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Changes Seen In Market For Video Movies

By SAM SUTHERLAND

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

LOS ANGELES—A shift in the overall sales/rental revenue ratio, increased market clout for older catalog product and continued experimentation in pricing are among key trends forecast for home video marketing of motion picture titles.

A survey of major home video suppliers points up these and other dominant trends within the feature film market segment, which remains the largest single category of home video programs. Questions of title availability, and a related contention that broadcast and cable/pay features will play a broader role in home video release schedules, likewise figure prominently in the ruminations of top executives.

The most recent market study by F. Eberstadt & Co. (Billboard, Jan. (Continued on page 61)

L.A. TEST CALLED SUCCESS, BUT...

NARM 'Gift' Push: Not All Labels Sold

By LEO SACKS

NEW YORK—Despite generally glowing numbers from the recent "Gift Of Music" ad campaign conducted by the National Assn. of Recording Merchandisers (NARM) in Los Angeles, the organization will need a hard sell to convince some record companies that a national rollout is justified in 1984.

Record and tape sales data, collected from Tower, Music Plus, Licorice Pizza and Musicland Group stores in Los Angeles during the fourth quarter of last year, demonstrated a positive difference between

sales in the L.A. area and control stores in other markets. But NARM consultant Joe Cohen concedes that the organization must still surmount resistance from some major record labels before the program—supported by half-cent contributions from participating manufacturers on each album sold—can spread to other markets.

Although a one-cent per-album charge is added to dealer invoices for this purpose, label expenses for handling and accounting are believed to exceed the half-cent differential. Cohen will unveil the test results to marketing executives Tuesday (28) morn-

ing at CBS Records' headquarters in Los Angeles. Principals of the participating chains will also take part in the conference.

"People are for and against anything that's industrywide," says Cohen, architect of the campaign, which collected over \$1 million from manufacturers last year. "Certain labels believe the drive has merit but question our funding methodology. But I'm not the guy at the circus carrying the cane. I don't want to hype the results. They speak for themselves."

A spot check of manufacturers underscores the division among labels. "Conceptually, the idea makes a lot

of sense," says Jack Kiernan, senior vice president of PolyGram. "I supported the plan back in '72. I think that it's a benefit to the entire industry. And if the statistical results are favorable, I think the program should continue. But there are lots of variables. Take out Michael Jackson's 'Thriller' album, and are the increases the same?"

Lou Dennis, vice president of sales for Warner Bros. Records, concurs that positive reviews are premature. "Do we think 'gift-giving' is a good idea?" he asks. "I don't think it's a lousy idea. But at what cost? There are many financial ramifications to consider."

WEA Corp., he notes, was the first company to say "yes" to the plan at a NARM meeting in Phoenix in 1982. "But we advertise nationally, too," he says, speaking for the Warner Bros. label, "and we saw gains in New York, Chicago, Albuquerque and Pottsdam, Pa. in 1983. You're not always comparing apples to apples in the record business. Consumer confidence was up last year, the product was better, and the 'Gift' (Continued on page 61)

No-Shows Delay Senate Video Rental Markup

By BILL HOLLAND

WASHINGTON—The Senate Copyright Subcommittee failed to muster a quorum for a markup meeting last Wednesday (22) on the controversial Consumer Sales/Rental Amendment, S. 33, despite intense lobbying efforts by the film industry.

Opponents of the measure to abolish the First Sale provision of the

Copyright Act greeted the no-show as a victory for the manufacturer/dealer lobbying of the Home Recording Rights Coalition (HRRRC) and the Video Software Dealers Assn. (VSDA), whose massive grass-roots efforts began as soon as the markup meeting was announced last month (separate story, page 25).

Spokesmen for the Hollywood studios interpreted the small turnout as

an indication that some of the senators, having just returned from recess to face problems in Lebanon and with the deficit, hadn't had time to focus on the bill. They admitted, however, that the lobbying efforts on both sides had made the members want to take more time to modify or rewrite sections of the bill that would now give Hollywood the power to (Continued on page 61)



"LET ME LOVE YOU" (TB 841) introduces DOCTOR ROCK & THE FORCE M.D.'S. Their debut single blends the romance of Doo-Wopp with the rhythm of Hip-Hop to create a fresh new beat that's sweet and street! From Tommy Boy. Photo—Stephen Crichlow (Advertisement)

—Inside Billboard—

• **COMPUTER SOFTWARE FIRMS** have established new price structures, moved toward standardized packaging and placed emphasis on home management applications. These developments took center stage at Softcon, the computer software industry's first major convention, in New Orleans last week. Page 3.

• **COUNTRY RADIO** has grown considerably since the modest beginnings of the Country Radio Seminar in 1970, as evidenced by the agenda for the 1984 gathering, being held this week in Nashville. A guide to the CRS appears on page 24, and a compendium of notable quotes from past seminars can be found on page 20. An editorial, "Country Radio's Responsibility," is on page 10.

• **SALES WERE UP** at most record/tape chains over the Valentine's Day and Presidents' Day weekends, with prerecorded music pacing business. In some cases, however, the increase over last year were relatively modest. Page 66.

• **THE BETAMAX CASE** may not be over. Universal Studios and Walt Disney Productions have filed a strongly worded petition for a rehearing of the case by the Supreme Court, which ruled that home videotaping was legal. Page 3.

• **KJR SEATTLE**, which has been rumored on the sale block, will be sold by Metromedia to local holding company Ackerley Inc. The cost of the one-time top 40 giant, now AC-formatted, was a reported \$6 million. Radio, page 12.

• **JOE SMITH**, the former president of Warner Bros. Records and chairman of Elektra/Asylum, is mounting a return to the music business via a custom label and film operation. Speculation is that Smith will take his venture to MCA. Page 3.



TRACEY ULLMAN is an exciting performer whose first three singles topped the British European charts. Her debut album on MCA RECORDS, "YOU BROKE MY HEART IN 17 PLACES," (MCA-5471) is "GOLD" in her English homeland. TRACEY'S debut U.S. single, "THEY DON'T KNOW," (MCA-52347) is already a SMASH. Album sales are exploding all over the country. On MCA Records/Stiff Records and Cassettes. (Advertisement)



Billboard Salutes

WESTWOOD ONE

America's largest producer/distributor of nationally sponsored radio programs, concerts & specials.



MUSIC WORLD STUNNED AS AMAZING FINDINGS ON "NH₃ AVE" ARE REVEALED



Feb. 27, 1984: After months and months of arduous research and development, a project is being released this week that is destined to have widespread worldwide impact on all levels of the musical community. Prepared under top-secret conditions at the refurbished Abbey Road laboratories in London, England, the project went by the code name "NH₃ AVE," and speculation ran rampant as to what the results of the work would be.

Then, at a series of meetings in major cities around the country, representatives from the organization sponsoring the study, a company called "Arista," previewed the contents of the "NH₃ AVE" project to select industry groups.

Informed sources who attended these functions, some of which were held in "underground" areas as a security measure, have revealed that, in fact, what was presented was the latest work by The Alan Parsons Project, *Ammonia Avenue*. The Parsons Project has long been known as a pathbreaking musical think-tank, and this offering, their first all-new re-

cord since the astoundingly successful *Eye In The Sky*, was received with wild enthusiasm by attendees.

"Literally millions of people will feel the effects of this project," one person was quoted as saying. "Alan Parsons and Eric Woolfson have certainly topped themselves this time, and I think it's safe to conclude that the effects will be heard in the air for many months to come."

Copies of *Ammonia Avenue*, available in vinyl-disc and cassette-tape configurations for public transmission, are being placed this week at strategically-placed retail outlets. Reaction is expected to be instantaneously registered on the charts that are prime industry activity-indicators.

**Tonight (Monday, Feb. 27) on MTV!
The World Premiere Of
"Don't Answer Me."
The First Video From
The Alan Parsons Project.**

ARISTA © 1984 Arista Records, Inc.



AMMONIA AVENUE (pictured above) is the astonishing new work by The Alan Parsons Project, featuring the hit "Don't Answer Me," plus "Prime Time," "Let Me Go Home," "Since The Last Goodbye" and other examples of the innovative artistry of The Alan Parsons Project.

Hot Album Release Schedule: March

Ten albums are set for release in March by acts that went gold or platinum with their last releases, or in the past 12 months. All albums are single-disk studio sets listing for \$8.98, unless otherwise designated.

ARTIST	TITLE	LABEL	DATE	FORMAT
David Bowie	Fame & Fashion	RCA	late March	Hits
Cars	Heartbeat City	Elektra	March 12	Studio
Go-Go's	Talk Show	I.R.S.	March 12	Studio
HSAS	Through The Fire	Geffen	March 12	Studio
Joe Jackson	Body And Soul	A&M	March 12	Studio
Missing Persons	Rhyme And Reason	Capitol	March 9	Studio
Kenny Rogers	Kenny Rogers With . . .	Liberty	March 9	Hits
Rush	Grace Under Pressure	Mercury	late March	Studio
Rick Springfield & Various Artists	Hard To Hold	RCA	mid March	Soundtrack
Styx	Caught In The Act	A&M	March 12	Double Live/\$11.98

Platinum Trio On March Agenda

Albums By Cars, Rush, Styx Top Label Schedules

By PAUL GREIN

LOS ANGELES—New albums by three perennial platinum bands—the Cars, Rush and Styx—top the list of major releases due in March.

Elektra will issue the Cars' "Heartbeat City" on March 12; Mercury slates a late March release for Rush's "Grace Under Pressure." Both are studio sets listing for \$8.98. And A&M has set a March 12 release for Styx's "Caught In The Act," a double live album listing for \$11.98. The band's last five studio albums have all gone platinum.

A&M also plans March 12 releases for two other acts who went gold with their last LPs. The Go-Go's' third album, "Talk Show," follows the platinum "Beauty And The Beat" and the gold "Vacation," while Joe Jackson's "Body And Soul" follows the gold "Night And Day" and the modestly successful "Mike's Murder" soundtrack.

Geffen has also set a March 12 release for the first album by HSAS, a new "supergroup" formed by Sammy Hager, Neal Schon, Kenny Aaronson and Michael Shrieve. Schon is Journey's guitarist, Aaronson is best known as Billy Squier's bassist and Shrieve was the original drummer in Santana. Hager's two previous albums for Geffen, "Standing Hampton" and "Three Lock Box," both went gold.

The top release on the black music front figures to be "Jermaine Jackson," the Arista debut by the artist whose "Let's Get Serious" was a crossover smash in 1980. Also due in the month are "Patti Austin," the

second Qwest album by the singer whose "Baby, Come To Me" was a No. 1 pop hit a year ago, and Yarbrough & Peoples' "Be A Winner." The latter album is the duo's first since Total Experience Records shifted its distribution from PolyGram to RCA.

The Bar-Kays' "Dangerous" (PolyGram), "O'Bryan" (Capitol), Ed-

mund Sylvers' "Take Me Over" (Arista), the Spinners' "Cross Fire" (Atlantic) and Nona Hendryx's "The Art Of Defense" (RCA) are other promising black music releases due in the month.

Numerous hits packages are due in March, topped by "Kenny Rogers With . . ." a collection of the sing-

(Continued on page 66)

UNIVERSAL, DISNEY PETITION SUPREME COURT

Studios Ask Betamax Rehearing

By BILL HOLLAND

WASHINGTON—In addition to a push on the legislative front for passage of the video rental bills pending in Congress, two Hollywood studios have filed a strongly worded petition for a rehearing of the Betamax case, in which the Supreme Court ruled that home videotaping was legal, charging that the Court based its January decision in favor of Sony Corp. of America on the "antiquated findings" of a district court in 1979.

Universal City Studios Inc. and Walt Disney Productions, the original plaintiffs, filed the petition Feb. 10. It states that the Court rendered its decision "inexcusably based on district court findings made five years ago when the VTR (video tape recorder) industry was merely in its infancy, even though these findings utterly fail to reflect the realities of today's marketplace."

Universal maintains that there is

new evidence showing that time shifting impairs the commercial value of copyright owners' work.

"This court has perpetrated an intolerable injustice in this case which must be justified," the petition begins. The strong language continues throughout and concludes: "In view of these dynamic changes in VTR technology and use, it is rash to determine the important issues in this case on records as stale as the one relied on by this court."

The argument within the petition explains to the justices, for example, that there are "nearly 10 million VTRs (including approximately 1.5 million Betamax) in the United States today, as compared to only 800,000 (including approximately 130,000 Betamax) at the time of trial," and that "major technological innovations in VTRs have caused the number of commercials regularly deleted from time shift recordings

Joe Smith Mulls Return To Music

LOS ANGELES—Joe Smith is mounting a return to the music business, via a custom label and film operation. "I don't have a deal anywhere," Smith says, "but there are a number of things in the air. I'm talking to a number of people."

"I've got 30 years in the music business," Smith adds. "You can't walk away from it. I kind of wanted to take another shot and do something small in music. But I sure don't want to get back as a major executive in a major company, which is why I left in the first place."

Smith was president of Warner Bros. from 1972-75 and chairman of Elektra/Asylum from 1975 until January, 1983, when he left to assume a role in Warner's sports cable division. Says Smith: "I've put together a merger in the sports cable business

that hopefully will be announced soon, and I chose not to run the merged operations."

Smith's departure would mark the end of a relationship with Warner Communications that stretches back nearly 25 years, to Smith's days as a local promotion man for Warner Bros. At presstime, Smith said he was close to effecting his release from WCI.

Though Smith hasn't been directly involved in the music business for more than a year, he says he hasn't broken his ties to it. "My West Coast office has been here at Warner Bros. Records," he says, "and on the East Coast, I'm around the Atlantic guys. Most of my social life is around music. I've never stopped loving that. I was a little weary of all the intricacies of running a big company, but there certainly were no problems with the

FIRST MAJOR CONVENTION

Computer Software Firms In Transition

By FAYE ZUCKERMAN

NEW ORLEANS—High- and low-end computer software firms, seeking expanded dealer networks, have established new price structures, moved toward standardized packaging and placed emphasis on home management applications. These developments took center stage at Softcon, the computer software industry's first major convention, held here last Tuesday through Thursday (21-23).

Nearly 15,000 attendees, an estimated 7,000 of them retailers and distributors, browsed some 500 exhibits of mostly business, home management and educational software. Absent were many of the major entertainment software firms, as well as peripheral and accessory companies whose products have proved a major profit center for computer product dealers.

Many entertainment software executives made appearances at Softcon. But their companies apparently feel content at this time to limit their exhibits to the semi-annual Consumer Electronics Show.

The convention was utilized by high-end companies to reveal lower prices and, in turn, by low-end software firms to raise prices. Such pricing philosophies were seen as an at-

tempt to "posture" high- or low-end companies for broader retail coverage, noted J. Bowmar Rodgers Jr., vice president of marketing for Human Engineered Software (HESware).

Commodore International Ltd., known for low price points, hiked its retail software prices as much as 100% on certain titles. For example, its "Public Domain" series will jump from about \$6 to \$12 at retail. The company's line of premium software titles, such as "Easy Script" and "Magic Desk," will be sold to distributors for about \$30. Such titles previously cost distributors \$10.

Michael Tomczyk, Commodore's director of software marketing, noted, "Look at it this way. At our initial prices we were giving the software away. Now, the software is at bargain prices."

Bob Leff, president of Softsel, noting the price shifts, asserted that a push for "consistent merchandising requirements" is underway.

"Sierra On-line has raised the price on 'HomeWord' (from \$49 to \$69)," Leff said. He attributed the pricing and packaging changes to the mass merchandising community's entry into the software market. "Those retailers require consistency of packaging," he explained.

Companies with oversized and non-traditional packaging cluttered retail shelves, and such "outlandish" (Continued on page 58)

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ON THE CAMPAIGN TRAIL—Carole King joins Colorado Sen. Gary Hart, a Democratic presidential hopeful, after putting on a campaign fundraising concert in New York. (Photo: Chuck Pulin)

RECEIPTS, DISTRIBUTION UP

ASCAP's 70th A Banner Year

By JOHN SIPPEL

Los Angeles—ASCAP's annual receipts rose 8.3% to a record \$202,582,000 and domestic distribution to members and publishers gained 6.3%, reaching \$133,831,000 for calendar 1983. In 1982, the performing rights society reported receipts of \$186,975,000 and domestic distribution of \$125,835,000.

The West Coast membership meet-

ing here Tuesday (21) was reminded by president Hal David that the occasion marked the 70th anniversary of ASCAP.

Receipts from foreign societies, which last year suggested a relative plateau at an increase of less than 1%, vaulted 19.8% from \$25,889,000 to \$31,024,000. Overhead rose 7% from 1982's \$35,251,000 to \$37,727,000.

During 1983, the balance available for domestic distribution amounted to \$133,831,000 after deducting overhead. During that year, ASCAP distributed to members and set aside for foreign societies \$133,048,000 as follows: \$26.5 million, first quarter; \$32,693,000 including special pay tv distribution, second quarter; \$32.5 million, third quarter, and \$41,355,000, fourth quarter. The remainder of funds available for domestic distribution, \$783,000, was mainly interest earned, which was included in foreign distribution.

Receipts from licensees escalated 7.3% from \$155,290,000 in 1982 to \$166,730,000 in 1983. Membership dues went up 11.3% from 1982's \$565,000 to \$629,000, while interest from investments slumped 20%, from \$5,231,000 to \$4,199,000.

Total outstanding advances as of Dec. 31, 1983, amounted to \$4.3 million, down from the prior year's \$7,690,000, reflecting a discontinuance of advances in mid-1983 as a result of the so-called Buffalo Broadcasting court decision.

On July 11, 1983, a foreign distribution of \$12,642,000 to members was made from the following countries, representing 1981 monies: England, \$6,866,000; France, \$2,909,000; Germany, \$1,752,000; Sweden, \$598,000; South Africa, \$351,000; all others, \$166,000.

FOR FOURTH QUARTER, YEAR

Modest Music Gains At WCI

NEW YORK—The recording and music publishing divisions of Warner Communications Inc. registered modest gains in revenues and profits for both the fourth quarter and full year of 1983.

In reporting combined financial results for recordings and music publishing, WCI says the fourth quarter saw operating income reach \$24,748,000 on revenues of \$220,000,000 compared to 1982's figures of \$22,468,000 and \$212,924,000, respectively. The results for all of 1983 showed income of \$60,724,000 on revenues of \$765,933,000, compared to 1982's \$58,656,000 and \$752,317,000, respectively.

According to Steven Ross, chairman of WCI, the record/music publishing results reflected a "strong performance" from foreign operations. While the domestic record labels' cumulative revenues and earnings declined for the year, second half results "evidenced renewed strength," Ross stated. In addition to the Warner Bros., Elektra/Asylum and Atlantic labels, the division's units include WEA Corp., the distribution arm, WEA Manufacturing, WEA International and Warner Bros. Music.

In reporting a \$417,803,000 after-tax loss for all of 1983, Ross attributed it to losses at Atari, although he noted "much improved performance" for the video/computer company in the fourth quarter.

First Ad Agency Enters Music Video Production

By LAURA FOTI

NEW YORK—Doyle Dane Bernbach has become the first major advertising agency to enter the music video production fray. The company's Storytellers division is responsible for the video to the Alan Parsons Project's "Don't Answer Me" for Arista Records, which premieres Monday (27) on MTV.

The video itself is unique in a number of ways. It is completely animated, with cell animation superimposed over specially constructed three-dimensional sets. The band members, who have never toured, appear briefly in the clip as animated characters. And, like a comic strip, there is dialog spoken by the characters—in balloons—that doesn't match the song's lyrics.

"It's a real unusual art form," says Abby Konowitch, vice president of artist development at Arista, who commissioned the video. "We didn't know how it would react with the

music, but it definitely stands out and enhances the song. It does what it should do when there's no band to rely on."

Peter Baron, manager of video services for the label, says the clip was completed in three weeks. "There wasn't a lot of time, because worldwide release of the single was imminent," he says.

The video was conceived and written by D.J. Webster and Charlie Rice, who are responsible for "Centipede" and "Pole Position." Says Webster, "We had 24 hours to come up with a concept for the song, then 24 hours to do the storyboard, 24 hours to do the budget and 24 hours to find someone to execute the project. We ended up using Broadcast Arts in Washington, which does MTV's logos."

Producer Bill Perna adds, "In a normal schedule we would have had two months minimum; we did it in only three weeks."

"Don't Answer Me" utilized 40

people working on very arduous set-ups, according to Webster. Approximately 17 seconds per day of shooting ended up being used—12 drawings per second. Each drawing was mounted on styrofoam and placed within the sets.

Neither Doyle Dane Bernbach nor Arista will put a figure on the video, but both say it cost in the range of other current video clips. "For our first, we wanted to do one of the most difficult videos you could imagine, which is what this agency has always been about," says Webster. "It was worth it to economize to do something fabulous."

Jay James, senior vice president of video technology and programming for DDB, is supervising the agency's entry into music video production. He remarks, "There's been a lot of publicity about commercial directors getting into this area, but they usually get the concept for what they do from an agency. We hire directors to execute our concepts."

Indie Coalition Not 'Off Ground'

By KIM FREEMAN

NEW YORK—The Independent Label Coalition (ILC) says it made a strong impact on the overseas market during the recent Midem in Cannes. But the trade group has "yet to get off the ground," concedes Tommy Boy Records president Tom Silverman, who conceived of and continues to organize the Coalition.

Since its conception at last year's New Music Seminar (Billboard, July 16), the ILC has recruited 15 paying members, with 30 more "committed" to pay the \$500 annual dues, says Silverman.

Lack of funds, organization and active support are the key elements holding the Coalition down, according to Silverman. He calls the majors the indie labels' competition, but declares that an attitude of "competition rather than cooperation" still

persists within the indie circle that threatens to defeat the ILC's goal of creating a supportive unified force.

Without a formal organizational structure, Silverman has served as the ILC's head, a responsibility he's anxious to share with other members and possibly a volunteer or part-time staff. The pay is questionable, he acknowledges, but "it's a great opportunity for newcomers looking to break into the business."

He is not overlooking the impact of indies that can't contribute financially. At this stage, active involvement is as crucial as the dues. While he can't run the show alone any longer, Silverman is not short on ideas for the Coalition.

They include annual national meetings in Boston or Washington; monthly regional meetings; fund-raising concerts; an independent label awards committee; a newsletter;

and an ombudsman, working for the ILC, to intercede in contract issues between both artists and labels and distributors and labels.

At Midem, all nine indies sharing a booth there came home with foreign licensing deals for some or all of their acts and an optimistic attitude toward the ILC's effect as a united presence at future conventions, Silverman says.

"Our booth was the event's busiest intersection," says Max Kidd of Washington-based D.E.T.T. Records. D.E.T.T.'s hottest act is Trouble Funk, but Kidd reports wrapping deals for all his groups in territories including Australia, Germany, Scandinavia and the U.K.

Other indies satisfied with the joint Midem venture were Ace Of Hearts, Emergency, Tommy Boy, Eurotech, Prism, Montage, Mastermix, and Kidd's second label, TED.



PROJECT PARSONS—Executives gather for a preview of the Alan Parsons Project's latest Arista album "Ammonia Avenue" in New York. The session was one of several to be held in 13 major markets for radio and retail representatives. Shown from left are Arista president Clive Davis, Mike Wyner of Elroy Enterprises, the label's regional marketing director Jim Cawley and Arista sales representative Eddie Simpson.

Executive Turntable

Record Companies

Muff Winwood assumes new duties as vice president of CBS Records International. He continues his role as a&r director for CBS Records U.K. On the home front, Wayne Edwards is appointed marketing director, West Coast, for Columbia, based in Los Angeles. . . . In New York, the Recording Industry Assn. of America promotes Kenneth Giel to deputy director of antipiracy operations and Steven D'Onofrio to coordinator of investigative/legal services. Giel was chief of investigations; D'Onofrio was associate special counsel. . . . At Warner Bros.' Burbank office, Kenny Puvogel is named national album promotion director. He was national album promotion coordinator for the label. In Atlanta, Dave Dannheisser is named associate national album promotion director, based in Atlanta. He was Southeast regional promotion manager.

Publishing

BMI makes two appointments in New York. Stanley Catron assumes the newly created post of vice president of performing rights. He was assistant vice president of writer relations, a post now filled by Bobby Weinstein, who moves up from director of writer relations. . . . G. Schirmer Inc., New York, makes a series of staff changes. Eric Gordon joins the firm as publicity manager to handle composer/repertoire promotion. He was a New York-based music and theatre critic. In addition, the following promotions are made: Ted Poulos to senior sales representative from telemarketing manager; Joseph Nogay to that position from telemarketing representative; Valerie Haiduk to sales representative from telemarketing representative; and Douglas Mitten to senior sales rep from sales rep.

Byron Hill, general manager of ATV Music Group's Nashville office, has resigned to pursue songwriting and production interests, including work with PolyGram artist Kathy Mattea. A replacement has not been named.

Video/Pro Equipment

Bill Gallagher is upped to executive vice president and general manager of MGM/UA Home Video in New York. He was vice president of worldwide marketing and replaces Micky Hyman, who leaves the company in mid-March. . . . Paramount Video promotes John Pike to senior vice president of video programming in Los Angeles. He's been with the company two years, spearheading its entry into program production for video markets. . . . Kevin Metheny joins MTV as director of programming in New York. He was director of programming and operations for radio station WNBC there (separate story, page 12).



Gallagher

Ronald Heide joins CBS/Fox Video as international controller. He was director of financial services for research and development at Merck & Company. . . . Richard Fontaine is appointed president of Ingram Book Co. and Ingram Software, both new divisions of Nashville's Ingram Video. He was president and chief operating officer of B. Dalton Book-seller in Minneapolis. . . . Rainbow Programming Services, New York, appoints Leslie Roth manager of creative services. She was program administrator for the Huntington Historical Society.

In Park Ridge, N.J., Thomas Steckbeck is named senior vice president of Sony Consumer Products. He was president and chief executive officer at the Bell & Howell/Mamiya Co.

Related Fields

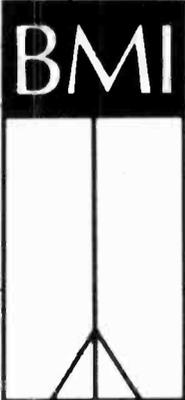
Robert Duffey is appointed operations manager for RCA's Studio B in Nashville, which is operated by the Country Music Foundation in conjunction with the Country Music Hall of Fame & Museum. He is a recent college graduate and had been an intern with Billboard.

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LABEL PRESENCE IN JAPAN, EUROPE

Windham Hill Thinking Globally

By SAM SUTHERLAND

LOS ANGELES—Six months after the inception of its distribution pact with A&M records, the Windham Hill label is reporting catalog sales already meeting or exceeding first-year projections. That bullish profile is now prompting chairman/founder Will Ackerman and president Anne Ackerman Robinson to set their sights on overseas markets.

According to Robinson, consummation of the A&M deal was originally seen as hinging on their prospective partner's ability to broaden Windham Hill's market penetration on a national basis. "When we went to them, they did their research," she reports. "Their projections were obviously an improvement over what we did last year." Even so, adds Ackerman, "What we needed was a minimum of a 100% increase to justify the deal."

First sales via A&M were solicited Aug. 19, and although the bulk of the product marketed through A&M in the intervening months has been catalog material, Robinson says Windham Hill's sales blueprint is already well ahead of schedule. "We've already sold their 12-month projections on certain selections, while on others we've seen sales high enough

to average 186% by the end of the year."

Thus, while the Palo Alto company is still placing major emphasis on increasing its presence in key U.S. territories, especially the Midwest, Ackerman is devoting much of the first half of 1984 to consolidating existing international deals through overseas tours. Current activities in Windham Hill's newest territory, Japan, indicate the general tenor of the label's plans.

Ackerman notes that his deal with Alfa there commenced in early December, when Windham Hill shipped its first four albums. He says the launch is "already off to a strong start," with Japanese sales quickly exceeding 10,000 units per title.

Because Windham Hill's generic concert packages, pegged to the "Evening With Windham Hill" theme, have proved successful in building label awareness in key U.S. markets, the label is planning a series of overseas dates for the Japanese partners. Ackerman and Chuck Greenberg, leader of another label act, Shadowfax, are currently in Japan performing, with the label's top selling act, pianist George Winston, expected to play his first Japanese dates in April. A third label package, teaming the duo of violinist Darol

Anger and pianist Barbara Higbie with guitarist Alex de Grassi, is being developed for probable concerts in May or June.

In Europe, Windham Hill will also undertake its first live appearances. A multiple artist package is being created for a Windham Hill bill during the Montreux Jazz Festival this July, and Ackerman hopes to secure adjacent bookings in other European territories.

Next month, he also plans to tour markets there in order to "review and reinforce" his ties to A&M (via CBS International) and Teldec, which continues to handle product in West Germany.



MELLOW FELLOWS—Big Twist, left, consults with legendary r&b songwriters Otis Blackwell, center, and Doc Pomus between sets at New York's Lone Star Cafe. Twist is touring in support of his latest Alligator album, "Playing For Keeps."

Cable Watch

Cinemax 'Album' Feature Flashes On

By LAURA FOTI

The "Album Flash" concept developed by Home Box Office sister service Cinemax is proving a successful way of breaking new albums. The monthly series plays a significant role in the HBO/Cinemax commitment to music.

To date, "Album Flash" episodes, consisting of videos and interviews, have been done on Linda Ronstadt, John Cougar, Pat Benatar, Willie Nelson, Alabama and Olivia Newton-John. On March 24 the Go-Go's are set, for their new album "Talk Show."

Betty Bitterman, vice president of music and variety programming for HBO/Cinemax, says, "The thing that's been so good is that we really wanted artist input for 'Album Flash,' for them to present it the way they wanted, and they've really responded. All have gotten involved. The labels are also thrilled with the promotional value."

She adds, "For us it's a TV show, entertainment. But it also serves to keep our subscribers up to date on the latest music. All the albums we've done so far have been hits, which has been very gratifying."

All albums featured to date have been by major artists, and all were carefully screened by Bitterman. "We have turned some projects

down," she says. "But in some cases, especially Linda Ronstadt, we were willing to take a chance, because no one knew 'What's New' would turn out to be the success it did."

Four video clips are produced for each "Album Flash"—usually two conceptual and two performance. Interview footage is used as wrap-around. Cinemax retains exclusivity for varying amounts of time on each video, which is then released to other outlets.

There's a lot more music of all formats on HBO and Cinemax. Upcoming concerts will feature Men At Work, Hall & Oates and Culture Club. The current HBO David Bowie concert is being repackaged for the home video market.

"We're in conversation now with several major artists about long-form," says Bitterman. "Some of

them are ones we've done concerts with and they and we both want to take the logical next step, meaning conceptual shows. They're more expensive, but there's more money available now because of the home video connection.

"When we first started doing music it was just concerts, but now it's taken on a life of its own. I get excited when I go into a record store and see albums that say, 'As seen on HBO.' I think there's an enormous amount of potential still to be explored."

One of HBO's biggest musical projects now is a Linda Ronstadt concert, to be taped in Santa Barbara. A period piece, similar to her "Album Flash" appearance, the show will feature the 47-piece Nelson Riddle Orchestra. Negotiations are also underway to tape Frank Sinatra and Liza Minnelli in Central Park.

JVC Seeks U.S. Accounts For Custom CD Pressing

By IS HOROWITZ

NEW YORK—The Victor Company of Japan (JVC), which began pressing Compact Discs in its Yokohama plant just a month ago, has begun soliciting custom pressing accounts in the U.S.

The company, which claims a quality edge over competitors using Sony mastering technology, is already said to be in negotiation with a number of labels in this country. However, Tom Nishida, vice president of the JVC Cutting Center in Los Angeles, through whom manufacturing requests are processed, says he cannot disclose prospective clients until deals are inked.

Nishida puts capacity of the JVC plant at 300,000 CDs a month, on a three-shift basis, although he indicates this volume is not the rate currently maintained. First CDs out of the plant were due to go on sale in Japan Saturday (25). These include 30 titles on the Japanese Victor label and an additional five on Discmate, a JVC group production entity.

JVC pressings range in cost from 600 to 620 yen, \$2.55 to \$2.64 at the exchange rate of 235 yen to the dollar. This price, f.o.b. Yokohama, includes jewel box, booklet insertion and shrink wrap, says Nishida. Mastering facilities are available through the JVC Cutting Center.

Current charges for mastering and preparation of parts for pressing come to 260,000 yen, or about \$1,100, for programs up to 60 minutes in duration. Parts are adequate

for about 10,000 pressings, says Nishida. There is an extra charge for mastering tapes recorded on other than JVC digital tape machines.

Nishida claims the JVC mastering system is less likely to exhibit drop-outs than competing systems and provides savings in that any commercially available three-quarter-inch videotape may be used. Tighter tolerance standards are also claimed. JVC's recently developed DAS-900 digital audio system is used.

Initial shipments of CDs to the U.S. are promised in April, or May at the latest, says Nishida.

Handleman Co. Income Up 85%

NEW YORK—Handleman Co., the giant racker, reports an 85% increase in net income for the third quarter ending Jan. 28 and a gain of 49.3% in sales for the same period compared to last year.

Net income for the third quarter was \$4,570,000 or 67 cents a share, compared to \$2,461,000 or 37 cents a share last year. Sales for the new period hit \$87,359,000, compared to \$58,525,000 last year.

Sales and earnings for the first nine months of the current fiscal year were \$213,916,000 and \$10,401,000, respectively, against \$171,635,000 and \$6,787,000, respectively, last year. Earnings per share were \$1.54 this year compared to \$1.01 last year.

MARCH 3, 1984, BILLBOARD

Larc Records Dissolved; Roster Goes To Private I

CHICAGO—After six months of negotiations, MCA-distributed Larc Records has officially been dissolved and its roster reassigned to the Private I label, distributed by CBS.

According to Private I president Stan Layton, Larc and Private I had originally been conceived as twin labels, the former focusing on r&b and the latter on pop. MCA-distributed Larc had already been in operation when Private I's first artist, Matthew Wilder, was signed last August under a distribution deal with CBS, recounts Layton. Label officials subsequently worked out a distribution plan with CBS for both labels, to be known collectively as Private I Records and devoid of any separation between pop and r&b.

Private I's roster currently includes the Dells, whose "You Just Can't Walk Away" is bulleted at 27

on Billboard's Black Singles Chart; the Chi-Lites, whose single "Stop What You're Doin'" shipped last week; the Staple Singers, whose 45 "Hate Don't Live Here Anymore" is due out in March; Clockwork, whose seven- and 12-inch "I'm Your Candy, Girl" shipped last month; LaToya Jackson, the Impressions and Bonnie Pointer, from whom Layton says product is forthcoming.

Because so many of Private I's artists are Chicago-based, label officials are discussing the possibility of installing a "workshop office" in the Windy City for a&tr/promotional purposes, according to vice chairman of the board Bill Craig. Nothing has been finalized, says Craig, but he adds that promotion man Jun Mhoon has been working the Chicago market on a freelance basis.

MOIRA McCORMICK

Chartbeat

'Thriller' Zooms As Grammys Loom

By PAUL GREIN

Michael Jackson's "Thriller" (Epic) holds at No. 1 for the 31st week, tying Fleetwood Mac's "Rumours" (Warner Bros.) for the longest run at No. 1 by any album in the last 20 years.

"Rumours" was the first album to produce four top 10 singles, a record since shattered by "Thriller" with its seven top 10 hits. And both "Rumours" and "Thriller" were follow-ups to smash studio albums that set the stage for bigger things to come: "Fleetwood Mac" and "Off The Wall."

"Rumours" also won the 1977 Grammy for album of the year, an award that "Thriller" is virtually certain of winning when the 26th annual Grammy Awards are presented Tuesday (28).

In the 39-year history of Bill-

board's pop album chart, only two albums have had more than 31 weeks at No. 1: the "South Pacific" original cast album with Mary Martin and Ezio Pinza (Columbia), which had 69 weeks at No. 1 starting in 1949, and the "West Side Story" soundtrack with Natalie Wood (Columbia), which had 54 weeks on top starting in 1962.

Two other albums in chart history tie "Thriller" and "Rumours" with 31 weeks at No. 1: Harry Belafonte's "Calypso" (RCA Victor) from 1956 and the "South Pacific" soundtrack (RCA Victor) from 1958.

★ ★ ★

Extra, Extra: It's a big week for Huey Lewis & the News, who notch their first top 10 album, as well as their third top 10 single in less than two years.

The group's gold album, "Sports," jumps to number 10 in its 22nd week on the chart. The band's previous al-

bum, "Picture This," peaked at number 13, but failed to go gold. The single "I Want A New Drug" also jumps to number 10, following the top 10 hits "Do You Believe In Love" (#7) and "Heart And Soul" (#8).

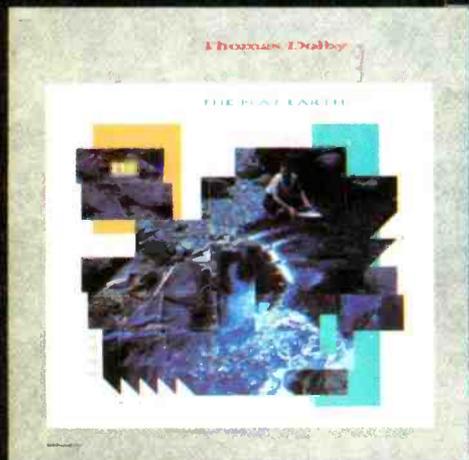
With this broad-based pop/rock success, the San Francisco-based sextet seems to be filling the centrist slot occupied in the late '70s and early '80s by such bands as Pablo Cruise, Little River Band and Ambrosia.

★ ★ ★

We Get Letters: Dr. Louis Iacueo of Covina, Calif. points out two more cases where a top 10 group had the same name as a top 10 hit: A Taste Of Honey (a '65 smash for Herb Alpert & the Tijuana Brass) and Heatwave (a hit for both Martha & the Vandellas and Linda Ronstadt). There are doubtless more examples, but this gives us the general drift.

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Oberstein Strikes Back At Blank Tape Firms

LONDON—The planned pan-European campaign by blank tape manufacturers to counter likely European Economic Community support for a blank software levy has been fiercely condemned here by Maurice Oberstein, chairman of CBS U.K. and of the British Phonographic Industry (BPI).

Speaking at the Music Week Awards luncheon here Wednesday (22), he poured scorn on the tape manufacturers' claim that they are "as much a part of the entertainment industry as the record companies."

Said Oberstein: "They're actually intertwined with us like a cobra around a rabbit. There's been a 20% increase in blank tape sales, which is wonderful news if you happen to be a blank tape manufacturer."

The U.K. Tape Manufacturers' Group had earlier held a press conference (Billboard, Feb. 25) to plot their Europe-wide battle against an anticipated levy on blank software. A key debating point was the "total bias and inadequacy" of a report on home taping commissioned by the EEC Commission.

But Oberstein changed tack in his onslaught to say: "I'm against the Messiah mentality that one day

someone or something will come along to save the record industry, say a new Beatles or whatever. There will be no Messiah. No new copyright bill will save the record industry. If we get a blank tape levy, it will only give us recompense for what has been taken away from us."

He went on: "We must be careful we don't score goals against our own side. Hardware must go on developing and will need good software, and our software needs good hardware. But remember that while Compact Disc technology is great, it never yet made a record a hit."

"While appreciating the hardware industry, though, we must never be seen to foster the interests of the enemy within, like the blank tape industry."

Meanwhile, the Tape Manufacturers' Group is distributing a 12-page booklet, "The Case Against A Levy On Blank Recording Tape," in which it claims that record sales have been held back by several factors: lowering the physical quality of records by reducing the petroleum content; shrinkwrapping; reducing the number of records accepted as returns, and "ignoring the growing preference for prerecorded cassettes."

MUSIC BUSINESS THEME

Virgin Marketing 'Hype' Game

LONDON—Virgin Games, set up by Richard Branson's Virgin group to win market share for video games, has launched its first board game, "Hype," subtitled "the only board game with all the slime and grime of the music business."

The game, first stage of a \$750,000 investment into this sector of the home entertainment business, has as its objective the creation of a hit record. To break the charts, players make "strategic decisions" as they go around the board, hiring a group, making a demo tape, picking a manager, gaining media plugs and playing gigs. There are pitfalls, too, such as bad press reviews and con-men promoters.

The game, which is retailing here at roughly \$25, was devised by two

members of the Technos group, Steve Fairnie and Rev Savage. The duo recently released a single with two A sides, one of them "Hype," through PRT Records.

Virgin plans more board games later this year, including "Robin Hood" and "Space Colonies." But Nick Alexander, who heads Virgin Games, says: "In no way are we losing interest in video games. We've just added five new titles to bring the catalog up to over 40. But some game ideas work better on boards than on computers."

Virgin Games was launched last February and in the first six months sold \$2.2 million worth of computer games in what Alexander says "remains a rapidly expanding market."

280,000 CASSETTES DESTROYED

Singapore Piracy Fight Continues

By ANITA EVANS

SINGAPORE—Music piracy was dealt a flamboyant blow here when a mini-mountain of 280,000 pirated cassettes, worth more than \$500,000 on the open market, was destroyed in a public bulldozing ceremony.

The event marked a couple of "firsts" here. Not only was it the first time so many tapes had been destroyed in one session, but it was also the first time, in a country which has the dubious distinction of being the world's pirate tape capital, that a public destruction ritual has been sanctioned.

The ceremony was staged by IFPI, which established its presence here in 1981. It was attended by a number of Asia's leading recording artists, all of whom have been financially victimized to some extent by the rampant illegal reproduction of their work.

One of them, top Filipino singer Janet Basco, estimates that she's losing \$250,000 in royalties to the pirates annually. So badly is she hit, she says, that she's receiving substan-

tial fan mail from the Middle East, where her work has never been officially released.

James Wolsey, IFPI director for this region, describes piracy in Singapore as "still pretty bad." Despite the 113 raids carried out by IFPI since its inception here, and the resulting seizure of more than 700,000 tapes, the pirates still manufacture on a massive scale.

Singapore's copyright laws, which IFPI considers to be totally inadequate, allow pirates to get away with producing an annual total, aside from their substantial output for domestic consumption, of some 200 million tapes for export.

What penalties are imposed are so small as to be insignificant to the organized big-league pirate here, who, says Wolsey, simply regards a \$500 fine as "part of the overhead of his business."

IFPI's primary objective in Singapore is to persuade the government that more stringent penalties must be brought in by law for copyright infringement. A mandatory prison sen-

Home Taping Is EEC Concern IFPI Report Cited As Evidence Of Serious Problem

By PETER JONES

LONDON—The report on home taping commissioned from International Federation of Phonogram & Videogram Producers (IFPI) associate director general Gillian Davies by the European Economic Community authority "contains evidence to support the allegation that the lost sale of prerecorded records and tapes and videotapes due to private reproduction is at least of the same importance to the interested industries as the losses incurred due to commercial piracy."

That's the verdict, revealed here, of Karl-Heinz Narjes, a member of the EEC Commission dealing with internal marketing and industrial affairs.

"Whereas piracy as a criminal practice has to be suppressed by means appropriate to deal with large-scale economic crime, private copying should not be policed," says Narjes. "The Commission is only concerned with balancing the conflicting interests of the private consumer and the copyright owner."

Following the rallying of the anti-levy forces in Europe that are coordinating a campaign to persuade European parliamentarians to oppose the levy idea (Billboard, Feb. 25), leading film distributors are now intensifying their campaign here for compensation for private copying.

A meeting convened by leading British independent film producer David Puttnam included representatives of CBS/Fox, Palace, Virgin & Gold, Thorn EMI, Videoform, VTC, Warner, Atlantis and Intervision.

They were told: "If you don't put a surcharge of up to one pound (roughly \$1.40) on every blank and recorded tape, the government will do so." The speaker was Mamoun Hassan, managing director of the National Film Finance Corp., the existence of which is threatened by a reported decision to scrap the Eady Levy imposed on cinema tickets, which has produced roughly \$2.1 million to aid new filmmakers.

But just as record sales have dipped as a result of home taping, so the influence of video has led to a sharp decline in cinema boxoffice action. The governmental Department of Trade here is no longer willing to

make up the shortfall in revenue via the Eady Levy to continue helping new film producers. It wants other users of film, including the video industry and television, to contribute their share.

Puttnam, who produced "Chariots Of Fire," said the government was reluctant to impose a levy that would go straight to the treasury and not necessarily emerge again for the benefit of the people for whom it is nominally collected.

"All filmmakers need the NFCC at some stage or other," he said. "I certainly did. It certainly can't be allowed to die."

Puttnam and other important movie-makers here look for a volun-

tary levy instead of government intervention, one imposed "from the industry for the good of the industry." The distributors are seen as potential contributors by the television networks, who are resisting all demands for larger payments for film usage.

Philip Nugus of Thorn EMI opts for the idea of each segment of film users paying an annual share according to usage. Applied right now, that would mean an overall target of two million pounds (\$2.8 million), with the cinema paying half, around 30% coming from video firms, 20% coming from the BBC and commercial television networks and just 1% voluntarily levied from the as-yet undeveloped cable industry here.

43% INCREASE IN '83

Japan VCR Exports Jump

TOKYO—Exports of VCRs from Japan last year totalled 15.23 million units on a customs clearance basis, according to figures from the Japanese government's finance ministry. The total was up 43% on the previous year.

Exports to the U.S. showed the biggest increase in 1983: 117.1% to a total of 5.43 million units. Exports to the European Economic Community countries were down 6.1% to 4.64 million, which is more than the voluntary export quota of 4.55 million units agreed to by Japan and the EEC

because units for broadcasting use are included.

Exports last December alone totalled 1.66 million units, up 72.3% on the same month in 1982. Of these 642,979 units (up a staggering 359.7%) went to the U.S., with 530,601 going to the EEC, showing a 28.8% upturn on the previous year.

Color television set exports from Japan last year totalled 6.6 million units, up 10.7% on the previous year. Exports to the U.S. were 1.11 million units, up 17.1%.

MARCH 3, 1984, BILLBOARD

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EDITORIAL

Country Radio's Responsibility

When the Country Radio Seminar first emerged in 1970, a roomful of country programmers got together to share their experiences in what was then a specialty format. By comparison to mass appeal formats like top 40, there weren't many listeners, but those who did listen were loyal.

Much has happened since that time, not least the establishment of the seminar itself as an important fixture of the country music business. On the eve of this year's event, a few recollections are in order.

In the mid-'70s, the seminar was notable for the great "what is country, and what is not?" debate—an issue that remains a CRS favorite to this day. Also worth remembering are those participants who advocated the application of general market tactics to country programming. At the 1975 seminar, for example, the music director of Chicago's WMAQ extolled the virtues of "doing market research instead of being hyped," while his under-40-record playlist was criticized by both the record industry and most programmers in attendance. Bob Pittman was that MD, the man subsequently responsible for another coup of market research, MTV.

For many stations during this period, however, marketing supervised programming as the major challenge. Even with top ratings, country was still perceived by many advertisers as a specialty medium.

The arrival of the "Urban Cowboy" craze changed all that.

Country music became the elixir of 1980: a cure for dying AMs, the answer to sagging ratings, and for the first time, an enviable marketing tool. It was a fad that came and went within two years, but one that nevertheless should be credited with liberating country radio.

A good "country station" became a good "radio station" for the first time in advertisers' minds. One of the format's major obstacles was overcome.

If the equality gained from that era remains—and we believe it does—the challenge for country stations today is to continue as a top entity now that the "Urban Cowboy" advantage has diminished.

If country is no longer *everyone's* first choice, then programmers must investigate ways of increasing the time spent listening by people who view it as an alternative. The old adage "You're less likely to win being someone's favorite station than by being everyone's second choice" is valid, providing the PDs are careful not to disrupt the expectations of their primary audience. And those are the same problems and philosophies facing programmers of any mass appeal format.

While the issue of traditional vs. modern country will continue, wise PDs will realize that their current position stretches far beyond that point. Ultimately, listeners tell programmers what they expect a country music station to be. It's those programmers' responsibility to uncover the expectations and meet them.

Identifying The Missing Link

By HAROLD CHILDS

Almost everyone who listens to AOR, black or urban radio has been heard to complain: "I've heard that record many times and I really like it, but I have no idea who or what it is."

Ironically, as the listener is having trouble identifying the record he or she likes, one can hear a discussion in a record company marketing boardroom that goes something like this: "I don't understand it. That record has been in solid medium rotation for three weeks now and we're not feeling anything at retail."

The problem? The crucial connecting factor is absent. That missing link is product identification.

Maybe it is not a problem at pure hit radio, where the artists are well-known and/or the record is already a hit. But in the case of a new record by a developing artist, its very success can be at stake. To be sure, records do break through without identification. It's just that they are a lot less likely to do so.

Of course, one has to acknowledge and appreciate the greater openness of radio to new music. But that very openness prompts us to suggest, "Let's go all the way." If radio has come to realize they must play the records people want to hear, let them also announce the records the way listeners want them announced.



Childs: "It only makes sense to identify the product."

MTV is no fool. Each record is front- and back-announced. And MTV is not doing this just to benefit the artist and label. It's obviously good business to identify the product being purveyed. It enables them to get a truer test of the record's impact on their audience.

Has anyone ever heard a commercial describe and praise a product without identifying it? Radio has got to realize that, in a true sense, it is selling the music. They know it well enough to engage in research and to check retail reaction. And they know it well enough to have expanded their playlists, after claiming for so long that exposure of new artists was not a direct concern of theirs.

'Radio has got to realize that it is selling the music'

Radio found out that, after all, the business they were in was not so different from that of record companies. The bottom line for both is music, and it only makes sense to identify the product.

Specifically, each record should be either front- or back-announced each time it is played. This can be done painlessly over the fade or intro. Listeners expect this and are disappointed to hear, instead, station call letters and DJ names repeated to the point of irritation.

Listeners are listening for the music. Let's tell them what they are hearing.

Harold Childs is senior vice president, urban/black music at PolyGram Records, based in New York.

Letters To The Editor

Take The A-Flat Train

I used to listen to WKHK New York. Now it's turned into "light radio" WLTV. I've heard the station in a couple of places and the format, easy listening (with the emphasis on "easy"), nearly put me to sleep each time. The frustrating thing is that I liked almost every song. Some of them were my all-time favorites. But what the station seems to forget is that a steady diet of almost anything gets monotonous.

My husband claims it's the work of some computer experts with no ear (or love) for music. Taken to an extreme, they might program their computers to discover the most appealing note in the scale and henceforth play songs composed entirely of the note A-flat. I wonder.

Judy Hinger-Strimer
New York City

Country Songs That Belong

I read with interest Kip Kirby's article, "Country Radio May Get Personal Touch" (Feb. 4), and felt

obliged to pass on my reaction to the comments by the radio programmers quoted.

Since programmers are the ones who choose the songs to be played, why in the world do they feel they have to play songs that don't belong on the country airwaves? Do they have a gun over their heads? When that type comes on, the station loses me in a hurry. If they concentrated on playing listenable and entertaining music like the Statler Brothers, Gene Watson, Lacy J. Dalton, Ed Bruce, Mel McDaniel, Ricky Skaggs, Reba McEntire, George Strait and Leon Everette, country radio wouldn't have to worry so much about losing its sound.

We totally agree with the programmers, though, on the question of remakes by some artists when these songs are still heard on the very same country station, or on stations with other formats. It is fine to do over a song that is so old and obscure that it's all but forgotten by the listening audience. But to redo other people's current hits, that's another matter.

Marge Beith
Sycamore Ridge Farm
Bloomington, Ind.

Gimmicks Versus Music

Gold and platinum certifications in 1983 were down compared to the year before. No wonder. Pop music is growing worse by the year, and panic-stricken record companies are resorting to all kinds of promotional gimmicks to sell records.

The latest is video clip rotation on MTV, with acts miming their records while all sorts of tasteless moving pictures try to accompany the songs. The visual has all of a sudden become more significant than the sound in the music business.

Where are the really good songs of lasting quality that became hits over and over again? They rarely make the charts these days. I'm sick and tired of music labels, of which "new music" (what's new about it?) is a killing joke. The main thing is whether a record, meaning a song, is good or not. And in the 1980s most songs are not. That's why the music business finds itself in a slump.

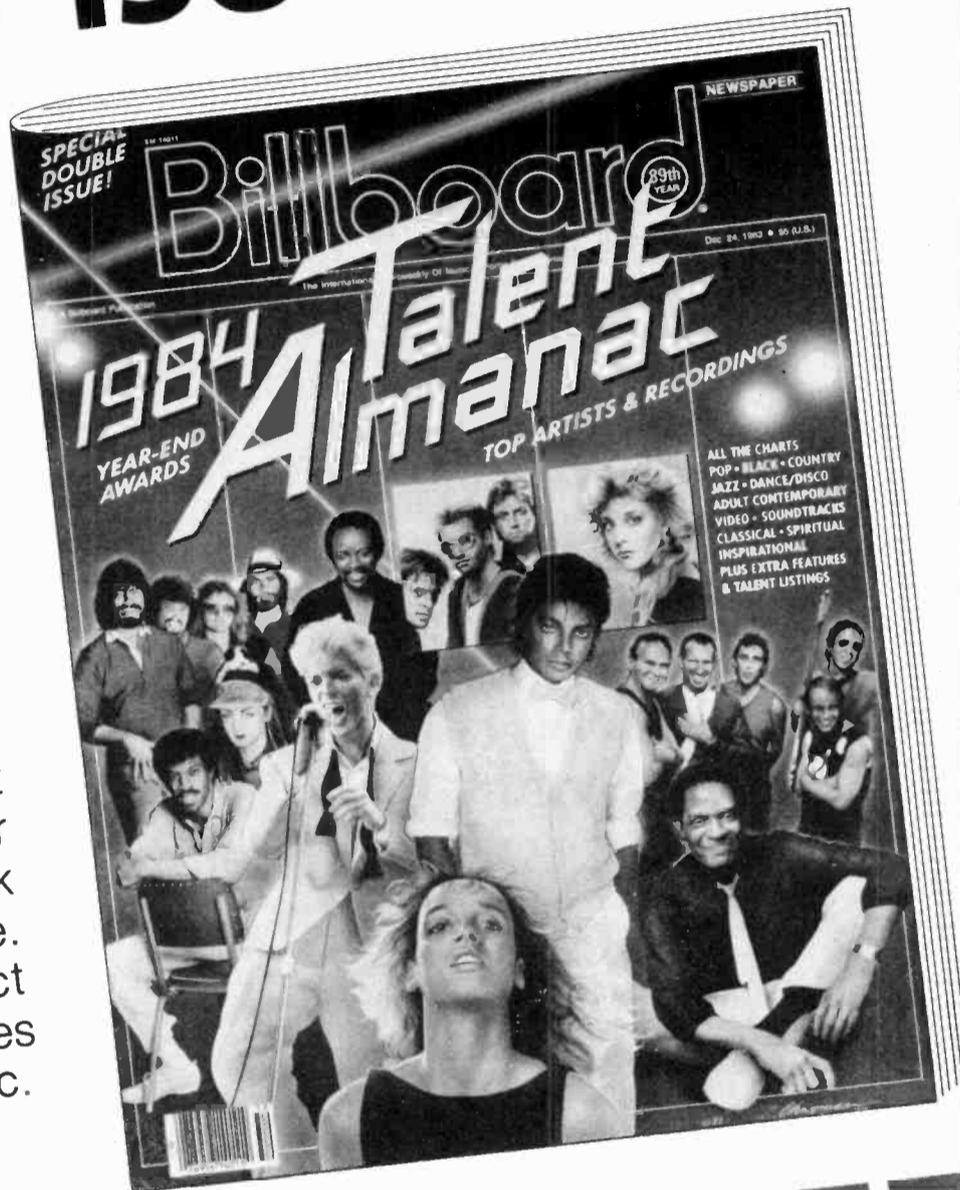
Oystein Skjaveiland
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PENN NAMED SENIOR VP AT NBC

WNBC's Metheny Going To MTV

By LEO SACKS

NEW YORK—When Kevin Metheny, program director of WNBC here, informed his staff last week that he was leaving to join MTV as director of programming for the Warner Amex channel, he told them he was confident that the hit-oriented station was on solid ground.

"I would not have left if I felt the station was in peril," he says. "I'm comfortable that our advertisers, our programming and our current lineup are well-positioned. It looks bright and cheery."

Concurrent with Metheny's resignation is the appointment of Dick Penn to the new post of senior vice president for the NBC Radio Networks. Penn, who was vice president and general manager, will oversee the programming and sales operations of The Source and Talknet in addition to the Network.

"I'm not equipped at this point to evaluate the performance of the divisions," says Penn, who expects to appoint a general manager but has no set timetable. "The change isn't based on shortcomings in the organization so much as it's a move to facilitate the hiring of additional management."

Penn, who joined NBC in 1978 after seven years with Combined Communications Corp., was general manager of the network's WKQX Chicago prior to his appointment as vice president of NBC in 1980 and vice president and general manager in 1981.

Metheny, whose new post reunites him with Dom Fiorovanti, vice president and general manager of MTV and a former WNBC executive, will report to Les Garland, vice president of programming. He's reluctant to discuss his job description, except to note that he will be involved in the development and scheduling of special projects and in the screening of video clips.

"It's a poor time for me to articulate specifics," he says. "I'm not yet sensitive to the political lay of the land." He does say, however, that he is "comfortable" in the video milieu.

"The broad-based programming principles of radio and video in terms of perceiving and satisfying the consumers' needs are pretty close," he explains. "It should be a relatively easy transition to make."

Metheny has submitted a list of potential replacements to Randy Bongarten, vice president and general manager of WNBC. "We're soliciting

names from a number of sources," Bongarten says. "Obviously, we want someone who understands personality radio, whether they're from the New York market or elsewhere." Copping a page from the Yogi Berra book of elocution, he adds, "I never make up my mind until I make up my mind."

Metheny, who has also programmed such stations as KSLQ St. Louis, WEFM Chicago, WXXK Pittsburgh, KMJC San Diego and WNOE New Orleans, joined WNBC in 1980 as program manager and was upped to director of programming and operations in 1982. Reflecting on his four years at the station, he credits WNBC management for giving him the opportunity to build a "creative radio station."

Metromedia Sells KJR Seattle

SEATTLE—Talk around this market that former top 40 giant KJR was for sale was confirmed last week with the announcement that Metromedia would sell the AM property to Ackerley Inc. for a rumored \$6 million.

In its top 40 heyday, the 5,000-watt facility at 950 was owned by Kaye-Smith Broadcasting, which operated it from the early '50s until its sale to Metromedia in October 1980 for \$10 million cash. The station is currently adult contemporary, and newly appointed general manager Mac Steen foresees no changes and expects a takeover within six months.

Ackerley Inc. is a Seattle-based holding company which owns the major outdoor advertising firm here, as well as similar operations in Massachusetts and Florida. Additionally, Ackerley operates three network affiliate tv outlets in Syracuse, Colorado Springs and Bakersfield, and has recently purchased the Seattle Supersonics basketball team. This is its first radio acquisition.

Regarding the rumor that Metromedia would be selling other radio properties, Steen comments, "KJR was not up for sale, but anything is up for sale if the situation is right. With Ackerley's reputation in this market, it was an offer Metromedia liked." Metromedia last year rescinded the sale of Dallas' KRLD-AM to CBS, where former KJR GM Ed Wodka has relocated.

Vox Jox

Franklin Resigns As WMAR-FM PD

By ROLLYE BORNSTEIN

Gary Franklin, who has been programming Abel's WMAR-FM in Baltimore since Mike Joseph's "Hot Hits!" format was introduced less than a year ago, has resigned that post. According to the former WTIW New Orleans personality, who started his programming career a decade ago with Kansas City's KBEQ, it isn't your basic "philosophical differences." More to the point, it was the restrictions he felt within the concept that caused Franklin to make the move.

As to where the move will take him, one offer is back to New Orleans, out of radio, but consideration will be given to all interesting situations. If you'd like to hear the rest of the story, give him a call (in the next week or so) at (301) 377-2222. In the interim assistant PD Jim Payne will be holding down the fort, with no word on a permanent replacement... The word that does come out of Baltimore, however, is that the city will be the site of John Sebastian's second EOR client.

★ ★ ★

You've heard all those stories about Joey Reynolds' average length of employment? Well, these days stints ranging from three hours to a couple of weeks are by design, as the former WKBW Buffalo superstar is opting for the hourly wage plan. Interestingly enough, consecutive hours are rarely in the same area codes. For instance, two weeks ago he followed Dr. Ruth Westheimer (which is a tough act to follow, and Joey had a hard time diagnosing all those problems) on Los Angeles' KFI. Then last week he did mornings on WKBW Buffalo, which apparently exceeded all of PD Sandy Beach's expectations. Word now is that he may make a cameo appearance on Washington's WAVA.

Speaking of WKBW superstars,

Pamphlet Looks At Country Charts

A pamphlet, "The Truth About Billboard's Country Charts—The Myth Uncovered," will be distributed at this week's Country Radio Seminar.

Those not in attendance wishing a copy may request one from Don Kameron, Billboard's country chart editor, at 9107 Wilshire, Beverly Hills, Calif. 90210.

New Firm Offering Help To Suppliers, Syndicators

LOS ANGELES—The largest obstacle facing radio program suppliers and many smaller syndication companies, that of barter sponsorship and station lineups, forms the nucleus of the services offered by the newly formed Creative Radio Network.

The primary function of the Van Nuys-based company, a joint venture between Tom Shovan and Darwin Lamm, will be to act as a syndicator and program supplier rep in obtaining such sponsorship and clearance. Shovan, who has a successful track record in such work as VP/GM of The Creative Factor, and a long line of radio credits including WMEF Boston, WINS New York, WPOP Hartford and WPTR Albany, sees the new network as "a full service operation."

"We'll be announcing the signing of a major rep firm to represent us in the near future," he says. "Currently, the majority of our programming is

provided by Darwin Lamm's Creative Radio Shows."

Lamm has been president of the country-oriented syndication company for the past 12 years. "But in the new arrangement," notes Shovan, "Darwin will be diversifying his program scope to cover all major formats in both long- and short-form features. Additionally, nine other suppliers have already been signed to date, and we expect the announcement of a major acquisition within the next few weeks."

Shovan's prior track record includes sponsorship agreements with many major advertisers, including Shasta Beverages, Maxwell House, Honda, Maxell, Mattel, and Us magazine, as well as major airlines and fast food outlets.

Creative Radio Network is located at 7136 Haskell Ave., Van Nuys, Calif. 91406; (800) 392-9999 outside of California, (818) 787-0410 within the state.



CONGRATULATING THEMSELVES—Participants in the "Gerry House Show" celebrate the program's recent airing on WSIX-AM-FM Nashville. Previously, the show was broadcast on the AM station only. Seated from left are House's sidekick Paul Randall and House. Standing are the show's sports director Duncan Stewart, left, and newsman Al Voecks.

Johnathan Crawford joins as GM, coming from WLUP Chicago's sales department.

When WKLS Atlanta promotion director Bill Wise transferred to Gulf's WFBQ Indianapolis as assistant PD, he was in search of upward mobility. Shooting sky high, he's been named PD of the AOR outlet, replacing Alan Edwards, who left a month ago. First order of business? Hiring former WKLS teammate "The Bearman" to handle music and afternoon drive.

★ ★ ★

WMJJ Birmingham production director Fred Holland sequesters across town to WAPI-AM, where he replaces Jim Cassidy as PD. The nostalgia outlet, which just got some new competition in the form of WSGN (separate story, page 16), uses Drake Chenault's "HitParade."

Wondering what WPGR stands for? Those are the new calls of WSNI-AM in Philly, and they indicate the station's new programming direction: "Philadelphia Gold Radio," which replaces the all-Beatles and Motown format with the hits indigenous to the area. (Just the mere thought of the Marvelous sends us into ecstasy.) Upped to PD on the FM side, which stays AC WSNI, is midday personality Paul Michael Tyler, while Don Cannon stays in place as operations manager... Meanwhile, in Albany, WPYX morning man Bob Mason is upped to PD in the wake of Tim Smith's move to Buffalo's WGRQ.

(Continued on page 20)

AT WINZ-AM, WNWS

News/Talk Drama In Miami

MIAMI—There's a real-life soap opera unfolding at news/talk stations WINZ-AM and WNWS here. It's called "As The World Turns."

First there is the saga of Ken Taylor, the veteran radio newsmen here who was released from his morning post as the WINZ news anchor but was rehired Feb. 3 and back on the air Feb. 6. "I wasn't part of the decision," says operations manager Jeff Bray, the interim replacement for the station's program director, Dave Ryder, who has resigned. "Management felt that they wanted a more conversational approach than a hard news tack. Plus, the morning numbers were low."

Neil Stevens, who had been handling afternoon drive, was moved into Taylor's slot. There was "some

public response" to Taylor's ouster, however, and Bray says that it was a factor in the decision by WINZ-AM-FM general manager Stanley Cohen "to undo what had been done." Stevens and Taylor are now the permanent morning team at "94 News—The News Station."

The outlet also has some legal troubles. WNWS, its news/talk competitor here, has filed suit against the station and former WNWS talk show host Neil Rogers, who allegedly signed a contract with WINZ in spite of a non-compete clause in his arrangement with WNWS. Rogers asserts that he's an independent contractor, which frees him to make the move. Judge Leonard Rifkin of Dade Superior Court in Miami will hear arguments Tuesday (28).

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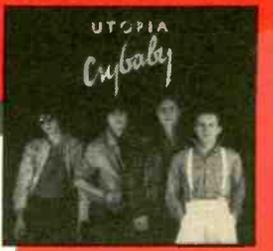
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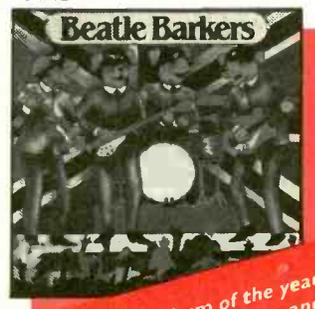
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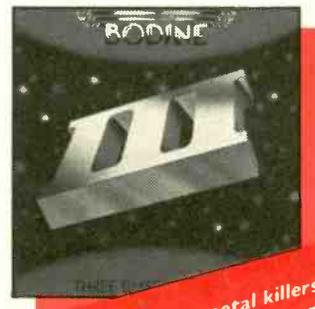
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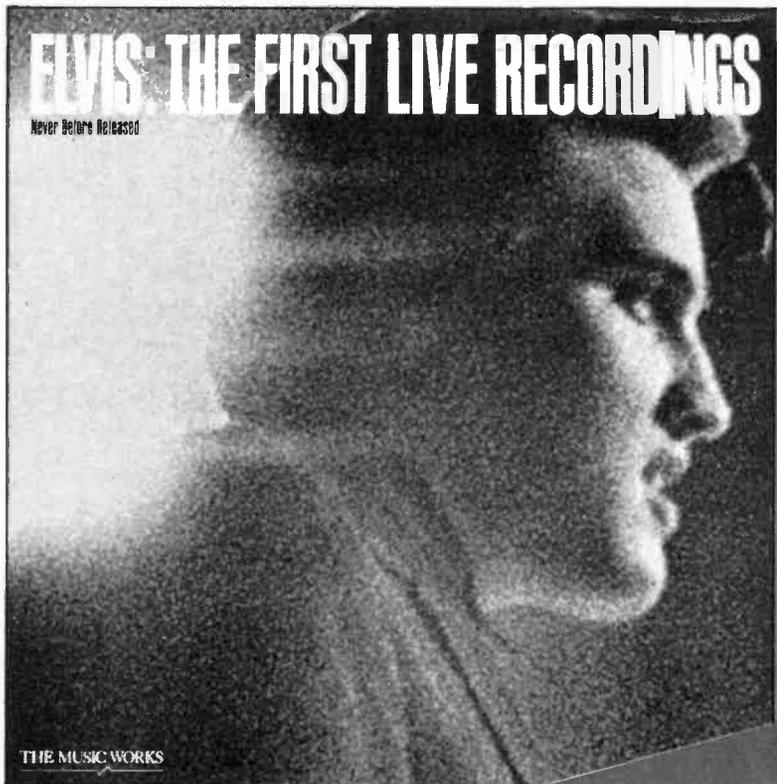


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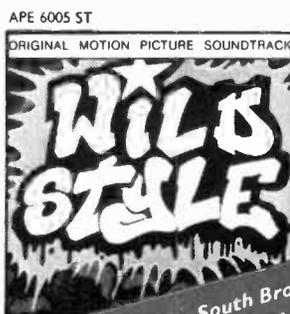
PB 11001

You saw their historic HBO TV special. Now hear those unmistakable harmonies that sound even better in today's digital recording. A deluxe 2 record set (28 selections).
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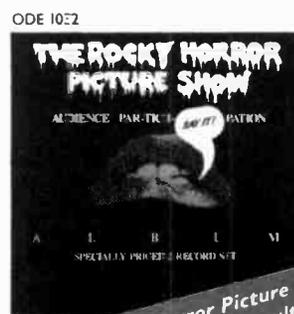
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On Ode Sound and Visuals Records & Cassettes.

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'HINEY WINE' Syndicated Comedy Feature Now Uncorked In Over 170

NEW YORK—Warning: This story may offend some readers.

The subject matter concerns "Hiney Wine," the nationally syndicated comedy feature marketed by Dorsey & Donnelly Enterprises of Arlington, Tex. Scatological to some, hilarious to others, it's the talk of the town in over 170 markets—and counting.

The spoof, which centers on a fake winery owned and operated by the Hiney Brothers (Thor and Big Red), was conceived by Terry Dorsey, the morning man at KPLX Dallas, whose scripts sound like commercials for the mythical Winery. Like most tightly knit businesses, the venture is a family operation directed by relatives Harry, Rosy, Seymour, Ima and Ophelia. "You only go around once in life," one of their more popular slogans begins. "So grab all the Hiney you can get."

"It's a positive," says T.J. Donnelly, the former KPLX general manager who hired Dorsey away from WING Dayton, where "Hiney

Wine" was the featured beverage served at Babs Kaneiven's Bar & Grill. "Women 25-54 think it's cute. It's an audience grabber, so to speak."

Let's backtrack for a moment. When Dorsey moved to Dallas, he changed the name of the Bar & Grill to Bobby Joe Amburgey's. "His feeling was that the people of Texas would relate to Bobby Joe better than they would to Babs, which sounded so Midwestern," Donnelly explains. "Hiney Wine was a sleeper in Dayton, but in Dallas it took right off."

Dorsey's success with "Hiney Wine" inspired Donnelly to syndicate the feature in the fall of 1982. He had already left his post at KPLX to start a placement service called Donnelly Media when Dorsey came to his house one day and broached the idea of expanding the spoof. "We invested \$12 in cassette tapes, and by September we had \$10,000 in contracts from five stations," he says.

Those visionary outlets—WRBQ Tampa-St. Petersburg, WRVQ Rich-

mond, WMC-FM Memphis, KMJK Portland and WTRY Albany—still carry the feature. And now they have some pretty heavy company in powerhouses KIIS Los Angeles and WHTZ here. "Rick Dees and Scott Shannon use it," Donnelly boasts. "After that, it's a veritable who's who of morning jocks."

The series is pushed as both a sales and programming tool, according to Donnelly. Promoted as a market exclusive, "Hiney Wine" is sold on a cash basis for \$1,500 to \$10,000 a year, depending on the size of the city. Jocks have the freedom to pick their own "Hiney Winery" locations but "must stay true" to Dorsey's scripts. He's already amassed 350 spots at 60-90 seconds a clip.

Donnelly maintains that "a smart station" can make as much as 20 times the licensing fee it paid by following "The Hiney Wine Operations Manual." The 110-page booklet instructs programmers on the art of selling "Hiney" T-shirts, bumper stickers, fly swatters, drinking mugs and baseball caps, among other items.

"You name it, we've got it," Donnelly says. "I'm the businessman, but Terry is the creative one, a unique talent, a truly funny man."

LEO SACKS



VINTAGE PROMOTION—Air personalities Chris O'Brien, left, and Pat Barry, center, and news director Scott Shively of Cincinnati's WKRC prepare for the "Hiney Wine Grape Jump."

Big Ratings In Illinois For Small-Town Outlet WJBC

By MOIRA McCORMICK

CHICAGO—The modest 1,000-watt AM station which dubs itself "The Spirit of McLean County" also happens to be, percentage-wise, the most listened-to-station in the U.S. WJBC in downstate Bloomington-Normal, Ill. consistently pulls close to a 40 share in every Arbitron book, no mean feat even in a market less saturated with competing stations than is WJBC's, which has 15 stations listed in the latest Arbitron report, and a population of just 125,000.

WJBC's competition is minimal by big city standards. Only sister AOR station WBNQ comes close in overall shares (generally hovering around a 20), and even WLS-AM Chicago beats some of the locals from its broadcast center over 100 miles away.

Yet WJBC's showing stands on its own, the product of 50 years of community involvement, identification, and familiarity. "People grow up listening to WJBC and eventually become regular listeners," says news director Steve Vogel.

WJBC is locally owned by Bloomington Broadcast Corp. President Timothy Ives is largely responsible for the general stability of the station, according to Vogel. "He has hired capable people and given them the reins," he says, adding, "It means a lot to employees here to know that their boss has an office here. People feel secure at WJBC, and turnover is slight."

Vogel credits a "five-pronged approach" with keeping WJBC's number in the stratosphere. (He does note that the station fell 1.4 percentage points from the spring to the fall book, dropping from a 36.5 to a 35.1. Such a minute loss, Vogel observes, could scarcely affect the WJBC juggernaut, while a similar setback in a larger market might leave "a station that lives and dies by a percentage point" floundering.) The formula's five elements include the standard news, music, sports, personalities and promotion, says Vogel.

But unlike most small-market outlets, and even many in major markets, WJBC employs nine people in its news department, including a full-time farm reporter. "Nine newpeople is considerable for this size market," Vogel points out. "We're able to give pretty thorough coverage. WJBC places a strong emphasis on news and information, and we're very community-minded."

Nowhere is this dedication to community more apparent than on the 30-year-old daily talk show "Problems And Solutions," hosted by Vogel. "We believe it's the oldest continuous-running talk show in the

country," he says, likening its informal atmosphere to "neighbors getting together over the back fence to talk things over." Topics of conversation can run the gamut from lost pets to international crises over the course of the 90-minute afternoon program.

Further local input is aired via WJBC's "Forum" daily editorial which runs three times a day. "Forum" showcases the views of nine regular community contributors and one guest. In addition, station editorials are regularly broadcast two days a week.

WJBC's music programming, which Vogel says takes up roughly one third of broadcast time, brings new meaning to the word "eclectic." Although music director Stew Salwitz calls the format adult contemporary, it's probably one of the looser definitions of AC to be found. Regularly heard on WJBC are Genesis, Linda Ronstadt, DeBarge, John Lennon, the Kingston Trio, Culture Club, the Four Freshmen, Sarah Vaughan, Smokey Robinson, the Statler Brothers, Liberace, Lawrence Welk, big bands, Broadway musicals, Michael Jackson and Willie Nelson.

"The diversity is the format," says Vogel. "When you have this big a share, you're programming to more than one demographic. Even if someone doesn't like Culture Club, the next song will be Barbara Mandrell, and if they don't like that song, they'll like the next one."

WJBC's personalities are another drawing card for the station, says Vogel. "Each of our announcers either grew up here or has lived here a long time—they know the community well." They include Don Munson, who's presided over his a.m. drive show for 20 years; Ken Behrens (9 a.m.-noon), who has put in a dozen years of service; Vogel himself, a 13-year veteran; and Salwitz, Willis Kern, Jim Browne and Gene Lyle, each with at least six years on the station. All jocks take an average of 20 phone calls per three-hour shift, says Vogel—and they answer their own calls.

Sports coverage plays an important role in WJBC's popularity. Here, too, the emphasis is local, from Illinois State Univ. football and basketball games to high school softball tournaments. Evenings tend to be devoted to sports coverage, Vogel says.

WJBC's promotions are also community-minded, but not exclusively so. Annual Christmas toy drives bring in thousands of gifts, Vogel says, but equally successful was the "Shoes For Poland" drive last year, which netted some 24,000 pairs of shoes for beleaguered Poles.

Most Added Records

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

Title, Artist, Label	# of Billboard's stations adding record this week	# of Billboard's stations now reporting record
HOT 100 (184 Stations)		
1 "Miss Me Blind," Culture Club, Virgin/Epic	95	106
2 "Against All Odds (Take A Look At Me Now)," Phil Collins, Atlantic	63	68
3 "Hello," Lionel Richie, Motown	53	70
4 "They Don't Know," Tracey Ullman, MCA	48	93
5 "Leave It," Yes, Atco	48	49
BLACK (94 Stations)		
1 "Love Won't Let Me Wait," Johnny Mathis & Deniece Williams, Columbia	24	45
2 "It's All Yours," Starpoint, Elektra	23	62
3 "Love Me In A Special Way," DeBarge, Gordy	21	29
4 "Perfect Combination," Stacy Lattisaw & Johnny Gill, Cotillion	18	67
5 "It's Gonna Be Special," Patti Austin, Qwest	17	79
COUNTRY (125 Stations)		
1 "I May Be Used (But Baby I Ain't Used Up)," Waylon Jennings, RCA	50	51
2 "I Dream Of Women Like You," Ronnie McDowell, Epic	38	70
3 "I Don't Wanna Lose Your Love," Crystal Gayle, Warner Bros.	37	92
4 "I Guess It Never Hurts To Hurt Sometimes," the Oak Ridge Boys, MCA	34	106
5 "Boys Like You," Gail Davies, Warner Bros.	33	63
ADULT CONTEMPORARY (84 Stations)		
1 "Hello," Lionel Richie, Motown	13	22
2 "I've Got A Crush On You," Linda Ronstadt, Asylum	9	42
3 "Unfaithfully Yours (Our Love)," Stephen Bishop, Warner Bros.	8	28
4 "The Language Of Love," Dan Fogelberg, Full Moon/Epic	7	36
5 "Against All Odds (Take A Look At Me Now)," Phil Collins, Atlantic	7	16

Birmingham's WRKK Gets A New Name

BIRMINGHAM—Country-format WRKK here, concerned over call letter confusion with its chief competitor, WZZK, has become WQUS. Known on the air as US-99, the Class C FM at 99.5 has also picked up the market's long-standing morning team of Tommy Charles and John Ed Willoughby.

Charles, with 20 years on WSGN, was joined by Willoughby almost a decade ago. The duo's performance will be simulcast on WRKK's AM counterpart WVOK, a country institution that has applied to increase its daytime-only status to 24 hours while remaining on 690.

The team's availability comes as a result of a format change at former top 40 giant turned AC WSGN, which has just switched to a nostalgia approach using Taft's "Primetime" format. Other changes at the Harte-Hanks station have Dave Allison coming in as operations manager from co-owned KKBQ-AM-FM Houston, where he was programming assistant. PD Steve Price remains in that position.

No programming changes are anticipated at Mack Sanders' WQUS, programmed by Dave Edmunds, or WVOK, where Dave White remains as D P. Exiting the AM facility is morning man Ken Michaels.

According to national program director Don Keith, WRKK was doubly hit with image problems. In addition to the listener confusion between WRKK and WZZK, the ratings leader here, the station also suffered from the AOR image it had until 1982, when it switched to country.

According to Keith, both WVOK and newly named WQUS will continue playing a 50-position playlist. WQUS will emphasize contemporary country, while WVOK's approach is decidedly more traditional, with such artists as Faron Young, Webb Pierce and Hank Snow liberally mixed into the format.

Radio

WSM-FM Finally Takes Country To No. 1 In Nashville

NASHVILLE—Traditionally, "country music was treated as an export in Nashville," notes WSM-AM-FM PD Gregg Lindahl. The music in Music City was more likely to be Johnny Cougar than Johnny Cash. But with the emergence of WSM-FM as the No. 1 station overall (11.8 in the fall arbitron 12-plus), times have changed.

Prior to this book, country, while strong in many demographics and No. 1 in certain time periods, never reached the top of the heap overall. Even WSM-AM has never regained No. 1 since its switch to full-time country in the mid-'70s. Prior to that, WSM-AM was country by night, with listeners in 38 states straining to hear the originating Grand Ole Opry outlet but old-line MOR by day, complete with a live big band on the morning drive "Waking Crew."

Lindahl, who programs both the AM and FM, sees his victory somewhat philosophically. "Let's face it, a lot of this has to do with timing. The music itself has changed. Country has done a tremendous job of selling itself to the masses. It sounds trite to say, but country truly is the MOR of the '80s," he notes.

Even so the country audience was well served, both on FM, where WSIX had been successful for over a decade (even No. 1 in some areas) with an approach similar to "Continuous Country," and on AM, where WSM reigned supreme. Additionally, Mack Sanders' WJRB (the latest incarnation of one of Nashville's earlier country efforts, WENO) and its FM counterpart "KZ Country" (WJKZ, licensed to Franklin) were also factors.

So what gave WSM-FM the edge on the country battle when it switched from adult contemporary on Jan. 31 of last year? "For one thing, we've got some real good people here," says Lindahl. "Most of the people on the air were with us when the station was AC. They were familiar with the market and the station, and many of them knew the music.

"Also, we do something the competition doesn't: call-out research. We do heavy testing of currents and oldies. And maybe most important, the company made a major commitment to becoming successful. Now the trick is to keep it there. After the newness wears off, the magic has to come from within. But I think if you're giving people what you're promising every time they turn on the radio, then you're going to win."

The country commitment started in 1982, says Lindahl, when WSM VP/GM Tom Cassidy, Tom Griscom, VP of broadcasting for the company, and Bud Wendell, president of Opryland USA, "got together and said, 'country music is where our strengths lie.'" (At the time, Lindahl was in his first country PD gig programming Storz' KOMA in Oklahoma City.)

"Those are the people who deserve the credit," he continues. "They made the decision, decided on the need in the marketplace, sold the idea and, at that point, called me."

"When we made the switch, we billed it as 'Nashville 95 FM—the new country,' and it's still billed that way. Our tv and billboard campaign emphasized that we were the new kid on the block. We started a contest, 'The Back To Back Payoff.' Listeners sent in their favorite three songs on a postcard, and if they heard those songs played in that order and called us, they won \$150." Additionally, the station specified three songs of its own choosing, and the first listeners to hear that trio in order won \$95—a contest which is still a daily feature."

Describing the sound as "bright, up—we are personality, but we're not built around personality; we're consistent, cheerful and friendly but we're built around the music,"—Lindahl notes that part of the program-

ming strategy was designed not to steal from the AM.

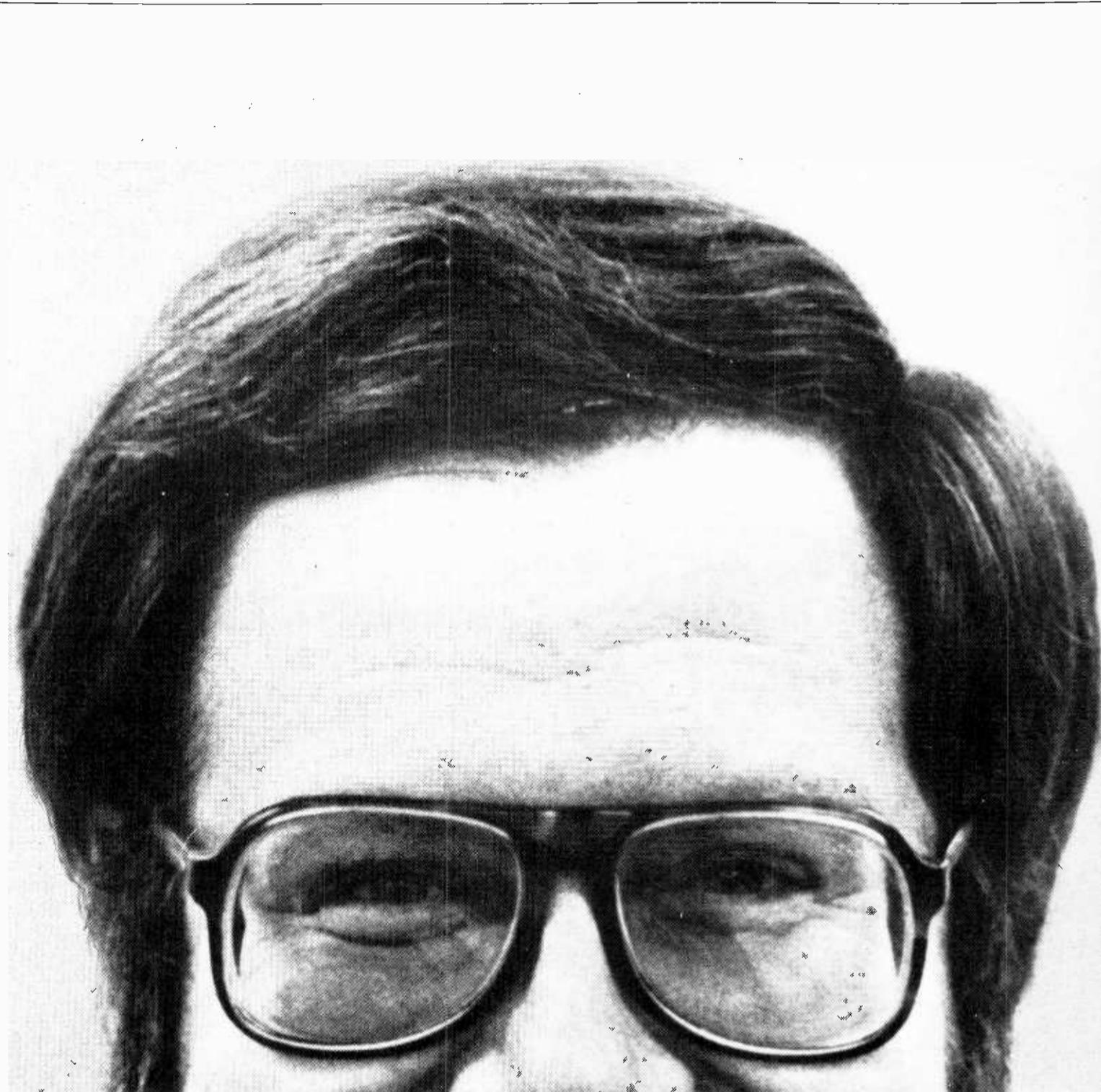
"It (AM) is full service, strong on news, traffic, weather, talking between the records," he explains. "On the FM we play two in a row, talk

over the next. It's not continuous country, it's not bland, but it is music intensive.

"To an extent we created an audience for the format. We exposed it to those who hadn't been into the music

before," says Lindahl, who also admits a portion of the numbers came from competing WSIX-FM. "We looked for the hole on the FM band. There wasn't a quality FM playing

(Continued on page 23)



AP presents a high-spirited alternative to the high cost of weekend talent. The Ed Busch Weekend Talk Show.

Many people consider Ed Busch's four-hour weekend talk show the most high-spirited radio talk show in the business. And with guests ranging from Isaac Asimov to Jerry Lewis, Ed's show will be a real hit with your weekend listening audience.

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Associated Press Broadcast Services. Without a doubt.

Billboard Singles Radio Action

Playlist Top Add Ons

Based on station playlists through Tuesday (2/21/84)

● **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

TOP ADD ONS - NATIONAL

CULTURE CLUB—Miss Me Blind (Virgin/Epic)
TRACY ULLMAN—They Don't Know (MCA)
PHIL COLLINS—Against All Odds (Take A Look At Me Now) (Atlantic)
LIONEL RICHIE—Hello (Motown)

Northeast Region

TOP ADD ONS

KOOL AND THE GANG—Tonight (De-Lite)
CULTURE CLUB—Miss Me Blind (Virgin/Epic)
LIONEL RICHIE—Hello (Motown)
TRACY ULLMAN—They Don't Know (MCA)

WFLY—Albany

(Peter Clark—P.D.)
● **LIONEL RICHIE**—Hello
● **KOOL AND THE GANG**—Tonight
● **CULTURE CLUB**—Miss Me Blind
● **YES**—Leave It
● **THE ALAN PARSONS PROJECT**—Don't Answer Me

WIGY—Bath

(Scott Robbins—P.D.)
● **HOWARD JONES**—New Song
● **BONNIE TYLER**—Holding Out For A Hero
● **YES**—Leave It
● **KOOL AND THE GANG**—Tonight
● **THE ROMANTICS**—One In A Million
● **EDDIE MONEY**—Club Michelle
● **B.E. TAYLOR GROUP**—Vitamin L

WXKS—Boston

(Sonny Joe White—P.D.)
● **TONY CAREY**—A Fine Fine Day
● **LIONEL RICHIE**—Hello
● **BILLY IDOL**—Rebel Yell
● **BON JOVI**—Runaway
● **TRACY ULLMAN**—They Don't Know
● **MADONNA**—Borderline

WBEN—Buffalo

(Bob Wood—P.D.)
● **BONNIE TYLER**—Holding Out For A Hero
● **LIONEL RICHIE**—Hello
● **BILLY RANKIN**—Baby Come Back
● **HOWARD JONES**—New Song
● **TRACY ULLMAN**—They Don't Know
● **KOOL AND THE GANG**—Tonight

WKBW—Buffalo

(Sandy Beach—P.D.)
● **ROCKWELL**—Somebody's Watching Me
● **THE POINTER SISTERS**—Automatic
● **MANFRED MANN'S EARTH BAND**—Runner
● **JULIO IGLESIAS & WILLIE NELSON**—To All The Girls I've Loved Before

WNYS—Buffalo

(Bill Tod—P.D.)
● **MATTHEW WILDER**—The Kid's American
● **THE ROMANTICS**—One In A Million
● **CULTURE CLUB**—Miss Me Blind
● **KOOL AND THE GANG**—Tonight
● **BILLY RANKIN**—Baby Come Back

WTSN—Dover

(Jim Sebastian—P.D.)
● **JULIO IGLESIAS & WILLIE NELSON**—To All The Girls I've Loved Before
● **LIONEL RICHIE**—Hello
● **CULTURE CLUB**—Miss Me Blind
● **TRACY ULLMAN**—They Don't Know
● **KOOL AND THE GANG**—Tonight
● **YES**—Leave It

WERZ—Exeter

(Jack O'Brien—P.D.)
● **CULTURE CLUB**—Miss Me Blind
● **YES**—Leave It
● **BONNIE TYLER**—Holding Out For A Hero
● **THE ROMANTICS**—One In A Million
● **KOOL AND THE GANG**—Tonight
● **DAVID BOWIE**—Without You
● **PHIL COLLINS**—Against All Odds (Take A Look At Me Now)
● **JEFFREY OSBORNE**—We're Going All The Way
● **COMBO AUDIO**—Romanticise

WTIC—Hartford

(Mike West—P.D.)
● **QUEEN**—Radio Ga-Ga
● **LIONEL RICHIE**—Hello
● **KOOL AND THE GANG**—Tonight

13FEA (WFEA)—Manchester

(Rick Ryder—P.D.)
● **DAN FOGELBERG**—The Language Of Love
● **PATTI LABELLE**—If Only You Knew
● **THE POINTER SISTERS**—Automatic
● **BETTE MIDLER**—Beast Of Burden
● **PAUL YOUNG**—Come Back And Stay
● **B.E. TAYLOR GROUP**—Vitamin L
● **JULIO IGLESIAS & WILLIE NELSON**—To All The Girls I've Loved Before

KC101 (WKCI-FM)—New Haven

(Stef Rybak—P.D.)
● **THOMPSON TWINS**—Hold Me Now
● **TRACY ULLMAN**—They Don't Know

WSPK—Poughkeepsie

(Chris Leide—P.D.)
● **BRYAN ADAMS**—Heaven
● **KOOL AND THE GANG**—Tonight
● **TRACY ULLMAN**—They Don't Know
● **CULTURE CLUB**—Miss Me Blind
● **THE ALAN PARSONS PROJECT**—Don't Answer Me
● **TONY CAREY**—A Fine Fine Day

92 PRO (WPRO-FM)—Providence

(Tom Cuddy—P.D.)
● **CULTURE CLUB**—Miss Me Blind
● **THE ROLLING STONES**—She Was Hot
● **KOOL AND THE GANG**—Tonight
● **HOWARD JONES**—New Song

98PXY (WPXY)—Rochester

(Tom Mitchell—P.D.)
● **CULTURE CLUB**—Miss Me Blind
● **MATTHEW WILDER**—The Kid's American
● **KOOL AND THE GANG**—Tonight
● **THE ROMANTICS**—One In A Million
● **BILLY RANKIN**—Baby Come Back

WHFM—Rochester

(Bob Scott—P.D.)
● **ROGER DALTRY**—Walking In My Sleep
● **PHIL COLLINS**—Against All Odds (Take A Look At Me Now)
● **HOWARD JONES**—New Song
● **MADNESS**—The Sun And The Rain
● **CULTURE CLUB**—Miss Me Blind

WGFM—Schenectady

(Mike Neff—P.D.)
● **MATTHEW WILDER**—The Kid's American
● **TRACY ULLMAN**—They Don't Know
● **CULTURE CLUB**—Miss Me Blind

WRCK—Utica Rome

(Jim Rietz—P.D.)
● **PHIL COLLINS**—Against All Odds (Take A Look At Me Now)
● **CULTURE CLUB**—Miss Me Blind
● **YES**—Leave It
● **THOMAS DOLBY**—Hyperactive
● **BONNIE TYLER**—Holding Out For A Hero
● **MADNESS**—The Sun And The Rain
● **TONY CAREY**—A Fine Fine Day
● **BILLY RANKIN**—Baby Come Back
● **ADAM ANT**—Strip

Mid-Atlantic Region

TOP ADD ONS

CULTURE CLUB—Miss Me Blind (Virgin/Epic)
LIONEL RICHIE—Hello (Motown)
TRACY ULLMAN—They Don't Know (MCA)
THE ALAN PARSONS PROJECT—Don't Answer Me (Arista)

WFBG—Altoona

(Tony Booth—P.D.)
● **WANG CHUNG**—Don't Let Go
● **LIONEL RICHIE**—Hello
● **CULTURE CLUB**—Miss Me Blind
● **HOWARD JONES**—New Song
● **YES**—Leave It
● **JULIO IGLESIAS & WILLIE NELSON**—To All The Girls I've Loved Before
● **BILLY IDOL**—Rebel Yell
● **TONY CAREY**—A Fine Fine Day
● **THE ALAN PARSONS PROJECT**—Don't Answer Me

B-104 (WBSB)—Baltimore

(Jan Jeffries—P.D.)
● **LIONEL RICHIE**—Hello
● **CULTURE CLUB**—Miss Me Blind
● **JULIO IGLESIAS & WILLIE NELSON**—To All The Girls I've Loved Before

WMAR—Baltimore

(Gary Franklin—P.D.)
● **TRACY ULLMAN**—They Don't Know
● **PHIL COLLINS**—Against All Odds (Take A Look At Me Now)
● **LIONEL RICHIE**—Hello
● **KOOL AND THE GANG**—Tonight

Z104 (WZYQ-FM)—Frederick

(Kemosabi Joe—P.D.)
● **LIONEL RICHIE**—Hello
● **CULTURE CLUB**—Miss Me Blind
● **K.C.**—Give It Up
● **PHIL COLLINS**—Against All Odds (Take A Look At Me Now)
● **THE ALAN PARSONS PROJECT**—Don't Answer Me
● **TRACY ULLMAN**—They Don't Know
● **BILLY RANKIN**—Baby Come Back
● **THE SCORPIONS**—Rock You Like A Hurricane

WBLI—Long Island

(Bill Terry—P.D.)
● **HOWARD JONES**—New Song
● **CULTURE CLUB**—Miss Me Blind
● **MATTHEW WILDER**—The Kid's American
● **TRACY ULLMAN**—They Don't Know
● **PHIL COLLINS**—Against All Odds (Take A Look At Me Now)
● **KOOL AND THE GANG**—Tonight
● **BONNIE TYLER**—Holding Out For A Hero

Z-100 (WHTZ)—New York

(Thomp Shannon—P.D.)
● **THOMPSON TWINS**—Hold Me Now
● **OURAN DURAN**—New Moon On Monday
● **MOTLEY CRUE**—Looks That Kill
● **ADAM ANT**—Strip
● **TRACY ULLMAN**—They Don't Know
● **CULTURE CLUB**—Miss Me Blind
● **QUEEN**—Radio Ga-Ga
● **KENNY LOGGINS**—Footloose

WKTU—New York City

(Frankie Blue—P.D.)
● **SHANNON**—Give Me Tonight
● **VAN HALEN**—Jump
● **STACY LATTISAW & JOHNNY GILL**—Perfect Combination
● **HUEY LEWIS AND THE NEWS**—I Want A New Drug
● **DAVY DMX**—One For The Treble

100-KHI (WKHI-FM)—Ocean City

(Jack Gillen—P.D.)
● **TRACY ULLMAN**—They Don't Know
● **KOOL AND THE GANG**—Tonight
● **MADONNA**—Borderline
● **CULTURE CLUB**—Miss Me Blind
● **THE ALAN PARSONS PROJECT**—Don't Answer Me

Power 99 (WUSL)—Philadelphia

(Jeff Wyatt—P.D.)
● **JEFFREY OSBORNE**—We're Going All The Way
● **DENNIS EDWARDS**—Don't Look Any Further
● **MATTHEW WILDER**—The Kid's American
● **CLOCK WORK**—I'm Your Candy Girl
● **FREESTYLE**—Freestyle Express
● **CENTRAL LINE**—Time For Some Fun
● **BARBARA MITCHELL**—I Won't Give It Away

WCAU—Philadelphia

(Scott Walker—P.D.)
● **CULTURE CLUB**—Miss Me Blind

B-94 (WBZZ)—Pittsburgh

(Steve Kingston—P.D.)
● **CULTURE CLUB**—Miss Me Blind
● **TRACY ULLMAN**—They Don't Know

HIT RADIO96(WHTX)—Pittsburgh

(Todd Chase—P.D.)
● **CULTURE CLUB**—Miss Me Blind
● **OLIVIA NEWTON-JOHN**—Livin' In Desperate Times

WHYW—Pittsburgh

(Jay Cresswell—P.D.)
● **ANNE MURRAY**—That's Not The Way (It's S'posed To Be)
● **LIONEL RICHIE**—Hello

WPST—Trenton

(Tom Taylor—P.D.)
● **LIONEL RICHIE**—Hello
● **CULTURE CLUB**—Miss Me Blind
● **THE ALAN PARSONS PROJECT**—Don't Answer Me
● **BONNIE TYLER**—Holding Out For A Hero
● **TRACY ULLMAN**—They Don't Know
● **YES**—Leave It

Q107 (WRQX)—Washington

(Allen Burns—P.D.)
● **CULTURE CLUB**—Miss Me Blind
● **DAN FOGELBERG**—The Language Of Love

WOMP—Wheeling

(Owayne Bonds—P.D.)
● **LIONEL RICHIE**—Hello
● **CULTURE CLUB**—Miss Me Blind
● **T.G. SHEPPARD WITH CLINT EASTWOOD**—Make My Day
● **JEFFREY OSBORNE**—We're Going All The Way
● **MOTLEY CRUE**—Looks That Kill
● **THE ALAN PARSONS PROJECT**—Don't Answer Me

AM-98 (WILK-AM)—Wilkes Barre

(Joe Montione—P.D.)
● **JEFFREY OSBORNE**—We're Going All The Way
● **THE ALAN PARSONS PROJECT**—Don't Answer Me
● **KOOL AND THE GANG**—Tonight
● **DAN FOGELBERG**—The Language Of Love
● **BRYAN ADAMS**—Heaven

WKRZ—Wilkes-Barre

(Jim Rising—P.D.)
● **ANDY FRASER**—Do You Love Me
● **YES**—Leave It
● **KOOL AND THE GANG**—Tonight
● **TRACY ULLMAN**—They Don't Know
● **THE ALAN PARSONS PROJECT**—Don't Answer Me
● **TONY CAREY**—A Fine Fine Day

WYCR—York

(J.J. Randolph—P.D.)
● **YES**—Leave It
● **LIONEL RICHIE**—Hello
● **THE ALAN PARSONS PROJECT**—Don't Answer Me
● **CULTURE CLUB**—Miss Me Blind

Southeast Region

TOP ADD ONS

CULTURE CLUB—Miss Me Blind (Virgin/Epic)
LIONEL RICHIE—Hello (Motown)
THE ALAN PARSONS PROJECT—Don't Answer Me (Arista)
PHIL COLLINS—Against All Odds (Take A Look At Me Now) (Atlantic)

WANS—Anderson/Greenville

(Bill McCown—P.D.)
● **LIONEL RICHIE**—Hello
● **CULTURE CLUB**—Miss Me Blind
● **MATTHEW WILDER**—The Kid's American
● **KOOL AND THE GANG**—Tonight
● **BONNIE TYLER**—Holding Out For A Hero
● **THE ALAN PARSONS PROJECT**—Don't Answer Me

WISE—Asheville

(John Stevens—P.D.)
● **LIONEL RICHIE**—Hello
● **TONY CAREY**—A Fine Fine Day
● **PHIL COLLINS**—Against All Odds (Take A Look At Me Now)

94-Q (WQXI-FM)—Atlanta

(Jim Morrison—P.D.)
● **CULTURE CLUB**—Miss Me Blind
● **JULIO IGLESIAS & WILLIE NELSON**—To All The Girls I've Loved Before
● **THE ALAN PARSONS PROJECT**—Don't Answer Me
● **LIONEL RICHIE**—Hello
● **PHIL COLLINS**—Against All Odds (Take A Look At Me Now)
● **THE ROMANTICS**—One In A Million
● **TONY CAREY**—A Fine Fine Day

V-103 (WVEE)—Atlanta

(Al Parks—P.D.)
● **SHANNON**—Give Me Tonight
● **LIONEL RICHIE**—Hello
● **THE SYSTEM**—I Wanna Make You Feel Good
● **TYRONE "TYSTICK" BRUNSON**—Fresh
● **DEBARGE**—Love Me In A Special Way
● **HUEY LEWIS AND THE NEWS**—I Want A New Drug

Z-93 (WZGC)—Atlanta

(Chris Thomas—P.D.)
● **CULTURE CLUB**—Miss Me Blind
● **PHIL COLLINS**—Against All Odds (Take A Look At Me Now)
● **THE ALAN PARSONS PROJECT**—Don't Answer Me

● **DAZZ BAND**—Joystick
● **LIONEL RICHIE**—Hello
● **JULIO IGLESIAS & WILLIE NELSON**—To All The Girls I've Loved Before
● **CULTURE CLUB**—Miss Me Blind
● **DAVID BOWIE**—Without You

WNVZ—Norfolk

(Steve Kelly—P.D.)
● **DARYL HALL AND JOHN OATES**—Adult Education
● **PAUL YOUNG**—Come Back And Stay
● **THOMPSON TWINS**—Hold Me Now
● **UB 40**—Red, Red Wine
● **THE ROLLING STONES**—She Was Hot

WRVQ—Richmond

(Bob Lewis—P.D.)
● **CULTURE CLUB**—Miss Me Blind
● **SHALAMAR**—Dancing In The Sheets
● **OLIVIA NEWTON-JOHN**—Livin' In Desperate Times
● **THOMPSON TWINS**—Hold Me Now

K-92 (WXLK-FM)—Roanoke/Lynchburg

(Russ Brown—P.D.)
● **PHIL COLLINS**—Against All Odds (Take A Look At Me Now)
● **THE POINTER SISTERS**—Automatic
● **STEPHEN BISHOP**—Unfaithfully Yours (Our Love)
● **APRIL WINE**—This Could Be The Right One
● **THOMPSON TWINS**—Hold Me Now
● **YES**—Leave It
● **LIONEL RICHIE**—Hello
● **CULTURE CLUB**—Miss Me Blind

WAEV—Savannah

(J.D. North—P.D.)
● **JULIO IGLESIAS & WILLIE NELSON**—To All The Girls I've Loved Before
● **LIONEL RICHIE**—Hello
● **CULTURE CLUB**—Miss Me Blind
● **TONY CAREY**—A Fine Fine Day
● **MADNESS**—The Sun And The Rain
● **THE ALAN PARSONS PROJECT**—Don't Answer Me
● **LESLIE A**—Letter To Michael

Z-102 (WZAT-FM)—Savannah

(Ray Williams—P.D.)
● **LIONEL RICHIE**—Hello
● **YES**—Leave It
● **CULTURE CLUB**—Miss Me Blind
● **WEIRD AL YARROVICH**—Eat It
● **JULIO IGLESIAS & WILLIE NELSON**—To All The Girls I've Loved Before

Q105 (WRBQ)—Tampa

(Jeff Clark—P.D.)
● **CULTURE CLUB**—Miss Me Blind
● **DARYL HALL AND JOHN OATES**—Adult Education

Z-93 (WSEZ-FM)—Winston-Salem

(Bob Mahoney—P.D.)
● **HUEY LEWIS AND THE NEWS**—I Want A New Drug

North Central Region

TOP ADD ONS

CULTURE CLUB—Miss Me Blind (Virgin/Epic)
TRACY ULLMAN—They Don't Know (MCA)
BILLY IDOL—Rebel Yell (Chrysalis)
PHIL COLLINS—Against All Odds (Take A Look At Me Now) (Atlantic)

WKDD—Akron

(Matt Patrick—P.D.)
● **LIONEL RICHIE**—Hello
● **CULTURE CLUB**—Miss Me Blind
● **PHIL COLLINS**—Against All Odds (Take A Look At Me Now)
● **DAVID BOWIE**—Without You
● **YES**—Leave It

WBWB—Bloomington

(John Heiman—P.D.)
● **CULTURE CLUB**—Miss Me Blind
● **LIONEL RICHIE**—Hello
● **EDDIE MONEY**—Club Michelle
● **THOMAS DOLBY**—Hyperactive
● **THE ALAN PARSONS PROJECT**—Don't Answer Me
● **KOOL AND THE GANG**—Tonight
● **TONY CAREY**—A Fine Fine Day
● **MADNESS**—The Sun And The Rain

WCIL—Carbondale

(Tony Waitkus—P.D.)
● **CULTURE CLUB**—Miss Me Blind
● **BON JOVI**—Runaway
● **MIDNIGHT STAR**—No Parking On The Dance Floor
● **KIM CARNES**—You Make My Heart Beat Faster
● **TRACY ULLMAN**—They Don't Know

WGCI—Chicago

(Gram Armstrong—P.D.)
● **MIDNIGHT STAR**—No Parking On The Dance Floor
● **STACY LATTISAW & JOHNNY GILL**—Perfect Combination
● **PEABO BRYSON/ROBERTA FLAGG**—You're Looking Like Love To Me
● **DIONNE WARWICK**—Got A Date
● **BARBARA MASON**—Another Man
● **TYRONE DAVIS**—Let Me Be Your Pacifier
● **I.R.T.**—Watch The Closing Doors
● **EVELYN "CHAMPAGNE" KING**—Shakedown
● **DEBARGE**—Love Me In A Special Way

WLS-AM-FM—Chicago

(Steve Casey—P.D.)
● **K.C.**—Give It Up
● **KENNY LOGGINS**—Footloose

Q102 (WKRQ)—Cincinnati

(Tony Galluzzo—P.D.)
● **OURAN DURAN**—New Moon On Monday
● **JAMES INGRAM WITH MICHAEL McDONALD**—Yah Mo B There

FM108 (WDMT)—Cleveland

(Jeffrey B. Kelly—P.D.)
● **B.E. TAYLOR GROUP**—Vitamin L
● **DARYL HALL AND JOHN OATES**—Adult Education
● **RAY PARKER JR.**—Woman Out Of Control
● **DAVY DMX**—One For The Treble
● **CON FUNK SHUN**—Don't Let Our Love Grow Cold
● **ATLANTIC STARR**—More, More, More

● **OUTPUT**—Move For Me
● **AFRIKA BAMBAATA AND THE SOUL SONIC FORCE**—Renegades Of Funk
● **STARPOINT**—Invisible Hands
● **GEORGE CLINTON**—Last Dance
● **WEST PHILLIPS**—(I'm Just A) Sucker For A Pretty Face
● **MIDNIGHT STAR**—No Parking On The Dance Floor
● **EVELYN "CHAMPAGNE" KING**—Shakedown

92X (WXGT)—Columbus

(Adam Cook—P.D.)
● **CULTURE CLUB**—Miss Me Blind
● **PHIL COLLINS**—Against All Odds (Take A Look At Me Now)
● **BILLY IDOL**—Rebel Yell
● **BONNIE TYLER**—Holding Out For A Hero
● **YES**—Leave It

96WHYT (WHYT-FM)—Detroit

(Steve Goldstein—P.D.)
● **CULTURE CLUB**—Miss Me Blind
● **BILLY IDOL**—Rebel Yell
● **QUEEN**—Radio Ga-Ga
● **MATTHEW WILDER**—The Kid's American
● **PHIL COLLINS**—Against All Odds (Take A Look At Me Now)
● **MADONNA**—Borderline

WDRQ—Detroit

(Tony Gray—P.D.)
● **LIONEL RICHIE**—Hello
● **SHANNON**—Give Me Tonight
● **LUTHER VANDROSS**—Superstar
● **BOBBY WOMACK AND PATTI LABELLE**—Love Has Finally Come At Last
● **STARPOINT**—Invisible Hands
● **RODNEY FRANKLIN**—Stay On In The Groove

WZPL—Indianapolis

(Gary Hoffman—P.D.)
● **RUFUS AND CHAKA KHAN**—One Million Kisses
● **YES**—Leave It
● **BONNIE TYLER**—Holding Out For A Hero
● **TRACY ULLMAN**—They Don't Know
● **MOTLEY CRUE**—Looks That Kill
● **THE ALAN PARSONS PROJECT**—Don't Answer Me

WKTJ—Milwaukee

(Dallas Cole—P.D.)
● **TRACY ULLMAN**—They Don't Know
● **THOMPSON TWINS**—Hold Me Now
● **BILLY IDOL**—Rebel Yell

WZOK—Rockford

Billboard Singles Radio Action

Playlist Top Add Ons

Based on station playlists through Tuesday (2/21/84)

- OLIVIA NEWTON-JOHN-Livin' In Desperate Times
- ADAM ANT-Strip

KRNA-Iowa City

- (Barl Geynsbar-P.D.)
- TRACY ULLMAN-They Don't Know
- CULTURE CLUB-Miss Me Blind
- MATTHEW WILDER-The Kid's American
- YES-Leave It
- THE ALAN PARSONS PROJECT-Don't Answer Me
- TONY CAREY-A Fine Fine Day
- KOOL AND THE GANG-Tonight
- K.C.-Give It Up

Q104 (KBEQ)-Kansas City

- (Pat McKay-P.D.)
- BRYAN ADAMS-Heaven
- PAUL YOUNG-Come Back And Stay
- DEBARGE-Love Me In A Special Way

WLWL-Minneapolis

- (Tae Hammer-P.D.)
- PHIL COLLINS-Against All Odds(Take A Look At Me Now)
- WANG CHUNG-Don't Let Go
- THOMPSON TWINS-Hold Me Now
- MATTHEW WILDER-The Kid's American

KJ103 (KJYO)-Oklahoma City

- (Dan Wilson-P.D.)
- LIONEL RICHIE-Hello
- CULTURE CLUB-Miss Me Blind
- TRACY ULLMAN-They Don't Know
- BON JOVI-Runaway
- YES-Leave It
- THE ROMANTICS-One In A Million
- PHIL COLLINS-Against All Odds(Take A Look At Me Now)

SWEET-98(KKQK-FM)-Omaha

- (Jerry Dean-P.D.)
- CULTURE CLUB-Miss Me Blind
- PHIL COLLINS-Against All Odds(Take A Look At Me Now)
- TRACY ULLMAN-They Don't Know
- THE ROMANTICS-One In A Million
- ADAM ANT-Strip

KKLS-FM-Rapid City

- (Randy Sherwyn-P.D.)
- YES-Leave It
- PHIL COLLINS-Against All Odds(Take A Look At Me Now)
- QUEEN-Radio Ga-Ga
- OLIVIA NEWTON-JOHN-Livin' In Desperate Times

93 (KKRC-FM)-Sioux Falls

- (Dan Kiley-P.D.)
- QUEEN-Radio Ga-Ga
- PAUL YOUNG-Come Back And Stay
- BILLY IDOL-Rebel Yell
- K.C.-Give It Up
- CULTURE CLUB-Miss Me Blind
- DWIGHT TWILLEY-Girls

KHTR-St. Louis

- (Bob Tarrett-P.D.)
- YES-Leave It
- UB 40-Red, Red Wine

V-100 (KDVV-FM)-Topeka

- (Tony Stewart-P.D.)
- CULTURE CLUB-Miss Me Blind
- KOOL AND THE GANG-Tonight
- THE ALAN PARSONS PROJECT-Don't Answer Me
- MATTHEW WILDER-The Kid's American

KAYI-Tulsa

- (Phil Williams-P.D.)
- PHIL COLLINS-Against All Odds(Take A Look At Me Now)
- CULTURE CLUB-Miss Me Blind
- TRACY ULLMAN-They Don't Know

KRAV-Tulsa

- (Rick Allan West-P.D.)
- PHIL COLLINS-Against All Odds(Take A Look At Me Now)
- LIONEL RICHIE-Hello

KFMW-Waterloo

- (Kipper MaGee-P.D.)
- CULTURE CLUB-Miss Me Blind
- TRACY ULLMAN-They Don't Know
- LIONEL RICHIE-Hello
- THE ROMANTICS-One In A Million
- YES-Leave It
- OZZY OSBOURNE-So Tired

KEYN-FM-Wichita

- (Ron Eric Taylor-P.D.)
- SHANNON-Let The Music Play
- CULTURE CLUB-Miss Me Blind
- LIONEL RICHIE-Hello

Southwest Region

TOP ADD ONS

- CULTURE CLUB-Miss Me Blind (Virgin/Epic)
- TRACY ULLMAN-They Don't Know (MCA)
- YES-Leave (Atco)
- PHIL COLLINS-Against All Odds (Take A Look At Me Now) (Atlantic)

KHFI-Austin

- (Roger Garrett-P.D.)
- PHIL COLLINS-Against All Odds(Take A Look At Me Now)
- CULTURE CLUB-Miss Me Blind
- YES-Leave It

WQID-Biloxi

- (Mickey Cauffer-P.D.)
- TRACY ULLMAN-They Don't Know
- HOWARD JONES-New Song
- PHIL COLLINS-Against All Odds(Take A Look At Me Now)
- BILLY IDOL-Rebel Yell

KXX106 (WKXX)-Birmingham

- (Kevin McCarthy-P.D.)
- JULIO IGLESIAS & WILLIE NELSON-To All The Girls I've Loved Before
- PHIL COLLINS-Against All Odds(Take A Look At Me Now)
- CULTURE CLUB-Miss Me Blind
- LIONEL RICHIE-Hello
- TRACY ULLMAN-They Don't Know
- THOMPSON TWINS-Hold Me Now

KITE-Corpus Christi

- (Ron Chase-P.D.)
- CULTURE CLUB-Miss Me Blind
- THE ROMANTICS-One In A Million
- BLUE OYSTER CULT-Shooting Shark
- PHIL COLLINS-Against All Odds(Take A Look At Me Now)
- BONNIE TYLER-Holding Out For A Hero
- JACKSON BROWNE-For A Rocker
- ROGER DALTRY-Walking In My Sleep
- BON JOVI-Runaway
- YES-Leave It

92 1/2 (KAFM-FM)-Dallas

- (John Shomby-P.D.)
- CULTURE CLUB-Miss Me Blind
- YES-Leave It
- DAVID BOWIE-Without You
- PHIL COLLINS-Against All Odds(Take A Look At Me Now)
- TRACY ULLMAN-They Don't Know

93 Z (KAMZ-FM)-El Paso

- (Bob West-P.D.)
- WANG CHUNG-Don't Let Go
- TRACY ULLMAN-They Don't Know
- MADONNA-Borderline
- JEFFREY OSBORNE-We're Going All The Way
- CULTURE CLUB-Miss Me Blind
- APRIL WINE-This Could Be The Right One

KSET-El Paso

- (Cat Simon-P.D.)
- MATTHEW WILDER-The Kid's American
- CULTURE CLUB-Miss Me Blind
- PHIL COLLINS-Against All Odds(Take A Look At Me Now)
- DARYL HALL AND JOHN OATES-Adult Education
- TRACY ULLMAN-They Don't Know
- LIONEL RICHIE-Hello

KISR-Fort Smith

- (Rick Hayes-P.D.)
- TONY CAREY-A Fine Fine Day
- KOOL AND THE GANG-Tonight
- CULTURE CLUB-Miss Me Blind
- PHIL COLLINS-Against All Odds(Take A Look At Me Now)
- JULIO IGLESIAS & WILLIE NELSON-To All The Girls I've Loved Before

Q104 (WQEN)-Gadsden

- (Roger Gaither-P.D.)
- LIONEL RICHIE-Hello
- CULTURE CLUB-Miss Me Blind
- YES-Leave It
- THE ROMANTICS-One In A Million
- JEFFREY OSBORNE-We're Going All The Way
- DWIGHT TWILLEY-Girls

93FM (KKBQ-FM)-Houston

- (John Lander-P.D.)
- DWIGHT TWILLEY-Girls
- THE POINTER SISTERS-Automatic

94TYX (WTYX)-Jackson

- (Jim Chick-P.D.)
- CULTURE CLUB-Miss Me Blind
- JULIO IGLESIAS & WILLIE NELSON-To All The Girls I've Loved Before
- THE ALAN PARSONS PROJECT-Don't Answer Me

KKYK-Little Rock

- (Ron White-P.D.)
- HUEY LEWIS AND THE NEWS-I Want A New Drug
- DARYL HALL AND JOHN OATES-Adult Education
- HOWARD JONES-New Song

104 (KBFM)-McAllen/Brownsville

- (Bob Mitchell-P.D.)
- THOMPSON TWINS-Hold Me Now
- DWIGHT TWILLEY-Girls
- HOWARD JONES-New Song
- QUEEN-Radio Ga-Ga
- CULTURE CLUB-Miss Me Blind

FM100 (WMC-FM)-Memphis

- (Robert John-P.D.)
- K.C.-Give It Up
- TRACY ULLMAN-They Don't Know
- DWIGHT TWILLEY-Girls
- JULIO IGLESIAS & WILLIE NELSON-To All The Girls I've Loved Before

WABB-FM-Mobile

- (Leslie Fran-P.D.)
- CULTURE CLUB-Miss Me Blind
- PHIL COLLINS-Against All Odds(Take A Look At Me Now)
- TRACY ULLMAN-They Don't Know
- HOWARD JONES-New Song
- K.C.-Give It Up

WHHY-FM-Montgomery

- (Mart St. John-P.D.)
- LIONEL RICHIE-Hello
- ADAM ANT-Strip
- PAUL YOUNG-Come Back And Stay
- CULTURE CLUB-Miss Me Blind
- JULIO IGLESIAS & WILLIE NELSON-To All The Girls I've Loved Before
- PHIL COLLINS-Against All Odds(Take A Look At Me Now)
- THE ALAN PARSONS PROJECT-Don't Answer Me
- TONY CAREY-A Fine Fine Day
- TRACY ULLMAN-They Don't Know
- YES-Leave It

KX104 (WWKX)-Nashville

- (Michael St. John-P.D.)
- TONY CAREY-A Fine Fine Day
- CULTURE CLUB-Miss Me Blind
- YES-Leave It
- LIONEL RICHIE-Hello

B-97 (WEZB)-New Orleans

- (Nick Bazoo-P.D.)
- K.C.-Give It Up
- THE ROMANTICS-One In A Million
- KOOL AND THE GANG-Tonight
- MADNESS-The Sun And The Rain

WTIX-New Orleans

- (Robert Mitchell-P.D.)
- CULTURE CLUB-Miss Me Blind
- THE ROMANTICS-One In A Million
- ROCKWELL-Somebody's Watching Me
- KOOL AND THE GANG-Tonight
- DWIGHT TWILLEY-Girls
- BONNIE TYLER-Holding Out For A Hero

KTFM-San Antonio

- (Phil Thorman-P.D.)
- UB 40-Red, Red Wine
- THE ALAN PARSONS PROJECT-Don't Answer Me
- MADNESS-The Sun And The Rain
- ANDY FRASER-Do You Love Me
- TONY CAREY-A Fine Fine Day
- ADAM ANT-Strip
- BONNIE TYLER-Holding Out For A Hero
- JULIO IGLESIAS & WILLIE NELSON-To All The Girls I've Loved Before

KTSA-San Antonio

- (Joe Nasty-P.D.)
- TINA TURNER-Let's Stay Together
- LIONEL RICHIE-Hello
- DARYL HALL AND JOHN OATES-Adult Education

Hit Radio94(KROK)-Shreveport

- (Peter Stewart-P.D.)
- MATTHEW WILDER-The Kid's American
- JULIO IGLESIAS & WILLIE NELSON-To All The Girls I've Loved Before
- TONY CAREY-A Fine Fine Day
- JEFFREY OSBORNE-We're Going All The Way
- THOMAS DOLBY-Hyperactive

Pacific Southwest Region

TOP ADD ONS

- CULTURE CLUB-Miss Me Blind (Virgin/Epic)
- KOOL AND THE GANG-Tonight (De-Lite)
- LIONEL RICHIE-Hello (Motown)
- PHIL COLLINS-Against All Odds(Take A Look At Me Now) (Atlantic)

KKXX-Bakersfield

- (Dave Kamper-P.D.)
- TRACY ULLMAN-They Don't Know
- LIONEL RICHIE-Hello
- THE ROMANTICS-One In A Million

All Hit96 (KPKE)-Denver

- (Tim Fox-P.D.)
- THOMAS DOLBY-Hyperactive
- GENESIS-Illegal Alien

KIMN-AM-Denver

- (Doug Erickson-P.D.)
- CULTURE CLUB-Miss Me Blind
- THOMPSON TWINS-Hold Me Now
- PHIL COLLINS-Against All Odds(Take A Look At Me Now)
- HOWARD JONES-New Song
- BONNIE TYLER-Holding Out For A Hero
- KOOL AND THE GANG-Tonight

KLUC-Las Vegas

- (Dave Anthony-P.D.)
- ROCKWELL-Somebody's Watching Me
- YES-Leave It
- BONNIE TYLER-Holding Out For A Hero
- EDDIE MONEY-Club Michelle
- PHIL COLLINS-Against All Odds(Take A Look At Me Now)
- B.E. TAYLOR GROUP-Vitamin L

KFI-Los Angeles

- (Jhani Kaye-P.D.)
- CULTURE CLUB-Miss Me Blind
- THOMPSON TWINS-Hold Me Now
- BARRY MANLOW-You're Looking Hot Tonight
- THE CARPENTERS-Your Baby Doesn't Love You Anymore

KISS-FM (KIIS-FM)-Los Angeles

- (Gerry DeFrancesco-P.D.)
- CULTURE CLUB-Miss Me Blind
- LIONEL RICHIE-Hello
- OLIVIA NEWTON-JOHN-Livin' In Desperate Times
- KOOL AND THE GANG-Tonight

KKHR-Los Angeles

- (Ed Scarborough-P.D.)
- DWIGHT TWILLEY-Girls
- KOOL AND THE GANG-Tonight

KRTH-Los Angeles

- (Bob Hamilton-P.D.)
- LIONEL RICHIE-Hello
- CULTURE CLUB-Miss Me Blind
- JULIO IGLESIAS & WILLIE NELSON-To All The Girls I've Loved Before
- THE ALAN PARSONS PROJECT-Don't Answer Me

KOPA-Phoenix

- (Reggie Blackwell-P.D.)
- K.C.-Give It Up
- CULTURE CLUB-Miss Me Blind
- OLIVIA NEWTON-JOHN-Livin' In Desperate Times

KZZP-Phoenix

- (Charlie Quinn-P.D.)
- THE POINTER SISTERS-Automatic
- SHEENA EASTON-Almost Over You
- TRACY ULLMAN-They Don't Know
- JULIO IGLESIAS & WILLIE NELSON-To All The Girls I've Loved Before
- PHIL COLLINS-Against All Odds(Take A Look At Me Now)

KDZA-Pueblo

- (Rip Avila-P.D.)
- PHIL COLLINS-Against All Odds(Take A Look At Me Now)
- TRACY ULLMAN-They Don't Know
- MOTLEY CRUE-Looks That Kill
- BON JOVI-Runaway
- YES-Leave It
- THE ROMANTICS-One In A Million
- T.G.SHEPPARD WITH CLINT EASTWOOD-Make My Day

KGGI-Riverside

- (John Valpe-P.D.)
- CULTURE CLUB-Miss Me Blind
- PATTI LABELLE-If Only You Knew

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

- (Steve Carlson-P.D.)
- LIONEL RICHIE-Hello
- RE-FLEX-The Politics Of Dancing
- KOOL AND THE GANG-Tonight
- ADAM ANT-Strip
- PHIL COLLINS-Against All Odds(Take A Look At Me Now)
- BON JOVI-Runaway
- CULTURE CLUB-Miss Me Blind
- TRACY ULLMAN-They Don't Know

690-AM (XTRA-AM)-San Diego

- (Jim Richards-P.D.)
- CULTURE CLUB-Miss Me Blind
- LIONEL RICHIE-Hello
- BONNIE TYLER-Holding Out For A Hero
- KOOL AND THE GANG-Tonight

KS103 (KSDO-FM)-San Diego

- (Mike Preston-P.D.)
- BONNIE TYLER-Holding Out For A Hero
- KOOL AND THE GANG-Tonight
- TRACY ULLMAN-They Don't Know
- YES-Leave It
- BILLY IDOL-Rebel Yell
- PAUL YOUNG-Come Back And Stay

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

- (Joe Collins-P.D.)
- KOOL AND THE GANG-Tonight
- JEFFREY OSBORNE-We're Going All The Way
- TRACY ULLMAN-They Don't Know
- JAMES INGRAM WITH MICHAEL McDONALD-Yah Mo B There
- THE ROMANTICS-One In A Million
- BON JOVI-Runaway

KIST-Santa Barbara

- (Dick Williams-P.D.)
- HOWARD JONES-New Song
- UB 40-Red, Red Wine
- JEFFREY OSBORNE-We're Going All The Way
- PHIL COLLINS-Against All Odds(Take A Look At Me Now)
- YES-Leave It
- EDDIE MONEY-Club Michelle
- BONNIE TYLER-Holding Out For A Hero
- CULTURE CLUB-Miss Me Blind

13-KHYT-Tucson

- (Sherman Cohen-P.D.)
- THE ALAN PARSONS PROJECT-Don't Answer Me
- MADONNA-Borderline
- THOMPSON TWINS-Hold Me Now
- MATTHEW WILDER-The Kid's American
- YES-Leave It
- MADNESS-The Sun And The Rain

KRQ-94FM(KRQQ-FM)-Tucson

- (Guy Zapoleon-P.D.)
- CULTURE CLUB-Miss Me Blind
- SHANNON-Let The Music Play
- THOMPSON TWINS-Hold Me Now
- YES-Leave It
- THE ALAN PARSONS PROJECT-Don't Answer Me
- TRACY ULLMAN-They Don't Know

Pacific Northwest Region

TOP ADD ONS

- THOMPSON TWINS-Hold Me Now (Arista)
- CULTURE CLUB-Miss Me Blind (Virgin/Epic)
- RE-FLEX-The Politics Of Dancing (Capitol)
- DARYL HALL AND JOHN OATES-Adult Education (RCA)

Y-93 (KYVA-FM)-Billings

- (Jack Bell-P.D.)
- UB 40-Red, Red Wine
- K.C.-Give It Up
- MATTHEW WILDER-The Kid's American
- PHIL COLLINS-Against All Odds(Take A Look At Me Now)
- CULTURE CLUB-Miss Me Blind
- BIG COUNTRY-Fields Of Fire

KBBK-Boise

- (Tom Evans-P.D.)
- YES-Leave It

- THE ALAN PARSONS PROJECT-Don't Answer Me
- TONY CAREY-A Fine Fine Day
- KOOL AND THE GANG-Tonight

KTRS-Casper

- (Bill Gody-P.D.)
- UB 40-Red, Red Wine
- PHIL COLLINS-Against All Odds(Take A Look At Me Now)
- JULIO IGLESIAS & WILLIE NELSON-To All The Girls I've Loved Before
- YES-Leave It
- THE ALAN PARSONS PROJECT-Don't Answer Me

KYNO-FM-Fresno

- (John Lee Walker-P.D.)
- KIM CARNES-You Make My Heart Beat Faster
- UB 40-Red, Red Wine
- MANFRED MANN'S EARTH BAND-Runner
- 38 SPECIAL-Back Where You Belong
- DARYL HALL AND JOHN OATES-Adult Education

KWSS-Gilroy

- (Dave Van Stone-P.D.)
- CULTURE CLUB-Miss Me Blind
- PHIL COLLINS-Against All Odds(Take A Look At Me Now)
- DWIGHT TWILLEY-Girls
- K.C.-Give It Up
- WANG CHUNG-Don't Let Go

KGHO-Hoquiam

- (Steve Larson-P.D.)
- CULTURE CLUB-Miss Me Blind
- YES-Leave It
- KOOL AND THE GANG-Tonight
- THE ROMANTICS-One In A Million
- LIONEL RICHIE-Hello
- JEFFREY OSBORNE-We're Going All The Way
- BONNIE TYLER-Holding Out For A Hero
- THE ALAN PARSONS PROJECT-Don't Answer Me

KOZE-Lewiston

- (Jay McCall-P.D.)
- THOMPSON TWINS-Hold Me Now
- ANDY FRASER-Do You Love Me
- LIONEL RICHIE-Hello
- TRACY ULLMAN-They Don't Know
- CULTURE CLUB-Miss Me Blind
- YES-Leave It
- MATTHEW WILDER-The Kid's American
- DWIGHT TWILLEY-Girls
- MISSING PERSONS-Give

KHOP-Modesto

- (David Allyn Kraham-P.D.)
- K.C.-Give It Up
- KOOL AND THE GANG-Tonight
- MATTHEW WILDER-The Kid's American
- THE ALAN PARSONS PROJECT-Don't Answer Me
- MADNESS-The Sun And The Rain
- YES-Leave It
- CULTURE CLUB-Miss Me Blind

KCNR-Portland

- (Tretyvn Holdridge-P.D.)
- PAUL YOUNG-Come Back And Stay
- PHIL COLLINS-Against All Odds(Take A Look At Me Now)
- DARYL HALL AND JOHN OATES-Adult Education
- ROCKWELL-Somebody's Watching Me
- THOMPSON TWINS-Hold Me Now

KMJK-Portland

- (Jon Barry-P.D.)
- PHIL COLLINS-Against All Odds(Take A Look At Me Now)
-

Vox Jox

• Continued from page 12

We just returned from the Transtar soiree, which inaugurated the network's new country format originating from Hollywood. Thirty chicken wings later, we realized the value of these get-togethers. Proving the point even further were the Transtar crew, including Ron Ruth and Mike E. Harvey—the giant purple eyed rabbit who now hosts Transtar's Saturday night oldies offering on the AC side, which is conveniently produced by Transtar's chief executive officer (and resident oldies freak) C.T. Robinson, who admits, "I got into oldies in Philly while I was training as a swimmer." (Other Ivy League credits include a degree from Dartmouth.) Also in attendance were Robinson, PD Tom Casey, Ivan Braiker, and Larry and Steve, who will stop talking to us for forgetting their last names.

Mr. Chow's was an interesting experience. Not only did we witness "exploding duck" for the first time, but we also realized we were in the only Chinese restaurant in the world to feature a taped version of what sounds like John Sebastian's EOR format—lots of Steely Dan.

Speaking of Transtar, Ed Chandler is the newest member of the country airstaff. His joining moves night lady Janine Wolf into afternoons (where Chris Lane was going to be, but he opted out), with Chandler doing evenings. He'll be leaving Emmis' newest property, KMGG, which is located just across the hall from Transtar's studios. Word from that end of the building is that Rick Dees was offered a five-year, million-dollar deal to replace Chandler on the morning slot, which he promptly turned down to remain with Gannett. Meanwhile, over at KUTE, the

newest member of the "Quiet Storm" is also its oldest member, as KBLX San Francisco's midday lady Talaya now does that shift on similarly-formatted KUTE, leaving an opening at KBLX... Over at the 'ROQ, Ramondo and the Blade have separated in morning drive, with Richard Blade moving into middays. Additionally, Blade's been tapped to host "Video Beat," a music video offering from independent KTLA, Channel 5... Across the parking lot at KMPC, 25-year sports veteran Fred Hessler signs off. He's replaced by Joe Meyers, the UCLA color commentator.

Up in San Francisco, Annette Lai is upped to music administrator at KYUU, while down in San Diego Kim Ashley joins KSDO-AM-FM as director of promotions and publicity.

★ ★ ★

Quick, Twin Cities radio freaks: Where's Peter May? Turns out the well-known Minneapolis jock is now in ownership in Duluth. "1390 K-Best" offers a Minnesota lineup of John Hart, Ron Albertson and Rosie Mills, and a "million sellers" format.

Speaking of lineups, WNBC New York's got a new one, which has our friend Johnny Dark lying awake nights (probably in a prone position) as host of the overnight slot. Filling his former midday slot is the Frank Reed all-request radio show. Joining the weekend airstaff is WKHK's Tim Byrd.

"When They're In, They're On" is the new advertising campaign sported by WOR New York. What's it mean? According to VP/GM Robert Biernacki, the idea promotes the broad format by reminding listeners that WOR is the only station to feature on-air visits by the most watched superstars when they're visiting New York. Emphasizing this in the campaign are Burt Reynolds, Dolly Parton, Phyllis Diller, Herschel Walker, Jaclyn Smith, Stiller & Meara, and Mayor Ed Koch, who we assume is in town a lot.

Over at WPLJ, Kathryn McLaughlin is upped to GSM, replacing Marc W. Morgan, who now manages Cox's Chicago outlet, WXFM. Showing up recently to co-host Jim Kerr's morning show on the contemporary outlet was singer Irene Cara. After the on-air appearance, the duo showed up at the ASPCA plugging pet adoptions.

Remember WFIL Boss Jock turned WABC All-American turned Washington tv sportscaster George Michael? Well, he's back in radio. In addition to his nightly appearance as

sportscaster for D.C.'s Channel 7, he's also on the air twice each morning on co-owned WRQX (Q 107). He joins Elliott & Woodside in a.m. drive.

★ ★ ★

Visiting Doug Weldon at Beasley's 92 WXTU Philadelphia was Sister Sledge, who co-hosted the morning show. According to Weldon, if he can talk them into signing up permanently, then they won't change the format. In the meantime, talk is still country, but Weldon is speaking mostly these days of his \$1,000 prize for being among "The Best Ears In The Business." The contest, sponsored by a music research firm, asked listeners to pick the hits from among five choices each week over a several-month span. Running the firm is fellow Philadelphian and former WFIL Boss Jock Brother Love.

Over at WCAU-AM, Dan Coben joins as a staff reporter from Elizabeth, N.J.'s WJDM... Also coming on board as host of the nightly "Radio Classics," replacing Jim McCormick, who accepted the post of GM of the Valley Forge Music Fair, is Gary Hodgson. In addition to his knowledge of old-time radio and his experience as a part-time actor, Hodgson will be great in solving all those mysteries, as he's a retired Phil-

ly police detective.

★ ★ ★

Our old buddy and excellent engineering consultant Jim Loupas has officially relocated. You can now rattle his cage at 7311 Bellerive, Suite 307, Houston, Texas 77036; (713) 978-7311... KFKF Kansas City's morning team will remain for a while, according to operations manager Rusty Walker, who has just inked Cheryl Hill and Dan Roberts to an extended contract. Across the state in Wichita, Steve McIntosh is upped to PD at KBRA-FM. He had been news director of KFH/KBRA.

Changes at WDKX Rochester, N.Y. have PD Jonathan Smith upped to operations manager, while MD Andre Marcel moves into the PD slot, production director Renie Hale is upped to promotions/PR director, air personality Todd Gregory serves as Hale's assistant, air personalities Todd Anderson and Dianne Brooks now both serve as production directors, and Mary Elizabeth McKinney joins as a news anchor.

Easy listening WXOS in Plantation Key has gone rock'n'roll. The airstaff on the class C FM includes Jimmy Allen, Martha Overlock, Pam Rivers, David Doyle and Billy Knight... Nearby Marathon's WMUM signs Kalamusic's easy listening format.

PARTICIPANTS' WORDS

CRS Through The Years

"Too many country stations are shooting to be number four or five in their market instead of aiming for No. 1. We tend to underestimate our audience. Country music has come of age."

MCA recording artist Bill Anderson (1973)

★ ★ ★

"You're not a 'country station.' You're a radio station that happens to play country music."

WEPP Pittsburgh (1974)

★ ★ ★

"The CMA awards of last October were not as we know country to be."

Jean Shepard (1975)

★ ★ ★

"I'm a big fan of Olivia Newton-John, but she isn't country."

Barbara Mandrell (1975)

★ ★ ★

"Country Radio: No. 1 a reality."

The theme of the 1976 CRS

★ ★ ★

"A recent CMA Survey also points out that a typical country music listener spends 78½% of his time with AM, 11½% with FM and 10% with both."

Dan McKinnon, KSON (1977)

★ ★ ★

"One media pundit has pronounced that Dolly Parton is the new Lesley Gore. Three years ago no one would have added rockabilly to their playlists. But once the edges of country music change, the danger is that the center might change as well, unless proper research is done."

John Parikhal (1981)

★ ★ ★

"Audiences are loyal to country music—not to country radio stations."

Bill Figenshu, Viacom (1981)

★ ★ ★

"When the seminar started (in 1970), country radio was still selling cow manure. A tight playlist then was 75 records."

Tom McEntee (1982)

★ ★ ★

"The real problem is not how many records you've added, but the amount of business a station is bringing in. Competition is increasing. In addition to 400 new country stations in the past year, other formats are all going after the 25- to 54-year-old listener that has been country's territory."

Bob English, WUBE Cincinnati (1982)

★ ★ ★

"We are not in the radio business. The business we are in is the advertising business, and that's the only business any radio station should be in."

Dave Shepherd, KRES Moberly, Mo. (1983)

YesterHits

HITS FROM BILLBOARD 10 AND 20 YEARS AGO THIS WEEK

POP SINGLES—10 Years Ago

1. Seasons In The Sun, Terry Jacks, Bell
2. The Way We Were, Barbra Streisand, Columbia
3. Spiders And Snakes, Jim Stafford, MGM
4. Boogie Down, Eddie Kendricks, Tamla
5. Jungle Boogie, Kool & the Gang, De-Lite
6. Rock On, David Essex, Columbia
7. Until You Come Back To Me, Aretha Franklin, Atlantic
8. Love's Theme, Love Unlimited Orchestra, 20th Century
9. Dark Lady, Cher, MCA
10. Put Your Hands Together, O'Jays, Philadelphia International

POP SINGLES—20 Years Ago

1. I Want To Hold Your Hand, Beatles, Capitol
2. She Loves You, Beatles, Swan
3. Dawn, Four Seasons, Philips
4. Java, Al Hirt, RCA Victor
5. California Sun, Rivas, Riviera
6. Please Please Me, Beatles, VeeJay
7. You Don't Own Me, Lesley Gore, Mercury
8. Navy Blue, Diane Renay, 20th Century-Fox
9. Stop And Think It Over, Dale & Grace, Montel
10. Um, Um, Um, Um, Um, Um, Major Lance, Okeh

TOP LPs—10 Years Ago

1. Planet Waves, Bob Dylan, Asylum
2. Court And Spark, Joni Mitchell, Asylum
3. Greatest Hits, John Denver, RCA
4. Hotcakes, Carly Simon, Elektra
5. Under The Influence Of, Love Unlimited, 20th Century
6. You Don't Mess Around With Jim, Jim Croce, ABC
7. Tales From Topographic Oceans, Yes, Atlantic
8. Goodbye Yellow Brick Road, Elton John, MCA
9. Band On The Run, Paul McCartney & Wings, Apple
10. Behind Closed Doors, Charlie Rich, Epic

TOP LPs—20 Years Ago

1. Meet The Beatles, Capitol
2. Introducing The Beatles, VeeJay
3. In The Wind, Peter, Paul & Mary, Warner Bros.
4. The Singing Nun, Philips
5. Honey In The Horn, Al Hirt, RCA Victor
6. Charade, Henry Mancini, RCA Victor
7. Fun In Acapulco, Elvis Presley, RCA Victor
8. Joan Baez In Concert, Part Two, Vanguard
9. The Wonderful World Of Andy Williams, Columbia
10. The Second Barbra Streisand Album, Columbia

COUNTRY SINGLES—10 Years Ago

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

SOUL SINGLES—10 Years Ago

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

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Radio

Larry The Legend Lands On His Feet At WLZZ

By MARTIN HINTZ

MILWAUKEE—Larry (The Legend) Johnson has done it again: sort of made a triple twist, full reverse back flip with a double somersault, landing on his feet in a newly formatted morning scene. After all, what else can one expect from a Legend?

Johnson just chuckles about his move from adult contemporary WZUU to the AM side of the operation for his "speak your onions" rap now that Malrite Communications has finally made the big move: switching WZUU (95.7 FM) to top 40 and sister station WLZZ (1290 AM) from oldies to country.

Last March, Johnson was restricted to a format that was long on music but short on personality, even in his 5-9 a.m. slot. That now-discarded approach was initially suggested by a research company, which immediately altered the blend of community service chatter and bile-raising on-air antics that had kept Johnson king of Milwaukee's airwaves during many of the past eight years' worth of ratings.

On Jan. 30, Johnson regained control of his program, which was moved up an hour into the 6-10 a.m. period. It was like coming home.

Johnson's radio perch is a memorabilia-crammed office in the station's main transmitter building. A wooden sign on his door proclaims "Home Of The Superstar."

Atop his desk, a \$125 Stetson hat precariously teeters on a pile of Larry The Legend stuffed teddy bears, Larry The Legend candy bars, Larry The Legend pickle pluckers, Larry The Legend sex quiz notepads, Larry The Legend champagne and other Larry The Legend this and that. Most of the oddball stuff is used as prizes and giveaways during Johnson's numerous public appearances. He averages three a week—down from 10 a week only a year or so ago. "I was getting burned out," he admits.

Slipping the hat on his head, Johnson brags, "It's the real me." In tune with WLZZ's country look, one of the Malrite vice presidents told him to get a cowboy hat and charge it to the company. So he did. "You know, I'm from Nashville, a real country boy, and this is my good luck hat."

"Finally have the handcuffs off," Johnson says, sighing heavily and tumbling back into his chair. A pile of papers slides to the floor, unnoticed.

"For seven years, I was first or second. Then I had to change to accommodate the research company's plans. It killed me," he says.

He even had to drop his sports interviews, a staple of his old show, because the research supposedly indicated that Milwaukee audiences weren't interested in sports at such an early hour. His ratings eventually dropped through the floor, finally landing at 5.2 in the latest book.

Johnson says he wrote to every company official he could think of but was told to be patient and give the format a chance. It didn't work, but Johnson's old contract with WZUU stated that he had to remain on that station until October, 1986. He couldn't even be moved to another outlet in the Malrite chain without his permission.

When rumors began about the change in format on both of Malrite's Milwaukee outlets, Johnson balked at going to the AM side. "Sure, I was wondering what was going on. Yet I knew they wouldn't want a fifty-year-old personality on a rock station," he admits.

A platoon of corporate officials fi-

nally convinced Johnson that WLZZ would be heavily promoted as a smooth country sound, heavy into news, weather and public service. WZUU would subsequently go for

the younger crowd. That satisfied Johnson, and he agreed to a new contract, boosting his already hefty salary another notch.

He declines to give exact figures,

but indicates that the raise was "healthy." Johnson had already drawn more than \$100,000 a year for his on-air work, plus another \$125,000 or so for his promotional

and advertising appearances—making him one of the highest paid talents in the city. "Of course, the government gets most of that," he says.

(Continued on page 24)

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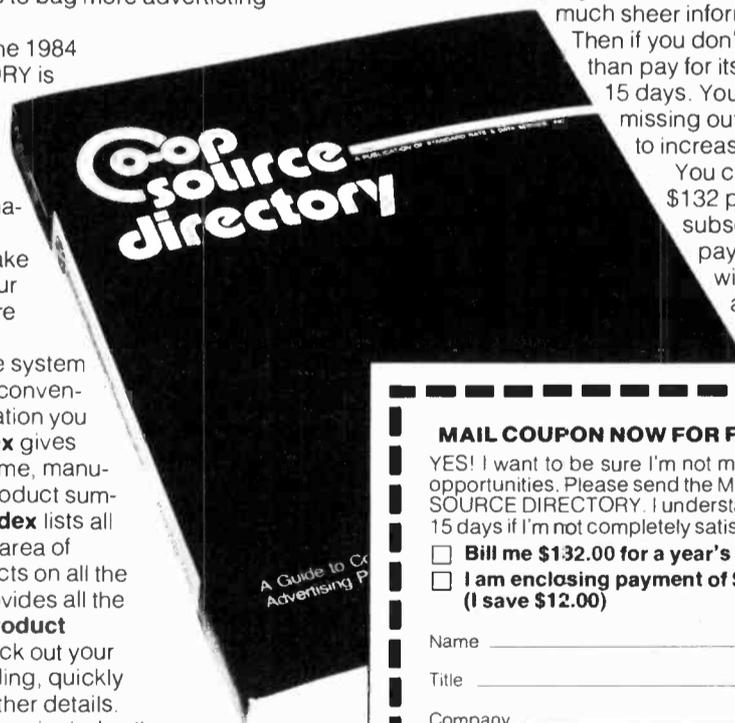
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Survey for Week Ending 3/3/84

Rock Albums & Top Tracks

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Rock Albums

Top Tracks

This Week	Last Week	Weeks On Chart	ARTIST—Title, Label	This Week	Last Week	Weeks On Chart	ARTIST—Title, Label
1	1	8	VAN HALEN—1984, Warner Bros. WEEKS AT #1 5	1	1	8	VAN HALEN—Jump, Warner Bros. WEEKS AT #1 7
2	4	18	YES—90125, Atco	2	9	7	VAN HALEN—Panama, Warner Bros.
3	3	12	THE PRETENDERS—Learning to Crawl, Sire	3	3	7	JOHN LENNON,—Nobody Told Me, Polydor
4	2	7	JOHN LENNON—Milk & Honey, Polydor	4	7	5	CHRISTINE McVIE—Got A Hold On Me, Warner Bros.
5	5	5	SOUNDTRACK—Footloose, Columbia	5	5	12	38 SPECIAL—Back Where You Belong, A&M
6	8	17	38 SPECIAL—Tour De Force, A&M	6	2	11	THE PRETENDERS—Middle Of The Road, Sire
7	6	14	MANFRED MANN—Somewhere In Afrika, Arista	7	6	5	MANFRED MANN'S EARTH BAND—Runner, Arista
8	9	6	CHRISTINE McVIE—Christine McVie, Warner Bros.	8	12	4	YES—Leave It, Atco
9	7	20	GENESIS—Genesis, Atlantic	9	4	7	DURAN DURAN—New Moon On Monday, Capitol
10	10	5	DWIGHT TWILLEY—Jungle, EMI/America	10	15	14	YES—It Can Happen To You, Atco
11	11	4	DAN FOGELBERG—Windows and Walls, Full Moon/Epic	11	8	7	EURYTHMICS—Here Comes The Rain Again, RCA
12	14	24	HUEY LEWIS AND THE NEWS—Sports, Chrysalis	12	10	5	VAN HALEN—I'll Wait, Warner Bros.
13	16	5	BON JOVI—Bon Jovi, Mercury	13	18	5	SOUNDTRACK—Footloose, Columbia
14	23	3	QUEEN—The Works, Capitol	14	11	6	SOUNDTRACK—Heaven, MCA
15	18	6	EURYTHMICS—Touch, RCA	15	17	5	THE PRETENDERS—Time, The Avenger, Sire
16	13	20	MOTLEY CRUE—Shout At The Devil, Elektra	16	25	4	DWIGHT TWILLEY—Girls, EMI/America
17	12	20	JOHN COUGAR MELLENCAMP—Uh-Huh, Riva/Mercury	17	19	2	DAN FOGELBERG—The Language Of Love, Full Moon/Epic
18	22	7	JUDAS PRIEST—Defenders Of The Faith, Columbia	18	NEW ENTRY		SCORPIONS—Rock You Like A Hurricane, Harvest
19	15	18	DURAN DURAN—Seven And The Ragged Tiger, Capitol	19	20	20	HUEY LEWIS AND THE NEWS—I Want A New Drug, Chrysalis
20	20	4	APRIL WINE—Animal Grace, Capitol	20	24	15	YES—Changes, Atco
21	24	3	ROGER DALTRY—Parting Should Be Painless, Atlantic	21	41	2	ACCEPT—Balls To The Wall, Portrait
22	17	17	THE ROLLING STONES—Undercover, Rolling Stones	22	16	7	CYNDI LAUPER—Girls Just Want To Have Fun, Portrait
23	19	5	TED NUGENT—Penetrator, Atlantic	23	32	3	APRIL WINE—This Could Be The Right One, Capitol
24	37	2	SOUNDTRACK—Against All Odds, Atlantic	24	29	3	DARYL HALL AND JOHN OATES—Adult Education, RCA
25	NEW ENTRY		SCORPIONS—Rock You Like A Hurricane, Harvest (45)	25	22	2	QUEEN—Radio Ga-Ga, Capitol
26	21	6	SOUNDTRACK—A Night In Heaven, A&M	26	14	12	MOTLEY CRUE—If Looks Could Kill, Elektra
27	48	16	THE ALAN PARSONS PROJECT—The Best Of The Alan Parsons Project, Arista	27	23	6	NENA—99 Luftballons, Epic
28	25	18	NIGHT RANGER—Midnight Madness, MCA	28	50	2	PHIL COLLINS—Against All Odds, Atlantic
29	46	2	DAVID GILMOUR—About Face, Columbia	29	13	16	THE ROLLING STONES—She Was Hot, Rolling Stones
30	32	3	DARYL HALL AND JOHN OATES—Rock 'N' Soul, Part I, RCA	30	21	2	GENESIS—Illegal Alien, Atlantic
31	30	4	WANG CHUNG—Points On A Curve, Geffen	31	36	6	VAN HALEN—Hot For Teacher, Warner Bros.
32	27	24	THE ROMANTICS—In Heat, Nemperor	32	28	4	BON JOVI—Runaway, Mercury
33	28	6	ACCEPT—Balls To The Wall, Portrait	33	42	2	SLADE—My, Oh My, RCA
34	36	2	BILLY RANKIN—Growin' Up Too Fast, A&M	34	35	7	THE POLICE—Wrapped Around Your Finger, A&M
35	35	4	HOWARD JONES—Humans Lib, Elektra	35	37	5	GENESIS—Home By The Sea, Atlantic
36	26	14	OZZY OSBOURNE—Bark At The Moon, CBS Associated	36	40	3	THE PRETENDERS—Show Me, Sire
37	29	6	UTOPIA—Oblivion, Passport	37	49	2	ROCKWELL—Somebody's Watching Me, Motown
38	38	3	GOLDEN EARRING—N.E.W.S., 21 Records (Polydor)	38	26	2	NIGHT RANGER—Rumour In The Air, MCA
39	31	17	BILLY IDOL—Rebel Yell, Chrysalis	39	44	19	GENESIS—Just A Job To Do, Atlantic
40	34	12	CYNDI LAUPER—She's So Unusual, Portrait	40	46	4	OZZY OSBOURNE—Rock 'N' Roll Rebel, CBS Associated
41	43	2	THOMPSON TWINS—Into The Gap, Arista	41	47	2	GENESIS—Taking It All Too Hard, Atlantic
42	33	27	THE POLICE—Synchronicity, A&M	42	NEW ENTRY		TED NUGENT—Tied Up In Love, Atlantic
43	44	3	JOHN BUTCHER AXIS—Stare At The Sun, Polydor	43	48	2	THE KIND—I've Got You, 360
44	41	3	NENA—99 Luftballons, Epic	44	NEW ENTRY		JOHN COUGAR MELLENCAMP—Play Guitar, Riva/Mercury
45	39	11	REAL LIFE—Heartland, MCA/Curb	45	30	22	GENESIS—It's Gonna Get Better, Atlantic
46	45	13	RE-FLEX—The Politics Of Dancing, Capitol	46	52	17	YES—Owner Of A Lonely Heart, Atco
47	40	8	QUIET RIOT—Metal Health, Pasha/CBS	47	34	8	REAL LIFE—Send Me An Angel, MCA/Curb
48	NEW ENTRY		TONY CAREY—Tony Carey, MCA	48	NEW ENTRY		ROGER DALTRY—Walking In My Sleep, Atlantic
49	NEW ENTRY		THE ALARM—Declaration, IRS	49	NEW ENTRY		UTOPIA—Cry Baby, Passport
50	50	2	GREAT WHITE—Great White, EMI/America	50	NEW ENTRY		JUDAS PRIEST—Some Heads Are Gonna Roll, Columbia

Top Adds

1	SCORPIONS—Rock You Like A Hurricane Harvest (45)	51	NEW ENTRY
2	THE ALAN PARSONS PROJECT—The Best Of Alan Parsons Project, Arista	52	51. 19
3	TONY CAREY—A Fine Fine Day, MCA (45)	53	45. 16
4	ROGER DALTRY—Parting Should Be Painless, Atlantic	54	53. 15
5	DAVID GILMOUR—About Face, Columbia	55	54. 15
6	THE ALARM—Declaration, I.R.S.	56	31. 14
7	APRIL WINE—Animal Grace, Capitol	57	27. 2
8	DARYL HALL AND JOHN OATES—Rock 'N' Soul, Part 1, RCA	58	33. 13
9	SOUNDTRACK—Against All Odds, Atlantic	59	38. 4
10	MODERN ENGLISH—Ricochet Days, Polydor	60	39. 4

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

Radio Pro-Motions

Station: WLUP Chicago (AOR)

Contact: Sandy Stahl

Concept: Bowling for quaaludes

Execution: Picture your average bowler. Now picture your average hypnosis freak. No similarities here, right? That's why WLUP morning man Jonathon Brandmeier responded on the air to the ad for a course entitled "Bowling By Hypnosis." Turned out the course was canceled, so Brandmeier instituted an on-air course of his own.

Enlisting the aid of registered hypnotist Larry McManus (who can be heard at (312) 792-1051 on the "Dial-A-Trance" recorded message), Brandmeier held an on-air crash course live from the Brunswick Lanes in Lombard, where he originated his show. In addition to taking on-air callers, Brandmeier also offered listeners who ventured out at the crack of dawn and made their way to the lanes free shoes and games to prove the hypnotic possibilities for themselves.

★ ★ ★

Station: KTLT Tooele, Utah (AOR)

Contact: Fred Duran, PD

Concept: "TV Dinners" tie-in

Execution: If you're programming the latest ZZ Top album, no doubt you've come across the "TV Dinners" cut. Sensing a natural tie-in, KTLT contacted the Albertsons Supermarket chain and a local record retailer. Prizes lined up, listeners were informed that the first caller every time a ZZ Top song was played won a tv dinner (delicious, nutritious, and comparable only to meals served at 40,000 feet). More importantly they also qualified for the grand prize: the complete ZZ Top library (nine albums, guaranteed tastier than the food).

★ ★ ★

Station: WMMS Cleveland

Contact: Jim Marchyshyn/Elisabeth Pick

Concept: Car part sculpturing

Execution: The second annual "WMMS/Nationwide Car Parts Contest" had listeners engaged in another weird stunt that only the Malrite crew could conceive. Using only car parts, listeners were asked to create a Buzzard Sculpture (not more than 50 pounds, five feet high and three feet wide) with the WMMS

"Buzzard" logo featured prominently. It was the job of the air personalities to select the 10 best.

At that point the general public became involved. All 10 creations were on display at the WMMS booth at the Autorama, where votes were taken for the top three entries. Voters had the added bonus of being eligible for \$100 given away in a random drawing (additionally, the booth featured the newly painted "Thunder Buzzard" race car and driver John Perrotti).

★ ★ ★

Station: WCUZ Grand Rapids (country)

Contact: Kevin Reynolds

Concept: Ego gratification

Execution: Figuring that most country listeners were closet performers, or at least shower singers, WCUZ gave away a chance to sing on stage with Shelly West. Tying in to her hit, "Jose Cuervo" (where she sings about waking up with someone else's shirt on), the station asked listeners to send in their shirts. From the pile, Shelly personally selected her five faves. Those listeners received free tickets to the performance with the former owner of the No. 1 shirt, appearing on stage in a duet with Shelly doing "You're the Reason God Made Oklahoma."

Station: KFMB San Diego (AC)

Contact: Jan Courter

Concept: National Housing Week

Execution: How long does it take to build a new home? (Judging by the realtors we've contacted, expect a six-month wait; however, the current record is four hours and 18 minutes—and people live in that structure!) Bearing that feat in mind, the KFMB morning team of Hudson & Bauer has chosen sides and will compete in the "Homebuilding Showdown."

Attempting to beat the world record, Mac Hudson and Joe Bauer will construct homes side by side in the South Bay area. The listener whose estimate comes closest to the exact completion time and the winning team will win a slew of home appliances. After the build-in, which will be covered on the station in play-by-play fashion, the homes will be sold, with proceeds benefitting the Combined Arts & Education Council of San Diego.

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Featured Programming

Looking for commentary on trends and events from the profound to the preposterous? "Odyssey File," sponsored by Nexxus hair and skin products and syndicated by Jim Brown Productions of Venice, Calif., could be what you're looking for. Written and hosted by Tom McKay, who developed the feature in 1979 during his tenure as news director for KNX-FM Los Angeles, the 90-second bartered feature tackles "everything under the sun," notes Lee Wade, who handles station relations for JBP. "Tom reminds us a lot of Andy Rooney," she adds, referring to the pundit for "60 Minutes." "He's wry, insightful and frequently off-the-wall."

A program director's dream? That's how the folks at Program Services Group in Chicago are touting "Rare & Scratchy Rock 'n Roll," a new three-hour syndicated oldies show that Alan Mitchell, PSG's vice president of programming, claims "doesn't sound syndicated." Why? "Because we take the biggest mainline hits of all time and mix them with those 'rare and scratchy' hit originals, highlight them with behind-the-scenes information, focus on where today's sounds and stars came from, and package them as if the show was originally produced," he explains. As a bonus, the first 25 stations that subscribe to the program receive a package of 10 custom jingles tailored in an oldies style. PSG's number is (312) 276-1111.

Survey Pinpoints Listener Belief In 'Improvement'

LOS ANGELES—Of the three major media, radio, tv and newspapers, radio programming is most often seen as "improved," according to a McGavren Guild study prepared by Yankelovich, Skelly & White. In its fourth in a series of newsletters on media habits, entitled "Satisfaction With Today's Media: Emerging Issues For The '80s," the research firm also notes that it is a consistent pattern for television to be seen as "getting worse."

Less criticism has been directed at television recently than in the past, but the survey says that may be due to the sharp drop in the proportion of consumers relying on tv as a background service.

Regarding the confidence consumers place in the media, radio, newspapers and television are about equal, while advice offered in magazine articles generates less confidence, the survey finds. The group most confident about the media in general is college youth.

Eager to stimulate the flow of dollars in New England, Kelley Communications of Boston last week launched a new 52-week series known as "New England Travelogue." Sponsored by the New England Chrysler-Plymouth Dealers Assn., the two-minute feature promotes landmarks and events taking place in Massachusetts, Connecticut, Vermont, Maine, Rhode Island and New Hampshire. "We're looking at ways to advise the public on things to do as a family," says Paul Kelley, who's hired Bostonian Nancy Maloof to research and write the scripts—now heard on a network of 40 stations in the Northeast. His number is (617) 292-4510.

The United Stations has set the 1984 lineup for its "Country Six Pack" series of three-hour feature programs. Tied to the six major holidays of the year, the package kicks off with "Mickey Gilley's Golden Decade" (Memorial Day); "The Producers" (Independence Day); "The Award Winners" (Labor Day); "The Songwriters" (Thanksgiving); "Christmas Around The Country—1984"; and "Larry Gatlin's Golden Decade" (New Year's).

WHN New York has instituted a three-hour music memorabilia show on Saturday evenings called "The WHN Memory Machine," hosted by Jim Douglas... "The Randy Rhoads Metalshop Special," syndicated by M.J.I. Broadcasting, premieres the weekend of March 2 on the second anniversary of the guitarist's death.

LEO SACKS

WSM-FM No. 1 With Country

• Continued from page 17

the hits. WSIX-FM seemed to be going more for a mood or feeling—there were some songs they wouldn't touch that we felt were very powerful.

"For example, they didn't play 'Mountain Music' by Alabama. It's not so much that we beat them as much as that they no longer benefited from exclusivity once we came on. At the same time, 'KZ Country' seemed to be suffering from a lack of a consistent image. It created an obvious opening for us."

Since WSM-FM's meteoric rise, WSIX-FM has altered its beautiful music approach. Armed with a full lineup of personalities and a simulcast morning show, the station hopes to regain dominance. "It's possible," notes Lindahl, "but I have to wonder whether people who never had a motivation to sample us before may be scanning the band. It could work either way."

"For us, all the elements came together including the element of luck, and that's what part of winning is."

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.

- Feb. 27-March 4, Tommy Overstreet, Live From Gilley's, Westwood One, one hour.
- Feb. 27-March 4, Grammy Special, Westwood One, two hours.
- Feb. 27-March 4, Peggy Lee, The Music Makers, Narwood Productions, one hour.
- Feb. 27-March 4, Oak Ridge Boys, Country Closeup, Narwood Productions, one hour.
- Feb. 27-March 4, Genesis, Off The Record Special, Westwood One, one hour.
- March 2-3, Night Ranger, Captured Live, P.G. Productions Inc., one hour.
- March 2-4, Madonna, Rick Dees' Weekly Top 40 Countdown, United Stations, four hours.
- March 2-4, Mickey Gilley, Solid Gold Country, United Stations, three hours.
- March 2-4, Barbara Mandrell, Weekly Country Countdown, United Stations, three hours.
- March 2-4, Mel Torme, The Great Sounds, United Stations, four hours.
- March 2-4, A Jackie Wilson Tribute, Dick Clark's Rock Roll And Remember, United Stations, four hours.
- March 2-4, Jeffrey Osborne, Tina Turner, The Countdown, Westwood One, two hours.
- March 3-4, Association, Music & Memories, Strand Broadcast Services, three hours.
- March 3-4, John Conlee, Alabama, Charlie Rich, T.G. Sheppard, Lacy J. Dalton, Janie Fricke, Lee Arnold On A Country Road, Mutual Broadcasting, one hour.
- March 3-4, Top 30 Countdown, Dick Clark's National Music Survey, Mutual Broadcasting, one hour.
- March 5-11, George Shearing, The Music Makers, Narwood Productions, one hour.
- March 5-11, Ray Charles, Country Closeup, Narwood Productions, one hour.
- March 5-11, Tammy Wynette, Live From Gilley's, Westwood One, one hour.
- March 5-11, James Ingram, Special Edition, Westwood One, one hour.
- March 9-11, Drifters, Association, Don & Deanna On Blecker Street, Continuum Broadcasting, one hour.
- March 9-11, Loverboy, Superstars Rock Concert, Westwood One, 90 minutes.
- March 9-11, Guitar Bands, Rock Chronicles, Westwood One, one hour.
- March 9-11, A Capella Music, Dr. Demento, Westwood One, two hours.
- March 9-11, Teresa Brewer, The Great Sounds, United Stations, four hours.
- March 9-11, Statler Brothers, Weekly Country Countdown, United Stations, three hours.
- March 9-11, Sylvia, Solid Gold Country, United Stations, three hours.
- March 9-11, Shannon, Rick Dees' Weekly Top 40, United Stations, four hours.
- March 9-11, Searchers, Dick Clark's Rock Roll & Remember, United Stations, four hours.
- March 10, Zebra, Captured Live, P.G. Productions Inc., one hour.
- March 10, Men At Work, The Source, NBC, one hour.
- March 10-11, Frankie Avalon, Music & Memories, Strand Broadcast Services, three hours.
- March 12-18, Patti Labelle, Special Edition, Westwood One, one hour.
- March 12-18, Jo Stafford, Paul Weston, Music Makers, Narwood Productions, one hour.
- March 12-18, John Conlee, Country Closeup, Narwood Productions, one hour.
- March 16-18, U2, The Source, NBC, 90 minutes.
- March 16-18, 10th Anniversary Of Streaking, Dr. Demento, Westwood One, two hours.
- March 16-18, Psychedelic Groups, Don & Deanna On Blecker Street, Continuum Broadcasting, one hour.
- March 16-18, Seals & Crofts, Dick Clark's Rock Roll & Remember, United Stations, four hours.
- March 16-18, Sheena Easton, Rick Dees' Weekly Top 40, United Stations, four hours.
- March 16-18, Billy "Crash" Craddock, Solid Gold Country, United Stations, three hours.
- March 16-18, Joe Stampley, Weekly Country Countdown, United Stations, three hours.

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

Billboard [®] Survey for Week Ending 3/3/84
TOP 50 Adult Contemporary
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These are best selling middle-of-the-road singles compiled from radio station air play listed in rank order.

This Week	Last Week	Weeks on Chart	TITLE, Artist, Label & Number (Dist. Label) (Publisher, Licensee)	WEEKS AT #1
1	2	11	AN INNOCENT MAN Billy Joel, Columbia 38-04259 (Joel, BMI)	1
2	3	7	THIS WOMAN Kenny Rogers, RCA 13710 (Gibb Brothers/Unichappell, BMI)	
3	4	9	SO BAD Paul McCartney, Columbia 38-04296 (MPL Communications, ASCAP)	
4	5	13	ALMOST OVER YOU Sheena Easton, EMI-America 8186 (Michael H. Goldsen/Carload Of Us/Sweet Angel/Atlantic, ASCAP/BMI)	
5	1	12	THINK OF LAURA Christopher Cross, Warner Bros. 7-29658 (Another Page, ASCAP)	
6	8	5	GOT A HOLD ON ME Christine McVie, Warner Bros. 7-29372 (Alimony, BMI/Cement Chicken, ASCAP)	
7	7	12	THAT'S ALL Genesis, Atlantic 7-89724 (Pun/Warner Bros., ASCAP)	
8	6	16	JOANNA Kool And The Gang, De-Lite 829 (Delightful, BMI)	
9	9	9	YOU'RE LOOKING LIKE LOVE TO ME Peabo Bryson/Roberta Flack, Capitol 5307 (All Seasons/Corbett Music Plus/Hearts Delight, ASCAP)	
10	10	13	KARMA CHAMELEON Culture Club, Virgin/Epic 34-04221 (Virgin/Pendulum, BMI)	
11	12	9	YAH MO B THERE James Ingram With Michael McDonald, Qwest 7-29394 (Warner Bros.) (Eiseman/Hen-Al/Kings Road, BMI/Genevieve/Rodsongs PRS/Yellow Brick Road, ASCAP)	
12	11	14	RUNNING WITH THE NIGHT Lionel Richie, Motown 1710 (Brockman, ASCAP/Dyad, BMI)	
13	13	18	I GUESS THAT'S WHY THEY CALL IT THE BLUES Elton John, Geffen 7-29460 (Warner Bros.) (Intersong, ASCAP)	
14	17	6	WRAPPED AROUND YOUR FINGER The Police, A&M 2614 (Magnetic/Regatta/Illegal Songs, BMI)	
15	14	11	SAVE THE LAST DANCE FOR ME Dolly Parton, RCA 13703 (Rightsong, BMI)	
16	19	6	NOBODY TOLD ME John Lennon, Polydor 817254-7 (Polygram) (Ono, BMI)	
17	23	4	YOUR BABY DOESN'T LOVE YOU ANYMORE Carpenters, A&M 2620 (Music Corp. Of America, BMI)	
18	18	7	SEND IN THE CLOWNS Lani Hall, A&M 2616 (Revelation/Riffing, ASCAP)	
19	22	5	THAT'S NOT THE WAY (IT'S S'POSED TO BE) Anne Murray, Capitol 53 (Nonpareil/Kazzoom, ASCAP)	
20	20	6	LOVE HAS A MIND OF ITS OWN Donna Summer, Mercury 814922-7 (Polygram) (Sweet Summer Night/Sudano Songs/See This House, ASCAP/BMI)	
21	24	4	THE LANGUAGE OF LOVE Dan Fogelberg, Full Moon/Epic 34-04314 (Hickory Grove/April, ASCAP)	
22	25	4	BROWN EYED GIRL Jimmy Buffett, MCA 52333 (Web IV, BMI)	
23	31	3	I'VE GOT A CRUSH ON YOU Linda Ronstadt, Asylum 7-69752 (Elektra) (New World, ASCAP)	
24	15	15	I STILL CAN'T GET OVER LOVING YOU Ray Parker, Jr., Arista 1-9116 (Raydiola, ASCAP)	
25	27	5	TALK Michael Sembello, Warner Bros. 7-29381 (WB/Gravity Raincoat/On Backstreet/No Pain No Gain, ASCAP)	
26	28	3	DONNA Cliff Richard, EMI-America 8193 (Beechwood, BMI)	
27	29	4	THRILLER Michael Jackson, Epic 34-04364 (Rodsongs, PRS/Almo, ASCAP)	
28	30	4	HERE COMES THE RAIN AGAIN Eurythmics, RCA 13725 (Blue Network, ASCAP)	
29	33	2	UNFAITHFULLY YOURS (ONE LOVE) Stephen Bishop, Warner Bros. 7-29345 (Stephen Bishop, BMI)	
30	32	2	HOLD ME NOW Thompson Twins, Arista 1-9164 (Zomba)	
31	NEW ENTRY		HELLO Lionel Richie, Motown 1722 (Brockman, ASCAP)	
32	37	2	PAPA, CAN YOU HEAR ME NOW Barbra Streisand, Columbia 38-04357 (Ennes/Emanuel/Threesome, ASCAP)	
33	16	7	I'M NEVER GONNA GIVE YOU UP Frank Stallone/Cynthia Rhodes, RSO 815882-7 (Polygram) (Stigwood International/Famous/Robert Stigwood/Ensign, ASCAP/BMI)	
34	21	14	YOUR PRECIOUS LOVE Neil Sedaka With Dara Sedaka, MCA/Curb 52307 (Jobete, ASCAP)	
35	26	16	READ 'EM AND WEEP Barry Manilow, Arista AS1-9101 (Edward B. Marks/Neverland/Peg, BMI)	
36	36	3	TOUCH Earth, Wind & Fire, Columbia 38-04329 (Sagfire/Zomba, ASCAP/Ninth/Deertrack/Charleville, BMI)	
37	39	2	MAKE MY DAY T. G. Sheppard With Clin Eastwood, Warner/Curb 7-29343 (Peso/Wallet, BMI)	
38	NEW ENTRY		AGAINST ALL ODDS (TAKE A LOOK AT ME NOW) Phil Collins, Atlantic 7-89700 (Golden Torch, ASCAP/Hit And Run, PRS)	
39	34	15	TAKE A CHANCE Olivia Newton-John And John Travolta, MCA 52284 (Foster Frees/Rehtakul/Zargon, BMI/ASCAP)	
40	35	13	SHOW HER Ronnie Milsap, RCA 13658 (Lodge Hall, ASCAP)	
41	41	2	YOU AND ME (WE WANTED IT ALL) Peter Allen, Arista 1-9161 (Irving/Woolnough/Begonia Melodies/Unichappell, BMI)	
42	NEW ENTRY		JUST MY IMAGINATION Modern Romance, Atlantic 7-89711 (Jobete, ASCAP)	
43	NEW ENTRY		I DON'T WANNA LOSE YOUR LOVE Crystal Gayle, Warner Bros. 7-29356 (Sixty-Ninth Street, BMI)	
44	45	2	TWO CAR GARAGE B.J. Thomas, Cleveland International 38-04237 (CBS Music Corp. Of America/Dick James, BMI)	
45	NEW ENTRY		WE'RE GOING ALL THE WAY Jeffrey Osborne, A&M 2618 (Dyad)	
46	40	22	BREAK MY STRIDE Matthew Wilder, Private I (Epic) 4-04113 (Streetwise/Big Ears/No Ears, BMI)	
47	47	2	BREAKING UP IS HARD ON YOU The American Comedy Network, Critique 704 (Quality) (Screen Gems-EMI, BMI)	
48	50	4	BOGGIE PIANO MAN George Fishoff, Reward 4-04354 (CBS) (George Fishoff/Reward, ASCAP)	
49	48	23	BABY I LIED Deborah Allen, RCA 13600 (Posey/Unichappell/Van Hoy, BMI)	
50	38	21	SAY SAY SAY Paul McCartney And Michael Jackson, Columbia 38-04168 (MPL Communications, ASCAP, Mijac, BMI)	

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

MARCH 3, 1984, BILLBOARD

A Guide To The Country Radio Seminar

AGENDA

A detailed copy of the agenda accompanies the registration packet, but to simplify things a bit, keep in mind that all sessions are held in either the Adams "A" Room or the Jefferson Room. The following is a very abbreviated idea of what's going on.

Thursday Afternoon

(all sessions are in the Adams "A" Room)

- 2:00-3:00** Making a star in the '80s
3:00-4:00 Country music and the advertising business
4:00-5:00 Impact of new video technologies

Friday Morning

- 7:45-8:45** Concurrent Sessions:
 Jefferson Room—You and agribusiness
 Adams "A" Room—You and your engineer

- 9:00-10:00** Jefferson Room
 Keynote Address—Pam Lontos

- 10:00-11:15** Jefferson Room
 Programming strategies

- 11:15-12:30** Concurrent Sessions:
 Jefferson Room—Management techniques
 Adams "A" Room—Creating a hit

Friday Afternoon

- 2:00-3:00** Concurrent Sessions:
 Jefferson Room—Syndicated programming
 Adams "A" Room—Rate card structuring

- 3:00-4:00** Concurrent Sessions:
 Jefferson Room—On-air promotion
 Adams "A" Room—Rep firms

- 4:30-6:00** Jefferson Room
 When does promotion end and undue pressure begin?

Saturday Morning

- 8:00-9:30** Adams "A" Room
 Relations with the press
9:30-11:00 Concurrent Sessions:
 Jefferson Room—Focus groups
 Adams "A" Room—Record merchandising
11:00-12:30 Concurrent Sessions:
 Jefferson Room—People management
 Adams "A" Room—Music video advantages

Saturday Afternoon

- 2:00-3:00** Concurrent Sessions:
 Jefferson Room—Sexual discrimination
 Adams "A" Room—Small-market success
3:00-4:30 Concurrent Sessions:
 Jefferson Room—Outside promotion
 Adams "A" Room—FCC/legal issues
4:30-5:30 Concurrent Sessions:
 Jefferson Room—Programming answers
 Adams "A" Room—Sales advice

SUITES

Open nightly from 5p.m.-1a.m., all suites are located in the Opryland Hotel. When reading the suite numbers, keep in mind the first number denotes the building, the second marks the floor and the last two indicate the room.

Company	Suite Number
American Image Consultants (tv spots, jingles, etc.)	2330 P
Chapman Assoc. (broker)	3344
Country Music Assn.	2130 P
DIR Broadcasting (syndicator)	1116
FairWest (consultancy)	3427
McGavren Guild (rep firm)	2029 P

Media General 3327
 (formerly William B. Tanner)

Music Country Network/AP 5544
 (the Charlie Douglas Show)

Mutual Broadcasting System 4101 P

R.J. Reynolds Tobacco Co. 2230 P
 (Salem concerts featuring Alabama)

TM Companies 3227
 (programming services)

Transtar Radio Network 1130 P
 (satellite-delivered country format)

Tune In Publications 3151
 (magazine with local radio tie-in)

Weedek Corp. 3244
 (syndicator)

Wrangler Country Showdown 4301 P
 (national promotion)

The United Stations 5500
 (network/syndicator)

ENTERTAINMENT AND MEALS

In addition to the goodies you'll find in the suites, expect to be treated to a few lunches, a dinner and show and two cocktail receptions. The key words to remember are Washington Room. Everything edible will be found in or near it, as follows:

Thursday 7:30 p.m.-10:30 p.m.

Artist/Attendee Welcome Reception (sponsored by Salem Concert Series)

Friday 1:00-2:00 p.m.

Lunch, courtesy of the CMA

Saturday 1:00-2:00 p.m.

Lunch, courtesy of Wrangler Country Showdown

Saturday 6:45 p.m.-8:00 p.m.

Cocktail reception followed by banquet and New Faces Show at 8:00 p.m.

EXHIBIT HALL

Picking up on a successful theme at other industry conventions, the Country Radio Seminar has for the first time set up an exhibit hall, open Thursday and Saturday from 2-7 p.m., and Friday from 2-10 p.m. All exhibitors are located in the Memphis Ballroom, which the hotel claims is easy to find. Ask around, follow the crowd and here's what awaits you:

Allied Broadcast Equipment (equipment supplier)

American Image Consultants (tv spots and more)

Broadcast Promotion Assn.

Country Music Assn.

Creative Radio Shows (Darwin Lamm's syndication company)

CSI Electronics (equipment manufacturer)

Film House Inc. (tv spots)

Hammond Signal (a "radio sales support system")

Jefferson-Pilot Data Systems (computerized scheduling)

Media General (this year's incarnation of Pepper/Tanner)

Motorola/C & E Motorola Inc. (manufacturer)

Music City News (publication)

Music Director Programming Service (country oldies)

MusicWorks Inc. (Bill Robinson's syndication company)

Nashville Express Travel (tour packages for listeners)

Pam Lontos Inc. (sales training course)

Sacred Heart Program Inc. (documentary producer)

Scott Sales Co./Scot-Tees (T-shirts, satin jackets, etc.)

Top Billing (booking agent)

Tune-In Publications (magazine with local radio tie-in)

TM Companies (programming supplier)

U.S. Tape & Label Corp. (Byron Crecelius, the bumper sticker king)

Video Country Network ("Video Country", a tv concept with local radio tie-in)

KXXY Success Heats Up Oklahoma City Country War

By LEO SACKS

OKLAHOMA CITY—Imagine 24 hours of "You're The Reason God Made Oklahoma" by Frizzell & West—a pretty gutsy move for a station switching to the country format from AOR in a market already flooded with similar signals. But that's precisely what Charlie Marcus did when he took over as program director of KXXY-AM-FM here.

Twenty-one months later, KXXY-FM is the city's top-rated country outlet, surpassing such market stalwarts as KEBC, Oklahoma City's No. 1 station overall in 1981, and KOMA, a one-time top 40 giant during the '60s as a member of the Todd Storz chain. "A lot of people thought

we were crazy to switch," says Marcus. "They raised their eyebrows in disbelief. But our research showed that Oklahoma City not only needed but wanted another country station."

The latest (fall) Arbitron numbers place album rock KATT on top with a 14.2 share, followed by news/talk KTOK (12.6), beautiful KKNG (10.4) and top 40 KJYO (8.0). KXXY makes its presence felt with a 7.8, while competitors KEBC and KOMA register second and third in the country ratings sweepstakes with shares of 6.6 and 5.3, respectively.

Numbers, however, are secondary to the story of country radio in Oklahoma City, as KOMA program director Bobby Hatfield is quick to point out. "All this talk about KXXY-FM winning a war is ridiculous," he says. "Country stations here have a much more serious problem on their hands. The fact is that we're experiencing a shrinking listener base."

The market as a whole is growing "at a pretty fast clip," Marcus notes. "I expect that we'll see another Dallas in five or 10 years."

Hatfield concurs. "As many as 9,000 people move here monthly," he says. "The market really is on the up and up. But they're coming from northern areas, like Detroit, where country listening isn't as popular. Sure, the population's going up, but the same isn't true for the music audience."

Hatfield, a former air personality at contemporary WZPL Indianapolis and operations manager at WCII/WKJJ Louisville, observes that country radio's share of the market has slipped to 20.8% in the current book from 31% in the spring of 1982. "Over 10% of the market has shrunk—you dig?" he says. "And I've heard a leading country executive in this market predict that it

might well fall to 15%. If that happens, look out. There's no way three major stations can spend the kind of money each of us do and survive."

Understandably, Marcus and Hatfield would rather discuss their individual successes for the moment. "We're 'Oklahoma's Best Country' because we couldn't think of any better way to say it," Marcus proclaims. "We run 'Hiney Wine' spots. We sponsor KXY Nights at the Fairgrounds Speedway. You can see our billboards on I-35, I-40 and I-44, as well as downtown. Plus, our tv commercials are first-rate."

KXXY-FM's position on the KOKH-TV tower here enables the station to reach over 75% of the state, according to Marcus. "People tell us how they took us all the way to Arkansas and back," he notes. "The coverage has really broadened our reach outside of the city."

Yet Marcus has a pressing problem—how to elevate the ratings of KXXY-AM. The station, simulcast from 5-10 a.m. during the morning show hosted by Dave (Murray) and Dan (Stroud), scored a 1.2 in the last Arbitron.

"Frankly, we spend a lot more money to promote the FM side," Marcus admits. But the former WNOE New Orleans programmer says that's going to change with a strategy he is reluctant to reveal.

"People just aren't listening to AM for music anymore," he adds. "But Oklahoma City, like many American cities, is still very AM-oriented, and people here deserve a good country music station. Our single biggest obstacle is still listener awareness."

Hatfield is well aware of the problems AM stations face in the market. "We're a 50,000-watt confronting two FMers who beam at 100,000 watts," he notes. "It almost means that we have to work twice as hard."

Ratings hype doesn't impress Hatfield. "We're probably one of the best sounding country stations in the U.S.," he states. "We have a pro sound. It's tight. We do a number a certain way. You won't hear balanced, three-in-a-row country on KOMA."

WLZZ's Larry The Legend

• Continued from page 21

"I really don't have much love for the research company. They brought in a philosophy that worked in another city, and it just didn't work here. I'll tell you what kind of survey should have been used. Go down the street to Briggs & Stratton (a major Milwaukee manufacturer) and talk to 500 people at the plant gate instead of calling six people at random. That'll tell you what Milwaukeeans want to hear," he says.

"But I did exactly as they told me. I followed the plan 100% and it took me down the tubes," Johnson continues. "If it doesn't work now, it's my own fault." He admits it will be an uphill battle, attracting listeners to an AM time. But he is confident it could be done.

Immediately out of radio school, Johnson landed a job on a small Kentucky station. He then went on to Nashville's WMAK, where he spent two years, followed by a 14-year stint at Chattanooga's WDXB, where he gained experience as sales manager as well as announcer. He spent six years in Chicago and eventually swam upstream to Milwaukee, lured to Beertown by Jim Brown, former program director at the old WZUU.

Several years ago, WZUU was split into two stations, with Johnson's show being simulcast. In 1981, he was shifted to the FM slot, a move

Marcus, he says, can discuss his competition all he wants; Hatfield believes his worries are misdirected. "As Johnny Carson would say, 'One day you're drinking wine, the next minute you're picking grapes,'" he concludes.

that he left was a mistake, a beginning of the slide. "It was a problem in economics out there. In order to save money, people were buying cars with only AM radios. Only the kids were getting the FMs. I had a lot of adults tell me that they used to listen to the show but they couldn't anymore because I was only on FM."

Station manager Al Moll says that last summer Malrite officials had considered dropping the oldies format and switching to country. "The question was what to do with FM," he recalls. Eventually, it was decided to make the changes. "Larry is happy now," says Moll. "He's up against WISN and WTMJ in that morning slot and basically unrestricted. We're making WLZZ a full service station for adult listeners. Where else can we go?"

To accommodate the new look at WLZZ, a new studio is being built, and the AM staff, which had been located at another facility about 20 miles from the main office, will be moved back into town. Moll says that he will be beefing up the staffs of both stations. "Everybody here has been given the chance to stay on if they can adapt. If so, they can make it."

"It's always been my dream to have two good radio properties, not one sick one. If I was a manager somewhere else in town, I'd be worried," he concludes.

Self-Contained 'New Faces'

NASHVILLE—The list of 10 "New Faces" set to headline the Country Radio Seminar's 15th annual closing banquet Saturday (3) at the Opryland Hotel will, for the first time, include three self-contained groups: Atlanta (MDJ/MCA), Bandana (Warner Bros.) and Exile (Epic).

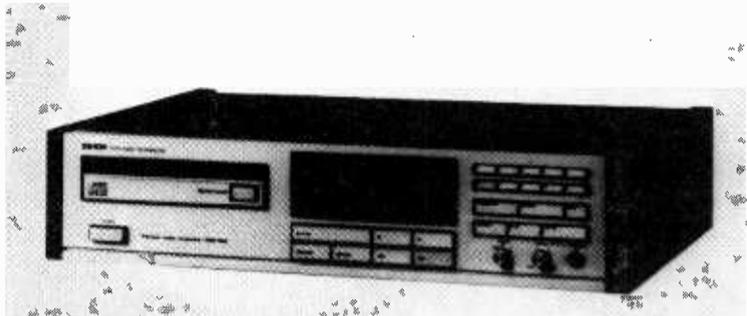
They join the other scheduled acts, Lane Brody (Liberty), Rick & Janis Carnes (Warner Bros.), Jim Glaser (Noble Vision), Jan Gray (Jamez), Gus Hardin (RCA), Kathy Mattea (PolyGram) and Dan Seals (Liberty).

Each band will use its own instruments and musicians during the performance, which traditionally caps the three-day seminar.

New Products



Aiwa enters the video market with the V-5 System, a three-piece unit featuring a portable VCR, a Beta Hi-Fi adapter with built-in amplifier and a nine-mode remote control.



Denon's DCD-1800 CD player incorporates the company's "direct digital-to-analog" conversion system, which reduces distortion in the transfer process. The player is paneled in rosewood and retails for \$899.



TDK's latest promotion is the Step-Up Video Two-Pack. The package includes one standard T-120 VHS tape, or one standard Beta L-750 tape, with an extra high grade tape of the same length and format. The Two-Pack retails at the same price as two standard Super Avilyn cassettes, giving consumers a chance to sample higher quality tape at no added expense.

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Retailing

Video Dealers In Lobbying Blitz Senate Rental Bill Is Focus Of Washington Gathering

By EARL PAIGE

LOS ANGELES—Video dealers representing 24 retail operations in seven states converged on the nation's capital Tuesday (21) to lobby against proposed legislation that would repeal the First Sale Doctrine for video sales and rental.

Their arrival, on the eve of an anticipated (but later canceled) Senate subcommittee markup, marked the video dealer camp's first attempt to influence Senate opinion after earlier lobbying efforts in the House, according to Risa Solomon, lobbying coordinator for the Home Recording Rights Coalition (HRRC).

That group, along with the Video Software Dealers Assn. (VSDA), has organized video dealer meetings in 24 cities over the past 30 days. Those huddles, together with a massive telephone campaign, reflect the aftermath of the Supreme Court's Jan. 17 decision protecting home videotape recording, and the subsequent news that S. 33, the Video/Sales Rental Agreement of 1984, was due for

markup. Wholesalers and dealers alike have been galvanized since that disclosure, Solomon reports.

An irony noted by Solomon and a number of VSDA directors is that both sides in the video rental issue were propelled by the high court's decision, even though at first video dealers seemed apathetic. "What happened was that the local media jumped on our meetings," says Solomon. "We'd have two or three channels each time."

She says the story developed a strong consumer focus "because the Supreme Court gave legitimacy to the home VCR user. Now Congress was being asked to decide what it ought to cost the consumer."

The first word on the markup came Feb. 3 as VSDA board members were meeting in Phoenix with directors of the parent National Assn. of Recording Merchandisers (NARM). A telephone campaign was initiated that evening. Solomon claims "thousands" of calls came into Washington and to the local offices of lawmakers.

Promotions Mark Debut Of Two Latest Cat's Outlets

By EDWARD MORRIS

NASHVILLE—Cat's Records & Tapes has opened two more stores here with a series of giveaway, demonstration and sales promotions. The new additions bring the number of Nashville area Cat's outlets to six.

Robert Diehl, advertising director for Music City Record Distributors, the chain's owner, says the new openings prompted "The highest concentration of advertising we've ever run, apart from Christmas." The 1,500 square foot Brentwood Place store opened a week before Christmas, while the 1,100 square foot Gallatin Road facility debuted the first week of February.

Both stores carry essentially the same line of products, Diehl explains, except that the Brentwood one has movies for sale and rent. "There are several video stores in this area," Diehl adds, "so we thought it showed a lot of potential for video."

Promoting the Brentwood opening was a car stereo and car security system giveaway, tied in with remote broadcasts by KIX-104. WKDF did remotes at the Gallatin Road Cat's to spotlight a "Land of Milk & Honey" promo, linked to the John Lennon/Yoko Ono album. The prize, underwritten by American Airlines and Marriott Hotels, was a trip for two to New York. Both promotions required entrants to register at the stores for a drawing.

More recently, Cat's advertised a free breakdancing demonstration by the Klassy Kats on 92Q. The Saturday event, held on the parking lot of the Gallatin Road store, drew about 200, according to Diehl.

Additionally, in conjunction with the opening celebration, all six Nashville Cat's stores have been running a record sale that will last through March 10. The sale features a series of albums that normally sell for \$5.98 tagged at \$3.99. Among these titles are Jimmy Buffett's "Somewhere Over China," Steely Dan's "Gold," the Crusaders' "Standing Tall," "The Very Best of Loretta & Conway," Tom Petty & the Heartbreakers' "Hard Promises" and Steppenwolf's "16 Greatest Hits." The sale is being advertised through the local dailies, as well as MTV, WSM-FM, WSMV-

TV and WKRN.

A novel feature of the sale is the spotlighting of Amy Grant's new album, "Straight Ahead," for \$6.99. Contemporary Christian music—because of its modest sales—seldom warrants such advertising attention. Diehl reports, however, that the album was among the chain's top 10 sellers in the Nashville area during the first week of the promotion.

Word Records, for whom Grant records (on the Myrrh label), is providing advertising support money, says Diehl. Grant's "Age To Age" album recently went gold, making her gospel music's likeliest candidate for superstardom.

The phone blitz required HRRC and VSDA to energize dealers who had been outside of the lobbying effort. VSDA has directors in only one of the seven states represented by Senate subcommittee members, Ohio. "We are much stronger in the House," says VSDA treasurer John Pough, who adds that he was "stunned" by the Washington turnout. Actually, only three VSDA officers attended because of the focus on the seven senators and dealers in their areas.

VSDA has mounted intermittent Capitol Hill efforts, holding board gatherings there twice. At the most recent, held last October, around 35 dealers were invited to an open meeting. This really focused on House subcommittee hearings and found VSDA dealers staging a protest dubbed "Black Friday."

Solomon credits video distributors' enthusiasm with much of the attendance at various meetings. In Pittsburgh, she notes, 35 dealers were expected at a Feb. 9 meeting but 90 showed up, due largely to the efforts of local wholesaler VTR.

Among the new elements of the campaign is the involvement of video store franchising firms. These companies, such as Adventureland Video and Video America, both in Salt Lake City, represent far-flung franchisee chains. John Power, head of 700-member American Video Assn., a dealer buying group, was also in Washington.

The campaign also triggered the response of NARM, parent organization of VSDA. NARM for the first time backed VSDA with a Feb. 9 letter to all seven Senate subcommittee members, with NARM members in the seven states promising to follow up locally.

VSDA drew the support of HRRC last August, highlighted during VSDA's annual convention. Pough and others say the video rental bill issue has resulted in a surge of new VSDA memberships.

MARCH 3, 1984 BILLBOARD

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Retailing

EYES SECOND BAKERSFIELD OUTLET

Sage Rebounds With Full Catalog

By JOHN SIPPEL

LOS ANGELES—The adoption of a full catalog store concept has enabled Sage Music Mart, a Bakersfield retail outlet, to reverse the market erosion that forced its management to scale down its operations.

Its current store represents a consolidation of Sage Music's activities after earlier operation of separate stores here and in Santa Cruz. Now, however, manager Ken Silver says he's again ready to expand, and is scouting for a second store which would be located much closer to the present Bakersfield base.

Silver doesn't provide specific data regarding sales progress at the Sage Music Mart, which he's supervised for the past six years. But he does admit that the Stockdale area store in Bakersfield has moved progressively from 700 to 2,000 to 3,000 square feet. Owner Arther Rockoff and Silver have also been searching for a second store location in the 210,000-population city despite mounting competition that has grown from three to nine other stores.

"We are a full-line catalog store," Silver explains. The store is located in a mini-mall, frequented by many big city expatriates lured by good retail stores and a six-theatre complex. On Sundays from 11 a.m. to 6 p.m., it's particularly busy, with theatre-goers browsing as they wait for a feature break and anglers stopping for tapes on their way to two nearby popular fishing holes.

Silver works closely with local ra-

dio. PD Bob Harlow at KQXR, coincidentally, was once the manager of the leased department in Sage's department store, predecessor of the present store. Silver and Harlow, for example, were playing "Karma Chameleon" last October, long before the Culture Club single topped the Hot 100.

Sage Music is on Harlow's outlet and KKXX weekly with spots done by each station. Silver runs pre-holiday ads in the local daily. Television, especially the local NBC affiliate, is productive but "very expensive."

Silver, who worked part-time at the original leased department before going full-time in 1976 when he left Chicago State Univ., describes Bakersfield as a good record town. "We are selling more than 150 Compact Discs a month. We are up to 300 different titles. Repeat customers are paying \$18.99. Mark Van Boehing of the two Casa Moore Stereo stores recommends CD equipment buyers to us, and we send him stereo fans."

Overall, albums do well. The cassette-to-LP ratio is 60% to 40% and growing. Cassettes are in locked transparent display cases. Singles at \$1.69 are carefully selected from the top 40 lists of local radio.

The success of Sage, Silver feels, also lies in the store's ability to maintain an experienced staff. In over six years, only 15 employees have left. Such staffers as Lewis Wilcox, Beverly Manning and Rick Scott have an average of five years with the store.

"We allow employees pretty much to choose their hours and try to cre-

ate a liberal and relaxed working atmosphere. They are allowed to pick the albums they want to hear on the store PA system," Silver says.

Silver works closely with the promoters of the concerts that sporadically play the 6,000-seat Civic Auditorium. He has found it difficult to work with the bigger computerized ticket agencies. He handles only local concert tickets.

The Music Mart does not handle video software and has no plans for computer software. Silver finds adherence to records/tapes/accessories to be the best plan. "Posters, buttons and T-shirts have been good movers and most profitable," he avers. Posters and buttons account for 7% of his volume.

On pegboard, you'll find Disc-washer, Allsop and Memorex disk and tape care kits, along with Sony, Maxell, TDK, Memorex and Fuji audio and videotape.



COUNTRY DOODLES—Epic artist Ronnie McDowell signs autographs during one of eight in-store appearances at the Roses' chain in the Southeast in support of his latest album, "Country Boy's Heart." Pictured from left are Chuck Cichosz and Joe Jones of Lieberman's promotion team; McDowell; Lieberman's Jim Summer; the chain's South Boston, Va. location manager T.O. Andrews, and two fans.

New Products



The Nagaoka Compact Disc Cleaning System includes a non-corrosive, non-abrasive spray, a lamb's leather pad and a buffer, all of which fit in the base holder. The system has received endorsements from major CD manufacturers including CBS, Telarc and Denon.



Nortronics' VCR-96 cleaner kit is designed for portable VCRs with Matsushita FP chassis. The manual cleaning system is an alternative to "drop in" cleaners which do not work properly in these machines due to the set-up of their tape tension sensing devices. The kit retails for \$14.95.

Billboard®

Survey for Week Ending 3/3/84

Top 25 Video Games

This Week	Last Position	Weeks on Chart	TITLE Manufacturer, Catalog Number	Atari 2600	Atari 5200	Coleco Vision	Intellivision
1	1	29	Q-BERT—Parker Brothers 5360	•	•	•	•
2	2	29	POLE POSITION—Atari CX 2694	•	•		
3	3	53	MS. PAC-MAN—Atari CX 2675	•			
4	5	17	DIG DUG—Atari CX 2677	•			
5	4	17	POPEYE—Parker Brothers 5370	•	•	•	•
6	7	15	JOUST—Atari CX2691	•	•		
7	17	23	MR. DO!—Coleco 2622	•	•		
8	8	77	FROGGER—Parker Brothers 5300	•	•	•	•
9	10	11	SPACE SHUTTLE—Activision AX 033	•			
10	23	75	PITFALL—Activision AX-108	•			•
11	19	39	ENDURO—Activision AX-026	•			
12	12	7	CONGO BONGO—Sega 006-01	•	•		
13	14	59	RIVER RAID—Activision AX-018	•			•
14	15	27	DECATHLON—Activision AZ 030	•			
15	11	35	BURGER TIME—Intellivision 4549	•			•
16	6	49	CENTIPEDE—Atari CX 2676	•	•		
17	NEW ENTRY		FRONTLINE—Coleco 2650				•
18	9	33	JUNGLE HUNT—Atari C-2688	•			
19	NEW ENTRY		MARIO BROTHERS—Atari CX2697	•			
20	24	3	MOON PATROL—Atari CX 2692	•	•		
21	13	7	REAL SPORTS BASEBALL—Atari CX2640	•			
22	18	5	BUMP 'N' JUMP—Intellivision 7045	•			•
23	16	27	KANGAROO—Atari CX 2689	•	•		
24	20	11	DONKEY KONG—Coleco 2451	•	•	•	
25	21	7	SUPER ACTION BASEBALL WITH CONTROLS—Coleco 2491				•

*Denotes cartridge availability for play on hardware configuration.

MARCH 3, 1984, BILLBOARD



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DEPT. 88



Retailing

Flip Side Sees Video In All Stores Within Year

By MOIRA McCORMICK

CHICAGO—A video "experiment" at one of the 10 Flip Side stores here has proved so successful that co-owner Larry Rosenbaum expects a full complement of video software to be available throughout the entire music chain within a year.

Rosenbaum says 500 video titles were introduced at the Flip Side in south suburban Downers Grove early in October. Policy at that time was \$3.50 per night, with a \$5 tag on new and X-rated products.

"We were just moving along like every other retailer, and then we instituted a promotion in mid-November," Rosenbaum relates. "All titles were rented at \$1 per night. That promotion lasted until the first of the year, after which all titles have been going for \$2 per night. Rentals have increased 25%." Rosenbaum adds that a video rental card, good for 20 rentals, may be purchased for \$20.

Rentals make up about 85% of Flip Side's video trade, to 15% sales, says Rosenbaum. "Ninety percent of the rentals are done on 10% of the titles," he notes. Most titles sell for list prices, with 10% off list price for special orders and rental tapes the user has decided to buy.

The other nine Flip Side stores, all based in suburban Chicago, have begun carrying a dozen popular titles at \$39.95, including "Jane Fonda's Workout," "Raiders Of The Lost Ark" and "Flashdance," Rosenbaum adds.

The Downers Grove store is currently stocking 600 video titles, at about an eight to one ratio of VHS to Beta. "We're buying new releases on Beta a lot more selectively," notes Rosenbaum.

Revamping that Flip Side to accommodate video involved \$25,000 for base inventory, according to Rosenbaum, which is why he says it may take a year to outfit all the other Flip Sides in kind. Rosenbaum himself built a new counter, brought another cash register into the 1,400 square foot store, and devoted an entire wall to cover displays. Flip Side does not carry videodisk or computer software.

"Video is a good accessory item for

us at our prices—not something you can get fat on, but fine for an entertainment store," says Rosenbaum. He notes that although there are many small video rental operations in

strip shopping malls dotting the area surrounding Downers Grove's Flip Side, "Their base rental price is \$3.50 which can't compete with our \$2."

Flip Side's records, tapes and related merchandise enable the chain to undercut the competition, acknowledges Rosenbaum, who speculates, "Once places like 7-11 start carrying video, it will have a tremendous (adverse) impact on the smaller rental places."

The Downers Grove Flip Side employs 10 people, all of whom received basic training from the Sound Video Unlimited on-site. Rosenbaum says that although extensive knowledge of video is not required, "We like the employees to be familiar with the movies."



MARCH 3, 1984, BILLBOARD

'R&B Disco' Sells At L&M Sound

LUMBERTON, N.C.—Fort Bragg military personnel drive almost 40 miles to Lumberton to pick up "r&b disco" records and tapes at the L&M Sound Center here.

"Pop disco may be dead, but r&b disco is very popular," says Larry McCallum. McCallum opened his first small record shop 10 miles south in Fairmount before moving to this 20,000-population city in 1979.

McCallum plunged into disco when he opened his 1,300 square foot store in a mini-shopping mall. He has purchased hard-to-get disco from more than a dozen sources, many on the East Coast, which he found through ads in Billboard.

Sound Center's album and 12-inch inventory is unusual. McCallum says he stocks fewer than 100 different album titles. However, his 12-inch dance inventory often tops more than 300 different titles. He also helps out discos in the region with his comprehensive 12-inch stock. He prices his domestic 12-inchers at \$4.98 and his imports at \$5.98. McCallum also carries a good share of the popular black 45s, which he tickets at \$1.75.

He reports substantial support for his disco thrust from such radio stations as WQTI Dunn, WWDM Sumner and the local WCSS, all EMAs.

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New LP/Tape Releases

This listing of new LP/Tape releases is designed to enable retailers and radio programmers to be up-to-the minute on available new product. The following configuration abbreviations are used: LP—album; EP—extended play; CD—Compact Disc; CA—cassette; 8T—8-track cartridge. Multiple records and/or tapes in a set appear within parentheses following the manufacturer number.

POPULAR ARTISTS

- AFRICAN IMAGE**
LP Gramvision GR 8306 (PolyGram) \$8.98
CA GR 8306.....\$8.98
- AMUZEMENT PARK BAND**
All Points Bulletin
LP Atlantic 80126-1.....\$8.98
CA 80126-4.....\$8.98
- ANDERSON, CARL**
On & On
LP Epic BFE 39217 (CBS).....no list
CA BET 39217.....no list
- AYERS, RON**
Lots Of Love
LP Uno Melodic 8002 (Jam Productions).....no list
- BARRERE, PAUL**
Real Lies
LP Mirage 90138 (Atco).....\$8.98
CA 90138-4.....\$8.98
- CAMEO**
She's Strange
LP Atlanta Artists 814 984-1 (PolyGram).....\$8.98
- CENTRAL LINE**
Choice
LP Mercury 814 733-1 (PolyGram).....\$8.98
CA 814 733-4.....\$8.98
- CLARK, GENE**
Firebird
LP Takoma TAK 7112 (Allegiance).....\$6.98
- THE COUNT**
The Intuition Element
CA VAR VI 001.....\$5.98
- I'm A Star**
LP VAR ID.....\$15.00
- Flamingo/Carrere**
LP VAR ID.....\$15.00
- Love & Flame**
LP New Rose R10 (VAR).....\$10.98
- CULTURE CLUB**
Colour By Numbers
Picture Disc Columbia 9E9-39237 (CBS).....no list
- DALTRY, ROGER**
Parting Should Be Painless
LP Atlantic 80128-1.....\$8.98
CA 80128-4.....\$8.98

- DAVIS, MAC**
Soft Talk
LP Mercury 818 131-1 (PolyGram).....\$8.98
CA 818 131-4.....\$8.98
- THE DELLS**
One Step Closer
LP Private 1BFZ 39309 (CBS).....no list
CA BZT 39309.....no list
- THE GIFT OF DREAMS**
Mandroid
LP Jam Power Productions 006.....no list
- GOLDEN EARRING**
N.E.W.S.
LP 21 T 11 9008 (PolyGram).....\$8.98
CA CTI 9008.....\$8.98
- HEAVY PETTIN**
LP Polydor 815 453-1 (PolyGram).....\$8.98
CA 815 453-4.....\$8.98
- ISLEY BROTHERS**
The Isley Brothers Greatest Hits, Vol. I
LP T Neck FZ 39240 (CBS).....no list
CA FZT 39240.....no list
- JAH WOBBLE, THE EDGE & HOLGER CZUKAY**
Snake Charmer
EP Island 90151-1-B (Atco).....\$9.98
CA 90151-4-B.....\$5.98
- THE JON BUTCHER AXIS**
Stare At The Sun
LP Polydor 817 493 (PolyGram).....\$8.98
CA 817 493-4.....\$8.98
- KIDD GLOVE**
LP Morocco 6056CL (Motown/MCA) \$8.98
CA 6056CC.....\$8.98
- KING, BOBBY**
Love In The Fire
LP Motown 6088ML (MCA).....\$8.98
CA 6088CC.....\$8.98
- THE KINKS**
The Complete Collection
LP Complete CPL2 2001 (PolyGram).....\$11.98
CA CPL4 22001.....\$11.98
- KLEER**
Intimate Connection
LP Atlantic 80145-1.....\$8.98
CA 80145-4.....\$8.98
- LATTISAW, STACY, & JOHNNY GILL**
Perfect Combination
LP Cotillion 90136-1 (Atlantic).....\$8.98
CA 90136-4.....\$8.98
- LITTLE SHOP OF HORRORS**
Soundtrack
LP Rhino.....\$8.98

- MERGER**
Prisoner Of Your Love
LP Takoma/Emergency TAK 7114 (Allegiance).....\$6.98
- MORAZ, PATRICK, & BILL BRUFORD**
Music For Piano & Drums
LP Editions E.G. EDEG 33 (Jem).....\$8.98
CA EDEGC 33.....\$8.98
- PASSPORT**
Man In The Mirror
LP Atlantic 80144-1.....\$8.98
CA 80144-4.....\$8.98
- PLATINUM BLONDE**
Standing In The Dark
LP Epic BFE 39300 (CBS).....no list
CA BET 39300.....no list
- RATT**
Out Of The Cellar
LP Atlantic 80143-1.....\$8.98
CA 80143-4.....\$8.98
- RODRIGUEZ, JOHNNY**
Foolin' With Fire
LP Epic FE 39172 (CBS).....no list
CA FET 39172.....no list
- SLADE**
Keep Your Hands Off My Power Supply
LP CBS Assoc. FZ 39336 (CBS).....no list
CA FZT 39336.....no list
- SYNERGY**
Semi Conductor
LP Passport PB 11002 (Jem) (2).....\$11.98
CA PBC 11002.....\$11.98
- THE SYSTEM**
X-Periment
LP Mirage 90146(Atco).....\$8.98
CA 90146-4.....\$8.98
- VANILLA FUDGE**
Mystery
LP Atco 90149-1 (Atlantic).....\$8.98
CA 90149-4.....\$8.98
- VARIOUS ARTISTS**
The Amazing Soundtracks of Herschell Gordon Lewis
LP Rhino.....\$8.98
- Boston Anthology, Vol. 3**
LP VAR 6D.....\$8.98
- Boston Bootleg, Vol. 2**
LP VAR 3D.....\$15.00
- Frankenstein And Other Rock Monsters**
LP CBS Assoc. FZ 39257.....no list
CA FZT 39257.....no list
- Motown Dance**
LP Motown 5326ML (MCA).....no list
CA 5326.....no list
- Motown Girl Groups**
LP Motown 5325ML (MCA).....\$5.98
CA 5325MC.....\$5.98
- Motown Love Songs**
LP Motown 5324ML (MCA).....\$5.98
CA 5324MC.....\$5.98
- Motown Male Groups**
LP Motown 5327ML (MCA).....\$5.98
CA 5327MC.....\$5.98
- Motown Solo Stars**
LP Motown 5323ML (MCA).....\$5.98
CA 5323 MC.....\$5.98

- THE WATERBOYS**
EP Island 90147-1 (Atco).....\$5.98
CA 90147-4.....\$5.98

CLASSICAL

- BEETHOVEN**
The Complete String Quartets, Vol. III
Grosse Fuge; Juilliard String Quartet
LP CBS Masterworks 14M 37873 (CBS) (2).....no list
CA 14T 37843.....no list
- Grosse Fuge for Piano Four Hands, Op. 134
Paul Jacobs, Ursula Oppens, piano
LP Nonesuch 79061-1 (WEA).....\$11.98
CA 79061.....\$11.98
- Piano Sonatas
Andre-Michael Schub, piano
LP Vox Cum Laude D-VCL 9062 (MMG).....\$7.98
CA D-VCS 9062.....\$7.98

- BEETHOVEN & BRAHMS**
Violin Concertos
Stern, New York Phil; Bernstein
Philadelphia Orch., Ormandy
CA Classical 90's MGT 31418 (CBS)no list
- BOITO**
Mefistofele
Ghiaurov & Pavarotti
LP London Digital LDR 73010 (PolyGram).....\$10.98
CA LDR5 73010.....\$10.98
- BRAHMS**
3 Intermezzi, Op. 117/Capriccio, Op. 76, etc.
Ivan Moravec, piano
LP Nonesuch 79063-1 (WEA).....\$11.98
CA 79063-4.....\$11.98
- CHOPIN**
Mazurkas, Waltzes and Polonaises
Ivan Moravec, piano
LP Vox Cum Laude D-VCL 9059 (MMG).....\$7.98
CA D-VCS 9059.....\$7.98
- DEBUSSY**
The Debussy Album
Philadelphia Orch., Ormandy
CA Classical 90's MGT 30850 (CBS)no list
- ENESCO, DVORAK, SCHUMANN & BRAHMS**
Various compositions
Issac Stern, violin; Alexander Zakin, piano
LP CBS Masterworks M 39114 (CBS)no list
CA MT 39114.....no list
- GERSHWIN**
The Gershwin Album
Entremont; Philadelphia Orch., Ormandy
CA Classical 90's MGT 30073 (CBS)no list
- GOULD, GLENN**
Richard Strauss, Sonata in B Minor; Five piano pieces
CD CBS Masterworks MK 38659 (CBS).....no list

- HOGWOOD, CHRISTOPHER**
Portrait of Christopher Hogwood
Various compositions
LP L'Oiseau-Lyre 410 183-1 OM (London/PolyGram).....\$6.98
CA 410 183-4.....\$6.98
- MENDELSSOHN & SAINT-SAENS**
Violin Concertos in E min. & B min.
Cho-Liang Lin, violin; Philharmonia Orch. Tilson-Thomas
LP CBS Masterworks IM 39007 (CBS).....no list
CA IMT 39007.....no list

- THE MORMON TABERNACLE CHOIR**
The Mormon Tabernacle Choir
Album
CA Classical 90's MGT 31081 (CBS)no list

- MOZART**
Piano Concertos
Philharmonia Orch., Ashkenazy
LP London CS 7254 (PolyGram).....\$10.98
CA CS5 7454.....\$10.98

- MOZART**
Sonata in D Maj., Fugue for Two Pianos
Malcolm Bilson & Robert Levin, fortepianos
LP Nonesuch 78023-1 (WEA).....\$8.98
CA 78023-4.....\$8.98

- MOZART**
Symphonies # 38 & 39
Academy of Ancient Music; Hogwood
LP L'Oiseau-Lyre Digital 410 233-1 (London/PolyGram).....\$10.98
CA 410 233-4.....\$10.98

- RACHMANINOFF**
Piano Concerto #2 in C min, Op. 18;
Rhapsody on a theme of Paganini, Op. 43.
Cecile Licad, piano; Chicago Symph. Orch.; Abbado
LP CBS Masterworks IM 38672 (CBS).....no list
CA IMT 38672.....no list

- RAVEL**
Bolero; La Valse; Rhapsodie Espagnole; etc.
Orch. National de France; Maazel
LP CBS Masterworks IM 37289 (CBS).....no list
CA IMT 37289.....no list

- RODRIGO**
Concierto de Aranjuez
John Williams; Philharmonia Orch.; Fremaux
LP CBS Masterworks IM 37848 (CBS).....no list
CA IMT 37848.....no list

- SCHUBERT, FRANZ**
Sonata in C Min., Landler, Op. 171, D 790
Richard Goode, piano
LP Nonesuch 79064-1 (WEA).....\$11.98
CA 79064-4.....\$11.98

- SCHUMANN, ROBERT**
Arabesque/Kinderszenen, Op. 15
Ivan Moravec, piano
LP Nonesuch 79063-1 (WEA).....\$11.98
CA 79063-4.....\$11.98

- SCHOENBERG**
Pelleas and Melisande
Orchestre de Paris; Barenboim
LP CBS Masterworks M 38557 (CBS)no list
CA MT 38557.....no list

- SOUSA, JOHN PHILIP**
Peaches & Cream
Cincinnati Pops Orch.; Kunzel
LP Vox Cum Laude D-VCL 9063 (MMG).....\$7.98
CA D-VCS 9063.....\$7.98

- STRAUSS & LUTOSLAWSKI**
Concertos for Oboe, Harp and Chamber Orchestra
Heinz Holliger, oboe; Ursula Holliger, harp;
Cincinnati Symph. Orch.; Gielen.
LP Vox Cum Laude D-VCL 9064 (MMG).....\$7.98
CA CD-VCS 9064.....\$7.98

- SZYMANOWSKI**
Violin Concerto #2, Op 61; Violin Sonata, Op. 9
Fredell Lack, violin; Albert Hirsh, piano; Berlin Symph. Orch.; Kohler
LP Vox Cum Laude VCL 9061 (MMG).....\$7.98
CA VCS 9061.....\$7.98

- TURINA**
Canto A Sevilla
L'Orchestre de la Suisse Romande, Lopez-Copos
LP London Digital 410 158-1 LH (PolyGram).....\$11.98
CA 410 158-4 LH.....\$11.98

(Continued on page 30)

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LP CBS Masterworks 14M 37873 (CBS) (2).....no list
CA 14T 37843.....no list

Grosse Fuge for Piano Four Hands, Op. 134
Paul Jacobs, Ursula Oppens, piano
LP Nonesuch 79061-1 (WEA).....\$11.98
CA 79061.....\$11.98

Piano Sonatas
Andre-Michael Schub, piano
LP Vox Cum Laude D-VCL 9062 (MMG).....\$7.98
CA D-VCS 9062.....\$7.98

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Billboard Computer Software

Survey for Week Ending 3/3/84

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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	7	FLIGHT SIMULATOR II	Sublogic	Simulation Package		●		●	●				
2	3	22	LODE RUNNER	Broderbund	Arcade-Style Game		●	◆◆						
3	2	22	ZORK I	Infocom	Text Adventure Game		●	●	●	●	●	●	●	●
4	4	22	BLUE MAX	Synapse	Diagonal Scrolling Arcade Game			◆★	◆★					
5	5	22	WIZARDRY	Sir-Tech	Fantasy Role-Playing Game		●							
6	6	21	EXODUS:ULTIMA III	Origins Systems Inc.	Fantasy Role-Playing Game		●							
7	9	6	BEACH-HEAD	Access	Strategy Arcade Game				●					
8	7	22	PINBALL CONSTRUCTION SET	Electronic Arts	Educational Arcade Game		●	●	●					
9	11	7	DEADLINE	Infocom	Text Adventure Game		●	●	●	●	●	●	●	●
10	8	8	JULIUS ERVING AND LARRY BIRD GO ONE-ON-ONE	Electronic Arts	Arcade Style Sports Game		●							
11	10	13	Q*BERT	Parker Bros.	Arcade-Style Game			◆	◆		◆			
12	18	17	ARCHON	Electronic Arts	Strategy Arcade Game			●	●					
13	20	18	CASTLE WOLFENSTEIN	Muse	Arcade Adventure Game		●	●						
14	15	10	POLE POSITION	Atari	Arcade-Style Game			◆						
15	16	15	FLIGHT SIMULATOR	Microsoft	Simulation Package					●				
16	17	22	JUMPMAN	Epyx	Action Strategy Game		●	◆★	◆★	●				
17	12	5	DONKEY KONG	Atari	Arcade Style Game		●	◆	◆	●	◆			
18	13	22	CHOPLIFTER	Broderbund	Arcade-Style Game		●	◆◆	◆					
19	14	12	PITSTOP	Epyx	Action Strategy Game			●	●					●
20	NEW ENTRY		ENCHANTER	Infocom	Text Adventure Game		●	●	●	●	●	●	●	●

EDUCATION TOP 10

1	1	22	MASTERTYPE	Scarborough	Educational program that teaches touch typing to ages 7 to adult in an exciting video game format in 18 different lessons.		●	●	●	●				
2	2	4	MUSIC CONSTRUCTION SET	Electronic Arts	Interactive music composition and learning tool enables user to work with a library of music or compose own.		●		●					
3	4	22	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	5	22	EARLY GAMES	Counterpoint Software, Inc.	No adult supervision & friendly interactive package composed of 9 educational, entertaining games designed for children age 2½ to 6.		●	◆★	◆★	●		◆★		
5	3	22	FACEMAKER	Spinnaker	3 part learning game designed to teach very young children (age 4-12) the computer keyboard & memory skills by asking them to work with a human face.		●	◆◆	◆◆	●				
6	7	22	IN SEARCH OF THE MOST AMAZING THING	Spinnaker	Learning adventure that encourages problem-solving & sharpens the mind of the player (age 10 to adult) who searches for the most amazing thing.		●	●	●	●				
7	6	14	COMPUTER SAT	Harcourt, Brace & Jovanovich	Educational program designed to prepare high school students and adults for the SAT (Scholastic Aptitude Test).		●	●	●	●		●		
8	8	13	SNOOPER TROOPS I	Spinnaker	Learning Adventure that teaches ages 10 to adult an organizational approach to deductive reasoning by role-playing as a detective to solve the mystery.		●	●	●	●				
9	NEW ENTRY		STORY MACHINE	Spinnaker	Learning game that helps children (age 5-9) write sentences, paragraphs and simple stories. The story is then animated on the screen and can be saved.		●	●	◆◆	●				
10	NEW ENTRY		MATH BLASTER!	Davidson & Associates	Contains over 600 problems in addition, subtraction, multiplication, division, fractions and decimals for students age 6-12, with game at the end.		●		●	●				

HOME MANAGEMENT TOP 10

1	1	22	THE HOME ACCOUNTANT	Continental	Home & Small Business Financial Management Program		●	●	●	●	●	●	●	●
2	3	22	BANK STREET WRITER	Broderbund	Word Processing Package		●	●						
3	2	11	THE TAX ADVANTAGE	Continental	Tax Preparation Program		●	●	●	●	●			●
4	4	22	PFS:FILE	Software Publishing	Information Management System		●			●	●			
5	5	14	DOLLARS AND SENSE	Monogram	Home Financial Package		●			●				
6	6	12	HOMEWORD	Sierra On-Line	Word Processing Package		●		●					
7	9	20	PFS:WRITE	Software Publishing	Word Processing Package		●			●				
8	10	15	PFS:REPORT	Software Publishing	Information Management System		●			●	●			
9	7	7	EASY SCRIPT	Commodore	Word Processing Package				●					
10	8	13	MULTIPLAN	HesWare	Electronic Spreadsheet				●					

Now Playing

Turtles Pacing New Videodisk Adventure Game

By FAYE ZUCKERMAN

Flo and Eddie, alias Mark Volman and Howard Kaylan, formerly of the Turtles, are hard at work scoring the soundtrack for the first home videodisk adventure game. It's being developed by Rick Dyer, who created the first videodisk arcade game, "Dragon's Lair."

Like "Dragon's Lair," the home game will be a one-hour animated feature in which players must make split-second decisions to determine the fate of the main characters. A soundtrack underscoring the action will be created by Volman and Kaylan.

According to Dyer, whose company RDI Video Systems is based in Carlsbad, Calif., nearly \$2 million has already gone into research and development for the system, which will respond to voice commands rather than joystick manipulations. His system, he says, will play regular videodisks, but it will also contain special technology that makes his software more interactive than the arcade version of "Dragon's Lair."

After Dyer introduces the disk system and its first voice-controlled software package at the Summer Consumer Electronics Show, he will begin to solicit software development. He has not yet determined the pricing on the hardware or the software or decided if it will be CED or laser technology.

The animation company of Murakami, Wolff, Swenson, known for "Strawberry Shortcake" and "200 Motels," is designing the game's visuals. No title yet has been decided, but for now it is referred to as "Quest."

The soundtrack is entirely generated on computer technology. Volman and Kaylan scored it on a 360 System, in which actual orchestra instrument sounds have been recorded on computer chips. The system, made in Tarzana, Calif., requires that Volman and Kaylan layer the sounds from each instrument into a desired arrangement.

They report that nine minutes of completed sound usually takes about one week's work. Both agree that the music is critical for this medium. "We want this to be a stereo assault on one's ears and eyes," note the two former Turtles, who first met in high school in the early 60's.

Dyer is hoping that his multi-million dollar videodisk system will breathe new life into the videodisk software industry. "I always planned to make a highly intelligent home computer system," he explains. "'Dragon's Lair' was a 'test' to see how this kind of technology is received."

★ ★ ★

Personal music program: The creator of the scores for "Star Wars," "Raiders Of The Lost Ark," and "Superman," John Williams, has licensed his popular songs to Human Engineered Software (HESware). The software firm will use the songs in a series of three software packages called "Magic Music" as tools to teach youngsters music composition skills.

The first of the programs, slated for a May 1 rollout, will contain a music game in which users can experiment with sounds and tones. An-

(Continued on page 30)

Retailing

SOFTWARE CHART ANALYSIS

'Multiplan' At Home In Homes

By FAYE ZUCKERMAN

Human Engineered Software's "Multiplan," number 10 on this week's Home Management chart, an electronic spreadsheet program, was originally made by Microsoft for the business community. But when HESware launched the Commodore 64 version, the company soon found that home computer owners are looking to use their machines for financial analysis.

This electronic spreadsheet is basically horizontal and vertical columns, 255 rows by 64 columns, that stores lists of financial information. The computer allows the user to hypothesize the effect changes in one value will have on the rest of the listings.

If, for example, one maps out fam-

ily expenses and income monthly, the computer can determine the impact of paying off a loan early. Or appropriate bill payments can be determined for one's budget.

The Commodore 64 version of this program has been on the market since October, and has sold about 40,000 copies, according to the company. It lists at \$99.

The Microsoft version, which is available for Apple and IBM computers, is nearly two years old. A company spokesman describes the program as "replacing the old-fashioned, midnight-oil method of figuring worksheets. It will instantly tell you what figures will look like if sales increase by 20% for example."

One of the first electronic spreadsheets to enter the microcomputer marketplace was "VisiCalc." This ti-

tle initially dominated sales in 1981 and 1982, because no other comparable program existed.

"Multiplan" was one of the first to rival "VisiCalc," offering more enhanced options. For example, "VisiCalc" can split the screen into two windows allowing for two portions of the spreadsheet to be viewed at once, while "Multiplan" provides eight views or windows.

In 1981, it was believed that office users of "VisiCalc" often used the package to calculate personal finances. Articles in computer trade publications then called for employees to start considering the computer as a home electronic desk and floppies as electronic briefcases.

At the end of 1981, 900,000 microcomputers were in place. Estimates now place home computer penetration at five million. By 1991, it is believed that nearly every white-collar employee will have a computer on his or her desk.

Now Playing

Continued from page 29

other portion of the program will play the songs as notes scroll by.

The music learning package will retail for about \$29.95. The first version of "Magic Music" will come out on Commodore 64 computers. Other home computers are being considered for this package.

★ ★ ★

A knockout: Heavyweight champ

Larry Holmes is helping arcade-game maker Nintendo promote its newest title, "Punch Out." In this game, players control boxing action and must obtain the high score for six hair-raising challenges to win.

Sierra On-Line will be launching a boxing program this spring for home computers. This software package requires that users reveal how they have managed a boxer prior to action.

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New LP/Tape Releases

Continued from page 28

VARIOUS ARTISTS
Bach's Greatest Hits
CA Classical 90's MGT 31261 (CBS)no list

VARIOUS ARTISTS
Mozart's Greatest Hits
CA Classical 90's MGT 31267 (CBS)no list

VARIOUS ARTISTS
Ravel Songs
BBC Symphony Orch.; Boulez
LP CBS Masterworks M 39023 (CBS)
CA MT 39023.....no list

VARIOUS ARTISTS
Tchaikovsky's Greatest Hits
CA Classical 90's MGT 31264 (CBS)no list

VIVALDI
The Four Seasons
Soloists from Orchestre National de France; Maazel
LP CBS Masterworks IM 39008 (CBS)
CA IMT 39008.....no list

WAGNER
Siegfried Idyll
English Chamber Orch.; Ashkenazy
LP London Digital 410 111-1 LH
(PolyGram).....\$11.98
CA 410 111-4 LH.....11.98

WAGNER
The Wagner Album
Philadelphia Orch.; Ormandy
CA Classical 90's MGT 30300 (CBS)no list

MISCELLANEOUS

THE ANGELIC GOSPEL SINGERS
Don't Stop Praying
LP Malaco MAL 4388.....\$7.98
CA MAL 4388.....\$7.98

BAILEY, BOB
I'm Walkin'
LP Light LS 5827.....no list

CARMEN
Original Motion Picture Soundtrack
LP Polydor 817 247-1 (PolyGram).....\$9.98
CA 817 247-4.....\$9.98

WESLEY, CHARLES
A Heritage In Hymns
United Methodist Festival Chorus,
Westminster
Phil. Orch. of London; Price
LP Light 5832.....no list

COMPACT DISC

COMMODORES
Compact Command Performances
CD Motown 6068MD (MCA).....no list

EARTH, WIND & FIRE
Electric Universe
CD Columbia CK 38980 (CBS).....no list

FOGELBERG, DAN
Souvenirs
CD Epic 33137 (CBS).....no list

GAYE, MARVIN
Compact Command Performances
CD Tamla 6069MD (MCA).....no list

Video Music Programming

MTV Adds & Rotation

As of 2/22/84

This report does not include those videos in recurrent or oldie rotation. For further information, contact Buzz Brindle, director of music/programming, MTV (212) 944-5399.

NEW VIDEOS ADDED:

Blue Oyster Cult, "Take Me Away," Columbia
Broken Edge, "Time For A Change," Polydor
Tony Carey, "A Fine Fine Day," Rocshire
Roger Daltrey, "Walking In My Sleep," Atlantic
Genesis, "Illegal Alien," Atlantic
Golden Earring, "When The Lady Smiles," 21/PolyGram
Mi Sex, "Only Thinking," Epic
Modern English, "Hands Across The Sea," Sire
Alan Parsons, "Don't Answer Me," Arista
Q-Feel, "Heroes Never Die," JWE/Arista
Rolling Stones, "She Was Hot," Rolling Stones
Romantics, "One In A Million," Nemperor
Talk Talk, "It's My Life," EMI America

HEAVY ROTATION (maximum 4 plays a day):

Duran Duran, "New Moon On Monday," Capitol
Eurythmics, "Here Comes The Rain Again," RCA
Genesis, "That's All," Atlantic
Daryl Hall & John Oates, "Adult Education," RCA
Elton John, "That's Why They Call It The Blues," Geffen
Cyndi Lauper, "Girls Just Want To Have Fun," Portrait
John Lennon, "Nobody Told Me," Polydor
Huey Lewis, "I Want A New Drug," Chrysalis
Kenny Loggins, "Footloose," Columbia
Paul McCartney, "So Bad," Columbia
Christine McVie, "Got A Hand On Me," Warner Bros.
Manfred Mann, "The Runner," Arista
John Cougar Mellencamp, "Pink Houses," Riva/PolyGram
Bette Midler, "Beast Of Burden," Atlantic
Nena, "99 Luftballons," Epic
Robert Plant, "In The Mood," Atlantic
Police, "Wrapped Around Your Finger," A&M
Pretenders, "Middle Of The Road," Sire
Quiet Riot, "Bang Your Head (Metal Health)," Pasha/CBS
Real Life, "Send Me An Angel," Curb/MCA
.38 Special, "Back Where You Belong," A&M
Dwight Twilley, "Girls," EMI America
Van Halen, "Jump," Warner Bros.

MEDIUM ROTATION (maximum 3 plays a day):

Adam Ant, "Strip," Epic
Big Country, "Fields Of Fire," Mercury
Bon Jovi, "Runaway," Mercury
Thomas Dolby, "Hyperactive," Capitol
Dan Fogelberg, "The Language Of Love," Full Moon/Epic
Genesis, "Against All Odds," Atlantic
Hys, "Backstabber," Gold Mountain/A&M
Billy Joel, "You May Be Right," CBS/Fox Video
Howard Jones, "New Song," Elektra
Judas Priest, "Free Wheel Burnin'," Columbia
Mötley Crüe, "Looks That Kill," Elektra
Ted Nugent, "Tied Up In Love," Atlantic
Queen, "Radio GaGa," Capitol
Rainbow, "Can't Let You Go," Polydor
Re-Flex, "Politics Of Dancing," Capitol
Scorpions, "Rock You Like A Hurricane," Mercury
Grace Slick, "All The Machines," RCA
Thompson Twins, "Hold Me Now," Arista
Tracey Ullman, "They Don't Know," MCA
Utopia, "Cry Baby," Passport/Jem
U2, "I Will Follow," Island

LIGHT ROTATION (maximum 2 plays a day):

Alarm, "68 Guns," IRS
Alcatraz, "Hiroshima," Rocshire
April Wine, "This Could Be The Right One," Capitol
Boys Brigade, "Melody," Capitol
Jacqui Brooks, "Lost Without Your Love," MCA
Christina, "Ticket To The Tropics," Mercury
Dead Or Alive, "I Do Anything," Epic
Din, "Reptile," Rocshire
EBN/OZN, "Bag Lady," Elektra
Exotic Birds, "No Communications," Saturn
Expression, "With Closed Eyes," Oz/A&M
Mick Fleetwood, "Angel Come Home," RCA
Frankie Goes To Hollywood, "Relax," ZTT/Island
Headpins, "Just One More Time," Solid Gold/MCA
Nick Heyward, "On A Sunday," Arista
John Hiatt, "She Loves The Jerk," Geffen
Jason & the Scorchers, "Absolutely Sweet Marie," EMI America
James Ingram/Michael McDonald, "Yah Mo B There," Qwest
Kiss, "All Hell's Breakin' Loose," Mercury
Laux & Cream Cheese, "It's Not My Fate," No label
Bill Nelson, "Flaming Desire," Epic
Parachute Club, "Rise Up," RCA
Billy Rankin, "Baby Come Back," A&M
Rockwell, "Somebody's Watching Me," Motown
Baxter Robinson, "Silver Strand," RCA
Paul Rodgers, "Morning After The Night," Atlantic
Sights, "Virginia," Fantasy
Simple Minds, "Waterfront," A&M
Spandau Ballet, "Communications," Chrysalis
Sandy Stewart, "Saddest Victory," Modern
Stray Cats, "Look At That Cadillac," EMI America
Vandenberg, "Friday Night," Atco
Waisted, "Love Loaded," Chrysalis
Wire Train, "Never," 415/Columbia
XTC, "Wonderland," Virgin/Geffen
Paul Young, "Come Back And Stay," Columbia

Video

Bullish Mood At VPA Seminar Programmers, Distributors Point To New Opportunities

By LAURA FOTI

NEW YORK—New technology creates new opportunities for program creators. That was the main message from panelists at a Videotape Production Assn. (VPA) seminar here earlier this month. Spokesmen from programming services and distributors were bullish on the potential in their business for what they termed "flexible" producers.

Cable programming in particular was stressed, with panelists pointing out that the cable audience is not very different from the network television audience. Remarked Austin Hearst of King Features Entertainment, "There was an assumption from the beginning that people didn't like to watch network programming, and that was wrong. They do. Another mistake was the assumption that you can create cheap programming that people will watch. That also is not true. High-quality cable programming costs as much to produce as network programming—\$15,000 to \$20,000 per half hour and up."

Todd Berman of Rainbow Programming Services, operator of Sports Channel, Playboy Channel and Bravo, added, "Differentiated

programming is a staple of cable, and you can't produce it for \$5,000 an hour. People expect network quality."

Said Seth Willenson of direct broadcast satellite company United Satellite Communications, "New technology does open up doors, but the demand is still for premium entertainment—top-flight music and motion pictures. If people are paying for your programming, they want to see traditional television, with high production values.

"The consumer doesn't care how programming is delivered, just what it looks like," Willenson continued.

"It may sound ironic, but the narrower the channel of distribution, the broader the programming has to be, because if you're reaching a fraction of the network audience, you don't want to do it with programming that only appeals to a fraction of that fraction."

Lisa Tumbleson of Home Box Office pointed out, "People don't stay loyal to programming services unless they're high quality. HBO and Cinemax are still two-thirds feature films—that's what people sign up for. But what keeps them loyal is more in

question." Tumbleson said she sees music and sports programming as building loyalty.

The audience for the panel, representatives from videotape production facilities, was told that their industry seemed to be pretty healthy. Said Showtime's Lynn Klugman, "We recently shot 'You Can't Take It With You' in New York, and we couldn't even find a truck available—we had to bring one in from Canada."

She added, "When cable started, there was little production done out of New York. Now a lot is done out here." Broadway shows and specials are produced in New York, while series are usually done in Los Angeles, she said, adding, "Programming is coming from all over."

Klugman noted, "Contacts haven't been made with videotape suppliers the way they have with film suppliers. My advice to facilities would be to stay in touch with the suppliers who supply the major pay and cable services with programming. Demand for series development, original made-for-pay films and the like is increasing, and if anything could come back to New York it would be the one-shots."



LARGE ANIMAL ZOO—Mick Fleetwood takes the saddle for the Zoo's video "Angel Come Home" on location in Pioneer Town, Calif. Ready to catch the drummer is John House, producer of the clip for Razor Productions of Los Angeles.

Broadway, Sitcom, Clips Keeping Moore 'Satisfied'

By LAURA FOTI

NEW YORK—Video music was invented for artists like Melba Moore, who have acting as well as musical backgrounds. Moore is currently at work not only on her music (including a tour), but, through her company Hush Productions, on developing projects for Broadway and on a situation comedy for CBS. She also appears on an episode of "The Love Boat" set to air this spring.

Moore was also heavily involved in the production of the video clip for "Keepin' My Lover Satisfied," from her Capitol album "Never Say Never." She worked with director Martin Kahan, who developed the concept.

Her influence is apparent in several areas: "In the last scene, where I'm

'Hard Day's Night' Hitting The Market

OAK FOREST, Ill.—Commemorating the ongoing 20th anniversary of the Beatles' debut in the U.S., the film "A Hard Day's Night" is being released on videocassette this fall by Maljack Productions, based here.

The film's producer, Walter Shenson, has withheld the title from television for a number of years. It is being released unedited in stereo VHS and Beta Hi-Fi formats.

The film features more than a dozen Beatles songs, including "Can't Buy Me Love," "And I Love Her," "She Loves You," "I'm Happy Just to Dance With You" and the title cut.

lying on the floor, Martin wanted James Dillahunty (the male lead) not to have a shirt on, but I thought that would be too suggestive. Creatively, I put myself in his hands, and I didn't want to ruin what he wanted, but I think the way it turned out is not hard or coarse, but still sensual."

Moore also notes that the video opens with her on a chaise longue rather than a bed—again, so that sensuality is suggested rather than overt. "And if we used a bed, it would limit our airings because some European countries have laws about showing scenes with beds."

The video, Moore says, is "very upbeat, like everything Martin does." She adds, "I would like to work with him again. The record company likes the video, and it has definitely helped sell records."

Moore's acting experience began with the Broadway show "Purlie," later taped for pay-tv and currently airing on PBS. "I think the show was instrumental in my getting the CBS deal (for the tv series); certainly 'Purlie' got me the type of character I played on 'Love Boat.'" That character is a woman trying to break back into the big time; Moore appears in a musical within the context of the program.

As for video in general, Moore remarks, "Everyone should get a chance to explore their potential. Black artists don't get invited as much to do talk shows or guest spots, and this is a chance for them to move beyond what they're doing."



LIFELINE—Spandau Ballet's Tony Hadley supervises the satellite transmission of the group's latest video, "Communication," from London to an MTV scheduling meeting in New York.

Billboard Videodisk Top 20

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Survey for Week Ending 3/3/84

This Week	Last Position	Weeks on Chart	TITLE	Copyright Owner, Distributor, Catalog Number	Principal Performers	Year of Release	Rating	Format	Price
1	2	3	TOOTSIE	RCA/Columbia Pictures Home Video 5955	Dustin Hoffman Jessica Lange	1982	PG	CED	29.95
2	1	10	RAIDERS OF THE LOST ARK	Paramount Pictures RCA Video Disc 1376	Harrison Ford Karen Allen	1981	PG	CED Laser	29.95
3	3	8	MAKING MICHAEL JACKSON'S THRILLER (ITA) ▲	Vestron 1000	Michael Jackson	1983	NR	CED Laser	29.95 29.95
4	8	10	SUPERMAN III	Warner Bros. Pictures Warner Home Video DC 11320	Christopher Reeve Richard Pryor	1983	PG	CED Laser	39.98
5	5	12	WAR GAMES	MGM/UA Home Video CBS-Fox Video 4714	Matthew Broderick Dabney Coleman	1983	PG	CED Laser	19.98 34.98
6	7	10	RISKY BUSINESS	The Geffen Company Warner Home Video DC11323	Tom Cruise Rebecca de Mornay	1983	R	CED Laser	34.98
7	4	9	OCTOPUSSY	CBS-Fox Video 4715	Roger Moore Maud Adams	1983	PG	CED Laser	39.98 34.98
8	6	17	BLUE THUNDER •	RCA Video Disc 13052	Roy Scheider	1983	R	CED Laser	29.98 29.95
9	10	4	CUJO	Sunn Classic Pictures/Warner Bros. Inc., Warner Home Video 11331	Dee Wallace Daniel Hugh-Kelly	1983	R	CED Laser	34.98
10	NEW ENTRY		STAYING ALIVE	Paramount Pictures Paramount Home Video 1303	John Travolta Cynthia Rhodes	1983	PG	CED Laser	19.95 29.95
11	9	13	NATIONAL LAMPOON'S VACATION	Warner Bros. Pictures Warner Home Video DC11315	Chevy Chase Christie Brinkley	1983	R	CED Laser	34.98 34.98
12	12	20	FLASHDANCE	Paramount Pictures RCA Video Disc 11362	Jennifer Beals	1983	R	CED Laser	29.98 29.95
13	11	10	TWILIGHT ZONE—THE MOVIE	Warner Bros. Pictures Warner Home Video DC11314	John Lithgow Kevin McCarthy	1983	PG	CED Laser	34.98
14	NEW ENTRY		CLASS	Vestron 5026	Jacqueline Bisset Cliff Robertson	1983	R	Laser	34.95
15	NEW ENTRY		PORKY'S II: THE NEXT DAY	CBS-Fox Video 1294	Dan Monahan Tony Ganios	1983	R	CED Laser	19.98 34.98
16	13	5	PLAYBOY VIDEO, Volume 4	CBS-Fox Video 6204	Various Artists	1983	NR	CED Laser	19.98 29.98
17	17	5	DARK CRYSTAL	Thorn/EMI Video TLS-1966	Jen. Kira	1982	PG	CED	29.95
18	14	2	TWIST OF FATE	MCA Home Video 40066	Olivia Newton-John	1983	NR	CED Laser	16.98 19.98
19	18	6	FIRST BLOOD	Thorn/EMI RCA Video Disc 12143	Sylvester Stallone	1982	R	CED	29.98
20	16	21	48 HRS.	Paramount Pictures RCA Video Disc 13612	Nick Nolte Eddie Murphy	1983	R	CED Laser	29.98 29.95

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

Billboard Videocassette Top 40

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Survey for Week Ending 3/3/84

SALES

This Week	Last Position	Weeks on Chart	TITLE	Copyright Owner, Distributor, Catalog Number	Principal Performers	Year of Release	Rating	Format	Price
1	1	9	MAKING MICHAEL JACKSON'S THRILLER ▲ (ITA)	Vestron 1000	Michael Jackson	1983	NR	VHS Beta	29.95
2	2	11	RAIDERS OF THE LOST ARK	Paramount Pictures Paramount Home Video 1376	Harrison Ford Karen Allen	1981	PG	VHS Beta	\$39.95
3	4	94	JANE FONDA'S WORKOUT ▲ (ITA)	KVC-RCA Karl Video Corporation 042	Jane Fonda	1982	NR	VHS Beta	59.95
4	7	2	STAYING ALIVE	Paramount Pictures Paramount Home Video 1302	John Travolta Cynthia Rhodes	1983	PG	VHS Beta	39.95
5	3	23	FLASHDANCE	Paramount Pictures Paramount Home Video 1454	Jennifer Beals	1983	R	VHS Beta	\$39.95
6	5	10	RISKY BUSINESS	The Geffen Company Warner Home Video 11323	Tom Cruise Rebecca de Mornay	1983	R	VHS Beta	39.98
7	6	4	TOOTSIE	RCA/Columbia Pictures Home Video 10535	Dustin Hoffman Jessica Lange	1982	PG	VHS Beta	79.95
8	9	36	48 HOURS	Paramount Pictures Paramount Home Video 1139	Nick Nolte Eddie Murphy	1983	R	VHS Beta	39.95
9	22	2	TWIST OF FATE	MCA Home Video 80066	Olivia Newton-John	1983	NR	VHS Beta	19.95
10	8	32	DURAN DURAN	Thorn/EMI TVD 1646	Duran Duran	1983	NR	VHS Beta	29.95
11	16	3	DO IT DEBBIE'S WAY	Raymax Prod. P. Brownstein Prod. Video Assoc. 1008	Debbie Reynolds	1983	NR	VHS Beta	39.95
12	18	54	AN OFFICER AND A GENTLEMAN ▲ (ITA)	Paramount Pictures Paramount Home Video 1467	Richard Gere Debra Winger	1982	R	VHS Beta	39.95 29.95
13	NEW ENTRY		MR. MOM	Vestron 5025	Michael Keaton Teri Garr	1983	PG	VHS Beta	No listing
14	12	5	BRAINSTORM	MGM/UA Home Video 800314	Natalie Wood Christopher Walken	1983	PG	VHS Beta	79.95
15	15	2	THE CARE BEARS IN THE LAND WITHOUT FEELINGS	Family Home Entertainment MGM/UA Home Video F357	Animated	1983	G	VHS Beta	29.95
16	10	10	SUPERMAN III	Warner Brothers Pictures Warner Home Video 11320	Christopher Reeve Richard Pryor	1983	PG	VHS Beta	69.95
17	14	13	PINK FLOYD THE WALL	MGM/UA Home Video MV-400268	Pink Floyd	1979	R	VHS Beta	39.95
18	39	13	NATIONAL LAMPOON'S VACATION	Warner Brothers Pictures Warner Home Video 11315	Chevy Chase Christie Brinkley	1983	R	VHS Beta	69.95
19	17	6	CUJO	Sunn Classic Pictures/Wamer Bros. Inc. Warner Home Video 11331	Dee Wallace Daniel Hugh-Kelly	1983	R	VHS Beta	69.95
20	19	4	CLASS	Vestron 5026	Jacqueline Bisset Cliff Robertson	1983	R	VHS Beta	No listing
21	32	14	THE DARK CRYSTAL	Thorn/EMI 1966	Jen, Kira	1982	PG	VHS Beta	79.95
22	38	10	JAWS 3 •	Universal City Studios MCA Distributing Corp. 80044	Dennis Quaid Bess Armstrong	1983	PG	VHS Beta	39.95
23	28	9	DAWN OF THE DEAD	Dawn Associates Thorn/EMI Video 1977	David Emge Gaylen Ross	1978	R	VHS Beta	69.95
24	26	9	A HARD DAY'S NIGHT	Walter Shenson, Maljack Productions, Inc. 1064	The Beatles	1964	G	VHS Beta	69.95
25	NEW ENTRY		CROSS CREEK	Thorn/EMI Home Video 2184	Mary Steenburgen Rip Torn	1983	R	VHS Beta	79.95
26	34	16	DUMBO	Walt Disney Home Video 24	Animated	1947	G	VHS Beta	39.95
27	25	4	EDDIE AND THE CRUISERS	Embassy Pictures Embassy Home Entertainment 2066	Tom Berenger Michael Paré	1983	PG	VHS Beta	79.95
28	11	16	BLUE THUNDER •	RCA/Columbia Pictures Home Video 10026	Roy Scheider Malcolm McDowell	1983	R	VHS Beta	79.95
29	13	2	BILLY JOEL: LIVE FROM LONG ISLAND	CBS-Fox Video 6297	Billy Joel	1983	NR	VHS Beta	29.98
30	35	19	GANDHI •	RCA/Columbia Pictures Home Video 10237	Ben Kingsley	1982	PG	VHS Beta	79.95
31	21	2	PORKY'S II: THE NEXT DAY	CBS-Fox Video 1294	Dan Monahan Tony Ganos	1983	R	VHS Beta	79.98
32	29	13	EDDIE MURPHY—DELIRIOUS	Paramount Home Video 2323	Eddie Murphy	1983	R	VHS Beta	59.95
33	20	9	THE GREY FOX	Media Home Entertainment M258	Richard Farnsworth Jackie Burroughs	1983	PG	VHS Beta	69.95
34	24	9	PLAYBOY VIDEO, Volume 4	CBS-Fox Video 6204	Various Artists	1983	NR	VHS Beta	59.98
35	33	10	TWILIGHT ZONE—THE MOVIE	Warner Brothers Pictures Warner Home Video 11314	John Lithgow Kevin McCarthy	1983	PG	VHS Beta	69.95
36	37	3	A STAR IS BORN	Warner Bros. Pictures Warner Home Video 11335	Judy Garland James Mason	1954	PG	VHS Beta	69.95
37	23	13	10 TO MIDNIGHT	MGM/UA Home Video MV 800282	Charles Bronson Lisa Eilbacher	1983	R	VHS Beta	79.95
38	31	16	TRON	Walt Disney Home Video 122	Jeff Bridges	1982	PG	VHS Beta	39.95
39	27	3	ON HER MAJESTY'S SECRET SERVICE	CBS-Fox Video 4604	George Lazenby Diana Rigg	1969	PG	VHS Beta	69.98
40	30	13	BREATHLESS (ITA)	Vestron V5017	Richard Gere	1983	R	VHS Beta	No listing

Video

New On The Charts



CROSS CREEK

Thorn EMI Home Video—#25

Academy Award winner Mary Steenburgen portrays frustrated journalist and fiction writer Marjorie Kinnan Rawlings in this two-hour film. After 10 years as a reporter, Rawlings turns her back on financial security and relocates in the wilderness of the Florida Everglades.

As her neighbor, Rip Torn introduces Rawlings to the countryside, and her adventures there eventually lead her to write "The Yearling." The color video retails for \$79.95.

This column is designed to spotlight titles making their debut on Billboard's Videocassette Top 40.

Music Monitor

• **Authority Figure:** The video clip for John Cougar Mellencamp's "Authority Song" is set in the '40s and was filmed in black and white. Producer was Jon Small, director Jay Dubin.

• **Diamond Diamond:** Dallas-based Diamond Group was called in by Capitol to provide camera coverage and production coordination for Duran Duran's recent press conference—and filled in as production company for the band's concerts at the Los Angeles forum the same week. Scott Tallal directed, and raw footage was edited at the Post Group for use in a documentary on the band and distribution to news organizations around the world.

• **No Sunshine:** Meca artist K.C. has completed a video for "Give It Up," produced by Alan Hecht and Jim Burns and directed by Robert Small for Small Biggie Burns. The fantasy adventure was shot in the Florida Everglades.

• **Prideful:** Small Biggie Burns also shot a video clip for RCA artist Charley Pride's "Every Heart Should Have One." The clip tells a tale of isolation and loneliness, and ends with a Fellini-esque dance sequence complete with singing cats and a fire-juggling unicyclist.

• **Don't You?:** Andy Fraser's new video was directed by Don Letts and produced by Simon Fields for Lime-

light Productions. The Post Group transferred the clip, "Do You Love Me?," and Red Car Editing handled editing chores.

• **Silver Folk:** Folk City, a Greenwich Village club, celebrates its 25th anniversary this year with a reunion concert featuring many of the folk, country, rock and blues artists who have performed there over the years. It will be produced and promoted by John Scher at a venue yet to be determined, via an agreement signed with club owners Bobby Wolliver, Marilyn Lash and Joseph Hillesum. Production will be supervised by Pat Weatherford, head of Monarch Entertainment Bureau's video division, known as Performance Video. Folk City alumni include Bob Dylan, Judy Collins, Joni Mitchell, Joan Baez, Linda Ronstadt, Kris Kristofferson, the Roches and Peter, Paul & Mary.

• **Deutschvid:** Pool Music of Berlin has produced a video clip for George Kranz's "Trommeltanz (Din Daa Daa)." The song is on the Personal label in the U.S. The video, produced by Peter Schimmelpfennig and Kranz, features half a dozen bizarre characters, all played by the artist. Jurgen Neu directed in Berlin.

New LP & Tape Releases, p. 28

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Video



STRIDING IN STYLE—With the help of Los Angeles Raiders Odie McKinney, left, and Mike Davis, right, Private I recording artist Matthew Wilder has an uplifting moment on the set of his latest clip, "The Kid's American."

New Gotham Club Offering 12 Hours Of Visuals Daily

NEW YORK—A new concept in video clubs bows here this month with the opening of Private Eyes, offering 12 hours of non-stop video music programming daily.

The video environment is being designed by club owner Robert Shalom and program relations director Steve Sukman, formerly of Revolver in Los Angeles. Along with designers, computer programmers and video jocks, they are putting the finishing touches on an innovative club, where the main thrust will be relaxation rather than dancing.

The club, on Manhattan's West 21st St., is near Limelight, Danceteria and Berlin, in a space formerly occupied by a lightbulb warehouse, according to Sukman. He notes that, unlike its neighbor clubs, Private Eyes will not "cater to the needs of one specific group. There will not be a stringent door policy." Occupancy is limited to 350, and attendance privileges are being set up with other area clubs.

Private Eyes will open at 4 p.m., catering to the after-work crowd. Over the course of the evening, the atmosphere in the club will change, manipulated by the VJ, who will do

live mixing of music and visual images.

Equipment includes a 16-channel Ramsa mixer, a UREI mixer, two turntables, special effects and character generators, numerous monitors, special lighting, club screens provided by Phoenix Communications and Richard Long speakers, "so it won't sound like amplified tv," says Sukman.

He adds, "We have a commitment to half-inch technology; there's been a lot of advancement recently." He points to a JVC editing system as "state of the art" in half-inch.

Programming will be 70% promotional video clips, 30% what Sukman terms "alternative" programs. "We won't be playing just one kind of music," he notes, "We'll be taking chances. We don't want to emulate MTV."

To that end, Private Eyes has worked with stock houses and the National Archives to acquire unique footage, and is working closely with film companies to promote new movies. All footage is logged on an IBM computer system, with an index that allows the VJ to program by theme.

LAURA FOTI

New Video Releases

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

THE ADVENTURES OF FELIX THE CAT
Beta & VHS Family Home Entertainment M324 \$29.95



PROUD DEBUT—Country star Charley Pride, center, rehearses for his first video, "Every Heart Should Have One," with director Robert Small, left.

BEATLEMANIA: THE MOVIE
Beta & VHS Family Home Entertainment \$39.95

DANCE
Carmen Ballet, Dying Swan, etc.
Beta & VHS Video Arts International \$59.95

The Little Humpbacked Horse
Beta & VHS Video Arts International \$59.95

Plisetdkaya Dances
Beta & VHS Video Arts International \$59.95

Stars Of The Russian Ballet
Beta & VHS Video Arts International \$59.95

Spartacus
Beta & VHS Video Arts International \$64.95

Swan Lake
Beta & VHS Video Arts International \$59.95

DEAL OF THE CENTURY
Chevy Chase
Beta & VHS Warner Home Video \$69.95
CED \$19.98
LED \$34.98

THE GREAT RACE
Beta & VHS Warner Home Video \$59.95

THE GREAT SMOKEY ROADBLOCK
Henry Fonda, Eileen Brennan, Susan Sarandon
Beta & VHS Media Home Entertainment M270 \$59.95

HANNA K
Jill Clayburgh, Gabriel Byrne, Jean Yanne
Beta & VHS MCA Home Video \$59.95

HELL'S ANGELS '69
Tom Stern, Jeremy Slate, Conny Van Dyke
Beta & VHS Media Home Entertainment M271 \$49.95

(Continued on page 54)

Billboard Videocassette Top 40

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Survey for Week Ending 3/3/84

RENTALS

This Week	Last Position	Weeks on Chart	TITLE	Copyright Owner, Distributor, Catalog Number	Principal Performers	Year of Release	Rating	Format
1	1	4	TOOTSIE	RCA/Columbia Pictures Home Video 10535	Dustin Hoffman Jessica Lange	1982	PG	VHS Beta
2	2	11	RISKY BUSINESS	The Geffen Company Warner Home Video 11323	Tom Cruise Rebecca de Mornay	1983	R	VHS Beta
3	3	12	RAIDERS OF THE LOST ARK	Paramount Pictures Paramount Home Video 1376	Harrison Ford Karen Allen	1981	PG	VHS Beta
4	7	2	STAYING ALIVE	Paramount Pictures Paramount Home Video 1302	John Travolta Cynthia Rhodes	1983	PG	VHS Beta
5	5	4	BRAINSTORM	MGM/UA Home Video 800314	Natalie Wood Christopher Walken	1983	PG	VHS Beta
6	4	10	MAKING MICHAEL JACKSON'S THRILLER ▲ (ITA)	Vestron 1000	Michael Jackson	1983	NR	VHS Beta
7	11	14	NATIONAL LAMPOON'S VACATION	Warner Brothers Pictures Warner Home Video 11315	Chevy Chase Christie Brinkley	1983	R	VHS Beta
8	NEW ENTRY		MR. MOM	Vestron 5025	Michael Keaton Teri Garr	1983	PG	VHS Beta
9	6	6	CUJO	Sunn Classic Pictures/Warner Bros Inc. Warner Home Video 11331	Dee Wallace Daniel Hugh-Kelly	1983	R	VHS Beta
10	8	23	FLASHDANCE	Paramount Pictures Paramount Home Video 1454	Jennifer Beals	1983	R	VHS Beta
11	12	4	CLASS	Vestron 5026	Jaqueline Bisset Cliff Robertson	1983	R	VHS Beta
12	10	11	TWILIGHT ZONE—THE MOVIE	Warner Brothers Pictures Warner Home Video 11314	John Lithgow Kevin McCarthy	1983	PG	VHS Beta
13	15	2	PORKY'S II: THE NEXT DAY	CBS-Fox Video 1294	Dan Monahan Tony Ganos	1983	R	VHS Beta
14	13	11	SUPERMAN III	Warner Brothers Pictures Warner Home Video 11320	Christopher Reeve Richard Pryor	1983	PG	VHS Beta
15	14	4	EDDIE AND THE CRUISERS	Embassy Pictures Embassy Home Entertainment 2066	Tom Berenger Michael Paré	1983	PG	VHS Beta
16	9	17	BLUE THUNDER • (ITA)	RCA/Columbia Pictures Home Video 10026	Roy Scheider Malcolm McDowell	1983	R	VHS Beta
17	16	20	GANDHI • (ITA)	RCA/Columbia Pictures Home Video 10237	Ben Kingsley	1982	PG	VHS Beta
18	20	44	JANE FONDA'S WORKOUT	KVC-RCA Karl Video Corporation 042	Jane Fonda	1982	NR	VHS Beta
19	18	36	48 HOURS	Paramount Pictures Paramount Home Video 1139	Nick Nolte Eddie Murphy	1983	R	VHS Beta
20	17	7	THE GREY FOX	Media Home Entertainment M258	Richard Farnsworth Jackie Burroughs	1983	PG	VHS Beta
21	22	8	DAWN OF THE DEAD	Dawn Associates Thorn/EMI Video 1977	David Emge Gaylen Ross	1978	R	VHS Beta
22	19	13	BREATHLESS • (ITA)	Vestron V5017	Richard Gere	1983	R	VHS Beta
23	25	14	EDDIE MURPHY—DELIRIOUS	Paramount Home Video 2323	Eddie Murphy	1983	R	VHS Beta
24	24	21	TENDER MERCIES •	Thorn/EMI 1640	Robert Duvall Betty Buckley	1983	PG	VHS Beta
25	29	12	10 TO MIDNIGHT	MGM/UA Home Video MV-800282	Charles Bronson Lisa Eilbacher	1983	R	VHS Beta
26	21	15	THE DARK CRYSTAL	Thorn/EMI 1966	Jen, Kira	1982	PG	VHS Beta
27	23	13	THE SURVIVORS	RCA/Columbia Pictures Home Video 10521	Walter Matthau Robin Williams	1983	R	VHS Beta
28	28	13	THE HUNGER	MGM/UA Home Video MV-800281	David Bowie Catherine Deneuve	1983	R	VHS Beta
29	30	24	THE MAN FROM SNOWY RIVER	CBS-Fox Video 1233	Kirk Douglas Tom Burlington	1982	PG	VHS Beta
30	33	18	PSYCHO II • (ITA)	Universal City Studios MCA Distributing Corp. 80008	Anthony Perkins Vera Miles	1983	R	VHS Beta
31	34	16	MAX DUGAN RETURNS	CBS-Fox Video 1236	Jason Robards Marsha Mason	1983	PG	VHS Beta
32	38	54	AN OFFICER AND A GENTLEMAN (ITA)	Paramount Pictures Paramount Home Video 1467	Richard Gere Debra Winger	1982	R	VHS Beta
33	27	10	JAWS 3 • (ITA)	Universal City Studios MCA Distributing Corp. 80044	Dennis Quaid Bess Armstrong	1983	PG	VHS Beta
34	35	18	THE MAN WITH TWO BRAINS	Warner Bros. Pictures Warner Home Video 11319	Steve Martin Kathleen Turner	1983	R	VHS Beta
35	32	13	PINK FLOYD THE WALL	MGM/UA Home Video MV-400268	Pink Floyd	1979	R	VHS Beta
36	31	21	THE YEAR OF LIVING DANGEROUSLY	MGM/UA Home Video 800243	Mel Gibson Sigourney Weaver	1983	PG	VHS Beta
37	39	26	THE OUTSIDERS •	Warner Brothers Pictures Warner Home Video 11309	Matt Dillon	1983	PG	VHS Beta
38	36	18	STROKER ACE	Warner Bros. Pictures Warner Home Video 11322	Burt Reynolds Jim Nabors	1983	PG	VHS Beta
39	26	30	PORKY'S ▲ (ITA)	CBS-Fox Video 1149	Dan Monahan Wyatt Knight	1982	R	VHS Beta
40	37	25	BAD BOYS • (ITA)	Thorn/EMI 1633	Sean Penn Reni Santoni	1983	R	VHS Beta

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Hillaire Belloc

Congratulations to Norm & All our friends at Westwood One from Columbia Records.



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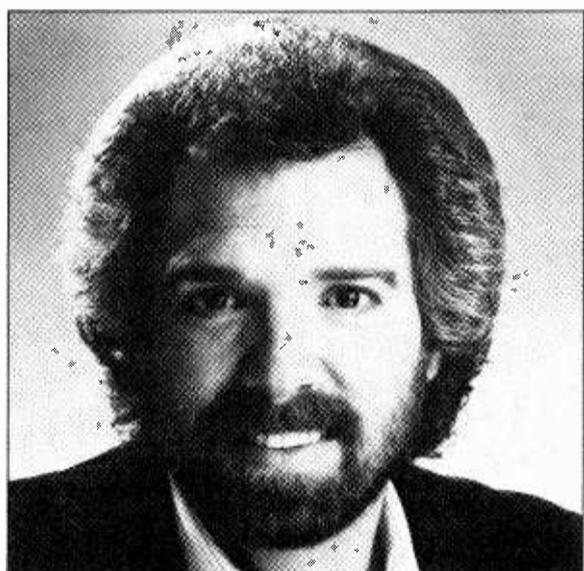
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Norm Pattiz, Westwood One: At The Vanguard Of National Radio
 Founder and President Details Birth, Evolution of Company
 BY STEVE POND



"Radio was a tough nut to crack," says Pattiz. "We had to convince them." From the beginning, Pattiz ran matters in the way Westwood One always would: hire pros to provide good programming, and make sure advertisers receive the kind of service they're not used to getting from syndicators.

The evening Westwood One founder and president Norm Pattiz walked through his new building and started laughing out loud, he knew the company had arrived.

It happened almost five years ago, just after Pattiz had yielded to irate homeowners, moving from the suburban Los Angeles house he was using as an office and purchasing an unused, 10,000 square foot carpet warehouse in Culver City, down the boulevard a bit from MGM Studios.

"I remember sitting in the building one night," he recalls with a grin. "It was probably within the first week after we moved in, and everyone else had gone home for the night. I walked through the building, and I remember just starting to crack up. At that point, I thought, 'You know, this is a real business!'"

He laughs. "Until then, it was hard for me to think of anything other than, 'Gee, I don't want to buy that, because I'll be making

payments for more than a month.' But here I'd bought a *building*. I figured we were here to stay."

Westwood One already had more than four years of solid experience behind them by then, and Pattiz's business has continued to grow. The operation has completely filled that former carpet warehouse, expanding from 11 people to about 75; at the same time, its more than 28 programs have filled the country's airwaves, making it the nation's biggest producer of nationally-sponsored radio programs.

And with two of last year's most impressive radio events under his belt—the US Festival and Asia's concert live via satellite from Tokyo to America—Pattiz has long since earned the right to laugh.

Raised in Los Angeles, he got an early taste of the spotlight at the 1960 Olympic Games: as captain of the Hamilton High School cross-country team—"the worst cross-country team in L.A.," he chuckles—he was one of the athletes chosen to relay the Olympic torch from the L.A. Coliseum to Squaw Valley.

From that auspicious beginning, Pattiz taught karate to work his way through college, earning a Bachelor of Science degree from California State University at

Northridge. After picking up his diploma, he went to work for General Artists Corporation (GAC), then the world's largest theatrical agency. He left that job a year later to join the Goodman Organization, an advertising agency and public relations firm specializing in entertainment.

Pattiz exited Goodman's operation in 1969 to join L.A. television station KCOP as an account executive. He was soon promoted to sales manager. All the right background was being accumulated—advertising, promotion, marketing, sales—that eventually led to his founding of Westwood One.

His KCOP job lasted until a few weeks before his 1974 wedding—when, he says, "in a management change, I was invited to leave for the boss's little brother."

Pattiz went to Hawaii for a few weeks, then returned to L.A. and began a crash course in the radio business. "I was sitting around with a friend of mine, listening to a 52-hour 'Motown Weekend' on KGEJ. We were having a few drinks and had reached a particular state of grace when it occurred to me that this kind of special programming just wasn't being done with

Steve Pond is a Los Angeles-based freelance writer who contributes regularly to the Los Angeles Times, the Washington Post and Rolling Stone magazine.

any regularity on a national scale. "The following week I talked to KGFJ and Motown about taking that 52-hour special and producing it in the form of a 24-hour special that I could sell to national advertisers. They all liked the idea. At that point, I had \$10,000 in the bank and a new working wife, so I didn't have to pull anything out of what I lived on. I knew nothing about clearing stations or producing a program, but I got a very fast education."

At the end of his crash course, the *Sound of Motown* special was on 200 pop and R&B stations, and Pattiz had formulated what would become Westwood One's guiding philosophy. There were, he decided, real needs in the radio industry: a need for nationally sponsored, syndicated programs and, more importantly, a need to build up advertiser confidence in the medium.

"The syndication business was a bunch of small companies run by production guys or moonlighting disc jockies," he says. "There was little being done on a barter basis, and the things that were done by barter were suspect. Barter syndicators would traditionally produce a good program—because that's where their background was—but when it came time to market it to radio stations, they didn't have a clue. They didn't have experience in things like proof of performance and supplying affidavits to prove the programs ran with the spots in them."

"The networks, at the same time, weren't really in the radio business. They were in the business of supplying news and occasional sports programs, but they didn't really provide programming to a great degree."

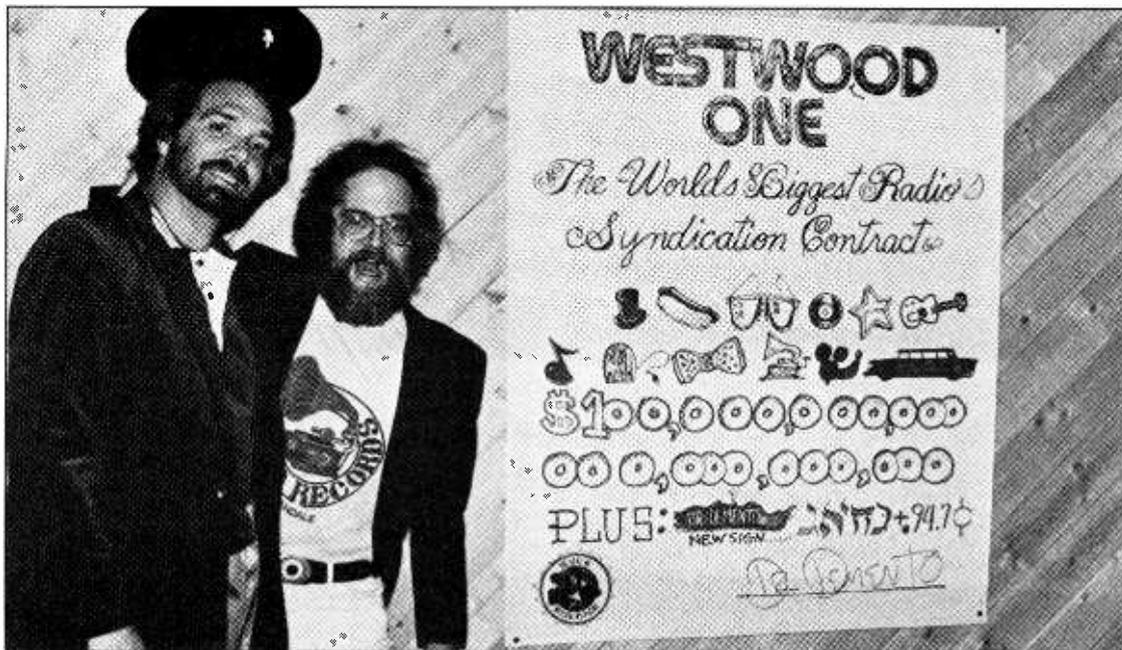
What was left was syndicators selling programs for cash—and, observes Pattiz with a grin, "Getting a radio station to part with cash, then as now, is tantamount to finding an easy solution in Lebanon."

With those observations in mind, a successful show under his belt and three happy advertisers (two of which, Warner-Lambert and Schlitz Malt Liquor, are still with the company) ready to do more business, Pattiz opened an office in Westwood near UCLA (hence the name Westwood One) and launched the company.

Then, Westwood One took over distribution of a weekly program called *National Album Countdown*, with Warner-Lambert as sponsor; it's now known as the *Rock Album Countdown*. That, in turn, led to the company's next move. "Warner-Lambert was looking for a short feature that would appeal to the teen audience, and within *National Album Countdown* there was a short segment we felt could go out on its own. So *Star Trak* became the first weekly music and interview series we both produced and distributed. And *Shootin' the Breeze* came next—it was suggested by another sponsor looking for a similar program for black radio."

From the beginning, Pattiz ran matters in the way Westwood One always would: hire pros to provide good programming, and make sure the advertisers receive the kind of service they're not used to getting from syndicators.

"I knew we'd be fine on the production side, because we surrounded ourselves with the best people in the business. But the key



Norm Pattiz is crowned by Dr. Demento at the ceremonious signing of the *Dr. Demento Show* to Westwood One.

was our relationship with advertisers. Two years after we were in business, we invested \$100,000-150,000 in computer hardware and software designed to give advertisers a computerized proof-of-performance system which no other syndicator had. We weren't making that much money, but we invested in giving advertisers proof of our credibility."

With AOR increasing its presence, Pattiz then brought two of the format's most talented people into the Westwood One fold. First was Dr. Demento, that eccentric maestro of musical oddities who'd established a strong local following on KMET-FM in L.A., but whose initial foray into national syndication hadn't lived up to that promise.

"Dr. Demento's first national show didn't fail because he was unpopular," Pattiz points out. "He was getting phenomenal response, as a matter of fact. But the whole thing was mismanaged from the word 'go.' And we thought if the show were produced and managed correctly, it could still be a huge national success. There's no question that the *Dr. Demento Show* gave Westwood One a lot of visibility in AOR."

With the two-hour Demento program on the air, Pattiz recognized the need for a short feature program aimed at AOR. Again, he

had to look no further than KMET: there, Mary Turner was the most listened-to disc jockey in town between 6-10 p.m., and her "off the record" interviews with major acts were part of the reason why. So Pattiz signed Turner, "and we began producing *Off the Record* to augment our other short features. It was an instant success."

To be sure, there have been a few anxious moments in Westwood One's evolution: for instance, eviction from the Sherman Oaks house in which the company set up shop after growing out of their smaller Westwood office. That problem was solved with the purchase of the old carpet warehouse, which was gutted and completely refurbished.

But a squabble over a piece of real estate looked like potential peanuts compared to what could happen when radio was deregulated in the late 1970s.

Deregulation, went the conventional reasoning, would bring networks back into the programming game wholeheartedly and drive operations like Westwood One out of business. It did nothing of the sort, of course. But Pattiz says it did significantly alter his ideas about programming.

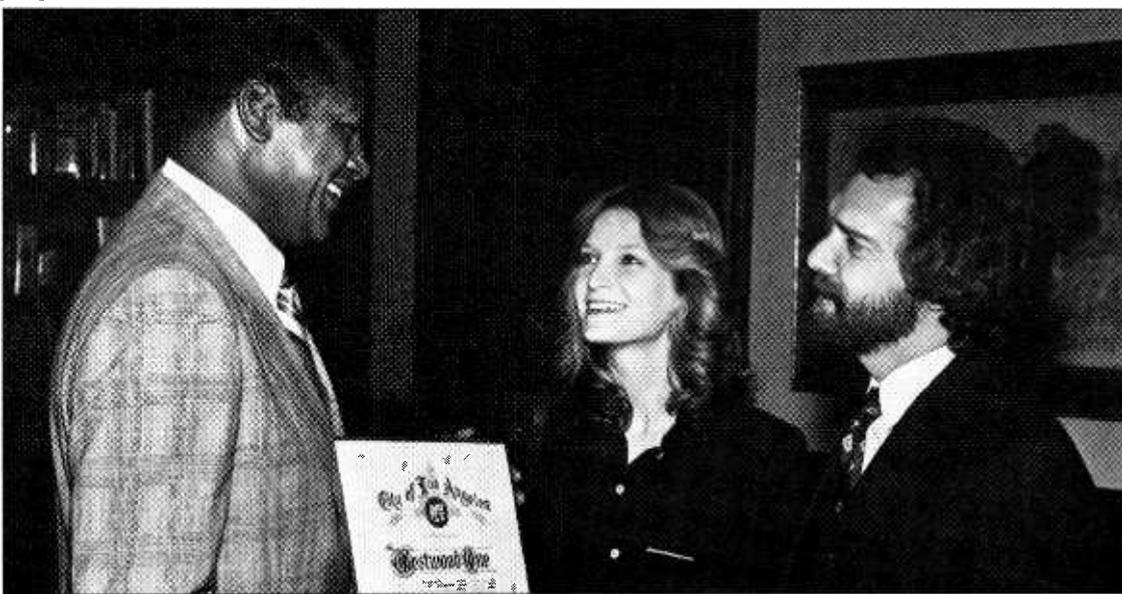
"The networks did run a lot of the one- and two-program companies out of business," he says. "But by this time we were billing \$3 or \$4 million a year; we

weren't a small, underfinanced outfit that could be casually pushed aside or co-opted. What really happened was that names like ABC, NBC, CBS, RKO and Mutual went into ad offices talking about programming, just as we'd been doing for years. They expanded the marketplace considerably, and we got our part of that."

What it did change, though, is short programming. Before deregulation, stations would take a short feature right away if they could log it as public affairs or news. After deregulation they started to look more closely. It didn't kill us, but it definitely made short features more difficult to clear and pushed us in a different direction. It made us much more interested in long interviews and concerts and major events."

Pattiz then sold Anheuser-Busch on the idea of a weekly long-form special for black radio featuring in-depth artist interviews and music. "That became *Special Edition*. About the same time, Mary Turner scored a major interview with the Rolling Stones. It was terrific stuff, and we both felt it was simply too strong to segment into short *Off the Record* features. Instead, we produced a two-hour Stones special."

Pattiz and Turner followed up with specials on Bob Seger and Steely Dan, and ultimately the periodic specials turned into



Los Angeles Mayor Tom Bradley presents a special commendation from the City to Norm Pattiz, as *Off the Record* host Mary Turner looks on.

another weekly series, *Off the Record Specials with Mary Turner*.

From specials, weekly and otherwise, Pattiz and Westwood One moved into the concert business. During the "Urban Cowboy" craze, country star Mickey Gilley's Pasadena, Texas nightclub—properly called "The World's Largest Honky-Tonk"—became a national attraction. All the top country performers played Gilley's, so when Westwood One was approached with the idea of doing 52 concerts a year *Live From Gilley's*, another new phase in the company's development unfolded.

"After we started producing concerts from Gilley's, we began to look into some of the other formats," Pattiz continues. "In AOR, there was only one regularly scheduled concert series—*King Biscuit Flower Hour*. So we saw a relatively untapped market there as well."

Since then, Westwood One's concert business has come to include regularly-scheduled programs tailored to rock, pop, country and black radio, growing to the extent that the company now operates two mobile recording studios and will record more than 200 concerts this year.

"Building our first mobile studio a couple of years ago accomplished several things," Pattiz notes. "First, it reaffirmed our commitment to the business we're in. You just don't spend half a million on equipment and personnel if you're not serious about radio concerts. Secondly, it gave us more quality control over the product. We're in charge of every facet of the concert, from beginning to end. Finally, it's proven to be extremely cost-efficient—so much so that we've built a second mobile recording studio, based in the Midwest."

During the past couple of years, Westwood One has also emerged as a major force in concert simulcasts with video outlets such as HBO, Showtime and MTV, as well as live satellite transmissions such as the US Festival coverage Memorial Day weekend last year and the Asia concert from Tokyo to the States last December. Pattiz says those accomplishments have paved the way for future satellite transmissions.

Specials, short features, long features, concerts, concerts via satellite—all of them, naturally, bartered to national advertisers to fill the gap that Pattiz saw in the field 10 years ago, and all of them instrumental in changing an industry that, he admits, was not initially receptive to his ideas.

"Radio was a tough nut to crack," he says. "The television business needs outside programs to survive, but radio is a medium of formats, and formats don't need programs. We had to convince them."

"Frankly, it's a lot easier to get programs directors to take our calls now. In the beginning it wasn't unusual for me to call a program director for a month and never get through, but that's the nature of the game. We're still not the top priority on any radio station's agenda, and we know it. So we get around that by doing things like the US Festival, or Asia live from Tokyo, or the only radio interview in the past decade with Barbra Streisand."

"So far," he laughs, "we've been able to get around it pretty well."

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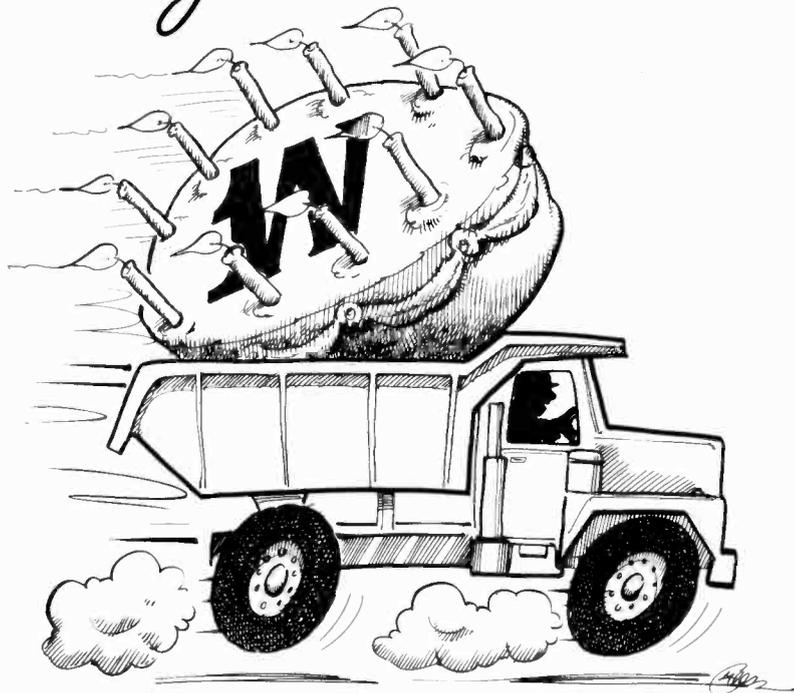
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When it comes to the creation of a new Westwood One program, be it a concert series, special or feature, foremost on the list of priorities is whether such a program satisfies the needs of radio stations and national advertisers.

"We look for specific areas at the station level not being covered that could be attractive to advertisers, or conversely we might look for needs that advertisers have that are not being met on national radio and then try to determine if that program can be clearable on radio stations," says Norm Pattiz.

The genesis of any Westwood One program is rooted in its concept. The origin of program ideas can come from anywhere: a staff member, outside producer, advertiser, program director or disc jockey, although Pattiz says that most ideas are generated internally. Yet no matter how terrific an idea initially sounds, he warns that you must take a hard look at it and ask, "Can this program deliver enough national audience to make it saleable to national advertisers? That's how we get paid."

"Ultimately, if a program is the greatest programming idea in the world strictly from a station standpoint, but doesn't have the legs to deliver 70 percent of the country (including New York, Chicago and Los Angeles) out of the box and an average quarter hour acceptable to national advertisers, then we can't use it," says Ron Hartenbaum, Westwood One's New York-based vice president/advertising.

"Once we find a concept we like, something clearable and saleable," Pattiz continues, "then we'll sit down with the production staff and get into the process of producing a demo tape that'll give advertisers and stations a good idea of what the program will sound like."

Putting together a demo tape is usually assigned to an in-house producer or a production team who follows the project through from demo stage to weekly production to syndication. The process of choosing the right air talent varies. "Sometimes," says Pattiz, "it's clear who the person is—the one who walks in with the concept. In other cases, the concept has the name of the personality written on it, such as with Dr. Demento."

With Los Angeles rich in radio talent, oftentimes local personalities, depending on availability,

Barter Is Smarter: How Westwood One Markets a Show Creation of a New Program Is Just the Beginning

BY ED HARRISON



Top: Westwood One's Station Sales managers at the '83 NAB/RPC confab in San Francisco (top row, from left): Jim Frangipane; Bunny Paula, Los Angeles Bunny of the Year, representing *The Playboy Advisor* program; Frank De Santis; Bunny Karen; Stephen Jenkins; and Thom Ferro, director. Pippa Ryan and Stephen Sarch are pictured in the foreground. **Middle:** Ron Hartenbaum, WW1 vice president/sales, is based in New York. **Bottom:** WW1's Traffic staff (from left): Darlene Lengyel, director; James Murphy; Tim McDonald; Amy Stober; Brian Richards; Eileen O'Connell; and John Bitzer.

are cast as show hosts. Sometimes air talent from an affiliate station is used. "Most programs are not wrapped around a particular talent. We like the idea of having the concept key to the success of the program, rather than the personality."

With the completed demo approved by Pattiz and his staff, it's then sent to Hartenbaum, who begins shopping it to Westwood One's more than 25 existing national advertisers and to others that the firm hopes to create relationships with.

"Before we go forward with a program, we like to know it's being sponsored or at least partially sponsored," explains Pattiz. "We very seldom put out a program without a sponsor. The only instance is when we have a concept we like and feel that it deserves a shot, but don't feel strongly enough about it being an instant hit. So we'll test-market it rather than finding a sponsor and putting it on 100 stations. But most Westwood One programs on the air have been pre-sold."

Hartenbaum says that short features such as *Earth News*, *Off the Record*, *The Playboy Advisor* and *Spaces & Places* are more suited to a sole sponsor, while weekly programs of an hour or

more (concerts, countdowns, interview/music features and specials) are usually sold to more than one sponsor. "We always keep a significant portion of inventory available for nationally-flighted business, because that allows us to do business with more advertisers."

Once advertisers have expressed support for the proposed program in the form of a commitment or near-commitment, Westwood One's vice president/director of station sales Thom Ferro and his staff of six begin the process of clearing stations to air it. Ferro and crew send the demo to every station in the format, regardless of whether the station is one of the company's 3,300 affiliates. "We like to have our stations get the first shot," Ferro says, "but we'll ultimately send the tape to everyone. It's a good idea to expose our product to everyone in the market."

Then, Ferro's staff follows up, and once a station is cleared for the show, contracts are signed and distribution of the program to the station begins immediately. Close communication between station sales and the affiliate continues throughout the contracted period. Meanwhile, Westwood One's eight-person traffic staff, directed

by Darlene Lengyel, keeps tabs on the affidavits of advertising performance returned to the company by the station, proof that the station has indeed aired the spots included in the program.

The time it takes for a new program to become a reality, from conception to airwaves, can vary from three months to as long as two years. The *Off the Record with Mary Turner* short feature made it onto the air in only three months because of its immediate acceptance by sponsors. "We decided to do it because we had a similar program, *Star Trak*, for Top 40 at a time when Top 40 was beginning to trend downward," Pattiz recalls. "So it made sense to do something similar for AOR when it was picking up steam. We went to the advertisers sponsoring *Star Trak* and told them it was a way to hedge our bets and get the 12-24 market covered. Mary Turner was a natural to do the show—she was already gaining national prominence for her success at KMET in Los Angeles, so the program was well-received by the stations."

On the other hand, *The Rock Years: Portrait of an Era*, a 52-hour mega-special, took more than two years to hit the air. "It took 60-90 days to make the deci-

sion to go ahead with the project, 11 months to produce and another year-plus to sell it to advertisers."

Among the easiest Westwood One programs to clear have been the *Superstar Concert Series*, *Special Edition*, *Star Trak* and *Off the Record* because of the name value of the artists involved. And one of the more difficult to clear was *The Playboy Advisor*, primarily because of the show's controversial subject matter. But on the whole, Pattiz foresees increasing difficulty in clearing short features now that radio has been deregulated. Since deregulation, stations are looking more at short features for their entertainment value rather than as a means of fulfilling public affairs programming commitments.

"When we say that we have 28 hits, it's because we've already done a significant amount of thinking, discussing, researching and test-marketing," he notes, adding that it can cost up to \$100,000 or more to properly expose a new weekly, hour-long program to stations and advertisers. "There are many programs we've thought of doing, but they've never seen the light of day because they didn't meet all the criteria."

Rock of the '80s Countdown was one such show that was test-marketed and didn't live up to expectations; it was a two-hour countdown of the Top 20 modern music hits. "That's an example of a program that deserved a shot, but we didn't feel confident we'd be able to clear 70% of the markets," Ferro explains. "Last year, we put together a limited test marketing campaign for 20 weeks and tested the show on 15-20 stations. During the process it was our feeling that the show was too narrow to deliver the kinds of numbers we needed to deliver national advertisers."

Pattiz notes that Westwood One keeps a number of program ideas on the back burner waiting to match it up with an appropriate sponsor. On the average, the company has launched three or four projects annually, excluding one-time special events like the US Festival or satellite simulcasts.

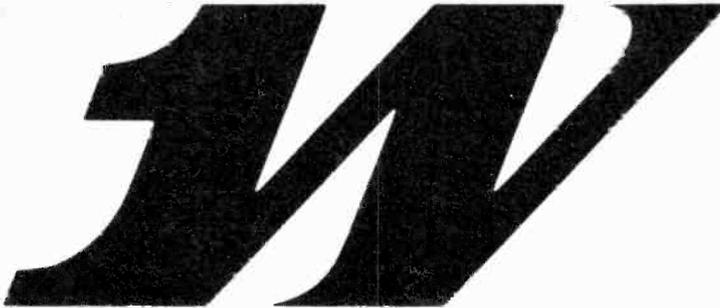
Westwood One affiliates, along with all other Arbitron-rated stations, receive *Station Breaks*, the company's monthly newsletter, which details upcoming events, profiles programs and personalities and presents other news of vital interest to stations. Westwood One backs up all station marketing campaigns with a significant amount of trade advertising and publicity to insure high visibility during the marketing period. And once a show is on the air, there's a continuing campaign to maintain that high profile. "Visibility of our programs and company is very important to our success," Pattiz says.

Westwood One's system of barter means that stations get programming free of charge in exchange for their commercial time. Stations get special programming they're not equipped to produce themselves, programming that causes excitement in the market and gives stations a competitive edge. And advertisers have a medium to reach their targeted audiences.

You could call it an everyone-wins situation.

Ed Harrison, former editor/reporter for Broadcast Week and Billboard magazines, is a Los Angeles-based freelance writer.

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Richard and all the boys!



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For some strange reason, I'm a fan of radio shows. Live or pre-taped, syndicated or local—I find fascination

long after others have decided to switch on the television. To some, *Billboard's* weekly listing of upcoming radio shows might seem like business data; to me, it's Christmas. I listen to as many different shows as possible, especially the ones with exotic names. My favorite is still a Boston call-in show on back problems. It's called *Let's Talk Back*.

The focus here, though, is Westwood One. They produce a lot of my favorite shows. So here, from a fan's point of view, is a look at some of Westwood One's major features.

Star Trak—quick and informative news and interviews, hosted by Vicki McCarty. McCarty asks the right questions, gets the info and gets out in two-and-a-half minutes. Tough to beat that if you're in a rush.

Playboy Advisor—What can you say about a show that offers advice on everything from how to rent a car to what to do if your boyfriend turns gay? The host is casual, down-to-earth, and gives such refreshing guidance as, "This guy's history, Becky, and you'll have to chalk it up to experience."

Dr. Demento—The Man, The Institution.

Earth News—The Show. The Institution.

Westwood One Specials—The US Festival was a Westwood One tour de force. Handling everything from concert recording to artist transportation. Westwood One also taped a volume of inter-

Westwood One Shows Speak "Directly To Average Listener" Letter from a Hard-core Radio Fan

BY CAMERON CROWE



Mary Turner's interview with the Rolling Stones launched the long-form *Off the Record Specials*; she's pictured here with Mick Jagger.

views with the artists, and edited it all together for an excellent 12-hour Labor Day weekend special. Much less publicized was their John Belushi special, offered free of charge to their affiliates shortly after Belushi's unfortunate death.

Rock & Roll Never Forgets—a tribute feature to fallen rockers. Best among them was the Brian

Jones special, which contained powerful visits with everyone from Jones' father to Mick Jagger and Keith Richards.

Mary Turner's *Off the Record*—a great interview show, primarily because of Mary Turner. Long the evening voice of KMET, Turner is a relaxed and funny interviewer. As a journalist, I've conducted my

share of interviews, and it's often tough to get a good one on tape. The job of a radio interviewer can be even tougher when all the convenient locations, like a car or airplane, are too noisy for "broadcast quality."

More often than not, Turner defies the odds. Her Neil Young, Elvis Costello and Pretenders

interviews were relaxed visits with some rarely-heard subjects. Pete Townshend and Turner spent many hours discussing Townshend's musical and spiritual philosophies (some of it ended up in her '83 *Off the Record Special*) and for weeks afterward Townshend raved about the talk to other interviewers.

For me, the high point of Turner's *Off the Record* work has been her coverage of the Rolling Stones. Her '80 interview with Keith Richards, conducted before Keith's "New Period of Accessibility," was one of the first times he'd talked of his early childhood, and the fact that he was once an altar boy. ("Westminster Abbey, baby, I was a soloist, a soprano. Then my voice broke.")

Later in the interview, Keith blurted out one of his best quotes ever: "When we started playing, it's quite possible that rock & roll was just another cha cha cha or hula-hoop. Now, it's a way of life."

Then there was Mick Jagger on why he credits all the songs as Jagger-Richards: "Trying to say who wrote what... it's like going to dinner with four people and saying, 'Your girlfriend had the soup.'"

I like Mary Turner because she dares to be normal. She's not afraid to begin a question to Elvis Costello with, "You had a million great songs on that first album... or ask the Rolling Stones a question like, 'Doesn't it blow your minds to see pictures of yourselves twenty years ago as these fresh-faced young teenagers?'" (Bill Wyman answered: "We try not to think about it.")

Turner, like the best radio shows and the best of Westwood One, speaks directly to the average listener.

Cameron Crowe is the author of East Times at Ridgmont High and the film Wild Life.

The last decade was one of intense transition for the combined music and communications industries. The rise of radio networks and syndication during that period has been instrumental in helping to shrink the planet, in the Marshall McLuhan sense, by making world-class entertainment and information available to any radio station wishing to bolster their local programming, regardless of signal strength or market size.

Westwood One has been at the vanguard of that movement. In its first decade, under the direction of its charismatic and energetic founder and president, Norm Pattiz, the Westwood One organization has grown from a fledgling production and syndication company run by a mere handful of dedicated, creative people into a mighty international network run by a staff of about 75 dedicated, creative people.

Westwood One's rise is a success story in which radio has been able to share. The far-reaching network has consistently provided stations with the basics required in the field and then some.

First, there's variety. Boasting an extensive roster of programs for all major formats, Westwood One offers radio a real choice of ma-

Radio Shares In Westwood One's Success

BY MIKE HARRISON

"Earth News is very, very well-produced, and always seems to get interviews with people that the listeners either know or can easily relate to. The 18-34-year-old audience is very responsive to it. As far as Off the Record, it seems that for the most part, it gets artists of a slightly higher caliber than anyone else. Same goes for the Superstar Concert Series—both shows are just that: superstars.

It's very easy to do business with Westwood One. Frank De Santis has been more than cooperative with WRND. He bends over backwards for us, and we certainly appreciate it."

—Michael Costello, Program Director, WRMO/New Orleans



Rock Album Countdown host Mike Harrison in Westwood One's Studio A.

terial, from regularly-scheduled series to one-time-only special events, from concerts to count-downs, from speciality shows to exotic remotes live-via-satellite. Who can forget the impact of the live Asia concert from Japan last December, or last year's marvelous US Festival '83 coverage? With all Westwood One has to offer, it's difficult for a radio station *not* to do business with them.

Next, there's quality. Westwood One is home to one of the most experienced staffs of writers, producers and engineers in radio. Their air talent is stellar, their equipment state-of-the-art, their support staff friendly and thorough. Westwood One has great follow-through.

Then, of course, there's the consideration of cost efficiency. The bottom line is simple: Norm Pattiz' trailblazing systems of barter advertising and mass distribution have brought otherwise financially prohibitive programming easily within reach of any radio station. Now that's what I call providing radio a valuable service!

Westwood One's accomplishments symbolize the very growth of radio during the last decade, and bode well for its continued collective well-being. For all this, we are indeed grateful.

Harrison is program director of KMEF-FM/Los Angeles and founder of Goodphone Communications Inc.

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MILAM AUDIO congratulates Norm Pattiz on WESTWOOD ONE's outstanding ten year growth as the leader in the production and distribution of radio programs, concerts and specials.

We wish to thank Westwood One for contracting Milam Audio as a major audio supplier during the construction of Westwood One's prestigious multi-track mobiles built since 1981.

A special thanks to Westwood One project engineers Arnold Rosenberg, Biff Dawes and Richard Kimball for their very fine assistance and professionalism.

We sincerely hope that Westwood One's next ten years will be even more successful than its first.

Jerry Milam
Jerry Milam

WE'RE PROUD TO BE PART OF A WINNING TEAM



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Since they started producing concert programs for radio more than four years ago, Westwood One has progressed from hiring remote recording companies to operating two mobile studios of their own.

"After having been in business for about five years producing short features, music and interview specials, lifestyle features and countdowns, we decided to get into recording concerts for the radio," explains Richard Kimball, Westwood One's vice president/director of artist relations.

The people at Gilley's, the monumental country venue in Pasadena, Texas, had asked Westwood One if the company was interested in doing a country concert series. "One deal later," Kimball continues, "we began producing 52 concerts a year from the 24-track studio Mickey Gilley has on his premises.

"Not too much later, we began producing 26 concerts a year for our rock stations and another 26 for our black affiliates."

In their first year of producing concert programs, Westwood One spent nearly a million dollars on remote recording. "Then we realized that for half a million dollars," says Kimball, "we could create our own remote recording division with a state-of-the-art truck and staff it with top-flight professionals. It didn't take a genius to see that we could save hundreds of thousands a year, and maintain total quality control."

Kimball hastens to point out that the quality of the product they were getting from the outside recording companies was excellent. "The move was more of a financial concern."

Westwood One Mobile Studios: On The Move For Concerts

Recording Division Opens New Studio To Meet Demand
BY DAVID GANS



(Clockwise from top): The Concertmaster, aka "The Truck," backstage at the US Festival; Biff Dawes, Genesis' Phil Collins and intern engineer Joe Reisman inside the Concertmaster after the group was recorded for the Superstar Concert Series; the new Cleveland-based studio, aka "The Bus."

The Westwood One Concertmaster mobile recording studio, christened in April '82, was designed and built by Biff Dawes, who'd worked with Westwood One as a member of the Wally Heider remote crew and now works for the company full-time, with maintenance engineer Dave Faragher, director Doug Field and audio consultants Dave Brand and Jim Seiter.

"Our growth in the radio concert business led us from hiring people to make our tapes to having our own recording truck," says Richard Kimball. "Now it's taken us to where we need to operate two."

In the 45-foot Coachcraft trailer are an MCI JH-600 console with 36 inputs and 24 outputs; a pair of Ampex MM-1200 24-track decks; an Ampex ATR-102 two-track deck for mastering, augmented by a Technics 1500 reel-to-reel and four Technics M-85 cassette recorders; a Sony color video system with a remote-controlled zoom camera; an Eventide harmonizer; a Lexicon 200 echo; and a collection of other outboard gear which is constantly being updated.

According to Kimball, the need for mixing concert tapes was taken into account in the design. "While all the other trucks we'd used were very good to record in, they couldn't be used for post-production, because as a rule their monitors were right on top of the console, which made it acoustically inaccurate.

"So we designed our trailer with the monitors set back from the console and tuned so they're accurate for mixing." The

continued on page 27

David Gans is the music editor of The Mix magazine and associate editor (West Coast) of The Record magazine

Westwood One Provides "The Essential Audio Component"

Video Producers' Viewpoint

BY MICKEY SHAPIRO & MARTY CALLNER

Conventional wisdom has dictated that the audio element of a long-form music presentation is, at best, an ancillary one. Having produced long-form concert and/or feature programs for video presentation with acts such as Fleetwood Mac, Hall & Oates, Pat Benatar, Stevie Nicks, Christine McVie and Eurythmics, we take the view that the creative integrity of top acts demands an audio component which is consistent with the artist's creativity—thus our choice of Westwood One as our audio partners.

In planning a video project with any contemporary music group, we

Mickey Shapiro, a prominent Beverly Hills-based entertainment attorney, and Marty Callner, producer/director of more than a hundred HBO music specials, are partners in Callner/Shapiro, a firm specializing primarily in music video production.

"The Westwood One truck parked outside of any venue is a standard of quality."

stress the importance of the Westwood One organization in the same manner that we demand excellence from our lighting crew and camera operators. Beyond the state-of-the-art capability of the Westwood One mobile recording studio, it's the expertise of the Westwood One team which makes their participation in our shows absolutely essential.

From our experience, we find the Westwood One people are obsessed with that horrible disease known as "music addiction"; from Norm Pattiz to Richard Kimball to Biff Dawes (in the truck), everyone at

Westwood One shares a love of contemporary rock music. Beyond professional interest, everyone at the company demonstrates the enthusiasm of hard-core fans.

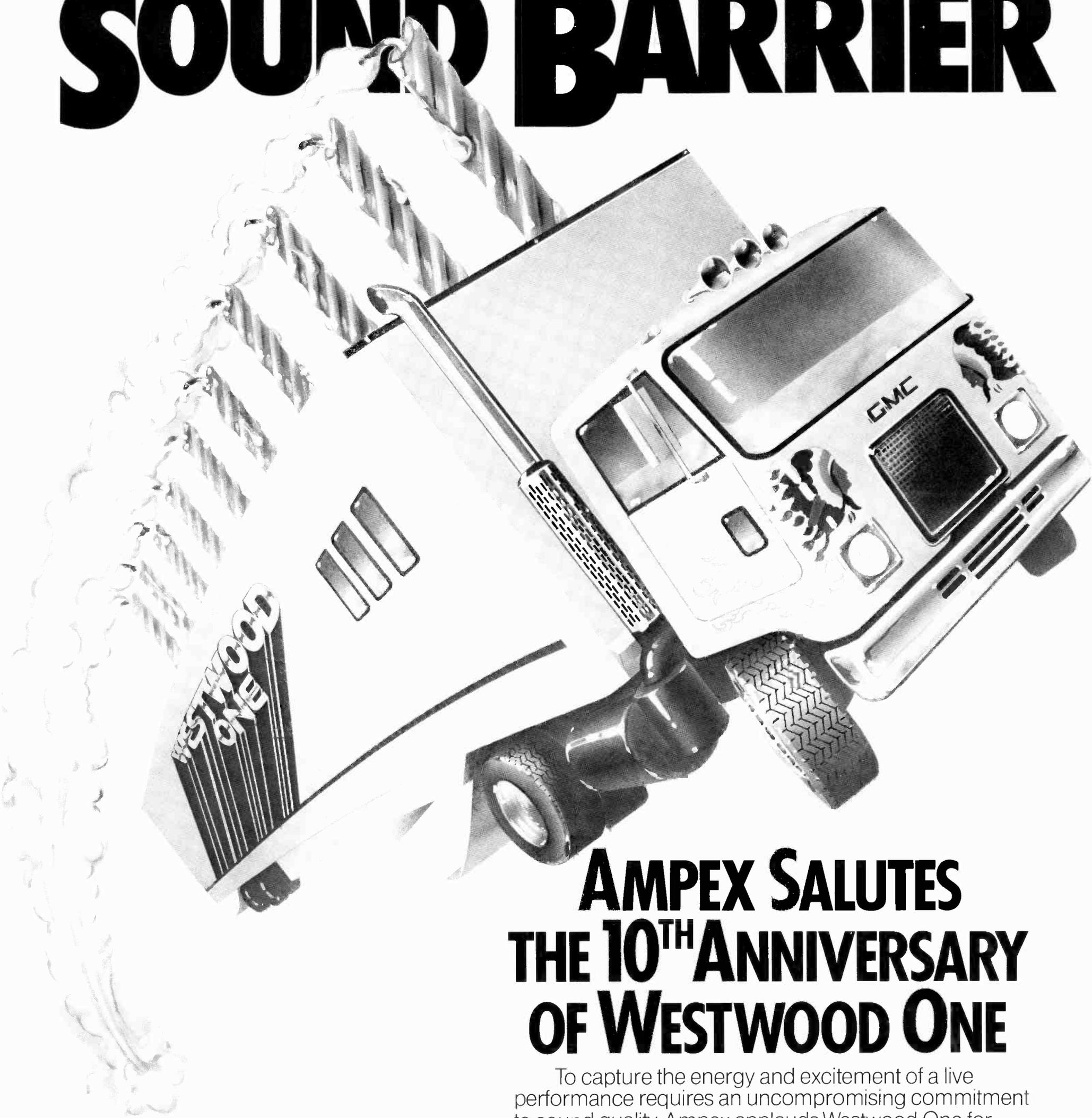
In producing a show, it's imperative to be surrounded by a team of professionals who first and foremost care about the music, and who are committed to presenting it in a video setting which will display the music in its best possible form. We have found that our "partners" at Westwood One are caring professionals, and they'll always consider the interest of the artist and his work to be the paramount consideration in any creative judgment.

The Westwood One truck parked outside of any venue is a standard of quality, and a clear message to the artist that the audio component of his show will be of the highest caliber, and, more importantly, that the producers of his show are committed to excellence.



Westwood One's Concertmaster mobile recording studio recently recorded Christine McVie and her band at the Country Club in suburban Los Angeles for a concert simulcast with MTV; pictured backstage after the show are Westwood One's Richard Kimball (left), McVie, and Mickey Shapiro.

BREAKING THE SOUND BARRIER



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Statistics don't always tell the tale. On the other hand, when one considers the sheer volume of programming emanating from the production facilities of Westwood One, those numbers are impossible to ignore.

At this writing, Westwood One is responsible for the production, sale and distribution of more than 28 national radio programs. In 1983, the company produced more than 200 live concerts, 150 specials, some 5,000 short features plus 500 hours of other regularly-scheduled programs.

This prodigious output will be heard on approximately 3,300 radio stations in every major market, representing every major radio format—the result being that as Westwood One looks toward its second decade, it will produce more programs for more radio stations than any network or syndicator in the business.

But as we pointed out earlier, the numbers don't tell the whole story: The volume of Westwood One's programming is matched by its quality and diversity. Combining those three elements has been of major significance in Westwood One's growth and continued success.

"We've always been wary of locking ourselves into supplying programs for one or two formats," says Norm Pattiz, "because radio is simply too fluid a medium to put all of your resources into one specific area. You need flexibility to control your own destiny, and we think we have that in abundance. More than 70% of the stations we do business with are also affiliated with other networks. And those stations come to us because we give them quality programs they simply can't get anywhere else."

In categorizing the breadth and depth of Westwood One programming, the concert arena is a good place to start. Even before the construction of the company's first mobile recording studio in 1982, Westwood One did more concert business than anyone. Now, with two mobile studios on the road, that status isn't likely to change.

In Concert, Westwood One's bi-weekly series of rock concert events from around the country, has become, in a few short years, the most listened-to rock concert series on the air. The list of top artists and groups who've appeared on the 90-minute program includes Men at Work, Stray Cats, Kansas, Huey Lewis & The News, Blue Oyster Cult, Billy Idol, Judas Priest, Joe Jackson and many others.

Yet what also separates *In Concert* from other rock radio concert series is the fact that the performers don't necessarily have to be household names to make the roster. Over the years, *In Concert* has helped to break many an act on the way up, including Quiet Riot, INXS, Flock of Seagulls, Krokus, U2, The Fixx, Berlin, Scandal, Tommy Tutone and Marshall Crenshaw.

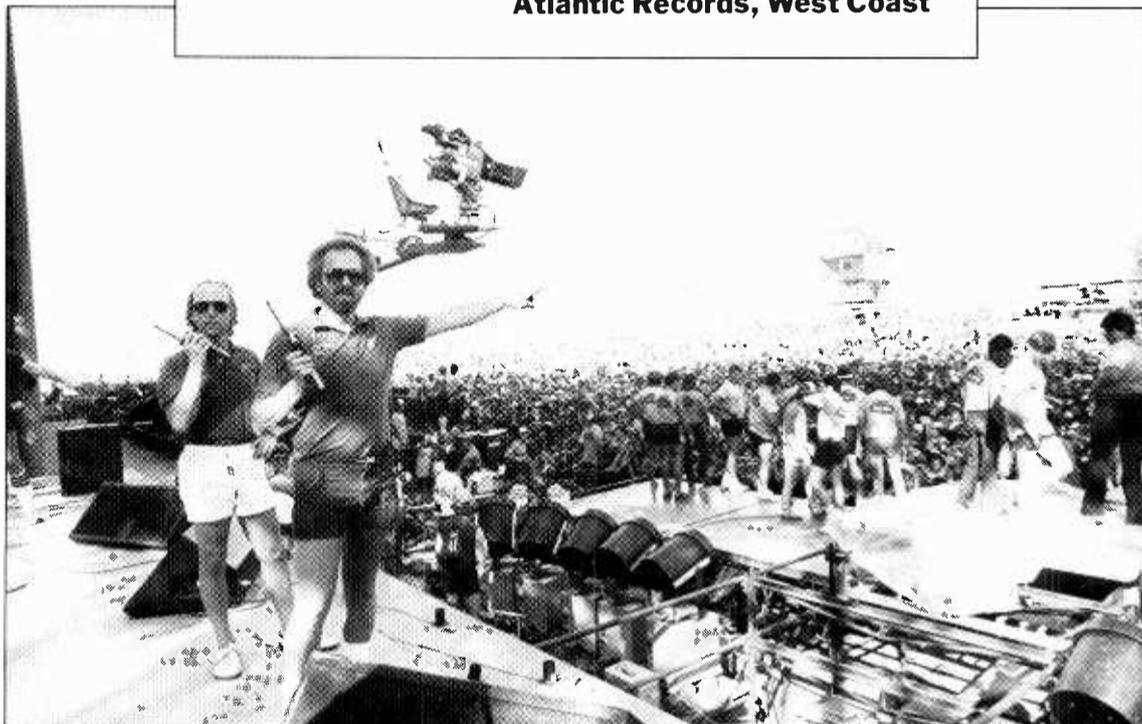
"We've always been selective when it comes to breaking new acts," says Robin Wren, Westwood

Programs, Personalities & Producers: Westwood One's Heart & Soul Volume, Diversity and Quality Keys to Programming Success

BY JAMES BROWN

"It's important that Norm is a very visible person within the industry. You're able to contact him at any time. He makes himself accessible."

—Paul Cooper, Vice President/General Manager, Atlantic Records, West Coast



Norm Pattiz (foreground) and Robin Wren on the US Festival '83 stage at high noon on "Heavy Metal Day": more than a quarter-million fans filled the natural amphitheater, stretching from the stage to the surrounding hilltops near San Bernardino, California.

One's director of concert programming. "Sometimes we've combined them on a program with more established artists. And by forming a relationship with them early in their careers, we've been amply rewarded with their trust and support later on. They know they can count on us, because we've been there from the start."

What *In Concert* provides for rock radio stations the *Budweiser Concert Hour* serves a similar function for the black radio marketplace. This, too, is a bi-weekly concert featuring such well-established artists and groups as Quincy Jones, Smokey Robinson, Jeffrey Osborne, the Chi-Lites, Gladys Knight, the Pointer Sisters, Maze featuring Frankie Beverly and Chaka Khan. And among the relative newcomers showcased on the program are the Dazz Band, S.O.S. and One Way.

Last summer's *Superstar Concert Series*, sponsored by Coca-Cola/Sprite, established another Westwood One beachhead on the rock radio market. The premiere series was broadcast by more than 400 stations and featured such artists as Genesis, Fleetwood Mac, REO Speedwagon, Stray Cats, Sammy Hagar, Men at Work and Loverboy, and drew the highest Bruskin/Omnitel ratings for young adults in radio history.

The final '83 *Superstar Concert*, which featured Journey, delivered a 36.9 share of the audience, according to Bruskin/Omnitel.

The phenomenal success of last summer's series prompted Westwood One to expand the *Superstar Concert Series* from 10 programs to 26 in '84, featuring exclusive performances from the likes of Genesis, Stevie Nicks, Asia, Pretenders, Pat Benatar, John Cougar Mellencamp and Journey.

Westwood One also produces a series of *Pop Concerts*, which has thus far included such performers as Olivia Newton-John, Little River Band, Kool & The Gang, Crosby, Stills & Nash and Rod Stewart. In future months, Michael McDonald and Christopher Cross will be featured as well.

Westwood One's policy of going after exclusives, says vice president/director of artist relations Richard Kimball, will remain an important company foundation. "We go after exclusives so stations know that if they want the Stevie Nicks concert, it's only available from Westwood One. It's good for the artists, for the station and for us. Knowing the concert's available only once a year, the stations treat it as a special."

Once the performances are recorded and mixed for *In Concert*, the *Budweiser Concert Hour*, the *Superstar Concert Series* and *Pop Concerts*, the master tapes are delivered to Westwood One's West Coast headquarters. There, staff producer Lynnsey Guerrero, assisted by staff engineer Fred Lindgren,

produce the completed program.

In country, it's safe to say that just about every major artist and group in the business passes through the doors of Mickey Gilley's famed Texas nightclub. Hosted and produced by Jim Duncan, with Westwood One staffer Robert Young the associate producer, *Live From Gilley's* is heard on more than 400 radio stations nationwide and has spotlighted Willie Nelson, Emmylou Harris, Alabama, George Jones, Tammy Wynette, Charley Pride, Ricky Skaggs and Tanya Tucker, among many others.

"When you walk into a radio station with the lineup of talent we can deliver in all of our concert series, it's hard for them to say no," says Thom Ferro, Westwood One's vice president/director of station sales, "particularly since we've established the track record of commitment to quality concert programming that we have over the years."

While Westwood One has established dominance in the national radio concert arena, it's no less a force in the area of weekly series incorporating music and interviews. Once again, the Westwood One presence cuts across a wide variety of formats.

Off the Record Specials with Mary Turner began as a special two-hour interview with the Rolling Stones, and has since gone on to become the most listened-to

rock radio interview series on the air. It's heard on more than 300 stations in the States, throughout Canada, Australia, New Zealand and the Orient, and is also broadcast worldwide via Armed Forces Radio and the Voice of America. Written by Marcia Hrichison and produced at Westwood One Studios by Hrichison and staff engineer Bill Levey, the program features the rock & roll elite, and is hosted by perhaps the best-known rock radio personality in the business.

"Mary gets the top people because they trust her," Pattiz points out. "She's known some of them for years. They're friends. And I think when you're comfortable with someone, there's no question it makes the performer more at ease, more willing to talk about themselves and to reveal just what makes them tick. Mary has that quality to bring it all out. And I think the success of her show is a reflection of just how well she does it."

Sid McCoy, host of Westwood One's *Special Edition*, has that quality as well. McCoy has been a major figure in the black radio marketplace for many years now. His musical knowledge, and a resonant voice that moves through the air like finely cut velvet, help bring this weekly music and interview series to life. The *Special Edition* lineup has included Ray Parker Jr., James Ingram, Quincy Jones, Lou Rawls, Rick James, Angela Bofill, Al Jarreau, Chaka Khan, Earth, Wind & Fire, George Benson and many of the other artists McCoy has interviewed over the years. *Special Edition* is written and produced at Westwood One Studios by Karen Shearer, with assistance from associate producer Robert Young and chief engineer/director of studio operations Michael Jordan.

Star Trak Profiles, hosted by Westwood One staff air personality Phil Hendrie, is a fairly recent addition to the Westwood One lineup. Written and produced by Bert Kleinman, it's a long-form spinoff of the *Star Trak* short feature, which is a contemporary hit radio-oriented series hosted by Vicki McCarty that features music and interviews with such pop luminaries as Air Supply, ELO, Donna Summer, Bob Seger, the Police, Rod Stewart and Paul McCartney.

The *Rock Album Countdown*, the original barter-syndicated AOR countdown program, is hosted by longtime radio personality and KMET-FM/Los Angeles program director Mike Harrison. The program chronicles the Top 20 albums from *Radio & Records'* weekly AOR chart, in addition to featuring interviews with some of the performers on that list. Written and produced at Westwood One studios by Lynnsey Guerrero, with engineer Fred Lindgren at the controls, the two-hour *Rock Album Countdown* now features a three-minute *London Report* hosted by famed Capital Radio personality Roger Scott.

Another well-respected radio veteran, Walt Love, presides over *The Countdown*, a weekly series written and produced by Robert Young that presents the Top 25 black music tracks as listed by *Radio & Records*, plus interviews with the various featured artists. Westwood One's regularly-scheduled long-form programming also

WESTWOOD ONE



Top Row (from left): Norm Pattiz, John Denver discuss Grammy radio special; Vicki McCarty, David Lee Roth at US Festival '83; Bob Seger, Mary Turner; Robin Wren, Pattiz, Richard Kimball, Brian Heimerl set '84 Superstar Concert lineup; Page, Clapton, Beck at London ARMS benefit; studio chief Mike Jordan, host Joel Denver, writer/producer Stephen Peeples during *Earth News* session; George Carlin guests in-studio with Dr. Demento; engineer Fred Lindgren, producer Lynnsey Guerrero during *In Concert* session.

Middle Row (from left): Bureau chief Aidan Day at WW1's London office; producers Lorre Crimi-Johnson, Kaye Wilson-Andrews, Bill Levey in *Rock Chronicles* pre-production; *Shootin' The Breeze* host Jackie McCauley; David Perry, Bert Klein-

man prep for US Festival special session; computer billing ace Jomi Dixon-Reitz (seated) and assistant Emily Winthrop; Ozzy Osbourne, Pattiz at US Festival '83; engineer Ray Cline; *Special Edition* host Sid McCoy.

Bottom Row (from left): WW1 International director Suzanne Olson; *Playboy Advisor*, *Star Trak Profiles* host Phil Hendrie; *Playboy Advisor* producer Peeples, Pattiz, Bunny Karen, *Playboy* magazine West Coast editor Stephen Randall; *The Countdown* host Walt Love; engineer/producer Bill Levey; host Jim Duncan, Pattiz, Mickey Gilley launch *Live from Gilley's* series; producer Robert Young gives completed *Dr. Demento* program to post-production whiz Dennis Regan; Spanish Marketing Division Chief Chris Nevil.

dives into other areas of the music world. *The Rock Chronicles* is a weekly hour-long show that takes a thematic look at the heart, music and lifestyles of the rock community. Hosted by long-time WNEW-FM New York air personality Dave Eerman, this AOR-oriented series covers the gamut, from regional rock to rock films, studio musicians, producers, songwriters, heavy metal, rock video and so on. *The Rock Chronicles* is written by Karen Shearer and co-produced at Westwood One by Shearer and staff engineer Bill Levey, with Lorre Crimi-Johnson serving as associate producer.

Rock & Roll Never Forgets, written and produced by Bert Klein-

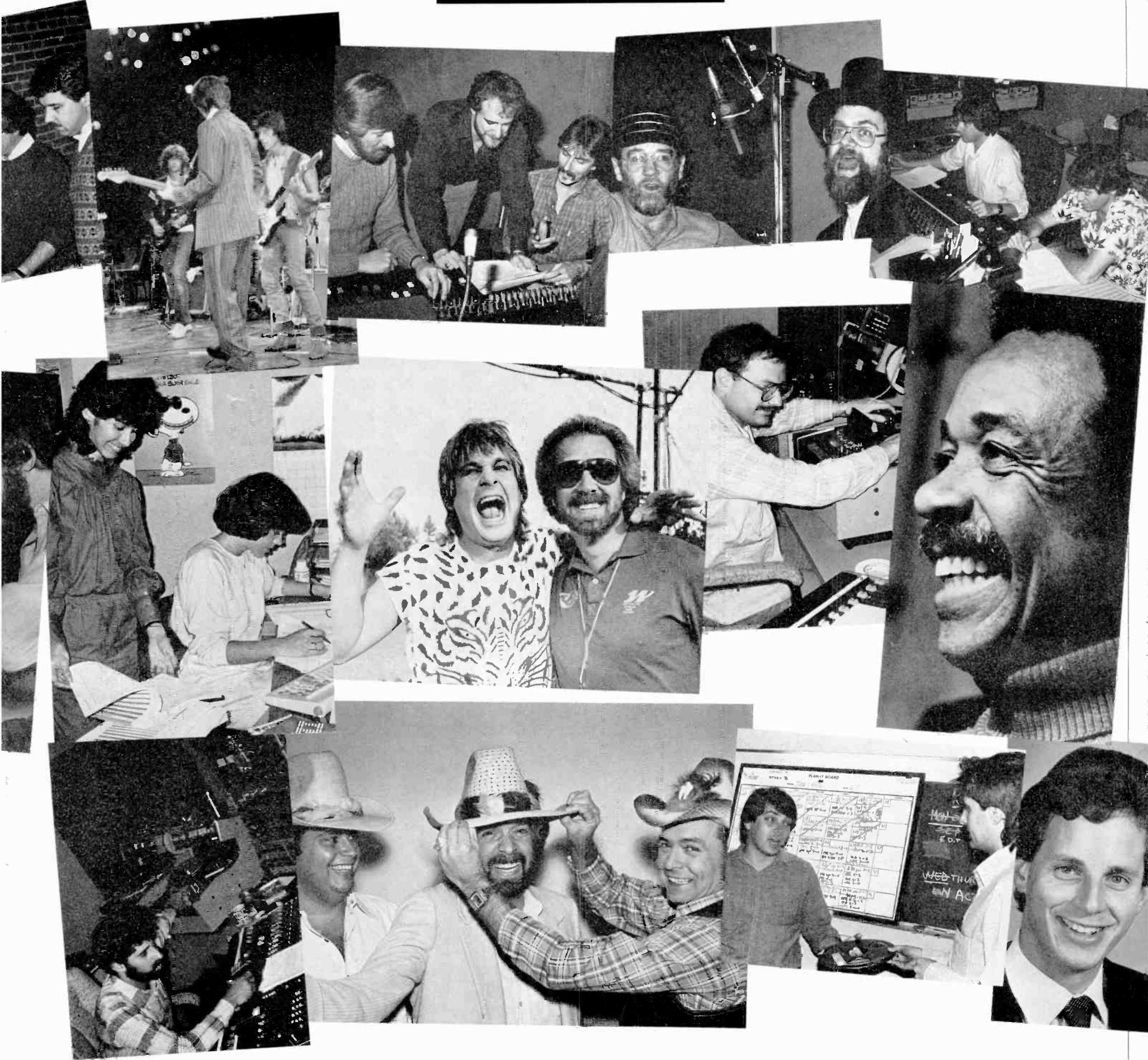
mar, and hosted by Mary Turner, is a three-hour series that profiles some of the legends—John Lennon, Jim Morrison, Janis Joplin, Jimi Hendrix and others—whose influence on rock music was, and remains, as relevant today as ever.

Finally, inimitably, there is Dr. Demento. To say there is no other program quite like the *Dr. Demento Show* is a vast understatement. At least on this planet. Suffice it to say the Good Doctor presents the most bizarre collection of music anywhere, generates more fan mail than any other Westwood One performer and is heard on more than 150 radio stations nationwide. Demento writes and produces his program at Westwood One with assistance

from associate producer Robert Young and chief engineer Michael Jordan.

On the short feature front, Westwood One has developed a similarly diverse group of programs, each one tailored to meet a particular programming need. Most programs are heard twice daily Monday through Friday, with each show running about two and a half minutes.

Off the Record, Mary Turner's original rock interview and music program, is now heard on more than 200 stations across the country. It's written and produced by staffer Kaye Wilson, with engineer Fred Lindgren at the board. The aforementioned *Star Trak* series, written and produced by Lorre



Crimi-Johnson and engineered by Bill Levey holds the distinction of being the first daily short feature produced and distributed by Westwood One.

Earth News, radio's longest-running alternative entertainment and news magazine, has been available exclusively from Westwood One since early 1983. Hosted by Joe Denver, *Radio & Records*' contemporary hit radio editor, *Ear-to-News* spotlights CHR and AOR recording artists and their music film and television personalities and best-selling authors. Westwood One producer/editorial director Stephen Peoples writes and produces the program, with Michael Jordan at the console.

The *Playboy Advisor*, that wise

and witty sage of *Playboy* magazine, also dispenses his wisdom on the radio, offering advice to listeners on just about anything from sex, love and marriage to choosing that perfect bottle of wine. Phil Hendrie hosts the show, produced in conjunction with *Playboy* magazine by Peoples with Levey engineering.

Black radio is also well-served by Westwood One's short features. Hosted by Lee Bailey, *Tellin' It Like It Was* capsulizes momentous events and profiles important people in black history. The program is written and produced by Karen Shearer, with Robert Young serving as associate producer and staffer Ray Cline engineering. And covering important people

and events in contemporary black music is *Shootin' the Breeze*, written and hosted by Jackie McCauley, produced by Crimi-Johnson and engineered by Cline.

"The main thing we look for in short features is that they have to be programs able to stand on their own," Norm Pattiz says. "They're not out there to 'fill space.' Radio stations and advertisers have neither the time or inclination for fillers. On the other hand, if you give them a program that's unique enough to stand by itself, you're in business."

At the outset, Westwood One got started with a special—the 24-hour *Sound of Motown*—and specials have remained an integral part of the company's program-

ming. Last year's 12-hour *US Festival Special*, which aired during the Labor Day weekend, not only set new records in terms of its audience, but was tagged by critics and programmers alike as "the next best thing to being there." The marathon re-creation was produced by a Westwood One team headed by Bert Kleinman, who hosted with David Perry. In a national year end poll of programmers conducted by *The Album Network*, the program was voted *National Radio Special of 1983*. Westwood One will repeat the show this year.

The Rock Years: Portrait of an Era is the definitive history of album rock from 1965 to present, written and produced by Klein-

man and hosted by Perry. And Westwood One's broadcast of the original Ronnie Lane ARMS benefit concert, recorded last fall at London's Royal Albert Hall by famed producer Glyn Johns, will be an exclusive '84 presentation of the momentous gig at which legendary British rock guitarists Eric Clapton, Jimmy Page and Jeff Beck shared a stage for the first time ever.

Numbers may not be everything, as we said earlier. But they surely help tell the Westwood One story: success by paying attention to programmers, advertisers and listeners, and then delivering what's needed.

James Brown is former radio editor of the Los Angeles Times.

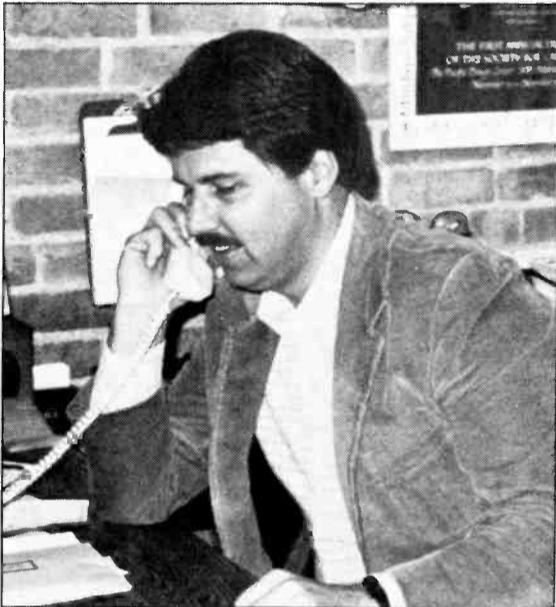
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WESTWOOD ONE

**Westwood One Expanding
Into Spanish-Language,
International Markets**
New Divisions Created at End of '83
BY ETLIE ANN VARE



The latter part of 1983 brought plans for specific areas of expansion to Westwood One: a new International Division, an office in London and a Spanish-language programming and marketing division.

"We get probably a dozen concepts for new projects a week," says Brian Heimerl, the company's vice president/operations, "but it's mostly people saying, 'Gee, if you did this...' That's just not the way we operate. We're looking for people who have ideas and can implement them, can follow through. We need to make not only an investment in dollars on a new idea, but a considerable investment in time. We're concerned with a project on which time is being used effectively."

Heimerl calls hiring the right people the key to the success of Westwood One's expansion program, and both Norm Pattiz and Heimerl have much confidence in their new team members. Chris Nevil comes to the Spanish Marketing Division from Caballero Spanish Media. Suzanne Olson moves to director of Westwood One International from the international marketing department of Elektra/Asylum Records. And Aidan Day, who heads the new London office, put in many years with the BBC and was, more recently, program director of Capital Radio, Britain's best-known commercial station.

"The reason we're expanding into the Hispanic marketplace," says Heimerl, "is that it's an area to which we feel we can contribute in a major way, both in terms of high-quality production and by providing vehicles for national sponsors. They're very aware that the target audience is one they want to reach, and we've had a number of sponsors actually ask us if we plan to do something in that area."

In January, after only a couple of weeks in operation, Nevil and the Spanish division secured exclusive rights for the domestic U.S. to broadcast coverage of the 1984 Summer Olympic Games from Los Angeles to Spanish radio. "We'll be making a major investment in personnel, technical support and satellite time to present the Games," Nevil reports.

In a textbook example of critical path method and good business timing, the new Spanish Marketing Division meshes perfectly with the International Division. Not only can programming produced domestically in Spanish be marketed to Spanish-speaking countries worldwide, but Spanish-language acts internationally can be procured for broadcast in the United States.

"In the past," Heimerl notes, "we've been selling our programs in markets throughout the world when stations would contact us. But it was almost an afterthought. Our concerts and *Off the Record Specials* are already heard in many countries, as well as being on Armed Forces Radio and the Voice of America. But we've never really tried to turn it into a profit center, until now."

Making Westwood One International a profit center

*Etlie Ann Vare is a Billboard contributor and freelance writer in Los Angeles.
continued on page 27*

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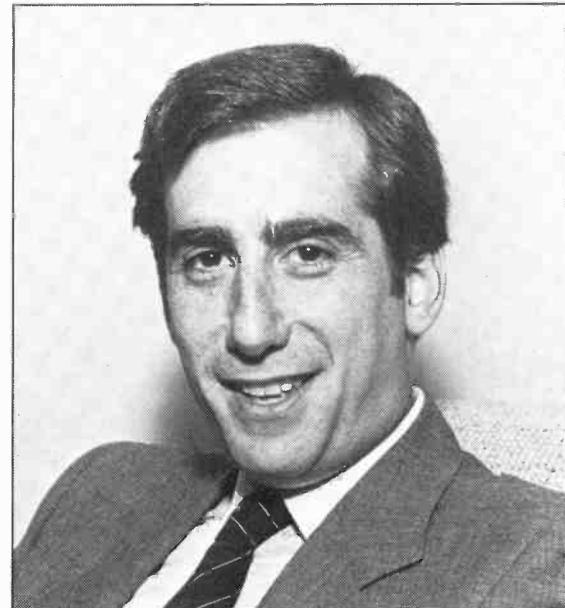
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Expansion Starts At Bottom Line

C.F.O. Levine on Financial Groundwork



**"A combination of bank financing
and good tax planning permitted
us to achieve our goals."**

Arthur Levine, a certified public accountant and attorney, was Westwood One's financial consultant between 1978 and June, 1983, when he joined the company fulltime as executive vice president and chief financial officer. He earned his B.A. in finance/accounting from the University of California at Los Angeles in 1973, and received his J.D. from Columbia Law School in New York. Prior to joining Westwood One full-time, Levine worked four years with the Los Angeles entertainment-oriented accounting firm of Gelfand, Rennery & Feldman (1975-79) and a year with the L.A. law firm of O'Melveny & Myers ('82-83).

Levine offers an overview of the financial groundwork he and Pattiz laid to pave the way for the company's wholehearted expansion into the national, and international, marketplaces.

"When I met Norm Pattiz six years ago, he told me he was pleased with the progress Westwood One had made to that point, but that he had one major complaint: why did he have to pay so much money in taxes?"

"From my perception, Norm was a creative entrepreneur who was able to consistently increase the company's gross revenues. His clear understanding of the industry, and of Westwood One's potential within that industry, had helped him achieve that constant growth.

"My initial objective was to structure the finances of the company in such a way that we could internally generate the funds needed to purchase our own facility, build our own studios and produce more programming.

"A combination of bank financing and good tax planning permitted us to accomplish those objectives. We purchased commercial real estate, operated through subsidiary sub-chapter five corporations and purchased a lot of equipment subject to investment tax credits.

"Our next goal was to provide sufficient capital to the business so it could grow and flourish to the organization it is today. Our commercial lenders, City National Bank, believed in us from the first, and have remained our primary commercial lenders, now providing approximately \$3 million in commercial credit.

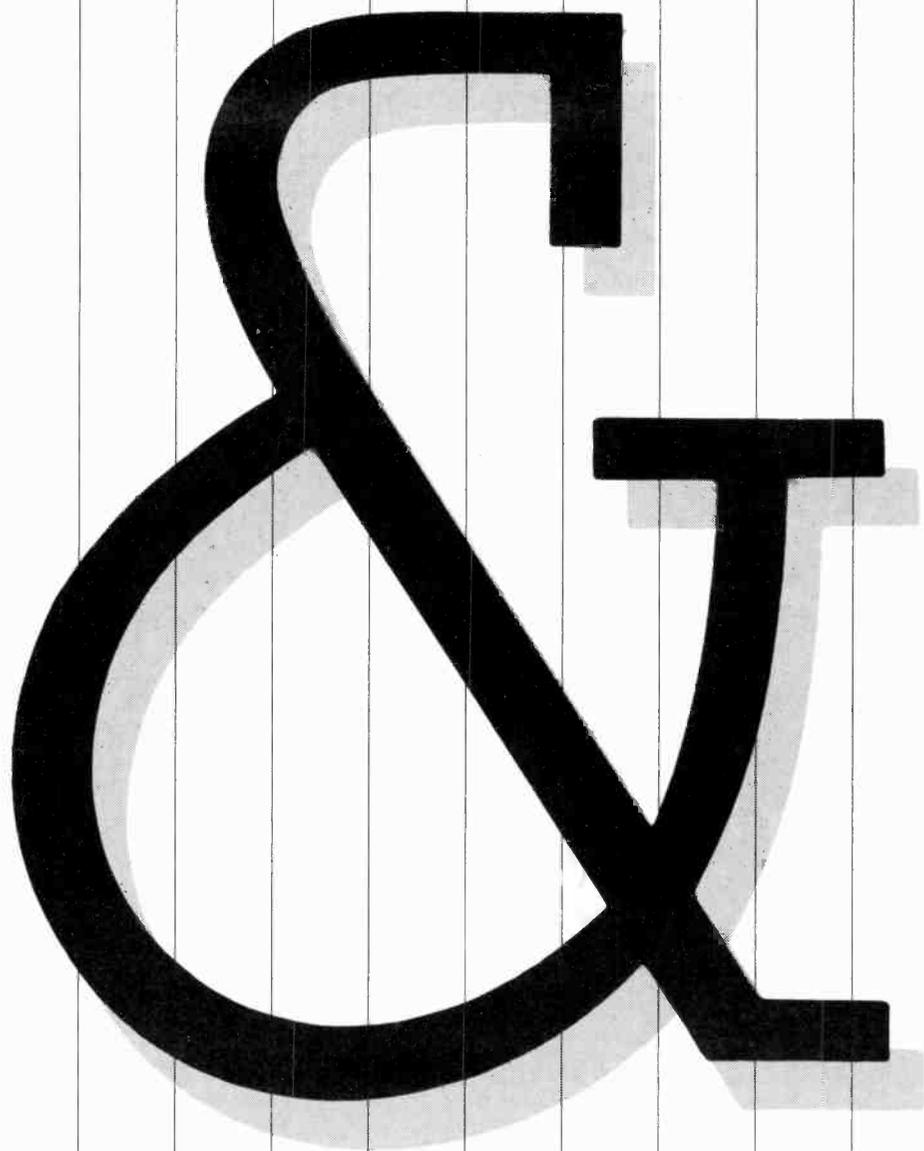
"Although we've rarely used these funds because our accounts receivables and cash flow are excellent, the bank has consistently bent over backwards in helping us to reach our goals.

"Today we're actively expanding on the financial foundation we began putting together six years ago, as Westwood One moves into a variety of new markets and formats, both domestically and internationally.

"And now, I join Norm in asking, 'Why do we have to pay so much money in taxes?'"

—Stephen Peebles

**WE'RE A WINNING COMBINATION
WESTWOOD ONE**



THE GROUP
Public Relations

Bob Gibson

Ramon Hervey II

Patti Mitsui

Wayne Rosso

To "Normal" Norman;
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De Dencato



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WESTWOOD ONE

Creativity, Professionalism
Top Westwood One Priorities
Artist Exposure Only Part
Of WWI's Value To Record Companies
BY ED ROSENBLATT



From personal experience, I can testify to the outstanding professionalism of the Westwood One organization. And I don't toss that description around lightly—such a reputation must be earned. In the assistance it has provided to record companies, recording artists and other segments of the music industry, Westwood One has clearly set a standard of excellence that other broadcasting production firms can strive toward.

Creativity under pressure is a key element of Westwood One's success. Time and again, they have devised solutions to difficult broadcasting problems. In recent months, I've had the opportunity to observe first-hand how resourceful they can be when faced with seemingly insurmountable challenges.

Rosenblatt is president of Geffen Records.

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WESTWOOD ONE

Westwood One Builds Confidence,
Is Sensitive To Sponsor Needs
From The Ad Agency Viewpoint
BY CHARLES TRUBIA



One can hardly pick up a trade publication these days without seeing either an article or advertisement on Westwood One being the number one producer of nationally-sponsored radio programs. There is no doubt, with more than 28 vehicles, that Westwood One fields an excellent choice for the advertiser.

However, you may be surprised that our support for Westwood One has little to do with size or variety. Ted Bates clients have enthusiastically sponsored Westwood One programs virtually right from the inception of the company, and we had the same warm feeling then, in the days of two shows, as we do today, with 28-plus. The reasons for this warmth can be summed up in two words: confidence and sensitivity.

Trubia is senior vice president/television & radio for Ted Bates Advertising.

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**GOOD
SHOWS!**

Goodphone
COMMUNICATIONS, INC.

**CONGRATULATIONS
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**Pat Benatar
Neil Geraldo**

RISING STAR ENTERPRISES, INC.

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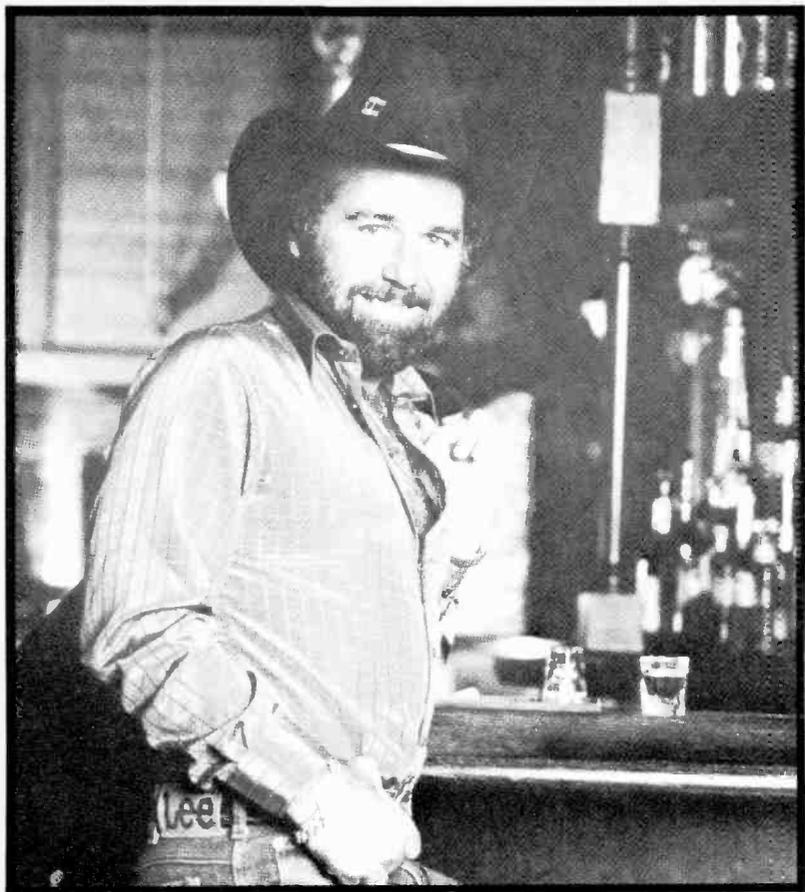
It's great to work
with people who understand
the problems, concerns
and fears of the talented
individuals that make up
this crazy industry.

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*Congratulations and
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Johnny Lee

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Mickey Gilley

"Live from Gilley's" is available on a barter basis from **Westwood One**, largest producer of nationally sponsored radio programs, concerts, and specials.

Congratulations Westwood One, We are glad to be a part of your family!

Sincerely,

Mickey, Johnny, Sherwood, David, and Sandy

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Congratulations on
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We look forward to
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Norm, you're
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A handwritten signature in cursive script that reads "Murray Shapiro".

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Speedwagon

AND



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YOUR HIGH STANDARDS OF PROGRAM PRODUCTION."

IT'S BEEN A GREAT DECADE MAKING GREAT RADIO TOGETHER

BERT KLEINMAN

Bert Kleinman Programming, Inc. 875 Via De La Paz, Pacific Palisades, CA 90272

WESTWOOD ONE

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means, in some ways, going back to square one in the radio syndication business. While much of Westwood One's success story is due to the creative use of the barter system to supply programming, the internationally-distributed tapes will generally have to be stripped of commercials and sold for cash.

Other stumbling blocks Heimerl anticipates having to overcome are language barriers and tariff restrictions. He sees currency devaluation as minor (all payment will be made net U.S.) and distribution as a mechanical factor of mailing tapes or hooking up satellites. Says Suzanne Olson: "You have to appreciate how different each and every territory is—you have to work the packages to their needs. Formats may have to be changed. You have to communicate, educate, break barriers that have never been broken. But already we've had programs on in Thailand, France, Venezuela, Canada, Australia, Spain—it's terribly exciting."

Satellite distribution is another field of expansion for Westwood One—a means to create an instant network through uplinks and downlinks worldwide, or certainly nationwide. Headed by Heimerl and director of satellite operations Gilbert Kuang, the Westwood One Satellite Network team has utilized WESTAR IV, NPR, Mutual and SAT-COM birds for stereo concert simulcasts with such video outlets as HBO, MTV and Showtime, as well as for special projects like transmission of exclusive reports from the 1983 US Festival.

Heimerl notes that Westwood One plans to do more and more instantaneous transmission in the coming years. "But frankly," he emphasizes, "we've always felt that the technology is only as good as what it's distributing. A lame radio program is a lame radio program, whether you send it by satellite, on disc or on tape."

With the London office established to give Westwood One "a presence in the United Kingdom" as Pattiz puts it, the company administration decided to boost visibility in the international marketplace as a whole by attending the first MIDEM to present an international radio forum, held in Cannes last January. Pattiz represented the U.S. on a panel discussing various international programming issues, joined by top programming execs from such countries as Britain, France, West Germany and Italy.

"We don't feel we've saturated the domestic markets we're in," Heimerl says. "But radio is constantly changing, and the planet keeps getting smaller. It's time to approach the Hispanic and International marketplaces aggressively."

"We worked with Westwood One on the live Asia telecast from Tokyo, and I was impressed with how professionally it was handled and how well it came off."
—John Barry, Program Director, KMKJ-FM/Portland

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monitors are custom DiMedeo cabinets with Altec 604E drivers and Mastering Lab crossovers. The interior of the truck is designed and finished with the same care accorded any world-class studio, making it possible to mix concerts on the same equipment with which they're recorded.

Since hitting the road two years ago, the Concertmaster has crisscrossed the country dozens of times, recording concerts for the company's myriad live programs and doing occasional gigs for outside clients such as Journey, Foreigner, both US Festivals and many more. "We've even been hired to do sound for CBS Sports," notes Kimball, who's assisted in lining up talent and events by Robin Wren, Westwood One's director of concert programming. "We've done football and basketball games for them."

If someone wants to use the facility, Westwood One will rent it out "if it's available," Kimball continues. "But we have a welcome problem in that we're using it so much for our own needs that it's seldom available—and never for any long-term projects." Westwood One recorded more than 200 concerts in 1983, Kimball adds, "75% of them with our own unit. It's movin' all the time."

Westwood One's recording needs have grown quickly, and last year an opportunity arose which company chief Norm Pattiz found too good to pass up. "We'd been doing business with the Recording Connection (a Cleveland-based remote concern) for years," he says, "and when Arnie Rosenberg left the company, we started talking about building a truck of our own to be based in the Midwest. We took a look at what we'd been spending with the Recording Connection over the past couple of years, and again our decision was made for us: For less than we were spending to rent a truck, we could build and operate one of our own."

Westwood One's second mobile recording facility, put into service at the end of January, is a 40-foot MCI bus (that's Motor Coaches Inc., not the recording equipment manufacturer), which Rosenberg says was chosen for its reliability.

Inside are a custom Sound Workshop console with 50 inputs, 24 outputs and 48-track capability; two MCI 24-tracks and two MCI 1/4" mixdown decks; an MCI Autolock synchronizer which can be used to link the two multitrack recorders and/or generate time code for video work; Westlake near-field speakers

powered by Hafler amplifiers; a Lexicon 200 digital reverb and two PCM-41 digital delays; a Valley People rack with six Kepexes and four Gain Brains; and limiters by Orban and UREI.

"The console has full automation, so we can do a computerized mix on location," Rosenberg notes. The bus carries sufficient cabling to operate 1000 feet from the stage and 250 feet from power, and if fewer than 30 inputs are needed the snake can stretch to 2000 feet.

The design of the new vehicle "takes into account every mistake I ever made," says Rosenberg. "We worked out all the bugs prior to building this studio."

Each of the mobile units has a small but luxuriously-appointed lounge which serves several purposes. Soundproof, acoustically-treated, equipped with audio and video monitors and connections to the mixing console's inputs, the room can be used as an isolation booth for voiceovers, on-location interviews and vocal overdubs. Fold-out beds enable crew members to sleep in the unit, saving hotel and rental car costs, Rosenberg notes. Other comfort features of the lounges include plush furniture and a computerized bar.

This year, Westwood One is scheduled to produce 52 concerts for the rock market, 39 for black stations, and 52 country shows at Gilley's. Kimball notes that many of these concerts feature two acts, "so you can see how we end up recording a couple hundred concerts a year—and that doesn't take into account the specials that will come up."

Kimball is also justly proud of the work his company did on the recent "Asian Invasion" concert from Tokyo's Budokan. "It represented so many firsts that we had to be the ones to do it, even though we may have lost some money on it," he says. "This was the first live stereo broadcast—and the first simulcast—from Japan to the States, and it was the largest live-via-satellite broadcast ever, with 220 radio stations." In addition to the MTV simulcast, Westwood One recorded Asia's other two Budokan concerts; a new concert program will be created from the three shows and presented over the network later this year.

In 1984, Westwood One will do major simulcasts in conjunction with HBO, Showtime and MTV and exclusive concerts featuring the Pretenders, John Cougar Mellencamp, Pat Benatar, Stevie Nicks, Michael McDonald and Christine McVie. "Our growth in the radio concert business led us from hiring people to make our tapes to having our own recording truck," says Kimball in conclusion. "Now it's taken us to where we need to operate two."

Design, John Van Hamersveld; Editorial Direction, Stephen Peeples; *Billboard* Special Issues Editor, Ed Ochs; Production Assistance, Tom Drennon, Drennon Studios, Abie Chabez, Gore Graphics and Peter Sherman Photo Service; Contributing Photographers, Neal Preston, Sam Emerson, Michael M. Marks, Peter Sherman, Jacqueline Sallow; Advertising, Christine Matuchek.

Congratulations

... to Norm Pattiz and Westwood One, producers and distributors of "The Playboy Advisor" radio show, on ten tremendous years as the best in the business.

—PLAYBOY MAGAZINE



10 YEARS

IN THE BUSINESS...
... OF EXCELLENCE

Congratulations, Norm
from your friends
at



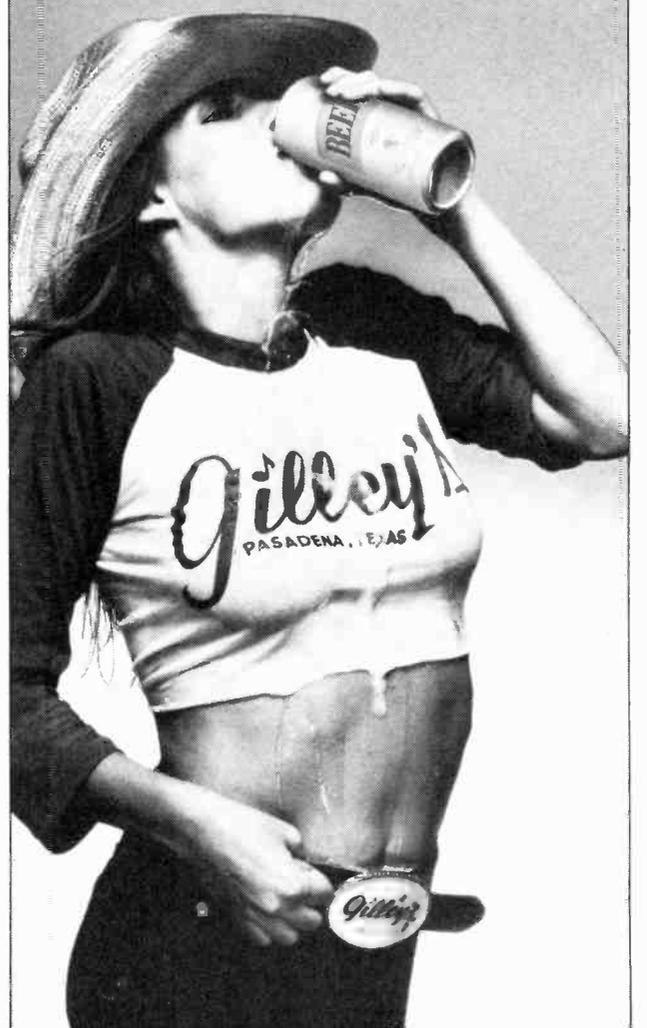
WNEW-FM 102.7
salutes
Westwood One
on its 10th
Anniversary
and
wishes them
many more.



WNEW-FM — A Metromedia station

CHEERS TO YOU
WESTWOOD ONE

JONATHAN EXLEY
PHOTOGRAPHY



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Confidence is critical in radio, and not just in the area of station clearances, although that is vital. Westwood One has always made us feel confident that our shows were clearing, and when there were problems in this area (and who sometimes *doesn't* have clearance problems), we would be the first, not the last, to know about them.

We always had confidence in the quality of the productions; confidence in the company's management, where investment spending to constantly upgrade facilities seemed routine. Today, the industry at large has a much more positive view of national radio syndication. However, in the early days of Westwood One, establishing reliability was more than a full-time job.

Balancing confidence is sensitivity to the needs of advertisers and their agencies. Cancellations, constantly changing campaign flights, copy problems—these are generic to the industry. Although most of our suppliers attempt to facilitate our needs, Westwood One has never failed to accommodate even our most severe demands.

Rising costs and efficiencies is another area of agency and client concern, and again, Westwood One has been extremely reasonable. There has never been the cavalier philosophy of analyzing the marketplace, with the intention of optimizing returns based on conditions. The mood is rather one of a partnership, where small increases in the cost of doing business are shared.

Sensitivity to follow-up is another important contribution, and not just in the area of reporting proof of performance. Providing literature, visuals and audio productions for client and trade meetings, conventions and presentations is standard operating procedure, as is the availability of Westwood One personnel to sit on panels, provide seminars or donate their time for public speaking, which is so necessary if we are to continue to promote our medium.

In summary, we and our clients have enjoyed an excellent working relationship with Westwood One, glad to have been a part of a company that has not only grown quickly, but in effect was the catalyst in establishing a credible industry.

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A prime example of Westwood One's superb technical and logistical skills is their live-via-satellite broadcast of Asia's concert from the Budokan Theatre in Tokyo to 220 radio stations in the United States. Concurrently, MTV broadcast the video signal via satellite to the States. The *Asian Invasion* thus became the biggest stereo simulcast in radio history.

The task of transmitting live in stereo from Tokyo to radio stations on the other side of the world was enormous, and had never been attempted before. Many of those involved in the event—Geffen Records not the least of them—had much at stake in the project's success, so it's truly amazing to consider that this unprecedented broadcast was accomplished without a single technical difficulty.

Westwood One was also intimately involved in other aspects of the *Asian Invasion* concert. At the request of the band and their manager, Brian Lane, a Westwood One crew flew to Tokyo to record and mix Asia's three Budokan concerts last December 6, 7 and 8, and to mix the sound for the live-via-satellite broadcast of the December 7 performance.

Westwood One achieved other pop music milestones that evening. The *Asian Invasion* broadcast was the first of its kind to be done without market exclusivity. The band asked that it be handled that way to make the concert available to any radio station that wished to carry it. The result: the broadcast reached an audience estimated to number more than 20 million people. Asia, Geffen Records and all the other companies involved came away from the experience very pleased—and that's something of a pop milestone, too.

Another recent project further illustrates the invaluable know-how Westwood One has to offer. When Sammy Hagar, Journey guitarist Neal Schon, bassist Kenny Aaronson and drummer Michael Shrieve decided to form a group, since named HSAS, and tour Northern California last November, Geffen decided to record them for a live LP. Our company utilized the services of Westwood One's mobile recording studio and its technical crew to record several performances. I spent half of one of the shows inside the studio, and came away highly impressed. The facility was top-flight, the personnel at the boards thoroughly in control. The results can be heard on HSAS's debut album *Through the Fire*, as well as on an installment of Westwood One's *In Concert* series.

The Westwood One organization is, simply put, made up of *pros*. They're also good people—individuals who solve problems rather than create them. When the recording industry needs them, Westwood One's ready to help.

Congratulations to Norm and my friends at Westwood One since we design all your advertising together it didn't seem fitting to create an ad without you or Brian.

Drennon Studio

**Westwood One's Future:
Keeping The 'Q' In Quality,
The 'E' In Exclusivity
Pattiz, Westwood One
Always Ready To React Quickly
BY STEVE POND**



More than four and a half years ago, when Norm Pattiz looked around his new warehouse and chuckled, he didn't just feel that Westwood One had arrived. He also figured, he says, that his outfit had a real future. "That's when I started to feel comfortable about the company," he recalls. "That was also the first time I really felt that Westwood One was going to be here in 20 years."

The radio business has changed significantly since Pattiz began his company in 1974, and it's also changed since that evening in 1979. When he started, he says, AM Top 40 still ruled the roost, with FM on the upsurge; then AM faded and AOR stations took over; now AORs are battling a pesky newcomer called contemporary hit radio, which looks suspiciously like an update of the old Top 40 format.

And since they plan on being around 20 years, Norm Pattiz and Westwood One have a stake in future changes. That doesn't mean Norm's crystal ball is filled with

visions of radio's future—instead, it means that he's keeping his eyes open and is ready to react.

"It's hard to predict the formats that'll be in favor five years from now," he muses. "But we don't have to do that at Westwood One. The direction radio is going right now is not something we created, nor is it something radio itself created. Nine thousand individual businesses don't get together to create trends.

"Frankly, I don't see us at the cutting edge of any trends in radio. What we do is react to the direction radio goes, and as long as we're in a position to react, we're okay. Changes will continue to happen in every format, and that's nothing to be afraid of." He grins. "If nothing else, it'll give us more things to do."

And Pattiz can see lots of things to react to on the horizon. For one, there's video, the new darling of some record industry folk and a frightening new force to some in the radio business. "Video is changing things, no doubt about it," Pattiz observes. "But I don't think it's going to change the nature of radio significantly. Not to become too esoteric, but I'm almost McLuhan-esque in my feeling about the purposes radio and television serve. They're two radically different mediums.

"There's no doubt that if you play a video over and over on TV and play a song over and over on the radio, it burns out faster on TV. I don't have a million research studies to back that up—it just

does, okay? I don't see video as any direct threat to radio, although radio has to be aware that in the area of sponsorship and advertisers, video could have very serious implications. Any time two mediums are going after the same advertisers, there's going to be competition. That means it's time for radio to promote its medium very aggressively."

Westwood One, he says, has even helped the video revolution: the company in the last couple of years has simulcast some concerts with HBO, Showtime, MTV and the like, "and it's created more events for us to become involved in, and more exclusive broadcasts."

Exclusive: now there's a word Pattiz sees heading in an unfortunate direction, and a case in which he'd love to reverse the tide of the radio business. "As far as I'm concerned, 'exclusive' means you are the only source for that material for a prescribed, reasonable period of time," he says. "If it ceases to mean that, as it apparently has to some other companies, then it can mean you were the only person in the room doing the interview during that hour. If we cheapen it like that, we'll simply have to place the same value on another word that means the same thing. Why screw up the language?"

Besides preserving the language, Pattiz has some other goals for Westwood One in the coming years.

"One specific goal is to increase the size of our marketing operation and gain parity with our com-

petitors in that area. We'll also be moving into related areas like television, and getting involved more heavily in areas like satellite distribution. Last year we bought *Earth News Radio*, and it's quite conceivable opportunities will come our way for further acquisitions. And since we've opened our London office, we'll be much more active in the international market."

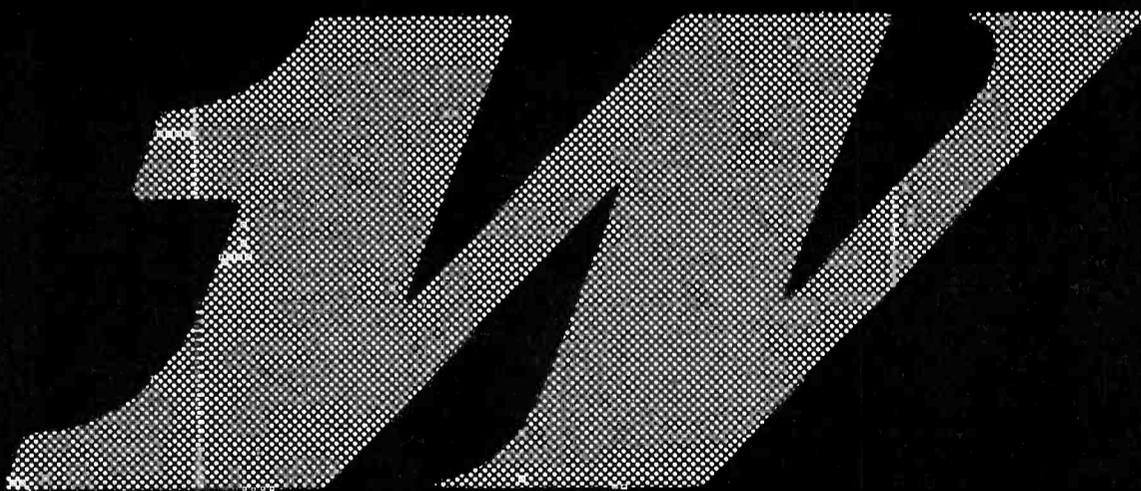
Of course, Pattiz knows the competition—these days, chiefly the networks—has its own plans for the future. That competition, he says, has definitely gotten stronger since he started in the business.

"They've gotten much better," he says. "And the big beneficiaries of that are the listeners and the radio stations. Quality is now much better than it was. I mean, ABC cannot afford to put programs on the air that are markedly inferior. Their programs are good, or they wouldn't be in the marketplace.

"In that sense, Westwood One is on the cutting edge of one aspect of this business: making sure that the quality of programming is high. When we go out and do an US Festival, ABC's gotta try to do something along those lines. That keeps the pressure on all of us.

"But frankly, we've always known that without letters like ABC or NBC or CBS in front of our name, we have to go an extra mile. And that's what we'll continue to do."

**CONGRATULATIONS
ON TEN YEARS OF SUCCESS**



— With Appreciation —

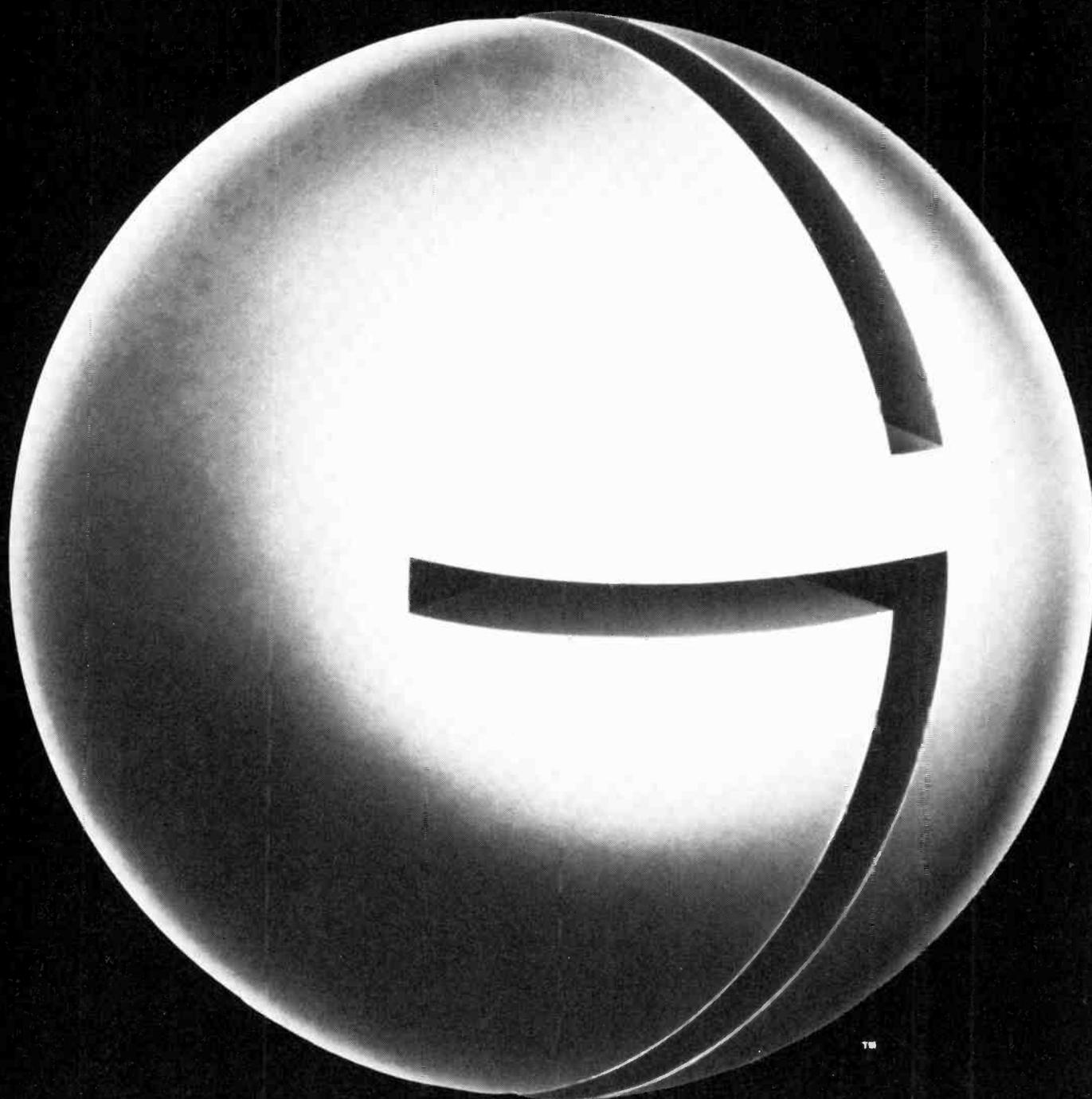
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Star Trak

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Tellin' It Like It Was

Daybook

AMBITIOUS NEW PARTNERSHIP

Soundworks Studios Expanding

LOS ANGELES—Veteran recording engineer Roger Nichols and Charles Benanty, co-owner of Soundworks Digital Audio/Video Studios in New York, have formed an ambitious new partnership encompassing studio operations, audio and video consulting, production and related services.

Their new umbrella company, Soundworks Technologies, is being finalized now, with two major recording artists reportedly expected to complete the inner circle of financial backers. Nichols and Benanty have been mulling the venture for over two years, and Nichols himself recently relocated to New York, where he's now helping to launch the new complex.

The Soundworks studio facility will remain a focal point for the expanded Soundworks Technologies

operation, but Nichols envisions a wide array of technical and creative services that will extend well beyond a conventional studio operation or production company. Several divisions are planned, starting with a hardware arm.

The hardware division will encompass existing studio operations, digital equipment rental and off-line video editing operations in both one-inch and three-quarter-inch media. A production division will also be set up to develop both album and video projects.

Central to these and other projected activities under the Soundworks aegis are the principals' advocacy of digital technology. Nichols notes that until last week, when Atlantic Records installed Sony multi-track digital equipment in its New York studios, Soundworks was the only fully

digital facility in New York.

"We've fallen into this niche," Nichols says, alluding to the demand for consulting services on digital recording, another key feature of the new venture. "People have been approaching us with various problems in using digital, largely because we were the only studio, and because of our involvement with artists like Donald Fagen, whose solo album was a major test for multi-track digital."

In particular, he notes, recording clients accustomed to "bicycling" tapes between different studios have met with obstacles when switching to digital systems, since fewer studios offer digital gear and the variety of different, incompatible digital systems limits such options. One immediate need the company will fill, then, will be to trouble-shoot such projects from their inception, to avoid costly production snags, such as dropouts or blanks in digital masters played back on systems thousands of miles from the original recording site.

"We've actually been doing that for a while, on projects such as the new Joe Jackson album," says Nichols, who reports that Jackson was unsure of which digital system to use when mixing down his multi-track digital master tapes. Nichols' solution was to bring all four major digital mixing systems—including two-channel systems by Sony and Mitsubishi, 3M's four-channel recorder, and JVC's stationary head two-channel unit—into Soundworks.

"We weren't doing a shootout to prove that this system was better than that one," adds Nichols. "We just wanted him to be able to be comfortable with the systems, and decide for himself." He notes similar consulting assignments with producer Russ Titelman on recent Warner Bros. albums by Paul Simon and Christine McVie.

Nichols notes that the question of compatibility between digital systems has also led to plans to make Soundworks the first studio to offer three complete multi-track digital systems. In addition to its existing 3M system, the firm is negotiating for delivery of multi-track configurations from both

(Continued on page 36)



SWITCH HITTER—Biamp Systems' new "bimix" series of mixing consoles uses a unique combination of fully modular input/output units and versatile circuit rerouting to afford a single system that can be transformed from multi-track recording console to live-performance mixing desk simply by using its own control elements and repatching. The special input/output modules meanwhile allow any combination of from one to 24 outputs and from eight to 40 inputs, depending upon user needs. When set up conventionally, the console is a full 16-track modular mixing console incorporating 16 output busses, two cue busses, two effects sends and stereo monitoring.

dbx Consolidating In Newton

NEW YORK—BSR North America now plans to consolidate operations for all divisions and departments of its dbx Inc. arm in the firm's Newton, Mass. headquarters, concurrent with the return of Jerry Ruzicka as vice president of marketing and sales, a post he held from 1979-82.

The move also returns marketing, sales, service and warehousing for the consumer products division of dbx to Newton, where its professional products division, research and development, and manufacturing departments remain. The consumer division operations had recently been based in BSR's Blauvelt, N.Y.

facilities.

Newly appointed president David Kennedy will now oversee all dbx operations in Newton. Kennedy asserts the consolidation in Newton, where dbx will operate from enlarged quarters, will permit "closer coordination and improved coordination between all departments and divisions."

Ruzicka, who served as the company's vice president of new business development during 1983, will now oversee marketing and sales for both consumer and professional product lines here and abroad. He will also oversee audio recording and technology licensing programs for dbx.

Miami's Mark III Teams With Studio Center Sound

MIAMI—A good neighbor policy with a twist is providing a major selling point for Mark III Productions, a North Miami audio/video production facility. Because it shares the same address as Studio Center Sound Recording, Mark III is designed to interface its own one-inch video production facilities with Studio Center Sound's 24-track audio recording system.

According to Mark Treble, president of Mark III, his operation's own control computers can thus operate the Sony/MCI recorders and console in Studio Center Sound should a project require it. Thus, Mark III is eyeing a potential client base that would now include video music as a growth stock.

The young production operation is also offering its own in-house directors, art department and other services, including a mobile production coach, a Bell jet helicopter and a 65-foot yacht with onboard video equipment.

The main shooting stage is 2,750 square foot. Sony BVH 2000 one-inch recorders with slo-mo are the heart of the video recording system, which also includes a variety of digi-

tal effects, film and slide chains, dubbing and other post-production capabilities. Off-line three-quarter-inch editing facilities are included, and the main studio building also includes a theatre with 20-foot V-Star projection screen and two separate directors' booths.

Audio at Mark III's own studio is also Sony/MCI-based, providing an eight-track system for clients who don't need a full 24-track configuration.

Firm's mobile production coach utilizes one-inch videotape recorders, full A/B roll, three-quarter-inch editing with seven camera capability, switching through a 3 ME switcher with chroma key. Audio encompasses a 16-output console used with eight-track and two-track recorders, with basic outboard signal processing and noise reduction. A viewing lounge, generator and air conditioning are also provided.

Treble acknowledges that advertising agencies and corporate clients are the first target for the firm, but he's also looking ahead to home video projects as an eventual business area.

The facility is at 14875 N.E. 20th Ave., North Miami, Fla. 33181.

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Renovation At Kajem Recording

NEW YORK—Kajem Recording, a 24-track recording facility in suburban Gladwyne, Pa., near Philadelphia, has launched a \$100,000 renovation program to upgrade equipment and acoustics.

The single studio operation has switched to Studer recorders, installing both 24-track and two-track A-80 machines, the latter with half-inch stacks. Also new is an EMT 251 digital reverb unit, which joins Kajem's existing Sony DRE-2000 digital reverb, making the studio among the few to offer both systems.

Meanwhile, the studio's acoustics are being touched up with an acoustical redesign by Acoustilog. The isolation booth will be expanded as part of this program, which will also increase storage and maintenance areas.

Kajem's investment in new equipment will also include a substantial outlay for vintage tube gear, with the demand for older tube-driven electronics prompting the studio to purchase limiters, equalizers, amps and microphones with tube designs.

Thank You

Quincy Jones Michael Jackson Bruce Swedien

For Making 1983 A Real Thriller



Pro Equipment & Services

Soundworks Studios Expanding

• Continued from page 35

Sony and Mitsubishi. Apart from recording dates with those systems at Soundworks, or leasing equipment for use on dates, Nichols says the company will be able to transfer digital multi-track masters to other formats in those cases where a particular client's mixing needs may dictate such a move.

Soundworks is also assembling an "electronic newsletter" whereby the firm can keep other facilities and production companies abreast of developments in digital technology. To help build a client base, Nichols says that minor consulting requests will probably be fulfilled free of charge; more substantial projects will be completed subject to Soundworks own rate schedule.

Other high technology ventures include research into an electronic sto-

ryboard system Nichols is developing to expedite video clip and program development. "We're trying to develop a cheap system, similar to an Aurora effects unit in operation, where the user can manipulate images with a light-pen," he explains, adding that a key goal will be to create an approach that artists and directors without formal artistic training can use.

Nichols' own background in computers, which led to his creation of one of the first electronic percussion systems, the WENDEL, has also led to plans for development of software for use with MIDI-format electronic instruments.

Soundworks itself will remain open to outside business, but Nichols notes that the longterm goal is to diminish the facility's need to rely on hour-to-hour session bookings.



MODULAR DESIGN—A NAMM show browser tests a mix on the WR-8816 modular recording mixer from Panasonic's RAMSA division, being demonstrated here with Otari's streamlined MX5050 eight-track recorder. The mixer allows monitoring on all 16 input channels, and has two effect sends and two monitor sends, among other goodies in its "16 by 4 by 2" input/output configuration.

Studio Track

NASHVILLE

Woodland Sound is full, with several works in progress. Merle Haggard's Epic project is being produced by Ray Baker and engineered by Tim Farmer. Jimmy Grace Vannactor is in with producer Snuffy Miller, engineer David McKinley and assistant Ken Criblez. A McDonald's jingle is underway with Ron Chancey producing, Les Ladd at the board and Farmer assisting. Free Spirit is recording its next Nashboro album with producer Andre Montell and engineer Criblez. And Denny Purcell is mastering projects for MCA's Barbara Mandrell and Sam Neely. He's also working on a new Jerry Lee Lewis single, "I Am What I Am."

The Music Mill is churning out the following projects. Glen Sutton is producing tracks for Susan Jacks' Compleat album, with Lou Bradley engineering. Bradley and John Anderson are working on overdubs for the latter's Warner Bros. album. Producer Jim Ed Norman is working on a T.G. Sheppard project with engineer Eric Prestidge, also for Warner Bros. And Steve Wariner is recording for RCA with producer Tony Brown and engineer Jim Cotton.

LOS ANGELES

MCA act Night Ranger is wrapping up its second album at Image Recording, with Pat Glasser producing and John Van Nest engineering. Also there, Laura Branigan is recording her third Atlantic album with producers Jack White and Robbie Buchanon, engineer Juergen Koppers and assistant Keith Buckley. Art Of Persuasion is in at John Thomas Studios working on an EP, with group member Joe Ramirez and P.J. Birosik co-producing. At the Record Plant, Levi Dexter is laying album tracks, with Rick De Laneo engineering.

NEW YORK

Unsigned folk revivalists The Washington Squares are putting together their first album at Secret Society with producer Steve Burgh. Another unsigned act, J.F.B., is mixing an EP at Electric Lady with producer Jake Flaeder.

ELSEWHERE

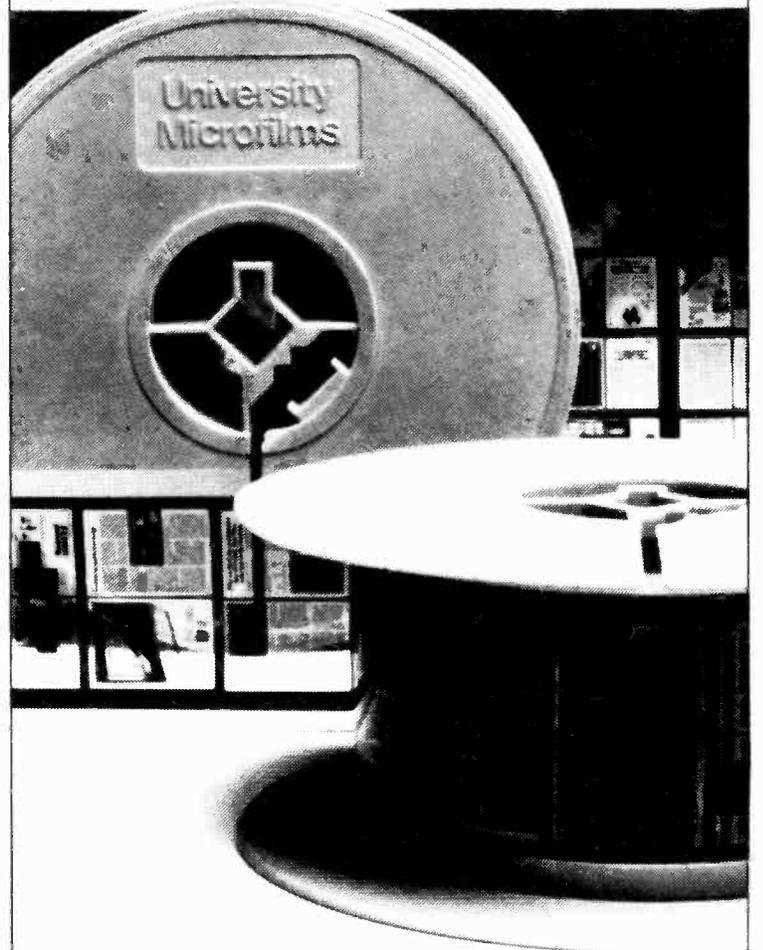
At Kajem, Gladwyne, Pa., producer Skip Drinkwater and engineer Mitch Goldfarb are working on Judy Mowatt's Shanachie album, with guest appearances by Sly Dunbar, Robbie Shakespeare and Rita Marley. Harvey Mandel is producing his own album at Chicago's Seagrape Recording Studio, with engineers Tom Haban and Mike Konopka.

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

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Talent & Venues

Fogelberg 'Stretching Boundaries'

Singer/Songwriter Broadens Scope With New Projects

By PAUL GREIN

LOS ANGELES—After nearly a decade as one of America's top singer/songwriters, Dan Fogelberg is anxious to broaden his musical scope.

"I've been successful," Fogelberg says. "I've proved that I can do it. Now I really want to stretch those boundaries. I'm tempted for the rest of the '80s to pick one mode of music per album and explore it.

"This fall I'll release a bluegrass album, and after that I may make another classical 'Nether Lands'-type piece, or maybe just take my band in and make a rock'n'roll album with no ballads.

"I can write a hit love song in five minutes," adds the Colorado-based artist. "That's real easy for me, but I don't want to keep doing that. It gets boring if you don't keep trying new subjects. I've said almost everything I can about love and about innocence."

That's one reason that Fogelberg's new album "Windows And Walls" has a darker edge. "It's a very dark record compared to 'The Innocent Age,'" he says. "Most of the songs deal with loneliness, alienation and desperation; there's really nothing nice about it."

If Fogelberg was looking for thematic contrast to his last album, he was also seeking to alter the texture. "I leaned on a harder edge on this record," he says, "to take it away from all the balladry of 'The Innocent Age.'"

That move, predictably, has drawn a smattering of negative reaction from some of Fogelberg's fans. "They say, 'What are you doing? We expect you to be soft and mellow and pretty.' But I wanted to get away from that image of being a soft AC bleeding heart. There's a lot more to me as a musician than that."

"Windows and Walls" is off to a fast start: It's already number 21 in only its third week on Billboard's pop album chart. And the LP's first single, "The Language Of Love," has become Fogelberg's 10th top 30 hit

Laura Branigan To Go Hollywood

LOS ANGELES—Laura Branigan is set to make her film acting debut in "Mugsy's Girls," which is being written and directed by Kevin Brodie. The film's score will be written and produced by Rob Freeman, best known for his work with the Go's.

since 1978. But Fogelberg himself gives the album a mixed review.

"I wanted to try using different words and concepts," he says, "but I don't think it's entirely successful. Some of it worked really well and some of it fell on its face. But I wasn't looking forward to following 'The Innocent Age,' because I don't think I'm ever going to top that record."

Fogelberg's next release, due in September, is a bluegrass album which he cut recently in Nashville with the all-star bluegrass band Here Today, featuring Herb Pederson and David Grisman.

"Half of it is hot bluegrass picking and the other half is Western-type ballads, waltzes and historical songs," Fogelberg says. "I'm not saying it's going to outsell 'Thriller,' but that's not what it's about. I'm making it for me and my hardcore fans—the ones who started out with 'Home Free' and 'Souvenirs' and still like those albums the best."

Fogelberg recently cut his first video, a performance piece of his current single, directed by Gary Burton. "I'm not real crazy about rock videos," he admits. "I try to watch MTV, and it gives me a headache after 20 minutes."

Nonetheless, Fogelberg is hoping to get financing for a 10-minute feature based on "Tucson," one of the songs on his new album. He says his manager is talking to such film veterans as Walter Hill and Martin Scorsese about directing the piece.

Fogelberg's manager, incidentally, is MCA chairman Irv Azoff. "He worked out some kind of deal with MCA so he could still manage my career," Fogelberg says.

Despite the fact that Azoff now heads one record conglomerate, he still knows how to fight with other record companies for the sake of his artist. "It's mostly over artistic things, like album covers and bar codes," Fogelberg says. "You will notice that on 'Windows And Walls' there is no bar code."

Fogelberg is due to start a six-week tour in late April, focusing on large halls (or "hockey rinks" as he calls them). He will be accompanied by an eight-piece band, and one of the dates is due to be taped for an HBO special.

Fogelberg has never toured internationally, and it's starting to look as if he never will. "I'm satisfied with being an American artist," he says. "I was going to go to Australia and Japan this spring, but to take the band would have meant dropping a

fortune. And as little as I enjoy touring, I'm sure not going to do it for no money."

Fogelberg isn't kidding about his disaffection for touring. "At one point, after four of five years on the road, I had this wonderful idea to rent Mile High Stadium or Red Rocks Amphitheatre and just bus the towns in; let them come to us for a change.

"That way, I could go home every night after the show, and they could all stay in hotels and eat bad food. It would give them a real inside look at the music business."

FIRST TOUR IN SIX YEARS

Carole King On The Road Again

By ROB HOERBURGER

NEW YORK—Twenty-five years after Carole King began writing songs full-time, and 15 years after she began performing, the veteran composer finds herself starting over again.

The usually reclusive King, long since uprooted from Brooklyn to a ranch in Idaho, is in the midst of her first nationwide tour in six years, proceeds of which will go to the presidential campaign of Colorado Sen. Gary Hart.

There's also been a subtle musical change: King's second Atlantic album, "Speeding Time," features synthesizer as lead instrument, and her lyrics are geared more toward social and political issues than homey singer/songwriter sentiments.

King has achieved this change by working with producer Lou Adler for the first time in seven years. Adler produced "Tapestry" and the five million-selling albums that followed. King says her reunion with Adler was motivated by creative and not commercial reasons, although it's no secret that King's sales slipped considerably after she and Adler parted in 1976.

"I left because I was looking for a change in producer and record company," King says. "It was a grope for a change, and it was a mistaken grope. Lou has a very strong effect on the direction of my music, and his feedback on my songs would motivate me to write songs in the direction he liked."

However, King admits that she would like to again reach some of the audience that was at her feet after "Tapestry," which, until Michael Jackson's "Thriller," was the largest selling album by a single artist.

"When someone has an enormous hit," says King, "there's always going to be a certain number of people who will say, 'I'm going to listen to this person for the next two or three albums.' Then, after a period when I was saying one thing and people were wanting to hear another, the market was not there for me. Therefore, in bringing 'Speeding Time' out, I have to wave the banner a little harder."

King says she was a bit hesitant about experimenting with some of the new electronic sounds on her new album. "I was listening to a lot of music with synthesizers and sequencers, and it frightened me, because it was so computerized in a lot of ways," she says.

"One record I really liked was Thomas Dolby's 'She Blinded Me With Science.' It was evocative of the futuristic, mechanical, robotic period, yet the inherent message was that there was something else. I thought, 'How does this relate to me? I'm warm, I'm friendly, I'm mother



HUNTING THE EXILED—MTV VJ Allen Hunter interviews Exile's Marlon Hargis, right, backstage at the 10th Annual Volunteer Jam in Nashville.

earth. This is the 80's; how can I make it apply to me?" So I tried to integrate that into the music."

Still, "Speeding Time" doesn't exactly sound like a Human League album. King's reliance on strong melody and traditional pop song structure remains intact, only the overall sound is more dense. Ironically, as King tried to come to terms with electronic music, her lyrics and those of Gerry Goffin went the opposite way.

"Gerry was writing lyrics about the need to reach for human values in the face of sweeping technology, and that's something that's on my mind and certainly on a lot of people's minds. I hope that with this album,

people will become more aware of the issue, and also more reassured."

Goffin and King's four collaborations on "Speeding Time" are the most on any King album since "Thoroughbred" in 1976. Goffin and King have also resumed writing for other artists. A new song by the team will appear on the new Julio Iglesias album, and they have also submitted a song to Sheena Easton.

"I am first, last and always a songwriter," King says. "After 'Tapestry,' the focus did become me and I started writing more for myself. But in a general way I have become more active in public life, and since I am a songwriter first it is a natural avenue to pursue."

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Talent & Venues

Ullman Stages A One-Woman British Invasion

By MARY ANNA FECZO

NEW YORK—A well-known media personality in her native England, with a top comedy series as well as a hit debut album on Stiff, "You Broke My Heart In 17 Places," Tracey Ullman was until recently all but unknown in the U.S. How, then, did Ullman, with no advance publicity, score a coveted week-long guest VJ slot on MTV?

The answer, according to Larry Solters, vice president of artist development for MCA, which purchased American release rights to her album, is not surprising. "Bob Pittman," he states, "liked the video."

The promotional clip for the LP's first single, "They Don't Know," made such an impact on Pittman, senior vice president and chief operating officer of Warner Amex, that

MTV invited Ullman to fill in for VJ J.J. Jackson from Feb. 13-18, when Jackson was in Hawaii opening the Pretenders' tour.

"The deal happened so quickly that a lot of the normal areas of educating the public to Tracey couldn't be opened fast enough," said Solters. "We got such a tremendous response from her week on MTV that we rush-released the single." The record jumps to number 48 in its second week on the Hot 100. While in the U.S., Ullman has made guest appearances on "The Tonight Show," "Live At Five," and "Solid Gold" and given interviews to Rolling Stone, Playboy and Interview.

The clip was directed by Stiff president Dave Robinson, whose wife precipitated Ullman's recording career when the two women met while fre-

quencing the same hairdresser. It was scripted by Ullman herself, whose protagonist's bittersweet fidelity to a once idyllic love is sustained only by her fantasy life with Paul McCartney. The video ends with a pregnant Ullman grocery shopping and dance-dragging her pom-pom scuff slippers along with a resigned bravado.

Asked about the clip's expressive poignancy within a comedic framework, the real-life Ullman is unnervingly modest. "I always wanted to be pregnant in a supermarket," she says earnestly, "dancing with a trolley to all that Muzak."

Ullman's immediate objective is to return to England to complete more scripting for her new television series. Ullman, in fact, does not predominantly categorize herself as a singer, despite the obvious Lesley Gore/Shelley Fabares inflections in her three British-released singles, "Move Over, Darling," Jackie DeShannon's "Breakaway" and labelmate Kirsty MacColl's "They Don't Know."

Stiff released Ullman's next single, "My Guy's Mad At Me," a reworking of Madness' "My Girl," on Feb. 20. American releases of Ullman's previous videos are also planned.

Although convinced from the start that "They Don't Know" was "a great song, a great video and a hit single," Solters, too, has been caught off guard by Ullman's Stateside explosion. "It's happening so fast," he says. "In the middle of February, when Tracey got to New York, nobody knew who she was."

Theresa's Tavern Loses The Blues

By MOIRA McCORMICK

CHICAGO—Theresa's Tavern has been resurrected. The legendary South Side blues haven at 4801 S. Indiana, home to a host of Chicago blues artists for almost 40 years, had been closed since Nov. 1 as a result of lease difficulties (Billboard, Dec. 10).

However, after several months of searching, proprietress Theresa Needham has come up with another location for her celebrated room, at 607 E. 43rd St., a mile from the original Theresa's and three blocks from the equally renowned Checkerboard Lounge. Theresa's new home ("a burned-out bar that's being fixed up," she calls it) should be in full swing next month.

Chicago's blues community has been instrumental in getting Theresa's II off the ground. Bill Gilmore and Rob Hecko, co-proprietors of the club B.L.U.E.S. On Halsted and, with Earl Pionke, of B.L.U.E.S. At The Earl, sponsored a benefit blues marathon at the Earl on Feb. 12 to help defray reopening expenses. Along with the proceeds from a similar event held there Dec. 4, several thousand dollars was raised for Needham's cause, according to Gilmore. The pair of benefits featured performances by Junior Wells, Sunnyland Slim, Jimmy Dawkins, Magic Slim, Eddy Clearwater, Big Time Sarah, Jimmie Rogers, Hip Linkchain and other Chicago blues artists.

Needham says she's touched by the support she's received from the Chicago blues community. "I'm looking forward to moving," she adds.

The only major change between the old Theresa's and the new one will be the size, says Needham: The new one is substantially larger. Fortunately, she says, the lease looks good, too: a one-year trial with 10-year option.

New On The Charts

LET'S ACTIVE

Let's Active moves up the Top LPs & Tape chart to 177 with their IRS debut "Afoot." Cornerstone of the group is new-music producer Mitch Easter, who runs Mitch's Drive-In Studio in North Carolina. Although he terms it a "real crummy studio," with Easter at the wheel, it's been the source of critically acclaimed records for such artists as R.E.M., the dBs and Richard Barone.

Easter recruited bassist Faye Hunter and drummer Sara Romweber in 1981 for Let's Active's debut with an opening set for R.E.M. in Atlanta. Eighteen months and several warmup slots later, I.R.S. signed the group.

"Afoot" was released last October and supported by a two-month U.S. tour, including more gigs with R.E.M. and a video on MTV.



Biggest problem facing the group now is their leader's divided attentions. "We don't make much money playing, so if he can't produce some other people we're all gonna end up broke," cracks Hunter.

The group is signed to IRS Records, (213) 469-6699.

Exile Back From Oblivion With A No. 1 Country Hit

By KIP KIRBY

NASHVILLE—How many bands come out of nowhere with a monster rock hit, fade into oblivion, then resurface five years later as a country group and land a No. 1 record on only the second try?

This unlikely scenario is the true account of former rock band Exile, which had a No. 1 pop hit with "Kiss You All Over" in 1978 and is now celebrating its first No. 1 country hit, "Woke Up In Love."

Everyone connected with Exile—from Epic to manager Jim Morey of Katz, Gallin & Morey—is surprised by the swiftness of this success. Other acts have encountered fierce resistance in navigating the transition from pop to country. Though no one doubted Exile's potential, nearly everyone expected it would take a lot more time to break the act to its new audience.

But in actuality, it took a mere five months from the time the band's debut Epic single, "The High Cost Of Leaving," was released last August to the moment when the second single

streaked to the top of the charts.

Not all groups who once headlined 20,000-seat stadiums with superstar acts like Aerosmith and Heart could be content playing state fairs and country venues. But Exile—newly signed to the William Morris Agency—says it's never been happier. Band members J.P. Pennington (the only original member still in the band), Les Taylor, Sonny Lemaire, Steve Goetzman and Marlon Hargis say they are still amazed and grateful for the warmth of their new audiences.

After the meteoric rise of "Kiss You All Over," Exile never managed to follow up its success. Two years ago, broke and without a label deal in sight, the group and manager Jim Morey met to map out a strategy for the future.

While Exile was trying to scratch out a living in bars around its home base in Kentucky, others in Nashville were having a field day with Exile-written material. Alabama scored

(Continued on page 44)



10 SPEED

Ten Speed is a white act stressing its Detroit roots with a cover of Kraftwerk's "Tour De France," a recent Black Singles chart entry.

The group's forte is synthesized dance music with a human touch, thanks to the contributions of sax man Ron Gaines. Notes Gaines, "We're trying to bring some life and personality into the often-thought-cold electronic dance field."

Lead vocalist Micki Denton formed the group four years ago and has since recruited guitarist Mark Morris, bassist Dave Hendrickson, synth wiz Steve Broughton and Dave Narcaccio on customized drums.

Ten Speed records for Quality and is currently in the studio working on its next single, "The Day The Earth Stood Still."

The group's label contact is Frank Murray at Quality, (212) 246-4352.

LAI D BACK

Danish duo Laid Back is making an energetic multiple crossover with its dark rap disk "White Horse." The Sire single sits at 2 in its 11th week on the Dance charts, 47 in its third week on the Black chart and 80 in its second week on the Hot 100.

Respected studio musicians in their homeland, keyboardist Tim Stahl and guitarist John Guldberg joined forces in 1980 and have since produced a series of charting tunes in Denmark and the U.K. Their biggest pre-"White Horse" hit was "Sunshine Reggae," which, with the help of an exotic video, made the music-tv rounds in numerous countries and led to an appearance at the Roman Festivalbar in Italy.

Laid Back is in the midst of a European tour, with a series of American dates to follow. Their U.S. debut album is set to ship next week.

The group is managed by Kjeld Wennick in Copenhagen, 38-4600.

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AMUSEMENT BUSINESS

Survey for Week Ending 3/3/84

Boxscore

The following are among the top concert grosses nationwide reported through the survey week. Included are act(s), gross, attendance, capacity of facility, ticket prices, promoter, facility, city, number of shows, number of sellouts and dates(s).

Among the top concert grosses through Feb. 21.

NEIL DIAMOND—\$923,209, 55,783, \$17 & \$15, Concerts West/Electric Factory Concerts, Spectrum, Philadelphia, three sellouts, Feb. 4, 6-7.

NEIL DIAMOND—\$653,552, 39,915, \$17 & \$15, Concerts West, Centrum, Worcester, Mass., three sellouts, Feb. 10-12.

NEIL DIAMOND—\$581,279, 35,226, \$17.25 & \$15.25, Concerts West, Civic Arena, Pittsburgh, Pa., two sellouts, Feb. 14-15.

NEIL DIAMOND—\$559,733, 33,308, \$17.25 & \$15.25, Concerts West, Riverfront Coliseum, Cincinnati, two sellouts, Feb. 16-17.

OAK RIDGE BOYS—\$547,746, 41,203 (41,733), \$16.50, \$11.50 & \$6.50, Ray Shephardson, Fox Theater, St. Louis, nine performances, seven sellouts, house sellout record, Feb. 14-19.

NEIL DIAMOND—\$537,422, 32,428, \$15 & \$10, Concerts West, Hartford (Conn.) Civic Center, two sellouts, Feb. 8-9.

BILLY JOEL—\$518, 324, 37,416, \$15 & \$12.50, Spectrum, Philadelphia, two sellouts, Feb. 13-14.

WILLIE NELSON, WAYLON JENNINGS, HEARTS ON FIRE—\$439,680, 24,454 (27,736), \$20 & \$17.50, Charlie Magoo Prods., Cow Palace, San Francisco, Feb. 10-11.

BILLY JOEL—\$247,530, 16,502, \$15, Cellar Door Concerts, Capitol Center, Landover, Md., sellout, Jan. 28.

OZZY OSBOURNE, MOTLEY CRUE—\$213,651, 16,032, \$13.50, Pace Concerts, Reunion Arena, Dallas, sellout, Feb. 16.

VAN HALEN—\$213,750, 18,500, \$11.50, Cellar Door Concerts, Freedom Hall, Louisville, Ky., sellout, Feb. 9.

BILLY JOEL—\$196,707, 13,697, \$15 & \$12.50, Brass Ring Prods., Crisler Arena, Ann Arbor, Mich., sellout, Feb. 4.

Z Z TOP, ERIC MARTIN BAND, NIGHT RANGER—\$192,956, 14,293, \$13.50, Beaver Prods., Mississippi Coast Coliseum, Biloxi, Miss., sellout, Feb. 12.

POLICE, RE-FLEX—\$171,015, 11,401, \$15, Mid-South Concerts, Mid-South Coliseum, Memphis, sellout, Feb. 16.

POLICE, RE-FLEX—\$166,170, 11,259 (13,202), \$15, Whispers Concerts, Charleston (W. Va.) Civic Center, Feb. 13.

VAN HALEN—\$155,338, 12,500, \$12.50, Cellar Door Concerts, Richmond (Va.) Coliseum, sellout, Feb. 12.

DURAN DURAN, CHRIS BLISS—\$149,167, 10,079 (14,307), \$15 & \$12.50, Evening Star Prods., ASU Activity Center, Temple, Ariz., Feb. 8.

BILLY JOEL—\$143,636, 10,200, \$15 & \$12.50, Pioneer Prods./Sound Seventy Prods., Murphy Center, MTSU, Murphreesboro, Tenn., sellout, Feb. 9.

VAN HALEN—\$141,375, 12,468, \$12.50, Cellar Door Concerts/Beach Club Presents, Charlotte (N.C.) Coliseum, sellout, Feb. 14.

WILLIE NELSON—\$131,125, 9,800 (17,010), \$15 & \$12.50, Feyline Presents, NBC Arena, Honolulu, Hawaii, two shows, Feb. 12-13.

Z Z TOP, ERIC MARTIN BAND—\$130,652, 10,696, \$12.50, Beaver Prods., Notre Dame ACC, S. Bend, Ind., sellout, Feb. 9.

VAN HALEN—\$127,437, 10,195, \$12.50, Cellar Door Concerts, Charleston (W. Va.) Civic Center, sellout, Feb. 5.

DURAN DURAN, FERRARI—\$125,949, 9,609, \$13.50 & \$12.50, Contemporary Productions, Kiel Auditorium, St. Louis, sellout, Feb. 18.

VAN HALEN—\$123,088, 9,900, \$12.50, Beach Club Presents/Cellar Door Concerts, Municipal Auditorium, Nashville, Tenn., sellout, Feb. 11.

VAN HALEN—\$121,975, 10,000, \$12.50, Beach Club Presents/Cellar Door Concerts, Civic Coliseum, Knoxville, Tenn., sellout, Feb. 10.

LOVERBOY, STREETS—\$112,248, 9,193 (11,277), \$12.50 & \$11.50, Contemporary Presentations, Peoria (Ill.) Civic Center, Feb. 9.

Z Z TOP, ERIC MARTIN BAND—\$110,688, 8,855, \$12.50, Beaver Prods., Metro Center, Rockford, Ill., sellout, Feb. 8.

Z Z TOP, ERIC MARTIN BAND—\$97,025, 7,762, \$12.50, Beaver Prods., Barn Hill Arena, Fayetteville, Ark., sellout, Feb. 11.

OZZY OSBOURNE, MOTLEY CRUE—\$93,000, 7,862, \$12, Contemporary Presentations, Lloyd Noble Center, Norman, Okla., sellout, Feb. 13.

VAN HALEN—\$90,356, 7,900, \$11.50, Cellar Door Concerts, Harrah Arena, Dayton, Arena, sellout, Feb. 7.

LOVERBOY, STREETS—\$80,598, 6,915, \$11.50, Beaver Prods., War Memorial Aud., Johnstown, Pa., sellout, Feb. 12.

CONWAY TWITTY, RONNIE MCDOWELL—\$77,762, 6,453 (8,595), \$12.50 & \$10, Jayson Promotions, Baltimore (Md.) Civic Center, Feb. 11.

OZZY OSBOURNE, MOTLEY CRUE—\$77,675, 6,349, \$12.50, Contemporary Presentations, Tulsa, Okla., sellout, fastest house sellout, Feb. 12.

BLACK SABBATH, NIGHT RANGER—\$61,559, 9,663 (5,546), \$11.50, Stone City Attractions, Reunion Arena, Dallas, Feb. 8.

KISS, VANDENBERG, HEAVEN—\$57,594, 5,059 (11,000), \$12.50 & \$11.50, Contemporary Presentations, Omaha (Neb.) Civic Auditorium, Feb. 9.

CONWAY TWITTY, RONNIE MCDOWELL—\$57,410, 5,741 (10,795), \$10, Jayson Promotions, The Coliseum, Hampton, Va., Feb. 12.

CONWAY TWITTY, RONNIE MCDOWELL—\$54,796, 4,764 (8,477), \$11.50, Jayson Promotions, Hersheypark Arena, Hershey, Pa., Feb. 10.

NEW EDITION, RUN D.M.C., FEARLESS FOUR—\$54,788, 5,144, \$12.50 & \$10.50, Stage One Entertainment/T.P. & B. Prods., Ritz Theater, Elizabeth, N.J., two sellouts, Feb. 4.

WILLIE NELSON—\$46,290, 3,640 (5,000), \$15 & \$12.50, Feyline Presents, Lahaina Civic Center, Maui, Hawaii, Feb. 14.

UB 40, THE UNTOUCHABLES, L.A. ROCKERS—\$45,279, \$4,400, \$1.75 & \$10.75, Avalon Prods., Hollywood (Calif.) Palladium, sellout, Feb. 17.

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Talent & Venues

Talent In Action

MENUDO

Radio City Music Hall, New York
Tickets: \$18

The question of where music ends and marketing begins has seldom been as bafflingly posed as it is by Menudo, the Puerto Rican pop phenomenon that began a 10-show stand at this venerable hall Feb. 14, simultaneous with the release of their first English-language album, "Reaching Out."

It would be both overly cynical and inaccurate to dismiss Menudo as a no-talent group being hyped on image alone. But it would be naive to suggest that their talent is much more than minimal.

Although Menudo inspires the kind of teenage hysteria once associated with the Beatles, they are more analogous to the Jackson Five. Like that group in its heyday, the members of Menudo are young and cute, they don't write their own material, and they have been carefully coached in what to do on a stage: their mentor Edgardo Diaz is a kind of one-man equivalent of the Motown show-biz machine of old.

But nobody ever got kicked out of the Jackson Five for being too old (Menudo's notorious mandatory retirement age of 16 has given them a shifting personnel similar to that of a professional sports team). And the Jacksons had the Motown tunesmiths to give them classic material; Menudo's music, while bouncy and catchy, is also syrupy and derivative. Their songs are cleverly crafted to appeal to adolescent ears, but there isn't an "I Want You Back," in the bunch.

It is significant that, although the capacity crowd responded enthusiastically to everything Menudo sang, some of the loudest ovations came during a medley of other artists' recent top 10 hits. The arrangements of these numbers were carbon copies of the records, and the performances were for the most part pedestrian. But the songs stood out because they were so much better than almost anything in Menudo's repertoire.

That repertoire may be improving, though, as Diaz sets his sight on crossing over. "Like A Cannonball," the first Menudo song to be written in English (everything else on the new album is a translation of an earlier Spanish-language hit), has a contemporary top 40 sound to it. As sung by new member Robby Rosa in a reedy but impassioned voice, it seemed as blandly bubbly as the rest of Menudo's songs, but quite a bit hipper.

The entire 90-minute show was very elaborate, with colorful backdrops and a troupe of lively, nubile female dancers. But there was no band; Menudo sang to the accompaniment of a tape. That would have been a tacky move anywhere, but it seemed especially so at Radio City.

PETER KEEPNEWS

RODNEY DANGERFIELD

Radio City Music Hall, New York
Tickets: \$20, \$15

Rodney Dangerfield may have built his reputation on the line "I don't get no respect," but two sold-out shows at Radio City hardly indicat-

ed a cold shoulder. The comedian got plenty of respect from the mostly college-age crowd that filled the famed deco palace Feb. 11. And the audience got a joke a second.

The only problem with Dangerfield's show was, in fact, his lightning-fast delivery. His one-liners came so rapidly that many were lost in the howls that followed each of his best jokes. For those in the back of the orchestra and the upper tiers (the "no respect seats," according to the ad), this problem was compounded by the inability to see Dangerfield's sad-sack facial expressions or catch some of the muffled lines. A handful of hecklers who refused to give up didn't help, either.

But one really had no reason to complain. After all these years, Dangerfield is still hilarious. His time-tested jabs at his own appearance, childhood, love life, family, drinking, doctor, and even his dog managed to keep Radio City in stitches from the moment the stocky, sweaty 62-year-old comic took the stage.

Dangerfield was preceded by singer John Sebastian (recently reviewed in Billboard) and a showing of Dangerfield's video, "Rappin' Rodney," which recently garnered some MTV play.

JEFF TAMARKIN

TOM BROWNE

NORMAN CONNORS & THE STARSHIP ORCHESTRA

The Bottom Line, New York
Admission: \$8.50

The Bottom Line kicked off its series of 10th anniversary celebrations Feb. 11 with a night of exuberant jazz. Opening the evening was Norman Connors & the Starship Orchestra, a tight instrumental combo with a piercing progressive style. Highlight of this set was the showcasing of two singers with widely dispa-

rate styles.

Above on keyboards. Tom Harris sang a silky ballad entitled "I believe In You And Me." Later T.J. Street invented a new genre with has-beop rap during two numbers with the group.

Arista trumpeter Tom Browne is conservative only in his dress. His hour set was a high-powered cruise through Funkytown, the Caribbean and Detroit. Browne was equally effective with his instrument and with the rack of technical toys at his fingertips. Combined with bassist Steve Piele's chords, Browne's echo effects and vocal synthesizers added a slick studio sound to the show.

Three songs into the set, vocalist Natalie Jackson came on and began a friendly bout with Browne for center stage. She's a charismatic performer with a voice equally at ease on the sultry grooves and the high notes of Browne's more traditional jazz numbers. Her talent was best displayed on the crowd-pleasing "Midnight Interlude."

Another highlight was Browne's rambling 1980 hit "Funkin' For Jamaica," featuring an animated rap between Piele and the guitarist. The title track of Browne's current album "Rockin' Radio" closed the set.

KIM FREEMAN

America Sings In 'Lonely Guy' Film

LOS ANGELES—America is slated to perform the theme song to the upcoming Steve Martin comedy, "The Lonely Guy." The song, "Love Comes Without Warning," was co-written by John Bettis and Oscar-winner Jerry Goldsmith.

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Talent & Venues

Dance Trax

By BRIAN CHIN

News and notes: Judging from the looks of the British chart, there is indeed a two-way exchange of American and British music, in the midst of the invasion here of U.K. artists. Among the U.S. acts recently on the British pop singles chart: Madonna, Gloria Gaynor, Shannon, Rockwell, Elbow Bones & the Racketeers, Barbara Mason, World Premiere, Grandmaster & Melle Mel. And guess what they have in common?

★ ★ ★

The "D.C. Cab" soundtrack (MCA) is an album to rave over, and we will. Helmed by Giorgio Moroder & Pete Bellotte, it's a fascinating, satisfying indicator of how much study that team has put into new American production styles since creating the music for "Flashdance." We frankly like Shalamar's "Deadline U.S.A." much more than their other two current singles and even (especially!) "Dead Giveaway." And "World Champion" brings forth the influential Leon Sylvers III as a vocalist in a heavy-duty setting, while Champaign's "Knocks Me On My Feet" is in the very voguish vocal group/electronics fusion mode.

We were baffled, though, by the timing of service, which indicated that clubs were once again the course of last resort in breaking this album—in direct contradiction to the strategy of the similarly slotted "Flashdance" and the newer "Footloose"—not to mention the album's unfortunate price mispositioning. We await the remixes that are said to be scheduled, and hope that all this worthy music (other guests: DeBarge, Stephanie Mills, Karen Kamon) does surface, one way or the other.

★ ★ ★

Singles: We visited our favorite import store last weekend and found the "rock" counter just as hectic as the "disco" one, with DJs nodding at the revolving labels of new British 12-inches by Thompson Twins and INXS. What we took away: Fad Gadget's "Collapsing New People" (Mute 12-inch), co-produced by Daniel Miller (Depeche Mode), which has melodic interest equal to "Safety Dance," but is much wilder, especially in its later stages and in an industrial-funk "Berlin" mix... Robert Gori's "Darling Don't Leave Me" (also on Mute) has already been appearing on dance-rock playlists (as has Fad Gadget), and is an unusual uptempo number which gains even more interest from the prominent vocal work by Annie Lennox. Also note two cuts on the "B" side: "Ist Wieder Da" for fans of Canadian-style disco, and "Eckhardt's Party," rudimentary electronic funk... Howard Jones' album ships here next week, and from what we've heard of it (especially the U.K. followup single "What Is Love"), Jones and producer Rupert Hine confirm the great gift for putting melody and interest in the electronic mix that the fine "New Song" suggests.

Rockers Join Forces For 12-Concert USO Tour

LOS ANGELES—Calling themselves the First Airborne Rock & Roll Division, members of Kansas, Cheap Trick, Survivor, Pablo Cruise and LeRoux, plus Doobie Brothers alumnus Patrick Simmons, are uniting for an overseas USO tour beginning in mid-March.

The troupe is scheduled to perform 12 concerts for Americans in all branches of the service: the Army, Navy, Air Force and Marines. The event is said to mark the first time a group of major rock artists has launched a USO tour.

The complete lineup of the First

Airborne Rock & Roll Division is Bun E. Carlos, Robin Zander and Rick Nielson of Cheap Trick, Phil Ehart and Rich Williams of Kansas, David Jenkins and Cory Lerios of Pablo Cruise, Jim Peterik of Survivor, Leon Medica of LeRoux and Simmons.

Billboard				Survey for Week Ending 3 3 84			
Dance / Disco Top 80							
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This Week	Last Week	Weeks On Chart	TITLE(S), Artist, Label	This Week	Last Week	Weeks On Chart	TITLE(S), Artist, Label
1	1	11	BEAT BOX—Art Of Noise—Island (12 Inch) DMD 692	40	35	13	ON THE UPSIDE—Xena—Emergency (12 Inch) 6541 EMDS
2	2	11	WHITE HORSE—Laid Back—Warner Bros. (12 Inch) 0-20178	41	42	3	I'VE GOT TO FIND A WAY—Zena Dejonay—TVI 2011
3	5	5	LET'S STAY TOGETHER—Tina Turner—Capitol 8579	42	24	12	B-BOYS BEWARE/DESTINY—Two Sisters—Sugarscoop (LP Cuts) SS 425
4	4	9	NEW SONG—Howard Jones—Elektra (12 Inch) 0-66977	43	33	6	ANOTHER MAN—Barbara Mason—West End (12 Inch) 22164
5	11	5	SOMEBODY'S WATCHING ME—Rockwell—Motown 4515-MG	44	31	8	NUMBER ONE—Aida—Vanguard (12 Inch)
6	7	11	ENCORE—Cheryl Lynn—Columbia (12 Inch) 44-04257	45	47	4	MIDDLE OF THE ROAD—The Pretenders—Sire (LP Cut) 1-23980
7	3	17	I NEED YOU/AUTOMATIC/JUMP—The Pointer Sisters—Planet (LP Cuts) BX4-4705	46	38	7	THE RECORD KEEPS SPINNING—Indeep—Becket (12 Inch) BKD 5109
8	9	7	WATCH THE CLOSING DOORS—I.R.T.—RCA (12 Inch) JW 13699	47	53	3	RENEGADES OF FUNK—Soulsonic-Force—Tommy Boy TB 839
9	6	7	THE WAY OF LIFE—The Puppets—Quality (12 Inch) QUS 055	48	37	12	THE POLITICS OF DANCING—Re-flex—Capitol (12 Inch) 8574
10	14	6	HERE COMES THE RAIN AGAIN—Eurythmics—RCA (12 Inch) PO-13711	49	40	14	REMEMBER WHAT YOU LIKE—Jenny Burton—Atlantic (12 Inch) DMD 686
11	13	7	NEW YORK, NEW YORK—Nina Hagen—Columbia (12 Inch) 44-4265	50	39	11	ACTION—Evelyn "Champagne" King—RCA (12 Inch) PD-13683
12	12	6	PLANE LOVE—Jeffrey Osborne—A&M (12 Inch) SP-12089	51	69	2	DANCING IN THE SHEETS—Shalamar—Columbia 44-04949 (12 Inch)
13	8	9	PREPARE TO ENERGIZE—Torch Song—I.R.S. (12 Inch) SP 70412	52	44	5	THRILLER—Michael Jackson—Epic 3404364
14	10	20	TOUR DE FRANCE—Kraftwerk—Warner Bros. (12 Inch)	53	61	3	I DON'T NEED YOUR HANDOUTS—Citispeak—Partytymes PT 106
15	16	6	GOT A DATE—Dionne Warwick—Arista (12 Inch) ADP 9145/711 ASI-9146	54	62	4	EVERLASTING LOVE—Vicki Sue Robinson—Profile (12 Inch) 7039
16	21	5	GIRLS JUST WANT TO HAVE FUN—Cyndi Lauper—Portrait/CBS 4R 904121	55	45	5	WILD STYLE—Time Zone—Celluloid/Moss Music 165
17	17	6	BREAK MY STRIDE—Matthew Wilder—Private I/Epic (12 Inch) 429-04312	56	64	4	ALMAAFIYSH/THE SOUL—Hashim—Cutting Edge (12 Inch)
18	41	3	IT'S GONNA BE SPECIAL—Patti Austin—QWE 029373	57	63	2	DON'T KEEP ME WAITING—Tia Monae—First Take FTR 415
19	28	6	DO YOU WANT A LOVER—Hot Box—Polydor (12 Inch) 817414-1	58	70	3	THAT'S LOVE—Blancmange—Island
20	32	4	SEQUENCER—Al Dimeola—Columbia (12 Inch)	59	51	6	TONIGHT—Steve Harvey—London (12 Inch) 810277-1
21	23	6	YOU'RE LOOKING HOT TONIGHT—Barry Manilow—Arista (Import-Promo LP Cut) ADP-9168	60	66	2	OVER THE LEDGE—Taboo—Acme AMC 8304 (12 Inch)
22	36	5	YOU MAKE MY HEART BEAT FASTER—Kim Carnes—EMI-America V-7819	61	43	13	OWNER OF A LONELY HEART—Yes—Atco (12 Inch) 96976
23	20	7	RELAX—Frankie Goes To Hollywood—Island (12 Inch) 0-96975	62	60	4	THE BIG HURT—Bear Essence Starring Marianna—Moby Dick Records (12 Inch) 1732
24	27	7	CRUISIN'—Tom Browne—Arista (7 Inch) ADP 9140	63	NEW ENTRY	BAG LADY—Ebn/Ozn—Elektra	
25	57	2	GIVE ME TONIGHT—Shannon—Emergency EMDS 6542 (12 Inch)	64	NEW ENTRY	JUMP—Van Halen—Warner Bros.	
26	29	5	SWEET TEMPTATION—Gem—Streetking SKDS-1116	65	65	4	HARD TIMES/JAM MASTER JAY—Run-D.M.C.—Profile (12 Inch) 7036
27	25	7	I'M A SUCKER FOR A PRETTY FACE—Wes Phillips—Quality (12 Inch) QUS-053	66	71	2	SOMEHOW SOMEWAY—Visual—Prelude PRLD 674 (12 Inch)
28	30	6	WORKING WITH FIRE AND STEEL—China Chrisis—Sire (12 Inch) 0-20172	67	NEW ENTRY	ONE MILLION KISSES—Rufus & Chaka Khan—Warner Bros.	
29	34	5	THIS MEANS WAR (SHOOBODOOAH DABBA DOOBE)—Imagination—Elektra 0-66975	68	NEW ENTRY	HOLD ME NOW—Thompson Twins—Arista	
30	22	12	TOO LATE/TROUBLE IN PARADISE—Sylvester—Megatone (12 Inch)	69	NEW ENTRY	GIVE IT UP—K.C.—Meca	
31	49	2	JEALOUS LOVE—Hazell Dean—Quality QUS 057 (12 Inch)	70	52	4	LET'S PRETEND WE'RE MARRIED/IRRESISTABLE BITCH—Prince—Warner Bros. (12 Inch) 0-20170
32	26	6	THE DREAM—Irene Cara—Geffen (12 Inch) 711/7293 96	71	NEW ENTRY	IT'S ALL YOURS—Starpoint—Elektra	
33	48	3	WHEN LOVE SURGES—Jules Shear—EMI-America V7818	72	58	6	GOING THROUGH THE MOTIONS—Danny Lugo and Destinations—C&M (12 Inch) 9211
34	18	15	TROMMELTANZ (DIN DAA DAA)—George Kranz—Personal (12 Inch) P 49804	73	67	11	EARTHQUAKE—Flirtations—D&D Records (12 Inch) 103
35	15	13	OVER MY HEAD—Toni Basil—Chrysalis (12 Inch) 4V9-42754	74	55	11	RUSH RUSH—Debbie Harry—Chrysalis (12 Inch) 4V9-42741
36	59	2	I WANT A NEW DRUG—Huey Lewis and The News—Chrysalis 1818 (Promo 12 Inch)	75	68	7	TWIST OF FATE—Olivia Newton-John—MCA (12 Inch) L33-1150
37	50	4	HE'S A SINNER, HE'S A SAINT—Miquel Brown—TSR (LP Cut) TLP 1216	76	56	12	PUMPING VELVET/NO MORE WORDS—Yello—Elektra (EP Cuts) EP 0-66979
38	46	3	HEY YOU—Rock Steady Crew—Atlantic 0-86975	77	54	5	STUPID CUPID—Linda Kendrick—Airwaves AW12-95002
39	19	8	SHARE THE NIGHT—World Premiere—Easy Street (12 Inch) 7506	78	75	3	THE BIG THROWDOWN—Johnny Dynell—Acme Records AMC 8303
				79	77	15	BAD TIMES (I CAN'T STAND IT)—Captain Rapp—Beckett (12 Inch) SAT 2003A
				80	78	9	REBEL YELL—Billy Idol—Chrysalis (7 Inch) VS4-42762

Compiled by the Music Popularity Chart Dept. of Billboard from a nationwide club survey of the most requested dance songs. * non-commercial 12-inch
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Billboard Hot Country Singles

Survey for Week Ending 3/3/84

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THIS WEEK	LAST WEEK	WKS ON CHART	TITLE—Artist (Producer) Writer, Publisher, Licensee, Label & Number (Dist. Label)	THIS WEEK	LAST WEEK	WKS ON CHART	TITLE—Artist (Producer) Writer, Publisher, Licensee, Label & Number (Dist. Label)	THIS WEEK	LAST WEEK	WKS ON CHART	TITLE—Artist (Producer) Writer, Publisher, Licensee, Label & Number (Dist. Label)
1	2	14	WOKE UP IN LOVE —Exile (B. Killen) J. P. Pennington; Pacific Island, BMI; Epic 34-04247	33	36	6	TOO LATE TO GO HOME —Johnny Rodriguez (R. Albright) L. Chera; Music City, ASCAP; Epic 34-04336	67	41	15	DRINKIN' MY WAY BACK HOME —Gene Watson & His Farewell Party Band (G. Watson, R. Reeder) D. Scaife, R. Scaife, P. Thomas; Vogue/Partner (Welk Group), BMI; MCA 52309
2	4	12	GOING GOING GONE —Lee Greenwood (J. Crutchfield) J. Crutchfield; Unichappell/Jan Crutchfield, BMI; MCA 52322	34	17	15	WHY LADY WHY —Gary Morris (B. Montgomery) G. Morris, E. Setzer; WB/Gary Morris, ASCAP/Warner-Tamerlane, BMI; Warner Bros. 7-29450	68	76	3	I BET YOU NEVER THOUGHT I'D GO THIS FAR —Micki Furhman (J. Gillespie) J. Gillespie, S. Webb; Somebody's (Welk Group), SESAC; MCA 52321
3	3	14	I NEVER QUITE GOT BACK (FROM LOVING YOU) — Sylvia (T. Collins) D. Pfrimmer, M. Rei; Collins Court/Lodge Hall, ASCAP; RCA 13689	35	28	13	TILL YOUR MEMORY'S GONE —Bill Medley (Jerry Crutchfield) Bill Rice, Mary Sharon Rice; Swallowfork Music, Inc., April Music, Inc./ ASCAP; RCA PB 13692	69	46	18	I CALL IT LOVE —Mel McDaniel (M. McDaniel) B. McDill; Hall-Clement (Welk Group), BMI; Capitol 5298
4	5	13	ELIZABETH —Stattler Brothers (Jerry Kennedy) Jimmy Fortune; American Cowboy Music/BMI; Mercury 814-881-7	36	42	3	HAPPY BIRTHDAY DEAR HEARTACHE —Barbara Mandrell (T. Collins) M. David, A.P. Jordan; Collins Court, ASCAP; MCA 52340	70	57	19	THE SOUND OF GOODBYE —Crystal Gayle (J. Bowen) H. Prestwood Parquet/Lawyers Daughter BMI Warner Bros. 7-29452
5	6	13	LONELY WOMEN MAKE GOOD LOVERS —Steve Wariner (Nora Wilson, Tony Brown) Freddy Weller, Spooner Oldham; Young World Music, BMI; RCA PB 13691 (A)	37	25	16	THAT'S THE WAY LOVE GOES —Merle Haggard (M. Haggard, R. Baker) S. D. Shafer, L. Frizzell; Acuff-Rose, BMI; Epic 34-04226	71	56	10	THE BEST OF FAMILIES —Big Al Downing (R. Baker) J. Jarrard, W. Bomar; Honeytree/Green Hills, ASCAP; Team 1007
6	1	14	STAY YOUNG —Don Williams (D. Williams, G. Fundis) B. Gallagher, G. Lyle; Rondor, PRS/Irving, BMI; MCA 52310	38	44	6	LEFT SIDE OF THE BED —Mark Gray (B. Montgomery, S. Buckingham) M. Gray, B. Woods, S. Lemaire; Warner-Tamerlane/Daticabo/Tree (Tree Group), BMI; Columbia 38-04324	72	86	2	BREAK MY HEART —Victoria Shaw (J. Hobbs) H. Tipton, A. Kaset; Irving, BMI; MPB 1006
7	8	12	WE DIDN'T SEE A THING —Ray Charles & George Jones (B. Sherrill) G. Gentry; Algee, BMI; Columbia 38-04297	39	47	3	SWEET COUNTRY MUSIC —Atlanta (M. Bogdan, L. McBride) D. Rowe, T. Dotson, J. Stevens, A. P. Carter; Texas Tunes/Hat Band/Dwain Rose/Peer, BMI; MCA 52336	73	66	6	PLEASE TELL HIM THAT I SAID HELLO —Margo Smith (A. DiMartino) M. Shepston, T. Dibbens; Gobion/September, ASCAP; Moonshine 3021
8	9	11	SAVE THE LAST DANCE FOR ME —Dolly Parton (V. Garay) D. Pomus, M. Shuman; Trio Music Co., Inc./Rightsong, BMI; RCA 13703	40	45	5	SILENT PARTNERS —David Frizzell & Shelly West (S. Garrett, S. Dorff) T. Rocco, K. Chater, A. Roberts; Vogue, BMI/Bibo (Welk Group)/Chriswald/Hoti/MCA, ASCAP; Viva 7-29404	74	71	5	LITTLE BITS & PIECES —Jim Stafford (B. Montgomery) J. Hadley; Tree, BMI; Columbia 38-04339
9	11	7	ROLL ON (EIGHTEEN WHEELER) —Alabama (H. Shedd, Alabama) D. Loggins; Leeds/MCA/Patchwork, ASCAP; RCA 13716	41	39	10	MIDNIGHT BLUE —Billie Jo Spears (G. Richey) R. Gillinson; Tapage, ASCAP; Parliament 1801 (NSD)	75	72	21	YOU MADE A WANTED MAN OF ME —Ronnie McDowell (B. Killen) J. Crossan; Tree, BMI; Epic 34-04167
10	12	12	GIVE ME BACK THAT OLD FAMILIAR FEELING —The Whites (R. Skaggs) B.C. Graham, Allanwood, BMI; Warner/Curb 7-29411	42	50	3	MAKE MY DAY —T. G. Sheppard with Clint Eastwood (J.E. Norman) D. Blackwell; Peso/Wallet, BMI; Warner/Curb 7-29343	76	70	7	IF I CAN JUST GET THROUGH THE NIGHT —Sissy Spacek (R. Crowell) P. Anders; Home Grown, BMI; Atlantic America 7-99801
11	14	11	WITHOUT A SONG —Willie Nelson (B.T. Jones) W. Rose, E. Eliscu, V. Youmans; Miller/Intersong, ASCAP; Columbia 38-04263	43	48	2	MAN OF STEEL —Hank Williams Jr. (J. Bowen, H. Williams Jr.) H. Williams Jr.; Bocephus, BMI; Warner/Curb 7-29382	77	75	21	SLOW BURN —T.G. Sheppard (J.E. Norman) T. Rocco, C. Black; Bibo/Welk Group/Chappell, ASCAP; Warner/Curb 7-29469
12	13	14	THERE AIN'T NO FUTURE IN THIS —Reba McEntire (J. Kennedy) B. Rice, M. S. Rice; Swallowfork/April, ASCAP; Mercury 814-629-7	44	55	2	I GUESS IT NEVER HURTS TO HURT SOMETIMES —The Oak Ridge Boys (R. Chaney) R. VanWarmer; Terra Form/Fourth Floor, ASCAP; MCA 52342	78	60	21	IN MY EYES —John Conlee (E. Logan) B. Wyrick; Intersong-USA, ASCAP; MCA 52282
13	15	11	THREE TIMES A LADY —Conway Twitty (C. Twitty, J. Bowen) L. Richie; Jobete/Libren, ASCAP; Warner Bros. 7-29395	45	54	3	CANDY MAN —Mickey Gilley & Charly McClain (N. Wilson) B. Ross, F. Neil; Unichappell, BMI; Epic 34-04368	79	73	10	ANGEL IN YOUR ARMS —Robin Lee (J. Morris) C. Ivey, T. Woodford, T. Brasfield; Song Tailors, BMI/I Got The Music, ASCAP; Evergreen 1016 (NSD)
14	18	10	YOU REALLY GOT A HOLD ONE ME —Mickey Gilley (J.E. Norman) W. Robinson; Jobete, BMI; Epic 34-04269	46	51	4	BROWN EYED GIRL —Joe Stampley (J. Stampley, Lobo) V. Morrison; Web IV, BMI; Epic 34-04366	80	78	5	SKI BUMPUS/BANJO FANTASY II —Wickline Band (D. Maddux, S. Gavin, B. Wickline) S. Gavin, W. Shields; Cascade Mtn., ASCAP; Cascade Mountain 4045
15	7	15	TWO CAR GARAGE —B. J. Thomas (P. Drake) J. D. Martin, G. Harrison; Music Corp. of America/Dick James, BMI; Cleveland International 38-04237 (CBS)	47	43	7	WHERE DOES AN ANGEL GO WHEN SHE CRIES —The Osmond Brothers (J.E. Norman) T. Rocco, K. Chater, Bibo, ASCAP/Vogue, BMI (Welk Group); Warner/Curb 7-29387	81	NEW ENTRY		I'M A COUNTRY SONG —David Rogers (H. Wayne) J. Stone; Movieville, BMI; Hal K&T Country 2083
16	20	11	YOU'RE WELCOME TO TONIGHT —Lynn Anderson & Gary Morris (M. Clark) J. Hurt, L. Henley, G. Boatwright; Warner House of Music, BMI; Permian 82003 (MCA)	48	53	5	THAT'S NOT THE WAY (IT'S S'POSED TO BE) —Anne Murray (J.E. Norman) A. Goldmark, P. Galdston; Nonpareil/Kazzoom, ASCAP; Capitol 5305	82	77	4	REPEAT AFTER ME —Family Brown (N. Wilson) B. Brown; Terrace, ASCAP; RCA 13734
17	19	8	BURIED TREASURE —Kenny Rogers (B. Gibb, K. Richardson, A. Galuten) B. Gibb, R. Gibb, M. Gibb; Gibb Bros./admin. by Unichappell, BMI; RCA 13710	49	61	2	I DON'T WANT TO LOSE YOUR LOVE —Crystal Gayle (J. Bowen) J. Carbone; Sixty-Ninth Street, BMI; Warner Bros. 7-29356	83	NEW ENTRY		YOU LOOK SO GOOD IN LOVE —George Strait (R. Baker) R. Bourke, G. Ballard, K. Chater; Chappell/MCA/Vogue (Welk Music Group), ASCAP/BMI; MCA 52279
18	22	8	LET'S STOP TALKIN' ABOUT IT —Janie Fricke (B. Montgomery) R. Bourke, R. Van Hoy, D. Allen; Unichappell/Van Hoy/Posey, BMI/Chappell, ASCAP; Columbia 38-04317	50	31	17	AFTER ALL —Ed Bruce (T. West) E. Bruce, P. Bruce; Gingham, ASCAP; MCA 52295	84	82	22	WHERE DID WE GO RIGHT —Russell Smith (G. Fundis) D. Loggins, D. Schlitz; Leeds (MCA)/Patchwork/Don Schlitz, ASCAP; Capitol 5293
19	21	12	HAD A DREAM (FOR THE HEART) —The Judds (B. Maher) D. Linde; Combine, BMI; RCA/Curb 13673	51	52	7	BAD NIGHT FOR GOOD GIRLS —Jan Gray (R. Childs) M. Johnson, H. Shannon; Welbeck/King Cole, ASCAP; Jamex 45-012	85	83	5	ADVENTURES IN PARODIES —Pinkard & Bowden (Pinkard, Bowden, J. E. Norman) Not listed; Various, BMI/ASCAP; Warner Bros. 7-29370
20	24	8	DON'T MAKE IT EASY FOR ME —Earl Thomas Conley (N. Larkin, E.T. Conley) E.T. Conley, R. Scruggs; Blue Moon/April, ASCAP/Full Armor, BMI; RCA 13702	52	58	4	MOST OF ALL —Mac Davis (G. Fundis) M. Davis; Songpainter, Tree, BMI; Casablanca 818-168-7	86	NEW ENTRY		HAVE YOU LOVED YOUR WOMAN TODAY —Craig Dillingham (M. Sherrill) K. Robbins, D. Mills; Kent Robbins/Jack & Bill (Welk Gp.), BMI/ASCAP; MCA/Curb 52301
21	23	13	I'VE BEEN RAINED ON TOO —Tom Jones (Gordon Mills, Steve Popovich) John Philibert; Pulleybone Co./I Love Music/ASCAP-PRS Polygram 814-8207	53	49	6	ALMOST SATURDAY NIGHT —The Burrito Brothers (B. Maher) J. C. Fogerty; Greasy King, ASCAP; Warner/Curb 52329	87	74	14	WE BELONG TOGETHER —Tony Joe White (R. Reynolds) T. J. White; Swamp Fox, ASCAP; Columbia 38-04356
22	16	14	DON'T CHEAT IN OUR HOMETOWN —Ricky Skaggs (R. Skaggs) R. Pennington, R. Marcum; Ft. Knox, BMI; Sugar Hill/Epic 34-04245	54	40	18	SENTIMENTAL OL' YOU —Charly McClain (Chucko II) P. McManus, B. Dipiero; Combine, BMI/Music City, ASCAP; Epic 34-04172	88	NEW ENTRY		YOU WERE A GOOD FRIEND —Kenny Rogers (L. Butler, K. Rogers) K. Carnes, D. Ellingson; Almo/Appian/Quixotic, ASCAP; Liberty 1511
23	26	8	THANK GOD FOR THE RADIO —The Kendalls (B. Mevis) M.D. Barnes/R.J. Jones; Blue Lake, BMI; Mercury 818-056-7	55	59	5	BUILDING BRIDGES —Larry Willoughby (R. Crowell) H. DeVito, L. Willoughby; Granite/Goldline, ASCAP/Drunk Monkey, BMI; Atlantic America 7-99797	89	87	16	DOUBLE SHOT (OF MY BABY'S LOVE) —Joe Stampley (J. Stampley, Lobo), C. Vetter, D. Smith; Windsong/Lyresong, BMI; Epic 34-04173
24	27	8	LET SOMEBODY ELSE DRIVE —John Anderson (J. Anderson, L. Bradley) M. Vickery, M. Kilgore; Tree/John Anderson, BMI; Warner Brothers 7-29385	56	63	3	IT TOOK A LOT OF DRINKIN' (TO GET THAT WOMAN OVER ME) —Moe Bandy (B. Mevis) B. Gallimore, B. Mevis, B. Shore; Dejamus/G.I.D., ASCAP/Royalhaven, BMI; Columbia 38-04353	90	89	19	FALLEN ANGEL (FLYIN' HIGH TONIGHT) —Gus Hardin (R. Hall) W. Aldridge, B. Henderson, B. Maddox; Rick Hall/ASCAP/Fame, BMI; RCA 13704
25	29	6	WILL IT BE LOVE BY MORNING —Michael Martin Murphey (J.E. Norman) L. Anderson, F. Koller; Old Friends, BMI; Liberty 1514	57	62	4	VICTIM OF LIFE'S CIRCUMSTANCES —Vince Gill (E. Gordy, Jr.) D. McClinton; Music Corp. of America, BMI; RCA 13731	91	65	11	THE MAN I USED TO BE —Boxcar Willie (P. Drake) L. Kingston, Lathan; Window, BMI/Petewood, ASCAP; Main Street 93017 (MCA)
26	30	6	I'VE BEEN WRONG BEFORE —Deborah Allen (R. Van Hoy) D. Allen, R. Van Hoy, D. Cook; Posey/Van Hoy/Unichappell/BMI/Cross Keys (Tree Group), ASCAP; RCA 13694	58	64	2	IN THE MIDNIGHT HOUR —Razzy Bailey (N. Wilson, T. Brown) S. Cropper, W. Pickett; Irving/Cotillon, BMI; RCA 13718	92	84	11	RIDE 'EM COWBOY —David Allan Coe (B. Sherrill) P. Davis; Web IV, BMI; Kat Family 4-04258
27	10	12	NOTHING LIKE FALLING IN LOVE —Eddie Rabbitt (D. Malloy) J.A. Schnaars, T. Schuyler; Deb Dave/Bnrpatch, BMI/Malven/Cottonpatch, ASCAP; Warner Bros. 7-29431	59	69	2	GOD MUST BE A COWBOY —Dan Seals (K. Lehning) D. Seals; Pink Pig, BMI; Liberty 1515	93	91	11	DANCE LITTLE JEAN —Mitty Gritty Dirt Band (N. Putnam) J. Ibbotson; Unami, ASCAP; Liberty 1507
28	34	5	THE YELLOW ROSE —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	60	81	2	I DREAM OF WOMEN LIKE YOU —Ronnie McDowell (B. Killen) T. Seals; W. B./Two Sons, ASCAP; Epic 34-04367	94	93	23	ANOTHER MOTEL MEMORY —Shelly West (S. Garrett, S. Dorff) C. Black, T. Rocco; Chappell/Intersong, ASCAP; Viva 7-29461 (WEA)
29	32	6	IF I COULD ONLY DANCE WITH YOU —Jim Glaser (D. Tolle) P. McManus; Music City, ASCAP; Noble Vision 104	61	38	17	SHOW HER —Ronnie Milsap (R. Milsap, T. Collins) M. Reid; Lodge Hall, ASCAP; RCA PB 13658	95	92	18	REYNOSA —Katy Moffatt (J. Crutchfield) J. McBroom, McBroom/Caree's, BMI; Permian 82004
30	37	4	RIGHT OR WRONG —George Strait (R. Baker) A. Sizemore, H. Gillespie, P. Biese; Edwin H. Morris, ASCAP; MCA 52337	62	80	2	BOYS LIKE YOU —Gail Davies (G. Davies) G. Davies, W. Igleheart; Little Chickadee, BMI/Black Note, ASCAP; Warner Bros. 7-29374	96	85	4	HANDSOME MAN —Karen Taylor-Good (T. Sparks) K. Taylor-Good, J. Sargent, E. Sargent, P. Cloar; Bil-Kar, SESAC/Sparkling Good, ASCAP; Mesa 1116 (NSD)
31	33	10	DANCIN' WITH THE DEVIL —Stephanie Winslow (R. Ruff) S. Winslow; Checkmate, BMI; MCA/Curb 52327	63	68	2	LADY IN WAITING —David Wills (B. Mavis) D. Wills, B. Shore; G.I.D./ASCAP/Royalhaven, BMI; RCA 13737	97	96	10	DOES HE EVER MENTION MY NAME —Rich & Janis Carnes (C. Hardy) R. Carnes, J. Carnes, C. Hardy; Refuge, ASCAP/Elektra-Asylum, BMI; Warner Bros. 7-29448
32	35	5	I COULD 'A HAD YOU —Leon Everette (B. Mevis) B&M Rice; April/Swallow Fork, ASCAP; RCA 13717	64	67	4	MY DAD —Ray Stevens (J. Kennedy, R. Stevens) D. Gonyea; Red Tennesse, BMI; Mercury 818-057-7	98	95	15	YOU REALLY GO FOR THE HEART —Dan Seals (K. Lehning) C. Black, J. Gillespie, T. Rocco; Somebody's/Bibo/(Welk Gp.) Chappell, SESAC/ASCAP; Liberty 1512
				65	NEW ENTRY		I MUY BE USED (BUT BABY I AIN'T USED UP) — Waylon Jennings (W. Jennings) B. McDill; Hall-Clement (Welk Group), BMI; RCA 13729	99	98	16	TWO WILL BE ONE —Kenny Dale (A. B. Mittelstett) K. Dale; Publicare, ASCAP; Republic 8301
				66	79	2	SOMEONE IS FALLING IN LOVE —Kathy Mattea (R. Peoples, B. Hill) P. Sebert, L. Domann; Atlantic/Boguillas Canyon, BMI/Criterion/Space Case, ASCAP; Mercury 818-289-7	100	99	6	

○ 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).

MARCH 3, 1984, BILLBOARD

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KILLEN, MOMAN, WALDEN

Three Team Up To Launch Label

NASHVILLE—Three music industry veterans here have established their own independent label and expect to have its first product on the market within two weeks. Heading Triad Records—and Triad Entertainment Corp., its parent organization—are Buddy Killen, owner of Tree Publishing; Chips Moman, producer and owner of Moman's Recording Studio; and Phil Walden, chief of Capricorn Records.

Already signed to the new label are Jessi Colter, Tony Orlando, Toni Wine and the Atlanta Rhythm Section. Killen says that while Triad will record country music, it will produce other genres as well. Colter, who wrote and recorded the 1975 hit, "I'm Not Lisa," will have the first single out on the label.

Recounting how the company was formed, Killen says, "Chips called me and played me some material he

had produced. We thought that maybe the timing would be right, and we called Phil."

Walden, whose Capricorn Records was instrumental in the production and popularizing of Southern rock music, will be the chief operating officer for Triad, according to Killen. Both Killen and Moman will continue to produce. So far, however, all the Triad acts have been produced by

Union Station
Makes Changes

NASHVILLE—Changes at independent Union Station Records have resulted in new offices and new officers for the label. Following a special stockholders' meeting in which the board of directors was dismissed, Tom McEntee was named to serve as interim head officer until a new slate of officers is selected.

Union Station is now located at 50 Music Square W., Suite 604, Nashville, Tenn. 37203. The phone number is (615) 329-4407. Additionally, Union Station is operating a Houston office at 2222 Nantucket, Houston, Tex. 77057 under the auspices of Barry Pollack. The only artist currently on Union Station's roster is Peter Isaacson.

Moman.

Killen, in addition to his duties at Tree, also produces Exile and Ronnie McDowell.

Plans are for Triad to be distributed through independents rather than by a major label. "We didn't want major distribution," Killen says, "because it's too easy to be swallowed." Aiding the company in distribution will be Irv Biegel, former president of Boardwalk Records.

Although the staff is yet to be assembled, Killen reports that Triad will have in-house marketing and promotion personnel. Mark Pucci is acting as publicist for the new venture.



RAVEN REGISTERS—Recording artist Eddy Raven, left, signs with RCA. Cementing the deal are Joe Galante, center, division vice president of RCA Records Nashville, and Jerry Bradley of Bradley Productions.

A Guide To The Country Radio Seminar, outlining the agenda, hospitality suites, entertainment, exhibits and other activities, appears on page 24. Representing Billboard at the event will be Adam White, Rollye Bornstein, Kip Kirby, Ed Morris and Don Kamerer.

Nashville Scene

Is There An Oscar In Austin's Future?

By KIP KIRBY

When nominees for the upcoming Academy Awards were announced two weeks ago, one Nashville songwriter had particular reason to celebrate. Austin Roberts learned that "Over You," which he wrote with L.A.-based writer Bobby Hart, has

been nominated for an Oscar for its role in the Robert Duvall movie, "Tender Mercies."

In the movie, "Over You" was performed by actress Betty Buckley. But it was singer Lane Brody whose voice was heard singing the song on the soundtrack album. (Subsequently, "Over You" became a big country hit for Brody when Capitol/EMI/Liberty released it as a single.)



Austin Roberts is believed to be the first Nashville songwriter to be honored with an Oscar nomination. He also earned a Golden Globe nomination several weeks earlier for the same song. It's been a big year, in fact, for Roberts: "I.O.U.," which he co-wrote with Kerry Chater, was nominated in October for a CMA Award, is up for a Grammy this month, and may be similarly honored in the upcoming Academy of Country Music Awards nominations. Quite a change for the youthful red-headed singer who had a number 12 pop hit in 1972 with "Something's

Wrong With Me," and scored a top 10 smash in 1975 with a song called "Rocky," produced by Bob Montgomery.

An ironic footnote to the story of "Tender Mercies" is that although this movie received rave reviews everywhere it showed from critics and the media, including major articles in such magazines as Esquire, the film was never put into mass distribution. And one of the markets it didn't play—at least for more than a week—was Nashville. Perhaps now that both the movie and "Over You" have been nominated for Oscars, the distributor will reconsider and give audiences across the country a real chance to see this fine film.

★ ★ ★

Country radio/television personality Ralph Emery suffered a broken shoulder when his Cadillac was struck from the rear by another vehicle and slammed into an oncoming car in traffic. Emery, who hosts WSMV-TV's "Ralph Emery Show" and The Nashville Network's "Nashville Now" cable tv show, was hit when the brakes of the car behind

(Continued on page 46)

Exile Back From Oblivion
With New Sound, New Hit

• Continued from page 38

No. 1 country hits with "Take Me Down" and "The Closer You Get," and Janie Fricke did the same with "It Ain't Easy Bein' Easy." Dave & Sugar hit with "Stay With Me." Kenny Rogers recorded "Take This Heart."

The message came through loud and clear, recalls Pennington with a laugh: "Everyone else seemed to think we wrote great country songs. After a while, it occurred to us that maybe our future really lay with country." Jim Morey agreed. Producer Buddy Killen, an Exile fan since "Kiss You All Over"—which he once attempted to cut country with Bill Anderson—was brought into the project, and several Nashville showcases later, CBS Records decided to sign the group.

The band spent close to a year working together in Kentucky, polishing a new act and writing material for its debut country album. Meanwhile, Morey and Epic consulted on how to handle Exile's crossover from rock to country. Morey admits he considered having the group change its name—"Exile didn't exactly sound like a name a country band

would use"—but in the end opted for a straightforward approach.

Coinciding with the first release, Epic launched a series of national Exile showcases to which it invited as many programmers and retail accounts and media reps as could be comfortably crammed into available clubs. Morey says he and the label were banking on the fact that Exile's trump card has always been high-voltage live performances.

The strategy has paid off. On the heels of its first No. 1, the band is headed back into the studio between concert dates to begin a second album with Killen. Exile plans to continue writing its own material and to continue providing its own instrumental backing in the studio, something that sets the group apart from other Nashville bands.

For the debut album Exile members played every instrument with three notable exceptions: Ricky Skaggs contributed fiddle and mandocaster on "Take Me To The River," Lee Greenwood played saxophone on "This Could Be The Start Of Something Good," and Terry McMillan handled percussion parts on "Red Dancing Shoes" and "I Don't Want To Be A Memory."

BOOKING, PUBLISHING, ETC.

Milsap Takes Care Of Business

By KIP KIRBY

NASHVILLE—Some artists are content with performing, touring or merely making hit records in the studio, but not Ronnie Milsap. He enjoys the business challenges of his career as much as the creative.

After years with the Dick Blake agency, Milsap departed last year to form Headline International Talent (HIT), which now handles his concert and television appearances. HIT also now books Bandana, Jerry Reed, Darrell McCall and black gospel group Bobby Jones & New Life. In its first nine months of operation, the agency handled more than \$2 million in bookings, according to Milsap media spokesperson Tom Corley.

On the publishing side, Milsap owns the Milsap Music Group, which includes Lodge Hall and Mil-

sap Music plus the artist's Madlad and Ronjoy catalogs. The biggest success story for the publishing venture is songwriter Mike Reid, a former defensive tackle with the Cincinnati Bengals. Signed by administrative executive Rob Galbraith, Reid's touchdowns off the football field have included Milsap's "Inside," "Show Her" and "Stranger In My House," as well as Sylvia's current hit, "I Never Quite Got Back From Loving You," co-written with Don Pfrimmer.

Milsap is also overseeing his personal 48-track state-of-the-art recording facility, Groundstar Laboratory, where he's now co-producing his next RCA album with Rob Galbraith. And he is responsible for a merchandising division, Ron-Don

Concession Co. Inc., which grosses, according to estimates, over \$1 million annually.

The singer took his eight-piece group (five musicians, three singers) on the road for 100 dates in 1983, headlining 5,000 to 15,000 seat halls, usually with an opening act. This year's itinerary will undoubtedly be heavier and will probably include an October concert tour of Italy, Holland, Britain and West Germany.

Milsap was featured in a series of corporately sponsored Phillip Morris Marlboro concerts in 1983 with Ricky Skaggs and Barbara Mandrell. The success of those shows has led the cigarette manufacturer to renew its commitment with another 25 or so Marlboro dates booked for the spring and fall. The new lineup will present Skaggs, Merle Haggard and Milsap.

"The thing about Ronnie that a surprising number of people both in and out of the industry don't realize," says Corley, who coordinates all media and publicity for Ronnie Milsap Enterprises, "is that nothing is impossible for him in his own mind. He believes that if he wants to do it, he can."

Corley points to Milsap's recently-completed two-hour tv special, produced by multiple Emmy winner Bob Henry. "For years, Ronnie has been a guest or 'special guest' on everyone else's show," Corley says. "But to him, there was no reason he couldn't host an entire program by himself." So he is—with musical guests Ray Charles, Leon Russell, Gladys Knight & the Pips, Glen Campbell and Janie Fricke. The show should be aired later this spring via network or syndication.

"Ronnie wants to be thought of as a total, unlimited entertainer," Corley explains. "He used to have Los Angeles management and outside booking, but now he's chosen to bring things together under one roof where he can be involved. He enjoys the challenge immensely."

Third Nashville
'Choice' Benefit

NASHVILLE—"Nashville Women Sing For Choice," a benefit featuring local artists, will be held at the Exit/In Wed. (29) at 8 p.m. Proceeds will go to TKALS, a pro-choice organization involved in maintaining women's rights to legal abortion.

This year will mark the third such concert. Performers include writer/artist Jennifer Kimball, currently represented on Billboard's Hot 100 and Adult Contemporary charts with Sheena Easton's "Almost Over you"; PolyGram artist Kathy Mattea; singer Donna McElroy; Juno Award-winning Canadian vocalist Coleen Peterson; Jean Anne Chapman, lead singer of the band Invasion Of Privacy; Jessica Boucher, session singer and songwriter; and Two Desperate Women, a duo composed of singers Bonnie Gallie and Pam Wolfe.

MC for the evening will be Leslie Potter, formerly of the Eyeliners. Tickets are \$7 in advance at Cat's Records Musitk locations.



A FABLED TABLE—An embarrassed Bob Beckham, president of Combine Music Group in Nashville, is awarded a special engraved brass plaque reserving his own table at Maude's Courtyard Restaurant. Shown at the "dedication ceremony" are, from left, Frances Preston of BMI; Dale Morris of Dale Morris & Associates, who conceived the scheme; Beckham; Harry Warner of BMI, and Walter Sill.

We Thank You From The Bottom of Our Hearts

An Open Letter from The Oak Ridge Boys:

Because of the overwhelming support of the general public for Stars For Children over the past six years, we wanted to personally let all of you know that there will not be an Oak Ridge Boys Stars For Children concert this year. The Oak Ridge Boys will however, continue to support a national child abuse prevention campaign.

Our concerts, held in the cities of Dallas/Ft. Worth, Texas, during the past six years (five actual concerts) have raised approximately \$1,000,000. In the beginning, the majority of the money raised came from ticket sales and small private contributions. However, Stars for Children has now achieved what it set out to do in the cities of Dallas/Ft. Worth. It has started the wheels turning on a major child abuse prevention effort. Last year we received nearly \$320,000 in donations from Texas-based corporations and private individuals who gave from \$250-\$10,000 each. People are committed to continue supporting the child abuse prevention effort in the Dallas/Ft. Worth community, through funding of the two Stars For Children Child Abuse Prevention Centers we set up there last year. What we have started in Dallas/Ft. Worth will go on forever, changing for better the lives of countless children.

There are many, many people responsible for the tremendous success of Stars For Children, too many to mention here. But you know who you are. Some donated pennies. Some hundreds of dollars. Others merely expressed their support. We appreciate all of you. It's your kind of support that has kept enthusiasm high.

There are a few people we would like to thank publicly. Those who gave of their time and talents on an extraordinary level. From business associates, to volunteer workers, to entertainers from almost every avenue of our industry.

Alabama
Jack Beckman
Board of Directors
Brooks Brothers
Carlo Sound
Rosanne Cash
The Cast of *Dallas*
The Citizens of
Dallas/Ft. Worth, Texas
Roy Clark
The Commodores
DIR Silver Eagle
Dallas Cowboy Cheerleaders
Dallas Morning News
Dallas Times Herald
Jimmy Dean

Delta Air Lines
Ft. Worth Association for
Retarded Citizens
Ft. Worth Star Telegram
Larry Gatlin
Kathy Gangwisch and Associates
Lee Greenwood
Randy Gurley
Jim Halsey
Con Hunley
Hyatt Regency—Dallas
J. Paul Jackson
KPLX Radio
George Jones
George "Goober" Lindsey

MCA Records
The National Exchange Club
The Oak Ridge Boys
International Fan Club
Eddie Rabbitt
Reunion Arena
Verna Riddles
Jon Schneider
ScanAmerica
The Shoppe
Sylvia
Tarrant County Convention Center
Tammy Wynette
Video TechniLites
WFAA-TV

As well as funding Texas-based child abuse prevention programs, Stars For Children has financed a major national child abuse prevention media campaign. Public service announcements have aired across the U.S., from Philadelphia to California, from local television stations to cable. We have produced a ten-minute documentary film, available for civic organizations/schools/churches. The Oak Ridge Boys will continue to work nationally against our nation's worst problem—the senseless waste of our most important resource—our children.

Finally, I want you to know how proud I am of all that we have accomplished together. And we thank you from the bottom of our hearts.

Kindest personal regards,

Joe Bonsall, for The Oak Ridge Boys
Chairman, The Oak Ridge Boys Stars For Children



Country

Nashville Scene

• Continued from page 44

him failed. Emery's car then skidded into the opposite lane, hit another car, and broke his shoulder.

Emery's MC spot on "Nashville Now" was emergency-filled by guest hosts T.G. Sheppard and Tom T. Hall, and the indomitable Emery was expected back in the saddle—er, at the desk—this week, wearing a shoulder sling or cast.

And speaking of The Nashville Network, it's picked up a longterm sponsorship agreement for five of its regular shows by the Acme Boot Co.

Acme will now sponsor "Nashville Now," "Dancin' U.S.A.," "Stars Of The Grand Ole Opry," and, through its subsidiary Dan Post Boots, "Fire On The Mountain" and "Bobby Bare & Friends."

★ ★ ★

Vice president Rick Blackburn actually started the fracas. But Exile continued it, and by the end of its "Woke Up In Love" No. 1 party, the CBS conference room was drenched in bubbles and cake icing. After congratulating Exile on its success, Blackburn doused bassist Sonny Le-

maire with half a bottle of champagne. Lemaire returned the favor, while producer Buddy Killen dodged the liquid froth and Exile member J.P. Pennington tried to stay in the background opening a belated birthday present CBS had bought him.

When it was cake time, it didn't go into guests' mouths but onto CBS staffers and Exile members. No telling what the janitorial service must have thought later that night when it arrived to perform its routine clean-up services and found frosting on the ceiling and champagne-soaked carpeting.

No fur flew, but some laughs—and information—did when the Nashville Music Assn. and Third National Bank co-sponsored the first 1984 NMA Forum, entitled "The Numbers Game." As the title indicated, the topic was the ever-controversial area of record promotion. Panelists were Joe Casey, CBS Records; Tony Tamburrano, MCA; Nick Hunter, Warner Bros.; Frank Leffel, PolyGram; and Paul Lovelace, Capitol/EMI/Liberty. Moderator for the event was Jerry Seabolt, a former major label promotion executive, who kept the humor easy and the mood convivial despite some hard-hitting questions.

★ ★ ★

"Austin City Limits," public television's longest-running music show, was honored early last month at the 30th annual Headliners Club awards gala. Not that this was the first such honor for "Austin City Limits"—it's already garnered two Chicago International Film Festival awards, one from the American Marketing Assn., and Merle Haggard's video from his 1982 "Austin City Limits" appearance took home an award last year in the first annual American Video Awards.

This time around, the honor came for the program's 10th anniversary, as a "Salute To Austin City Limits." More than 100 performers have appeared on this stellar production in the past decade, ranging from Stevie Ray Vaughan to Willie Nelson. Congratulations to producer Terry Lickona and executive producer Bill Arhos, whose dedication and creativity make "Austin City Limits" the premier music showcase it is.

Fourth ASCAP Song Workshop

NASHVILLE—ASCAP's fourth Nashville Songwriters Workshop will be co-hosted by songwriter Don Pfrimmer and artist/writer Eddy Raven. Kickoff date for the series is March 27.

Participants will meet for six consecutive Tuesday nights at ASCAP's Music Row offices from 7-9 p.m. Panelists expected to appear include Charlie Black, Woody Bomar, Rory Bourke, Janis and Rick Carnes, Karen Conrad, Chris Dodson, Tim Dubois, Celia Hill, Mike Hollands-worth, Tom Jans, Pan McManus, Charlie Monk, Bob Morrison, Ralph Murphy, Bill Rice, Mary Sharon Rice, Austin Roberts, Tommy Rocco, Pat Rolfe and Jeff Silbar.

Interested writers should send a resume and cassette tape with two original songs, marked with name, address and phone number, to ASCAP Country Workshop, 2 Music Square, West Nashville, Tenn. 37203. Deadline for entries is March 9.

Registration is limited to 40 participants. The workshops are free and open to both ASCAP members and non-members.

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This Week			Last Week			Weeks on Chart			ARTIST			Title, Label & Number (Dist. Label)			
1	2	17	1	2	17	1	2	17	1	2	17	1	2	17	
1									38	35	14	MERLE HAGGARD	The Epic Collection (Recorded Live), Epic FE-39159	CBS	
2	1	19							39	43	72	HANK WILLIAMS JR.	Hank Williams Jr.'s Greatest Hits Elektra/Curb 60193	WEA	
3	3	15							40	41	7	ROGER WHITTAKER	Alltime Heart Touching Favorites, Main Street MS-9306	MCA	
4	6	3							41	36	8	JIMMY BUFFETT	One Particular Harbor MCA 5447	MCA	
5	5	49							42	42	4	GENE WATSON	Little By Little, MCA 5440	MCA	
6	4	24							43	45	8	BOXCAR WILLIE	Not The Man I Used To Be, Main Street MS-9309	MCA	
7	7	33							44	39	23	SISSY SPACEK	Hangin' Up My Heart, Atlantic/America 7-90100	WEA	
8	8	15							45	47	36	CONWAY TWITTY	Lost In The Feeling, Warner Bros. 23869	WEA	
9	9	25							46	44	7	JOE STAMPLEY	Memory Lane, Epic FE-38964	CBS	
10	11	18							47	49	103	ALABAMA	Mountain Music, RCA AHL1-4229	RCA	
11	12	17							48	48	66	DOLLY PARTON	Dolly's Greatest Hits, RCA AHL1-4422	RCA	
12	10	50							49	51	17	JOE WATERS	Harvest Moon, New Colony NC-831	IND	
13	16	15							50	46	15	EMMYLOU HARRIS	White Shoes, Warner Bros. 23961	WEA	
14	15	22							51	50	155	ALABAMA	Feels So Right, RCA AHL1-3930	RCA	
15	21	6							52	52	304	WILLIE NELSON	Stardust, Columbia JC 53305	CBS	
16	22	6							53	64	2	DAVID FRIZZELL & SHELLY WEST	In Session, Viva 23907	WEA	
17	17	24							54	54	10	REBA McENTIRE	Behind The Scene, Mercury 812-781-1	POL	
18	18	12							55	56	15	JOHNNY LEE	Greatest Hits, Full Moon/Warner Bros. 23967	WEA	
19	13	22							56	53	55	GEORGE STRAIT	Strait From The Heart, MCA 5320	MCA	
20	20	19							57	58	11	STEVE WARINER	Midnight Fire, RCA AHL1-4859	RCA	
21	14	18							58	61	40	T.G. SHEPPARD	T.G. Sheppard's Greatest Hits, Warner/Curb 23841	WEA	
22	23	57							59	60	128	WILLIE NELSON	Greatest Hits, Columbia KC 237542	CBS	
23	24	16							60	65	2	JOHNNY LEE	'Til The Bars Burn Down, Warner Bros. 25056	WEA	
24	25	18							61	67	102	WILLIE NELSON	Always On My Mind, Columbia FC 37951	CBS	
25	19	16							62	69	195	ALABAMA	My Home's In Alabama, RCA AHL1-3644	RCA	
26	26	44							63	63	24	LEE GREENWOOD	Inside Out, MCA 5304	MCA	
27	29	12							64	NEW ENTRY		TONY JOE WHITE	Dangerous, Columbia FC-38817	(CBS)	
28	28	17							65	NEW ENTRY		THE JUDDS	The Judds - Wynonna & Naomi, RCA AHL1-8515	(RCA)	
29	33	20							66	62	45	RONNIE MILSAP	Keyed Up, RCA AHL1-4670	RCA	
30	37	3							67	57	43	VERN GOSDIN	If You're Gonna Do Me Wrong (Do It Right), Compleat CPL-1-1004	POL	
31	32	24							68	68	176	KENNY ROGERS	Greatest Hits, Liberty L00 1072	CAP	
32	34	14							69	55	42	WILLIE NELSON	WITH WAYLON JENNINGS	Take It To The Limit, Columbia FC 38562	CBS
33	27	74							70	70	5	LACY J. DALTON	Greatest Hits, Columbia FC-38883	CBS	
34	38	36							71	71	26	CRYSTAL GAYLE	Crystal Gayle's Greatest Hits, Columbia FC-38803	CBS	
35	31	13							72	66	21	ANNE MURRAY	A Little Good News, Capitol ST12301	CAP	
36	40	18							73	59	143	RICKY SKAGGS	Waitin' For The Sun To Shine, Epic FE 37193	CBS	
37	30	15							74	72	18	WAYLON JENNINGS	Waylon & Company, RCA AHL1-4826	RCA	
									75	75	27	BARBARA MANDRELL	Spun Gold, MCA 5377	MCA	

● 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).

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PRODUCED BY BUDDY KILLEN

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CLASSICAL **Keeping Score**

Manhattan Center Returns To Action

By IS HOROWITZ

The return of a historic New York recording facility to availability after a long layoff is seen as a promising augury for renewed studio activity by Gotham-based orchestras. Recent sessions in the somewhat altered Manhattan Center seventh floor ballroom, which surely must still reverberate faintly to generations of prestigious performances, are described as promising. More are planned.

The center's removal from the recording scene more than six years ago, when it was taken over by a religious group, and the more recent abandonment by CBS Records of its 30th St. studio, left the city without an enclosure producers felt adequate for large-scale classical recording projects.

Some wonder if the recording fortunes of the New York Philharmonic might be in better shape today if the orchestra had not remained captive to the often harsh acoustics of its Avery Fisher Hall home.

Despite creaky floors, drafts, noisy radiators, and a colony of pigeons

whose romantic cooings filtered through the rafters, Manhattan Center was host to many fine-sounding recordings by the Philharmonic over the years, as well as a host of other prestigious performers. The results were worth the distractions.

Manhattan Center, under the ownership of the Holy Spirit Assn. for the Unification of World Christianity, otherwise known as the "Moonies," is now soliciting recording clients. The hall has been used to record the "La Traviata" film soundtrack, which resulted in a best-selling album for Elektra. Only recently, Angel Records moved its recording crew into the hall to tape some Beethoven trios with Itzhak Perlman, Vladimir Ashkenazy, and Lynn Harrell. Also among the Angel recordings still awaiting release are a pair of violin and piano LPs, with Perlman and Samuel Sanders.

What may be more indicative of the hall's current potential is an upcoming recording of the New York Philharmonic by Telarc Records, scheduled for May, according to

Norman Schwartz, who handles bookings for the center. Philips is understood to be considering the facility as a recording site for Claudio Arrau. Schwartz says other groups, including chamber ensembles and pop orchestras, are also being booked.

Schwartz, a veteran record producer and personal manager, says that the hall has been refurbished, with a permanent control room built into the backstage area. Rental rates are scaled down from a high of \$2,500 for a 12-hour day, with discounts for multi-day bookings. In addition, says Schwartz, approved groups with limited resources may book the hall at sharply reduced rates, trading some royalty percentage points for fee segments.

★ ★ ★

We recently made note of the 20th anniversary of Nonesuch Records, but neglected to mark a 30-year notch in the distinguished history of Angel Records in the U.S. Those who have been around longer tend to be accepted as part of the fixed landscape. We think they've been with us forever.

When Dario and Dorle Soria launched Angel for EMI here, some years before EMI acquired Capitol Records, few were quite prepared for the quality of pressings and packaging these imported albums offered: spines reinforced by dowels by which inner sleeves could be removed from



YOUTH IS SERVED—A young fan receives an autograph from Riccardo Muti, music director of the Philadelphia Orchestra, during a signing event at a Sam Goody store in the orchestra's home city. Tony Coronia, Angel East Coast director, looks over the maestro's shoulder.

slip-cases, quality art and notes. A classy product all the way.

Lots of Maria Callas, Walter Gieseking playing all the Mozart solo piano works, a historic "Merry Widow" with Elizabeth Schwartzkopf, etc., all presented in a manner to complement the superior musical content. At its best, the record industry still traces beneficial influences to that vintage era.

★ ★ ★

Jessye Norman, who recently signed an almost "exclusive" recording deal with Philips, has pacted for a number of opera recordings with Angel. On the boards is participation by the soprano in diskings of "L'Africaine," "Tales of Hoffmann" and "L'Heure espagnole." She will also appear on an album of Wagner opera

arias for Angel... The Assn. for Classical Music held a party last week at the Juilliard School in New York honoring classical Grammy nominees.

Lorin Maazel and the Orchestre National de France touring in the States this March. They recently collaborated on a new recording of Vivaldi's "Four Seasons," to be released on disk by CBS Masterworks this spring and in a video realization by MGM later in the year... Kenneth Schermerhorn, formerly with the Milwaukee Symphony, has been named music director of the Hong Kong Philharmonic.

★ ★ ★

Items for consideration should be sent to Is Horowitz, Billboard, 1515 Broadway, New York, N.Y. 10036.

MARCH 3, 1984, BILLBOARD

Best Selling
Inspirational LPs
Survey for Week Ending 3/3/84

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This Week	Last Week	Weeks on Chart	Title, Artist, Label & Number	This Week	Last Week	Weeks on Chart	Title, Artist, Label & Number
1	2	9	NOT OF THIS WORLD Petra, Star Song 7102092860 (Word)	20	NEW ENTRY	1	HOLINESS Don Francisco, New Pax 33144 (Benson)
2	1	86	AGE TO AGE Amy Grant, Myrrh MSB 6697 (Word)	21	16	29	WALLS OF GLASS Russ Taff, Myrrh MSB 6706 (Word)
3	3	37	MORE THAN WONDERFUL Sandi Patti, Impact R3818 (Benson)	22	28	5	HYMNS Evie, Word 701891910X
4	4	45	THE MICHAEL SMITH PROJECT Michael Smith, Reunion RRA 002 (Word)	23	22	37	PASSING THE FAITH ALONG New Gaither Vocal Band, Dayspring 710410263X (Word)
5	7	13	MISSION OF MERCY DeGarmo And Key, Power Disc 1071 (Benson)	24	21	17	NO LONGER STRANGERS The Talbot Brothers, Sparrow SPR-1075
6	6	66	MORE POWER TO YA Petra, Star Song SSR 0045 (Word)	25	27	5	FULLY ALIVE The Bill Gaither Trio, Word 7018917638
7	5	17	THE PRODIGAL SON Keith Green, Pretty Good Records PGR 003	26	NEW ENTRY	26	SUNDAY'S ON THE WAY Carmen, Priority 38713
8	33	5	KID'S PRAISE 4 The Maranatha Kids, Maranatha 7100108829 (Word)	27	10	17	SIDE BY SIDE The Imperials, Day Spring 7014112105 (Word)
9	9	9	SURRENDER Debby Boone, Lamb And Lion 3001 (Sparrow)	28	15	13	MUSIC MACHINE PART 2 Candle, Birdwing BWR 2047 (Sparrow)
10	8	29	COUNT THE COST David Meece, Myrrh MSB 6744 (Word)	29	NEW ENTRY	29	NEVER SAY DIE Petra, Star Song 7012032862 (Word)
11	32	5	UNDERGROUND Phil Keaggy, Nissi EMR4600 (Sparrow)	30	23	25	PRESS ON Joe English, Myrrh MSB 6750 (Word)
12	26	82	LIFT UP THE LORD Sandi Patti, Impact R 3799 (Benson)	31	29	33	WHITEHEART Whiteheart, Myrrh MSB 6735 (Word)
13	NEW ENTRY	13	STRAIGHT AHEAD Amy Grant, Myrrh 7016757064 (Word)	32	NEW ENTRY	32	A CALL TO US ALL Teri DeSario, DaySpring 7014113011 (Word)
14	18	13	SINGER SOWER The Second Chapter Of Acts, Sparrow SPR-1071	33	11	13	A CHRISTMAS ALBUM Amy Grant, Myrrh 7016768066 (Word)
15	13	17	SIGNAL Dallas Holm And Praise Greentree RO 3947 (Benson)	34	17	29	I EXALT THEE Phil Driscoll, Sparrow SPR-1074
16	12	17	REIGN ON ME Michele Pillar, Sparrow SPR-1077	35	34	29	MORE Myron LeFevre and Broken Heart, Myrrh MSB 6753 (Word)
17	20	78	SONGS FOR THE SHEPHERD Keith Green, Pretty Good Records PGR 002	36	14	13	THE GIFT GOES ON Sandi Patti, Impact 3874 (Benson)
18	19	37	LIVE EXPERIENCE Leon Patillo, Myrrh MSB 6728 (Word)	37	24	30	LEGACY Benny Hester, Myrrh MSB 6704 (Word)
19	NEW ENTRY	37	NO LESS THAN ALL Glad Greentree RO 3951 (Benson)	38	30	13	THE WIND CAME SINGING Wendy And Mary, Birdwing BWR 2045 (Sparrow)
				39	39	45	LOVE OVERFLOWING Sandi Patti, Impact R3742 (Benson)
				40	25	37	I ONLY WANT TO SEE YOU THERE Keith Green, Sparrow SPR-1066

GOSPEL **Lectern**

A Legendary Figure's New Project

By BOB DARDEN

Kurt Kaiser is one of the legendary figures of gospel music. Along with Ralph Carmichael, his early "youth musicals" (including "Tell It Like It Is") helped pave the way for today's contemporary Christian music. He's the author of such well-known songs as "Pass It On" and "Oh How He Loves You and Me" as well.

In recent years Kurt has devoted himself to producing other artists (including Joni Eareckson and Dana), writing more and more classically oriented music and now developing the Medallion Series for Word Records.

The Medallion Series debuts in full force this month. Kurt says the label is founded on two principles: first, that there are serious classical artists out there with strong religious commitments who would like to make a musical statement; second, that there is an audience for this music. So far, he's found the artists. That there's an audience still remains to be seen.

"This is about as excited as I've ever been in music," Kurt says. "I'm at an age where I don't do much popular music anymore; I spend most of my time in a more traditional, classical vein."

"The artists I'm dealing with in the Medallion Series espouse Christian principles. None of them make a living doing gospel or Christian concerts. Most work with symphony orchestras and chamber groups. They are interested in making good music. To me, that's fun: working with artists who aren't concerned with putting on a front, but who are only interested in good music."



FRETS AND FRIENDS—Phil McHugh, right, tries out one of his new compositions for Randy Cox, general manager of Meadowgreen Music, Tree International's gospel publishing wing. McHugh recently signed a songwriting agreement with River Oaks Music, Meadowgreen's BMI affiliate.

The Medallion Series' initial schedule of releases includes a number of heavyweight names in the classical music field. One of the best known is American guitarist Christopher Parkening, whose "Parkening Plays Bach" is set for release later this spring through an arrangement with Angel Records. Stereo Review magazine once called him the "heir" to the great Andres Segovia.

Another notable name is John Rutter of Cambridge, England. Under his direction, the Cambridge Singers made the best Christmas album of 1982 ("The Music Of Christmas"), and they have a second release, "The Heritage Of English Church Music, Vol. I," available. Both were recorded in historic Lady Chapel, Ely Cathedral. A third album of Rutter's original compositions is also planned.

Kaiser has just completed an album with Ann Martindale Williams, principal cellist of the Pittsburgh Symphony. She also performs in a trio with Andre Previn and the concertmaster of the Baltimore Symphony.

Others include organist Diane Bish (who also hosts the television series "The Joy Of Music" for the Trinity Broadcasting Network), the vocal duo of Robert Hale (a leading baritone with the New York City Opera) and basso Dean Wilder, and the "Messiah" with the Eastman School of Music Chorale.

How involved is Kaiser with the Series? In addition to producing all of the albums, he's personally overseeing the photography, liner notes, mastering—even contract negotiations. All Medallion Series cassettes will use the Dolby HX Pro process.

"I love it, but oh! has it got me running," Kurt says. We believe it.

★ ★ ★

"I've always loved how gospel music got the audience involved. I love how the people scream and shout and get caught up in it. That's what I want for my music. There's nothing like it."

Shucks, Leon, we could have told you that years ago.

young band. His next album doesn't have a major label deal at press time, but he says he's not worried. And the future?

"I'd love to do a straight gospel album, two or three albums down the road," he says. "I need to get this current band and phase of my career established, but it is definitely something I want to do."

★ ★ ★

Items for consideration should be sent to Bob Darden, P.O. Box 1991, Waco, Tex. 76703.

Fania's Gallo Sees Changing Salsa Market

By ENRIQUE FERNANDEZ

"We'd like to sell our salsa records in England, but we can't find a licensee," complains Musica Latina International executive Victor Gallo, whose company, also known as Fania, is known in Britain more by reputation than by actual disks. Gallo points out, however, that Fania records are doing well in other European countries, as they are in Latin territories that are not traditional salsa buyers.

According to Gallo, the whole salsa market is changing drastically. New York and Puerto Rico, which are the home bases of the genre, show declining sales, but South America has developed a new enthusiasm for this tropical dance beat. "The problem," he explains, "is that it's hard to get payments out of South America, so this boom doesn't really represent a boom in revenue."

Within the past year Fania has lost two of its biggest stars, Ruben Blades and Willie Colon, whose joint association with the label accounted for some of its hottest disks. Blades signed with Elektra for Spanish- and English-language product; Colon, whose last album for Fania promises to be a return to hard-hitting salsa after his last two pop ventures, has been signed by RCA.

These signings, plus talk from the other majors about moving into the salsa market, are viewed by Gallo with a jaundiced eye. He is skeptical about the success of labels that don't know either the artists or the market.

"An executive from one of the majors told me once, 'The romantic ballad unifies the market and salsa divides it.' Of course, I disagree with that attitude," Gallo says. He suggests instead that salsa's potential has yet to be fully exploited.

One of the artists who has done the most to internationalize salsa is still on the Fania roster: legendary singer Celia Cruz, whose following spills beyond the traditional markets into South America, Europe and Africa. "Still, if anyone is going to take this music beyond its limits, it's Ruben Blades," admits Gallo, even though the label is currently locked in litigation with its former star.

★ ★ ★

Occasionally, West Indian and Latin musical traditions

fuse, but for the most part the rhythms of the Spanish- and English-speaking Caribbean go their separate ways. A current exception is reggae, which is flowing into the neighboring Latin music scene via its international success. You can hear it in Miami Sound Machine's new LP for Discos CBS, "A toda maquina." The group has added reggae to its mix of salsa, samba, rock and Latin pop. You can also hear reggae in Marisela's hit single "Mi compañera," which has earned the singer/composer two nominations for New York's ACE Awards.

★ ★ ★

The recent Menudo concerts at Radio City Music Hall in New York were the first of a new series sponsored by Sergio Valente. The concert series, which includes such artists as Adam Ant and Willie Nelson, will feature Camilo Sesto in March. . . The Dutch magazine Musica Latina reports that the recent Celia Cruz/Tito Puente concert in Holland sold out, with its crowd of 2,000 the largest to date for a salsa concert in that country. The magazine observes that while a few years ago only immigrants from the Dutch Antilles were in attendance, recent shows were patronized by the Dutch.

Taping tv shows: Pedro Pardo and Yolandita Monge, both Discos CBS artists. . . Gala: Jose Luis Rodriguez at the yearly benefit for the National Parkinson's Disease Foundation, of which Bob Hope is honorary chairman. . . Speculation about: Caytronics Corp. president Joe Cayre and his next move in the market. . . From points West and South: Grammy nominees Los Lobos in New York from L.A. playing rock clubs; merengue superstar Wilfrido Vargas in New York from the Dominican Republic, playing Latin concerts and clubs. The city's ghettoized venue scene keeps these fine musicians on different tracks. Too bad, because each other's public is bound to dig each other's sound.

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Items for consideration should be sent to Enrique Fernandez, Billboard, 1515 Broadway, New York, N.Y. 10036.

Billboard® Special Survey Hot Latin LPs™

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NEW YORK				CALIFORNIA			
This Week	Last Report	ARTIST—Title, Label & Number (Distributing Label)	This Week	Last Report	ARTIST—Title, Label & Number (Distributing Label)		
1	1	WILFRIDO VAFGAS El africano, Karen 75	1	1	ANTONIO DE JESUS Juntos, AM 7005		
2	4	JOSE JOSE Secretos, Ariola 6000	2	5	ROCIO DURCAL Entre tu y yo, Ariola 6004		
3	3	ANTONIO DE JESUS AM 7005	3	2	JOSE JOSE Secretos, Ariola 6000		
4	6	JOSE LUIS RODRIGUEZ Ven, CBS 30305	4	6	CAMILO SESTO Amanecer 84, Ariola 6009		
5	5	EL GRAN COMBO La universidad de la salsa, Combo 2034	5	3	LOS BUK'S Mi fantasia, Profono 3122		
6	7	VARIOS ARTISTAS Entre amigos, Collectors Gold 527	6	11	JULIO IGLESIAS En concierto, CBS 50334		
7	0	MENUDO Reaching Out, RCA 4993	7	12	LA REVOLUCION DE EMILIANO ZAPATA La fuerza de tu amor, Profono 3126		
8	2	MENUDO A todo rock, RCA 7241	8	4	LOS CAMINANTES Especialmente para usted, Luna 1098		
9	8	ROCIO JURADO Por que me habras besado, RCA 7243	9	9	JOSE LUIS PERALES 15 grandes exitos, CBS 80375		
10	0	JULIO IGLESIAS Momentos, CBS 50329	10	13	ROCIO JURADO Por que me habras besado, RCA 7243		
11	0	CONJUNTO LIBRE Ritmo sonido y estilo, Montuno 522	11	0	PIMPINELA Hermanos, CBS 11320		
12	0	VARIOS ARTISTAS Los 12 exitos del merengue, Saboso 1001	12	0	DANIELA ROMO CBS 80371		
13	9	PIMPINELA CBS 11317	13	0	MENUDO A todo rock, RCA 7241		
14	11	CELIA, RAY Y ADALBERTO Tremendo trio, Fania 623	14	7	PIMPINELA CBS 11317		
15	13	CAMILO SESTO Amanecer 84, Ariola 6009	15	0	ANGELA CARRASCO Unidos, Ariola 6007		

FLORIDA				TEXAS			
This Week	Last Report	ARTIST—Title, Label & Number (Distributing Label)	This Week	Last Report	ARTIST—Title, Label & Number (Distributing Label)		
1	1	JOSE JOSE Secretos, Ariola 6000	1	2	JUAN GABRIEL Todo, Pronto 0706		
2	5	ROCIO JURADO Par que me habras besado, RCA 7243	2	1	MENUDO A todo rock, RCA 7241		
3	2	WILFRIDO VARGAS El africano, Karen 75	3	15	ANTONIO DE JESUS AM 37005		
4	0	MENUDO Reaching Out, RCA 4993	4	5	JOSE JOSE Secretos, Ariola 6000		
5	3	PIMPINELA Hermanos, CBS 11320	5	9	ROCIO DURCAL Entre tu y yo, Ariola 6004		
6	7	CAMILO SESTO Amanecer 84, Ariola 6009	6	8	LA MAFIA Mafiamama, Cara 053		
7	6	JOSE FELICIANO Me enamore, Profono 1002	7	4	LOS TIGRES DEL NORTE Internacionalmente nortenos, Profono 3124		
8	8	WILLIE CHRINO Cubiendo, TH 2268	8	7	GRUPO MAZZ It's bad, Cara 054		
9	4	HANSEL Y RAUL H 2271	9	6	HERMANOS BARRON Vuelve el sabor, Joey 3040		
10	0	MOCEDADES La musica, CBS 60339	10	3	LOS BUKIS Mi fantasia, Profono 3122		
11	14	WILLIE Y LOS VECINOS Avantgarde, Algar 39	11	0	LORENZO ANTONIO Vas a ser, Musart 1328		
12	0	ANTONIO DE JESUS AM 37005	12	14	THE FORCE The Force, Freddie 1276		
13	10	ROCIO DURCAL Entre tu y yo, Ariola 6004	13	0	JULIO IGLESIAS En concierto, CBS 50334		
14	0	CELIA RAY Y ADALBERTO Tremendo trio, Fania 623	14	0	MENUDO Una aventura llamada Menudo, Profono 9094		
15	0	MENUDO A todo rock, RCA 7241	15	0	JULIO IGLESIAS Julio, CBS 50333		

Survey for Week Ending 3/3/84

Puerto Rico Top LPs™

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This Week	Last Report	ARTIST—Title, Label & Number (Distributing Label)
1	2	JOSE FELICIANO Me enamore, Profono 1002
2	1	JOSE JOSE Secretos, Ariola 6000
3	5	GUILLERMO DAVILA Un poco de amor, Sono-rodven 020
4	3	ANTONIO DE JESUS AM 37005
5	7	CHARYTIN Guitarras y violines, TeleRecord 001
6	13	ROCIO JURADO Por que me habras besado, RCA 7243
7	0	PIMPINELA Hermanos, CBS 11320
8	0	CAMILO SESTO Amanecer 84, Ariola 6009
9	4	EL GRAN COMBO La universidad de la salsa, Combo 2034
10	9	VARIOS ARTISTAS Entre amigos, Collectors Gold 527
11	0	CARMITA JIMENEZ Interpreta a los Panchos, Karen 79
12	8	VARIOS ARTISTAS Lo mejor del ano, CBS 10341
13	0	RUBEN BLADES El que la hace la paga, Fania 624
14	6	ORQUESTA INMENSIDAD Alegria, Barbaro 213
15	12	ROCIO DURCAL Entre tu y yo, Ariola 6004

JAZZ Blue Notes New CDs That Swing

By SAM SUTHERLAND and PETER KEEPNEWS

PolyGram is looking like the leader in the jazz Compact Disc sweepstakes these days, with six new titles in the stores this month, nine more due next month, and more on the drawing board.

Currently on the market—and doing well, according to the label—are CD reissues of five titles from the Verve catalog—Bill Evans' "Trio '65," Stan Getz's "Sweet Rain," Sonny Rollins' "Brass/Trio," Cal Tjader's "Sona Libre" and Billie Holliday's "Songs For Distingue Lovers"—as well as Sarah Vaughan's "Sassy Swings Again," originally on the EmArcy label. Due in March are seven titles from the Philips catalog and two from the vaults of MPS, Alphonse Mouzon's "By All Means" and Baden Powell's "Tristeza For Guitar."

As for the February release, PolyGram's Barry Feldman, who assembled it, acknowledges that a lot of people are wondering why he chose those particular titles—why, for example, Bill Evans is represented by "Trio '65" rather than the more celebrated "Conversations With Myself." The reason, he explains, is that his choices were dictated more by sound considerations than by repertoire considerations.

"The master tapes for these particular albums were pristine," Feldman says. "I went through the archives looking for master tapes that sounded incredible, because CD offers the opportunity for a virtually perfect transfer off a master. And unfortunately, the tapes from a lot of the great old jazz albums are falling apart."

One of the more unusual tributes to Thelonious Monk was offered last Sunday (26) at Carnegie Hall. And another of the more unusual tributes is being readied for April release by A&M.

The Carnegie tribute was offered by classical clarinetist Richard Stoltzman, who performed, in addition to pieces by Bach, Reger, Lutoslawski, McKinley and Poulenc, two works by Monk. On "Well You Needn't" and "Round Midnight," Stoltzman was accompanied by Eddie Gomez on bass. The unorthodox clarinetist has also performed the works of Ornette Coleman, Charlie Parker, Keith Jarrett and Eddie Harris at his recitals.

The A&M tribute is the brainchild of producer Hal Willner, who assembled a truly eclectic cast of musicians for his album-and-a-half (it will consist of one LP and a "bonus" EP), "That's The Way I Feel Now." Among those offering their interpretations of various Monk compositions are such noteworthy jazz names as Charlie Rouse, Steve Lacy, Johnny Griffin, Carla Bley, Randy Weston, Gil Evans and Elvin Jones—as well as such noteworthy non-jazz names as Donald Fagen, Joe Jackson, Dr. John, NRBQ, Was (Not Was) Chris Spedding and—believe it or not—Peter Frampton.

★ ★ ★

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Black

High Profile For Profile Label

Hit Singles By Run-DMC Key Company's Expansion

NEW YORK—On the eve of its third anniversary, Profile Records is releasing its first non-compilation album, has become a leading rap label, is distributing its own records in two key markets, and has also begun distributing another label.

It is a long way from the day in May, 1981 when Cory Robbins and Steve Plotnick opened Profile's doors with an initial investment of \$34,000.

"We didn't have problems getting distributors to pay us," recalls Robbins. "We had a problem getting distributors. But our real problem was that nobody owed us money."

Using successful 12-inch label Prelude as a role model, Profile went with two disco-oriented singles as its first releases just as that market was

going soft. "We had two stiffs," says Robbins. After six months Profile was down to its last \$2,000.

Then a rap record, "Genius Rap" by Dr. Jeckle and Mr. Hyde, made for \$750, sold 150,000 copies and "kept us from going out of business," according to Robbins. Subsequently, the Four Seasons medley "Season Of Gold," the compilation album "Disco '83" and a disco version of "Memories" from "Cats" have done well ("Memories" has been licensed to 35 foreign countries), but it is Profile's association with rappers Run-DMC that has given it national impact.

Last summer, Run-DMC's "It's Like That/Sucker MC's," produced by Russell Simmons and Larry Smith, was the biggest seller in Profile's history. "It's still selling 3,500 a

month," says Robbins. The followup, "Hard Times/Jam Master Jay," was added to 40 stations in two weeks and peaked on the black singles chart at number 11, higher than any previous Profile release.

As a result, Profile is releasing a nine-cut Run-DMC. "We previously had just never felt we had anybody who could sell albums or had enough to say musically," Robbins says. "With just two singles, these rappers have established themselves as artists and have been critically acclaimed. The album is very original sounding; it doesn't sound like just a bunch of rap records struck together."

The first single will be the controversial "Rock Box," a mix of rap and heavy metal. "We hope it'll be the 'Beat It' of rap records," Robbins says. "We are a little worried it may alienate black stations, so the A side will have the rock guitars and the B side will be more black-oriented." There will also be an instrumental version on the 12-inch. Profile is considering making its first video in support of the album, feeling the rock feeling of "Rock Box" will give it a shot at MTV. Profile hopes to release four or five albums in 1984.

In Washington and Miami, Profile distributes itself. In Washington, Profile's distributor Zamoiski closed its record distribution wing. "We felt we could cover it, since there are only eight major accounts for our kind of music," says Robbins. "Miami is an isolated market with only four or five major accounts, so we decided to handle it ourselves."

Warren Schatz, ex-RCA a&r executive and producer of the "Memories" single, has signed his Promise label to a logo deal with Profile. Vicki Sue Robinson is Promise's chief asset. Her recent disco remake of "To Sir With Love" was produced by Schatz for Profile.

Big Names Expected At Reunion Of Stax 'Family'

MEMPHIS—A Stax Family Reunion being planned here for April 27-28 should draw an array of singers, musicians and recording industry personnel who have not been together since the Stax label's demise in 1975.

The two-day event will begin with a formal dinner at the Peabody Hotel. Wolfman Jack will MC a concert in the Mid-South Coliseum the next evening that will star from 12 to 14 acts from the Stax era.

According to Don Dortch, owner of Don Dortch International Inc., coordinator of the show, musicians already committed are the Bar-Kays, Carla & Rufus Thomas, Johnnie Taylor, Eddie Floyd, William Bell, Albert King, Shirley Brown, Luther Ingram, Jean Knight, David Porter and Steve Cropper. Marvell Thomas will conduct the orchestra, which will be made up mostly of the same musicians who played on the original

recording sessions.

During the '60s and early '70s, the Memphis-based Stax label was among the most successful black record companies both domestically and internationally. It was responsible for the careers of those mentioned above, as well as Otis Redding, Sam & Dave, the Emotions, the Soul Children, Booker T. & the M.G.'s, the Mar-Kays and Isaac Hayes.

According to Dortch, the enthusiasm and response generated from early announcements of the event have been overwhelming, despite the failure of a similar effort to materialize last August.

Tickets for the 400-seat banquet and the concert are available on a first-call basis at \$25 for music industry parties until April 1, after which the general public will be given the opportunity to purchase the tickets. Tickets for the concert only are \$12.50. All tickets are being handled by the Top Ticket Agency.

The Rhythm & The Blues

After Six Years, Lynn 'Encores'

By NELSON GEORGE

Producing yourself for the first time, while also playing musical chairs with your manager and lawyer, would seem to be taking a road toward chaos. But Cheryl Lynn's journey has ended in success with "Encore," her first No. 1 black single since "Got To Be Real" in 1978, and a contract with Dick Griffey's Griff-Co Management.

Lynn says she decided to produce herself after studying her career. "I hadn't attained the success with later albums that I had with my first album, 'Cheryl Lynn.' It had a No. 1 single, is my biggest seller to date, and went gold," she says. "It is also my favorite album because David Paich (of Toto) gave me more freedom than any producer I've had since."

"I had the final choice on all the material. We'd go up to David's house, he'd play piano and I'd sing the material. From that David wrote arrangements around the sound of my voice."

Lynn, who has subsequently been produced by (and had hits with) Ray Parker and Luther Vandross, notes "That first album took more advan-

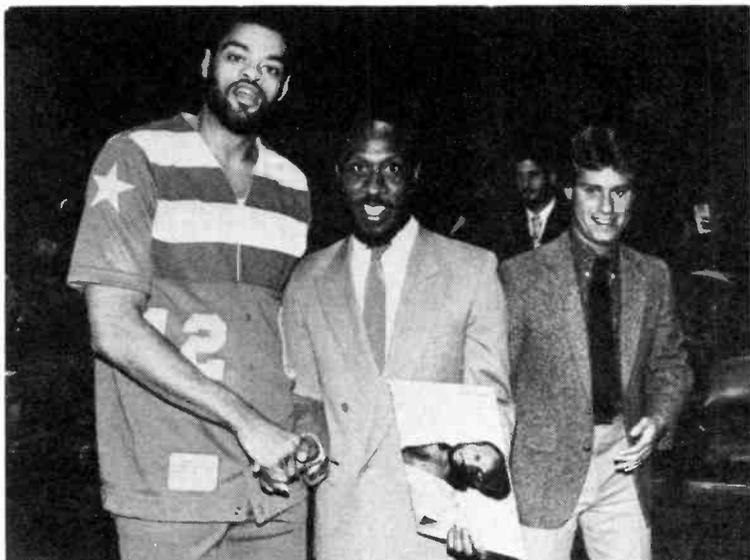
tage of my voice and was successful. So my thinking was maybe if I choose my own material and produce it, I could reach gold again."

Larkin Arnold, CBS Records' vice president for black a&r, was Lynn's chief supporter. "Larkin used to tell me, 'Baby, people think I'm crazy letting you produce.' But he let me

cut four songs. Then he let me go back and do four more. Altogether it took nine months to finish."

Both Arnold and Lynn thought the resulting "Preppie" album, though strong, needed a sure hit single. Peter Van Brunt, then Lynn's lawyer, matched the singer with Jim-

(Continued on page 52)



KIRTON SCORES WITH BULLETS—Believe In A Dream/CBS recording artist Lew Kirton poses after singing the National Anthem at a Washington Bullets basketball game at Maryland's Capitol Center. Pictured with him are the team's Greg Ballard, left, and the Center's promotion director Craig Estrain, right.

Billboard Black LPs

Survey for Week Ending 3/3/84

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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	1	17	LIONEL RICHIE Can't Slow Down, Motown 60599ML (MCA/MCA)	39	41	14	DARYL HALL & JOHN OATES Rock 'N Soul Part I, RCA CPL1-4858 RCA
2	2	63	MICHAEL JACKSON Thriller, Epic QE 38112 CBS	40	43	2	KENNY G G Force, Arista AL8-8192 RCA
3	3	11	LUTHER VANDROSS Busy Body, Epic FE 39196 CBS	41	53	2	DENNIS EDWARDS Don't Look Any Further, Gordy 6057GL (Motown) MCA
4	4	10	PATTI LABELLE I'm In Love Again, P.I.R. FZ 38539 (Epic) CBS	42	32	14	EARTH, WIND & FIRE Electric Universe, Columbia QC 38980 CBS
5	5	35	MIDNIGHT STAR No Parking On The Dance Floor, Solar 60241-1 (Elektra) WEA	43	47	7	MALCOLM MCLAREN D'ya Like Scratchin', Island 90124-1B (Atco) WEA
6	8	30	JEFFREY OSBORNE Stay With Me Tonight, A&M SP-4940 RCA	44	35	20	JENNIFER HOLLIDAY Feel My Love, Geffen GHS 4014 (Warner Bros.) WEA
7	7	13	KOOL & THE GANG In The Heart, De-Lite DSR 8508 (Polygram) POL	45	46	68	PRINCE 1999, Warner Bros. 23720-1 WEA
8	6	19	DEBARGE In A Special Way, Gordy 6061GL (Motown) MCA	46	40	27	RICK JAMES Cold Blooded, Gordy 6043GL (Motown) MCA
9	15	3	ROCKWELL Somebody's Watching Me, Motown 6052ML MCA	47	44	16	TOM BROWNE Rockin' Radio, Arista AL8-8107 RCA
10	10	16	JAMES INGRAM It's Your Night, Qwest 23970-1 (Warner Bros.) WEA	48	48	25	RUFUS AND CHAKA KHAN Live-Stoppin' At The Savoy, Warner Bros. 23679-1 WEA
11	11	10	CHERYL LYNN Preppie, Columbia FC 38961 CBS	49	50	42	MARY JANE GIRLS Mary Jane Girls, Gordy 6040GL (Motown) MCA
12	12	12	DAZZ BAND Joystick, Motown 6084ML MCA	50	52	6	MUSICAL YOUTH Different Style, MCA 5454 MCA
13	9	12	THE DEELE Street Beat, Solar 60285-1 (Elektra) WEA	51	NEW ENTRY		IMAGINATION New Dimensions, Elektra 60316 WEA
14	25	2	SHANNON Let The Music Play, Mirage 90134 (Atco) WEA	52	54	17	TYRONE DAVIS Something New Oceanfront Of 101 IND
15	17	13	Z.Z. HILL I'm A Blues Man, Malaco 7415 IND	53	NEW ENTRY		JENNY BURTON In Black And White, Atlantic 80122 WEA
16	18	11	MELBA MOORE Never Say Never, Capitol ST-12305 CAP	54	45	42	GLADYS KNIGHT & THE PIPS Visions, Columbia FC 38205 CBS
17	16	35	ANITA BAKER The Songsstress, Beverly Glen BG 10002 IND	55	57	31	THE S.O.S. BAND On The Rise, Tabu FZ 38627 (Epic) CBS
18	19	15	POINTER SISTERS Break Out, Planet BXL1-4705 (RCA) RCA	56	58	41	MAZE We Are One, Capitol ST-12262 CAP
19	13	17	TEENA MARIE Robbery, Epic FE 38882 CBS	57	59	4	SOUNDTRACK D.C. Cab, MCA 5469 MCA
20	28	4	CULTURE CLUB Colour By Numbers, Virgin/Epic QE 39107 CBS	58	NEW ENTRY		EURHYTHMICS Touch, RCA AFL1-4817 RCA
21	22	15	TEDDY PENDERGRASS Heaven Only Knows, P.I.R. FZ 38646 (Epic) CBS	59	60	71	LIONEL RICHIE Lionel Richie, Motown 6007ML MCA
22	30	7	J. BLACKFOOT City Slicker, Soundtown 8002 (Allegiance) IND	60	62	12	IRENE CARA What A Feeling, Geffen/Network GHS 4021 (Warner Bros.) WEA
23	23	12	PIECES OF A DREAM Imagine This, Elektra 60270-1 WEA	61	49	26	STEPHANIE MILLS Merciless, Casablanca 811364-1M1 (Polygram) POL
24	26	10	EVELYN "CHAMPAGNE" KING Face To Face, RCA AFL1-4725 RCA	62	64	8	P-FUNK ALL STARS Urban Dance Floor Guerillas, CBS Associated BFZ 39168 CBS
25	14	25	GAP BAND Gap Band V Jammin', Total Experience TE-1-3004 (Polygram) POL	63	56	26	PHILIP BAILEY Continuation, Columbia FC 38725 CBS
26	27	8	GEORGE CLINTON You Shouldn't Nut Bit Fish, Capitol ST-12308 CAP	64	67	4	HOWARD JOHNSON Doin' It My Way, A&M SP-4961 RCA
27	24	17	ATLANTIC STARR Yours Forever, A&M SP-4948 RCA	65	NEW ENTRY		RODNEY FRANKLIN Marathon, Columbia FC 38953 CBS
28	20	14	ANGELA BOFILL Teaser, Arista AL8-8198 RCA	66	61	18	DIONNE WARWICK How Many Times Can We Say Goodbye, Arista AL8-8104 RCA
29	21	15	CON FUNK SHUN Fever, Mercury 81447-1 (Polygram) POL	67	74	7	THE JONES GIRLS On Target, RCA AFL1-4817 RCA
30	31	29	PEABO BRYSON/ROBERTA FLACK Born To Love, Capitol ST-1184 CAP	68	68	25	ASHFORD & SIMPSON High Rise, Capitol ST-12282 CAP
31	29	15	EDDIE MURPHY Comedian, Columbia FC 39005 CBS	69	51	7	PAUL MCCARTNEY Pipes Of Peace, Columbia QC 39149 CBS
32	33	26	HERBIE HANCOCK Future Shock, Columbia FC38814 CBS	70	70	15	SOUNDTRACK The Big Chill, Motown 6062ML MCA
33	38	12	DREAMBOY Dreamboy, Qwest 23988-1B (Warner Bros.) WEA	71	71	6	RON BANKS Truly Bad, CBS Associated FZ 39148 CBS
34	34	14	RAY PARKER, JR. Woman Out Of Control, Arista AL8-8087 RCA	72	72	22	BOBBY NUNN Private Party, Motown 6051ML (MCA) MCA
35	37	22	MADONNA Madonna, Sire 23867-1 (Warner Bros.) WEA	73	63	27	ZAPP Zapp III, Warner Bros. 27875-1 WEA
36	36	15	DAVID SANBORN Backstreet, Warner Bros. 23906-1 WEA	74	66	30	SHALAMAR The Look, Solar 60239 (Elektra) WEA
37	42	3	STEVE ARRINGTON'S HALL OF FAME Positive Power, Atlantic 80127-1 WEA	75	55	73	DE BARGE All This Love, Gordy 6012GL (Motown) MCA
38	39	30	NEW EDITION Candy Girl, Streetwise SWRL 3301 IND				

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Continued from page 33

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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.

News/International

Michael Jackson Among Top U.K. Award Winners

LONDON—Michael Jackson, David Bowie and Culture Club were among the top winners at the third annual British Record Industry Awards dinner, held Feb. 9 in the Grosvenor House hotel here. Over 800 industry figures paid some \$50 a head to attend the evening.

Jackson, represented at the event by his sister Latoya, carried off awards for best international act and best-selling LP of 1983 ("Thriller"), while Culture Club received trophies as best British group and for best-selling single of 1983 ("Karma Chameleon"). Bowie was pronounced best British male artist and Annie Lennox of Eurythmics best British female artist.

Epic's Paul Young emerged as best British newcomer, and Steve Levine, producer of Culture Club's "Colour By Numbers," as best British producer. Best British classical recording was "Songs Of The Auvergne," with Kiri Te Kanawa and the English Chamber Orchestra.

A special award given by electronics giant Sony for technical excel-

lence went to Spandau Ballet, with Sony U.K. managing director Bill Fulton paying tribute to the engineering qualities of the Chrysalis band's album "True." Another special award, for outstanding contribution to British music, was presented by British Phonographic Industry chairman Maurice Oberstein to veteran producer and studio boss George Martin, famed for his work with the Beatles.

The evening was hosted by lyricist Tim Rice and enlivened variously by music publisher Dick James, performing his '50s hit "Robin Hood"; Wayne Bickerton of Odyssey Studio, providing audio/visual effects, and the BPI chairman's dog Charlie, almost as well-known an industry figure as his master.

In an upbeat speech, Oberstein told attendees, "It is symbolic that we are gathered in the Great Room of this hotel, because it has been a great year for our industry. The world is ours. By grit and determination we have come back—the British record industry is great."

NAME RELEASES PLANNED

Yugoslav Singles Hot Again

ZAGREB—The fast development of the Yugoslav pop music industry in the '70s was basically built on the sales of albums and cassettes, while production of and interest in singles stagnated. In 1981, when the start of the economic depression halted the runaway growth of the record business, Yugoslav companies turned out eight million LPs and six million pre-recorded cassettes, but only 13 million singles.

But now the single format is enjoying a new lease on life. Pop/rock fans, who don't have enough spare cash to buy as many albums as before, are turning increasingly to the single, which retails here at the Yugoslav equivalent of 50 U.S. cents.

Says Veljo Despot, license deal

chief of Zagreb-based Jugoton: "In a sales sense, singles were just about dead in our marketplace. Even the big-name artists couldn't sell singles. As a result, we haven't put out one license-deal single in the past two years. But now times are changing."

Jugoton's singles output has been stepped up substantially. In the past few months the company has released hit singles by David Bowie, Mike Oldfield, Paul McCartney, Kim Wilde, Duran Duran and others.

Says Despot: "We're trying to re-establish the single as a foundation stone of the Yugoslav record industry. We plan many big-name releases through this year."

Aussie Band Cold Chisel Has An Elaborate Farewell

SYDNEY—Multi-platinum Australian power-rock group Cold Chisel chose a novel means of marking its 10th anniversary in the business. At the peak of its national popularity, the band split up, following a series of sold-out concerts in Australia and New Zealand which grossed well in excess of \$1 million, almost unprecedented for a domestic act.

The carefully planned and executed exit was handled by manager Rod Willis, who says he was determined his act would be "the first Australian band to split up with something substantial to show for its years of work."

But even he was overwhelmed by the fans' response in the group's adopted home town of Sydney, where 60,000 tickets for five shows at the new Sydney Entertainment Center were snapped up in less than a day.

Willis agrees that more shows could have been scheduled, but he says five concerts felt "comfortable." But even so, there were problems. Jimmy Barnes, the gravel-voiced leader, succumbed to a throat infection after the first show, and the remainder were postponed for more than a month.

But when finally staged, they were marathon three-and-a-half-hour events, featuring guest superstar backing vocalists Renee Geyer, Venetta Fields and, at one show, John Swan, leader of the hit act Swanee.

The Sydney shows were recorded for a future live album, which will follow a farewell studio disk for release in the next month or so. The shows were also captured on 16mm film, which will be blown up to 35mm and edited into a full-length feature for cinema release later in the year.

With two albums, a feature film and the possibility of a "Greatest Hits" package not even investigated yet, the profile of the band in "death" may be higher than in life. With its mix of tempestuous rock and intelligently sensitive lyrics, Adelaide's Cold Chisel was one of the most highly rated of all Australian bands.

Its most successful album, 1980's "East," was WEA's biggest seller of that year, moving well over 200,000 units and going quadruple platinum. The band's greatest frustration, which may well have contributed to the decision to split up, was a lack of international acceptance and the tendency for other markets to lump it into the convenient "heavy metal" bag.

Says Willis: "The band gave a great deal to Australian rock for a decade. It was agreed to bring it to a stop while the band was playing at its best, not when it was in decline."

Willis continues to look after the careers of all members except Barnes, who is expected to form a group with his half-brother John Swan.

Canada

Gov't Plan Could Boost Vid Rental

100% Capital Cost Write-Off Seen As Retail Spur

By KIRK LaPOINTE

OTTAWA—The federal government has proposed a 100% capital cost allowance write-off provision for the cost of videocassettes in a move record and retail executives were carefully scrutinizing last week.

The proposal, contained in the Feb. 15 budget outlined by Finance Minister Marc Lalonde, could pave the way for widespread expansion of record outlets into the video rental business. It may even provide the incentive for record firms to do so, or to negotiate rental rights for promotional videos from parent companies.

Until now, rental businesses were allowed only 20% write-offs on the cost of videotapes and games. (The capital cost allowance does not apply to production or other similar costs, only the physical tape value.) But the government says it has found such a provision to be inadequate.

"Changes in electronics and communications technology have popularized the use of coin-operated electronic video games and videotape cassettes. The number of businesses specializing in the supply of video games has expanded dramatically and a new industry of renting videotape cassettes has developed," the budget papers say.

"Because video games are widely used in amusement arcades they have

a relatively short useful life. The useful life of videotape cassettes which are used for rental purposes is even shorter."

Video games will be allowed 40% write-offs each year on a declining balance basis. Videocassettes will be allowed full write-offs in one year.

A Finance Department official said last week that it would be difficult to determine what the impact will be on the Canadian video rental business. However, he said, it might be possible for a record firm to establish a rental subsidiary and qualify for the write-offs.

It is unlikely that companies would qualify for the write-offs simply by renting the videos to clubs or other groups for a nominal fee. The rental business would have to be clearly more than a hastily established firm to rid itself of expensive costs associated with licensed product, according to the official.

Still, the measure intrigued many executives contacted last week. Record firms are now engaged in the sale of licensed product, and some are entering the music video business this year.

Virgin Records is assembling a compilation video, and WEA Music of Canada is looking at large-scale sales of several video compilations from its enormous roster.

Federal Spending On Industry Studies Revealed

OTTAWA—Take note, those who contend the federal government ignores the recording and broadcasting industries: A careful search of documents reveals that money is at least being spent on studying the problems.

A written response to a question tabled recently in the House of Commons reveals interesting information on the costs incurred in consultants, studies and spadework. The Communications Department spent nearly \$19 million during the fiscal years 1981-82 and 1982-83 on such work, including hundreds of thousands of dollars on recording- and broadcast-related matters.

At the head of the pack was the Woods Gordon consultancy firm of Toronto, which chalked up \$175,000 in 1981-82 and \$3,000 in 1982-83 for a recording industry study. Not far behind was lawyer Wanda Noel, who earned \$98,720 in 1981-82 and \$56,400 a year later for advice on copyright law.

The fruits of both such efforts have yet to be released. A copyright white paper is a few weeks away, while a recording industry strategy is months away.

A more tangible result from an expenditure is the \$148,500 given to the Canadian Independent Record Production Assn. (CIRPA) in 1981-82 for development of charting capabilities using its Canadian record catalog database and federally developed Telidon technology.

Other fees paid during 1981-82 included \$69,100 to Andre Raynauld & Associates as a copyright law task force member; \$50,000 to the Infomart computer software firm of Toronto for the development of a searchable Telidon database for the CIRPA catalog; \$43,600 to D.V. Doran-Veevers for advice on Canadian proposals for a 1982 regional administrative radio conference; \$42,500 to the Gould & Brunet law firm as a copyright task force mem-

ber; \$34,500 to broadcaster Lyman Potts for the same thing; \$32,600 to record retailer Sam Sniderman as a member of the federal Applebaum-Hebert arts inquiry; \$22,000 to the Price Waterhouse consultancy firm for a study on the cost and feasibility of fiscal incentives to Canadian broadcasters, and \$20,000 to Nordicity Group for its help in the development of last March's federal broadcast strategy.

The overall consultants' and other fees dropped to about \$7 million in 1982-83 from more than \$11 million in 1981-82.

Nadis Productions received \$99,500 for advice to Communications Minister Francis Fox on the Applebaum-Hebert study and other "cultural initiatives," the response

Similarly, the measure could greatly help offset some of the costs record retailers assume when they enter the video business. A&A's Ontario regional manager Bruce Van Allen says that the move will greatly benefit his company's nine stores, which double as record/video outlets.

Others in the retail business say they want more time to study the provision, but their initial impression is that it will greatly spur expansion in the field.

But the key remains the record companies. If some of them alter their strictly sales-oriented plans to encompass rentals, it appears that the budget provision could greatly benefit them.

"We will take a close look at it," says PolyGram vice president Dieter Radecki.

The budget proposals are expected to be passed into law within weeks, having been held up by the usual debating accorded such measures in the House of Commons. All provisions in the video proposals are retroactive to Feb. 15.

In another budget-related matter, Communications Minister Francis Fox said non-broadcast radio fees would be kept to less than 5%, including amateur radio fee increases to \$13.50 from \$13 annually.

says. Goldfarb Consultants, the large polling firm often used by the Liberal party, got \$88,100 to conduct an "opinion poll regarding arts, culture and broadcasting issues." R.I.C. Placements Inc. received \$35,000 for advice to Fox and deputy minister Robert Rabinovitch regarding broadcasting.

The response also lists D. Pariseault as receiving \$31,500 for policy research for the Canadian recording industry package expected later this year.

Peter Cahn & Associates got \$26,942 for studying the benefits of using directional FM antennae, while the Peat Marwick group helped draft a cabinet discussion paper on cultural industries strategies at a cost of \$22,500.

Maple Briefs

York County Court Judge Lloyd Graburn, who ordered the Rolling Stones to play two benefit concerts for the Canadian Institute for the Blind in 1979, has died in Toronto. Graburn made his widely-praised order after guitarist Keith Richards was found guilty of possessing 22 grams of heroin in Toronto in 1978. The shows raised \$39,000.

Corrine Levesque, the wife of Quebec Premier Rene Levesque, is the new host of an information program on CKVL Quebec City.

Rob Williams, a pioneer of children's record promotion at Troubador Records, has left the label, citing "differences in business style and approach."

This year's Grammy nominations for Rob McConnell, veteran Canadian jazz master, are his sixth and seventh.

Michael Sheridan is still a bit miffed about why his music channel application was shot down at recent Canadian Radio-Television & Telecommunications Commission hearings. Consider that his opponents had at least the following: Rogers Radio, \$9 million; CHUM Ltd., \$6 million; Canadian Music Television, \$3 million. Sheridan showed up with \$72,000 and vague promises his father would bankroll up to \$6 million more. He withdrew his bid.

Paul Felerio has been fined \$3,500 and placed on probation for 18 months for manufacturing and distributing counterfeit records. Felerio was tried for fraud, not copyright infringement.

Maple Briefs features short items on the Canadian music industry. Item should be submitted to Kirk LaPointe, 43 Sweetland Ave., Ottawa, Ontario K1N 7T7.

Billboard® Hits Of The World™

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BRITAIN

(Courtesy of Music & Video Week)
As of 2/25/84

SINGLES		
This Week	Last Week	
1	1	RELAX, Frankie Goes To Hollywood, ZTT
2	11	99 RED BALLOONS, Nena, Epic
3	2	DOCTOR] DOCTOR], Thompson Twins, Arista
4	2	RADIO GA GA, Queen, EMI
5	8	MY EVER CHANGING MOODS, Style Council, Polydor
6	5	BREAK MY STRIDE, Matthew Wilder, Epic
7	15	SOMEBODY'S WATCHING ME, Rockwell, Motown
8	4	GIRLS JUST WANT TO HAVE FUN, Cyndi Lauper, Portrait
9	14	WOULDN'T IT BE GOOD, Nik Kershaw, MCA
10	26	JOANNA, Kool & Gang, De-Lite
11	13	MICHAEL CAINE, Madness, Stiff
12	28	AN INNOCENT MAN, Billy Joel, CBS
13	6	HOLIDAY, Madonna, Sire
14	19	LET THE MUSIC PLAY, Shannon, Club
15	24	HIDE AND SEEK, Howard Jones, WEA
16	27	STREET DANCE, Break Machine, Record Shack
17	7	THAT'S LIVING ALRIGHT, Joe Fagin, Towerbell
18	12	WHAT DIFFERENCE DOES IT MAKE?, Smiths, Rough Trade
19	34	RUN RUNAWAY, Slade, RCA
20	9	NEW MOON ON MONDAY, Duran Duran, EMI
21	36	GET OUT OF YOUR LAZY BED, Matt Bianco, WEA
22	17	HYPERACTIVE], Thomas Dolby, Pariophone
23	20	SOUL TRAIN, Swans way, Exit
24	10	LOVE THEME FROM "THE THORN BIRDS", Juan Martin, WEA
25	31	MAIN THEME FROM "THE THORN BIRDS", Henry Mancini & his Orchestra, Warner Bros./EMI
26	16	(FEELS LIKE) HEAVEN, Fiction Factory, CBS
27	29	ONE SMALL DAY, Ultravox, Chrysalis
28	38	I GAVE YOU MY HEART, Hot Chocolate, Rak
29	18	HERE COMES THE RAIN AGAIN, Eurythmics, RCA
30	22	SPICE OF LIFE, Manhattan Transfer, Atlantic
31	NEW	JUMP, Van Halen, Warner Bros.
32	23	I AM WHAT I AM, Gloria Gaynor, Chrysalis
33	23	A NIGHT IN NEW YORK, Eibow Bones & Racketeers, EMI America
34	NEW	THE POLITICS OF DANCING, Re-Flex, EMI
35	NEW	MORE, MORE, MORE, Carmel, London
36	32	PUNCH & JUDY, Marillion, EMI
37	21	WONDERLAND, Big Country, Mercury
38	NEW	DOWN IN THE SUBWAY, Soft Cell, Some Bizzare
39	NEW	CRY AND BE FREE, Marilyn, Love
40	25	THE KILLING MOON, Echo & Bunnymen, Korova

ALBUMS

1	NEW	INTO THE GAP, Thompson Twins, Arista
2	1	SPARKLE IN THE RAIN, Simple Minds, Virgin
3	4	AN INNOCENT MAN, Billy Joel, CBS
4	3	THRILLER, Michael Jackson, Epic
5	2	TOUCH, Eurythmics, RCA
6	NEW	DECLARATION, Alarm, I.R.S.
7	7	THE CROSSING, Big Country, Mercury
8	6	CAN'T SLOW DOWN, Lionel Richie, Motown
9	8	SOMETIMES WHEN WE TOUCH, Various, Ronco
10	5	NO PARLEZ], Paul Young, CBS
11	10	THE VERY BEST OF MOTOWN LOVE SONGS, Various, Teistar
12	11	U2 LIVE "UNDER A BLOOD RED SKY", Island
13	9	NOW, THAT'S WHAT I CALL MUSIC, Various, EMI
14	16	THE FLAT EARTH, Thomas Dolby, Pariophone
15	13	MILK AND HONEY-A HEART PLAY, John Lennon & Yoko Ono, Polydor
16	14	COLOUR BY NUMBERS, Culture Club, Virgin
17	12	VICTIMS FOR THE FUTURE, Gary Moore, Virgin
18	23	LEARNING TO CRAWL, Pretenders, Real
19	25	STAGES, Elaine Paige, K-tel
20	20	LABOUR OF LOVE, UB40, DEP International
21	24	GENESIS, Charisma
22	17	PIPES OF PEACE, Paul McCartney, Pariophone
23	18	SLIDE IT IN, Whitesnake, Liberty

24	15	QUICK STEP & SIDE KICK, Thompson Twins, Arista
25	22	SEVEN AND THE RAGGED TIGER, Duran Duran, EMI
26	21	ORIGINAL MUSIC FROM TV SERIES "AUF WIEDERSEHEN PET", Various, Towerbell
27	19	CRUSADER, Saxon, Carrere
28	30	1984, Van Halen, Warner Bros.
29	NEW	HAUNTING MELODIES, Various, Nouveau
30	NEW	THE TUBE, Various, K-tel
31	32	ORIGINAL SOUNDTRACK-YENTL, Barbra Streisand, CBS
32	26	PORTRAIT, Diana Ross, Teistar
33	NEW	SERENADE, Juan Martin & Royal Philharmonic Orchestra, K-tel
34	29	WORKING WITH FIRE AND STEEL, China Crisis, Virgin
35	NEW	IT'S MY LIFE, Talk Talk, EMI
36	31	TOO LOW FOR ZERO, Elton John, Rocket
37	27	WHITE FLAMES, Snowy White, Towerbell
38	NEW	IN THE HEART, Kool & Gang, De-Lite
39	NEW	THE BOP WON'T STOP, Shakin' Stevens, Epic
40	35	FANTASTIC, Wham!, Inner Vision

CANADA

(Courtesy of The Record)
As of 2/27/84

SINGLES		
This Week	Last Week	
1	1	KARMA CHAMELEON, Culture Club, Virgin/PolyGram
2	7	JUMP, Van Halen, Warner Bros./WEA
3	5	99 RED BALLOONS, Nena, Epic/CBS
4	3	RED, RED WINE, UB40, Virgin/Polygram
5	10	THRILLER, Michael Jackson, Epic/CBS
6	4	BREAK MY STRIDE, Matthew Wilder, Epic/CBS
7	NEW	HERE COMES THE RAIN AGAIN, Eurythmics, RCA
8	2	TALKING IN YOUR SLEEP, Romantics, Nipperor/CBS
9	9	THINK OF LAURA, Christopher Cross, Warner Bros./WEA
10	6	I GUESS THAT'S WHY THEY CALL IT THE BLUES, Elton John, Geffen/WEA
11	8	OWNER OF A LONELY HEART, Yes, Atco/WEA
12	14	REBEL YELL, Billy Idol, Chrysalis/MCA
13	17	SO BAD, Paul McCartney, Columbia, CBS
14	19	GIRLS JUST WANT TO HAVE FUN, Cyndi Lauper, Epic/CBS
15	11	NOBODY TOLD ME, John Lennon, Polydor/PolyGram
16	15	RUNNING WITH THE NIGHT, Lionel Richie, Motown/Quality
17	NEW	NEW MOON ON MONDAY, Duran Duran, Capitol
18	12	SAY, SAY, SAY, McCartney & Jackson, Columbia/CBS
19	NEW	MIDDLE OF THE ROAD, Pretenders, Sire/WEA
20	NEW	I WANNA NEW DRUG, Huey Lewis, Chrysalis/MCA

ALBUMS

1	1	COLOUR BY NUMBERS, Culture Club, Virgin/PolyGram
2	2	THRILLER, Michael Jackson, Epic/CBS
3	4	1984, Van Halen, Warner Bros./WEA
4	3	90125, Yes, Atco/WEA
5	5	LEARNING TO CRAWL, Pretenders, Sire/WEA
6	7	TOUCH, Eurythmics, RCA
7	6	CAN'T SLOW DOWN, Lionel Richie, Motown/Quality
8	8	SEVEN AND THE RAGGED TIGER, Duran Duran, Capitol
9	11	IN HEAT, Romantics, Nipperor/CBS
10	10	MILK AND HONEY, John Lennon and Yoko Ono, Polydor/PolyGram
11	9	GENESIS, Genesis, Atlantic/WEA
12	12	UH-HUH, John Cougar Mellencamp, Riva/PolyGram
13	16	REBEL YELL, Billy Idol, Chrysalis/MCA
14	13	LABOUR OF LOVE, UB40, Virgin/Polygram
15	14	ELIMINATOR, ZZ Top, Warner Bros./WEA
16	15	SYNCHRONICITY, Police, A&M
17	17	METAL HEALTH, Quiet Riot, Epic/CBS
18	19	SPORTS, Huey Lewis, Chrysalis/MCA
19	20	SHOUT AT THE DEVIL, Motley Crue, Warner Bros./WEA
20	18	UNDER COVER, Rolling Stones, Rolling Stones/WEA

WEST GERMANY

(Courtesy Der Musikmarkt)
As of 2/27/84

SINGLES		
This Week	Last Week	
1	2	RELAX, Frankie Goes to Hollywood, Island
2	1	ONLY YOU, Flying Pickets, Virgin
3	10	LOVE IS A BATTLEFIELD, Pat Benatar, Chrysalis/Ariola
4	3	JENSEITS VON EDEN, Nino de Angelo, Polydor/DGG
5	4	MY OH MY, Slade, RCA
6	6	(HEY YOU) THE ROCK STEADY CREW, Virgin
7	9	HYPNOTIC TANGO, My Mine, Blow Up/Intercord
8	18	RADIO GA GA, Queen, EMI
9	7	HOLD ME NOW, Thompson Twins, Arista/Ariola
10	5	GUARDIAN ANGEL, Masquerade, Metronome
11	11	HAPPY STATION, Fun Fun, Teldec
12	20	HELLO AGAIN, Howard Carpendale, EMI
13	19	WHAT IS LOVE?, Howard Jones, WEA
14	8	25 YEARS, Catch, Metronome
15	14	?(FRAGEZEICHEN), NENA, CBS
16	12	OWNER OF A LONELY HEART, Yes, Atco/WEA
17	13	LOVE OF THE COMMON PEOPLE, Paul Young, CBS
18	NEW	ZU NAH AM FEUER, Stefan Waggenshausen & Alice, Ariola
19	NEW	BALLET DANCER, Twins, Hansa Int./Ariola
20	NEW	NEW SONG, Howard Jones, WEA

ALBUMS

1	1	?(FRAGEZEICHEN), Nena, CBS
2	2	CARAMBOLAGE, Peter Maffay, Teldec
3	3	JENSEITS VON EDEN, Nino de Angelo, Polydor/DGG
4	5	GOETTERHAEMMERUNG, Udo Lindenberg, Polydor/DGG
5	4	NO PARLEZ, Paul Young, CBS
6	6	90125, Yes, Atco/WEA
7	8	GENESIS, Vertigo/Phonogram
8	9	THRILLER, Michael Jackson, Epic/CBS
9	10	THE AMAZING KAMIKAZE SYNDROME, Slade, RCA
10	NEW	LOVE FROM..., Pat Benatar, Chrysalis/Ariola
11	7	GAZEBO, Baby/EMI
12	12	WENN SCHON NICHT FUER IMMER, DANN WENIGSTENS FUER EWIG, Ulla Meinecke, RCA
13	NEW	LOVE AT FIRST STING, Scorpions, EMI
14	NEW	SLIDE IT IN, Whitesnake, Liberty/EMI
15	16	TOO LOW FOR ZERO, Elton John, Rocket/Phonogram
16	NEW	TOUCH, Eurythmics, RCA
17	14	TABALUGA, Peter Maffay, Metronome
18	17	1984, Van Halen, Warner Bros./WEA
19	NEW	RIESENSTIMMUNG NON STOP, Babaloo, K-tel
20	13	SUPERLAST, James Last, Polydor/DGG

AUSTRALIA

(Courtesy Kent Music Report)
As of 2/27/84

SINGLES		
This Week	Last Week	
1	1	LOVE IS A BATTLEFIELD, Pat Benatar, Chrysalis
2	2	ORIGINAL SIN, Inxs, WEA
3	3	COME SAID THE BOY, Mondo Rock, WEA
4	5	THRILLER, Michael Jackson, Epic
5	4	VICTIMS, Culture Club, Virgin
6	8	NOBODY TOLD ME, John Lennon, Polydor
7	7	ISLANDS IN THE STREAM, Kenny Rogers & Dolly Parton, RCA
8	6	WHY ME?, Irene Cara, Epic
9	9	CUM ON FEEL THE NOIZE, Quiet Riot, Epic
10	15	RADIO GA GA, Queen, EMI
11	13	THE LOVE CATS, Cure, Sire
12	17	MESSAGE TO MY GIRL, Split Enz, Mushroom
13	20	BREAK MY STRIDE, Matthew Wilder, Epic
14	10	ALL NIGHT LONG, Lionel Richie, Motown
15	19	STICKY MUSIC, Sandii & Sunsetz, Sire
16	11	LISTENING, Pseudo Echo, EMI
17	14	TWIST OF FATE, Olivia Newton-John, Interfusion
18	18	RIGHT BY YOUR SIDE, Eurythmics, RCA
19	12	IN A BIG COUNTRY, Big Country, Mercury

20	16	OWNER OF A LONELY HEART, Yes, Atco
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ALBUMS

1	1	THRILLER, Michael Jackson, Epic
2	8	TWENTY GREATEST HITS, Kenny Rogers, Liberty
3	2	UNDER A BLOOD RED SKY, U2, Island
4	3	LIVE FROM EARTH, Pat Benatar, Chrysalis
5	4	TOUCH, Eurythmics, RCA
6	16	20 GOLDEN GREATS, Shadows, EMI
7	5	MILK AND HONEY, John Lennon & Yoko Ono, Polydor
8	13	EYES THAT SEE IN THE DARK, Kenny Rogers, RCA
9	7	CAN'T SLOW DOWN, Lionel Richie, Motown
10	6	TOO LOW FOR ZERO, Elton John, Rocket
11	9	COLOUR BY NUMBERS, Culture Club, Virgin
12	11	TRACK RECORD, Joan Armatrading, A&M
13	14	PHALANX, Australian Crawl, EMI
14	12	AN INNOCENT MAN, Billy Joel, CBS
15	17	CONFLICTING EMOTIONS, Split Enz, Mushroom
16	10	THRU THE ROOF '83, Various, CBS
17	20	SPARKLE IN THE RAIN, Simple Minds, Virgin
18	18	LEARNING TO CRAWL, Pretenders, WEA
19	15	THE PRINCIPLE OF MOMENTS, Robert Plant, WEA
20	NEW	ROCK 'N' SOUL PART 1, Daryl Hall & John Oates, RCA

JAPAN

(Courtesy Music Labo)
As of 2/27/84

SINGLES		
This Week	Last Week	
1	1	ROCK'N ROUGE, Seiko Matsuda, CBS-Sony/Sun
2	3	MOSHIMO ASHITAGA, Warabe, For Life/TV Asahi-Asahi
3	4	HOSHIZORA NO DISTANCE, Alfee, Canyon/Nichion-Tanabe
4	2	CHARLESTON NIWA MADA HAYAI, Toshihiko Tahara, Canyon/Johnny's
5	5	KITA WING, Akina Nakamori, Warner-Pioneer/Nichion-NTV
6	7	WINE RED NO KOKORO, Anzen Chital, Kitty/Kitty
7	8	MEZAME, Hidemi Ishikawa, RVC/GEI/TV Asahi
8	6	KANASHIMIGA TOMARANAI, Anri, For Life/JCP-PMP
9	9	OHISASHIBURINE, Rumiko Koyanagi, SMS/Nichion-Watanabe
10	11	VOYAGER, Yumi Matsutoya, Toshiba-EMI/Kirara
11	10	SAMURAI NIPPON, Shibusakital, CBS-Sony/Johnny's
12	19	DONZOKO, Kenji Sawada, Polydor/Watanabe-Anima
13	13	LOVE IS OVER, Ouyun Fefe, Polydor/Burning-JVK
14	NEW	22SAI, Shinji Tanimura, Polystar/Noel
15	17	SHUTO, Daisuke Hara, Discomate/Nichion
16	16	SHIROI HANDKERCHIEF, Chiemi Hori, Canyon/Top
17	NEW	SHUTO, Mizue Takada, Telchiku/Nichion-Burning
18	NEW	NAMIDA NO REQUEST, Checkers, Canyon/Yamaha
19	12	CLIMAX GOISSHONI, Annmitsuhime, Victor/Burning
20	18	ETTO TSUBAME, Masako Mori, Canyon/Top

ALBUMS

1	NEW	KOKINSHUU, Hiroko Yakushimaru, Toshiba-EMI
2	1	TIMELY, Anri, For Life
3	2	HOYO, Shinji Tanimura, Polystar
4	3	THRILLER, Michael Jackson, Epic-Sony
5	NEW	THE BORDER, Eikichi Yazawa, Warner-Pioneer
6	4	MEMOIR, Akina Nakamori, Warner-Pioneer
7	5	VOYAGER, Yumi Matsutoya, Toshiba-EMI
8	7	1984, Van Halen, Warner-Pioneer
9	18	URUSEI YATSURA 2, Soundtrack, Kitty
10	9	SEVEN AND THE RAGGED TIGER, Duran Duran, Toshiba-EMI
11	8	STAYIN' ALIVE, Soundtrack, Polydor
12	6	MILK AND HONEY, John Lennon & Yoko Ono, Polydor
13	NEW	DANCING M. Miki Asakura, King
14	12	90125, Yes, Warner-Pioneer
15	10	CANARY, Seiko Matsuda, CBS/Sony

16	11	COLOUR BY NUMBERS, Culture Club, Victor
17	13	PIPES OF PEACE, Paul McCartney, Toshiba-EMI
18	16	TAMAHIME SAMA, Togawa Jun, Alfa
19	NEW	REIMY, Nippon Columbia
20	NEW	ROCK 'N' SOUL PART ONE, Daryl Hall & John Oates, RVC

ITALY

(Courtesy Germano Ruscitto)
As of 2/21/84

SINGLES		
This Week	Last Week	
1	1	LA DONNA CANNONE, Francesco de Gregori, RCA
2	2	ALL NIGHT LONG, Lionel Richie, Ricordi
3	NEW	RADIO GA GA, Queen, EMI
4	6	GRAZIE PERCHE, Gianni Morandi/Amil Stewart, RCA
5	5	SAY SAY SAY, Paul McCartney & Michael Jackson, EMI
6	3	COSA SEI, Ricchi & Poveri, Baby
7	NEW	CRIME OF PASSION, Mike Oldfield, Virgin
8	9	PARIS LATINO, Bandolero, Virgin
9	11	BALLET DANCER, Twins, Fonticetra
10	8	KARMA CHAMELEON, Culture Club, Virgin
11	10	NO TENGO DINERO, Righeira, Int./CGD
12	NEW	WHAT A FEELING, Irene Cara, PolyGram
13	NEW	WHEREVER I LAY MY HAT, Paul Young, CBS
14	NEW	ON VA S'AIMER, Gilbert Montagnez, Baby
15	7	A ME MI TORNA, Gigi Sabani, Baby
16	NEW	PINOCCHIO CHIO, Pippo Franco, Lupus/Ricordi
17	NEW	OWNER OF A LONELY HEART, Yes, WEA
18	16	SULLA TERRA 10 & Lei, Riccardo Cocciante, Virgin
19	17	NO CONTROLES, Oie Oie, Fonticetra
20	15	JOHN & SOLFAMI, C. D'Avena, Five

NETHERLANDS

(Courtesy Stichting Nederlandse Top 40)
As of 2/25/84

SINGLES		
This Week	Last Week	
1	2	RADIO GA GA, Queen, EMI
2	1	LOVE OF THE COMMON PEOPLE, Paul Young, CBS
3	10	WHEN THE LAD SMILES, Golden Earring, 21 Records
4	4	ZWART WIT, Frank Boeljen Groep, Sky
5	9	RELAX, Frankie Goes To Hollywood, Island
6	6	YOU ARE BEAUTIFUL, Chic, Atlantic
7	NEW	LOVE IS A BATTLEFIELD, Pat Benatar, Chrysalis
8	NEW	STOP THAT TRAIN, Clint Eastwood & General Saint, Munich
9	NEW	GUARDIAN ANGEL, Masquerade, CNR
10	3	LISTEN TO THE RADIO, Tom Robinson, RCA

ALBUMS

1	1	NO PARLEZ, Paul Young, CBS
2	2	DAG KLEINE JONGEN, Robert Long, EMI
3	5	?(FRAGEZEICHEN), Nena, CBS
4	4	THE LOVE ALBUM, Dolly Parton, RCA
5	3	THRILLER, Michael Jackson, Epic
6	6	WORKING WITH FIRE AND STEEL, China Crisis, Virgin
7	7	ESCAPEDE, Tim Finn, Epic
8	NEW	SPARKLE IN THE RAIN, Simple Minds, Virgin
9	9	MILK AND HONEY, John Lennon & Yoko Ono, Polydor
10	NEW	BELIEVER, Chic, Atlantic

Five Major Works At Hungarian Festival

BUDAPEST—The Summer Festival in Szeged, housed in the 6,500-seat Cathedral Place, is set this year for July 20-Aug. 20. Five major works are scheduled, including the rock opera "Stephen The King," by Levente Zroenyi and Janos Brody, and a specially mounted production of Gounod's "Faust."

Billboard Album Reviews

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Pop

APRIL WINE—Animal Grace, Capitol ST-12311. Producers: Myles Goodwyn, Mike Stone. The veteran Canadian quintet sticks to its sense of guitar-driven rock classicism while delivering a set melodic enough to click with mainstream pop formats. Expect multi-format response to "This Could Be The Right One," while the AOR faithful will gravitate to any of several harder-edged songs.

THOMAS DOLBY—The Flat Earth, Capitol ST-12309. Producer: Thomas Dolby. Richer vocal and orchestral details attest to a broader palette for pop stylist Dolby, making this second album even more varied than its strong predecessor. There's still electronic dance pop at hand in "Hyperactive," but it's the dreamier midtempo tracks that give the set its moody charm.

MADNESS—Keep Moving, Geffen GHS 4022. Producers: Clive Langer, Alan Winstanley. Their maturation as a pop band hasn't robbed the British septet of their sunny, spirited charm, but the production and arrangements here attempt an ever wider, more sophisticated sweep than before. Steel bands, added horn choruses and even Michael Caine help buttress their deft, melodic attack, with several strong singles contenders among the 12 songs.

Gospel

LITTLE CEDRIC AND THE HAILEY SINGERS—Jesus Saves, GosPearl PL-16019. Producer: Timothy Moore. The group has plenty of high energy gospel that is reminiscent of the young Michael Jackson and the Jackson 5. The tracks are tight, the songs are good, and the group delivers them in hit fashion.

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, 910 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).



New & Noteworthy

LURIE ANDERSON—Mister Heartbreak, Warner Bros. 25077. Producers: Various. On her second album, Anderson enlists Peter Gabriel, Nile Rodgers, Adrian Belew and a diverse cast of other artists in pieces that bridge new music's current and original, avant garde definitions without compromise. Gabriel's presence on "Excellent Birds" and "Gravity's Angel" could snare airplay, but the set as a whole is intriguing.

CHINA CRISIS—Working With Fire And Steel, Warner Bros. 25062. Producer: Mike Howlett. This young British ensemble follows its dance-oriented debut EP with an album that builds upon their command of subtler instrumental and vocal effects amid the prominent electronic elements of their style. An undercurrent of social protest and the band's eager, earnest approach set them apart from the synth-pop rank and file.

JAH WOBBLE/THE EDGE/HOLGER CZUKAY—Snake Charmer, Island 90151. Producer: Francois Kevorkian, (EP). Former Public Image Ltd. bassist Wobble is the fulcrum for this strongly rhythmic set, which fuses Third World tempi with rock and jazz textures. U2 guitarist The Edge and progressive rock pioneer Czukay are part of a large supporting cast.

Billboard's Recommended LPs

pop

RATT—Out Of The Cellar, Atlantic 80143. Producer: Beau Hill. An L.A. hard rock band that trades triteness tightrope to reach teens with power chords.

PAUL BARRERE—Real Lies, Mirage 90138. Producer: Paul Barrere. Former Little Feat guitarist sharpens his style on this second solo set, which benefits from better songs, crisper production.

NEIL SEDAKA—Come See About Me, MCA 5466. Producer: Dan Hartman. Pop and r&b oldies are boisterously revived by Sedaka, to okay effect.

THE WATERBOYS, Island 90147. Producer: Mike Scott (EP). Lyrical sophistication and raw musical energy spark interest on this mini-album debut from England.

PASSPORT—Man In The Mirror, Atlantic 30144. Producer: Klaus Doldinger. Avant-garde German rock instrumentalists rally around percussionist/composer Doldinger in a set with swing overtones.

MARY MARTIN AND THE TUNA BAND, Tuna Music Productions M1451. Producer: Mary Martin. Blues, ragtime and jazz in a varied but consistently pleasing set by vocalist Martin and keyboard player James Hurd. Contact: 7108 Madison Ave., Cleveland, Ohio 44102.

HUW GOWER—Guitarphilia, X-Disque SMIB 01. Producers: Huw Gower, Jerry Thichava. Gritty pop tunes from David Johansen/Graham Parker guitarist. Contact: 175 5th Ave., Box 3110, New York, NY 10010.

VAN DYKE PARKS—Jump!, Warner Bros. 23829. Producer: Steve Goldman. The puckish composer and keyboardist returns after almost a decade with this charming, theatrical song cycle inspired by Joel Chandler Harris' "Tales Of Uncle Remus." No resemblance to Van Halen whatsoever.

HORACE HEIDT'S ORCHESTRA—The Uncollected, Hindsight HSR194. Producer: Wally Heider. With Larry Cotton and Jean Farney handling lyrics, this program of 14 titles by Heidt's Musical Knights of 1939 emanates from 16-inch radio transcriptions. It's entertaining and danceable music.

ALVINO REY'S ORCHESTRA, VOL. 3—The Uncollected, Hindsight HSR196. Producer: Wally Heider. The leader's guitar and vocals by the four King Sisters dominate the dozen songs recorded in 1940-41 and unreleased until now. It's sterling dance music and beautifully recorded.

HENRY BUSSE'S ORCHESTRA—The Uncollected, Hindsight HSR193. Producer: Wally Heider. Busse's solo trumpet 40 years ago was weak, but his band was of high caliber as is evident on the 13 tunes in this welcome LP produced from forgotten radio broadcasts. Vocalists are Phil Gray, Elaine Bauer and Roberta Lee.

black

AMUZEMENT PARK BAND—All Point Bulletin, Atlantic 80126. Producer: David "Hawk" Wolinski. Soulful Chicago dance/funk group lives up to its name with chart-level workouts soothed by the touch of members of Toto.

jazz/fusion

GATO BARBIERI—Gato... Para Los Amigos, Doctor Jazz W2X 39204. Producers: Gato Barbieri, Teo Macero. Two records' worth of the fiery Argentine saxophonist in concert with a strong band. No surprises, but fans won't be disappointed.

VARIOUS ARTISTS—The Jazz Singers, Prestige P-24113. Producer: Ed Michel. Sublime, two-disk anthology encompasses Bessie Smith, Flora Purim and virtually every stylist in between. Highly recommended.

BILL EVANS—From The '70s, Fantasy F-9630. Producer: Helen Keane. More worthwhile, previously unsued tracks from the late keyboard titan, this time comprising a program of other writers' works. Includes both quintet and trio settings.

(Continued on page 59)

MARCH 3, 1984, BILLBOARD

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Market Quotations

As of closing: 2/21/84

Annual High	Low	NAME	P-E	(Sales 100s)	High	Low	Close	Change
69%	48%	ABC	9	462	53%	52%	52½	-1½
55	30½	American Can	18	1140	47%	46%	47	-1½
17%	8½	Armstrong Int'l	10	17	11%	11%	11½	-¾
81%	55	CBS	9	450	64%	63%	63%	-1
65	12	Coleco	3	3087	12%	11%	11%	-½
9%	6¼	Craig Corporation	2	—	—	—	6¼	unch
84%	47%	Disney, Walt	18	1468	50	49	49½	+½
6¼	3¼	Electrosound Group	—	5	5%	5%	5%	unch
33¼	16%	Gulf + Western	7	1100	29	28%	28%	-¾
27½	12	Handyman	13	75	22%	21%	21%	-½
12¼	5¼	K-Tel	—	—	—	—	5¼	unch
86%	47%	Matsushita Electronics	18	118	76%	76%	76%	+1
16%	4%	Mattel	—	1699	8%	8%	8%	+½
44%	32½	MCA	11	299	38%	37	37	-1%
90½	72%	3M	13	1985	75%	74	74	-1½
150	82	Motorola	17	2401	115	112½	112½	-2¾
79%	47	No. American Phillips	9	6	66%	66%	66%	unch
15¼	2½	Orron Corporation	—	28	4%	3%	4	-½
32%	18	Pioneer Electronics	—	25	29%	29%	29%	+¾
38%	13¼	RCA	14	3035	31%	31%	31%	+½
17	12%	Sony	25	3585	15%	14%	14%	-¾
37%	25%	Storer Broadcasting	—	285	31%	30%	30%	-¾
6%	2%	Superscope	—	5	3%	3%	3%	unch
59	38	Taft Broadcasting	14	309	53%	52%	52%	unch
35¼	19%	Warner Communications	—	2774	25%	24%	25%	unch
17½	8¼	Wherehouse Entertain.	11	201	12%	12%	12%	-¾

OVER THE COUNTER	Sales	Bid	Ask	OVER THE COUNTER	Sales	Bid	Ask
ABKCO	—	½	1¼	Josephon Int'l	2400	11½	11¾
Certron Corp.	2300	3¼	3½	Recoton	3000	8½	8¾
Data Packaging	—	5¼	6½	Schwartz Bros.	—	3	3¼
Koss Corp.	1800	3	3¼				

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, Suite 100, Toluca Lake, Burbank, California 91505, (213) 841-3761, member of the New York Stock Exchange, Inc.

Lifelines

Births

Boy, Roger John, to Peggy and Billy Rush, Jan. 31 in New York. He is a songwriter and guitarist for Southside Johnny & The Jukes.

★ ★ ★

Boy, Jordy Robert Samuel to Robin Schwartz and Paul Clements, Feb. 7 in New York. He is concert production director at Radio City Music Hall there.

★ ★ ★

Boy, Travis William, to Dawn and Wes Daily, Feb. 16 in Houston. He is a salesman for the H.W. Daily Group, a distributing network, one-stop and owner of the Cactus Records retail chain there. Grandfather Bud and great grandfather Harold are also with the company.

Marriages

Timothy James Comer to Mary Katherine Kolacz, Feb. 25 in Youngstown, Ohio. He was a member of X-15. She is assistant manager of the Musicland store there.

★ ★ ★

Norman Mershon to Trish Kahn, Feb. 12 in New York. He was lead singer with the group Tycoon and is currently working on a solo project.

Deaths

Ollie McLaughlin, 56 of a heart attack Feb. 19 in Detroit. He was a producer throughout the '60s, with hit singles by Barbara Lewis, Deon Jackson and the Capitols on his own Karen, Carla and Moira labels, named for his daughters, who survive him along with a son, Ira, and his wife, Ruth.

★ ★ ★

Claude Hopkins, 80, of natural causes Feb. 19 in New York. A pianist and songwriter, Hopkins led his own band at New York's Cotton Club and Savoy and worked with such artists as Alberta Hunter, Josephine Baker and Sidney Bechet

★ ★ ★

Ina Ray Hutton, 67, Feb. 19 in Ventura, Calif. A pianist and orchestra leader during the '30s and '40s, Hutton appeared on several records and radio broadcasts. She was the half-sister of singer June Hutton, who died 10 years ago.

★ ★ ★

Computer Software Firms Hold First Major Confab

• Continued from page 3

packages were not all that effective, Leff added. Scholastic recently switched to smaller boxes, and Infocom, known for its array of circus-like packaging, is rumored to be changing to traditional wrapping.

Home management and personal productivity applications had a high profile here. Integrated programs dominated new announcements, with Apple Computer rolling out "Apple Works," a \$250 word processing, filing and spreadsheet package for Apple II computers.

Software Publishing Corp. added "PFS: Proof & Access" for \$95 to its line of integrated products, and Ovation Technologies of Canton, Mass. launched a \$795 package that contains word processing, graphics, filing and spreadsheet capabilities. Also included in this package is a "communications" application that allows the computer to hook up with large databases such as CompuServe or the Dow Jones retrieval services.

Additionally, hardware innovations had a presence here, with IBM offering its new portable computer and Apple Computer's Macintosh on display. Many software companies had prototypes of software for "Mac" at their booths.

In his keynote speech, Steven Jobs, Apple's chairman, focused on the company's new entry and how it was designed. He asserted that if computers do not become "radically more

easy to use," people will not buy them.

A sprinkling of educational software companies were in attendance. CBS Software announced that it will ship a series of science programs this June. Holt, Reinhart & Winston will head up sales to the schools, and CBS Software will take charge of the home market. Entitled "SciSoft," the programs will be computer simulations that present users with scientific problems to be worked out.

Atarisoft and Atari's Learning Systems division divulged their plans to market educational titles. And HESware launched additional educational and entertainment product.

Fred Simon, Atari's senior vice president of hardware and software marketing, said that software offerings will target the "12 and up age range, ages that have not really been addressed by the software industry."

Pricing on educational products will hover in the \$40 range, most here agreed. Entertainment software prices will likely remain staid at about \$30. Among the exceptions are Penguin Software and Scott Adams Inc., with a \$19.95 price on entertainment titles. Both companies exhibited here.

Many of the manufacturers here, looking to woo mass merchandisers, regarded the retailer turnout as weak. "It seemed like the software industry put on a show for the software industry," noted one exhibitor.

New Companies

Zephyr Productions, a music video firm, formed by Tom Gabbay and Susan Schulman. First project is November Group's "Put Your Back To It," which is currently airing on MTV. 1239 Broadway, New York, N.Y. 10001; (212) 684-5542.

★ ★ ★

Armadillo Recordings Inc., a country music production firm, formed by Leslie-Jacques Simone. First release is "65 Dollar Car" by Frankie Lovell. P.O. Box 28322, Queens Village, N.Y. 11428; (212) 454-2630.

★ ★ ★

Grot Records, formed by Martin Gladstone. First release is "Love Games" b/w "009," by the Grottybeats. P.O. Box 411, Postal Station E, Toronto, Ontario, Canada M6H 2X0; (416) 924-4251.

Bubbling Under The HOT 100

- 101-LOVE HAS FINALLY COME AT LAST, Bobby Womack & Patti LaBelle, Beverly Glen 2012
- 102-PERFECT COMBINATION, Stacy Lattisaw & Johnny Gill, Cotillion 7-99785 (Atco)
- 103-UNFAITHFULLY YOURS (OUR LOVE), Stephen Bishop, Warner Bros. 7-29345
- 104-I NEVER STOPPED LOVING YOU, Survivor, Scotti Bros. 4-04347 (Epic)
- 105-DON'T LOOK ANY FURTHER, Dennis Edwards, Gordy 1715 (Motown)
- 106-DANCING IN THE SHEETS, Shalamar, Columbia 38-04372
- 107-BORDERLINE, Madonna, Sire 7-29354 (Warner Bros.)
- 108-YOU CAN COUNT ON ME, Shalamar, Solar 7-69765 (Elektra)
- 109-TIED UP IN LOVE, Ted Nugent, Atlantic 7-89705
- 110-OOGITY BOOGITY, Jon St. James, EMI-America 8198

Tangible Angel Music Ltd., a publishing company, formed by John Crowder, Ron Getman, Glen Mitchell and Steve Tubin. First release is "Slow Rock And Roll" by Rachael Dennison on Entertainment Co. Records. 115 E. 61st St., basement, New York, N.Y. 10021; (212) 688-2177.

★ ★ ★

Music Services Group, formed by J.W. Garden, specializing in placing material for publishing, marketing and demo productions. Box 184, Stillwater, Minn. 55082; (612) 430-2131.

★ ★ ★

Adelman/O'Connell Enterprises, a management firm, formed by Evan Adelman and Michael O'Connell. Initial roster includes Lisa Price, the Blushing Brides and the Grottybeats. 505 Parliament Street., Suite Z, Toronto, Ontario, Canada M4X 1P3; (416) 924-4251.

Bubbling Under The Top LPs

- 201-KATE BUSH, Lionheart, EMI-America SMAS-17008
- 202-TWISTED SISTER, You Can't Stop Rock'n'Roll, Atlantic 80074
- 203-MICHAEL SCHENKER GROUP, Built To Destroy, Chrysalis FV 41444
- 204-JASON AND THE SCORCHERS, Fervor, EMI-America SO-19008
- 205-YES, Fragile, Atco 19132
- 206-HELIX, No Rest For The Wicked, Capitol 12281
- 207-T.G. SHEPPARD, Slow Burn, Warner Bros. 1-23911
- 208-THE MARSHALL TUCKER BAND, Greetings From South Carolina, Warner Bros. 1-23997
- 209-JENNY BURTON, In Black & White, Atlantic 80122
- 210-MINK DEVILLE, Where Angels Fear To Tread, Atlantic 810005

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.

Feb. 27-March 2, International Electrical Exhibition, National Exhibition Centre, Birmingham, England.

Feb. 28, National Academy Of Recording Arts & Sciences 26th annual Grammy Awards show, Shrine Auditorium, Los Angeles.

Feb. 28-Mar. 2, Amusement Trades Exhibition International, Grand Hall Olympia, London.

March 1-3, Organization of Country Radio Broadcasters 15th annual Country Radio Seminar, Opryland Hotel, Nashville.

March 2, Seventh annual Bay Area Music Awards (Bammies), San Francisco Civic Auditorium.

March 4-7, National Gospel Radio Seminar, Radisson Plaza Hotel, Nashville.

March 4-7, Gospel Music Week, Radisson Plaza Hotel, Nashville.

March 7, Gospel Music Assn. Dove Awards, Tennessee Performing Arts Center, Nashville.

March 7-9, Billboard's Computer Software/Video Games Conference, Westin St. Francis Hotel, San Francisco.

March 8-10, SPARS/Univ. of Miami conference on digital audio, Univ. of Miami, Coral Gables, Fla.

March 11-13, Ohio Cable Television Assn.'s, 19th annual convention and trade show, Hyatt Regency, Columbus, Ohio.

March 12, National Music Council of Great Britain seminar on music and European Economic Community, Cavendish Centre, London.

March 14-21, third Caribbean Music Festival, Cartagena, Colombia, S.A.

March 18-21, International Tape/Disc Assn. (ITA) seminar, Hilton Riviera, Palm Springs, Calif.

March 20, 24th annual International Broadcasting Awards, Century Plaza Hotel, Los Angeles.

March 20, National Music Publishers' Assn. fifth annual Song Awards, Beverly Hills Hotel, Beverly Hills, Calif.

March 23-27, National Assn. of Recording Merchandisers (NARM) convention, Diplomat Hotel, Hollywood, Fla.

March 26-30, second international trade fair for Consumer Electronics, Exhibition Grounds, Abu Dhabi.

March 27-30, Audio Engineering Society (AES) convention, Palais Des Congres, Paris.

March 28-30, Frost & Sullivan's sixth annual Computer Graphics conference, Doral Hotel On-The-Ocean, Miami Beach.

April 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 27-May 6, 15th annual New Orleans Jazz & Heritage Festival, New Orleans.

April 29, Arthritis Foundation national telethon, Gaslight Theatre, Opryland, Nashville.

April 29-May 2, National Assn. of Broadcasters annual convention, Las Vegas Convention Center, Las Vegas.

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News

SURVEY OF SUPPLIERS

Changes In Video Movie Market

• Continued from page 1

21) sees movies as increasing their total revenues from an estimated 1983 figure of \$670 million to \$2.5 billion in 1988. That nearly fourfold increase could be achieved despite an erosion of revenue market share from Eberstadt's current estimate of 67% to a projected 50% over the same period.

Expected to accompany that revenue growth is a shift in revenue share for sales on home video product, and while most observers agree that feature film titles have thus far been substantially more rental-driven than sales-oriented when compared with other types of programs, all see rental's runaway lead diminishing. "You're seeing a sales mode," agrees MGM/UA's Saul Melnick, one of many executives who believe that the home video retail base had all but abandoned sales prospects until low-ball pricing began triggering high sales volume on theatrical hits.

"You see other retailers getting into the business who are sales-oriented, rather than oriented to rental, so the sales/rental ratio will have to change," says Melnick.

Even those majors who have thus far avoided the lower \$29.95 and \$39.95 volume hit price points attribute this shift to such products. Notes Rob Blattner, vice president of RCA/Columbia Pictures Home Video, "I think the lower pricing experiments of some competitors have not only generated more sales; they've created better awareness of the product in terms of its sales potential. A year ago, even that basic attitude wasn't there."

That growth doesn't lead home video chiefs to gear up for a sales market, however. Most now believe the two markets will co-exist, and several share Vestron Video president Jon Peisinger's belief that rental will remain dominant for motion pictures.

"I think we're talking about two businesses," argues Peisinger, "the movie rental business and the home video sales business. And I believe both will prosper, side-by-side. What I think is important for the retailer to recognize is that both businesses offer major opportunities that can be participated in only if dealers are willing to explore both."

Peisinger, too, believes that video specialty accounts have too often "surrendered" the video sales market to other dealers entering the home video field, especially record/tape chains and mass merchants.

Paramount Home Video vice president and general manager Tim Clott dismisses any concrete formula for selecting which titles to peg at lower price points, despite his firm's leadership role in opening up larger volume sales via its \$29.95 and \$39.95 hits.

"It's not a case of theatrical boxoffice alone," he cautions. "You have to have a subjective understanding of how the film did in the feature market and how collectible it will be for the home video market." Major theatrical hits can hold comparatively limited promise for the home market, much as boxoffice duds can be revived as profit-making ventures when astutely marketed to home video consumers.

Lower price is no longer assumed to be essential in moving large volumes of product, however. RCA/Columbia's Blattner, commenting on the success of the company's \$79.95-list "Tootsie," clearly believes the right title can move at higher price points: "We would've needed to sell 300,000 cassettes to make what we've made now, had we sold at a low price. Even that figure may be off, because it costs more to market that way. Apart from the lower return per unit sold, you have to spend more on the promotion of the title in order to reach the necessary volume."

Thus, buoyed by the more than

100,000 units moved for "Tootsie," RCA/Columbia will continue to price top new releases at \$79.95 and selected older catalog at \$59.95.

Even higher price points may be viable, however, while some executives also foresee new, lower rungs to the pricing ladder. Media Home Entertainment's Paul Culberg says he's readying a "war chest" of feature titles to sell at \$19.95, to include both previously unreleased programs and some strong sellers from Media's existing catalog. But he also envisions future new releases that would carry a \$69.95 tag, which worked for such recent releases as "The Grey Fox."

Meanwhile, MGM/UA's Melnick notes initially strong favorable response to the home video release for the eight-hour German epic, "Berlin Alexanderplatz," recently advertised at \$400 for the multiple unit set.

Beyond the pricing issue, most suppliers say a significant market shift is evident for older catalog product. "We have a very strong catalog business at this point," reports Jerry Hartman of MCA Home Video, which has access to the largest library of available titles, numbering an estimated 8,000 feature films.

"We're just beginning to open all of that up, but we're already seeing more sales on an 'Animal House' on a weekly basis than ever before," says Hartman. "Titles like that, and 'Psycho,' have doubled or tripled their average sales during the past year alone."

The emergence of catalog could lend further divergence to the retail market, note executives at several companies. Media's Culberg suggests that the entry of mass merchandisers into home video will likely parallel record/tape sales patterns for rack-jobbers, who restrict their title lists to current hits; by contrast, Culberg asserts, full-line video stores will develop loyal clientele through deep catalog inventory.

the woods yet," he warned. "But this has to be seen as a major tactical victory."

At the Wednesday morning markup, only Sens. Charles Mathias (R-Md.), chairman of the subcommittee and sponsor of S. 33, and Paul Laxalt (R-Nev.) were present throughout the meeting. Of the five remaining members, only Sen. Robert Dole (R-Kan.) made a brief appearance. Sens. Hatch, Metzenbaum, Leahy and De Concini were not present.

Subcommittee staff members say, however, that the markup will be rescheduled, although no date has been set. They would not specifically attribute the absence of a quorum to the lobbying efforts, but admitted that because of "a combination of factors, some of the senators want to take more time getting the language of the bill 'right.'" Mathias later issued a statement saying he was "disappointed" by the small turnout.

Another factor that opponents referred to was a story in the Washington Post the morning of the markup pointing out that two former top aides of subcommittee members are lobbying for the motion picture industry, as well as the daughter of Sen. Laxalt (Billboard, Feb. 18).

On the House side, another hearing on Rep. Don Edwards' version of the bill, H.R. 1029, was held Thursday (23) by the subcommittee on courts, civil liberties and the administration of justice to hear testimony.

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Not All Labels Sold On NARM 'Gift' Push

• Continued from page 1

plan probably helped. But let's be careful about data."

A third major label executive, who asked for anonymity, says that he needs more information to formulate a decision on whether his company should continue its support for the program. "Evidently, the campaign sold records in Los Angeles," he says. "But percentages aren't helpful until we learn whether it's cost-efficient."

"If you realize \$300,000 in sales from a campaign that costs you \$600,000, where the hell are you? Obviously, there's no way you can maintain the level of expenditure we saw in L.A. on a national basis. Now, if you reduce it, will the program yield the same results. Maybe, but until someone knows what the actual dollar increase is, why go ahead?"

WSM Asking Rehearing On 'Opry' Ruling

NASHVILLE—WSM Inc., a division of Opryland USA Inc., is asking for a rehearing on a decision by the Eighth Circuit Court of Appeals in St. Louis that declared the term "Opry" to be generic and not the property of WSM, home of the Grand Ole Opry.

E.W. Wendall, president and chief executive officer of Opryland USA, says his organization will continue to litigate against the unannounced use of "Opry," "regardless of the outcome of this particular case."

In recent years, according to a spokesman for Opryland USA, WSM has been successful in litigation against Opry Records for phonograph records, Oprytime for bath products, Opry House Casino for restaurant and lounge services, Loggins Opryland for entertainment services, and the use of "Opry" for souvenirs.

According to Cohen, the three-month media blitz in L.A. cost NARM close to \$600,000. The funds, controlled by the organization's Gift Of Music division in Cherry Hill, N.J., and placed by the Drossman, Marino, Lehmann & Reveley agency here, were used to support five versions of a minute-long television spot directed by Bob Giraldi for Gasp! Productions; seven different radio spots for various music formats; and a magazine and newspaper campaign highlighted by a 20-page October supplement in the Los Angeles Times Sunday Calendar section.

The campaign, promoting the theme, "Give the gift that really moves people," had the most dramatic effect at Licorice Pizza, where results for October, November and December of last year were up 28%, 30% and 41% (for a total of 33%) over the same period in 1982.

Musicland also showed a quarterly increase over 1982's results for the period. The chain's L.A. stores jumped 15.1% in October behind the "Gift Of Music" push, although Musicland sales rose 16.9% outside the region. November's tally was unavailable. However, December's results affirmed Cohen's conviction that the program "takes time," with 35% gains in L.A. versus 20.3% hikes elsewhere.

Music Plus saw October-December sales increase 7.5% in Los Angeles over 1982 figures, according to the study, with gains of 5.9% in October, 20.11% in November and 16.50% in December. Los Angeles sales for the Tower chain and the rest of the company also differed during the three-month test run. From October through December, Tower's eight units in L.A. saw increases of 18.12% over 1982, compared to 12.59% for the period at its six stores in Sacramento; 12.64% at its six outlets in San Francisco, and 12.60% at its three units in San Diego.

MARCH 3, 1984 BILLBOARD

Video Rental Markup Delayed

• Continued from page 1

forbid rentals. "We can work it out; we're optimistic," a spokesman said. "We don't want to stop the rental business." The extra time, he added, will give the studios the opportunity to correct "the incredible distortions going around that we want to zap it to the consumer."

A spokesman for the HRRC called the absence of subcommittee mem-

bers "an indication that some of the senators are now reluctant," and that "even though they may or may not completely agree with us on S. 33, they were at least willing to take a walk."

The HRRC official termed the no-show a "fatal setback" for Hollywood, and praised the grass-roots efforts of dealer delegations that visited with six of the seven senators and their senior staff. "We're not out of

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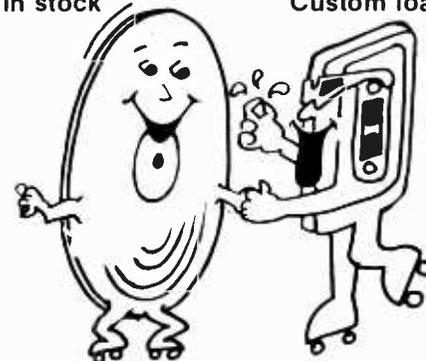
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THE ALBUM *IF THAT'S WHAT IT TAKES* PROVES MICHAEL MCDONALD HAS WHAT IT TAKES TO WIN OUR SCOTTY.

Since he made his first appearances with the Doobie Brothers in 1975, Michael McDonald's distinctive vocal style, his keyboard talents and his songwriting abilities have produced many artistic successes.

In his first year in nomination, Michael received an unprecedented four Grammy Awards, for the Doobies' hits *What A Fool Believes* and *Minute By Minute*.

Now Michael's on his own.

His first solo effort produced an album that expands his style, and demonstrates the virtuosity of this singer/songwriter/musician. With the help of the hit single *I Keep Forgettin'*, that first album sold gold.

And because the album was mastered on Scotch™ Recording Tape, we decided to add a Scotty to Michael's growing list of accomplishments.

We congratulate Michael McDonald; his producers Ted Templeman and Lenny Waronker; engineers Lee Herschberg, Don Landee, and the late Jim Isaacson; and Warner Bros. Records West Hollywood Studio, Sunset Sound and Oceanway Records for their fine work on this gold album. And we're proud to say that Scotch Recording Tape was part of that achievement.

For Scotty winners, it's an achievement that can be shared with someone less fortunate. We award a generous donation in the name of the Scotty winner to the Muscular Dystrophy Association. That money goes

toward helping kids like Diana Harvey.

We also award a \$5,000 music scholarship to a promising young artist chosen by the top Scotty winner of the year.

If you have an artist in mind to nominate for a Scotty, just contact your 3M field representative for details and forms. The requirements: 1) must be a super achiever in any category of music, 2) must have a record go gold or platinum by RIAA standards, and 3) must have mastered that album on Scotch Recording Tape.

You'll be helping the Muscular Dystrophy Association, too. Because we'll make a donation for every qualified nomination we receive.

Unfortunately, not everyone nominated can win a Scotty. But the artist you chose might be one super achiever who does. Just like Michael McDonald.



Diana Harvey
Los Angeles, California
MD Association



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FOR WEEK ENDING MARCH 3, 1984

Billboard TOP LPs & TAPE

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THIS WEEK	LAST WEEK	Weeks on Chart	ARTIST Title Label, No. (Dist. Label)	Dist. Co.	RIAA Symbols	Suggested List Prices LP, Cassettes, 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	63	MICHAEL JACKSON Thriller Epic QE 38112		▲		BLP 2	37	40	14	BILLY IDOL Rebel Yell Chrysalis FV 41450	CBS				72	72	21	KISS Lick It Up Mercury 814297-1 (Polygram)	POL	●	8.98	
2	2	18	CULTURE CLUB Colour By Numbers Virgin/Epic QE 39107	CBS	▲		BLP 20	38	52	4	ROCKWELL Somebody's Watching Me Motown 6052 ML	MCA		8.98	BLP 9	73	65	46	DAVID BOWIE Let's Dance EMI-America ST 17093	CAP	▲	8.98	
3	3	6	VAN HALEN 1984 Warner Bros. 1-23985	WEA		8.98		39	39	20	DEBARGE In A Special Way Gordy 6061GL (Motown)	MCA		8.98	BLP 8	74	66	16	BOB DYLAN Infidels Columbia QC 38819	CBS	●		
4	4	17	LIONEL RICHIE Can't Slow Down Motown 6059 ML	MCA	▲	8.98	BLP 1	40	48	9	PATTI LABELLE I'm In Love Again Philadelphia International FZ-38539 (Epic)	CBS			BLP 4	75	78	93	JANE FONDA Jane Fonda's Workout Record Columbia CX2-38054	CBS	▲		
5	5	5	THE PRETENDERS Learning To Crawl Sire 1-23980 (Warner Bros.)	WEA		8.98		41	34	13	OZZY OSBOURNE Bark At The Moon CBS Associated QZ 38987	CBS	●			76	73	12	DAZZ BAND Joystick Motown 6084 ML	MCA		8.98	BLP 12
6	6	29	BILLY JOEL An Innocent Man Columbia QC 38837	CBS	▲			42	36	15	BARBRA STREISAND Yentl Columbia JS 39152	CBS	▲			77	71	26	GAP BAND Gap Band V-Jammin' Total Experience TE-1-3004 (Polygram)	POL	●	8.98	BLP 25
7	7	36	THE POLICE Synchronicity A&M SP3735	RCA	▲	8.98		43	37	29	AIR SUPPLY Greatest Hits Arista AL 8-8024	RCA	▲	8.98		78	81	5	ACCEPT Balls To The Wall Portrait BFR 39241 (Epic)	CBS			
8	8	13	DURAN DURAN Seven And The Ragged Tiger Capitol ST-12310	CAP	▲	8.98		44	46	61	CULTURE CLUB Kissing To Be Clever Virgin/Epic ARE 38398	CBS	▲			79	79	5	DEELE Street Beat Solar 60285 (Elektra)	WEA		8.98	BLP 13
9	9	14	YES 90125 Atco 90125	WEA	▲	9.98		45	49	4	SHANNON Let The Music Play Mirage 99810 (Atco)	WEA		8.98	BLP 14	80	75	51	U2 War Island 90067 (Atco)	WEA	●	8.98	
10	11	22	HUEY LEWIS & THE NEWS Sports Chrysalis FV 41412	CBS	●			46	43	16	PAUL McCARTNEY Pipes Of Peace Columbia QC-39149	CBS	▲		BLP 69	81	77	13	IRENE CARA What A Feelin' Geffen/Network GHS 4021 (Warner Bros.)	WEA		8.98	BLP 60
11	10	18	JOHN COUGAR MELLENCAMP Uh-Huh Riva RVL 7504 (Polygram)	POL	▲	8.98		47	44	27	MADONNA Madonna Sire 1-23867 (Warner Bros.)	WEA		8.98	BLP 35	82	84	32	ROBERT PLANT The Principle Of Moments Es Paranza 90101 (Atlantic)	WEA	▲	8.98	
12	13	4	JOHN LENNON/YOKO ONO Milk And Honey Polydor 817160-1Y-1 (Polygram)	POL	▲	8.98		48	50	16	NIGHT RANGER Midnight Madness Cameo/MCA 5456	MCA		8.98		83	85	50	ALABAMA The Closer You Get RCA AHL1-4663	RCA	▲	8.98	CLP 12
13	15	46	ZZ TOP Eliminator Warner Bros. 1-23774	WEA	▲	8.98		49	51	9	MATTHEW WILDER I Don't Speak The Language Private 1 BFZ-39112 (Epic)	CBS				84	89	4	UTOPIA Oblivion Utopia/Passport PB 6029 (Jem)	IND		8.98	
14	12	16	DARYL HALL & JOHN OATES Rock 'N' Soul, Part 1 RCA CPL1-4858	RCA	▲	9.98		50	55	15	THE POINTER SISTERS Break Out Planet BXL1-4705 (RCA)	RCA		8.98	BLP 18	85	87	27	CHRISTOPHER CROSS Another Page Warner Bros. 1-23757	WEA	●	8.98	
15	17	5	EURHYTHMICS Touch RCA AFL1-4917	RCA		8.98	BLP 58	51	47	17	JAMES INGRAM It's Your Night Q-West 1-23970 (Warner Bros.)	WEA		8.98	BLP 10	86	86	27	HERBIE HANCOCK Future Shock Columbia FC 38814	CBS			BLP 32
16	14	19	GENESIS Genesis Atlantic 80116	WEA	▲	9.98		52	67	6	MANFRED MANN'S EARTH BAND Somewhere In Africa Arista AL8-8194	RCA		8.98		87	88	12	THE ENGLISH BEAT What Is Beat I.R.S. SP-70040 (A&M)	RCA		8.98	
17	16	20	THE ROMANTICS In Heat Nemperor B6Z 3880 (Epic)	CBS	●			53	41	17	KENNY ROGERS Twenty Greatest Hits Liberty LV-51152	CAP	▲	9.98	CLP 25	88	83	74	OLIVIA NEWTON-JOHN Olivia's Greatest Hits Vol. 2 MCA MCA 5347	MCA	▲	8.98	
18	18	5	JUDAS PRIEST Defenders Of The Faith Columbia FC39219	CBS				54	54	24	BIG COUNTRY The Crossing Mercury 812870-1 (Polygram)	POL	●	8.98		89	93	41	EURHYTHMICS Sweet Dreams Are Made Of This RCA AFL1-4681	RCA	●	8.98	
19	20	21	MOTLEY CRUE Shout At The Devil Elektra 60289	WEA	▲	8.98		55	80	3	SOUNDTRACK Footloose Columbia JS 39242	CBS				90	100	12	MOTLEY CRUE Too Fast For Love Elektra 60174	WEA		8.98	
20	22	11	CYNDI LAUPER She's So Unusual Portrait BFR 38930 (Epic)	CBS				56	45	14	OLIVIA NEWTON-JOHN/JOHN TRAVOLTA Two Of A Kind - Soundtrack MCA 6127	MCA	▲	9.98		91	82	36	STEVIE NICKS The Wild Heart Modern 90084-1 (Atco)	WEA	▲	8.98	
21	26	3	DAN FOGELBERG Windows And Walls Full Moon/Epic QE 39004	CBS				57	57	138	MICHAEL JACKSON Off The Wall Epic FE 35745	CBS	▲			92	90	15	DAVID SANBORN Backstreet Warner Bros. 1-23906	WEA		8.98	BLP 36
22	19	46	QUIET RIOT Metal Health Pasha/CBS BFZ 38443	CBS	▲			58	61	9	REAL LIFE Heart Land MCA/Curb 5459	MCA		8.98		93	98	13	ADAM ANT Strip Epic FE 39108	CBS			
23	24	4	ALABAMA Roll On RCA AHL1-4939	RCA		8.98		59	58	15	RAY PARKER, JR. Woman Out Of Control Arista AL8-8083	RCA		8.98	BLP 34	94	91	41	THE FIXX Reach The Beach MCA 5419	MCA	▲	8.98	
24	21	23	LINDA RONSTADT What's New Asylum 60260 (Elektra)	WEA	▲	8.98		60	63	11	RE-FLEX The Politics Of Dancing Capitol ST-12314	CAP		8.98		95	92	45	RICK SPRINGFIELD Living In Oz RCA AFL1-4660	RCA	▲	8.98	
25	29	14	.38 SPECIAL Tour De Force A&M SP-4971	RCA	●	8.98		61	53	68	PRINCE 1999 Warner Bros. 1-23720	WEA	▲	10.98	BLP 45	96	95	37	THE TALKING HEADS Speaking In Tongues Sire 1-23883 (Warner Bros.)	WEA	●	8.98	
26	25	39	ELTON JOHN Too Low For Zero Geffen GHS 4006 (Warner Bros.)	WEA	●	8.98		62	56	15	ROLLING STONES Undercover Rolling Stones 90120 (Atco)	WEA	▲	9.98		97	94	8	JOHN LENNON/YOKO ONO Heartplay Polydor 817238-1Y1 (Polygram)	POL		8.98	
27	28	20	SOUNDTRACK The Big Chill Motown 6062ML (MCA)	MCA	●	8.98	BLP 70	63	76	15	UB 40 Labor Of Love A&M SP6-4980	RCA		6.98		98	97	27	RUFUS AND CHAKA KHAN Live-Stompin' At The Savoy Warner Bros. 1-23679	WEA		11.98	BLP 48
28	23	57	DEF LEPPARD Pyromania Mercury 8103081 (Polygram)	POL	▲	8.98		64	60	55	JOURNEY Frontiers Columbia QC 38504	CBS	▲			99	99	49	JULIO IGLESIAS Julio Columbia FC38640	CBS	●		
29	31	13	KOOL & THE GANG In The Heart De-Lite DSR-8508 (Polygram)	POL		8.98	BLP 7	65	64	16	EDDIE MURPHY Comedian Columbia FC-39005	CBS	●		BLP 31	100	102	16	THE ALAN PARSONS PROJECT The Best Of The Alan Parsons Project Arista AL8-8193	RCA		9.98	
30	30	31	JEFFREY OSBORNE Stay With Me Tonight A&M SP 4940	RCA	●	8.98	BLP 6	66	62	72	LIONEL RICHIE Lionel Richie Motown 6007 ML	MCA	▲	8.98	BLP 59	101	105	11	EVELYN "CHAMPAGNE" KING Face To Face RCA AFL1-4725	RCA		8.98	BLP 24
31	27	24	KENNY ROGERS Eyes That See In The Dark RCA AFL1-4697	RCA	▲	8.98	CLP 6	67	68	14	DEBORAH ALLEN Cheat The Night RCA MHL1-8514	RCA		5.98	CLP 10	102	103	9	GEORGE CLINTON You Shouldn't - Nuf Bit Fish Capitol ST-12308	CAP		8.98	BLP 26
32	32	11	LUTHER VANDROSS Busy Body Epic FE 39196	CBS	●			68	74	3	TED NUGENT Penetrator Atlantic 80125	WEA		8.98		103	96	12	ABC Beauty Stab Mercury 814661-1 (Polygram)	POL		8.98	
33	33	32	MIDNIGHT STAR No Parking On The Dance Floor Solar 60241 (Elektra)	WEA	▲	8.98	BLP 5	69	69	43	GEORGE WINSTON December Windham Hill WH-1025 (A&M)	RCA		8.98		104	101	21	THE MOTELS Little Robbers Capitol ST-12288	CAP	●	8.98	
34	35	13	U2 Under A Blood Red Sky Island 90127 (Atco)	WEA		8.98		70	59	14	BARRY MANILOW Greatest Hits - Vol. II Arista AL8-8102	RCA	●	8.98		105	109	33	SPANDAU BALLET True Chrysalis BGV-41403	CBS			
35	42	3	CHRISTINE McVIE Christine McVie Warner Bros. 1-25059	WEA		8.98		71	70	21	PAT BENATAR Live From Earth Chrysalis FV41444	CBS	▲			106	110	55	DURAN DURAN Duran Duran Capitol ST-12158	CAP	●	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).

Major Expansion At MMI Group New Distribution/Marketing Deals For Cleveland Firm

By MOIRA McCORMICK

CHICAGO—Cleveland's MMI Group, a four-year-old record conglomerate encompassing manufacturing, publishing, marketing and distribution, is expanding its services via "custom" distribution/marketing

deals with independent labels as well as a three-pronged foray into the jazz/pop market.

The MMI Group, which includes manufacturer Mirus Music Inc., Murios Publishing Inc. (ASCAP), Mirus Publishing Corp. (BMI), Lakeside Marketing Inc., and affiliated compa-

nies Mirus International, Mirus Records and Lakeside Records, has become increasingly visible over the past few years, largely due to its hit exercise product. Their "Carol Hensel's Exercise & Dance" series alone, according to MMI national promotion director Doc Remer, has garnered two platinum and seven gold records at home and abroad. In addition, most r&b product from MMI-affiliated labels, including Our Gang and Devaki, has shown chart action.

MMI's aptitude for marketing and distributing its own product is now being applied to what a&r director Ken Antonelli calls "tailor-made national distribution/marketing deals" involving five subsidiary labels unrelated to Mirus.

According to Antonelli, MMI's custom deals are "not cut and dried distribution deals, as with the majors."

"It depends on how much each label wants us to be involved," says Remer. "Some want us to do all the publishing, promotion, marketing and distribution, while some need only part of those services. Frequently our marketing and promotional staffs work in conjunction with theirs."

The MMI Group has also been diversifying its recording genres. Exercise product is a consistent top seller but by no means the company's focus, says Antonelli. Recent releases by Canadian rock singer Lisa Price and Dutch heavy metal act Highway Chile, for instance, have received favorable press and airplay (and, in Price's case, some MTV exposure).

MMI's latest entry is into what Antonelli prefers to call "jazz/pop," with Japanese artist Kazu Matsui. "With the exception of country and classical, MMI is now into every area of music as a label, manufacturer or distributor," remarks Remer.

Matsui, whose preferred instrument is the traditional Japanese *shakuhachi* ("a sort of vertical bamboo flute") will have three albums' worth of his contemporary jazz out on the Lakeside label within six to eight weeks, says Remer.

Income Jumps For First Half At Warehouse

LOS ANGELES—In its second fiscal 1984 quarter, Warehouse Entertainment here maintained a 25% gain in quarterly sales and increased its net income for the first six months 145% over the prior year.

The nation's only publicly held record/tape retail chain reported sales of \$32,566,000 for the quarter ending Dec. 31, 1983, compared to \$26,002,000 for the same period in 1982. Net income for the quarter reached \$1,868,000, a 96% gain over \$954,000 at the same time a year prior. Average shares for the quarter were 3,890,000, compared to 3,041,000 in 1982 at the same time. Income per share increased 48 cents over the prior year's 31 cents.

For the six months sales were \$54,905,000, compared to \$43,817,000 in 1982. Net income for the first two quarters of 1984 was \$2,511,000, compared to \$1,025,000 a year earlier. Average shares for the first half year were 3,520,000 compared to 3,020,000 the prior year. Net income rose to 71 cents, from 34 cents.

SIGNING ALMOST CERTAIN

Tenn. Amusement Tax Passed

NASHVILLE—In spite of opposition from concert promoters, theater owners and various other sectors of the entertainment industry, the Tennessee General Assembly has passed a sweeping amusement tax and sent it to Gov. Lamar Alexander for almost certain signing.

The 5.5% tax, expected to bring in \$20 million its first year, will help underwrite Alexander's "master teacher" plan. It will go into effect June 1.

An extension of the state's sales tax, the amusement tariff will apply to admission fees to concerts, tourist attractions, movies, college athletic events, memberships to health spas, country clubs, cable television and other entertainments.

Howard Herndon, general counsel for the Tennessee Dept. of Revenue, says he expects the tax will apply to such Nashville institutions as the Grand Ole Opry, Opryland amusement park and the Country Music Assn.'s annual Fan Fair. He notes that the tax bill does exempt amusement transactions "contractually committed" to and money paid for prior to the effective date of the act.

A major addition to the bill from its original form is that it now extends to cable television fees. Basic cable packages will not be taxed, but such "premium" add-ons as HBO and ESPN will. The tax will not apply to receipts from coin machines, which are taxed under another provision.

EDWARD MORRIS

Bugle Boy Clothing Getting The Breaks For Ad Blitz

By JOHN SIPPEL

LOS ANGELES—RCA group the Breaks will benefit from more than 250 national and more than 1,500 30-second commercial spots on MTV over the next 3½ months.

Bugle Boy Clothing, seven-year-old youth wear manufacturer, chose the Breaks over a number of other prospective rock acts because they were "attractive, played good music" and their manager, Michael Lembo of Mike's Artist Management, New York, saw the positive value of the cross-merchandising planning, according to Mark Blye, ad manager for the national clothing maker.

The influence of MTV caused Blye to begin searching for an ad symbol in mid-1983. Through a personal friend, Michael Leon of A&M Records' New York staff, Blye conferred with Steve Dessau of Rockbill.

"Leon is my mentor. He steered me right through this whole thing," Blye asserts. "I liked the lyrics and music of 'Fire In The Wire,' their single. It was easy to script and work as a backdrop for our tape. I was convinced when I saw them in person on

tour in Rome, N.Y. Oct. 11."

Blye chose experienced rock director Martin Kahan to do the 30-second spot. "We did it on two days of production and shooting at a New York location," Blye recalls. In order to get the proper result, Blye had the group's look overhauled, even re-doing their hair styles. Celeste Hines, for example, was hired especially to choose pertinent accessories, including scarves, boots and jewelry, for the Breaks' video production.

At the close of the commercial, a credit, "Music By The Breaks—RCA Records," is shown. Cable Networks, New York, coordinated the national spot campaign at both the local and national level on MTV.

"It's too early to talk about our in-store merchandising support campaign," Blye notes. "We do have in mind a concept where the major local radio station would be linked with perhaps a major record retail store and our local Bugle Boy retailer in a promotion centered in the mall, where both the record and clothing store are located."

* PUBLISHERS *

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CHECKING IT TWICE—Rocker Ozzy Osbourne, right, makes sure there's plenty of bats on his grocery list after earning the delicacy by selling out his Madison Square Garden show. Looking on is Tony Martelli, vice president and general manager of CBS Associated Labels.

Kidisk Executive Urges: Don't Overlook Television

LOS ANGELES—There may be signs of renewed interest in the children's recording market at some U.S. labels, but record marketers are overlooking a potentially vast platform for exposing contemporary kiddie product: network television.

That's the view held by Haim Saban, an Israeli entrepreneur who relocated here with partner Shuki Levy four years ago to bring their Saban Enterprises into the heart of the recording community. Since then, Saban reports, he's consistently expanded his activities as a supplier of commercial children's product tailored from soundtracks.

Saban has his own Saban Latino label via CBS for Latin America, along with a Saban Records line distributed in Europe by PolyGram and in Japan through Sound Design. Having specialized in reaching young listeners, Saban says he now encounters few problems in developing marketable singles and albums from television soundtracks for release abroad.

Thus far, however, the States have poised a very different challenge. "When I came here, I was surprised in watching the Saturday morning television programs offered," Saban explains. "There was no marketable music tied in." He contends that U.S. marketers in other product arenas clearly see the value of the kiddie market, but that recording trade strategies sidestep those potential buyers.

He sees the obstacles to the market as lying within both the recording and network camps. Saban's own company has established a foothold with U.S. tv producers, with projects

in hand including music for Filmation's "He Man & Masters of the Universe," ABC's new "The Littles" series, the syndicated "Inspector Gadget" and "Supercade," a Ruby-Spears production for CBS. In developing music for these properties, he notes that he works to incorporate elements of rock, contemporary pop and synthesizer-oriented new music.

Still, he finds American networks and their suppliers "kind of scared to go too far out," despite his conviction that even young viewers are attuned to modern pop idioms. "The same kid who watches 'Super Friends' on Saturday morning will be the one who asks Dad to give them money to buy a record by Prince or the Go-Go's," he reasons.

New Services From Signature

NEW YORK—Signature Sound Inc., a company here involved in creating and producing original music for tv, has expanded its services to include administration of composer and publisher royalty accounts.

According to the firm's Elliot Schrager and Dorothy Krantz, the possibility of broader direct licensing between writers and publishers and local tv stations as a result of the Buffalo Broadcasting case, now under appeal, is a key reason why they have expanded their services.

Signature's other services include clearing music and securing synchronization licenses for already published music utilized on tv and film projects.

MIAMI DIGITAL CONFERENCE

SPARS Adds Seminar On CD

NEW YORK—A seminar devoted to the specific problems of recording material for use on Compact Disc has been added to the agenda of the Digital Audio Conference being mounted by the Society of Professional Audio Recording Studios (SPARS) at the Univ. of Miami next week.

The meet, slated to run March 8-10, will also provide the occasion for a special SPARS award to PolyGram Records for being the first major company to adopt the society's recommendation for identifying the digital content of CD software.

The CD seminar, scheduled for the afternoon of March 9, will have as

panelists Bob Ludwig of Masterdisk and Roger Nichols of Soundworks, both New York studios, and Al McPherson of Warner Bros. in Los Angeles.

The PolyGram award hails the recent decision by the company to code its albums to indicate if the digital process was used throughout the recording chain, or if they were digitally encoded from original analog recordings. Failure to furnish such data is said to have resulted in unfavorable public reaction. The issue has become a SPARS priority over the past year.

More than 100 studio engineers are expected to attend the conference.

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	106	15	ANGELA BOFILL Teaser Arista AL8-8198	RCA		8.98	BLP 28
108	107	44	MEN AT WORK Cargo Columbia QC 38660	CBS	▲		
109	114	3	DOLLY PARTON The Great Pretender RCA AHL1-4940	RCA		8.98	
110	115	25	SHEENA EASTON Best Kept Secret EMI-America ST-17101	CAP		8.98	
111	108	29	JACKSON BROWNE Lawyers In Love Asylum 60268 (Elektra)	WEA	●	8.98	
112	104	17	RODNEY DANGERFIELD Rappin' Rodney RCA AFL1-4869	RCA		8.98	
113	116	7	JOAN ARMATRADING Track Record A&M SP-4987	RCA		8.98	
114	118	7	HEADPINS Line Of Fire Solid Gold/MCA 9031	MCA		8.98	
115	113	15	WILLIE NELSON Without A Song Columbia FC 39110	CBS	●		CLP 3
116	117	36	LOVERBOY Keep It Up Columbia QC38703	CBS	▲		
117	135	2	PIECES OF A DREAM Imagine This Elektra 60270-1	WEA		8.98	BLP 23
118	121	92	DURAN DURAN Rio Capitol ST-12211	CAP	▲	8.98	
119	123	30	PEABO BRYSON/ROBERTA FLACK Born To Love Capitol ST-12284	CAP	●	8.98	BLP 30
120	119	14	EARTH, WIND, & FIRE Electric Universe Columbia QC 38980	CBS			BLP 42
121	133	3	DWIGHT TWILLEY Jungle EMI-America ST-17107	CAP		8.98	
122	112	72	JOHN COUGAR American Fool Riva RVL7501 (Polygram)	POL	▲	8.98	
123	127	104	ALABAMA Mountain Music RCA AFL1-4229	RCA	▲	8.98	CLP 47
124	126	27	NEW EDITION Candy Girl Streetwise SWRL 3301	IND		8.98	BLP 38
125	120	15	BLUE OYSTER CULT The Revolution By Night Columbia FC 38947	CBS			
126	111	18	THE DOORS Alive, She Cried Elektra 60269	WEA		8.98	
127	122	26	STRAY CATS Rant 'N' Rave With The Stray Cats EMI-America SO-17102	CAP	●	8.98	
128	130	9	ALCATRAZZ No Parole From Rock 'N' Roll Rocshire XR-22016	MCA		8.98	
129	125	87	BARBRA STREISAND Memories Columbia TC 37678	CBS	▲		
130	136	99	THE POLICE Ghost In The Machine A&M SP-3730	RCA	▲	8.98	
131	132	39	IRON MAIDEN Piece of Mind Capitol ST 12274	CAP	●	8.98	
132	137	15	TEENA MARIE Robbery Epic FE 38882	CBS			BLP 19
133	129	104	DEF LEPPARD High & Dry Mercury SRM-1-4021 (Polygram)	POL	▲	8.98	
134	128	46	EDDIE MURPHY Eddie Murphy Columbia FC 38180	CBS	●		
135	178	2	BON JOVI Bon Jovi Mercury 814982-1M1 (Polygram)	POL		8.98	
136	138	154	ALABAMA Feels So Right RCA AHL1-3930	RCA	▲	8.98	CLP 51

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	139	134	STEVIE NICKS Bella Donna Modern Records MR 38139 (Alco)	WEA	▲	6.98	
138	131	31	BILLY IDOL Don't Stop Chrysalis PV 44000	CBS			
139	148	3	SIMPLE MINDS Sparkle In The Rain Virgin/A&M SP-6-4981	RCA		6.98	
140	144	51	VAN HALEN Diver Down Warner Bros. BSK 3677	WEA	▲	8.98	
141	182	2	WANG CHUNG Points On The Curve Geffen GHS 4004 (Warner Bros.)	WEA		8.98	
142	134	16	PAUL SIMON Hearts & Bones Warner Bros. 1-23942	WEA		8.98	
143	141	28	RICK JAMES Cold Blooded Gordy 6043 GL (Motown)	MCA	●	8.98	BLP 46
144	124	88	MEN AT WORK Business As Usual Columbia ARC 37978	CBS	▲		
145	143	37	DIO Holy Diver Warner Bros. 1-23836	WEA		8.98	
146	142	20	JENNIFER HOLLIDAY Feel My Soul Geffen GHS 4014 (Warner Bros.)	WEA		8.98	BLP 44
147	145	143	THE POLICE Zenyatta Mondatta A&M SP-3720	RCA	▲	8.98	
148	154	5	KC KC Ten Meca 8301 (Alpha)	IND		8.98	
149	149	37	BILLY IDOL Billy Idol Chrysalis FV 41377	CBS			
150	166	2	XTC Murmur Geffen GHS 4027 (Warner Bros.)	WEA		8.98	
151	157	6	NINA HAGEN Fearless Columbia BFC 39214	CBS			
152	159	130	VAN HALEN Van Halen Warner Bros. BSK 3075	WEA	▲	8.98	
153	150	31	BONNIE TYLER Faster Than The Speed Of Night Columbia BFC 38710	CBS	▲		
154	155	14	CON FUNK SHUN Fever Mercury 814447-1 (Polygram)	POL		8.98	BLP 29
155	158	6	THE ALARM The Alarm I.R.S. SP-70504 (A&M)	RCA		5.98	
156	153	509	PINK FLOYD Dark Side Of The Moon Harvest SMAS 1163 (Capitol)	CAP	▲	8.98	
157	151	18	EDDIE MONEY Where's The Party Columbia FC 38862	CBS			
158	161	56	THE POLICE Outlandous D'Amour A&M SP-4753	RCA	●	8.98	
159	152	51	ROBERT PLANT Pictures At Eleven Esparanza 8512 (Atlantic)	WEA		8.98	
160	140	22	PETER SCHILLING Error In The System Elektra 60265	WEA		8.98	
161	164	95	THE POLICE Regatta De Blanc A&M SP-4792	RCA	●	8.98	
162	167	135	JOURNEY Escape Columbia TC 37408	CBS	▲		
163	179	158	THE BEATLES Beatles 1962-66 Capitol SKBO-3403	CAP		14.98	
164	165	22	X More Fun In The New World Elektra 60283	WEA		8.98	
165	188	162	THE BEATLES Beatles 67-70 Capitol SKBO-3404	CAP		14.98	
166	146	16	THE CARPENTERS Voice Of The Heart A&M SP-4954	RCA		8.98	
167	176	2	STEVE ARRINGTON'S HALL OF FAME Positive Power Atlantic 80127	WEA		8.98	BLP 37
168	198	136	THE BEATLES The Beatles (White Album) Capitol SWBO-101	CAP	●	14.98	

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	169	50	DEF LEPPARD On Through The Night Mercury SRM-13828 (Polygram)	POL	●	8.98	
170	168	121	LOVERBOY Get Lucky Columbia FC 37638	CBS	▲		
171	173	175	KENNY ROGERS Greatest Hits Liberty L00 1072	CAP	▲	8.98	CLP 68
172	172	8	DREAMBOY Dreamboy Warner Bros. 1-23988	WEA		8.98	
173	156	28	THE S.O.S. BAND On The Rise Tabu FZ 38697 (Epic)	CBS	●		BLP 55
174	177	22	JIMMY BUFFETT One Particular Harbour MCA 5447	MCA		8.98	CLP 41
175	185	3	WIRE TRAIN In A Chamber Columbia BFC 38998	CBS			
176	181	8	BILLY JOEL Cold Spring Harbor Columbia PC 38964	CBS			
177	180	3	LET'S ACTIVE Afoot I.R.S. SP-70505 (A&M)	RCA		5.98	
178	174	6	VANDENBERG Heading For A Storm Atco 90121	WEA		8.98	
179	NEW ENTRY		THE BEATLES Sgt. Pepper's Lonely Hearts Club Band Capitol SMAS-2653	CAP	●	8.98	
180	195	108	THE BEATLES Abbey Road Capitol SO-383	CAP	●	8.98	
181	186	4	SOUNTRACK D.C. Cab MCA 5469	MCA		9.98	BLP 57
182	190	3	MALCOLM McLAREN D'Ya Like Scratchin' Island 90124 (Atco)	WEA		8.98	
183	187	69	HANK WILLIAMS JR. Greatest Hits Elektra/Curb 1-60193	WEA	●	8.98	CLP 39
184	189	2	THE CURE Japanese Whispers Sire 1-25076 (Warner Bros.)	WEA		8.98	
185	NEW ENTRY		THE BEATLES Magical Mystery Tour Capitol SMAL-2835	CAP	●	8.98	
186	NEW ENTRY		THE BEATLES 20 Greatest Hits Capitol SV-12245	CAP		9.98	
187	NEW ENTRY		GENESIS Abacab Atlantic 19313	WEA	▲	8.98	
188	193	2	RODNEY FRANKLIN Marathon Columbia FC 38953	CBS			BLP 65
189	NEW ENTRY		GEORGE STRAIT Right Or Wrong MCA 5450	MCA		8.98	CLP 1
190	NEW ENTRY		DENNIS EDWARDS Don't Look Any Further Gordy 6057GL (Motown)	MCA		8.98	BLP 41
191	194	16	KIM CARNES Cafe Racers EMI-America SO-17106	CAP		8.98	
192	147	16	SHADOWFAX Shadowdance Windham Hill WH-1029 (A&M)	RCA		9.98	
193	175	55	BRYAN ADAMS Cuts Like A Knife A&M SP-6-4919	RCA	▲	8.98	
194	162	16	ATLANTIC STARR Yours Forever A&M SP-4948	RCA		8.98	BLP 27
195	199	42	ZZ TOP Deguello Warner Bros. HS 3361	WEA	●	8.98	
196	160	12	MUSICAL YOUTH Different Style MCA 5454	MCA		8.98	BLP 50
197	200	5	MIDNIGHT OIL 10, 9, 8, 7, 6, 5, 4, 3, 2, 1 Columbia BFC 38996	CBS			
198	163	9	TEDDY PENDERGRASS Heaven Only Knows Philadelphia International FZ-38646 (Epic)	CBS			BLP 21
199	170	33	STEVIE RAY VAUGHAN Texas Flood Epic BFE 38734	CBS			
200	171	9	ZZ HILL I'm A Blues Man Malaco 7415	IND		8.98	BLP 15

MARCH 3, 1984, BILLBOARD

TOP LPs & TAPE A-Z (LISTED BY ARTISTS)

ABC	103	Christopher Cross	85	Paul McCartney	46	Pointer Sisters	55
Accept	78	Culture Club	2, 44	Malcolm McLaren	182	Olivia Newton-John/John Travolta	45
Bryan Adams	193	Cure	184	Christine McVie	35	Spandau Ballet	105
Air Supply	43	Rodney Dangerfield	112	John Cougar Mellencamp	11, 122	Prince	95
Alabama	23, 83, 123, 136	Dazz Band	76	Men At Work	108, 144	Quiet Riot	189
Alarm	155	DeBarge	39	Midnight Oil	51	Real Life	28
Alcatraz	128	Dee Dee	79	Midnight Star	33	Re-Flex	60
Deborah Allen	67	Def Leppard	28, 133, 169	Eddie Money	157	Lionel Richie	4, 66
Adam Ant	93	Dio	145	Motels	104	Rockwell	38
Jean Armatrading	113	Doors	126	Motley Crue	19, 90	Kenny Rogers	31, 53, 171
Steve Arrington's Hall Of Fame	167	Dreamboy	112	Eddie Murphy	65, 134	Rolling Stones	62
Atlantic Starr	194	Duran Duran	8, 106, 118	Musical Youth	196	Romantics	17
Beatles	153, 165, 180, 168, 179, 185, 186	Bob Dylan	74	Willie Nelson	115	Linda Ronstadt	24
Pat Benatar	71	Earth, Wind & Fire	120	New Edition	124	Rufus And Chaka Khan	98
Big Country	54	Sheena Easton	110	Olivia Newton-John	56, 88	David Sanborn	92
Blue Oyster Cult	125	Dennis Edwards	190	Stevie Nicks	91, 137	Peter Schilling	160
Angela Bofill	107	English Beat	87	Night Ranger	48	Shadowfax	192
Bon Jovi	135	Eurythmics	15, 89	Ted Nugent	68	Shannon	45
David Bowie	73	Fixx	94	Jeffrey Osborne	30	Paul Simon	142
Jackson Browne	111	Dan Fogelberg	21	Ozzy Osbourne	41	Simple Minds	139
Peabo Bryson/Roberta Flack	119	Jane Fonda	75	Ray Parker, Jr.	59	S.O.S. Band	173
Jimmy Buffett	174	Rodney Franklin	188	Alan Parsons Project	100	Dolly Parton	109
Irene Cara	81	Gap Band	77	Teddy Pendergrass	198	Pieces Of A Dream	117
Kim Carnes	191	Genesis	16, 187	Pink Floyd	156	Wire Train	175
Carpenters	166	Nina Hagen	151	ZZ Hill	15	X	164
Con Funk Shun	102	Daryl Hall & John Oates	14	Flashdance	36	XTC	150
George Clinton	154	Herbie Hancock	86			Yes	9
						ZZ Top	13, 195
						38 Special	25

Every care for the accuracy of suggested list prices has been taken. Billboard does not assume responsibility for errors or omissions.
 ● RECORDING INDUSTRY ASSOCIATION OF AMERICA seal for sales of 500,000 units ▲ RECORDING INDUSTRY ASSOCIATION OF AMERICA seal for sales of 1,000,000 units

Inside Track

INFRINGEMENT CHARGED

CBS Sues Foreground Co.

NEW YORK—CBS Records has filed what is believed to be the first legal action by a label against a major foreground music company.

In a filing Feb. 13 in U.S. District Court in Houston, the label charges Soundscapes Inc. with copyright infringement over its use of CBS recordings as part of a subscription service to restaurants, clubs and hotels owned and operated by McFaddin Ventures and others. McFaddin, Houston-based parent of Soundscapes, is also a defendant in the action.

CBS, in seeking an injunction, damages and attorney's fees, claims unauthorized use of recordings by Earth, Wind & Fire, Billy Joel, Dan Fogelberg and Journey, among others. In the complaint, CBS acknowledges it offered a license to Soundscapes, which was refused. "... there is no outstanding offer by CBS to license Soundscapes," the suit says.

While defendants' representatives were not available for comment, it's understood that efforts are underway by parties to the suit to resolve the matter.

CBS has licenses with about 10 major foreground companies, which program recordings licensed through labels that hold the copyright on them. About 20 such companies are considered major foreground music services, although hundreds are known to be operating on a smaller scale.

IRV LICHTMAN

Griffey Takes Stand On South Africa \$\$

By NELSON GEORGE

NEW YORK—Dick Griffey, president of Solar Records and the Black Music Assn., is "putting his money where my mouth is" on the issue of the apartheid policies of South Africa.

At a Feb. 13 meeting of the United Nation's Special Committee Against Apartheid in New York, Griffey announced that "all Solar record royalties and all royalties for publishing (from South Africa) will be donated to the people to help finance the revolution." Interviewed later, Griffey added, "While I don't think we should stop selling records in South Africa, because of the joy and happiness they bring our brothers and sisters there, African-Americans shouldn't make a profit from a nation that keeps 26 million people in slavery."

Griffey will, in fact, "challenge other African-American artists and companies to get on this bandwagon." Among the labels Griffey specified he would contact were Motown,

Total Experience and Qwest.

Solar has been distributed by WEA worldwide, but Griffey says the company is negotiating a separate foreign deal, while continuing with WEA's Elektra label domestically. Forsaking his revenues from South Africa, where last year Shalamar enjoyed a gold record (25,000 units), will cost the company an estimated \$300,000.

Griffey will travel to the Organization for African Unity's convention in Guinea in May to meet with representatives of black African states and donate accumulated revenues to the OAU's special fund for Southern Africa.

At the U.N., Griffey urged that black radio and retail boycott records by individuals who have gone to South Africa and refused to apologize for it. He noted that "before the revolution is won we have to discipline our own... If they don't intend to support us, we don't intend to support them."

Trio Of Platinum Acts Top March Releases

• Continued from page 3

er's duets with Dottie West, Kim Carnes and Sheena Easton. Three previous Rogers hit collections on Liberty went platinum.

RCA will issue another David Bowie repackage, "Fame And Fashion," as well as the fifth volume of Elvis Presley's "Gold Records" series. Arista will release separate "24 Original Classics" albums by the Everly Brothers and Dion & the Belmonts, each listing for \$10.98. Atlantic will offer "I Love Abba," including two songs that were previously available only as B sides of singles. And Motown is hoping for—but may not have by March—"Rick James' Greatest Hits."

Several key soundtracks are also expected. Atlantic will issue the "Against All Odds" soundtrack, featuring Phil Collins' title single plus new tracks by Stevie Nicks, Peter Gabriel, Big Country, Mike Rutherford and Kid Creole & the Coconuts. And RCA will offer the "Hard To Hold" soundtrack, featuring six songs by Rick Springfield, as well as cuts by Randy Crawford, Nona Hendryx, Graham Parker and Peter

Gabriel.

Polygram will have the soundtrack to the comic documentary "Spinal Tap," and Capitol will release the soundtrack to "Terms Of Endearment," which swept the recent Oscar nominations.

Among the key releases on the modern music front is Missing Persons' "Rhyme And Reason" on Capitol. The group's debut release, "Spring Session M," went gold.

And Berlin's second album, "Love Life," is due on Geffen March 12, to be followed a week later by the Style Council's "My Everchanging Moods" on Warner Bros. The latter act is a new trio helmed by former Jam leader Paul Weller.

Elektra also has two key modern music releases: Howard Jones' "Human's Lib" and Josie Cotton's "From The Hip." The label will also make its entry in the Latin market with Ruben Blades' "Buscando America," due March 26.

Atlantic will also release the third album by Laura Branigan, "Self Control," as well as a special four-cut Yes cassette featuring long and short versions of the band's hit singles "Owner Of A Lonely Heart" and "Leave It."

California Assembly Majority Leader Mike Roos (D-Los Angeles) unveiled proposed legislation Tuesday (21) designed to close loopholes in the state's anticounterfeiting laws. Roos' bill, AB3619, seeks to close the gap in existing law, which inhibits law enforcement from moving against suspected pirates until an actual sale or transaction takes place. The new law would allow arrest and impose penalties for intention to sell pirate goods, with convicted felons facing a \$5,000 fine and/or six months in prison.

King Karol's flagship New York store is adding a musical instrument and print department in cooperation with Stanley Gerard, who formerly operated a music store in Queens. Ben Karol says the new section will occupy about 1,000 square feet, leaving plenty of room for records and tapes, even though the Karol video department is also being enlarged... In the realm of retail security, Track hears that 3M is finally ready to unveil its challenge to Sensormatic, long regarded as the leader in retail products surveillance and security. The Minnesota giant has reportedly made substantial strides in developing its system since huddling with record/tape folk at last year's NARM, and has solved the problem of applying its proprietary, sensitized strips to retail products. Said to be a plus for 3M's approach to electronic surveillance is the system's higher resistance to "body tuning," a technique used by shoplifters to evade detection when passing through electronic sentry pillars in-store.

Software Gumbo: Few major news announcements were issued during the first Softcon summit in New Orleans last week (separate story, page 3), but at least there were some memorable quotes. None other than Timothy Leary was there to plug his new software program, "Brain Game," which the former psychedelic avatar claims is provocative enough that users will "hallucinate off their computers." Meanwhile, former WEA and Softsel exec Rich Lionetti, executive vice president at California's Micro D these days, flexed his record biz orientation by comparing the impact of Apple's new Macintosh computer to Michael Jackson's "Thriller" in terms of its significance for the trade at large... Also prowling the aisles were representatives of Island Records, said to be contemplating a move into the software field and reportedly huddling with other software authors and distributors... Speaking of Apple, credit the Cupertino, Calif. firm with carving out a very high profile indeed. Founder Steven Jobs was ubiquitous, visiting various software booths to plug Apple's hardware, which commanded a prime booth location at one end of the Superdome—directly opposite IBM, appropriately enough.

Just in case Track readers haven't given Michael Jackson a thought in the past 10 minutes, it's worth noting a report on the Pepsi kid published in the Feb. 27 issue of Newsweek. The story contends that Jackson's royalty take from U.S. sales of "Thriller" amounts to \$2 per disk, and that he's earned more than \$45 million so far from worldwide sales. A somewhat lurid cover story about Jackson in Rolling Stone cites an even higher \$2.10 rate, and says that his attorney, John Branca, asserts this to be the industry's highest artist royalty. Meanwhile, anticipation for the singer's Pepsi commercial, slated for its first airing Tuesday (27) during the Grammy telecast, is high. Some say it'll even help build viewership for the awards

show itself—although, of course, Michael is expected to appear during the program to collect (monopolize?) awards... Speaking of Grammy, NARAS sources report advance ticket sales are already ahead of last years by 1,000 ducats.

CBS Video Enterprises has unwrapped a new pricing policy for its CED videodisk custom pressing clients. New policy, effective retroactively to Feb. 1, charges \$5.50 per single videodisk and \$8.80 per double disk set. Also offered are volume discounts ranging from 1% to 5% on a sliding scale, based upon annual orders exceeding 100,000 units. New prices are offered through the end of 1984 on custom pressing contracts, and aren't tied to suggested list pricing, although the conglomerate notes that its videodisk pricing move follows RCA's recent CED price reductions... U.K. Music Sales chief Robert Wise was in Hamburg recently to try to persuade Hans Sikorski to part with his 50% share of the German Campbell Connelly company, but it seems Sikorski has no intention of selling off the music publishing firm. The other half of the company belongs to trustees of the Campbell and Connelly families. German company is unaffected by Music Sales' takeover of Campbell Connelly in the U.K., but in London some 14 staffers, including longtime managing director Roy Berry, are leaving.

A Fort Smith, Ark., circuit court jury has ruled that the Jim Halsey Agency owes a local concert promoter \$100,000 for failing to ensure the appearance of Rick Nelson for a 1979 show. Promoter Chet Bonar had sued for \$300,000. A spokesman for Halsey says the company will appeal the ruling... Mike Curb is national director of fund-raising for the re-election campaign of President Reagan... PolyGram To Mirage: In separate deals with Atlantic-distributed Mirage, two former PolyGram acts will both record for the Jerry Greenberg label. Toni Tennille has placed her new collection of '30s and '40s standards, "More Than You Know," with the label, while Robin Gibb is being paired with the Liggett/Barbosa production team, which delivered the current top 10 Shannon hit, "Let The Music Play," to Mirage... Giving some of his acts a run for the video spotlight is none other than Clive Davis, who may have set a new record for media visibility among label chiefs. During the past month or so, the Arista topper has popped up on "Today," "Good Morning America" and Ted Koppel's late night "Nightline" news program. Clive's been stumping on behalf of the record industry's current health, a topic he championed when it was considerably less popular a few short years back.

ASCAP has told the Federal Court in New York that failure to allow the society to withhold per-program music licenses from the ABC television network, so long as the net had a blanket license from BMI, would lead to "the most anti-competitive result one can imagine." The brief submitted to the court last week by ASCAP general counsel Bernard Korman, argues that discrimination against ASCAP music would be an inevitable result if its bid to modify its consent decree is denied. ASCAP would become the "captive of BMI's pricing policy," the brief charges. The senior society's motion is being challenged by the tv networks, local stations, the Justice Dept. and BMI.

Edited by SAM SUTHERLAND

Chains Report Strong Holiday Weekend Sales

By EARL PAIGE

LOS ANGELES—Still riding the momentum of the best Christmas in years, record/tape chains report that business remains buoyed by the Valentine's Day and President's Day weekends. However, the increases in some cases were modest compared to totals a year ago.

Reports vary geographically, with good weather both credited for sales increases and blamed for flat volume. Chains also varied in terms of promotional emphasis for the time period surveyed, Feb. 5-20. In all cases, pre-recorded music paced business.

In fact, says Evan Lasky of 75-unit Budget Tapes & Records, Denver, "Don't forget, a year ago it was non-music in January and into February that kept sales up: video games, which died in March. This year it's music." Lasky reports sales ahead 10% both the week before Valentine's Day and the following week, capped by the President's Day weekend. He credits good weather, but notes that the chain promoted Valentine's Day heavily.

"If I had to call it anything, I'd call

it very average," says Al Coffeen, one of three national supervisors at 150-unit Record Bar, in describing the Feb. 13-20 period. In direct contrast to Lasky, he goes on, "We had beautiful weather in the Southeast (on President's Day weekend), and too many people were outside in the parks and boating. We usually see a small bump, but the whole week with Valentine's Day and the President's Day weekend was up just 12%. But we've been running 14%-20% over last year lately."

Record Bar was up 14% for the week prior to Valentine's Day, indicating more gift purchasing promise this year. "It was a great Valentine's Day showing," says Coffeen, who wonders how nationally uniform President's Day weekend is. "It was just federal employees off in North Carolina. The banks were open. Maybe this is a carryover from the Confederacy."

Some chains surveyed did not have figures for the President's Day weekend. Such was the case with 55-unit Shulman Music, Cinnaminson, N.J. "Our week runs Sunday to Monday," says Susan Hough, advertising direc-

tor. "But business was very good. I know that." Shulman promoted the entire period starting Feb. 12 with Lincoln's Birthday.

"There's a little more advertising allowance flowing from the labels. We used more print but smaller than half pages, smaller than I like. We went outside our area using fringe radio, in addition, more than usual."

Another Southern chain reporting flat President's Day weekend sales is 32-unit Turtles Records & Tapes. "For a holiday to do any good the kids have to be out of school more than just one day," says Joe Martin. However, he does say that Valentine's Day, heavily promoted, bumped up sales by 5% for the Atlanta-based chain.

The week prior to Valentine's Day was up only 8%, with the following week, including the President's Day weekend, up 13% over that period in '83 at 32-unit Record Factory, San Francisco, says Barbara Hardman. "Not real hot, in view of our January being 20% ahead of 1982," she says. "Most of our promotional energy is on Grammy product in this time slot."

NO PARKING



ANNOUNCING THE NEW SINGLE "NO PARKING (ON THE DANCE FLOOR)"

FROM MIDNIGHT STAR'S PLATINUM LP
"NO PARKING (ON THE DANCE FLOOR)"

AVAILABLE FROM SOLAR RECORDS. MANUFACTURED AND
DISTRIBUTED BY ELEKTRA/ASYLUM RECORDS AND CASSETTES.

PRODUCED BY REGGIE CALLOWAY FOR MID-STAR PRODUCTIONS
MANAGER: WILLIAM "PABLO" DAVIS/GLO MANAGEMENT CORPORATION

(ON THE DANCE FLOOR)

Single 7-69753 LP 60241

PATTI AUSTIN

In celebration of Patti's second Grammy Award nomination, Qwest Records is proud to announce the release of *Patti Austin*.
1/4-23974

On her second Qwest album, Patti continues the tradition of such hits as the Gold No. 1 "Baby, Come To Me" and the Grammy- and Oscar-nominated "How Do You Keep The Music Playing?" *Patti Austin* is an album which more than fulfills the promise of its first single—"It's Gonna Be Special."
7-29373

Produced by Narada Michael Walden,
David Paich, Clif Magness and Glen Ballard,
Ollie E. Brown and Quincy Jones
Executive Producers: Quincy Jones and Ed Eckstine for



On Qwest Records and Cassettes
Marketed by Warner Bros. Records Inc.



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