on Billy Walker's latest Casino Records effort. Paul Goldberg is engineering. Producer Charlie Black is working on tracks for Zella Lehr for Compleat Records, with Al McGuire at the console and George Clinton assisting. Tony Brown is producing steel guitar and fiddle overdubs for Steve Wariner's RCA album, with Scaife engineering . . . "Southern wave" rockers Rambeaux & the Delta Hurricanes are hoping to strike gold at Treasure Isle Recorders with their first EP. Sam Borgerson and Kenny Greenberg are co-producing the project, with Tom Harding engineering.

### LOS ANGELES

MCA/Camel group Night Ranger is mixing the music for a 90-minute video special at Image Recording, with Pat Glasser and John Van Nest at the board . . . Ken Perry has joined the staff at KDisc Mastering as senior cutting engineer. He was a partner in Nashville's Masterfonics.

### OTHER CITIES

Stephen Stills is recording a project for Atlantic at db Recording in North Miami Beach. Ron & Howard Albert are producing for Fat Albert Productions, with Bruce Hensal at the console . . . At Studio A, Dearborn Heights, Mich., producer Mel Davis is doing final mixes for Rock Mill soul singer Liz Taylor. New wave group What Jane Shared is producing its own EP there, and pop singer/songwriter Mario continues album work with producer Luis Resto for EMP Productions. And country crooner Howard Tapley is wrapping a single with producer Del York and engineer

Several projects are underway at Kajem Recording in Gladwyne, Pa. George Hackett is finishing a new album with producer/engineer Mitch Goldfarb. A 45 is in the works by Steve Byrd & U-Turn, with producer Doug Payne and engineer Joseph Alexander. Blues artist Willie Phillips is producing his own cuts, with Alexander at the board. Alexander is also at the board for Springfield's self-produced EP. Philadelphia act John Eddie & the Front Street Runners are cutting tracks with producer John Eddie and engineer Goldfarb. And a comedy album is being cut by Stan Arrington, with Payne producing and Terry Hoffman at the console.

Two records are in the works at QCA in Cincinnati. The Ohio Players are completing their "Sight For Sore Eyes" single off a forthcoming album, "Graduation," for Air City Records. Marshall Jones is producing, with engineers Ric Probst, Robin Jenney and Jim Greene. And Sun is working on another Air City album, "Eclipse," with Probst, Jenney, Greene and Gary Platt engineering. Byron Byrd is producing.

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

### Soundcraft Audio Honors Top Dealers

LOS ANGELES—Westlake Audio, a professional audio dealer here, has been presented an award as No. 1 dealer of 1983 by Soundcraft Electronics, manufacturer of recording consoles and tape machines based in the U.K. Westlake doubled its sales volume of Soundcraft products from 1982.

Soundcraft also honored Audio Engineering Associates of Pasadena as "most dedicated dealer" for 1983, for showing a dramatic growth in sales and support of the Soundcraft line.



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## FROM VCA TO UNITEL MTV Moves To New Home

NEW YORK—After three years at VCA Teletronics Center Stage here, MTV has found a new home. Production has been moved as of April 1 from VCA's 3,000 square foot West Side studio to the new facility, Unitel, described by one MTV source as "much bigger and much nicer."

When asked why the long association had come to a close, a VCA Teletronics spokesman said, "They were obviously very happy with the facilities here, but with the new production techniques they wished to incorporate, and the more elaborate productions they want to stage, they simply needed a larger space. Unitel has more than twice the area of Center Stage."

A spokesman for MTV says the move was made for "business reasons," declining to comment further. As for the "basement chic" MTV set, the spokesman says, "Most of it will be incorporated into the new set at Unitel. Actually, it will barely be perceived as being different. After all, the set's been evolving over the past two and a half years anyway, and it will continue to do so."

Now that MTV's exclusivity to the premises has ended, VCA has made the Center Stage facility available to the industry for program, commercial and industrial shoots. The first post-MTV productions taped at Center Stage were two music videos featuring Laurie Anderson and Peter Gabriel. STEVEN DUPLER

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# Fast Forward

• Continued from page 38

the hardware on which to play the games. The development and distribution tab for Mylstar's "M.A.C.H. 3," Advanced Video's "NFL Football," Magicom's "Space Ace" and other new arcade turn-ons is too expensive for the industry to support by itself.

Producers of the new generation arcade games must find other markets to pay off their costs. Designers are eyeing the use of new technology as a way to RAM their ROMs out of the game parlor and into the much larger and more lucrative living room market.

Just as Paramount is now moving to sell videocassette take-home versions of movies to exiting theater patrons, arcade operators can plan on doing the same with videodisk games someday.

But while the early videodisk-based arcade games medium were playback compatible in both their LV laser optical and CED contact capacitance versions with their living room disk player cousins, the new computer-managed videodisk programs, represented by last year's "Dragon's Lair," this year's "Space Ace" and others in the works, are not. They demand much "smarter" disk players than are now present in living rooms.

Industrial and training users of videodisk technology since the late '70s have created three general player intelligence or programmability classifications completely separate from any special effects capabilities.

Level one intelligence players have no programmability, or at best a minimum one. They can be manually or remotely operated to play and offer effects such as reverse, variable speed, freeze, step, or the access of indexed frames according to the nature of the LV/CED mastered disk, and the features of a particular player model. At their best, level one players can be manually operated to automatically find, display or begin their play from the specially mastered chapter (LV) or band (CED) start points offered by many current music and other videodisk releases.

Level two intelligent players come equipped with an on-board or built-in programmable/preprogrammed microprocessor (MPU) controller capability. Depending on the videodisk program content, how it is mastered, and the special effects capabilities of the player, either the user (programmable) or the videodisk program designer (preprogrammable) can vary the playback sequence of one or more portions of the disk recorded picture and soundtrack material ranging from a freeze to an combination of segments of any length.

This is accomplished by programming the level two player's on-board MPU controller. Using the 10-key pad and the various "programming" mode buttons offered, for example, by RCA's Random Access SJT400 CED player, a viewer can punch in his own modest set of playback instructions.

But in the case of an interactive CED videodisk game program such as "A Week At The Races" or the more sophisticated "Murder, Anyone?," the complete strings of MPU controller commands become much too elaborate for the viewer to contend with and are digitally buried at different points on the disk as preprogrammed commands to be automatically read and dumped into the MPU when called for.

Despite their on-board programmable/preprogrammable capabilities, level two players are not able to handle preprogrammable requirements for game videodisks such as "Dragon's Lair" or "M.A.C.H. 3" because of the very limited capacity of their on-board MPU controllers.

the level one players, functionally do not rely on an on-board MPU for control, but are either equipped with or are designed to be able to accept an external interface module to place them under the complete control of an external computer potentially offering any amount of needed MPU

capacity.

Both LV and CED videodisk player manufacturers have started to introduce plug-ready, level three, externally controlled videodisk players for home use, but have yet to take the next or "handshake" interface step with one or more microcomputer

brand models.

This is expected to begin this year under the urgings of many videogame developers who believe a perfect computer-video handshake is just one of several factors around which to design their high-tech videodisk games. And when it happens,

it could prove to be the most intelligent move the video and computer industries ever make.

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

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APRIL 14, 1984, BILLBOARD

# Talent In Action

## JASON & THE SCORCHERS

Park West, Chicago  
Tickets: \$6.50

There are few things more satisfying than watching your favorite unsigned underground band make the transition from obscurity to—well, if not fame just yet, maybe proto-fame—with all their guts, charm and lunacy intact. Their last time through Chicago a few months ago, Jason & the (formerly Nashville) Scorchers were attached to the intrepid little Praxis label, "playing with all our heart and guts," as Jason put it, in front of a packed Tuts house—not quite yet in the public eye, but getting there.

On March 27 they returned triumphant, this time playing the 600-seat Park West (to a not overflowing but certifiably fanatic house), their critically acclaimed Praxis EP "Fervor" now re-mixed, augmented, and re-released by EMI America, their video "Absolutely Sweet Marie" in rotation on MTV, and their record receiving AOR exposure locally via WXRT and WLUP.

Any fears that Jason & the Scorchers would tone down their previously bananas stage show due to their newfound respectability were allayed the minute they hit the stage in full frontal assault, singer Jason Ringenberg sporting his favorite leopard skin and rhinestone cowboy hat, smokin' guitarist Warner Hodges traversing the stage in typical white-lightning frenzy, drummer Perry Baggs as single-mindedly ferocious as ever, and even normally tranquil bassist Jeff Johnson in constant motion.

Jason & the Scorchers' country & western crossed with a machine gun is some of the most rabble-raising stuff you're likely to hear, funny as hell but at the same time sweetly sincere. Head-bangin'-twangin' numbers like "Both Sides Of The Line" and "Help There's A Fire" exhibited a real affection for their country roots, and Jason even obliged true believers with a couple of tear-jerking ballads, complete with hiccupping sobs.

Jason & the Scorchers provide rockers and honky-tonkers alike with some of the freshest, funniest, wildest rock'n'roll around. They're just beginning to make some noise and when they do, watch out. **MOIRA McCORMICK**

## MIDNIGHT OIL

The Palace, Los Angeles  
Tickets: \$10.00

Midnight Oil's first U.S. tour was preceded by an enormous amount of media attention; the Australian band has been ballyhooed for months for its strong political stance and homeland popularity. Perhaps if they had hit these shores unawares, they would have made a better impression.

They came to Los Angeles for a two-night run starting March 30, opening to a full house ripe with high expectations. And vocalist Peter Garrett was every bit as imposing as his magazine photos promised him to be: six feet, five inches tall, billiard-bald, Garrett moves like a berserk robot. His presence is other-worldly; he looks like a leftover bad guy from "Blade Runner." Still, a startling lead vocalist isn't always enough.

"Power And The Passion," "Short Memory"

and "Read About It" (from the Columbia album "10,9,8,7,6,5,4,3,2,1") are powerful, meaty songs, and the set was well-paced and varied. But political lyrics aren't easy to comprehend when delivered in Oil's scattershot manner, and buzzwords like "Cambodia," "Hiroshima" and "Big Macs" seem too easy a target. Jim Moginie's keyboard work was impressive and Rob Hirst's drumming energetic, though Martin Rotsey's guitar never sparkled above the mix. After a while, the group seemed to be attempting to get its message across with a sledgehammer.

The highlight of the 75-minute set was the encore, when guest Charles McMahon came on to play an Aboriginal didgeridu. The instrument looks like a shofar and sounds like a bull-frog croaking in tune, and the crowd loved it.

Midnight Oil makes a nice contrast to a surfeit of airhead pop bands, and deserves credit for keeping true to its ideals. Maybe America just isn't the most fertile ground for a band whose "power and passion" is its disapproval of things American. **ETHLIE ANN VARE**

## CRUSADERS ANITA BAKER

Beverly Theatre, Beverly Hills  
Tickets: \$15, \$13

The augmented Crusaders, featuring stand-bys Joe Sample and Wilton Felder, along with new drummer Leon Ndugu Chancier, have gone "uptown" but still get down.

The group's midnight show here March 17 followed the release of their dance-oriented album, "Ghetto Blaster." The aura of the show was also disco, with all the instruments blending into a oneness to captivate dancers. In fact, the effect was too much disco. Sample's terrific keyboarding, for example, was often submerged too deeply into the nine pieces, all of which were db-ed too greatly at this concert.

However, Felder, doubling on alto and tenor, is perfect for his lead role as horn man setting the melodic theme. His sound is penetrating yet always gorgeous. And Chancier, now a full-fledged co-principal (replacing original member Stix Hooper), is a versatile musician. He easily ran the gamut from jazz to mainstream rock.

The backup consisted of three electric guitars, electric bass, synthesizers and percussion. Both David T. Walker and Barry Finnerty, who split guitar leads, are excellent. Walker's picking is so unusual that some progressive movie producer should try his mellow meanderings for a soundtrack. Finnerty plays primarily modern, skirting on the fringes of jazz and blues in his soloing.

Bobby Womack made an unscheduled appearance, working out on two numbers, the best of which showed his sacred soul side. Singer Vesta Williams was featured on the group's 1979 anthem "Street Life," which was the rouser of the evening.

Detroit's Anita Baker, who opened the show, is a promising newcomer with a challenging voice and a unique style. The audience dug her every lyric and move. Baker was poured into a metallic-like black gown and used plenty of body language.

**JOHN SIPP**

## ECHO & THE BUNNYMEN

The Savoy, New York  
Tickets: \$12.50

A Bunnyman concert is not a joyous, buoyant party. It's a serious event, drawing a devoted crowd that becomes almost hypnotically transfixed by the carefully arranged performance.

Entering in a billowing cloud of smoke to the accompaniment of recorded Gregorian chants, the young English quartet solemnly played their rich, multi-textured compositions with authority, each member rapt in his own role.

Lead singer and rhythm guitarist Ian McCulloch, who didn't try to incite the crowd and spoke only to announce a few of the titles, gave most of his energy over to his passionate vocals. His control, holding a firm grip in his lower register, loosening in the higher range, was excellent and held up well over the course of the 80-minute show.

So, too, was the work of drummer Pete de Freitas and bassist Les Pattinson, who produced an unassuming but relentlessly furious ground for the group's songs. Ex-group mem-

although lead guitarist Will Sergeant did control some synthesizer tracks during a few of the songs.

Sergeant's playing was exceptional, reaching a peak with the group's best known song, "The Cutter." Opening with jangling chords and continuing with charging power, Sergeant deftly shook the hall, but, like McCulloch, made no attempt at stagey bravado.

The Bunnymen are often likened to psychedelic bands like the Doors and English political rockers like U2; a "Light My Fire" chorus during "Read It In Books," occasional strobe lighting, and fog (which became almost unbearably thick) certainly attested to these influences. But the deliberate composure of the musicians—though it may hinder them from attaining the popularity here that they have in the U.K.—is a refreshing contrast to those near-icons, and one hopes that the band continues to mature with success. **KATHY GILLIS**

## LOU RAWLS

Venetian Room, Fairmont Hotel, San Francisco  
Cover: \$17

Concluding his two-week engagement here Mar. 4, Lou Rawls showed once again why he is such a superb supper-club entertainer, ranging effortlessly from beefy blues to satiny pop and midtempo soul ballads, all of it done with just the right touch of nonchalant elegance that has long been the Rawls trademark.

From an opener of "Dancing To The Music," Rawls slid into "Lady Love" and "Unchained Melody." He then alternated beautiful crooners like "Love Is A Hurlin' Thing" with blues/r&b medleys covering items like "Stormy Monday," "Credit Card Blues" and "I've Got A Right To Sing The Blues." He even threw in a take of his well-known Budweiser commercial, which in this setting hardly sounded like the tv huckster's theme it is.

Rawls rounded out his hour with a shimmering version of his best-known song, "You'll Never Find Another Love Like Mine," and then encored with "The Wind Beneath My Wings," offering the strongest and most moving version to date of that already off-covered song.

**JACK McDONOUGH**

## VIRGIN STEELE

Rio Theater, Valley Stream, L.I.  
Admission: \$8

A self-managed Long Island quartet, Virgin Steele is a heavy metal outfit that operates above the "bang-your-head" mentality. During their hour-plus set March 24, they displayed the influences of such blues-based metallurgists of the '70s as Deep Purple and Uriah Heep.

Guitarist Jack Starr is a creative technician who leads the group with precise, forceful fretwork. Highlights of his performance were the use of note-bending riffs taking off from the "Addams Family" tv theme and "Green-sleeves," and several spacious solos. Vocalist David DeFeis has that requisite high-register scream and flaunted a three-octave range that rose easily above the high-decibel drumming of Joey Ayzavian. An energetic performer, DeFeis intoned the right amount of doom and drama into the group's hellbound numbers and kept the audience constantly on its feet.

Drawing on original material from three albums, Virgin Steele maintained a consistent melody in its music without diminishing its gut-level impact. Without degrading their chosen genre or insulting hardcore fans, Virgin Steele has a good shot at tapping a market that includes leather-clad teens, yet goes far beyond.

**KIM FREEMAN**

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# AMUSEMENT BUSINESS Boxscore

The following are among the top concert grosses nationwide reported through the survey week. Included are act(s), gross, attendance, capacity of facility, ticket prices, promoter, facility, city, number of shows, number of sellouts and dates(s).

- **BILLY JOEL—\$426,300, 14,210, \$15**, Jam Productions, Rosemont Horizon Theater, Chicago, sellout, March 30-31.
- **VAN HALEN, AUTOGRAPH—\$282,757, 21,940, \$13.50 & \$12.50**, Don Law Company, Providence Civic Center, Rhode Island, sellout March 17-18.
- **BILLY JOEL—\$247,366, 16,629, \$15**, DiCesare-Engler Productions, Civic Arena, Pittsburgh, PA., sellout, March 24.
- **DURAN DURAN—\$235,467, 18,020 (20,604), \$13.50 & \$12.50**, Don Law Company, The Centrum, Worcester, Mass., March 14-15.
- **BILLY JOEL—\$221,225, 15,509, \$15 & \$12.50**, Don Law Company, Boston (Mass.) Garden, sellout, March 26.
- **YES—\$207,473, 15,556, \$13.75 & \$11.75**, Avalon Attractions, The Forum, Inglewood, Calif., sellout, March 28.
- **VAN HALEN—\$190,397, 14,287, \$13.50 & \$12.50**, Cross Country Concerts, Hartford (Conn.) Civic Center, sellout, March 29.
- **DURAN DURAN, SWINGING RICHARD—\$177,673, 13,630, \$13.50**, Pace Concerts, Omni, Atlanta, sellout, March 29.
- **VAN HALEN, AUTOGRAPH—\$145,215, 11,170, \$13.50 & \$12.50**, Don Law Company, The Centrum, Worcester, Mass., sellout, March 16.
- **DURAN DURAN, A NEW PERSONALITY—\$137,060, 10,000, \$13.75**, Silver Star/Albert Promotions, Lakeland (Fla.) Civic Center, sellout, March 26.
- **DURAN DURAN—\$128,837, 10,583, \$12.50**, Silver Star/Albert Promotions, Jacksonville (Fla.) Coliseum, sellout March 25.
- **BILLY IDOL, UPTONES—\$126,037, 10,083, \$12.50**, Bill Graham Presents, Oakland (Calif.) Coliseum, sellout, March 23.
- **WAYNE NEWTON—\$125,408, 6,489 (7,344), \$22.50 & \$20.50**, Contemporary Productions, Painter's Mill Theater, Awlingsmill, MD, three shows, March 23-25.
- **.38 SPECIAL, GOLDEN EARRING—\$122,377, 9,854 (12,604), \$12.75**, Pace Concerts, The Summit, Houston, TX., March 30.
- **BILLY JOEL—\$120,810, 8,132, \$15**, Silver Star/Fantasia, Bay Front Center, St. Petersburg, Fla., sellout, March 17.
- **JUDAS PRIEST—\$115,377, 9,494 (11,200), \$12.50 & \$11.50**, Don Law Company, The Centrum, Worcester, Mass., March 26.
- **AMY GRANT, MICHAEL W. SMITH, GARY CHAPMAN—\$111,082, 12,130, \$9.50 & \$8.50**, Terry Garland Productions, Seattle Center Arena, Seattle, Wash., two sellouts, March 28-29.
- **YES—\$107,125, 8,570 (13,460), \$12.50**, Evening Star Productions, Coliseum, Phoenix, Ariz., March 22.
- **OZZY OSBOURNE, MOTLEY CRUE—\$105,450, 9,933, \$12.50**, Evening Star Productions, Tucson (Ariz.) Arena, sellout, March 14.
- **HANK WILLIAMS—\$100,202, 7,859 (7,970), \$12.75**, Alex Cooley Productions, Fox Theater, Atlanta, two shows, March 30.
- **THE PRETENDERS, THE ALARM—\$76,774, 6,920, \$11.50**, Pace Concerts, Sam Houston Coliseum, Houston, TX., sellout, March 20.
- **YES—\$74,618, 5,974 (14,418), \$12.50 & \$11.50**, Evening Star Productions, Tucson (Ariz.) McKale Center, March 23.
- **JOHN COUGAR MELLENCAMP, DAN ROSS AND THE BRUNETTES—\$73,761, 8,000, \$11.50**, Sunshine Productions, Hallman Civic Center, Terre Haute, Ind., sellout, March 28.
- **BLUE OYSTER CULT, ALDO NOVA, ACCEPT—\$69,656, 7,318 (9,900), \$10.50 & \$9.50**, Sound Seventy Productions, Municipal Auditorium, Nashville, March 24.
- **.38 SPECIAL, GOLDEN EARRING—\$67,292, 5,842 (6,888), \$12 & \$11**, Contemporary Productions, Prairie Capitol Convention Center, Springfield, Ill., March 14.
- **JOHN COUGAR MELLENCAMP, DAN ROSS AND THE BRUNETTES—\$64,963, 5,017, \$13.50 & \$12.50**, Brass Ring Productions, Fox Theater, Detroit, Mich., sellout, March 29.
- **.38 SPECIAL, GOLDEN EARRING—\$61,724, 5,529 (7,388), \$11.50 & \$10.50**, Pace Concerts, Austin (TX.) Special Events Center, March 31.
- **BILL GAITHER TRIO—\$60,223, 7,762, \$9 & \$8**, Spring House Associates, Lakeland (Fla.) Civic Center, sellout, March 24.
- **TED NUGENT, MICHAEL SCHENKER GROUP—\$47,121, 3,800, \$13.50 & \$12.50**, Evening Star Productions, Mesas (Ariz.) Amphitheater, sellout, March 25.
- **AMY GRANT, MICHAEL W. SMITH, GARY CHAPMAN—\$56,383, 6,084, \$9.50 & \$8.50**, Terry Garland Productions, Civic Auditorium, Portland, Oregon, two sellouts, March 31.
- **ADAM ANT, THE ROMANTICS—\$49,362, 4,558 (5,000), \$12 & \$11**, Contemporary Productions, Civic Auditorium, Omaha, Neb., March 24.
- **PETRA—\$41,415, 7,395 (8,033), \$8, \$7 & \$6**, Lakeview Christian Center/Petrified Productions, Market Square, Indianapolis, Ind., March 31.
- **ADAM ANT, THE ROMANTICS—\$41,177, 3,289 (3,557), \$13.50 & \$12.50**, Contemporary Productions, Kiel Opera House, St. Louis, March 28.
- **CONWAY TWITTY, RONNIE MCDOWELL—\$40,840, 4,348 (7,443), \$10**, Jayson Promotions, Bicentennial Center, Salina, Kan., March 24.
- **THE PRETENDERS, THE ALARM—\$39,285, 2,958, \$13.75**, Pace Concerts/Barry Mendelson Presents, Sanger Theater, New Orleans, sellout, March 21.
- **JOHN COUGAR MELLENCAMP—\$38,005, 2,698, \$15 & \$12.50**, Cross Country Concerts, Bushnell Auditorium, Hartford, Conn., sellout, April 1.
- **AMY GRANT, MICHAEL W. SMITH, GARY CHAPMAN—\$33,032, 3,230, \$10.50 & \$9.50**, Terry Garland Productions, Civic Auditorium, San Jose, Calif., sellout, April 2.
- **JOHN COUGAR MELLENCAMP, DAN ROSS AND THE BRUNETTES—\$35,707, 2,671, \$13.50**, Contemporary Productions, Civic Center, Des Moines, Iowa, sellout, March 25.
- **EURYTHMICS, REAL LIFE—\$34,894, 2,800, \$13 & \$12**, Don Law Company, Orpheum, Boston, Mass., sellout, March 24.
- **ADAM ANT, THE ROMANTICS—\$33,994, 3,147 (5,200), \$12.50 & \$11**, Contemporary Productions, Five Flags Center, Dubuque, Iowa, March 23.

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# Talent

## ALBUM ENDS YEAR-LONG HIATUS

### Go-Go's Raring To Go Again

By MOIRA McCORMICK

CHICAGO—"We want people to take us seriously with this album," says Go-Go's bassist Kathy Valentine of the group's new IRS release "Talk Show." "We don't want it to be treated like a comeback either—I mean, how can a band make a comeback when they're only on their third album?"

Call it what you may, the fact remains that the Go-Go's (Valentine, guitarist Charlotte Caffey, vocalist Belinda Carlisle, guitarist Jane Wiedlin and drummer Gina Schock) have been out of the public eye for well over a year.

What had been anticipated as a

short breathing space following their last big tour in November, 1982, turned into a year-long hiatus. Managerial problems, a long search for a producer, and guitarist Caffey's frightening bout with a disease that left her left arm numb for three months all contributed to a most trying year for the golden girls of the recording industry.

"It was a bad time for the band," recalls Valentine, "but through it all we were just going to rehearsal every day, battering these songs out. And that's the thing that made the album turn out good, I think.

"Finally, when we did go and do the album, you could tell we'd been rehearsing for seven months. The arrangements were virtually untouched, except for tightening up the bass and drums a little bit. We had pretty much gone through every possible way of playing a song and had arrived at the best way."

"Talk Show," recorded from last November to January at Genetic Sound in Streetley, England and produced by Martin Rushent (Human League, Buzzcocks), presents a more mature Go-Go's than before, yet

with all their melodic, hooky, upbeat punch intact.

"Talk Show" is something of a departure for the Go-Go's, whose breathless pop has occasionally bordered on the giddy. Reminded of their image as "America's sweethearts," Valentine says, "Oh God, gimme a break.

"We weren't ever too pleased with the 'cutesy little airhead' image to begin with. It just came about, I guess, 'cause we're cute girls or something.

The girl group idea was a kind of novelty at the time. But we're now four years into our recording careers and the novelty is gone—people are used to girls being in bands and being musicians.

"We have to have a good record—people aren't going to say, 'Oh, here are those cute Go-Go's again.' They're going to want to know that we can write and play—which we could all along. But at this point, people are really going to be watching."

Valentine says producer Rushent's input gave "Talk Show" a much more live sound than its two predecessors, which were produced by Richard Gottehrer. "If you listen to any of Martin's other stuff, especially with the Buzzcocks, you can really hear that raw guitar sound, which is something we've always wanted," she says.

Rushent was procured at IRS chief Miles Copeland's recommendation. "Martin wasn't sure he wanted to do the record at all," Valentine recalls. "He liked our songs and he liked our music, but he wasn't sure he wanted to work with five girls.

"But the minute he met us he knew it'd be okay," she goes on. "We liked him too—shows you what preconceptions can be like. I thought Martin was going to be the stuffy, snobby, straightlaced type, and he's the total opposite—wonderful and warm and funny and jolly. Once we got to England and started working, he immediately established a rapport with each girl."

The Go-Go's will be seeing a good portion of the planet in the ensuing months, if all goes according to plan. An American tour is set for this summer, with a tour of Europe, Japan, Australia et al. to follow, starting in the fall. Whether the U.S. tour starts in May or June is contingent on the condition of drummer Schock, currently recovering from corrective surgery to repair a small hole in her heart.

"She's doing well, so now it's just a matter of time," says Valentine of the group's powerhouse percussionist. "Her heart's fine, but it was a very serious operation; the bone, tissue, muscle and skin all has to heal. But she seems in good spirits, and she's definitely going to be better off now."



LET'S PRETEND—We're not excited about opening for the Pretenders, says IRS act the Alarm after doing just that at the Universal Amphitheatre in Los Angeles. Shown at the backstage party are, from left, A&M president Gil Friesen and director of national sales Larry Hayes; IRS executive vice president Jay Boberg; Alarm members Dave Sharp and Nigel Twist; IRS president Miles Copeland; Alarmers Mike Peters and Eddie MacDonald; IRS West Coast promotion director Kyle Hetherington; and the group's manager Ian Wilson.

## Marvin Gaye Shot Dead At 44

• Continued from page 3

Within the next two years Fuqua had married Anna Records' president Gwen Gordy and Marvin had married her sister Anna, effectively drawing them into the extended family of musicians and singers their aggressive younger brother Berry was building at his small company, Motown Records. Anna Gordy was 17 years Gaye's senior.

Gaye began at Motown as a studio musician, playing drums behind the Miracles on the road and piano on such hits as "Dancing In The Street," which he also co-wrote. Gaye's first album, only the second issued by Motown, was "The Soulful Moods Of Marvin Gaye," an MOR collection that flopped. His recording career at Motown was in jeopardy when, under the guidance of a&r director William "Mickey" Stevenson, he cut "Stubborn Kind Of Fellow" in July, 1962.

For the next nine years, Marvin Gaye was Motown's premiere male solo singer. An extremely adaptable vocalist, Gaye switched producers and styles with remarkable ease, recording mid-tempo dance tracks ("Pride And Joy" in 1963, "I'll Be Doggone," "Ain't That Peculiar" and "How Sweet It Is To Be Loved By You" in 1965, all of which went top 10 pop) and tender duets with Mary Wells ("What's The Matter With You" in 1964), Kim Weston ("It Takes Two" in 1967), Tammi Terrell ("Ain't No Mountain High Enough" and "Your Precious Love" in 1967, "Ain't Nothing Like The Real Thing" and "You're All I Need To Get By" in 1968) and Diana Ross.

Gaye's biggest selling single of the '60s was 1968's "I Heard It Through The Grapevine," written by Norman Whitfield and Barrett Strong and produced by Whitfield with a dark, brooding texture that Gaye's vocals matched perfectly. Since its use over the opening credits of the film "The Big Chill," it has enjoyed a rebirth; Motown recently shot a video of the

song that has appeared on many music video programs.

Tammi Terrell collapsed into Gaye's arms on stage in 1967. Three years later, after several operations for a brain tumor, she died. Gaye became a recluse during this period, emerging in 1971 with "What's Going On," a work of great musical sophistication that lyrically attacked the war in Vietnam, air pollution and poverty. This album, which contained top five singles in the title track and "Mercy Mercy Me (The Ecology)," may stand as Gaye's most enduring album-length work.

In 1973 his underrated "Trouble Man" soundtrack yielded another jazzy, supple top 10 single with the title track. Later that year, Gaye released "Let's Get It On," a concept album about sexuality which featured a quote from T.S. Eliot on the inner sleeve. The album peaked at number two on the pop charts; the superb title song hit No. 1.

After these triumphs, Gaye's career started on a downward arch. His "Here, My Dear," a bitter double-album chronicle of his divorce from Anna Gordy, was only a so-so seller. The bulk of the royalties from the album, ironically, were earmarked to pay off his settlement with his ex-wife. In 1977 his "Live At The London Palladium" contained the side-long "Got To Give It Up," his answer to disco, which went to No. 1 on the pop, black and dance/disco charts. But for the next five years Gaye was dogged by IRS claims for back taxes, continuing personal problems, and a deteriorating relationship with Motown.

His adventurous "In Our Lifetime" in 1981 was a commercial failure, while Gaye traversed Europe, something of a tax exile. In 1982, after complicated negotiations with the IRS, Larkin Arnold, CBS's vice president of black a&r, signed Gaye to Columbia Records. Recording in Belgium with the aid of old friend Harvey Fuqua, Gaye made "Mid-

night Love."

Contacted last week, Arnold said, "I think that Marvin would have to go down as one of the truly great innovators in popular music." Arnold added that Gaye had been in the studio laying tracks for his next album, but was far from finished.

## Gaye Leaves A Bountiful Legacy Of Hit Records

By PAUL GREIN

LOS ANGELES—Marvin Gaye placed 55 records on Billboard's Hot 100 from 1962 until his death last week. This includes 11 duets with the late Tammi Terrell, three with Diana Ross and two each with Mary Wells and Kim Weston.

An even 40 of these records made the top 40, and 18 cracked the top 10. This includes three singles that reached No. 1: 1968's "I Heard It Through The Grapevine," 1973's "Let's Get It On" and 1977's "Got To Give It Up."

"Grapevine" was No. 1 on the pop chart for seven weeks, and stood for more than a decade Motown's longest-running No. 1 hit. It was finally topped in 1981 by Diana Ross & Lionel Richie's nine-week champ, "Endless Love."

Gaye's biggest hit on the black chart was his first Columbia single, "Sexual Healing," which was No. 1 for 10 weeks in 1982. It was the first single to top the black chart for 10 weeks since Ray Charles' "I Can't Stop Loving You" 20 years before.

"Sexual Healing" also brought Gaye his first Grammy Award, for best rhythm & blues performance by a male artist. Gaye had been nominated for Grammys on eight previous occasions, but had lost out to Stevie Wonder (three times), Lou Rawls (twice), Sam & Dave, Otis Redding and George Benson.

While Gaye first hit the top 10 on the pop singles chart as far back as 1963, he didn't crack the top 10 on the album chart until 1971's landmark "What's Going On." That album peaked at number six, and established Gaye as a major crossover album artist. His next studio set, "Let's Get It On," peaked at number two in October, 1973, and stands as his highest-charting pop album.

"Marvin Gaye Live" also cracked the top 10 in 1974, as did "I Want You" in '76, "Marvin Gaye Live At The London Palladium" in '77 and "Midnight Love" in '82.

Gaye was also a major star in Britain, where he collected 20 chart hits, including seven that reached the top. [www.americanradiohistory.com](http://www.americanradiohistory.com)

10. "Grapevine" was also his biggest U.K. hit, hitting No. 1 in March, 1969. "Sexual Healing" was his second biggest, peaking at number four.

Here's a complete list of Gaye's top 10 pop hits in the U.S., in ranked order.

1. "I Heard It Through The Grapevine," 1968, #1.
2. "Let's Get It On," 1973, #1.
3. "Got To Give It Up," 1977, #1.
4. "What's Going On," 1971, #2.
5. "Sexual Healing," 1982, #3.
6. "Too Busy Thinking About My Baby," 1969, #4.
7. "Mercy Mercy Me (The Ecology)," 1971, #4.
8. "Your Precious Love" (with Tammi Terrell), 1967, #5.
9. "How Sweet It Is To Be Loved By You," 1965, #6.
10. "You're All I Need To Get By" (with Tammi Terrell), 1968, #7.
11. "That's The Way Love Is," 1969, #7.
12. "Trouble Man," 1973, #7.
13. "Ain't Nothing Like The Real Thing" (with Tammi Terrell), 1968, #8.
14. "I'll Be Doggone," 1965, #8.
15. "Ain't That Peculiar," 1965, #8.
16. "Inner City Blues (Make Me Wanna Holler)," 1971, #9.
17. "Pride And Joy," 1963, #10.
18. "If I Could Build My Whole World Around You" (with Tammi Terrell), 1968, #10.

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# Talent

## Dance Trax

By BRIAN CHIN

Pop singles: It's getting to the point where DJs might well watch the pop charts for possible club material. Columbia, for example, promises an extended mix of Kenny Loggins' "Footloose," having just shipped a commercial 12-inch on Deniece Williams' "Let's Hear It For The Boy." Also: Duran Duran's "The Reflex" (Capitol 12-inch promo) has been remixed by Nile Rodgers, with his characteristically tippy snare-and-guitar sound, as well as some dubby tricks . . . Laura Branigan's "Self Control" (Atlantic 12-inch promo) is a thorough change of pace for her, a midtempo rhythm-box track sung with a bit less of her trademark vocal throb.

Assorted others: Jenny Burton's terrific revival of Bad Company's "Rock Steady" has been released on commercial 12-inch by Atlantic with a great "dub-steady" version on the B . . . Tina Fabrique's "Alive With Love" (Prism 12-inch) revisits a time-honored standard with an all-star lineup of singers and players and a particularly varied instrumental mix; it's the first production by New York mix team John Morales & Sergio Munzibai . . . In a more reworked vein, Orbit's version of "Too Busy Thinking 'Bout My Baby" (Quality 12-inch) sports Carol Hall's unfailingly fine vocals in a hard be-bop setting. The melody lingers on . . .

Rose Royce's "New Love" (Montage 12-inch) is a pumping, funkier version of the melodic Kashif style; David Todd & Nick Martinelli mixed and did a fine instrumental, too . . . Funk Deluxe's "This Time" (Salsoul 12-inch) is also tough and sweet in producer Randy Muller's familiar style; Morales and Munzibai mixed the B-side breakdown . . . Gino Soccio's cool, relaxed "Turn It Around" (Atlantic 12-inch) sounds more in the Change tradition than that group's own single ("Change Of Heart," mentioned here last time) and could be his pop radio bid.

★ ★ ★

Notes: We've been noticing a very encouraging trend in live music lately. In a nutshell, it's the maturing of the synthesizer band. Where the synthesizer's most obvious attribute—that of cold perfection—tended to dominate studio and stage concepts for its implementation in the past few years, recent shows we've seen have been far looser and more rock 'n' roll than one would have ever thought even a year ago.

To be specific: Eurythmics' recent shows at New York's Ritz were absolutely stunning, with thoroughly reworked stage arrangements of the album material; some numbers were leaner and meaner, and other filled out with fine horn and vocal scoring. Annie Lennox discarded the studied tone of her studio work and engulfed the crowd with her energy and soul. We commend their decision to do multiple shows in an intimate setting.

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## Kool Jazz Fest Series Set For June 7 Kickoff

NEW YORK—The 1984 season for the Kool Jazz Festival is set to begin June 7 in Cleveland and continue through Oct. 7 in Houston. The show, featuring as-yet unnamed jazz, soul and r&b acts, will play in a dozen major American cities.

The dates are Cleveland, June 7-

10; Philadelphia, June 18-23; Hampton, June 22-24; New York, June 22-July 1; Atlanta, July 6-7; Memphis, July 25-28; Cincinnati, July 26-28; St. Louis, Aug. 21-25; Chicago, Aug. 29-Sept. 2; Detroit, Aug. 29-Sept. 3; Baltimore, Aug. 31-Sept 2; and Houston,

Oct. 5-7.

The Kool Jazz Festivals have been presented on a national scale every year since 1975 in association with George Wein, president of Festival Productions Inc. The shows are sponsored by Brown & Williamson Tobacco Corp.

# Billboard

## Dance/Disco Top 80

Survey for Week Ending 4/14/84

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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	2	8	I WANT A NEW DRUG—Huey Lewis and The News—Chrysalis 1818 (Promo 12 Inch)	41	67	2	NO MORE WORDS—Berlin—Geffen 020195
				42	34	5	SHAKE DOWN—Evelyn "Champagne" King—RCA PD 13749
2	1	8	GIVE ME TONIGHT—Shannon—Emergency/Mirage—EMDS 6542 (12-inch)	43	39	5	TIME FOR SOME FUN/CONVICTION—Central Line—Mercury 814-749-1
3	4	5	THEY ONLY COME OUT AT NIGHT—Peter Brown—Columbia 44 04957	44	63	2	ADULT EDUCATION—Daryl Hall & John Oates—RCA PD 13715
4	5	6	ALL NIGHT PASSION—Alisha—Vanguard (SPV-72)	45	58	2	YOU MIGHT THINK—The Cars—Elektra Pro ED-4963
5	7	7	HOLD ME NOW—Thompson Twins—Arista LDP-9158	46	28	11	LET'S STAY TOGETHER—Tina Turner—Capitol 8579
6	6	6	COMING OUT OF HIDING—Pamela Stanley—TSR TSR 830	47	47	4	BIG ELECTRONIC BEAT/SYNTHECIDE—S.S.Q.—Enigma/EMI ST17114
7	11	5	IT'S MY LIFE—Talk Talk—EMI-Liberty V-7821	48	25	13	WATCH THE CLOSING DOORS—I.R.T.—RCA (12 Inch) JW 13699
8	8	8	JEALOUS LOVE/EVERGREEN—Hazell Dean—Quality QUS 057 (12 Inch)	49	55	3	TELL YOU (TODAY)—Loose Joints—4th and Broadway, Broadway 401
9	9	8	DANCING IN THE SHEETS—Shalamar—Columbia 44-04949 (12 Inch)	50	50	5	TALK TO ME (YOUR BODY SPEAKS MY LANGUAGE)—Casper—Atlantic DND-705
10	13	6	THE DOMINATRIX SLEEPS TONIGHT—Dominatrix—Streetwise STRL-2220	51	32	23	I NEED YOU/AUTOMATIC/JUMP—The Pointer Sisters—Planet (LP Cuts) BX4-4705
11	3	11	GIRLS JUST WANT TO HAVE FUN—Cyndi Lauper—Portrait/CBS 4R 904121	52	36	7	BAG LADY—Ebn/Ozn—Elektra 66974
12	10	12	HERE COMES THE RAIN AGAIN—Eurythmics—RCA (12 Inch) PO-13711	53	54	3	I GOT THE MESSAGE—Men Without Hats—MCA L33-1164
13	18	5	ORIGINAL SIN—Inxs—Atco PR 586-A	54	42	17	WHITE HORSE—Laid Back—Warner Bros. (12 Inch) 0-20178
14	20	4	BORDERLINE—Madonna—Sire PRO A-2120	55	NEW ENTRY		SOMEBODY ELSE'S GUY—Jocelyn Brown—Vinyl Dreams/Prelude VND-D01
15	12	9	IT'S GONNA BE SPECIAL—Patti Austin—QWE 029373	56	44	10	ALMAAFIYSH/THE SOUL—Hashim—Cutting Edge (12 Inch)
16	22	4	DON'T WASTE YOUR TIME—Yarborough & Peoples—Total Experience/RCA TED 1-2601	57	46	10	HE'S A SAINT, HE'S A SINNER—Miquel Brown—TSR (LP Cut) TLP 1216
17	17	7	JUMP—Van Halen—Warner Bros. PRO A-2107	58	29	9	WHEN LOVE SURGES—Jules Shear—EMI-America V7818
18	19	6	NO MAN IS AN ISLAND—Warp 9—Prism PDS 495	59	NEW ENTRY		SPECIAL DELIVERY—Angel Bofill—Arista ADP-9186
19	37	3	I WANTED IT TO BE REAL—John Rocca—Streetwise SWRL 2225	60	NEW ENTRY		LEAVE IT—Yes—Atco 0-96964
20	35	4	LET THIS DREAM BE REAL—Howarc Johnson—A&M 12092	61	66	3	COLLAPSING NEW PEOPLE—Fad Gadget—Mute
21	27	5	ONE IN A MILLION—The Romantics—Nemperor 4Z904967	62	61	9	I DON'T NEED YOUR HANDOUTS—Citispeak—Partytimes/Streetwise PT 106
22	15	12	PLANE LOVE—Jeffrey Osborne—A&M (12 Inch) SP-12089	63	NEW ENTRY		LAND OF HUNGER—The Earons—Island 0-96958
23	52	2	BREAKDANCE—Irene Cara—Network/Geffen Pro-A2132	64	NEW ENTRY		JUST ANOTHER BROKEN HEART—Dorothy Moore—Streetking SKDS-1120 ADJ
24	14	9	I'VE GOT TO FIND A WAY—Zena Dejonay—TVI 2011	65	69	2	TRIPPIN ON THE MOON—Claudia Barry—Personal/Oh My 249808
25	41	3	TAKE SOME TIME—Sparque—West End 22172	66	NEW ENTRY		SEND ME AN ANGEL—Real Life—MCA/Curb MCA 5459
26	49	2	MISS ME BLIND—Culture Club—Epic 49-04977 (12 Inch)	67	NEW ENTRY		REFLEX—Duran Duran—Capitol V-8586
27	30	5	SHE'S STRANGE—Cameo—Atlanta Artists 818-384	68	68	4	ON THE FLOOR "ROCK IT"—Tony Cook—Halfmoon-Import
28	31	4	RADIO GA GA—Queen—Capitol V-8575	69	51	13	NEW YORK, NEW YORK—Nina Hagen—Columbia (12 Inch) 44-4265
29	56	2	STREET DANCE—Break Machine—Sire 20189-0 A	70	70	2	DR. SEX—Pleasure & The Beast—Airwave AW12-94987
30	43	6	AMOK—Ledernacker—Broadway 402	71	62	8	SOMEHOW SOMEWAY—Visual—Prelude PRLD 674 (12 Inch)
31	23	7	IT'S ALL YOURS—Starpoint—Elektra 66973	72	60	8	DON'T KEEP ME WAITING—Tia Monae—First Take FTR 415
32	45	3	DOCTOR'S ORDERS—Meagan—Next Plateau/Quality NP 50019	73	72	13	RELAX—Frankie Goes To Hollywood—Island (12 Inch) 0-96975
33	26	6	FOR YOUR LOVE—The S.O.S. Band—Tabu Promo AS 1817	74	53	11	THIS MEANS WAR (SHOOBODOOAH DABBA DOOBE)—Imagination—Elektra, 0-66975
34	48	3	JAM ON IT—Newcleus—Sunnyview, SUN 411	75	74	4	WHEN YOU'RE FAR AWAY—Gladys Knight & The Pips—Columbia 440 4965
35	16	10	SEQUENCER—Al Dimeola—Columbia (12 Inch) 44-4945	76	73	13	I'M A SUCKER FOR A PRETTY FACE—Wes Phillips—Quality (12 Inch) QUS-053
36	24	7	GIVE IT UP—K.C.—Meca 5000	77	65	17	ENCORE—Cheryl Lynn—Columbia (12 Inch) 44-04257
37	38	5	ONE FOR THE TREBLE—Davy DMX—Tuff City/CBS Assoc. 42904955	78	59	15	NEW SONG—Howard Jones—Elektra (12 Inch) 0-66977
38	33	9	RENEGADES OF FUNK—Soulsonic-Force—Tommy Boy TB 839	79	57	12	YOU'RE LOOKIN' HOT TONIGHT—Barry Manilow—Arista (Import-Promo LP Cut) ADP-9168 (12 Inch)
39	40	4	HYPERACTIVE—Thomas Dolby—Capitol V-8576	80	64	11	YOU MAKE MY HEART BEAT FASTER—Kim Carnes—EMI-America V-7819
40	21	11	SOMEBODY'S WATCHING ME—Rockwell—Motown 4515-MG				

Compiled by the Music Popularity Chart Dept. of Billboard from a nationwide club survey of the most requested dance songs. \* non-commercial 12-inch  
Bullets are awarded to those products demonstrating the greatest gains in audience response this week.

APRIL 14, 1984, BILLBOARD

# Talent

## Slade Making New 'Noize' After 'Disappearing'

By **ETHLIE ANN VARE**

LOS ANGELES—It's that rare music business story with a perfect ending. Quiet Riot rose to fame and fortune last fall with a remake of a 10-year-old Slade song, "Cum On Feel The Noize." The hit went gold, and helped make "Metal Health" the first debut album by a heavy metal group to reach No. 1.

That's great for Quiet Riot, but how about Slade, the British group that collected nearly 20 major hits in the U.K. and four minor ones in the U.S. a decade ago?

Well, the revival of "Feel The Noize" has served to re-focus attention on this long-neglected band as well. "Run Runaway," the group's first single for CBS Associated Labels (the same label group that brought you Quiet Riot), debuted on the Hot 100 last week at 67—higher than any previous Slade single had peaked.

"There's something about loyalty and sticking it out," says Dave Hill, Slade's lead guitarist. "A lot of groups pack it up when the hits stop coming. We didn't."

"We played clubs, which was quite a step backwards for us. We didn't have a hit record in Britain for four years. But it made us strong."

Hill, vocalist Noddy Holder, drummer Don Towell and bassist Jim Lea had their first success in England in 1971. Signed to Polydor and managed by the Animals' Chas Chandler, Slade had a string of European hits but never got past support-act status in the U.S. Then even the U.K. run petered out, and the contracts weren't renewed. "Nineteen seventy-six saw us as a disappearing act," says Hill, "but we continued to play."

The band is finally seeing those years of hanging in there pay off. Thanks in part to Quiet Riot's success with "Cum On Feel The Noize" and in part to their own perseverance, they have a European deal with RCA and an American contract with CBS.

"'Cum On Feel The Noize' was 10 years old when Quiet Riot did it," says Hill, "yet it sounded fresh. We'd been playing that song onstage for years, but we think we should drop it out of our set now in America. We did play it the other night, just to see the reaction. There were definitely some confused faces in the crowd."

Slade, scheduled to open for Ozzy Osbourne in Long Beach, Calif., had to make an abrupt change of plans when bassist Lea was discovered to have hepatitis. The group will tape "Solid Gold" and "American Bandstand" and then return to England for rest. Lea's illness was a blow to the band and new manager Sharon Osbourne (Ozzy's wife and manager), but the working class fellows

from the Midlands know how to roll with the punches.

"When we were down, trying to fight our way back up, we discovered that the attitude of a winner is to persevere and be real about what you're doing," says Hill. "Even if you're playing to 50 people—which we did one time—give those 50 people their money's worth."

Hill points out that Quiet Riot's success wasn't the sole impetus for Slade's comeback; in 1980, the group was booked at the Reading Rock

Festival to replace, ironically, an ailing Ozzy Osbourne. The reaction of fans old and new led to the RCA deal.

"We've outlived three or four fashions," says Hill. "We never really changed, and we never wanted to appear to be any sort of gimmick."

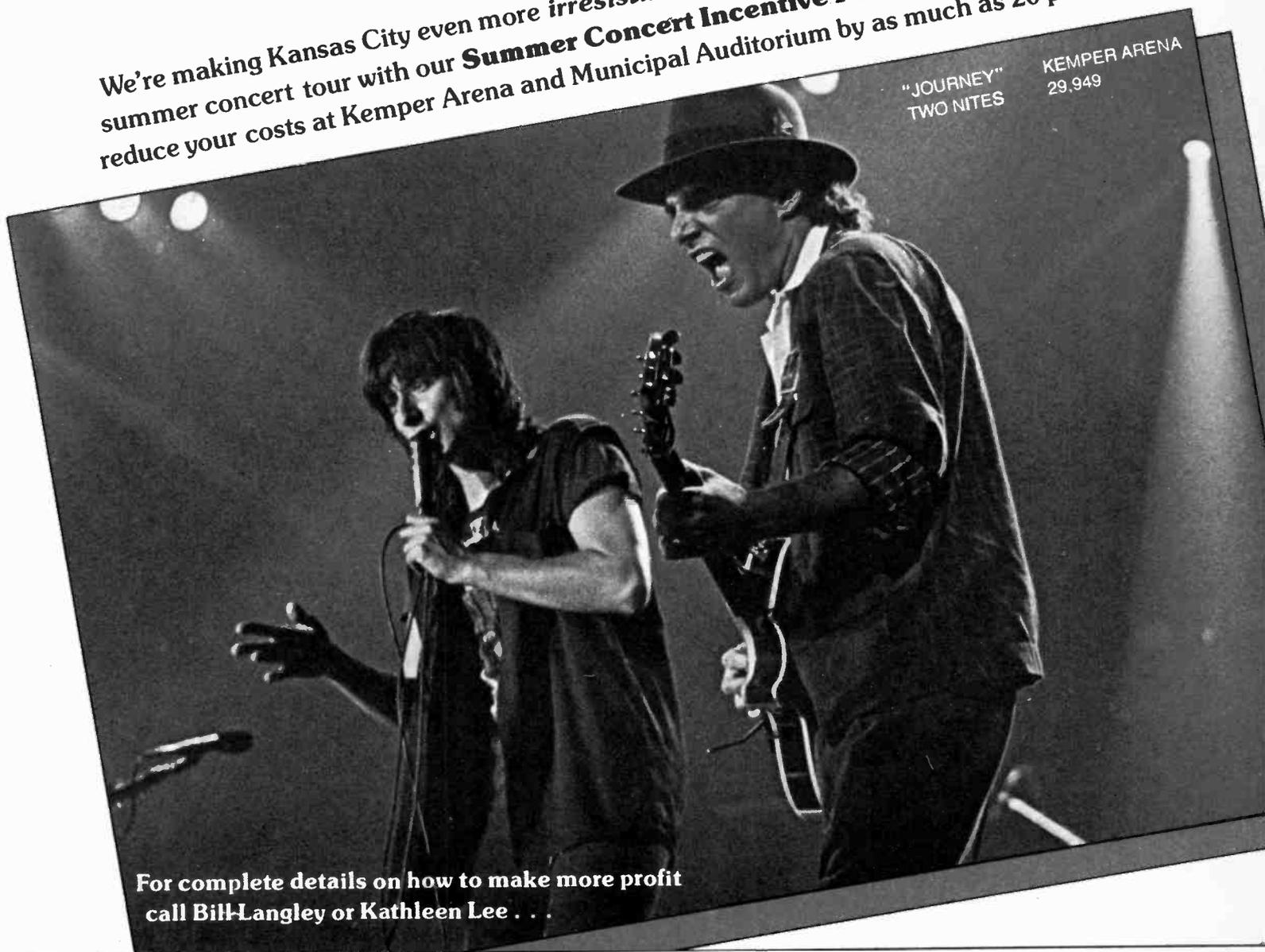
"The point is, when you have a second chance like we have, when you've been around so long, you mean business. It's not going to happen by forcing it; America will discover us if they want us."



**COVER KING**—Columbia's Paul Young relaxes after a show at the Beverly Theatre in Los Angeles as part of his current tour supporting his debut album "No Parlez." Shown from left are the label's West Coast a&r vice president Ron Oberman, Young, and Columbia's West Coast marketing vice president Bob Willcox.

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# Billboard® Hot Country Singles™

Survey for Week Ending 4/14/84

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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	3	14	<b>THANK GOD FOR THE RADIO</b> —The Kendalls (B. Mevis) M.D. Barnes/R.J. Jones; Blue Lake, BMI; Mercury 818-056-7	34	41	5	<b>JUST A LITTLE LOVE</b> —Reba McEntire (N. Wilson) D. Morgan, S. Davis, Tom Collins/Dick James, BMI, MCA 52349	67	NEW ENTRY		<b>BETTER OUR HEARTS SHOULD BEND (THAN BREAK)</b> —Bandana (J.E. Norman) B. McCarthy, Bankable, ASCAP; Warner Bros. 7-29315
2	4	12	<b>I'VE BEEN WRONG BEFORE</b> —Deborah Allen (R. Van Hoy) D. Allen, R. Van Hoy, D. Cook, Posey/Van Hoy/Unichappell, BMI/Cross Keys (Tree Group), ASCAP; RCA 13694	35	31	9	<b>IT TOOK A LOT OF DRINKIN' (TO GET THAT WOMAN OVER ME)</b> —Moe Bandy (B. Mevis) B. Gallimore, B. Mevis, B. Shore; Dejamus/G.I.D., ASCAP/Royalhaven, BMI; Columbia 38-04353	68	73	2	<b>BABY COME TO ME</b> —Stephanie Winslow (R. Ruff) R. Temperton; Rodsongs, ASCAP; MCA 52372
3	5	11	<b>THE YELLOW ROSE</b> —Johnny Lee with Lane Brody (J. Bowen) J. Wilder/K. Welch, G. Nicholson; WB, ASCAP/Elektra-Asylum, BMI/Cross Keys (Tree Group), ASCAP; Full Moon/Warner Bros. 7-29375	36	43	4	<b>DENVER</b> —Larry Gallin and the Gallin Bros. Band (Rick Hall) Larry Gallin; Larry Gallin Music, BMI; Columbia 38-04395	69	76	2	<b>MIDNIGHT LOE</b> —Billie Jo Spears (G. Richey) B. Moore; First Lady, BMI; Parliament 1801
4	6	10	<b>RIGHT OR WRONG</b> —George Strait (R. Baker) A. Sizemore, H. Gillespie, P. Biese; Edwin H. Morris, ASCAP; MCA 52337	37	22	13	<b>ROLL ON (EIGHTEEN WHEELER)</b> —Alabama (H. Shedd, Alabama) D. Loggins; Leeds/MCA/Patchwork, ASCAP; RCA 13716	70	70	5	<b>BRANDED MAN</b> —Sierra (N. Larkin, S. Scruggs) B. & S. Palmer (AKA James) Welbeck, ASCAP; Awesome (Jem) 101
5	8	9	<b>HAPPY BIRTHDAY DEAR HEARTACHE</b> —Barbara Mandrell (T. Collins) M. David, A.P. Jordan; Collins Court, ASCAP; MCA 52340	38	45	4	<b>IN MY DREAMS</b> —Emmylou Harris (Brian Ahern) Paul Kennerly; Irving Music Inc., BMI; Warner Bros. 7-29329	71	63	10	<b>MOST OF ALL</b> —Mac Davis (G. Fundis) M. Davis; Songpainter, Tree, BMI; Casablanca 818-168-7
6	9	9	<b>SWEET COUNTRY MUSIC</b> —Atlanta (M. Bogdan, L. McBride) D. Rowe, T. Dotson, J. Stevens, A. P. Carter; Texas Tunes/Hat Band/Dwain Rose/Peer, BMI; MCA 52336	39	23	14	<b>BURIED TREASURE</b> —Kenny Rogers (B. Gibb, K. Richardson, A. Galuten) B. Gibb, R. Gibb, M. Gibb; Gibb Bros./admin. by Unichappell, BMI; RCA 13710	72	47	18	<b>GOING GOING GONE</b> —Lee Greenwood (J. Crutchfield) J. Crutchfield; Unichappell/Jan Crutchfield, BMI; MCA 52322
7	11	8	<b>I GUESS IT NEVER HURTS TO HURT SOMETIMES</b> —The Oak Ridge Boys (R. Chancey) R. VanWarmer, Terra Form/Fourth Floor, ASCAP; MCA 52342	40	33	10	<b>BROWN EYED GIRL</b> —Joe Stampley (J. Stampley, Lobo) V. Morrison; Web IV, BMI; Epic 34-04366	73	50	9	<b>I BET YOU NEVER THOUGHT I'D GO THIS FAR</b> —Micki Furman (J. Gillespie) J. Gillespie, S. Webb; Somebody's (Welk Group), SESAC; MCA 52321
8	12	11	<b>I COULD 'A HAD YOU</b> —Leon Everette (B. Mevis) B.M. Rice; April/Swallow Fork, ASCAP; RCA 13717	41	55	3	<b>I CAN TELL BY THE WAY YOU DANCE (YOU'RE GONNA LOVE ME TONIGHT)</b> —Vern Gosdin (B. Mevis) R. Strandlund, S. Pinkard Cross Keys, ASCAP/St. David/Tree, BMI; Compleat-122 (Polygram)	74	56	19	<b>LONELY WOMEN MAKE GOOD LOVERS</b> —Steve Wariner (Nora Wilson, Tony Brown) Freddy Weller, Spooner Oldham; Young World Music, BMI; RCA PB 13691 (A)
9	7	12	<b>WILL IT BE LOVE BY MORNING</b> —Michael Martin Murphey (J.E. Norman) L. Anderson, F. Koller; Old Friends, BMI; Liberty 1514	42	48	5	<b>DEDICATE</b> —Kieran Kane (J.E. Norman) Kieran Kane, Keiran Kane/Litom; ASCAP; Warner Brothers 7-29336	75	79	3	<b>I'LL TAKE AS MUCH OF YOU AS I CAN GET</b> —Darrell Clanton (C. Howard) C. Howard, Butter, BMI; Audiograph 45-479
10	18	6	<b>TO ALL THE GIRLS I'VE LOVED BEFORE</b> —Julio Iglesias & Willie Nelson (R. Perry) A. Hammond, H. David; April/Casa David, ASCAP; Columbia 38-04217	43	51	4	<b>TOGETHER AGAIN</b> —Kenny Rogers and Dottie West (Larry Butler) Buck Owens; Central Songs, BMI; Liberty B-1516	76	NEW ENTRY		<b>I STILL DO</b> —Bill Medley (J. Crutchfield) J.D. Martin, J. Jarrard; MCA, BMI/Alabama Band, ASCAP; RCA 13753
11	14	12	<b>LEFT SIDE OF THE BED</b> —Mark Gray (B. Mopntgomery, S. Buckingham) M. Gray, B. Woods, S. Lemaire; Warner-Tamerlane/Daticabo/Tree (Tree Group), BMI; Columbia 38-04324	44	30	19	<b>ELIZABETH</b> —Statter Brothers (Jerry Kennedy) Jimmy Fortune; American Cowboy Music/ BMI; Mercury 814-881-7	77	60	20	<b>WOKE UP IN LOVE</b> —Exile (B. Killen) J. P. Pennington; Pacific Island, BMI; Epic 34-04247
12	13	9	<b>MAKE MY DAY</b> —T. G. Sheppard with Clint Eastwood (J.E. Norman) D. Blackwell; Peso/Wallet, BMI; Warner/Curb 7-29343	45	54	4	<b>I'M NOT THROUGH LOVING YOU YET</b> —Louise Mandrell (Eddie Kilroy) Chris Water, Tom Shapiro, Holly Dunn; Tree Publishing Co., O'Lyric Music, Blackwood Music, BMI; RCA PB-13742	78	61	17	<b>THREE TIMES A LADY</b> —Conway Twitty (C. Twitty, J. Bowen) L. Richie, Jobete/Libren, ASCAP; Warner Bros. 7-29395
13	17	9	<b>CANDY MAN</b> —Mickey Gilley & Charly McClain (N. Wilson) B. Ross, F. Neil; Unichappell, BMI; Epic 34-04368	46	52	6	<b>SWEET ROSANNA</b> —Rex Allen, Jr. (A. DiMartino) A. L. Owens, B. Moore; Tapadero, BMI; Moonshine 3022	79	NEW ENTRY		<b>THE WHOLE WORLD'S IN LOVE WHEN YOU'RE LONELY</b> —B. J. Thomas (B. Montgomery) D. Tyler, F. Knoblock; Unichappell/Intuit, BMI/Goodspot, ASCAP; Columbia 38-04431
14	10	12	<b>IF I COULD ONLY DANCE WITH YOU</b> —Jim Glaser (D. Tolle) P. McManus; Music City, ASCAP; Noble Vision 104	47	53	5	<b>IN REAL LIFE</b> —Ed Hunicutt (D. Burgess) K. Robbins, Hall-Clement/Welk Group, BMI, MCA 52353	80	74	7	<b>REPEAT AFTER ME</b> —Family Brown (N. Wilson) B. Brown; Terrace, ASCAP; RCA 13734
15	19	8	<b>MAN OF STEEL</b> —Hank Williams Jr. (J. Bowen, H. Williams Jr.) H. Williams Jr.; Bocephus, BMI; Warner/Curb 7-29382	48	58	3	<b>FOREVER AGAIN</b> —Gene Watson (R. Reeder, G. Watson) W. Robb, D. Kirby Tree/Cross Keys, (Tree Group) BMI/ASCAP; MCA 52356	81	NEW ENTRY		<b>DO I EVER CROSS YOUR MIND</b> —Ray Charles (R. Charles) M. Smotherman, B. Burnette; Songs of Koppelman/Sweventh Son/Garbo/Dorsey, ASCAP; Columbia 38-04420
16	1	14	<b>DON'T MAKE IT EASY FOR ME</b> —Earl Thomas Conley (N. Larkin, E.T. Conley) E.T. Conley, R. Scruggs; Blue Moon/April, ASCAP/Full Armor, BMI; RCA 13702	49	62	2	<b>YOU'VE STILL GOT A PLACE IN MY HEART</b> —George Jones (B. Sherrill) L. Payne; Fred Rose, BMI; Epic 34-04413	82	65	6	<b>NOW I LAY ME DOWN TO CHEAT</b> —Shelly West (S. Garrett, S. Dorff) A. Roberts; Chriswald/MCA/Hopi/Senor/Cibie, ASCAP; Viva 7-29353
17	21	8	<b>I DON'T WANT TO LOSE YOUR LOVE</b> —Crystal Gayle (J. Bowen) J. Carbone; Sixty-Ninth Street, BMI; Warner Bros. 7-29356	50	27	14	<b>LET SOMEBODY ELSE DRIVE</b> —John Anderson (J. Anderson, L. Bradley) M. Vickery, M. Kilgore; Tree/John Anderson, BMI; Warner Brothers 7-29385	83	NEW ENTRY		<b>HEY, BOTTLE OF WHISKEY</b> —Gary Stewart (R. Dea) D. Singleton; Black Sheep, BMI; Red Ash 8403 (NSD)
18	2	14	<b>LET'S STOP TALKIN' ABOUT IT</b> —Janie Fricke (B. Montgomery) R. Bourke, R. Van Hoy, D. Allen; Unichappell/Van Hoy/Posey, BMI/Chappell, ASCAP; Columbia 38-04317	51	57	4	<b>I PASS</b> —Gus Hardin (Rick Hall) Michael Garvan, David Rosson, Tom Shapiro; Tree Publishing Co., Inc./O'Lyric Music, BMI; RCA PB-13751	84	82	20	<b>THERE AIN'T NO FUTURE IN THIS</b> —Reba McEntire (J. Kennedy) B. Rice, M. S. Rice; Swallowfork/April, ASCAP; Mercury 814-629-7
19	24	7	<b>I MAY BE USED (BUT BABY I AIN'T USED UP)</b> —Waylon Jennings (W. Jennings) B. McDill; Hall-Clement (Welk Group), BMI; RCA 13729	52	67	2	<b>I DON'T WANNA BE A MEMORY</b> —Exile (B. Killen) J.P. Pennington, S. Lemaire; Pacific Island/Tree (Tree Group), BMI; Epic 34-04421	85	NEW ENTRY		<b>FRIENDLY GAME OF HEARTS</b> —Penny DeHaven (M. Sherrill) C. Putman, D. Cook, R. Hellard; Tree/Cross Keys, BMI/ASCAP; Main Street 9301 (MCA)
20	25	8	<b>I DREAM OF WOMEN LIKE YOU</b> —Ronnie McDowell (B. Killen) T. Seals; W. B./Two Sons, ASCAP; Epic 34-04367	53	36	17	<b>SAVE THE LAST DANCE FOR ME</b> —Dolly Parton (V. Garay) D. Ponus, M. Shuman; Trio Music Co./Inc./Rightsong, BMI; RCA 13703	86	NEW ENTRY		<b>LO AND BEHOLD</b> —Tennessee Valley Boys (G. Kane, D. Goodman) D. Goodman, B. Hobbs, J. Rodriguez; Guyasupa/Beckaroo/Rodriguez, BMI; Nashwood 12684
21	28	6	<b>AS LONG AS I'M ROCKIN' WITH YOU</b> —John Conlee (B. Logan) K. Kane, B. Channel; Crosskeys (Tree Group)/Old Friends, ASCAP/BMI; MCA 52351	54	64	2	<b>BETWEEN TWO FIRES</b> —Gary Morris (J.E. Norman) J. Buckingham, S. Lorber, J.D. Martin; Warner-Tamerlane/Duck/Music Corp. of America, BMI/WB/Bo B. Montgomery, ASCAP; Warner Bros. 7-29321	87	NEW ENTRY		<b>HERE I GO AGAIN</b> —Cheryl Handy (S. Cornelius, M. Daniel) T. Harris; Contention, SESAC; Audiograph 45-475
22	26	8	<b>IN THE MIDNIGHT HOUR</b> —Razzy Bailey (N. Wilson, T. Brown) S. Cropper, W. Pickett; Irving/Cotillion, BMI; RCA 13718	55	59	5	<b>ONE SIDED LOVE AFFAIR</b> —Mike Campbell (A. Reynolds) E. Rabbitt, E. Stevens, Deb-Dave/Briarpatch, BMI, Columbia 38-04387	88	86	4	<b>ALMOST OVER YOU</b> —Sheena Easton (Greg Mathieson) J. Kimball, C. Richardson; Michael H. Goldsen/Sweet Angel/Car Load Of Us/Sweet Ang el Music/Atlantic, ASCAP/BMI; EMI/America B-8186
23	29	8	<b>GOD MUST BE A COWBOY</b> —Dan Seals (K. Lehning) D. Seals; Pink Pig, BMI; Liberty 1515	56	49	6	<b>WHERE'D THAT WOMAN GO</b> —Mel McDaniel (M. McDaniel) H. Howard, A. Harvey; Tree/Big Chip, BMI; Capitol 5333	89	80	8	<b>BREAK MY HEART</b> —Victoria Shaw (J. Hobbs) H. Tipton, A. Kasey; Irving, BMI; MPB 1006
24	15	12	<b>TOO LATE TO GO HOME</b> —Johnny Rodriguez (R. Albright) L. Chera; Music City, ASCAP; Epic 34-04336	57	NEW ENTRY		<b>SOMEBODY'S NEEDIN' SOMEBODY</b> —Conway Twitty (C. Twitty, D. Henry, J. Bowen) L. Chera; Intersong, Ja-Len, ASCAP; Warner Bros. 7-29308	90	84	6	<b>YOU LAY SO EASY ON MY MIND</b> —Narvel Felts (J. Morris) B. Rice, Fields, Riis; Americus, ASCAP; Evergreen 1017 (NSD)
25	32	8	<b>BOYS LIKE YOU</b> —Gail Davies (G. Davies) G. Davies, W. Igleheart; Little Chickadee, BMI/Black Note, ASCAP; Warner Bros. 7-29374	58	44	10	<b>VICTIM OF LIFE'S CIRCUMSTANCES</b> —Vince Gill (E. Gordy, Jr.) D. McClintock; Music Corp. of America, BMI; RCA 13731	91	83	7	<b>ADVENTURES IN PARODIES</b> —Pinkard & Bowden (Pinkard, Bowden, J. E. Norman) Not listed; Various, BMI/ASCAP; Warner Bros. 7-29370
26	20	11	<b>SILENT PARTNERS</b> —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	59	68	2	<b>WHY GOODBYE</b> —Steve Wariner (N. Wilson, T. Brown) M. Wright, R. Leigh; Land Of Music, BMI/Lion Hearted, ASCAP; RCA 13768	92	88	11	<b>THAT'S NOT THE WAY (IT'S S'POSED TO BE)</b> —Anne Murray (J.E. Norman) A. Goldmark, P. Galdston; Nonpareil/Kazzboom, ASCAP; Capitol 5305
27	16	16	<b>YOU REALLY GOT A HOLD ON ME</b> —Mickey Gilley (J.E. Norman) W. Robinson; Jobete, BMI; Epic 34-04269	60	69	2	<b>DOWNTOWN</b> —Dolly Parton (V. Garay) T. Hatch; MCA, ASCAP; RCA 13756	93	66	18	<b>HAD A DREAM (FOR THE HEART)</b> —The Judds (B. Maher) D. Linde; Combine, BMI; RCA/Curb 13673
28	37	4	<b>SOMEDAY WHEN THINGS ARE GOOD</b> —Merle Haggard (Merle Haggard/Ray Baker) L. Williams, M. Haggard; Shade Tree Music, Inc. BMI; Epic 34-04402	61	42	17	<b>YOU'RE WELCOME TO TONIGHT</b> —Lynn Anderson & Gary Morris (M. Clark) J. Hurt, L. Henley, G. Boatwright; Warner House Of Music, BMI; Permian 82003 (MCA)	94	78	5	<b>DEEP IN THE ARMS OF TEXAS</b> —Con Hunley (L. Morton) K. Bach, Me & Sam, ASCAP; Prairie 284110
29	38	4	<b>HONEY (OPEN THAT DOOR)</b> —Ricky Skaggs (Ricky Skaggs) Mel Tillis; Cedarwood Publishing Co. Inc. BMI; Sugar Hill/Epic 34-04394	62	46	19	<b>I'VE BEEN RAINED ON TOO</b> —Tom Jones (Gordon Mills, Steve Popovich) John Philibert; Pulleybone Co./I Love Music/ASCAP-PRS Polygram 814-8207	95	89	5	<b>DON'T GO CHANGING</b> —Lorrie Morgan (R. Gant, J. Vienneau) C. Kelly, L. Anderson, Golden Bridge/Big Heart/Satsuma, ASCAP; MCA 52331
30	39	5	<b>MONA LISA LOST HER SMILE</b> —David Allan Coe (B. Sherrill) J. Cunningham; Rocksmith/Lockhill-Selma, ASCAP, Columbia 38-04396	63	77	2	<b>BAND OF GOLD</b> —Charly McClain (N. Wilson) R. Dunbar, E. Wayne; Gold Forever, BMI; Epic 34-04423	96	90	4	<b>WHO'S COUNTING</b> —Marie Osmond (Tom Collins) Rhonda Fleming, Dennis W. Morgan; Tom Collins Music Corp, BMI; RCA/Curb PB-13680
31	34	8	<b>LADY IN WAITING</b> —David Wills (B. Mevis) D. Wills, B. Shore; G.I.D./ASCAP/Royalhaven, BMI; RCA 13737	64	81	2	<b>VICTIMS OF GOODBYE</b> —Sylvia (T. Collins) D. Morgan, D. Pfrimmer; Tom Collins/Collins Court, BMI/ASCAP; RCA 13755	97	87	21	<b>TWO CAR GARAGE</b> —B. J. Thomas (P. Drake) J. D. Martin, G. Harrison; Music Corp. of America/Dick James, BMI; Cleveland International 38-04237 (CBS)
32	35	8	<b>SOMEONE IS FALLING IN LOVE</b> —Kathy Mattea (R. Peoples, B. Hill) P. Sebert, L. Domann; Atlantic/Boquillas Canyon, BMI/Criterion/Space Case, ASCAP; Mercury 818-289-7	65	71	3	<b>SOUTHERN WOMEN</b> —The Wright Brothers (J. Dowell, M. Daniel) K. Blazy, M. Hiter, J.J. Mohead; New Albany/Protunes, BMI; Mercury 818-653-7	98	93	18	<b>GIVE ME BACK THAT OLD FAMILIAR FEELING</b> —The Whites (R. Skaggs) B.C. Graham; Allanwood, BMI; Warner/Curb 7-29411
33	40	5	<b>I GOT MEXICO</b> —Eddy Raven (E. Raven, P. Worley) E. Raven, F. J. Myers; Michael H. Goldsen/RavenSong, ASCAP, RCA 13746	66	72	3	<b>HONKY TONK WOMEN MAKE HONKY TONK MEN</b> —Craig Dillingham (M. Sherrill) B. Braddock, S. Throckmorton Tree/Cross Keys, BMI/ASCAP; MCA/Curb 52352	99	75	18	<b>WE DIDN'T SEE A THING</b> —Ray Charles & George Jones (B. Sherrill) G. Gentry; Algee, BMI; Columbia 38-04297
								100	98	20	<b>DON'T CHEAT IN OUR HOMETOWN</b> —Ricky Skaggs (R. Skaggs) R. Pennington, R. Marcum; Ft. Knox, BMI; Sugar Hill/Epic 34-04245

● 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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## 18 Top Acts Set To Perform At Jamboree '84

WHEELING, W. Va.—Billed as the eighth annual "Super Bowl of Country Music," Jamboree In The Hills '84 will feature 18 top acts July 14-15. The festival is sponsored by Jamboree U.S.A. and radio station WWVA.

Performing at the 19-hour weekend festival will be the Oak Ridge Boys, Merle Haggard, Don Williams, Mickey Gilley, Eddie Rabbitt, Janie Fricke, Johnny Rodriguez, Earl Thomas Conley, Bandana, Gary Morris, Steve Wariner, Moe Bandy, Mel Tillis, Tanya Tucker, Reba McEntire, Kippi Brannon, John Hartford and Mundo Earwood. Also on the show will be the two first-place winners of the 1984 Starquest Talent Search competition, Karen Staley and Abilene.

On Saturday, the show begins at 11 a.m. and runs through 11 p.m. On Sunday, performances start at 11 a.m. and end at 6 p.m. Prices remain unchanged from last year. Two-day tickets are \$40 apiece; one-day tickets are \$25. Tickets may be obtained by calling a toll-free number, 1-800-624-5456, or writing to Jamboree In The Hills '84, 1015 Main St., Wheeling, W. Va. 26003.

## Grandpa Jones Sues Gusto Label

NASHVILLE—Country Music Hall of Fame member Grandpa Jones has sued Gusto Records here for mechanical royalties on records and tapes made from masters that Jones originally recorded during the '40s and '50s for King Records. The masters, according to the complaint filed March 13 in Chancery Court here, were sold or otherwise transferred to Gusto by King.

The complaint charged that Gusto has failed to respond to a letter from Jones asking for an accounting of royalties due him and further contends that any continuation of record sales by Gusto will not only continue to deprive Jones of royalties but will also constitute competition with those other record companies that are still paying Jones.

Jones asserts that his services in making the masters are worth at least 10% of the suggested retail list price of the records sold and asks that all royalties be calculated on that basis and paid to him as well as suitable interest. He also asks that Gusto be permanently enjoined from selling his records and tapes.

Grant Smith, attorney for Gusto, says he is preparing to file a motion to dismiss the suit on the grounds that Jones has failed to provide a contract showing that he is entitled to royalties.

EDWARD MORRIS

## Concert Ad Firm Branches Out

NASHVILLE—SuperSpots, a Chicago-based firm specializing in radio and television spots for rock tours, is branching into producing similarly-aimed country music spots. So far, the company has done spots for such country acts as Hank Williams Jr., Kenny Rogers, Merle Haggard and John Denver.

Rick Domanski, SuperSpot's country liaison, explains that most ads are sent to local concert promoters for placement on area stations. In a pinch, he says, his company can turn out a radio spot within three to four days after it's ordered. Both ge-



PARADISE TOSSED—Singing their debut duet, "Paradise Tonight," on "Hee Haw" are Mickey Gilley and Charly McClain. They traded performance segments before teaming up together.

### 'COLLECTION' ALBUM

## Drake Brings Nashville To South African Studio

By EDWARD MORRIS

NASHVILLE—Producer Pete Drake recently brought together 12 of South Africa's top country artists for an album that reportedly generated 80,000 advance orders while still being recorded. "It was the first platinum album I ever had before I mixed it," Drake notes, adding that 50,000 units constitute platinum in that country.

The album, backed by Carling's Black Label Beer, is called "Carling's Country Collection." It is being released on the Transistor label, which is owned by Chris Kritzing, Drake's publishing representative in South Africa.

Drake says he did all 12 cuts in three days of studio work, using Nashville musicians Bobby Wood on piano, Bill Hullett and Jack Solomon on guitar, Randy Best on bass, Terry Feller on drums and himself on steel guitar.

"I was really amazed at the quality of the artists there," Drake says. "There were some on the album who could make it anywhere."

Recorded at RPM Studio in Johannesburg, the album is being sold both in retail stores and by direct mail through television advertising. Drake says he is looking into the possibility of releasing the album in the U.S.

Of the songs on the album, he reports, 11 are American copyrights and six are from his own Window Music catalog.

"I was kind of afraid to go there," Drake recalls, alluding to South Africa's racial segregation policies. "But what really amazed me were the black people I met at the studio and parks who asked me about George Jones, Johnny Cash and Don Wil-

liams. The Zulus were asking about Slim Whitman."

In addition to producing the album, Drake appeared on radio and tv programs to talk about the project. The level of interest in country music in South Africa, he says, has prompted him to start planning a syndicated tv show that would feature native artists—as well as one American artist in each program.

By KIP KIRBY

The Judds are staying busy promoting their debut RCA mini-album. Wynonna and Naomi flew to Canada to tape the Family Brown tv show, then returned to guest with Johnny Cash when he substitute-hosted "Nashville Now" on The Nashville Network. Cash is a Judds fan, and has been quoted as saying that the Judds are "the most solid and authentic sounding country music act since the original Carter Family."

RCA has completed a video for the Judds' second single, "Mama He's Crazy," which was written for the duo by Kenny O'Dell. However, they aren't limiting their exposure to the electronic media. Naomi and Wynonna made their first public concert appearances opening for the Statler Brothers in Omaha, where they played nine shows before more than 80,000 fans March 20-25. In May, they return to the studio to begin work on their second album.

★ ★ ★

Due to space limitations, last week's column didn't finish its recent awards voted by European readers of Holland's Country Gazette magazine. Willie Nelson was voted songwriter of the year, Ricky Skaggs took instrumentalist of the year honors, "Pancho And Lefty" was named top album and CBS Records was named top label of the year. Little Sugar Hill Records in North Carolina (fresh from its Grammy triumph and first No. 1 chart record with Skaggs' "Don't Cheat In Our Hometown") earned top honors as favorite acous-

## Tentative Agenda Unveiled For Fan Fair Festivities

NASHVILLE—The Country Music Assn. has released the tentative schedule for its 10th annual Fan Fair, which will be held at the Tennessee State Fairgrounds here, June 4-10.

Last year's event drew 17,000 registrants at \$50 each. This year's fee has been upped to \$55 per person and may possibly go a bit beyond that if the 11th Fair is judged to fall under the provisions of the recently enacted state amusement tax law. CMA lawyers are investigating the prospect.

However, the 5.5% tariff does not go into effect until June 1, by which time most of the registrations will have been made, CMA officials say.

In mid-February, when the last pre-registration total was announced, more than 7,000 had already signed up to attend the week-long slate of festivities.

Besides the increased registration fee, the upcoming fair is not expected to be open to one-day admissions, as it was on an experimental basis last year.

The 1984 schedule is:

June 4—Bluegrass show, 7-10 p.m.

June 5—Opening ceremonies, 10:30 a.m.; cajun show, 11 a.m.-1 p.m.; PolyGram show, 3-5 p.m. CBS show, 8-10 p.m.

June 6—International show, 10 a.m. noon; Warner Bros. show, 2-4 p.m.; RCA show, 7-9 p.m.

June 7—Indigo show, 10 a.m.-noon; mixed label show, 2-4 p.m.; MCA show, 7-9 p.m.

June 8—Songwriters show, 10 a.m.-noon; International Fan Club Organi-

zation dinner and show, 6 p.m.

June 9—All-American country games, 10 a.m.-noon.

June 10—Grand Masters fiddling championship.

Record labels have not yet selected the acts that will appear on their shows.

## Austin Acts At Stroh's Festival

AUSTIN—A total of 25 Austin-based acts are set to appear at the Stroh's Celebrate Austin Music Festival, Friday through Sunday (13-15) at Auditorium Shores. Radio station KLBJ and the Austin Parks & Recreation Dept. will sponsor this year's event, which is being produced by festival organizer Rod Kennedy.

Preceding the main three-day event will be a trio of pre-festival concerts held at Symphony Square Tuesday through Thursday. These will be hosted by Rusty Wier the first night, Steven Fromholz the second and producer Kennedy the third. Among those appearing will be such local acoustic acts as Michael Ballew, Butch Hancock and the Giesenslaw Brothers.

For the main-event weekend concerts, headliners include Joe "King" Carrasco, Beto & the Fairlanes, the LeRoi Brothers, Asleep At The Wheel, Marcie Ball, Lisa Gilkyson, Townes Van Zandt, Jerry Jeff Walker, Johnny Gimble and Stevie Ray Vaughan.

## Nashville Scene

### Never A Dull Moment For Judds

tic label of the year.

European country group of the year was Western Union from West Germany. Freddy Quinn's popular "Country Time" tv show rated the favorability among Country Gazette's readers—at least those with television sets.

★ ★ ★

Burt Reynolds plans to invest in a chain of southern cooking restaurants owned by the Po' Folks Family franchise. Singer Bill Anderson personally endorses Po' Folks; when Reynolds joins the operation as part of Poatree Restaurants, he will become a full partner with publisher Buddy Killen of Tree International in Nashville. There must be quite a future in southern cooking franchises: Also involved with the operation are

producer Billy Sherrill and publisher Bob Montgomery. Killen and Reynolds will serve as co-chairmen of the corporation, which will be based in Nashville.

★ ★ ★

Zella Lehr was in Nashville recently recording her first album for Compleat Records... Also in town was George Strait, working on his second project with producer Ray Baker... Waylon Jennings will be on the road with longtime pal Willie Nelson beginning this month in Texas and ending in California May 1. This will be the first time W&W have toured together as package in close to five years.

Chappell/Intersong Music in Nashville is exploding on the country (Continued on page 48)



UN-PRETENTIOUS—Dolly Parton visits with radio talk show host Charlie Douglas to talk about her current album, "The Great Pretender," during a live broadcast over WSM's Music Country Radio Network in Nashville.

# Billboard Country Chart Research Packages

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# Nashville Scene

• Continued from page 45

charts with its fifth No. 1 hit since January. Janie Fricke's "Let's Stop Talkin' About It," written by Deborah Allen, Rory Bourke and Rafe VanHoy, joins its other four predecessors this year: "Going, Going, Gone," cut by Lee Greenwood, John Conlee's "In My Eyes," T.G. Sheppard's "Slow Burn" and George Strait's "You Look So Good In Love."

Speaking of Deborah Allen, next time you see her, ask her about the **Cheaptones!** The Cheaptones are a sensational five-piece white blues/rock band consisting of top Nashville musicians and writers, who are up for a featured part in John Carpenter's new movie, now filming locally. They recently packed a local Nashville nightclub for a gig, and Deborah showed up eye-poppingly attired in black leather mini and top. She joined the band onstage for a couple of sizzling-hot numbers, causing more than a few heads in the audience to snap to attention. Allen's as scorching with rock'n'roll as she is irresistible with country.

★ ★ ★

The 11th annual Music City Tennis Invitational tournament is set for May 4-6 at Maryland Farms, with Lee Greenwood named celebrity chairman for the event. Numerous organizations have benefitted from this sports/celebrity tournament; last year, \$10,000 was donated to the Children's Hospital at Vanderbilt Univ. BMI vice president Joe Moscheo (who serves as chairman of the tournament committee) expects about 75 teams to enter the round robin doubles competition. One member of each team must be a member of the music community. Among those expected to participate are Greenwood, the Gatlin Brothers, Minnie Pearl and Phil Ehart of the rock group Kansas.

★ ★ ★

CBS Records' Nashville intern program has launched quite a few careers within the music industry. We stopped recently to peruse the label's former "who's who" and see where they are now. Among those we tracked are Cynthia Leu, a former artist development/publicity intern, now running the Country Music Assn.'s London office; Phil Graham, a publicity intern who's now a BMI writer relations exec; Jack Emerson, currently managing EMI Records' Jason & the Scorchers; Charles Dorris, now president of Ronnie Milsap's Headline International Talent agency; John Dotson, now an agent with the William Morris agency in Nashville; and Michelle Myers, who started as publicity intern and has just been named manager of publicity for Epic Records.



I PASS—it's the title of Gus Hardin's current single, which she is shown singing here on the recent New Faces Show in Nashville.

This Week			Last Week			Weeks on Chart			ARTIST			
Rank	Rank	Rank	Rank	Rank	Rank	Rank	Rank	Rank	Rank	Rank	Rank	Rank
1	2	3	4	5	6	7	8	9	10	11	12	13
1	1	1	1	1	1	1	1	1	1	1	1	1
2	3	21	2	3	21	2	3	21	2	3	21	2
3	4	25	3	4	25	3	4	25	3	4	25	3
4	2	23	4	2	23	4	2	23	4	2	23	4
5	8	39	5	8	39	5	8	39	5	8	39	5
6	5	21	6	5	21	6	5	21	6	5	21	6
7	6	55	7	6	55	7	6	55	7	6	55	7
8	7	12	8	7	12	8	7	12	8	7	12	8
9	12	25	9	12	25	9	12	25	9	12	25	9
10	10	12	10	10	12	10	10	12	10	10	12	10
11	15	24	11	15	24	11	15	24	11	15	24	11
12	14	24	12	14	24	12	14	24	12	14	24	12
13	9	30	13	9	30	13	9	30	13	9	30	13
14	13	31	14	13	31	14	13	31	14	13	31	14
15	18	18	15	18	18	15	18	18	15	18	18	15
16	17	9	16	17	9	16	17	9	16	17	9	16
17	11	21	17	11	21	17	11	21	17	11	21	17
18	19	23	18	19	23	18	19	23	18	19	23	18
19	16	28	19	16	28	19	16	28	19	16	28	19
20	21	22	20	21	22	20	21	22	20	21	22	20
21	25	30	21	25	30	21	25	30	21	25	30	21
22	20	56	22	20	56	22	20	56	22	20	56	22
23	23	78	23	23	78	23	23	78	23	23	78	23
24	27	19	24	27	19	24	27	19	24	27	19	24
25	22	30	25	22	30	25	22	30	25	22	30	25
26	28	63	26	28	63	26	28	63	26	28	63	26
27	30	8	27	30	8	27	30	8	27	30	8	27
28	24	28	28	24	28	28	24	28	28	24	28	28
29	26	24	29	26	24	29	26	24	29	26	24	29
30	34	108	30	34	108	30	34	108	30	34	108	30
31	32	24	31	32	24	31	32	24	31	32	24	31
32	31	20	32	31	20	32	31	20	32	31	20	32
33	29	50	33	29	50	33	29	50	33	29	50	33
34	33	8	34	33	8	34	33	8	34	33	8	34
35	36	14	35	36	14	35	36	14	35	36	14	35
36	35	13	36	35	13	36	35	13	36	35	13	36
37	38	310	37	38	310	37	38	310	37	38	310	37

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# Billboard Black LPs

Survey for Week Ending 4/14/84

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This Week	Last Week	Weeks on Chart	ARTIST Title, Label & Number (Dist. Label)	This Week	Last Week	Weeks on Chart	ARTIST Title, Label & Number (Dist. Label)
1	3	17	<b>LUTHER VANDROSS</b> ● Busy Body, Epic FE 39196 CBS	39	37	41	<b>ANITA BAKER</b> The Songstress, Beverly Glen BG 10002 IND
2	1	69	<b>MICHAEL JACKSON</b> ▲ Thriller, Epic QE 38112 CBS	40	41	7	<b>EURYTHMICS</b> ● Touch, RCA AFL1-4817 RCA
3	2	23	<b>LIONEL RICHIE</b> ▲ Can't Slow Down, Motown 6059ML (MCA) MCA	41	42	20	<b>ANGELA BOFILL</b> Teaser, Arista AL8-8198 RCA
4	5	5	<b>CAMEO</b> She's Strange, Atlanta Artists 814984-1M1 (Polygram) POL	42	40	21	<b>DAVID SANBORN</b> Backstreet, Warner Bros. 23906-1 WEA
5	4	16	<b>PATTI LABELLE</b> I'm In Love Again, P.I.R. FZ 38539 (Epic) CBS	43	43	31	<b>GAP BAND</b> ● Gap Band V-Jammin', Total Experience TE-1-3004 (Polygram) POL
6	6	9	<b>ROCKWELL</b> ● Somebody's Watching Me, Motown 6052ML MCA	44	36	35	<b>PEABO BRYSON/ ROBERTA FLACK</b> ● Born To Love, Capitol ST-1184 CAP
7	7	8	<b>DENNIS EDWARDS</b> Don't Look Any Further, Gordy 6057GL (Motown) MCA	45	56	4	<b>THE TEMPTATIONS</b> Back To Basics Gordy 6085GL (Motown) MCA
8	22	3	<b>BOBBY WOMACK</b> The Poet II, Beverly Glen BG 10003 IND	46	58	2	<b>STARPOINT</b> It's All Yours, Elektra 60353-1 WEA
9	9	17	<b>MELBA MOORE</b> Never Say Never, Capitol ST-12305 CAP	47	50	3	<b>JEFF LORBER</b> In The Heat Of The Night, Arista AL8-8025 RCA
10	13	36	<b>JEFFREY OSBORNE</b> ● Stay With Me Tonight, A&M SP-4940 RCA	48	38	21	<b>TEDDY PENDERGRASS</b> Heaven Only Knows, P.I.R. FZ 38546 (Epic) CBS
11	8	10	<b>CULTURE CLUB</b> ▲ Colour By Numbers, Virgin/Epic QE 39107 CBS	49	NEW ENTRY		<b>WEIRD AL YANKOVIC</b> In 3-D, Rock 'N' Roll BFZ 39221 (Scotti Bros./Epic) CBS
12	12	21	<b>POINTER SISTERS</b> Break Out, Planet BXLL-4705 (RCA) RCA	50	44	20	<b>RAY PARKER, JR.</b> Woman Out Of Control, Arista AL8-8087 RCA
13	10	41	<b>MIDNIGHT STAR</b> ▲ No Parking On The Dance Floor, Solar 60241-1 (Elektra) WEA	51	46	28	<b>MADONNA</b> Madonna, Sire 23867-1 (Warner Bros.) WEA
14	14	16	<b>CHERYL LYNN</b> Preppie, Columbia FC 38961 CBS	52	NEW ENTRY		<b>KLEENER</b> Intimate Connection, Atlantic 80145-1 WEA
15	15	25	<b>DEBARGE</b> ● In A Special Way, Gordy 6061GL (Motown) MCA	53	59	48	<b>GLADYS KNIGHT &amp; THE PIPS</b> ● Visions, Columbia FC 38285 CBS
16	16	13	<b>J. BLACKFOOT</b> City Slicker, Soundtown 8002 (Allegiance) IND	54	55	7	<b>RODNEY FRANKLIN</b> Marathon, Columbia FC 38953 CBS
17	17	19	<b>KOOL &amp; THE GANG</b> ● In The Heart, De-Lite DSR 8508 (Polygram) POL	55	NEW ENTRY		<b>YARBROUGH &amp; PEOPLES</b> Be A Winner, Total Experience TEL8-5700 (RCA) RCA
18	11	8	<b>SHANNON</b> Let The Music Play, Mirage 90134 (Atco) WEA	56	52	9	<b>STEVE ARRINGTON'S HALL OF FAME</b> Positive Power, Atlantic 80127-1 WEA
19	21	8	<b>KENNY G</b> G Force, Arista AL8-8192 RCA	57	48	36	<b>NEW EDITION</b> Candy Girl, Streetwise SWRL 3301 IND
20	18	22	<b>JAMES INGRAM</b> It's Your Night, Qwest 23970-1 (Warner Bros.) WEA	58	45	13	<b>MALCOLM MCLAREN</b> D'ya Like Scratchin', Island 90124-1B (Atco) WEA
21	20	32	<b>HERBIE HANCOCK</b> ● Future Shock, Columbia FC38814 CBS	59	NEW ENTRY		<b>THE DELLS</b> One Step Closer, Private 1 BFZ 39309 (Epic) CBS
22	19	21	<b>EDDIE MURPHY</b> Comedian, Columbia FC 39005 CBS	60	65	2	<b>THE SYSTEM</b> X-Periment, Mirage 90146 (Atco) WEA
23	24	14	<b>GEORGE CLINTON</b> You Shouldn't-Nuf Bit Fish, Capitol ST-12308 SP 4948 RCA	61	53	74	<b>PRINCE</b> ▲ 1999, Warner Bros. 23720-1 WEA
24	23	23	<b>ATLANTIC STARR</b> Yours Forever, A&M SP 4948 RCA	62	51	47	<b>MAZE</b> Walks One, Capitol ST-12262 CAP
25	26	18	<b>DAZZ BAND</b> Joystick, Motown 6084ML MCA	63	68	77	<b>LIONEL RICHIE</b> ▲ Lionel Richie, Motown 6007ML MCA
26	27	3	<b>PATTI AUSTIN</b> Patti Austin, Qwest 23974-1 (Warner Bros.) WEA	64	66	33	<b>RICK JAMES</b> ▲ Cold Blooded, Gordy 6043GL (Motown) MCA
27	30	5	<b>STACY LATTISAW &amp; JOHNNY GILL</b> Perfect Combination, Cotillion 90136 (Atco) WEA	65	NEW ENTRY		<b>BILLY GRIFFIN</b> Respect, Columbia FC 38924 CBS
28	29	16	<b>EVELYN "CHAMPAGNE" KING</b> Face To Face, RCA AFL1-4725 RCA	66	67	31	<b>RUFUS AND CHAKA KHAN</b> Live-Stopin' At The Savoy, Warner Bros. 23679-1 WEA
29	25	18	<b>THE DEELE</b> Street Beat, Solar 60285-1 (Elektra) WEA	67	69	14	<b>P-FUNK ALL STARS</b> Urban Dance Floor Guerrillas, CBS Associated BFZ 39168 CBS
30	31	19	<b>Z.Z. HILL</b> I'm A Blues Man, Malaco 7415 IND	68	63	23	<b>TYRONE DAVIS</b> Something New Oceanfront OF 101 IND
31	28	23	<b>TEENA MARIE</b> Robbery, Epic FE 38882 CBS	69	64	7	<b>JENNY BURTON</b> In Black And White, Atlantic 80122 WEA
32	32	18	<b>DREAMBOY</b> Dreamboy, Qwest 23988-1B (Warner Bros.) WEA	70	61	7	<b>IMAGINATION</b> New Dimensions, Elektra 60316 WEA
33	49	2	<b>LAI D BACK</b> Keep Smiling, Sire 25058-1 (Warner Bros.) WEA	71	72	18	<b>IRENE CARA</b> What A Feeling, Geffen/Network GHS 4021 (Warner Bros.) WEA
34	35	18	<b>PIECES OF A DREAM</b> Imagine This, Elektra 60270-1 WEA	72	60	4	<b>JOHNNY MATHIS</b> A Special Part Of Me Columbia QC 38718 CBS
35	47	3	<b>EARL KLUGH</b> Wishful Thinking, Capitol ST-12323 CAP	73	57	20	<b>EARTH, WIND &amp; FIRE</b> Electric Universe, Columbia QC 38980 CBS
36	39	3	<b>ART OF NOISE</b> Battle, Island 96974 (Atco) WEA	74	54	22	<b>TOM BROWNE</b> Rockin' Radio, Arista AL8-8107 RCA
37	33	20	<b>DARYL HALL &amp; JOHN OATES</b> ▲ Rock 'N Soul Part I, RCA CPL1-4858 RCA	75	62	26	<b>JENNIFER HOLLIDAY</b> Feel My Love, Geffen GHS 4014 (Warner Bros.) WEA
38	34	21	<b>CON FUNK SHUN</b> Fever, Mercury 81447-1 (Polygram) POL				

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# Black

## CHICAGO CONCERT SERIES

### More 'Blues 'n' Bud' To Flow

By MOIRA McCORMICK

CHICAGO—For the second consecutive year, Budweiser has agreed to sponsor the "Blues 'n' Bud" club concert/taping series here.

At least six budget-priced blues shows are to be presented at area clubs over the summer, which are taped for later broadcast on WXRT's weekly special program "Blues-breakers," according to Alligator Records vice president/marketing Mindy Giles, who is serving as talent coordinator for the series. Kickoff "Blues 'n' Bud" show is scheduled for April 26 at Biddy Mulligan's club, with a double bill of Sugar Blue and Jimmy Johnson.

The "Blues 'n' Bud" series, according to Giles, is an outgrowth of the Budweiser-sponsored Blues Stage at the now-defunct annual summer music gala ChicagoFest. Originally co-sponsored by Olympia Beer and WXRT, the Blues Stage became a Budweiser/WXRT collaboration at last year's Fest. The partnership proved so successful, Giles says, that "we wanted to do something on a more year-round basis. What we ended up doing was a series of show at area clubs which have supported the blues."

"The whole premise of 'Blues 'n' Bud' is to acknowledge artists who've made a contribution to the city. Last year, they were almost exclusively from Chicago, but this year we're broadening our (geographical hori-

zons)." Giles also says some of the "Blues 'n' Bud concerts may be thematically programmed — a "women in blues" night or "blues piano" night, for example.

Budweiser's involvement with the series, according to Giles, includes underwriting the cost of taping for the "Bluesbreakers" show (hosted by WXRT jock John Mrvos), as well as giving away T-shirts and providing banners for the stage.

The concerts will be presented in

area clubs with a minimum capacity of 400. "After the success of last year's 'Blues 'n' Bud' shows, every club wants to host one this year," Giles remarks, noting that last year's double bill of Koko Taylor and Lonnie Brooks drew a record-breaking 1,000 fans to showcase club Tuts.

The \$3-\$4 admission fee, says Giles, is designed to "bring people in who might be aware of these blues artists, but normally don't get out to see the blues."



SWEET BREW—Brenda White, lead singer of Sugahh, the group that won last year's Budweiser Showdown, reviews song sheets for a Bud commercial the band is recording. Shown with her is Benjamin Wright, producer of the ad and Sugahh's forthcoming PolyGram album.

## Chicago To Host Third Annual Reggae Awards

CHICAGO—Reggae stars Peter Tosh, Dennis Brown and Jimmy Cliff are among the entertainers expected to perform at the third annual International Reggae Music Arts Awards, to be held here at McCormick Place's Lindheimer Auditorium May 4-5, according to Ephraim Martin of Martin's International, which has organized the event.

Last year's awards, featuring honored guest Winston "Yellowman" Foster, drew a capacity crowd of 1,500 people to showcase club Metro. Its success necessitated the move to a larger facility, says Martin, who notes that Lindheimer Auditorium can hold up to 2,000. He adds that the organizers of the event are expecting the reggae awards to sell out once again, drawing visitors from around the country as well as overseas.

Seventeen international and 22 lo-

cal awards are to be presented over the course of the two nights, says Martin.

Nominees in the international category include Peter Tosh, Dennis Brown, Third World, Sugar Minott (each with four nominations), Jimmy Cliff, Yellowman, Chalice (three nominations each), Eddy Grant, Gregory Isaacs, Judy Mowatt, Rita Marley, Monyaka, Mutabaruka, Culture Club, Steel Pulse, the Itals and the late Bob Marley. Local nominees include Yabba Griffiths & Traxx, Sterio, Michael Black & the Dreads, Skanking Lizard and Armageddon.

In addition to the customary musical categories (best artist, group, vocalist, instrumentalist, song, album), awards will be presented in a myriad of related categories, including most popular sound system, best male/female DJ, most popular reggae magazine, most popular reggae radio pro-

gram, most "untiring and devoted" reggae promoter, and most outstanding reggae/island dance group.

A special citation, the "Most Hon. Marcus Garvey Memorial Award," is to be presented to the party most responsible for "the promotion of Jamaican culture through its music," says Martin.

The International Reggae Arts Awards ceremony is to be hosted by Jamaican vocalist J.C. Lodge, Jamaican actor George G.T. Taylor, JBC-AM Jamaica disk jockey Barry Gordon and Pasheba Morris of WGCI-AM-FM here. In addition to Tosh, Brown and Cliff, performers scheduled for the event include Monyaka, Dallol, Lady Ann, Michael Black & the Dreads, Nyan Como and the West Indies Folk Dance Theatre Co. Tickets are \$17.50 for one night and \$30 for both in advance, available through Ticketmaster.

## The Rhythm & The Blues Memories Of A Musical Messenger

By NELSON GEORGE

The only experience this writer has had that was analogous to interviewing Marvin Gaye was a conversation with Bob Marley. Both men had a distinct, endlessly fascinating world view. Where some performers accept the mantle of stardom easily, finding in it great emotional fulfillment, these men were never at ease with it because they knew that there was more to existence than fast cars and fancy women. There was a spiritual plane to their lives that ran in their souls and flowed through their music.



The difference, and it is a profound one, is that Marvin Gaye never completely worked out the contradictions of being a pop star and spiritual person, while Marley was able to reconcile the two.

When Gaye was at his best, as on his masterpiece "What's Goin' On?," he fused his feelings into music and singing of haunting, enduring power. Yet he could also, with superb results, exult in the ways of the world, as "Let's Get It On" and "Sexual Healing" so eloquently testify.

A year ago this month, this writer interviewed Gaye for a magazine formatted to highlight the musical aspects of performing. However, Gaye's focus wasn't on synthesizers or backbeats, but on his role as a

"messenger" presenting the word of God. The inner conflict that in many ways made Gaye so vital a talent became very clear when we talked.

When asked why social commentary has been absent from his work since "What's Goin' On?," Gaye replied, "I have been apathetic, because I know the end is near. Sometimes I feel like going off and taking a vacation and enjoying the last years and forgetting about my message, which I feel is in a form of being a true messenger of God."

"I am not putting out the message like I should. Today I already decided that I am going to make a slight change."

That change was not to cut down (Continued on opposite page)

# Elmo & Patsy's "Grandma" was hit and run, until advertising in Billboard made her a runaway hit!

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"Grandma Got Run Over by a Reindeer" was an underground hit for country duo Elmo & Patsy. But when they advertised in Billboard, "Grandma" caught the attention of music industry motivators around the world, and reached #1 on Billboard's 1983 Christmas Hits Chart. According to Elmo, the response was "... much greater than we expected. Advertising in Billboard produced a storybook success for us, and our company."

The Billboard ad for Elmo & Patsy's follow-up single, "Dead Skunk in the Middle of the Road" also prompted an avalanche of industry response. MTV called *them*. So did WTBS, Night Tracks, ABC TV, USA Today... industry inquiries poured in from around the world.

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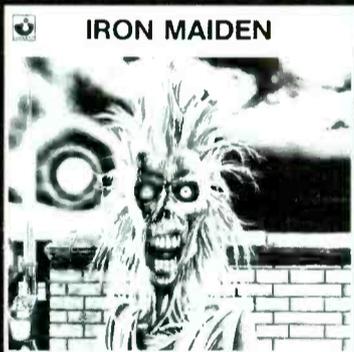
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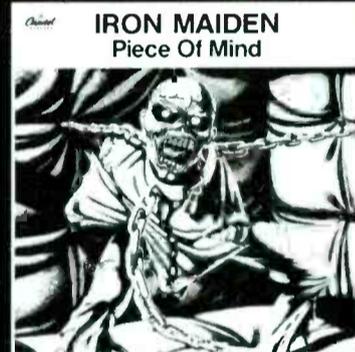
**IRON MAIDEN**  
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 GOLD: Canada, France (double),  
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 ST-12141



**IRON MAIDEN**  
**The Number Of The Beast**  
 Released March 1982  
 GOLD: UK, France, New Zealand,  
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 PLATINUM: Canada, Australia  
 ST-12202



**IRON MAIDEN**  
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## CJMF Leaves The FM Band Owners Lose Bid To Overturn CRTC Ruling On License

By KIRK LaPOINTE

QUEBEC CITY—CJMF-FM ceased operations on midnight March 31 after its owners lost an 11th-hour court bid to overturn a decision by the Canadian Radio-Television & Telecommunications Commission not to renew the popular rock station's license.

Although there was speculation the station would use a groundswell of support in defiance of the CRTC order, CJMF-FM vice president Jean-Marc Carpentier said it was in the best interest of the station to "respect the law."

The station took the CRTC to the Federal Court of Appeal, the second-highest court in the land, to attempt to overturn the Feb. 29 decision on the grounds it violated CJMF-FM's right to freedom of expression under the Constitution. The case was heard March 29, only two days before the

station's license was due to expire.

The day-long session proved fruitless. The three-judge panel, headed by Mr. Justice Louis Pratte, said that the CRTC had every right to not renew CJMF-FM's license and that there was "no link" between such an action and expression rights contained in the Charter of Rights.

From the outset, the station's arguments seemed to fall on deaf ears. Station lawyer Andre Jolicoeur said a non-renewal can only take place when the station doesn't make a "reasonable effort" to comply with the promise-of-performance, adding that such a term is hard to define.

Following Jolicoeur's argument, the judges called for a recess. Commission lawyers didn't even need to show up, because the judges handed down their verbal decision after the recess.

CJMF-FM went on the air in September, 1979, and was licensed under

the condition it would play more than 80% MOR music. By last September, it was playing 98% rock. Repeated warnings and attempts to gain compliance by the commission failed.

Although the station collected more than 100,000 signatures, or about half of its estimated audience of 268,000, its plight did not meet with much sympathy in other quarters.

The station appealed the matter to the cabinet, but Communications Minister Francis Fox said March 30 he couldn't intervene. What's more, the minister said, the station asked for it.

"A license is not a right. It is a privilege," he said in an interview. If the CRTC could not impose conditions of license through the promise of performance, every station in urban centers would be playing rock, Fox argued.

Even if Fox had agreed with the station, he would have been powerless to help. The government has no power to overrule the commission in cases where a license is at stake. It can rescind or vary rates charged by telecommunications firms and issue broad policy directives, but it cannot say who gets or gets to keep licenses.

In ceasing operations, CJMF-FM is the first major broadcaster in memory to lose a license. A hearing has been tentatively set for July 4 to decide who will get a license to serve the Quebec market.

The story has an ironic final chapter ahead: Given the station's listenership, others will almost certainly file applications for rock-oriented stations. Given its success as such a station, the commission may also decide to award the license to the firm with a proven track record which could restore service to the area almost immediately, CJMF-FM Ltd.

## BOOST FOR 'NIGHT LINES'

### CBC-FM Sets Satellite Debut

WINNIPEG—CBC-FM, the national public network, moves up on a satellite this month to make itself available to audiences throughout North America. Among the most promising programs looking for catapulted status in "Night Lines," the network's new overnight weekend new music show, which is so far seen as setting a high standard for its private counterparts to follow.

The commercial-free midnight to 6 a.m. Friday and Saturday show has been featuring a plethora of imported music since it made its debut in February. As the network climbs aboard an Anik satellite this month, "Night Lines" is likely to secure a larger American following.

Unlike its weeknight talk-based

counterpart, "Brave New Waves," "Night Lines" has so far concentrated on music. Apart from comedian/poet Peter Paul Van Camp, there have been few other regular spoken-word contributions. Interviews, concert performances and other segments will be phased into the show.

Veteran producer Ross Porter sees "Night Lines" as part of radio's "last frontier," but says it is aiming for the 18-34 audience, not the talk show crowd. With "Brave New Waves," the show is a marked departure for the CBC, which has been widely criticized for its narrow music focus. An internal report last year said the CBC audience was growing old and that the network needed to chart new territory.

## Montreal Is Overcome By Culture Club Mania

MONTREAL—Call it mania, frenzy, hysteria or hyperbole; the launch of Culture Club's 16-date North American tour here March 31 generated the greatest stir the city has seen in years.

First came the Official Landing. Radio stations and newspapers alerted fans to the group's arrival March 28 from overseas at Mirabel International Airport. More than 2,000 swarmed the usually deserted airport to see the band, and in particular lead singer Boy George.

By the time Culture Club made it through the crowd, \$12,000 in damages had been caused and Boy George was missing a clump of hair. The mother of a six-year-old girl was the latter incident's culprit. She offered to return a portion thereof if she could have a face-to-face with the 22-year-old singer, nee George O'Dowd.

Second came the Official Meeting. As fans clustered outside, the band held a news conference for about 75 journalists, fielding questions on everything from centerfold possibilities to the morality of the times. The group received a wall full of gold and platinum awards for its two albums, "Kissing To Be Clever" and "Colour By Numbers," the latter the No. 1 record in the country for several weeks.

Tacky questioning, gushy questioning, condescending questioning—nothing threw Culture Club for a loop. Where the Beatles or the Roll-

ing Stones might have grown testy and acid-tongued, Mikey Craig, Jon Moss, Roy Hay and Boy George took everything in stride.

"I do think the press thinks the public is stupid," Boy George said in his most telling remark.

The streets of Montreal were filled that day with Boy George lookalikes. The hats, baggy clothes, braided hair and makeup weren't turning heads anymore by day's end. By showtime that night, Boy George garb was as familiar as blue jeans.

The two Montreal shows March 31 and April 1 sold out in two hours each, the fastest such achievements in

the history of the Montreal Forum. The April 2 show at the Ottawa Civic Centre also sold out quickly.

The group, which said its third album will be "more rhythm and blues" and which is resisting movies, solo projects and other diversions amid its success, could hardly be accused of short-changing the audience. The tour's opening night moved all to quickly, much of that owing to the band's smooth delivery and warm professionalism.

One French-language Montreal paper summed up the situation the next morning in two words: "Oh Boy."

## U.S. COLLEGE VIDEO SERVICE

### Rockworld Heading North

OTTAWA—Rockworld Marketing Corp., a supplier to U.S. colleges of free weekly music video programming, has expanded into Canada at this city's Carleton Univ. and four other post-secondary institutions across the country.

The Rockworld Video Network, a one-hour package containing six minutes of advertising, is now being supplied to the Univ. of Manitoba in Winnipeg, Dalhousie Univ. in Halifax, Nova Scotia, Humber College in suburban Toronto and Niagara Col-

lege in Welland, Ontario.

"These five colleges have a combined enrollment of nearly 75,000 students," says Rockworld president Frank Tate. The company now provides about 400 U.S. colleges with 50-inch tv screens and VCRs on which to play the videos in exchange for three-year exclusive agreements to air the programs 15 to 20 times weekly. Indiana Univ., the Univ. of South Florida, Wayne State Univ. and the Univ. of Arizona are also able to play non-competitive programming on the equipment.

www.americanradiohistory.com

## Claim Counterfeiting By Former British Hitmaker

By PETER JONES

LONDON—David Tewes, a member of the group Edison Lighthouse, which had a British No. 1 single in 1970, was said in the High Court here to have set up a counterfeiting operation which produced more than 500,000 pirate audio cassettes in less than 15 months.

The operation was so vast that it "astonished" lawyers engaged in the British Phonographic Industry's anti-piracy battle, the judge was told.

Edison Lighthouse, which recorded for the Bell label, topped the U.K. chart with "Love Grows Where My Rosemary Goes" in February, 1970. In court, Tewes, who runs DTS Studios, was accused along with two other men: Brian Huggins, another member of the group, which still exists, and Colin Perry.

By his own admission, Tewes has been engaged in counterfeiting since January, 1983, according to BPI lawyers, producing around 10,000 tapes a week with a total street value of more than one million pounds (roughly \$1.45 million). Huggins and Perry were invited to link up in the "business" this January.

In the High Court, all three gave

temporary undertakings not to make or deal in illicit tapes pending a further court hearing in a week or so. They appeared in court following the execution of Anton Piller search-and-seize orders at various addresses in the Rochester/Chatham area of Kent, as part of BPI's Operation So-fie antipiracy campaign.

Cassettes seized were by such current hitmakers as the Thompson Twins, Culture Club and Eurythmics. BPI lawyers said: "This was a particularly professional operation. Large quantities of blank tape and inlay cards were found, plus four professional cassette duplicating machines and two tape winders."

Patrick Isherwood, BPI legal advisor, says: "This represents a major dent in the counterfeiter's business, and we're delighted to have gotten to its source in such a short space of time."

"But it is particularly disappointing that musicians who have enjoyed such fame and success in the past should turn to piracy, especially when it is so often the artists themselves who suffer most from such activities."

## Audio Discounting Spurs Court Battle In Denmark

By KNUD ORSTED

COPENHAGEN—An audio equipment price war has erupted here, leading to court action by manufacturers Philips and Bang & Olufsen against the Thorn EMI-owned FONA retail chain.

FONA is Denmark's biggest chain of record and electrical goods stores, and managing director Holger Bjarnt has made it clear that he believes a new approach to dealings with hardware importers and manufacturers is needed, in which discounting would be a key sales tool.

The chain recently decided to put these ideas into practice, secretly converting two outlets over a single weekend and renaming them as BASIS discount shops. A massive newspaper advertising campaign publicized the switch, which had even been kept secret from many FONA employees.

Reaction from Denmark's well-organized electrical goods trade was swift and hostile. Hardware on sale at discount prices had been brought in through normal channels under the

FONA name, and importers were quick to assure other rival outlets that they were not supplying BASIS, while Philips and Bang & Olufsen, who between them have 50% of the hardware market, sought legal advice in a bid to outlaw discounting of their products.

Outcome was a High Court victory for the manufacturers, who successfully argued that the no-frills, no-demonstrations sales approach of the BASIS shops did not do justice to the high-tech complexity of the hardware sold.

"One does not buy Bang & Olufsen products without having them properly demonstrated," says B&O sales director Claus Warming. Philips managing director Torkil Meldahl takes a similar hard line.

Both companies are now free to deny supplies to discount shops. FONA is reconsidering its position, with a view to changing the image and trading strategy of the BASIS shops.

## Tower Records Reports Rise In Japanese Business

TOKYO—U.S. retailer Tower Records, which opened its sixth franchise store in Osaka on March 1, has reported a 5% increase in Japanese sales turnover for 1983 and is now projecting substantial expansion of its video sector during this year.

Stanley Barton, managing director of Tower Records Inc., says that immediate trading prospects here are good, with costs down around 5% because of the higher value of the yen against the U.S. dollar.

Tower opened its first Japanese store in March, 1981, in the Shibuya shopping area of Tokyo. The outlet in Yokohama City, opened late in 1981, reports a 10% upturn in sales turnover last year and says there have been "very big sales indeed" in the six-month-old Hokkaido store.

The nationwide Japanese problem

of record rental has not had much effect on Tower's business, says Barton. Some 10%-15% of inventory consists of prerecorded music tapes, but they account for only 5%-8% of total sales. Of those, 50% are imported.

On the video side, Tower looks to build business in videocassettes and laserdiscs, with straight sales at first, but rental later once the best system is worked out.

In addition to importing records from the U.S. and Europe for sale here, Tower Records exports Japanese-pressed software, some 85% of it from U.S. and U.K. artists, for sale in Tower's outlets throughout the U.S. The first Japanese-pressed product was sold in San Francisco three years ago and now most stores in the chain stock them.

LATIN **Notas**

# Time For The Industry To Take Risks

By ENRIQUE FERNANDEZ

What would you say to Julio Iglesias vocals with a heavy metal track? No such wacked-out fusion is about to happen, but the notion of it is emblematic of what some of the youngbloods in the Latin record industry think is missing in the market: innovation, groundbreaking, risk.

Traditional music has held sway over the Latin market, with catalog sales as the bread-and-butter of many a label. But times have changed. Talk to industryites these days and they'll tell you what's happening is new releases, which in Spanish is *novedades*, novelties. Trouble is, there's often little novelty out there. To a young, hip listener, even the latest Latin pop sounds hopelessly old-fashioned. Why listen to *that* when there's "Thriller," Boy George, or anything techno — something you can break to?

It's the young Latin record buyer these concerned industryites are afraid of losing. A retailer in the West once complained that Latin youths came into his store to goof on Latin record covers. He found their behavior disrespectful, assimilated, shameful. But wasn't there also a failure of imagination on the part of the labels that had put out those corny-looking covers?

Along the same lines, there was a lot of grumbling in the industry when Los Lobos won their Grammy this year. Who are Los Lobos? they asked. We called our distributors and no one had heard of them. Why, they aren't even in the Latin market.

And why weren't they? we should ask back. And how could anyone in the record industry not know about a band that has had praise heaped on it by just about every major music publication in the country? Or about a genre, L.A. Latino rock, with a long and distinguished history? And, finally, if the members of NARAS have heard of Los Lobos but not of some of the Latin superstars who were in the running, whose fault is that? What are *promotion* departments for?

*La calle esta dura.* It's hard out there in the street. The

recovery that's been felt in the mainstream industry is also working in the Latin market, but imports—from Mexico, Venezuela and other countries with devalued currencies—are eating up that recovery. Most knowledgeable observers agree that only the tough will survive.

The tough and the resourceful, that is. And not just labels, but distributors, retailers, radio stations, talent. There are indications that a new, open-minded generation is moving into the business, changing a&r policies, marketing plans, programming. Godspeed to them, for in their hands is the life of an industry that to survive, and better yet to thrive, will need to compete with the seductive wizardry of Anglo-American pop. In the U.S. Latin market, there is no excuse.

And, come to think of it, though Julio and heavy metal is an outrageous concept, a sharp, new romantic, techno-pop track might just make the Spanish balladeer sound grand. Are we ready for Julio y Los Pegamoides?

★ ★ ★

Sixteen-year old **Maggy** heads the roster of the young Puerto Rican label Private Ranch Records, which has released seven albums in the past 24 months. The young singer hosts her own tv show on Puerto Rico's Channel 2. This spring she's touring Mexico, Venezuela and Costa Rica, and she plans to be in New York in June. . . . From Germany Repertoire Records comes **Frecuencia Mod**, three Chilean sisters whose new album of Latin American songs is called "Das Steinbeker Konzert" . . . The sacred: **Marco Rizo** at St. Peter's Church in New York on Easter Sunday . . . The profane: "Salsa Meets Disco" parties at New York's Silver Shadow Club given by promoters **David Maldonado** and **Jeff Lavino**. . . **Swing Juvenil**, a New York cable tv show featuring young talent, is sponsoring a contest at the Casablanca club.

★ ★ ★

*Items for consideration should be sent to Enrique Fernandez, Billboard, 1515 Broadway, New York, N.Y. 10036.*

## JAZZ **Blue Notes** Fantasy's Original Blues

By SAM SUTHERLAND and PETER KEEPNEWS

Having warmed the cockles of collector's (and dealers') hearts with the highly successful **Original Jazz Classics** midline, Fantasy/Prestige/Milestone last week shipped the first 10 titles in the new, companion blues reissue line first announced a few months back. Label president **Ralph Kaffel** cautions that it's too early to predict how well the **Original Blues Classics** will do, but he does evince guarded optimism.

"The reason we decided to try this with blues packages was because of the extraordinary number of requests we'd been getting recently to make some of the old Bluesville material available," he commented last week. The adoption of the same format as the OJC—rerelease of titles with original jacket and label art, with a Japanese "belly-band" slipped around the package, noting its inclusion in the series and citing the title—was a natural outgrowth of the first series' reception.

Kaffel says the blues line differs in several respects, however. For starters, the initial releases will avoid any duplication of material on existing twofers anthologies by the same artists, which was deemed less of a critical issue in selecting more recent OJC titles. And, Kaffel adds, more modest initial expectations have prompted smaller releases than the 30 or more OJCs typical of that line's shipments. He may limit future periodic releases to as few as five albums, although he notes, "nobody thought we'd be up to over 100 of the jazz reissues within the first year."

Artists featured in the first batch include **Alberta Hunter** with **Lovie Austin** & **Her Blues Serenaders**, **Brownie McGhee**, **Mama Yancey**

with **Little Brother Montgomery**, **Lonnie Johnson**, **Willie Dixon** with **Memphis Slim**, **Lightnin' Hopkins**, **Memphis Slim**, **Sonny Terry**, **Pink Anderson** and **Odetta**.

★ ★ ★

No formal comment from Warner Bros. yet on the reported progressive music roster shuffling there (Billboard, April 7), but reliable sources say the early rumors of a possible defection from that market are misleading. As reported here, **Larry Carlton** and **Jaco Pastorius** are indeed leaving the label; **David Grisman** and **Yellowjackets** will reportedly each deliver one more album. As for **John McLaughlin**, he is claimed to be delivering at least one more album, this one to feature a reactivated **Mahavishnu Orchestra**, (featuring original Mahavishnu drummer **Billy Cobham** and saxophonist **Bill Evans**).

**Chick Corea**, meanwhile, is said to have moved over to ECM for all of his projects, having previously split his product between that label and Warner, which released his electronic fusion albums. The label isn't expected to let its progressive roster wither further, however: **Earl Klugh** is expected to join the roster shortly, and other major crossover-oriented acts are said to be negotiating for slots on the revamped roster.

★ ★ ★

*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.*

Survey for Week Ending 4/14/84

# 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	2	<b>JOSE JOSE</b> Secretos, Ariola 6000	1	1	<b>ANTONIO DE JESUS</b> A&M 37005		
2	1	<b>MENUDO</b> Reaching Out, RCA 4993	2	2	<b>CAMILO SESTO</b> Amanecer 84, Ariola 6009		
3	5	<b>PIMPINELA</b> CBS 11317	3	4	<b>JOSE JOSE</b> Secretos, Ariola 6000		
4	3	<b>WILFRIDO VARGAS</b> El africano, Karen 75	4	8	<b>LOS CAMINANTES</b> Numero tres, Luna 1101		
5	9	<b>MENUDO</b> A todo rock, RCA 7241	5	3	<b>PIMPINELA</b> Hermanos, CBS 11320		
6	6	<b>CAMILO SESTO</b> Amanecer 84, Ariola 6009	6	5	<b>LOS BUKIS</b> Mi fantasia, Profono 3122		
7	4	<b>ANTONIO DE JESUS</b> A&M 37005	7	7	<b>MENUDO</b> Reaching out, RCA 4993		
8	10	<b>PIMPINELA</b> Hermanos, CBS 11320	8	10	<b>ROCIO JURADO</b> Por que me habras besado, RCA 7243		
9	8	<b>JOSE FELICIANO</b> Me enamore, Profono 1002	9	9	<b>PIMPINELA</b> CBS 11317		
10	7	<b>ROCIO JURADO</b> Por que me habras besado, RCA 7243	10	11	<b>ROCIO DURCAL</b> Entre tu y yo, Ariola 6004		
11	15	<b>MILLIE</b> Nostalgia, Algar 40	11	12	<b>JOSE LUIS PERALES</b> 15 grandes exitos, CBS 80375		
12	13	<b>JOSE LUIS RODRIGUEZ</b> Ven, CBS 30305	12	13	<b>LUCIA MENDEZ</b> Enamorada, Ariola 6025		
13	11	<b>CONJUNTO LIBRE</b> Ritmo sonido y estilo, Montuno 522	13	0	<b>ANTHONY RIOS</b> Si un dia te sientes sola, Borinquen 1452		
14	0	<b>LA ORGANIZACION SECRETA</b> Mundo	14	0	<b>JOSE LUIS RODRIGUEZ</b> Ven, CBS 30305		
15	12	<b>WILKINS</b> Aventura, Masa 010	15	0	<b>MENUDO</b> A todo rock, RCA 7241		

FLORIDA				TEXAS			
This Week	Last Report	ARTIST—Title, Label & Number (Distributing Label)	This Week	Last Report	ARTIST—Title, Label & Number (Distributing Label)		
1	3	<b>HANSEL Y RAUL</b> TH 2271	1	3	<b>JOSE JOSE</b> Secretos, Ariola 6000		
2	2	<b>WILFRIDO VARGAS</b> El africano, Karen 75	2	1	<b>ANTONIO DE JESUS</b> A&M 37005		
3	1	<b>JOSE JOSE</b> Secretos, Ariola 6000	3	6	<b>MENUDO</b> Reaching Out, RCA 4993		
4	6	<b>JOSE FELICIANO</b> Me enamore, Profono 1002	4	2	<b>MENUDO</b> A todo rock, RCA 7241		
5	10	<b>CHARYTIN</b> Guitarras y violines, Kim Records 744	5	4	<b>ROCIO DURCAL</b> Entre tu y yo, Ariola 6004		
6	8	<b>MENUDO</b> Reaching Out, RCA 4993	6	8	<b>JUAN GABRIEL</b> Todo, Ariola 6001		
7	5	<b>ROCIO DURCAL</b> Entre tu y yo, Ariola 6004	7	0	<b>CAMILO SESTO</b> Amanecer 84, Ariola 6009		
8	0	<b>VARIOS ARTISTAS</b> Aqui esta el merengue, Karen 77	8	0	<b>ROCIO JURADO</b> Por que me habras besado, RCA 7243		
9	13	<b>WILLIE CHIRINO</b> Subiendo, TH 2268	9	5	<b>GRUPO MAZZ</b> It's bad, Cara 054		
10	7	<b>NELSON NED</b> Mas romantico que nunca, Odeon 9023	10	0	<b>LOS YONICS</b> Con amor, Profono 3100		
11	9	<b>CELIA RAY Y ADALBERTO</b> Tremendo trio, Fania 623	11	0	<b>DANIELA ROMO</b> Celos, CBS 80371		
12	0	<b>JULIO IGLESIAS</b> En concierto, CBS 50334	12	10	<b>PIMPINELA</b> Hermanos, CBS 11320		
13	0	<b>ANGELA CARRASCO</b> Unidos, Ariola 6007	13	0	<b>LA MAFIA</b> Mafiamania, Cara 053		
14	4	<b>ANTONIO DE JESUS</b> A&M 37005	14	0	<b>LUCIA MENDEZ</b> Enamorada, Ariola 6025		
15	0	<b>JOSE LUIS PERALES</b> 15 grandes exitos, CBS 80275	15	12	<b>MERCEDES CASTRO</b> Para que me buscas, Musart 10922		

APRIL 14, 1984, BILLBOARD

Survey for Week Ending 4/14/84

# Puerto Rico Top LPs™

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This Week	Last Report	ARTIST—Title, Label & Number (Distributing Label)
1	2	<b>JOSE JOSE</b> Secretos, Ariola 6000
2	1	<b>JOSE FELICIANO</b> Me enamore, Profono 1002
3	0	<b>ROBERTO CARLOS</b> Concavo y convexo, CBS 12322
4	6	<b>CAMILO SESTO</b> Amanecer 84, Ariola 6009
5	8	<b>CARMITA JIMENEZ</b> Interpreta a los Panchos, Karen 79
6	5	<b>PIMPINELA</b> Hermanos, CBS 11320
7	10	<b>ROCIO JURADO</b> Por que me habras besado, RCA 7243
8	3	<b>WILKINS</b> Completamente vivo, Masa 011
9	11	<b>CHARYTIN</b> Guitarras y violines, TeleRecord 001
10	0	<b>MENUDO</b> A todo rock, RCA 7241
11	4	<b>GUILLERMO DAVILA</b> Un poco de amor, Sono-rodven 020
12	0	<b>WILLIE ROSARIO</b> Nuevos horizontes, Bronco 128
13	0	<b>RALPH LEAVITT</b> Siempre alegre, TH 2257
14	15	<b>MIAMI SOUND MACHINE</b> A toda maquina, CBS 10349
15	9	<b>ANTONIO DE JESUS</b> A&M 37005

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# Billboard Album Reviews

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**DIRE STRAITS**—Alchemy, Warner Bros. 25085. Producer: Mark Knopfler. Mark Knopfler's vivid songs and lyrical guitar make his band's concert work anything but rote nostalgia, and this generous double package highlights that fact with epic, extended versions of 10 songs. The caliber of the playing will make this a must for fans, and a cinch at AOR; the material qualifies this as a classy "best of" collection, too.

**LAURA BRANIGAN**—Self Control, Atlantic 80147-1. Producers: Jack White, Robbie Buchanan. Branigan's third album is a superbly balanced set of powerful rhythm pieces and big, torchy ballads. The stand-out in the latter category is a heartfelt version of the Carole King classic "Will You Still Love Me Tomorrow." Several of the songs were translated from French into English, and have the continental flair that characterized Branigan's top 10 hits "Gloria" and "Solitaire."

**TONY CAREY**—Some Tough City, MCA MCA-5464. Producer: Peter Hauke. Carey's second solo album is a strong mainstream rock set already off and running at AOR stations. The expatriate rocker's use of stateside imagery buttresses his kinship with other melodic rock stylists, belying the album's German production and supplying crossover potential.



**STANLEY CLARKE**—Time Exposure, Epic FE 38688. Producer: Stanley Clarke. Clarke fuses his rock, funk, jazz and pop instincts in league with some well-chosen partners, including Jeff Beck, Louis Johnson, Ernie Watts and the P-Funk Horns, with a cast of guest vocalists aboard. Sultry ballads, flashy dance workouts and electronic fusion supply the compass headings.

**JONES GIRLS**—Keep It Comin', Philadelphia International FZ 38555. Various Producers. The female trio scores on a series of hot rhythm tracks and softer, pop-shaded ballads. Half a dozen top producers had a hand in this album, including Kenneth Gamble, Leon Huff, McKinley Jackson, Dexter Wansel, Cynthia Biggs and Kenneth Burke. Songs of love, rendered with style and class.



**GARY MORRIS**—Faded Blue, Warner Bros. 25069-1. Producers: Jim Ed Norman, Gary Morris. There's nothing faded about this sterling production showcasing a vocal-

**SPOTLIGHT**—Predicted to hit top 10 on Billboard's Top LPs & Tape chart or to earn platinum certification. **POP/BLACK/COUNTRY/JAZZ-FUSION/GOSPEL/CLASSICAL**—Picks in these respective categories predicted to hit the top half of the chart in the format listed. **RECOMMENDED**—Other releases predicted to chart in the respective format; also, other albums of superior quality. All albums commercially available in the U.S. are eligible for review. Reviews are coordinated by Sam Sutherland at Billboard, 9107 Wilshire Blvd., Beverly Hills, Calif. 90210 (telephone: 213-273-7040). Country albums should be sent to: Kip Kirby, Billboard, 14 Music Circle East, Nashville, Tenn. 37203 (telephone: 615-748-8100).

ist whose talent is awesome. The songs are superior, ranging from emotional ballads to Eagles country-rock, and there's a nice textured edge that makes the harmonies shine.

**ATLANTA**—Pictures, MCA 5463. Producers: Milan Bogdan, Larry McBride. The lovely title cut accurately describes this debut album, a collection of strong and colorful songs that takes hue from the various singers in the nine-piece group. Harmonies are rich, the arrangements are pure, subtly shaded and appealing, and with three hit singles already to their credit, Atlanta has a first album that glows.

**BARBARA MANDRELL**—Clean Cut, MCA 5474. Producer: Tom Collins. Mandrell mixes adult contemporary with country pop with requisite dashes of sizzle and spunk. If her arrangements are often heavily orchestrated, she manages to infuse enough heat to carry them off; if there are no surprises, it's nonetheless a smooth, sleek package.

**REBA McENTIRE**—Just A Little Love, MCA 5475. Producer: Norro Wilson. Under Wilson's tutelage, McEntire unfortunately seems to have opted for the glib lyric and the big production over her former stark and soulful traditional sound.

**JERRY LEE LEWIS**—I Am What I Am, MCA 5478. Producer: Ron Chancey. If you can wade through all the chest-thumping and self-aggrandizing riffs Lewis so favors here, you'll find a lot of very moving performances, including such classic weepers as "Careless Hands," "Candy Kisses" and "Send Me The Pillow That You Dream On."



**STEPS AHEAD**—Modern Times, Elektra/Musician 60351. Producers: Steps Ahead. The New York quintet swings toward fusion, with Warren Bernhardt taking over the keyboard station and adding visceral synthesizers. Peter Erskine's addition of electronic drums and Mike Mainieri's similar application of synthesizer to mallet instruments further emphasize the new style, which invites comparison with Weather Report.

**McCOY TYNER**—Dimensions, Elektra/Musician 60350. Producer: McCoy Tyner. The veteran pianist makes his label debut a return to form, dropping the crossover mannerisms briefly flirted with while on Columbia. With Gary Bartz (alto sax) and John Blake (vio-

lin) sharing the front line, Tyner flexes the mesmeric rhythmic drive that he first staked out in the late '60s.

## Billboard's Recommended LPs

### pop

**LEO SAYER**—Have You Ever Been In Love, Warner Bros. 1-25073. Producer: Christopher Neil. Sayer's latest is a collection of 14 songs about love—mostly the unrequited variety. The album includes Sayer's 1980 smash "More Than I Can Say," which typifies the album's overall tone and theme.

**KING CRIMSON**—Three Of A Perfect Pair, Warner Bros./EG 25071. Producers: King Crimson. The reactivated Crimson's third album offers their most melodic, accessible music yet, while still plying offbeat topics and technique.

**JACKI SORENSON'S AEROBIC DANCING ENCORE**, Lakeside LSI 30006 (Mirus). Producer: Dave Fisher. Veteran exercise teacher's latest goes from Jackie Wilson to Warren Zevon for this 13 song workout.

**DOUG MacLEOD**—No Road Back Home, Hightone HT 8002. Producers: Bruce Bromberg, Dennis Walker. Guitar/vocalist and a well-honed quartet in a fresh mix of modern blues with jazzy underpinnings; witty original material, too. Contact: P.O. Box 8064, Emeryville, Calif. 94662.

**ELVIS PRESLEY**—Elvis' Gold Records, Vol. 5, RCA AFLI-4941. Reissue producer: Joan Deary. Latest Presley compilation stresses the later years, including such fine hits as "Suspicious Minds," "In The Ghetto," "Burning Love," "Moody Blue" and "Way Down."

**THE SMITHS**—Sire 25065-1. Produced by John Porter. The Smiths are a four-man group who specialize in progressive pop, directed at both rock radio and dance clubs. Stand-out cuts include "This Charming Man," "What Difference Does It Make" and "Reel Around The Fountain."

**"FLASHBEAGLE,"** Disneyland/Vista 2518. Produced by Lee Mendelson, Desiree Goyette, Ed Bogas, Jymn Magon. This is "Flashdance," Peanuts-style, as Snoopy, Charlie Brown and the whole Peanuts gang walk through songs from the animated TV special.

### country

**MEL TILLIS**—New Patches, MCA 5472. Producer: Harold Shedd. What makes Shedd such an effective producer is exactly what's needed for Tillis: a crisp, clean clarity and an emphasis on instrumentation. The song choices, for the most part, are fine—especially the title cut and a Donny Lowery/Mac McAnally song titled "Faded Blue."

**THE OSMOND BROTHERS**—One Way Rider, Warner Bros./Curb 1-25070. Producer: Jim Ed Norman. Ballads dominate this smoothly-paced collection, but the Osmonds' stellar vocal harmonies provide enough interest to keep the package pleasant.

**THE DREADFUL SNAKES**—Snakes Alive, Rounder 0177. Producers: Fleck, Flux. Latest high-powered bluegrass ensemble includes Roland White, Bela Fleck and Jerry Douglas helping spur spirited, tight music.

### jazz/fusion

**STEVE TIBBETTS**—Safe Journey, ECM 25002 (ECM 1270). Producer: Manfred Eicher. St. Paul guitarist's layered pieces, pulsing rhythm arrangements span rock, jazz and folk elements. Hypnotic.

**PANAMA FRANCIS/THE SAVOY SULTANS**—Everything Swings, Stash ST233. Producer: Bernard Brightman. Ten intriguing tracks by the drummer and his spirited 10-piece band. The tunes are all old big band standards with George Kelly's gutsy tenor well-spotted.

**CLARE FISCHER**—With Woodwinds, Discovery DS880. Producer: Albert Marx. Gary Foster's reeds are featured with the leader's keyboards on six tracks, including a three-part "Blues Trilog." It's fresh, contemporary jazz, some of it overdubbed.

**JOHNNY RICHARDS' ORCHESTRA**—Aljalon, Discovery DS895. Producer: Albert Marx. (Reissue). Richards was a daring, progressive composer and arranger, evident on eight titles taped back in 1956 with a powerful, brass-heavy band. The music still sounds modern today.

**FRANK WESS**—I Hear Ya Talkin', Savoy Jazz SJL1136. Producer: Ozzie Cadena. (Reissue). The Jones Boys, Thad, Hank and Eddie, back the one-time Basie star sideman on five entertaining tracks recorded in 1959. Wess' alto, tenor and flute are beautifully played. Kudos, too, for Gus Johnson's superb drumming.

**GERALD WILSON'S ORCHESTRA**—The Golden Sword, Discovery DS901. Producer: Richard Bock. (Reissue). Ten titles from the old Pacific Jazz library comprise this welcome LP by the former Jimmie Lunceford trumpeter. Six tunes are Wilson originals, but all merit repeated spinners.

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# Billboard® Hits Of The World™

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## BRITAIN

(Courtesy of Music & Video Week)  
As of 4/7/84

### SINGLES

This Week	Last Week	Title	Artist
1	1	HELLO	Lionel Richie, Motown
2	7	A LOVE WORTH WAITING FOR	Shakin' Stevens, Epic
3	3	ROBERT DE NIRO'S WAITING	Bananarama, London
4	13	YOU TAKE ME UP	Thompson Twins, Arista
5	9	PEOPLE ARE PEOPLE	Depeche Mode, Mute
6	2	IT'S RAINING MEN	Weather Girls, CBS
7	4	IT'S A MIRACLE	Culture Club, Virgin
8	5	WHAT DO I DO?	Phil Fearon & Galaxy, Ensign
9	14	TORVILL & DEAN	Richard Hartley & Michael Reed Orchestra, Safari
10	6	YOUR LOVE IS KING	Sade, Epic
11	20	P.Y.T.	Michael Jackson, Epic
12	15	CHERRY OH BABY	UB40, DEP International
13	8	STREET DANCE	Break Machine, Record Shack
14	29	NELSON MANDELA	Special Aka, 2 Tone
15	36	GLAD IT'S ALL OVER	Captain Sensible, A&M
16	27	LUCKY STAR	Madonna, Sire
17	10	JOANNA	Kool & Gang, De-Lite
18	37	AIN'T NOBODY	Rufus & Chaka Khan, Warner Bros.
19	17	AN INNOCENT MAN	Billy Joel, CBS
20	11	99 RED BALLOONS	Nena, Epic
21	12	WOULDN'T IT BE GOOD	Nik Kershaw, MCA
22	16	JUMP	Van Halen, Warner Bros.
23	21	RELAX	Frankie Goes To Hollywood, ZTT
24	18	TO BE OR NOT TO BE	Mel Brooks, Island
25	38	WOOD BEEZ	Scritti Politti, Virgin
26	NEW	AGAINST ALL ODDS	Phil Collins, Virgin
27	30	UP ON THE CATWALK	Simple Minds, Virgin
28	22	DANCE HALL DAYS	Wang Chung, Geffen
29	19	'ULLO JOHN! GOTTA NEW MOTOR?	Alexei Sayle, Springtime
30	40	THAT'S THE WAY	Dead Or Alive, Epic
31	NEW	THE CATERPILLAR	Cure, Fiction
32	33	BORROWED TIME	John Lennon, Polydor
33	28	SWIMMING HORSES	Slouxsie & Banshees, Wonderland
34	NEW	BABY YOU'RE DYNAMITE	Cliff Richard, EMI
35	24	BREAKIN' DOWN	Julia & Company, London
36	26	SOMEBODY'S WATCHING ME	Rockwell, Motown
37	NEW	SHE'S STRANGE	Cameo, Club
38	25	THE LION'S MOUTH	Kajagoogoo, EMI
39	NEW	HEAVEN	Psychodelic Furs, CBS
40	NEW	SOMEDAY	Gap Band, Total Experience

### ALBUMS

This Week	Last Week	Title	Artist
1	1	CAN'T SLOW DOWN	Lionel Richie, Motown
2	2	HUMAN'S LIB	Howard Jones, WEA
3	NEW	NOW, THAT'S WHAT I CALL MUSIC II	Various, Virgin
4	4	THRILLER	Michael Jackson, Epic
5	5	AN INNOCENT MAN	Billy Joel, CBS
6	6	INTO THE GAP	Thompson Twins, Arista
7	3	ALCHEMY-DIRE STRAITS LIVE	Vertigo
8	7	CAFE BLEU	Style Council, Polydor
9	18	COLOUR BY NUMBERS	Culture Club, Virgin
10	13	THE VERY BEST OF MOTOWN LOVE SONGS	Various, Telstar
11	11	HUMAN RACING	Nik Kershaw, MCA
12	9	THE SMITHS	Rough Trade
13	15	TOUCH	Eurythmics, RCA
14	17	SPARKLE IN THE RAIN	Simple Minds, Virgin
15	10	THE WORKS	Queen, EMI
16	14	OFF THE WALL	Michael Jackson, Epic
17	16	LABOUR OF LOVE	UB40, DEP International
18	8	FUGAZI	Marillion, EMI
19	19	U2 LIVE "UNDER A BLOOD RED SKY"	Island
20	38	STAGES	Elaine Paige, K-tel
21	NEW	ORIGINAL MOTION PICTURE SOUNDTRACK-YENTL	Barbra Streisand, CBS
22	NEW	BODY AND SOUL	Joe Jackson, A&M
23	23	NO PARLEZI	Paul Young, CBS
24	22	THE CROSSING	Big Country, Mercury
25	NEW	STREET SOUNDS ELECTRO 3	Various, Street Sounds

This Week	Last Week	Title	Artist
26	21	THE ROSE OF TRALEE	James Last & Orchestra, Polydor
27	27	KEEP MOVIN'	Madness, Stiff
28	NEW	SILVER	Cliff Richard, EMI
29	20	THE DRUM IS EVERYTHING	Carmel, London
30	24	THE ICICLE WORKS	Beggars Banquet
31	25	1984	Van Halen, Warner Bros.
32	29	SOMETIMES WHEN WE TOUCH	Various, Ronco
33	26	IN THE HEART	Kool & Gang, De-Lite
34	12	THIS LAST NIGHT IN SODOM	Soft Cell, Some Bizzare
35	NEW	TOO LOW FOR ZERO	Elton John, Rocket
36	28	NOW, THAT'S WHAT I CALL MUSIC	Various, EMI
37	39	LIONEL RICHIE	Motown
38	36	THE FLAT EARTH	Thomas Dolby, Parlophone
39	NEW	SWOON	Prefab Sprout, Kitchenware
40	30	THREE OF A PERFECT PAIR	King Crimson, E.G.

## WEST GERMANY

(Courtesy Der Musikmarkt)  
As of 4/9/84

### SINGLES

This Week	Last Week	Title	Artist
1	2	BIG IN JAPAN	Alphaville, WEA
2	1	RELAX	Frankie Goes to Hollywood, Island
3	7	SOMEBODY'S WATCHING ME	Rockwell, Motown/RCA
4	3	RADIO GA GA	Queen, EMI
5	13	JUMP	Van Halen, Warner Bros./WEA
6	6	GIRLS JUST WANT TO HAVE FUN	Cyndi Lauper, Epic/CBS
7	4	LOVE IS A BATTLEFIELD	Pat Benatar, Chrysalis/Ariola
8	8	LET THE MUSIC PLAY	Shannon, Bellaphon
9	5	HELLO AGAIN	Howard Cependale, EMI
10	9	HOLIDAY	Madonna, Sire/WEA
11	16	RETTE MICH	Nena, CBS
12	11	DOCTOR, DOCTOR	Thompson Twins, Arista/Ariola
13	NEW	BLACK & WHITE	Pato, Teldec
14	19	ZU NAH AM FEUER	Stefan Waggershausen & Alice, Ariola
15	NEW	TO BE OR NOT TO BE	Mel Brooks, Ariola
16	NEW	(FEELS LIKE) HEAVEN	Fiction Factory, CBS
17	12	BREAK MY STRIDE	Matthew Wilder, Epic/CBS
18	NEW	JOANNA	Kool & Gang, De-Lite, Metronome
19	NEW	RUN RUNAWAY	Slade, RCA
20	15	HAPPY CHILDREN	P. Lion, Bellaphon

### ALBUMS

This Week	Last Week	Title	Artist
1	2	?(FRAGEZEICHEN)	Nena, CBS
2	7	DIE SONGS EINER SUPERGRUPPE	Supertramp, A&M/CBS
3	1	AMMONIA AVENUE	Alan Parsons Project, Arista/Ariola
4	4	CARAMBOLAGE	Peter Maffay, Teldec
5	3	THE WORKS	Queen, EMI
6	16	PETER HOFMAN 2	CBS
7	5	HELLO AGAIN	Howard Cependale, EMI
8	9	ALCHEMY-DIRE STRAITS LIVE	Vertigo/Phonogram
9	6	INTO THE GAP	Thompson Twins, Arista/Ariola
10	8	HUMAN'S LIB	Howard Jones, WEA
11	11	1984	Van Halen, Warner Bros./WEA
12	10	TABU	Stefan Waggershausen, Ariola
13	12	THRILLER	Michael Jackson, Epic/CBS
14	13	LIVE FROM EARTH	Pat Benatar, Chrysalis/Ariola
15	15	WENN SCHON NICHT FUER IMMER...	Ulla Meinecke, RCA
16	NEW	GESICHTER EINER FRAU	Milva, Metronome
17	14	GOETTERHAEMMERUNG	Udo Lindenberg, Polydor/DGG
18	17	LOVE AT FIRST STING	Scorpions, Harvest/EMI
19	18	THE AMAZING KAMIKAZE SYNDROME	Slade, RCA
20	19	JENSEITS VON EDEN	Nino de Angelo, Polydor/DGG

## AUSTRALIA

(Courtesy Kent Music Report)  
As of 4/9/84

### SINGLES

This Week	Last Week	Title	Artist
1	1	99 LUFTBALLONS	Nena, Epic
2	2	GIRLS JUST WANT TO HAVE FUN	Cyndi Lauper, Portrait
3	4	CALLING YOUR NAME	Marilyn, Mercury
4	8	HOLD ME NOW	Thompson Twins, Arista
5	7	I SEND A MESSAGE	Inxs, WEA
6	3	JUMP	Van Halen, Warner Bros.

This Week	Last Week	Title	Artist
7	5	RELAX	Frankie Goes To Hollywood, Island
8	11	LOVE OF THE COMMON PEOPLE	Paul Young, CBS
9	9	BREAK MY STRIDE	Matthew Wilder, Epic
10	13	REBEL YELL	Billy Idol, Chrysalis
11	6	RADIO GA GA	Queen, EMI
12	12	CATCH ME I'M FALLING	Real Life, Wheatly
13	10	LOVE IS A BATTLEFIELD	Pat Benatar, Chrysalis
14	14	POLITICS OF DANCING	Re-Flex, EMI
15	18	BEAST OF BURDEN	Bette Midler, Atlantic
16	NEW	GIRL ON THE WALL	Jane Clifton, Mushroom
17	15	THRILLER	Michael Jackson, Epic
18	NEW	SATURDAY NIGHT	Cold Chisel, WEA
19	NEW	HERE COMES THE RAIN AGAIN	Eurythmics, RCA
20	16	COME SAID THE BOY	Mondo Rock, WEA

### ALBUMS

This Week	Last Week	Title	Artist
1	1	THE SWING	Inxs, WEA
2	2	THRILLER	Michael Jackson, Epic
3	3	TOO LOW FOR ZERO	Elton John, Rocket
4	5	ALCHEMY	Dire Straits, Vertigo
5	8	THE MODERN BOP	Mondo Rock, WEA
6	4	1984 SHAKIN'	Various, Festival
7	7	ELVIS BLUE	Elvis Presley, RCA
8	9	UNDER A BLOOD RED SKY	U2, Island
9	6	TWENTY GREATEST HITS	Kenny Rogers, Liberty
10	10	LIVE FROM EARTH	Pat Benatar, Chrysalis
11	13	1984	Van Halen, Warner Bros.
12	11	TOUCH	Eurythmics, RCA
13	12	COLOUR BY NUMBERS	Culture Club, Virgin
14	15	NO PARLEZ	Paul Young, CBS
15	18	CAN'T SLOW DOWN	Lionel Richie, Motown
16	14	SYNCHRONICITY	Police, A&M
17	17	AN INNOCENT MAN	Billy Joel, CBS
18	NEW	SHE'S SO UNUSUAL	Cyndi Lauper, Portrait
19	19	EYES THAT SEE IN THE DARK	Kenny Rogers, RCA
20	16	THE WORKS	Queen, EMI

## JAPAN

(Courtesy Music Labo)  
As of 4/9/84

### SINGLES

This Week	Last Week	Title	Artist
1	1	WINE RED NO KOKORO	Anzen Chital, Kitty/Kitty
2	3	NAMIDA NO REQUEST	Checkers, Canyon/Yamaha
3	NEW	KATSU	Shibugakitai, CBS-Sony/Johnny's
4	4	NAGISA NO HAIKARA MUSUME	Kyoko Koizumi, Victor/Burning
5	2	PROFILE	Atsumi Kurasawa, Warner-Pioneer/Arrow-West
6	5	ROCK'N ROUGE	Seiko Matsuda, CBS-Sony/Sun
7	6	HOSHIZORA NO DISTANCE	Alfee, Canyon/Nichion-Tanabe
8	7	HITORI	Miyuki Nakajima, Canyon/Yamaha
9	12	MONICA	Koji Kikkawa, SMS/Watanabe
10	NEW	YUWAKU KOOSEN KURA	You Hayami, Taurus/Sun-JCM
11	10	MOSHIMO ASHITAGA	Warabe, For Life/TV Asahi-Asai
12	9	NIOKU YONSENMANNO	Hitomi Go, CBS-Sony/Burning
13	8	ICHIBAN YARO	Masahiko Kondo, RVC/Johnny's
14	14	KIMINO HEART WA MARINE BLUE	Kiyotaka Sugiyama & Omega Tribe, VAP/Nichion/NTV/GEIEI
15	17	99 LUFTBALLONS	Nena, Epic/Sony/Arista
16	16	KAZE NO TANI NO NAUSICAA	Narumi Yasuda, TJC/PMP
17	NEW	GIRLS JUST WANT TO HAVE FUN	Cyndi Lauper, Epic-Sony/Nichion
18	11	SOYOKAZE NO MELODY	Naoko Kawai, Nippon Columbia/Geiel
19	15	SHONEN KENYA	Noriko Watanabe, Nippon Columbia/Variety
20	13	TREMOLO	Yoshie Kashiwabara, Nippon Phonogram/Dream

### ALBUMS

This Week	Last Week	Title	Artist
1	1	EACH TIME	Eiichi Ootaki, CBS-Sony
2	4	THRILLER	Michael Jackson, Epic-Sony
3	2	TOUCH ME SEIKO	Seiko Matsuda, CBS-Sony
4	5	?(FRAGEZEICHEN)	Nena, Epic-Sony
5	10	RIVERS ISLAND	Kiyotaka Sugiyama & Omega Tribe, VAP
6	3	JULIET KARA NO TEGAMI	Toshihiko Tahara, Canyon

This Week	Last Week	Title	Artist
9	9	PASADENA PARK	Hi-Fi Set, CBS-Sony
8	7	1984	Van Halen, Warner-Pioneer
9	11	SHE'S SO UNUSUAL	Cyndi Lauper, Epic-Sony
10	8	HOYO	Shinji Tanimura, Polystar
11	17	PARACHUTE GA OCHITA	NATSU, Koji Yoshikawa, SMS
12	NEW	KAZE NO TANI NO NAUSICAA	Joe Hisaishi, TJC
13	6	THE WORKS	Queen, Toshiba-EMI
14	13	COME ALONG	11, Tatsuro Yamashita RVC
15	NEW	INSIDE	Chage & Asuka, Warner-Pioneer
16	12	KOKINSHYUU	Hiroko Yakushimaru, Toshiba-EMI
17	15	BLANCHE	Mari Iijima, Victor
18	18	URARA	Asami Kado, Teichiku
19	14	PEPPERMINT COLLECTION	Hidemichi Ishikawa, RVC
20	16	TIMELY	Anri, For Life

## ITALY

(Courtesy Germano Ruscitto)  
As of 4/3/84

### SINGLES

This Week	Last Week	Title	Artist
1	2	LOVE OF THE COMMON PEOPLE	Paul Young, CBS
2	NEW	TERRA PROMESSA	Eros Ramazzotti, DDD/CBS
3	6	NON VOGLIO MICA LA LUNA	Fiordaliso, Durium
4	1	CI SARA	Albano & Romina Power, Baby
5	4	RADIO GA GA	Queen, EMI
6	5	SERENATA	Toto Cutugno, Baby
7	7	JUST FOR TONIGHT	Gilbert Montagne, Baby
8	8	LA DONNA CANNONE	Francesco de Gregori, RCA
9	19	NINA	Mario Castelnuovo, RCA
10	10	VICTIMS	Culture Club, Virgin
11	13	ALL NIGHT LONG	Lionel Richie, Ricordi
12	9	CARA	Christian, PolyGram
13	11	COME SI CAMBIA	Fiorella Mannoia, Ariston
14	18	10 E TE	Jair Rodrigues & J., CGD-MM
15	16	OWNER OF A LONELY HEART	Yes, WEA
16	14	ANNI RUGGENTI	Gruppo Italiano, Ricordi
17	17	NUOVO SWING	Enrico Ruggeri, CGD-MM
18	NEW	TOTAL ECLIPSE OF THE HEART	Bonnie Tyler, CBS
19	NEW	STAY	Bonnie Bianco & P. Cosso, Fonit Cetra
20	12	PINOCCHIO CHIO	Pippo Franco, Lupus/Ricordi

## NETHERLANDS

(Courtesy Stichting Nederlandse Top 40)  
As of 4/3/84

### SINGLES

This Week	Last Week	Title	Artist
1	1	LOVE IS A BATTLEFIELD	Pat Benatar, Chrysalis
2	2	SOMEBODY'S WATCHING ME	Rockwell, Motown
3	4	GIRLS JUST WANT TO HAVE FUN	Cyndi Lauper, Portrait
4	3	BREAK MY STRIDE	Matthew Wilder, Epic
5	NEW	HELLO	Lionel Richie, Motown
6	NEW	ADULT EDUCATION	Daryl Hall & John Oates, RCA
7	8	DON'T ANSWER ME	Alan Parsons Project, Arista
8	6	SOMEBODY	Video, Dureco
9	9	HEIKIKKOWOKAN	Normaal, WEA
10	NEW	BEAST OF BURDEN	Bette Midler, Atlantic

### ALBUMS

This Week	Last Week	Title	Artist
1	3	AMMONIA AVENUE	Alan Parsons Project, Arista
2	2	LIVE FROM EARTH	Pat Benatar, Chrysalis
3	1	N.E.W.S.	Golden Earring, 21 Records
4	6	ALCHEMY	Dire Straits, Vertigo
5	4	NO PARLEZ	Paul Young, CBS
6	NEW	BODY AND SOUL	Joe Jackson, A&M
7	NEW	CAN'T SLOW DOWN	Lionel Richie, Motown
8	7	WHITE FLAMES	Snowy White, Towerbell
9	5	THE WORKS	Queen, EMI
10	NEW	DE KLOKK OP ROCK	Normaal, WEA

## DENMARK

(Courtesy BT/IFPI)  
As of 4/3/84

### SINGLES

This Week	Last Week	Title	Artist
1	1	BUSTER	Nanna, Replay
2	6	G' MIG TID	Shella, EMI
3	NEW	GIRLS JUST WANT TO HAVE FUN	Cyndi Lauper, CBS

This Week	Last Week	Title	Artist
4	4		

NARM Highlights



**MINDING THEIR BUSINESS**—The opening business session is kicked off by PolyGram's Emiel Petrone, left, chairman of the Compact Disc Group; Convention chairman Roy Imber of Elroy Enterprises, center, and keynote speaker Jim Greenwood of Licorice Pizza.



**I WANT MY AWARD**—Lou Fogelman, left, outgoing NARM president, presents MTV executives with the NARM presidential award. Grabbing the prize from Fogelman's left are the station's Les Garland, Bob Pittman and John Sykes.



**PASSING THE GAVEL**—Roy Imber of Elroy Enterprises, left, chairman of the 1984 NARM convention, presents the outgoing president's plaque to Lou Fogelman of Show Industries, retiring NARM president.



**YET ANOTHER THRILL**—Don Dempsey, right, of CBS, accepts the award for best selling album of the year for Michael Jackson's "Thriller." Tower Records' Russ Solomon, a member of the NARM board of directors, makes the presentation.



**PICKING UP THE TAB**—Representatives of the independent distribution network greet guests at the welcoming cocktail reception, which was sponsored by indies this year. Pictured from left are George Hocutt of California Record Distributors, Dennis Baker of Action Music and Jim Schwartz of Schwartz Bros.



**SHOW AND TELL**—Morris Baumstein of CBS Advertising discusses plans for the label during the CBS product presentation.



**HOME BODIES**—Getting ready to tackle questions from the home computer software audience are, from left, panelists Nick Apostoleris of Alpha Distributors, Activision's Jim Levy, Billboard's computer software editor Faye Zuckerman and Sterling Lanier of the Record Factory.



**ATLANTIC TIDES**—Harry Belafonte greets label brass at an Atlantic reception in his honor. Shown from left are Atlantic's Sal Uterano, WEA's George Rossi, Belafonte and WEA's Henry Droz.

**VIDEO VERITIES**—Vestron Video's Jon Peisinger talks about the merits of the white glove test during his "Spotlight On Video" keynote speech.

## 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.

April 9-12, Audio-Visual Exhibition, Wembley Conference Centre, London.

April 14, Annual T.J. Martell Memorial Foundation for Leukemia Research humanitarian award dinner, New York Hilton.

April 14-19, Computer Graphics '85, Dallas Convention Center. April 26-28.

April 15, Songwriters Hall Of Fame 1984 induction ceremony and awards dinner, Waldorf-Astoria, New York.

April 16-18, Videotex '84 international conference and exhibition, Hyatt Regency, Chicago.

April 20-28, Athens International Film/Video Festival, Ohio University, Athens.

April 21-29, International Festivals of Country Music: Rotterdam (21), London (21-23), Belfast (24-25), Vienna (26), Munich (27), Frankfurt (28), Zurich (29).

April 26, New Orleans Music Awards, Seanger Theater, New Orleans.

April 26-28, Great Southern Computer Show, Carolina Coliseum, Columbia, S.C.

April 27-May 6, 15th annual New Orleans Jazz & Heritage Festival, New Orleans.

April 28-29, Electronic Keyboard & Sound Expo, Sheraton Inn, La Guardia Airport, New York.

April 29, Arthritis Foundation national telethon, Gaslight Theatre, Opryland, Nashville.

April 29-May 2, National Assn. of Broadcasters annual convention, Las Vegas Convention Center, Las Vegas.

May 1-3, All Electronics/ECIF show, Barbican Centre, London.

May 1-3, Electronic Production Efficiency show, National Exhibition Centre, Birmingham, England.

May 3-6, National Assn. of Independent Record Distributors (NAIRD) conference, Holiday Inn Golden Gateway, San Francisco.

May 4-6, Eleventh annual Music City Tennis Invitational, Maryland Farms Racquet & Country Club, Nashville.

May 6-8, Concert Music Broadcasters Assn. convention, Warwick Hotel, New York.

May 12-15, Audio Engineering Society (AES) convention, Anaheim Convention Center, Anaheim, Calif.

May 13-17, Computer Graphics '84, Anaheim Convention Center, Anaheim, Calif.

May 13-17, Billboard's International Music Industry Conference, Hotel Europe & Dunloe Castle Hotel, Killarney, Ireland.

May 13-17, Computer Graphics '84, Anaheim Convention Center, Anaheim, Calif.

May 15-18, Communications Equipment & Systems Exhibition, National Exhibition Centre, Birmingham, England.

May 15-18, Communications Equipment & Systems Exhibition, National Exhibition Centre, Birmingham, England.

May 19, quarterly Muscle Shoals Music Assn. songwriters workshop, Holiday Inn, Sheffield, Al.

May 19, quarterly Muscle Shoals Music Assn. songwriters workshop, Holiday Inn, Sheffield, Al.



**SHARK HUNT**—Warner Bros. recording artist Laurie Anderson and Island recording artist Adrian Belew stick together at a party celebrating her latest album "Mister Heartbreak." Belew played guitar on that album and can be caught on King Crimson's forthcoming album "Three Of A Perfect Pair."

## Lifelines

### Births

Boy, Timothy Moore, to Bob and Judy Merlis, March 21 in Santa Monica, Calif. He is vice president of publicity for Warner Bros. Records in Los Angeles.

Girl, Lucy Best, to Bonnie Herman and Tom Radtke, March 19 in Chicago. She is a member of the Singers Unlimited. He is a session musician there.

## New Companies

Gerard Ramos Presents, a concert production and promotion firm serving Louisiana, formed by Gerard Ramos. 4312A Georgia Ave., Kenner, La. 70065; (504) 466-6375.

Soundspectacular, a full service concert sound company, formed by Thomas Weeks II and Eddy Cook. The firm also specializes in remote recording studio design and construction, equipment sales and service, lighting and video productions. 515 E. Park Drive, Monroe, N.C. 28110; (704) 289-2058.

Sour Mash Records, formed by Eastside Artists. First release is an album entitled "Far Away In America" featuring Certain General and Band Of Outsiders. 120 E. 4th St., #K, New York, N.Y. 10003; (212) 228-0024.

## Bubbling Under The Top LPs

- 201—THE TEMPTATIONS, Back To Basics, Gordy 6085 GL (Motown)
- 202—CHINA CRISIS, Working With Fire And Steel, Virgin/Warner Bros. 1-25062
- 203—ANNE MURRAY, A Little Good News, Capitol ST-12301
- 204—DENISE LA SALLE, Right Place, Right Time, Malaco 7417
- 205—THE STATLER BROTHERS, Today, Mercury 812184-1 (PolyGram)
- 206—JOANIE GREGGAINS, Thin Thighs, Hips & Stomach, Parade PA 112
- 207—SOUNDTRACK, This Is Spinal Tap, Polydor 816846-1 (PolyGram)
- 208—KATE BUSH, Lionheart, EMI-America SMAS 17008
- 209—SANDY STEWART, Cat Dancer, Atco 90133
- 210—MICHAEL SCHENKER GROUP, Built To Destroy, Chrysalis FV 41441

Girl, Nancy Hemingway Heyl, to Nick and Jane Heyl, March 22 in Hanover N.H. He is president of Xeres Records in Norwich, Vt.

Boy, Julian Joseph, to Bertie and Beverly Higgins, March 26 in New Port Richey, Fla. He records for the Kat Family label.

Girl, Jessica JeTonne, to Lari O'Neil and Neil Merryweather, Feb. 22 in Los Angeles. She works for Bainbridge Records there. He is an independent producer and recording artist.

Boy, Benjamin Nathan, to Ritch and Shelley Bloom, March 23 in Washington, D.C. He is a local promotion manager for CBS in the D.C./Baltimore area.

### Deaths

Carmen Dragon, 69, of cancer March 30 in Santa Monica, Calif. The veteran composer, conductor and arranger scored more than 30 films, including "Cover Girl" (1944), which earned him an Oscar, and in more recent decades conducted the Glendale Symphony Orchestra and the Hollywood Bowl Symphony. He recorded over 75 albums for Capitol. He is survived by his wife Eloise and five children, including composer/performer Daryl "The Captain" Dragon and Surf Punks co-founder Dennis Dragon.

## Bubbling Under The HOT 100

- 101—DON'T LOOK ANY FURTHER, Dennis Edwards, Gordy 1715 (Motown)
- 102—SUPERSTAR/UNTIL YOU COME BACK TO ME, Luther Vandross, Epic 49-04969
- 103—DON'T LET YOUR LOVE GROW COLD, Con Funk Shun, Mercury 818369-7 (PolyGram)
- 104—BEAT BOX, Art Of Noise, Island 7-99782 (Atco)
- 105—LOLLIPOP LUV, Bryan Loren, Philly World 2015
- 106—ALL NIGHT PASSION, Alisha, Vanguard 72
- 107—SIXTY-EIGHT GUNS, The Alarm, I.R.S. 9924 (A&M)
- 108—I CRY JUST A LITTLE BIT, Shakin' Stevens, Epic 34-04338
- 109—THE SADDEST VICTORY, Sandy Stewart, Modern 7-99774 (Atco)
- 110—RIGHT OR WRONG, The Spinners, Atlantic 7-89689

## Market Quotations

As of closing: 4/4/84

Annual High	Low	NAME	P-E	(Sales 100s)	High	Low	Close	Change
61%	50%	ABC	10	324	58 1/2	57 3/4	57 3/4	- 3/8
55	45%	American Can	12	1558	45 1/2	44 3/4	45 1/2	- 3/8
12%	10%	Armstrong Int'l	10	—	—	—	11 1/2	unch
72	61 1/2	CBS	11	560	71 1/2	70 3/4	71 3/4	+ 1/8
22 1/2	10%	Coleco	—	2239	12 1/2	11 3/4	12 1/2	+ 1/8
8 3/4	6	Craig Corporation	—	2	7 1/2	7	7 1/2	+ 1/8
68	48 3/4	Disney, Walt	24	6202	67 3/4	65 1/2	66	- 3/8
5 3/4	5	Electrosound Group	—	5	5	5	5	- 7/8
33 1/4	28 1/4	Gulf + Western	8	1475	32 1/2	31 1/4	32 1/2	+ 3/8
27 1/2	17	Handleman	13	412	26 1/2	25 3/4	26 1/2	unch
7 3/4	4 3/4	K-Tel	—	1	4 3/4	4 3/4	4 3/4	- 1/8
86 3/4	74 1/2	Matsushita Electronics	21	287	87 1/2	86 3/4	87 1/2	+ 2 1/2
9 1/2	4 7/8	Mattel	—	824	8 3/4	8 3/4	8 3/4	- 1/8
44 3/4	33 3/4	MCA	13	1938	42 3/4	41 1/2	42	+ 3/8
85 1/2	70 1/4	3M	12	2576	71 1/2	70 3/4	71 1/2	unch
140 3/4	106	Motorola	18	3115	116 3/4	113 3/4	113 3/4	- 1 1/8
39 1/2	32 3/4	No. American Phillips	9	47	33 1/2	33 1/2	33 1/2	- 1/8
5 3/4	3 1/4	Orox Corporation	—	10	4 3/4	4 3/4	4 3/4	+ 1/8
32 3/4	25 1/2	Pioneer Electronics	53	—	—	—	25 3/4	unch
38 3/4	28 3/4	RCA	16	3562	34 1/2	32 3/4	34 1/2	+ 1 1/2
17 3/4	14 3/4	Sony	21	2831	16 3/4	16 1/4	16 3/4	+ 1/8
37 3/4	30 3/4	Storer Broadcasting	—	238	31 3/4	31 3/4	31 3/4	- 1/8
4 3/4	3	Superscope	—	33	4 3/4	4 1/4	4 3/4	+ 1/8
59	49 1/4	Taft Broadcasting	16	168	59 1/2	58	59 1/4	+ 1 1/4
29 3/4	21	Warner Communications	—	270	24 3/4	24 3/4	24 3/4	+ 1/8
17 1/2	11 3/4	Wherehouse Entertain.	14	138	15 3/4	15 3/4	15 3/4	+ 3/8

### OVER THE COUNTER

Sales	Bid	Ask	OVER THE COUNTER	Sales	Bid	Ask
—	1/2	1	Josephon Int'l	600	11 1/2	11 3/4
4800	2 13/16	2 15/16	Recoton	10860	9	9 1/4
64	6 1/4	6 3/4	Schwartz Bros.	—	2 3/4	3 1/2
1600	3 1/4	3 3/4				

Over-the-Counter prices shown may or may not represent actual transactions. Rather, they are a guide to the range within which these securities could have been sold or bought at the time of compilation. The above information contributed 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.

## Student-Run Chicago Label Preparing First Release

By MOIRA McCORMICK

CHICAGO — AEMMP Records, the student-run not-for-profit record label incorporated by Columbia College's Arts, Entertainment & Media Management Program here, has announced its first signing. Synthesizer duo Master Plan, consisting of keyboardist Tom O'Callaghan and his vocalist wife Pepper Gomez, is in the process of recording a 12-inch dance single for AEMMP at Chicago Recording Co. this week, with product due out April 20, according to Chuck Suber, label trustee and head of AEMMP's graduate division.

Graduate students operating the record company had been scouring the Chicago area for talent since its inception in September, 1982, spending that first year putting together administrative specifications for AEMMP Records. O'Callaghan's signing sets the company's wheels in

motion, says Suber. AEMMP's first 12-inch will be produced by graduate student and label president Dale Roadcap, and upon release will be worked in the market by student label officers. "They'll be acting as promo men for the radio stations, as well as setting up point of sale merchandise on a retail level," says Suber. Local distribution, he adds, is pending. Press, publicity, and all other elements of making a record will be overseen by the students. "Our object is to make enough noise that a major label will pick it up," Suber says.

AEMMP Records is presided over by a board of trustees including Irwin H. Steinberg, head of the Business of Music curriculum; Fred Fine, chairman of the AEMMP label and department; Lou Simon, faculty adviser; and Suber.

## Executive Turntable

Continued from page 4

Programming Services, the Woodbury, N.Y.-based distributor of The Playboy Channel, Bravo, etc. He was Prism's vice president . . . In New York, Today Video names Allan Hughes director of marketing and sales. He was with Modern Telecommunications . . . The Video Corp. of America appoints Andrew Duca manager of public relations in New York. He joins from the public relations firm March Five Inc.

Jeffrey Nagel is appointed national field sales manager for Celestion Industries' U.S. divisions, based in Boston. He was operations manager for Tech Hi Fi's retail chain . . . In Secaucus, N.J., Panasonic appoints Carl Lindquist advertising manager of its communications division. He was national advertising manager for the Maxell Corp . . . John Harrow is upped to national sales manager for Signet, the audio peripherals manufacturer based in Stow, Ohio. He was a regional sales manager . . . Bruce Boretzky joins VCM Systems Inc., Cedar Rapids, Iowa, as marketing vice president. Before joining the firm, which designs and produces interactive media software programs, Boretzky was with the advertising firm of Creswell, Munsell, Fultz & Zirbel. In addition, VCM ups Cynthia Konicek to production coordinator. She's been with the firm for three years.

### Related Fields

In New York, Jeffrey Berg is elected to the board of directors of Josephson International. He continues as president of International Creative Management, a subsidiary of Josephson. And Bruce Moran has joined ICM there as as booking agent. He was associate producer at Monarch Entertainment Bureau . . . Lawrence Payne is named associate editor of Music Connection magazine in Los Angeles. He was a contributor to Guitar Player . . .

# News

## WARNER-AMEX'S PITTMAN:

### Exclusivity Key To MTV Deals

• Continued from page 3

On the contrary, he says, MTV will be giving the record companies who sign its deal guaranteed access to a pre-determined number of clips. "For the record companies, the fear of a stranglehold comes when you deal with the record companies on a video-by-video basis."

According to Pittman, those record companies who sign the contracts "will always have a defined amount of access to MTV. What we're asking for is not exclusivity. We're asking for early windows, which we get anyway," Pittman says.

He confirms that the terms of the agreements "may vary somewhat label by label," saying that signing of contracts will lead to "formalizing a relationship that exists today, as opposed to dramatically altering it."

In outlining what MTV offers that other clip venues don't, Pittman opines, "Of all the music shows out there, no one's excited about any programming effort but MTV. MTV is an entity. The others are just shows on other entities."

Pittman has sharp comments on some of the broadcast-based video clip shows. He describes as "ludicrous" comparisons between the 80 million household reach of NBC and the 20 million household reach of MTV, noting that given the time and ratings of NBC's "Friday Night Videos", the program itself is "clearly not reaching that kind of numbers."

The important thing in releasing video clips is not the amount, but the quality of exposure gained, claims Pittman. "When it (a video clip) comes out, you want it to be a major

happening," he says. "If it's everywhere, it's a commodity."

Monopoly is not MTV's goal, Pittman says. He says he wants to "make sure at MTV that we have a few points of differentiation" from other services, and also to guarantee he has "a portion of the videos to have for our world premiere window."

Pittman adds another aspect to the "new model" of video distribution he's trying to create. While still talking about "wanting to avoid radio/records" type of relationships, he says he also wants to "avoid the HBO/movie studio model, where we would have the same kind of conflicts that HBO has had with the studios."

The ongoing battles between HBO and the studios have had a "stifling" effect upon that area of cable tv, says Pittman.

### CHUM To Offer Canadian 'MTV'

• Continued from page 3

cess to the business by newcomers.

The commission noted that concern in its decision granting the license by saying CHUM must "ensure fair and equitable access policies" and that "new artists and bands should not be denied access to the network, provided their video material meets the licensee's minimum standards of acceptability."

CITY-TV now offers four music video programs with varying degrees of flexibility in content. "City Limits," because it is an overnight show, has a broad playlist. "The New Music," its rock news magazine program, is also wide-ranging. But its syndicated "New Music" and "CHUM Top 30" countdown programs have tight playlists.

FitzGerald says MuchMusic will be "considerably wider in scope" than MTV in the U.S.

The royalty issue now creeping to the surface in the U.S. is not likely to be addressed in its entirety soon. The Performing Rights Organization of Canada told the hearings it wants a 2.4% performance royalty for videos by its artists, but the commission does not have the power to make such an order.

And, while Rogers said it would pay the fee, CHUM has so far only offered to engage in "fair-minded negotiations" with PRO Canada and the Composers, Authors & Publishers Assn. of Canada (CAPAC).

The commission will convene another hearing in about two years to review the progress of MuchMusic and the ACSN sports service to see if fine-tuning is needed.

The CHUM bid should be widely embraced by the industry, which lent strong backing to the proposal when it was submitted to the commission for scrutiny late last year. Among the groups backing it were Concert Productions International Ltd., the largest promoter in the country. CITY, CHUM and CPI had cooperated on several simulcast concert presenta-

tions, including the so-called farewell performance in December, 1982, by the Who.

CPI has also been strongly involved in the Canadian pay-tv business since it was launched last year, including the highly-acclaimed "First Choice Rocks" series, which has featured David Bowie, the Police and others.

MuchMusic will be allowed up to eight minutes of advertising per hour, but it cannot have local or regional advertising, the staple of conventional broadcast revenues.

### Chains Still Hesitant On Surveillance System Tests

• Continued from page 3

"Also, we worry about whether our people are ready for these systems. If the bell rings, do our people want to tackle someone the size of a Dolphin linebacker?"

Price is less of a consideration, although Lief says she has heard prices of \$5,000 per store and up, which can be a definite deterrent for retailers.

Record/tape chains around the country are split on the effectiveness of Sensormatic systems. The 150-store Record Bar chain went with the outfit because it has the most experience with record/tape outlets. But with 25% of the chain's outlets equipped with Sensormatic systems,

results have been inconsistent.

"Sometimes it goes off and sometimes it doesn't," says Ralph King, vice president of Record Bar. "And sometimes product placed near the front of the store activates the system."

The system's effectiveness is further clouded by King's admission that installation has produced a radical change in shrinkage in some stores, and none in others. But despite his complaints, King credits Sensormatic with standing behind its product, and reports that the firm's technicians have been devoting a lot of time to trying to fine-tune Record Bar's systems.

Calls to Sensormatic were not returned.

Beyond technical glitches, chains wonder about the human factor. Barbara Tallberg, 3M's sales representative in Denver, says store managers are concerned with how steady, honest customers will react to the sudden introduction of a system. She also echoes Lief on employee attitude.

"We suggest that stores immediately contact the police," says Tallberg, "and have them come in and go over the whole procedure for intercepting suspects and handling the whole situation."

Those chains with systems already in place vary in how they handle confrontation. Record Bar personnel are instructed to call the police, and if the defendant is charged, the chain prosecutes every time. The Detroit-based Harmony House prosecutes "the more belligerent types" who it believes are more likely to be habitual shoplifters, according to the chain's Lloyd Welch.

Next: How retail management determines the cost effectiveness of surveillance systems when weighed against the costs of installation and upkeep

installed in the Canoga Park plant here, with early July as a target date.

"Al Weintraub and I saw projections 18 months ago that diskettes would be produced in quantities of billions after 1985, and we figured this diversification was right for us as duplicators," Rothberg explains. ASR is presently concentrating on the 5¼-inch configuration, but could readily broaden its duplicating scope to handle three-and-a-fraction in the future.

The equipment is flexible and can duplicate home computer software for Apple, Commodore and IBM computers. Rothberg estimates that the diskette facilities in the two plants will represent a \$250,000 capital expansion when completed. ASR's duplicating line is self-sustaining from duplicating through labeling, sleeving and cartoning.

JOHN SIPPET

### ASR Recording Services Gets Into Diskette Duping

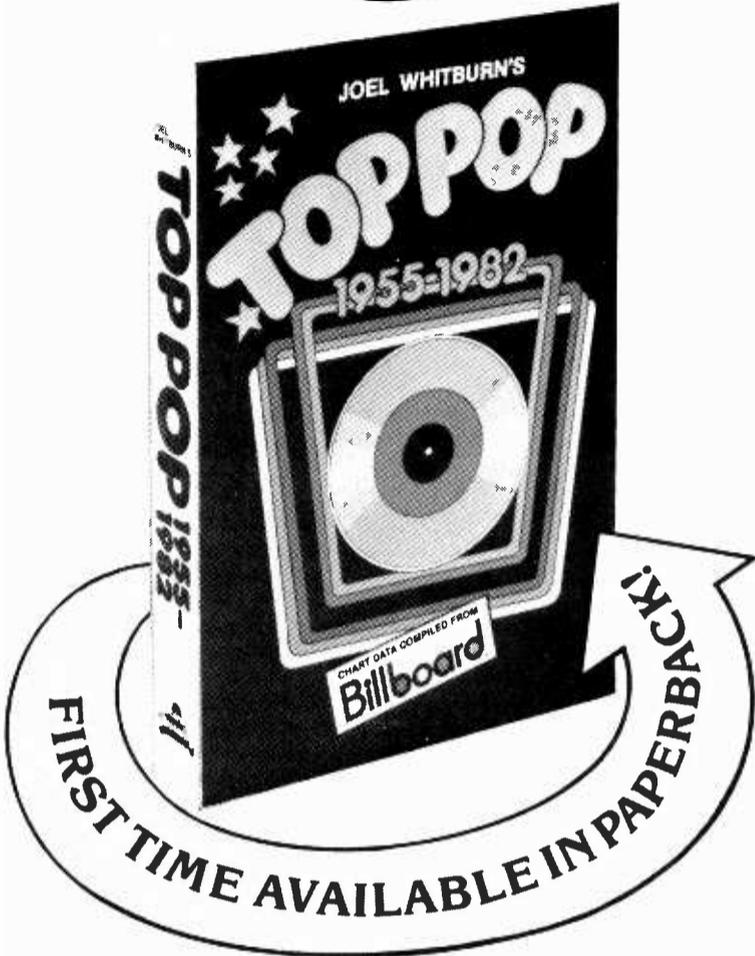
LOS ANGELES—ASR Recording Services East has started high speed diskette duplicating for home computers in a move toward diversification of the longtime audio duplicating firm.

Present high speed floppy disk duplicating equipment is turning out 12,000 units in an eight-hour shift, according to the company's Sani Rothberg. The present master unit, a Concept 1, supplied by Sector Data Systems Inc., Selden, N.Y., with two five-disk drive slaves, will eventually produce more than 20,000 units in eight hours when SDS's Tom Reilly supplies automatic feed.

The present three pieces of equipment weight 120 pounds and occupy 30% of the room required for similar audio duplicating machinery, Rothberg says. The same machinery in use at the Glen Rock, N.J. plant will be

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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	69	MICHAEL JACKSON Thriller Epic QE 38112		▲		BLP 2	36	35	9	CHRISTINE MCVIE Christine McVie Warner Bros. 1-25059	WEA		8.98		71	61	63	DEF LEPPARD Pyromania Mercury 8103081 (Polygram)	POL	▲	8.98	
2	2	9	SOUNDTRACK Footloose Columbia JS 39242	CBS	▲			37	40	5	CAMEO She's Strange Atlanta Artists 814-984-1 (Polygram)	POL		8.98		72	60	52	QUIET RIOT Metal Health Pasha/CBS BFZ 38443	CBS	▲		
3	3	12	VAN HALEN 1984 Warner Bros. 1-23985	WEA	▲	8.98		38	36	20	BILLY IDOL Rebel Yell Chrysalis FV 41450	CBS				73	79	22	EDDIE MURPHY Comedian Columbia FC-39005	CBS	●		BLP 22
4	5	23	LIONEL RICHIE Can't Slow Down Motown 6059 ML	MCA	▲	8.98	BLP 3	39	43	21	UB 40 Labor Of Love A&M SP-6-4980	RCA		6.98		74	80	4	HOWARD JONES Human's Lib Elektra 60346	WEA		8.98	
5	6	28	HUEY LEWIS & THE NEWS Sports Chrysalis FV 41412	CBS	▲			40	45	9	DWIGHT TWILLEY Jungle EMI-America ST-17107	CAP		8.98		75	75	99	JANE FONDA Jane Fonda's Workout Record Columbia CX2-38054	CBS	▲		
6	4	24	CULTURE CLUB Colour By Numbers Virgin/Epic QE 39107	CBS	▲		BLP 11	41	38	51	SOUNDTRACK Flashdance Casablanca 8114921 (Polygram)	POL	▲	9.98		76	66	30	KENNY ROGERS Eyes That See In The Dark RCA AFL1-4697	RCA	▲	8.98	CLP 13
7	7	11	EURHYTHMICS Touch RCA AFL1-4917	RCA	●	8.98	BLP 40	42	34	19	U2 Under A Blood Red Sky Island 90127 (Atco)	WEA	●	8.98		77	90	4	KENNY G G Force Arista AL8-8192	RCA		8.98	BLP 19
8	11	5	SCORPIONS Love At First Sting Mercury 814 98101 (Polygram)	POL		8.98		43	47	33	HERBIE HANCOCK Future Shock Columbia FC 38814	CBS			BLP 21	78	68	15	PATTI LABELLE I'm In Love Again Philadelphia International FZ-38539 (Epic)	CBS			BLP 5
9	8	11	THE PRETENDERS Learning To Crawl Sire 1-23980 (Warner Bros.)	WEA		8.98		44	86	2	GO-GO'S Talk Show I.R.S. SP-70041 (A&M)			8.98		79	67	23	JAMES INGRAM It's Your Night Q-West 1-23970 (Warner Bros.)	WEA		8.98	BLP 20
10	10	17	CYNDI LAUPER She's So Unusual Portrait BFR 38930 (Epic)	CBS	●			45	50	8	BON JOVI Bon Jovi Mercury 814982-1M1 (Polygram)	POL		8.98		80	137	2	KING CRIMSON Three Of A Perfect Pair Warner Bros. 1-25071	WEA		8.98	
11	13	35	BILLY JOEL An Innocent Man Columbia QC 38837	CBS	▲			46	48	5	DAVID GILMOUR About Face Columbia FC39296	CBS				81	84	8	WANG CHUNG Points On The Curve Geffen GHS 4004 (Warner Bros.)	WEA		8.98	
12	9	42	THE POLICE Synchronicity A&M SP3735	RCA	▲	8.98		47	39	38	MIDNIGHT STAR No Parking On The Dance Floor Sotar 60241 (Elektra)	WEA	▲	8.98	BLP 13	82	78	74	PRINCE 1999 Warner Bros. 1-23720	WEA	▲	10.98	BLP 61
13	37	2	THE CARS Heartbeat City Elektra 60296	WEA		8.98		48	41	10	SHANNON Let The Music Play Mirage 99810 (Atco)	WEA		8.98	BLP 18	83	69	78	LIONEL RICHIE Lionel Richie Motown 6007 ML	MCA	▲	8.98	BLP 63
14	14	19	DURAN DURAN Seven And The Ragged Tiger Capitol ST-12310	CAP	▲	8.98		49	54	26	SOUNDTRACK The Big Chill Motown 6062ML (MCA)	MCA	▲	8.98		84	87	55	JULIO IGLESIAS Julio Columbia FC38640	CBS	●		
15	22	5	THOMPSON TWINS Into The Gap Arista AL 8-8200	RCA		8.98		50	52	6	THE ALARM Declaration I.R.S. SP-70608 (A&M)	RCA		6.98		85	140	2	BOBBY WOMACK The Poet II Beverly Glen BF 10003	IND		8.98	BLP 8
16	12	24	JOHN COUGAR MELLENCAMP Uh-Huh Riva RVL 7504 (Polygram)	POL	▲	8.98		51	51	17	LUTHER VANDROSS Busy Body Epic FE 39196	CBS	●		BLP 1	86	93	3	TONY CAREY Some Tough City MCA 5464	MCA		8.98	
17	18	5	THE ALAN PARSONS PROJECT Ammonia Avenue Arista AL 8-8204	RCA		8.98		52	111	2	JOE JACKSON Body And Soul A&M SP-5000	RCA		8.98		87	117	3	LAID BACK Keep Smiling Sire 1-25058 (Warner Bros.)	WEA		8.98	
18	31	3	SOUNDTRACK Against All Odds Atlantic 80152	WEA		8.98		53	58	3	MISSING PERSONS Rhyme & Reason Capitol ST-12315	CAP		8.98		88	95	3	PATTI AUSTIN Patti Austin QWest 1-23974 (Warner Bros.)	WEA		8.98	BLP 26
19	15	10	ROCKWELL Somebody's Watching Me Motown 6052 ML	MCA	●	8.98	BLP 6	54	59	3	BERLIN Love Life Geffen GHS 4025 (Warner Bros.)	WEA		8.98		89	71	33	MADONNA Madonna Sire 1-23867 (Warner Bros.)	WEA		8.98	BLP 51
20	26	5	WEIRD AL YANKOVIC In 3-D Rock 'N' Roll BFZ-39221 (Scotti Bros./Epic)	CBS		8.98	BLP 49	55	44	144	MICHAEL JACKSON Off The Wall Epic FE 35745	CBS	▲			90	91	30	BIG COUNTRY The Crossing Mercury 812870-1 (Polygram)	POL	●	8.98	
21	16	20	YES 90125 Atco 90125	WEA	▲	9.98		56	56	9	TED NUGENT Penetrator Atlantic 80125	WEA		8.98		91	85	47	EURHYTHMICS Sweet Dreams Are Made Of This RCA AFL1-4681	RCA	●	8.98	
22	20	52	ZZ TOP Eliminator Warner Bros. 1-23774	WEA	▲	8.98		57	62	4	TRACEY ULLMAN You Broke My Heart In 17 Places MCA 5471	MCA		8.98		92	102	3	EARL KLUGH Wishful Thinking Capitol ST-12323	CAP		8.98	BLP 35
23	17	27	MOTLEY CRUE Shout At The Devil Elektra 60289	WEA	▲	8.98		58	55	12	MANFRED MANN'S EARTH BAND Somewhere In Africa Arista AL8-8194	RCA		8.98		93	98	11	KC KC Ten Meca 8301 (Alpha)	IND		8.98	
24	25	5	QUEEN The Works Capitol ST 12322	CAP		8.98		59	49	19	KOOL & THE GANG In The Heart De-Lite DSR-8508 (Polygram)	POL	●	8.98	BLP 17	94	97	4	MODERN ENGLISH Ricochet Days Sire 1-25066 (Warner Bros.)	WEA		8.98	
25	27	21	THE POINTER SISTERS Break Out Planet BXL1-4705 (RCA)	RCA		8.98	BLP 12	60	46	29	LINDA RONSTADT What's New Asylum 60260 (Elektra)	WEA	▲	8.98		95	81	19	OZZY OSBOURNE Bark At The Moon CBS Associated QZ 38987	CBS	●		
26	21	10	ALABAMA Roll On RCA AHL1-4939	RCA	▲	8.98	CLP 1	61	63	5	LAURIE ANDERSON Mister Heartbreak Warner Bros. 1-25077	WEA		8.98		96	76	17	RE-FLEX The Politics Of Dancing Capitol ST-12314	CAP		8.98	
27	28	4	NENA 99 Luftballons Epic BFE 39294	CBS				62	65	5	APRIL WINE Animal Grace Capitol ST 12311	CAP		8.98		97	83	49	GEORGE WINSTON December Windham Hill WH-1025 (A&M)	RCA		8.98	
28	23	20	38 SPECIAL Tour De Force A&M SP-4971	RCA	●	8.98		63	57	26	THE ROMANTICS In Heat Nemperor B6Z 3880 (Epic)	CBS	●			98	77	52	DAVID BOWIE Let's Dance EMI-America ST 17093	CAP	▲	8.98	
29	19	9	DAN FOGELBERG Windows And Walls Full Moon/Epic QE 39004	CBS	●			64	64	9	SIMPLE MINDS Sparkle In The Rain Virgin/A&M SP-6-4981	RCA		6.98		99	92	18	MOTLEY CRUE Too Fast For Love Elektra 60174	WEA		8.98	
30	30	22	DARYL HALL & JOHN OATES Rock 'N' Soul, Part 1 RCA CPL1-4858	RCA	▲	9.98		65	99	2	SOUNDTRACK/RICK SPRINGFIELD Hard To Hold RCA ABL1-4935	RCA		8.98		100	104	21	WILLIE NELSON Without A Song Columbia FC 39110	CBS	●		CLP 6
31	24	10	JOHN LENNON/YOKO ONO Milk And Honey Polydor 817160-1Y-1 (Polygram)	POL		8.98		66	73	3	HAGAR, SCHON, AARONSON, SHRIEVE Through The Fire Geffen GHS 4023 (Warner Bros.)	WEA		8.98		101	105	19	IRENE CARA What A Feelin' Geffen/Network GHS 4021 (Warner Bros.)	WEA		8.98	BLP 71
32	29	25	GENESIS Genesis Atlantic 80116	WEA	▲	9.98		67	53	67	CULTURE CLUB Kissing To Be Clever Virgin/Epic ARE 38398	CBS	▲			102	106	5	ROGER DALTRY Parting Should Be Painless Atlantic 80128	WEA		8.98	
33	33	37	JEFFREY OSBORNE Stay With Me Tonight A&M SP 4940	RCA	●	8.98	BLP 10	68	74	22	NIGHT RANGER Midnight Madness Cameo/MCA 5456	MCA		8.98		103	82	11	ACCEPT Balls To The Wall Portrait BFR 39241 (Epic)	CBS			
34	32	11	JUDAS PRIEST Defenders Of The Faith Columbia FC39219	CBS	●			69	72	7	DENNIS EDWARDS Don't Look Any Further Gordy 6057GL (Motown)	MCA		8.98	BLP 7	104	103	98	DURAN DURAN Rio Capitol ST-12211	CAP	▲	8.98	
35	42	5	THOMAS DOLBY The Flat Earth Capitol ST 12309	CAP		8.98		70	70	26	DEBARGE In A Special Way Gordy 6061GL (Motown)	MCA		8.98	BLP 15	105	88	45	ELTON JOHN Too Low For Zero Geffen GHS 4006 (Warner Bros.)	WEA	●	8.98	
															106	89	57	U2 War Island 90067 (Atco)	WEA	●	8.98		

● Bullets are awarded to those products demonstrating the greatest sales gains this week (Prime Movers). ● Recording Industry Assn. of America seal for sales of 500,000 units (seal indicated by dot). ▲ Recording Industry Assn. of America seal for sales of 1,000,000 units (seal indicated by triangle).

## NEW NARM/VSDA EXECUTIVE VP

## Granberg Eyes Membership Drive

By FAYE ZUCKERMAN

NEW YORK—Mickey Granberg, the newly appointed executive vice president of the National Assn. of Recording Merchandisers (NARM) and the Video Software Dealers Assn. (VSDA), steps into her position after some 23 years of working within the upper echelon of both wholesaler/retailer organizations.

Her self-styled assertive nature, destined to effect changes in both the

NARM and VSDA camps, will be directed for now toward strongly promoting and marketing the idea behind NARM's "Gift Of Music" campaign. She also plans to cultivate new membership for both organizations by developing relationships with non-members to determine how their needs can be satisfied.

Most importantly, she perceives her new role as continually playing the liaison for the various VSDA and NARM advisory boards and their re-

spective members. The liaison post, she stresses, is critical for both associations, pointing out, "My job is to respond to the direction of each board, and keep both associations working at maximum efficiency.

"But, on the other hand, I must make the boards aware of what the membership needs. I hope to create more of a forum for communication on a regular basis."

Granberg also plans to discern from members schemes to keep both organizations' conventions fresh and creative. She has already determined that this year's newly implemented product presentations at NARM will be repeated, despite MCA Records' protest over being scheduled to present on the last two days of the show.

Granberg started NARM with her former husband Jules Malamud, then a record salesman, in the basement of their Philadelphia house. In the early '60s, she recalls, the members were comprised of rackjobbers who racked health and housewares as well as records. One of the original members is Louisiana-based George Berry of Raccoon Records, who still maintains a high profile in NARM.

By 1979, NARM membership had grown from 30 members to some 500. The organization's membership currently numbers 400.

As for the VSDA, its membership has topped the 800 mark. Currently, Granberg is focusing her energies on planning the organization's Aug. 26-29 convention in Las Vegas. Prior to the conference's start, Granberg will oversee the selection of VSDA's independent distributor, retailer and rackjobber advisory boards.

## RIAA Figures For 1983

• Continued from page 1

ment to the prerecorded music business, the overall unit volume has not significantly improved. The pervasive and escalating problem of home taping is still affecting the industry."

In their first statistical appearance, Compact Discs—measured within the LP/EP figures—nearly reached one million units shipped. The actual number, 800,000, had an accompanying value of \$16.5 million.

By breaking the CD segment out of the disk configuration, resulting in traditional LP/EP shipments of 209.9 million units, with a value of \$1.68 billion, a sharper focus is provided showing the decline of "records in the marketplace," the RIAA says.

Other data provided by the RIAA for 1983:

- Pre-recorded cassette shipments surpassed LP/EP shipments by 13%. In 1983, 236.8 million cassettes, valued at \$1.81 billion, were shipped, a 30% increase over 1982's unit figure

of 182.3 million, and a 31% increase over the correlating suggested retail list value of \$1.38 billion.

- LP/EP shipments amounted to 210.4 million units, valued at \$1.7 billion, a 14% drop from 1982's figure of 243.9 million units, and an 11% drop in dollar volume from \$1.92 billion.

- Singles have declined, with 124.7 million units shipped, with a value of \$268.9 million, representing a 9% drop from 1982's 137.2 million units, and a 5% drop from the correlating value of \$283 million.

- Eight-tracks continued to decline sharply in the overall marketplace, with 6.1 million units shipped, valued at \$28.2 million. This represents a 57% decline from 1982's 14.3 million units, and a 42% decline from accompanying dollar volume of \$49 million. The RIAA report concedes that eight-tracks now have little retail impact, but the trade association notes that they still play "an important role in the direct marketing sector."

IRV LICHTMAN

## K-tel Computer Arm Debuts

• Continued from page 1

hold 24 units (three each of eight different titles for each machine). Herstein says a major benefit to the retailer is K-tel's guaranteed sale/exchange program, designed to eliminate dealer markdowns.

One major rackjobber uncertain about carrying the K-tel Software line is Handleman. According to Mike Negrin, assistant vice president for home computer software, the jury will remain out until May 15, when a decision will hopefully be reached.

"We have good product in our assortment," says Negrin. "We're not looking to stock replacement product simply because it happens to be 10 cents cheaper. We're looking for better quality product instead."

Joe Bressi, vice president of pur-

chasing and marketing at Camelot, feels differently. He considers the Commodore software that Camelot has received from K-tel to be "set at a very attractive price point and very attractively packaged." Orders by Camelot from K-tel are estimated by Bressi to represent "less than 5% of the \$1 million" figure, though that would still be a sizeable amount of business.

One problem K-tel may be faced with is keeping to on-time delivery dates. According to one industry source, the company has already been forced to delay shipping dates on some product after being "overwhelmed" with orders.

## WEA Europe In Big CD Push

• Continued from page 1

U.K. The new CDs include Yes' "90125," Van Halen's "1984," Christine McVie's self-titled debut solo album, Laurie Anderson's "Big Science," Rod Stewart's "Body Wishes," Bette Midler's "The Rose," ZZ Top's "Deguello," the Doors' "Alive She Cried," Howard Jones' "Human's Lib" and the soundtrack to "A Clockwork Orange."

"The CD is a major priority," says Paul Conroy, WEA U.K.'s marketing director. "We are firmly committed to opening dealers' eyes to the format's immense possibilities."

WEA began distribution of Compact Discs in most markets last fall, but has waited until now to put such a massive marketing effort behind the new configuration.

## DOUGLAS GETS \$2.5 MIL

## Ono Loses Contract Suit

NEW YORK—Attorneys for Yoko Ono won't say whether they plan to appeal a verdict by a State Supreme Court jury here that awarded Jack Douglas \$2.5 million in royalties plus interest of \$610,000 for his role as co-producer of the John Lennon-Yoko Ono album "Double Fantasy."

"We're not at liberty to discuss it," says a spokesman for attorney John Guzzetta, who represented the widow of the ex-Beatle.

A jury of four women and two men upheld the claim by Douglas that his contract with the couple called for 4% of the retail list price of "Double Fantasy" (\$8.98) through the first 500,000 copies sold, and 5% thereafter (Billboard, April 7).

Douglas, who initiated his breach of contract suit in April, 1981, was subsequently countersued for contract fraud by Ono, who contended that she meant to pay the producer a royalty of 3% but that Douglas cheated her by switching contracts.

Attorney Peter Pacher, who defended Douglas, says the verdict vindicates his client. "The charge smacked of McCarthyism, and we hope the decision has cleared Jack's name," he says. A spokesman for Guzzetta declined to comment on Pacher's statement.

"Double Fantasy" has sold between seven million and eight million records, according to Pacher. It was released on Geffen Records shortly before Lennon's murder on Dec. 8, 1980.

LEO SACKS

## Warner Amex Principals Mull Partial Stock Offering

By STEVEN DUPLER

NEW YORK—Warner Communications Inc. and American Express Co., parent companies of MTV, are weighing the possibilities of a partial stock offering of Warner Amex Satellite Entertainment Co., the joint venture that operates MTV and Nickelodeon.

According to a Warner Communications spokesman, "Nothing is firm yet. It's true we are investigating all our assets, and a public offering of MTV is simply one of many possibilities. There are a lot of rumors floating around that we are selling MTV, or about to make a public offering, but absolutely nothing final has been decided."

Warner Communications had a \$417.6 million loss last year; Warner Amex Cable, which includes Warner Amex Satellite Entertainment, showed a loss of \$99 million, with about \$5 million of that generated by MTV. However, company sources say that MTV's first 1984 fiscal quarter, which closed April 1, will be the first time the division will show a profit.

Warner Communications officials declined to comment. "We would hope that sometime in 1984 MTV would be in the black, but the quarter isn't over and we refrain from making a comment until all the numbers are in," said one.

Whether those numbers show a profit now or in subsequent 1984 fiscal quarters, it's clear that a public offering of WASEC stock would generate investor interest. According to

one market analyst, "Investors are very receptive to the home video market, and now that MTV is generating a profit, an offering of Warner Amex Satellite stock would probably be a timely idea."

## Showcases For Songwriters In Chi Organized

CHICAGO — Jingle composer/producers Marilyn Harris and Mark Wolfram have organized the first of a projected series of showcases designed to boost industry-wide awareness of Chicago's songwriting talent pool. The Chicago Songwriters Showcase is set to debut Monday (9) at Rick's Cafe, a downtown cabaret, featuring nine tunesmiths in five teams from Chicago's advertising community.

According to Harris, the two-hour showcase will be structured in 15- to 20-minute sets, spotlighting each of the teams' original pop songs. They are to be backed by a rhythm section comprised of local studio players, although Harris says one participant will perform with a taped accompaniment. In addition to Harris and Wolfram, other participants include Jeani Filip, John Frantz, Joe Phillips, Ed St. Peter, Butch Stewart, Jim Tuillio and James Williams. ASCAP and BMI personnel have pledged to attend the event, adds Harris.



**MOTHER KNOWS BEST—Mother Memphis recording artist Sandy Carroll presents a version of her charting single "If You Got It" to blues air personality Dick Cane Cole of WLOK Memphis.**

## Top Ten at Keystone

Scranton, Pa. In spite of pessimistic reports as to record production, KEYSTONE PRINTED SPECIALTIES CO., INC. has set new records of production. NEW Top Ten Hits of 1983 include: 1. Colored label backdrops, 2. Cassette Insert Cards, 3. Board Jackets, 4. Slicks and Back Liners, 5. Record & Tape Box Wraps, 6. Board Packaging, 7. Pressure Sensitive Labels, 8. Imprinted Labels, 9. 7" Litho Sleeves, 10. Color Brochures & Catalogues.

Since 1911 servicing Major Record and Tape Producers for Full Service. Information can be had by contacting their plant & offices at 717-346-1761 or writing Keystone, 321 Pear Street, Scranton, Pa. 18505. Customer Service will satisfy all questions. (ADV)

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**SIGN OF THE TIMES—Rick Blackburn, standing, CBS Records senior vice president, oversees Country Music Assn.-sponsored educational forum in Nashville which explored the issues of unauthorized record rental and home taping. Shown from left are panelists Liz Robbins of Liz Robbins Associates, Jim Free of Charles W. Walker & Associates and Carey Sherman of Arnold & Porter.**

# 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
107	109	5	GOLDEN EARRING N.E.W.S. 21 Recs. T1-1-9008 (Polygram)	POL		8.98	
108	108	6	MENUDO Reaching Out RCA AFL1-4993	RCA		8.98	
109	110	5	MADNESS Keep Moving Geffen GHS-4022 (Warner Bros.)	WEA		8.98	
110	107	35	AIR SUPPLY Greatest Hits Arista AL 8-8024	RCA	▲	8.98	
111	113	15	REAL LIFE Heart Land MCA/Curb 5459	MCA		8.98	
112	112	21	DAVID SANBORN Backstreet Warner Bros. 1-23906	WEA		8.98	BLP 42
113	100	18	DAZZ BAND Joystick Motown 6084 ML	MCA		8.98	BLP 25
114	101	23	KENNY ROGERS Twenty Greatest Hits Liberty LV-51152	CAP	▲	9.98	CLP 44
115	115	9	DOLLY PARTON The Great Pretender RCA AHL1-4940	RCA		8.98	
116	114	42	STEVIE NICKS The Wild Heart Modern 90084-1 (Atco)	WEA	▲	8.98	
117	94	31	SHEENA EASTON Best Kept Secret EMI-America ST-17101	CAP		8.98	
118	122	6	JASON AND THE SCORCHERS Fever EMI-America SO-19008	CAP		8.98	
119	96	61	JOURNEY Frontiers Columbia QC 38504	CBS	▲	8.98	
120	118	8	PIECES OF A DREAM Imagine This Elektra 60270-1	WEA		8.98	BLP 34
121	127	56	ALABAMA The Closer You Get RCA AHL1-4663	RCA	▲	8.98	CLP 22
122	123	61	DURAN DURAN Duran Duran Capitol ST-12158	CAP	●	8.98	
123	116	10	UTOPIA Oblivion Utopia/Passport PB 6029 (Jem)	IND		8.98	
124	121	136	VAN HALEN Van Halen Warner Bros. BSK 3075	WEA	▲	8.98	
125	131	22	THE ALAN PARSONS PROJECT The Best Of The Alan Parsons Project Arista AL8-8193	RCA		9.98	
126	132	29	THE ALARM The Alarm I.R.S. SP-70504 (A&M)	RCA		5.98	
127	139	18	THE ENGLISH BEAT What Is Beat I.R.S. SP-70040 (A&M)	RCA		8.98	
128	133	4	BILLY RANKIN Growin' Up Too Fast A&M SP6-4977	RCA		6.98	
129	168	2	TALK TALK It's My Life EMI-America SMAS-17008	CAP		8.98	
130	190	2	THE STYLE COUNCIL My Ever Changing Moods Geffen GHS 4029 (Warner Bros.)	WEA		8.98	
131	124	27	KISS Lick It Up Mercury 814297-1 (Polygram)	POL	●	8.98	
132	138	80	OLIVIA NEWTON-JOHN Olivia's Greatest Hits Vol. 2 MCA MCA 5347	MCA	▲	8.98	
133	125	32	GAP BAND Gap Band V-Jammin' Total Experience TE-1-3004 (Polygram)	POL	●	8.98	BLP 43
134	126	21	RAY PARKER, JR. Woman Out Of Control Arista AL8-8083	RCA		8.98	BLP 50
135	119	11	DEELE Street Beat Solar 60285 (Elektra)	WEA		8.98	BLP 29
136	120	22	PAUL McCARTNEY Pipes Of Peace Columbia QC-39149	CBS	▲	8.98	

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
137	129	19	ADAM ANT Strip Epic FE 39108	CBS			
138	134	57	VAN HALEN Diver Down Warner Bros. BSK 3677	WEA	▲	8.98	
139	136	43	THE TALKING HEADS Speaking In Tongues Sire 1-23883 (Warner Bros.)	WEA	●	8.98	
140	145	4	WEATHER REPORT Domino Theory Columbia FC 39147	CBS			
141	130	21	BARBRA STREISAND Yentl Columbia JS 39152	CBS	▲		
142	143	105	THE POLICE Ghost In The Machine A&M SP-3730	RCA	▲	8.98	
143	128	21	ROLLING STONES Undercover Rolling Stones 90120 (Atco)	WEA	▲	9.98	
144	148	3	STACY LATTISAW & JOHNNY GILL Perfect Combination Cotillion 90136 (Atco)	WEA		8.98	BLP 27
145	144	164	THE BEATLES Beatles 1962-66 Capitol SKBO-3403	CAP	●	14.98	
146	135	36	PEABO BRYSON/ROBERTA FLACK Born To Love Capitol ST-12284	CAP	●	8.98	BLP 44
147	142	22	MODERN ENGLISH After The Snow Sire 1-23821 (Warner Bros.)	WEA		8.98	
148	153	37	BILLY IDOL Don't Stop Chrysalis PV 44000	CBS			
149	147	4	MELBA MOORE Never Say Never Capitol ST-12305	CAP		8.98	BLP 9
150	154	4	GREAT WHITE Great White EMI-America ST-17111	CAP		8.98	
151	149	168	THE BEATLES Beatles 67-70 Capitol SKBO-3404	CAP	●	14.98	
152	146	22	BOB DYLAN Infidels Columbia QC-38819	CBS	▲		
153	141	8	STEVE ARRINGTON'S HALL OF FAME Positive Power Atlantic 80127	WEA		8.98	BLP 56
154	150	51	RICK SPRINGFIELD Living In Oz RCA AFL1-4660	RCA	▲	8.98	
155	157	27	PAT BENATAR Live From Earth Chrysalis FV41444	CBS	▲		
156	161	22	ATLANTIC STARR Yours Forever A&M SP-4948	RCA		8.98	BLP 24
157	155	24	THE BEATLES 20 Greatest Hits Capitol SV-12245	CAP		9.98	
158	160	9	LET'S ACTIVE Afrot I.R.S. SP-70505 (A&M)	RCA		5.98	
159	156	15	GEORGE CLINTON You Shouldn't - Nuf Bit Fish Capitol ST-12308	CAP		8.98	BLP 23
160	167	58	PHIL COLLINS Hello, I Must Be Going Atlantic 80035	WEA		8.98	
161	159	6	JOHNNY MATHIS A Special Part Of Me Columbia FC38718	CBS			BLP 72
162	158	15	MATTHEW WILDER I Don't Speak The Language Private 1 BFZ-39112 (Epic)	CBS			
163	171	3	JON BUTCHER AXIS Store At The Sun Polydor 817493-1 (Polygram)	POL		8.98	
164	165	17	EVELYN "CHAMPAGNE" KING Face To Face RCA AFL1-4725	RCA		8.98	BLP 28
165	164	93	BARBRA STREISAND Memories Columbia TC 37678	CBS	▲		
166	174	20	DEBORAH ALLEN Cheat The Night RCA MHL1-8514	RCA		5.98	CLP 12
167	166	160	ALABAMA Feels So Right RCA AHL1-3930	RCA	▲	8.98	CLP 47
168	176	38	ROBERT PLANT The Principle Of Moments Es Paranza 90101 (Atlantic)	WEA	▲	8.98	

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
169	175	110	ALABAMA Mountain Music RCA AFL1-4229	RCA	▲	8.98	CLP 48
170	169	70	BILLY IDOL Billy Idol Chrysalis FV 41377	CBS			
171	172	21	TEENA MARIE Robbery Epic FE 38882	CBS			BLP 31
172	151	78	JOHN COUGAR American Fool Riva RVL7501 (Polygram)	POL	▲	8.98	
173	170	20	OLIVIA NEWTON-JOHN/JOHN TRAVOLTA Two Of A Kind - Soundtrack MCA 6127	MCA	▲	9.98	
174	179	515	PINK FLOYD Dark Side Of The Moon Harvest SMAS 1163 (Capitol)	CAP	▲	8.98	
175	173	114	THE BEATLES Abbey Road Capitol SO-383	CAP	●	8.98	
176	178	149	THE POLICE Zenyatta Mondatta A&M SP-3720	RCA	▲	8.98	
177	183	21	ANGELA BOFILL Teaser Arista AL8-8198	RCA		8.98	BLP 41
178	180	4	RATT Out Of The Cellar Atlantic 80143	WEA		8.98	
179	186	168	THE BEATLES Sgt. Pepper's Lonely Hearts Club Band Capitol SMAS-2653	CAP	●	8.98	
180	NEW ENTRY		PAUL YOUNG No Parlez Columbia BFC 38976	CBS			
181	181	4	JENNY BURTON In Black & White Atlantic 80122	WEA		8.98	BLP 69
182	187	3	STEEL PULSE Earth Crisis Elektra 60315	WEA		8.98	
183	188	3	THE SYSTEM X-Periment Mirage 90146 (Atco)	WEA		8.98	BLP 60
184	NEW ENTRY		SAXON Crusader Carrere BFZ 39284 (Epic)	CBS			
185	185	3	EBN/OZN Feeling Cavalier Elektra 60319	WEA		8.98	
186	192	142	THE BEATLES The Beatles (White Album) Capitol SWBO-101	CAP	●	14.98	
187	195	47	THE FIXX Reach The Beach MCA 5419	MCA	▲	8.98	
188	191	20	CON FUNK SHUN Fever Mercury 814447-1 (Polygram)	POL		8.98	BLP 38
189	193	7	GEORGE STRAIT Right Or Wrong MCA 5450	MCA		8.98	CLP 4
190	NEW ENTRY		YARBROUGH & PEOPLES Be A Winner Total Experience TEL8-5700 (RCA)	RCA		8.98	BLP 55
191	NEW ENTRY		YES Fragile Atlantic 19320	WEA	●	8.98	
192	NEW ENTRY		MR. MISTER I Wear The Face RCA AFL1-4864	RCA		8.98	
193	152	9	WIRE TRAIN In A Chamber Columbia BFC 38998	CBS			
194	177	15	ALCATRAZZ No Parole From Rock 'N' Roll Rocshire XR-22016	MCA		8.98	
195	200	62	THE POLICE Outlandous D'Amour A&M SP-4753	RCA	●	8.98	
196	189	52	EDDIE MURPHY Eddie Murphy Columbia FC 38180	CBS	●		
197	197	33	RUFUS AND CHAKA KHAN Live-Stompin' At The Savoy Warner Bros. 1-23679	WEA	▲	11.98	BLP 66
198	196	140	STEVIE NICKS Bella Donna Modern Records MR 38139 (Atco)	WEA		6.98	
199	199	33	NEW EDITION Candy Girl Streetwise SWRL 3301	IND		8.98	BLP 57
200	194	181	KENNY ROGERS Greatest Hits Liberty L00 1072	CAP	▲	8.98	CLP 74

APRIL 14, 1984, BILLBOARD

## TOP LPs & TAPE

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Every care for the accuracy of suggested list prices has been taken. Billboard does not assume responsibility for errors or omissions.

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## AFTER THREE YEARS

## RCA Ends Production Of Videodisk Player

By TONY SEIDEMAN

NEW YORK—RCA has called it quits on its struggling CED videodisk system after racking up more than half a billion dollars in losses. Manufacturing and marketing of videodisk players will cease by the end of this year, while the company plans to end pressing disks and producing spare parts in three years.

The move is a devastating blow to both RCA and those in the home video industry who wished to create a software marketplace where consumers bought product instead of renting it.

RCA's CED videodisk format has had troubles since its launch three years ago. Starting sales of the format were far below projections, and before the product was able to gain any market momentum VCR prices dropped so much that they cut off the videodisk player's competitive pricing edge, and the prerecorded videocassette market began a boom that eradicated any price advantage the videodisks themselves had.

Although rumors about RCA's problems with the CED format have been racing around the industry for the past year, the announcement

came as a surprise to both the home video industry and Wall Street.

RCA's official losses on CED come to \$575 million, including a \$94.5 million writeoff the company will take after taxes in 1984. Despite the drain of its videodisk efforts, the company was still able to report a 73% increase in first quarter income, much of it coming from the very product that helped kill off CED: the VHS videocassette recorder. RCA is the largest VHS marketer in the U.S.

RCA's marketing efforts for CED were extraordinary in the consumer electronics industry in the degree that they tied together the software and the players. In various marketing efforts since CED's introduction, RCA kept an almost constant stream of videodisk giveaways to consumers.

RCA's formation of its RCA Video Productions Inc. unit of RCA Records in January was taken by industry observers as a sign that CED might be entering its final phase. RCA Video is basically a spinoff of RCA VideoDiscs' old production unit, containing many of the same staffers, including unit president Tom Kuhn.

## Pressers May Not Pass Along PVC Hike

By JOHN SIPPEL

LOS ANGELES—Major suppliers of polyvinyl chloride compound used in the manufacture of LPs have instituted an increase of five cents per pound. But for the first time in memory, pressers say they are debating whether to pass along the increase to their accounts or absorb it.

Admitting to hesitancy in making a move in a period of waning demand for LPs in light of the prerecorded cassette surge are Dan Westbrook, vice president of production at MCA Records' Los Angeles-based pressing facilities; Joe Talbot of Joe Talbot Productions, Nashville; Al Sherman of Alshire, Burbank; and David Grant of PRC, New York.

According to Westbrook, the increase to about 68.5 cents for PVC to an average user translates to an increase of 1.5 cents to two cents, since a pound of PVC produces about three LPs.

Keyser Century here sent out a let-

ter making the increase effective on all its compounds starting April 1. Les Silver of Vitek, Santa Ana, says he is following suit, adding a nickel to the price of his Quix, Quix II and Amex compounds. Frank Casey of Lenahan Plastics, based in Murfreesboro, Tenn., says he is thinking about whether to hike his prices.

Vitek's Silver blames the price rise on increases received from petrochemical suppliers from whom he buys his base materials for compound. Joe Talbot says a recent "surprise" resurgence in his 45 r.p.m. single manufacturing might compensate somewhat for the five-cent raise. According to Talbot, material prices showed a six-cent increase in April 1983 and a 2.5-cent increase in July of that year.

The PVC price increase comes on the heels of an estimated 6% rise to fabricators on paperboard, the second within six months (Billboard, April 7).

## WITH SUGAR HILL, SYLVIA

## Flash Released From Pacts

NEW YORK—A federal judge here has released Joseph Saddler (a/k/a Grand Master Flash) and two members of the Furious Five rap group from a recording pact with Sugar Hill Records and a management deal with Sylvia Inc., an arm of the label headed by Sylvia Robinson.

The ruling by Judge Charles Brient permits Saddler to retain control of his street nickname, although he and former Furious Fivers Nathaniel Glover (Kid Creole) and Guy Todd Williams (Rahiem) lost their bid for punitive damages of \$5 million. However, the label and management company must provide the group members with a financial accounting in return for monies they received on road trips.

Saddler, who recently sold two 12-inch singles by Donald Dee ("Donald's Groove" and "A Plea For Help") to Elektra Records, is now managed by his attorney, Morton Berger, who says that he expects the plaintiffs to record together as Grand Master Flash.

Sugar Hill, meanwhile, is preparing to release a single, "Internationally Known," under the group name Grand Master Melle Mel & the Furious Five. New members in the band include Lewis Glover, Tommy Gun Cheu and Les De La Cruz. Their album will feature tracks composed by Stewart Copeland of the Police and ex-Squeeze leaders Chris Difford and Glenn Tilbrook, with lyrics by Melle Mel.

## Inside Track

**CDevelopment:** CBS Records director of marketing Jerry Shulman's NARM convention offer to provide 600 CDP 202 Sony Compact Disc players for in-store play has spawned 750 requests, 150 more than the 600 offered. Shulman's out hunting the additional machines. The enticing CBS point-of-purchase program costs the participating account \$300, for which they also get three CD samplers and continuous display material. Track hears that Warner Bros. Records is next in line with a hardware deal, with Technics likely to supply the playback unit.

Track tips the topper to MCA Records L.A. regional promo manager Billy Brill, who inventively sold an idea to the California Angels baseball team to use a recorded excerpt from "Send Me An Angel" by Real Life when there's a crucial at-bat occurring for the Anaheim American League. It's not often that you hear most major baseball clubs using recorded material over the PA, and this one will be used all season. . . . There's so much litigation in the computer industry that Want Publishing, which produces the "Federal Filings Alert" for the legal industry, has added a computer listing to its five broader legal categories.

Video Station, the specialty store franchiser, says in its annual 1983 report that its auditors question whether it can survive as a going concern. Losses rose to \$4,050,000 or \$1.51 per share on sales of \$12.7 million, compared with a 1982 loss of \$890,000 or 48 cents per share on \$13.7 million sales. Report blames the greater 1983 loss on obsolescent inventory writedowns, product line discontinuances and volume price discounts, along with bigger administrative expenses, resulting from legal and accounting cost boosts stemming from restatements of 1981 and 1982 statements and the replacement of prior management. Report indicates firm found overstated earnings when it applied new auditing practices.

Track neglected to state that under AB 3619, introduced to the California legislature recently by Mike Roos (D-Hollywood), convicted offenders of the new statute that would make the possession of illicit recordings a misdemeanor would get up to \$5,000 in fines and up to six months in a local slammer. . . . Don't expect Johnny Salstone of M.S. Distributing, Chicago, to be in his office full-time this month. Frau Claudia is expected to bear a

son around this time, their first. The boy will be named Milton Salstone, after his late, great grandpappy. Salstone says a new test methodology confirms the child will be male.

Manhattan Fun House club DJ John "Jellybean" Benitez beefed up his forthcoming EMI America album, "Hot Upski," with sidemen like Nile Rodgers, David Frank, Marcus Miller and vocalist Jenny Hahn. It will be a five-cut EP at \$5.98. . . . Carl and Larry Rosenbaum of the Flipside chain, Chicago, ran an April Fool Sale with all \$8.98s at \$5. . . . A spokesman for MCA Records presi-

dent Irv Azoff denies Track's report of his dissatisfaction with his NARM convention digs. . . . Track found Bert Loob, one-time Chicago branch manager for Mercury and others. He's back dabbling in the industry and working full-time as franchise coordinator in L.A. for Maaco, an auto repair franchiser.

Home computer software maker Epyx upping its customary 5% co-op ad funding to 10% on its new "Summer Games" through April 15. . . . Atari supposedly readying a top-secret project with Lucas Films, involving some kind of interactive film game for home computers. . . . Coleco's Adam continues to show less than thrilling sales. Firm is reportedly touring it nationally to spur sales. . . . Track has just learned that Tiger Cardarelli, Kansas City, Kan. retailer notorious for his extreme lowballing at his Tiger's Records, died recently. He was found dead in the trunk of his car. The shop has closed. Reports have a St. Louis chain ready to reopen the location. . . . In the wake of the Marvin Gaye tragedy, Motown will midline his landmark "What's Going On" album.

A flood of European-manufactured schlock albums especially prevalent at NARM's Florida huddle has driven the wholesale price of many recent reissues down as low as \$1 to \$1.20 each. . . . Fidelipac Corp. is entering the audiotape manufacturing industry with Dynamax (TM), a tape exclusively for broadcasting. . . . Pizza Time, the fast-food chain that featured video games, did a belly-up, going Chapter XI in a San Jose bankruptcy filing. . . . Expect A&M's commitment to chrome tape to go catalog-wide later this spring, with all new album releases coming out on the premium tape. Edited by JOHN SIPPEL

## Problems Slow 'Project Songbird' But Labels Still Committed To Satellite Clip Distribution

By FAYE ZUCKERMAN

NEW YORK—System kinks and logistical problems have plagued "Project Songbird" (Billboard, Feb. 4), a cost-saving satellite transmission scheme for distribution of music video clips.

The major problems cited range from the satellite company, Bonneville Satellite Communications, not specifying how to format compilation reels to labels submitting "poor quality" reels and neglecting to notify times and dates of transmissions. One label, for example, delivered a 3¼-inch reel for transmission rather than a one-inch as instructed by Bonneville.

Epic Records, which spearheaded the project, was told by the satellite company to send a "normal" compilation reel for the first transmission on Feb. 28. The record company later found out that whenever a video "fades to black," the satellite automatically switches off resulting in a "flickering, garbled" reception.

Fortunately, a second transmission, excluding the fades, remedied the situation, recalls Harvey Leeds, director of video promotion for Epic/Portrait/Associated Labels. Leeds echoes the sentiment of most of the other participating labels when he points out that he likes the idea of streamlined clip distribution, and plans continued participation in the new project.

As the first label to participate, he adds, "We knew it was going to take time to get the system down. It is a pioneering move for video music, and I think it will eventually work out."

The end result of the foulups has been continued use of the mail for clip disbursement, with few labels seeing any cost-saving. Television

stations WATL Atlanta and WRTV Indianapolis report that all seven "Songbird" transmissions had some complications.

But like the labels, the broadcasters support the project, and predict that satellite distribution will become the dominant form of clip distribution. According to "Project Songbird's" Tom Robbins, director of the non-profit Music Magazine Foundation in Philadelphia, initial problems were expected.

"This new kind of technology is going through an evolutionary process, not a revolution. It will take a while before we get the system down and running smoothly," Robbins says. He adds that many television shows, including "Solid Gold" and "Entertainment This Week," are "beamed via satellite" and "appear fine."

Robbins, explaining that the foundation pays the \$500-per hour transmission fee, notes that the charges—for duplication—are about \$50 per reel for labels to take part in the process. Most labels agree, and are planning more transmission.

Atlantic Records is preparing for its first satellite feed, while MCA, Elektra/Asylum, Epic, Arista and Columbia are planning additional transmissions. These companies, however, report that compilation reels will also be mailed to broadcasters in major markets as "insurance."

The major labels estimate that they currently spend more than \$3,000 monthly on clip distribution and duplication. A&M has started to charge outlets \$35 per music clip reel. Motown, Thorn EMI and Elektra/Asylum place costs of each compilation reel at near the \$50 mark.

Notes Robin Sloane of Elektra, "The project has potential—beyond only being money-saving. We can broaden the outlets we service and get clips to smaller markets quicker."

Robbins predicts that "Project Songbird" will be running smoothly in less than five months. He plans to initiate weekly clip transmissions for 15 minutes rather than the monthly hour-long ones, he says. Additionally, satellite feeds will originate from both Los Angeles and New York City. The transmissions currently start in Los Angeles.

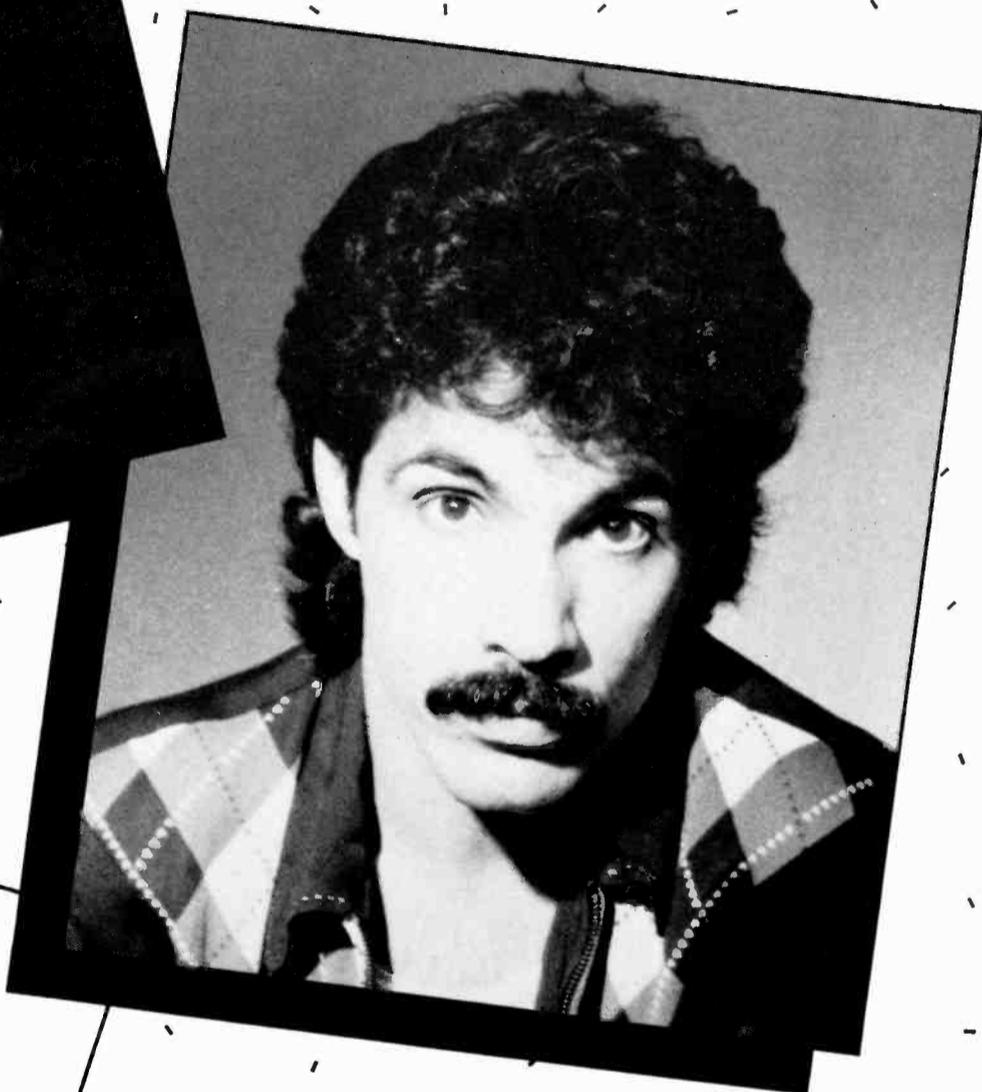
## HBO, MCA In Non-Exclusive Six-Year Deal

NEW YORK—Home Box Office and MCA Inc. have signed a six-year, non-exclusive agreement which will bring the movies created by Universal to HBO through 1988.

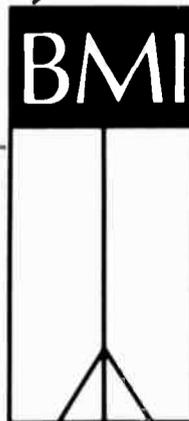
The signing is a reversal of HBO's earlier policy of trying to get exclusives from virtually all of the studios it made deals with. In January, the exclusivity gambit backfired against HBO when Showtime/The Movie Channel concluded a five-year exclusive agreement with Paramount.

The final worth of the Showtime/TMC/Paramount pact could be as high as \$500 million. Neither HBO nor MCA would discuss the dollars involved in their deal, which leaves 20th Century-Fox as the only major with which HBO has yet to cut a deal. Negotiations are reportedly in progress, with a deal expected shortly.

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